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ABSTRACT

ARCHITECTURE, TYPICALLY IS THOUGHT OF AS AN AESTHETICALLY BASED ART FORM, WITH THE BASE IN THE VISUAL REPRESENTATION OF SPACE. THIS PROJECT WILL CHALLENGE THE EXPERIENCE OF SPACE AND HOW IT IS PERCEIVED BY INDIVIDUALS WITH SENSORY DISABILITIES AND THOSE WITH NO DISABILITIES. IN CREATING ARCHITECTURAL EXPERIENCES FOR INDIVIDUALS WITH DISABILITIES THE DIFFICULTY IS TO DESIGN BASED ON INDIVIDUALS WITH THE LACK OF VISION AND THOSE INDIVIDUALS THAT LACK THE ABILITY TO HEAR. SINCE THIS PROJECT CAN'T BE BASED ON THE VISUAL REPRESENTATION OF ARCHITECTURE ALONG WITH CREATING ARCHITECTURE THAT IS ARCHITECTURAL PLEASING. SO THE BASIC PREMISE IS CAN ARCHITECTURE SING TO THE BLIND AND STIMULATE THE DEAF? TO DO THIS THE DESIGN PROCESS MUST CHANGE AS WELL AND TRY TO LIVE IN THE LIFE OF THE BLIND AND THE DEAF TO KNOW HOW THEY DO PERCEIVE ENVIRONMENTS AND SPACES.

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CONVENTIONALLY, THE DISCIPLINE OF ARCHITECTURE IS PRIMARILY LIMITED TO VISUAL CONCERNS, AND THIS PROJECT WILL INVESTIGATE HOW THE OTHER SENSES AFFECT THE EXPERIENCE OF ARCHITECTURE.

ALTHOUGH WE USE ALL OF OUR SENSES TO PERCEIVE THE WORLD AROUND US, DESIGN RARELY RESPONDS IN A DIRECT WAY TO THE NON-VISUAL SENSES. THIS THESIS WILL EXPLORE THE TOUCH, SMELL, AND SOUND OF SPACE AND HOW THESE AFFECT THE OVERALL EXPERIENCE. THE PROJECT WILL PROPOSE THAT ENVIRONMENTS MIGHT BE DESIGNED NOT ONLY FROM A VISUAL STANDPOINT, BUT USING THE OTHER SENSES, AS WELL AS PRIMARY RESOURCES OF INFORMATION AND INSPIRATION. ONE REASON FOR THIS POSITION IS TO CREATE ENVIRONMENTS THAT CAN BE RESPONSIVE TO PEOPLE WITH LIMITED SENSORY ABILITIES, WITH A FOCUS ON THE VISUALLY IMPAIRED. TO EXPLORE THESE SITUATIONS THE DESIGN PROCESS ITSELF ALSO NEEDS TO CHANGE IN RESPONSE TO THE CHANGED THINKING INVOLVED IN DESIGNING BASED ON NON-VISUAL CRITERIA. TO DO THIS THE DESIGN PROCESS CAN NOT RELY ON CONVENTIONAL METHODS SUCH AS PLANS, SECTIONS, DIAGRAMS, AND OTHER VISUAL MEANS BUT MUST DEVELOP NEW FORMS OF SPECULATION ABOUT AND REPRESENTATION OF NON-VISUALLY ORIENTED SPACE.

TO CREATE SPACE WITHOUT VISUAL CONCEPTS IS AN IDEA NOT NORMAL TO THE DESIGN OF SPACES AND ENVIRONMENTS. THIS PROJECT WILL EXPLORE HOW A BUILDING, SPACE, OR ENVIRONMENT CAN BE DESIGNED THROUGH NON-VISUAL MEANS. THIS CONCEPT WILL USE THE SOUND, OR "MUSIC" A SPACE MAKES, THE SMELLS IT OMITTS, AND THE FEELINGS OF THE SPACES AS TOOLS FOR DESIGN. TO DO THIS THE PROJECT MUST REDEFINE THE DESIGN PROCESS AND HOW IT IS USED TO CREATE RICH SENSORY ENVIRONMENTS, SO THE SPACES WILL BE SENSORIAL APPEALING TO EACH

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INDIVIDUAL THAT INTERACTS WITH THE SPACE REGARDLESS OF WHETHER THE PERSON HAS A SENSORY DISABILITY OR NOT.

THE PROJECT WILL PRIMARILY EXPLORE HOW SOUND CAN GIVE IMPRESSIONS OF THE BUILT ENVIRONMENTS AROUND US, CONSIDERING SOUND AS A MATERIAL THAT CAN SHAPE AND FORM SPACE AND ENVIRONMENTS. THE SOUND OF A SPACE CAN CREATE A SPECIFIC PERCEPTION OF SPACE THAT MAY OR MAY NOT BE CONFINED BY VISUAL PERCEPTION. THE IDEA IS NOT TO CREATE SPACES THAT DECEIVE, BUT TO USE THIS PERSPECTIVE TO CREATE SPACES AS COMPLETE ENVIRONMENTS. THIS PROJECT WILL EXPLORE HOW SOUND AFFECTS EXPERIENCE AS WELL AS MEMORY THROUGH A SERIES OF EMPIRICAL EXPERIMENTS THAT TEST THE RELATIONSHIPS BETWEEN SOUND AND SPACE. THROUGH THESE EXPERIMENTS THE PROJECT WILL ATTEMPT TO CREATE A NEW METHOD OF DESIGN FOR THE SENSORY IMPAIRED.

THE PROJECT WILL NOT ONLY CONSIDER THE SOUND A BUILDING MAKES BUT THE SMELLS IT CREATES AND HOW THE BUILDING FEELS TO TOUCH. SMELL IS THE SENSE THAT IS MOST CLOSELY LINKED TO MEMORY, SO IF A BUILDING SMELLS A CERTAIN WAY THEN THE EXPERIENCE OF THE BUILDING WILL BE REMEMBERED BY THE INHABITANT. ALSO THE MATERIALS THAT CREATE THE BUILDING HAVE CERTAIN TACTILE QUALITIES AND CREATE WARMTH AND COOLNESS. THROUGH THE USE OF MATERIALS THE PERCEPTION OF A PLACE CAN CHANGE IN WAYS THAT INCLUDES THE SOUND, SMELL, AND FEELING A SPACE IMPARTS TO THE INDIVIDUAL.

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THROUGH THIS INVESTIGATION THIS PROJECT HOPES TO SHOW THAT A BUILDING OF THIS TYPE WOULD HAVE A LASTING AFFECT ON INDIVIDUALS THAT EXPERIENCE THESE ENVIRONMENTS. THE INDIVIDUALS THAT WOULD BENEFIT MOST FROM A SENSORY RICH ENVIRONMENT ARE THE SENSORY IMPAIRED. THIS PROJECT WILL NOT ONLY EXPLORE DESIGN BASED ON A LACK OF VISUAL EXPERIENCE, BUT ALSO THE IMPACT ON INDIVIDUALS WHO CAN NOT SMELL A SPACE, HEAR A SPACE OR FEEL A SPACE. DUE TO THE DE-EMPHASIS OF VISUAL CONDITIONS IN THE DESIGN, THE PROJECT WILL EMPHASIZE THE EXPERIENCE OF THE VISUALLY IMPAIRED, BUT IT WILL ALSO ATTEMPT TO CREATE AN ENVIRONMENT FOR ALL INDIVIDUALS REGARDLESS OF THE RANGE OF SENSORY ABILITIES THAT THEY POSSES.

FROM THESE EXPLORATIONS THIS PROJECT WILL BEGIN TO CREATE A NEW DESIGN METHOD AND CREATE AN ENVIRONMENT THAT IS SENSORIAL APPEALING TO EVERY INDIVIDUAL INCLUDING THOSE INDIVIDUALS WHO HAVE A FULL RANGE OF ALL SENSES. TO DO THIS THE ENVIRONMENT MUST INCLUDE MANY USES THAT TAKE INTO ACCOUNT THE MANY DIFFERENT ASPECTS OF THE SENSORY IMPAIRED, FROM THE VISUALLY HANDICAPPED, TO THE DEAF, AND EVEN TO THOSE IN WHEELCHAIRS WITH PHYSICAL DISABILITIES. THROUGH THE INVESTIGATIONS OF THIS PROJECT THE GOAL IS TO CREATE AN ENVIRONMENT THAT WILL MEET THE NEEDS OF THE SENSORY IMPAIRED, AND ALLOW THEM TO PERCEIVE A PLACE FULLY THROUGH THE USE OF THE SENSORY DESIGN METHODS THAT THIS PROJECT WILL DEVELOP.

HOW DOES ONE PERCEIVE ARCHITECTURE IF ONE CAN'T SEE IT, OR TOUCH IT, OR HEAR IT, AND HOW CAN THE ARCHITECTURE CHANGE THOSE PERCEPTIONS. CONVENTIONALLY ARCHITECTURE IS THOUGHT OF AS A VISUAL ART, AND AESTHETICS ARE THE BASIS OF ARCHITECTURE AND SPACE, BUT WHAT IF THE INDIVIDUALS CAN'T SEE WHAT THE ARCHITECTURE HAS TO OFFER, WHAT THEN? DO WE JUST FORGET ABOUT THOSE WHO HAVE PERCEPTUAL DISABILITIES WHEN BUILDINGS ARE DESIGNED? ALL INDIVIDUALS USE ALL THEIR SENSES TO PERCEIVE THE ENVIRONMENT AROUND THEM, SOMETIMES WITHOUT EVEN KNOWING OR REALIZING IT. SO WHAT IF AN INDIVIDUAL IS IMPAIRED IN ONE OF THOSE SENSES THEN HOW DO THEY PERCEIVE AND HOW CAN THE DESIGN OF BUILDINGS CHANGE HOW THOSE INDIVIDUALS INTERACT WITH AN ENVIRONMENT? THIS INVESTIGATION FOCUSES ON HOW ARCHITECTURE IS PERCEIVED WHEN THE ABILITY TO SEE IS LOST AND HOW THE OTHER SENSES HEIGHTEN WHEN THIS OCCURS. VISION IS IMPORTANT IN DESIGN, BUT WHAT IF VISION WAS SUBTRACTED FROM THE DESIGN PROCESS AND THE ENTIRE PROCESS CHANGED TO REFLECT THIS. HOW DOES THE SOUND OF SPACE INFLUENCE SPACE AND DESIGN AS WELL AS HOW THE SPACE FEELS AND HOW IT SMELLS TO AN INDIVIDUAL. ALSO, NOT ONLY WILL THE IDEA OF DESIGNING FOR THE VISUALLY IMPAIRED AND EXPLORED IN THIS THESIS, BUT ALL DISABILITIES RANGING FROM THE HEARING IMPAIRED, THE PHYSICALLY DISABLED AND THE VISUALLY IMPAIRED AND HOW THE DESIGN PROCESS HAS TO CHANGE TO CREATE SPACE THAT IS REACTIVE TO ALL OF THESE IMPAIRMENTS IN ALL ASPECTS OF THE DESIGN SO ALL INDIVIDUALS CAN EXPERIENCE THE SPACE EQUALLY (IMRIE & HALL PG96).

THROUGH DESIGN THE PERCEPTION OF SPACE CAN CHANGE THE INDIVIDUALS EXPERIENCE OF THE SPACE. THIS CAN BE DONE IN MANY WAYS THROUGH THINKING OF SPACE AS NOT ONLY VISUALLY REPRESENTED, BUT ALSO THROUGH SOUND, TOUCH AND SMELL TO CREATE THE SPACES THAT ARE EXPERIENCED. SO THE DESIGN OF SPACE SHOULD NOT ONLY CONCENTRATE ON THE VISUAL BUT ALSO ALLOW WHAT THE SPACE SOUNDS LIKE OR HOW IT FEELS OR EVEN HOW IT SMELLS TO AFFECT THE DESIGN PROCESS. THE DESIGN OF A SPACE THAT HOPE TO ALLOW INDIVIDUALS PERCEIVE SPACE BETTER ALSO REQUIRES AN INSIGHT INTO HOW INDIVIDUALS ACTUALLY PERCEIVE SPACE. CAN THE DESIGN OF A SPACE CHANGE THE PERCEPTION OR AFFECT THE PERCEPTION OF THAT SPACE AND HOW IS THIS MANIFESTED INTO ARCHITECTURE? "CAN ARCHITECTURE BE HEARD? MOST PEOPLE WOULD PROBABLY SAY THAT AS ARCHITECTURE DOES NOT PRODUCE SOUND, BUT IT DOES, ALL ARCHITECTURE MAKES SOUND, MUSIC OR NOISE JUST SOME ARE MORE APPARENT THEN OTHERS. BUT NEITHER DOES IT RADIATE LIGHT AND YET IT CAN BE SEEN. WE SEE THE LIGHT IT REFLECTS AND THEN GAIN AN IMPRESSION OF FORM AND MATERIAL. IN THE SAME WAY WE HEAR THE SOUND IT REFLECTS AND THAT GIVES US AN IMPRESSION OF FORM AND MATERIAL. DIFFERENTLY SHAPED ROOMS AND DIFFERENT MATERIALS REVERBERATE DIFFERENTLY." (RASMUSSEN PG. 224). SO ARCHITECTURE CAN BE HEARD, BUT WHY DO MOST ARCHITECTS NEGATE THIS FACT WHEN DESIGNING UNLESS IT IS FOR A SPECIFIC USE SUCH AS A THEATER OR SOUND STUDIO. WHY NOT THINK OF ALL BUILDINGS AS HAVING QUALITIES OF SOUND AND TOUCH SO THEY ARE NOT EXCLUSIVE TO THOSE INDIVIDUALS THAT can see things visually. All individuals should

HAVE THE OPPORTUNITY TO EXPERIENCE GOOD ARCHITECTURE, AND THIS EXPERIENCE SHOULD NOT BE LIMITED TO THE SPECIALTY BUILDINGS.

ARCHITECTURE THAT IS DESIGNED FOR THOSE INDIVIDUALS THAT HAVE DISABILITIES WILL PROVIDE RICHER SENSORY EXPERIENCES THAT ARE IN TURN A BETTER EXPERIENCE FOR THOSE INDIVIDUALS THAT DO HAVE A FULL RANGE OF SENSES. THIS WILL BE TRUE BECAUSE ALL INDIVIDUALS DO USE ALL SENSES TO PERCEIVE, AND IF A SPACE IS BUILT USING ALL SENSES THEN THE SPACE WILL BE A BETTER EXPERIENCE FOR EVERYONE. "ROOMS CAN SEEM COLD AND FORMAL OR WARM AND WELCOMING DUE TO WHAT WE FEEL AND HEAR NOT JUST WHAT WE SEE."(RASMUSSEN PG225). SO IF A SPACE IS MADE OF ALL BRICK OR STONE AND HAS HARD EDGES PEOPLE WILL NOT FEEL AS WELCOME AS THEY WOULD IN A ROOM THAT IS COVERED IN CARPET AND HAS A LOWER CEILING WITH WARM COLORS. THE ENTRY OF A BUILDING OR A ROOM AND THE SOUND IT CREATES CAN MAKE THE TRANSFER UNEASY AND ALMOST NOT WELCOMING, OR IF IT HAS A ARRAY OF SOFT SOUNDS AND IS QUIET THEN THE PEOPLE ENTERING WILL FEEL MORE WELCOMED AND COMFORTABLE WHEN ENTERING (RASMUSSEN PG.226). BY USING SOUND AS A MATERIAL IT CAN ACT AS BORDERS OR BARRIERS TO SEPARATE OR CREATE NEW SPACE AS A METHOD OF MAKING KNOWN TO THOSE WITH DISABILITIES (OR THOSE WHO CAN SEE) A NEW WAY OF CREATING SPACE WITHOUT WALLS (LEITNER PG24).

CAN SOUND IN FACT BE A MATERIAL?
SOUND CAN MOST DEFINITELY BE USED AS A MATERIAL, FOR EXAMPLE JUST BY CHANGING THE TONES OR PITCHES OF A SOUND OR RHYTHM THE DIMENSIONS OF A ROOM CAN CHANGE DRAMATICALLY AND CREATE A NEW SPACE OVERALL (LEITNER PG26). IF SOUND CAN CHANGE HOW A ROOM IS PERCEIVED

THEN CAN IT CREATE ENTRY AND EXIT BY CREATING BARRIERS AND GATES TO SPACES? WITH THE CORRECT USES OF SOUND IT CAN CREATE BARRIERS FOR SPACES WITHOUT CREATING WALLS OR PHYSICAL BARRIERS. SOMEONE WHO IS VISUALLY IMPAIRED CAN NOW KNOW WHEN THEY ARE LEAVING ONE SPACE AND ENTERING ANOTHER WITHOUT HAVING TO TRY TO FIND DOORS, ENTRIES, OR EXITS TO GO FROM SPACE TO SPACE. ALSO THOSE WHO HAVE A FULL RANGE OF SENSES ALSO EXPERIENCE THE SAME AFFECT, WHICH CAN MAKE FOR MORE INTERESTING SPACES BECAUSE OF THE LACK OF NEED FOR WALLS OR BARRIERS BETWEEN SPACES. IF ENVIRONMENTS NO LONGER REQUIRE WALLS BECAUSE OF THE USE OF SOUND AS MATERIAL, AN INDIVIDUAL CAN LOOK FROM ONE SPACE TO ANOTHER AND STILL NOT HEAR WHAT IS HAPPENING IN THE OTHER SPACE SO THE INTEREST IS STILL IN THEIR MINDS TO EXPLORE THE ENTIRE BUILDING. FROM SPACE TO SPACE AN INDIVIDUAL CAN ACTIVATE THE SPACE BY SIMPLY WALKING, TALKING, OR JUST BY SIMPLY BREATHING WITHIN A SPACE AND MAKE THE ROOM RESOUND AND MAKE FOR A MORE INTERESTING SPACE IF THOSE ACTIVITIES ARE THOUGHT OF AND DESIGNED FOR (MARTIN PG27). IF AN ENVIRONMENT IS CREATED THINKING BY ABOUT HOW A SINGLE PERSON OR A GROUP OF PEOPLE WILL AFFECT THE ENVIRONMENT, IT WILL HAVE STRONGER CONNECTIONS WITH THOSE INDIVIDUALS WHO ARE EXPERIENCING THE SPACE. THIS IDEA IS NOT JUST FOR THOSE INDIVIDUALS WHO ARE BLIND AND RELY ON SOUNDS FOR PERCEPTION MORE THAN OTHERS, BUT THESE SPACES ARE ALSO BENEFICIAL TO THOSE WHO AND RELY ON ALL SENSES. THIS IS TRUE BECAUSE EVERY PERSONS SENSES ARE ALL EQUAL BUT THE BLIND (FOR EXAMPLE) JUST RELY ON THEIR SENSE OF HEARING AND TOUCH MORE

THAN EVERYONE ELSE, SO IT JUST SEEMS LIKE IT IS HEIGHTENED, BUT IT REALLY IS NOT ANY BETTER THAN THOSE WHO CAN SEE (HATES PG1). IT CAN'T BE DETERMINED WHAT EXACTLY EACH DIFFERENT INDIVIDUAL WILL PERCEIVE. THE EXPLORATION IS TRYING TO DETERMINE THAT EACH INDIVIDUAL HAS AN EXPERIENCE IF IT WERE THE SAME OR IF THEY ARE ALL DIFFERENT.

PERCEPTION IS AN IDEA THAT NOT ALL ARCHITECTS TEND TO THINK ABOUT IF THE ENVIRONMENT ISN'T BEING DESIGNED FOR A THEATER OR MUSIC HALL, BUT ALL SPACES SHOULD BE BASED ON THE PERCEPTION OF IT INSTEAD OF WHAT IT LOOKS LIKE (RASMUSSEN PG235). IF SPACES ARE NOT THOUGHT OF AS HAVING SOUND OR CREATING SOUND THEN MOST ENVIRONMENTS WILL SEEM UNNATURAL AND UNBECOMING TO INDIVIDUALS EXPERIENCING THE SPACES. THERE WILL BE A MEMORY OF SPACE BECAUSE OF THE STIMULATION OF THEIR SENSES TO CREATE THOSE MEMORIES. THESE SPACES INCLUDE THOSE CREATED USING WALLS OF GLASS, SMOOTH AND HARD SHINY SURFACES, WHICH HAVE THEIR RESONANCE HEIGHTENED. WHY WOULD ANY ARCHITECT WANT A SPACE THAT CREATES SUCH AN ENVIRONMENT THAT PEOPLE THAT CAN'T SEE IT OR HEAR IT THINK IT WAS SOMETHING COMPLETELY DIFFERENT? THIS IDEA SEEMS TO DISCOUNT THOSE INDIVIDUALS THAT CAN'T SEE OR CANNOT HEAR THE ENVIRONMENTS AND THIS IS AN INJUSTICE TO THOSE INDIVIDUALS. YOU CAN'T HEAR GOOD OR BAD ARCHITECTURE BUT NEITHER CAN YOU SEE IF ARCHITECTURE IS GOOD OR NOT WITH ANY CERTAINTY (RASMUSSEN PG236). TO CREATE ENVIRONMENTS THAT HAVE GOOD SOUND QUALITIES THAT ENHANCE AN INDIVIDUALS EXPERIENCE IS VERY IMPORTANT TO ANY SPACE.

ACOUSTICS IN ARCHITECTURE IS TYPICALLY, BUT NOT EXCLUSIVELY, LIMITED TO DESIGN OF THEATERS, LIBRARIES, OR LECTURE HALLS. THE SCIENCE OF ACOUSTICS IS VERY SPECIFIC TO EACH SOUND, HOW LOUD EACH IS AND AT WHAT FREQUENCIES THEY MIGHT BE EXPELLED. ACOUSTICS IS ALSO AFFECTED BY THE PROPERTIES OF THE MATERIALS USED IN A SPACE, WHICH AFFECTS THE SOUNDS REVERBERATION THROUGH A SPACE. AN EXAMPLE OF THIS WOULD BE LARGE OPEN SPACES WITH SMALLER SOUNDS THE DISTRIBUTION OF THE SOUND EMANATING FROM A SOURCE LOSSES ENERGY BECAUSE IT DISSIPATES IN THE OPEN AIR OF THE SPACE (KNUDSEN PG112). THE BOUNDARIES OF A SPACE ALSO CREATE DIFFERENT AFFECTS ON HOW SOUNDS REACT WITHIN A SPACE AND HOW THEY MOVE THROUGH A SPACE. IF A SPACE HAS A CONCAVE SURFACE AS AN EXTERIOR BORDER THEN THE SOUND IS LIKELY TO STAY FOCUSED IN THE INTERIOR OF THE ROOM BECAUSE OF THE REFLECTION ANGLES OF THE SOUNDS FROM THE EXTERIOR SURFACES. IF THE WALLS ARE AT AN ANGLE GOING AWAY FROM THE SOURCE THEN THE SOUNDS ARE GOING TO TRAVEL FURTHER AWAY FROM THE SOURCE AND NOT REACT TO THE SPACE WERE THE SOUND ORIGINATED. THE REASON IS THAT THE REFLECTION ANGLE FROM A WALL THAT IS GOING AWAY FROM THE SOURCE WILL INCREASE AND DIRECT THE SOUND FURTHER AWAY, AND IN TURN IF THE WALL IS ANGLING TOWARD THE SOURCE THE SOUND WILL COME BACK AND STAY IN THE REGION OF THE SOURCE (KNUDSEN PG42).

WHEN DESIGNING AND CONSIDERING ALL AFFECTS OF ACOUSTICS, EXTERIOR SOUNDS AND NOISES NEED TO BE CONSIDERED AND HOW THEY MAY REACT TO THE ENVIRONMENTS, WHICH ARE INHABITED. IF A BUILDING IS NEAR A ROAD OR ANOTHER BUILDING THAT HAS A HIGH TRAFFIC AREA

THEN THE NOISE THAT IS CREATED BY THOSE THINGS NEED TO BE FIGURED INTO HOW THE BUILDING IS ORGANIZED. THE AREAS OF THE BUILDING THAT HAVE A LOUDER SENSE ABOUT THEM AND ARE NOT MEANT TO BE IN LIMITED SOUND SHOULD BE LOCATED NEAR THE SOURCE OF THE NOISE OR THE BUILDING SHOULD BE DESIGNED IN A WAY THAT ELIMINATES ALL EXTERIOR SOUNDS (LORD PG19).

THERE ARE FEW EXAMPLES OF ART OR BUILDINGS THAT BASE THEIR DESIGN ON THE SENSES, OR ON SOUND SPECIFICALLY. MOST OF THESE EXAMPLES ARE TEMPORARY PAVILIONS, SUCH AS PETER ZUMTHOR'S SWISS PAVILION. THIS EXAMPLE IS GOOD BECAUSE IT CREATED AN ENVIRONMENT THAT IS DESIGNED FOR THE SENSES, EVEN THOUGH IT WAS ONLY TO LAST FOR A SHORT TIME. IF THE SENSORY DISABLED ARE THOUGHT OF IN DESIGN THEN THE BUILDING IS SPECIFICALLY FOR THEM AND NOT A BUILDING THAT EVERY INDIVIDUAL WOULD OR COULD USE AT THEIR LEISURE. A BUILDING LIKE THE ILLINOIS LIBRARY FOR THE BLIND AND PHYSICALLY DISABLED IS AN EXAMPLE OF THIS, BECAUSE THE LIBRARY IS DESIGNED FOR THE BLIND, AND INDIVIDUALS WITH NO DISABILITIES TYPICALLY WILL NOT USE THIS LIBRARY. SOME LIBRARIES THAT ARE SIMILAR TO THIS ONE SUCH AS THE MARYLAND LIBRARY FOR THE BLIND AND PHYSICALLY DISABLED DO NOT ALLOW THE NON-DISABLED ACCESS UNLESS YOU HAVE AN APPOINTMENT OR PAY FOR MEMBERSHIP. ALTHOUGH THESE BUILDINGS ARE A STEP IN THE RIGHT DIRECTION THEY ARE STILL NOT THE TYPES OF ENVIRONMENTS THAT ARE A TRUE SENSORY EXPERIENCE FOR ALL INDIVIDUALS BECAUSE THESE BUILDINGS ARE DESIGNED SPECIFICALLY FOR A PARTICULAR USE. THE PAVILIONS DESIGNED IN THIS METHOD WERE THINKING OF CREATING AN

EXPERIENCE OF SPACE NOT JUST A SPACE. ALL SENSES WERE THOUGHT OF IN THIS INSTALLATION BECAUSE OF THE USE OF DIFFERENT MATERIALS, THE SPACING OF ACTIVITIES AND THE USE OF MUSIC TO ACTIVATE SPACES AS PEOPLE ENTERED AND EXITED (ZUMTHOR PG9).

ALL SENSES SHOULD BE THOUGHT OF DURING DESIGN, NOT JUST HOW SOUND AFFECT SPACES, BUT HOW IT MIGHT FEEL TO TOUCH AND HOW THAT AFFECTS THE OVERALL PERCEPTION OF SPACES. THE FEELING AN ENVIRONMENT EXUDES IS IMPORTANT TO THOSE WHO CAN'T SEE OR THOSE WHO CAN'T FEEL. THE PHYSICALLY DISABLED ARE AN EXAMPLE OF THOSE INDIVIDUALS THAT CAN'T FEEL IN SOME MANNER, THEY MAY NOT BE ABLE TO FEEL WHAT THE FLOOR IS, THEY CAN ONLY SEE IT OR HEAR WHAT IT SOUNDS LIKE WHEN A WHEELCHAIR GOES ACROSS IT. THE PHYSICALLY DISABLED ARE NOT LIMITED TO THOSE IN WHEELCHAIRS, THERE ARE MANY PHYSICAL DISABILITIES THAT AFFECT PEOPLE, FOR EXAMPLE SOME INDIVIDUALS HAVE FULL USE OF ALL THEIR EXTREMITIES BUT CAN NOT FEEL ANYTHING. THESE INDIVIDUALS CAN WALK AND USE THEIR ARMS BUT HAVE NO FEELING IN THOSE EXTREMITIES, SO HOW DO THESE INDIVIDUALS FEEL A SPACE? ALL THE SENSES FACTOR INTO HOW A SPACE "FEELS" TO AN INDIVIDUAL EVEN IF THEY CAN'T TRULY FEEL THE SPACE. THE TEXTURE OF SPACE HAS A DETERMINING AFFECT ON HOW INDIVIDUALS FEEL A SPACE. IF A SPACE IS MADE OF SMOOTH, HARD MATERIALS THE FEELING OF THE ROOM WILL BE COLD AND NON-WELCOMING TO VISITORS. THE SPACE THAT IS CREATED USING SOFT MATERIALS WILL HAVE A WARMER FEELING TO VISITORS AND BE MORE WELCOMING AND INVITING TO INDIVIDUALS. HOWEVER, IN SOME APPLICATIONS A FEELING OF A LARGE OPEN, COLD AND NON-WELCOMING

SPACE MAY BE WHAT IS DESIRED IN THE DESIGN AND IS APPROPRIATE FOR THE ENVIRONMENT.

ENVIRONMENTS THAT USE THE TEXTURE OR THE FEELING OF A SPACE CAN ACHIEVE A DESIRED AFFECT WITH DIFFERENT MATERIALS AND THE PLACEMENT OF THE MATERIALS WITHIN THE ENVIRONMENT. WHEN THRESHOLDS OR THE DIVISION OF SPACES IS NEEDED JUST AN EASY CHANGE OF MATERIAL ON THE FLOOR OR AT MID-HEIGHT OF A PERSON CAN SHOW DIVISION TO ALL INDIVIDUALS EVEN IF THEY CAN'T SEE, OR HEAR.

SMELL IN BUILT ENVIRONMENTS CAN BE VERY POWERFUL SINCE SMELL IS THE SENSE MOST CLOSELY RELATED TO MEMORY, SO IF A SPACE SMELLS A CERTAIN WAY THEN THAT SMELL WILL BE THE BASIS ON WHICH A MEMORY OF THE EXPERIENCE IS REMEMBERED AND RECALLED. SO HOW IS A SPACE DESIGNED TO SMELL A CERTAIN WAY THAT COINCIDES WITH THE FUNCTION OF THE ENVIRONMENT? HOW CAN THE SMELL OF A SPACE BE DESIGNED AT ALL? HOW IS THE SMELL REGULATED WITHIN A SPACE? A CAFÉ HAS A CERTAIN SMELL ABOUT IT BUT MOST CAFÉ'S TYPICALLY HAVE THE SAME SMELL AND THERE IS LITTLE VARIATION AMONG THEM SO HOW IS ONE DIFFERENT FROM THE OTHER. IF AN INDIVIDUAL IS VISUALLY IMPAIRED AND EXPERIENCES THREE DIFFERENT CAFÉ'S HOW DO THEY RECOGNIZE ONE FROM ANOTHER AND WHAT MAKES EACH MEMORABLE TO THAT INDIVIDUAL? A CAFÉ ALONG THE WATER WILL HAVE DIFFERENT OUTSIDE SMELLS THAN ONE IN THE DOWNTOWN AREA OF A SMALL TOWN OR EVEN OF A LARGE CITY, SO THE EXTERIOR SMELLS COULD BE USED TO CREATE THE MEMORY OF SPECIFIC PLACES AND NOT THE ACTUAL ENVIRONMENT ITSELF. TO CREATE THE ENVIRONMENT THAT USES THE SMELLS OF THE EXTERIOR ENVIRONMENT IS ONE THAT CAN NOT BE

CONTROLLED AS EASILY AS A SPACE THAT IS DESIGNED TO SMELL A CERTAIN WAY, BUT NATURE HAS SOME OF THE MOST UNIQUE SMELLS THAT ARE ONLY IN OR AROUND SPECIFIC THINGS OR AREAS. SMELLS BETWEEN ONE SPACE AND ANOTHER CAN CHANGE TO CREATE DIFFERENT EXPERIENCES FOR THE INDIVIDUALS. A CAFÉ TO A GALLERY SPACE SHOULD SMELL DIFFERENTLY BUT THE SMELL OF THE CAFÉ SHOULD EMANATE BUT NOT BE OVER POWERING THROUGHOUT THE BUILDING EVEN THOUGH IT SHOULD STILL BE SMELLED SO INDIVIDUALS KNOW THAT IT IS THERE. IF THE CAFÉ IS SMELLED THROUGH THE BUILDING INDIVIDUALS WILL HAVE A WARMER FEELING ABOUT THE ENVIRONMENT, BECAUSE IT IS LIKE GOING INTO A NEW HOUSE AND SMELLING FRESH BAKED COOKIES. SOMETHING OF THIS NATURE WILL CREATE THAT MEMORY OF A WARM WELCOMING SPACE THAT WILL HAVE LONG AFFECTS ON INDIVIDUALS SO THEY WILL REMEMBER THE BUILDING AND WANT TO COME BACK. AS THE SMELL OF A SPACE LIKE A CAFÉ GETS STRONGER OTHER TRIGGERS SUCH AS CHANGING OF NOISES AND THRESHOLDS COULD BE USED TO ALLOW INDIVIDUALS TO FIND THE CAFÉ WITH EASE.

AESTHETICS IS STILL IMPORTANT WHEN DESIGNING FOR THE SENSES BECAUSE FOR THOSE INDIVIDUALS THAT HAVE HEARING IMPAIRMENTS THEY USE THEIR VISION TO DIRECT THEMSELVES ABOUT SPACES. VISION IS STILL IMPORTANT AND HOW THOSE INDIVIDUALS THAT RELY JUST ON VISION TO PERCEIVE SPACE SHOULD STILL BE THOUGHT OF AS AN IMPORTANT ASPECT OF ENVIRONMENTS FOR THE SENSORY DISABLED. THESE VISUAL TRIGGERS OF ENVIRONMENTS ARE NOT ONLY FOR THOSE INDIVIDUALS THAT CAN'T HEAR BUT ALSO FOR THOSE WITH VISUAL IMPAIRMENTS. NOT ALL PEOPLE THAT HAVE VISUAL IMPAIRMENTS ARE

BLIND, ONLY A PERCENTAGE ARE ACTUALLY BLIND AND THE REST STILL HAVE SOME VISION LEFT BUT ARE LEGALLY BLIND DUE TO THEIR LACK OF VISION. TO HELP THESE PEOPLE THAT HAVE LIMITED SIGHT THE VISUAL TRIGGERS OF A SPACE OR THE AESTHETICS OF SPACES SHOULD BE AT A LARGER SCALE OR IN OBVIOUS AREAS TO MAKE IT EASILY COMMUNICATED WHAT EACH SPACE IS FOR OR WHERE CERTAIN THINGS ARE. ABOUT 1.7 MILLION PEOPLE HAVE SOME KIND OF VISUAL IMPAIRMENT IN THE UNITED STATES AND OF THOSE ONLY 450,000 ARE CONSIDERED LEGALLY BLIND (AIELLO PG3). THEREFORE IT SHOULD BE CONSIDERED IN DESIGN THAT VISUAL MEANS OF DESCRIBING SPACE CAN STILL BE DONE, BUT IT HAS TO BE DONE IN SUCH A WAY THAT THOSE WITH IMPAIRMENTS CAN UNDERSTAND WITHOUT STRAINING THEMSELVES OR HAVING TO SPECIFICALLY SEARCH FOR VISUAL TRIGGERS. ALSO WITH USING THESE VISUAL TRIGGERS IN SPACES TO HELP INDIVIDUALS FIND THEIR WAY THROUGH THE SPACE IT MUST BE DONE IN SUCH A WAY THAT THEY DO NOT CREATE FALSE IMPRESSIONS. IF A SPACE IS MEANT TO BE ONE THING, CAN VISUAL CLUES CHANGE THE SPACE? IS IT POSSIBLE TO CHANGE HOW A SPACE IS PERCEIVED THROUGH CHANGING THE AESTHETICS OR DOES A GALLERY FOR EXAMPLE HAVE A SPECIFIC AESTHETIC?

THE AVAILABILITY OF DIRECTION AND MOBILITY OF THE ENVIRONMENTS IS AN IMPORTANT ISSUE FOR THOSE WHO HAVE SENSORY DISABILITIES. THE INDIVIDUALS THAT HAVE VISUAL IMPAIRMENTS ARE THE ONES FOR WHOM MOBILITY IS THE MOST DIFFICULT BECAUSE OF THE LACK OF VISION. THE MAJORITY OF INDIVIDUALS THAT HAVE VISUAL IMPAIRMENTS DO ACHIEVE SOME LEVEL OF INDEPENDENT TRAVEL, EVEN

THOUGH THE PHYSICAL AND MENTAL STATES OF THE INDIVIDUAL HAS AN AFFECT ON HOW MUCH THEY TRAVEL INDEPENDENTLY (AIELLO PG3). OTHER FACTORS SUCH AS SOCIETY ISSUES ALSO HAVE AN AFFECT ON THOSE WHO HAVE DISABILITIES, IF THE INDIVIDUALS FEEL THAT THEY ARE OUTCAST IN SOCIETY THEN THEY ARE LESS LIKELY TO EXPLORE OR LEARN A SENSE OF INDEPENDENT MOBILITY. ALSO THE LACK OF BARRIER-FREE ENVIRONMENTS MAKES SOME INDIVIDUALS THINK THEY CAN NOT TRAVEL ALONE DUE TO THE FACT OF THEY WILL NOT BE ABLE TO PERCEIVE WHAT THEY ARE ENTERING OR EXITING AND WHAT THE SPACES ARE USED FOR. ENVIRONMENTS THAT ARE DESIGNED WITH THE THINKING OF THE SENSORY DISABLED WILL MAKE A SOCIAL CHANGE AND GIVE THE DISABLED MORE CONFIDENCE IN TRAVELING ALONE AND NOT DEPENDING ON OTHERS TO GET THEM AROUND (AIELLO PG3).

THERE ARE MANY SEPARATE DISABILITIES, OR WHAT ARE THOUGHT OF AS DISABILITIES (WHICH RANGE FROM HAVING A SLIGHT LACK OF VISION TO BEING A PARAPLEGIC WITH ABSOLUTELY NO MOVEMENT WITHOUT ASSISTANCE). THE RANGE OF DISABILITIES THAT ARE CONSIDERED IN THIS THESIS ARE PRIMARILY SENSORY ORIENTATED, BUT ALSO INCLUDE THOSE INDIVIDUALS THAT HAVE PHYSICAL DISABILITIES. EACH ENVIRONMENT WILL BE DESIGNED TO ACCOMMODATE AN INDIVIDUAL WITH ANY DISABILITY FROM LACK OF VISION TO NOT HAVING THE SENSE OF SMELL AND THOSE WHO CAN'T WALK OR FEEL WHAT THE TEXTURES OF AN ENVIRONMENT ARE. IF ALL DISABILITIES ARE THOUGHT OF AND INCORPORATED INTO A BUILDING THEN ALL INDIVIDUALS CAN EXPERIENCE WHAT IS THOUGHT OF AS GOOD ARCHITECTURE BECAUSE IT WILL BE AN ENTIRE BODY EXPERIENCE FOR EVERYONE. THE INDIVIDUALS THAT HAVE A DISABILITY

OF ANY KIND WILL BE ABLE TO HAVE THE EXPERIENCE OF HAVING FREEDOM AND INDEPENDENCE WITHIN A CERTAIN ENVIRONMENT AND WILL GIVE THEM THE CONFIDENCE TO EXPLORE MORE WITHOUT FEELING LIKE THEY ARE LOST OR AT A DISADVANTAGE (IMRIE PG8).

