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RADHIKA MANOJ



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MArchD Year 2
'The Order of the Sacred Map' / Urban Bathhouse
A methodology driven project based in Bath, UK

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Dharavi [Unseen]
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Urban Intervention

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Internships
Binchy and Binchy Architecture Firm
RAW-NYC Architects

MArchD Final Project
PROJECT TITLE

“the order of the sacred map”

The Focus of the Project is to retain the remnants of history which have casually escaped the shipwreck of time. The principal value of 'Old [Medieval] Bath' is as a foil to the more elegant city built on its ruins. The telling of the history of Bath is in phases – Roman and Georgian – causing frustrations in ignoring the rich tapestry of other historic periods. Yet, it is this quality of ensembles of Roman and (mostly) Georgian architecture – their planning, and their relationship with the landscape – that are foremost in Bath’s inclusion within the WHS.

Therefore, this Project questions whether the World Heritage Status Designation is regressive or progressive for the City of Bath and its residents that are often caught between the constant battle of conservation and development. The Project aims to create a **Culture of/ for the Locals**, where the people of Bath do not have to adhere to the norms or restrictions that are imposed upon the City by the titles associated with preserving its Heritage.

| LOCATION | PROJECT BRIEF | RESEARCH STATEMENT | PROJECT FOCUS |
|---|---|--|---|
| Bath, Somerset UK <i>Inscribed as a World Heritage Site in 1987 under criteria i, ii and iv</i> | Culture of/ for the Locals Free of the norms or restrictions that are imposed upon the City by the titles associated with preserving its Heritage. | Arrested Heritage <i>UNESCO World Heritage Status Designation: Regressive or Progressive?</i> | Rekindling Bath’s Forgotten Medieval Identity |



Fig 1.1. Bath, Empire Hotel above the Grand Parade Colonnades

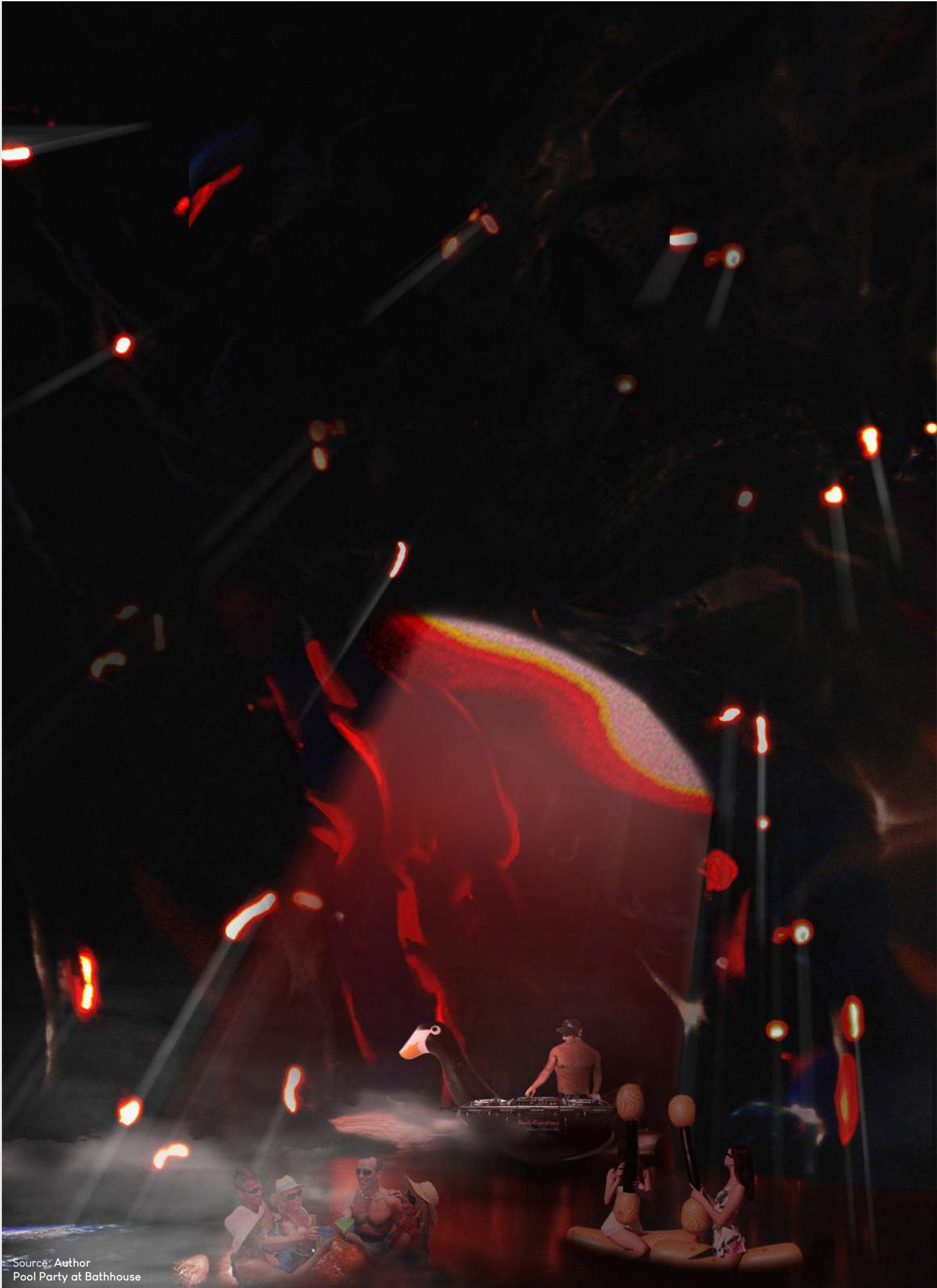
[2021-22]

PROJECT PROGRAM: Urban Bathhouse

This project revives the true meaning of a bathhouse as a community space. The 'urban' bathhouse is a space purely for the locals of Bath.

Bath's identity encompassing medieval and modern timestamps are deeply influenced by water bodies. From Roman to the present day, Baths have acted as recreational 'diversions' from the darker eighteenth to the early twentieth centuries.

'The order of the sacred map' also aims to use the Bathuse to project a mythscape andas a medium to portray the darker Medieval History in a mystical light.



MEDIUM FOR NARRATION: MYTHSCAPE

"And some things that should not have been forgotten were lost. History became legend. Legend became myth."

- Galadriel, The Lord of the Rings

There is a fine line between Myth, History and Legend. In this Project, Myth becomes the new reality that fills the gap in the Bath's Medieval History

Therefore, the order of the sacred map creates a mythscape which can be defined as a landscape expressed in terms of myth to tell a history to clarify the present through the light of the past. Wherein, the landscape becomes a temporal-spatial tool to practice the remembering of forgotten history.

An article in the Bath Magazine about Amy Jeff, a Somerset-based Art Historian with expertise in medieval art and literature, and her new Book, "Storyland: A New Mythology of Britain", laid the framework for the mythscape and the consequent collages that emerged from it.

This particular collage is the starting point of the project and is an amalgamation of three medieval myths of Britain but more specifically in some way associated with Bath and its subculture. The collage begins to reimagine these myths which once served a more profound purpose in ancient cultures.



Source: Author
Collage of Myths incorporated onto Site

MEDIUM FOR NARRATION: MYTHSCAPE

"The order of the sacred map" is a methodology driven Project. The initiation of the design process via the rescripting and compilation of medieval myths associated with Bath and its subculture (a methodology inspired by the work of Jorge Luis Borges)



Source: Author
The Giants

This Collage is the further breakdown of the myth associated with Giants. The Collage shows the Giant's Journey from the scorching climes of Africa to the mist-bound islands of Britain in search of land to build a temple of stone that would heal their burning body. They believed in the soothing and healing power of the water bodies of Britain and built a temple that would hold the water. This temple is believed to be Stonehenge. The association of this myth with Bath is to do with the healing powers of Bath's hot mineral water.



Source: Author
King Bladud of Bath

This collage covers the beginning and end of Bladud's association with Bath. King Bladud may have been the first-ever person to bathe in the mineral-rich waters of Bath but it was due to his herd of pigs that he was able to fathom the healing properties of these mysterious waters. The hot springs of Bath were able to heal his pigs' leprosy, subsequently kickstarting the bathing tradition in Bath. The ambitious King commits the crime of desiring to fyi, that is, to achieve the ultimate but ends up plummeting to his death.



Source: Author
Island of Avalon

This collage represents Avalon, mythical place that symbolizes healing, abundance, and magic protected by magical creatures, an island identified with Glastonbury in Somerset. The Collage depicts King Arthur's quest for the Holy Grail which brought about the dissolution of the knightly fellowship, the death of Arthur, and the destruction of his kingdom.

METHODOLOGY

Followed by the conversion of this new narrative into Collages and the Collages into Words, Words into Spatial Images and lastly the Spatial Images into Architectural Drawings (This methodology is developed from the works of Ken Adams, Douglas Daren's Composite Ideogram and Daniel Libeskind's early Collage Drawings, Collage Rebus.

Key Words derived from Myths

| | | | |
|-----------|--------|---------|-------------------|
| Fire | Hidden | Ruins | Storm |
| Water | Cave | Digging | Waves |
| Moon | Steam | Potion | Destruction |
| Lightning | Cliff | Pigs | Flying Instrument |
| Lava | Hill | Sirens | Healing |
| Rock | Scale | Boat | Height |
| Climate | Wreck | Debris | Cooling |

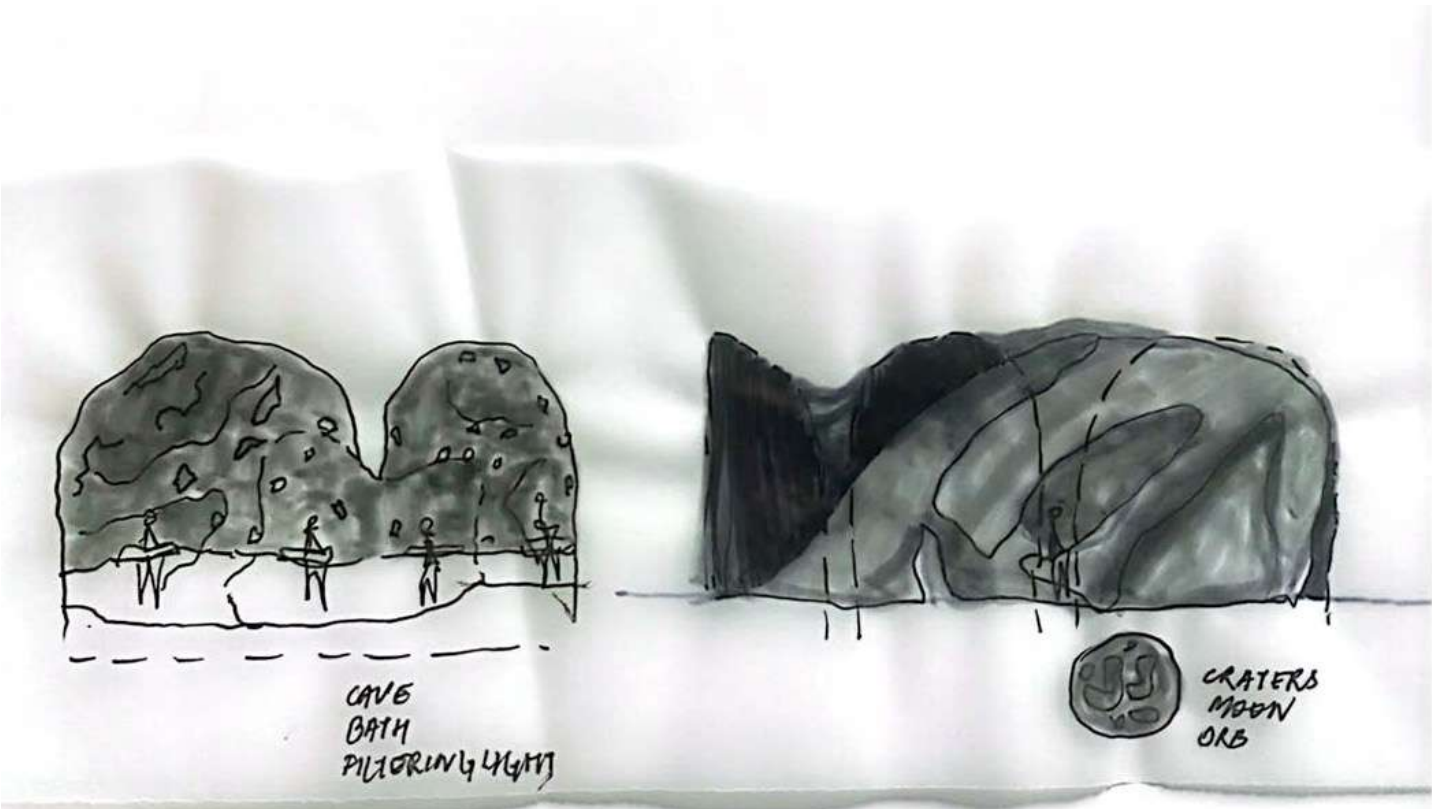


Fig 1.2 Sketches converting Key Words from Collages into Spaces

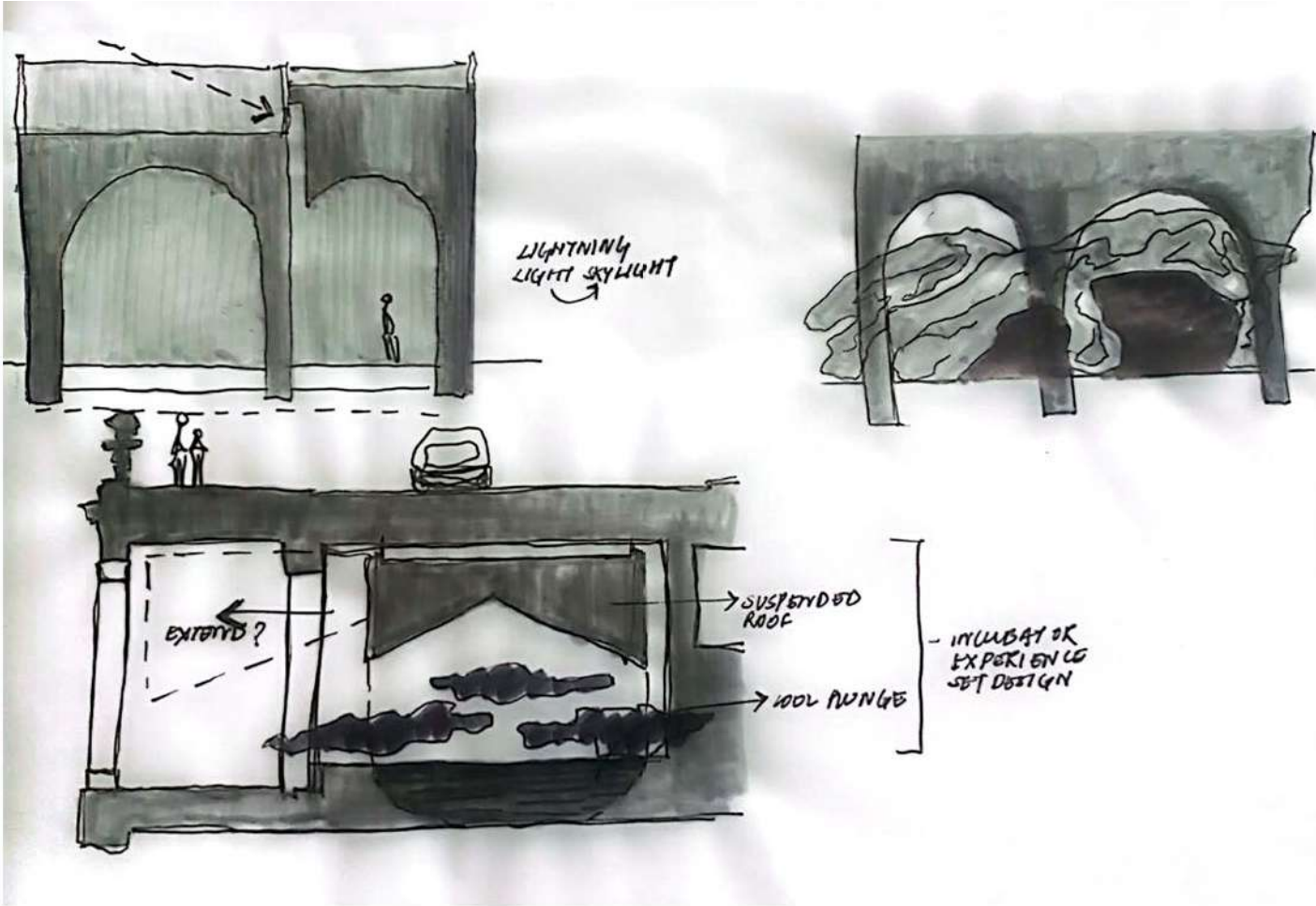


Fig 1.3 Sketches converting Key Words from Collages into Spaces

Collages representing the exterior of the [Speakeasy] Bathhouse exclusive to the Locals of Bath



Fig 2.1 External Render

Collages representing the interior of the [Speakeasy] Bathhouse exclusive to the Locals of Bath

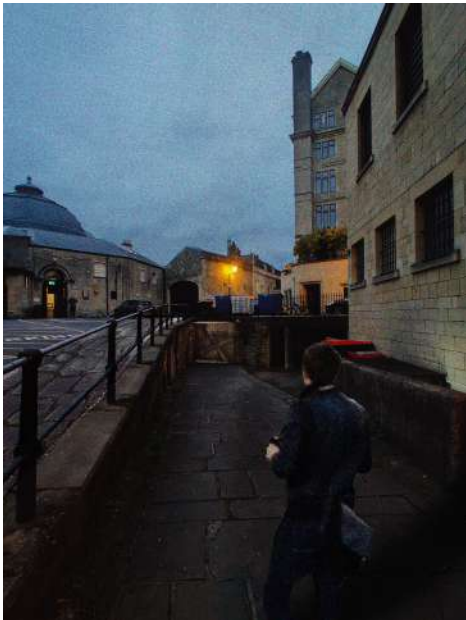


Fig 2.2 Hidden Entrance to the Bathhouse



Fig 2.3 Secret Code at the Entrance (Only for Locals)



Fig 2.4 Boat Stall Lane leading to the Bathhouse



Fig 2.5 The Faux Entrance of the Bathhouse: A bar



Fig 2.6 Corridor leading to the spaces in the Bathhouse

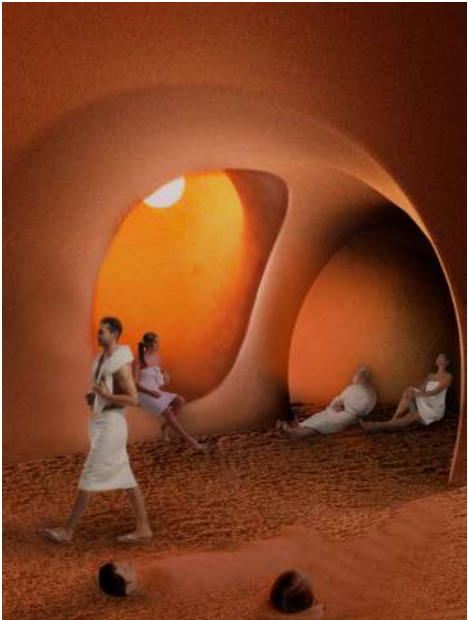


Fig 2.7 Sauna and Sand Spa



Fig 2.8 Tepid Room



Fig 2.9 Wine Bath

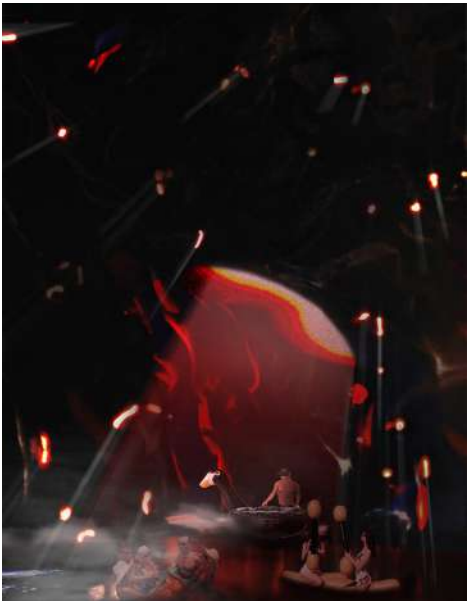


Fig 2.10 Private Pool Party

Collages representing the exterior of the [Speakeasy] Bathhouse exclusive to the Locals of Bath



