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The Ocular orientation Center: Using the Built Environment as a Means of Wayfinding

Kara Lane Smolca

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Using the Built Environment as A MEANS OF WAYFINDING

The Ocular Orientation Center

THESIS DOCUMENTATION



28MM:WOMEN, 2009. JR

KARA LANE SMOLCA
MASTER OF ARCHITECTURE
SCHOOL OF ARCHITECTURE, ART
AND HISTORIC PRESERVATION
ROGER WILLIAMS UNIVERSITY
JANUARY 21. 2010

/ THE OCULAR ORIENTATION CENTER

/ _____ DATE: _____

/ AUTHOR: KARA LANE SMOLCA

/ _____ DATE: _____

/ ADVISOR: ANDREW COHEN

/ _____ DATE: _____

/ DEAN OF SAAHP: STEPHEN WHITE

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A COURTYARD COMPLEX, REMINISCENT OF THE SMALL VILLAGES OF BAN-
GLADESH. THE DIMENSIONS OF THE CAMPUS ARE RENDERED TANGIBLE BY
FOLLOWING THE IRREGULAR PERIMETER OF WALLS, WITH THEIR SLOPING
BANKS AND ZONES OF LANDSCAPE. FOOTSTEPS OF THOSE APPROACHING
AND WITHDRAWING RESOUND ABOVE ON THE DECK AND BELOW ON THE
GRASSY TERRAIN. THE ECHOES RESTORE INVISIBLE SPACES. HANDS
FEEL THEIR WAY ALONG, JUST AS THE CANE IDENTIFIES CHANGING
RELIEFS OF THE TERRACES. THE ENCLOSURE OF THE OCULAR ORIENTA-
TION CENTER SIGNIFIES PROTECTION: PROTECTION AGAINST THE SUR-
ROUNDING URBAN CHAOS, AGAINST SENSORIAL DISPERSION, AGAINST
FUNCTIONAL DISORDER, AGAINST ISOLATION FROM OTHERS AND FROM
ONESELF. MOVING ALONG THE BOUNDARIES, PASSING THROUGH VAST EX-
PANSES AND DENSE SHEAVES OF HEAT, A PRELIMINARY MAP IS FORMED.
FOR THOSE WHO EXPERIENCE THE CAMPUS, ITS MEANING LIES IN ITS
VERY STRUCTURE AND ORDER. THE DESIGN MOVES HUMAN BEINGS INTO
THE CENTER, AS A PLACE WHICH THEY CAN SURROUND THEMSELVES
WITH TANGIBLE SPACE TO SHELTER THEMSELVES FROM A HOSTILE
ENVIRONMENT, TO CREATE A PLACE THAT SUPPORTS AND ENRICHES
THEIR EXISTENCE, A PLACE WHERE A FUTURE CAN BE IMAGINED.

ALTHOUGH CONSIDERED TO BE ONE OF THE "VISUAL" ARTS, THE BUILT ENVIRONMENT INEVITABLY ENGAGES ALL OF THE HUMAN SENSES. YET, WESTERN ARCHITECTURE HAS ALWAYS SEEMED TO PRIVILEGE THE VISUAL OVER ALL OTHER SENSES. DESIGNS CAN BELONG TO A SPECIES, CONFORM TO COMPOSITIONAL CATEGORIES, AND BE SHAPED AROUND HUMAN ACTIVITIES, BUT I BELIEVE ARCHITECTURE IS SUFFERING FROM A LACK OF CONNECTION TO THE USER'S SENSORY, WHILE THERE IS NO LACK OF CONNECTION TO VISUAL CONTEXT. GREAT ATTENTION IS GIVEN TO THE PACKAGING OF THE SPACE, BUT NOT TO THE SPACE ITSELF. I FEEL THAT THERE IS POTENTIAL FOR ARCHITECTURE TO ENGAGE HUMAN SUBJECTS THROUGH HEIGHTENING AN AWARENESS OF THEIR PHYSICAL SURROUNDINGS; ARCHITECTURE CAN RESONATE AT A VISCERAL LEVEL.

IN A WELL DESIGNED SPACE, PEOPLE CAN FEEL A SENSE OF BELONGING WITH THE OTHER PEOPLE WHO ARE SHARING THE SPACE WITH THEM. I BELIEVE THAT MOST USERS ARE MORE ENGAGED IN THE EVENT THAT IS TAKING PLACE THAN THE BUILDING IT IS TAKING PLACE IN. BY PUTTING SOUND, SIGHT AND TOUCH ON THE SAME EQUAL FOOTING, DESIGNS CAN ENABLE OCCUPANTS TO TRANSCEND SPATIAL BOUNDARIES AND THEREFORE ENHANCE THE USER'S EXPERIENCE OF THE EVENT.

FORM HAS A POWERFUL EFFECT, AND I FEEL IF USERS DO NOT DISCOVER THE ESSENCE OF THE FORM AS THEY MOVE THROUGH THE BUILDING, THEN THE BUILDING DOES NOT EXIST. PROVIDING TECTONIC EVIDENCE OF THE CRAFT AND FABRIC OF BUILDING IS AN IMPORTANT PART IN MAKING A VISCERAL CONNECTION. SURFACE, JOINERY, CONNECTION, TECHNIQUE ARE NOT APPLIQUÉ BUT SHOULD BE IMBEDDED INTO THE PRINCIPLES OF THE ARCHITECTURAL IDEA. I WOULD LIKE TO CONSIDER THE RECIPROCAL RELATIONSHIP BETWEEN FORM (SPACE, STRUCTURE AND MATERIALS) AND HUMAN SENSE PERCEPTION. I BELIEVE THIS CAN BE ACCOMPLISHED THROUGH MASSING, VOLUME, MATERIALS AND UNFOLDING SPATIAL SEQUENCES.

I WOULD LIKE TO DESIGN FOR THE HUMAN EXPERIENCE.

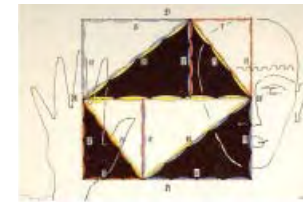
Personal Manifesto



MEMORY AND MATTER:
UNTITLED, 1985. STONES COVERED IN
JUTE SACKS. EXHIBITION AT CAPC.
JANNIS KOUNELLIS



PATHOLOGY OF THE EYE:
THE ANDALUCIAN DOG, 1928.
LUIS BUNUEL AND SALVADOR DALI



MAN, MEASURE AND PROPORTION:
CONFIGURATION CONSTRUCTED OF 3-4-5
TRIANGLES, UNDATED.
AULIS BLOMSTEDT



LIFE-ENHANCING ARCHITECTURE OF THE SENSES:
THERMAL BATHS, VALS GRAUBLUNDEN, 1996.
PETER ZUMTHOR

ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
PROBLEM THEMES & ARCHITECTURAL INTENTIONS	ENVIRONMENTAL REPORT	PRECEDENT STUDIES	PROGRAM OUTLINES
SITE ANALYSIS	INTERMEDIATE PRESENTATIONS	CULTURAL IMPLICATIONS	
DESIGN PROCESS & STUDY MODELS	FINAL PRESENTATION LAYOUT	FINAL DRAWINGS & MODELS	
CONCLUSION		BIBLIOGRAPHY	

ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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Architectural themes to be examined or explored in your thesis and why these are important to you:



THE HUMAN SCALE:
MODULAR VARIATIONS OF THE 180 CM MEASURE.
ARKKITEHTI, 1957. AULIS BLOMSTEDT.

I WOULD LIKE TO EXPLORE THREE MAIN THEMES. ONE OF THEMES IS PROGRAMMATIC INNOVATION; DOES THE DESIGN TAKE THE PROGRAM OF PARTS AND MAKE AN INNOVATIVE SOLUTION? I BELIEVE THIS IS IMPORTANT BECAUSE THE COMPATIBILITY AND VARIABILITY OF PROGRAM CAN ALLOW FOR THE BUILDING TO LAST THROUGH THE AGES, TO CHANGE WITH THE TIMES AND BE COMPATIBLE WITH THE EVER-CHANGING NEEDS OF THE USERS. ANOTHER THEME I WOULD LIKE TO EXPLORE IS BUILDING TO A HUMAN SCALE, ALLOWING THE USERS OF THE SPACE TO BE COMFORTABLE IN THEIR SURROUNDINGS, FOCUSING MORE ON THE FEELING OF ARCHITECTURE RATHER THAN THE LOOK OF IT. THE THIRD THEME I WOULD LIKE TO CONSIDER IS HONESTY BASED IN MATERIALS. ARE THE MATERIALS UTILIZED CORRECTLY, IN THE WAY THEY WERE MEANT FOR, BUT STILL AESTHETICALLY ACCEPTABLE?

Issues & Questions



ARCHITECTURE REDUCED TO AN INSTANTANEOUS IMAGE:
SITE PROJECTS INC., NOTCH SHOWROOM,
SACRAMENTO CALIFORNIA.

Theoretical position(s) to be adopted and/or challenged and why this is of concern to you:

THE VISUAL IMAGE TENDS TO RULE ARCHITECTURAL RATIONALITIES, CREATING A DESIGN THAT LOOKS GOOD, BUT BECOMES DYSFUNCTIONAL SOON AFTER OCCUPANCY. WHAT IF THE VISUAL IMAGE WAS REMOVED FROM DESIGN PROCESS? IF THE DESIGN SUDDENLY LOSES THE IMPORTANCE OF THE VISUAL IMAGE AND BECOMES DEPENDENT ON ACCOMMODATING THE USER, HOW DOES THAT AFFECT THE END PRODUCT? WHAT IF ARCHITECTURE DID NOT VISUALLY EXIST AND DESIGNS WERE BASED PURELY ON THE INTUITIVE FEELING YOU PROVIDE THE USER? BY FOCUSING ON THE PURITY OF THE PROGRAM, FORM AND MATERIALS I BELIEVE ONE CAN BEGIN TO DESIGN A WORKING BUILDING, ONE THAT GIVES THE USERS OF THE SPACE A HEIGHTENED VISCERAL EXPERIENCE.

What sources will you be referring to for guidance? What sources will you be investigating for the first time? Are there programmatic sources? Is type/typology important to you? If so, how will you find appropriate type references?

SOURCES I WILL BE REFERRING TO ARE ARCHITECTURE REFERENCES BASED ON SENSORY PERCEPTIONS, MATERIAL AND FORM. MOST SOURCES BASED ON SPATIALITY WILL BE NEW INVESTIGATIONS FOR ME.

What do you wish to teach yourself?

I WOULD LIKE TO TEACH MYSELF A DIFFERENT WAY OF LOOKING AT HOW TO DESIGN. I FEEL THAT A GREAT DEAL OF MY DESIGN EXPERIENCE THUS FAR HAS BEEN BASED ON THE VISUAL IMAGE, SO I WOULD LIKE TO BE LESS FOCUSED ON WHAT IS CONVEYED TO THE OUTSIDE AND MORE FOCUSED ON SPATIAL CONVEYANCE AND SENSORIAL EXPERIENCES.

/	ABSTRACT	/	PERSONAL MANIFESTO	/	ISSUES AND QUESTIONS	/	PROJECT STATEMENT	/
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NEARLY 37 MILLION PEOPLE WORLDWIDE ARE BLIND. NINETY PER CENT OF THE BLIND AND VISUALLY IMPAIRED LIVE IN DEVELOPING COUNTRIES WHERE ACCESS TO QUALITY EYE CARE IS LIMITED. BLINDNESS OR POOR VISION CAN MEAN NEVER GOING TO SCHOOL, NEVER RAISING A FAMILY OF ONE'S OWN AND LIVING WITH THE CONSTANT FEELING OF BEING A BURDEN TO OTHERS. AROUND 75 PERCENT OF THIS BLINDNESS IS REVERSIBLE. LACK OF AWARENESS IS THE PRIMARY FACTOR THAT LEADS TO COMPLICATIONS OF OPHTHALMIC DISEASES.

BANGLADESH IS ONE OF THE WORLD'S POOREST COUNTRIES, WITH HALF ITS POPULATION LIVING BELOW THE POVERTY LINE. LACK OF PUBLIC HEALTH CARE RESOURCES, POOR NUTRITION AND DISEASE CONTRIBUTE TO HIGH RATES OF BLINDNESS. BANGLADESH HAS ONE OF THE HIGHEST PREVALENCE OF BLINDNESS IN THE WORLD;

AN ESTIMATED 800,000 BLIND PEOPLE LIVE IN BANGLADESH, WHILE 1.5 MILLION CHILDREN AND 6.5 MILLION ADULTS SUFFER SERIOUS VISUAL IMPAIRMENT. IN DEVELOPING COUNTRIES LIKE BANGLADESH, BLINDNESS CARRIES A BIG STIGMA. THE BLIND ARE PREVENTED FROM BEING ACTIVE MEMBERS OF THE COMMUNITY; BLINDNESS OFTEN EXCLUDES THEM FROM THE EDUCATIONAL SYSTEM, AND CONDEMNS THEM TO A LIFE OF SUFFERING AND OFTEN AN EARLY DEATH. WITHOUT ANY INTERVENTIONS, CHILDREN WHO ARE BLIND FACE A HIGH RISK OF DEATH. OVER HALF OF BANGLADESHI CHILDREN WHO GO BLIND DIE WITHIN ONE OR TWO YEARS.

IN MOST BANGLADESHI CHILDREN, CASES OF VISUAL LOSS ARE DUE TO CHILDHOOD FACTORS, OVER 75% BEING ATTRIBUTED TO A VITAMIN A DEFICIENCY. OVERALL, 70% OF CHILDHOOD VISUAL IMPAIRMENT OR BLINDNESS IS DUE TO PREVENTABLE OR CURABLE CAUSES. A LARGE PART OF THIS PROBLEM IS DUE TO THE LACK OF AWARENESS AND EDUCATION ON EYE CARE ISSUES AMONGST THE GENERAL PUBLIC, AND IN THE RURAL POPULATION IN PARTICULAR.



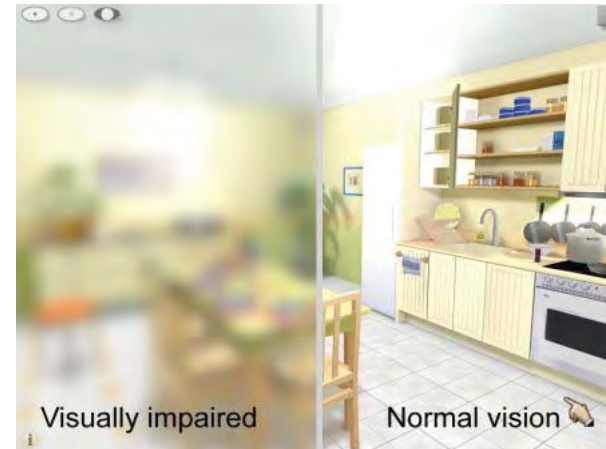
Project State

THE EYE ASSUMES ITS HEGEMONIC ROLE IN ARCHITECTURAL PRACTICE, BOTH CONSCIOUSLY AND UNCONSCIOUSLY, AND HAS DONE SO GRADUALLY WITH THE EMERGENCE OF THE IDEA OF A BODILESS OBSERVER. THE OBSERVER HAS BECOME DETACHED FROM AN EMBODIED RELATION WITH THE BUILT ENVIRONMENT THROUGH THE SUPPRESSION OF THE OTHER SENSES, IN PARTICULAR BY THE PROLIFERATION OF IMAGES. THE SENSE THAT VISION IN ARCHITECTURE IS TOO DOMINANT HAS GIVEN RISE TO A QUEST FOR A MORE TANGIBLE ARCHITECTURE. IT WAS NOT LONG AGO WHEN SOME OF THE MOST WELL KNOWN ARCHITECTS STARTED TO DEVELOP SYSTEMS TO DESIGN BUILDINGS WITH HUMAN DIMENSIONS, TO GIVE MATERIALITY A VOICE AND CREATE EXPERIENTIAL EVENTS. ARCHITECTURE STILL HAS THE POTENTIAL TO ENGAGE HUMAN SUBJECTS- THROUGH HEIGHTENING AN AWARENESS OF THEIR PHYSICAL SURROUNDINGS.

THE BEST TEST OF THIS POTENTIAL IS TO TAKE AWAY THE VISUAL IMAGE OR THE IMPORTANCE OF SUCH, AND PLACE VALUE ON THE ACUTENESS OF THE OTHER HUMAN SENSES. I PROPOSE AN ARCHITECTURE THAT IS NOT EXPERIENCED AS A COLLECTION OF ISOLATED VISUAL PICTURES, BUT IS EXPERIENCED IN ITS FULLY EMBODIED MATERIAL AND PRESENCE, A WORK OF ARCHITECTURE THAT INCORPORATES AND MOLDS BOTH PHYSICAL AND MENTAL STRUCTURES. LITERALLY, AN ARCHITECTURE FOR THOSE WHO CANNOT PERCEIVE SPACE WITH THEIR EYE, BUT MUST SENSE IT WITH THEIR BODY. THE INTIMACY AND SLOWNESS THAT CAN BE REPRESENTED THROUGH A TACTILE ARCHITECTURE WOULD RE-INSTATE THAT WHICH HAS BEEN NEGLECTED. I PROPOSE TO DESIGN AN ORIENTATION CENTER FOR THE BLIND AND VISUALLY IMPAIRED IN BANGLADESH.

ment

THE ORIENTATION CENTER WOULD PROVIDE A PLACE FOR THE PEOPLE OF BANGLADESH TO COME AND LEARN ABOUT THE CAUSES OF OPHTHALMOLOGIC PROBLEMS THAT ARE SO PREVALENT IN THEIR COUNTRY. TO A LARGER EXTENT, IT WOULD BE A SANCTUARY FOR THOSE WHO ARE SUFFERING FROM BLINDNESS AND VISUAL IMPAIRMENT. IT WOULD ALLOW THEM AN EQUAL EDUCATION, A PLACE FOR RECREATION AND WOULD PROVIDE COUNSELING AND REFERRALS TO EYE INFIRMARIES. BY CREATING A SPACE WHERE THE NEGLECTED PEOPLE OF BANGLADESH CAN COME TOGETHER AND SUPPORT EACH OTHER AND BE ACTIVE MEMBERS OF THE COMMUNITY WHILE SPREADING AWARENESS TO THE PUBLIC, I BELIEVE THAT A DIFFERENCE CAN BE MADE IN THE COUNTRY AND THE STIGMA THAT IS ASSOCIATED WITH BLINDNESS CAN BE ELIMINATED.



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/	CONCLUSION	/	FINAL PRESENTATION LAYOUT	/		/	BIBLIOGRAPHY	/

Problem Themes &

Encourage social interaction, freedom of the program and dissolve boundaries of inside and outside

Experience of movement through the building connects all the pieces of the program

Architectural Intentions

Accessibility: PENETRABILITY OF SPACE

Human Dimensions: IT FEELS RIGHT

Democratic attractions: FOR MULTI-CLASS, MULTI-PURPOSE

Transparency: PHYSICAL AND METAPHORICAL QUALITY

Sensory Architecture: MATERIALITY

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Taller de Arquitectura - Maurico Rocha Iturbide



Escuela para Ciegos y Debiles Visuales

(SCHOOL FOR THE BLIND & VISUALLY IMPAIRED)

LOCATION: IZATAPALAPA, MEXICO D.F.

CLIENT: MEXICO CITY GOVERNMENT

DATE: 1999-2001

SIZE OF PROJECT: 91,500 SF

LANDSCAPE ARCH: GERONIMO HAGUERMAN

ENGINEER: GRUPO SAI

LIGHTING DESIGN: LIDXI BIAANI



THE SCHOOL FOR THE BLIND WAS CONSTRUCTED AS PART OF VARIOUS SOCIAL AND CULTURAL PROGRAMS UNDERTAKEN BY THE MEXICO CITY GOVERNMENT IN UNDERDEVELOPED METROPOLITAN AREAS. COVERING AN EXPANSE OF 91,500 SQUARE FEET, THE COMPLEX PROVIDES EDUCATIONAL FACILITIES FOR THE BLIND IN ONE OF THE ZONES OF THE COUNTRY WITH THE HIGHEST CONCENTRATION OF PEOPLE WITH VISUAL DISABILITIES. THE PROJECT IS CONCEIVED AS A SERIES OF PARALLEL BLOCKS OF CONCRETE, ADOBE AND GLASS HOUSING OFFICES, CLASSROOMS AND WORKSHOP SPACES. A CENTRAL TREE-LINED PLAZA ARTICULATES THE SERIES OF BUILDINGS AND COURTYARDS FROM NORTH TO SOUTH. A PERIMETRIC WALL CLOSES OFF THE GROUP TO THE EAST, WHILE A PERPENDICULAR AXIS PROJECTS WESTWARD ALONG THE THREE OTHER PARALLEL BUILDINGS THAT CONTAIN, RESPECTIVELY, A LIBRARY AND DINING AREA, A GYMNASIUM AND AUDITORIUM, AND AN INDOOR SWIMMING POOL.

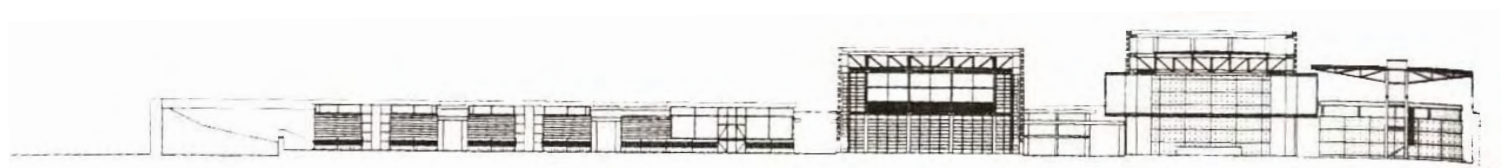
Precedent Studies



SECTION A



SECTION B



SECTION C

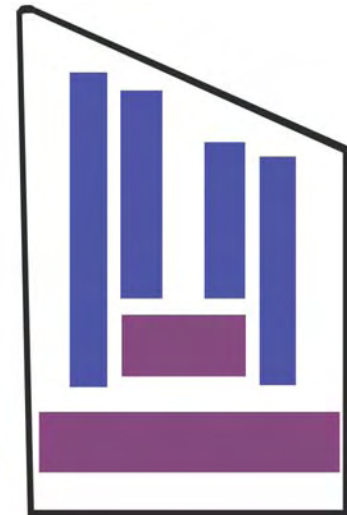


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1. OFFICES
2. CLASSROOMS
3. WORKSHOPS
4. LIBRARY AND DINING
5. GYMNASIUM, AUDITORIUM
6. INDOOR SWIMMING POOL

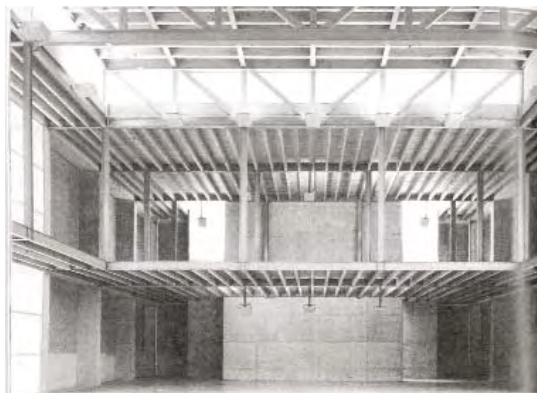


BUILDING VS. PATHWAYS



SOLID RHYTHMS

ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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INTERIOR VIEWS & FACADE IMAGES

"THE LABYRINTH IS SYNONYMOUS WITH THE EXPERIENCE OF GOING ASTRAY WHERE DANGER LURKS. THE LABYRINTH IS THE ESSENTIAL MYTH: THE MYTH OF REASON. IN A LABYRINTH WE WANDER IN THRALL TO AN UNKNOWN, IMPLACABLE LOGIC. IN THIS CONDITION OF METAPHORICAL BLINDNESS, WE SEEK AN EXIT.

IN THE PRESENT CASE THE BLINDNESS IS LITERAL, BUT THE ENCLOSURE SIGNIFIES PROTECTION: PROTECTION AGAINST THE SURROUNDING URBAN CHAOS, AGAINST SENSORIAL DISPERSION, AGAINST FUNCTIONAL DISORDER."



MOVEMENT THROUGH THE COMPLEX



Balkrishna V. Doshi & J.A. Stein



Indian Institute of Management

LOCATION: BANGALORE, INDIA

CLIENT: INDIAN INSTITUTE OF MGMT

DATE: 1977-85

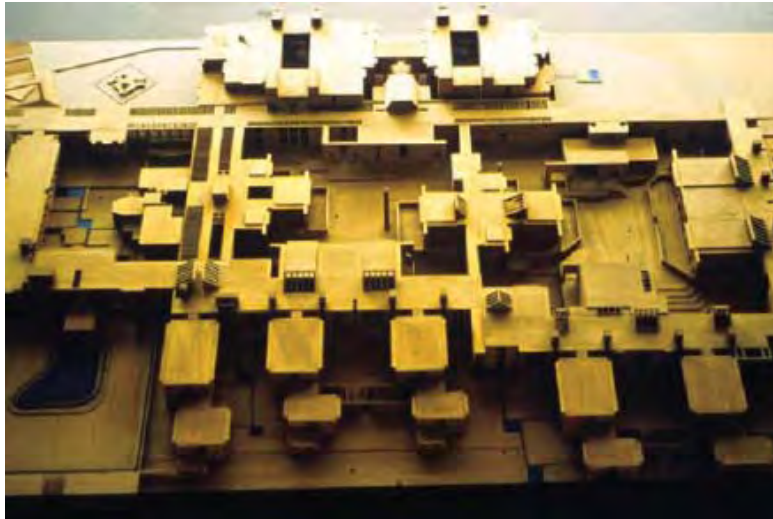
SIZE OF PROJECT: 581,250 SF

ENGINEER: S.L. SHAH

PROJECT COST: 72 MILLION



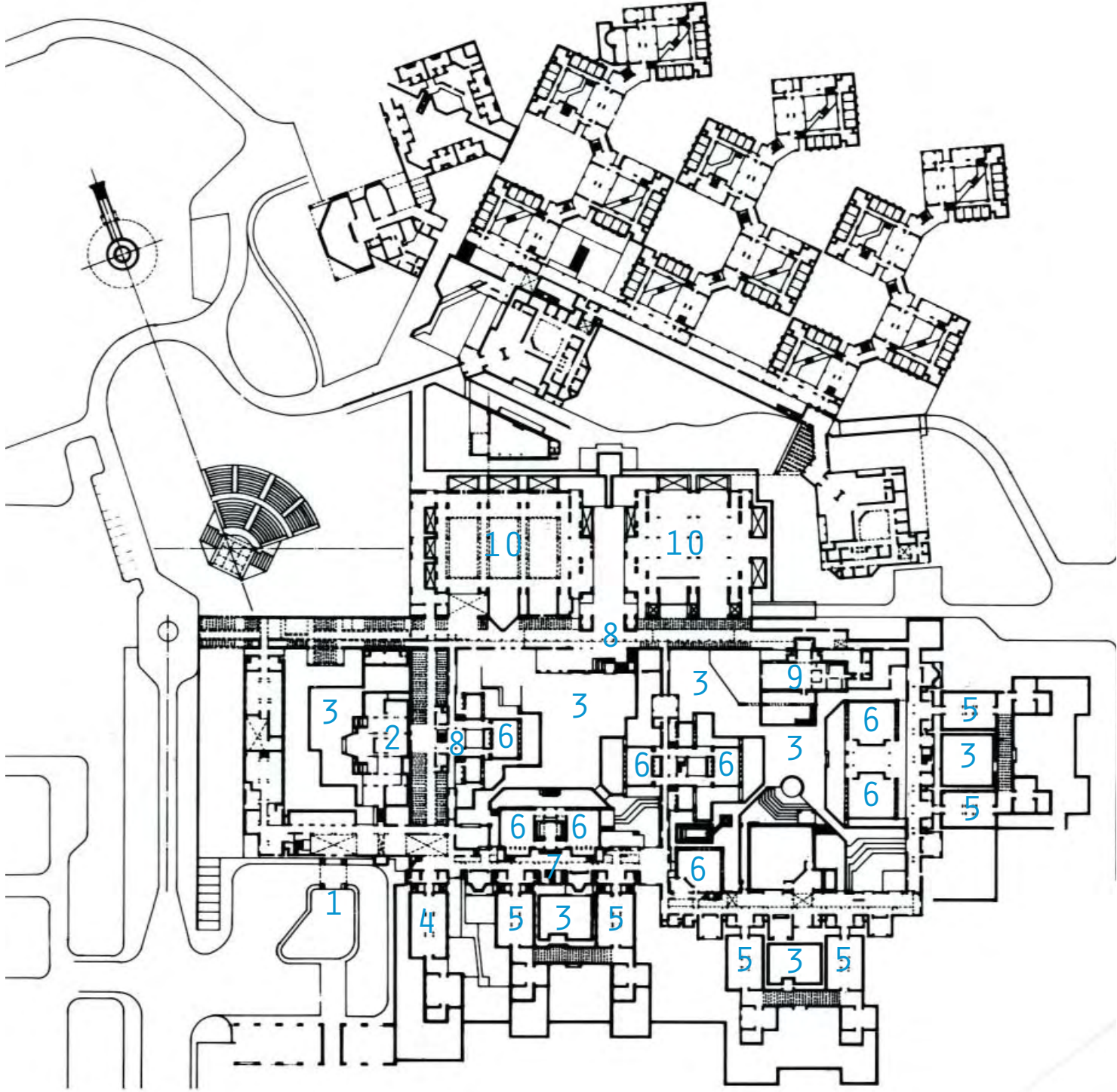
THE INDIAN INSTITUTE OF MANAGEMENT IS AN EDUCATIONAL INSTITUTE WITH PAVILIONS AND COURTYARDS, TRELLISED COLONNADES, AND SHADED PATHWAYS, THE OVERALL PLAN EVOKING THE GEOMETRY AND ORGANIZATION OF TRADITIONAL CITIES. LONG CORRIDORS OF GRANITE AND CONCRETE LINK THE RELATIVELY SMALL BUILDINGS AND AT THE SAME TIME ALLOW FOR THEIR SEPARATE IDENTITIES, WHICH ARE EMPHASIZED BY THE SMALL COURTYARDS THAT ARE ALSO CREATED. PERGOLAS ARE EMPLOYED TO BREAK THE SUN INTO STRONG CONTRAST OF LIGHT AND SHADOW, CREATING ABSTRACT PATTERNS THAT ACTIVATE THE SPACE. TO FURTHER HEIGHTEN THE SPATIAL EXPERIENCE, THE WIDTH OF THE CORRIDORS WAS MODULATED IN MANY PLACES TO ALLOW CASUAL SITTING, INTERACTION OR MOVING FORWARDS. A VARYING RHYTHM OF SOLIDS AND VOIDS COUPLED WITH DIRECT OR INDIRECT NATURAL LIGHT, THESE LINKS CHANGE IN CHARACTER DURING THE DIFFERENT TIMES OF DAY AS WELL AS SEASONS AND OFFER THE STUDENTS AND THE FACULTY THE OCCASION TO FEEL NATURE EVEN WHEN THEY ARE INSIDE. THE PROGRAM INCLUDES LECTURE HALLS, A LIBRARY, A CANTEEN, ADMINISTRATION SPACES AND A DORMITORY.



