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A Community Center: Little Havana Miami, Florida

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community
center
for
little habana
A COMMUNITY CENTER: LITTLE HAVANA MIAMI, FLORIDA

A terminal project submitted to the faculty of the College of Architecture Clemson University in partial fulfillment of the requirements for the degree of

MASTER OF ARCHITECTURE

Committee Chairman

Head, Dept. of Architectural Studies

Dean, College of Architecture

Roberto Luis Sotolongo

May 1979
I should like to thank my parents for their support in every sense in my educational enlightenment.

I am grateful to the faculty at the College of Architecture, particularly Dean Harlen McClure, Professor Frederick Roth, Dr. Johannes Holschneider and Professor Robert Eflin, for their furthering of my social and Architectural knowledge.

I would also like to express my everlasting gratitude to the positive Vibrations provided by the following friends, Willy, Robbie, Fly, Walt, Rosfo, Rudi, Shookman Bob Marley, Joan Armatrading and Pattie for her 26 letters.

I would like to acknowledge the help of Jose Casanova, city planner of the Little Havana community and would like to dedicate this body of work to the members of the Little Havana community who have reassured me that the essence of architecture is based on human values and needs.
TABLE OF CONTENTS

INTRODUCTION 1
BACKGROUND 2
CASE STUDIES 3
SITE 4
ACTIVITIES 5
SPACES 6
CONCEPT 7
ARCHITECTUAL RESPONSE 8
REFERENCES 9
introduction
background
"The sharp smells of fresh 'pasteles' and 'cafe cubano' waft from a hundred neighborhood coffee stands. Youngsters are everywhere downing 'batidos' (exotic fruit milkshakes) at open air counters or putting away 'Grandes Macs' at the McDonalds eatery on Flagler street. A few blocks away old men gather to play dominos, talk politics and take in the Caribbean sun at the new dominos park on Callo Ocho (8th street). This is Little Havana, a 5 square mile Cuban enclave in the middle of Miami."

Time Magazine
Oct. 16, 1978

Since the early 1960's over 700,000 Cubans have emigrated to the Unites States, driven by the upheavals caused by Fidel Castro's social revolution. Of these 430,000 have resettled in southern Florida's Dade County, where many were initially welcomed with sympathy and federal relocation grants. Also Dade County has become a mecca to the Cuban exile due to its geographical, climatical and cultural similarities to Cuba, particularly to the Havana urban area. Much of Havana's pre-revolutionary social structure has been reestablished in Miami, even to the point that many of
Havana's stores, restaurants and clubs are now found in Miami with the same name, owners and often clientele.

Hispanics now account for more than half of Miami's population (207,000 out of 370,000) and the overwhelming majority of them are Cuban. Though their stay has been brief, the Cubans have had a considerable impact on the region's culture and economy. Cuban enterprise has been a catalyst in reviving a slumping Miami tourist oriented economy. Small entrepreneurship has also been revived, as small shops, bars and restaurants dot the urban fabric of Miami. There are a multitude of Spanish magazines and a Spanish television station. In 1973 Dade County declared itself a bilingual jurisdiction and Spanish became the second official language and is used on all public documents, such as election ballots, public signs and local directories.