Fig 2.1 External Render

Collages Interior

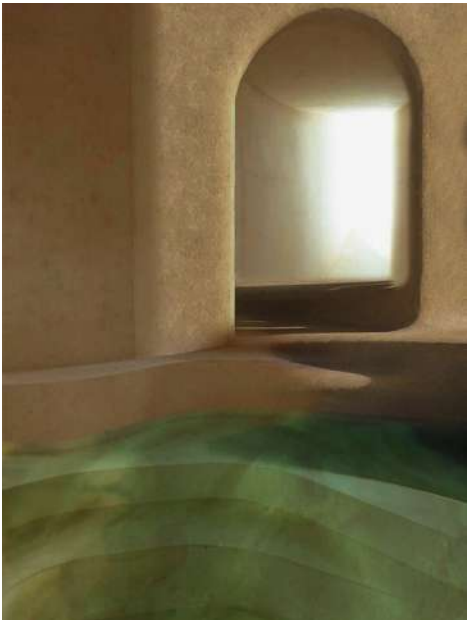


Fig 2.2 Tepid Bath



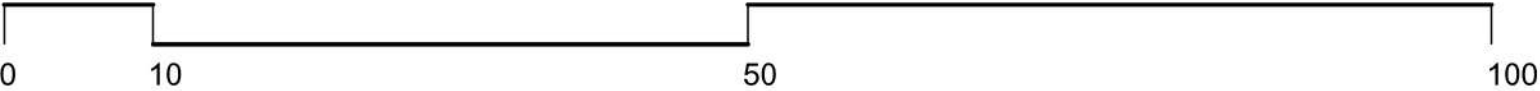
Fig 2.7 Connecting Spaces



Fig 2.10 Natatio

[2021-22]

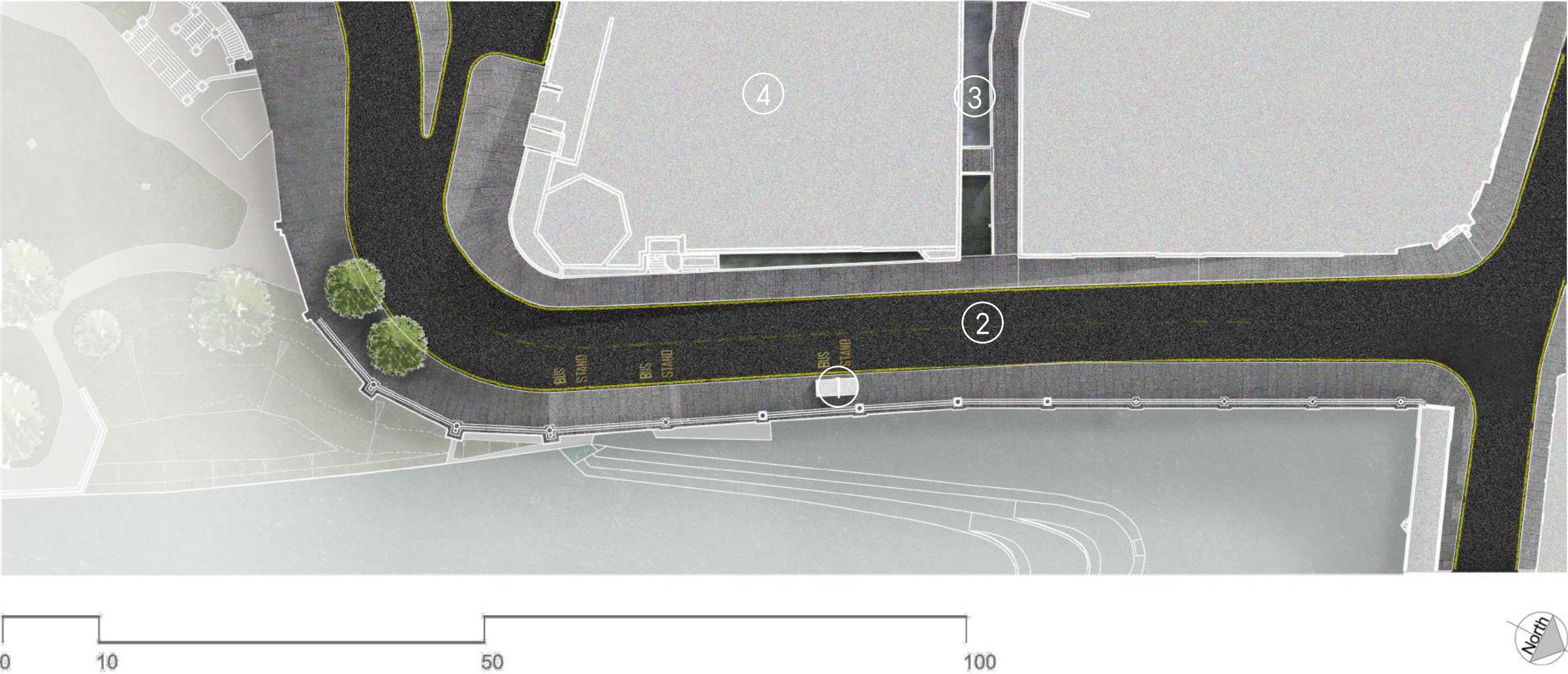
EXISTING SITE PLAN W/ MATERIALITY



- | | | |
|---------------------------------|--------------|--------------------------------------|
| ① 1900 Extension of Bridge | ④ East Gate | ⑦ Parade Gardens |
| ② Vaults under the Grand Parade | ⑤ Colonnades | ⑧ Entrance to the Garden from Street |
| ③ Boat Stall Lane | ⑥ River Avon | |

[2021-22]

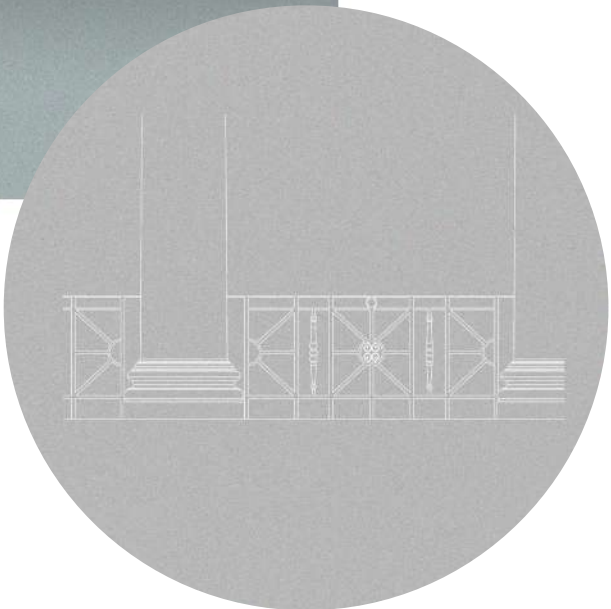
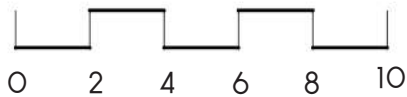
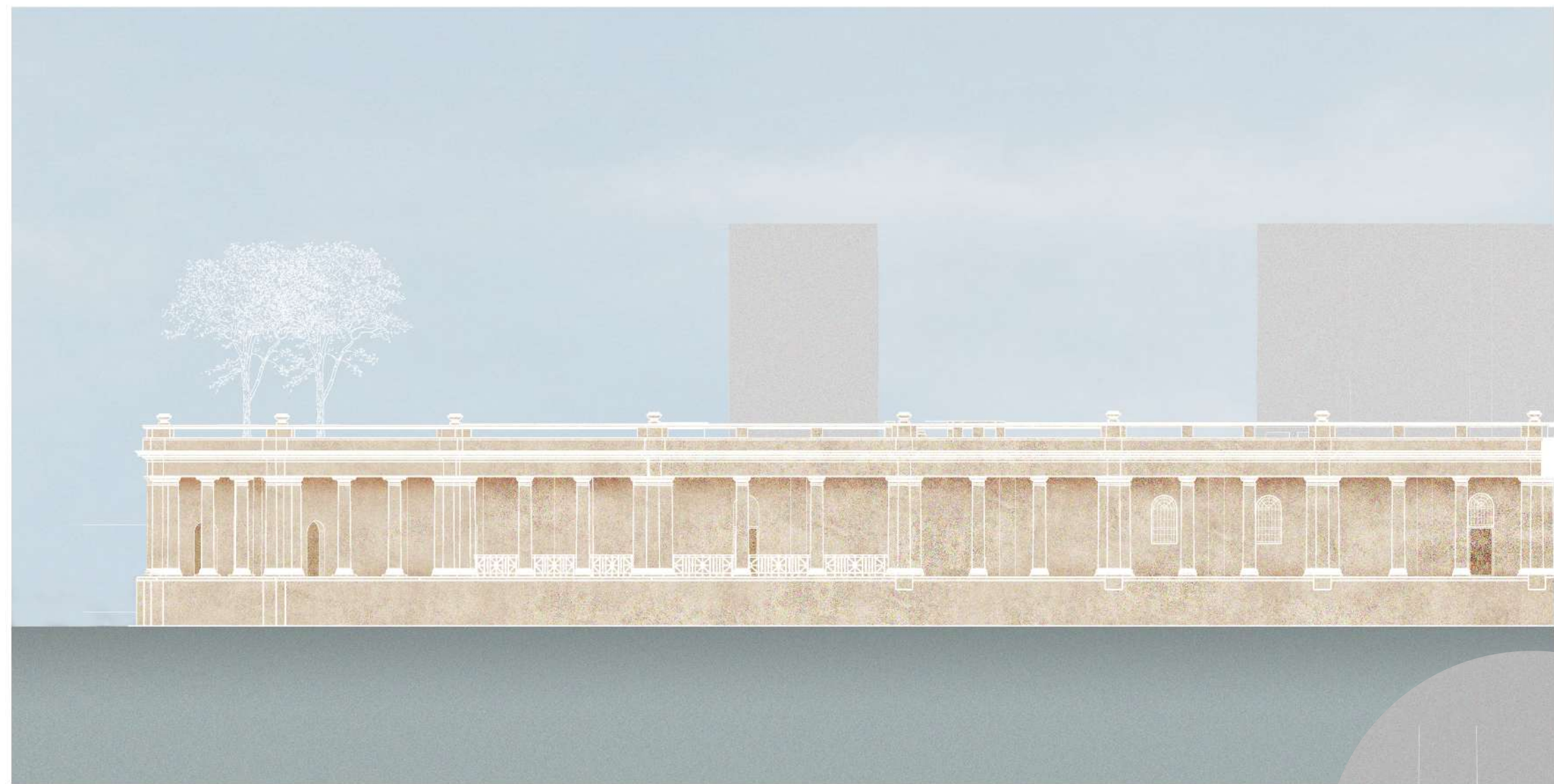
EXISTING SITE PLAN W/ MATERIALITY ON STREET LEVEL



- ① Bus Stop
- ② Grand Parade
- ③ Boat Stall Lane
- ④ Empire Hotel

[2021-22]

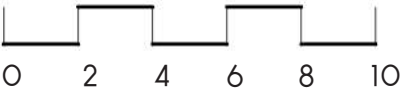
EXISTING ELEVATION COLONNADES LEFT



Balustrade Detail

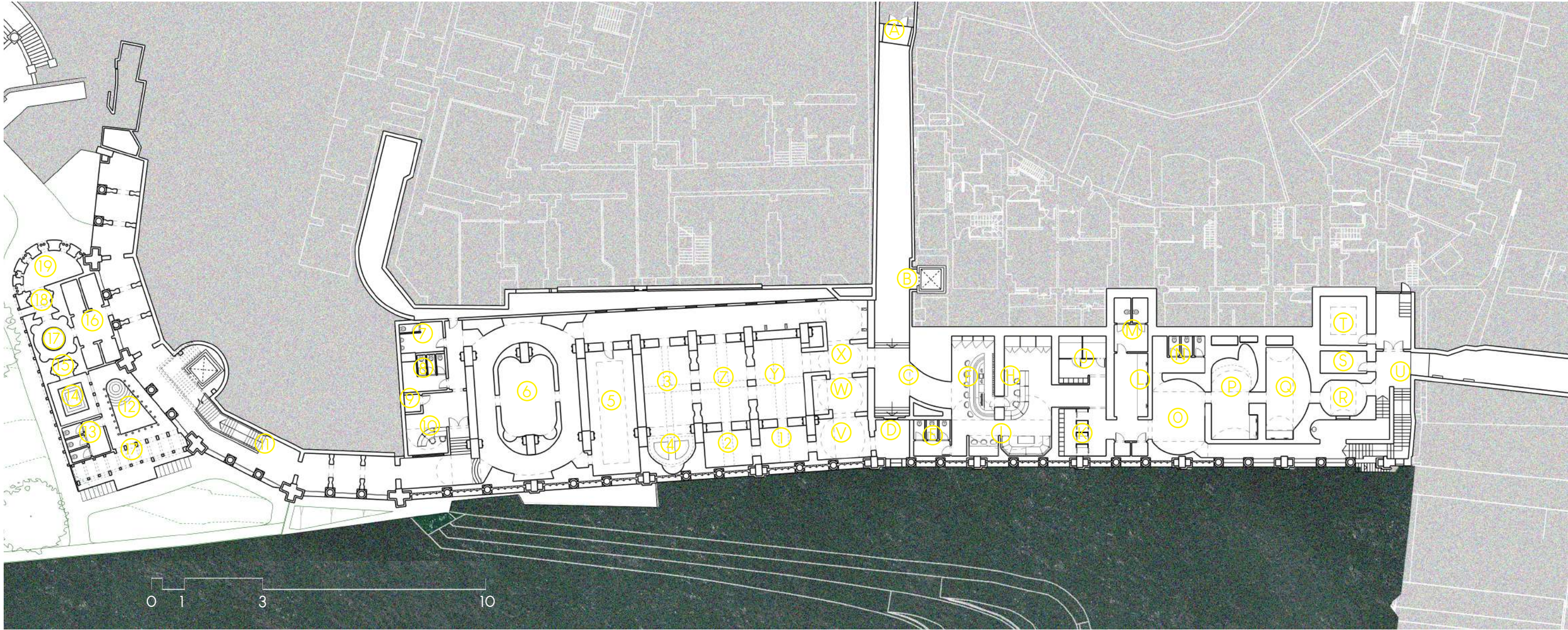
[2021-22]

EXISTING ELEVATION COLONNADES RIGHT



[2021-22]

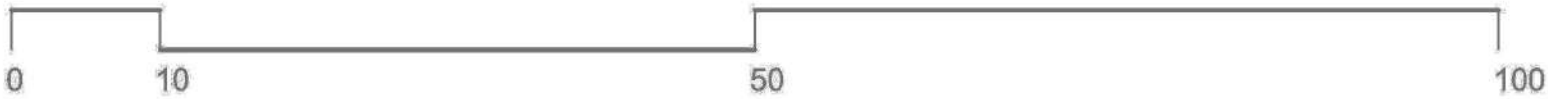
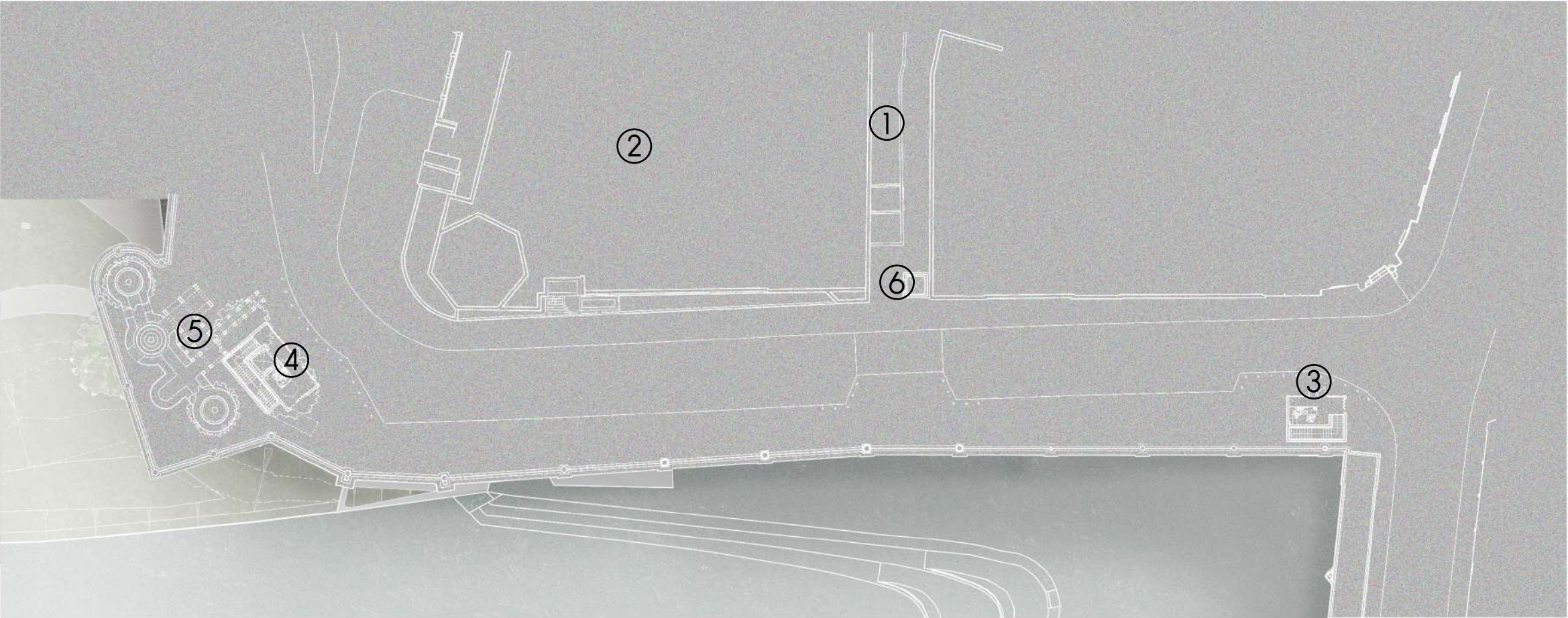
PROPOSED PLAN: URBAN BATHHOUSE
1:350



[2021-22]