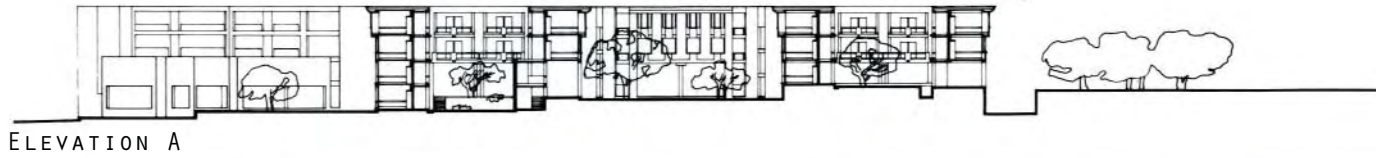
“THE STRUCTURE IS NOT MERELY A SUPPORT
BUT ALSO:
DEFINES SPACES
CREATES RHYTHMS IN MOVEMENT
CREATES LIGHT AND SHADOW
CREATES A LAYERING OF ENCLOSURES
FRAMES VISTAS, ETC.”
-B.V. DOSHI



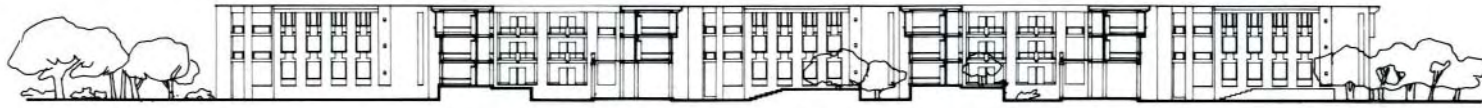
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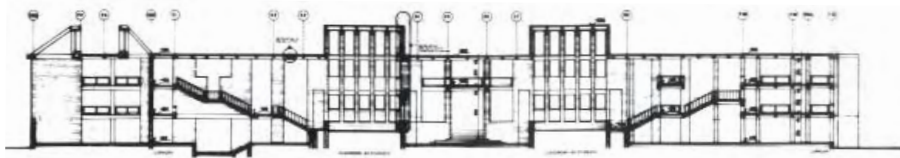
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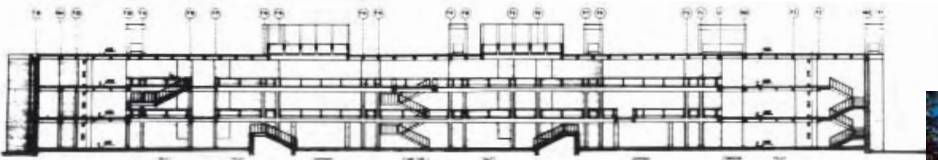
ELEVATION A



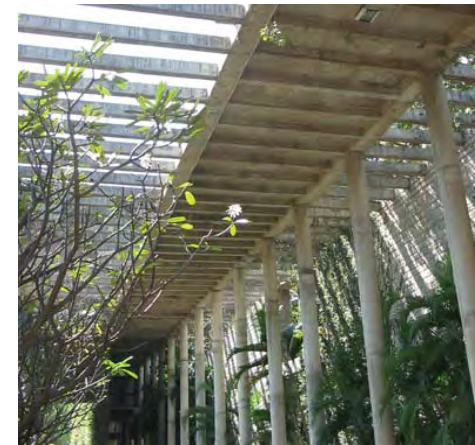
ELEVATION B



SECTION A



SECTION B



Charles Correa



Bharat Bhavan Art Center & Museum

LOCATION: BHOPAL, INDIA

CLIENT: CITY OF MADHYA PRADESH

DATE: 1975-81

SIZE OF PROJECT: 86,111 SF



1



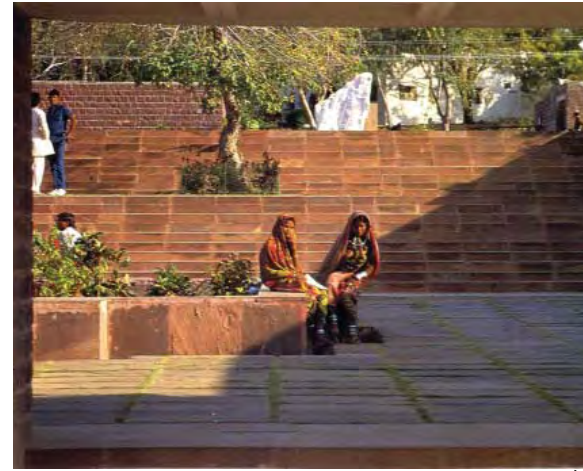
2

THE SITE FOR THE ART CENTER IS ON A GENTLY SLOPING HILL OVERLOOKING THE LAKE IN BHOPAL. THE NATURAL CONTOURS OF THE SITE HAVE BEEN USED TO CREATE A SERIES OF TERRACED GARDENS AND SUNKEN COURTYARDS - OFF WHICH ARE LOCATED A NUMBER OF CULTURAL FACILITIES, INCLUDING A MUSEUM OF TRIBAL ART, A LIBRARY OF INDIAN POETRY (IN ALL THE 17 MAJOR LANGUAGES), GALLERIES FOR CONTEMPORARY ART, WORKSHOPS FOR LITHOGRAPHY AND SCULPTURE, AND A STUDIO FOR AN ARTIST-IN-RESIDENCE. IN ADDITION, THE 86,111 SQUARE FEET OF BHARAT BHAVAN HOUSES A FULL-FLEDGED THEATRICAL REPERTOIRE COMPANY AND FACILITIES FOR THE PERFORMING ARTS INCLUDING THE INDOOR AUDITORIUM, AND THE OPEN-AIR AMPHITHEATER, OVERLOOKING THE LAKE. LIGHTING AND VENTILATION WITHIN THE BUILDING ARE PROVIDED BY TOP LIGHTS (FROM THE CONCRETE SHELLS AND FROM THE SLOTS ALONG THE TERRACE PARAPETS). THE OPEN-TO-SKY PATHWAY IS STRUCTURED AROUND THE THREE COURTYARDS. THIS FEELING OF OPEN SPACE IS AN ESSENTIAL PART OF THE EXPERIENCE OF VISITING THE ART CENTER. EVERY EVENING, WHOLE FAMILIES, ON CYCLES AND SCOOTERS, COME TO STROLL AROUND IN THE TERRACE GARDENS- AND PERHAPS STAY ON TO WATCH A PLAY, OR HEAR A CONCERT.

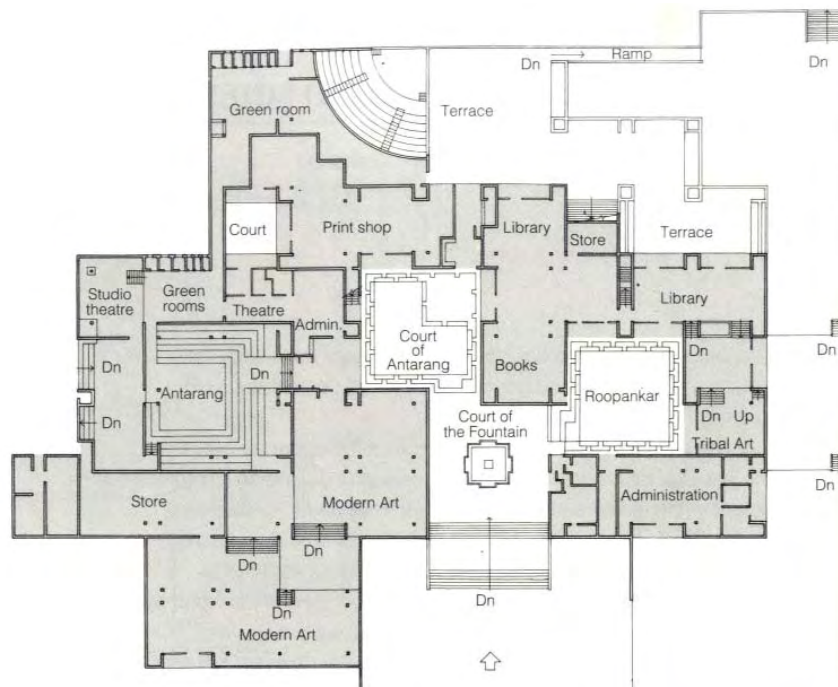
IMAGES OF
ART CENTER
COURTYARDS



3

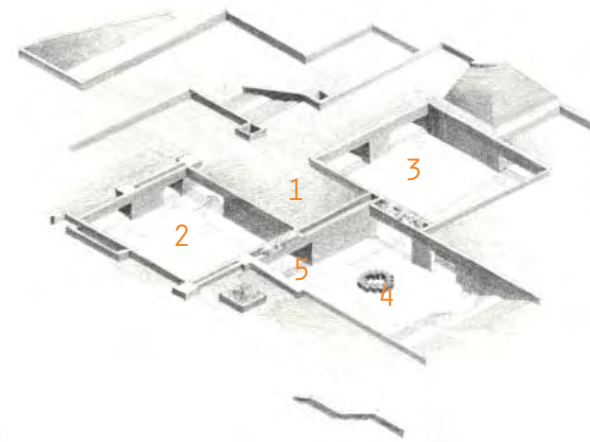


4



Plan

GROUND FLOOR PLAN

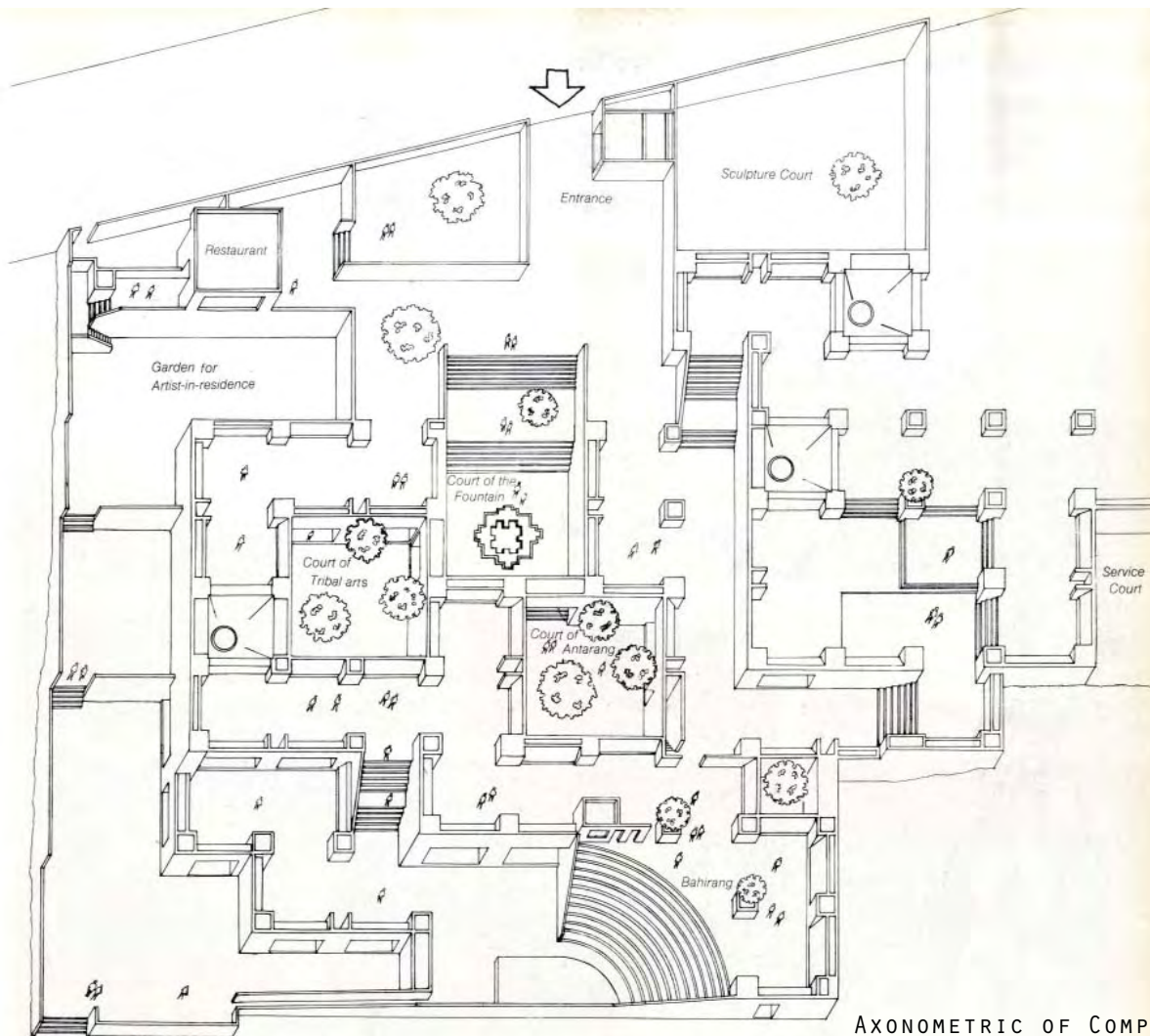
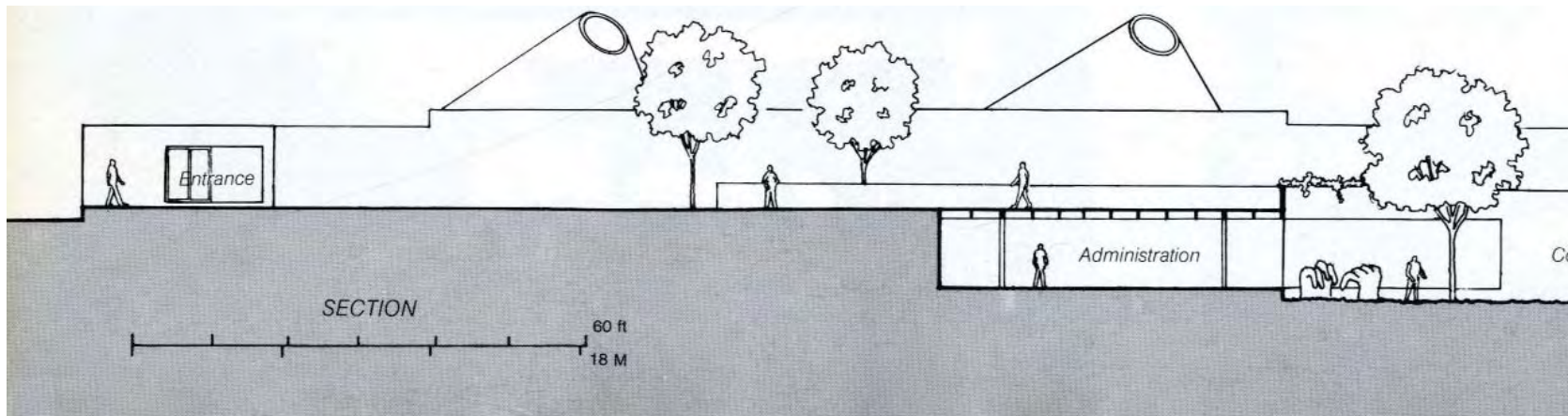


AXON OF OUTDOOR COURTYARDS

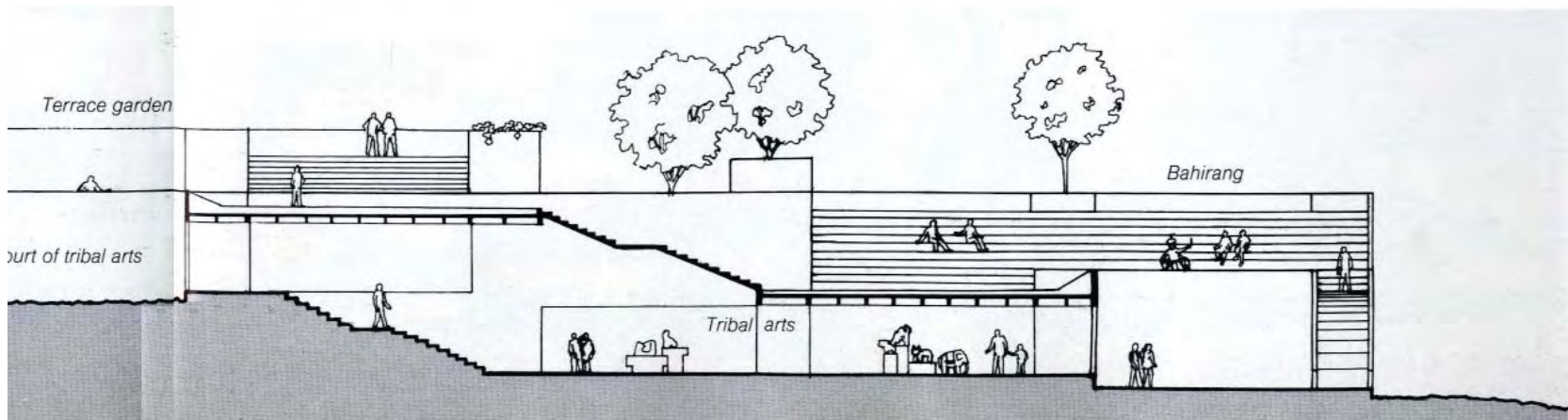


5

ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
PROBLEM THEMES & ARCHITECTURAL INTENTIONS	PRECEDENT STUDIES	PROGRAM OUTLINES	
SITE ANALYSIS	ENVIRONMENTAL REPORT	CULTURAL IMPLICATIONS	
DESIGN PROCESS & STUDY MODELS	INTERMEDIATE PRESENTATIONS	FINAL DRAWINGS & MODELS	
CONCLUSION	FINAL PRESENTATION LAYOUT	BIBLIOGRAPHY	



AXONOMETRIC OF COMPLEX



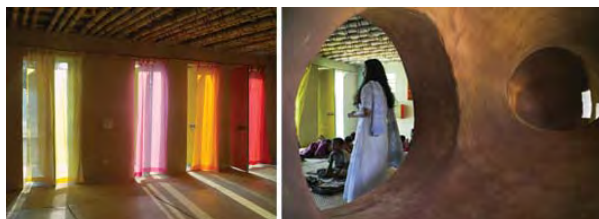
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***METI – Handmade School
in Rudrapur***

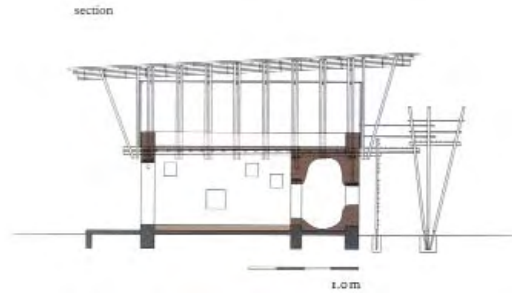
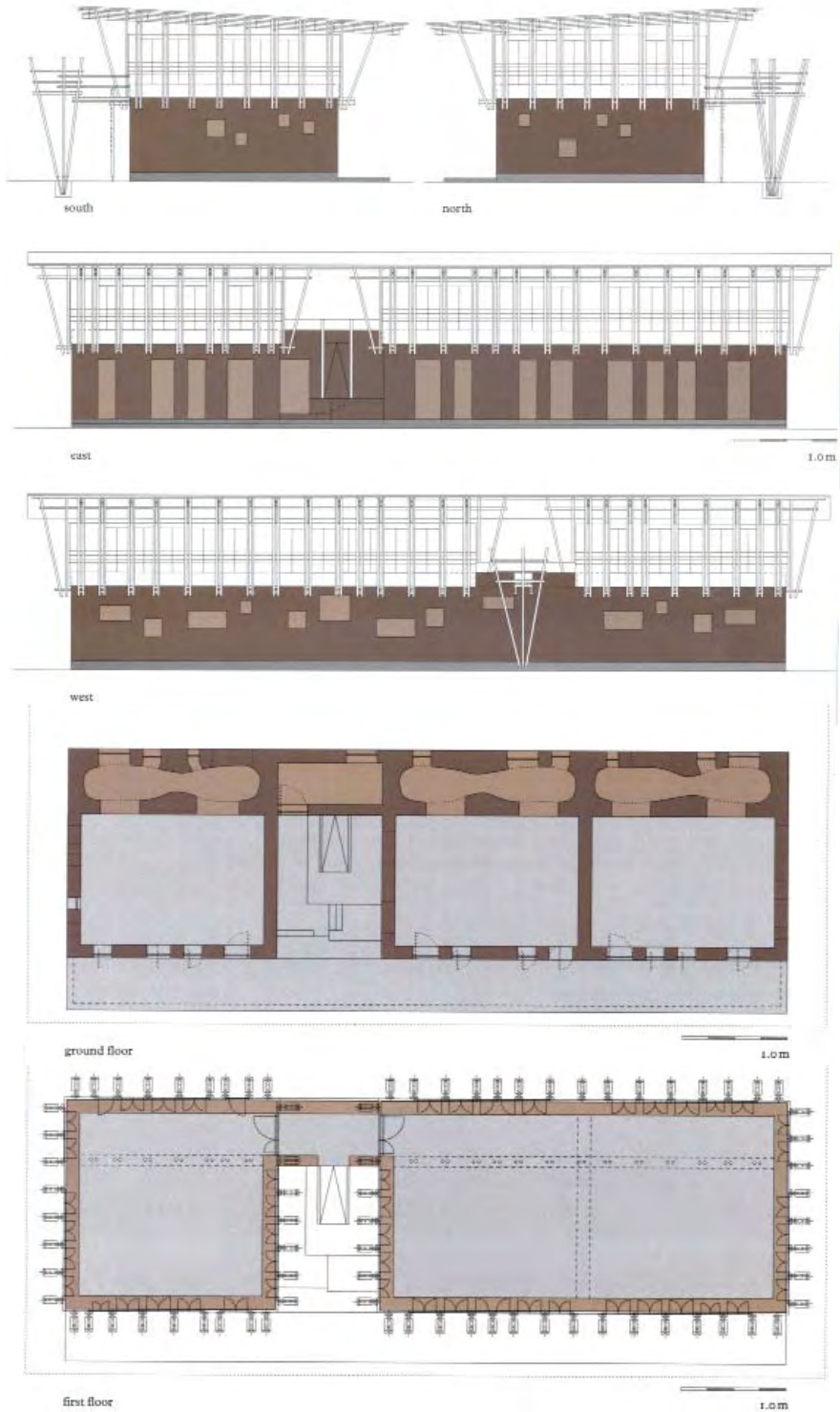
LOCATION: RUDRAPUR, BANGLADESH
CLIENT: DIPSHIKHA/ METI (MODERN
EDUCATION AND TRAINING INSTITUTE)
DATE: APRIL 2006
SIZE OF PROJECT: 3,498 SF



THIS TWO-STORY PRIMARY SCHOOL IN RURAL BANGLADESH HAS EMERGED FROM A DEEP UNDERSTANDING OF LOCAL MATERIALS AND A HEART-FELT CONNECTION TO THE LOCAL COMMUNITY. ITS INNOVATION LIES IN THE ADAPTATION OF TRADITIONAL METHODS AND MATERIALS OF CONSTRUCTION TO CREATE LIGHT-FILLED CELEBRATORY SPACES AS WELL AS INFORMAL SPACES FOR CHILDREN. EARTHBOUND MATERIALS SUCH AS LOAM AND STRAW ARE COMBINED WITH LIGHTER ELEMENTS LIKE BAMBOO STICKS AND NYLON LASHING TO SHAPE A BUILT FORM THAT ADDRESSES SUSTAINABILITY IN CONSTRUCTION IN AN EXEMPLARY MANNER. THE DESIGN SOLUTION MAY NOT BE REPLICABLE IN OTHER PARTS OF THE ISLAMIC WORLD, AS LOCAL CONDITIONS VARY, BUT THE APPROACH – WHICH ALLOWS NEW DESIGN SOLUTIONS TO EMERGE FROM AN IN-DEPTH KNOWLEDGE OF THE LOCAL CONTEXT AND WAYS OF BUILDING – CLEARLY PROVIDES A FRESH AND HOPEFUL MODEL FOR SUSTAINABLE BUILDING GLOBALLY. THE FINAL RESULT OF THIS HEROIC VOLUNTEER EFFORT IS A BUILDING THAT CREATES BEAUTIFUL, MEANINGFUL AND HUMANE COLLECTIVE SPACES FOR LEARNING, SO ENRICHING THE LIVES OF THE CHILDREN IT SERVES.



ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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HOMEmade

LOCATION: RUDRAPUR & VINSHNUPUR, BANGLADESH

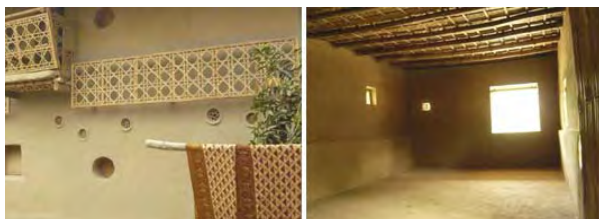
CLIENT: DIPSHIKHA (NON-FORMAL EDUCATION
TRAINING AND RESEARCH SOCIETY FOR VILLAGE
DEVELOPMENT)

DATE: APRIL 2008

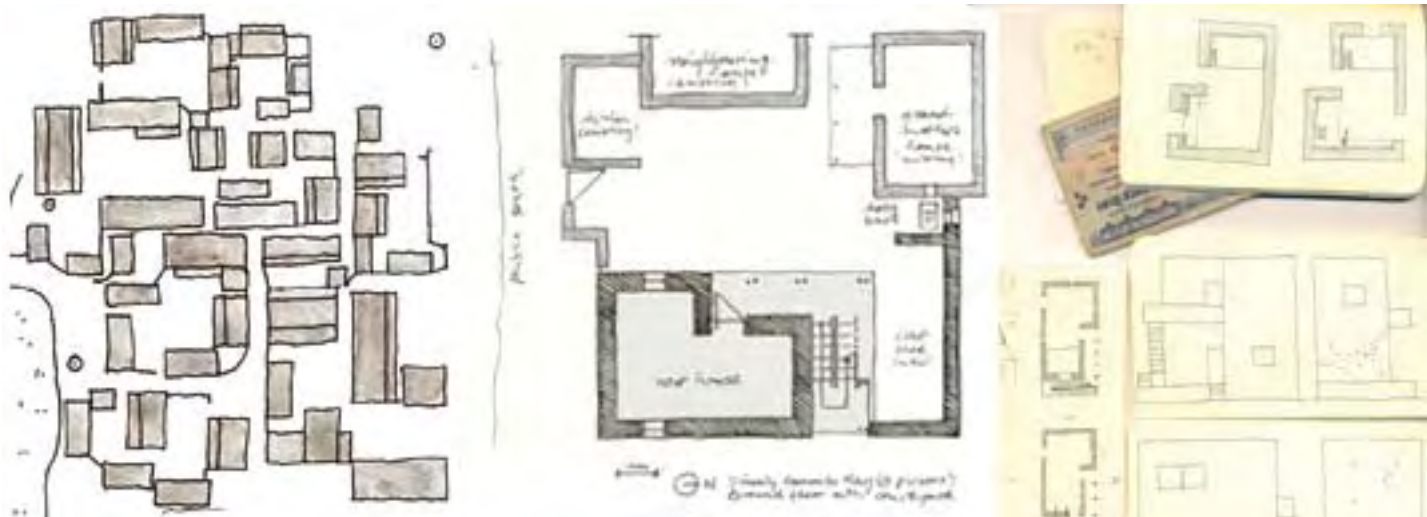
SIZE OF PROJECT: 484 SF EACH



THESE THREE FAMILY HOUSES ARE THE RESULTS OF A HANDS-ON WORKSHOP FOR STUDENTS AND YOUNG ARCHITECTS CONDUCTED IN A REMOTE RURAL AREA OF BANGLADESH. THE GOAL OF THE HOMEmade PROJECT IS TO IMPROVE THE LIVING CONDITIONS OF THE LOCAL POPULATION AND TO STRENGTHEN NATIONAL IDENTITY WHILE MAINTAINING THE CURRENT HIGH LEVEL OF SUSTAINABILITY WITH REGARD TO HOME CONSTRUCTION. BECAUSE THE BUDGET AND AVAILABLE MATERIALS WERE LIMITED, THE PLANNERS WERE FORCED TO CONCENTRATE ON THE BASIC NEEDS OF THE CLIENTS (THE VILLAGERS) AND CREATE INTELLIGENT DESIGNS THAT MADE THE MOST OF THE EXISTING RESOURCES, IN SOME WAYS PUSHING THEM TO NEW LEVELS - BOTH LITERALLY WITH TWO STORY MUD BUILDINGS AND FIGURATIVELY WITH NEW DESIGN CONCEPTS THAT ARE ACCESSIBLE TO THE RURAL POPULATION. THE RESULTING ARCHITECTURE REFLECTS A PURENESS OF FORM AND MATERIAL. IN THIS WAY THE MUD BUILDINGS OF BANGLADESH MIGHT BE A GOOD METAPHOR FOR ARCHITECTURE AS A WHOLE, WHERE THE QUALITIES OF A GREAT ARCHITECT ARE NOT FLASH AND FANCY MATERIALS, BUT HUMILITY, SENSITIVITY, AND COURAGE.



ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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Maryann Thompson Architects

The Children's School

LOCATION: STAMFORD, CT

CLIENT: MAUREEN MURPHY, DIRECTOR

DATE: 2006-07



THE PROGRAM FOR THE CHILDREN'S SCHOOL, A SCHOOL FOR 60 CHILDREN 2-8, WAS GIVEN AS A "ONE ROOM SCHOOLHOUSE". THE TWO AGE GROUPS OF THE SCHOOL ARE HOUSED IN TWO CLASSROOM "WINGS," BOTH JOINED AND SEPARATED BY THE ENTRY AREA IN WHICH QUIET ACTIVITIES ARE LOCATED TO CALM THE CHILD UPON ARRIVAL. ROOF PLANES SUBTLY TILT AGAINST ONE ANOTHER TO LET IN LIGHT FROM ABOVE BETWEEN THEIR SKEWED FORMS, AND THEY DEFINE THE CLASSROOM SPACES BELOW THEM WITHOUT THE USE OF WALLS. THE YOUNGER CHILDREN OCCUPY THE EAST-FACING WING AS THEY ARE ONLY IN SCHOOL IN THE MORNING; THE OLDER CHILDREN OCCUPY THE WEST WING TO TAKE ADVANTAGE OF WESTERN LIGHT. THE SCHEME HAS MULTIPLE RELATIONSHIPS TO THE EXTERIOR PLAY AREAS WITH DOORS OUT FROM EVERY CLASSROOM. THE SHIFTING PLAN ALLOWS FOR A FRAGMENTED READING OF THE BUILDING THAT REDUCES THE SCALE OF THE MASS TO BE MORE IN KEEPING WITH THE SCALE OF THE CHILD. IT ALSO PRIORITIZES THE SUBJECTIVE. IN ORDER TO FULLY UNDERSTAND IT, THE BUILDING MUST BE OCCUPIED AND ITS SPACES ENGAGED. THE SPATIAL SEQUENCE IS ONE OF HIDE AND REVEAL. THE BUILDING OFFERS A SENSE OF JOURNEY AND MOMENTS OF EPIPHANY FOR THE CHILD IN ITS UNFOLDING LAYERS.

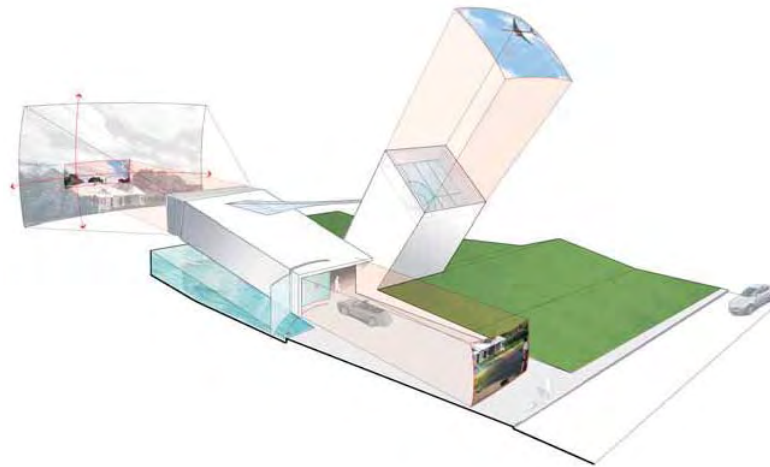
Joel Saunders, Ben Rubin, Karen Van Legen

The Mix House and The Sound House

LOCATION: CHARLOTTESVILLE & BLUE HILLS VIRGINIA

CLIENT: BSA RESEARCH GRANT

DATE: 2007-08

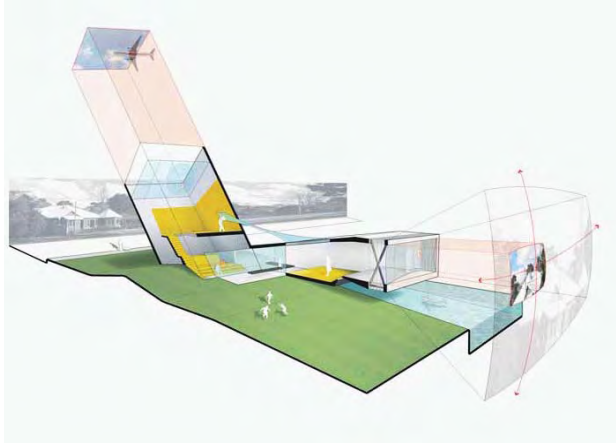
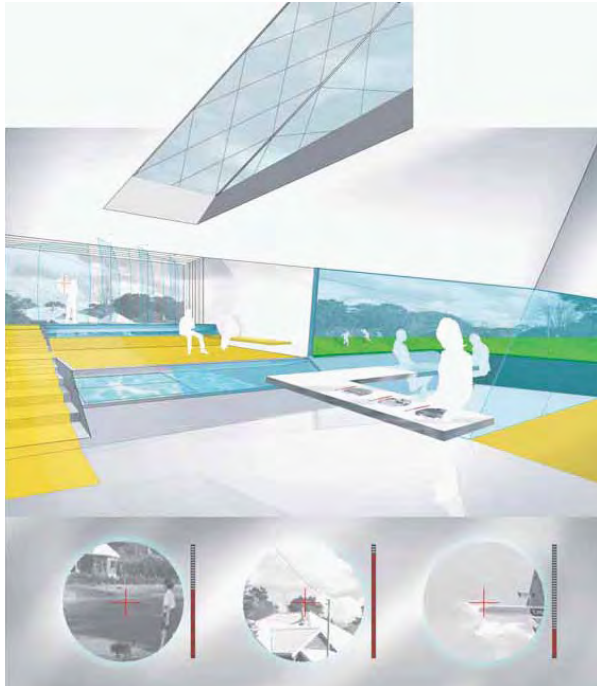


BOTH THE MIX HOUSE AND THE SOUND HOUSE EXPLORE THE POSSIBILITY OF CLOSELY COORDINATING SOUND AND VISION WITH THE GOAL OF ENHANCING THE INDIVIDUAL'S AUDIOVISUAL EXPERIENCE OF THE DOMESTIC LANDSCAPE. THE RESIDENTIAL DWELLING IS CONCEIVED AS A DYNAMIC SPACE ENRICHED BY AN ACOUSTIC LINK TO ITS EXTERNAL ENVIRONMENT AND THE INTEGRATION OF NEW CHANNELS OF COMMUNICATION WITHIN THE HOUSE. BOTH PROJECTS REJECT THE PRIVILEGING OF THE VISUAL, PUTTING SOUND AND SIGHT ON EQUAL FOOTING. THE DESIGN COHESIVELY INCORPORATES CUTTING-EDGE TECHNOLOGIES AND TRADITIONAL ACOUSTIC PRINCIPLES TO CREATE A HOME THAT CONSTRUCTS AND FRAMES AUDIO VISUAL SCENES, ENABLING OCCUPANTS TO TRANSCEND SPATIAL BOUNDARIES AND ORCHESTRATE THEIR OWN AURAL ENVIRONMENTS.

THESE AUDIBLE LINKS ARE ACCOMPLISHED USING AVAILABLE TECHNOLOGIES THAT INCLUDE NEWLY-DEVELOPED ULTRA-FOCUSED SPEAKER SYSTEMS (AUDIO SPOTLIGHT, HYPERSONIC SOUND, PARABOLIC SPEAKERS, SURFACE-CONTACT TRANSDUCER SPEAKERS), AS WELL AS A COMBINATION OF MICROPHONE TECHNIQUES (PZM, PARABOLIC REFLECTOR, TRADITIONAL ELECTRIC CONDENSER) TO CREATE THE SEAMLESS LINKING OF INTERIOR AND EXTERIOR SPACES.

IN ADDITION TO USING ELECTRONICS TO CAPTURE AND TRANSMIT SOUND, THE TEAM ALSO INVESTIGATES THE TECTONIC IMPLICATIONS OF NATURAL ACOUSTIC PRINCIPLES, EXPLORING WAYS TO GENERATE COMPELLING SPACES WHOSE FORM AND MATERIALS ARE DERIVED FROM THEIR ACOUSTIC AND WELL AS VISUAL PROPERTIES.