“THE ARCHITECT AND THE ARCHITECTURE STUDENT NO LONGER CARE HOW A THING WORKS ANY MORE, ONLY HOW IT LOOKS.” (QUOTE BY WILLIS FROM IMRIE PG92). THIS IS AN EXAMPLE OF WHAT THIS THESIS IS TRYING TO CHANGE; THE IDEA OF ONLY DESIGNING FOR THE AESTHETICS AND NOT FOR HOW THE ENVIRONMENTS CREATED WILL WORK FOR ALL INDIVIDUALS. MOST METHODS OF DESIGN ARE PRIMARILY BASED ON THE AESTHETICS AND THIS WILL ONLY GIVE THE EXPERIENCE OF THE SPACE TO THOSE WHO CAN SEE AND NOT THE FULL RANGE OF INDIVIDUALS. “THERE CAN BE NO DICHOTOMY BETWEEN GOOD DESIGN AND USABLE DESIGN OR BETWEEN BEAUTY AND FUNCTION IN ARCHITECTURE. TO LOOK BEYOND THE PHYSICAL STRUCTURE OF A BUILDING TO ITS SOCIAL CONSEQUENCES, TO THE SORT OF PEOPLE AND ACTIVITY IT CONTAINS AND TO ITS EFFECTS UPON THE SURROUNDING COMMUNITY IS A NECESSARY ASPECT OF GOOD DESIGN.” (IMRIE PG92). THIS IS WHY THE DESIGN OF BUILDINGS SHOULD CHANGE TO INCORPORATE ALL ASPECTS OF SOCIAL LIFE AND NOT LIMIT IT TO ONLY A PERCENTAGE OF INDIVIDUALS. EVEN IF THE BUILDING IS DESIGNED IN A NEW WAY TO CREATE AN ENVIRONMENT THAT IS EXPERIENCED BY ALL INDIVIDUALS INCLUDING THE DISABLED, AND IT IS NOT USED BY THE DISABLED, THE EXPERIENCE THAT IS CREATED IS STILL BETTER AND CREATES AN ENTIRE BODY EXPERIENCE FOR ALL INDIVIDUALS. PROBLEMS WITH DESIGNING FOR THE DISABLED ARE NUMEROUS BECAUSE IT CREATES THE NEED TO HAVE A FULL UNDERSTANDING OF THE

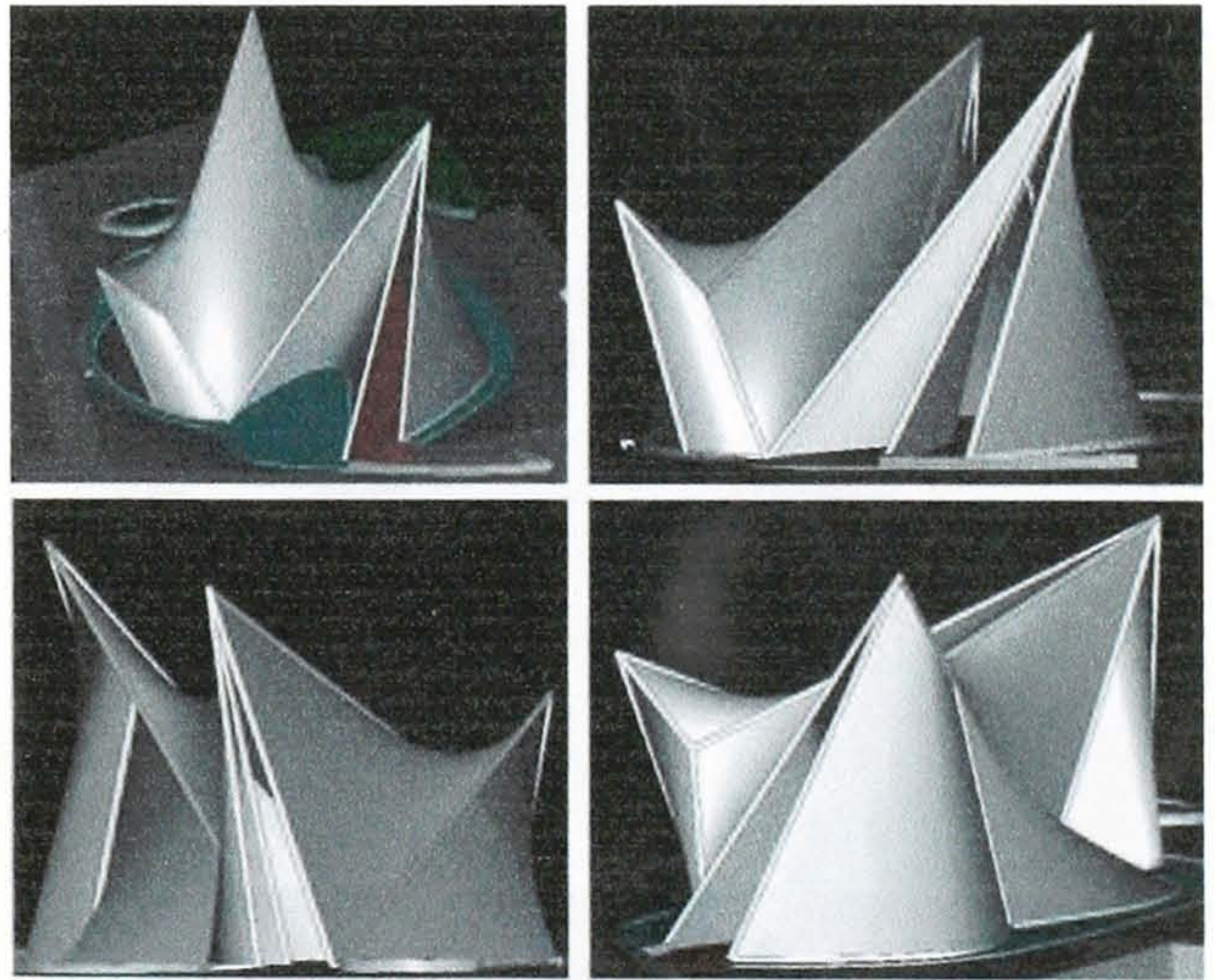
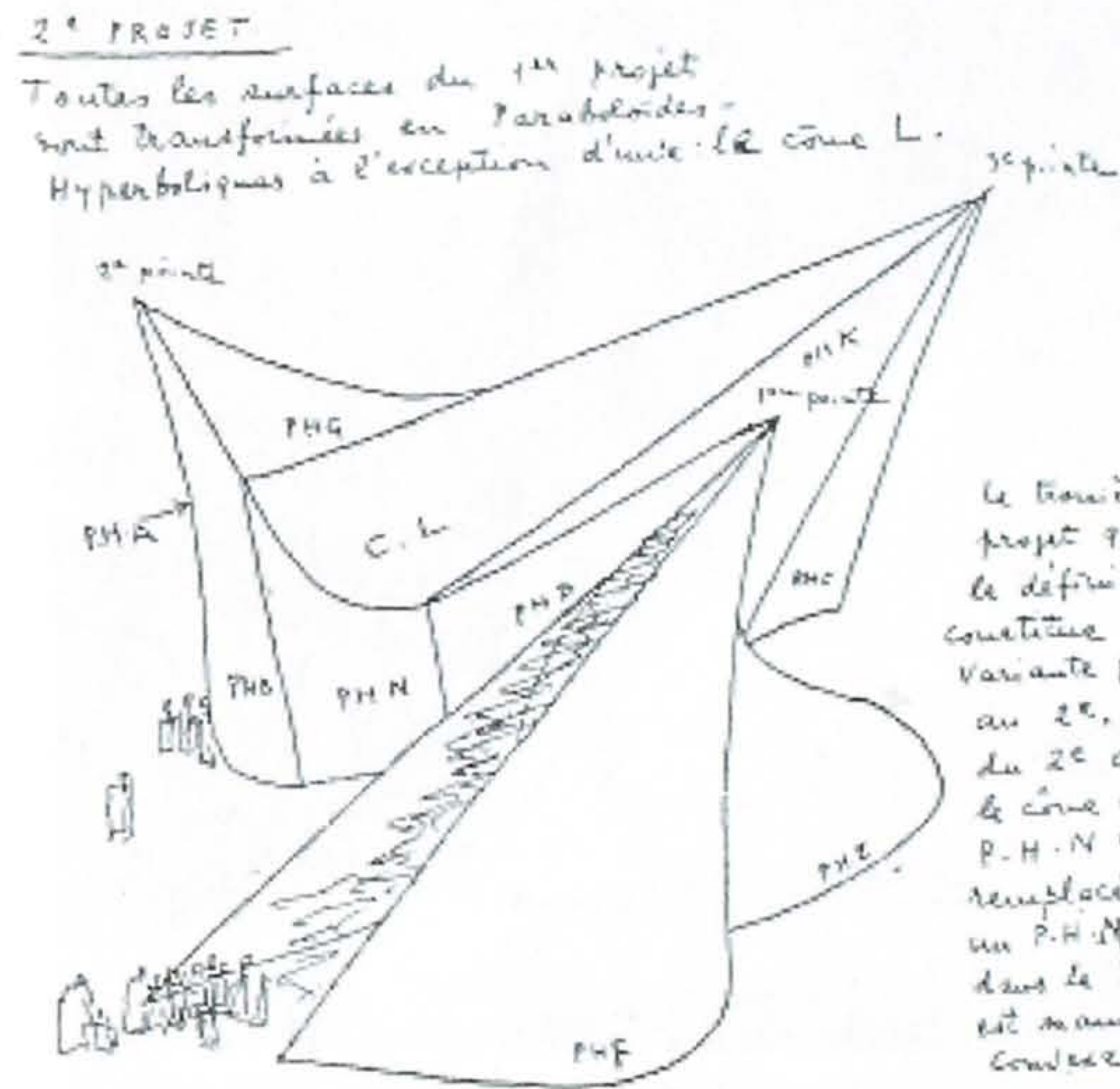
DISABILITIES BEING DESIGNED FOR, AND HAVING AN UNDERSTANDING OF WHAT THE DISABLED ACTUALLY NEED (IMRIE PG93). TO HAVE THAT KNOWLEDGE TAKES TIME TO RESEARCH AND CREATE THE SPACES THAT INCORPORATE THE NEEDS OF THE DISABLED, AND IN TODAY'S WORLD MOST ARCHITECTS DO NOT WANT TO TAKE THE TIME NECESSARY TO DO THIS. THE IDEA OF CREATING ENVIRONMENTS FOR ALL INDIVIDUALS HAS BEEN SEEN AS A CRISIS BY MANY MODERNISTS AND OTHERS FROM THE POST-WAR ERA AS ARCHITECTS HAVE DIFFICULTY CREATING ARCHITECTURE THAT HAS A HUMANISTIC FOCUS. ALSO, SINCE MOST BUILDINGS ARE THOUGHT OF AS AN ABSTRACTION OR SOMETHING THAT HAS THE ABILITY TO TRANSCEND SOMEHOW AND IN TURN CREATE A CONTEXT THAT IS NOT A PART OF THE SOCIAL CONTRAST OF THE REGIONS THEY ARE DEVELOPED IN (IMRIE PG94).

ALL OF THESE ISSUE LEAD THIS PROJECT TO TRY TO CREATE EXPERIENCES THAT ARE EQUAL FOR ALL INDIVIDUALS, THOSE WHO ARE DISABLED AND INDIVIDUALS WHO ARE NOT DISABLED. THE COMBINATION OF DESIGNING USING ALL SENSES AND HOW THAT AFFECTS SPACE. TO CHANGE THE CONCEPT OF EXPERIENCING ARCHITECTURE THROUGH THE USE OF ALL THE SENSES NOT JUST VISUAL CONCEPTS IS A DIFFICULT CHALLENGE. THROUGH THE DESIGN OF THIS PROJECT THESE IDEAS AND CONCEPTS WILL BE EXPLORED AND CHANGED THROUGH THE PROCESS.

PRECEDENT ANALYSIS

PHILLIPS PAVILION LE CORBUSIER BRUSSELS 1958

THE PHILLIPS PAVILION WAS OF IMPORTANCE TO THE TIME IT WAS CONCEIVED AND BUILT BECAUSE OF THE TECHNOLOGICAL ADVANCES THAT IT EXPLORED WITHIN THE STRUCTURE, WHICH WAS NEW FOR THE AGE AS WELL. BUT IN MY RESEARCH OF THIS PROJECT I FOUND THAT LE CORBUSIER USED A DIFFERENT METHOD OF DESIGN THAN MOST ARCHITECTS HAD USED IN THE PAST. IN HIS DESIGN PROCESS HE EMPLOYED A COMPOSER, A POET, A LIGHTING EXPERT, AND AN ACOUSTICIAN TO HELP DESIGN THE EXPERIENCE OF THE PAVILION TO THE FULLEST USING SOUND AS THE PRIMARY RESOURCE FOR PERCEPTION. THIS PROJECT ILLUSTRATES THE CONCEPT OF EXPLORING A NEW WAY OF DESIGNING AS WELL AS THE GOAL THAT SPACE SHOULD BE MORE THAN AESTHETICALLY PLEASING TO THE EYE. IN HIS DESIGN LE CORBUSIER USED MATERIAL AND ACOUSTICS TO CREATE THE ENVIRONMENT THAT WAS PROPOSED FOR THE PHILLIPS CORPORATION. LE CORBUSIER'S PAVILION IS NOT LACKING IN WEAKNESSES OR STRENGTHS AS IT RELATES TO THE DEVELOPMENT OF THIS PROJECT. ALTHOUGH THE BUILDING DOES MAKE USE OF DESIGNING WITH SOUND, LE CORBUSIER STILL SEEMED TO BE FOCUSED ON HOW THE EXTERIOR WAS PERCEIVED.



PRECEDENT ANALYSIS

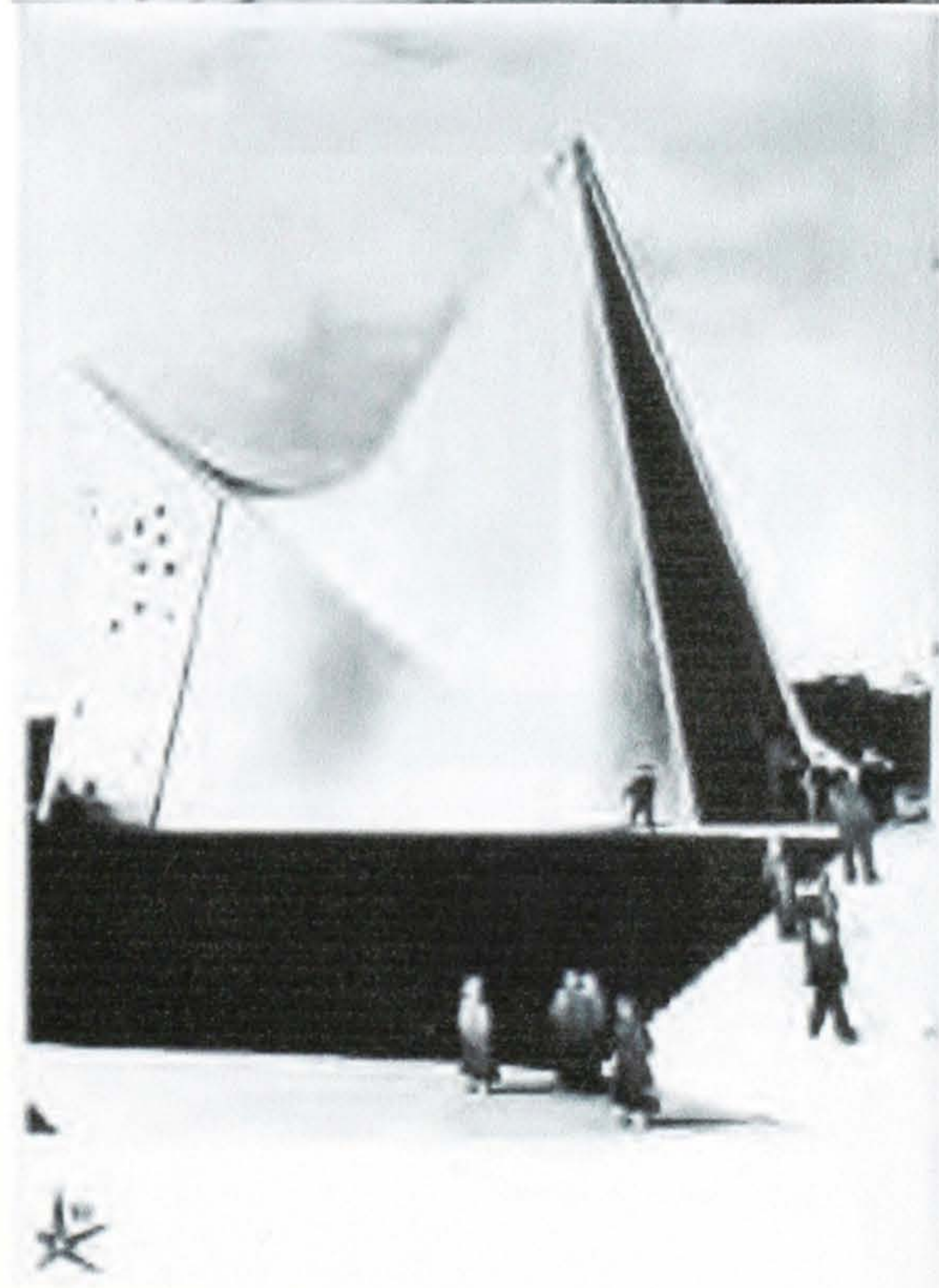
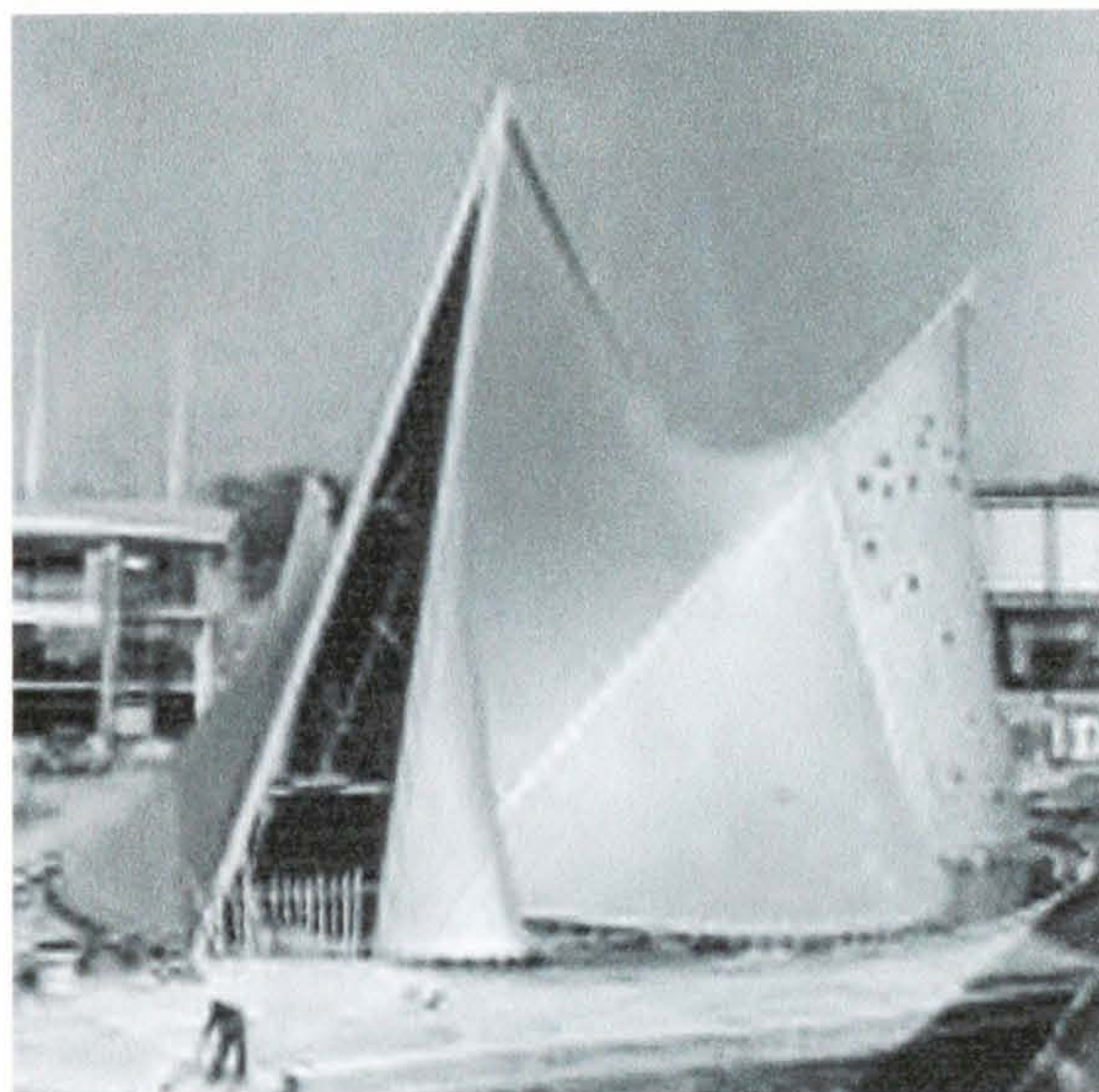
PHILLIPS PAVILION

LE CORBUSIER

BRUSSELS

1958

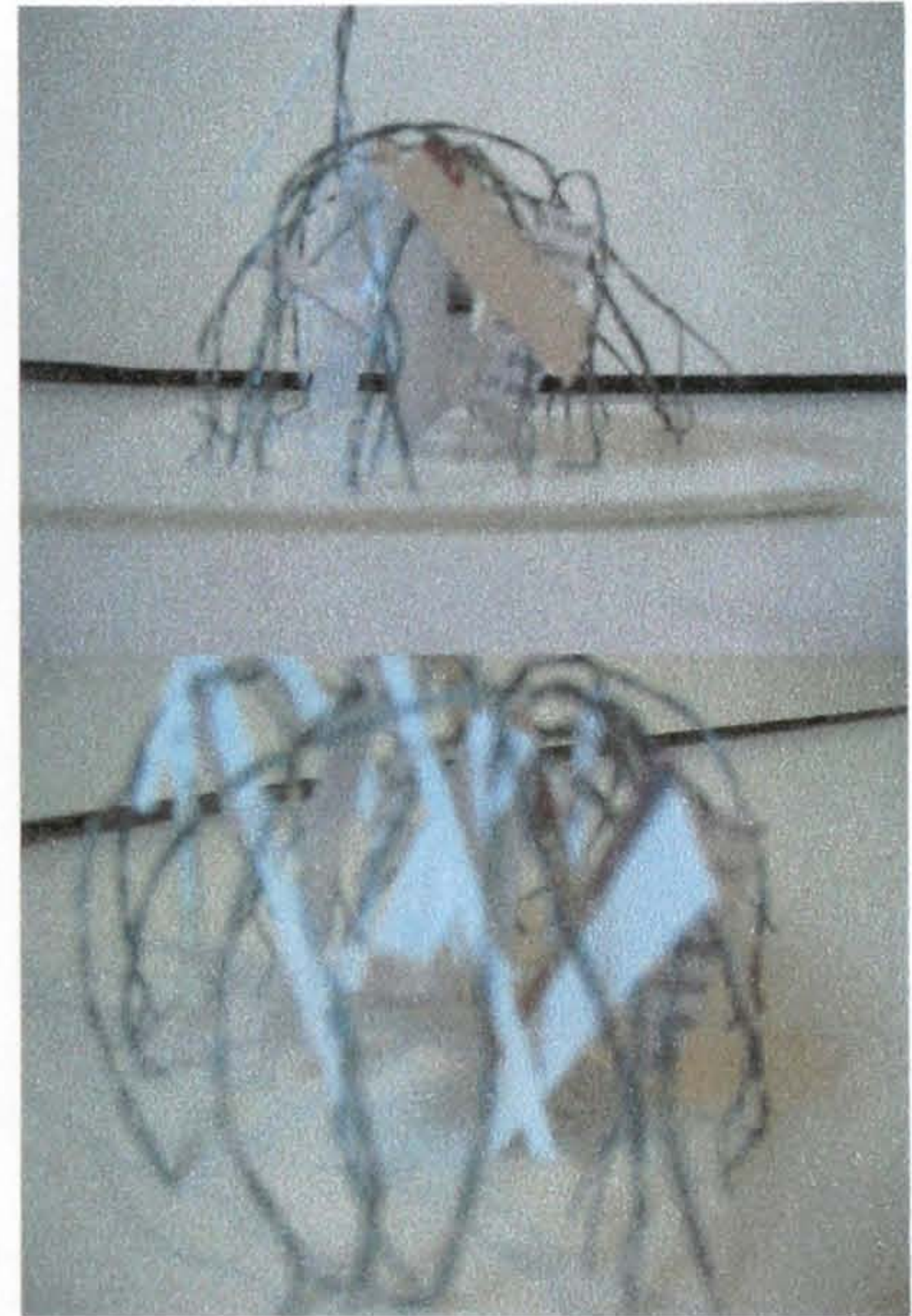
THE PAVILION STILL NEGATES THE OTHER SENSES, SUCH AS SMELL AND TOUCH AS IT IS STILL A VISUALLY BASED DESIGN. ALSO, THE EXPERIENCE THAT OCCURS IS DESIGNED TO BE INSTANT AND DOES NOT GIVE THE INHABITANTS ENOUGH TIME TO GATHER THE NEW INFORMATION THAT IS BEING THRUST UPON THEM IN THE SHORT AMOUNT OF TIME THEY ARE GIVEN TO EXPERIENCE A SPACE IN A NEW FORM. EVEN WITH THESE WEAKNESSES THERE ARE STILL MANY STRENGTHS THAT CAN HELP ONE UNDERSTAND HOW TO CREATE AN EXPERIENCE BASED ON SOUND AS THE PRIMARY SOURCE OF PERCEPTION. IN THE PAVILION THE OVERALL SHAPE WAS CREATED DURING THE COMPOSITION OF THE MUSIC THAT WAS PLAYED FOR THE 480 SECONDS THAT INDIVIDUALS WERE WITHIN THE SPACE. LE CORBUSIER USED THE COMPOSER TO HELP CREATE SPACE WITH SOUND. HE DETERMINED THAT THE SPACE MUST BE A MATHEMATICAL SHAPE OF SOME KIND TO REVERBERATE THE SOUND ACCORDINGLY TO MAKE SURE ALL THAT ENTERED WERE ENTIRELY SURROUNDED BY SOUND. AS THE DESIGN WENT ON LE CORBUSIER USED THE MUSIC AND LIGHT AS A MEANS TO CREATE SPACE WITHIN A SPACE.



PRECEDENT ANALYSIS

PHILLIPS PAVILION LE CORBUSIER BRUSSELS 1958

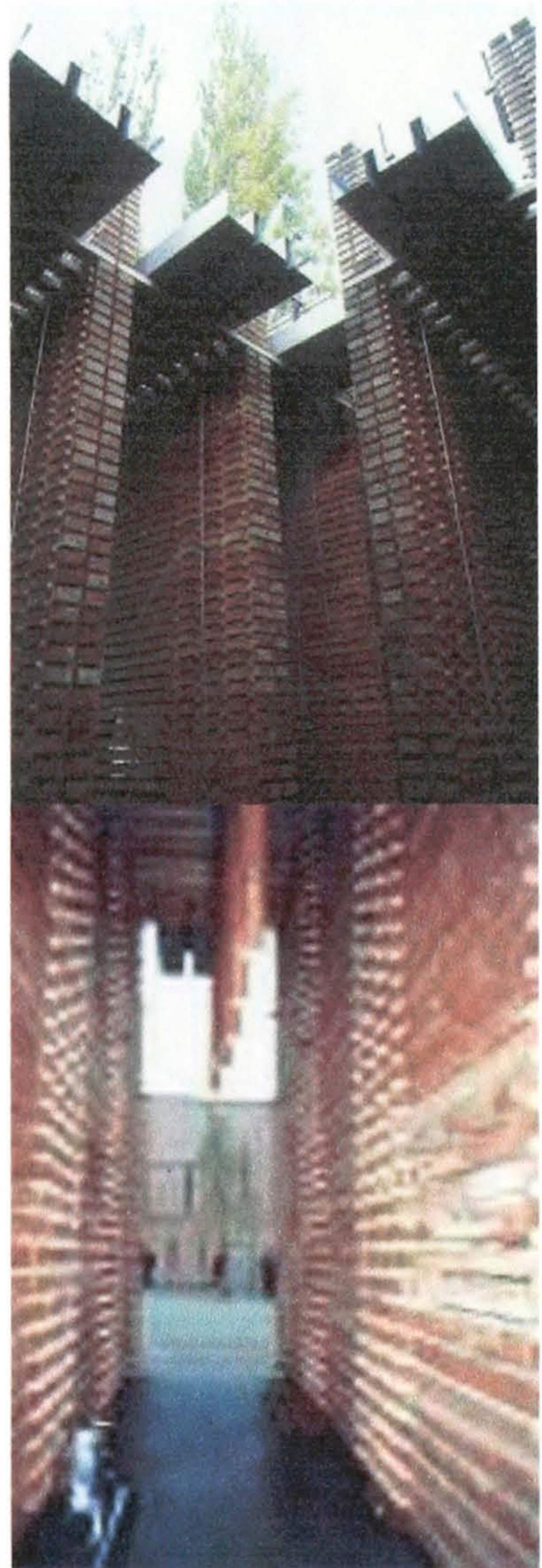
THE BASIS FOR THE PHILLIPS PAVILION WAS TO CREATE AN EXPERIENCE THAT DEMONSTRATED THE TECHNOLOGY THAT PHILLIPS WAS CREATING. UNLIKE SOME OTHER PAVILIONS OF THE ERA THE DESIGN WAS TO BE A COMPLETELY INTERIOR EXPERIENCE USING LIGHT AND SOUND PRIMARILY. THE MODELS CREATED TRY TO DEMONSTRATE IN A VISUAL REPRESENTATION OF HOW THE SOUND AND LIGHT IS FOCUSED INTO THE INTERIOR OF THE EXPERIENCE. SINCE THE SOUND AND LIGHT ARE FOCUSED ON THE CENTER OF THE PAVILION AND ARE ONLY USED FOR A LIMITED TIME AND THE REST OF THE TIME THE PAVILION IS EMPTY AND QUIET THE MODELS EXPLORE THE AFFECTS WHILE THE SPACE IS ACTIVATED BY THE SOUNDS AND LIGHT. ALSO THE DRAWING, WITH THE USE OF CHARCOAL TESTS THE EXPERIENCE IN AN ABSTRACT METHOD OF HOW THE INDIVIDUAL ENTERS AND STOPS AT THE CENTER THEY STOP IN THE MOST INTENSE EXPERIENCE OF THE PAVILION.



PRECEDENT ANALYSIS

SWISS PAVILION PETER ZUMTHOR HANOVER EXPO 2000 1997

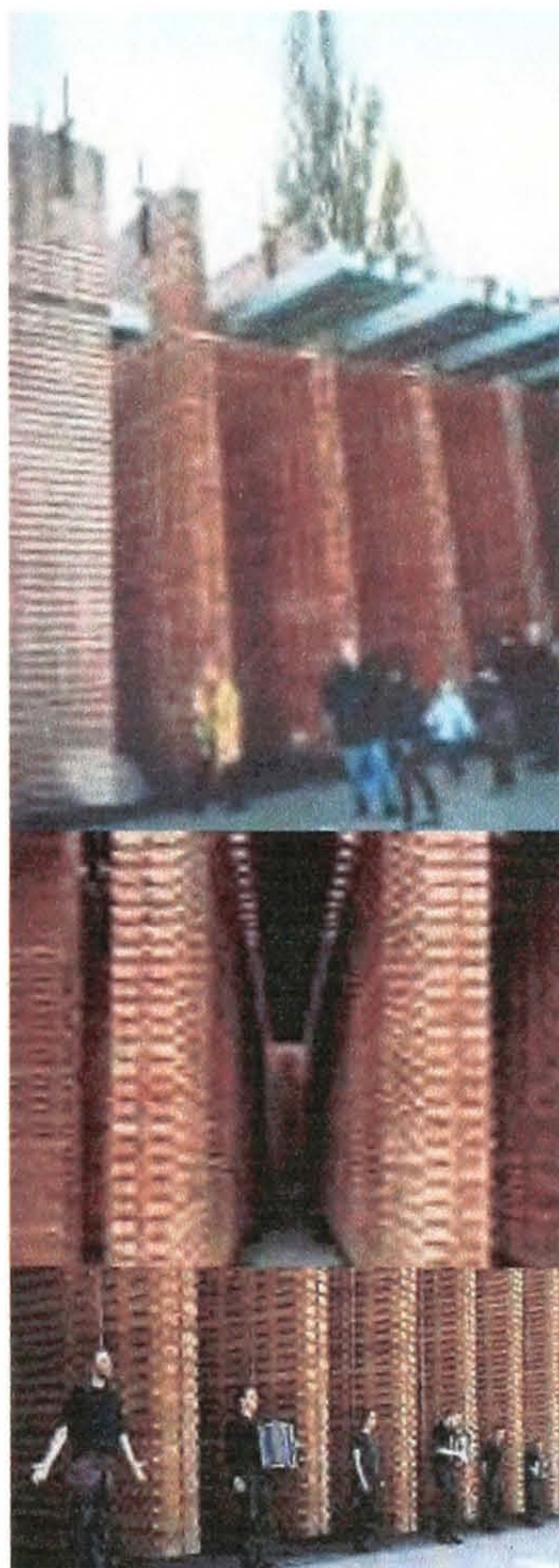
THE SWISS PAVILION WAS CREATED FOR THE WORLD'S FAIR IN HANOVER IN 1997, BY PETER ZUMTHOR. I FIND THIS PROJECT TO BE PARTICULARLY IMPORTANT FOR THE REASON THAT IT WAS CREATED ON THE BASIS OF STIMULATING ALL THE SENSES, NOT JUST VISION. ALSO IN ZUMTHOR'S DESIGN HE USED SOUND TO CREATE THE ATMOSPHERE OF RELAXATION AND PEACE BY ALLOWING THE SOUNDS OF MUSIC AND THE BUILDINGS INHABITANTS TO FILTER THROUGH THE ENVIRONMENT. THE COMBINATION OF MATERIALS ALSO HELPS TO CREATE A RICH SENSORY ENVIRONMENT BY USING FRESH CUT EVERGREENS FROM THE SWITZERLAND AREA. THIS CREATES A FRESH SMELL OF PINE WHEN THE INDIVIDUAL ENTERS THE SPACE. TO GO WITH THE FRAGRANT ODORS OF THE WOOD, THE COUNTERPOINT TO THAT IS THE GRAVEL GROUND AND THE TIN ROOF THAT REFLECTS THE SOUND BACK WITHIN THE SPACE. ALSO THE WAY THE TIMBERS ARE STACKED CREATES ENOUGH ROOM FOR SOUND TO FILTER FROM SPACE TO SPACE.



PRECEDENT ANALYSIS

SWISS PAVILION PETER ZUMTHOR HANOVER EXPO 2000 1997

NO NAILS OR SCREWS WERE USED IN THE SPACE AND THE TIMBERS THROUGHOUT THE ENTIRE PAVILION ARE STACKED IN A METHOD THAT IS SO EXACT THAT WHEN SOUND IS CREATED IN ONE AREA IT IS DIFFUSED SO THAT IT IS HEARD ALL THROUGH THE PAVILION. AFTER INVESTIGATING THE SWISS PAVILION I FIND IT HAS BOTH STRENGTHS AND WEAKNESSES AS IT RELATES TO THE THESIS PROPOSAL. THE SWISS PAVILION IS AN EXAMPLE OF AN ENVIRONMENT BASED ON THE SENSES AND NOT JUST THE VISUAL. THE CONCEPT BEHIND THE PAVILION WAS TO CREATE A SPACE WITHIN THE WORLDS FAIR THAT WAS SEPARATE FROM THE HECTIC CROWDS OF THE FAIR. TO ACCOMPLISH THIS ZUMTHOR USED THE SENSES TO CREATE AN ENVIRONMENT THAT RELAXES AND CALMS THE INDIVIDUALS BY USING A COMBINATION OF MUSIC, SMELL, AND TOUCH. THE SMELL OF FRESH CUT WOOD GIVES THE SPACE A DIFFERENT EXPERIENCE THAN THE SPACES OF CROWDED PEOPLE. THE CALMING MUSIC THAT IS PLAYED THROUGHOUT THE PAVILION HELPS TO SOOTHE THE INHABITANTS WHILE RELAXING WITHIN THE SPACE. THE FEELING OF THE SPACE WITH THE COMBINATION OF SOFTWOODS, HARD STONE, AND METAL GIVES THE ENVIRONMENT A FEELING OF WARMTH AND CALMNESS.



PRECEDENT ANALYSIS

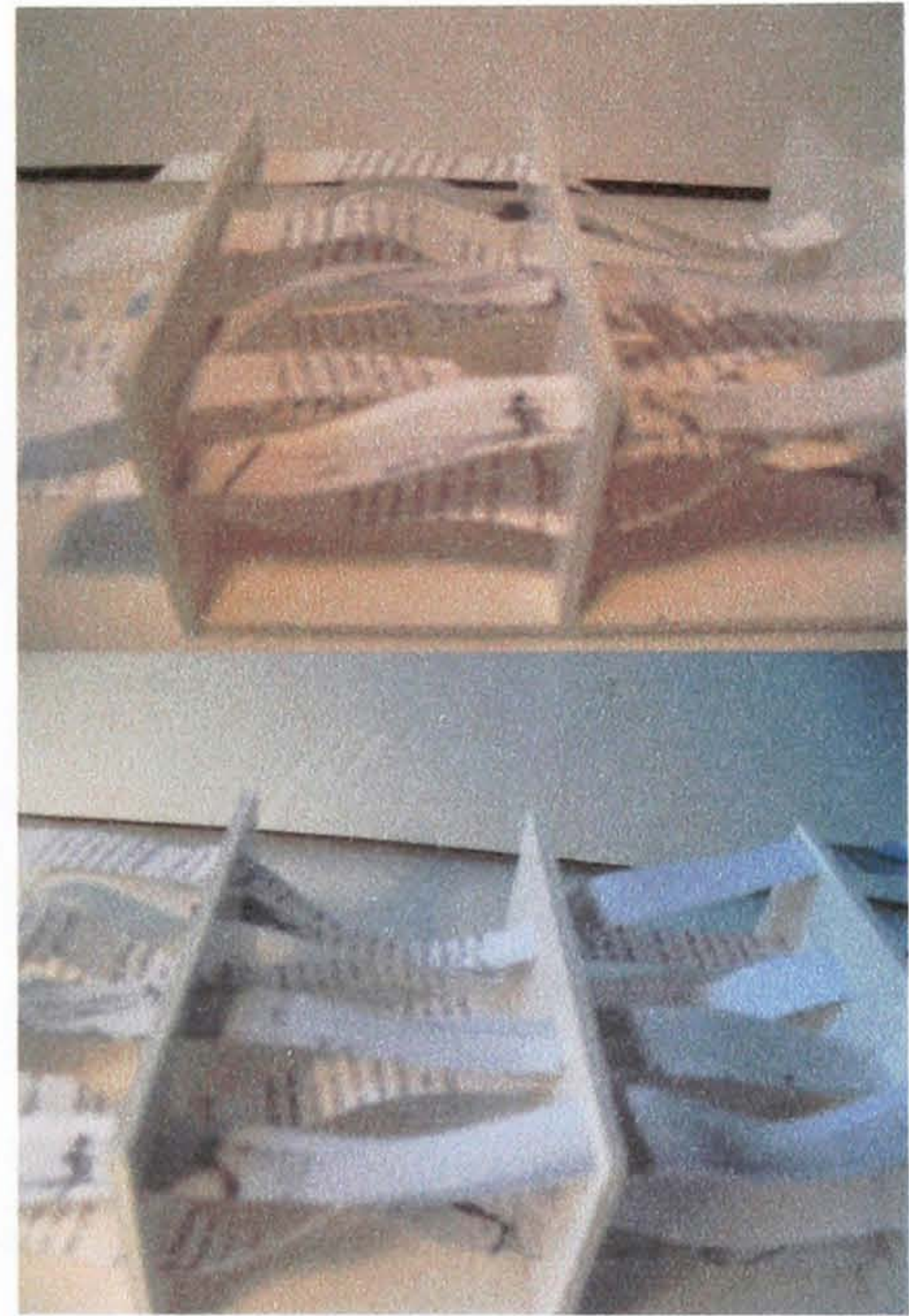
SWISS PAVILION PETER ZUMTHOR HANOVER EXPO 2000 1997

WITH ANY BUILDING THERE ARE POSITIVES AND NEGATIVES AND THIS PROJECT IS NO EXCEPTION. THE SMELL OF THE FRESH CUT WOOD VANISHES QUICKLY SINCE IT IS DRYING OUT AS THE DAYS PASS AND THE SAP DISSIPATES FROM THE WOOD. ALSO THE SOUND OR "MUSIC" THE ENVIRONMENT CREATES IS DEPENDENT ON THE MUSICIANS THAT ARE PERFORMING, SO WHEN THE MUSIC STOPS, THE BUILDING MAY LACK THE ABILITY TO BE ACTIVATED BY SOUND. THIS COULD HAVE BEEN AVOIDED BY HAVING MUSIC ELECTRONICALLY PLAYED THROUGHOUT THE PAVILION TO CREATE THE SAME FEELINGS THAT WERE CREATED BY THE PERFORMERS WHILE PLAYING. WITH THE SOUND PLAYING ALL THE TIME WITHIN THE PAVILION THE SPACES THAT ARE CREATED CAN CHANGE WITH THE DIFFERENT MUSICIANS OR MUSIC BEING PLAYED. ALL THE DIFFERENT SOUNDS WILL THEN HELP FORM ALL THE DIFFERENT SPACES THAT ARE ALREADY CREATED WITHIN THE AREAS LARGER OPEN SPACES. SO THE THREE DIFFERENT SIZED OPEN AIR SPACES HAVE THE ABILITY TO CHANGE DEPENDING ON THE TYPE AND CREATION OF THE MUSIC BEING PLAYED AT ANY TIME. THIS IDEA IS THE BASIS THAT THE AREAS WERE CREATED UPON TO GIVE INDIVIDUALS PLACES TO RELAX AND FEEL LIKE THEY ARE SOME PLACE ELSE.

PRECEDENT ANALYSIS

SWISS PAVILION
PETER ZUMTHOR
HANOVER EXPO 2000
1997

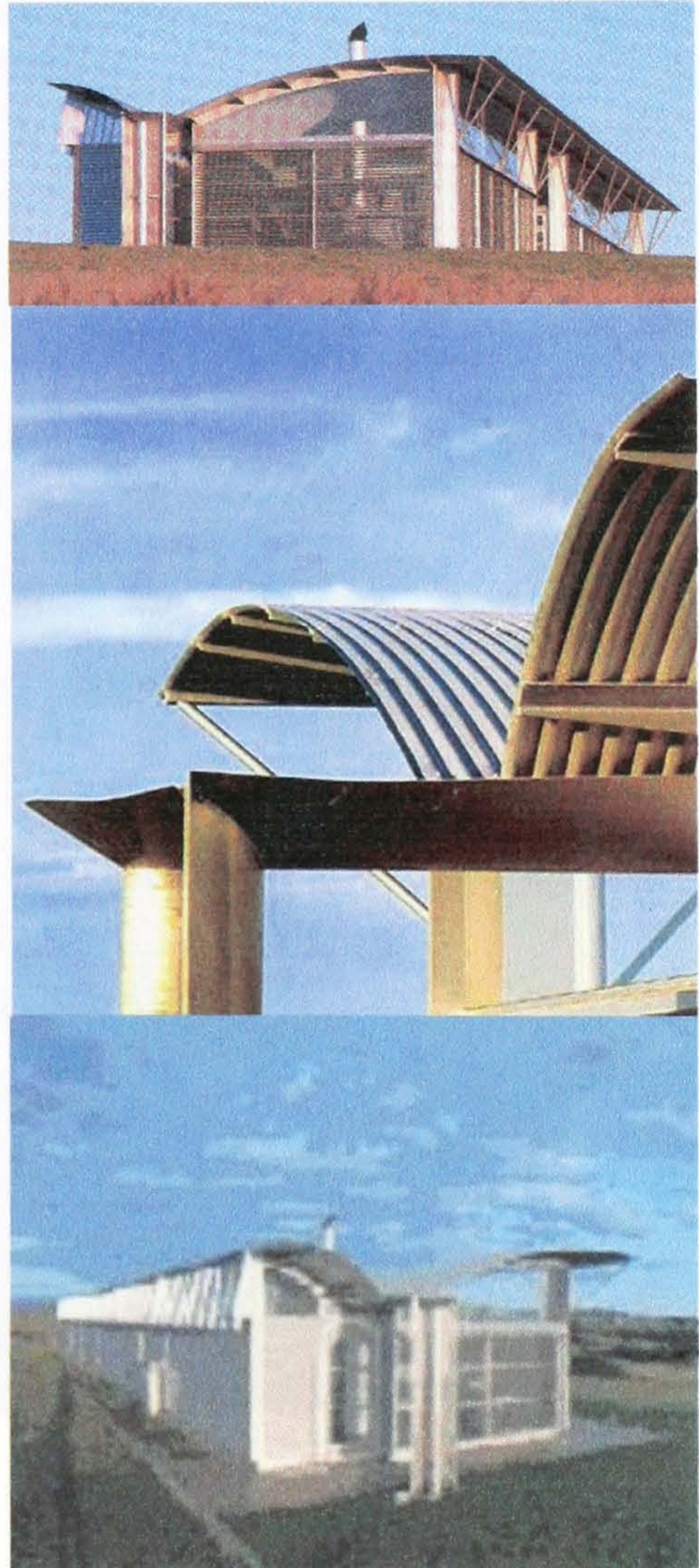
IN THE SWISS PAVILION TO CONCEPT OF HAVING THE WALLS MADE OF WOOD TIMBERS STACKED IN A METHOD ALLOWED THE MUSIC BEING PLAYED IN ONE AREA TO BE HEARD THROUGHOUT THE ENTIRE PAVILION. MY THOUGHTS OF THE PAVILION AND THE USE OF SENSORY ACTIVATED REGIONS ARE THAT THE USE OF SOUND AND SPACING WAS A GOOD THOUGHT. THE MODEL THAT I CREATED TRIES TO SHOW HOW THE SOUND FLOWS FROM ONE AREA TO ANOTHER AND VARIES AS IT MOVES THROUGH THE SPACES. ALSO THE DRAWING THAT I PRODUCED SHOWS A SIMILAR IDEA, BUT THE USE OF CHARCOAL TO REPRESENT THE MOTION OF SOUND GIVES A FEELING OF HOW THE SOUND CAN DISPERSE AND FLOW INTO ALL AREAS OF THE STRUCTURE.