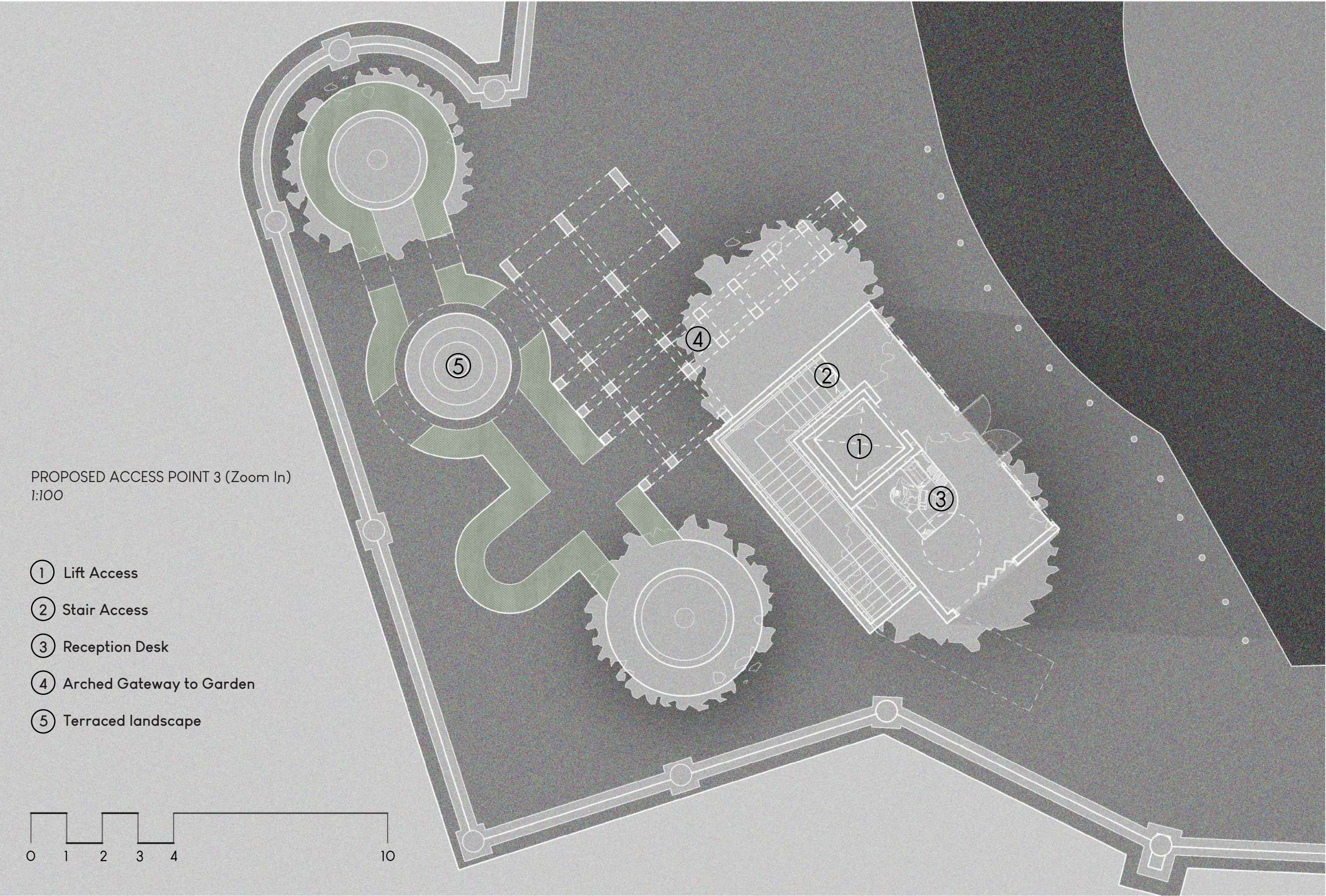
- | | | | | | | |
|-----------------------------|----------------------------------|---------------------|-----------------------|--------------------|--------------|---------------------------|
| A East Gate (Main Entrance) | F Beer Bar | L Showers | Q Warm Room | V Cold Bath | 1 Tepid Room | 6 Natatio |
| B Access Point 1 | H Reception/ Lobby for Bathhouse | M W/C | R Cold Room | W Cold Room | 2 Rest Room | 7 W/C Male |
| C Entrance into Beer Bar | I Lounge | N W/C | S Storeroom | X Lobby | 3 Hot Room | 8 W/C Female |
| D Sun Room | K Changing Rooms | O Lounge | T Plant Room | Y Tepid/ Warm Room | 4 Hot Room | 9 W/C Disabled |
| | J Changing Rooms | P Hot Room Sand Spa | U Fire Exit/ Access 2 | Z Hot Room | 5 Hot Plunge | 10 Reception for Access 3 |
| 11 Access Point 3 | 16 Treatment Rooms | | | | | |
| 12 Natatio | 17 Treatment Pool | | | | | |
| 13 W/C | 18 Exit | | | | | |
| 14 Frigidarium (Cold Bath) | 19 Sun Room | | | | | |
| 15 Resting Niche | | | | | | |

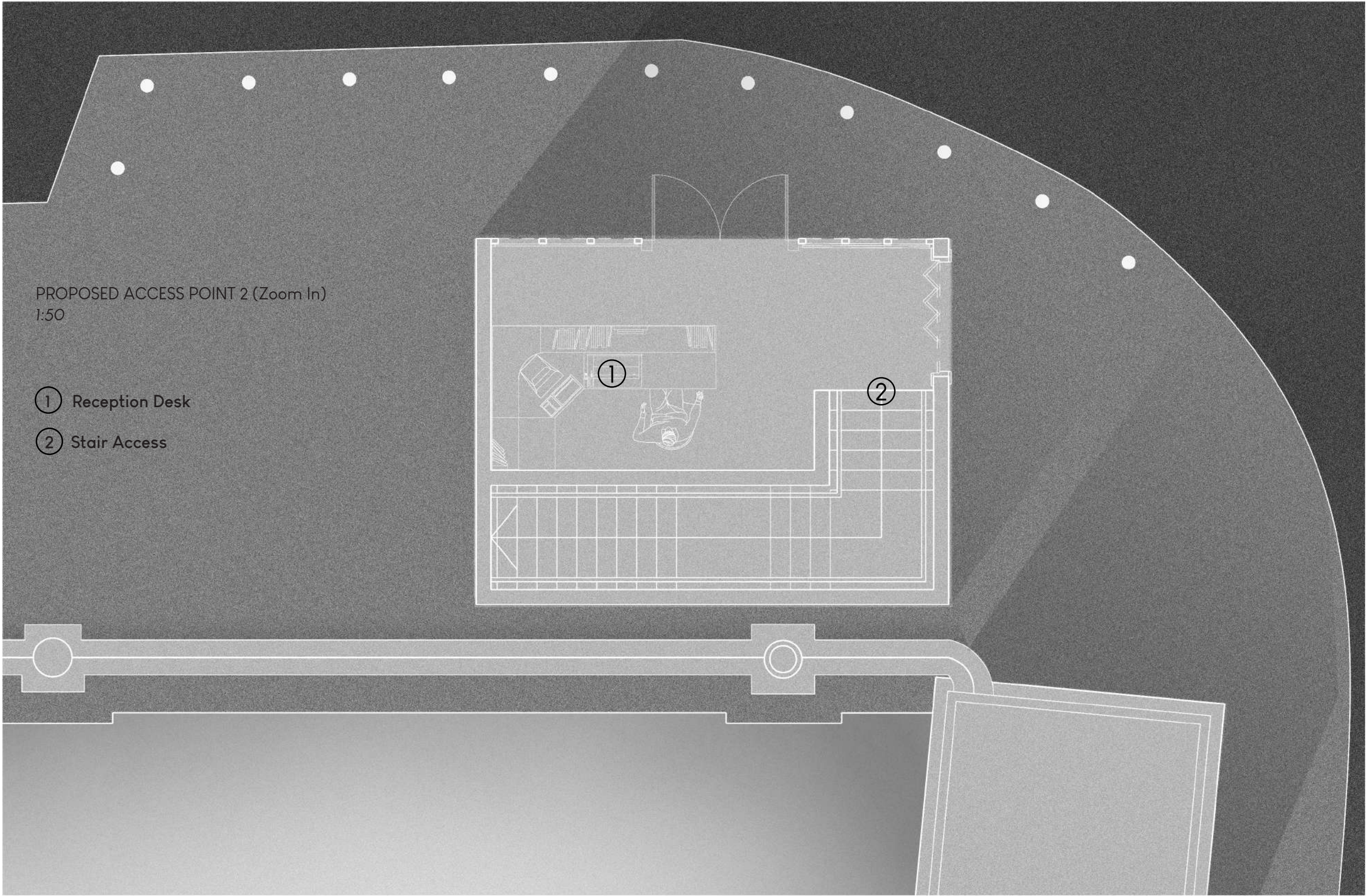
PROPOSED HIGHWAY PLAN: URBAN BATHHOUSE ACCESS FROM STREET
1:500



- ① Boat Stall Lane
- ② Empire Hotel
- ③ Access Point 2 From Street (disguised as a Store)
- ④ Access Point 3 From Street (can get the map to the actual entrance of the bathhouse from here (5))
- ⑤ Route Map to the Main East Gate Entrance
- ⑥ Access 1

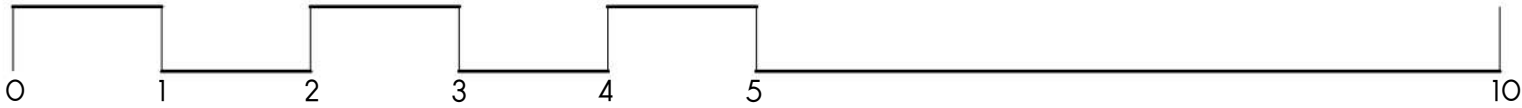






PROPOSED ACCESS POINT 2 (Zoom In)
1:50

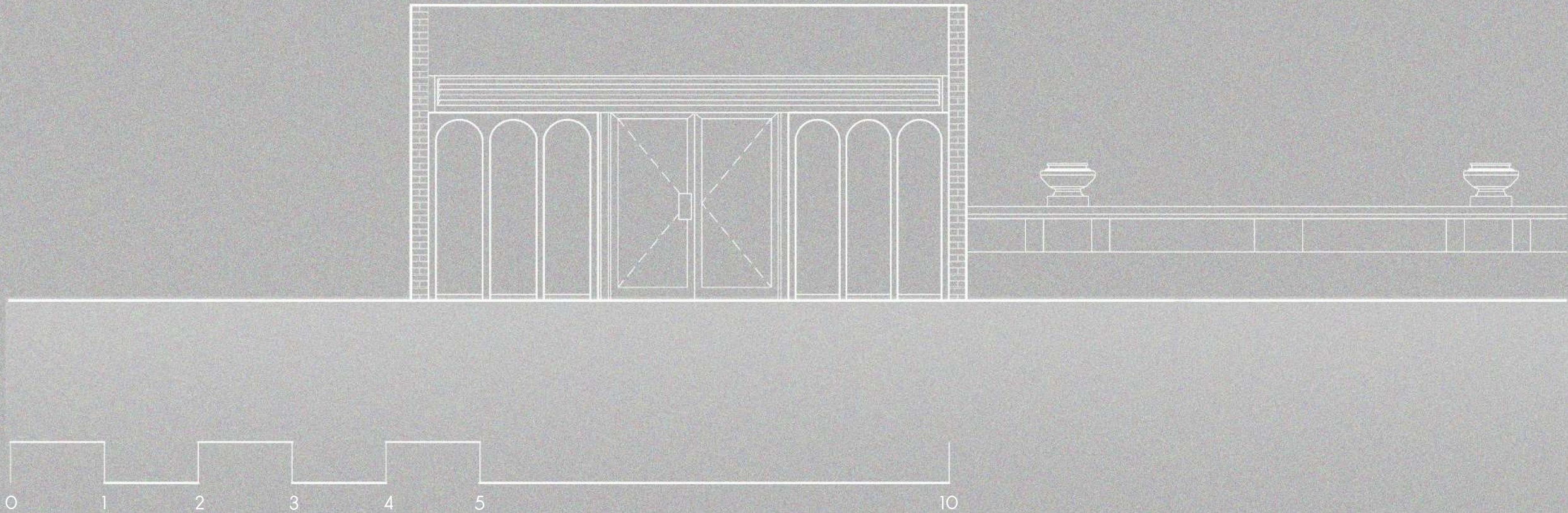
- ① Reception Desk
- ② Stair Access



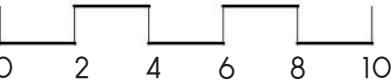
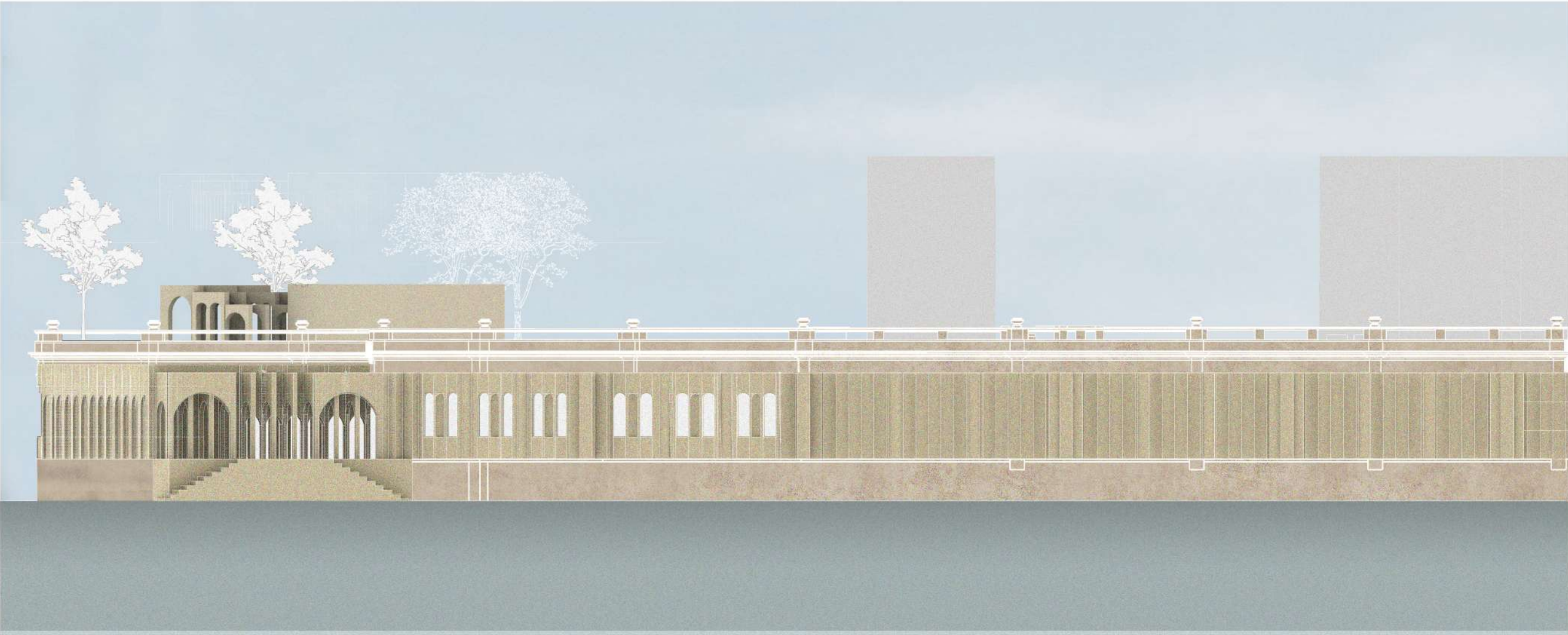
PROPOSED ELEVATION POINT 3 (Zoom In)
1:100



PROPOSED ELEVATION POINT 2 (Zoom In)
1:50

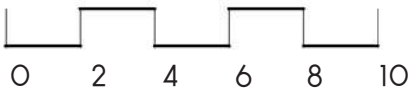


PROPOSED ELEVATION LEFT



[2021-22]

PROPOSED ELEVATION RIGHT



DHARAVI [UNSEEN]

MArchD
Year 1
DISSERTATION

Dharavi [Unseen]
Public Legitimation: Can Public Art lend legitimacy to Informal Settlements?

Public Art has the ability to empower marginalized communities by giving them a voice. This project explores the possibilities of Public Art as a medium of intervention equipped to restructure the negative place identity of Informal settlements. Within the context of this Research, Public Art attempts to celebrate Dharavi, in the face of a real-estate-driven fuel, by enabling Dharavi to gain recognition and value as the collective identity of the region. The ephemeral quality of Public Art will allow for it to facilitate the fluxes in the motion of the City rather than be limited to the static configuration of Architecture. Public Art is equipped to operate in the space between the extreme binaries in the City: Formal and Informal City.

A series of Art Actions were generated, from the artistic principles developed from Richard Goodwin's Porosity Paradigm, in the form of a three-tier system that connects the Informal City of Dharavi to the Formal City of Mumbai and beyond. The primary system is a network of six towers distributed throughout Dharavi that act as central Nodes and represent the collective identity of the region within Dharavi where they are placed. These Nodes bridge the gap in basic amenities in Dharavi and become the direct link to the Formal City. Therefore, eliminating the need for the 'middleman' to mediate between the Formal and Informal City. These nodes are the starting points for this project, around which the City and the newly created network grows. The secondary system is a system of vendors on moving carts that originate from these Nodes and move throughout the City via the Metro. The third system is a simple wayfinding network that connects the Towers on ground level using the identifying markers of colours and numbers. These Art Actions 'plug-in' Dharavi's [unseen] identity throughout the City, making it a deep-rooted and irremovable part of the City.

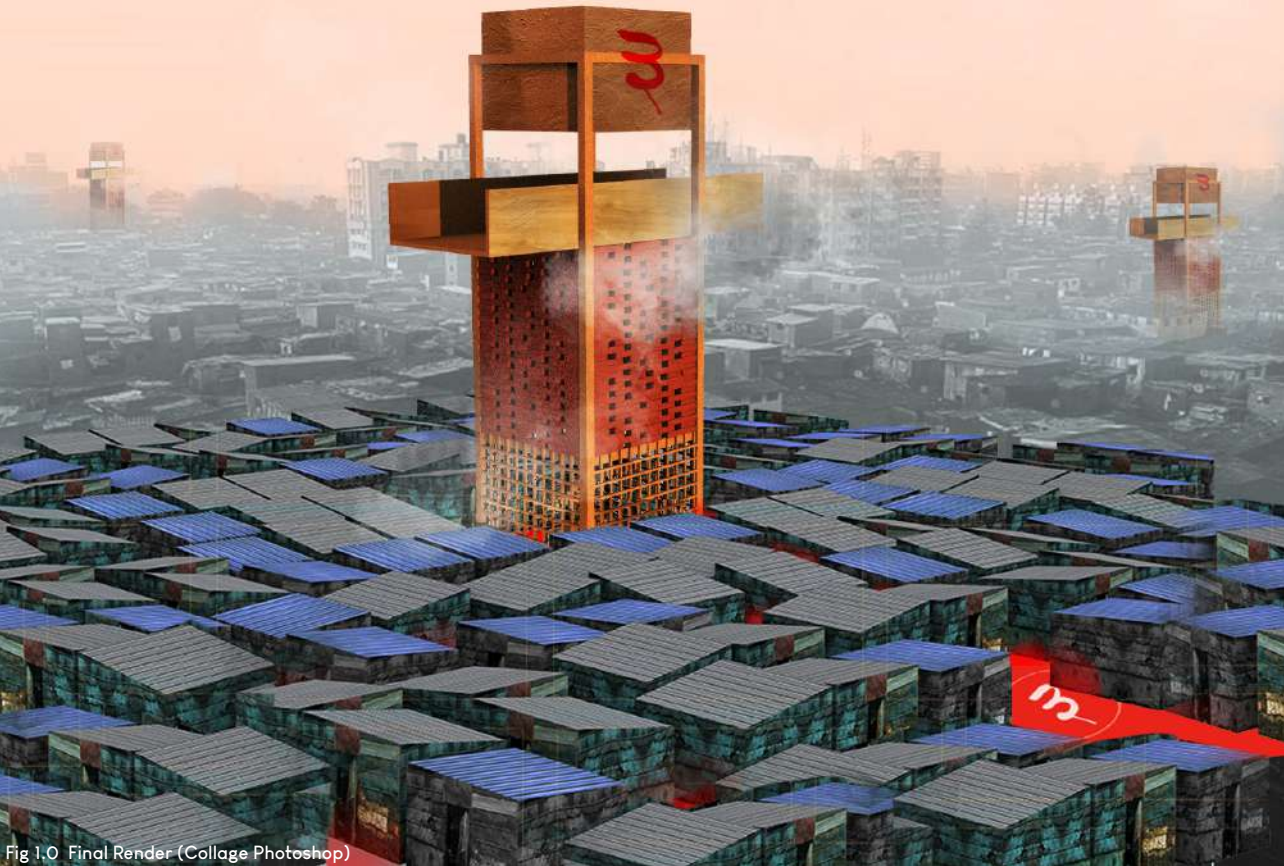


Fig 1.0 Final Render (Collage Photoshop)



Fig 1 Site: Dharavi, Mumbai, India

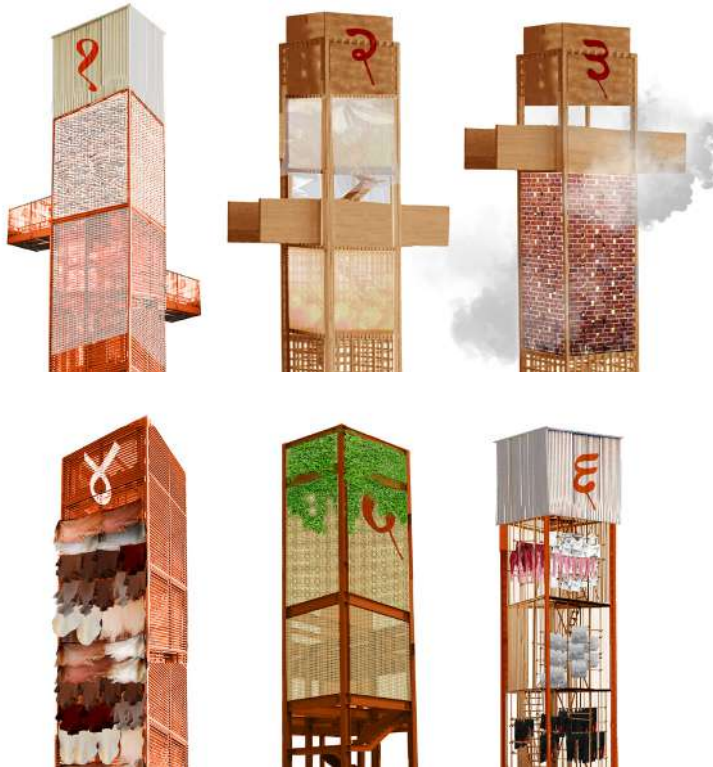


Fig 1.1 Primary Network of Towers (Collage Photoshop)



Fig 1.2 Secondary Network of Carts (Collage Photoshop)



Fig 1.3 Gendered Tower for Men: Chai Stall that becomes their meeting point



Fig 1.4 Gendered Tower for Men: Used as a space for Prayer



Fig 1.5 Gendered Tower for Women: Wedding Function called Haldi



Fig 1.6 Gendered Tower for Women: Celebrating Pongal (Festival)

DHARAVI [UNSEEN]

MArchD
Year 1
DISSERTATION

Dharavi [Unseen]
Public Legitimation: Can Public Art lend legitimacy to Informal Settlements?