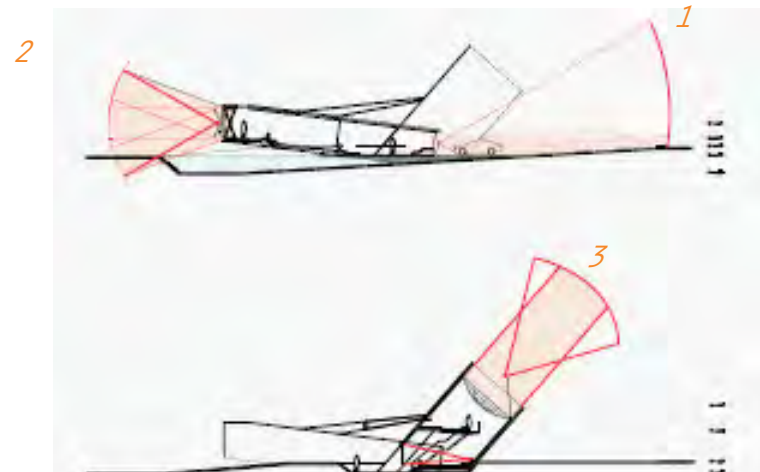
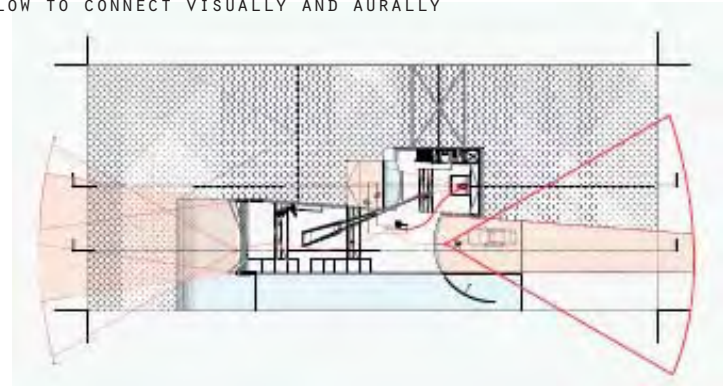
ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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1. THE LOUVERED SECTION OF THE FRONT SONIC WINDOW ALLOWS RESIDENTS TO HEAR THE AMBIENT SOUNDS OF THE STREETScape. HERE, THE CURVED SLIDING SURFACE DOUBLES AS THE FRONT DOOR. IT CAN BE OPERATED TO PICK UP AND HIGHLIGHT PARTICULAR SOUNDS OF THIS LOCALE: GUESTS ARRIVING AT THE HOUSE, THE DOG THAT IS GREETING THE MAILMAN OR THE OCCASIONAL JOGGER.

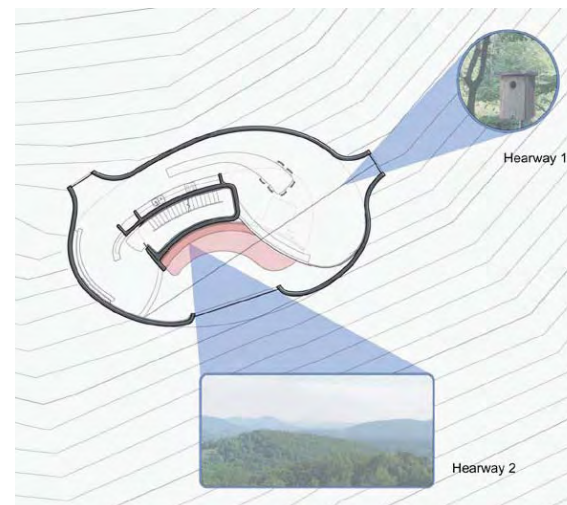
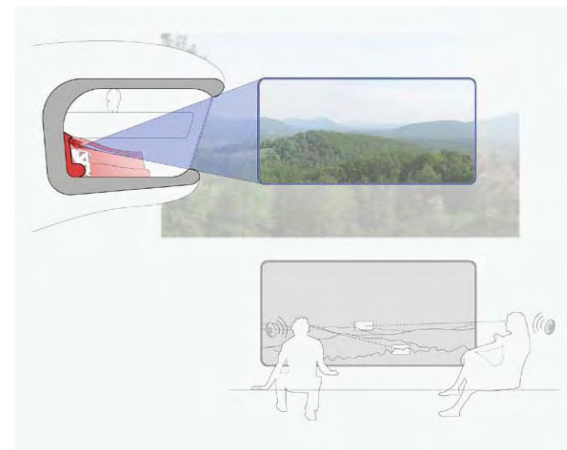
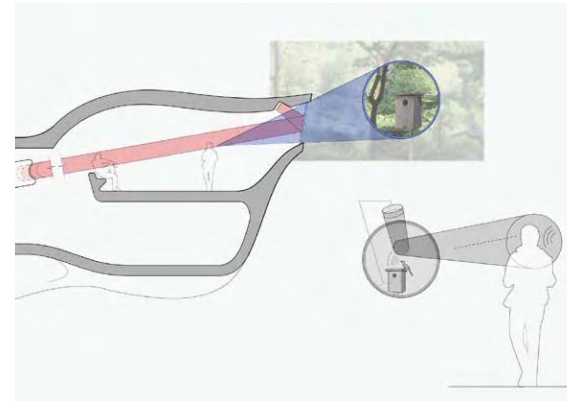
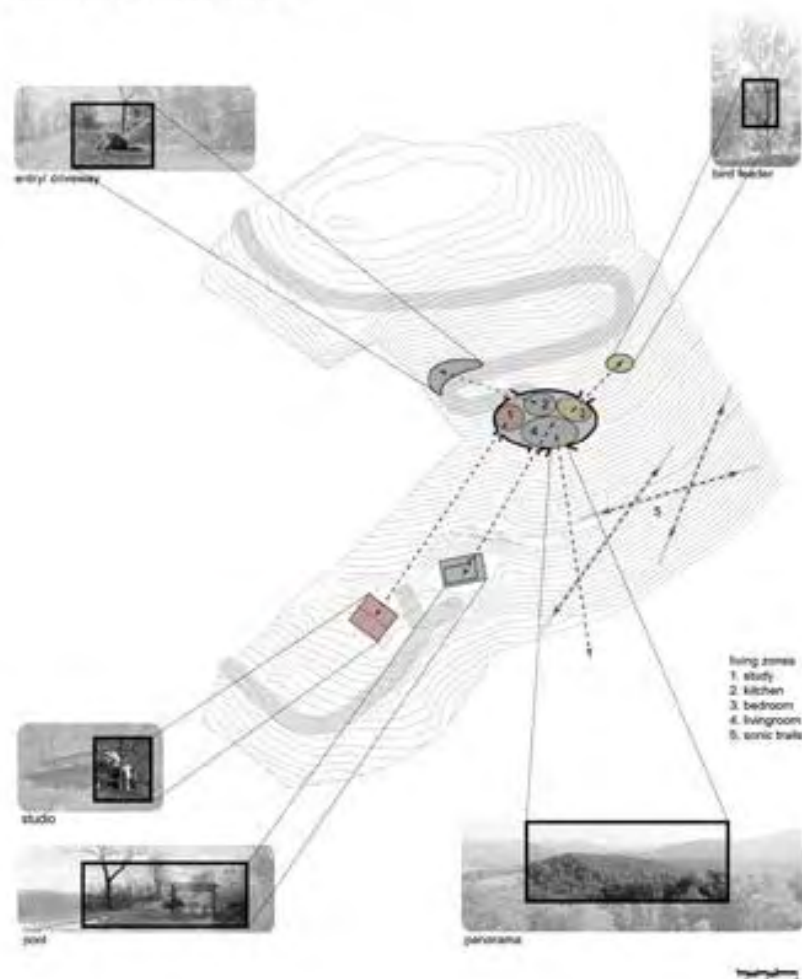
2. THE SONIC WINDOW FACING THE BACKYARD IS DESIGNED LIKE A CAMERA BELLows. IT INCLUDES A TRANSLUCENT GLASS DISH THAT IS FULLY INTEGRATED INTO THE WINDOW WALL WITH THE ABILITY TO ROTATE FREELY IN THREE DIMENSIONS. AGAIN, THE LOUVERED WINDOWS REGULATE THE AMBIENT SOUNDS WHILE THE ROTATING DISH FOCUSES ON SPECIFIC ACTIVITIES OF THE BACKYARD: THE BIRDFEEDER, THE CHILDREN PLAYING IN THE SANDBOX, OR THE DOG CHEWING ON HIS BONE.

3. THE LOUVERED GLASS SKYLIGHT LOCATED NEAR THE TOP OF THE VERTICAL VOLUME IS DESIGNED TO BOTH CAPTURE AND THEN MUFFLE THE AMBIENT SOUNDS OF THE NEIGHBORHOOD. THIS SOFT "SONIC BREEZE" IS APPROPRIATELY LOCATED JUST ABOVE THE SLEEPING AREA. THE SKYLIGHT ALLOWS OCCUPANTS IN THE BEDROOM/DEN BELOW TO CONNECT VISUALLY AND AURALLY



"HEARWAYS" IS AN AUDIOVISUAL AXES THAT CONNECTS INTERIOR DOMESTIC PROGRAMS (KITCHEN, LIVING, STUDY, BEDROOM) WITH A SERIES OF EXTERIOR SITES (ENTRY PATH, STUDIO, BIRDHOUSE, SWIMMING POOL) THAT ARE EACH FRAMED BY A STRATEGICALLY PLACED APERTURE. CROSSING, STANDING, OR MOVING ALONG THE "HEARWAY" ALLOWS AN OCCUPANT BOTH TO HEAR AS WELL AS SEE THE FRAMED VIEW. FOR EXAMPLE, IN THE STUDY, A HEARWAY FRAMING A BIRD FEEDER CARRIES THE SIGHT AND SOUND OF BIRDS TO ANYONE ALONG ITS PATH. THESE "HEARWAYS" EXTEND BEYOND THE WALLS OF THE HOUSE, ALLOWING TWO-WAY COMMUNICATION WHEN DESIRED; FOR INSTANCE, A "HEARWAY" ORIENTED TOWARDS THE ENTRY PATH (FRAMED BY THE KITCHEN WINDOW) ENABLES AN OCCUPANT TO SEE AND SPEAK WITH AN APPROACHING VISITOR.

HEARWAYS: concept diagram



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Maya Lin Studio

Systematic Landscapes

(INSTALLATION AT THE CORCORAN GALLERY OF ART)

LOCATION: WASHINGTON, D.C.

CLIENT: CORCORAN GALLERY OF ART

DATE: MARCH 14 THROUGH JULY 12, 2009

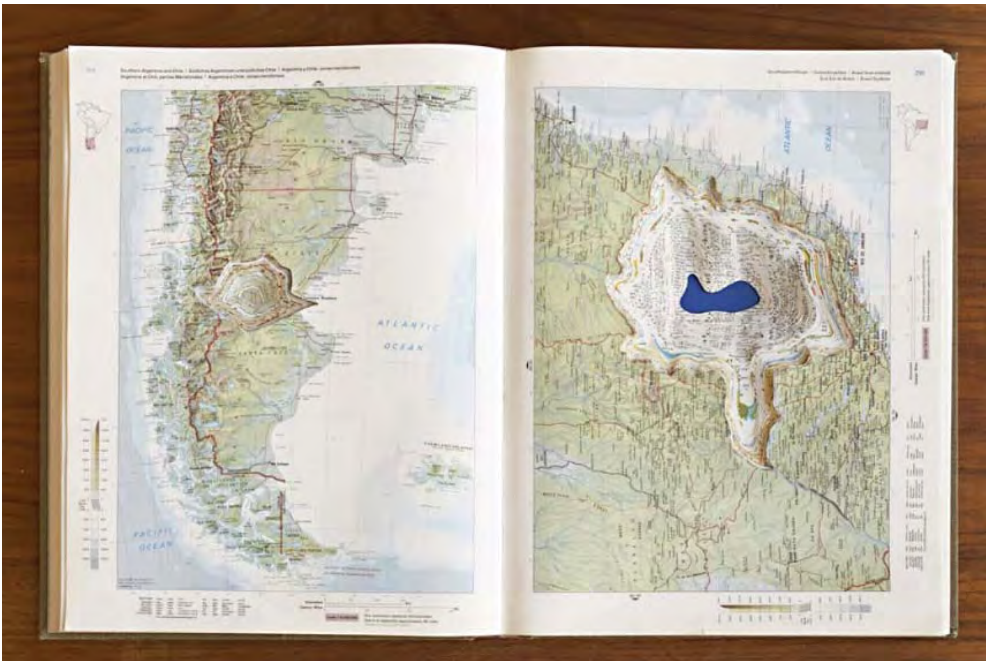
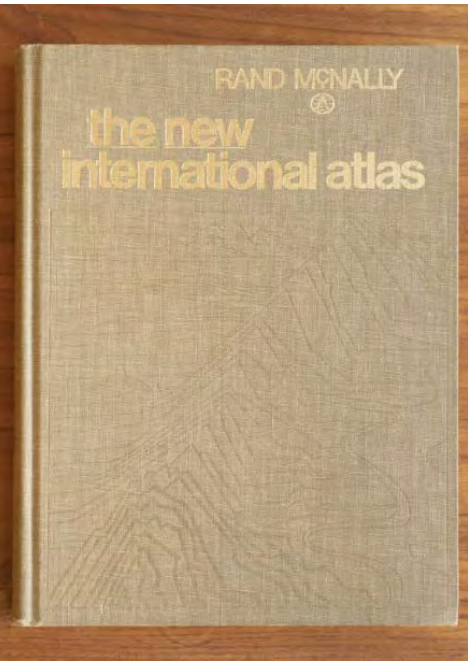
SIZE OF PROJECT: VARIES



ORGANIZED BY RICHARD ANDREWS, DIRECTOR OF THE HENRY ART GALLERY, THE EXHIBITION SHOWS HOW LIN, IN HER NEW WORK, CONTINUES TO EXPLORE LANDSCAPE AS BOTH FORM AND CONTENT. MAYA LIN HAS AN ABILITY TO CONVEY COMPLEX AND POETIC IDEAS USING SIMPLE FORMS AND NATURAL MATERIALS, WITH A DEEP INTEREST IN THE FORCES AND FORMS OF NATURE WITH A LONG TERM INVESTIGATION INTO THE POSSIBILITIES OF SCULPTURE TO EMBODY MEANING.

THIS EXHIBIT IS THE FIRST TO BRING THE IMMERSIVE AND ENVIRONMENTALLY ENCOMPASSING QUALITIES OF HER LARGE OUTDOOR INSTALLATIONS INTO THE CONFINES OF A MUSEUM SPACE.





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Maya Lin Studio

Garden of Perception

LOCATION: IRVINE, CA

CLIENT: UNIVERSITY OF CALIFORNIA AT IRVINE

DATE: 2005

SIZE OF PROJECT:



THE INSTALLATION ENCOMPASSES NUMEROUS ELEMENTS THAT HELP SHAPE AND FRAME ONE'S PERCEPTUAL EXPERIENCE OF THIS PLACE- FOCUSING ON THE FIVE SENSES - SIGHT, TOUCH, HEARING, SMELL AND TASTE. AT THE ENTRANCE TO THE PLAZA THREE STAIRWELLS ARE PAINTED WITH THE PRIMARY PIGMENT COLORS - RED, BLUE AND YELLOW - AND ARE LIT AT NIGHT TO ACT AS BEACONS OF LIGHT GUIDING ONE INTO THE AREA. ON THE THREE PATHWAYS LEADING INTO THE PLAZA THE PRIMARY LIGHT COLORS - BLUE, GREEN AND RED - ARE USED TO LIGHT THE PATH INTO THE GARDEN. WHEN THE PATHS INTERSECT, THE LIGHT MIXES TO FORM THE SECONDARY COLORS. FOR SOUND, MICROPHONES AND SPEAKERS RECORD VOICES ON A SERIES OF CONNECTED OUTDOOR WHISPERING BENCHES. FOR TASTE AND SMELL, THE PATHWAYS LEADING INTO THE PLAZA ARE LINED WITH FRAGRANT PLANTS LIKE JASMINE, THYME, AND ROSEMARY, AS WELL AS ORANGE AND LEMON TREES.

THE PLAZA HAS TWO CENTERS: A DRAWING TABLE AND A SCREENING ROOM. THESE TWO AREAS ACT AS OUTDOOR CLASSROOMS THAT EMPHASIZE THE EDUCATIONAL IDENTITY OF THE SCHOOL OF THE ARTS. A LARGE STONE WATER TABLE AT THE CENTER OF THE PLAZA SERVES AS THE FOCAL POINT OF THE CLASSROOMS, AS WATER PERCOLATES UP FROM THE SIMPLE LINE DRAWING INCISED IN ITS SURFACE.



/	ABSTRACT	/	PERSONAL MANIFESTO	/	ISSUES AND QUESTIONS	/	PROJECT STATEMENT	/
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/	CONCLUSION	/	FINAL PRESENTATION LAYOUT	/	BIBLIOGRAPHY	/		



Olympic Sculpture Park

LOCATION: SEATTLE, WASHINGTON

CLIENT: SEATTLE ART MUSEUM

DATE: JANUARY 7, 2007

SIZE OF PROJECT: 8.5 ACRES

ENGINEER: MAGNUSSON KLEMENCIC ASSOC.

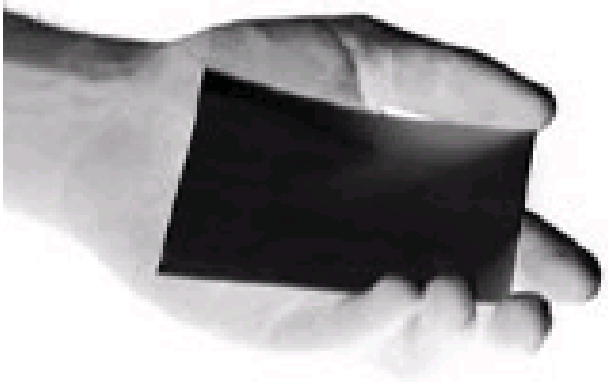
LANDSCAPE ARCHITECT: CHARLES ANDERSON

PROJECT COST: \$85 MILLION



THE DESIGN INTEGRATES ARCHITECTURE, LANDSCAPE DESIGN AND URBAN INFRASTRUCTURE TO UNIFY THREE SEPARATE PARCELS OF LAND, CURRENTLY SEPARATED BY TRAIN TRACKS AND ROADWAYS, AND JOINS ART, CITY AND SOUND INTO ONE CONTINUOUS LANDSCAPE. THE TOP OF THE PARK, AT THE CITY'S EDGE, FEATURES A TRANSPARENT PAVILION THAT BECOMES A LUMINOUS BEACON AT NIGHT. THIS PAVILION FRAMES VIEWS OF THE SOUND AND THE CITY AND IS A MULTI-USE SETTING FOR EXHIBITIONS, LECTURES, PERFORMANCES AND SPECIAL EVENTS. THE DESIGN CREATES A CONTINUOUS CONSTRUCTED LANDSCAPE FOR ART, FORMS AN UNINTERRUPTED Z-SHAPED "GREEN" PLATFORM, AND DESCENDS 40 FEET FROM THE CITY TO THE WATER, CAPITALIZING ON VIEWS OF THE SKYLINE AND ELLIOT BAY AND RISING OVER THE EXISTING INFRASTRUCTURE TO RECONNECT THE URBAN CORE TO THE REVITALIZED WATERFRONT.

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The Users

CHILDREN:

INFANTS BORN WITH VISION LOSS
NEED TO REACH IMPORTANT
DEVELOPMENTAL MILESTONES

YOUTH:

TEENS NEED TO BE ENABLED TO
BUILD CONFIDENCE AND INDEPENDENT
LIVING SKILLS TO ACHIEVE SUCCESS
IN SCHOOL AND THE WORKING WORLD

GERIATRICS:

OLDER ADULTS WITH IMPAIRED
VISION NEED COMPREHENSIVE CARE
TO HELP THEM REMAIN SAFE IN
THEIR OWN HOMES AND COMMUNITY

LOW VISION:

THE VISUALLY IMPAIRED NEED HELP
MAXIMIZING EXISTING VISION,
WHILE ALSO ADJUSTING TO THE LOSS

NO VISION:

THOSE WHO ARE COMPLETELY BLIND
NEED TO LEARN TO USE THEIR IN-
TELLECTUAL EYES, PROPER TRAINING
CAN MAKE THEM SELF-RELIANT AND
INDEPENDENT

GENERAL PUBLIC:

PEOPLE WITH DISABILITIES NEED
INFORMATION DISSEMINATED TO
CREATE AWARENESS

The Program

EDUCATIONAL

*PROPER TRAINING CAN MAKE THEM SELF-RELIANT
AND INDEPENDENT*

THE VAST MAJORITY OF BLINDNESS IN CHILDREN OCCURS
BEFORE THE AGE OF FIVE, A TIME WHEN 75 PERCENT OF
LEARNING IS THROUGH SIGHT. IT IS NOT SURPRISING THAT
CHILDREN WHO ARE BORN BLIND, OR WHO BECOME BLIND IN
INFANCY, SUFFER FROM DELAYED DEVELOPMENT. THE EARLY
LEARNING PROGRAMS SEEKS TO DEVELOP THE SENSES CHIL-
DREN WILL NEED TO NAVIGATE THEIR WORLD, WHILE THE
SECONDARY PROGRAM HELPS TO TEACH VOCATIONAL TRAINING
AND PROVIDE A SENSE OF BELONGING AND PURPOSE.

ADMINISTRATION/ SOCIAL SERVICES

*PROVIDING SOCIAL AND MENTAL HEALTH SERVICES TO
THE POOREST AREAS*

WITHOUT APPROPRIATE COUNSELING, MANY OF THE BLIND
OR VISUALLY IMPAIRED IN DEVELOPING COUNTRIES DO NOT
ACCEPT REFERRAL FOR CARE EVEN WHEN SERVICES ARE
OFFERED FREE OF COST.

HEALTH AND RECREATION

*A PLACE TO INTERACT WITH OTHERS, WHILE
IMPROVING HEALTH*

ALLOWING THE VISITORS AND PATIENTS TO EXERCISE WILL
PROVIDE THEM WITH HEALTHIER LIVES. EXERCISE AND
MOVEMENT ALLOWS THEM TO ALSO DEVELOP MOBILITY AND
MOTOR SKILLS.

Program Outline

PUBLIC LEARNING

HOSTS PROGRAMS TO DISSEMINATE AND CREATE AWARENESS

OLD BELIEFS AND ATTITUDES ABOUT THE BLIND STILL PERSIST. SPREADING INFORMATION AMONG KEY INFORMANTS OF THE SOCIETY LIKE SCHOOL TEACHERS, IMAMS, CHAIRMEN AND LOCAL LEADERS WILL MAKE THEM ABLE TO IDENTIFY THE BLIND. THEY CAN ACT AS CATALYSTS BY CHANGING COMMUNITY ATTITUDE AND BELIEFS ABOUT BLINDNESS AND VISUAL IMPAIRMENT.

HOUSING

HOSTS FAMILIES AND PATIENTS WHILE TREATMENT OR COUNSELING IS BEING SOUGHT AT THE OOC OR CEITC

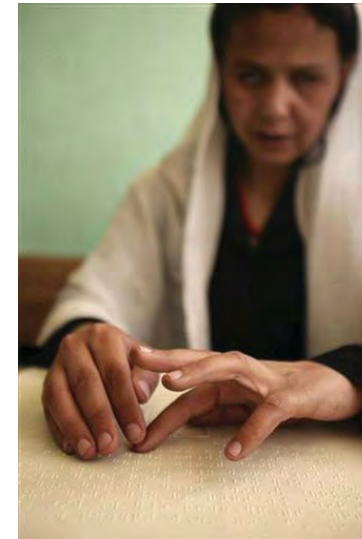
OFFERS PATIENTS AND THEIR FAMILIES A FREE, TEMPORARY PLACE TO STAY WHEN THEIR BEST HOPE FOR EFFECTIVE TREATMENT MAY BE AT THE CHITTAGONG EYE INFIRMARY, FAR FROM THEIR HOME. THE TEMPORARY HOUSING ALLOWS THEM TO FOCUS ON GETTING TREATMENT AND GETTING WELL, NOT WHERE TO STAY OR WHERE TO EAT. THE FAMILIES OR INDIVIDUAL PATIENTS ARE OFFERED A PLACE TO PREPARE MEALS AND SLEEP. AVAILABILITY IS FIRST COME, FIRST SERVED. MAXIMUM DURATION OF STAY IS 2 WEEKS.

OUTDOOR SPACES/ GREENHOUSE

A PLACE TO EXPLORE, TOUCH, SMELL AND LEARN

HORTICULTURE AND GARDENING HAS BEEN FOUND TO BE ONE OF THE MOST REWARDING EXPERIENCES FOR THE BLIND AND VISUALLY IMPAIRED, WITH MANY OPPORTUNITIES FOR SENSORY EXPLORATION. THE GREENHOUSE AND OUTDOOR SPACES WILL STRIVE TO INSPIRE PHYSICAL, EMOTIONAL AND INTELLECTUAL GROWTH.

& Areas



ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
PROBLEM THEMES & ARCHITECTURAL INTENTIONS	PRECEDENT STUDIES	PROGRAM OUTLINES	
SITE ANALYSIS	ENVIRONMENTAL REPORT	CULTURAL IMPLICATIONS	
DESIGN PROCESS & STUDY MODELS	INTERMEDIATE PRESENTATIONS	FINAL DRAWINGS & MODELS	
CONCLUSION	FINAL PRESENTATION LAYOUT	BIBLIOGRAPHY	

EDUCATIONAL		COMPONENTS	NUMBER	Sq. FOOTAGE	TOTAL S.F.
	COMPUTER LAB	TACTILE INTERACTIVE MULTIMEDIA (T.I.M.) ASSISTIVE/ ADAPTIVE TECHNOLOGY COMPUTER TRAINING ORIENTATION AND MOBILITY STORAGE SENSORY AWARENESS SPATIAL CONCEPTS RELATIONSHIPS BTW OBJECTS IN THE ENVIRONMENT SEARCHING SKILLS INDEPENDENT MOVEMENT SIGHTED GUIDE PROTECTIVE TECHNIQUES CANE SKILLS	1	1600	1600
			10 COMPUTERS		
			1	1600	1600
					3200
			1	2560	2560
			2	320	640
					3200
	LITERACY AND BRAILLE (LIBRARY)	STUDY ROOMS LISTENING SPEAKING OBJECT COMMUNICATION AUDIO, BRAILLE, TACTILE EXPERIENCE BOOKS HORTICULTURE AND GARDENING (GREENHOUSE) PLANTING TABLES LISTENING, TASTING, TOUCHING STATIONS WANDERING PATHS FRAGRANCE AND SENSORY GARDENS HORTICULTURE THERAPY	1	2400	2400
			4		
			6		2400
			2	3200	3200
				1600	
				1600	
					3200
	CLASSROOMS	ART STORAGE MUSIC STORAGE VOCATIONAL SKILLS BUSINESS METHODS ADJUSTMENT TO BLINDNESS BLINDNESS PHILOSOPHY			
					12000
ADMINISTRATION/ SOCIAL SERVICES					
PRESIDENT'S OFFICE			1		
VICE PRESIDENT'S OFFICE			1		
PERMANENT STAFF OFFICES			6		2800

/	ABSTRACT	/	PERSONAL MANIFESTO	/	ISSUES AND QUESTIONS	/	PROJECT STATEMENT	/
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NET S.F.F.	37412
MULTIPLIER	1.8
GROSS S.F.F.	67341

BATHROOMS	6	240	1440
MISC. STORAGE			400
MECHANICAL ROOMS			800
OUTDOOR COOKING/ EATING/ WASHING AREAS	2	324	648
COURTYARDS			3288

11820

TEMPORARY VISITOR ROOMS			
SINGLE	3	520	1560
DOUBLE	3	520	1560
FAMILY	6	800	4800
VOLUNTEER	2	800	1600
COMMUNITY CANTEEN	1	2300	2300
DINING			
SMALL KITCHEN			
GENERAL STORE			

2624

GALLERY	1	2624	2624
ART			
PERFORMANCES			

PUBLIC LEARNING

3200

INDOOR POOL	1	2400	2400
STORAGE			
MECHANICAL ROOM			
LOCKER ROOMS	2	400	800
MALE			
FEMALE			

HEALTH AND RECREATION

VOLUNTEER CENTER	1	1320	1320
LOUNGE			
INFORMATION AND AWARENESS			
VOCATIONAL COUNSELING ROOMS	1	360	360
PERSONAL COUNSELING ROOMS	1	360	360

LOCATION: SOUTHERN ASIA, BORDERING THE BAY
OF BENGAL, BETWEEN BURMA AND INDIA

Country: Bangladesh

COORDINATES: 24 00 N, 90 00 E

AREA: TOTAL: 144,000 SQ KM
LAND: 133,910 SQ KM
WATER: 10,090 SQ KM

AREA COMPARATIVE: SLIGHTLY SMALLER THAN
IOWA

COASTLINE: 580 KM

CLIMATE: TROPICAL; MILD WINTER (OCTOBER TO
MARCH); HOT, HUMID SUMMER (MARCH TO JUNE);
HUMID, WARM RAINY MONSOON (JUNE TO OCTO-
BER)

TERRAIN: MOSTLY FLAT ALLUVIAL PLAIN; HILLY
IN SOUTHEAST

NATURAL RESOURCES: NATURAL GAS, ARABLE
LAND, TIMBER, COAL

NATURAL HAZARDS: DROUGHTS, CYCLONES; MUCH
OF THE COUNTRY ROUTINELY INUNDATED DURING
THE SUMMER MONSOON SEASON

ENVIRONMENT ISSUES: MANY PEOPLE ARE LAND-
LESS AND FORCED TO LIVE ON AND CULTIVATE
FLOOD-PRONE LAND; WATERBORNE DISEASES
PREVALENT IN SURFACE WATER; INTERMITTENT
WATER SHORTAGES BECAUSE OF FALLING WATER
TABLES IN THE NORTHERN AND CENTRAL PARTS
OF THE COUNTRY; SOIL DEGRADATION AND ERO-
SION; DEFORESTATION; SEVERE OVERPOPULATION

POPULATION: 156,050,883 (JULY 2009 EST.)

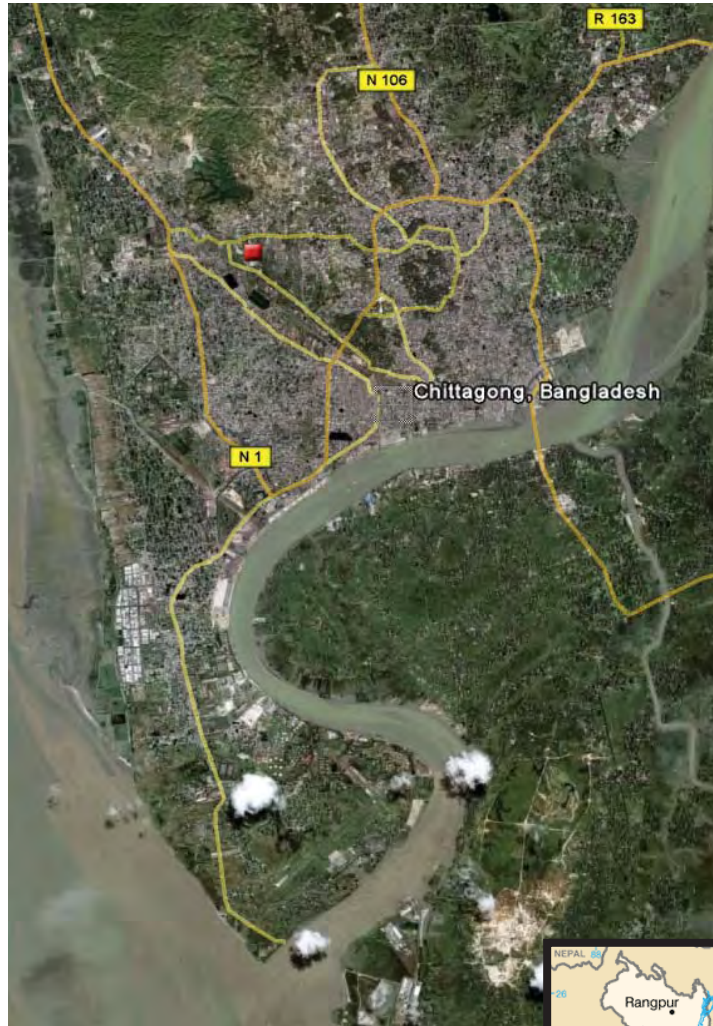
URBAN POPULATION: 27% OF TOTAL POP.