As the hope for returning to Cuba becomes an ever increasing distant reality, the Cubans are becoming more involved in local community and political activities. In Dade County they are becoming citizens at the rate of 1,000 a month and registering to vote at a similar rate. There is a growing awareness among Cubans that they must become more involved in Miami's community activities.
The most Latin community in Miami is the 5 sq. mile area known as Little Havana, and it is this community which will be analysed in this study. Little Havana has 68,000 residents of which approximately 93% are Hispanics, primarily Cubans. The residents of the area have a higher average age (42.8) and lower average income ($11,300 per family) than the rest of Miami. Urban dynamic studies have shown that Cuban's rising in the economic strata are moving to the more affluent Anglo suburbs to the north and west. (Hialeah, an affluent suburb to the north of Miami's core is now 65% Cuban.) However, the Little Havana community has remained the symbolic cultural focus for the Cubans. Calle Ocho (8th street) and Flagler street, the two main commercial corridors in Little Havana, are lined with Latin restaurants and shops. Several interesting and successful community projects have occurred on Calle Ocho, including a domino's park, a small outdoor area devoted to the art of dominoes. The park is a spot of urban vitality with a Latin flavor. Outdoor festivals are also held in Little Havana, this past summer over 10,000 people participated in a Latin fiesta which occurred on Calle Ocho.
Even though Little Havana serves as the cultural focus for the Cuban community, the area also has many social problems. Because of the tremendous influx of the Cuban exiles the social needs of the area have increased in the past fifteen years. The community has undergone a drastic change in structure and has developed new problems due to this upheaval. The problems of Little Havana can be recognized by studying the resident population composition. The problems mainly derive from three distinct community characteristics which are:

A) Cultural Differences:

- adjustment of Cubans to a different culture,
  (for example overcoming the language barrier, work skills)

B) Senior Citizens:

- the community has a high proportion of older citizens (average age is 42.8 and 23% of the residents are 60 years or older.)

C) Low Income:

- problems associated with low income groups as the average family income is $11,300 as opposed to the Dade County average of $14,400.

The intent of this study is to provide a center which serves the social and cultural needs of the Little Havana community.
In order to achieve this goal the center must be responsive to the social needs of the community and also serve as the cultural symbol for the Cuban population.

The city of Miami, after an intensive and thorough analysis of Little Havana, has decided to provide a community/cultural center for the latin area. The municipal government of Miami has approved the funding of the project, using both city and county funds (approximately $2,325,000 over a three year period.)

The purpose of the center is to provide social services and to promote, preserve and enrich the cultural values of the latin community. The center should be a symbol and cultural focus for the latin community in Miami. The center is to house a number of diverse activities including community, social and cultural events.

The site chosen for the center is located in the heart of the Little Havana district, adjacent to the Flagler street commercial corridor. It is the block bounded by 1st and 2nd streets on the north and south and 9th and 10th avenues on the east and west. The master site plan includes the community center, (service center, gallery, auditorium, shops and senior citizens center), 1 small park and 75 units of elderly housing to be built after the community center has been completed.
case studies
CASE STUDY 1
The Dronten Agora
Dronten, Holland
Architect: Frank Van Klinger en
Date: 1960

Program:
"a setting for all social facilities that the new town of Dronten would need

- theatre suitable for plays, recitals, ballet, symphonies, brass band and beat group
- retail market
- farmers produce exchange
- conferences
- indoor games and sports
- large and small exhibitions
- bars and restaurants
- music and entertainment
- television and films

all these activities were to be housed in premises that were inexpensive, easy to construct, flexible in use.

Concept:

For inspiration Van Klinger en reached back to the ancient Greek agora. The Greek agora approached the idea as the community meeting place. Here goods were bought, sold and exchanged, public speakers orated, citizens loafed and gossiped. Van Klinger en decided to place a diverse number of activities in an open and
and flexible plan, which would capture the spontaneous ambience of the Greek agora. The building was to have an unfinished nature, to be constantly adapted. "For me architecture is not to make a building but to make a tool with which people can work."

F. Van Klingeren

Building Design/Response:

The agora is contained in a glass box framed in steel, more than half the area is open. Ground level has a series of restaurant spaces, there are also a variety of eating spaces on platforms at various levels. Galleries and open staircases serve as spectator spaces. The focal point of the plan is the amphitheater, which can have six different types of performances with a capacity between 350 and 700 people. Films and television are frequently projected outside the amphitheater on a large movable screen suspended from the roof and visible from most restaurant tables and stools along the bar.