The most appropriate medium, to read the disconnected City and the function of Art in aggregating it, is the art-based research methodology of collages. Collage for the purpose of this study is both a method of analysis and representation. In this research, Collage becomes an avenue for reconciliation and validation of Dharavi and explores the usage of Art as a powerful visual medium to give voice to the marginalized or oppressed by recognizing the disparity in power, access and distribution of resources. Hence, Collage becomes both an interpretive tool for information and a medium for the representation and design of Public Art in Dharavi.

Under my chosen specialization for MArchD Applied Design in Architecture course - Research Led Design - I was able to conduct my study using Collages as the primary methodology for my research thesis. Fig. 2.2 to Fig 2.6 are Interpretive Collages that represent the analysis and represent the wide scope of Literature undertaken in this study from Marcel Duchamp's ready-made objects to Richard Goodwin's Porosity Paradigm. Fig 2.7 to 2.10 are Collages that study the complexity of Dharavi and its close-knit ethnolinguistic community.

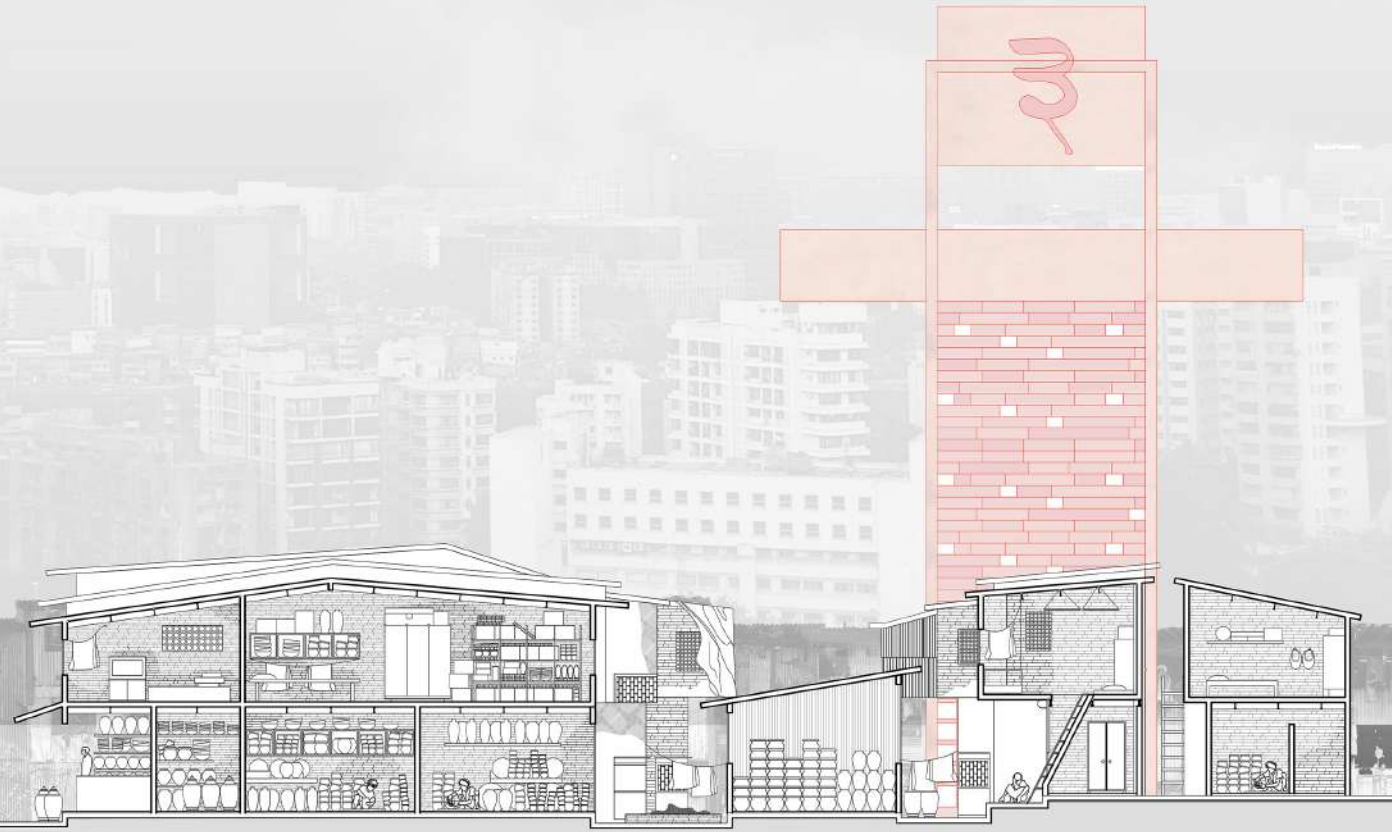


Fig 2.1 Site Section of Pottery District in Dharavi



Fig 2.2 Collage. Source: Author



Fig 2.3 Collage. Source: Author



Fig 2.4 Collage. Source: Author

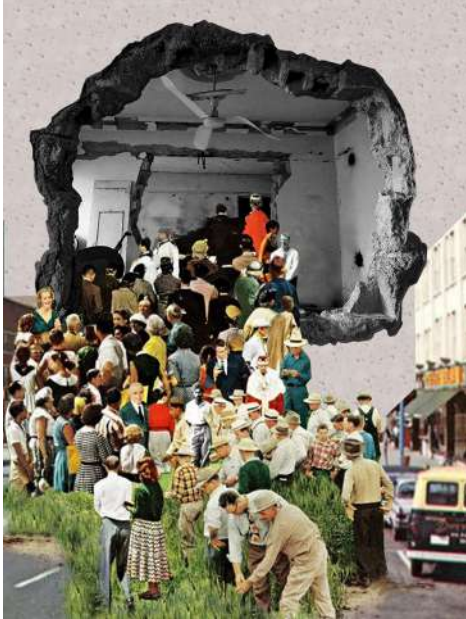


Fig 2.5 Collage. Source: Author



Fig 2.6 Collage. Source: Author



Fig 2.7 Collage. Source: Author

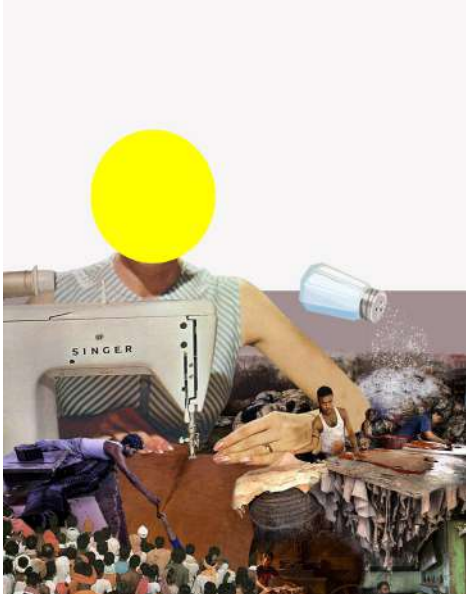


Fig 2.8 Collage. Source: Author



Fig 2.9 Collage. Source: Author



Fig 2.10 Collage. Source: Author

POROCITY

Honors Final Project: MANIFESTO

Modern day Dubai, the commercialized concrete jungle, is a reflection of Rem Koolhaas's portrayal of a contemporary Utopian world. Dubai the city that capitalism has built can be both hell and heaven. The exponentially increasing physical boundaries and rapidly changing global trends has resulted in the exclusion of a large segment of Dubai's population, resulting in urban isolation. Despite the count of urban structures increasing daily in Dubai, there is a loss of connection through architecture which has given way to social disconnectedness and segregation.

The escalating social density combined with social isolation is a lethal combination that can drastically impact mental health in a city like Dubai. Greener Cities are shown to have a positive impact on people's well being and health. Rather than alienating people from nature an effort should be made to incorporate human's instinctive attraction to the natural world.

To address mental and physical health as well as social boundaries in Dubai, it is essential to develop the urban fabric of Dubai through human inclusive urban planning. This can be achieved by **redefining boundaries in the city through dissolution of closed spaces while connecting the internality of urban structure with deactivated or in-between spaces and giving them public character.** Hence enabling the rise of green, active and social spaces and helping mitigate urban isolation. Creating a porous urban fabric that induces fluidity, allowing all kinds of interaction and seamless blending of public and private modes of interaction and spaces.

Parameters used to test or dismantle the space:

1. METRO
2. BUILDING:
Height,
Density
3. BLOCK
(Size)
4. VOIDS
5. LEVELS

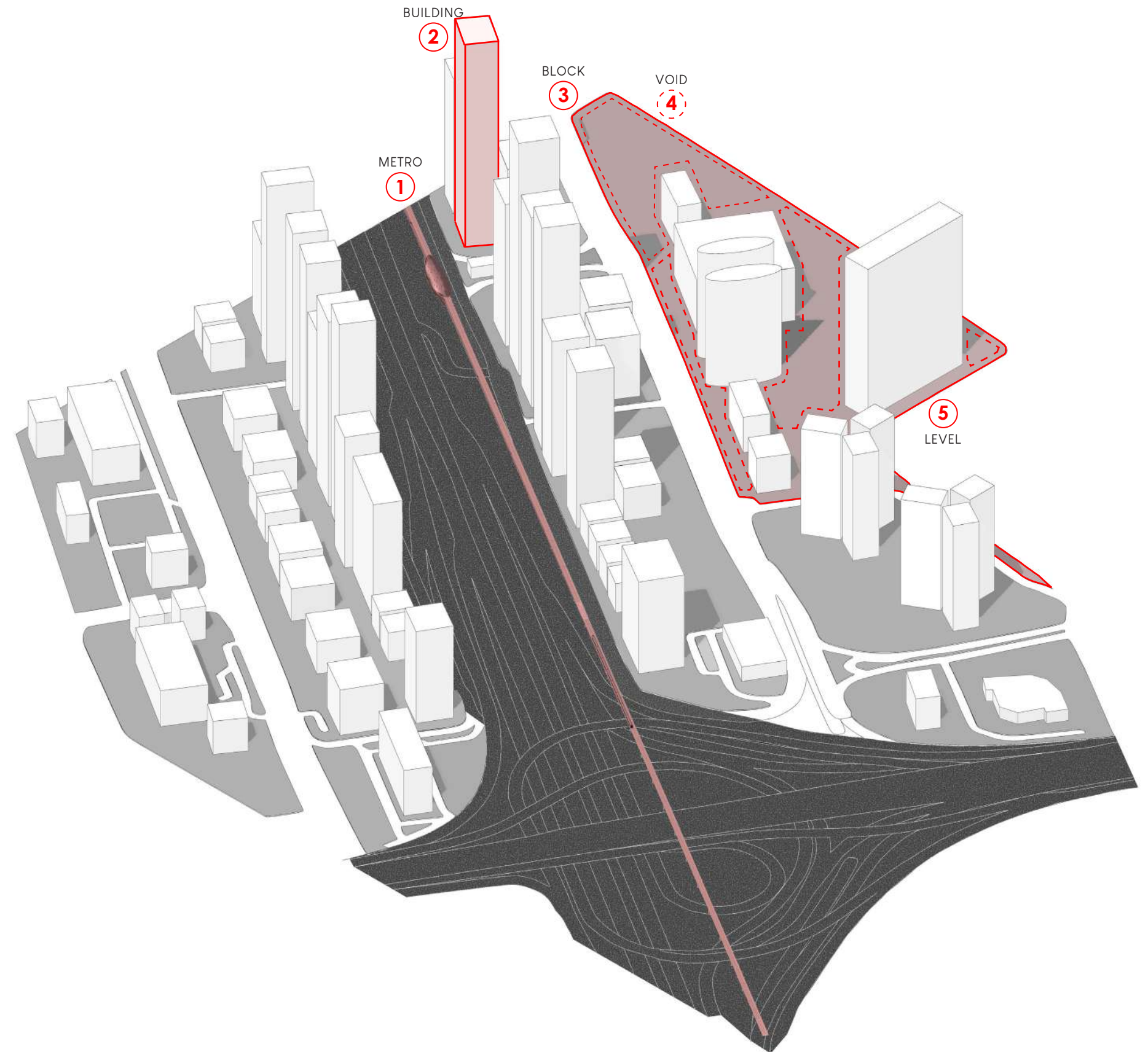


Fig 1.1 Shiekh Zayed Road

TESTING THE MANIFESTO

Shiekh Zayed Road had been selected to test the manifesto. Dubai like many other, is a city formed around its roads giving the roads a dominant character. The distortion and reconstruction of Shiekh Zayed Road will allow the dominance on the road itself to decrease while increasing the interaction between the blocks and buildings.

1 METRO

In this scenario, two metro lines have been introduced to the urban fabric. This has resulted in:

- Buildings clustering around the metro
- These clusters provide anchors for public space
- A parallel ecosystem of taxis have mushroomed around the metro.

The metro becomes a node and anchors buildings away from its previous linear arrangement around Sheikh Zayed Road.

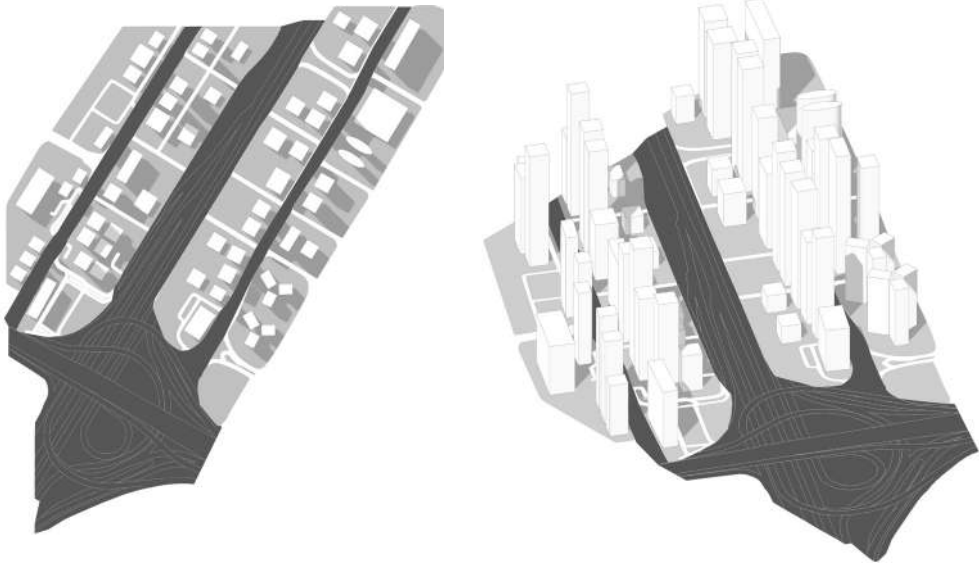


3 BLOCK

Plot sizes have reduced and are more even. This has resulted in:

- The road network is more even
- Walkable City
- Variation in daily commute (Multiple Options)
- Ground Plane Focus - More scope for commercial activity
- Better integration

Reduced plot size has resulted in reduced dominance of Shiekh Zayed Road and prominence of the 'back'roads. Hence creating a more uniform grid.

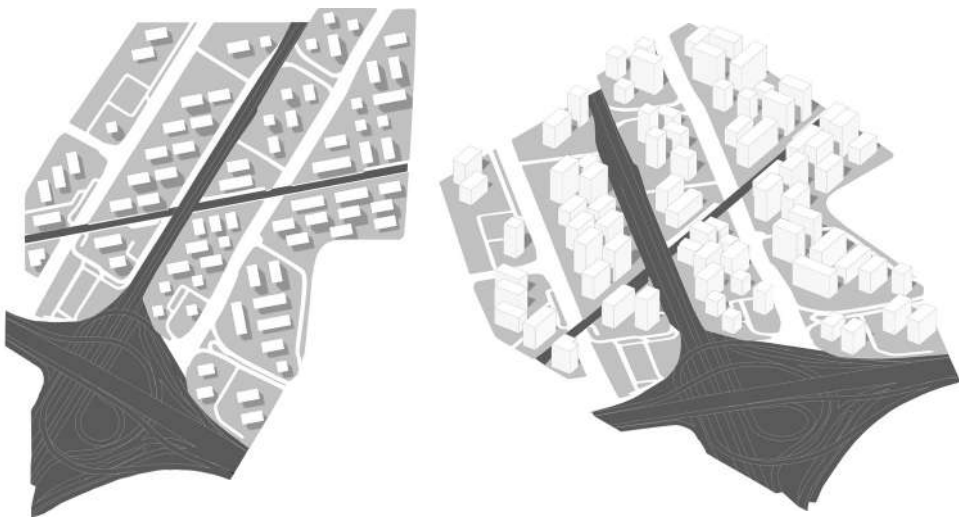


2 BUILDING

The Buildings have reduced in height, creating a dense city aligned against a grid that is associated to a diagonal road cutting across the city. This has resulted in:

- Drastically reduced dominance of Shiekh Zayed Road.
- Open spaces are varied creating human scale pockets.
- Plots lose boundaries as they dissolve around the buildings
- More accessible - Sustainable transport systems
- Better integration

More density, lower height of buildings allows more ground plane interaction

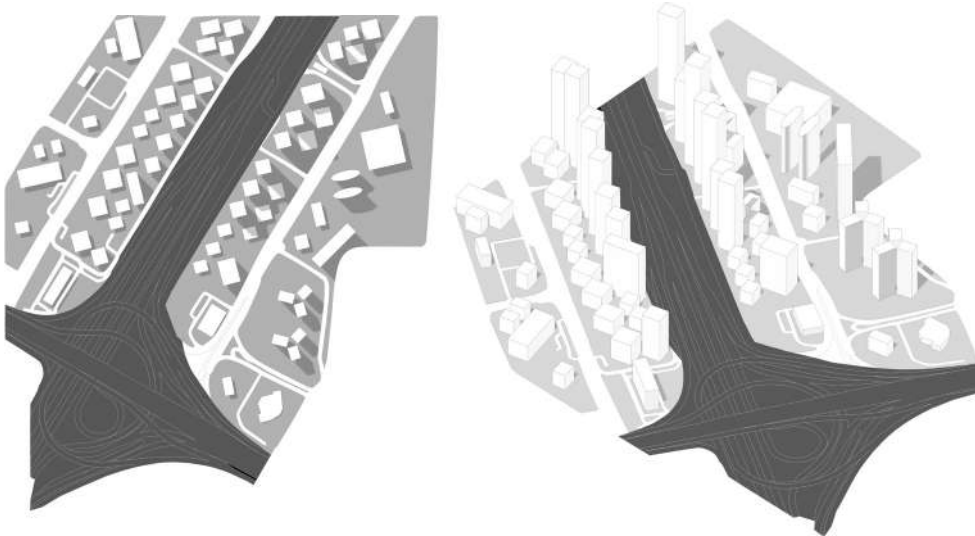


4 VOIDS

The buildings have been rotated at 45 degree angle. This has resulted in:

- Interesting Spaces in between buildings
- More Interaction due to orientation
- Passive Shading Opportunity

The rotation has changed the character of the voids in the plot, creating interesting pockets of open space.