INFORMATION FROM CIA WORLD FACTBOOK
(UPDATED 04.23.09)

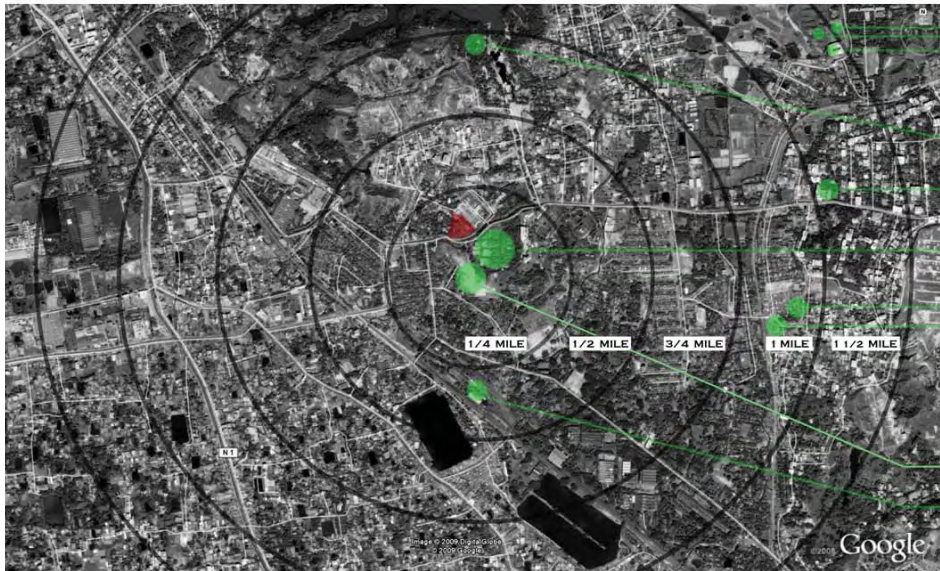


Site Analysis

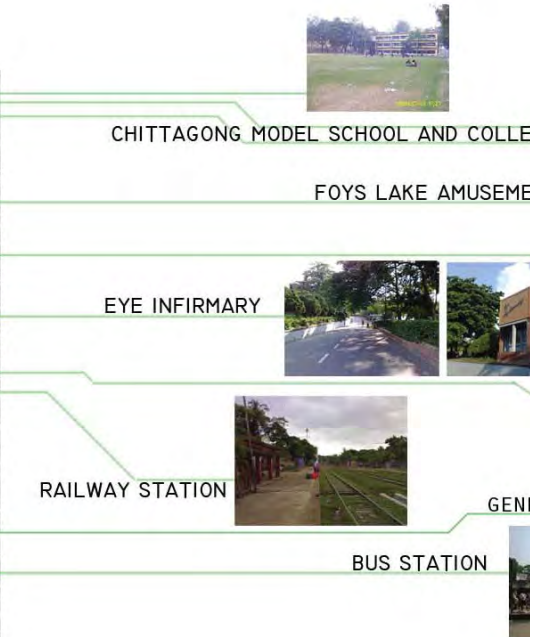
City: Chittagong



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Area



Site: Across from the Chittagong Eye Infirmary and Training Center



Slope



GE



ENT PARK



GENERAL HOSPITAL



LOCAL BAZZAR

ERAL HOSPITAL

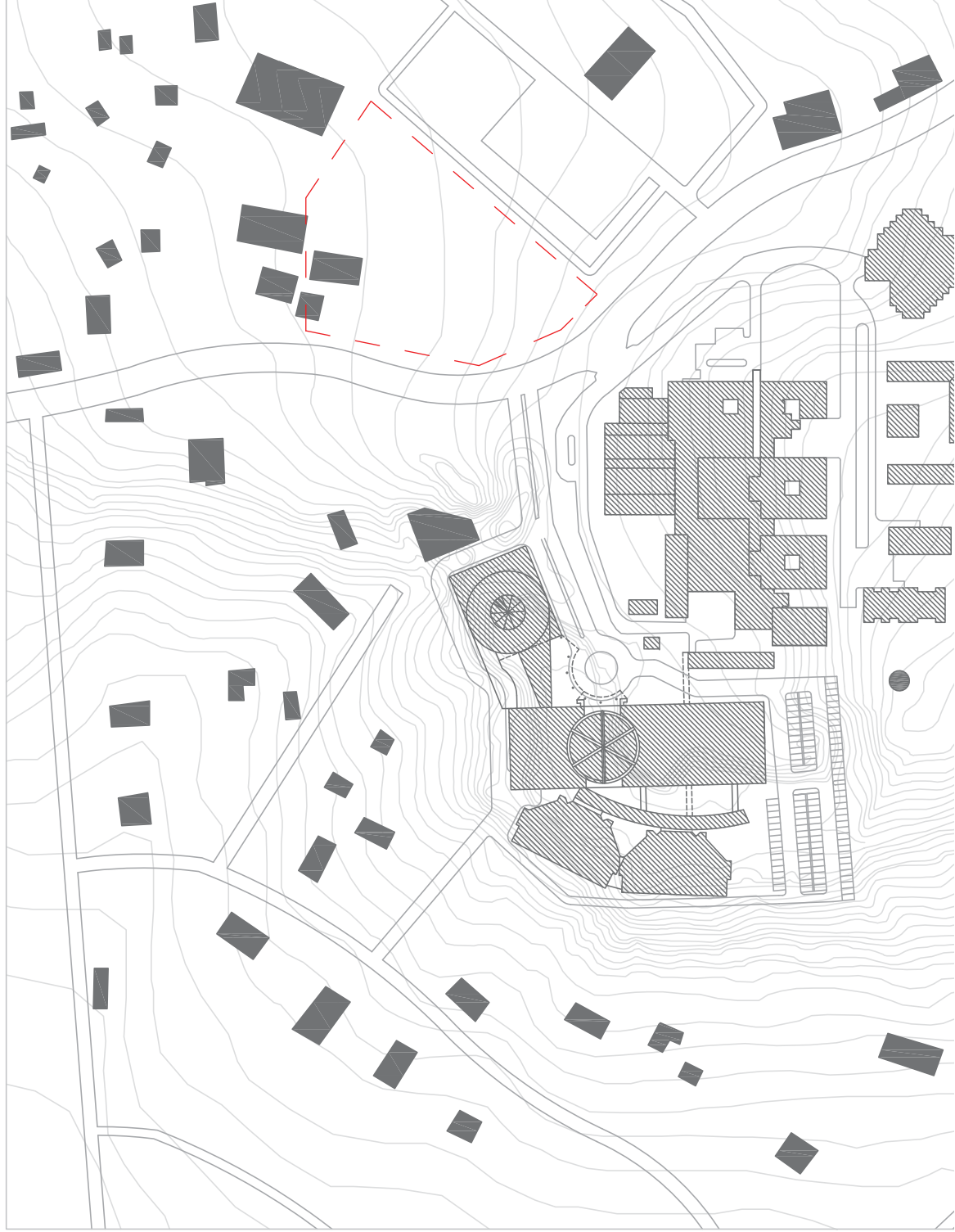


POST OFFICE



PRIMARY SCHOOL





THE RATIONALE BEHIND PICKING A SITE IN THE HILLS SURROUNDING CHITTAGONG IS THAT THE SITE WOULD BE EASILY ACCESSIBLE TO THOSE LIVING IN THE CITY AND THOSE LIVING IN THE VILLAGES SURROUNDING CHITTAGONG. ALSO, BUS STATIONS AND TRAIN STATION ARE CLOSE BY FOR THOSE NEEDING TRANSPORTATION. PICKING A SITE CLOSE TO THE EYE INFIRMARY ALLOWS THE OCULAR ORIENTATION CENTER THE OPPORTUNITY TO WORK IN COORDINATION WITH THE INFIRMARY, ALLOWING VISITORS TO USE BOTH FACILITIES TO THEIR BENEFIT.



Chittagong Eye Infirmary and Training Center



ESTABLISHED IN 2002, THE CEITC IS LOCATED IN THE SOUTHEASTERN REGION OF BANGLADESH BUILT OVER EIGHT ACRES OF LAND. THE HOSPITAL SERVES AS ONE OF THE MAJOR REFERRAL AND HUMAN RESOURCE DEVELOPMENT CENTERS OF THE COUNTRY.

THE CENTER HOUSES THE INSTITUTE OF COMMUNITY OPHTHALMOLOGY AND PROVIDES EYE SERVICES AND VARIOUS OUTREACH PROGRAMS SUCH AS A MOBILE EYE CAMP, SCHOOL EYE HEALTH SERVICES, PRIMARY EYE CARE SERVICES AND UNDER FIVE CLINIC SERVICES.

THE CEITC HAS 500-600 CONSULTATIONS DAILY THROUGH ROUTINE OPD SERVICES ALONG WITH SUBSPECIALTY SERVICES SUCH AS GLAUCOMA, CORNEA-EYE BANK, OCULAR MICROBIOLOGY, VITREAO-RETINA, PEDIATRIC OPHTHALMOLOGY, NEURO-OPHTHALMOLOGY, ORBIT-OCULOPLASTY AND LOW VISION.





APPROACH TO CHITTAGONG EYE
INFIRMARY AND TRAINING CENTER

130 BEDS
16 BED CHILD WARD
6 SURGICAL ROOMS WITH 3 DEDICATED TO:
POSTERIOR SEGMENT
PEDIATRIC OPHTHALMOLOGY
EXTRA OCULAR CASES
6 CONSULTATION ROOMS:
PEDIATRIC OPHTHALMOLOGIST
ORTHOPTIC
PEDIATRIC REFRACTION
PEDIATRIC COUNSELLING
PEDIATRICIAN OFFICE

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CLIMATE: TROPICAL; MOIST CLIMATE
 PRECIPITATION OCCURS ALL YEAR LONG,
 INTENSE HEATING AND HUMIDITY CAUSES
 AFTERNOON CLOUDS ALMOST EVERYDAY
 DAILY HIGHS 89°F
 NIGHTLY LOWS 71°F
 MONTHLY TEMPERATURE VARIATION IS LESS
 THAN 37°F

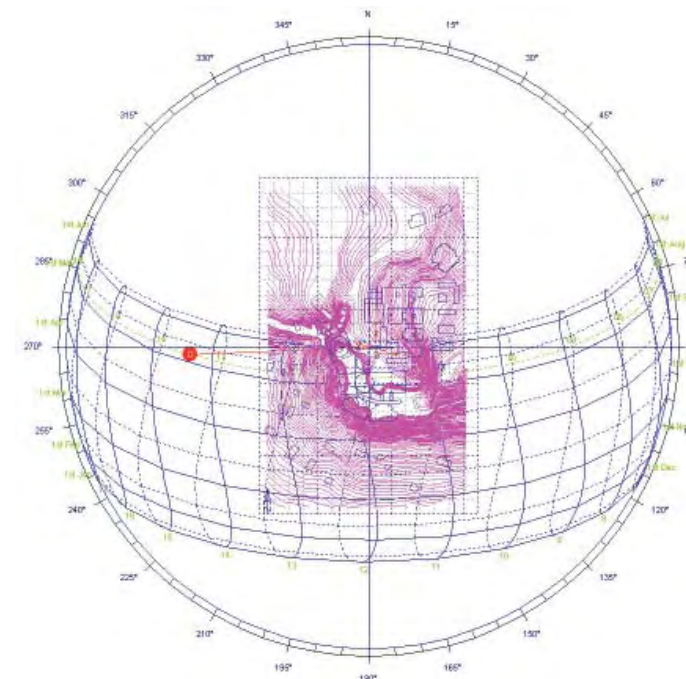
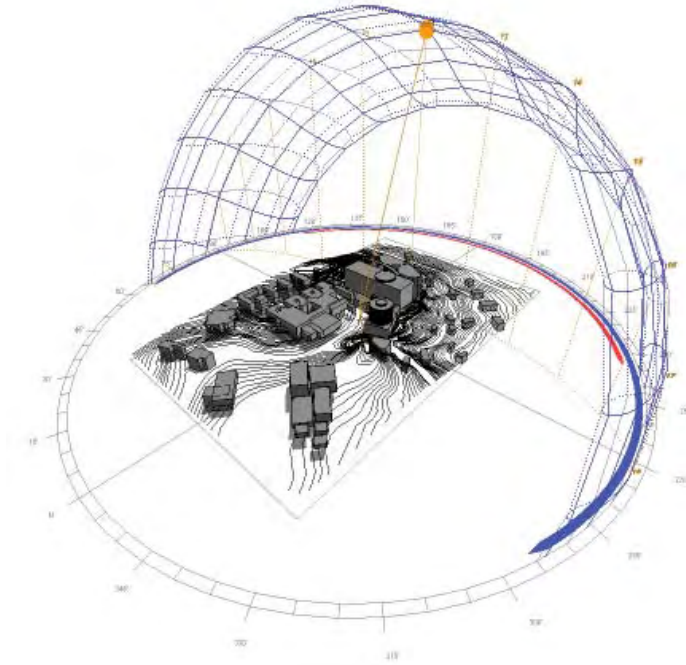
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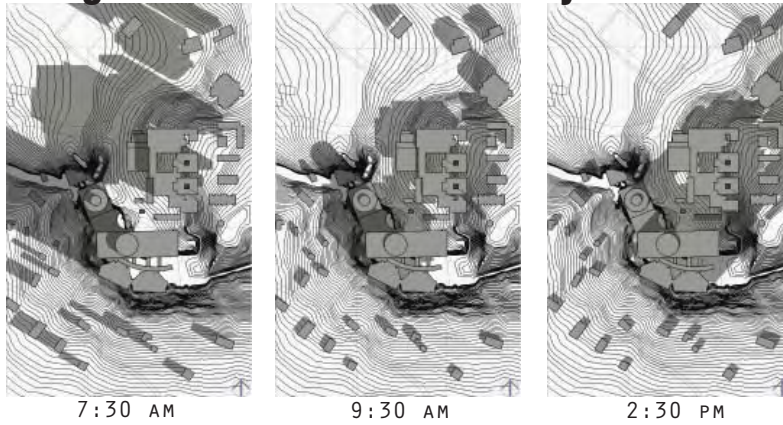


Annual Sun Path

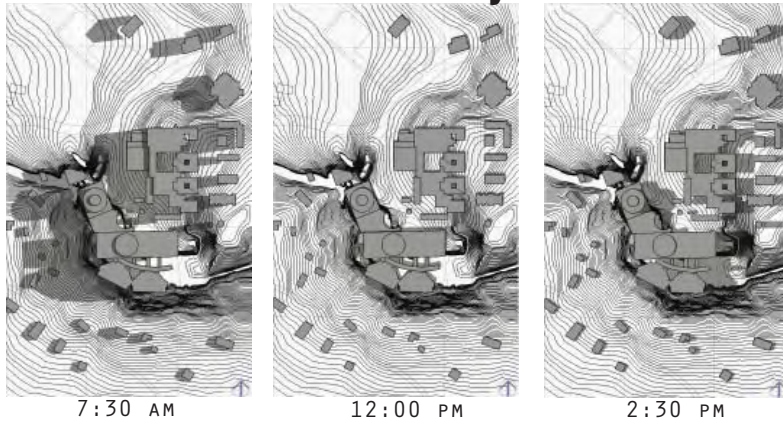


Environmental Report

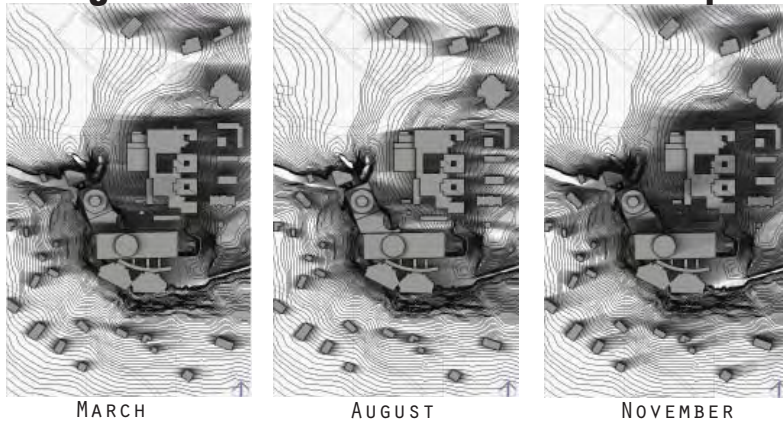
Longest Shadows: January



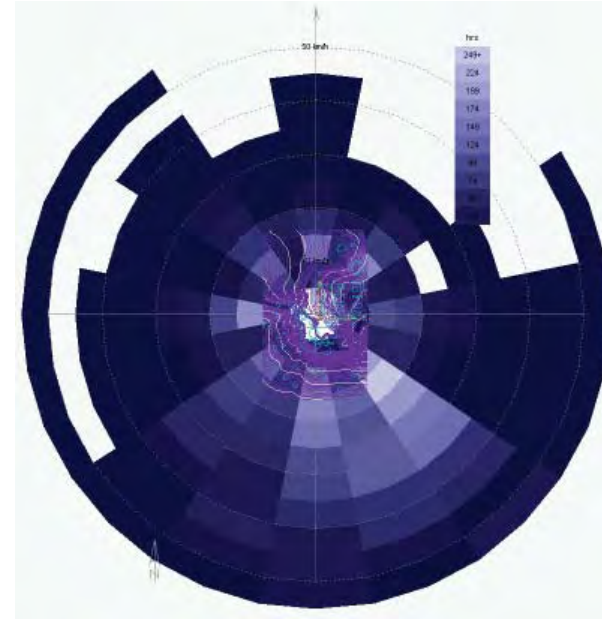
Shortest Shadows: May



Range of Shadows: 8:00am - 5:00pm



Prevailing winds: year round



NATIONALITY:
BANGLADESHI(S)

ETHNIC GROUPS:

BENGALI 98%

OTHER 2%

- TRIBAL GROUPS
- NON-BENGALI MUSLIMS

RELIGIONS:

MUSLIM 83%

HINDU 16%

OTHER 1%

LANGUAGES:

BANGLA

ENGLISH

EARTH / WATER / AIR / FIRE / SPACE (spirit)



C u l t u r a l I m p l i c a t i o n s



Indian Holistic Approach to Space and Form in a Traditional Home

NORTH: TREASURY

NORTHEAST: PRAYER ROOM

(WATER STORAGE UNDERGROUND)

EAST: ENTRANCE

(FRESH AIR, LIGHT, HEALTH, WEALTH)

SOUTHEAST: KITCHEN

SOUTH: BEDROOM

SOUTHWEST: STORAGE

(WATER STORAGE OVERHEAD)

WEST: DINING ROOM

NORTHWEST: COWSHED

HIERARCHY:

- BANGLADESH IS A HIERARCHICAL SOCIETY.
- PEOPLE ARE RESPECTED BECAUSE OF THEIR AGE AND POSITION.
- OLDER PEOPLE ARE NATURALLY VIEWED AS WISE AND ARE GRANTED RESPECT.
- BANGLADESHIS EXPECT THE MOST SENIOR MALE, BY AGE OR POSITION, TO MAKE DECISIONS THAT ARE IN THE BEST INTEREST OF THE GROUP. THIS IS ALSO VALID IN BUSINESS, THE MAJORITY OF WHICH ARE FAMILY OWNED/ RUN.

RELIGION:

- THE MAJORITY OF BANGLADESHIS ARE MUSLIM. HOWEVER, MOST STILL VERY MUCH MIX THIS WITH PRE-ISLAM FOLK TRADITIONS.
- BANGLADESHIS IDENTIFY WITH THE FOLK TRADITIONS OF BENGALI CULTURE. THIS INCLUDES BELIEF IN SHAMANISM AND THE POWERS OF FAKIRS (MUSLIM HOLY MEN WHO ARE EXORCISTS AND FAITH HEALERS), OJHAA (SHAMANS WITH MAGICAL HEALING POWERS), AND BAULS (RELIGIOUS MENDICANTS AND WANDERING MUSICIANS).
- THERE IS A STRONG TRADITION OF MUSIC, DANCE, AND LITERATURE THAT INCLUDES CLASSICAL DEVOTIONS OF HINDU AND MUSLIM MUSIC.

COMMUNICATION STYLES:

- PERSONAL SPACE IS LESS OF AN ISSUE IN BANGLADESH THAN MANY EUROPEAN CULTURES. BENGALIS STAND CLOSE WHEN SPEAKING TO SOMEONE OF THE SAME GENDER AND TOUCH IS COMMON.

TEXTILES:

- BANGLADESHI WEAVERS ARE CONSIDERED TO BE AMONG THE BEST IN SOUTH ASIA EVEN TO-DAY.
- THE FINE WEAVE AND DELICATE EMBROIDERY LIKE PATTERNS OF JAMDANI FABRIC HAVE BEEN SOUGHT AFTER ALL OVER THE WORLD FOR CENTURIES.
- THE TEXTURE AND QUALITY IS SO FINE THAT IT IS DESCRIBED AS BEING WOVEN WITH THE "THREAD OF THE WINDS".
- THE FABRIC IS WOVEN VERY MUCH LIKE TAPESTRY WORK. SMALL SHUTTLES OF COLORED, GOLD OR SILVER THREADS ARE PASSED THROUGH THE WEAVE.



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APPROXIMATELY 75% OF THE 147 MILLION BANGLADESHIS LIVE IN VILLAGES – MAINLY IN LOAM OR BAMBOO HOUSES. ALTHOUGH THESE TRADITIONAL BUILDING MATERIALS ARE HIGHLY SUSTAINABLE, VILLAGERS HAVE AN INCREASING DESIRE TO BUILD HOMES OUT OF BRICKS, CONCRETE, AND CORRUGATED IRON SHEET (CI SHEET). THE CHOICE OF A BUILDING MATERIAL IS MORE THAN A RATIONAL DECISION. IT IS A MATTER OF PRESTIGE, IDENTIFICATION, ZEITGEIST AND CULTURE.





VERNACULAR HOMES IN THE VILLAGES OF BANGLADESH



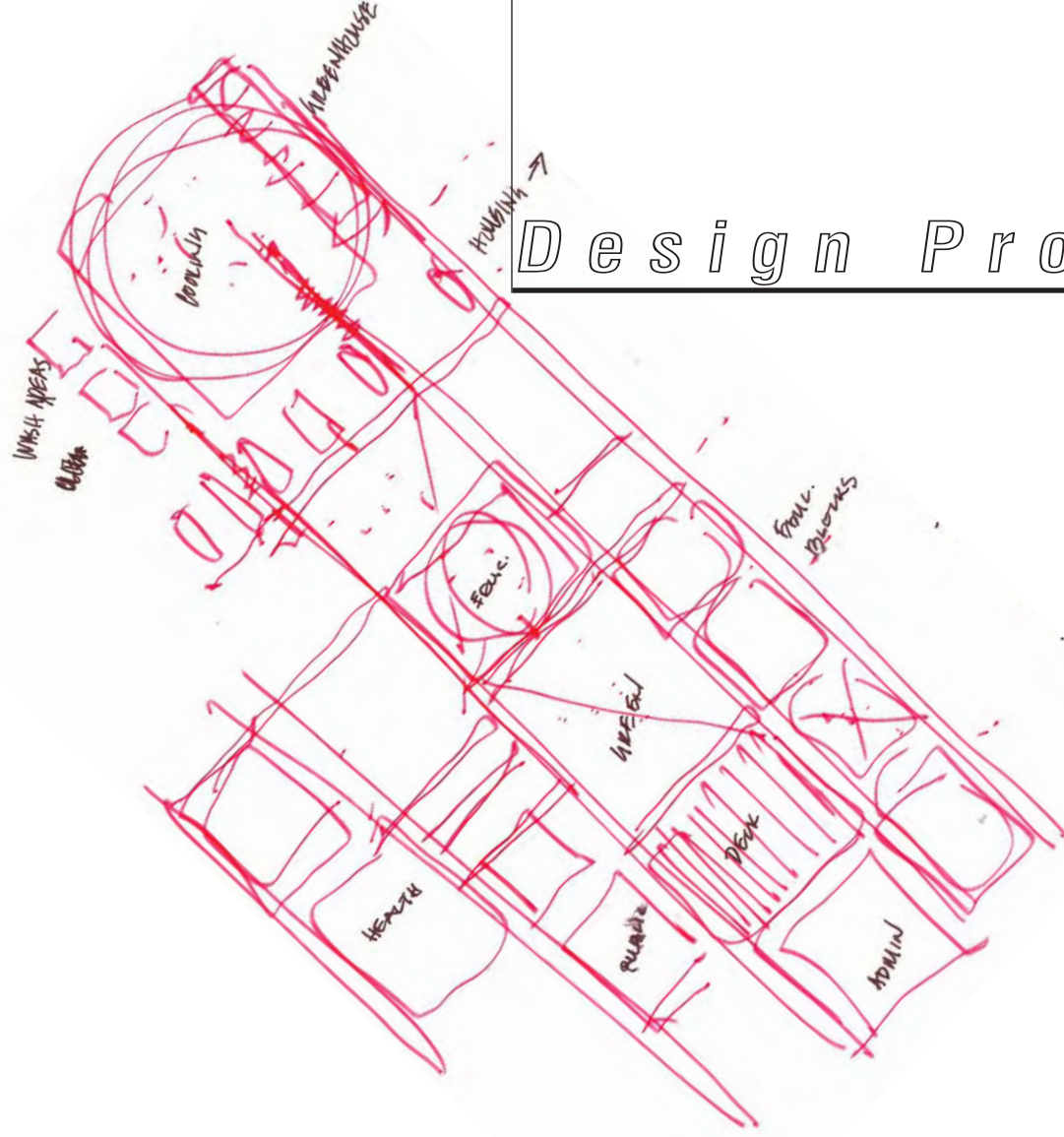
SOCIAL INTERACTIONS OFTEN OCCUR ON THE GROUND



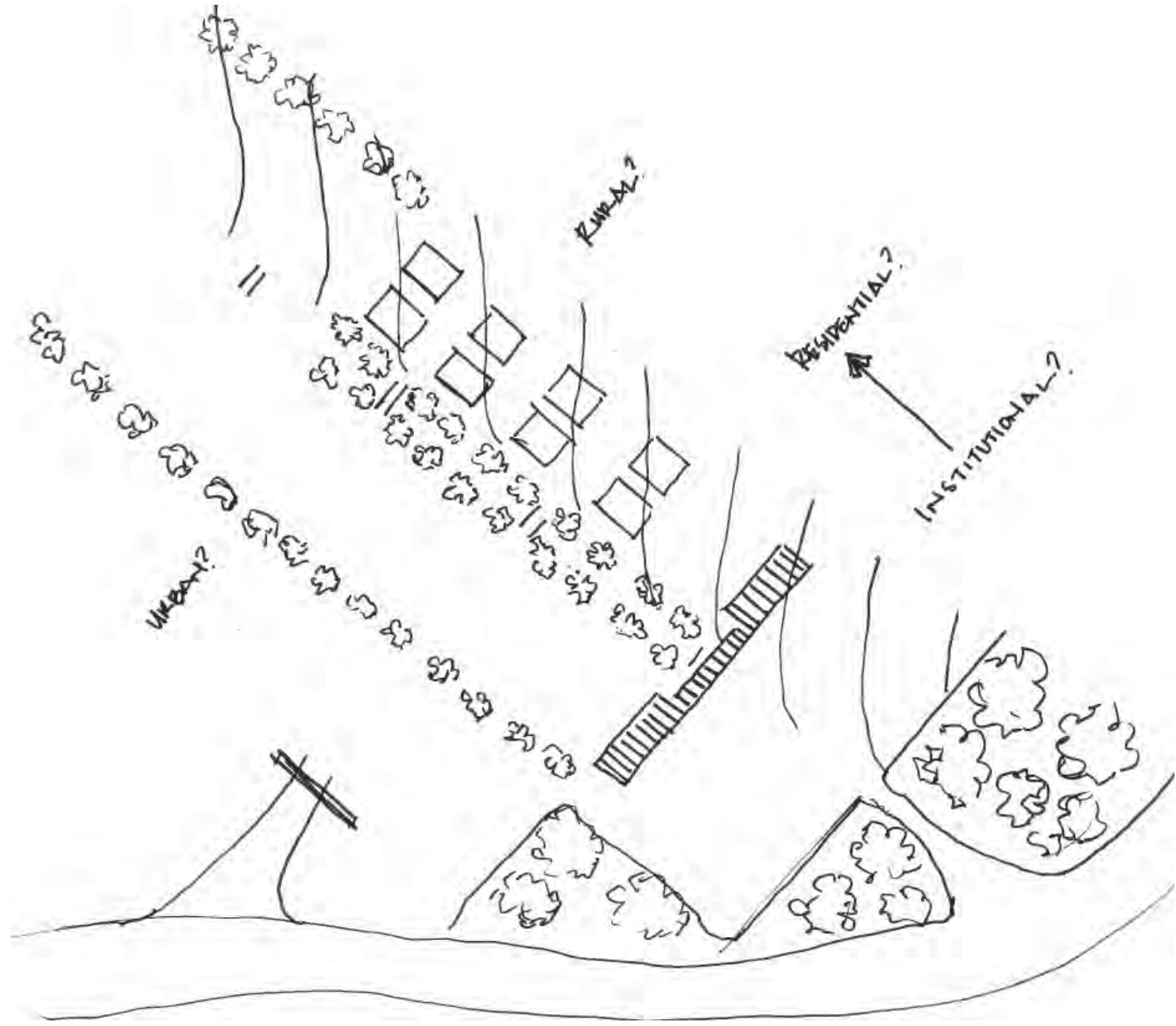
THE DICHOTOMY OF THE CITY AND VILLAGE LIFE THAT OCCURS IN CHITTAGING, BANGLADESH

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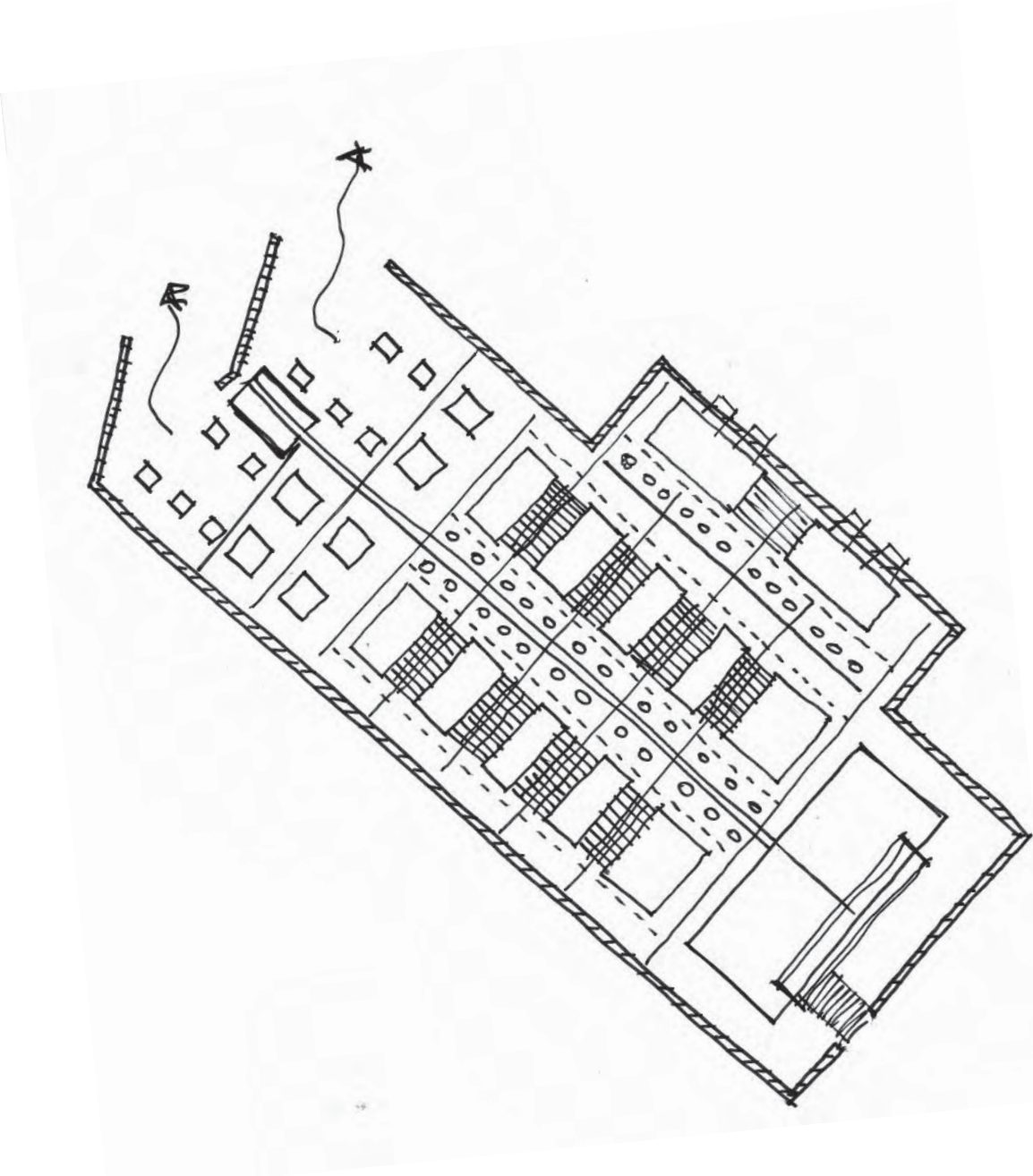
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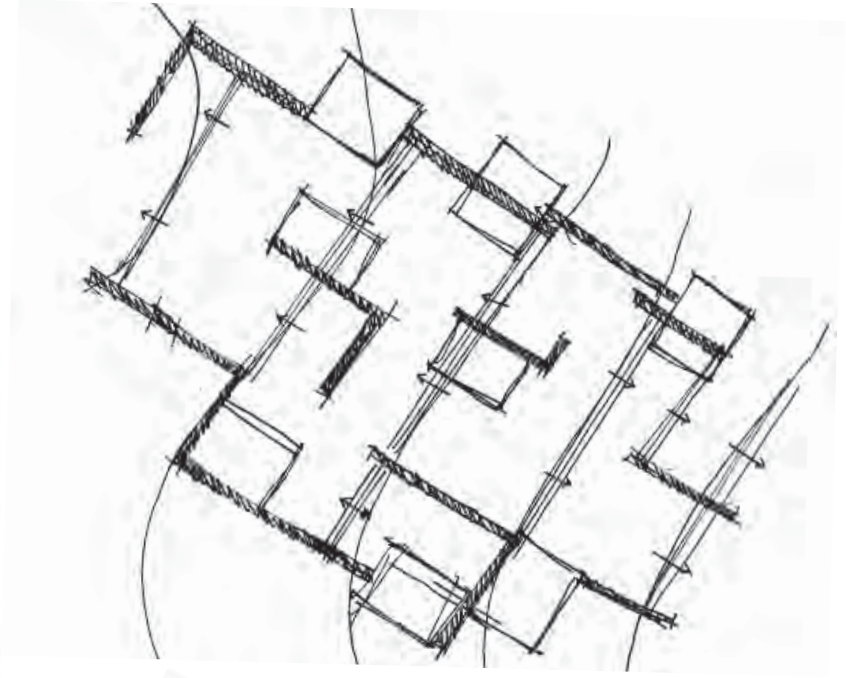
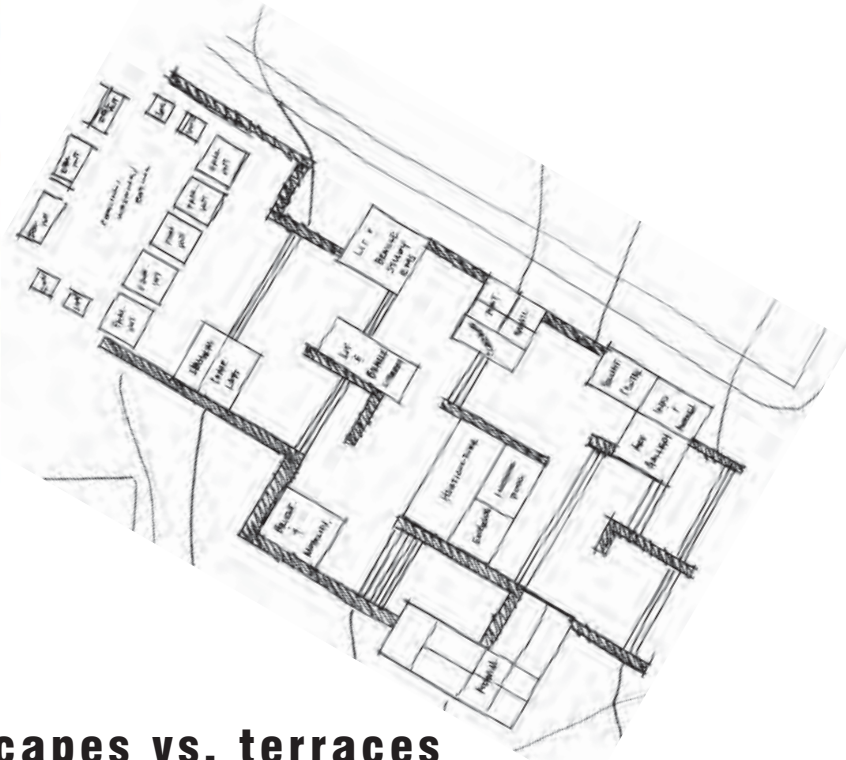
Design Process