TECTONIC PRECEDENT

MAHGNEY HOUSE BINGIE POINT, MORUYA GLENN MURCUTT 1982-1984

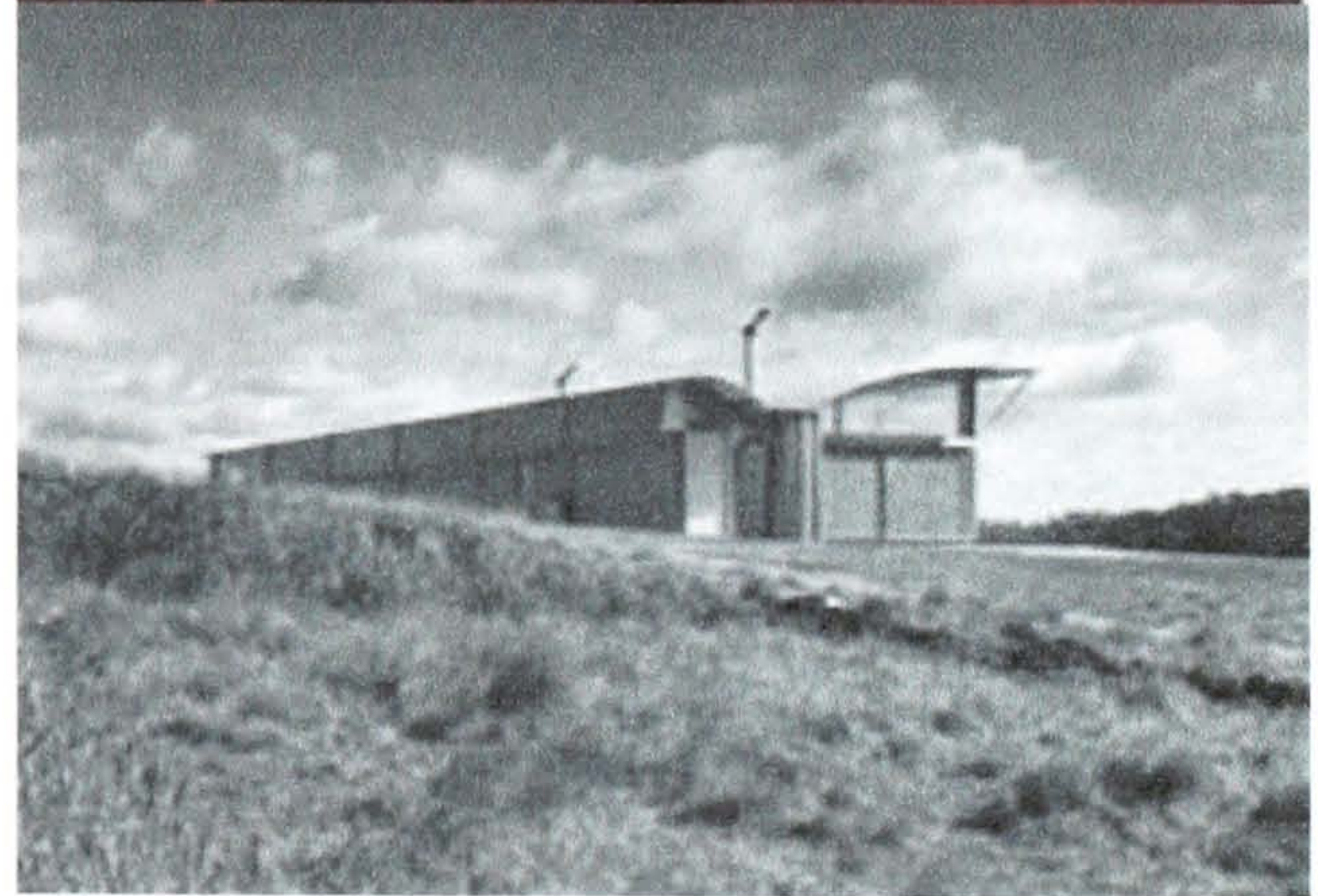
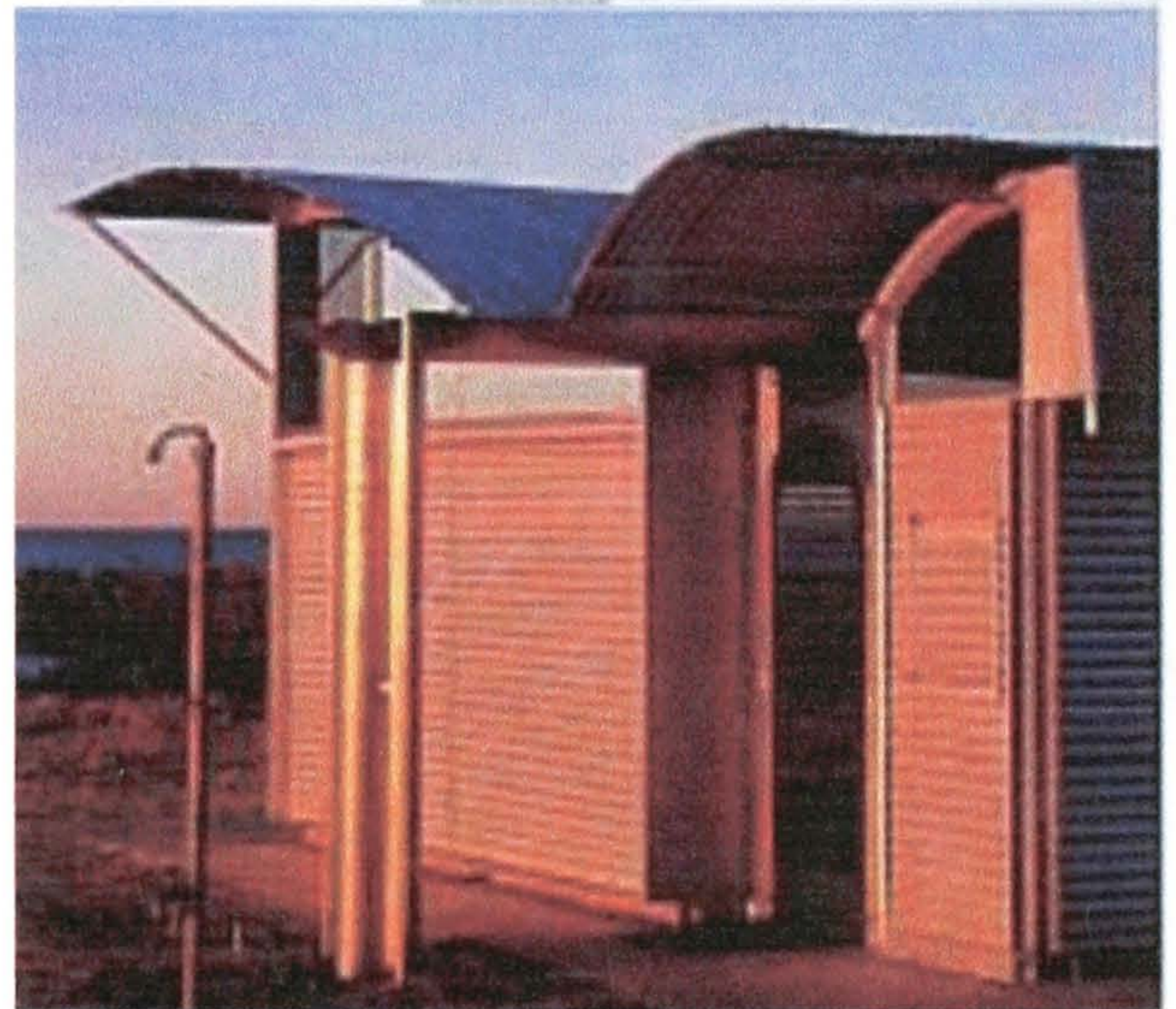
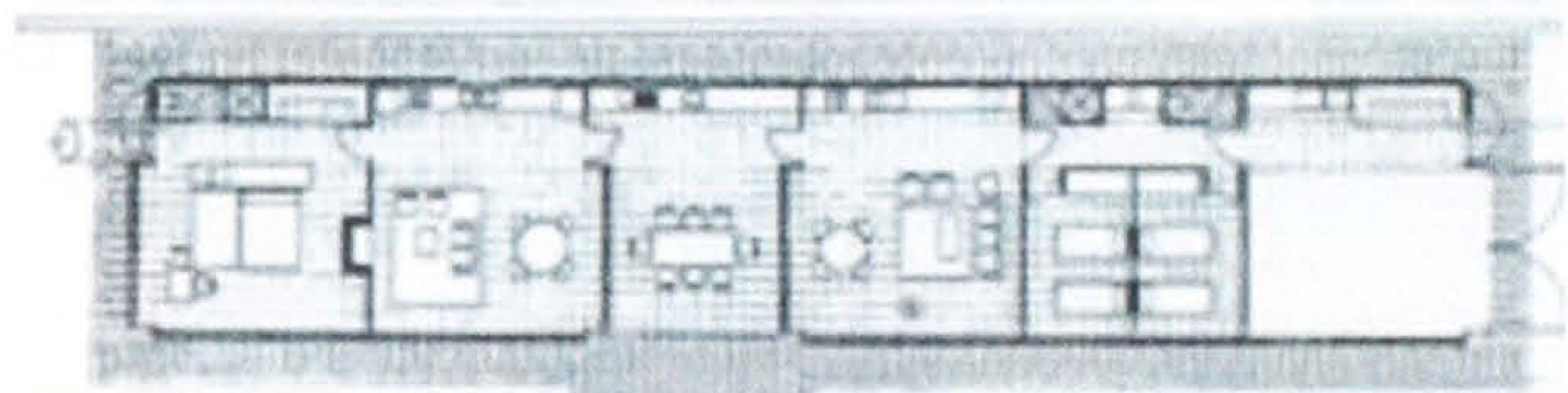
THE MAHGNEY HOUSE AS AN IMPORTANCE IN THE RESEARCH OF MY PROJECT SINCE THE PROJECT USES DIFFERENT MATERIALS TO GET DIFFERENT EXPERIENCES AND USES THE EXTERIOR AS SPACE WHILE STILL IN ON THE INTERIOR. HOW SPACES ARE CREATED BY USING THOSE DIFFERENT MATERIALS AND HOW THEY CREATE DIFFERENT EXPERIENCES BY CHANGING HOW THE SPACES FEEL TO AN INDIVIDUAL. THE BUILDING HAS AN ELONGATED PLAN THAT ALLOWS FOR EACH SPACE TO GET NATURAL LIGHT AND USE THE SUN TO HEAT THE SPACES BY THE USE OF GLASS. THE GLASS IS ON THE ENTIRE LENGTH OF THE NORTH SIDE OF THE BUILDING WHICH ALLOWS FOR EARLY MORNING LIGHT. BY CREATING THE WALL OF GLASS THE BUILDING HAS THE OPPORTUNITY TO OPEN UP ALONG THE CIRCULATION PATH SO THE INTERIOR EXTERIOR LINE IS BLURRED WHEN THE BUILDING IS IN USE.



TECTONIC PRECEDENT

WITH THE FACTS OF INTERIOR FEELING LIKE EXTERIOR AND CONSIDERING THE CLIMATE THE MAGNEY HOUSE IS VERY SUCCESSFUL. THE OPENNESS AND SIMPLICITY OF THE PLAN AND THE OVERALL CONCEPT HELP TO MAKE THE EXPERIENCE THAT MUCH BETTER AS WELL AS HAVING THAT EXPERIENCE AT ANY PART OF THE HOME. THIS FEELING IS CREATED BY THE USE OF ALL GLASS WALLS THAT ARE COVERED WITH SHADING DEVICES TO PROTECT FROM THE HARSH SUN OF THE CLIMATE. THE FLOOR SLAB AND ONE WALL ACT AS A THERMAL SINK FOR THE WINTER MONTHS AND ARE HEATED BY THE SUN. THE USE OF HARD REFLECTIVE MATERIALS CREATES DIFFERENT FEELINGS ON THE INTERIOR OF THE BUILDING DURING THE SUMMER MONTHS, WITH THE MATERIALS CREATING A COOL SURFACE AND REFLECTING THE HEAT AND THE SUN.

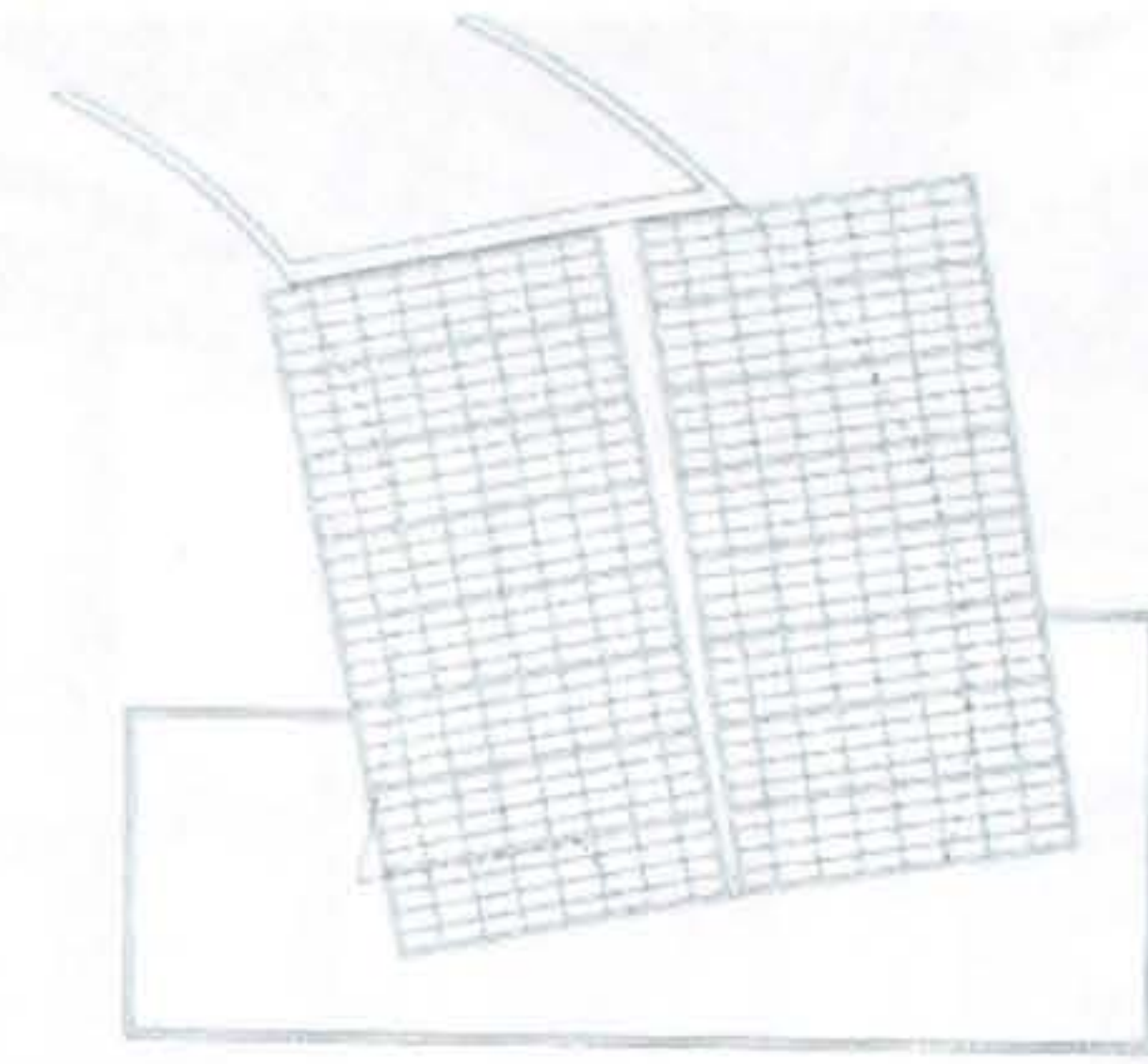
A DOWNSIDE OF CREATING THIS TYPE OF FORM AND STRUCTURE IS IT DOES CREATE THAT FEELING OF EXTERIOR AND SOMETIMES MAY SEEM NOT LIKE A HOME OR TOO OPEN TO THE ELEMENTS. THE USE OF PRIMARILY HARD AND REFLECTIVE MATERIALS CREATES A COLD FEELING AT ALL TIMES BECAUSE OF THE SOUNDS AND EMPTINESS THE SPACES FEEL LIKE.



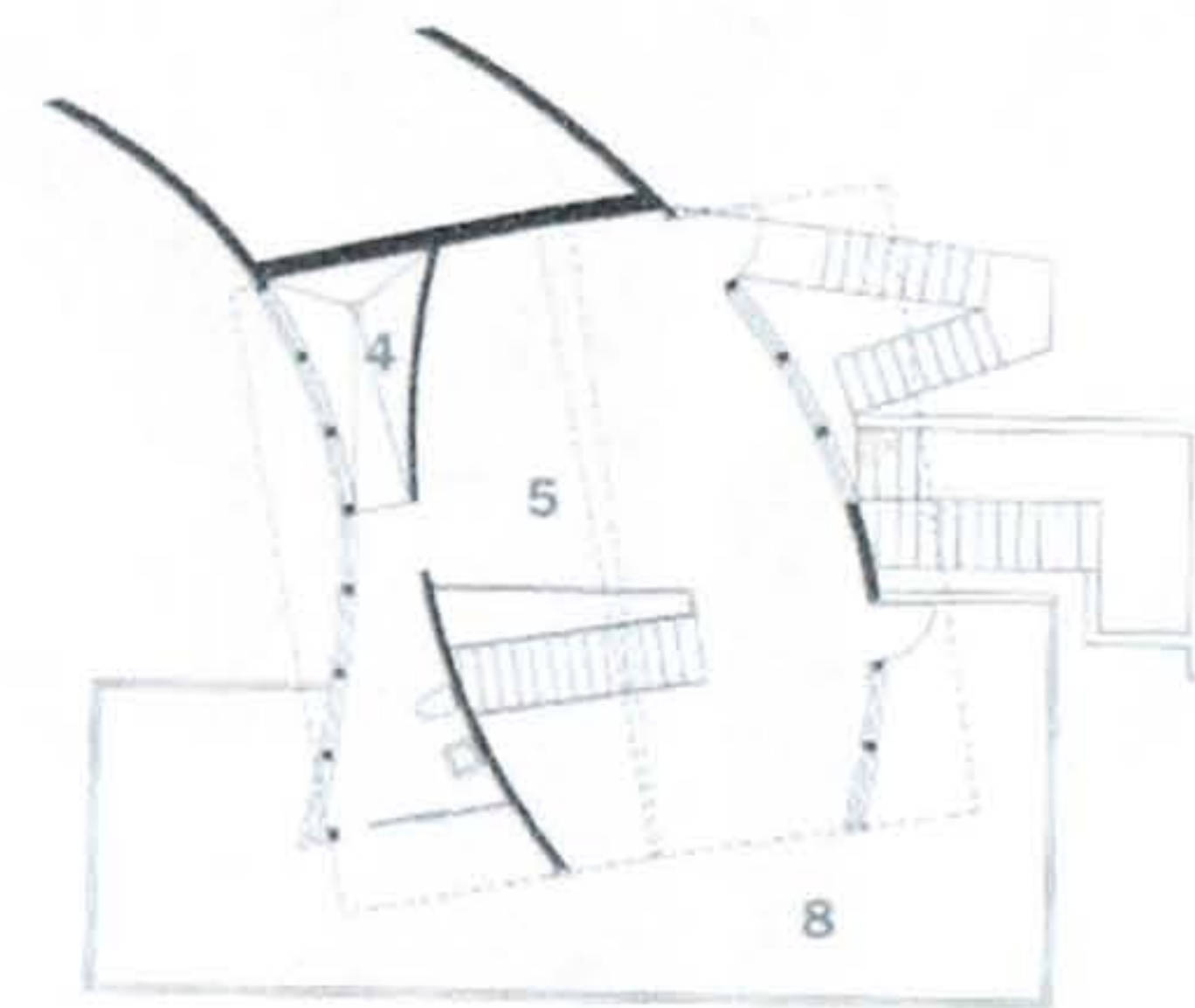
TECTONIC PRECEDENT

BUTTERFLY HOUSE
GODFREDSON SIGAL ARCH.
LOS ANGELES, CA
2001

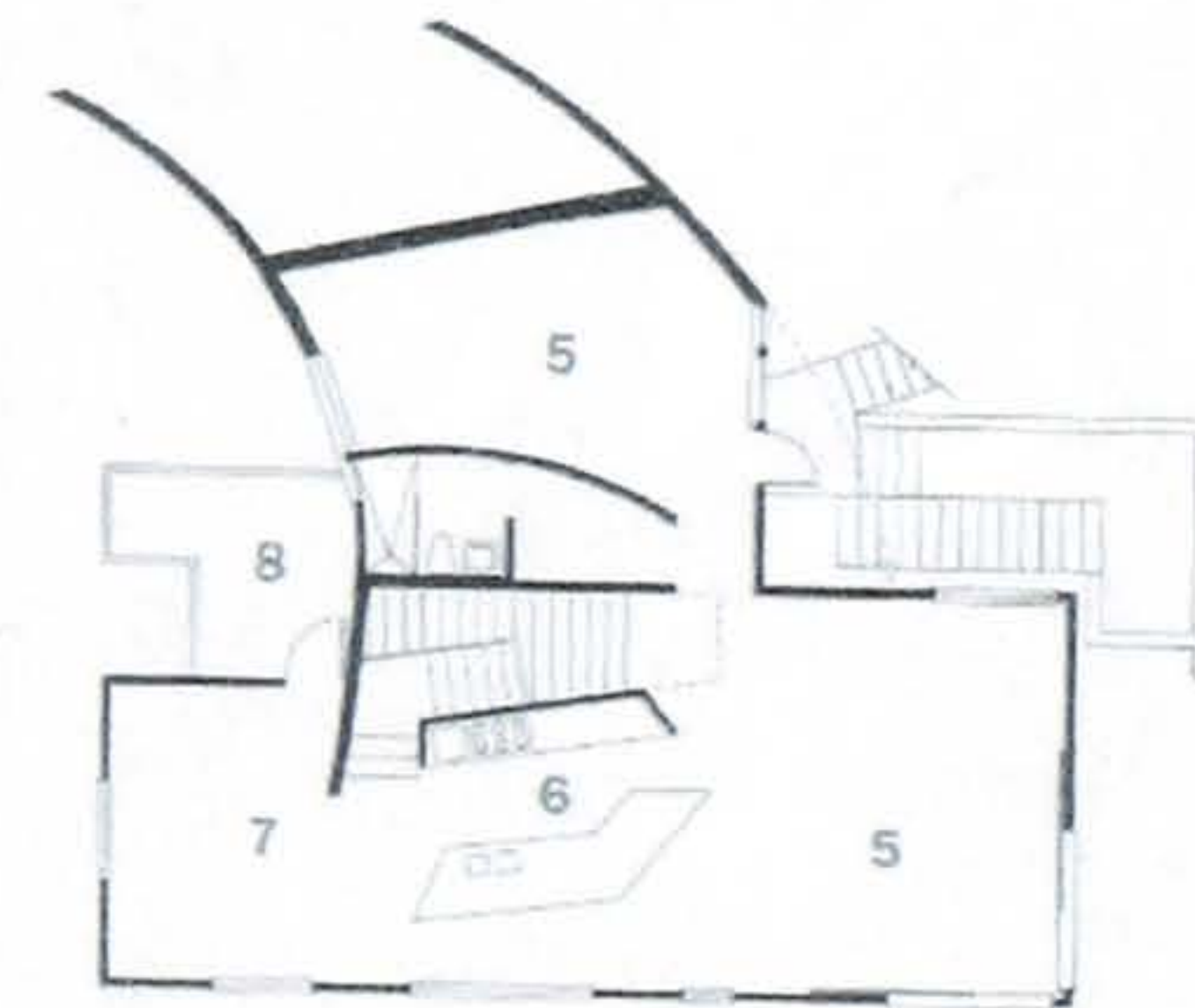
THE USE OF A VARIETY OF MATERIALS HELP TO CREATE A EXPANSE OF EXPERIENCES ON BOTH THE INTERIOR AND THE INTERIOR. THE COMBINATIONS OF MATERIALS AND HOW THEY ARE USED AND COMBINED TO CREATE SPACE ON THE INTERIOR. THE LIGHT AND THE HEAVINESS OF THE DIFFERENT MATERIALS GIVE THE EXPERIENCE OF TRAVELING THROUGH THE SPACE FROM THE SIDE OF THE HILL TO OUT IN THE AIR ABOVE THE GROUND. ALSO THE GROWING OUT OF THE HILLSIDE AND THE PLAN GRADUALLY EXPANDS AS THE BUILDING GOES UP IN SECTION. THE HOUSE ALSO GROW LESS HEAVY AND MORE OPEN BY THE USE OF GLASS AND LIGHT MATERIALS SUCH AS OPEN AIR TRUSSES AND LIGHT GAUGE STEEL STUDS.



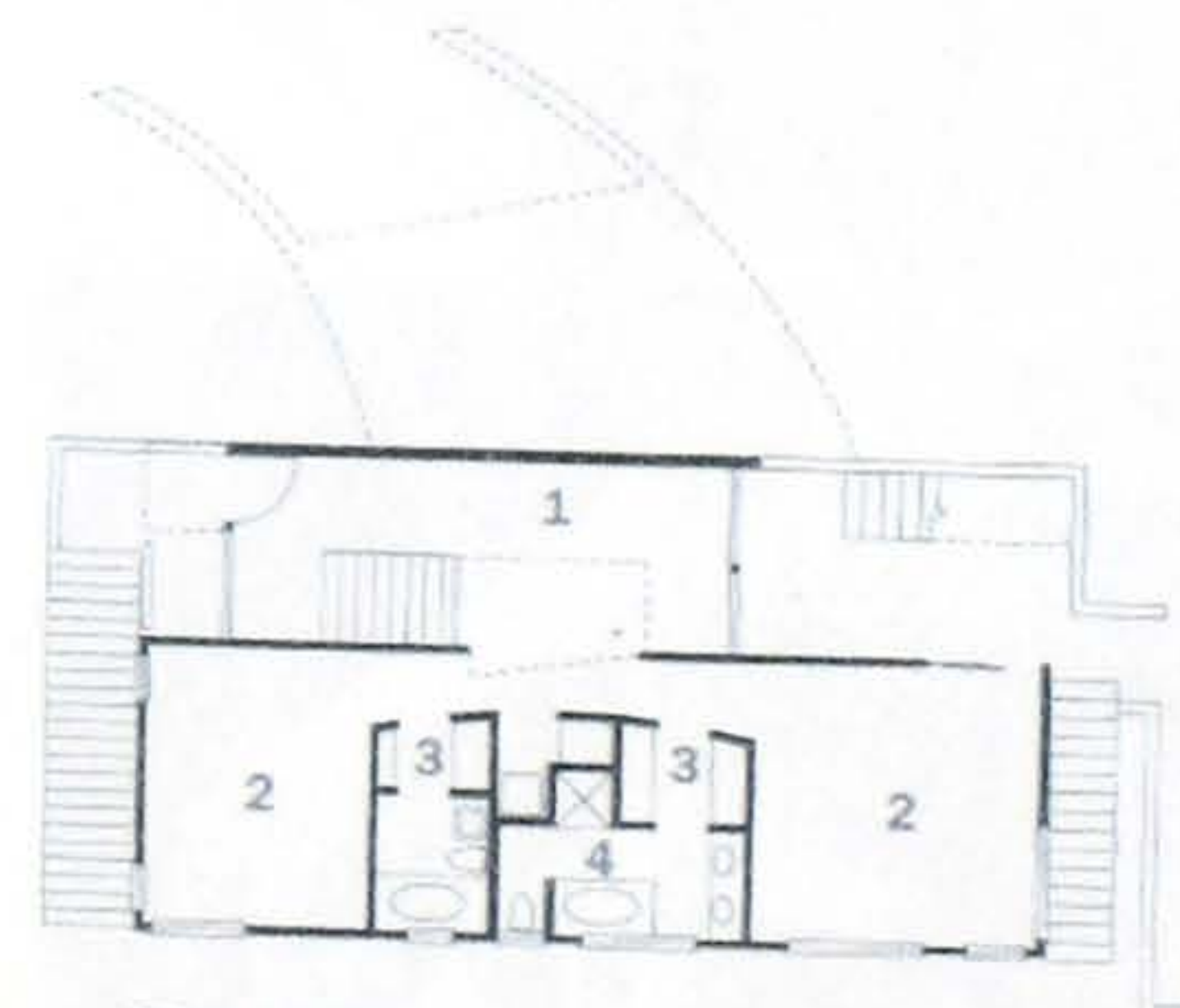
ROOF



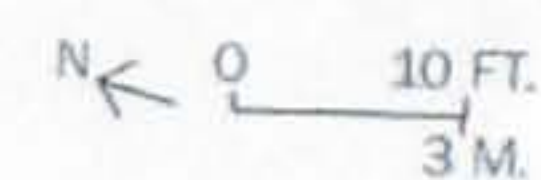
THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



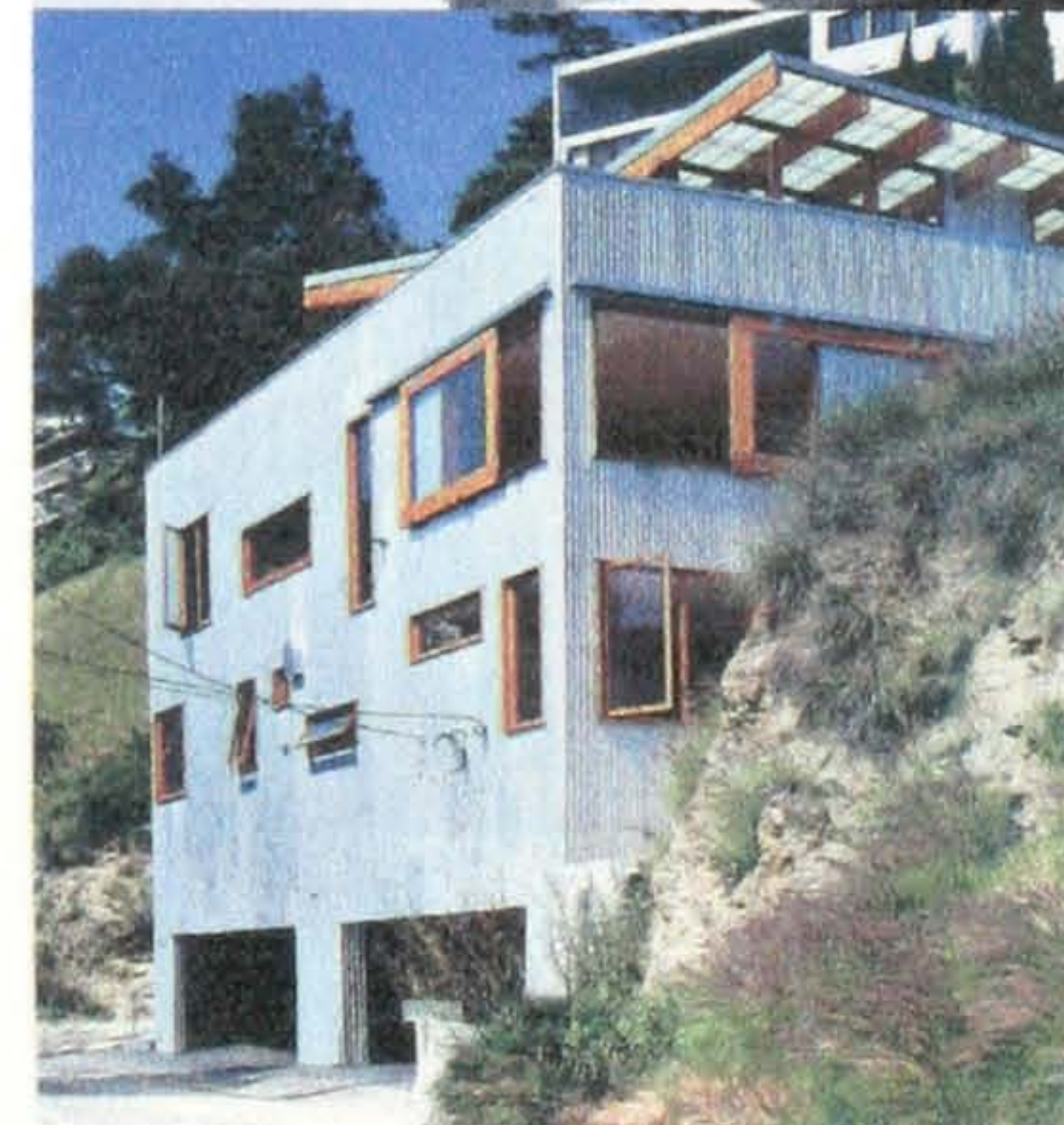
TECTONIC PRECEDENT

DESIGNING WITH SOUND CREATES
NEW AND CHALLENGING OPPORTUNITIES
WITH ANY TYPE OF PROJECT.

WITH A HOME DESIGNED IN SUCH A
WAY THAT THE GROUND AND THE
EXTERIOR ARE THOUGHT OF THE
OPPORTUNITY OF OUTDOOR SPACES
SEEMS TO BE HANDLED IN A WAY
THAT THERE IS ONLY TWO, THE
GARAGE ENTRY AND THE FRONT
DOOR.

ATTENTION TO THE QUALITY OF
EXPERIENCE AND THE

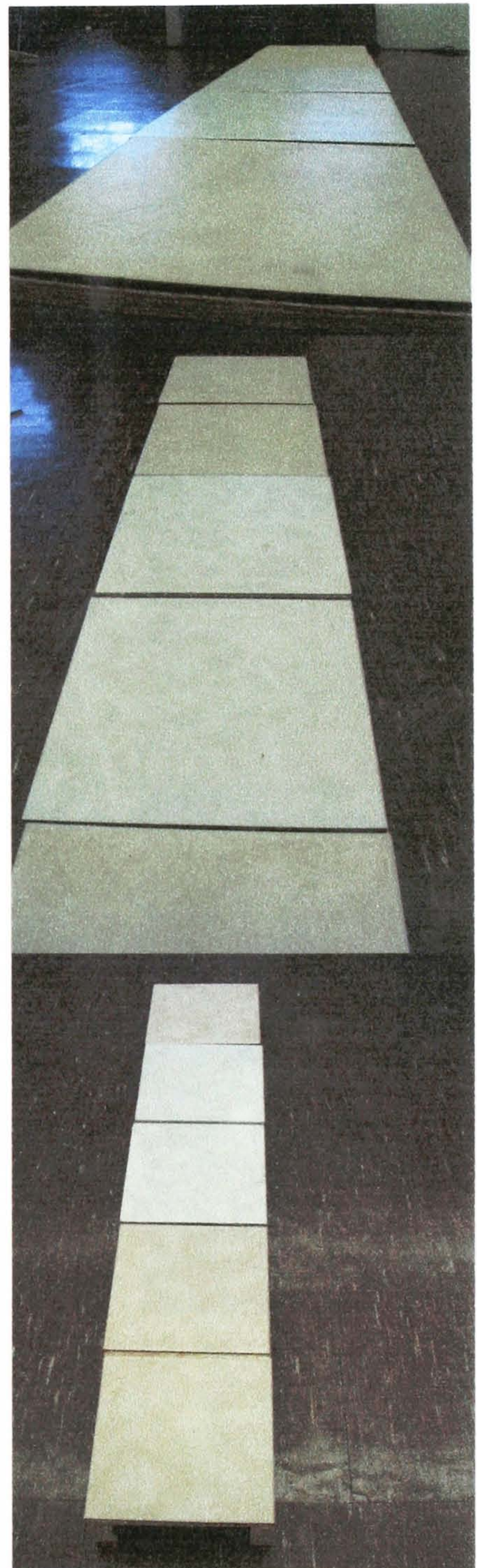
THE USE OF THE DIFFERENT
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SETTING AND SCALE OF A HOME.
THE INTERIOR SPACES WITH THE USE
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THE EXTERIOR SPACES THAT ARE
CREATED AND USABLE GIVE THE
SENSE OF THE INDIVIDUALS NEVER
KNOW IF THEY ARE IN THE BUILDING
OR IF THEY HAVE LEFT AND ARE ON
THEIR WAY TO ANOTHER LOCATION.
THE LARGE EXPANSES OF GLASS IN
THE DIFFERENT SPACES ALSO GIVE
THE FEELING OF JUST SITTING IN
THE AIR AND NOT HAVE THE SENSE
OF THE GROUND IN THOSE SPACES.



SKETCH PROBLEM

DESIGNING WITH SOUND CREATES NEW AND CHALLENGING OBSTACLES WITH ANY TYPE OF PROBLEM. THRESHOLD, WHAT IS IT EXACTLY? CAN IT CHANGE OR INFORM INDIVIDUALS ABOUT A CHANGE BY THE SOUND IT MAKES OR THE TEXTURE THAT IT HAS AS IT IS CROSSED? THE ATTEMPT TO CREATE WHAT WAS A THRESHOLD THAT IS KNOWN TO ALL INDIVIDUALS. THE ATTEMPT TO CREATE A DIFFERENT EXPERIENCE AND PERCEPTION OF SPACE BECAUSE OF THE CHANGE IN MATERIAL AND THE USE OF MATERIALS.

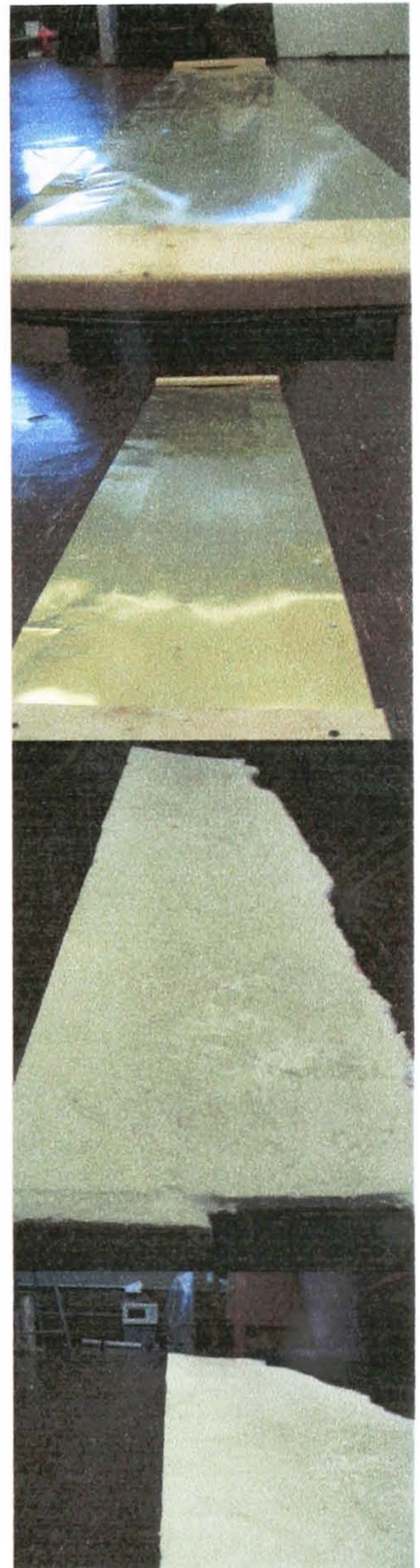
THE FIRST THRESHOLD THAT ATTEMPTED TO CHANGE THE PERCEPTION OF MATERIAL AND SPACE WAS NOT CHANGING THAT AT ALL BUT IT WAS THE TYPICAL FLOOR OF CLAY TILES ON A SUB-FLOOR CONSTRUCTION. THIS TYPE OF CONSTRUCTION WOULD BY TYPICAL FOR THAT OF A BATHROOM OR KITCHEN. THIS CONSTRUCT WAS TO STUDY HOW THESE TYPICAL SITUATIONS REACT IN DIFFERENT SITUATIONS AND SPACES.



SKETCH PROBLEM

SITUATION NUMBER TWO IS A THRESHOLD OF METAL THAT CREATES MORE NOISE AND MOVES WITH THE INDIVIDUAL WALKING ACROSS THE BRIDGE. THIS WAS DONE TO EXPLORE THE AFFECTS OF A LOOSE METAL FLOOR WITH MINIMAL SUPPORT SO IT CREATES THE EXPERIENCE OF MOVEMENT WHILE WALKING ACROSS. THIS EXPERIENCE MAY BE INTERESTING TO CREATE A KNOWN THRESHOLD BETWEEN SEPARATE ACTIVE SPACES.

THE LAST CONSTRUCT OR BRIDGE IS MADE OF FOAM BUT THE INDIVIDUAL CAN WALK ACROSS AND NOT CREATE HOLES IN THE FOAM. THIS EXPERIENCE CREATES A MYSTERY OF MATERIAL BECAUSE THE FOAM IS TYPICALLY SOFT AND EASILY PUNCTURED IF PRESSURE IS APPLIED. SO BY REINFORCING THE UNDERSIDE OF THE FOAM SO IT IS POSSIBLE TO WALK ON AND THE EXPERIENCE IS THAT OF MEMORY WITHIN THE FOAM BECAUSE IT RETAINS THE FOOTPRINTS OF PREVIOUS INDIVIDUALS WHO CROSSED THE BRIDGE. THE EXPERIENCE OF FEELING THE SOFTNESS OF THE FOAM AND NOT TO FALL THROUGH.



SITE SELECTION

WOODWARD & CANFIELD

DURING THE PROCESS TWO SEPARATE SITES WERE ANALYZED TO FIND THE CORRECT SITE FOR THIS PROJECT. THE FIRST SITE IS LOCATED ON WOODWARD NEAR SO MANY OTHER CULTURAL BUILDINGS AND ACTIVITIES IN THE AREA WOULD BE A CONSIDERABLE ADVANTAGE TO THE SUCCESS OF THIS PROJECT. IT WOULD BE AN ADVANTAGE BECAUSE A PROGRAM THAT IS BASED ON SUCH THINGS AS THE SENSES WOULD BE CONSIDERED A CULTURAL EXPERIENCE IN THE CITY. SO BY PLACING THIS BUILDING ON THIS SITE IT WOULD ADD TO THE OVERALL AREA AND IMPROVE THE CHARACTERISTICS OF THE WOODWARD AREA. THE SITE PRESENTLY IS A PARKING LOT ALONG WITH AN ABANDONED BUILDING. ALSO ADJACENT TO THE REAR OF THE SITE ARE TWO EMPTY LOTS THAT ARE PARTIALLY GRASS AND PARTIALLY CONCRETE AND PARKING. THE AREA IS SURROUNDED AND NEARBY BY OTHER CULTURAL EXPERIENCES, SUCH AS THE DETROIT INSTITUTE OF ARTS, THE DETROIT LIBRARY, THE DETROIT OPERA HOUSE, AND WAYNE STATE UNIVERSITY, AND THESE ASPECTS MAKE THE AREA ALIVE WITH PEOPLE AND ACTIVITIES.