Typical Day

Morning activities would be primarily retail and market selling farm produce. Sports and educational activities also
occur during the morning. An individual's afternoon may begin with a game of volleyball at 3, refreshments at 3:30, an hour of bowling, a drink at the bar, a stroll around the exhibition of paintings, dinner followed by TV and conversation, a performance at the theater at 8:30 from 10:30 dancing or just hanging about.

Analysis:

Positive

The Dronten Agora is an important prototype in the Design of Community Centers because it allows diverse activities to occur under one roof. It revives the concept of the Greek Agora or the village market, the community meeting place of years past and fuses that sense of community with modern activities. It captures the essence of the community. It has a very successful relationship between viewers and activity participants as the galleries, bar, restaurant and spectator areas all overlook the main floor activity zone.

Problems

The only significant problem is that the overlapping activities occurring in one large flexible space could cause
conflicts. Yet since it is a relatively small community (20,000),
a good scheduling program could control this problem.
CASE STUDY 2
The Dayton Centre of the Belt Route Arena,
Dayton, Ohio
Architect: Sondheim, Taylor
Associate Architect: Sella, Bantick and Bourrem
Built 1975

key:
1. Main entrance
2. Box office
3. Meeting room
4. Cloakroom
5. Projection cage
6. Screen
7. Storage space
8. Dance hall
9. Bowling alley
10. Sports hall
11. Wall painting
12. Entrance for vehicles
13. Basement air-conditioning
14. Amphitheatre
15. Box
16. Platform
17. Foyer to café and restaurant
18. Bar
19. Entrance to café
20. Café-restaurant
21. Chilling room
22. Drinks
23. Linen
24. Scullery
25. Kitchen
26. Kitchen
27. Stores
28. Parking
29. Official entrance
30. Toilet
31. Wardrobe
32. Canteen
33. Pavilion
34. Sculpture
35. Wall painting and air-conditioning
36. Meeting square
37. Theatre lighting cabin
CASE STUDY 2

The Uptown Center of the Hull House Assoc.
Chicago Illinois
Architect: Crombie Taylor
Associate Architects: Dubin, Dubin, Black and Moutoussamy
Date: 1972

Background:

This Uptown Center is one of the five neighborhood centers affiliated with the Hull House Association. Its service area contains 78,000 people in one of Chicago's most densely populated communities. Many are bewildered migrants from Appalachia. There is also the largest concentration of elderly people in the city as well as families with many social problems.

Program:

The architect was asked to design a building with facilities for graphic arts, theater, recreation, family counselling, and senior citizens activities.

Architectural Design/Response:

The solution is a bi-level, steel frame and reinforced concrete building. On the site are an outdoor amphitheater and off-street parking. On the upper level at the building are a gallery for art exhibits, cooking demonstration center, lounges,
administration and counselling offices. The lower level has a theater and workshop, dance studio, photography studio and dark room. Rough room, practice rooms and mechanical equipment are located on the mezzanine.

Analysis:

Initially the Hull House appears to be very similar to the Dronten Agora yet it lacks the vitality of the agora. All the activities have been compartmentalized and have a very poor relationship with each other. It contains most of the same activities as the Dronten Agora and even the same architectural, a box, but yet does not give the same sense of urban vitality. A person coming to the center for social services would probably not see or have any idea of the rest of the activities occurring within the center. Yet the center is important because it is one of the few American examples of a community center which attempts to integrate cultural, social and community activities.
The Leverkusen Forum is designed to be the social and cultural heart of this city of over 130,000 inhabitants. Leverkusen and its Leverkusensee lake are located about 5 km from the industrial center in Leverkusen, Germany. The site is a large area of 11 ha close to the Rhine River. The basic concept is that of an expanding nucleus, planned as a complex of interrelated but functionally differentiated sections. Although all elements are closely interrelated, most areas and spaces provide open-air areas on various levels and give an impression of spaciousness. The center is being built in stages.