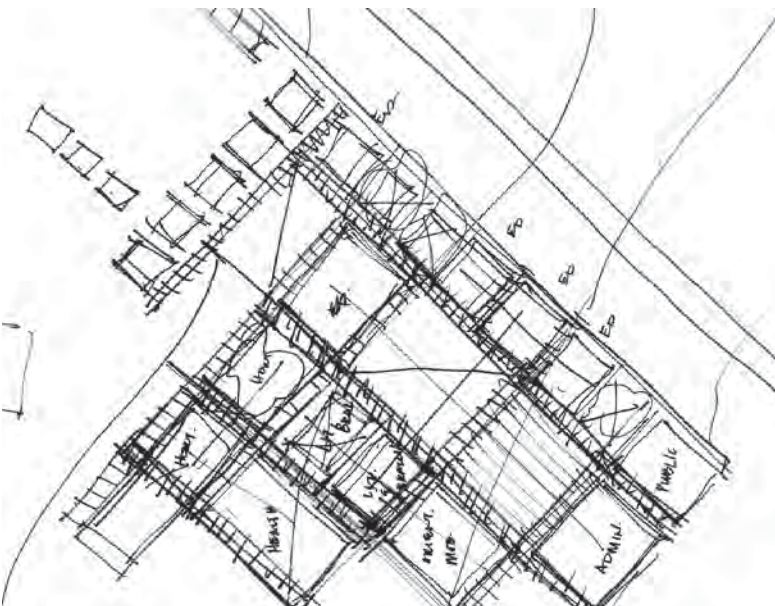
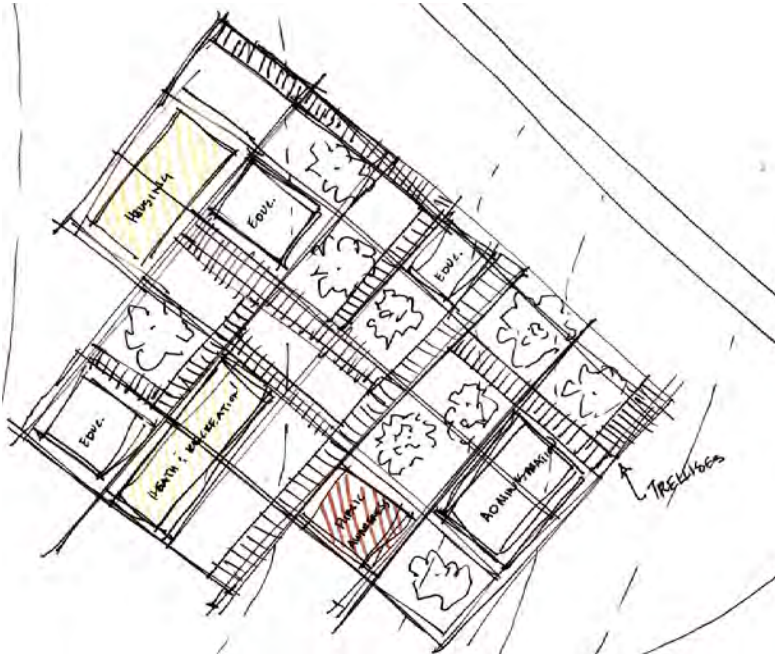
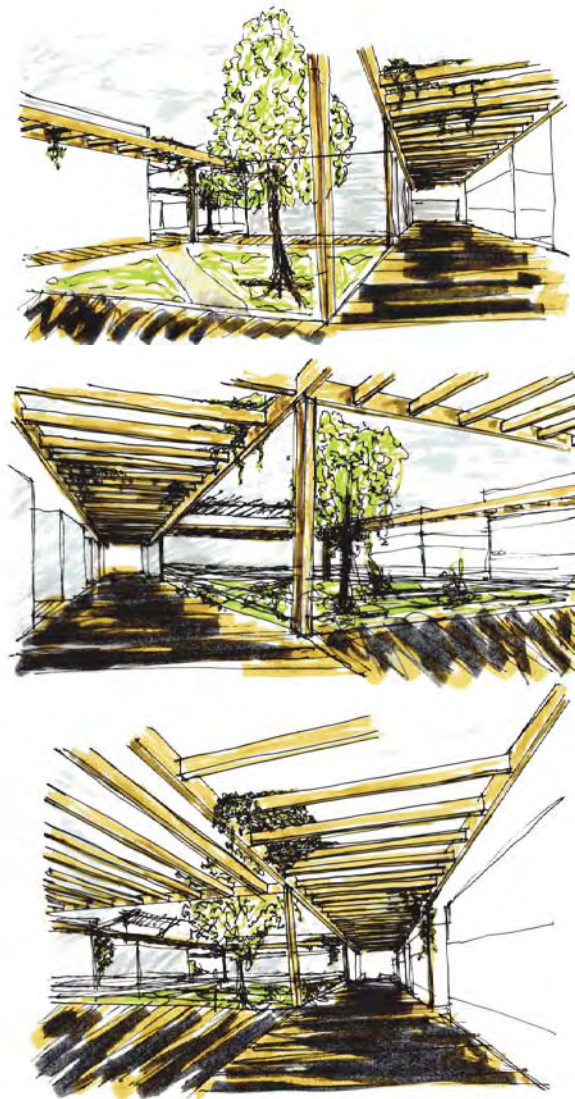
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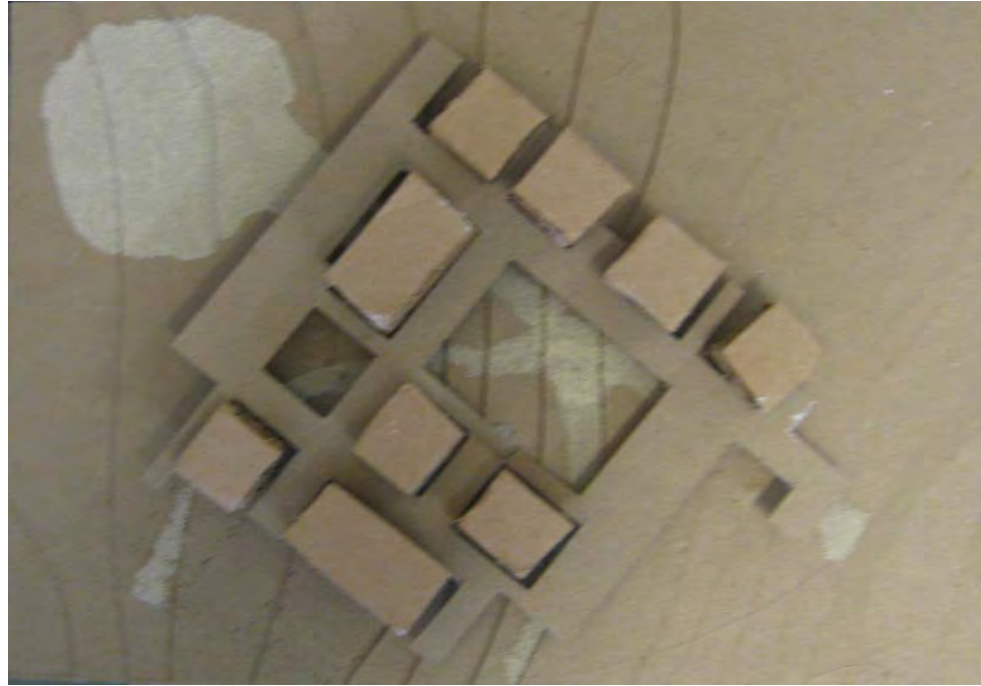
Beginning sketches, defining the spaces - setting boundaries



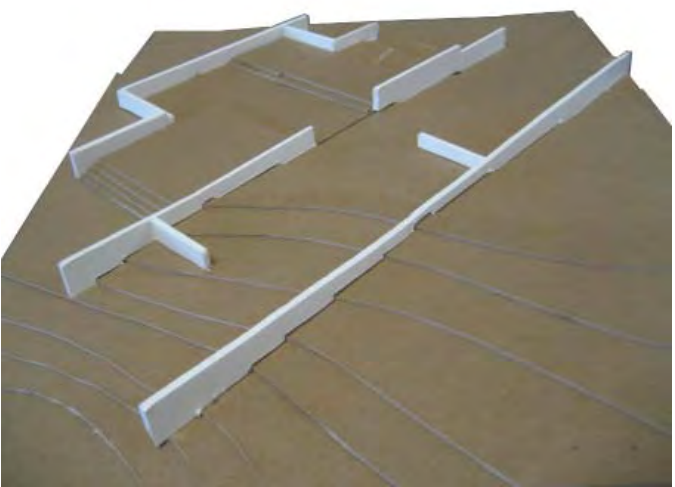
Scheme 1 : Natural landscapes vs. terraces



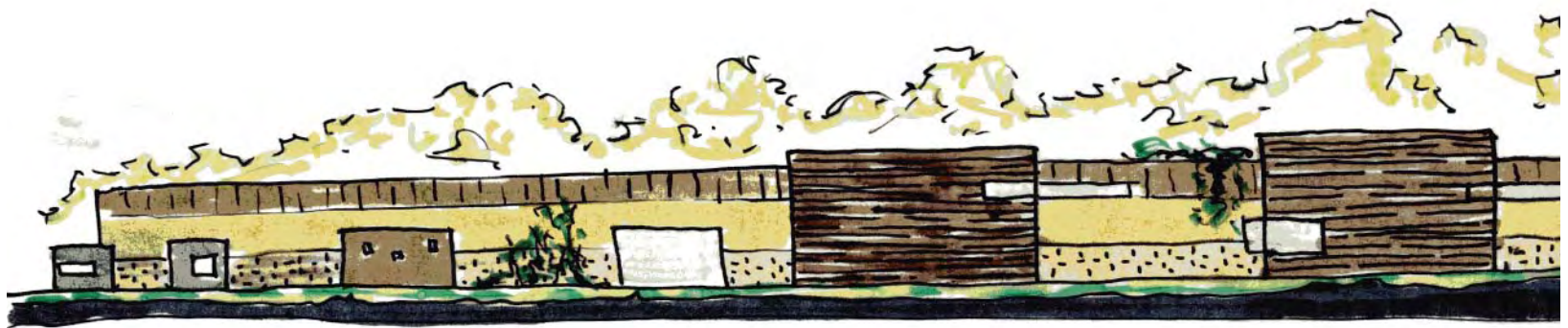
Scheme 2 : Raised decking, experiences above the ground



Scheme 1 Study Model

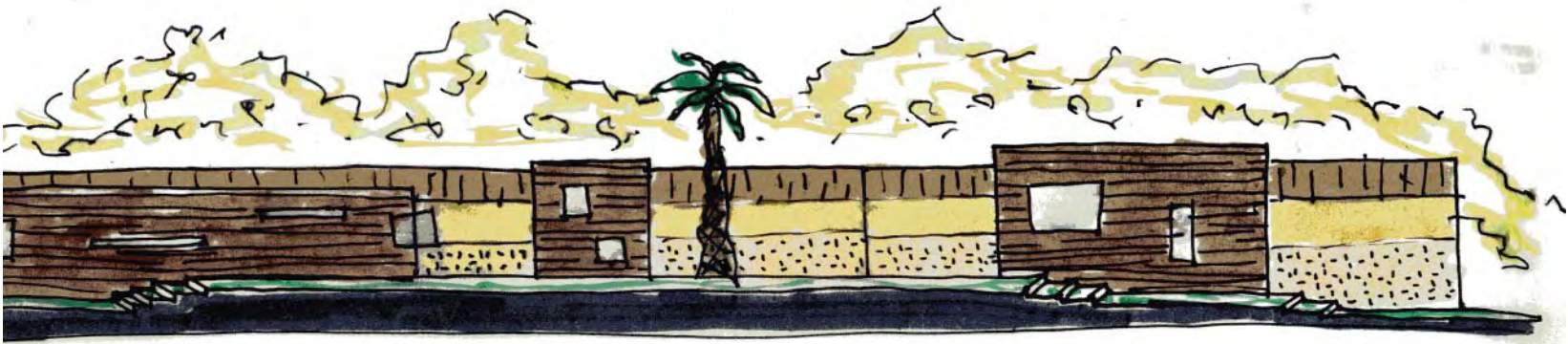


Scheme 2 Study Model



Scheme 1 Elevation Sketches

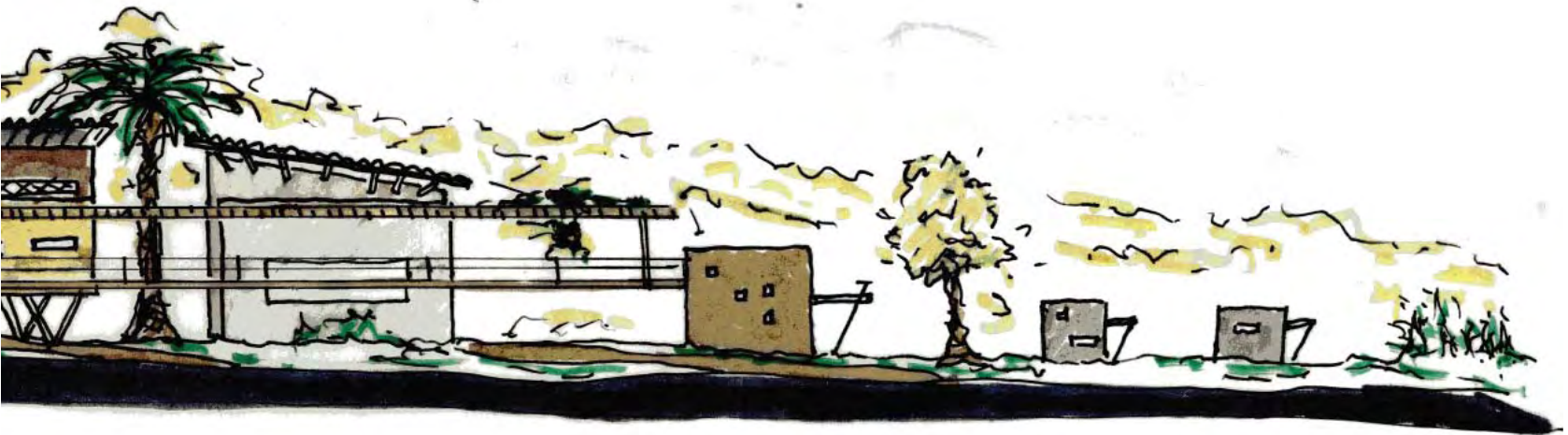
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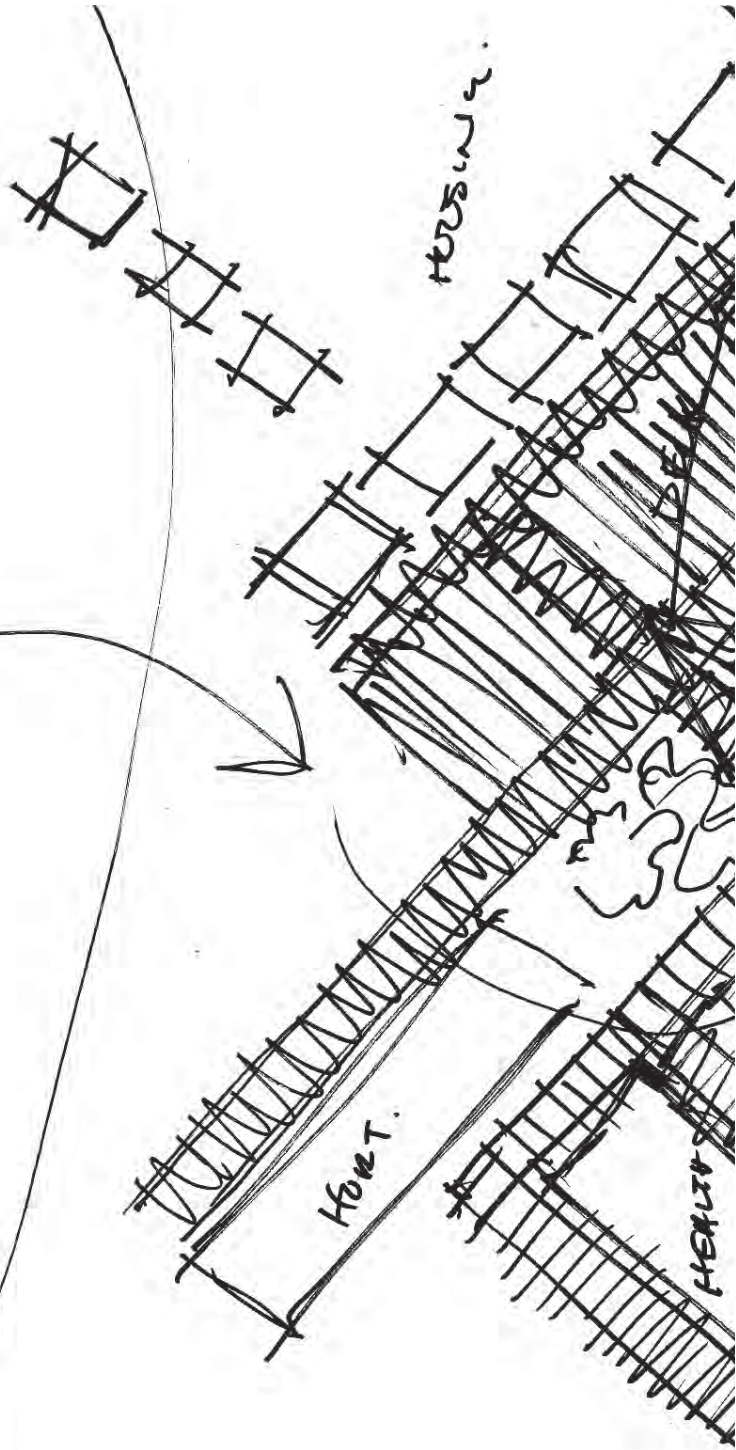


Scheme 2 Elevation Sketches

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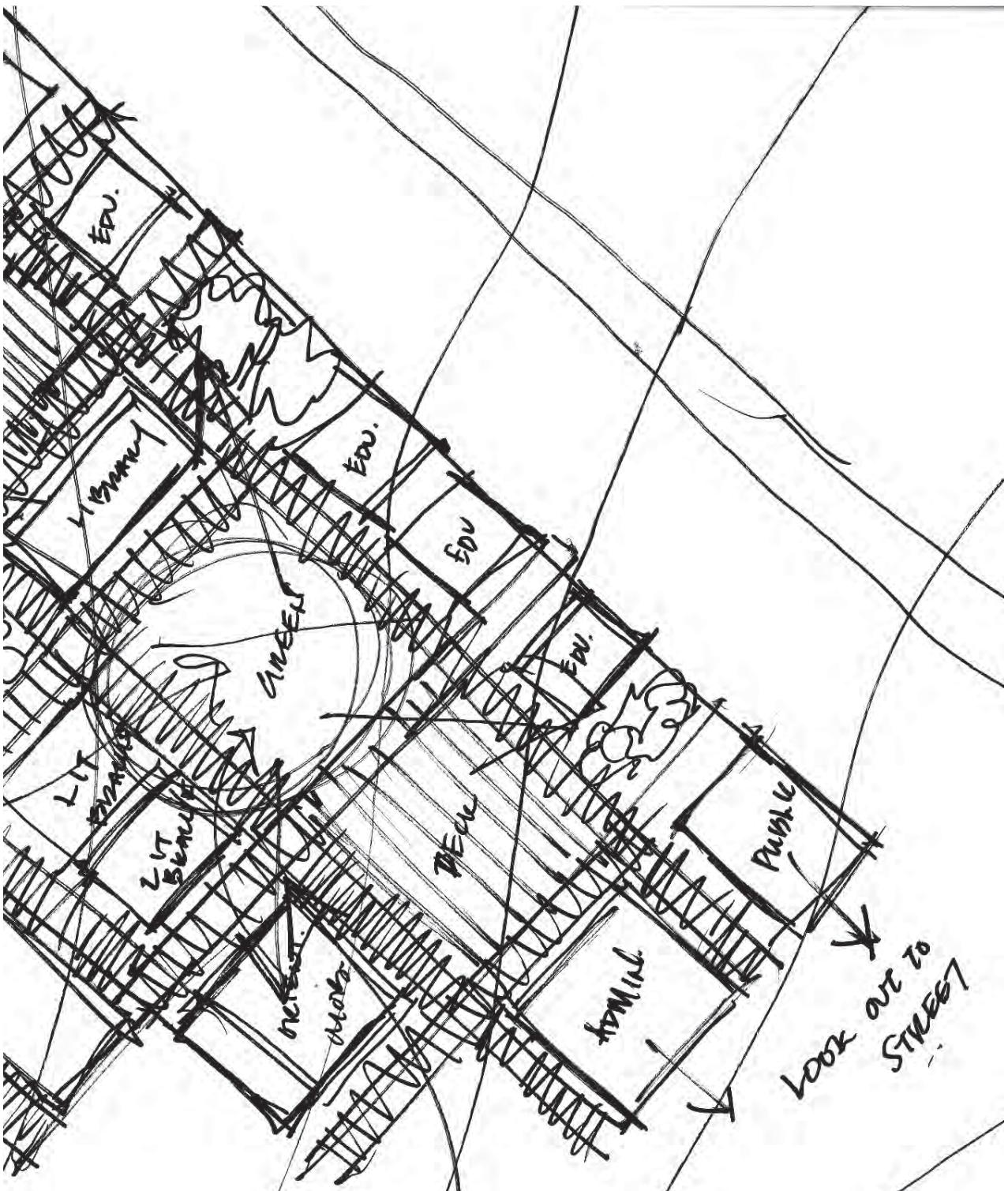


POSSIBLE TO ENTER VIA CAR?



Final Scheme Sketch

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I n t e r m e d i a t e P r e s e n t a t i o n s

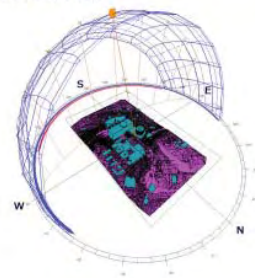
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/	DESIGN PROCESS & STUDY MODELS	/	INTERMEDIATE PRESENTATIONS	/	FINAL DRAWINGS & MODELS	/		
/	CONCLUSION	/	FINAL PRESENTATION LAYOUT	/	BIBLIOGRAPHY	/		

OCULAR ORIENTATION CENTER USING

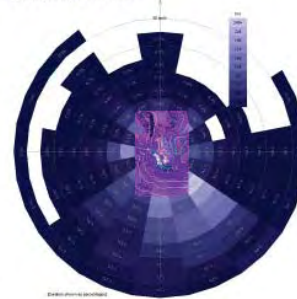
SITE PLAN



ANNUAL SUN PATH



PREVAILING WINDS

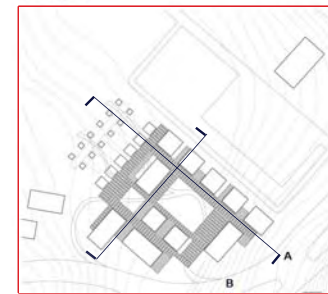


CLIMATE OF BANGLADESH

TROPICAL MOIST CLIMATE
PRECIPITATION OCCURS ALL YEAR LONG
MONTHLY TEMPERATURE VARIATION IS LESS THAN 37° F
INTENSE HEATING AND HUMIDITY CAUSES AFTERNOON CLOUDS ALMOST EVERYDAY
DAILY HIGHS APPROX. 89° F
NIGHTLY LOWS APPROX. 71° F

NEW DESIGN SOLUTIONS EMERGE FROM KNOWLEDGE OF LOCAL CONTEXT AND WAYS OF BUILDING

SCHEME 1



PROGRAM COMPONENTS
EDUCATIONAL
HORTICULTURE
ADMINISTRATIVE
HEALTH AND F
TEMPORARY H
PUBLIC AWARE

SECTION A

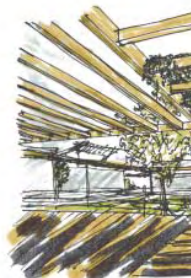
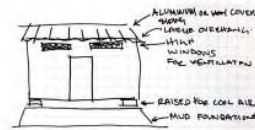


SECTION B



NO SCALE

REGIONAL BUILDING MATERIALS

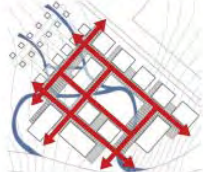


not to scale

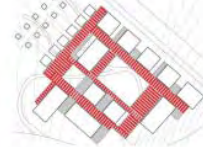
THE BUILT ENVIRONMENT AS A MEANS OF WAYFINDING CHITTAGONG, BANGLADESH



COMPONENTS
EDUCATIONAL
HORTICULTURE (GREENHOUSE)
ADMINISTRATIVE
HEALTH AND RECREATION
TEMPORARY HOUSING
PUBLIC AWARENESS



PATHS: ORGANIC VS. PLANNED



WAYFINDING TOOLS

SCHEME 2



1/128" = 1'-0"



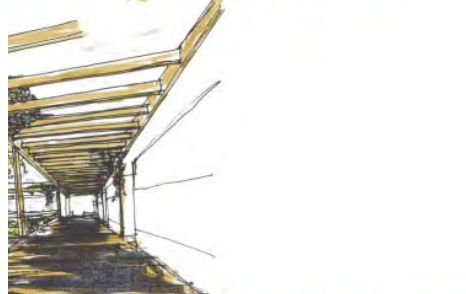
PROGRAM COMPONENTS
EDUCATIONAL
HORTICULTURE (GREENHOUSE)
ADMINISTRATIVE
HEALTH AND RECREATION
TEMPORARY HOUSING
PUBLIC AWARENESS



PATHS: ORGANIC VS. TERRACED



WAYFINDING TOOLS



SECTION A



SECTION B



not to scale

ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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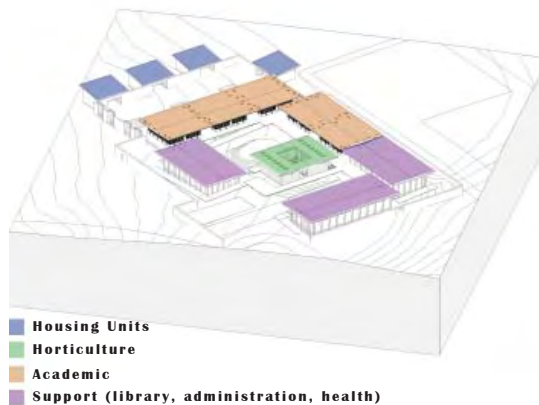
Mid-term Presentation

OCULAR ORIENTATION CENTER



Site Plan

1"=50'



- Housing Units
- Horticulture
- Academic
- Support (library, administration, health)



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Working in coordination with the Chittagong Eye Infirmary, the Ocular Orientation Center in Chittagong, Bangladesh provides a place for the blind and visually impaired to learn about eye care as well as interact with those experiencing the same difficulties and life changes. The center concentrates the shared experiences and places where socialization can occur in a courtyard complex, reminiscent of the small villages of Bangladesh, where most of the visitors come from.

The library, education pods and administration offices cradle the main courtyard, while the nurturing horticulture building stands tall in the center, visible to everyone.

The design moves human beings into the center, as a place which people can surround themselves with space in order to give themselves a home, to shelter themselves from a hostile environment, to create a place that supports and enriches their existence, a place where a future can be imagined.



Context Plan

no scale



not to scale

USING THE BUILT ENVIRONMENT AS A MEANS OF WAYFINDING
CHITTAGONG, BANGLADESH



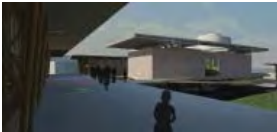
Ground Floor Plan

1/16"=1'



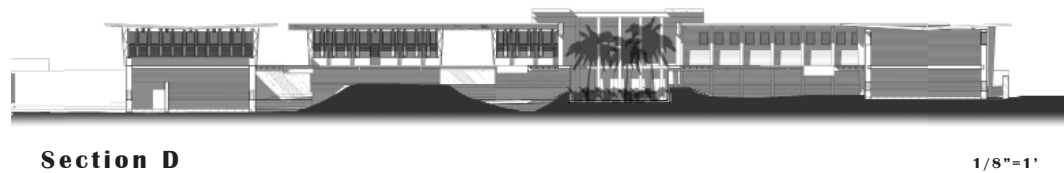
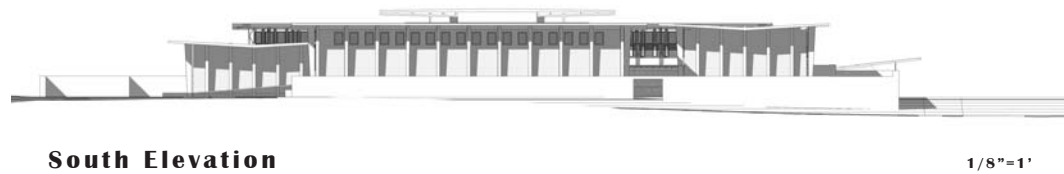
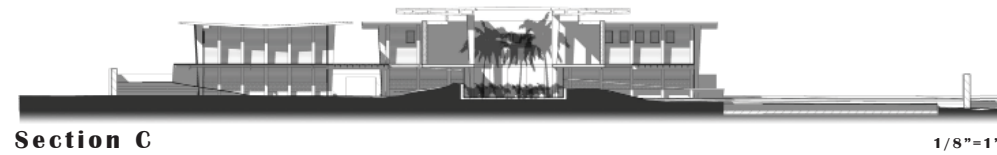
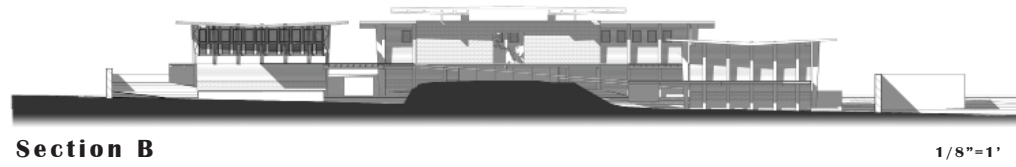
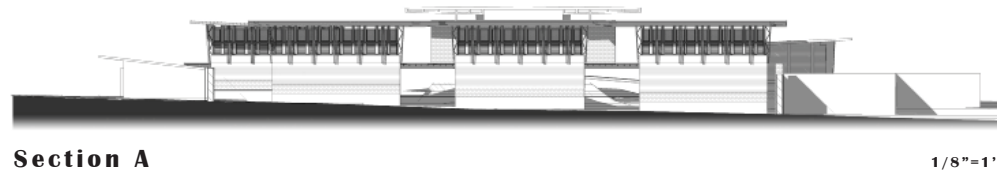
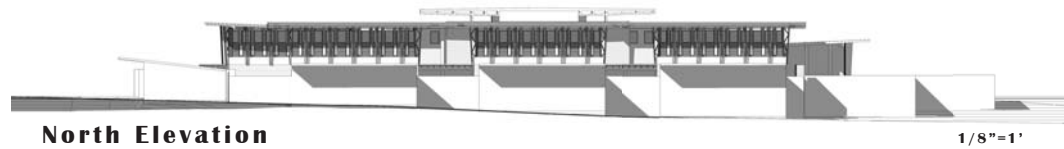
Upper Deck Floor Plan

1/16"=1'

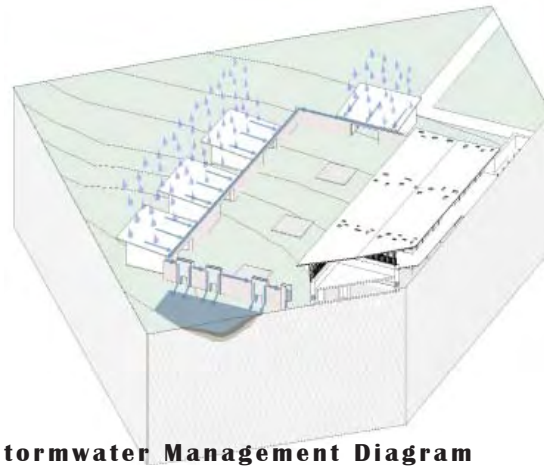


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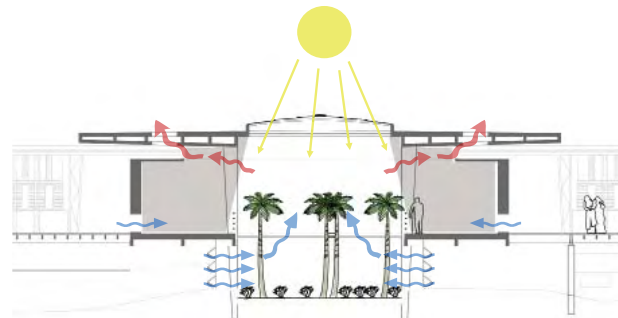
ABSTRACT	PERSONAL MANIFESTO	ISSUES AND QUESTIONS	PROJECT STATEMENT
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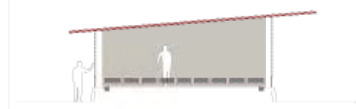
not to scale



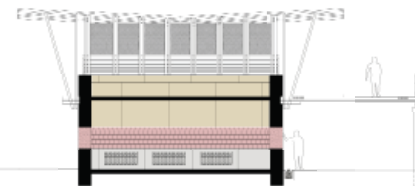
Stormwater Management Diagram



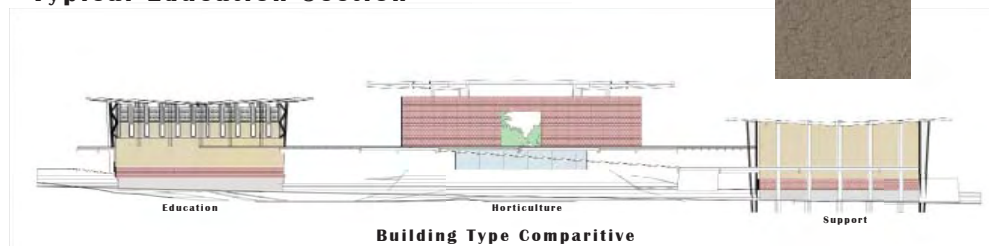
Horticulture Passive Cooling Diagram



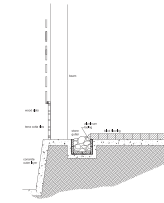
Typical Housing Section



Typical Education Section



Building Type Comparative



Housing Wall Section

Terra Cotta Vents



Bamboo Structure



Screens



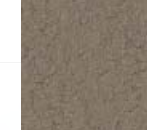
Concrete



Split Face CMU



Lime & Adobe Plaster



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Gate Presentation

OCULAR ORIENTATION CENTER

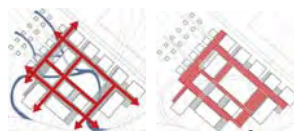


Site Plan

1"=50'

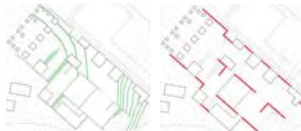


Previous Scheme 1



not to scale

Previous Scheme 2



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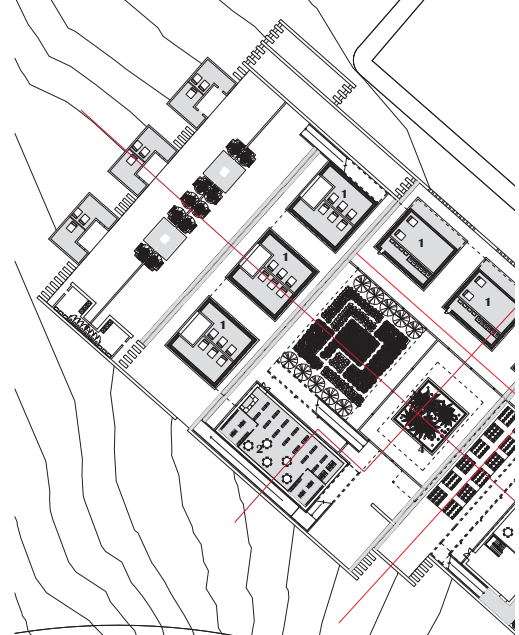
The design moves human beings into the center, as a place which people can surround themselves with space in order to give themselves a home, to shelter themselves from a hostile environment, to create a place that supports and enriches their existence, a place where a future can be imagined.