[2018-19]

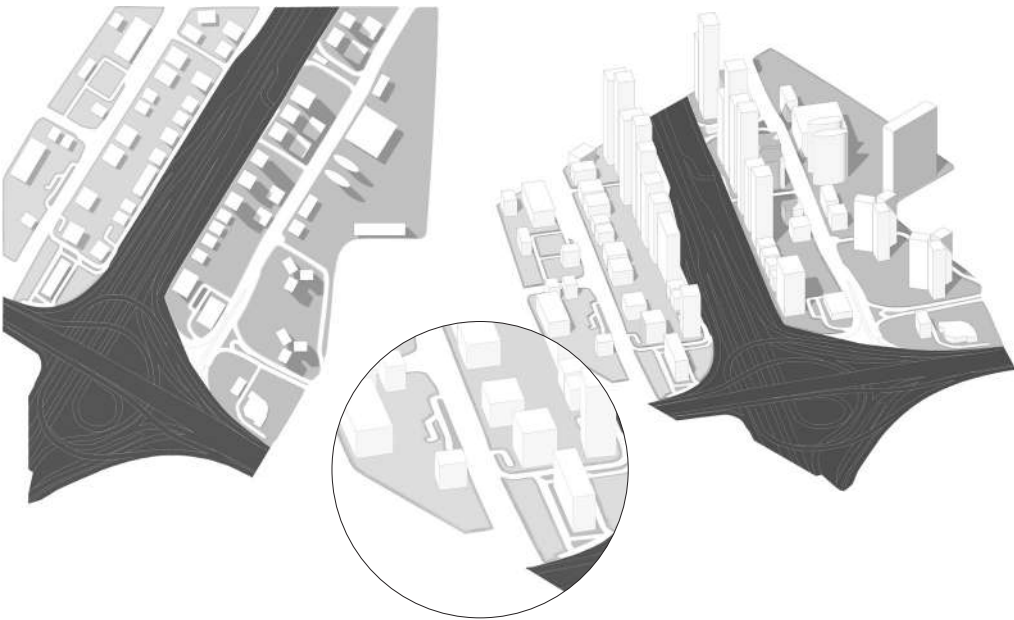
5

LEVELS

Plot on one side of the Shiekh Zayed Road have been raised while the plots on the other side have been recessed. This has resulted in:

- Distinct and independent plots
- Space around the perimeter of the block and linear open space between buildings important
- Each plot becomes a world of its own
- Raised plot can reduce dominance of road

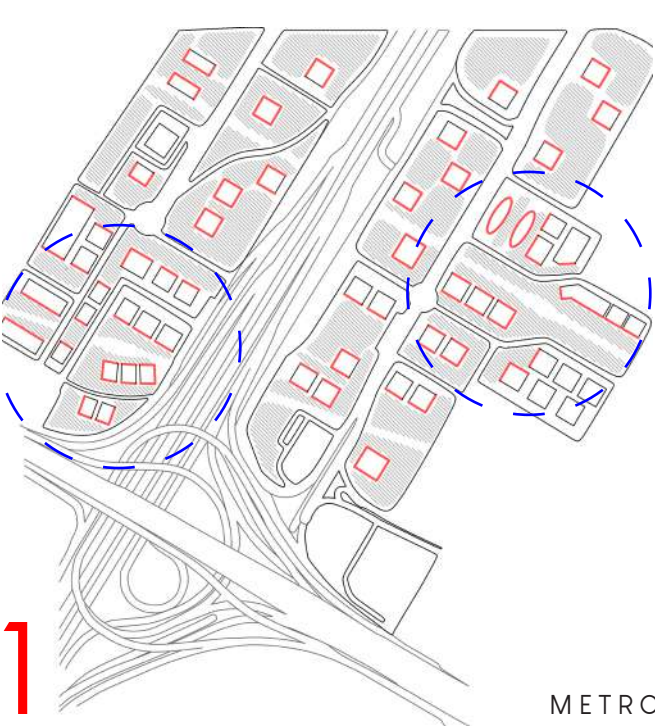
These plots can also result in isolation an segregation due to the 'island' effect it creates.



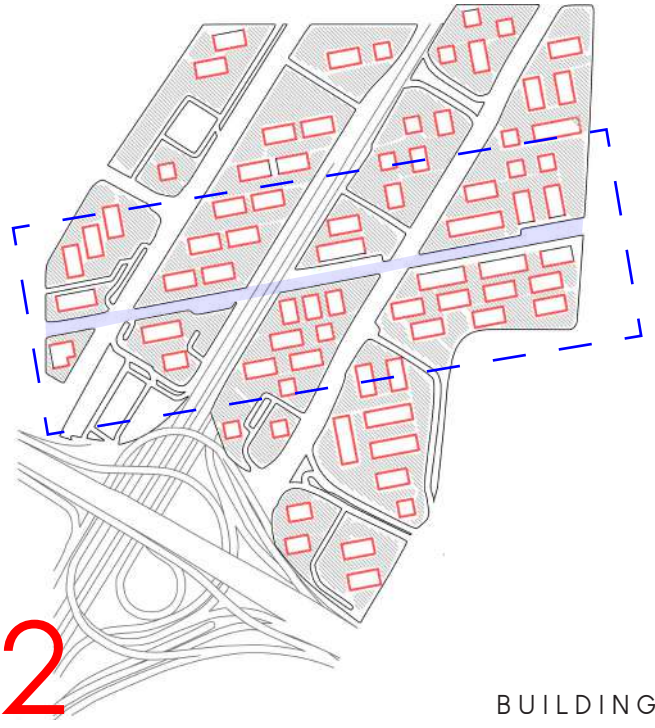
Comparing each dismantled version of Shiekh Zayed against variables from the manifesto:

| | OPEN SPACES | PUBLIC / PRIVATE BL ENDING | ACTIVATED SPACES | SOCIAL DENSITY | SOCIAL DISCONNECT |
|----------|-------------|----------------------------|------------------|----------------|-------------------|
| METRO | • | • | • | | |
| BUILDING | • | • | • | • | |
| BLOCK | • | • | • | | |
| VOID | • | | | | |
| LEVEL | | | • | | • |

Redefining Boundaries In The City Through Dissolution Of Closed Spaces While Connecting The Internality Of Urban Structure With Deactivated Or In-Between Spaces



The area around the metro is optimum as the metros have become nodes and there is now a parallel ecosystem of taxis and pedestrians around the metro.



Interesting pockets of space. The new road ensures easy accessibility. Improved ground plane interaction due to lowered height of buildings.



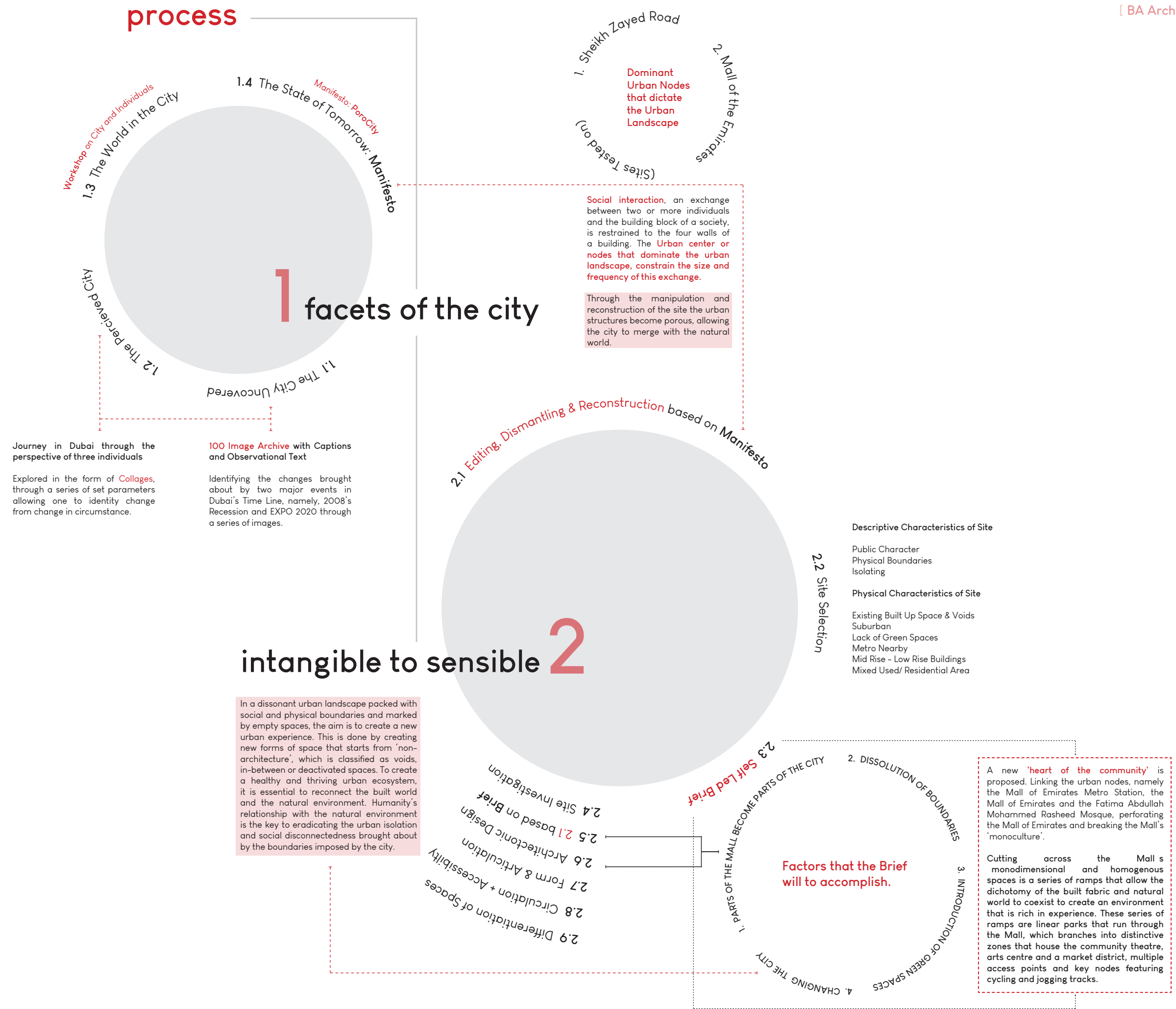
The reduced plot size, allows for a walkable city. The 'back roads' take prominence creating a more even uniform road network.



Not the most ideal scenario, as the Shiekh Zayed Road remains the same, but the rotated buildings creating pockets of spaces.

Facade that can be blended with open
Prime Zones
In-between Deactivated Spaces

[2018-19]



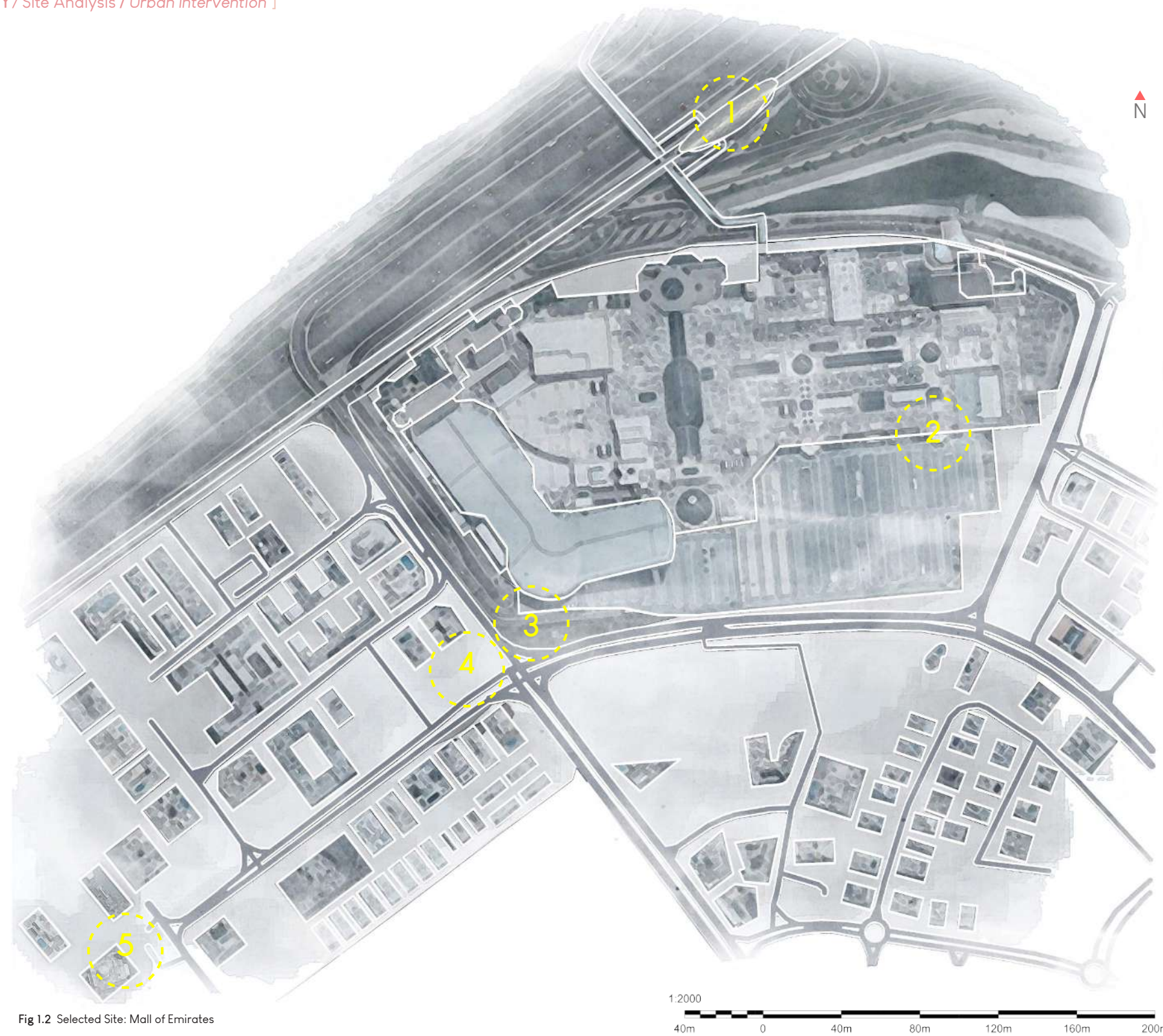


Fig 1.2 Selected Site: Mall of Emirates

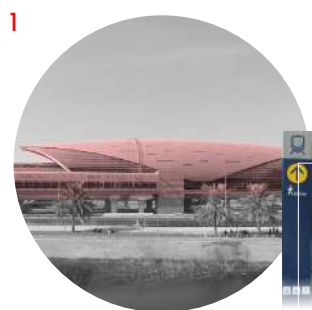


Fig 3.1 Mall of Emirates Metro Station



Fig 3.2 Tourist visiting Mall of Emirates



Fig 2.1 Man trying to sell Phone Covers to a Couple



Fig 2.2 Easily Accessible Via Bus



Fig 1.1 The Mosque is one of the nodes in the area



Fig 1.2 The most amount of movement happens in this intersection

SITE ANALYSIS

Al Barsha is a collection of sub-communities in Dubai, United Arab Emirates. Al Barsha is bounded by E 11 (Sheikh Zayed Road) and E 311 (Sheikh Mohammad Bin Zayed Road). Al Barsha is close to Dubai Internet City, Dubai Marina and the Palm Jumeirah. Landmarks within Al Barsha include Mall of the Emirates and Dubai Autodrome.

The area has district zones, each with its own accommodation options. It is the general name for Al Barsha I, Al Barsha II, Al Barsha III and the very new Al Barsha South compounds.

- | | |
|---|---|
| 1 | Mall of Emirates Metro Station |
| 2 | Mall of Emirates Entrance |
| 3 | T - Junction |
| 4 | Proposed Site |
| 5 | Fatima Abdullah Mohammed Rasheed Mosque |

Urban Nodes & Relationship Between Sites

The analysis of the five sites – the Metro, Mall of the Emirates, T-Junction, Proposed Site and the Mosque – reveal a hierarchy between these urban nodes:

- Most Interaction happens to and from the Mall of Emirates, at the T junction Crossing (3). As seen in Fig.2.1 and 2.2, Men have even jaywalked in order to reach the Mall of Emirates. Tour Bus's are directed right towards the Mall of Emirates and does not tour the area (Al Barsha).
- The Metro Station ensures a constant flow of people to the Mall of Emirates and ensures that the working residents of Al Barsha 1 have an alternative means of transport that allows them to skip the heavy traffic in the area.
- There are no bus stops near the Mosque but it is within walkable distance.