SITE SELECTION

WATER & 2ND

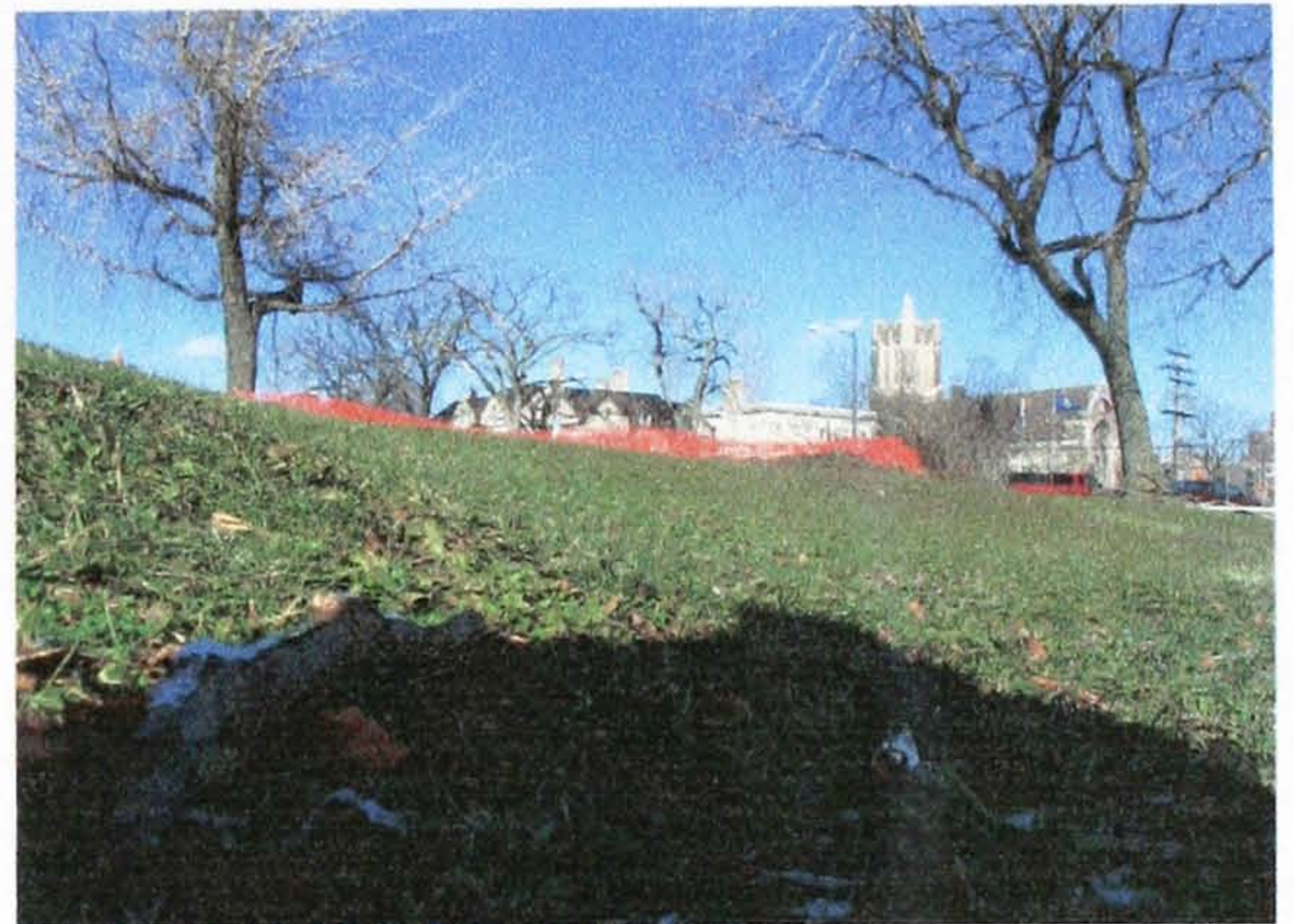
A SECOND SITE THAT WAS EXPLORED FOR THIS PROJECT WAS LOCATED IN A MORE OF A SUBURBAN SITE AND SURROUNDING COULD BE A DISADVANTAGE TO THIS SITE BUT ON THE OPPOSITE SIDE OF THIS IT COULD BE A POSITIVE BECAUSE MOST PEOPLE THAT LIVE IN DETROIT LIVE IN THE SUBURBS. SO BY THERE BEING A POPULATION OF PEOPLE IT WOULD BE POSITIVE SO THIS BUILDING RECEIVES MORE EXPOSURE AND USE FROM THE PEOPLE IT IS DESIGNED FOR. THIS SITE IS CLOSE TO THE DOWNTOWN OF ROCHESTER WHICH HAS A SUBSTANTIAL PEDESTRIAN TRAFFIC POPULATION WITHIN THE AREA. ALSO THIS SITE IS ADJACENT TO A SMALL CREEK THAT RUNS THROUGH THE BACK OF THE SITE, AND THE SITE HAS CONSIDERABLE TOPOGRAPHY CHANGES FROM FRONT TO BACK AND SIDE TO SIDE. THE SITE AS OF RIGHT NOW IS AN EMPTY LOT THAT IS JUST GRASS WITH NO TREES EXCEPT FOR ALONG THE CREEK. THE IMMEDIATE AREA HAS RECENTLY ADDED ACTIVITIES TO IT WITH A NEW OFFICE BUILDING, A NEW APARTMENT BUILDING, AND A HOTEL ALL WITHIN A BLOCK OF THIS SITE.



SITE SELECTION

JEFFERSON & IROQUOIS

THE FINAL SITE SELECTION IS LOCATED ON THE RIVER SIDE OF JEFFERSON ACROSS FROM IROQUOIS. THIS SITE IS PRESENTLY A PARK AND IS SURROUNDED BY APARTMENTS AND SMALL COMMERCIAL BUILDINGS. THE AREA DIRECTLY ADJACENT TO THIS SITE IS PRIMARILY RESIDENTIAL WITH BOTH SINGLE FAMILY HOMES AND APARTMENT BUILDINGS OF SIZES FROM FOUR TO ELEVEN STORIES. AFTER LISTENING, TOUCHING, AND SMELLING THIS SITE, THE PROGRAM FOR THIS PROJECT WOULD FIT WELL ONTO THIS SITE. IT WOULD FIT WELL BECAUSE OF THE VAST ARRAY OF OPPORTUNITIES TO EXPLORE HOW THE OUTSIDE COULD BE INCORPORATED INTO THE DESIGN OF A BUILDING THAT IS DESIGNED FOR THE SENSES. ALSO THIS SITE HAS A DISTINCT SLOPE FROM FRONT TO BACK AND ALSO HAS SMALL HILLS AND MOUNDS WITHIN THE SITE WHICH COULD ALSO PROVIDE DIFFERENT DESIGN OPPORTUNITIES. THE SITE ON JEFFERSON WAS THE BEST OPTION FOR THE SELECTED PROGRAM BECAUSE OF THE VARIETY OF SENSORY STIMULANTS FOR THE INHABITANTS. ALSO THE SITE HAS ENOUGH SPACE THAT IT HAS THE OPPORTUNITY TO REMAIN A PARK AND SERVE AS A PARK AND A PLACE TO FISH AND RELAX FOR THE INDIVIDUALS THAT LIVE IN THE AREA SURROUNDING THE SITE.



SITE SELECTION

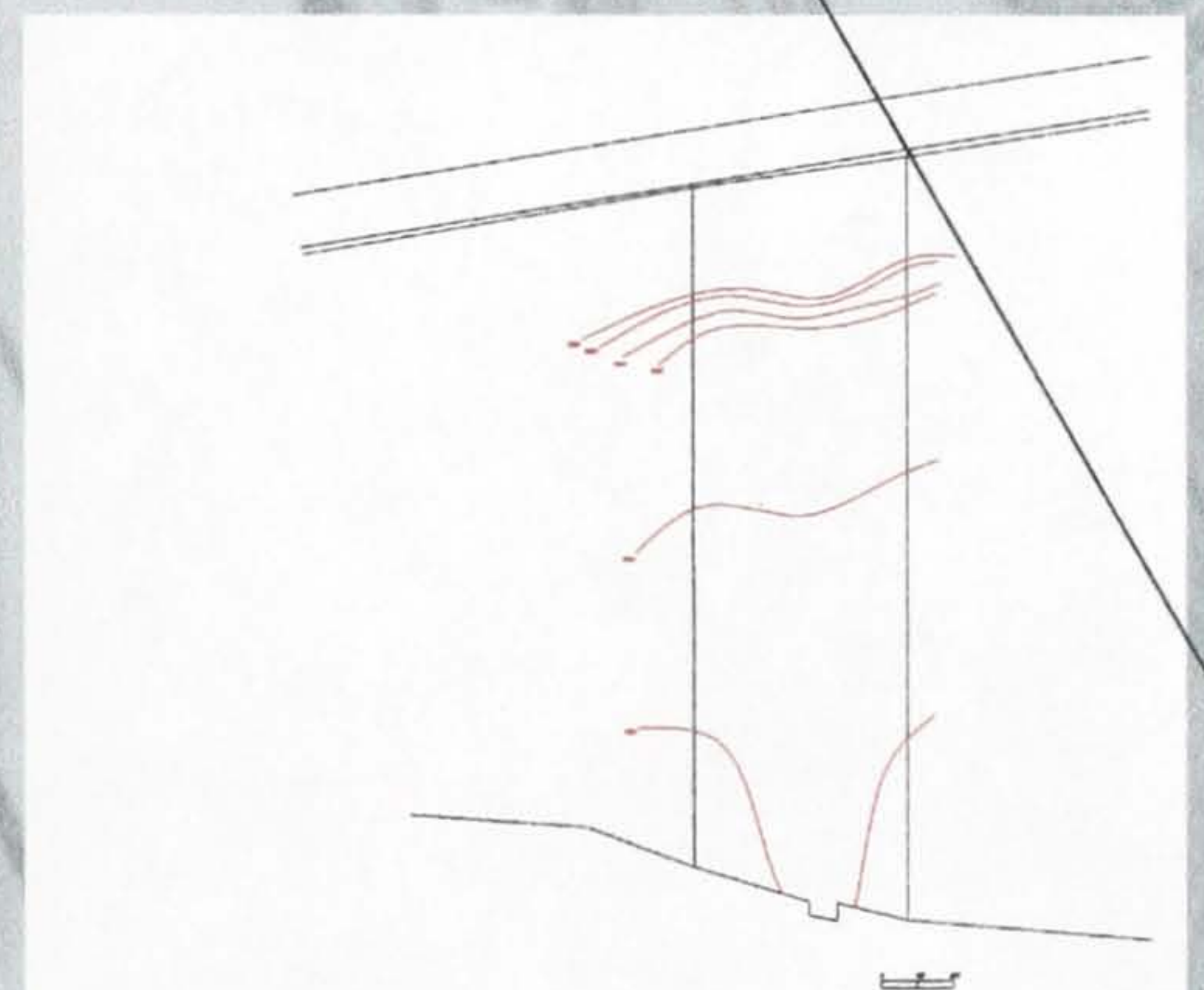
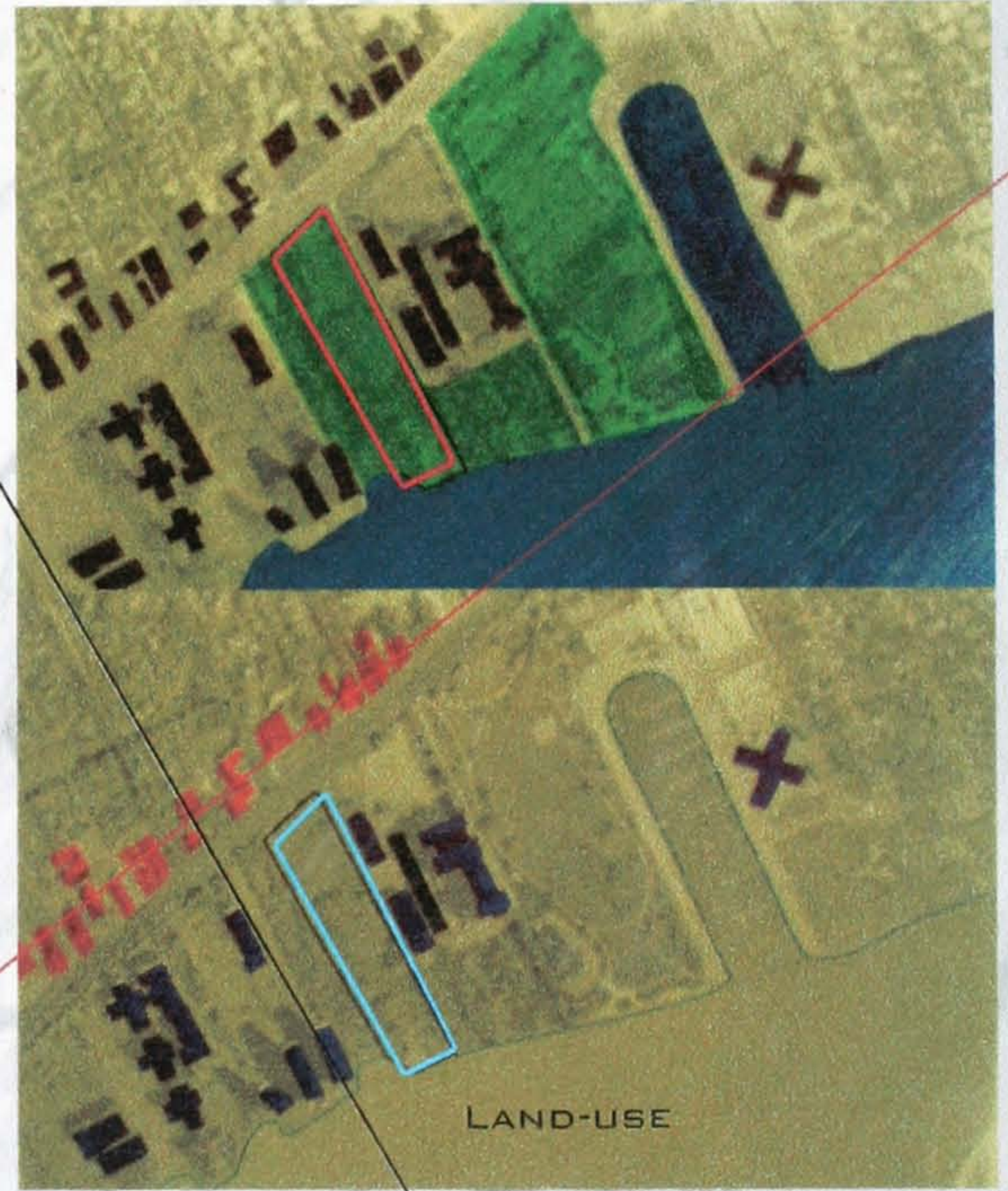
JEFFERSON & IROQUOIS



SITE SELECTION

JEFFERSON & IROQUOIS

THE SITE ITSELF IS CURRENTLY A PUBLIC PARK AND THE SURROUNDING AREA HAS MULTIPLE USES. THESE USES INCLUDE A MARKET, APARTMENT BUILDINGS, SINGLE-FAMILY RESIDENTIAL, AND SMALL COMMERCIAL. THE ADJACENCY TO THE DETROIT RIVER PROVIDES INTERESTING EXPERIENCES FROM ONE END OF THE SITE TO THE OTHER. ALSO THE LENGTH OF THE SITE CREATES DIFFERENT OPPORTUNITIES FOR CIRCULATION AND PEDESTRIAN MOVEMENT.

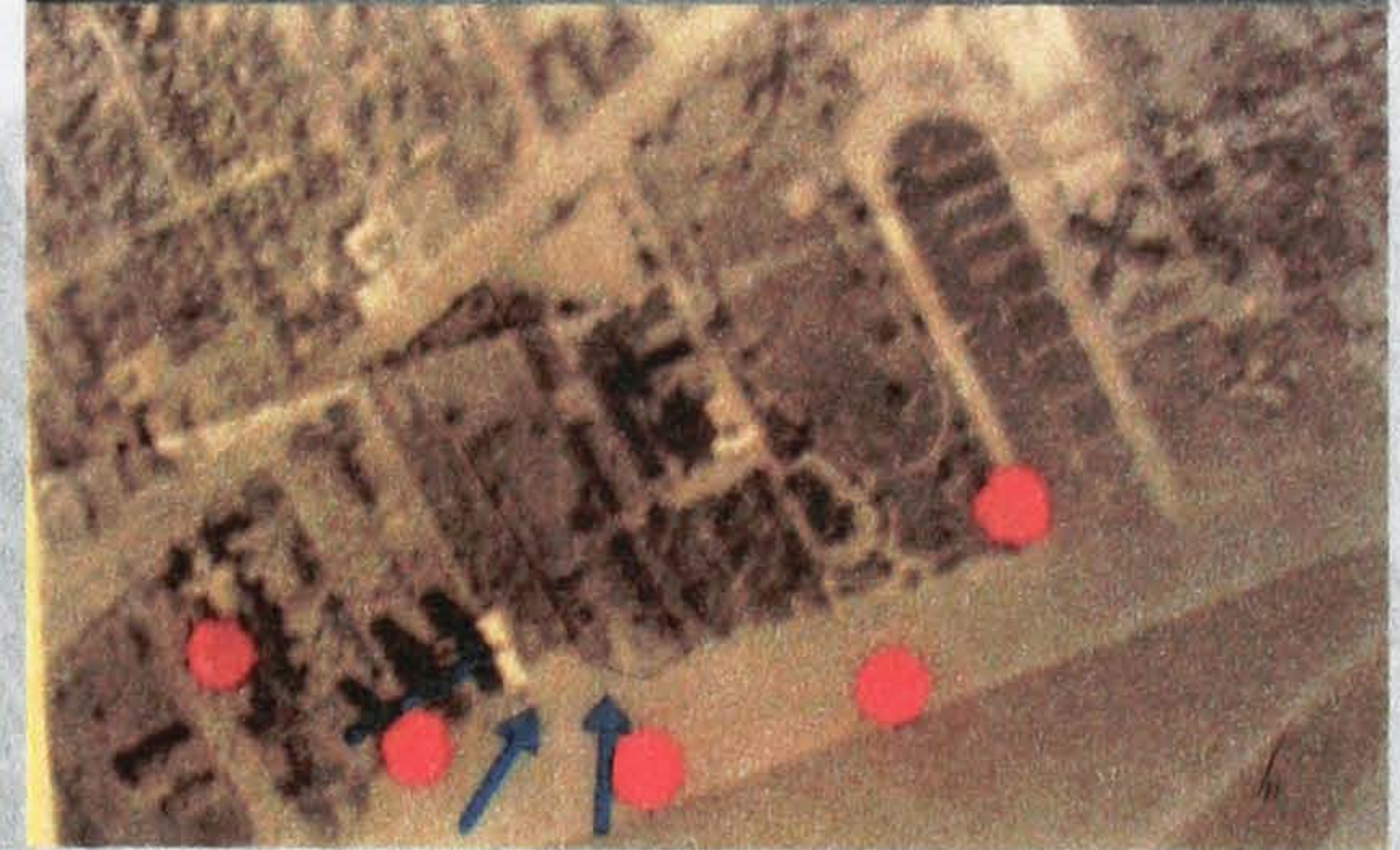
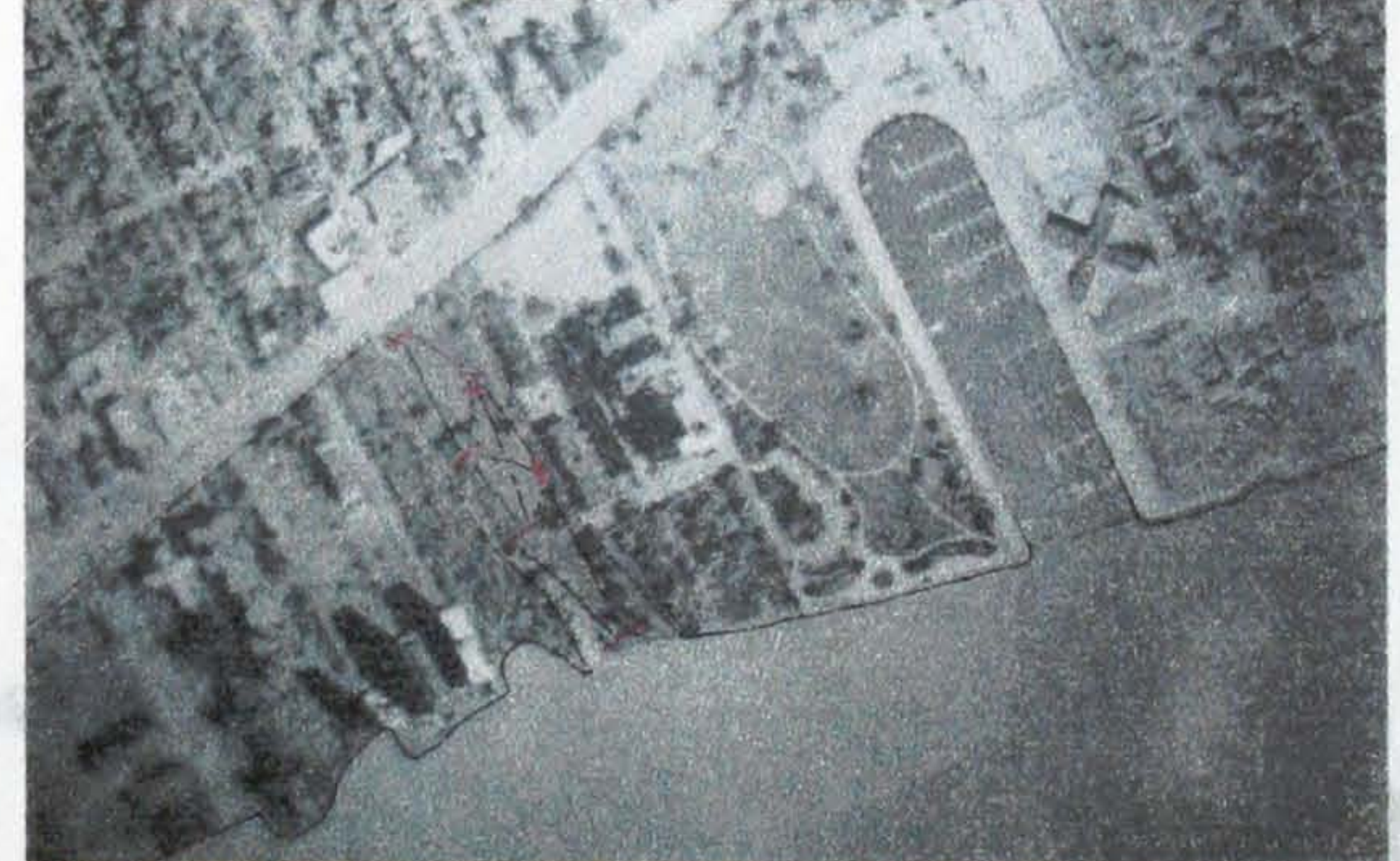
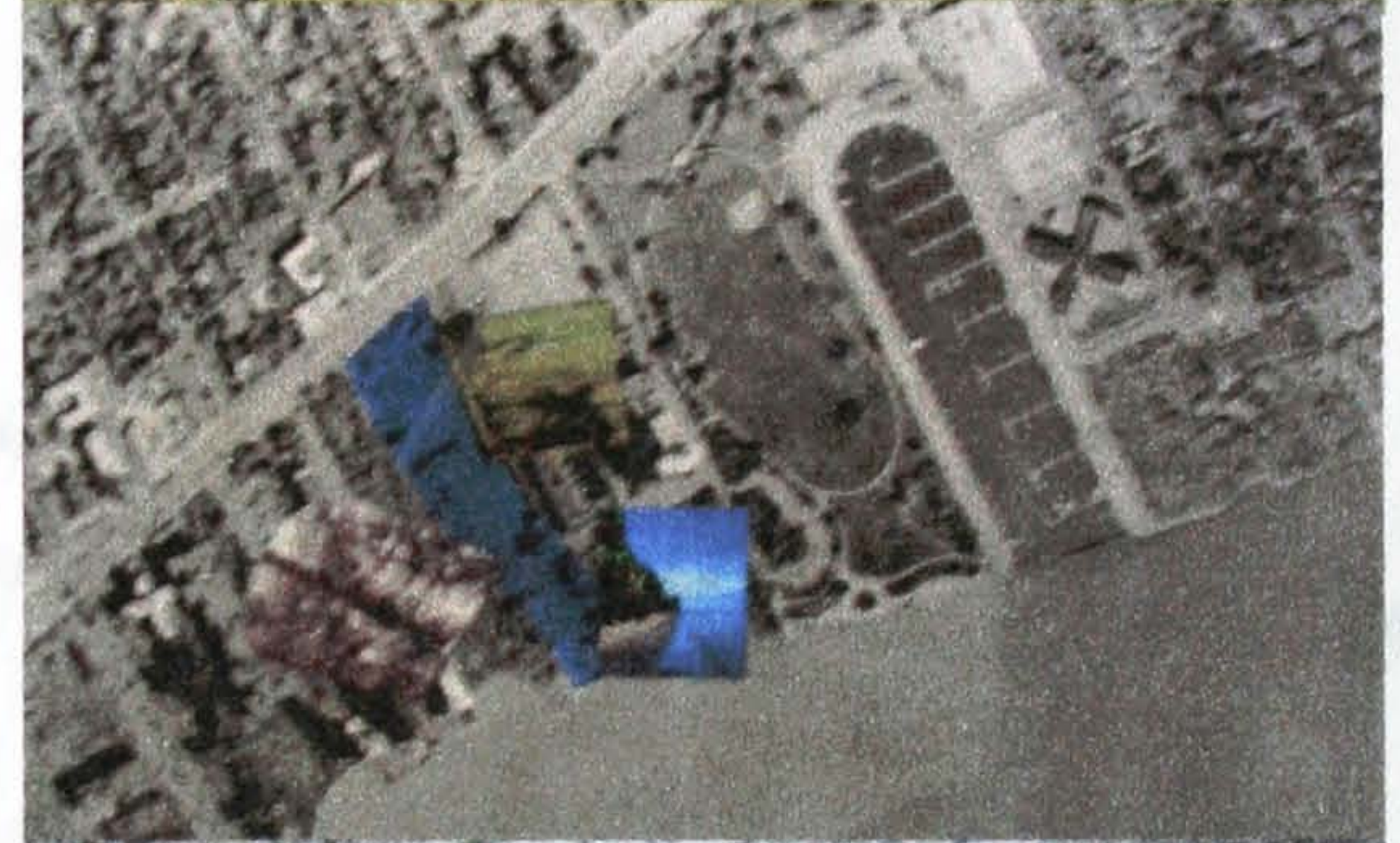
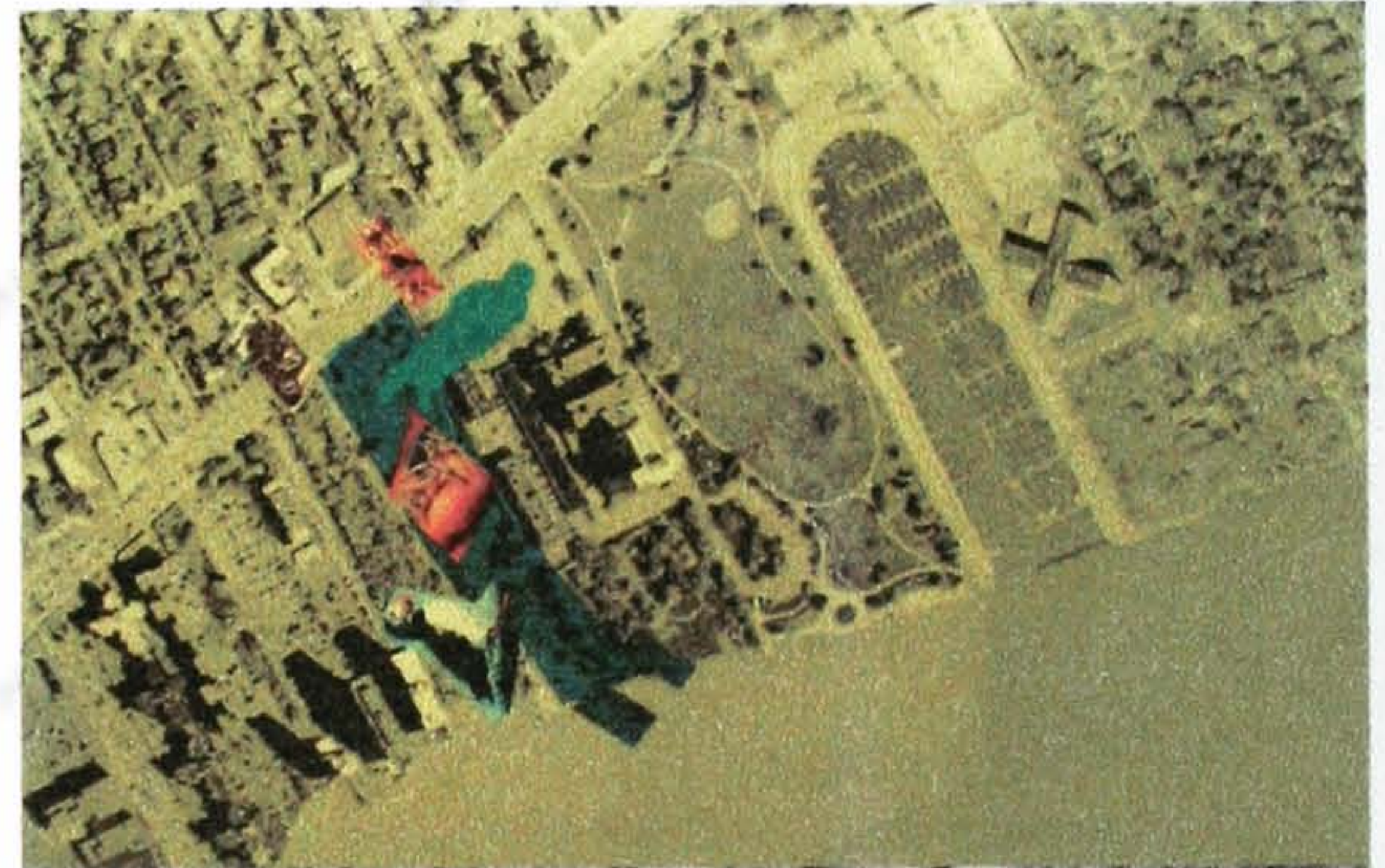


EXISTING SITE TOPOGRAPHY

SITE SELECTION

JEFFERSON & IROQUOIS

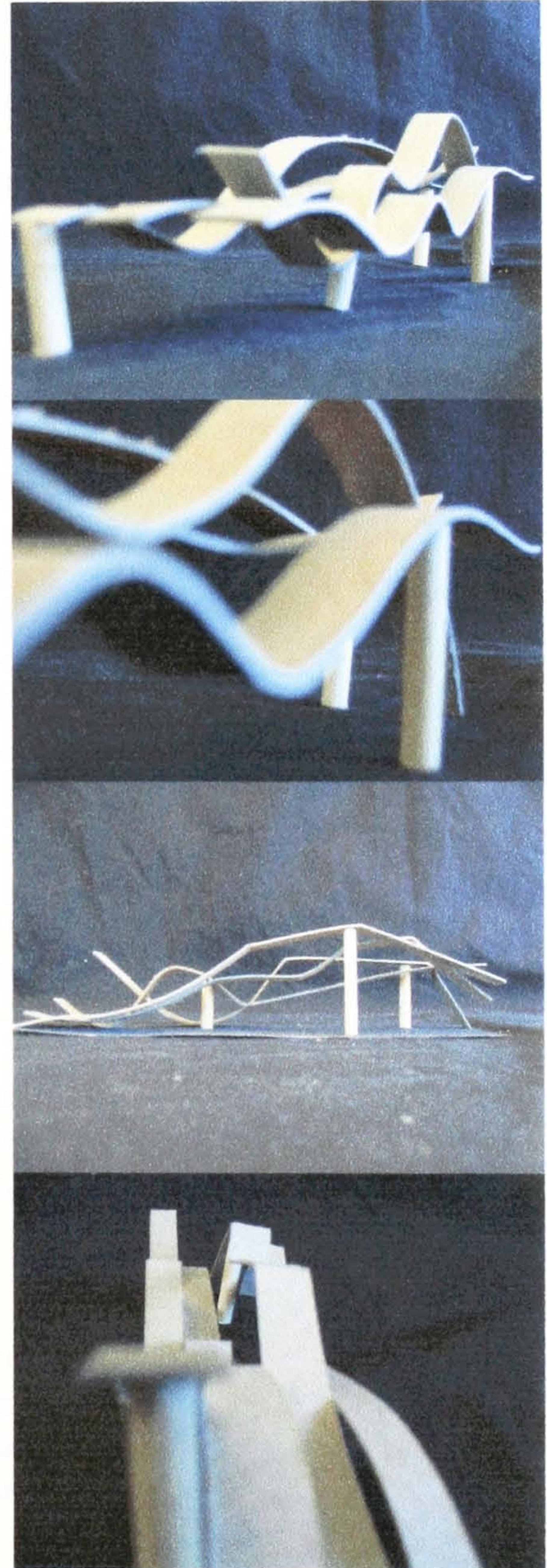
TO EXPLORE THE SITE IN THE FORM OF SENSES TAKES THE USE OF ALL SENSES TO TRULY EXPERIENCE THE SITE FOR ALL ITS FORMS. THE COLLAGES ARE A METHOD OF REPRESENTING THE ACTIVITIES OR EXPERIENCES THAT I FELT AS I TRAVELED THE SITE WHILE OMITTING ONE OF MY SENSES. WITH THIS EXPERIMENT I FOUND MYSELF USING THE OTHER SENSES MORE ACUTELY TO EXPERIENCE THE SITE. THE LAST MAP SHOWS THE PATHS I TRAVELED WHILE BLINDFOLDED AND THE PATH THAT I PERCEIVED I TRAVELED. THE PATHS WERE ALSO AFFECTED BY THE STRENGTH OF THE WINDS AND THE FEELING OF THE SUN AT DIFFERENT TIMES OF THE DAY. THE DIFFERENCE IN WIND INTENSITY IS ALSO A METHOD OF EXPERIENCING THE SITE SINCE THE WIND HAS DIFFERENT VELOCITIES NEAR THE RIVER.



SITE SELECTION

JEFFERSON & IROQUOIS

THIS SITE WAS CHOSEN FOR THE SPECIFIC OPPORTUNITIES THAT THE LAND FORM ITSELF POSSESSES. THIS STUDY WAS PART OF MY PROCESS OF EXPERIENCING THE SITE IN DIFFERENT METHODS. PARTICULARLY THE UNDULATIONS OF THE SITE AND HOW THAT AFFECTS THE EXPERIENCE OF THE SITE TO THOSE WHO CAN NOT VISUALLY EXPERIENCE THIS SITE. MY PROCESS WAS TO WANDER THE SITE BLINDFOLDED AND TRACK WHAT I EXPERIENCED WHILE WALKING. THESE MODELS REPRESENT THE DIFFERENT PATHS I TRAVELED AND MY INTERPRETATION OF HOW I EXPERIENCED THE SITE.



PROGRAM STATEMENT

THE PROGRAM FOR THIS PROJECT VARIES FROM THAT OF MOST ARCHITECTURAL PROJECTS IN THE SENSE THAT IT DOES NOT RELY SOLELY ON A VISUAL UNDERSTANDING OF SPACE BUT WILL ENGAGE THE OTHER SENSES AS WELL. A PROGRAM OF THIS NATURE NEEDS TO EXPLORE HOW THE SENSES PERCEIVE AND HOW INDIVIDUALS ACCEPT THE SENSES IN THEIR OWN PERCEPTION. SO THIS PROJECT WILL ATTEMPT TO EXPLORE THE USE OF SENSORY PERCEPTION AND HOW IT IS USED AND THOUGHT OF IN AN ARCHITECTURAL APPLICATION. THE ENVIRONMENTS THAT THIS PROJECT WILL CREATE WILL BE OF GREATER SENSORIAL PERCEPTION, AND THAT IN TURN WILL CREATE ENVIRONMENTS THAT ARE BETTER EXPERIENCES FOR BOTH INDIVIDUALS WHO ARE MISSING SOME SENSES AND THOSE WHO HAVE THE USE OF ALL THEIR SENSES. TO CREATE ENVIRONMENTS THAT ARE GREATER SENSORY EXPERIENCES, THE BUILDING WILL INCLUDE MANY USES AND EXPERIENCES. THIS ENVIRONMENT WILL HAVE TO BE A PLACE THAT IS WELCOMING TO EVERYONE, EVEN THOSE WHO LACK THE FULL RANGE OF SENSES. SEPARATE PLACES WILL EACH HAVE A DIFFERENT SENSORY EXPERIENCE AND MAY BE ELEVATED SO IT WILL BE KNOWN WHEN ENTERING A SEPARATE SPACE EVEN WHEN LACKING CERTAIN SENSES. THIS BUILDING WILL INCORPORATE TEACHING FACILITIES FOR THE SENSORY IMPAIRED, ACTIVITIES THAT ARE SPECIFIC FOR EACH TYPE OF SENSORY IMPAIRMENT, A LIBRARY AND READING ROOMS FOR INDIVIDUALS. ALONG WITH THESE ELEMENTS THERE WILL BE A CAFÉ, AS WELL AS A GALLERY SPACE THAT CAN BE USED FOR INSTALLATION ARTIST THAT DEAL WITH THE SENSES.

THIS BUILDING WILL NEED THESE MANY ACTIVITIES, EACH OF WHICH WILL PROVIDE UNIQUE OPPORTUNITIES FOR CREATING SPECIFIC EXPERIENCES. SOME ACTIONS THAT ARE INVOLVED IN THE BUILDING WILL BE ONES OF EVERYDAY USE. EVERYDAY USES SUCH AS THE CAFÉ WHERE THE

PROGRAM STATEMENT

INDIVIDUALS THAT INHABIT THE BUILDING WILL HAVE A PLACE TO SIT AND GET A DRINK OR A SANDWICH AND JUST RELAX. EACH OF THESE SPACES WILL BE CREATED BY USING SOUND, SMELL, AND TOUCH TO CREATE SPACE. AN EXAMPLE OF A METHOD OF CREATING SPACE WITH SOUND WOULD BE USING SOFT MATERIALS THAT ABSORB SOUND RATHER THAN REFLECT IT TO MAKE SPACES FEEL SMALLER AND MORE INTIMATE. THE DESIGN OF THE BUILDING WILL BRING FORTH A FEELING FOR EACH INDIVIDUAL THAT MAY NOT HAVE A FULL RANGE OF THEIR SENSES AND CREATE SPACE THAT WILL MAKE THE BUILDING ITSELF A PIECE OF ART.

WITHIN THE SPACES THAT ARE FOR LEARNING AND TEACHING THERE WILL BE A SMALL CAFÉ THAT WILL GIVE AN OPPORTUNITY FOR INDIVIDUALS TO SIT AND HAVE A DRINK OR SOMETHING TO EAT. THE CAFÉ ITSELF WILL BE DESIGNED TO BE A MORE INTIMATE SETTING THAT WOULD BE OPEN TO THE OUTSIDE AND TO THE PUBLIC. BY HAVING THIS SPACE OPEN TO THE OUTSIDE THE AROMAS OF THE SURROUNDING SITE WILL FILTER INSIDE THE BUILDING TO CREATE SPACE THAT IS RELAXING WITH A WARMER FEELING. ALSO BY HAVING THE CAFÉ OPEN TO THE OUTSIDE IT GIVES THE OPPORTUNITY TO DRAW INDIVIDUALS INTO THE BUILDING FROM THE OUTSIDE DUE TO THE AROMAS OF THE FOODS AND DRINKS COMING FROM THE INSIDE. ANOTHER EXAMPLE OF HOW SOUND MIGHT ACTIVATE SPACE IS BY KEEPING THE SOUND TO A LOW LEVEL INSIDE THE SPACE TO KEEP WITH THE INTIMATE AND RELAXING SPACE. ON THE OTHER HAND, BY DIRECTING THE SOUND OUTSIDE TO CREATE A LIVELY EXPERIENCE THIS IN TURN WILL HELP DEFINE SPACE OUTSIDE.

A SENSORY EXPERIENTIAL SPACE OR INSTALLATION ARTIST GALLERY WILL BE A LARGE-SCALE ENVIRONMENT THAT CAN CHANGE ACCORDING TO THE CHANGING EXHIBIT. THE SPACE WILL CHANGE WITH THE USE OF MOVABLE WALLS AND CEILING. THIS SPACE WILL HAVE THE ABILITY TO EMBRACE ALL

PROGRAM STATEMENT

SENSES SO THE INDIVIDUALS THAT DO NOT HAVE THE USE OF ALL SENSES CAN EXPERIENCE THE SPACE. THIS TYPE OF A SPACE CAN BE BENEFICIAL TO ALLOW MORE OF THE PUBLIC THAT MAY NOT REGULARLY USE A BUILDING OF THIS TYPE TO EXPERIENCE A BUILDING THAT IS FOR THE SENSES.

THE LEARNING AND TEACHING FACILITIES WILL BE EACH DESIGNED FOR THE SENSE THAT IT WILL BE TEACHING FOR. AN EXAMPLE IS THAT FOR THE VISUALLY IMPAIRED INDIVIDUALS THE LEARNING FACILITIES WILL BE AREAS THAT FOCUS ON TEACHING HOW TO READ BRAILLE AND BASIC MOBILITY TRAINING FOR THOSE INDIVIDUALS THAT MAY HAVE JUST LOST THEIR VISION OR ARE LOSING THEIR VISION. ALSO THERE WILL BE A PROGRAM FOR A LEADER DOG FACILITY TO HELP PROVIDE ANOTHER BENEFIT FOR THE VISUALLY IMPAIRED. FOR THE DEAF POPULATION, ROOMS WILL BE DESIGNED WITH VERY VISUAL ASPECTS AND WILL GIVE OPPORTUNITIES FOR THEM TO LEARN OR TEACH SIGN LANGUAGE. THESE SPACES WILL USE TACTILE AS WELL AS VISUAL MEANS TO HELP FACILITATE THEIR EXPERIENCE IN THE ENVIRONMENT. A LIBRARY WILL BE INCORPORATED INTO THESE FACILITIES TO PROVIDE AREAS OF RESEARCH FOR THE INHABITANTS OR PLACES FOR THE USE OF THE INTERNET AND FOR STUDYING. THE LIBRARY ITSELF WILL HAVE BRAILLE BOOKS, AS WELL AS REGULAR BOOKS, AND BOOKS ON TAPE TO HELP WITH THE RESEARCH AND LEARNING AREAS OF THIS PROGRAM. EACH OF THESE APPLICATIONS OF A TEACHING FACILITY WILL HAVE THE USE OF AN OUTDOOR SPACE THAT IS COMPLEMENTARY TO THE DESIGN OF THE SPACE ITSELF.

EACH OF THESE DIFFERENT ENVIRONMENTS WILL ACCOMMODATE SEPARATE ACTIVITIES. THE EXPERIENCES WILL BE CHARACTERIZED BY THE APPLICATION OF ARCHITECTURAL ELEMENTS THAT HAVE A SENSE INCORPORATED INTO THE DESIGN SO EVERY INDIVIDUAL CAN GAIN AN EXPERIENCE FROM THE SPACE.

PROGRAM STATEMENT

THE SENSORY EXPERIENTIAL AREA WILL BE AN ACTIVITY CENTER OF SORTS WITH INSTALLATION ARTISTS CHANGING THE ENVIRONMENT. THE ARTIST WILL DETERMINE THE ACTIVITIES AND ROOM CONFIGURATION THEMSELVES. THE ACTIVITIES WILL NOT ONLY BE DETERMINED BY THE ARTIST, BUT THE SPACE WILL HAVE ACTIVITIES SUCH AS INTERACTIVE AREAS THAT ARE DIRECTED TOWARDS DIFFERENT SENSORY DISABLED INDIVIDUALS.