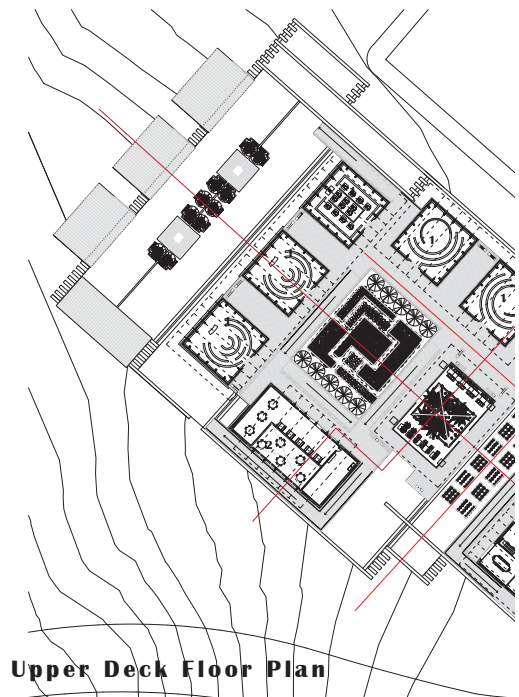
Context Plan



USING THE BUILT ENVIRONMENT AS



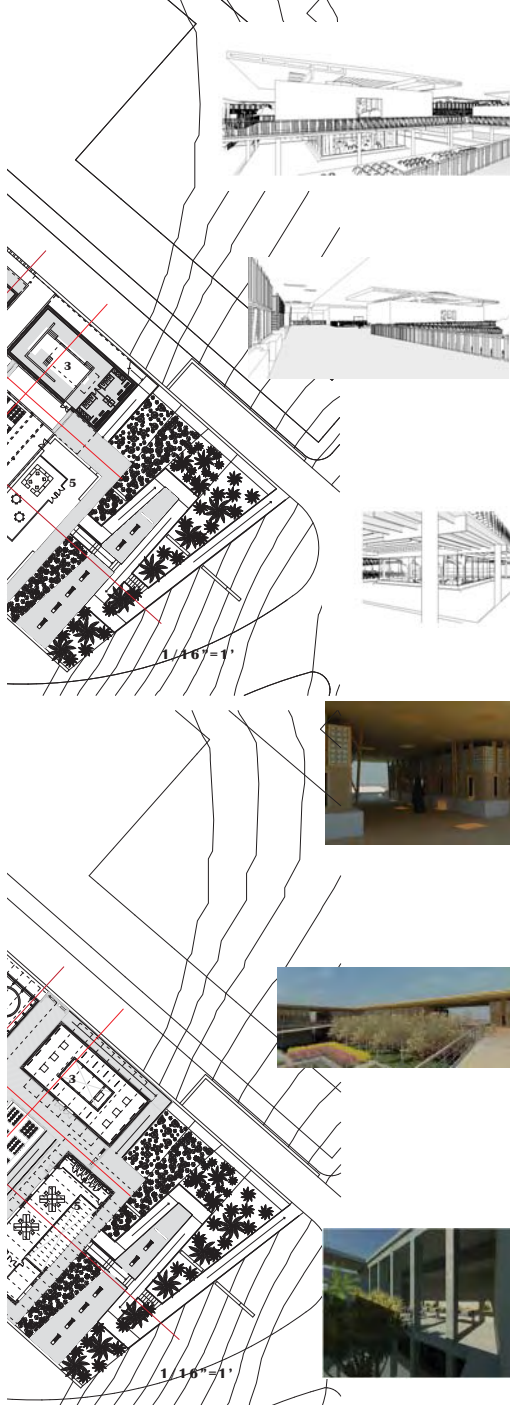
Terrace Floor Plan



Upper Deck Floor Plan

A MEANS OF WAYFINDING

CHITTAGONG, BANGLADESH

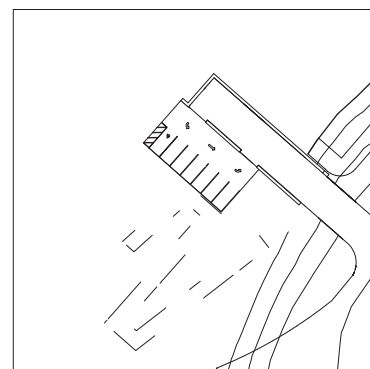


Landscape Plan



Stormwater Management Plan

1/32"=1'

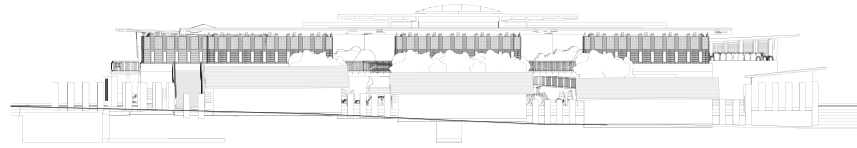


Below Level Parking

1/16"=1'

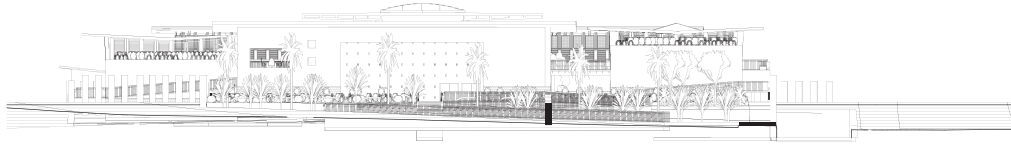
not to scale

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North Elevation

1/8"=1'



South Elevation

1/8"=1'



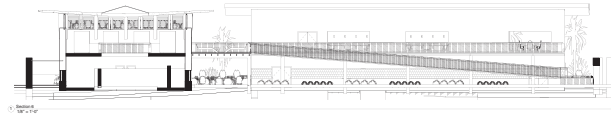
East Elevation

not to scale



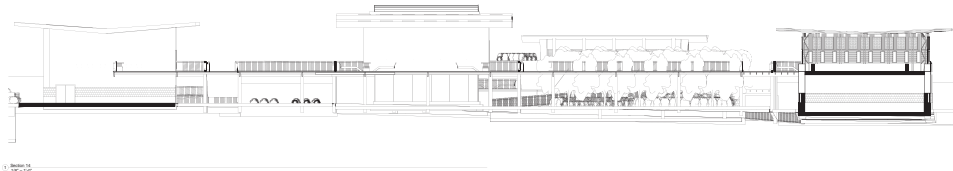
West Elevation

not to scale



Cross Section

1/16"=1'

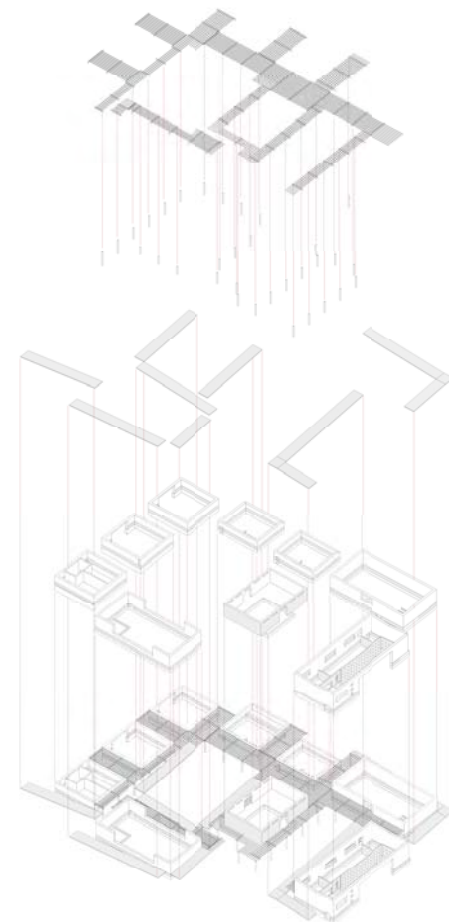


Longitudinal Section

1/16"=1'

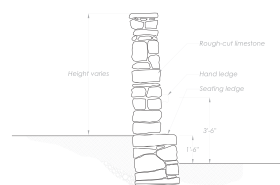
not to scale

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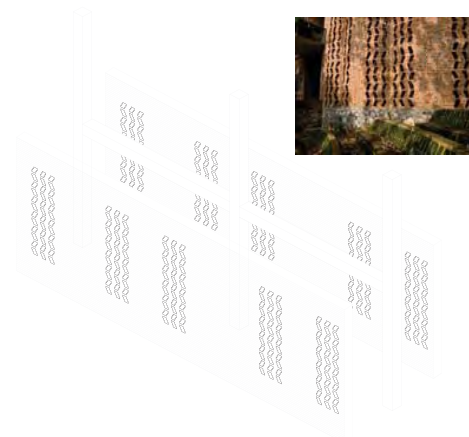


Decking Structural Axon

Limestone Retaining Wall



Typical Wall Sections & Materials



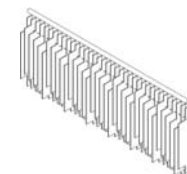
Horticulture Wall Structure



Shadow Patterns

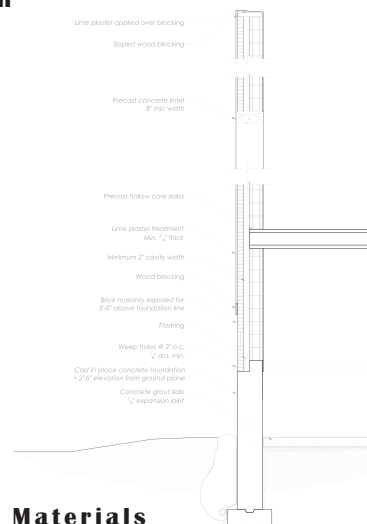


Rythm



Lowest Low Mid High Highest
Sound

Railing System



Split Face CMU



Brick Masonry



Concrete



not to scale

/	ABSTRACT	/	PERSONAL MANIFESTO	/	ISSUES AND QUESTIONS	/	PROJECT STATEMENT	/
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Final Drawings & Models

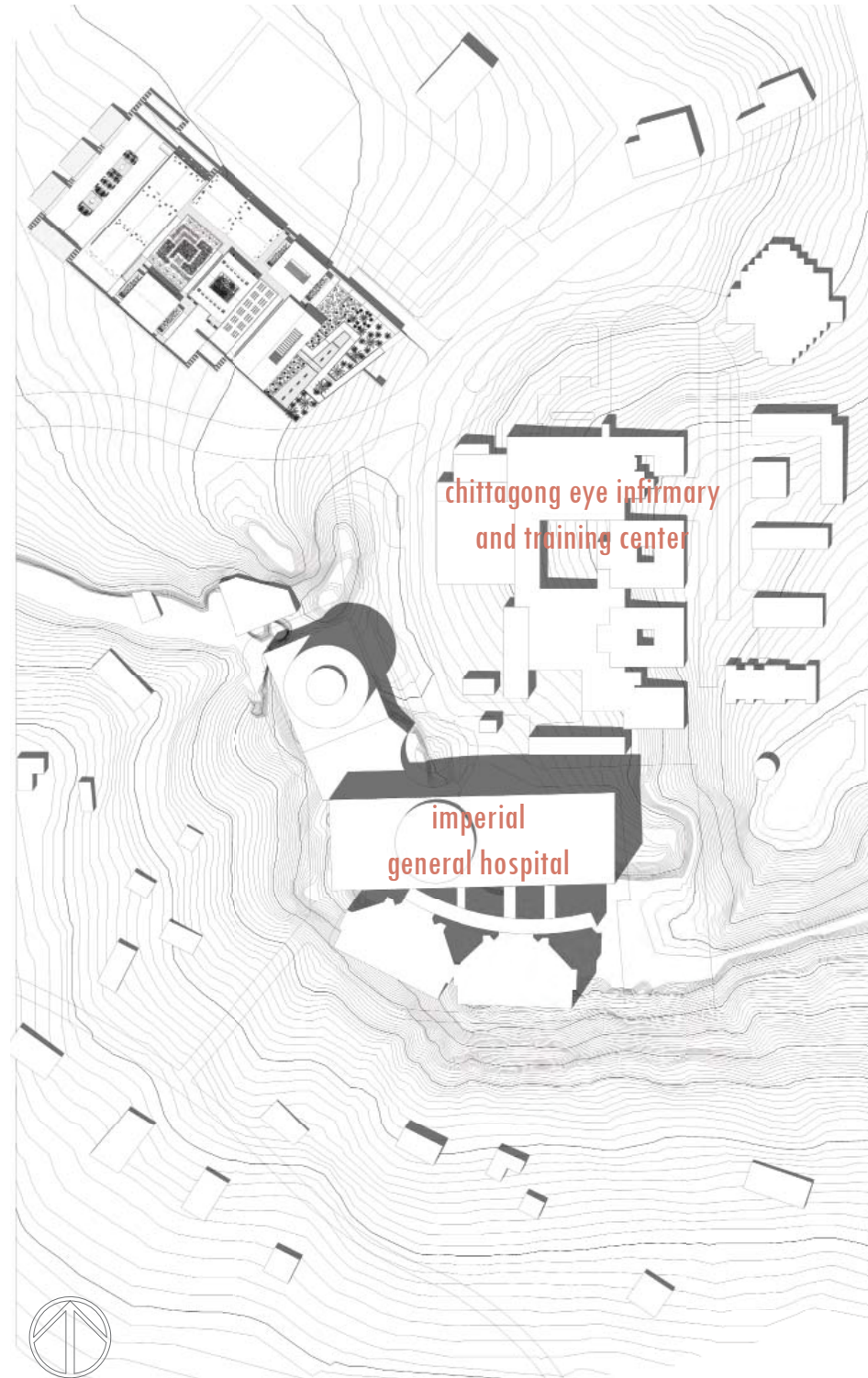
Site

Wayfinding encompasses all of the ways in which people orient themselves in a physical space and navigate from place to place. The idea that the built environment can provide a means to wayfind suggests that architecture must be more than an iconic image, it must enhance all of the senses in order to lead the way for those needing direction.

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not to scale





not to scale



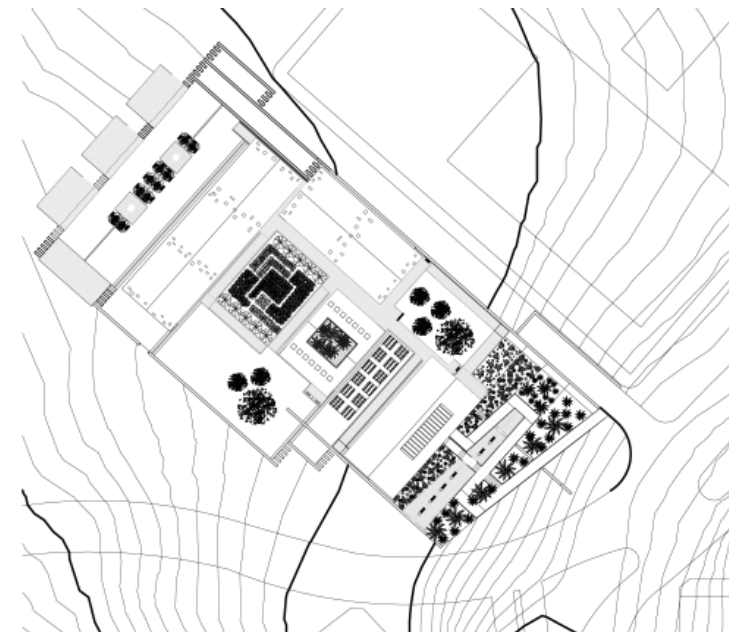
Phasing Timeline



yr 1 - 2 | infrastructure, educational core



yr 2 - 4 | administrative services



yr 4 - 6 | housing for families and visitors



yr 6 - 8 | library, gallery, housing temp staff

not to scale

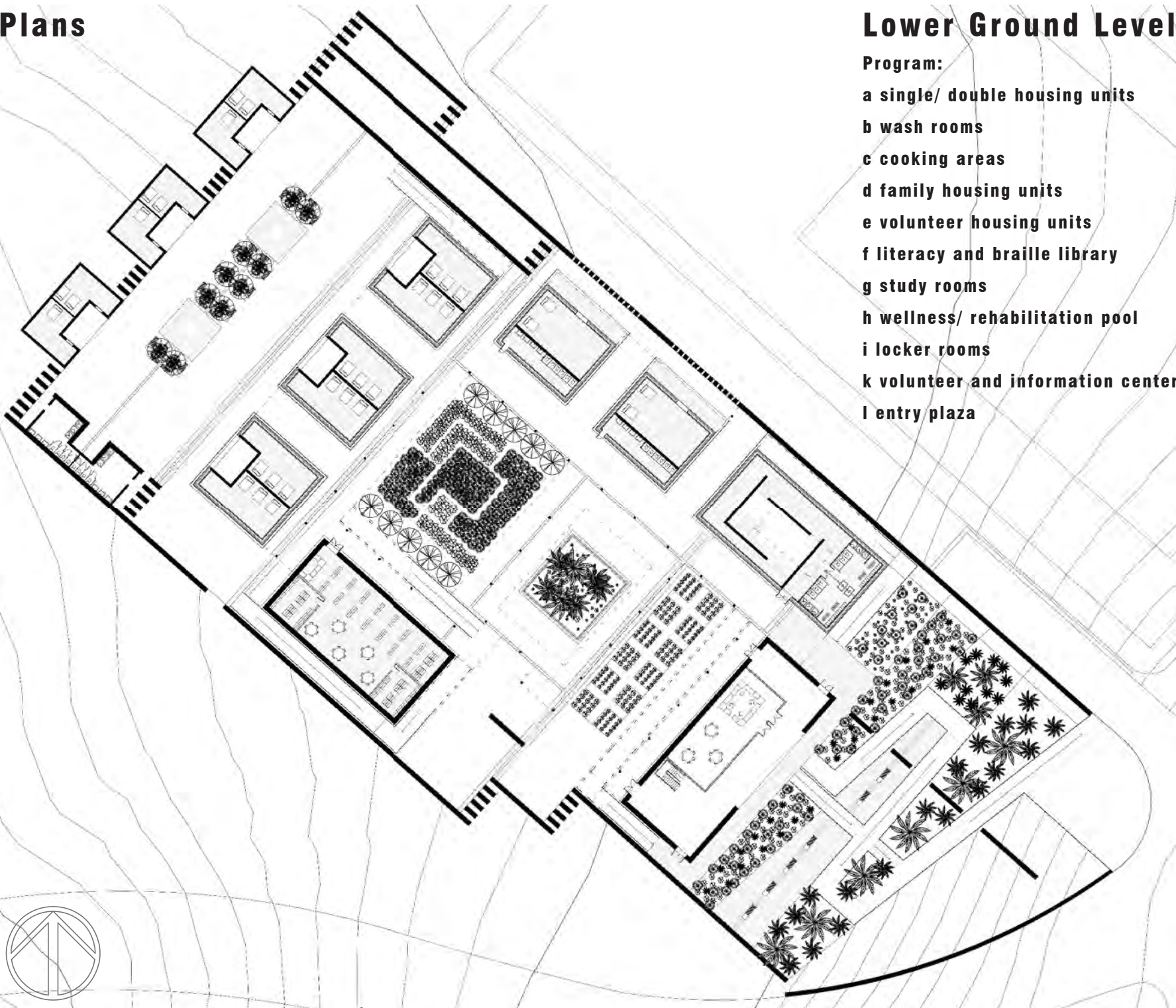
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Plans

Lower Ground Level

Program:

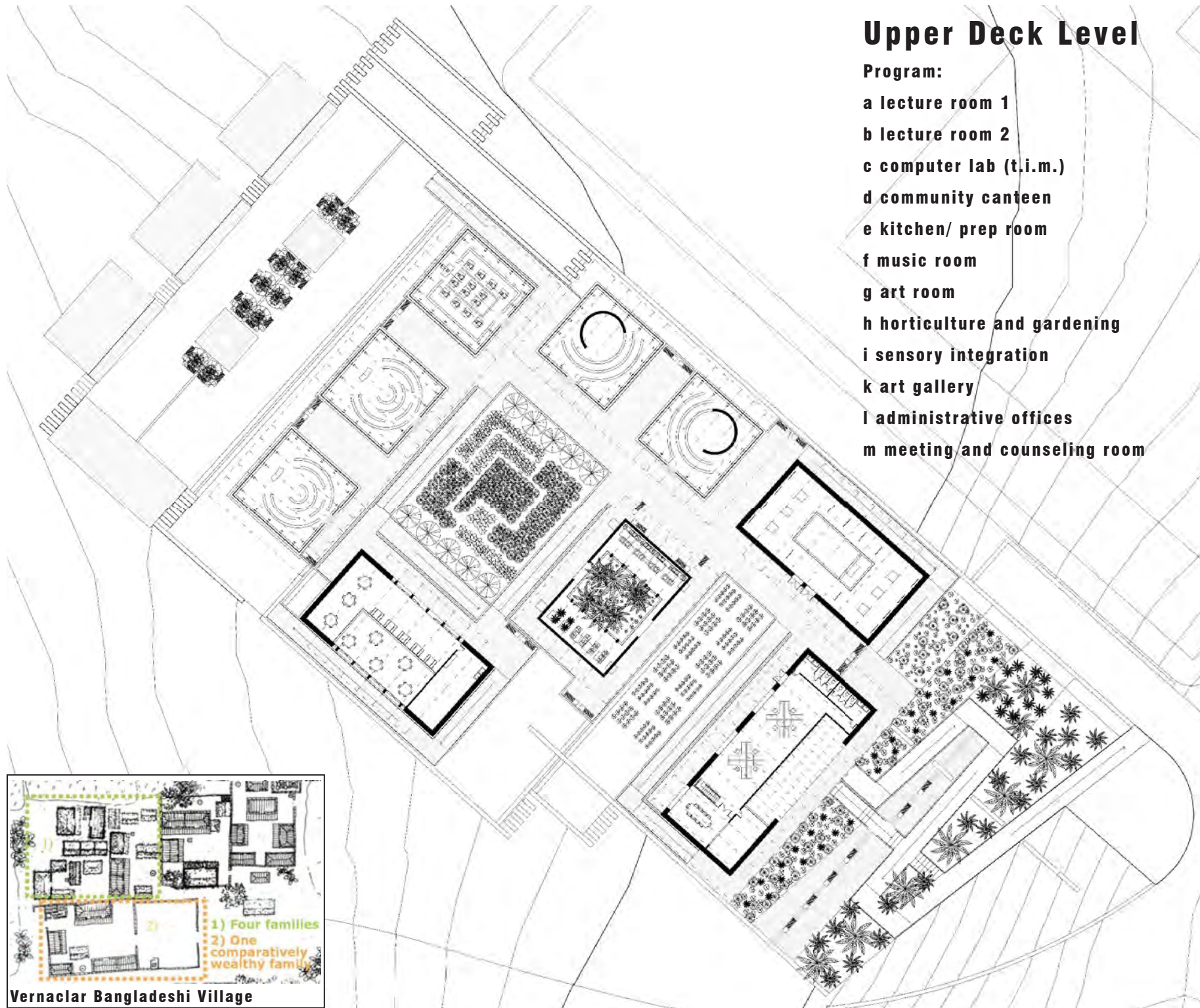
- a single/ double housing units
- b wash rooms
- c cooking areas
- d family housing units
- e volunteer housing units
- f literacy and braille library
- g study rooms
- h wellness/ rehabilitation pool
- i locker rooms
- k volunteer and information center
- l entry plaza



Upper Deck Level

Program:

- a lecture room 1**
- b lecture room 2**
- c computer lab (t.i.m.)**
- d community canteen**
- e kitchen/ prep room**
- f music room**
- g art room**
- h horticulture and gardening**
- i sensory integration**
- k art gallery**
- l administrative offices**
- m meeting and counseling room**

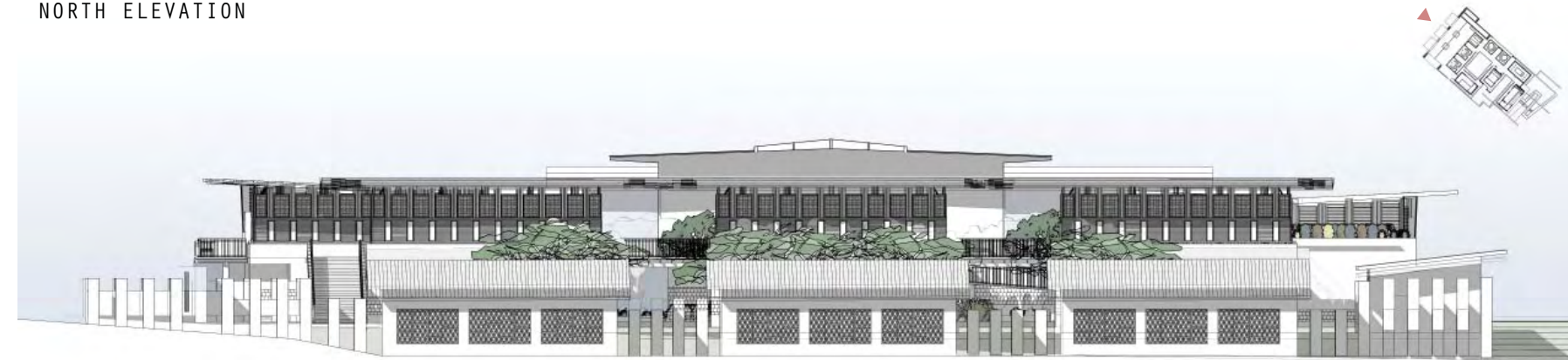


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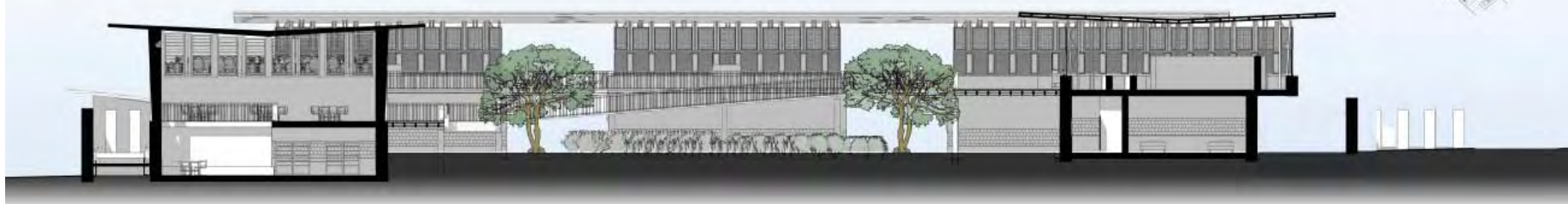
SOUTH ELEVATION



NORTH ELEVATION



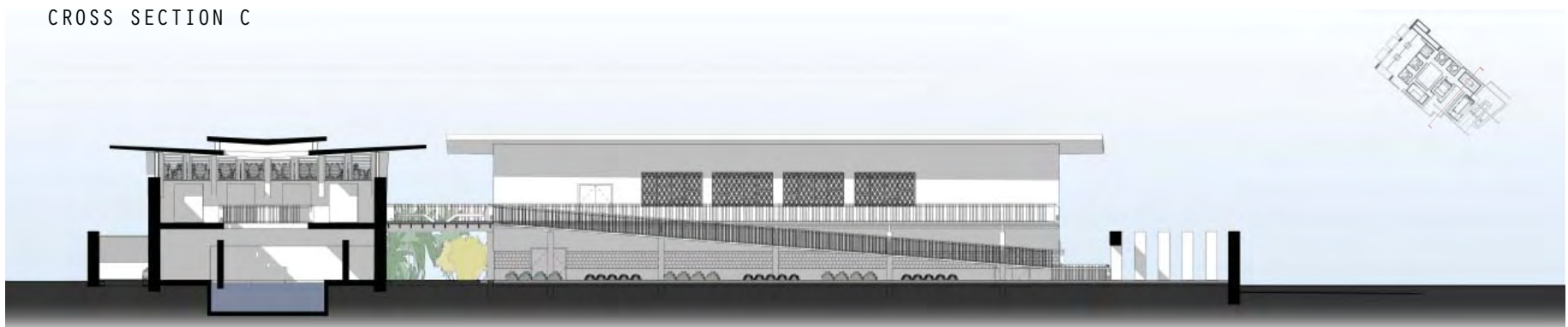
CROSS SECTION A



CROSS SECTION B



CROSS SECTION C

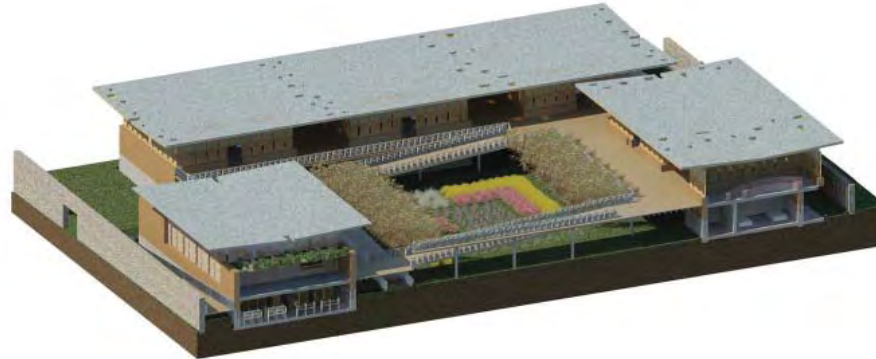


not to scale

Landscape & Zone



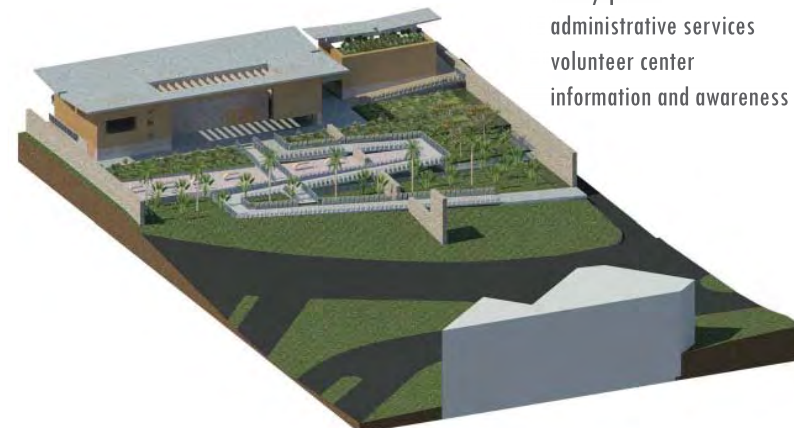
- < temporary housing
 - single
 - double
 - family
 - volunteer staff



- < educational
 - art
 - music
 - tactile interactive multimedia
 - lecture 1
 - lecture 2
 - library
 - community canteen



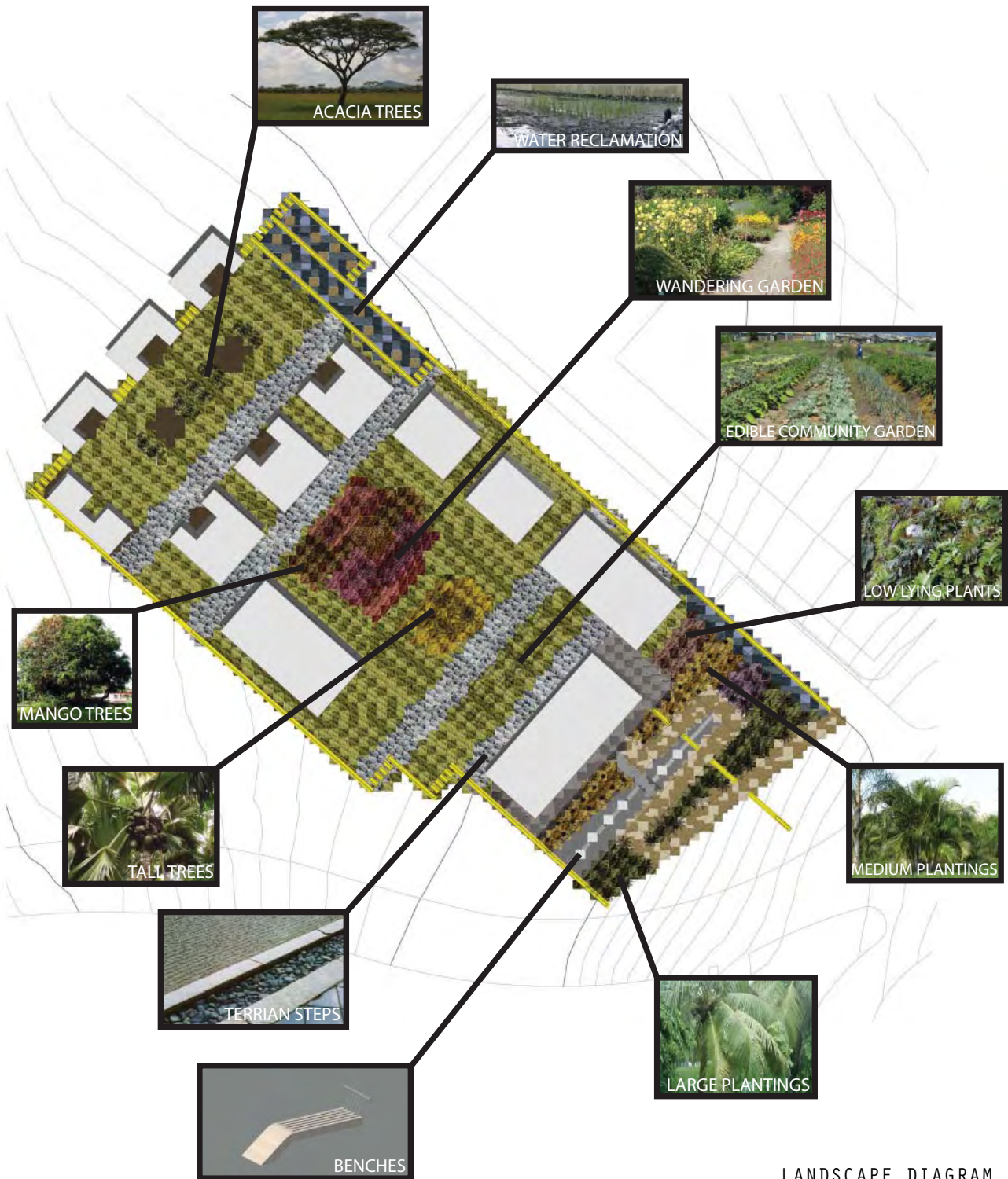
- < extra-curricular
 - art gallery
 - wellness pool
 - horticulture and gardening



- < entry plaza
 - administrative services
 - volunteer center
 - information and awareness

PROGRAMMED ZONES

The dimensions of the campus are rendered tangible by following the irregular perimeter of walls, with their sloping banks and zones of landscape: in this corner palm tress, here, mango, further on, acacia. Footsteps of those approaching and withdrawing resound above on the deck and below on the grassy terrain. The echoes restore invisible spaces.