Fig 1.3 Site Topology Study

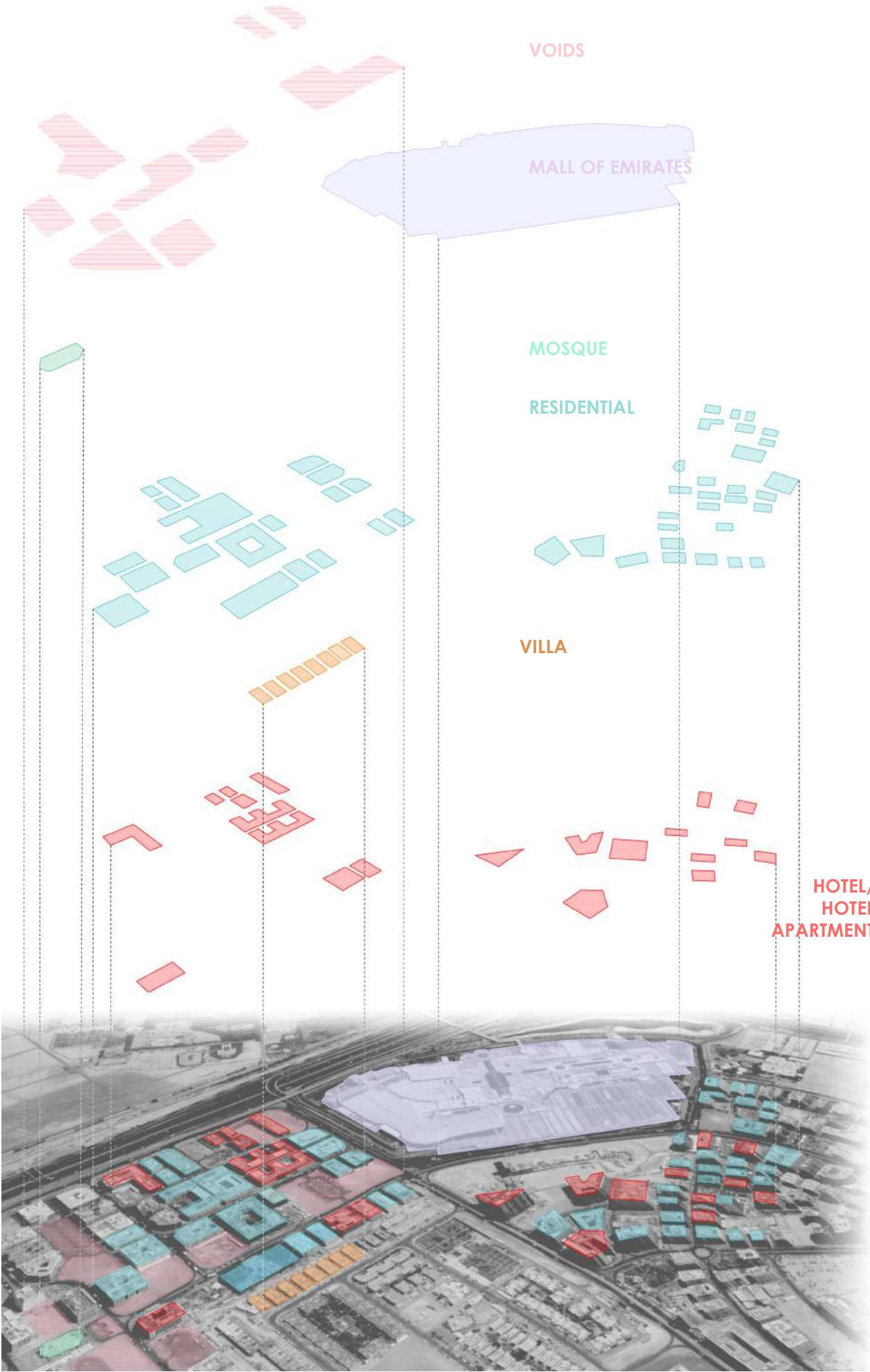
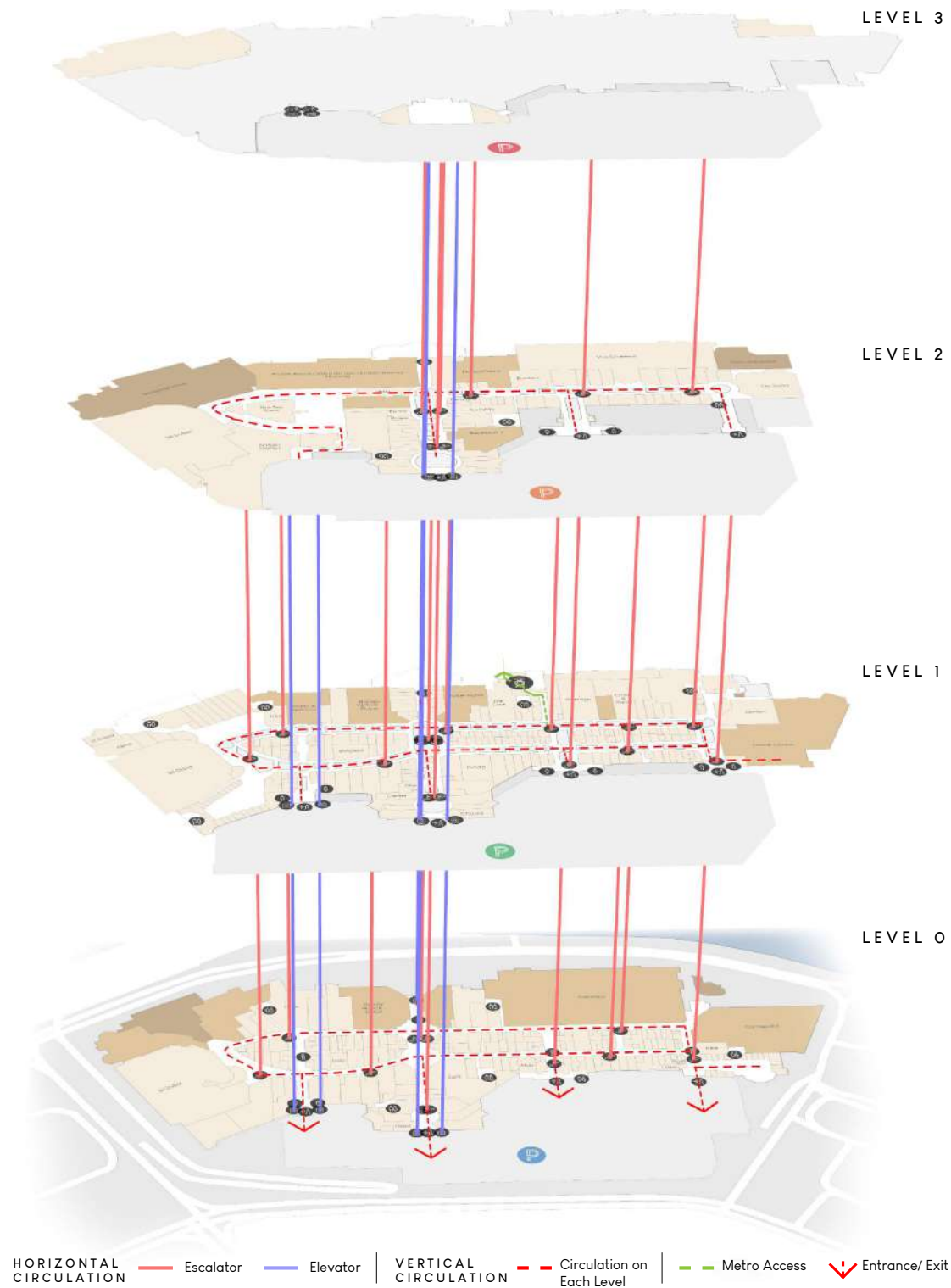


Fig 1.4 Mall of Emirates Exploded 2D Circulation Study



DUBAI: A RETAIL TOURISM DESTINATION

- Dubai ranks among the top retail tourism destinations in the world. As retail is one of the key drivers of tourism, Dubai has marketed itself as a leisure and shopping hub.
- The presence of Mall of Emirates in Barsha, has made the area a strong shopping and tourism destination. Malls and Hotels compliment each other, both inducing demand for the other component.
- A rise in the number of retail tourists has increased the demand for hospitality establishments in Al Barsha.

TOPOLOGY ANALYSIS

Al Barsha has a sophisticated metropolitan vibe that is synonymous with the lifestyle of Dubai. The area is well-known for housing a wide range of expat communities and different cultures. It is preferred by young professionals, due to its convenient location, affordable living and lifestyle amenities.

PROPERTIES IN AL BARSHA

AL BARSHA 1

Al Barsha 1 is the more popular choice, housing majority of the apartments. Due to its proximity to the Mall of Emirates and the Metro, it is favoured by working professionals.

AL BARSHA 2, 3 & SOUTH

The villa districts of Al Barsha, 2, 3 and Barsha South tend to be quieter, offering a more suburban vibe, perfect for a family-oriented lifestyle

MALLS IN AL BARSHA

AL BARSHA 1

Home to one of Dubai's best-known malls, Mall of the Emirates is known as the crown jewel for Al Barsha residents.

AL BARSHA 2

A more peaceful, family-friendly option, Al Barsha Mall offers a variety of restaurants, supermarkets, gyms, government offices and a large children's play area.

SUPERMARKETS IN AL BARSHA

AL BARSHA 1

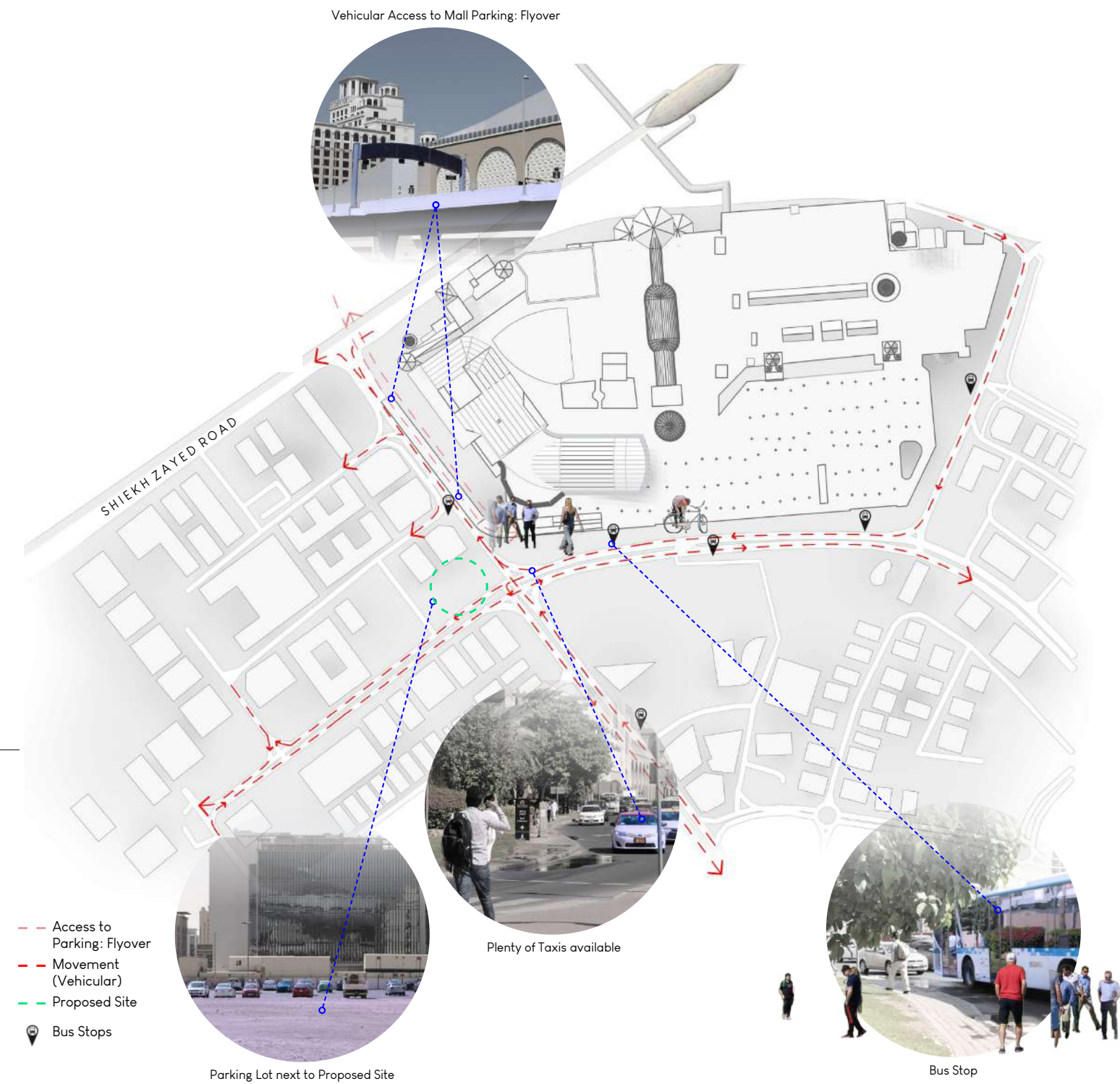
- Carrefour in Mall of Emirates
- LuLu Supermarket

AL BARSHA 2

- Union Co-Op in Al Barsha Mall
- Spinneys

[2018-19]

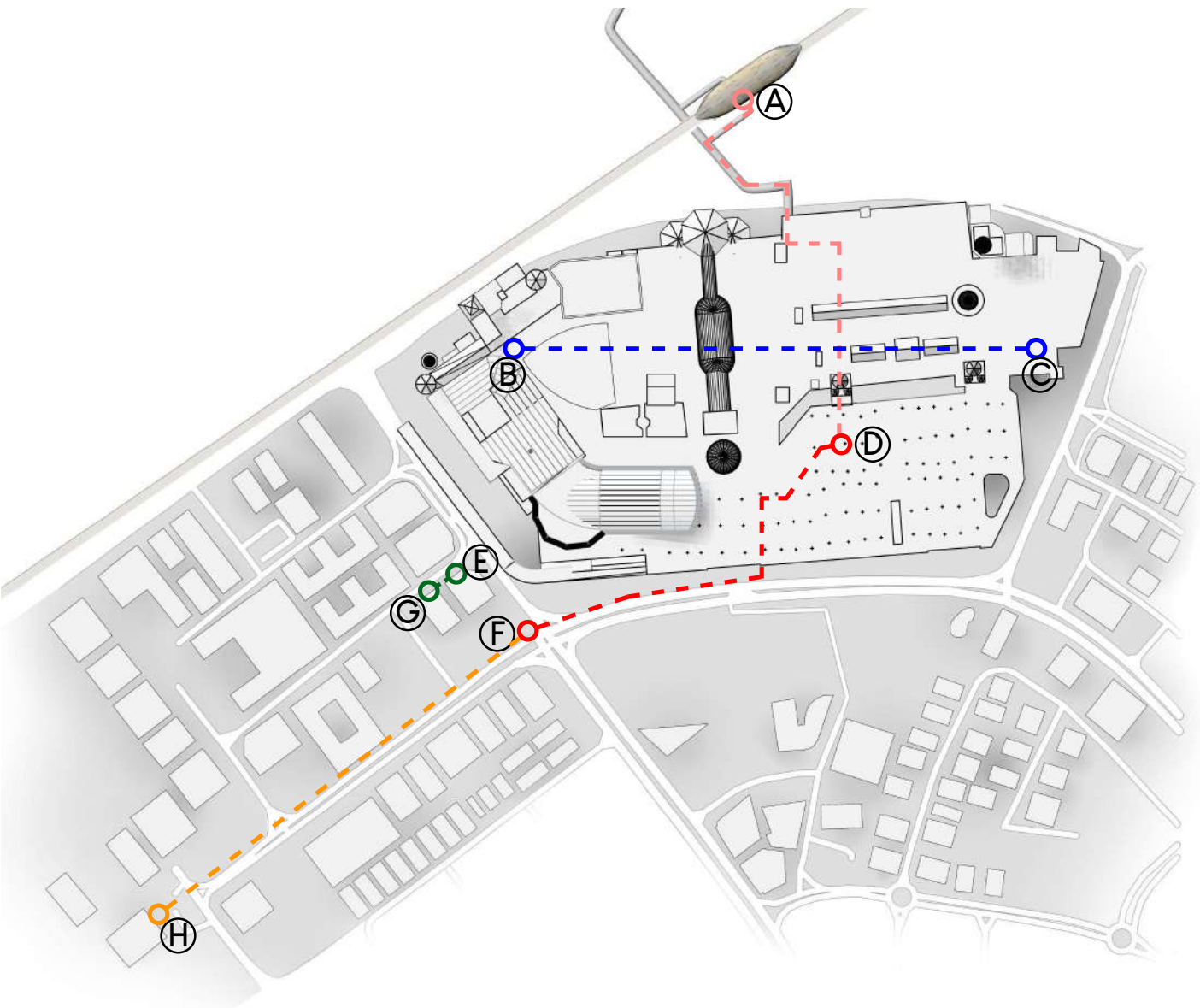
SITE ACCESSIBILITY



One of the greatest things about Al Barsha is the fact that it is easily accessible by both public transport users and those with their own cars.

Specifically, Al Barsha 1, is serviced by 2 metro stations: Mall of the Emirates and Sharaf DG metro stations. For residents in Barsha South public transport might be a bit tricky since the nearest metro station is in Dubai Internet City and is being serviced by feeder buses: J01 and F32.

Parking shouldn't be an issue for residents as there is ample paid parking available and buildings come with their own underground parking. Villas also come with spaces for 2 or more cars depending on your house's size



ACCESSIBILITY VIA FOOT

| | | | |
|---|--|--------------------------------|--|
| A Mall of Emirates Metro Station | C Mall of Emirates East End | E Chi Foot Spa Building | G Emerald Court |
| B Mall of Emirates West End | D Mall of Emirates Entrance/ Exit | F Proposed Site | H Fatima Abdullah Mohammed Rasheed Mosque |
| FROM | TO | DISTANCE | TIME |
| D | F | 550 m | 7 min |
| A | D | | 16 min |
| B | C | | 10 min |
| G | E | <140 m | 1.5 min |
| F | H | 420 m | 5 min |

[2018-19]

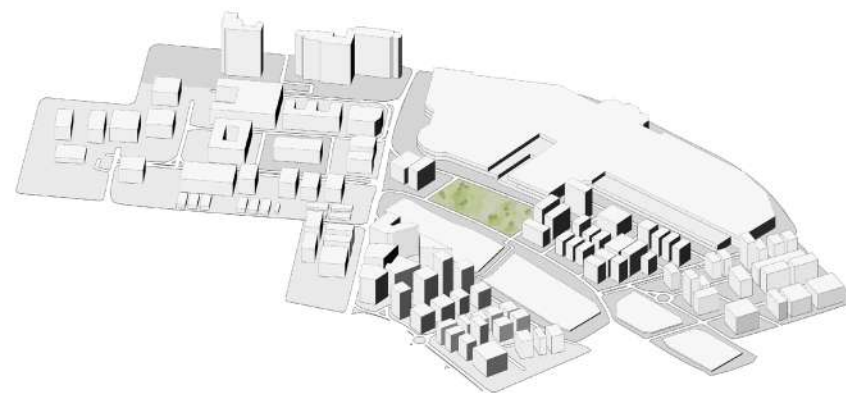
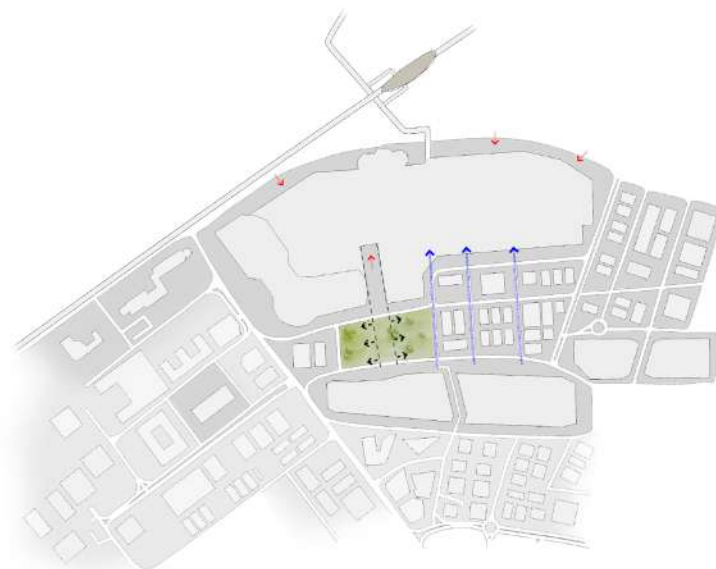
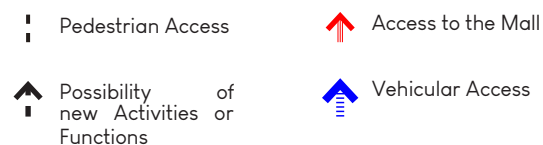
1

PARTS OF THE
MALL BECOME
PARTS OF THE
CITY

In this scenario, the Parking, 5 - Star Hotels and DUCTAC, which were part of the Mall of Emirates, have become components of the City. This has resulted in:

- The Parking is now linked to the Mall via a Pedestrian Access
- The City has now become more porous
- The Mall has become more accessible
- The Pedestrian Access has allowed for directional movement towards the Mall.

The Pedestrian Access gives an opportunity for new activities or functions to emerge on either sides of this access leading to the mall.



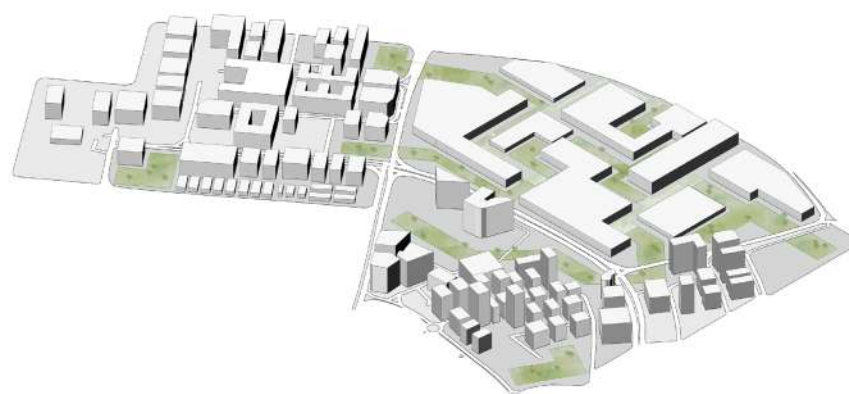
3

INTRODUCTION
OF GREEN SPACES

In this scenario, the Parking, Green open spaces have been introduced to the mall after considering the Mall's spatial layout. This has resulted in:

- 'Green' pathways connect each park
- The Mall has broken up
- An interesting labyrinth has been formed
- Creating spaces where nature meets the Mall.
- The Green spaces bleed into the urban fabric

The Mall has become the perfect host for the residents. Although the Mall was greatly influence and can now become a new hub for the users, the City's urban fabric remains the same.