Phase 1, 1969
- Concert hall, lecture rooms, exhibition rooms, restaurants
- Theatrical productions, concerts
CASE STUDY 3

Social and Cultural Center Forum
Leverkusen, West Germany
Architect: Ulrich S. Von Alterstadt
Date: Sept. 1969

Background:

The Leverkusen Forum is designed to be the social and cultural heart of this city of over 100,000 inhabitants. Leverkusen was a prosperous town economically, but lacked any social or cultural heart.

Concept:

Van Alterstadt received the design by winning a competition in 1969. His basic concept is that of an expanding hexagon, planned as a complex of interrelated but functionally differentiated sections. Although all elements are closely interlocked, courtyards and roofs provide open-air areas at various levels and give an impression of spaciousness.

Program:

The center is being built in stages.

Phase 1, 1969

- theatrical productions
- concerts
- conventions and festivals
- exhibitions
- lectures and films
- vocational training (high school)

Phase 2

- public library
- municipal museum
- school of music
- youth club

Analysis:

The architectural form of the forum is very interesting. The interlocking plan also provides a variety of interesting and exciting spaces within the forum making it a fun place to be. It also provides social activities, a varied cultural life and personal contacts for the community members. It is interesting to contrast the forum to the Dronten Agora as they both have very similar activity programs but very different architectural responses. The forum uses the interlocking hexagon to separate the activities and at the same time to create interesting interior spaces and exterior forms. Since the forum is on a larger scale serving 100,000 people (as opposed to 20,000 people in Dronten Agora) it is perhaps necessary to separate major activities. The
Integration of activities into the expanded hexagon module is very well executed.
CASE STUDY

Centre Georges Pompidou
Paris, France
Architect: Renzo Piano and Richard Rogers
Date: 1973

The Centre Georges Pompidou is an architectural and urban complex which will mark our century. It aims to express a fundamental link between today's art forms and the productive revolutions between society.

In the center of historic Paris, within the Beaubourg area, the museum, and as the edge of the densely populated medieval Marais Quarter, the Centre Georges Pompidou stands as a testament to modern architecture and cultural innovation.

LOWER LEVEL

UPPER LEVEL
CASE STUDY 4
Centre Georges Pompidou
Paris, France
Architects: Piano and Rogers
Date: 1973

Background:

On Dec. 11, 1969 the French president decided to have a center erected in the heart of Paris devoted to contemporary arts, which would include a library of all-encompassing scope. The execution of the scheme was to endow Paris with an architectural and urban complex which will mark our century. It was to express a fundamental link between today's art forms and the productive relations between society.

Program:

A cultural center to be made up of 4 major activities

1) Museum of Modern Art
2) Reference Library
3) Center for Industrial Design
4) Center for Musical Research

Site:

In the center of Historic Paris, within one km of Notre Dame, The Lourve, and on the edge of the densely populated medieval Marias Quarter.
Concept:

The center was to be a live center of information, entertainment and culture, the building to be both a flexible container and a dynamic machine, highly serviced and made from prefabricated pieces, aimed at attracting as wide a public as possible by cutting across the traditional cultural-institutional limits.

Architectural Response:

"To create a center for both tourists and people who live in the neighborhood, not to create a center divided into four water-tight departments, but a true dynamic meeting place where activities overlap in flexible well-served spaces. The view taken was that the greater the public involvement the greater the success."

Piano and Rogers

Analysis:

The center has certainly been very successful in terms of involving the public. It has a great sense of urban vitality and effectively works as a live source of information. It has become a place to meet, of spontaneous events, of culture being
absorbed at community level. The plaza outside is full of activity, from clowns to demonstrations, it is a people collector, with the surrounding shops, bars and restaurants adding to the urban ambience. The building is without a doubt a very visible symbol, to the Parisian and visitor, of the 20th century culture.
1) SITE LOCATION

The site for the center is located on the city block bounded by 9th and 10th avenues on the east and west, and 1st and 2nd streets on the north and south. The Little Havana community is a 5 square mile district located within urban Miami. It is bounded by the Miami River on the east, N.W. 7th street on the north, S.W. 16th street on the south, and S.W. 27th avenue on the west. The main downtown center of Miami lies to the east of the Little Havana community across the river. The suburbs are to the north, south, and west of the community.