LEARNING FACILITIES WILL BE SENSORY SPECIFIC BUT WILL NOT COMPLETELY NEGATE THE OTHER SENSE BECAUSE NOT EVERY INDIVIDUAL HAS A COMPLETE LOSE OF A SPECIFIC SENSE. A ROOM DESIGNED FOR THE BLIND WILL BE MORE SOUND SPECIFIC AND USE SOUND TO MOLD THE SPACE TO GIVE A BETTER EXPERIENCE OF THE ENVIRONMENT. ALSO A FORM OF TACTILE EXPERIENCE WILL BE USED TO ALLOW FOR KNOWLEDGE OF THE SPACE THEY ARE ENTERING OR EXITING. ON THE OTHER HAND THE AREAS FOR THE DEAF WILL USE VISUAL TRIGGERS. THE USE OF TACTILE MEANS WILL ALSO BE AN ADVANTAGE WITH THESE SPACES.

TO COMBINE ALL OF THESE SEPARATE ENVIRONMENTS INTO A SINGLE BUILDING THAT IS DESIGNED FOR THE SENSORY DISABLED THERE WILL HAVE TO BE DISTINCT CONNECTIONS AND SEPARATIONS OF SPACES. IN THE CASE OF THE THRESHOLD BETWEEN THE SENSORY EXPERIENTIAL SPACE AND THE LIBRARY FOR EXAMPLE THE CONNECTION SHOULD BE MADE IN A WAY THAT IS VERY APPARENT TO THE INDIVIDUALS INHABITING THE SPACES SO IT IS KNOWN THAT A CHANGE HAS BEEN MADE. THIS COULD BE DONE THROUGH A TRANSITION FROM A LOUD ENVIRONMENT IN THE SENSORY EXPERIENTIAL SPACE TO A QUIET ENVIRONMENT OF THE LIBRARY. ON THE OTHER END OF THE SPECTRUM THE CONNECTION FROM THE OUTSIDE TO THE CAFÉ MAY VERY QUIETLY CHANGE FROM INDOOR TO OUTDOOR AND OUTDOOR TO

PROGRAM STATEMENT

INDOOR. ACCOMPLISHMENT OF THIS IDEA WILL DEPEND ON THE USE OF THE OUTDOOR MATERIALS TO PRODUCE SMELLS, AND SOUNDS THAT INVITE AND BLUR THE BOUNDARY OF THE ENVIRONMENT. TO HAVE ENTRY THAT IS INVITING TO THOSE WHO CANNOT SEE THE ENTRY, HEAR THE BUSTLING OF THE CROWDS OR INDIVIDUALS, OR FEEL THE PAVEMENT, ONE MUST ORGANIZE HOW AN INDIVIDUAL ENTERS AND INTERPRETS THE SPACE ONCE THEY HAVE ENTERED. THE OUTDOOR SPACES THAT MAY BE ATTACHED TO THE BUILDING WILL HAVE TO FEEL LIKE THEY ARE PART OF THE BUILDING AND BE INTERPRETED AS PART OF THE BUILDING. TO DO THIS THE CONNECTION WILL HAVE TO BE MADE IN A MANNER SO THAT AN INDIVIDUAL WILL NOT KNOW IF THEY ARE INSIDE OR OUTSIDE THE BUILDING.

THE SITE FOR THE PROJECT WILL BE AN IMPORTANT PART OF THE SUCCESS OF THIS PROJECT BECAUSE IF THERE IS NOT ENOUGH POPULATION IN THE AREA THEN THE BUILDING WILL NOT GET USE FROM THE INTENDED INDIVIDUALS. THE SITE SHOULD HAVE THE AVAILABILITY OF GREEN OR OUTDOOR SPACES TO HELP CREATE THAT CONNECTION FROM OUT TO IN AND IN TO OUT. THE TOPOGRAPHY OF THE SITE COULD BE A FLAT AREA BUT THE OPPORTUNITY OF INCLINES OR DECLINES TO ACCENTUATE AN ENTRY OR TRANSITION OF SPACES COULD ALSO BE INTERESTING. ALSO THE SITE SHOULD HAVE SOME PROXIMITY TO TRANSPORTATION, ESPECIALLY PUBLIC TRANSPORTATION, FOR EASE OF USE FOR THOSE WHO HAVE DISABILITIES. AN URBAN SETTING COULD BE A PROFITABLE REGION FOR A BUILDING OF THIS TYPE BUT THIS BUILDING SHOULD NOT BE DIRECTLY CONNECTED TO OTHER BUILDINGS; THERE SHOULD BE SOME DISCONNECT FROM THE SURROUNDING BUILDINGS TO ALLOW FOR THE TRANSITION FROM NON-SENSORY SPACES TO THE SENSORIAL RICH SPACES PROPOSED BY THIS BUILDING TYPE.

QUANTITATIVE SUMMARY

LEARNING FACILITIES

LIBRARY (INCORPORATED BRAILLE BOOKS REGULAR BOOKS, BOOKS ON TAPE REFERENCE BOOKS)	3000SF
READING ROOMS (TOTAL OF 5@100SF EACH)	500SF
READING ROOMS FOR SMALL GROUPS (2 @ 450SF EACH)	900SF
REFERENCE STATIONS (8 @75SF)	600SF
REFERENCE DESK	150SF
COMMON AREA	1000SF
OFFICES & STORAGE	1000SF
SUB-TOTAL 7150SF	
CIRCULATION/ STRUCTURE @20%	1430SF
GROSS SQUARE FOOTAGE	8580SF

QUANTITATIVE SUMMARY

FACILITIES FOR THE DISABLED

VISION IMPAIRED TEACHING ROOMS (2@ 500sf)	1000sf
DEAF TEACHING ROOMS (2@ 500sf)	1000sf
VISUAL AIDS ROOMS (2@ 1000sf)	2000sf
MOBILITY TRAINING ROOMS (2@ 750sf)	1500sf
OFFICES & STORAGE	500sf
TOILETS	600sf
SUB-TOTAL	6600sf
CIRCULATION/ STRUCTURE @20%	1320sf
TOTAL	7920sf

GALLERY

ARTIST SETUP	500sf
GALLERY SPACE 1	1000sf
GALLERY SPACE 2	1000sf
GALLERY SPACE 3	500sf
GALLERY SPACE 4	500sf
RECEIVING & STORAGE	1000sf
OFFICE	150sf
SUB-TOTAL	4650sf
CIRCULATION/ STRUCTURE @20%	930sf
TOTAL	5580sf

QUANTITATIVE SUMMARY

COMMON AREAS

CAFÉ	1 200SF
KITCHEN	600SF
LOBBY/ ENTRY (DIRECTS TO SPACES, WELCOME DESK, & RECEPTION DESK)	700SF
TOILETS	600SF
OFFICES	750SF
SUB-TOTAL	3850SF
CIRCULATION/ STRUCTURE @20%	770SF
TOTAL	4620SF

DOG PROGRAM

DOG TRAINING ROOMS (3 @800SF)	2400SF
VETERINARIAN CLINIC	1000SF
CLEANING/ GROOMING AREA	800SF
LOBBY/ RECEPTION	500SF
DOG KENNELS (15 @50SF)	750SF
STORAGE & RECEIVING	1000SF
TOILETS	600SF
SUB-TOTAL	7050SF
CIRCULATION/ STRUCTURE @20%	1410SF
TOTAL	8460SF

QUANTITATIVE SUMMARY

GENERAL FACILITIES

MECHANICAL ROOMS (2 @ 700sf)	1 400sf
RECEIVING	1 000sf
STORAGE	1 000sf
SUB-TOTAL	3 400sf
CIRCULATION/ STRUCTURE @20%	680sf
TOTAL	4 080sf
GROSS TOTAL SQUARE FOOTAGE	39 240sf
ADDITIONAL 10%	3 924sf
PARKING	1 2240sf
TOTAL SQUARE FOOTAGE	55 404sf

SPACE DETAILS

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
<u>READING ROOMS</u>	<u>2</u>	<u>5</u>	<u>100</u>	<u>500</u>

PURPOSE/FUNCTION

TO GIVE SPACE FOR INDIVIDUALS TO READ IN QUIET OR WITH ONE OTHER PERSON FOR HELP IN COMMUNICATING THE BOOKS.

ACTIVITIES

INDIVIDUALS WILL HAVE THE OPPORTUNITY TO SIT AND READ THE SELECTION OF BOOKS FOR THE DEAF AND BLIND. EACH ROOM WILL HAVE A TABLE AND CHAIRS FOR TWO INDIVIDUALS AND HAVE ROOM FOR WHEELCHAIRS AS WELL.

SPATIAL RELATIONSHIPS

THESE AREAS WILL BE ADJACENT TO THE RESEARCH CENTER AND HAVE VIEWS TO THE OUTSIDE WITH THE ABILITY TO OPEN THE ROOM TO THE OUTSIDE. EACH ROOM WILL BE AN INDIVIDUAL SPACE THAT CAN BE SHUT OFF FROM THE REST OF THE BUILDING FOR THE ABILITY TO READ OR LISTEN QUIETLY.

SPECIAL CONSIDERATIONS

THE ROOMS SHOULD HAVE NATURAL LIGHT AND SMELLS FROM OUTSIDE TO GIVE A RELAXING ATMOSPHERE FOR READING. ALSO DIRECT LIGHTING FOR READING IN THE SEATS WILL NEED TO BE APPLIED FOR READING WHEN DARK OUTSIDE OR FOR JUST EXTRA LIGHT. ALSO NOISE FROM THE INTERIOR OF THE BUILDING SHOULD BE AT A MINIMUM FOR EASE OF READING. ALSO THE ROOMS SHOULD HAVE A WARM AND CALMING FEELING ABOUT THEM TO MAKE THE INDIVIDUALS MORE COMFORTABLE.

BEHAVIORAL CONSIDERATIONS

INDIVIDUALS SHOULD BE ABLE TO ENTER AND LEAVE ROOMS WITH EASE. ALSO IT SHOULD BE EASY TO TELL IF EACH ROOM IS OCCUPIED OR NOT FROM THE RESEARCH CENTER AREA.

EQUIPMENT/ FURNISHINGS

EACH ROOM WILL HAVE A TABLE ALONG WITH TWO CHAIRS FOR THE ABILITY TO PLACE BOOKS ON THE TABLE TO READ. BOTH THE CHAIRS AND TABLE SHOULD BE MOVABLE AND NOT PERMANENT IN ONE SPACE.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
READING ROOM (SMALL GROUPS)	10	5	450	2250

PURPOSE/ FUNCTION

TO GIVE AREAS AND SPACES FOR SMALL GROUPS OF EIGHT TO TEN INDIVIDUALS FOR GROUP READING AND RESEARCH.

ACTIVITIES

THE SMALL GROUPS WILL HAVE THE ABILITY TO TALK AND CONVERSE ABOUT THE READING THAT IS BEING DONE AS WELL AS HAVE READING SESSIONS FOR THOSE GROUPS. ALSO THE ROOMS WILL HAVE THE ABILITY TO BE SMALL TEACHING ROOMS FOR SMALL GROUPS AS WELL.

SPATIAL RELATIONSHIPS

THESE SPACES SHOULD HAVE VIEWS OF THE INTERIOR SPACES AS WELL AS THE ABILITY TO BE OUTSIDE. ALSO THEY SHOULD BE ADJACENT TO THE ACTUAL RESEARCH CENTER.

SPECIAL CONSIDERATIONS

NATURAL LIGHT IS PREFERABLE FOR THESE SPACES AS WELL. ALSO THE USE OF DIRECT LIGHTING FOR EACH INDIVIDUAL SEATING SPACE WILL BE NECESSARY FOR THE SMALL GROUP ROOMS. THE SMALL READING ROOMS SHOULD ALSO HAVE A WARM AND COMFORTABLE FEELING ABOUT THEM BY HAVING WARM TEXTURES AND SOOTHING SOUNDS.

BEHAVIORAL CONSIDERATIONS

INDIVIDUALS WILL HAVE THE ABILITY TO MOVE FURNITURE AS THEY NEED TO AS WELL AS SIT IN ANY FORMATION NECESSARY. THE ROOMS SHOULD BE ABLE TO GIVE THE FEELING THAT THEY ARE IN USE FROM THE INTERIOR OF THE RESEARCH CENTER.

EQUIPMENT/ FURNISHINGS

EACH ROOM SHOULD HAVE TEN CHAIRS THAT ARE MOVABLE AS WELL AS A TABLE THAT IS ALSO MOVABLE. EXTRA AREA FOR WHEELCHAIRS WILL BE INCORPORATED AS WELL. VISUAL AIDS WILL ALSO BE INCORPORATED INTO THE ROOM FOR THE SMALL GROUPS.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
MOBILITY TRAINING ROOM	15	2	750	1500

PURPOSE/ FUNCTIONS

A SPACE FOR THE TEACHING OF NEW MOBILITY FOR THOSE WHO MAY HAVE JUST LOST THEIR VISION OR ARE LOSING THEIR VISION. ALSO IT WILL GIVE THE ABILITY FOR THE INDIVIDUALS TO LEARN HOW TO ADAPT TO SURROUNDINGS WITHOUT VISION.

ACTIVITIES

INDIVIDUALS WILL HAVE THE OPPORTUNITY TO LEARN SPACES WITHOUT VISION AND LEARN HOW TO ACCLIMATE THEMSELVES WITH THE SPACE.

SPATIAL RELATIONSHIPS

SHOULD BE CLOSE TO THE EXTERIOR FOR USE OF THE EXTERIOR FOR LEARNING. ALSO THE SPACES SHOULD BE SEPARATE FROM MANY OF THE OTHER SPACES BECAUSE OF THE NOISE FACTORS AND THE NOISE SHOULD BE KEPT TO A MINIMUM FOR THESE SPACES TO HELP THE INDIVIDUALS LEARN.

SPECIAL CONSIDERATIONS

ADJACENCY TO THE EXTERIOR IS PREFERABLE SO THE EXTERIOR CAN BE USED FOR LEARNING AND TEACHING. THE SPACE SHOULD BE SEPARATE FROM OTHER SPACES TO MAKE SURE THE INDIVIDUALS DO NOT THINK OTHER SOUNDS OR SMELLS ARE IN THE SPACE AND ARE NATURAL.

BEHAVIORAL CONSIDERATIONS

THE INDIVIDUALS THAT ENTER THE SPACE SHOULD BE ABLE TO DO SO QUIETLY SO THEY DO NOT DISTURB THE INDIVIDUALS THAT ARE IN THE SPACE.

EQUIPMENT/ FURNISHINGS

THE SPACES WILL BE SET UP AS A SMALL APARTMENT TO GIVE THE ABILITY TO TEACH THOSE CERTAIN THINGS THAT ARE BASIC FOR LIVING ALONE OR EVEN WITH SOMEONE. THE SPACES WILL HAVE FURNITURE, A KITCHEN SETUP WITH COUNTER TOPS, A STOVE FOR COOKING, AS WELL AS A PLACE TO CLEAN DISHES AND A BATHROOM.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
VISION IMPAIRED ROOM	7-10	3	500	1500

PURPOSE/ FUNCTION

TO TEACH INDIVIDUALS THAT HAVE BECOME BLIND WITH AGE OR HAVE GRADUALLY LOST THEIR VISION BECAUSE OF A DISEASE A PLACE TO LEARN BRAILLE AND HOW TO WRITE.

ACTIVITIES

THE SPACES WILL INCLUDE AREAS FOR THE INDIVIDUALS TO REACT AND INTERACT WITH THE TEACHER FOR THE ABILITY TO LEARN. ALSO HAVE THE USE OF AUDITORY MEANS FOR LEARNING AS WELL AS THE TEACHING OF BRAILLE TO THOSE INDIVIDUALS.

SPATIAL RELATIONSHIPS

THESE ROOMS SHOULD BE NEAR THE RESEARCH CENTER FOR THE EASE OF ACCESSING BOOKS AND TAPES FOR THE INDIVIDUALS TEACHING. ROOMS SHOULD BE QUIET SO THE TEACHING IS EASIER AS WELL AS COMMUNICATION BETWEEN TEACHER AND STUDENT IS EASIER.

SPECIAL CONSIDERATIONS

ROOMS SHOULD HAVE A RELATIONSHIP WITH THE RESEARCH CENTER SO THE USE OF THE BOOKS IS CLOSE AND CAN BE QUICKLY FOUND AND USED. THE ROOMS ALSO WANT TO BE ENCLOSED BUT HAVE A CONNECTION WITH THE ADJACENT SPACES SO THE INDIVIDUALS ARE NOT COMPLETELY SEPARATED FROM THE REST OF INHABITANTS. THE ACOUSTICS OF THE SPACES SHOULD BE THAT OF A CLASSROOM TO KEEP EXCESS NOISE TO A MINIMUM.

BEHAVIORAL CONSIDERATIONS

SPACES SHOULD HAVE EASY ENTRY TO EACH ROOM AS WELL AS SOME CONNECTION WITH THE REST OF THE BUILDING. THE ENTRY SHOULD NOT INTERFERE WITH ANY ACTIVITIES THAT MAY BE GOING ON INSIDE OF THE ROOM.

EQUIPMENT/ FURNISHINGS

A COLLECTION OF CHAIRS AND TABLES THAT ARE MOVABLE ARE TO BE USED. ALSO AUDIO EQUIPMENT WILL BE INCORPORATED WITHIN THE SPACE FOR THE USE OF BOOKS ON TAPE OR LECTURES ON TAPE.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
DOG TRAINING ROOM	5	3	800	2400

PURPOSE/ FUNCTIONS

TO HAVE THE INDIVIDUAL START TO GAIN EXPERIENCE WITH USING A LEADER DOG.

ACTIVITIES

INDIVIDUALS WILL BEGIN TO USE THE DOGS IN BASIC SITUATIONS THAT THEY WOULD ENCOUNTER EVERYDAY. ALSO HOW THE DOGS REACT TO EACH SPECIFIC INDIVIDUAL THAT IS PAIRED WITH EACH DOG.

SPATIAL RELATIONSHIPS

THESE ROOMS ARE TO BE CLOSE TO THE MOBILITY TRAINING AREAS SO THEY MIGHT INTERACT WITH EACH OTHER WHEN TEACHING THE INDIVIDUALS HOW TO LIVE WITHOUT SIGHT. ALSO A CONNECTION WITH THE EXTERIOR IS NECESSARY SO THE INDIVIDUALS BECOME ACCUSTOMED TO USING THE DOGS INSIDE AND OUTSIDE.

SPECIAL CONSIDERATIONS

THE CONNECTION TO THE EXTERIOR SHOULD BE ONE OF EASY TRANSITION BUT SIMILAR TO THE TRANSITION FROM THE INTERIOR OF A HOME TO THE EXTERIOR. A CONNECTION TO THE MOBILITY TRAINING AREAS WILL HELP WITH THE TEACHING AND LEARNING OF THE USE OF THE LEADER DOGS.

BEHAVIORAL CONSIDERATIONS

ENTRY TO THE SPACE SHOULD NOT BE UNORDINARY AND SHOULD RESEMBLE THAT OF A HOME SO THE FAMILIARITY OF THE SPACES CAN BE USED IN EVERYDAY LIFE. ALSO THE SPACES SHOULD NOT INTERFERE WITH ANY OF THE OTHER TEACHING ROOMS BECAUSE THERE WILL BE NOISE BETWEEN THE DOGS AND THE PEOPLE TRAINING.

EQUIPMENT/ FURNISHINGS

MOVABLE WALLS SO THE ENVIRONMENTS CAN BE CHANGED TO ALLOW FOR MORE THAN ONE ENVIRONMENT FOR TEACHING IN THESE ROOMS.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
DEAF TEACHING ROOMS	10	3	450	1350

PURPOSE/ FUNCTION

TO GIVE DEAF INDIVIDUALS AN OPPORTUNITY TO LEARN USING VISUAL METHODS TO READ AND LEARN WITHIN THE SPACE.

ACTIVITIES

TO TEACH SIGN LANGUAGE AND TO TEACH INDIVIDUALS THAT MAY HAVE NOT BEEN DEAF THEIR ENTIRE LIFE. ALSO THE USE OF VISUAL MEANS WILL BE USED TO HELP WITH THE PROCESS.

SPATIAL RELATIONSHIPS

SHOULD BE NEAR THE RESEARCH CENTER FOR THE ACCESSIBILITY OF BOOKS, VIDEOS AND OTHER TEACHING MEANS. ALSO A CONNECTION TO THE EXTERIOR SHOULD BE USED TO CREATE VIEWS AND A RELATIONSHIP WITH THE EXTERIOR.

SPECIAL CONSIDERATIONS

THE USE OF NATURAL LIGHT SHOULD BE USED AS WELL AS DIRECTED LIGHTING TO ENHANCE THE INTERIOR SPACE. ALSO THE LIGHT SHOULD BE VERY GOOD BECAUSE THAT IS THE PRIMARY SENSE THAT IS USED IN THESE SPACES AND THE SOUND IS NOT AS IMPORTANT. THE VISUAL ASPECTS OF THE ROOM SHOULD HAVE A BEARING ON HOW THE ROOM IS SITUATED SO THE INDIVIDUALS CAN USE THEIR VISION FOR REFERENCE WITHIN THE SPACES.

BEHAVIORAL CONSIDERATIONS

THE ENTRY SHOULD NOT BE IN VIEW OF THE INDIVIDUALS THAT ARE IN THE SPACE SO IT IS NOT A DISRUPTION WHEN SOMEONE ENTERS THE ROOM. THE VIEWS SHOULD BE UNOBTRUSIVE TO THE INDIVIDUALS IN THE ROOMS SO THEY ARE NOT DISRUPTING.

EQUIPMENT/ FURNISHINGS

A VARIETY OF VISUAL EQUIPMENT WILL BE USED IN EACH OF THESE SPACES. THE FURNITURE SHOULD BE MOVABLE SO THE BEST ARRANGEMENT FOR THE GROUP CAN BE ARRANGED.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNITS</u>	<u>TOTAL NET AREA</u>
VISUAL AIDS ROOM	15	2	1000	2000

PURPOSE/ FUNCTION

TO HAVE A SPACE FOR DEAF INDIVIDUALS RESEARCH AND TO WATCH ANY INFORMATIONAL VIDEOS THAT MAY BE NEEDED.

ACTIVITIES

FOR THE USE OF HEARING IMPAIRED INDIVIDUALS TO WATCH VIDEOS FOR TEACHING AND RECREATIONAL PURPOSES. ALSO FOR THE TEACHING OF SIGN LANGUAGE TO BE TAUGHT TO THOSE INDIVIDUALS WITH THE USE OF VISUAL MEANS.

SPATIAL RELATIONSHIPS

SHOULD HAVE A RELATIONSHIP WITH THE TEACHING ROOMS SO THEY CAN BE USED TOGETHER OR SEPARATE. ALSO SHOULD BE ENCLOSED SO THE VISUALS FROM THE ACTIVITIES WITHIN THE BUILDING ARE NOT A DISTRACTION FOR THE INDIVIDUALS.

SPECIAL CONSIDERATIONS

NATURAL VIEWS OF THE EXTERIOR SO THE ACTIVITY OF THE EXTERIOR IS NOT A DISTRACTION TO THOSE INDIVIDUALS INSIDE. ALSO THE USE OF THE EXTERIOR SMELLS CAN ALSO BE USED TO CALM AND RELAX THE INHABITANTS. THE ENTRY TO THE SPACES SHOULD NOT BE A VISUAL DISTRACTION TO THE INHABITANTS SO THE FOCUS CAN BE ON THE VIDEOS OR THE TEACHING THAT IS OCCURING.

BEHAVIORAL CONSIDERATIONS

THE FOCUS OF THE SPACE SHOULD BE ON ANY DEMONSTRATIONS OR ACTIVITIES IN THE SPACE. THE ENTRY OF THE SPACES SHOULD NOT BE VISUALLY OBSTRUCTIVE TO THE INHABITANTS.

EQUIPMENT/ FURNISHINGS

THE SPACES WILL HAVE SCREENS AS WELL AS LARGE BOARDS FOR WRITING TO HELP WITH VISUAL LEARNING. THE FURNITURE SHOULD BE LOCATED TO AVOID VISUAL DISTRACTIONS FROM THE TASKS AT HAND.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNITS</u>	<u>TOTAL NET AREA</u>
ARTIST SETUP	4	1	500	500

PURPOSE/ FUNCTION

TO ALLOW THE ARTIST TO COMPLETE ANY NECESSARY PREPARATION WORK FOR ANY OF THEIR INSTALLATIONS.

ACTIVITIES

FOR PREPARATORY WORK FOR INSTALLATIONS THAT THE ARTIST NEEDS TO DO FOR THEIR INSTALLATION. ALSO WILL HOUSE ANY EXTRA PIECES OF THE INSTALLATION.

SPATIAL RELATIONSHIP

SPACE SHOULD BE CONNECTED TO THE GALLERY SPACES SO SET UP IS EASIER AND QUICK FOR ANY INSTALLATIONS THAT TAKE PLACE. ALSO SHOULD BE AWAY FROM THE RESEARCH CENTER AND THE TEACHING ROOMS SO THE NOISE AND ACTIVITY WILL NOT INTERFERE WITH THE ACTIVITY IN THOSE AREAS.

SPECIAL CONSIDERATIONS

SHOULD BE ACCESSIBLE BUT NOT A FOCAL POINT FOR THE BUILDING AND SHOULD BE USABLE AND NOT SEEN. ALSO SHOULD HAVE ACCESS TO STORAGE AREAS AND OFFICE SPACE.

BEHAVIORAL CONSIDERATIONS

THE ENTRY SHOULD BE NEAR THE OUTSIDE AS WELL AS NEAR THE OFFICES. SHOULD BE CONNECTED TO THE GALLERIES BUT NOT TAKE AWAY FROM THE SPATIAL QUALITIES OF THE GALLERIES.

EQUIPMENT/ FURNISHINGS

AUDIO AND VISUAL EQUIPMENT SHOULD BE INCLUDED IN THE ARTIST SETUP ROOMS. FURNITURE TO SIT AND PLAN HOW THINGS WILL WORK SHOULD ALSO BE INCLUDED AND MOVABLE WITHIN THE SPACE. MOST OF THE ROOM SHOULD BE FREE OF OBSTRUCTIONS.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
GALLERY	30	1	3000	3000

PURPOSE/ FUNCTION

TO ALLOW INSTALLATION ARTIST TO HAVE ARTWORK THAT IS FOR THE SENSES, SUCH AS THE USE OF SOUND AND SMELL IN ART. ALSO TO DISPLAY ART THAT IS FOR EVERY INDIVIDUAL INCLUDING THOSE THAT LACK SOME SENSES.

ACTIVITIES

TO ALLOW INDIVIDUALS TO EXPERIENCE THE INSTALLATIONS THAT ARE IN THE SPACE IN A MANNER THAT IS BEST SUITED FOR EACH INDIVIDUAL. ALSO TO ALLOW FOR EACH INSTALLATION TO HAVE THE NECESSARY SENSORY AFFECTS THAT IT IS REQUIRED TO HAVE.

SPATIAL RELATIONSHIPS

SHOULD BE ADJACENT TO THE ARTIST SETUP SPACE FOR EASE OF SETUP FOR ARTIST. ALSO SHOULD BE NEAR THE STORAGE SPACES SO ANY EXTRA EQUIPMENT CAN BE EASILY ACCESSIBLE FOR THE ARTIST. THE GALLERY IS THE MOST PUBLIC SPACE AND SHOULD BE CLOSE TO THE ENTRANCE FOR EASE OF VIEWING BY VISITORS. THE CAFÉ SHOULD BE NEAR TO ALLOW FOR OPENINGS AND EXHIBITIONS TO UTILIZE THE CAFÉ TO THE FULLEST.

SPECIAL CONSIDERATIONS

SHOULD BE NEAR THE EXTERIOR SPACES AS WELL AS THE ENTRY SO IT IS EASILY EXPERIENCED BY EVERY INDIVIDUAL. THE SPACE SHOULD HAVE THE ABILITY TO ADAPT TO EACH INSTALLATION TO ALLOW FOR DIFFERENT QUALITIES OF LIGHT, SOUND, OR SMELL. THE ABILITY TO CHANGE THE SPACE TO ALLOW FOR DIFFERENT SPACES WITHIN THE GALLERY IS ALSO IMPORTANT SO THE ARTIST CAN CHANGE OR ADAPT EACH SPACE TO THEIR NEEDS.

BEHAVIORAL CONSIDERATIONS

GALLERY SHOULD BE NEAR THE ENTRY OF THE BUILDING AS WELL AS THE EXTERIOR SO IT CAN BE USED IN THEIR INSTALLATIONS. ALSO SHOULD BE A PASS THROUGH POINT FOR THE REST OF THE BUILDING.

EQUIPMENT/ FURNISHINGS

THE SPACE SHOULD BE FREE OF ANY FURNITURE AND EQUIPMENT TO ALLOW THE ARTIST THE FULL RANGE OF THE SPACE FOR THEIR INSTALLATION.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
CAFÉ	20	1	1 200	1 200

PURPOSE/ FUNCTION

TO GIVE INDIVIDUALS AND SMALL GROUPS A PLACE TO RELAX AND HAVE A DRINK AND SOMETHING TO EAT.

ACTIVITIES

THE ABILITY TO COOK AND SERVE BEVERAGES FOR THE INHABITANTS OF THE BUILDING. ALSO A PLACE TO GATHER FOR THE GALLERY OR JUST FOR INDIVIDUALS THAT MAY BE TAKING CLASSES IN THE BUILDING.

SPATIAL RELATIONSHIPS

SHOULD BE CONNECTED TO THE EXTERIOR TO ALLOW FOR OUTDOOR SEATING FOR PATRONS AS WELL AS ALLOWING THE SMELLS, SOUNDS, AND SIGHTS OF THE OUTSIDE TO BE EXPERIENCED BY THE INDIVIDUALS. ALSO SHOULD BE NEAR THE GALLERY TO ALLOW FOR A CONNECTION OF USES.

SPECIAL CONSIDERATIONS

THE USE OF THE EXTERIOR IS IMPORTANT TO HELP PROVIDE A INTERACTIVE SPACE FOR RELAXING AND ENJOYING THE SPACE. THE ENTRY OF THE CAFÉ SHOULD BE BOTH FROM INSIDE AND OUTSIDE OF THE BUILDING SO IT IS ACCESSIBLE BY INDIVIDUALS INSIDE AND OUTSIDE OF THE BUILDING. ALSO THERE SHOULD BE A RELATIONSHIP WITH THE CLASSROOMS SO IT IS EASY FOR THOSE INDIVIDUALS TO USE THE SPACE.

BEHAVIORAL CONSIDERATIONS

BOTH ENTRIES SHOULD BE LARGE AND OPEN SO THE NOISE OF THE SPACE DRAWS INDIVIDUALS IN AS WELL AS THE SMELLS FROM WITHIN THE CAFÉ.

EQUIPMENT/ FURNISHINGS

THE SPACE WILL BE FILLED WITH LARGE SOFT COMFORTABLE FURNITURE ALONG WITH TABLES FOR RELAXING WITHIN THE SPACE. THE CHAIRS AND TABLES WILL BE MOVABLE SO THE ARRANGEMENT CAN CHANGE. THE BAR WILL BE AT VARYING HEIGHTS SO IT IS EASILY USED BY EVERY INDIVIDUAL.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
KITCHEN	3-4	1	500	500

PURPOSE/ FUNCTION

TO PROVIDE A SPACE TO MAKE AND PREPARE FOOD FOR THE CAFÉ AND THE REST OF THE BUILDING AS WELL. WILL HAVE THE ABILITY TO MAKE HOT SANDWICHES, AND SMALL MEALS AS WELL.

ACTIVITIES

PREPARATION OF SANDWICHES, SIDE ITEMS AND OTHER FOOD PLATES FOR THE CAFÉ ALONG WITH THE BUILDING. ALSO HAVE REFRIGERATION POSSIBILITIES AND HEATING CAPABILITIES FOR FOOD.

SPATIAL RELATIONSHIPS

SHOULD BE CONNECTED TO THE CAFÉ AND HAVE AN ENTRY OF ITS OWN FOR RECEIVING GOODS AND FOR WORKERS TO ENTER AND NOT HAVE TO GO THROUGH THE ENTIRE BUILDING. SHOULD ALSO BE CONNECTED TO A STORAGE AREA FOR EASE OF RETRIEVING ITEMS FOR SERVICES. NEAR THE ENTRY OF THE BUILDING AND THE GALLERY SO IT CAN BE EASILY SERVICED IF NEEDED.

SPECIAL CONSIDERATIONS

NATURAL LIGHT WOULD BE BENEFICIAL FOR THE INDIVIDUALS THAT WORK IN THE KITCHEN TO GIVE THEM A BETTER WORK ENVIRONMENT. SHOULD BE SOUND PROOF SO THE NOISE OF THE REFRIGERATORS OR OVENS WILL NOT BE HEARD THROUGHOUT THE BUILDING. THE SETUP OF THE KITCHEN SHOULD ALSO BE DONE IN A WAY THAT WILL ALLOW FOR INDIVIDUALS WITH DISABILITIES TO WORK IN THE KITCHEN.

EQUIPMENT/ FURNISHINGS

SPACE SHOULD HAVE REFRIGERATION UNITS ALONG WITH HEATING UNITS FOR PREPARATION OF FOOD. ALSO COUNTERTOPS AND CABINETS ALONG THE EDGES WILL BE NEEDED FOR PREPARATION AS WELL. CLEANING AREAS WILL ALSO BE INCORPORATED INTO THE SPACE FOR CLEAN UP AFTER AND DURING THE DAY.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNITS</u>	<u>TOTAL NET AREA</u>
DOG CLEANING ROOM	5	1	800	800

PURPOSE/ FUNCTION

TO PREPARE THE LEADER DOGS FOR THE INDIVIDUALS THAT ARE GOING TO BE USING THEM. ALSO TO GROOM ANY SPECIFIC DOG THAT MIGHT COME TO THE FACILITY.

ACTIVITIES

PLACES TO WASH AND CLEAN DOGS WITH EASE AND HAVE THE ABILITY TO USE THE SPACE EASILY. ALSO AREAS TO CUT THE HAIR OF THE DOGS AND PREPARE THE DOGS.

SPATIAL RELATIONSHIPS

SHOULD BE ADJACENT TO THE VETERINARIAN CLINIC AND THE KENNELS THAT HOUSE THE DOGS. SHOULD ALSO BE NEAR THE TRAINING AREAS SO IT IS EASY TO GET THE DOGS IN AND OUT OF THE AREAS.

SPECIAL CONSIDERATIONS

THE USE OF THE CLEANING ROOM SHOULD BE QUIET SO THE TEACHING AND READING ROOMS DO NOT HEAR THEM BUT THE VETERINARIAN CLINIC SHOULD BE CONNECTED AND HAVE THE ABILITY TO HEAR THE SPACE AS WELL. ALSO SHOULD BE CONNECTED TO THE EXTERIOR SO THE DOGS CAN BE TRANSPORTED IN AND OUT OF THE SPACE.

BEHAVIORAL CONSIDERATIONS

THE SPACE SHOULD BE ADJACENT TO AND HAVE AN ENTRY THAT GOES FROM THE VETERINARIAN CLINIC ALONG WITH AN ENTRY FROM THE EXTERIOR.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
VETERINARIAN CLINIC	5	1	1000	1000

PURPOSE/ FUNCTION

TO PROVIDE AN AREA THAT SERVICES ANY VETERINARIAN NEEDS THE DOGS MIGHT HAVE WHILE AT THE PROGRAM OR AFTERWARDS.

ACTIVITIES

TO ALLOW VETERINARIANS TO TAKE CARE OF THE DOGS WITH ANY AILMENTS THEY MIGHT ENCOUNTER WHILE IN USE BY THE INDIVIDUALS THAT NEED THEM. ALSO AREAS FOR GENERAL CHECKUPS FOR THE ANIMALS.

SPATIAL RELATIONSHIPS

SHOULD BE DIRECTLY ADJACENT TO THE KENNELS SO THE DOGS HAVE AN AREA TO RECOVER AND BE UNDER WATCH BY THE VETERINARIANS. SHOULD ALSO HAVE A CONNECTION WITH THE CLEANING AND GROOMING ROOM SO IF A DOG NEEDS TO HAVE SURGERY THEY HAVE A PLACE TO BE PREPARED. ALSO SHOULD BE ADJACENT TO STORAGE ROOMS AND OFFICES.

SPECIAL CONSIDERATIONS

NEEDS TO BE A SPACE THAT HAS THE ABILITY TO COMPLETELY BE SEPARATE FROM THE OTHER SPACES TO KEEP ANY DISEASES OR INFECTIONS AWAY FROM THE REST OF THE ANIMALS AND THE REST OF THE INDIVIDUALS WITHIN THE BUILDING. ALSO HAS TO HAVE GOOD VENTILATION TO RELIEVE ANY GASSES THAT MIGHT BE USED OR SMELLS THAT MIGHT BE IN THE SPACE.

BEHAVIORAL CONSIDERATIONS

THE ENTRIES TO THE CLINIC SHOULD BE SMALL AND HAVE THE ABILITY TO BE CLOSED AND NOT SEEN VERY EASILY FROM THE REST OF THE BUILDING. THE SPACE SHOULD ALSO BE ADJACENT TO THE EXTERIOR TO ALLOW FOR INDIVIDUALS TO ENTER WITHOUT GOING THROUGH THE BUILDING.

EQUIPMENT/ FURNISHING

TABLES AND CABINETS FOR STORAGE WILL BE USED WITHIN THE SPACES. THE TABLES ARE FOR ANY EXAMS THAT ARE NEEDED FOR ANY OF THE ANIMALS. ALSO MOVABLE STORAGE UNITS WILL BE USED FOR EASE OF UTENSILS FOR THE VET. ALSO CLEANING AREAS AND TOOLS WILL BE INCORPORATED.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
RESEARCH CENTER	40	1	4000	4000

PURPOSE/ FUNCTION

TO PROVIDE RESEARCH MATERIALS, REFERENCE MATERIALS, AND CASUAL READING MATERIALS TO EVERY INDIVIDUAL INCLUDING THOSE THAT DO NOT HAVE A FULL RANGE OF SENSES.

ACTIVITIES

A FULL RANGE OF BOOKS, BOOKS ON TAPE, BRAILLE BOOKS, AND REFERENCE BOOKS FOR RESEARCH, TEACHING OR LEARNING REASONS WILL BE PROVIDED. THE SPACE WILL HAVE THE ABILITY TO HAVE SPACES TO FIND BOOKS, MUTLI-MEDIA MATERIALS, AND A REFERENCE DESK FOR SPECIFIC BOOKS, AND SMALL TABLES FOR QUICK READING AND RESEARCH. ALSO HELP DESKS THAT WILL PROVIDE SERVICES TO ALL INDIVIDUALS THAT INHABIT THE CENTER REGARDLESS OF THEIR ABILITIES.

SPATIAL RELATIONSHIPS

SHOULD BE ADJACENT TO THE READING ROOMS AND ROOMS FOR SMALL GROUPS, ALONG WITH THE VISION IMPAIRED TEACHING ROOMS, AND THE HEARING IMPAIRED TEACHING ROOMS. THE RESEARCH CENTER ALSO SHOULD BE NEAR THE ENTRY SO ACCESSIBILITY IS EASY FOR INDIVIDUALS THAT ARE THERE JUST FOR THE RESEARCH CENTER.

SPECIAL CONSIDERATIONS

SHOULD HAVE NATURAL LIGHT IN THE SPACE ALONG WITH DIRECT LIGHTING FOR SPECIFIC ZONES AND ACTIVITIES. ALSO A CONNECTION WITH THE CAFÉ WOULD BE BENEFICIAL SO INDIVIDUALS COULD GET A BOOK AND A DRINK AND READ IN THAT ENVIRONMENT. OPENINGS BETWEEN STACKS OR RACKS OF BOOKS SHOULD BE LARGE SO INDIVIDUALS DO NOT HAVE TROUBLE NAVIGATING IN THE AREA OF THE BOOKS.

BEHAVIORAL CONSIDERATIONS

THE SPACE SHOULD BE LARGE AND UNOBSTRUCTED FROM OTHER PARTS OF THE BUILDING SO ACCESSIBILITY IS EASY AND QUICK FOR THOSE INDIVIDUALS. ALSO THE ENTRY AND EXIT OF THE SPACE SHOULD NOT DISTURB OTHERS SO THEY SHOULD BOTH BE LARGE OPENINGS. NATURAL LIGHT WILL BE BENEFICIAL IN THIS SPACE TO HELP WITH LIGHTING AND TO GIVE IT A WARMER FEELING FOR PEOPLE USING THE SPACE.

EQUIPMENT/ FURNISHINGS

SMALL TABLES AND CHAIRS WILL BE DISPERSED THROUGHOUT THE SPACE TO ALLOW PLACES TO SET THINGS AND DO QUICK READING WHILE SEARCHING FOR BOOKS. ALONG WITH THIS WILL BE RESEARCH STATIONS THAT WILL HAVE COMPUTERS ALL AT CHAIR LEVEL WITH MOVABLE CHAIRS SO ALL INDIVIDUALS CAN USE THEM.

<u>SPACE NAME</u>	<u>CAPACITY</u>	<u>NO. UNITS</u>	<u>NSF/UNIT</u>	<u>TOTAL NET AREA</u>
DOG KENNELS	10	1	1000	1000

PURPOSE/ FUNCTION

TO GIVE THE ANIMALS A PLACE TO BE HELD AND SLEEP WHILE IN TRAINING IN THE PROGRAMS FOR THE LEADER DOGS. ALSO THE KENNELS SHOULD ALLOW FOR THE DOGS TO HAVE ROOM TO MOVE AROUND AND ROOM FOR THE VETERINARIANS TO WORK WITH THE DOGS.

ACTIVITIES

PLACE FOR THE ANIMALS TO REST AND BE FED AND WATERED WHILE IN TRAINING OR WHILE WAITING TO BE USED IN THE PROGRAM.

SPATIAL RELATIONSHIPS

THE KENNELS SHOULD BE ADJACENT TO THE VETERINARIAN CLINIC ALONG WITH THE DOG GROOMING ROOM SO IT IS EASIER TO MOVE THE DOGS FROM ONE SPACE TO ANOTHER. ALSO THE ROOM SHOULD BE NEAR THE EXTERIOR AS WELL.

SPECIAL CONSIDERATIONS

THE KENNELS SHOULD BE LOCATED AND ACCESSIBLE ONLY FROM THE VETERINARIAN CLINIC AND THE GROOMING ROOMS SO IF ANY ANIMALS ARE BROUGHT TO THE CENTER THEY GET CHECKED BY THE VETS BEFORE GOING IN WITH THE REST OF THE ANIMALS. THE ENVIRONMENTS SHOULD ALSO BE DESIGNED SO THE INDIVIDUALS WITH DISABILITIES CAN WORK AND USE THE SPACE.