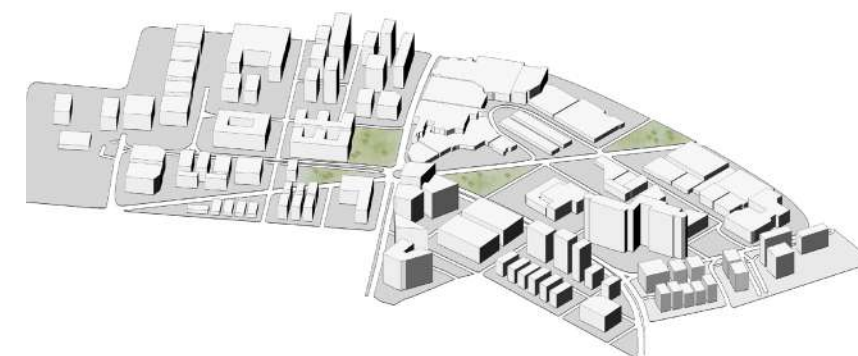
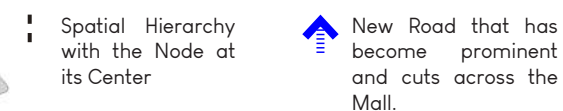
2

DISSOLUTION
OF BOUNDARIES

In this scenario, the Mall has been fragmented. This has resulted in:

- The Mall has become more accessible
- The Mall is no longer a dominant and overpowering node
- Creating a new experience
- A new road has taken prominence
- A node has been created
- A spatial hierarchy is formed
- Availability of Green Pockets of Space

The formation of a new node has given rise to potential for activities around the node.



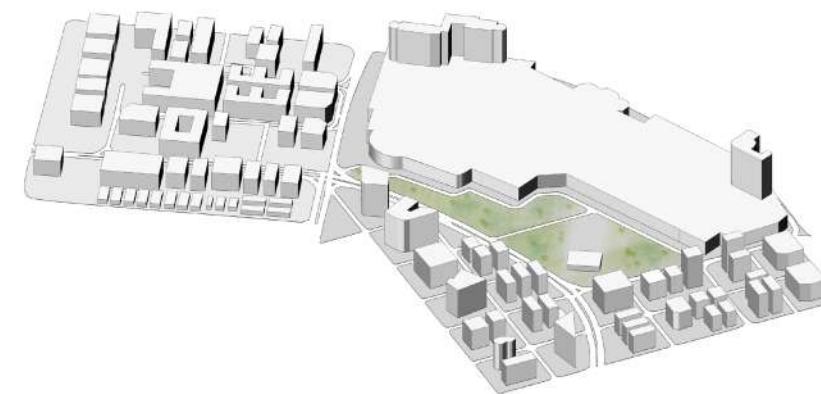
4

PARTS OF THE
MALL BECOME
PARTS OF THE
CITY

In this scenario, the Mosque has been shifted closer to the Mall of Emirates. This has resulted in:

- The Mosque has reduced the dominance of the Mall
- To accommodate the traffic during prayer times, the city has become more accessible
- A grid network is formed to aid this
- the Mall of Emirates has a change of user movement/ circulation
- This has lead to the mall being fragmented internally

The mosque has changed the Mall internally and allowed for an efficient grid network to accommodate the anticipated traffic.



ARCHITECTONIC DESIGN: SITE DISMANTLING

Creating The Ideal Site That Suits The Manifesto And The Project, By Combining The Architectonic Stage Site Experimentations, That Is,

1. Part Of Mall - Part Of City
2. Dissolution Of Boundaries
3. Introduction Of Green Spaces
4. Changing Urban Fabric



PART OF MALL - PART OF CITY

DISSOLUTION OF BOUNDARIES

INTRODUCTION OF GREEN SPACES

CHANGING URBAN FABRIC

Only the removal of the 5 Star Hotel namely The Kempenski and Sheraton were retain in the final site

The new road and consequently formed node along with the fragmented mall was retained.

Although the Green Spaces are not indicated in the diagram below, it will be dependent on the new project.

The relocated mosque and resultant formation of uniform urban grid is retained in the site.

COMPARING EACH SITE EXPERIMENT AGAINST PARAMETERS THAT THE PROJECT WISHES TO ACHIEVE, BY ALOCATING RANKS FOR THE EXPERIMENTS.

| | PART OF MALL - PART OF CITY | DISOLUTION OF BOUNDARIES | INTRODUCTION OF GREEN SPACES | CHANGING URBAN FABRIC |
|-----------------------------------|--------------------------------|-----------------------------|------------------------------------|--------------------------|
| Integration of Mall with the City | 2 | 1 | 3 | 4 |
| Breaking Physical Boundaries | 3 | 2 | 1 | 4 |
| Adding Green Spaces | 3 | 2 | 1 | 4 |
| Changing the Urban Layout | 3 | 1 | 4 | 2 |

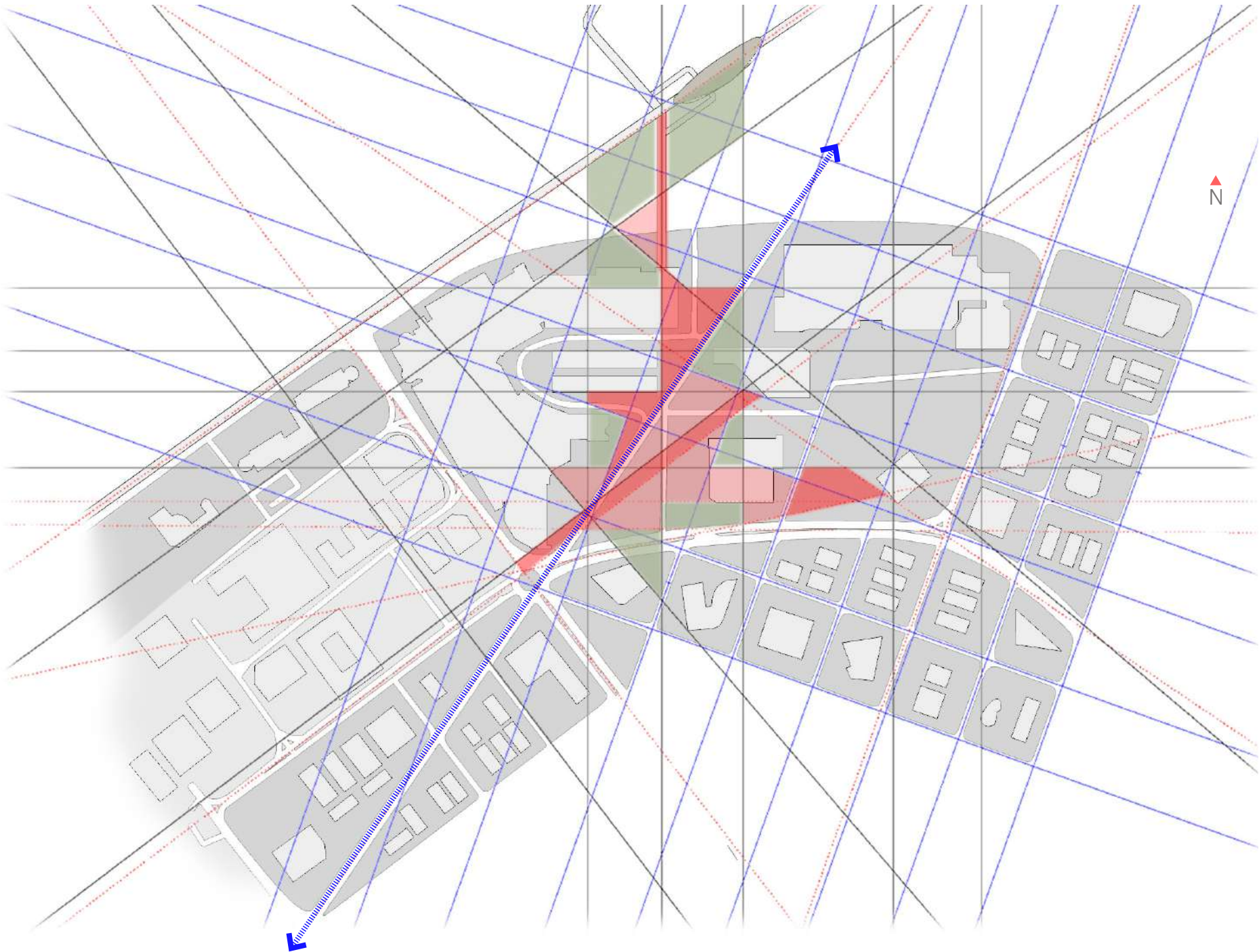
Here,

- 1 Represents the most ideal option
- 4 Represents the least ideal option

-- Most Suitable Site Options

- Edited/ Remodeled Site
- Original Site
- New Road
(From 'DISSOLUTION OF BOUNDARIES')
- Urban Grid
- Major Access Routes
- Potential Circulation
- Site Extent
- Areas of Interest
- Green Spaces

Through the use of lines and grid, the boundaries or extent of the project is identified. The mapping also identifies zones of interest or higher frequency of interaction through the intensity of colour. The green spaces that merge with the builtform in this project are also identified below.



[2018-19]

DEVELOPEMENT: FORM & ARTICULATION

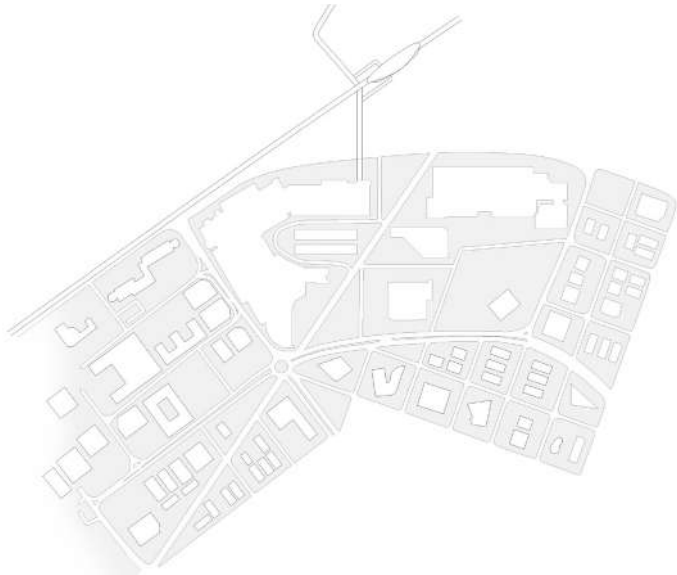


Fig 1.1 Dismantled Site that matches the requirements of the Manifesto



Fig 1.4 In Fig 1.1, the site is rendering any form of the program ineffective as the site alone is already achieving the manifesto

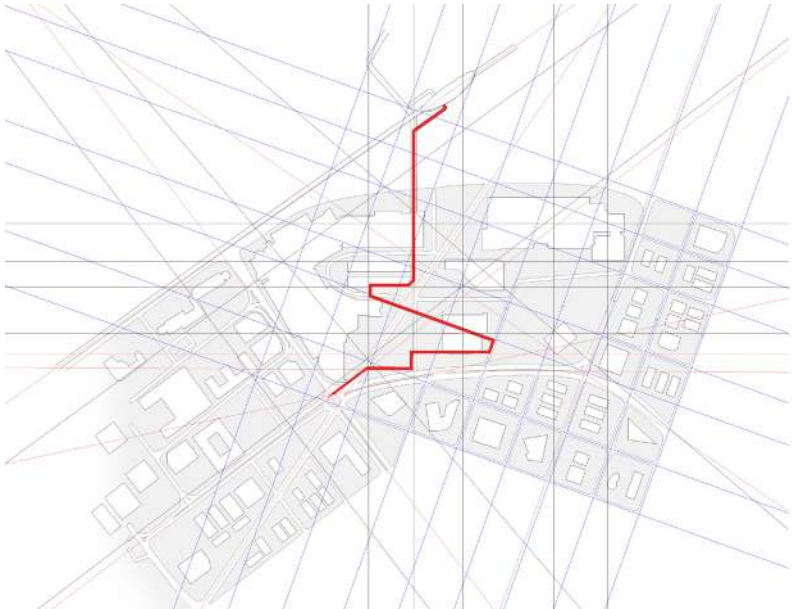


Fig 1.2 Circulation & Access Grid helps create the series of ramps

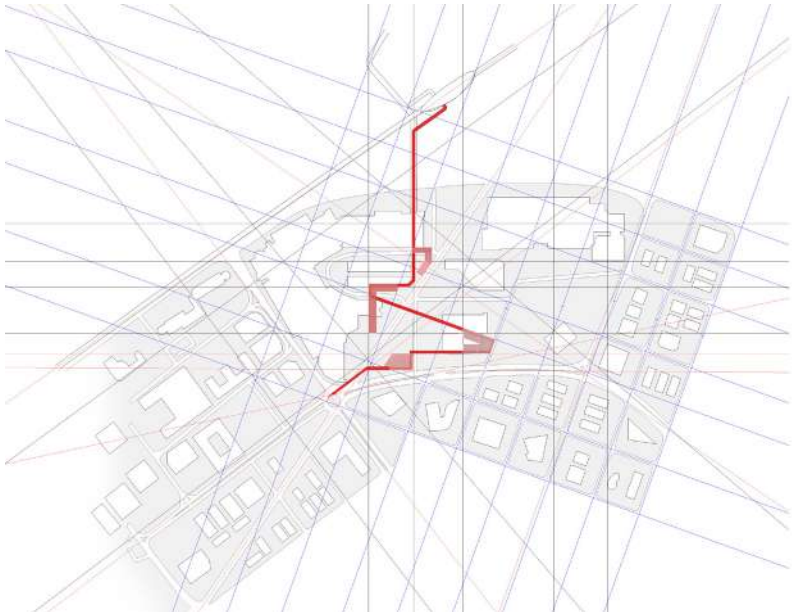


Fig 1.3 Attempt to articulate form using the grid, but ineffective



Fig 1.5 Removal of Hotels in the Mall and new ramp that caters to the new site model



Fig 1.6 New Design Proposal

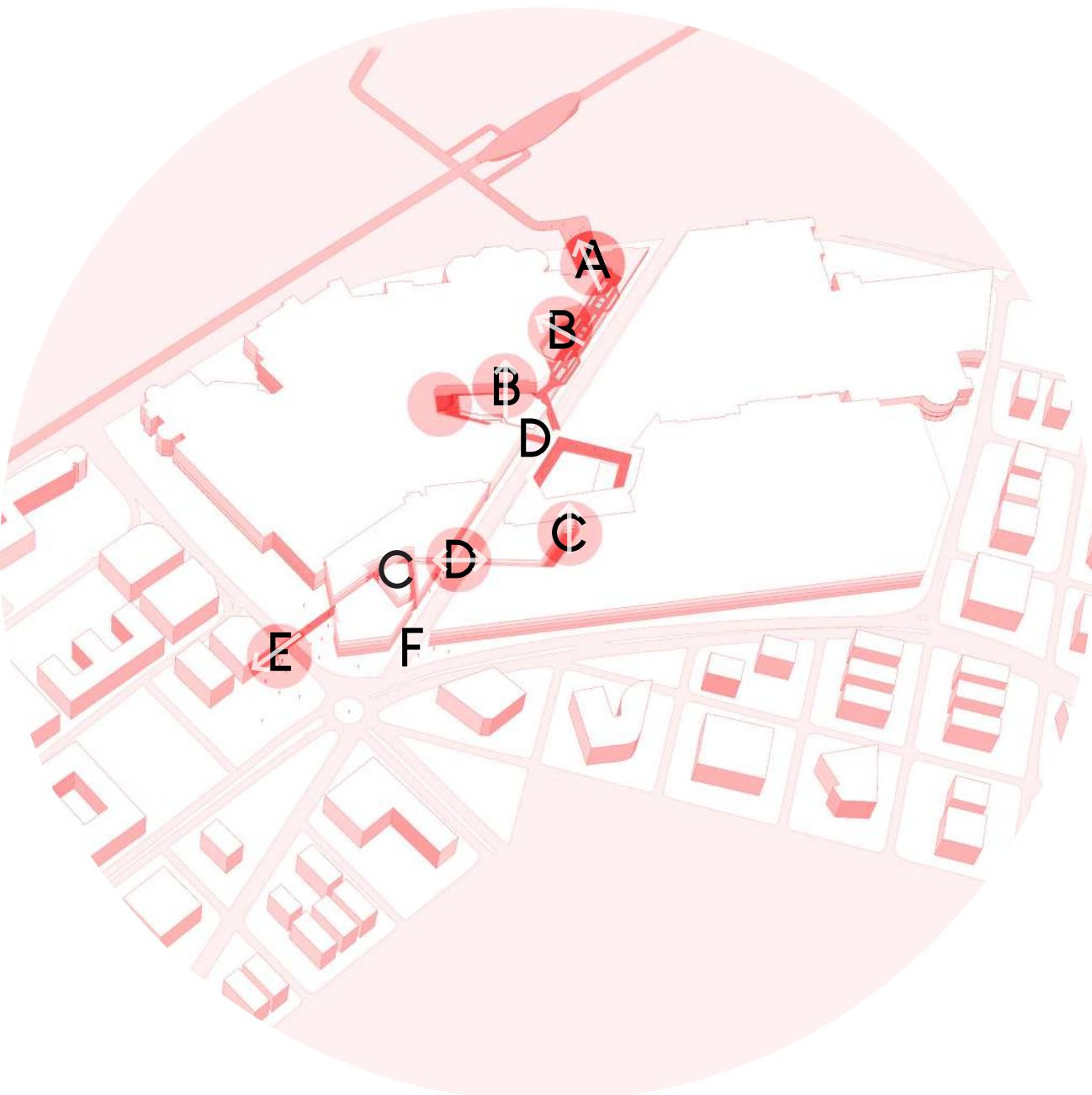
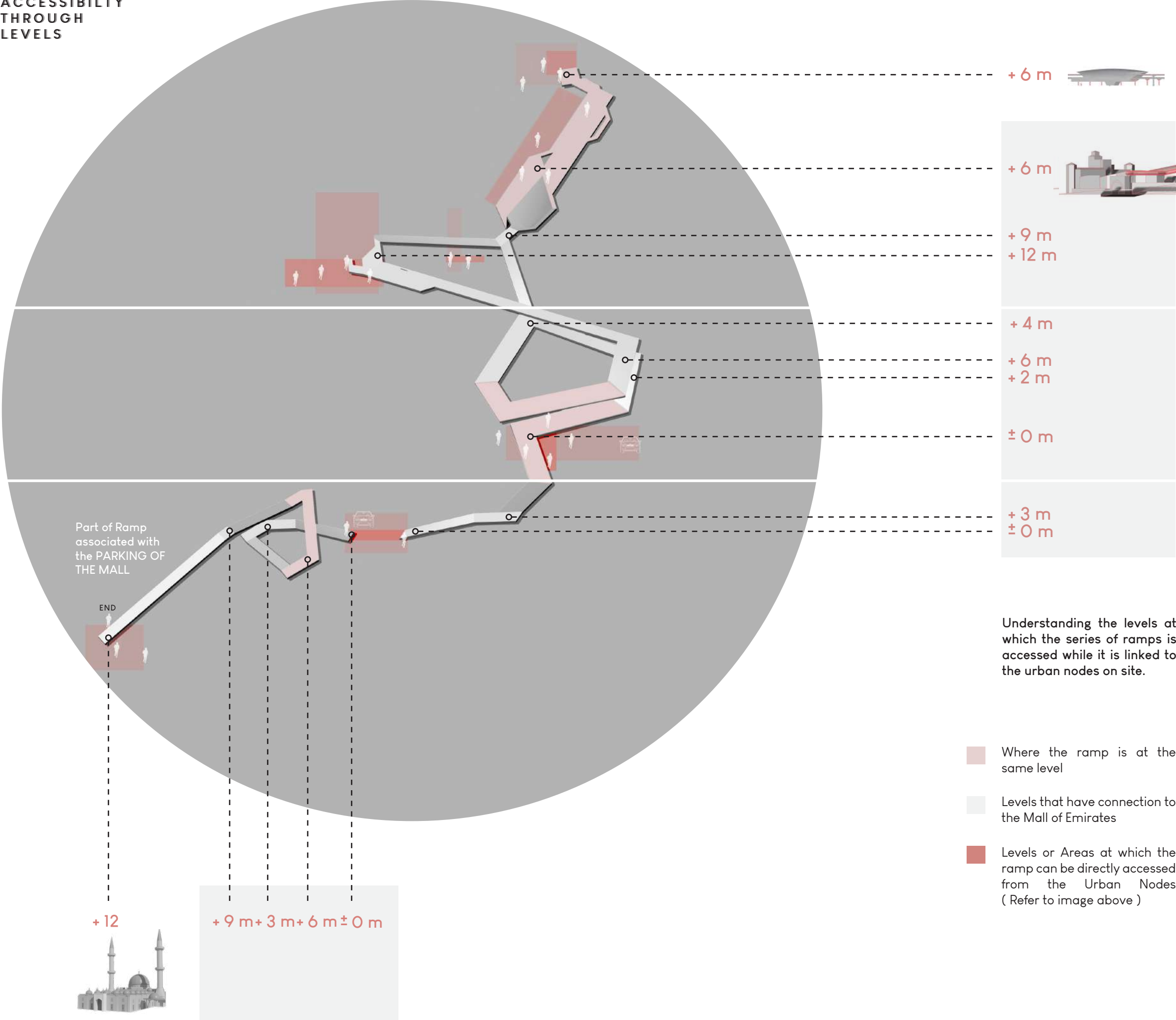


Fig 1.7 Accessibility Mapping

Identifying and understanding the typology and accessibility of the ramp in the context of the mall and other points of interaction or interests.