2) URBAN FRAMEWORK

The city framework of Miami is composed of a grid structure. Most roads run either north-south or east-west. As a rule the main traffic corridors, usually 8 city blocks apart, serve as the main commercial corridors with the areas between devoted to residential use. Such a grid system can become very monotonous and any variations in the grid is welcome. Most of the urban areas of special and unique character in Miami are those areas that break out of the grid structure. Little Havana is incorporated into the grid structure and the only area that breaks out of the grid is the area along the Miami River. The main commercial corridors are
Flagler Street and S.W. 8th Street running east-west and 12th, 17th, 22nd and 27th avenue running north-south.

The two dominant features in the urban fabric of Little Havana are the two commercial corridors of Flagler Street and S.W. 8th Street (called Calle Ocho by the Cubans). These two streets are lined with Latin shops and restaurants and carry a heavy amount of vehicular and pedestrian traffic. 'Calle Ocho' also has the domino park and Cuban memorial park, the two most visible urban symbols for the Cuban community. The street has also recently received landscape treatment (mainly tree planting) to help give the streets a more pedestrian flavor. Flagler Street serves as the main link with the downtown urban area. It is lined with 1 to 3 story commercial buildings and landscape treatment similar to that of 'Calle Ocho' is planned for the street. The site for the center is adjacent to the Flagler Street commercial corridor, and should respond to the pedestrian and vehicular movement of the street.

Other important physical features in the area are the river and interstate, which form a visual and defined physical edge to Little Havana. A proposed Latin reverside park would serve as a
link to the downtown area and generate increased pedestrian circulation on Flagler street. Another important element in the urban framework is the intersection of 12th avenue and Flagler Street which is to become a commercial focal point for the community.

What is encouraging about the urban framework of Little Havana are the urban symbols, such as the domino park and various street murals on "Calle Ocho" which are providing the community/cultural complex with a distinct hispanic character. The community/cultural complex should be a highly visible symbol and serve as a community focus.

The main vehicular routes adjacent to the center are Flagler street and S.W. 1st Street. Flagler Street is one way with traffic running east towards downtown Miami. S.W. 1st Street is one way running west and is directly adjacent to the northern boundary of the site. Other main traffic corridors in the immediate area are 12th avenue and S.W. 8th Street. The other streets bordering the site (9th and 10th Avenue, S.W. 2nd St.) are minor traffic arteries. Pedestrian traffic is quite heavy on Flagler Street, due to the commercial activity on the street. Consideration also has to be given to pedestrians coming from the surrounding residential
4) LAND USE

Bus routes cover both Flagler Street and 'Calle Ocho' with a connecting route on 12th avenue. Consideration should be given to a bus stop adjacent to the site as many people coming to the center would use public transportation.

The proposed land use for the Flagler Street commercial corridor is a mixed use of both commercial and residential uses. This mixed use is a reflection of the Spanish and Latin American town composition. The site for the center has been zoned for cultural/community use. The area adjacent to the center is primarily commercial with the exception of the area to the south which is medium to high density housing (25-48 units/acre).

5) URBAN CHARACTER

The urban character of the Little Havana community is of a small scale and of moderate density. The commercial corridors are typified by one, two and three story buildings, mainly built colorful awnings, and the typical array of commercial signs. The residential area is primarily one story single family houses, and 2 and 3 story apartments. The primary building materials are concrete, concrete block and wood, and stucco is the predominant finish material.
Site Analysis

- COMMERCIAL
- COMMERCIAL EDGE
- HEAVY TRAFFIC
- BUILDINGS TO BE REMOVED
- BANYANS
- OAKS
- SITE
- RESIDENTIAL

1ST

OAKS

2ND

9TH

10TH

Site Analysis
activities
COMMUNITY SERVICES.