BEHAVIORAL CONSIDERATIONS

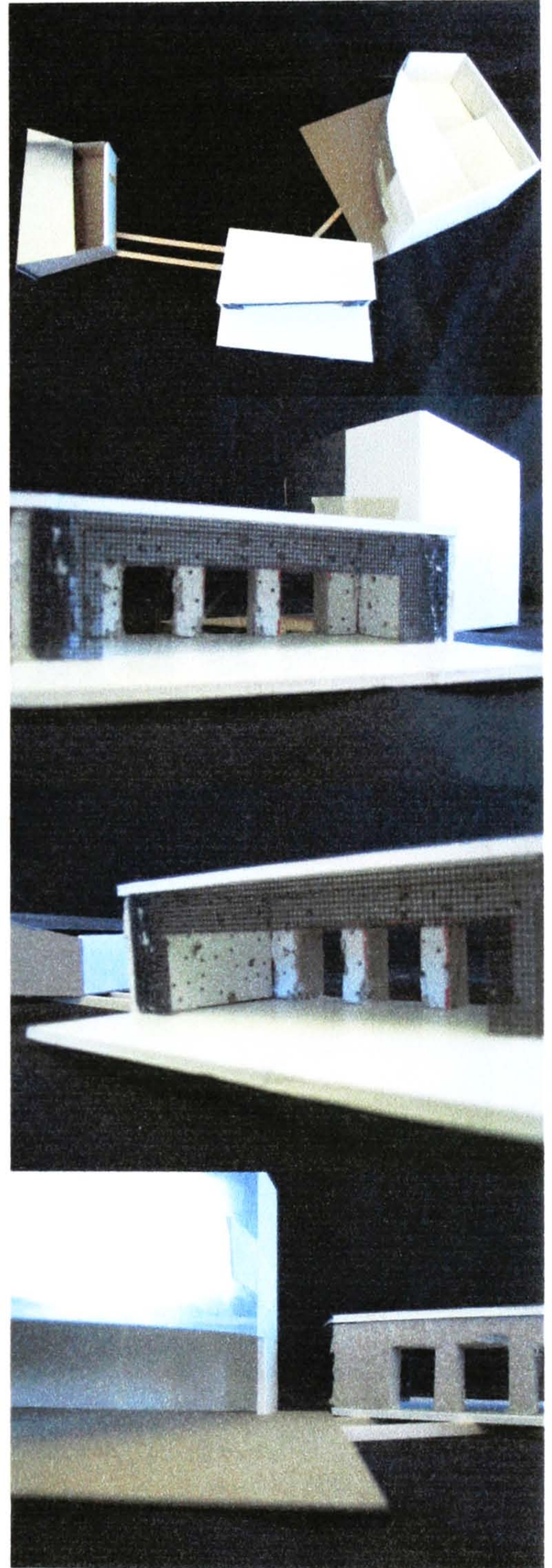
THE SPACE SHOULD BE EASILY CLEANED AND LARGE ENOUGH TO MOVE WITH AN ANIMAL THROUGH OUT THE SPACE.

EQUIPMENT/ FURNISHINGS

THE SMALL KENNELS SHOULD BE LOCATED IN THE MIDDLE WITH THE ENTRANCES FACING OUT TO ALLOW FOR EASE OF ACCESS FOR THE ANIMALS AND THE VETERINARIANS.

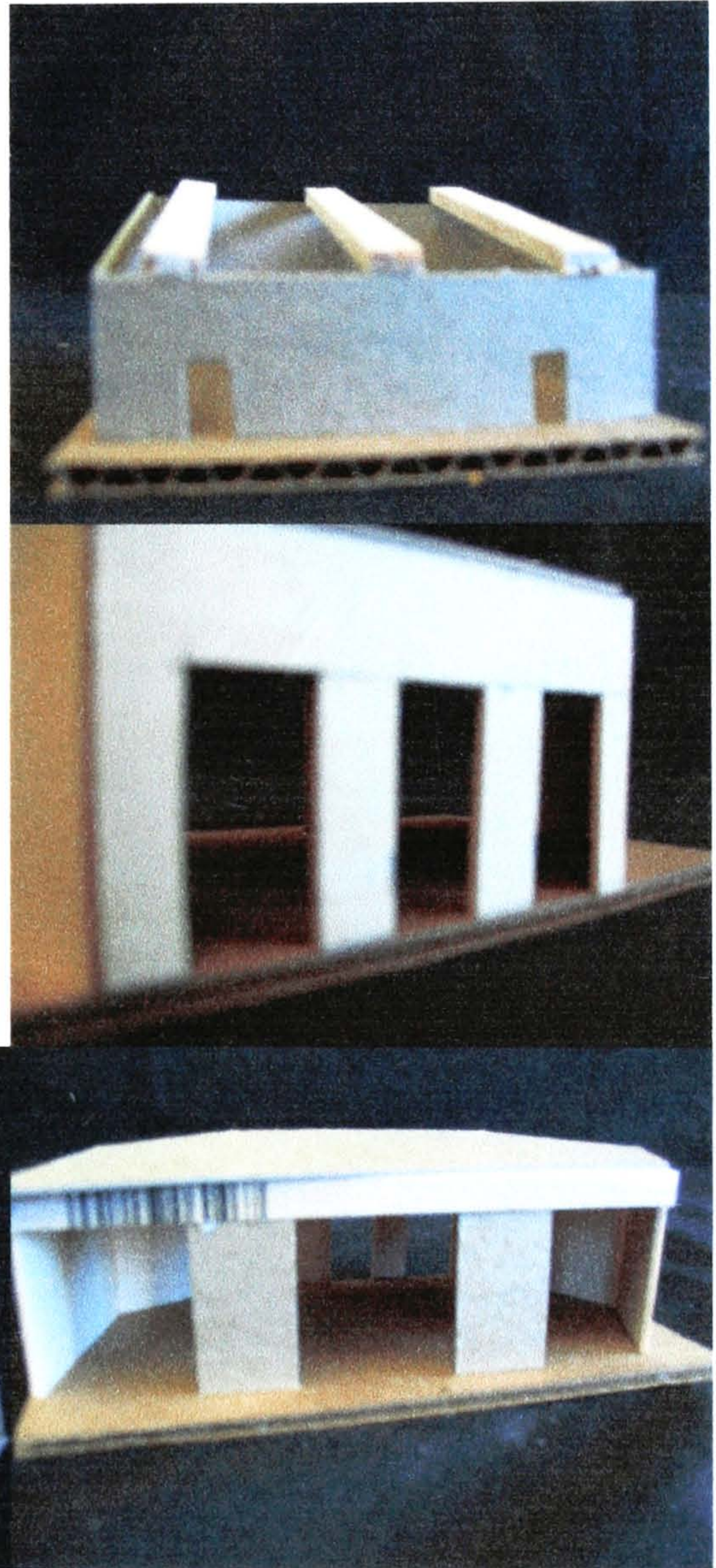
SPRINGBOARD

TO CREATE SPACE FROM SOUND IS ALL BASED ON WHAT SOUNDS ARE GOING TO BE INCLUDED IN THE SPECIFIC SPACES. SO THE CONCEPT BEHIND EXPLORING HOW SOUND CAN CREATE SPACE WAS IMPORTANT. THIS EXPLORATION STARTED WITH SOUNDS RECORDED IN REAL SPACES, WITH MUSIC ADDED TO ACTIVATE THE SPACES. THEN THE SOUNDS WERE USED TO CREATE THE SPACE I PERCEIVED FROM THE SOUNDS THAT WERE RECORDED. AFTER THE INITIAL SPACES WERE CREATED AGAIN MUSIC WAS PLAYED IN THE SPACE OF THE MODELS AND THEN NEW SPACES WERE CREATED FROM THE SOUNDS THAT WERE RECORDED.



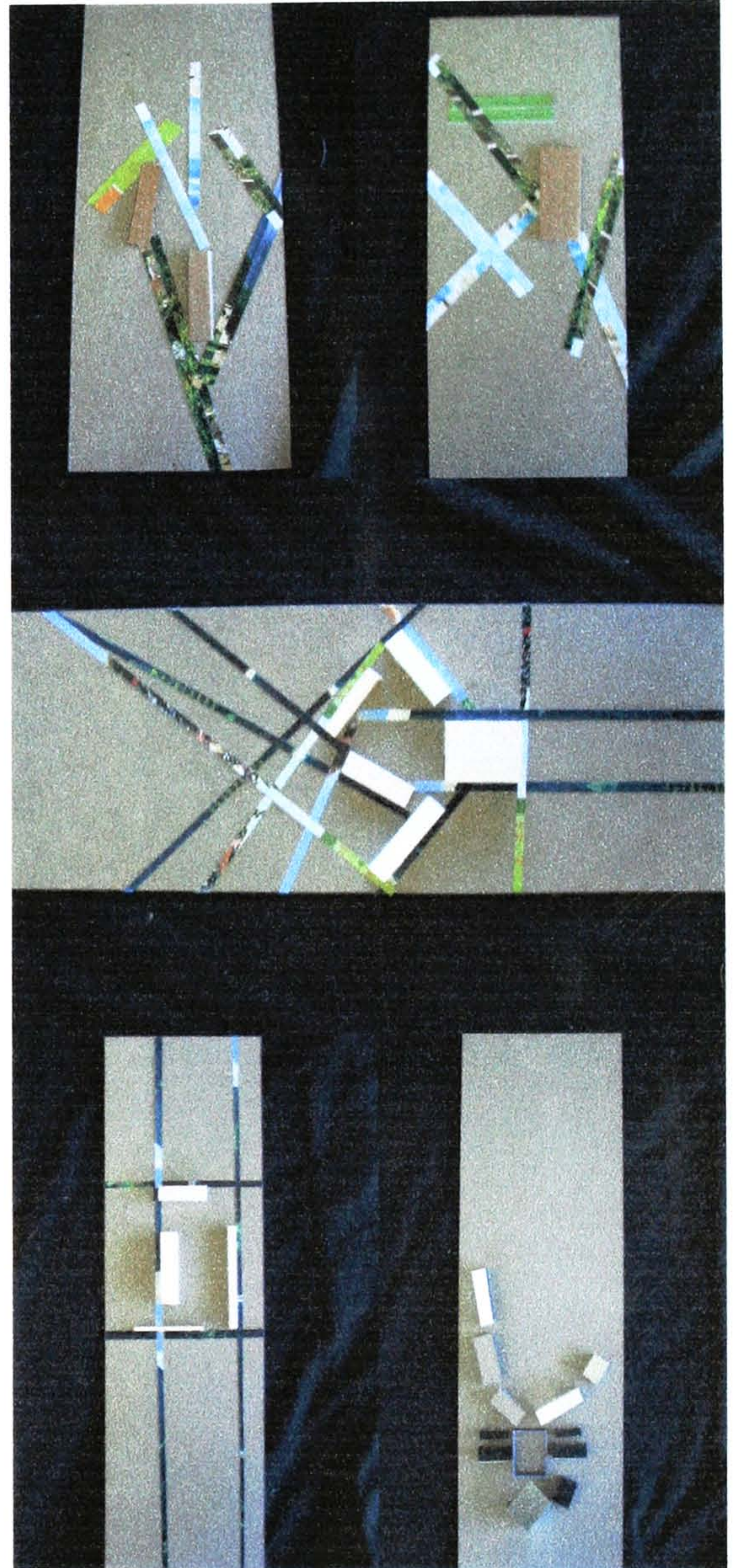
SPRINGBOARD

THE SECOND SET OF SPACES CREATED WERE STILL DIFFERENT FROM THE FIRST SET WITH THE RECORDED SOUNDS OF THE ORIGINAL SPACES. THIS SERIES OF SPACES FROM THE RECORDED MUSIC PLAYED IN THE MODELS TENDED TO CREATE A SMALLER SPACE AND A MORE INTIMATE SPACE, DUE TO THE FACT THAT THE SOUND DID REACT DIFFERENTLY TO TO THE MODELS THAN THE ORIGINAL SPACES.



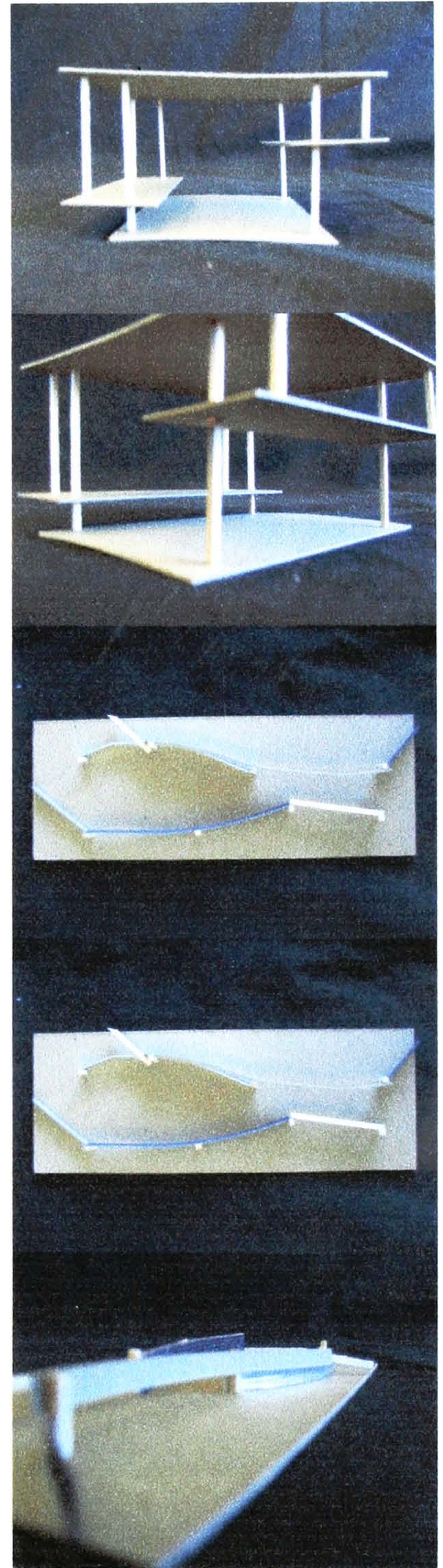
SPRINGBOARD

THE SITE FOR THIS THESIS AND THE ORGANIZATION OF THE PROGRAM IS AN INTERESTING SITUATION. THE SIZE OF THE SITE AND THE SIZE OF THE BUILDING IS DISPROPORTIONAL AND THERE IS EXTRA SPACE WITHIN THE CONFINES OF THE SITE. THE SECTIONS CREATED OF THE SITE EXPLORE HOW THE PROGRAM MAY START TO INTEGRATE THE ENTIRE SITE. SINCE THE USE OF THE SITE CREATES OPPORTUNITIES FOR EXTERIOR SPACES THAT HELP TO CREATE MORE EXPERIENTIAL SPACES FOR THOSE INDIVIDUALS THAT HAVE SENSORY DISABILITIES. BY MAKING CONNECTIONS OF REGIONS OF THE SITE THIS HELPS TO CREATE THOSE EXTERIOR SPACES AND TO KEEP THE FEELING OF A PARK WHICH IS HOW THE SITE EXIST PRESENTLY. BY CREATING THIS SERIES OF STUDIES THE SITE BY CUTTING THROUGH THE SITE WITH LINES OF TRAVEL AND POSSIBLE AREAS OF INTENSIFIED EXPERIENCES FOR THOSE INDIVIDUALS WITH DISABILITIES.



SPRINGBOARD

IN THE FIRST STAGES OF THE SPRINGBOARD PHASE OF DESIGN SIMPLE CONCEPTS WERE EXPLORED. SUCH AS THE USE OF DIFFERENT MATERIALS AND TEXTURES TO CREATE DIFFERENT EXPERIENCES OF SPACE FOR INDIVIDUALS. BY USING DIFFERENT HEIGHTS OF SPACE AND SIZE THE IDEA WAS TO CREATE DIFFERENT SOUNDS BY USING THE SIZE OF SPACE AND MATERIALS SELECTED TO CHANGE THE PERCEPTION OF THE SPACE. ALSO THE SHAPES OF THE SPACES TO CREATE AN EASIER PATH OF TRAVEL FOR THE SENSOY DISABLED. THE THOUGHTS FOR THE FIRST SERIES OF MODELS WAS PRIMARILY FOCUSED ON CHANGING SOUND BY THE USE OF DIFFERENT MATERIALS AND SHAPES OF THOSE SPACES TO CREATE EXPERIENCES FOR THE SENSOY DISABLED. THE OVERALL FOCUS FOR THIS STUDY WAS BASED ON THE VISUALLY IMPAIRED AND HOW THEY PERCEIVE SPACE.



SPRINGBOARD

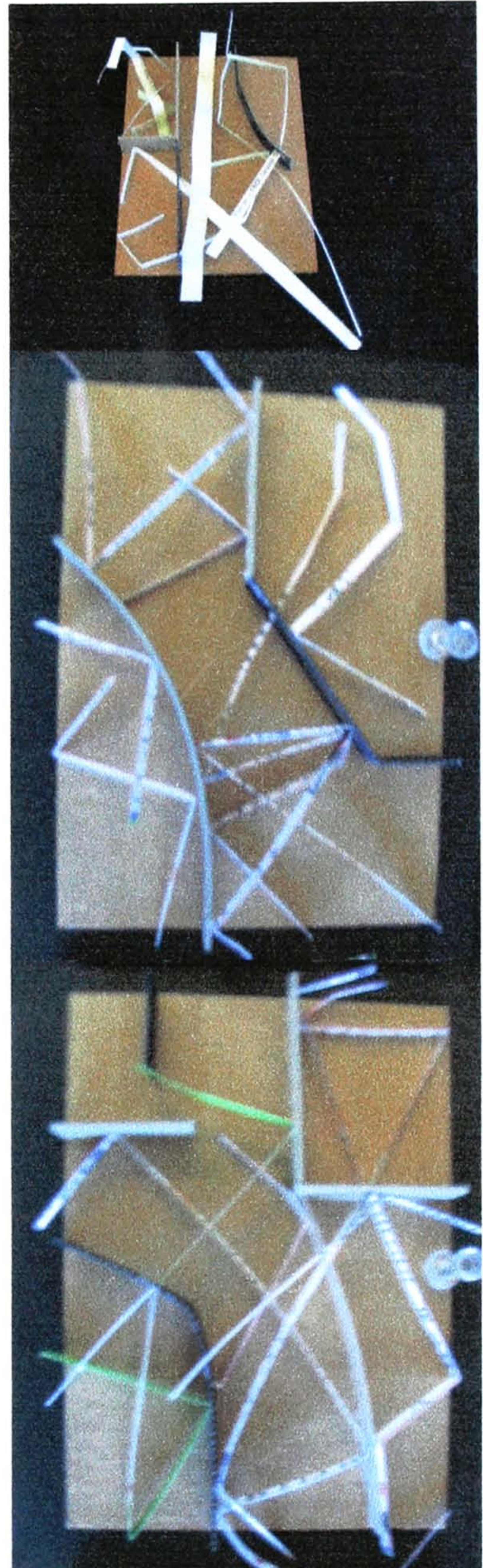
AS THE PROCESS CONTINUED THE ASPECTS OF THE OTHER SENSES SUCH AS SMELL, TOUCH, AND SOUND STARTED TO AFFECT THE CONCEPTS EXPLORED. WITH THIS SET OF EXPLORATIONS SMELL AND TOUCH, AS WELL AS SOUND WERE THE PRIMARY FORCES BEHIND THE MODELS. THE FIRST WAS AN ENVIRONMENT THAT USED THE EXTERIOR SMELLS OF AN AREA TO HELP CREATE A BLURRED BOUNDARY OF EXTERIOR AND INTERIOR. ALSO THE IDEA OF BRINGING THE EXTERIOR IN AND THE INTERIOR OUT BY THE SHIFTING OF WALL PLANES AND THE USE OF EXTERIOR MATERIALS INSIDE THE SPACE. AGAIN THE IDEA OF SOUND AND TEXTURE TO HELP DIRECT AN INDIVIDUAL TO A CERTAIN AREA WAS USED. CONCEPTUALLY BY USING SMOOTH SURFACES AS THE PATHWAY FOR ENTERING AND WITH THE USE OF ROUGH MATERIALS TO SURROUND THOSE PATHWAYS IT CREATES A DIFFERENT EXPERIENCE AND A METHOD OF KNOWING WHERE THE INDIVIDUAL IS. USING MATERIAL AS TEXTURE TO CHANGE THE FEELING OF A SPACE WAS EXPLORED BY HAVING SIMILAR MODELS THAT WERE CREATED BY USING DIFFERENT MATERIALS BUT WITH THE SAME CONCEPTUAL IDEAS BEHIND EACH OF THEM. THOSE IDEAS ARE BY CHANGING THE SHAPE AND HEIGHT OF SPACES, THE EXPERIENCES WOULD CHANGE BECAUSE OF THOSE DESIGN CONCEPTS.



TO SHOW THE USE OF SOUND IN DESIGN IS DIFFICULT TO SHOW VISUALLY. THE FOLLOWING SERIES OF MODELS AND EXPLORATIONS TEST HOW SOUND AFFECTS SPACE AND HOW SOUND CAN CREATE SPACE. THE MAJORITY OF THE EXPLORATION IS BASED ON HAVING A SPECIFIC SPACE AND EXPLORING HOW CERTAIN SOUNDS REACT AND CHANGE THOSE SPACES. THIS PROCESS BEGINS TO BE ALSO A STUDY OF ACOUSTICS AND HOW THE ACOUSTICAL PROPERTIES OF A SPACE CAN AFFECT HOW THE SPACE IS INTERPRETED BY THE INDIVIDUALS WHO MAY HAVE A SENSORY DISABILITY. AS THE PROCESS STARTED THE SOUNDS WERE ARBITRARY IN NATURE BUT THE EXPLORATION DID NOT SHOW WHAT WAS DESIRED BY DOING THIS TEST.

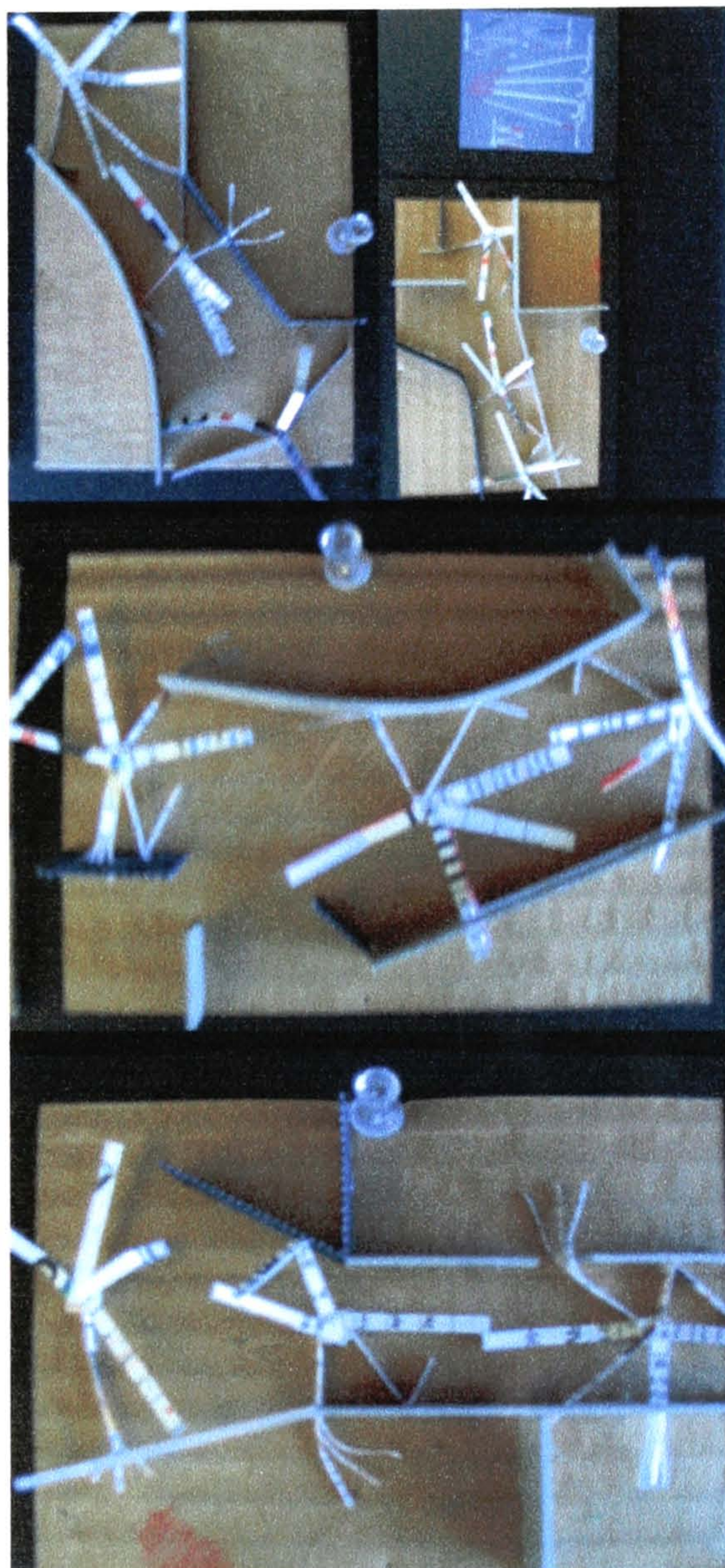
SPRINGBOARD

THE NEXT SERIES OF MODELS ARE TESTING THE SAME PREMISE AS THE FIRST BUT WITH USING SPECIFIC SOUNDS THAT MIGHT OCCUR WHILE IN THE BUILDING. WITH THIS EXPLORATION OF THE SPECIFIC SOUNDS I HOPED TO GAIN AN IDEA OF HOW THOSE SOUNDS WOULD AFFECT THE SAME TYPES OF SPACES THAT WERE USED IN THE FIRST EXPLORATION. ALSO THE SHAPE OR CONTOURS OF THE SPACES AND HOW THOSE WOULD AFFECT HOW THE SOUND TRAVELS AND REACTS WITHIN THOSE SPACES. THE SAME SPACES WERE USED FOR THE DIFFERENT SOUNDS AT AROUND THE SAME DECIBEL LEVELS TO TRY TO BE AS ACCURATE AS POSSIBLE AND TO DETERMINE HOW THOSE SEPARATE SOUNDS REACT IN THOSE SPACES.



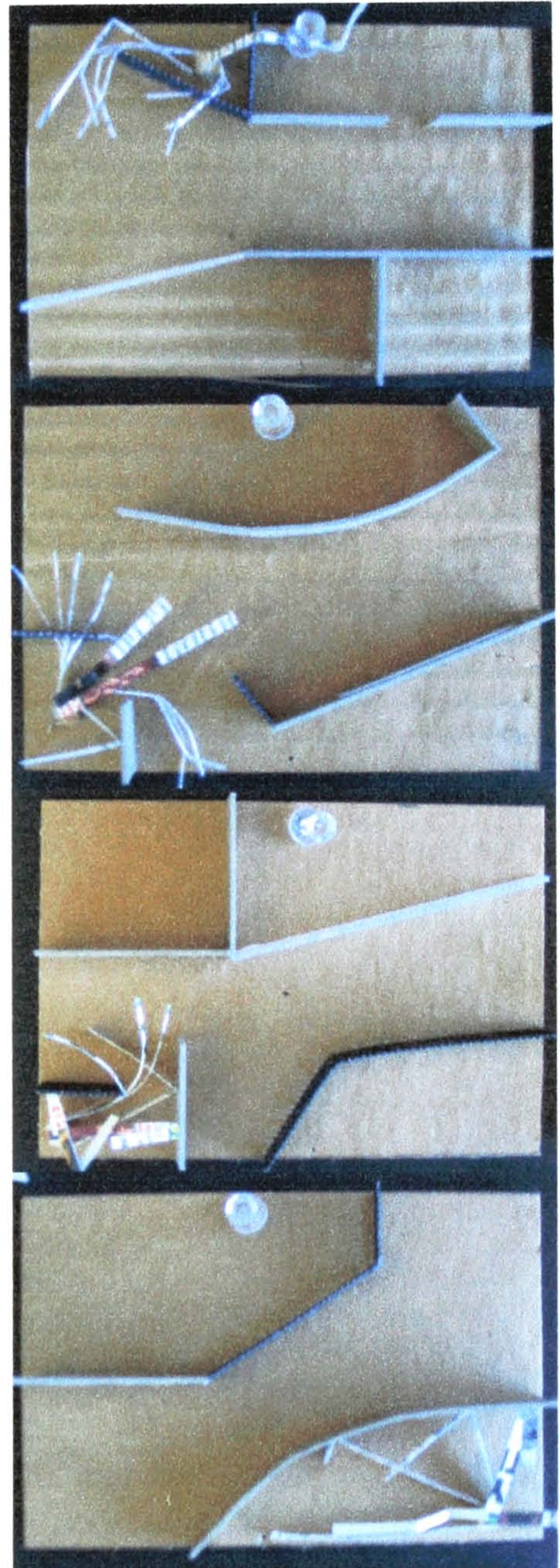
SPRINGBOARD

EACH STUDY IN THIS SERIES IS AN EXAMPLE OF A VISUALLY IMPAIRED INDIVIDUAL WALKING THROUGH THE SPACE USING A CANE. THIS SOUND IS NOT AT A VERY HIGH DECIBEL LEVEL DUE TO THE FACT THAT MOST CANES USED HAVE A RUBBER OR SOME KIND OF SOFT PLASTIC ON THE END FOR MORE FEELING IN THE CANE. SO THIS SERIES IS WITH THAT TYPE OF CANE IN THE FOUR DIFFERENT TYPES OF SPACES, THE SPACES PRIMARILY BEING HALLWAYS OR THRESHOLDS WITHIN THE BUILDING.



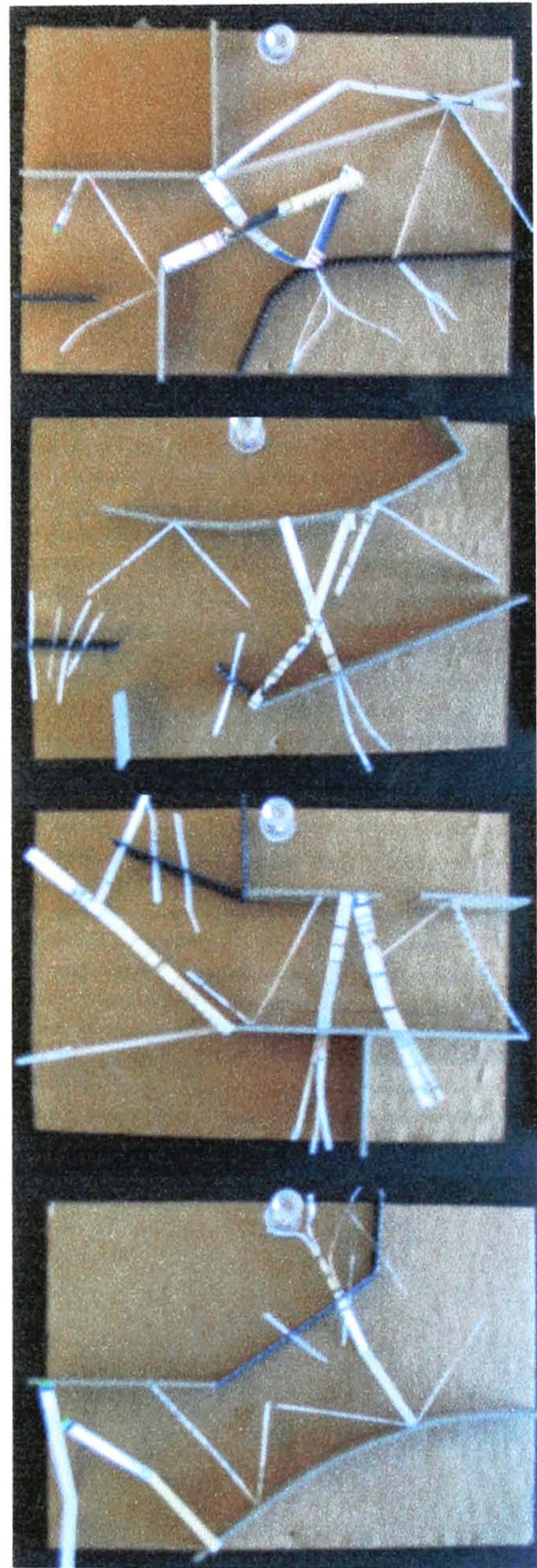
SPRINGBOARD

THIS STUDY WAS THAT OF HOW THE DOGS BARKING WOULD AFFECT THE SPACE THEY INHABIT AND THE SPACES ADJACENT TO THEM. THIS EXPLORATION IS USING THE INSTANCE OF THE DOG BARK UNLIKE THE SOUND OF THE CANE BUT A QUICK AND SUDDEN SOUND. THE SPACES CONSIDERED WERE THE POSSIBLE SPACES THE ANIMALS MIGHT INHABIT.



SPRINGBOARD

THIS SET OF EXPLORATIONS CONSIDER OF THE USE OF MUSIC IN SPACES COULD CREATE A DIFFERENT EXPERIENCES. THE SOFT MUSIC IN THE BACKGROUND COULD BE USED IN PUBLIC SPACES TO INFORM THOSE INDIVIDUALS THAT CAN'T SEE KNOW THEY ARE IN THE PUBLIC FUNCTIONS OF THE BUILDING. SO THE SPACES TESTED ARE THE OPEN AREAS AND THE AREAS OF THRESHOLD AND HOW THOSE ARE AFFECTED.



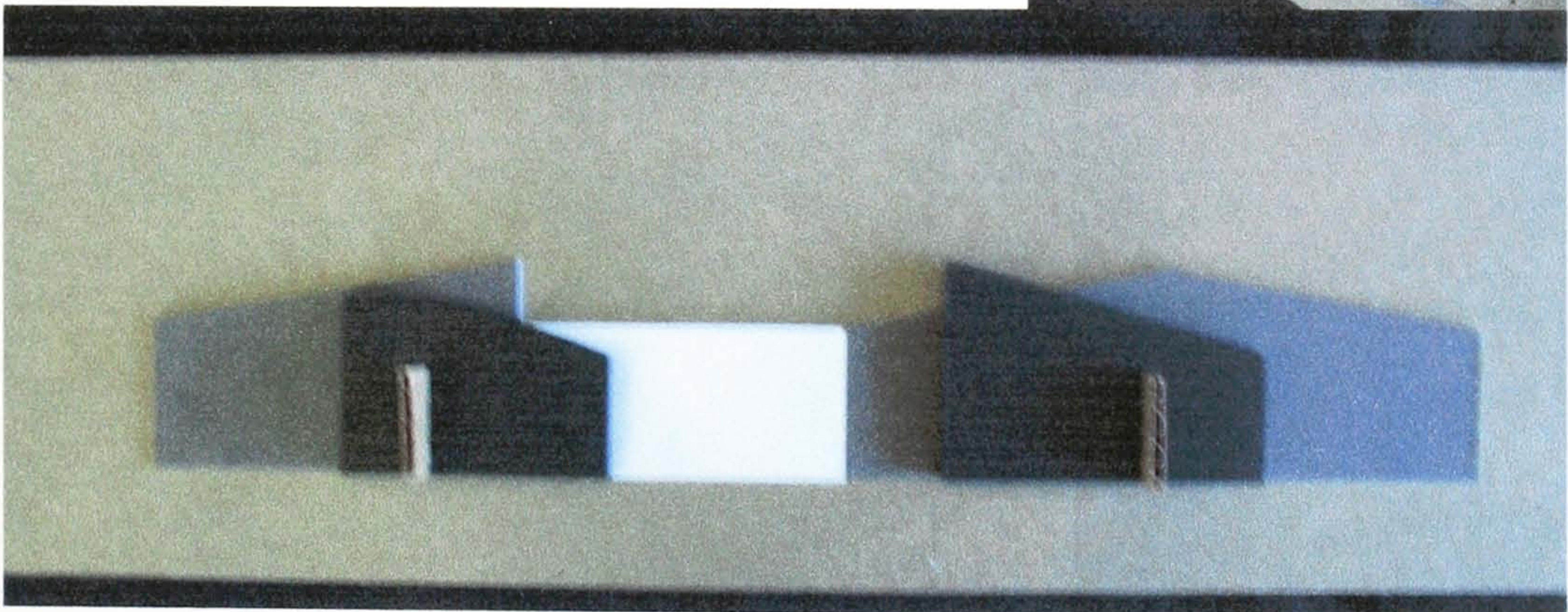
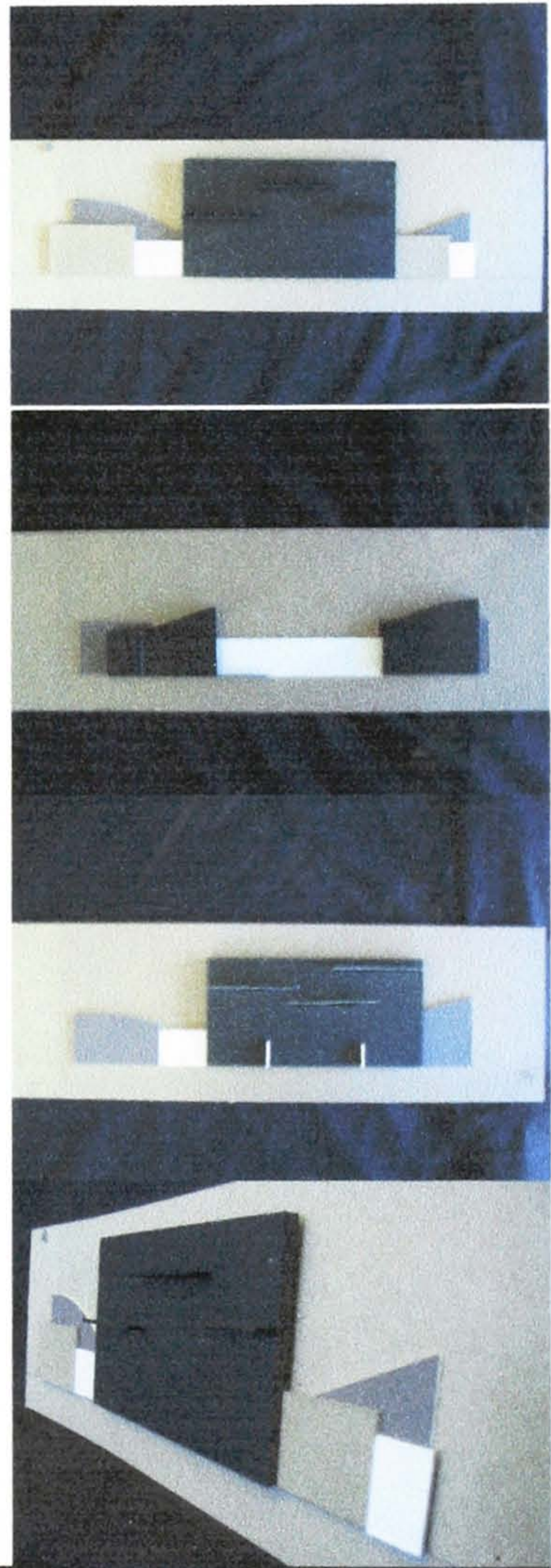
SPRINGBOARD

THE COMBINATION OF SOUNDS IS IMPORTANT IN THIS STUDY TO EXPLORE HOW SOUNDS TOGETHER AFFECT SPACES. THE SOUNDS THAT ARE USED IN THIS EXPLORATION ARE THE SOUND OF AN INDIVIDUAL WALKING THROUGH THE SPACE AND THE SOUND OF QUIET MUSIC PLAYING IN THE BACKGROUND. THE SPACES USED ARE THE SAME AS THE PREVIOUS STUDY TO TRY TO FIND HOW THESE SAME SETTINGS ARE AFFECTED BY NUMEROUS SOUNDS. THESE ENVIRONMENTS ARE ALSO AFFECTED BY THE MATERIALS AND THE SHAPES OF THESE SPACES ARE AFFECTED.



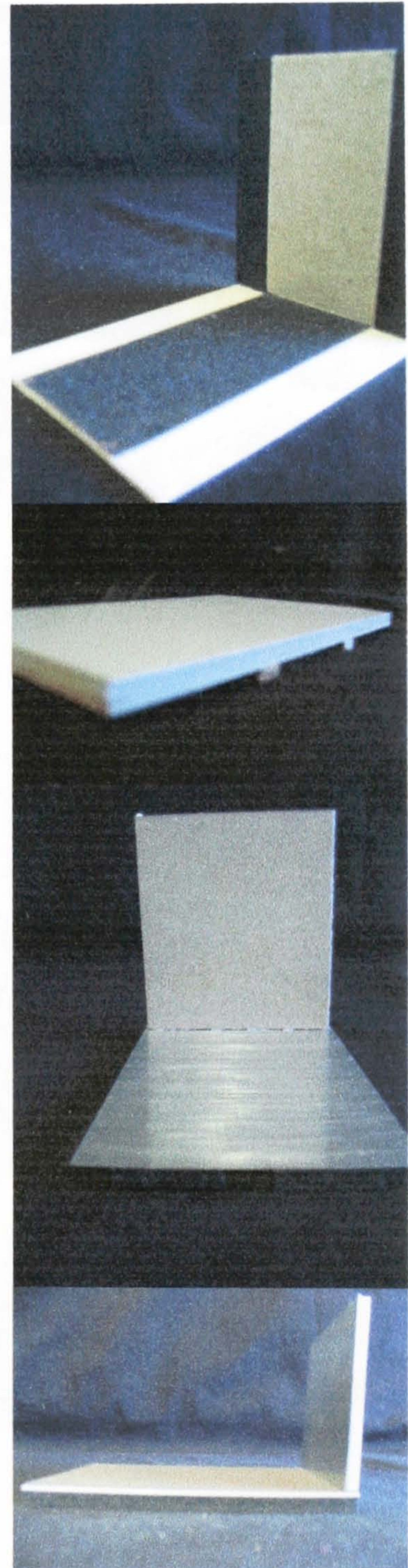
SPRINGBOARD

SPACES CREATED WITH SOUND AND THE SENSES IN CONSIDERATION WILL CREATE DIFFERENT ENVIRONMENTS FOR EACH PROGRAM NEED. THE CONCEPT OF THESE SECTIONS WAS TRYING TO SHOW HOW THE SPACES WOULD CONNECT AND CHANGE THE PERCEPTION OF THOSE SPACES. THE SECTIONS WERE CONCEPTUAL IDEAS OF SPACE NOT RELATING TO ANY TYPE OF PLAN, BUT IN MORE OF CONSIDERATION OF HOW SPACES OF DIFFERENT SIZES AND SHAPES CONNECT TO ONE ANOTHER. HAVING THE SECTIONS BEING AN ABSTRACTION OF REAL SPACE AND THE PERCEPTION OF THOSE SPACES IT HELPS TO KEEP THE STUDY FROM TAKING TO MUCH OF A SPECIFIC SPACE EXPERIENCE.