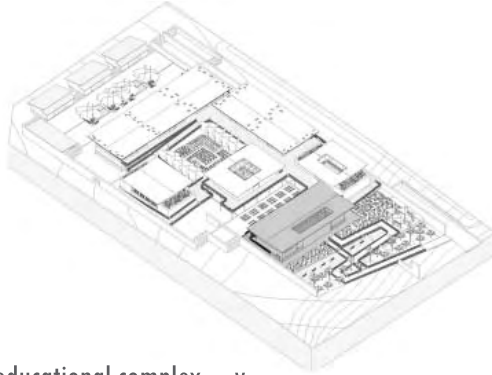


LANDSCAPE DIAGRAM

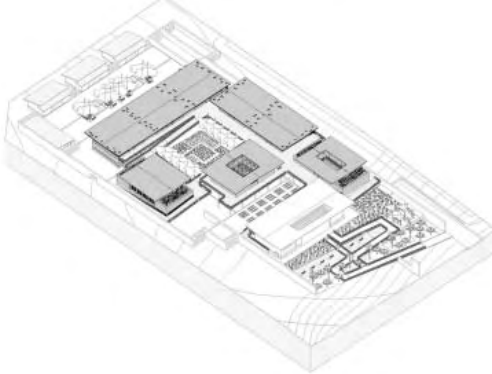
Material & Surface

MATERIAL DISTRIBUTION

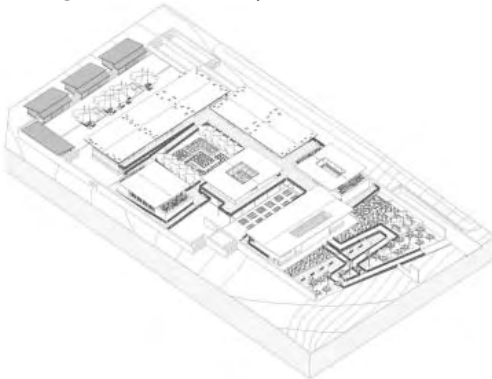
administration v



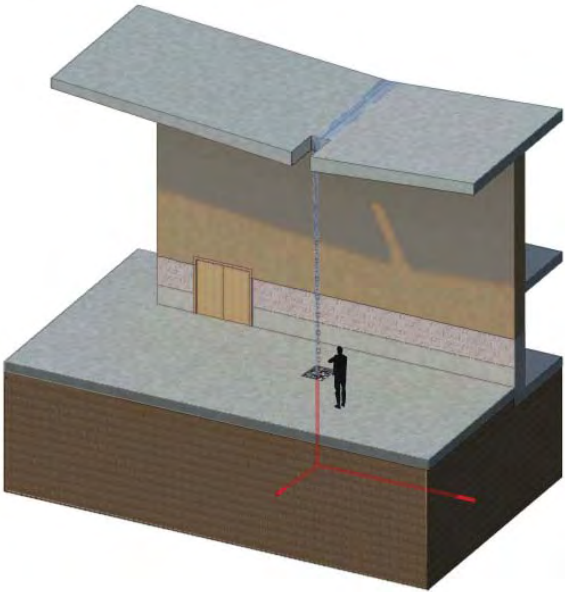
educational complex v



housing for visitors, family and volunteers v

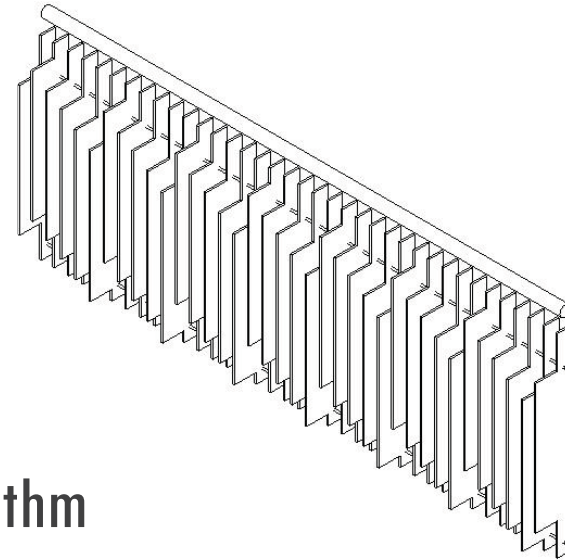
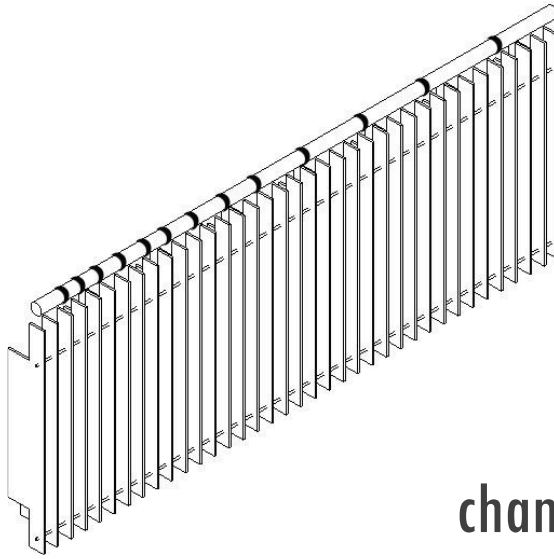


The blocks of constructed masses have similar volumes. Some are solid; others combine bamboo and abode; still others have concrete walls below with brick above, and differing surface textures in vertical and horizontal strips. Hands feel their way along, just as the cane identifies changing reliefs of the terraces.



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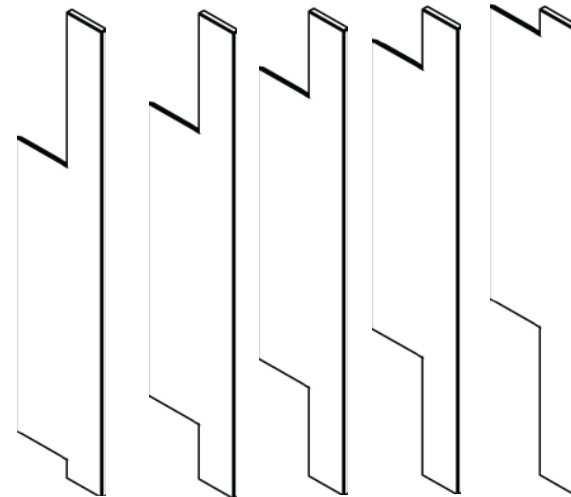
Space & Boundary



changing rythm

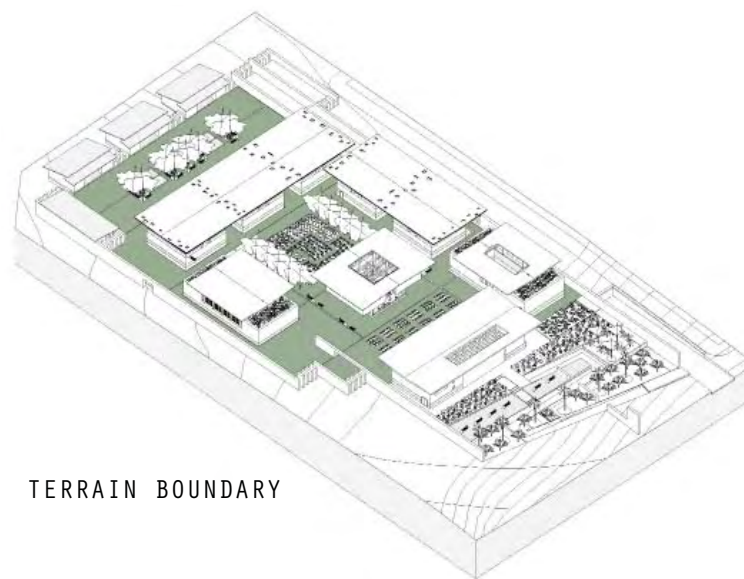


shadow patterns

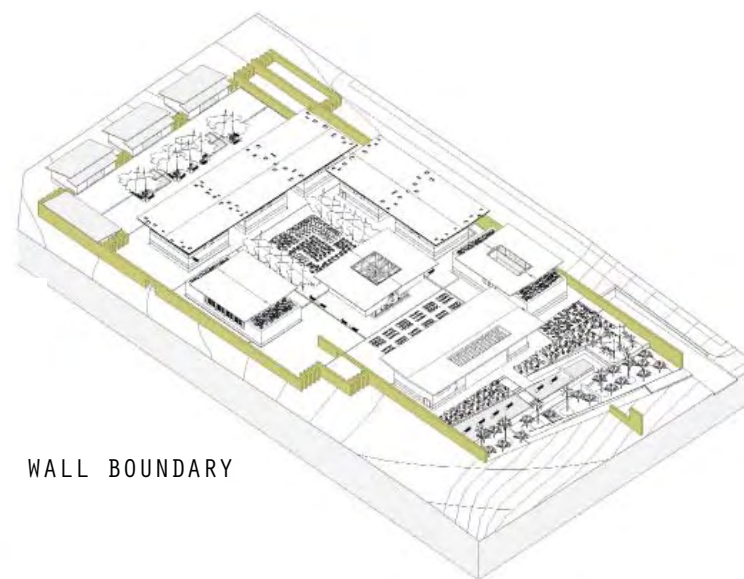


sound | lowest low mid high highest

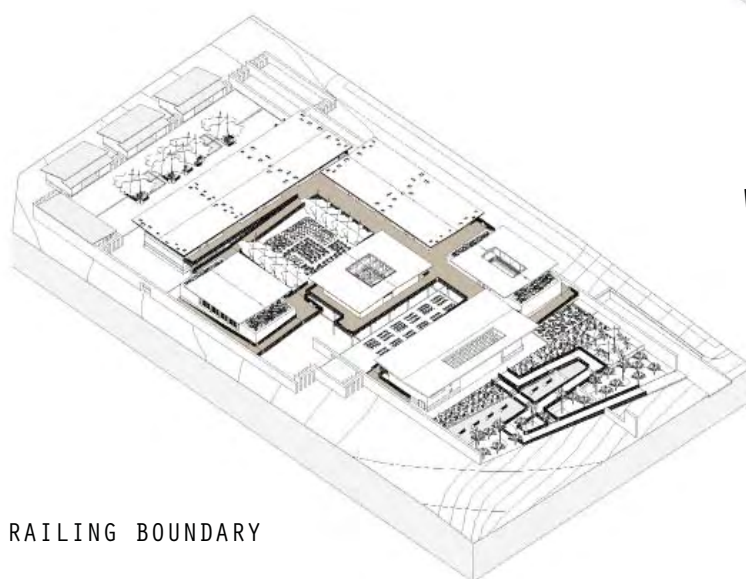
The enclosure of the Ocular Orientation Center signifies protection: protection against the surrounding urban chaos, against sensorial dispersion, against functional disorder, against isolation from others and from oneself. Moving along the boundaries, passing through vast expanses and dense sheaves of heat, a preliminary map is formed.



TERRAIN BOUNDARY



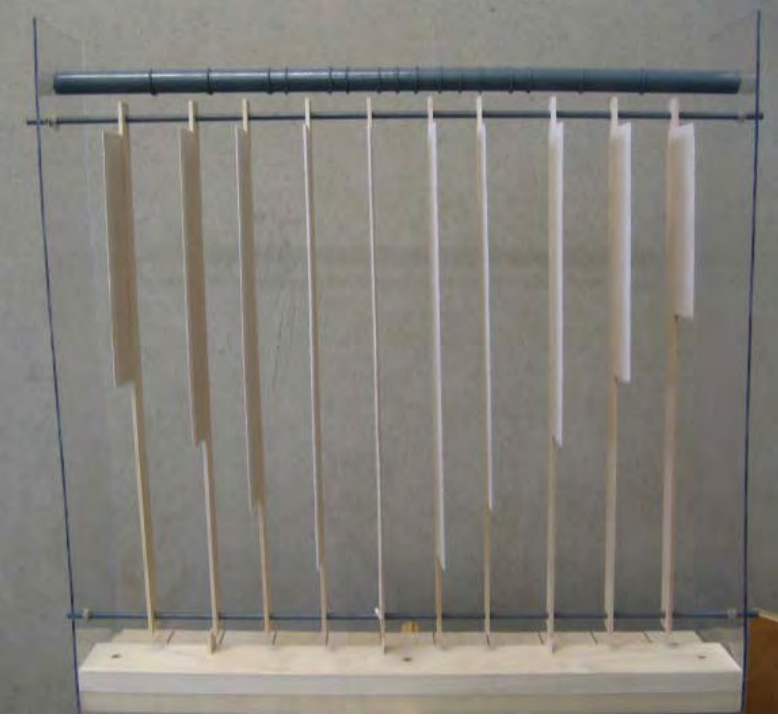
WALL BOUNDARY



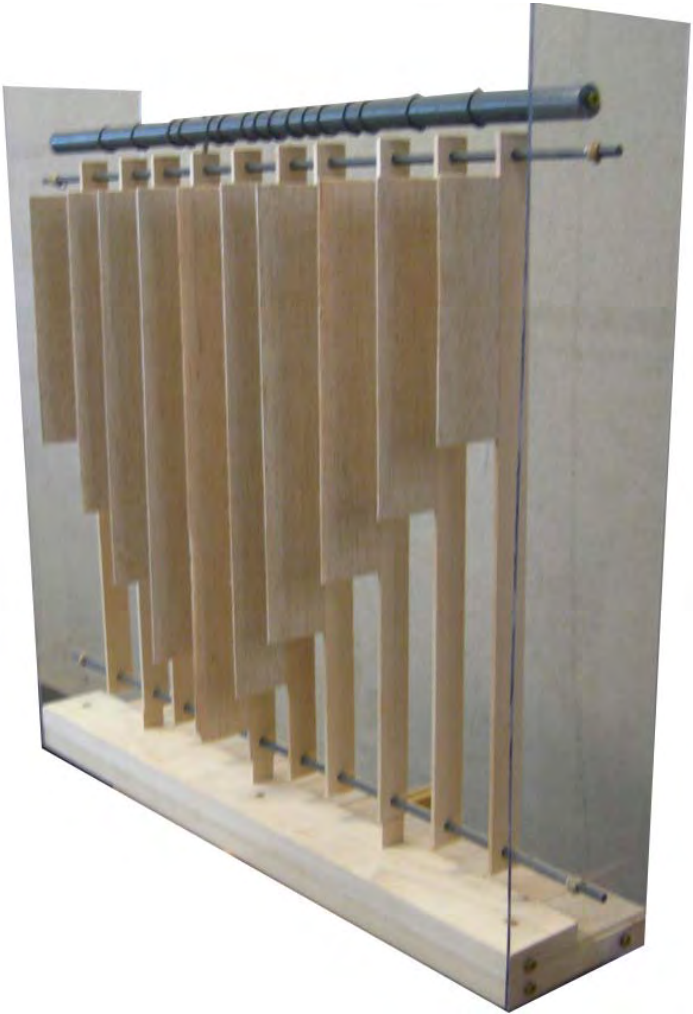
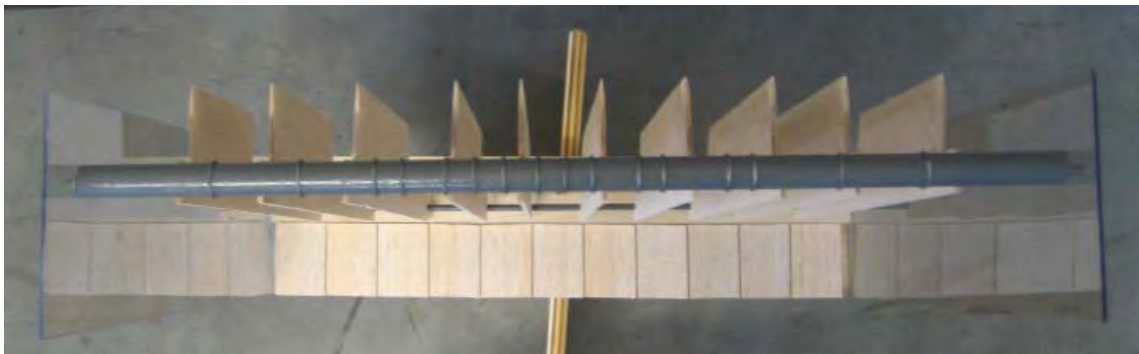
RAILING BOUNDARY

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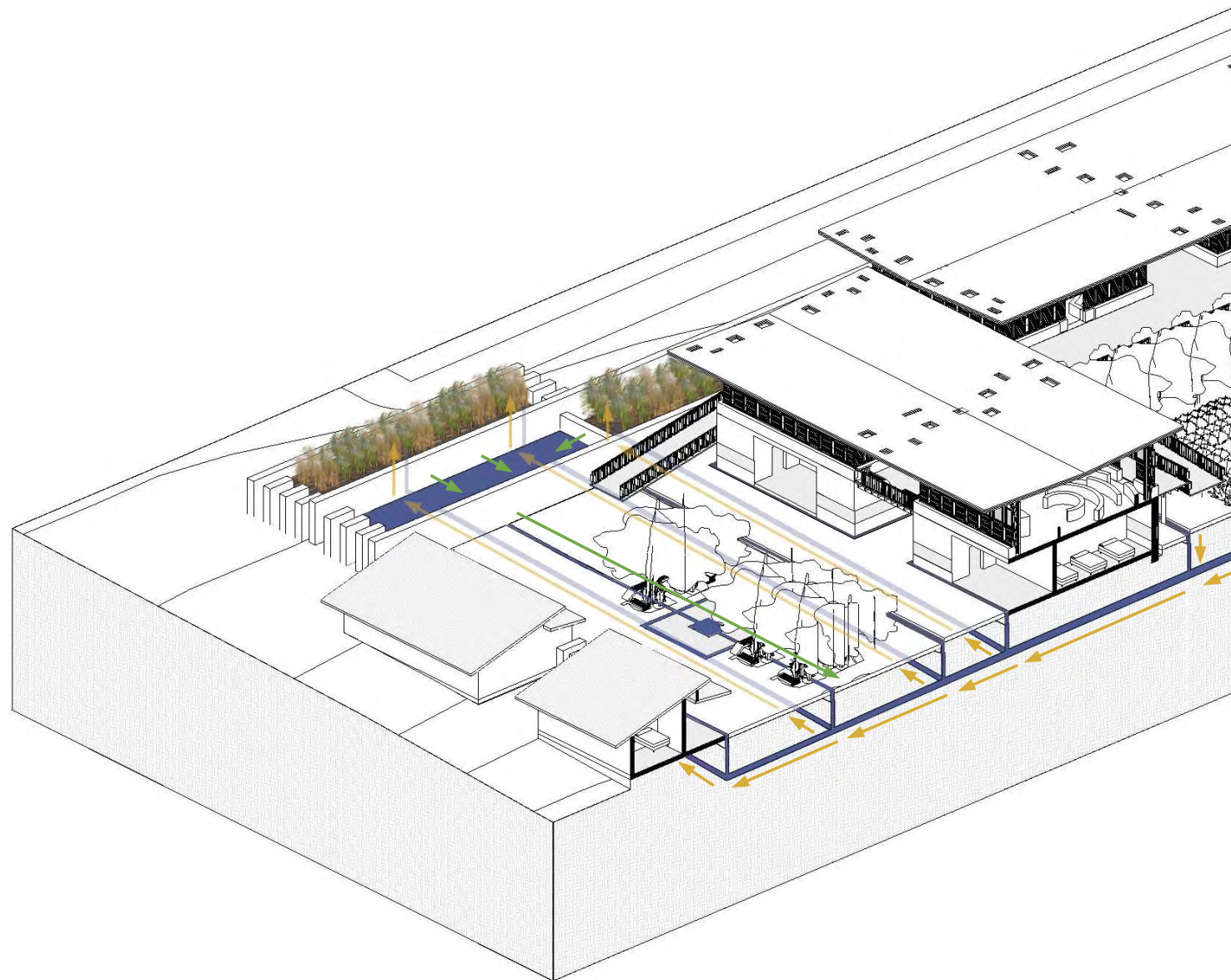


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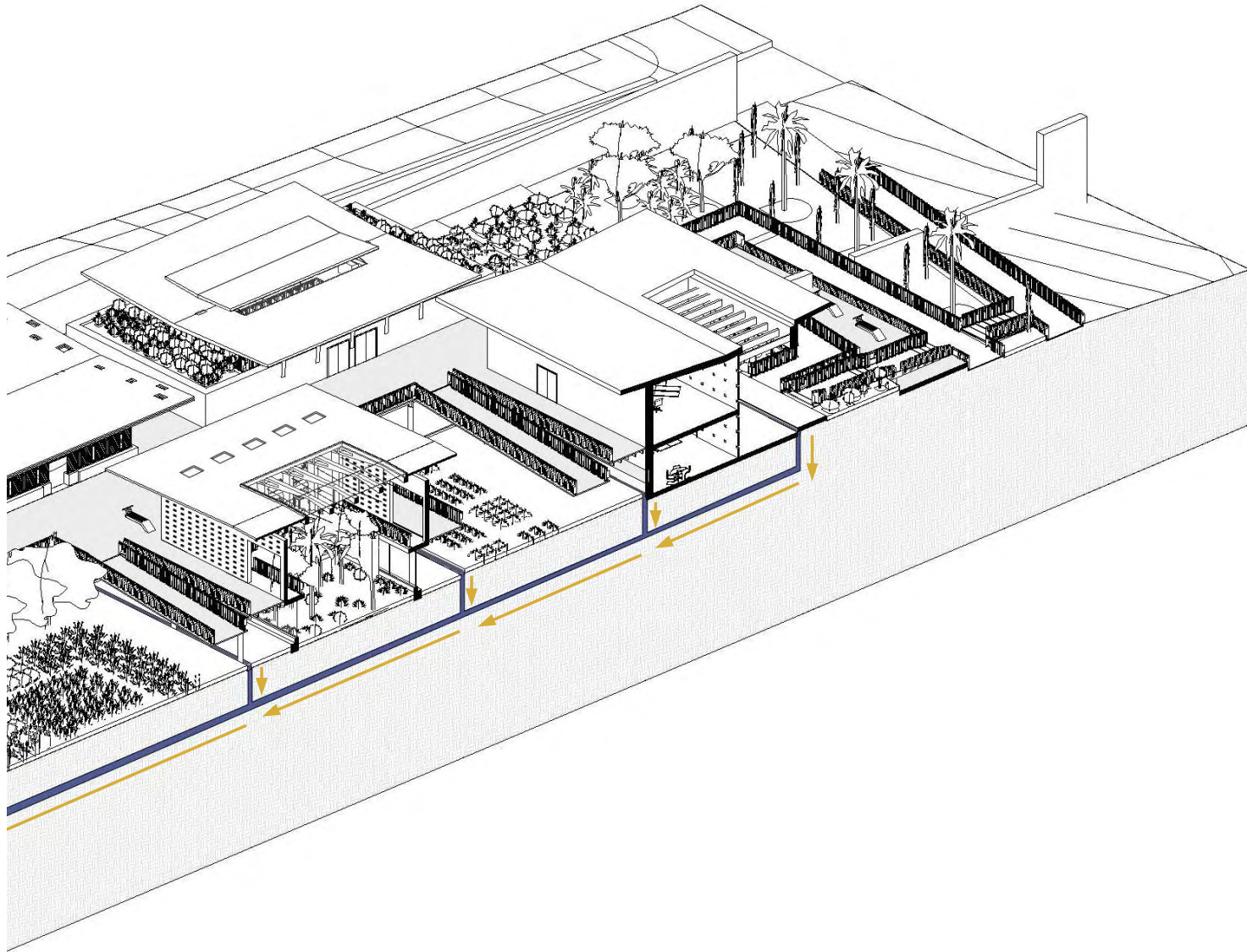


RAILING MODEL

Structure & Systems

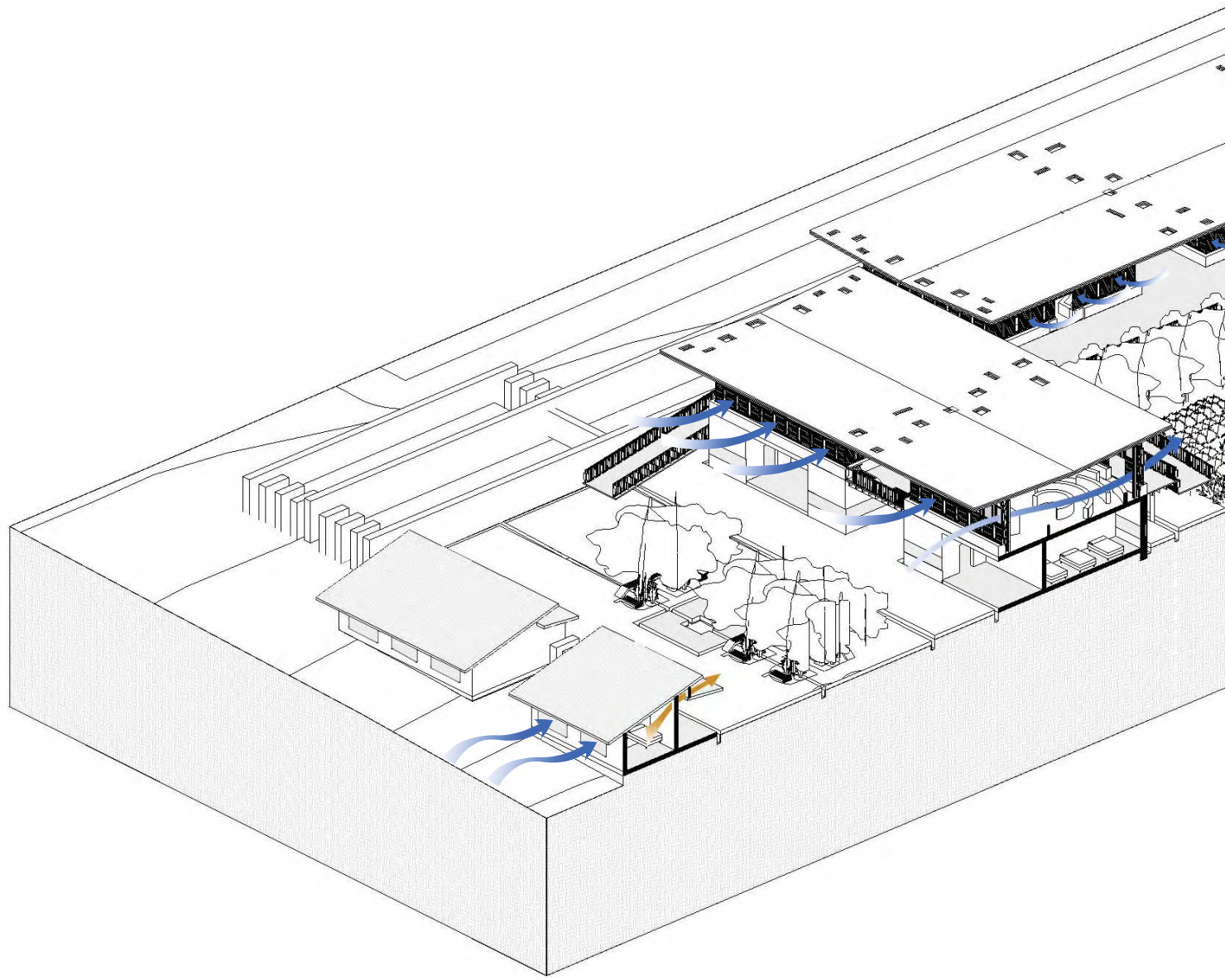


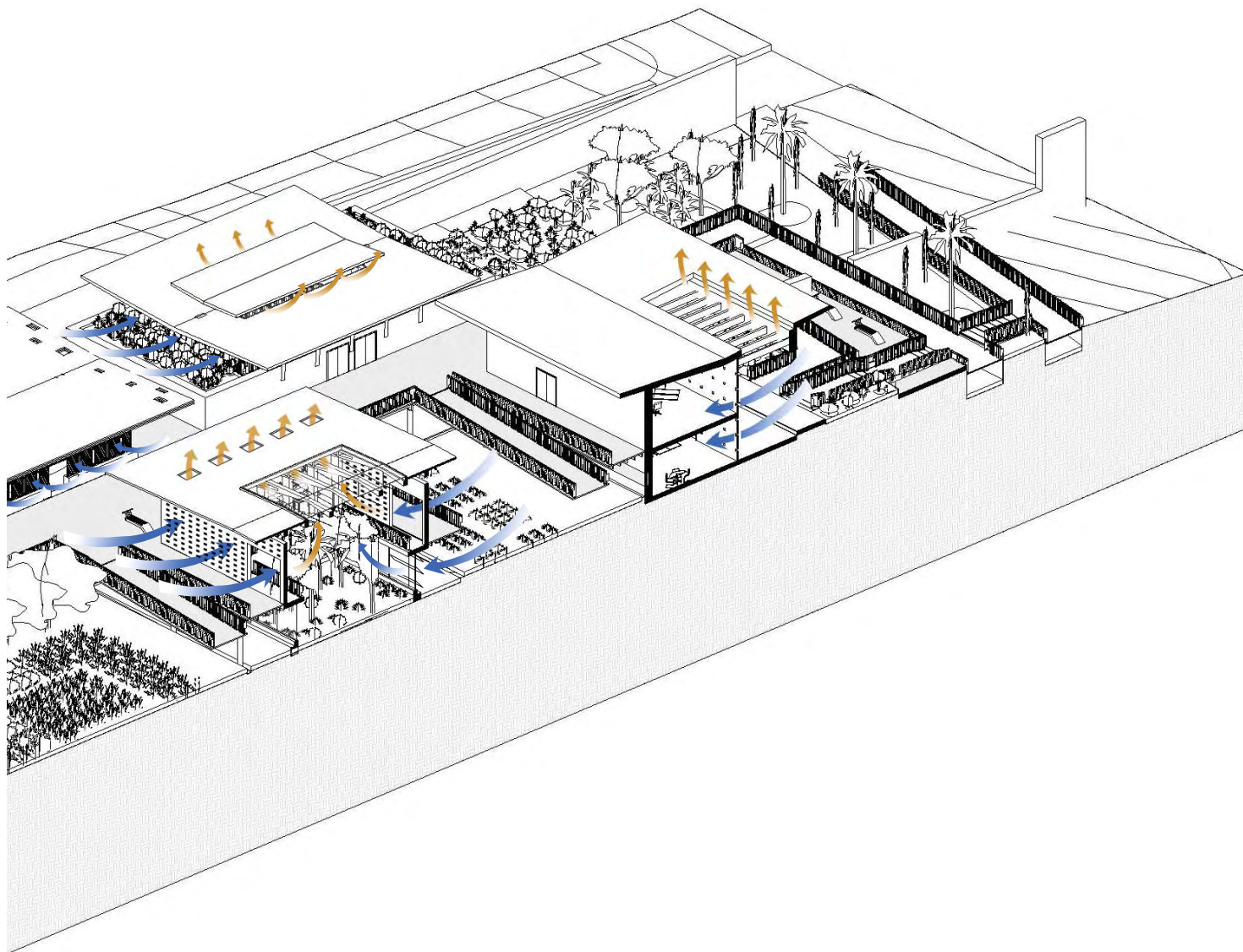
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STORMWATER MANAGEMENT DIAGRAM