1) Social Services.

Includes counseling in the following areas:

- employment
- family
- housing
- financial
- legal
- education
- health

Activities:

- interviews between social worker and community members (private activity/seating arrangement should appear non-institutional)
- meetings (between staff members)
- receiving (assistant directing clients to interview
- clerical back-up

Notes:

- Services should be clearly visible to a person entering the center.
- Each service should be housed in an identifiable, physically autonomous unit with direct access to a public thoroughfare.
- Services should be arranged in a loose formal way to avoid the bureaucratic image
2) Core Services.

A) Administrative:

Activities:

- meetings (area where charts and data can be left permanently on the wall)
- delegating responsibility
- private desk work

Notes:

- Administration should have a close relationship with the social services.
- Activities demand private spaces.

Personnel:

- executive director
- deputy director
- administrative assistant
- fiscal officer
- Personnel officer
- clerical staff

Personnel:

<table>
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<td>2</td>
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<td><strong>34</strong></td>
</tr>
</tbody>
</table>

= 51
B) Community Organization

Activities:

- meetings
- deskwork

Note:

- Workspace should be open plan

Personnel:

- director
- 4 community organizers

C) Program Development and Evaluation:

Activities:

- meetings/conferences
- deskwork

Notes:

- This department should be near the library/resource center of the service center.
- Each of these groups is a physically cohesive unit.
- directors should be in close contact
- staff members whose tasks are directly related should be physically close.
3) Community Projects

A) Project Workshops:

Activities:
- meetings
- seminars
- workshops - initiated by community groups towards specific problems (for example, group fighting slumlord, group concerned with school reform)

Notes:
- These activities should be aimed at initiating community "action," as the most immediate instrument people have for solving a community problem is to rally around the issue at hand and to get other community members interested enough to support their point.
- It should be clear that the project space is community territory, where people have access to workspace and meeting rooms.

B) Child Care

Activities:
- indoor/outdoor play
- reading
- games
- arts and crafts

Notes:
- to be used primarily by parents who are using the facilities of the center
Personnel:
- one assistant

C) Information Center:

Activities:
- dispensing coffee and information

Notes:
- should be clearly visible from the main entry and accessible to the waiting area

Personnel:
- one assistant to man the counter

D) Waiting Area:

Activities:
- board games
- watching television
- reading magazines
- talking and observing

Notes:
- should have a close relationship with entry and services
- view of the outside street or park is highly desirable
- should have a view or access to the exhibition areas

E) Self Service:

Activities:

- seeking information
- self-initiated activity by the community members
- learning languages
- learning other skills

Notes:

- the process of defining a community's needs and programs required to solve them can only come from a community instigated process of self service
- should be openly available to the public without going through the other service areas
- information should be displayed in the form of card catalogs, displays, pamphlets and books
- provide workspaces to learn skills (for example a language lab).

F) Elderly Services

Activities:

- Social events, dinners, etc.
- watching TV, playing cards and games, reading, observing
- arts and crafts
Notes:

- The master plan of the site includes 75 elderly housing units. The elderly social center would provide a center for the senior citizens to gather, to talk, read, play and observe the surrounding community center activities.

G) Outdoor Arena/Park:

Activities:

- social gatherings
- public meetings
- festivals
- cultural events (outdoor amphitheatre)
  - plays
  - concerts
- selling, buying, trading (outdoor market)
- mingling, sitting, watching, gossipping (pedestrian activities)

Notes:

- the arena/park should be the hub of the center, reminiscent of what the plaza is in a Spanish town, a market by day and festival by night, a place full of activity
- should contain
  - community wall (information and murals)
  - amphitheatre
  - landscape treatment/fountains
Notes:

- In the life of adults, leisure has become more important. The present urban life is very trying on the nerves and health of adults. The intensive working pace and quite often monotonous work, the hustle and bustle during the day can lead to mental apathy. It is therefore essential that facilities exist where a person can put to use his natural creative abilities.
- these activities could act as the interface between the cultural and service activities