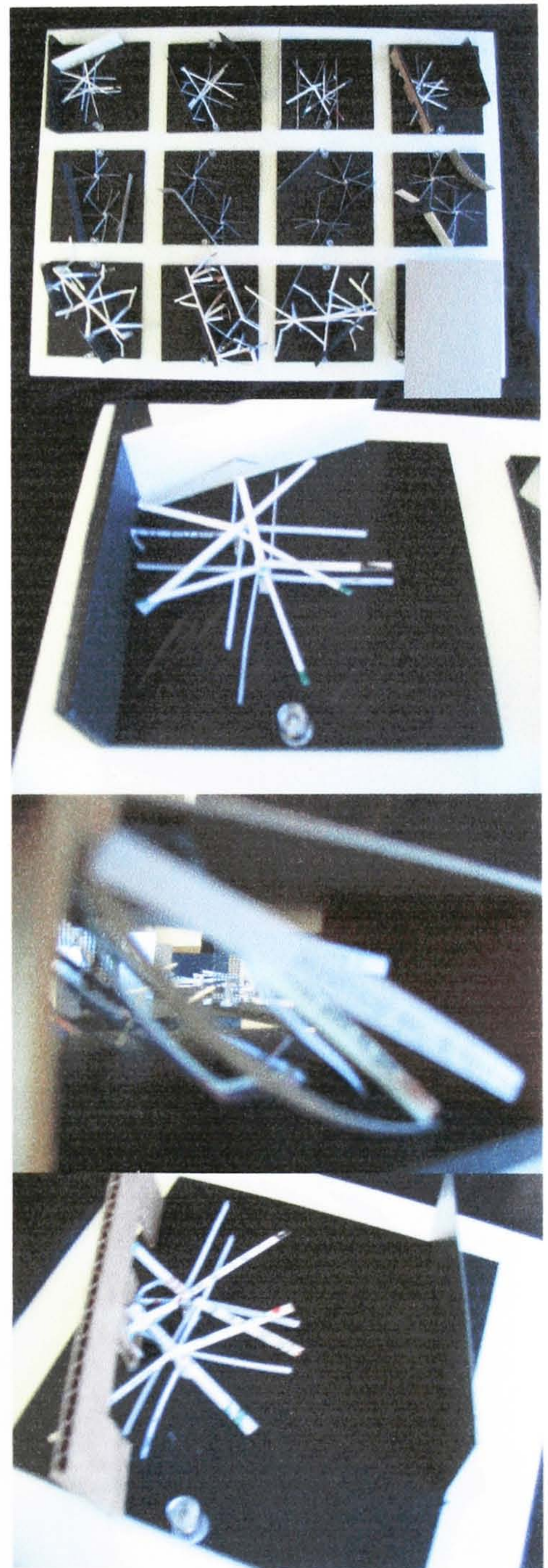
SPRINGBOARD

DIFFERENT TYPES OF WALL AND FLOOR SYSTEMS CAN CREATE DIFFERENT FEELINGS AND PERCEPTIONS FOR THE INDIVIDUALS. THIS EXPLORATION IS OF DIFFERENT TYPES OF THESE SYSTEMS AND HOW THEY MAY BE USED AND CHANGED TO CREATE DIFFERENT EXPERIENCES IN DIFFERENT APPLICATIONS. THIS SERIES IS AN EXTENSION OF THE SKETCH PROBLEM AND THE CONCEPT OF THRESHOLD IN THIS TYPE OF ENVIRONMENT. SINCE THIS IDEA IS IMPORTANT IN A PROGRAM OF THIS KIND WITH THE FOCUS ON THE SENSES AND SENSORY DISABILITIES. THESE COMBINATIONS OF MATERIALS CREATE THOSE EXPERIENCES BY USING MATERIALS IN DIFFERENT CONSTRUCTIONS AND USES.



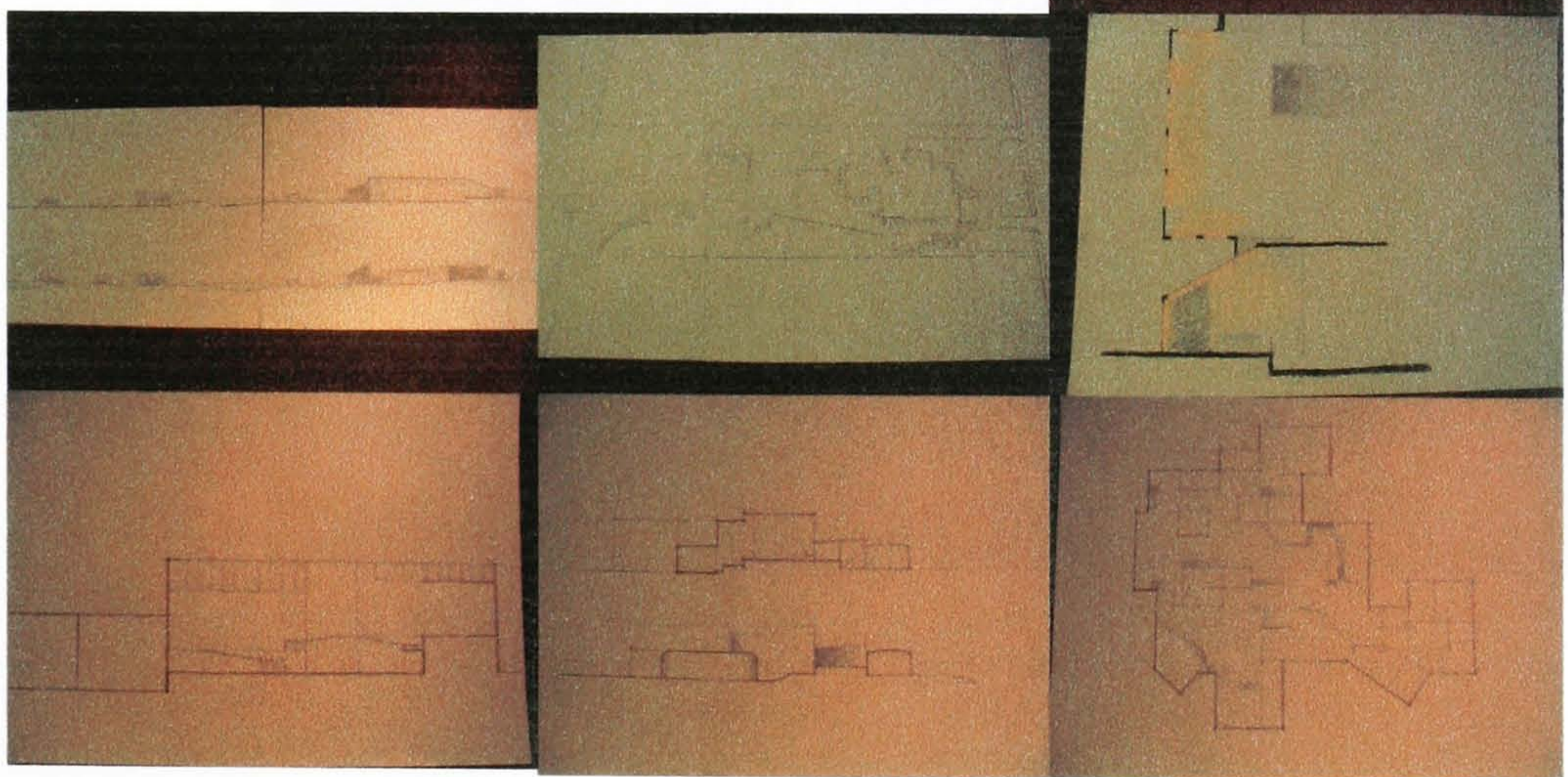
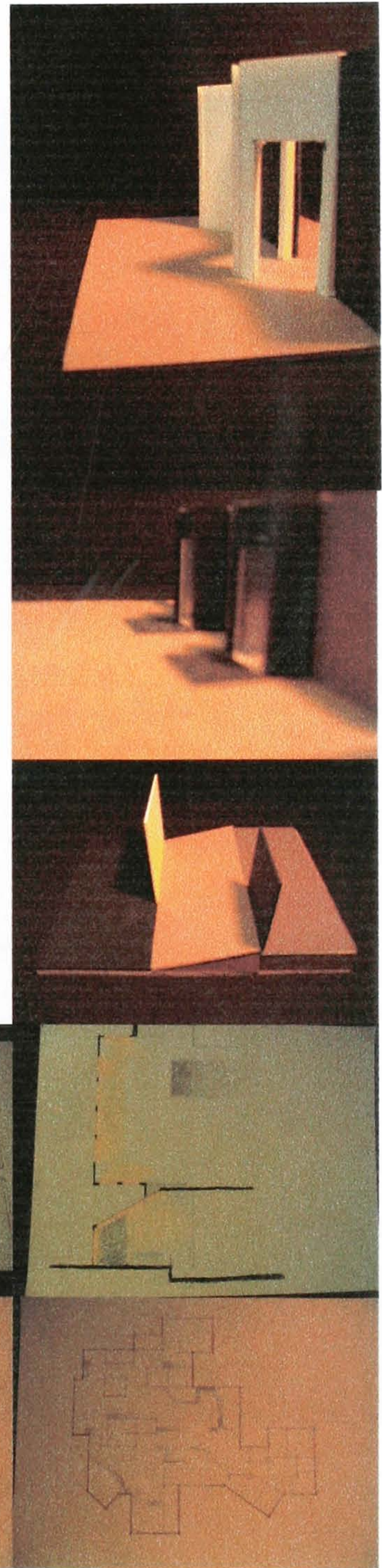
SPRINGBOARD

THE EXPLORATION OF SOUND IN SPACE CONSIDERING THE PROGRAM AND USING SOUNDS THAT ARE SPECIFIC TO THIS PROGRAM ON A DAILY BASIS. THE SOUNDS STUDIED WERE BASED ON DECIBEL LEVEL AND THE LENGTH OF TRAVEL OF THOSE SOUNDS IN THE CONSTRUCTED SPACES. THE SOUNDS WERE INTRODUCED AFTER THE SPACES WERE CONSTRUCTED TO TRY TO UNDERSTAND HOW THOSE SOUNDS REACT IN THOSE SPECIFIC SPACES. THE VISUAL REPRESENTATION OF THE SOUND IS NOT AN ACCURATE ILLUSTRATION OF HOW THE SOUND MOVES THROUGH SPACE.



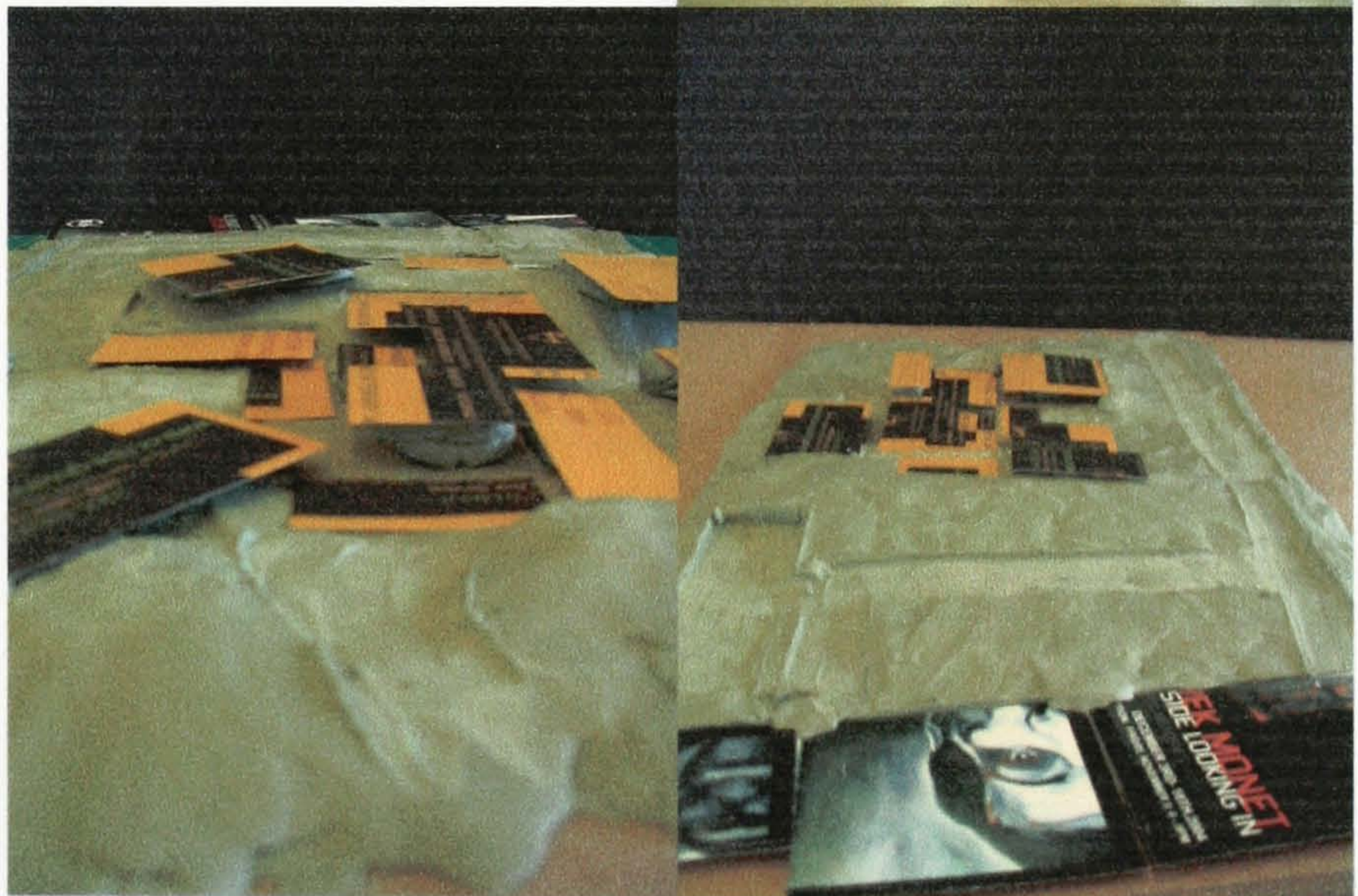
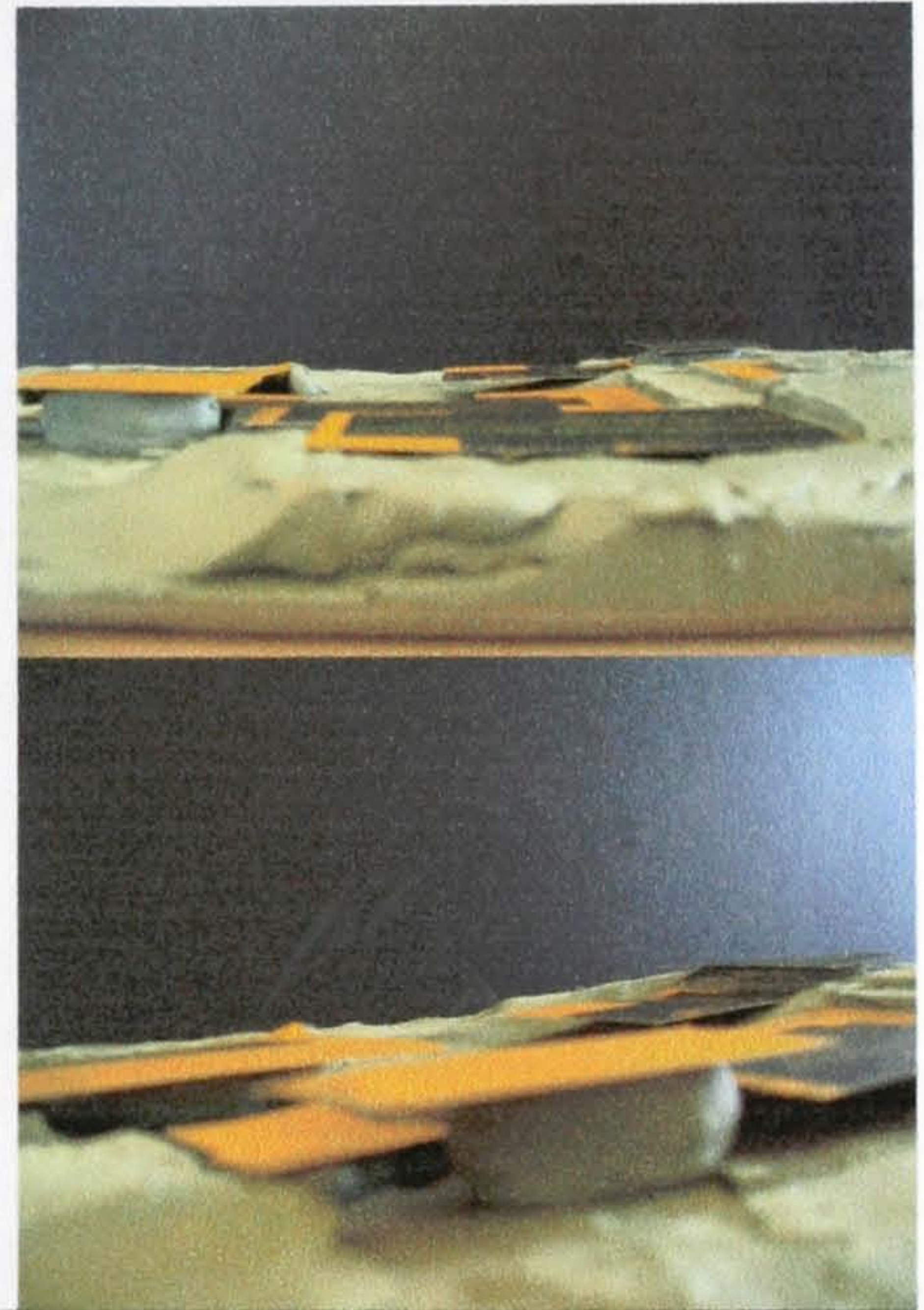
SCHEMATIC DESIGN

DURING SCHEMATIC DESIGN THE IDEA OF THE SENSES AND THRESHOLD WERE THE MOST IMPORTANT ISSUES EXPLORED. THE IMPORTANCE OF THRESHOLD WAS A DRIVING FACTOR IN MOST OF THE DESIGN BECAUSE OF THE NEED TO CHANGE SPACE WITHOUT SIGNS OR AUDIBLE METHODS. BUT THE BUILDING DID NOT ENGAGE THE SITE AND THE REASONS FOR THE SITE SELECTION, BEING THAT THE EXPERIENCE OF TRAVELING JUST THE SITE WAS A METHOD OF CHANGING PERCEPTION. SO AS IT STARTED THE BUILDING WAS ONE LARGE BLOCK SHAPE WITH DIFFICULT METHODS OF CHANGING SPACE EVEN WITH THE CONCEPTUAL IDEAS OF THRESHOLD TO CHANGE SPACE. AS I FOUND OUT THIS COULD NOT BE THE SINGLE DRIVING FORCE IN THIS PROCESS BUT THE JOURNEY OF EXPERIENCE IS IMPORTANT AS WELL.



SCHEMATIC DESIGN

AS I RETURNED TO THE SITE AND THOUGHT OF OTHER WAYS OF CREATING THRESHOLD AND CHANGING SPACE WITHOUT WALLS OR TYPICAL DOORS. THE IDEA OR CREATION OF SEPARATE FLOOR PLANES STARTED BY THE EXPERIENCE OF TRAVELING THE SITE. THE DIFFERENT FLOOR LEVELS GIVE THE PERCEPTION OF CHANGING SPACE AND CAN CREATE DIFFERENT EXPERIENCES BY BEING AT DIFFERENT HEIGHTS ABOVE AND BELOW THE GROUND LEVEL.



FROM THE STUDY OF THE GROUND AND HOW THAT CAN AFFECT THE ARRANGEMENT OF THE BUILDING. THE STUDY OF HOW THE BUILDING CAN ACT LIKE AN EXTENSION OF THE GROUND AND GIVE THE PERCEPTION OF THE GROUND PLANE AND THE LEVEL IN WHICH THE INDIVIDUAL IS ON. AS THE BUILDING ELONGATED THE SITE BECAME MORE INTEGRATED WITH THE EXISTING SITE.

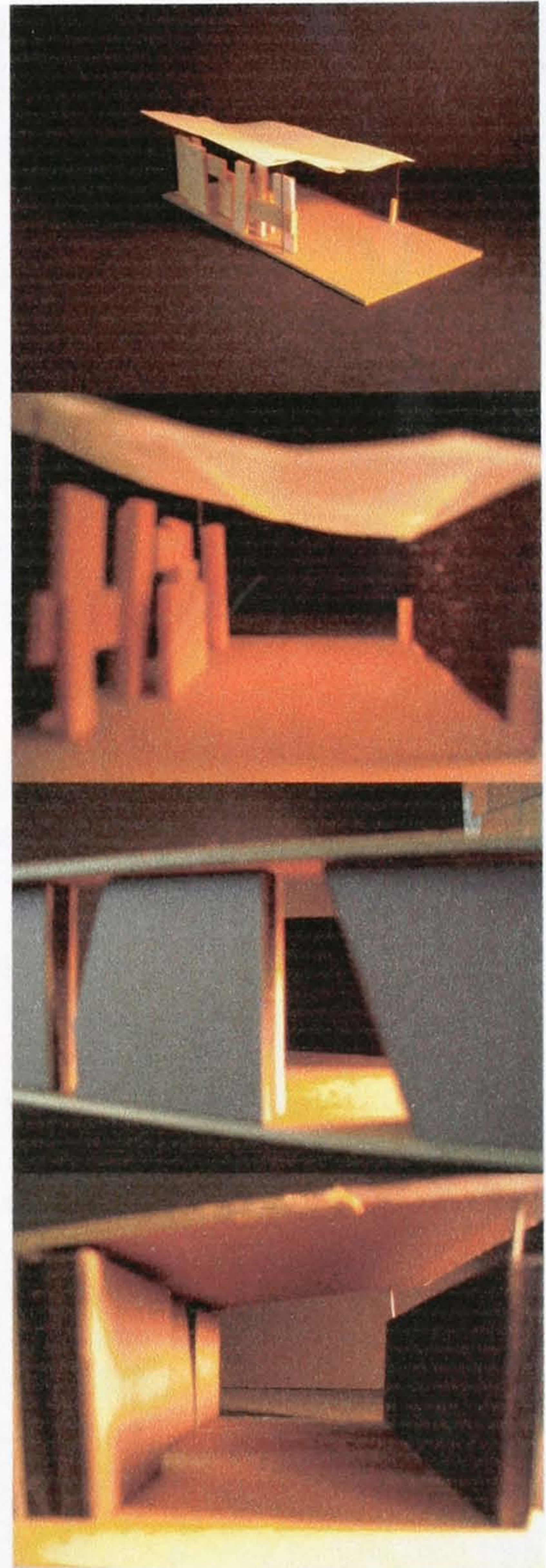
DESIGN
TRAVELING THROUGH A DARK, AND
CLOSED IN STRUCTURE. WITH THE
USE OF SUNLIGHT AS WARMTH AND
A HINT OF A CHANGE.



THE CONCEPTS OF THRESHOLD AND THE EXPERIENCE OF CHANGING SPACE WITH NO USE OF TYPICAL DOORS. THIS EXPLORATION IS AN EXTENSION OF THE FLOOR STUDIES AND HOW MATERIAL AFFECTS SPACE AND PERCEPTION. ALSO THIS STUDY CREATES THE EXPERIENCES OF CROSSING THROUGH A SPACE THAT IS LIGHT AND OPEN, AND HOW DOES AN INDIVIDUAL PERCEIVE TRAVELING THROUGH A DARK, AND CLOSED IN STRUCTURE. WITH THE USE OF SUNLIGHT AS WARMTH AND A HINT OF A CHANGE.

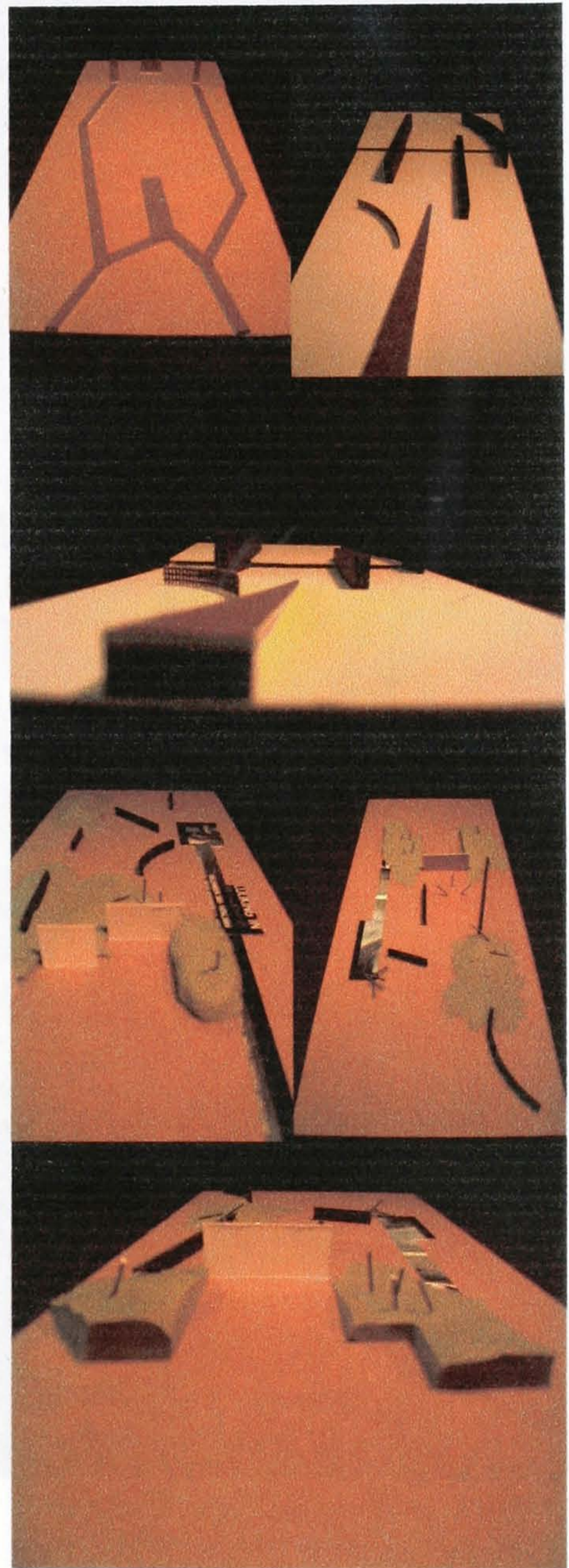
QUESTIONS SURROUNDING THE DESIGN PROCESS AND THE STRATEGIES BEHIND THE MODEL USED TO THIS POINT.

THE SITE SELECTED FOR THIS PROJECT AND HOW IT HAS MANY DIFFERENT EXPERIENCES AND SENSORY DIFFERENCES WITHIN THE SITE ITSELF TO GIVE OPPORTUNITIES TO USE THE DIFFERENT PARTS TO CREATE SENSORY EXPERIENCES FOR INDIVIDUALS.

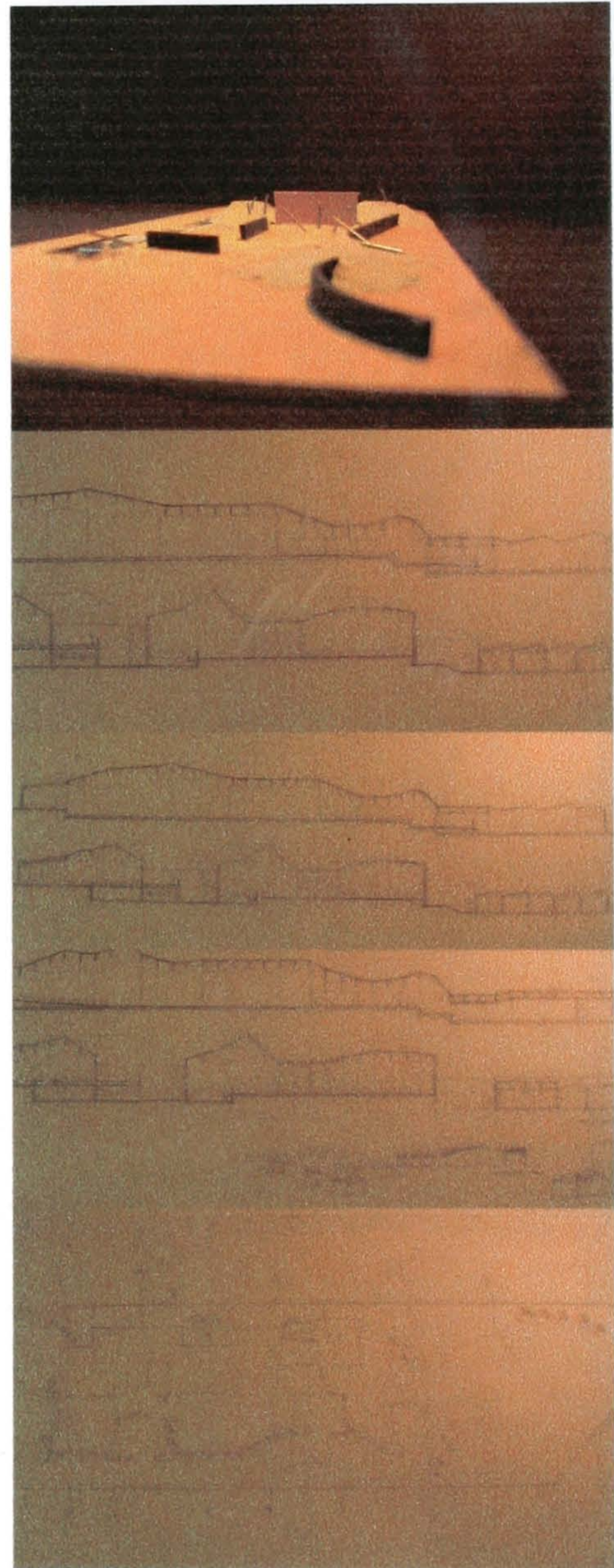


ARCHITECTURE CAN BE AFFECTED BY HOW INDIVIDUALS EXPERIENCE THE CREATED WORLD DUE TO THEIR DIFFERENT ABILITIES TO PERCEIVE THE ENVIRONMENT AROUND THEM. IF SOME INDIVIDUAL HAS LIMITED SIGHT OR HEARING HOW DO THEY EXPERIENCE ARCHITECTURE? THE SITE ALSO HAS A LEADER DOG PROGRAM WHICH IS INCLUDED IN THE DESIGN OF THIS EXPERIENCE. HOW IS THRESHOLD EXPERIENCED BY THOSE INDIVIDUALS AND HOW CAN SPACE BE SEPARATED BY EXPERIENCES? THESE ARE THE QUESTIONS SURROUNDING THE DESIGN PROCESS AND THE STRATEGIES BEHIND THE PROCESS USED TO THIS POINT.

THE SITE SELECTED FOR THIS PROJECT AND PROGRAM HAS MANY DIFFERENT EXPERIENCES AND SENSORY DIFFERENCES WITHIN THE SITE ITSELF TO GIVE OPPORTUNITIES TO USE THE DIFFERENT FACETS TO CREATE SENSORY EXPERIENCES FOR INDIVIDUALS.



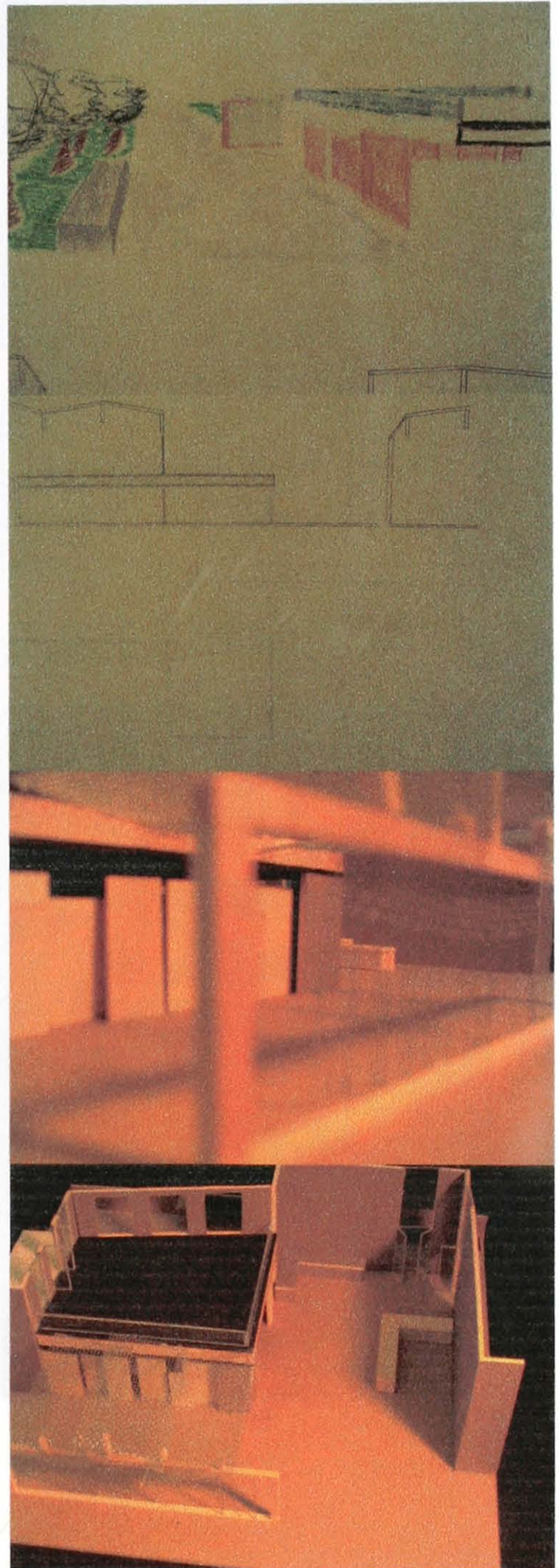
THE SITE OVERALL IS DEEP, NARROW, AND HAS TOPOGRAPHY THAT FALLS FROM FRONT TO BACK. WHILE DOING ANALYSIS OF THIS SITE THE TOPOGRAPHY SEEMED TO BE AN OVER-POWERING FACTOR AN IDEA OF THRESHOLD OR CHANGING OF SPACE CAN BE CREATED THROUGH CHANGING OF FLOOR LEVELS AND THE FEELING OF FLOWING THROUGH THE SITE AND THE FEELING OF MOVING FROM PUBLIC TO SEMI-PRIVATE SPACE, AN EXAMPLE IS THE CLASSROOMS, AS THE INDIVIDUALS MOVE THROUGH THE BUILDING AND SITE. MY STRATEGY IN USING THE SITE HAS CHANGED THROUGH THE DESIGN PROCESS. INITIALLY THE SITE WAS PRIMARILY USED AS A PARK, AND THE BUILDING WAS A LARGE BLOCK. THIS MADE IT DIFFICULT TO MANEUVER THROUGH THE BUILDING IF AN INDIVIDUAL WAS LACKING A SENSE OR PHYSICAL ABILITY. ALSO THE SITE WAS NOT FULLY ENGAGED AND LEFT UNTOUCHED AND UNUSED WHICH CAUSED DIFFICULTIES IN UTILIZING THE ENTIRE SENSORY EXPERIENCE OF THE SITE. AS THE DESIGN STRATEGY CHANGED AND ENGAGED THE SITE MORE THOROUGHLY, THE BUILDING AND EXPERIENCE OF THE BUILDING WANTED TO BECOME LENGTHENED AND FOLLOW THE SITE PROPORTIONALLY.



DESIGN DEVELOPMENT

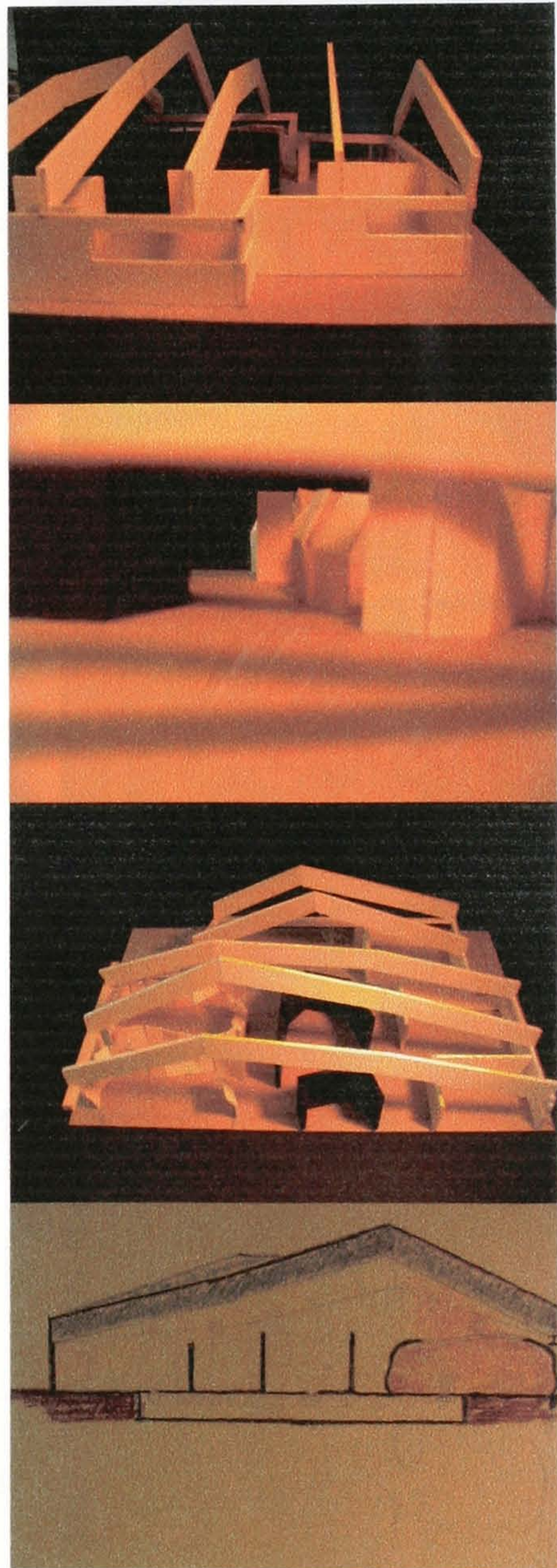
THE EXTERIOR SPACE CONNECTED
WITH THE CLASSROOM AREA ACTS AS

WITH THE USE OF THE ENTIRE SITE AND THE CONCEPTS OF CREATING DIFFERENT EXPERIENCES, THE USE OF EXTERIOR SPACES ARE DEVELOPED IN DIFFERENT AREAS OF THE BUILDING. AN EXTERIOR SPACE IS UTILIZED FOR EACH FUNCTION OF THE PROGRAM. THE EXTERIOR SPACES BECOME ROOMS THEMSELVES AND PROVIDE A DIFFERENT EXPERIENCE FOR EACH SPACE. THE CAFÉ HAS AN EXTERIOR SPACE THAT IS SHADED DURING THE SUMMER BY THE BUILDING AND THE USE OF VEGETATION. THE REASON IS TO CREATE THE FEELING OF COOL IN THE SUMMER MONTHS. THE SPACE IS ALSO ACTIVATED BY THE INDIVIDUALS THAT ENTER AND USE THE SPACE BECAUSE OF THE USE OF HARD SURFACES AND A WIND CHIME THAT CAN BE PLAYED BY THE INDIVIDUALS OR BY THE WIND, CREATING MUSIC FOR THE EXTERIOR SPACE FOR THE CAFÉ. THIS SPACE IS DESIGNED IN THIS MANNER BECAUSE THE AREA IS AN ACTIVE AND PUBLIC AREA AND WANTS TO FEEL ACTIVE TO THE INDIVIDUALS THAT INHABIT IT.



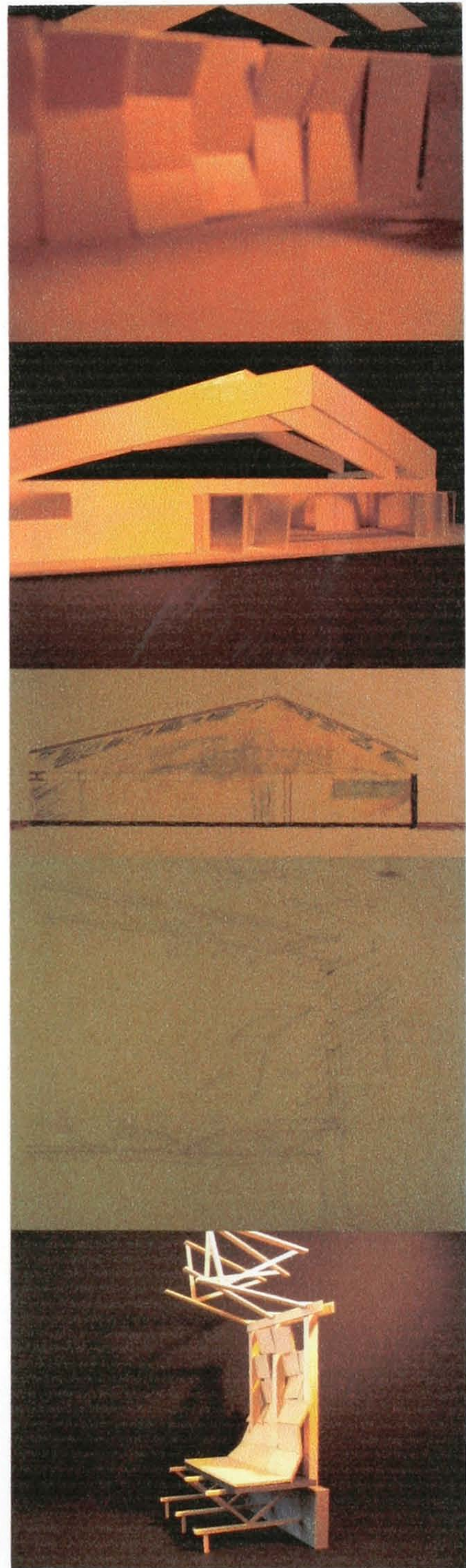
DESIGN DEVELOPMENT

THE EXTERIOR SPACE CONNECTED WITH THE CLASSROOM AREA ACTS AS AN EXTERIOR SPACE THAT CAN BE USED BY BOTH THE VISUALLY IMPAIRED AND THE HEARING IMPAIRED. THIS EXPERIENCE IS NEAR THE RIVER AND THE BOTTOM OF THE SITE, SO THE OVERALL FEELING OF THE SPACE IS MORE QUIET AND CALM BECAUSE OF THE PRIVATE NATURE OF THE SPACES. THE USE OF TREES AND AN OPEN FREE FLOWING END OF THE, NEAR THE CLASSROOMS FOR THE BLIND AND DEAF ALLOWS FOR THE EXTERIOR TO COME TO THE INTERIOR AN VICE VERSA. TO CONTINUE WITH THE USE OF THE SITE AND TOPOGRAPHY, THE TOPOGRAPHY IS CHANGED TO CREATE NEW EXPERIENCES AND NATURAL AREAS WITHIN THE SITE AND ALWAYS ALLOW FOR EVERY EXIT/ ENTRY TO ALIGN WITH THE GROUND LEVEL NO MATTER WHAT FLOOR LEVEL THE INDIVIDUAL IS ON. THE ENTRY TO THE CLASSROOM AREA OF THE BUILDING IS AN EXTERIOR SPACE THAT IS DEFINED BY THE USE OF GRAVEL AS THE WALKWAY MATERIAL SO IT IS KNOWN THAT THE INDIVIDUAL IS ON THE CORRECT PATH.