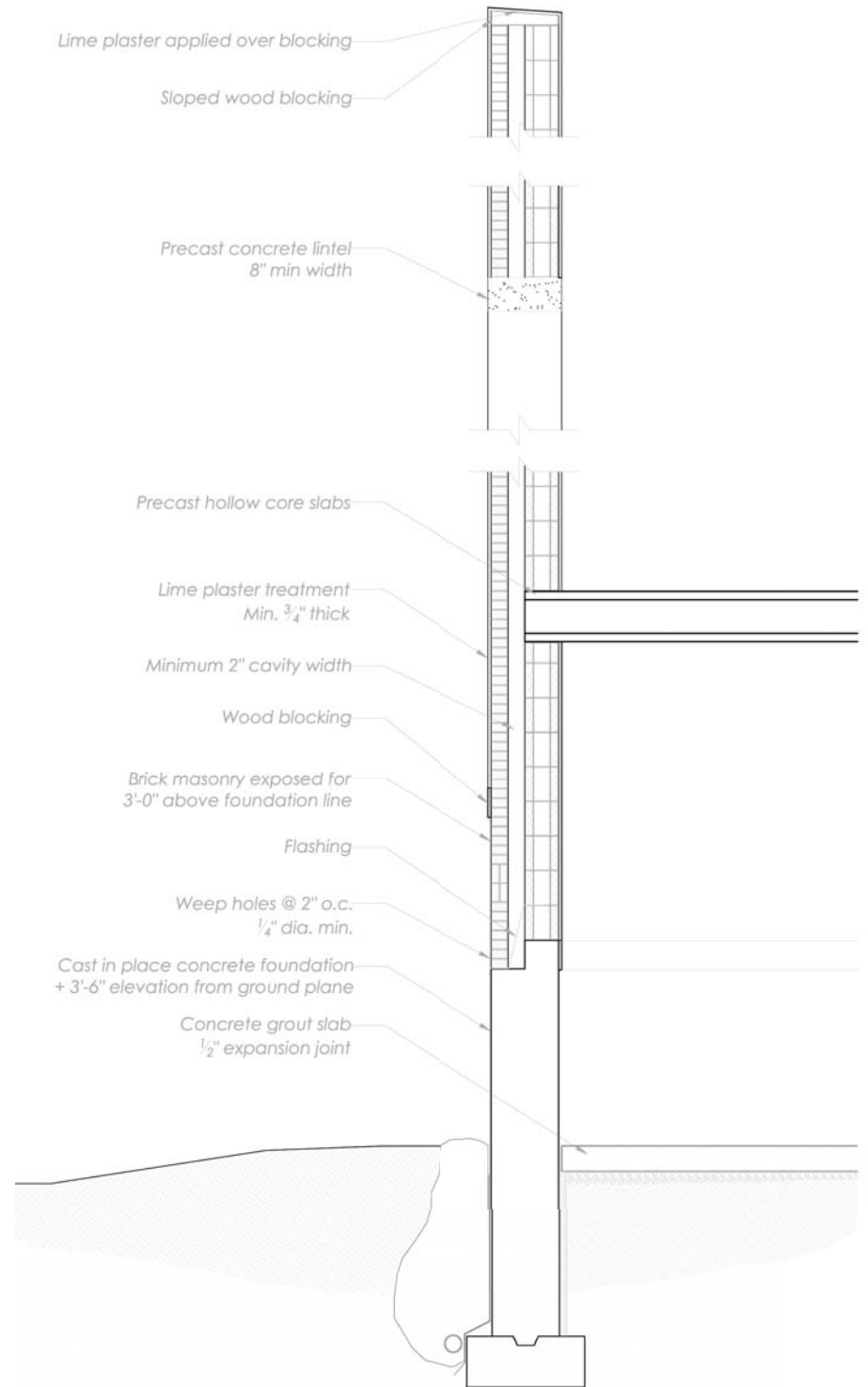
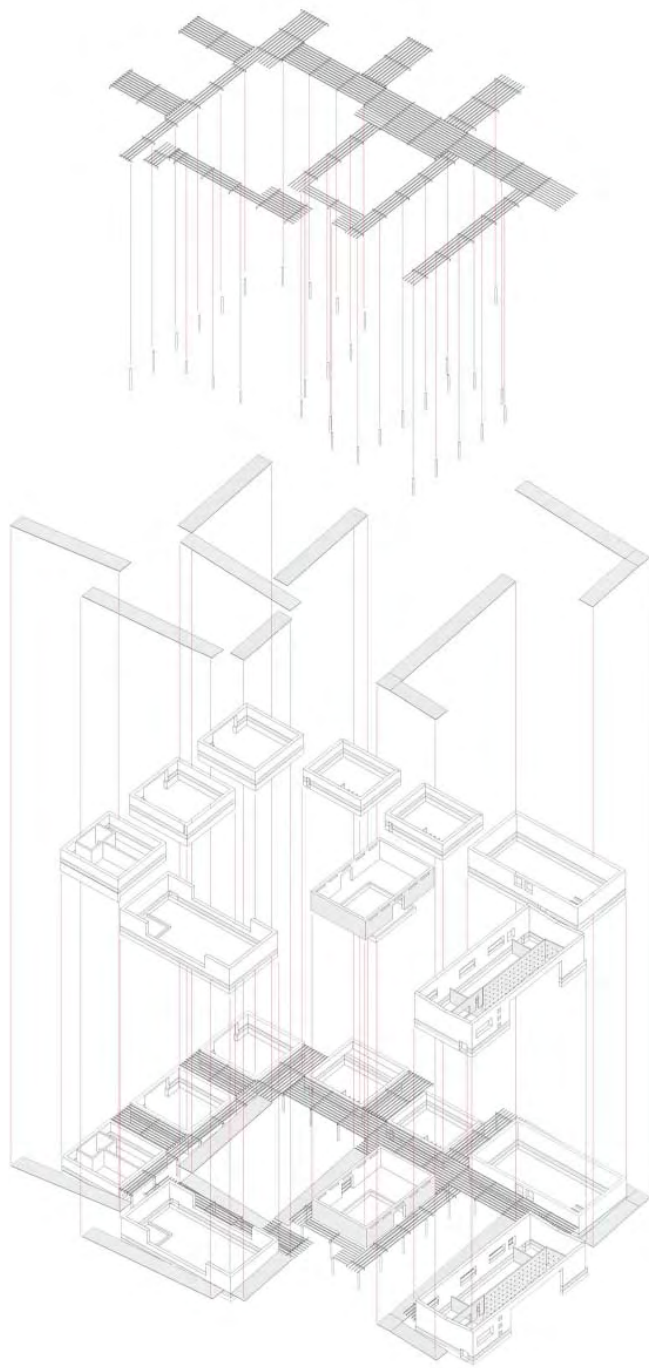
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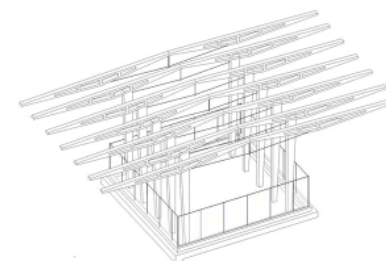
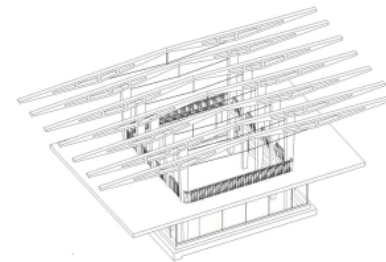
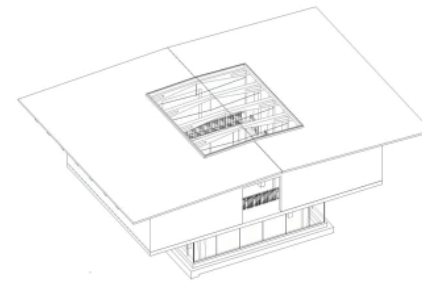


NATURAL VENTILATION DIAGRAM

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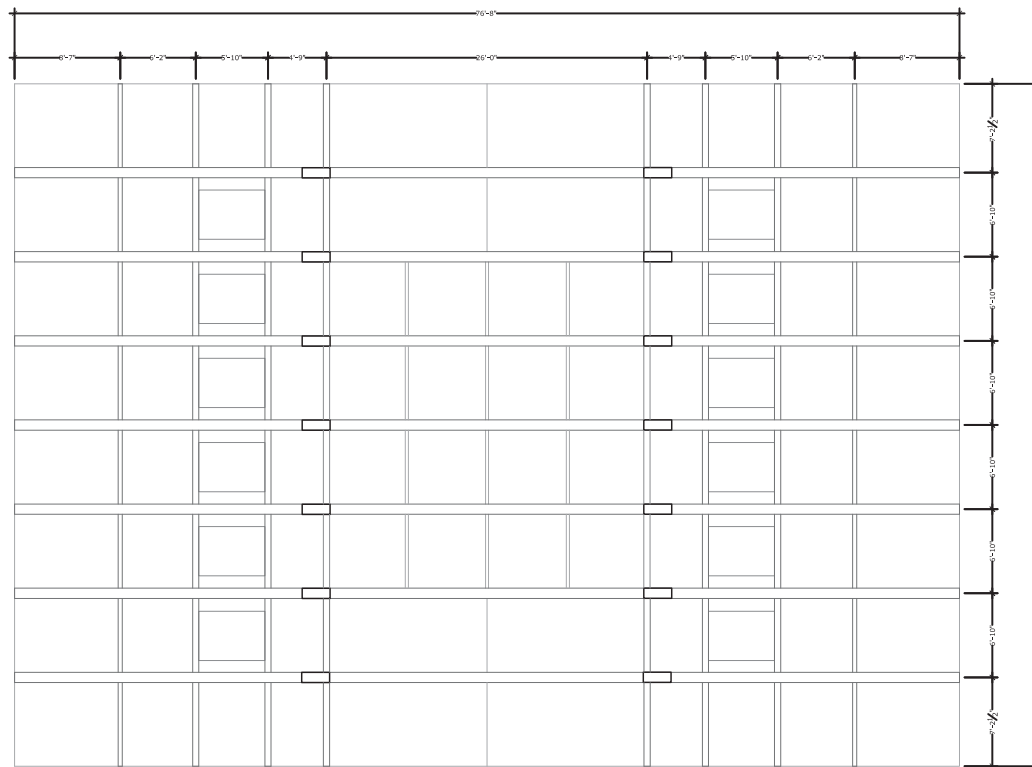
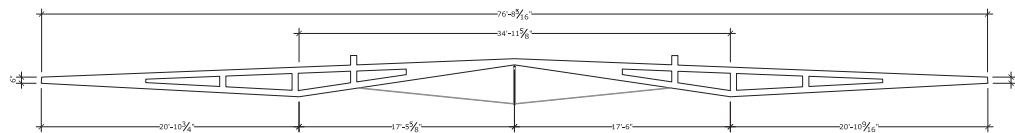
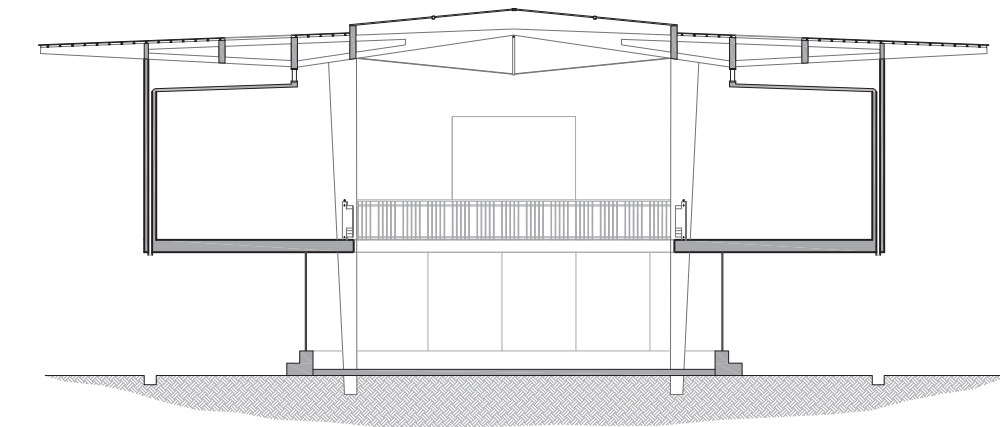


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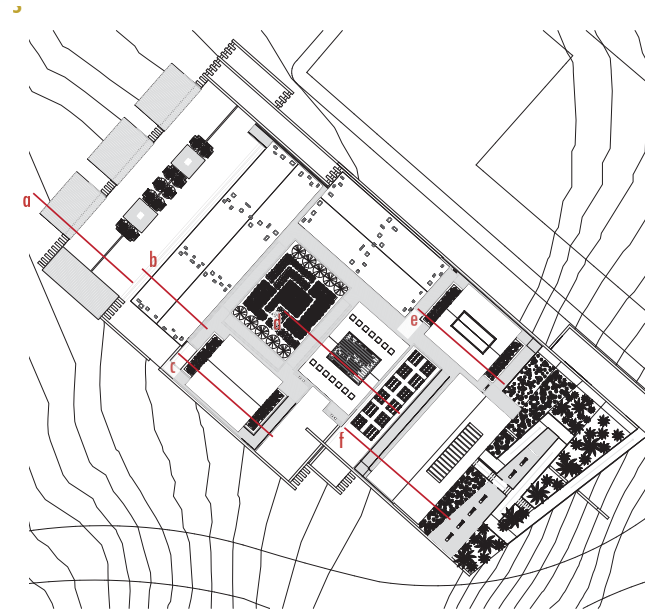


HORTICULTURE STRUCTURE

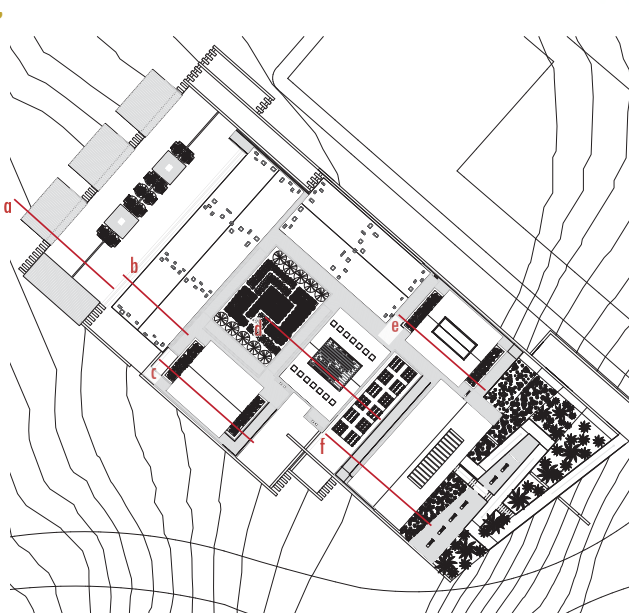
not to scale



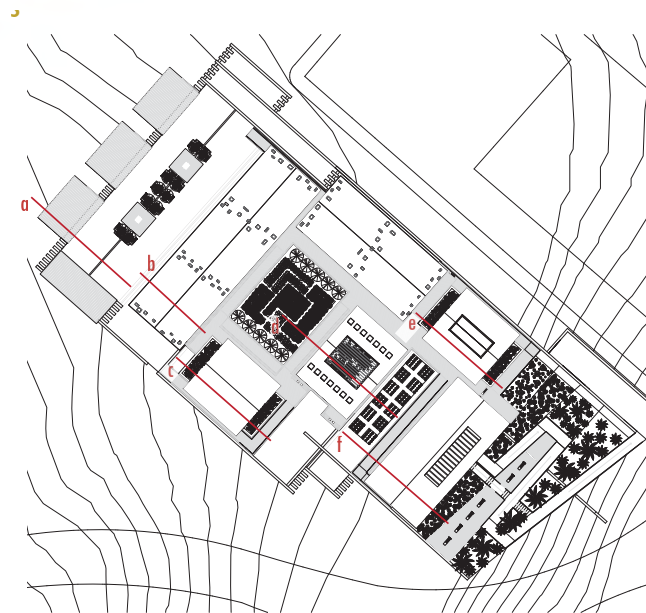
Individual Building Spaces



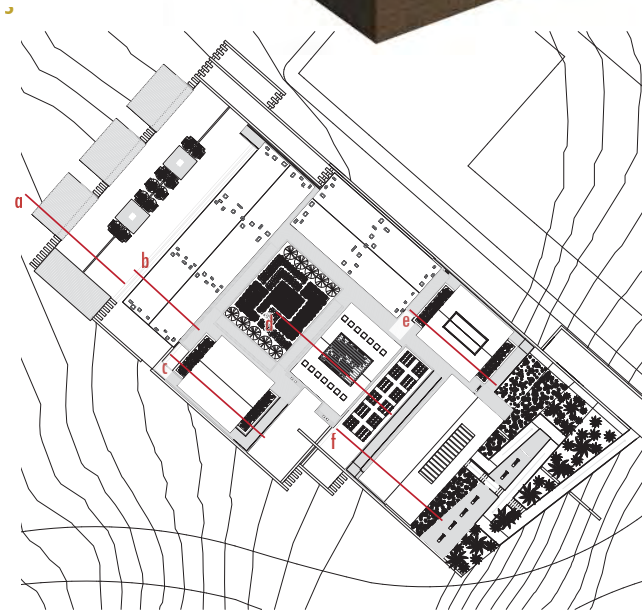
A. Housing Units & Cooking Areas



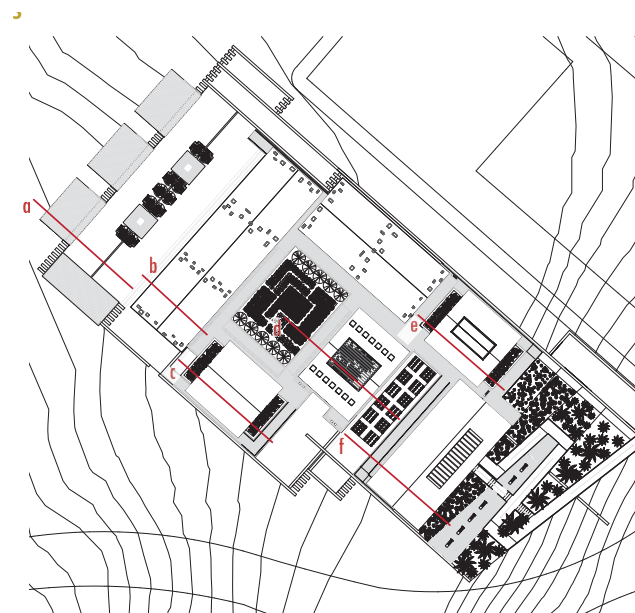
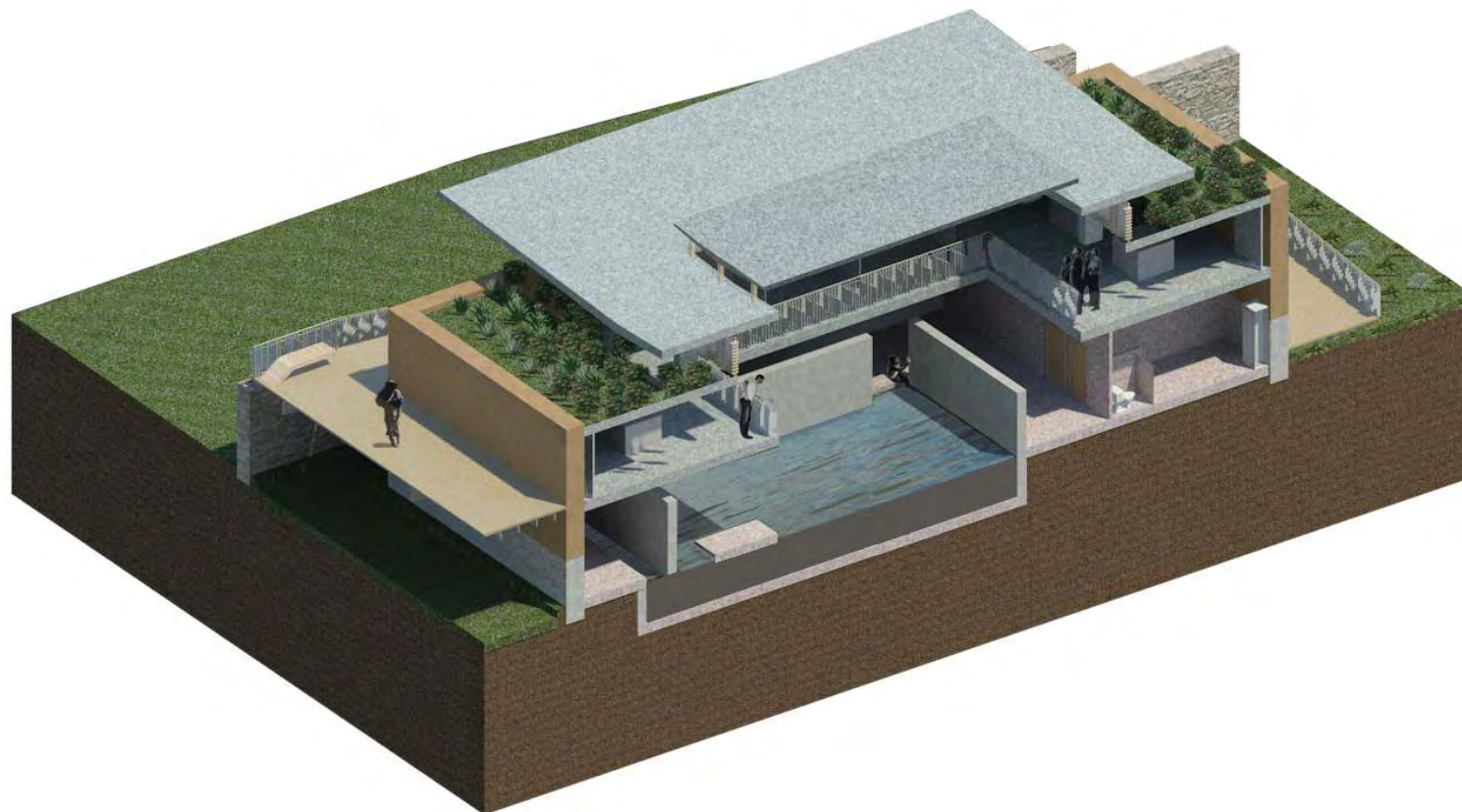
B. Educational Pods & Family Housing



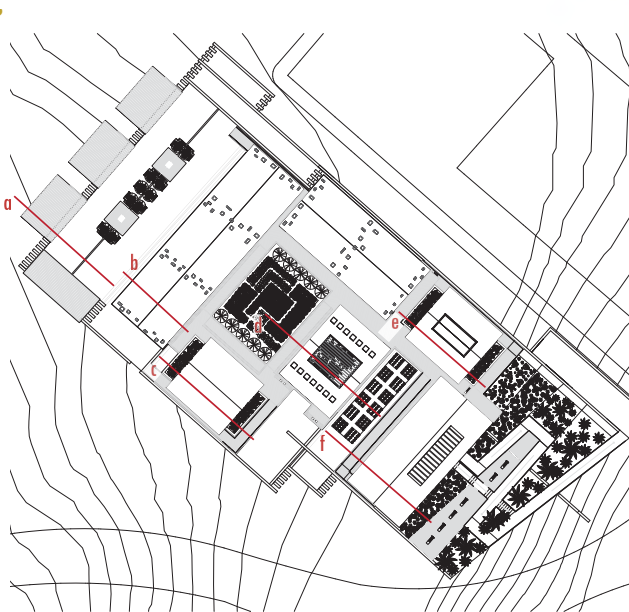
C. Community Canteen & Library



D. Horticulture & Community Gardens



E. Art Gallery & Wellness Pool



F. Administration & Information Center



Entry Plaza



Horticulture Building and Community Garden



Wondering Garden and Educational Pods







Educational Core



Color Light Filters between Education Pods





Lecture Room





Lower Ground Level



Housing from Lower Ground Level



Looking Up to Horticulture Building
130



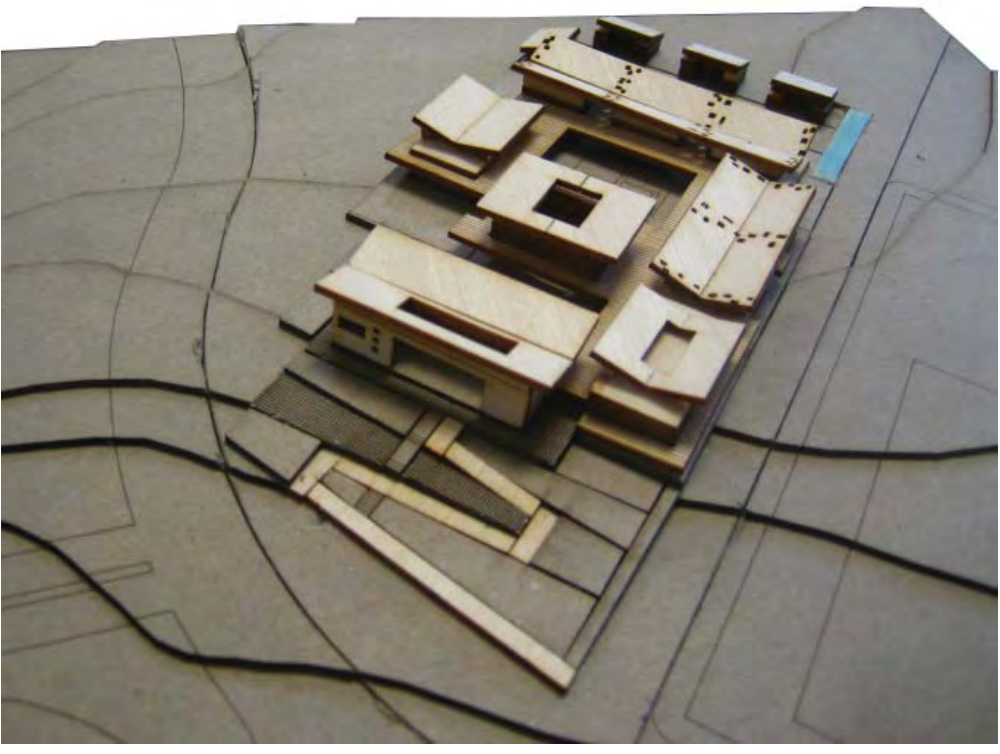
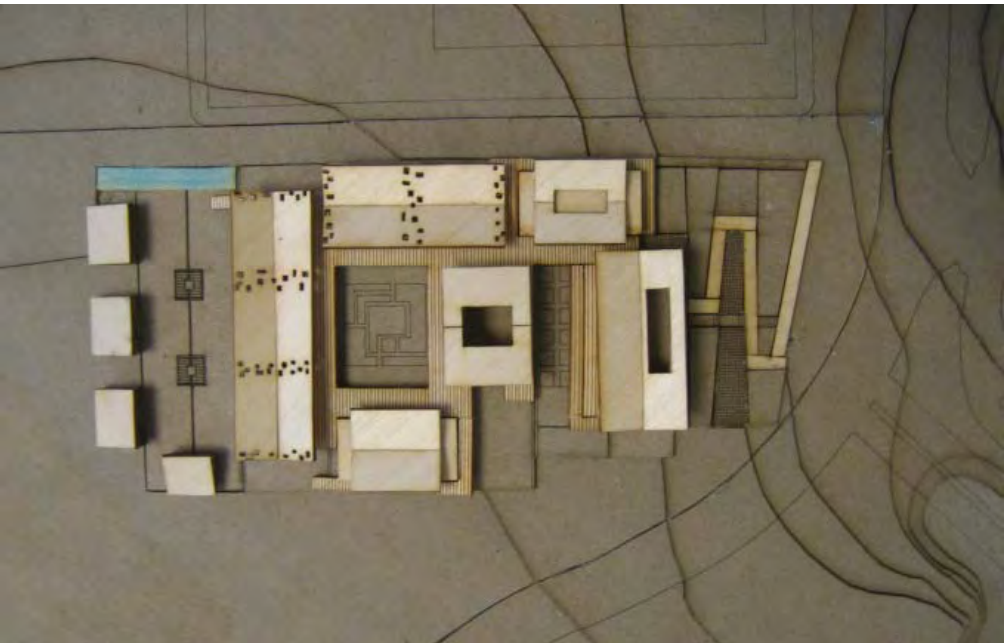
Horticulture Building from Lower Ground Level

Site Model



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I ARRIVED AT THE CONCLUSIONS PRESENTED THROUGH A LONG
PROCESS OF DISCOVERING THE CULTURE OF BANGLADESH,
THE ARCHITECTURE OF SOUTHERN ASIA AND THROUGH AN
UNDERSTANDING OF WAYFINDING WITHOUT A VISUAL SENSE.
THE INTENT AT THE OUTSET OF THESIS DESIGN STUDIO
WAS TO FOCUS ON CREATING A SAFE ENVIRONMENT FOR THE
VISUALLY IMPAIRED, BUT WHAT I SOON LEARNED WAS THAT

C o n c l u s i o n

THE ENVIRONMENT ALSO HAD TO BE ENRICHING, FRIENDLY
AND SPATIALLY UNDERSTANDABLE. ONE REALIZATION I MADE
WHICH TRANSFORMED THE PROJECT WAS THAT IN BANGLADESH,
THE SUN IS THE ENEMY AND ONE WANTS TO DESIGN FOR
SHADE. ANOTHER REALIZATION I MADE DURING THE DESIGN
PROCESS WAS THAT THE SMALL DETAILS ARE A BIG DEAL FOR
THOSE THAT HAVE A VISUAL IMPAIRMENT OR ARE BLIND.
COLOR, MATERIAL, TEXTURES, MARKINGS AND TEMPERATURE
ALL PLAY A LARGE ROLE IN WAYFINDING AND KNOWING WHERE
YOU ARE IN CONTEXT TO THE REST OF THE SPACES. OVERALL
THIS PROJECT TAUGHT ME THE IMPORTANCE OF KNOWING &
UNDERSTANDING THE USER, THE CONTEXT OF THE SITE AND
REALIZING HOW UNIQUE EACH PROJECT STRATEGY CAN BE.

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Final Presentation Layout

THE OCULAR ORIENTATION CENTER

using the built environment as a means of wayfinding

chittagong, bangladesh



west elevation $1/8" = 1'-0"$

north elevation $1/3^\circ = 1/4$



lower ground level $1/4" = 1'-0"$

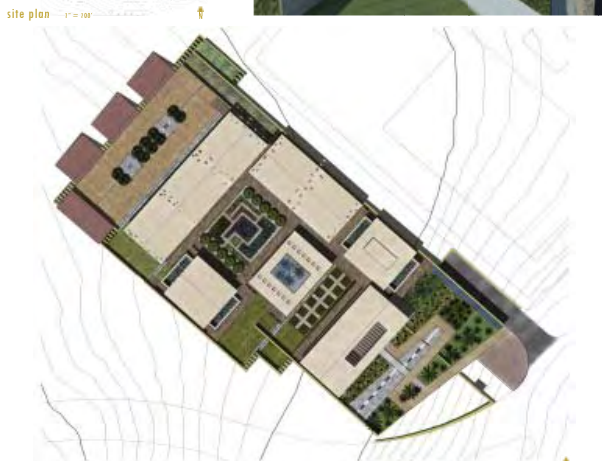
below ground parking 1/8" = 1'-0"



entry plaza

horticulture and community garden

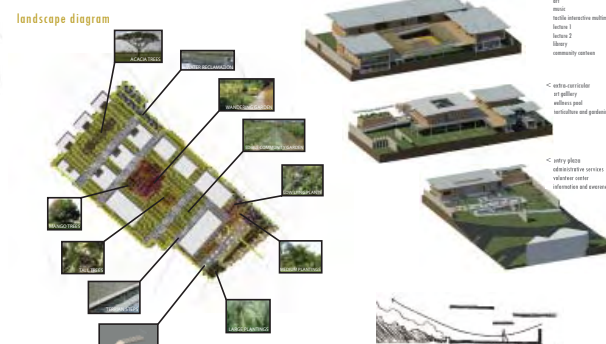
educational core



roof plan $1/8" = 1'-4"$



section a $1/8'' = 1'-0''$



landscape diagram



phasing timeline > yr 1 - 2 | infrastructure, educational core yr 2 - 4 | administrative services yr 4 - 6 | housing for families and visitors yr 6 - 8 | library, gallery, housing for temp staff

landscape & **ZONE**



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