I) Commercial:

Activities:

- bars/restaurant
- outdoor cafes
- small shops

Notes:

- many of these small shops and cafes would act as mini-centers where problems are discussed
- add to the urban vitality of the center

CULTURAL SERVICES

1) Art Display:

Activities:

- displaying paintings, sculpture, ceramics, etc.
- shows of local artists
- travelling exhibits
- exhibits on Cuban culture
- work produced in the center

Notes:
- the activities imply a large open and flexible gallery space
- galleries should be easily accessible to the public
- have a close relationship with the waiting area for services and to the outdoor arena

2) Performance:

Activities:
- Outdoor performances
  - plays
  - concerts
  - films
  - festivals
- Indoor performances
  - small concerts
  - films and television

Notes:
- outdoor arena could be used for a musical concert in the afternoon, educational film in the evening and a dance at night
- indoor performances could consist of television and films on a wide screen and small concerts
3) Workshops/Studies

Activities:

- workshops for local artists
  - painting
  - sculpture
  - ceramics
  - photography
  - cinematography
  - woodworking
  - weaving

Notes:

- these workshops should have a close relationship with the public workshops as the local artists could become the instructors for the public
- workshops would be rented out to local artists/revenues could help out the cost of cultural events
spaces
1) **Social Services**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Personnel</th>
<th>Sq. Ft.</th>
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<tr>
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<tr>
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<tr>
<td>Housing Department</td>
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<td>375</td>
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<td>Health &amp; Education Department</td>
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<td>Financial &amp; Legal Department</td>
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<tr>
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<tr>
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<td>secretary</td>
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### Activity

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7) Auditorium

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<td>dance studio</td>
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<tr>
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<tr>
<td>dressing room (womens)</td>
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<tr>
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concept
CONCEPT

The main concept for the project was the creation of a central plaza with all the community activities grouped around this main space. This idea can be traced back to the community plazas of Europe, where the square, piazza or plaza acts as a focus for an urban community. This conceptual tie to the past will hopefully further sustain the Latin culture and traditions of the community.

The shops were placed adjacent to 1st street to maintain the physical edge of the commercial corridor. The existing oaks and banyan trees were preserved and their area used as a mini-park which creates an entry for the surrounding residential areas. The elderly housing units were also placed adjacent to the surrounding residential area.

Other important factors influential on the design were community and human scale. The new center should relate to the surrounding buildings in terms of scale (building, height, mass and rhythm) and character (materials, colors and finishes). The center was kept on the same scale that is two to three storys and broken up into five main components to scale down the mass of the complex. Also
local materials, concrete block and stucco, were used to keep in harmony with the existing character. Human scale was also very important in the design as the individual should feel welcomed by the complex and not overwhelmed by an overpowering beauracratric and monumental design. Therefore the overall design was broken down by the use of smaller scale elements, such as arcades, balconies and sun shading devices. Hopefully, this would create a more comfortable and visually interesting experience for the visitor to the center.
M A I N T A I N  S T R E E T  E D G E

C R E A T E  C O M M U N I T Y  F O C U S

P R E S E R V E  T R E E S

O P E N  T O  B R E E Z E S

O P E N  T O  R E S I D E N T I A L

E L D E R L Y  H O U S I N G

S i t e  C o n c e p t
Center Concept
MAINTAIN LOCAL SCALE

ARTICULATE HUMAN SCALE

PROVIDE VIEWING AREAS

SUN AND RAIN PROTECTION

STREETS FOR PEOPLE
response
COMMUNITY
CENTER
LITTLE HABANA

A terminal project submitted to the faculty of the College of Architecture, Clemson University in partial fulfillment of the requirements for the degree of Masters of Architecture.
BIBLIOGRAPHY


Marquez, Gabriel Garcia. *One Hundred Years of Solitude*, New York, 1972.