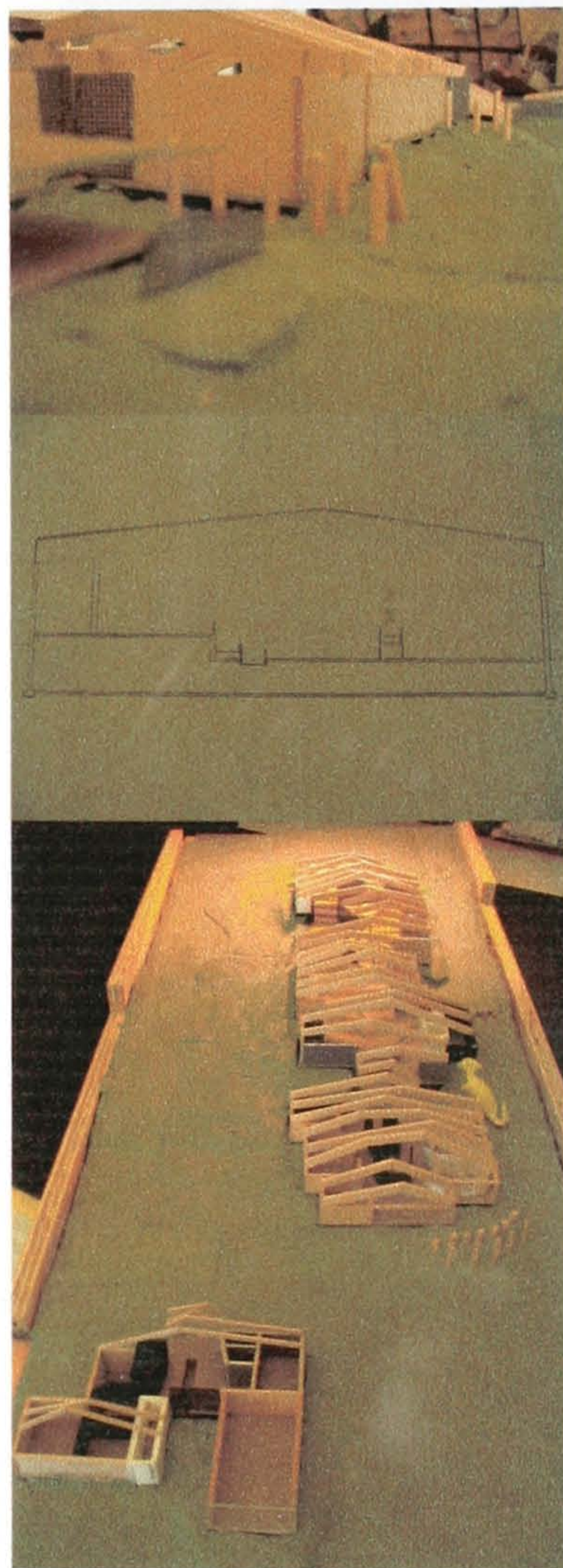
DESIGN DEVELOPMENT

THE CLASSROOM PORTION OF THE PROGRAM IS THE MOST DIFFICULT TO DESIGN DUE TO THE FACT THAT THERE IS A COMBINATION OF SPACES FOR THE BLIND AND SPACES FOR THE DEAF IN ONE AREA. THE SPACES FOR THE BLIND HAVE TO BE DESIGNED WITH THE ACOUSTICS IN MIND AND THE TEXTURES OF THE SPACE NEED TO BE CONSIDERED. THE EXPERIENCE OF THE ROOMS FOR THE BLIND IS SIMILAR TO A MUSIC RECORDING STUDIO WITH THE CONSIDERATION OF SOUND AMPLIFICATION WITH IN THE ROOM TO MAKE THE ROOM FEEL WARMER AND CLEARER FOR THE INHABITANTS. THE FEELING OF WARMTH IS ALSO UTILIZED BY CREATING A CLERESTORY TO ALLOW SUNLIGHT INTO THE ROOMS. THE STRATEGY BEHIND THIS CONCEPT IS TO MAKE THE INDIVIDUALS FEEL MORE COMFORTABLE THROUGH THE USE OF SUNLIGHT AND WARM MATERIALS. ALSO THIS TRIES TO ANSWER THE QUESTION CAN A BLIND PERSON SEE COLOR OR MATERIALS?



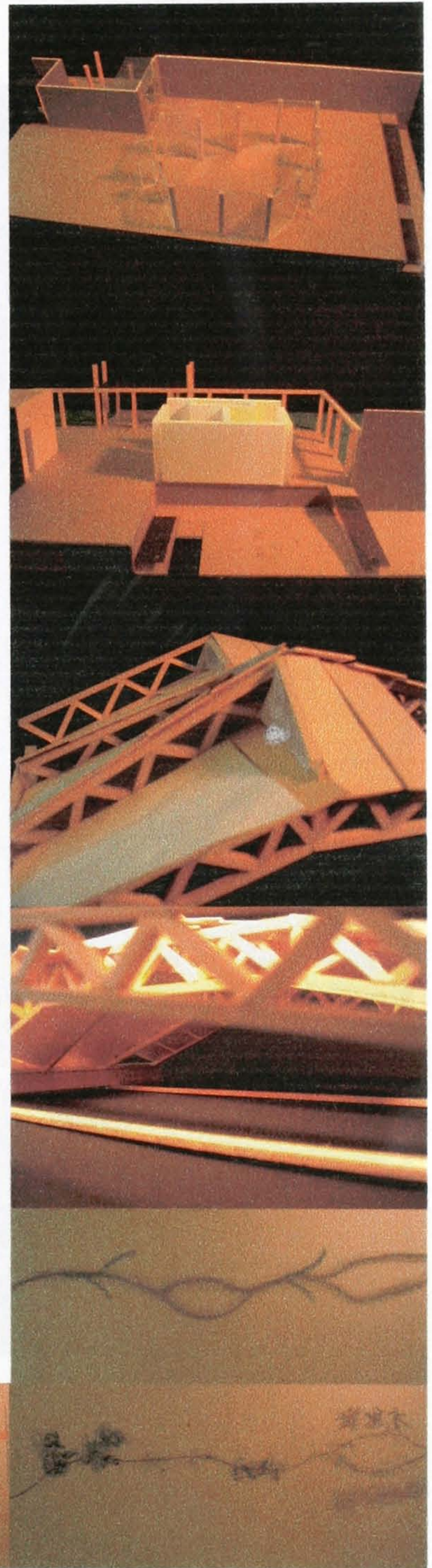
ON THE OTHER SIDE OF THE CLASSROOM WING THE ENVIRONMENTS FOR THE DEAF DO NOT NEED TO INCORPORATE AS MUCH ABOUT ACOUSTICS BUT WANT TO HAVE DIFFERENT VISUAL TRIGGERS. THESE SPACES ARE DESIGNED IN A WAY THAT THEY ARE NOT CLOSED OFF IN ANY WAY BUT USE SOFT MATERIALS AND SUNLIGHT TO GIVE A WARM EXPERIENCE AND COMFORTABLE ENVIRONMENT FOR THOSE INDIVIDUALS. THE REASONING FOR NOT CLOSING OFF THE ROOMS IN ANY WAY IS BECAUSE THE INDIVIDUALS DO NOT NEED TO BLOCK SOUND BUT JUST VISION FOR THOSE SPACES. BUT WHEN THESE ROOMS ARE IN USE CAN THOSE INDIVIDUALS HEAR THE MOVEMENT, OR CAN THEY SENSE THE SOUNDS OF THE SITE AND BUILDING? THE COMBINATION OF THESE SPACES AND EXPERIENCES IN ONE AREA CREATES A HYPER-EXPERIENCE FOR BOTH INDIVIDUALS,

AREA OF THE BUILDING IS THE COMBINATION OF THE PEAKS OF THE HILLS. WALKING THE SITE TO UNDERSTAND THE CONCEPT HELPS TO VISUALIZE THE CONNECTING ELEMENTS. THE LENGTH OF THE BUILDING IS SO LONG AND...

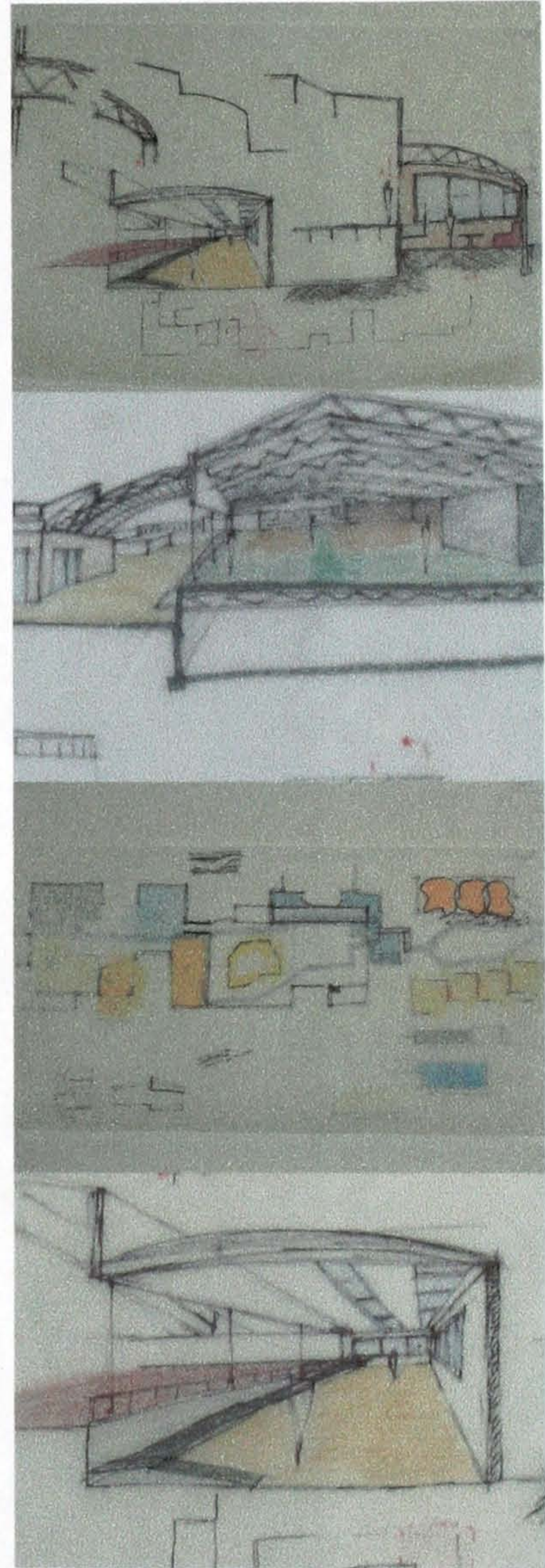


THE GALLERY AND LIBRARY AREAS ARE ALSO THOUGHT OF USING THE METHOD OF HYPER-EXPERIENCES FOR ALL INDIVIDUALS, BOTH THE DISABLED AND THE INDIVIDUALS THAT HAVE A FULL RANGE OF SENSES. WITH MORE OF A FOCUS BEING ON THOSE INDIVIDUALS THAT HAVE SOME KIND OF DISABILITY IN REGARD TO THEIR SENSES.

THE EXPERIENCE OF WALKING THE SITE BLINDFOLDED AND DRAWING WHAT I EXPERIENCED AND FELT ON THE SITE IS AN IMPORTANT FACTOR IN HOW THE SITE IS INCORPORATED INTO THE BUILDING, OTHER THAN THE FLOOR AND TOPOGRAPHY. THE ROOF SYSTEM AND HOW THE PEAKS CHANGE IN HEIGHT AND LOCATION TO CREATE A PATH WITHIN THE CEILING PLANE. THE ANGLES AND HEIGHTS OF THE CEILING CREATE DIFFERENT SOUNDS AND ACOUSTICAL SITUATIONS FOR EACH AREA OF THE BUILDING. THE LINE OF THE PEAKS IS DERIVED FROM THE COMBINATION OF MY EXPERIENCES WALKING THE SITE BLIND. THIS CONCEPT HELPS TO CREATE A CONNECTING ELEMENT ALONG THE LENGTH OF THE BUILDING SINCE IT IS SO LONG AND NARROW.

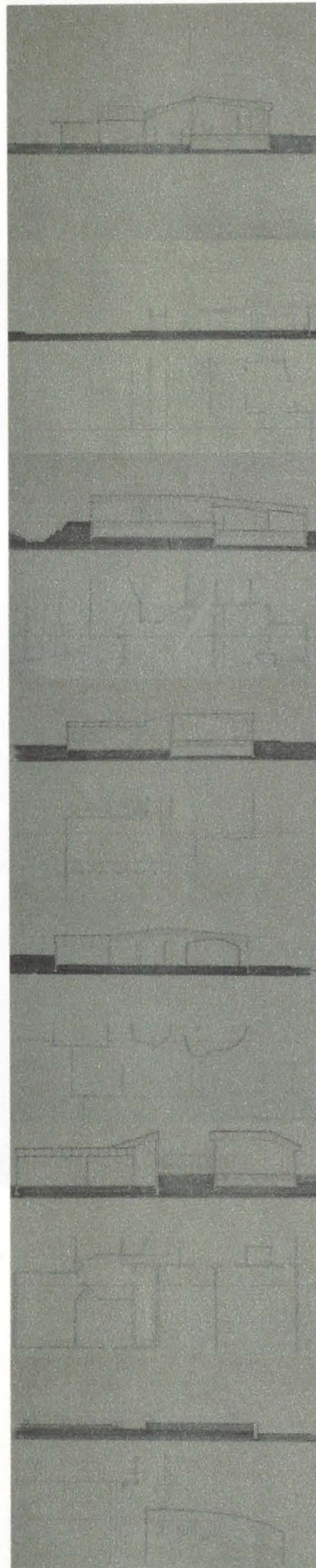


THE FINAL PRODUCTION OF DRAWINGS AND MODELS TRY TO DEMONSTRATE THE OVERALL PROPOSAL OF THIS PROJECT. THIS INCLUDES SECTIONS, ELEVATIONS, AND PLANS OF THE OVERALL BUILDING AND SECTIONS OF THE BUILDING. ALSO THE USE OF MODELS AND FULL SCALE EXPERIENCES THAT WOULD BE PART OF THE BUILDING. THE SECTIONS OF AREAS TRY TO ILLUSTRATE THE OVERALL FEELINGS OF SPACES AND HOW THEY MAY BE EXPERIENCED. A JOURNEY THROUGH THE BUILDING AND THE EXPERIENCES CREATED WITHIN THE PROPOSAL.

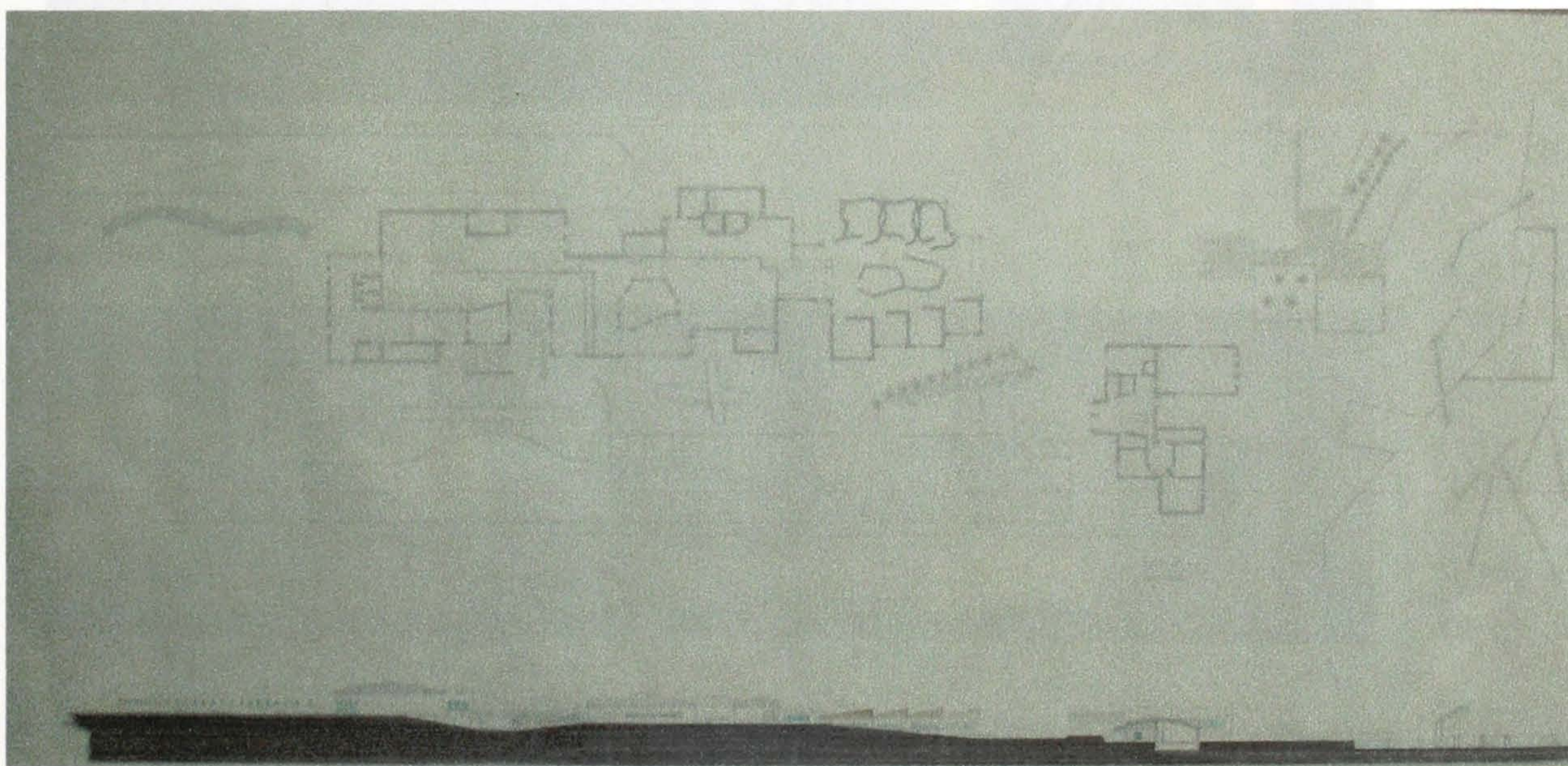
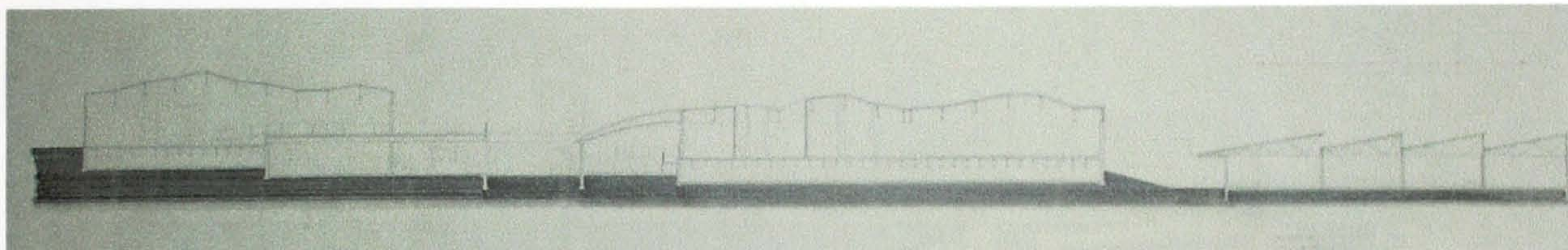


SPECIFIC SECTIONS AND PLANS

THESE SECTIONS ARE IN SEQUENTIAL ORDER OF THE EXPERIENCE OF TRAVELING FROM THE BEGINNING OF THE SITE TO THE END OF THE SITE. THE DRAWINGS ILLUSTRATE THE DIFFERENT SPACES AND EXPERIENCES THAT ARE CREATED WITHIN THE BUILDING.

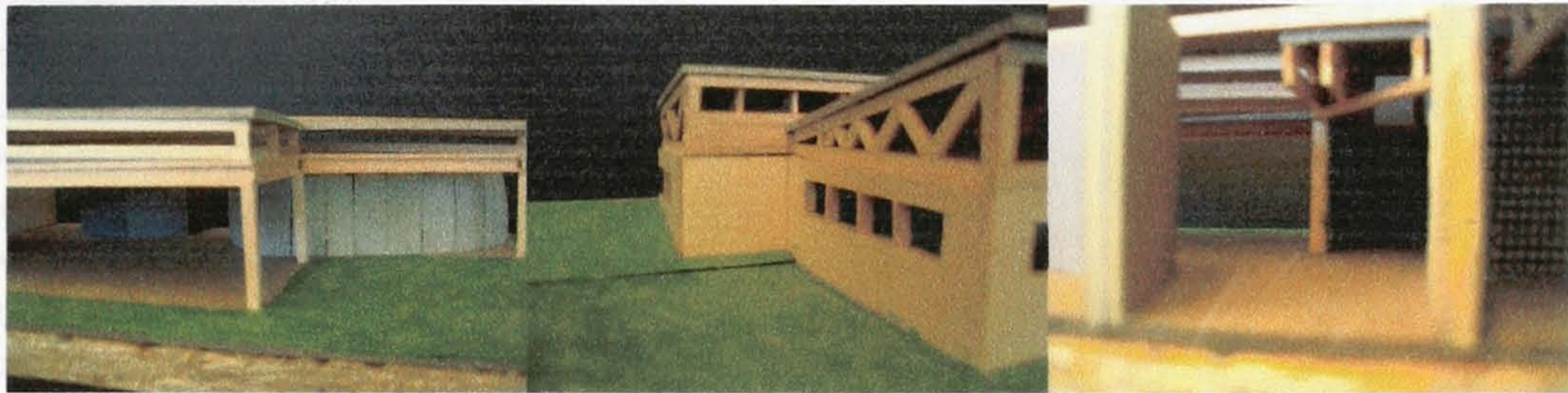


OVERALL PLAN AND SECTIONS



SECTIONAL MODELS

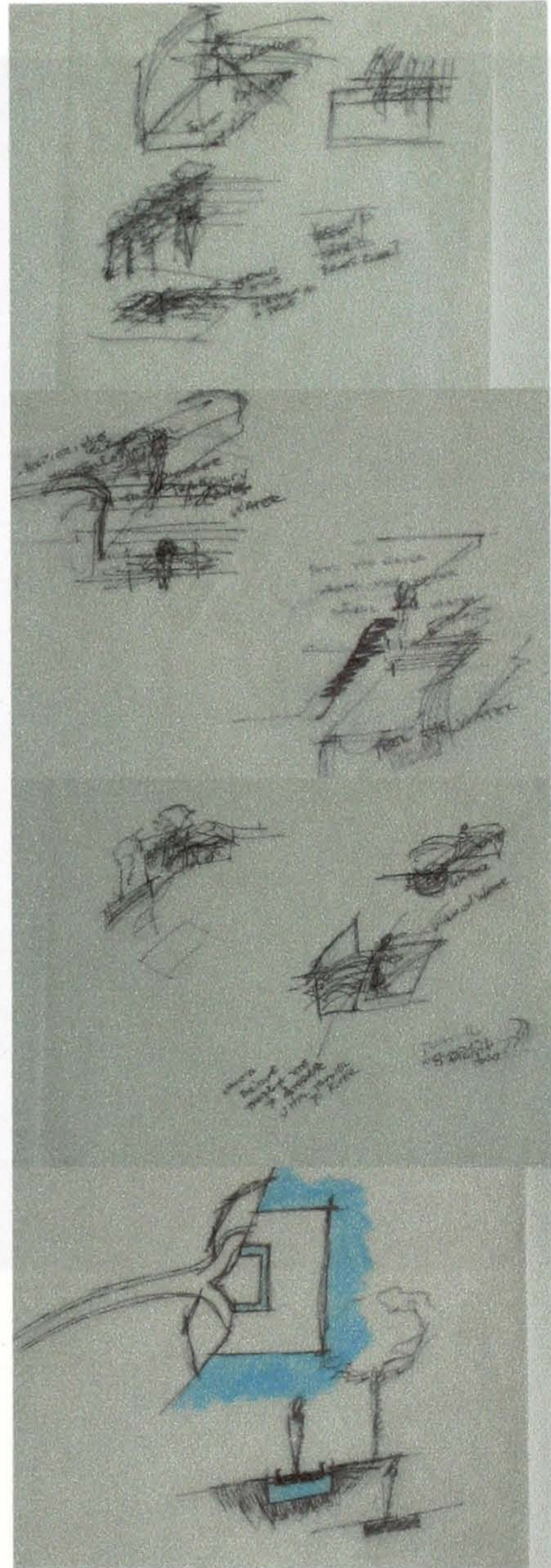
DESIGNING WHILE BLIND TO CREATE THAT EXPERIENCE OF BEING ON WATER AND TO CREATE A LOGICAL PATHWAY FROM FRONT TO BACK AND BACK TO FRONT, WITH THOSE CLASSROOMS



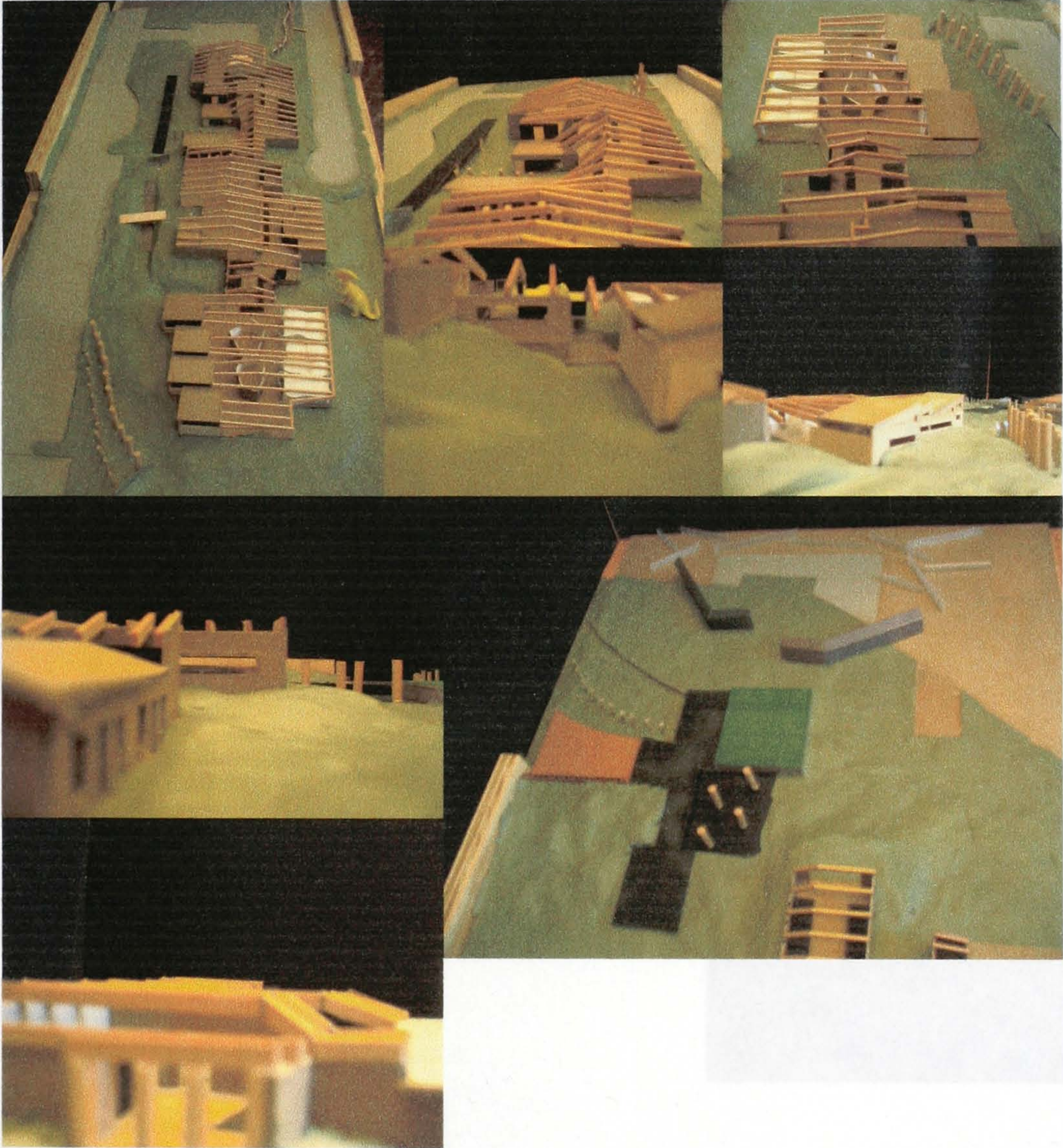
THE WATER TO INTENSIFY THE SOUND OF THE SPLASHING AND THE DOOR IS CONSTRUCTED IN SUCH A WAY THAT IT IS FLOATING ON WATER



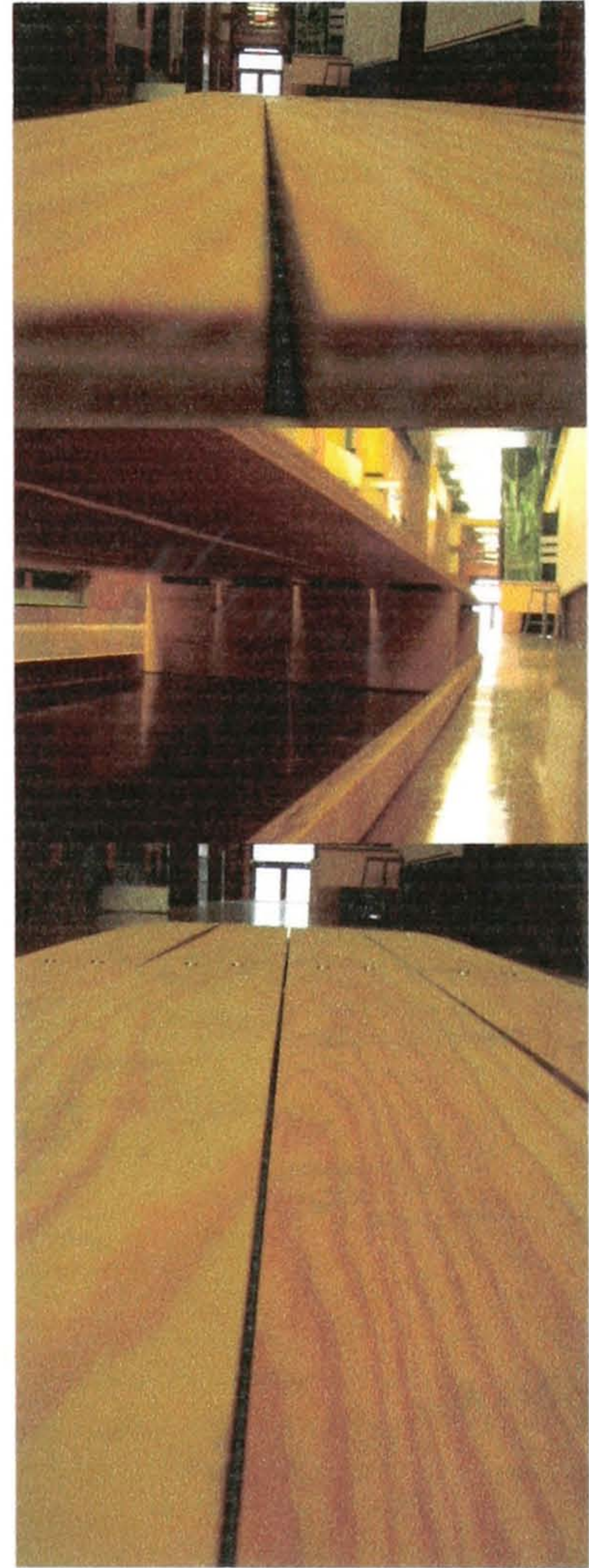
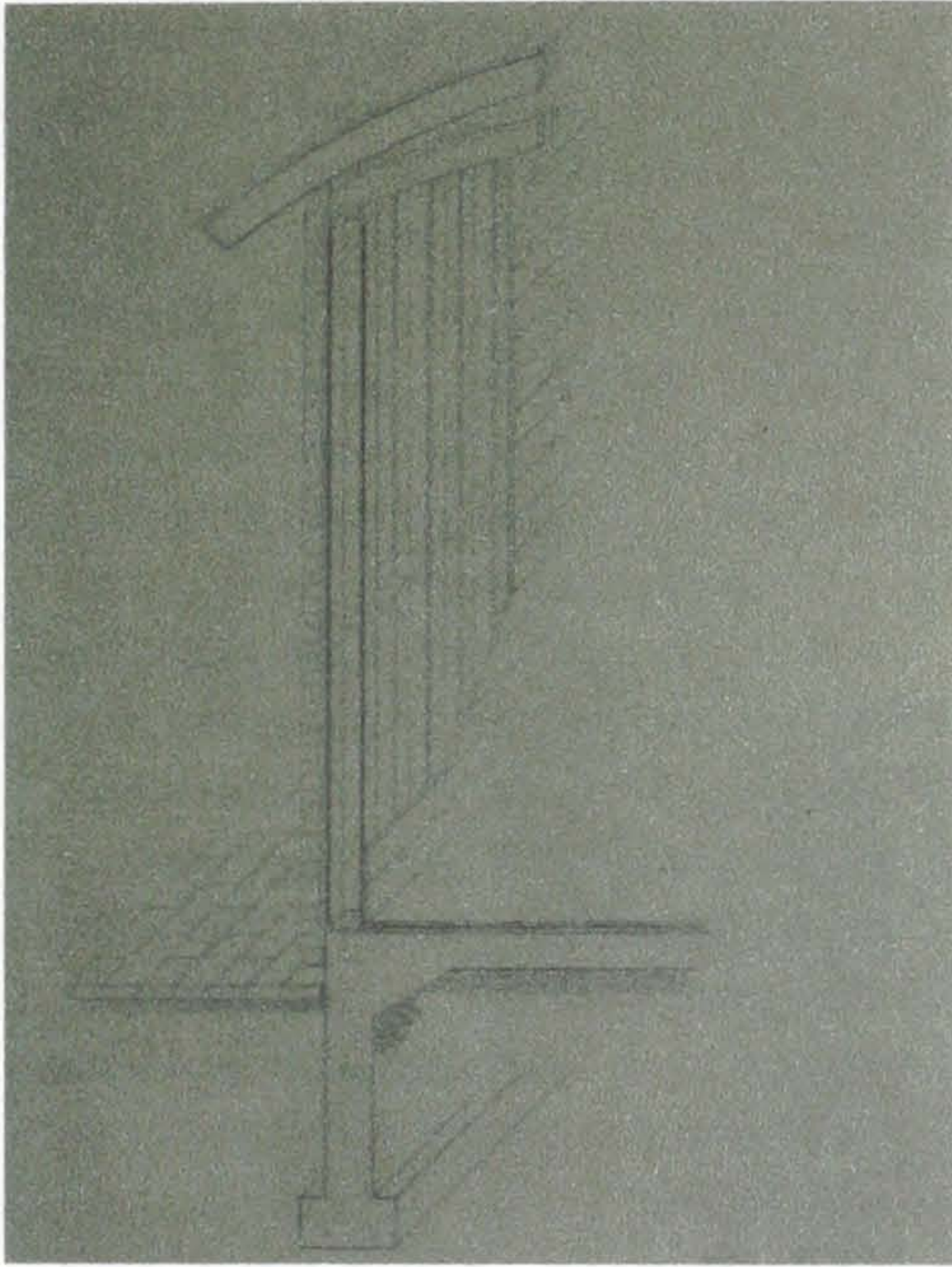
THE DOCK EXPERIENCE AND DESIGNING WHILE BLIND TO CREATE THAT EXPERIENCE OF BEING ON WATER AND TO CREATE A LOGICAL PATHWAY FROM FRONT TO BACK AND BACK TO FRONT. WITH THOSE EXPERIENCES BEING DIFFERENT FOR THOSE INDIVIDUALS. WITH A USE OF A WATER "WALL" WITH TREES LINING THE EDGE TO CREATE THE PERCEPTION OF BEING NEAR THE WATER. A PATHWAY SUSPENDED ON WATER TO GIVE ANOTHER CLUE TO THE EXPERIENCE AT THE RIVER. THE DOCK EXPERIENCE USES PANELS IN THE WATER TO INTENSIFY THE SOUND OF THE SPLASHING AND THE DOCK IS CONSTRUCTED IN SUCH A MANNER THAT IT IS FLOATING ON THE RIVER.



ENTIRE SITE



BUILDING MATERIALS AND ENLARGED WALL SECTIONS



CONCLUSION

DESIGNING FOR THE SENSES CREATES DIFFICULTIES FOR AN INDIVIDUAL TRYING TO ACCOMPLISH THIS WITHOUT HAVING ANY DISABILITIES. THIS WAS MY CHALLENGE AND INSPIRATION FOR THIS PROJECT, IN SOME WAYS IT FAILED AND IN OTHERS IT SUCCEEDED. TO DESIGN FOR THE SENSES ONE DOES NOT NEED TO BE SENSORY DISABLED, JUST THE CONCEPTS AND METHODS OF DESIGN HAS TO CHANGE. THE PROCESS OF DESIGN AND HOW IT IS CARRIED OUT WAS THE DIFFICULT ASPECT OF THE THESIS PROJECT, BUT WITH THAT I BELIEVE THAT IT CAN BE DONE EFFECTIVELY TO CREATE A BUILDING THAT HAS MANY HEIGHTENED EXPERIENCES THAT ARE PERCEIVED BY EVERY INDIVIDUAL NOT JUST THOSE WHO CAN SEE AND HEAR. I DO BELIEVE THAT THIS PROJECT WAS SUCCESSFUL IN CREATING THOSE EXPERIENCES THAT CAN BE EXPERIENCED BY ALL INDIVIDUALS. THE DIFFERENT METHODS OF DESIGN THAT WERE CREATED IN THIS EXPLORATION HELPED TO EXPAND THE KNOWLEDGE THAT I HAVE ABOUT PERCEPTION AND HOW INDIVIDUALS PERCEIVE SPACE. FROM THESE CONCEPTS THAT I HAVE GAINED I FEEL THAT THERE IS MANY MORE ISSUES THAT CAN BE EXPLORED.

CONCLUSION

IN RETROSPECT THIS PROJECT COULD HAVE BEEN MORE SUCCESSFUL IN THE FACT THAT THERE IS ASPECTS THAT SHOULD HAVE BEEN EXPLORED BUT WERE NOT THAT CHALLENGED THE TYPICAL ASSUMPTIONS OF ARCHITECTURE AND EXPERIENCE. THIS PROJECT I FEEL STARTED TO FIND HOW DIFFICULT IT IS TO DESIGN IN THIS METHOD BUT AS THE PROJECT PROGRESSED THE METHODS DID CHANGE BUT I FEEL IT DID NOT CHANGE ENOUGH.

SO IN CLOSING THIS PROJECT TESTED THE DESIGN METHOD AND HOW INDIVIDUALS DO PERCEIVE ARCHITECTURE. I BELIEVE SOME IDEAS THAT WERE CHALLENGED AND CHANGED BUT OTHERS NOT PUSHED FAR ENOUGH. SO I FEEL THIS PROJECT WAS SUCCESSFUL.

IMRIE & HALL PG. 96- MANY ARCHITECTS DO NOT OR RARELY DESIGN FOR THE VISION IMPAIRED, HARD OF HEARING, MOBILITY IMPAIRED, OR LEARNING DIFFICULTIES.

RASMUSSEN PG. 224- FORGET SOMETIMES THAT TO GET AN IMPRESSION WE, US ALL SENSE NOT JUST WHAT WE ARE LOOKING AT.

RASMUSSEN PG. 225- ROOMS CAN SEEM COLD AND FORMAL OR WARM AND WELCOMING DUE TO WHAT WE FEEL AND HEAR NOT JUST WHAT WE SEE.

RASMUSSEN PG. 226- THE SOUND OF AN ENTRY OR ROOM CAN MAKE IT UNEASY AND ALMOST NOT WELCOMING OR HAVE SOFT SOUNDS TO MAKE VISITORS FEEL COMFORTABLE AND WELCOME.

LEITNER PG. 24- SOUND CAN ACT AS BORDERS OR CREATE CORRIDORS AND SPACE.

LEITNER PG. 26- BY USING SOUND AND RHYTHM AND CHANGING TONES AND PITCHES THE DIMENSIONS OF A ROOM CAN CHANGE.

MARTIN PG. 27- WE OURSELVES MAKE THE ROOM RESOUND WITH OUR STEPS, OR SPEECH, OR BY SIMPLY BREATHING.

RASMUSSEN PG. 235- MOST ARCHITECTS HAVE NO INTEREST IN PRODUCING SPACES THAT SOUND DIFFERENT OR USE DIFFERENT ACOUSTICS FOR DIFFERENT SPACES.

RASMUSSEN PG. 236- YOU CAN'T HEAR IF ARCHITECTURE IS GOOD OR NOT BUT NEITHER CAN YOU BE CERTAIN YOU SEE GOOD ARCHITECTURE EITHER.

MARTIN, ELIZABETH. ARCHITECTURE AS A TRANSLATION OF SOUND. 1ST ED. NEW YORK: PRINCETON ARCHITECTURAL PRESS, 1994.

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KNUDSEN PG. 112- THE BOUNDARIES OF A ROOM ALTERS THE DISTRIBUTION OF SOUND EMANATING FROM THE SOURCE, BECAUSE IN OPEN AIR SPACES THE ENERGY FROM THE SOUND ESCAPES INTO SPACE.

KNUDSEN PG. 42- MOST WALL STRUCTURES ARE NOT NON-YIELDING BUT THEY VIBRATE AS WELL UNDER THE PRESSURE PULSATIONS OF INCIDENT SOUND WAVES. THE WALL MATERIALS ARE SET INTO VIBRATION LIKE DIAPHRAGMS AND HENCE RADIATE SOUND ENERGY.

ZUMTHOR PG. 9- THE INFORMATION ON THE SWISS PAVILION THAT WAS ENTERED INTO THIS PAPER.

AIELLO PG. 3- STATISTICS BASED ON 1979 SURVEYS AND INFORMATION

IMRIE & HALL PG. 8- DESIGNING FOR THE NEEDS OF DISABLED PEOPLE HAS NEVER BEEN A SIGNIFICANT FEATURE OF THE DEVELOPMENT PROCESS.

IMRIE & HALL PG. 92- THE ARCHITECT AND ARCHITECTURE STUDENT NO LONGER CARE HOW A THING WORKS ANYMORE, ONLY HOW IT LOOKS.

IMRIE & HALL PG. 92- ARCHITECTS HAVE A PRE-OCCUPATION WITH ARCHITECTURE AS AN ABSTRACT VISUAL ART AND CONSEQUENTLY THIS CAUSES A FAILURE TO DEVELOP BODY-CENTERED DESIGN.

IMRIE & HALL PG. 94- MANY MODERNIST AND OTHERS IN THE POST-WAR PERIOD, SAW A CRISIS IN ARCHITECTURE IN ITS INABILITY TO DEVELOP A HUMANISTIC FOCUS.

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RASMUSSEN, STEEN. EXPERIENCING ARCHITECTURE. 1ST ED. CAMBRIDGE: MIT, 1962.

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