- | | |
|--|---|
| A Starts with the Mall of Emirates Metro Station Expansion: Bike Rental | D Bridge/ Cross over between two parts of the Mall |
| B Exposed Ramp | E Ramp connecting to Mosque + Alternative |
| C Ramp Within Mall/ Parking | F The 'Street' |



FLOOR PLAN

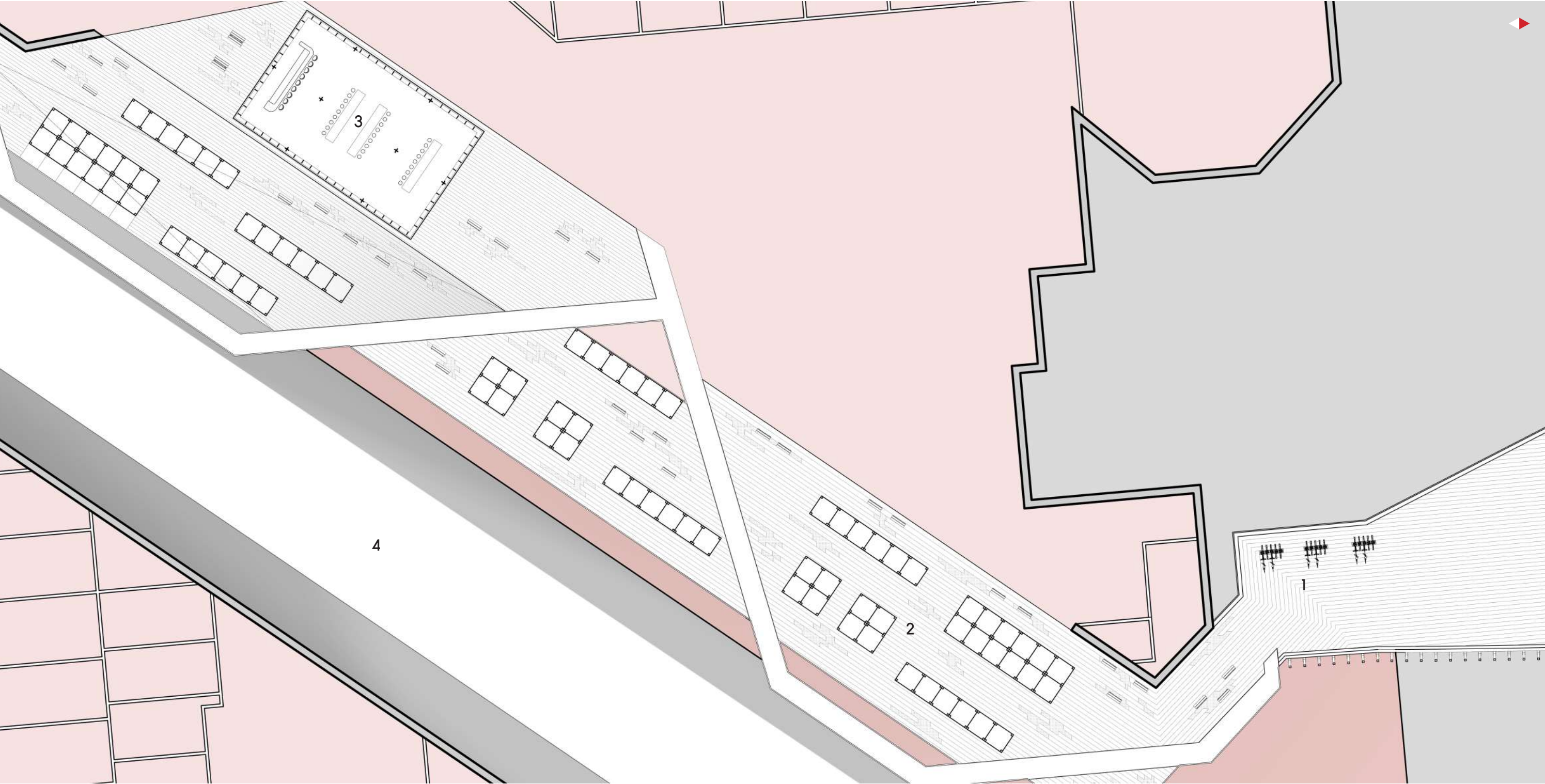
Market Floor Plan
Level 1 Of Mall
Scale 1:200 In A1



The Ramp starts at the Metro Walkway Expansion. Here there are temporary and permanent stalls along with a demo kitchen



Exposed Ramp at Level 1



- 1. Metro Expansion: Bike Rental
- 2. Market Stalls
- 3. Demo Kitchen
- 4. Street

FLOOR PLAN

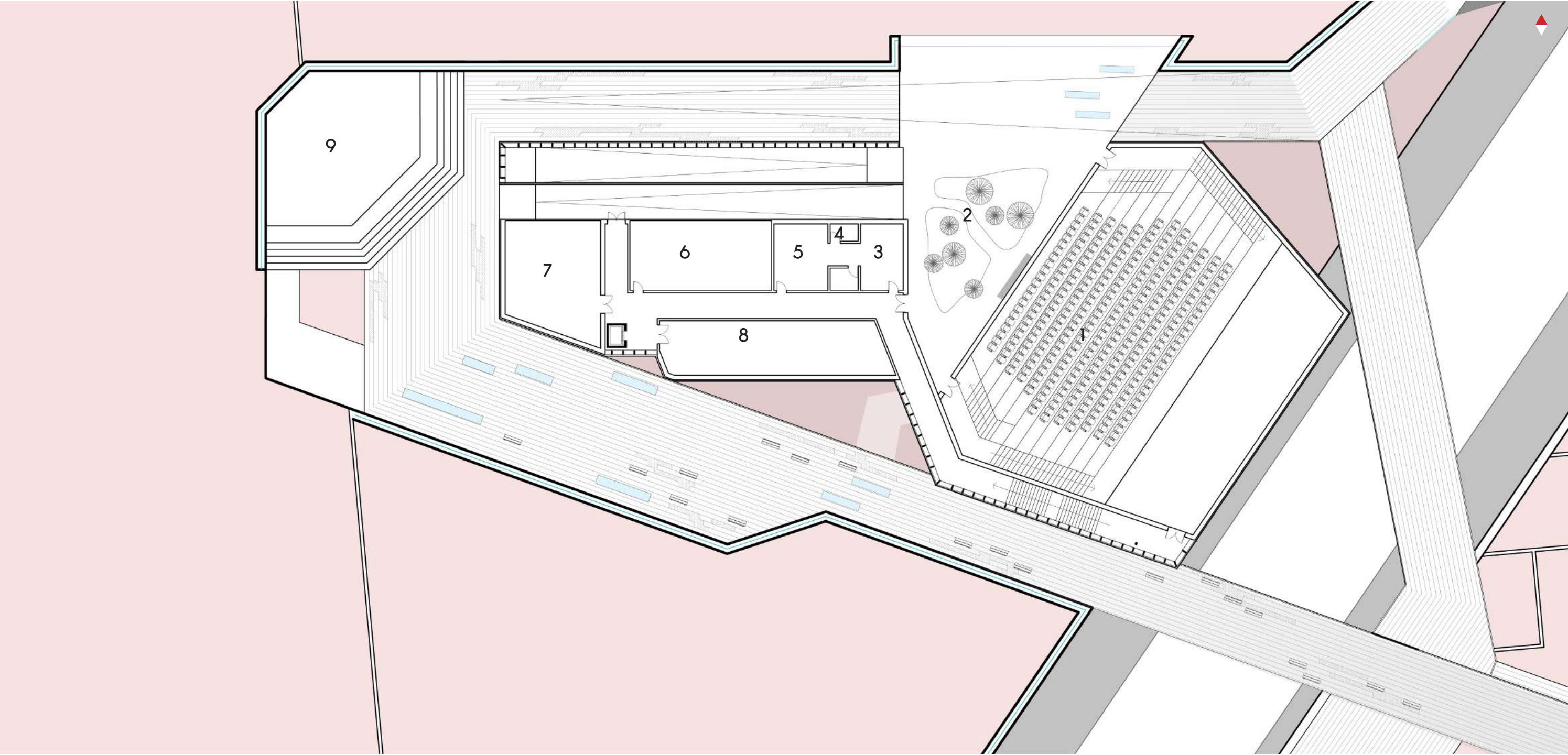
Theatre Floor Plan
Level 2 Of Mall
Scale 1:200 In A1



Here the ramp can be accessed from Level 1 and Level 2 of the Mall



Exposed Ramp at Level 2



- 1. Theatre: Formal
- 2. Lobby
- 3. Green Room
- 4. Dressing room: Individual
- 5. Dressing Room
- 6. Dance/ Music Studio
- 7. Rehearsal Room
- 8. Set Room/ Storage
- 9. Informal Theatre

FLOOR PLAN

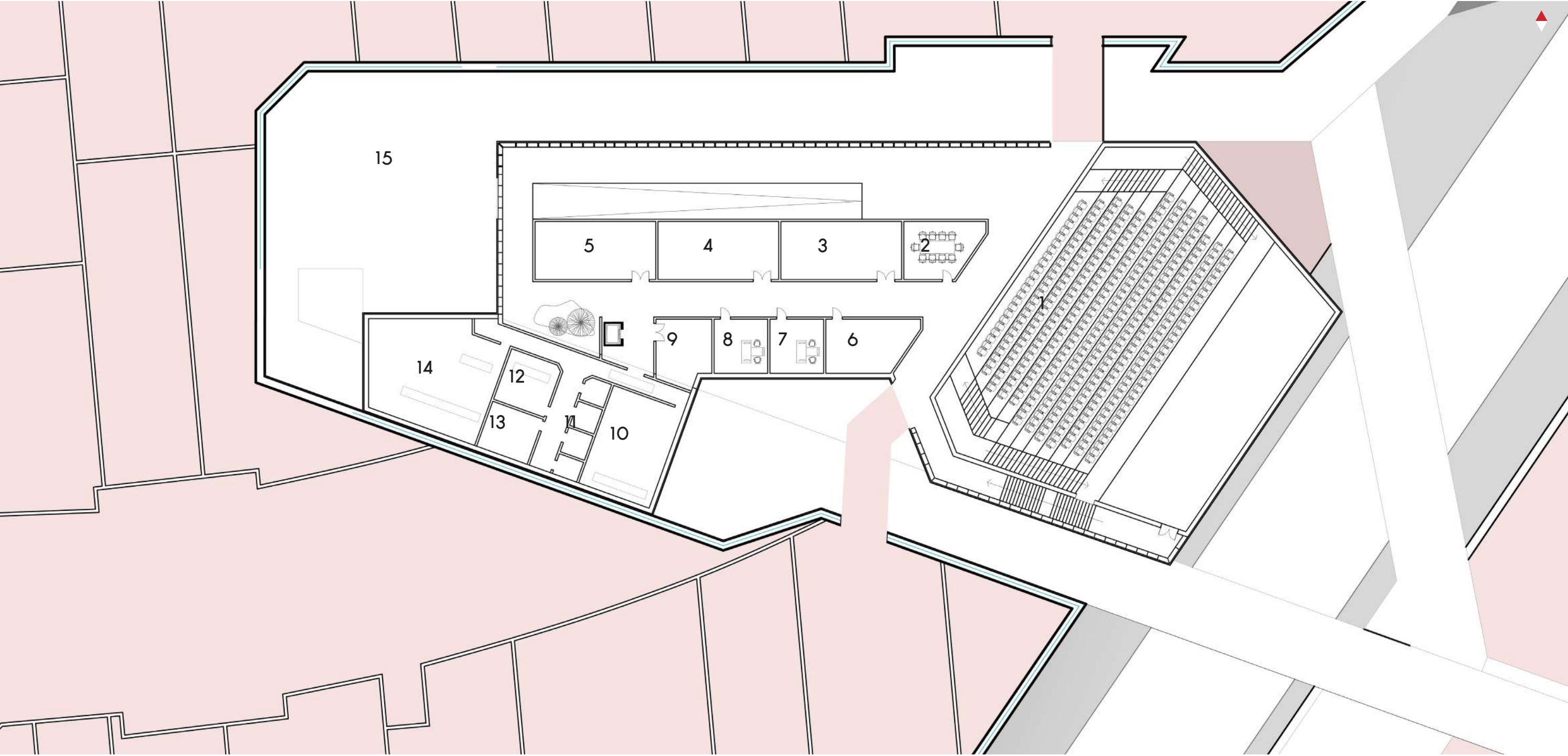
Theatre Floor Plan
Level 1 Of Mall
Scale 1:200 In A1



Here the ramp can be accessed from Level 1 and Level 2 of the Mall



Exposed Ramp at Level 1



- | | | |
|--------------------------|---|--|
| 1. Theatre: Formal | 8. Office | 15. Miscellaneous Space for Gatherings |
| 2. Conference Room | 9. Storage | |
| 3. Workshop | 10. Meeting Room | |
| 4. Workshop | 11. Dressing Room: Individual | |
| 5. Workshop | 12. Dressing Room | |
| 6. Theatre Back of House | 13. Green Room | |
| 7. Office | 14. Rehearsal Studio (Informal Theatre) | |

DIFFERENTIATION OF SPACES

An Exploration of the Spaces through Parameters such as Light, Materiality, Entry and Exit Points, Surrounding Connections, Circulation and User.

| LIGHT | MATERIALITY | ENTRY / EXIT | CONNECTION | CIRCULATION | USER EXPERIENCE |
|-------|-------------|--------------|------------|-------------|-----------------|
|-------|-------------|--------------|------------|-------------|-----------------|

PERMANENT STALL

| | | | | | |
|---|--|---|---|---|---|
|  |  |  |  |  |  |
| The Market District makes maximum use of the natural light on site. | The translucent property of the Facade allows for the play of light within the Main Block of the Market. | The direction of the user in the above collage indicates the entrance/ exit point. | The above collage represents the spatial relationship of the Permanent Stalls | The circulation is marked by the user movement within the space. | This Space is converted to a theatre at night |

TEMPORARY STALL

| | | | | | |
|--|--|---|---|---|---|
|  |  |  |  |  |  |
| The Temporary Stall comes alive at night, the use of light makes it seem like a jewel-like beacon. | Metal Frame and Perforated Metal Sheet | The direction of the user in the above collage indicates the entrance/ exit point. | The above collage represents the spatial relationship of the Temporary Stalls | The circulation is marked by the user movement within the space. | The Collage represents the Market at its prime time, packed with users. |

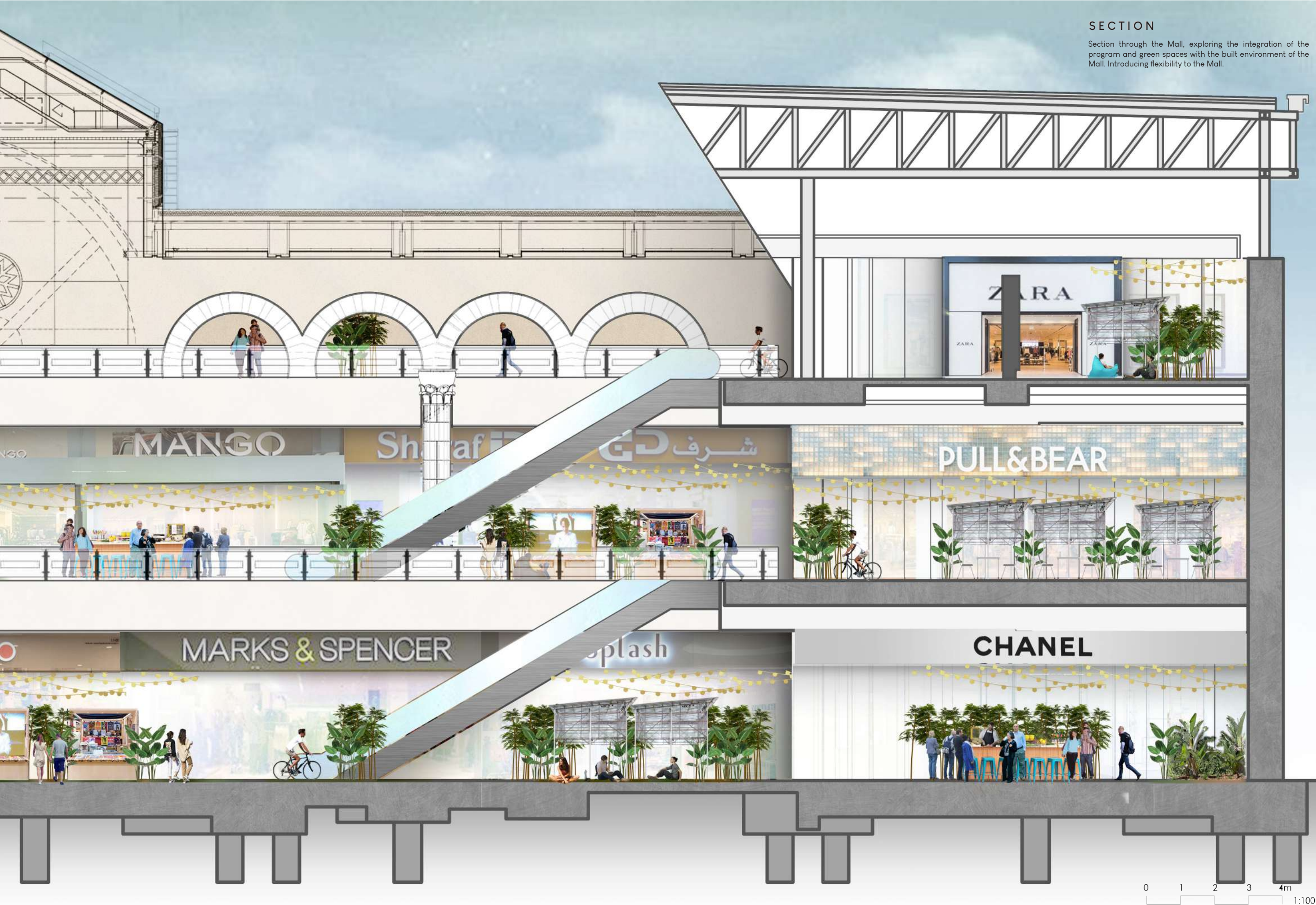
DEMO KITCHEN

| | | | | | |
|---|--|---|---|---|---|
|  |  |  |  |  |  |
| The Market District makes maximum use of the natural light on site. | The use of wood lends a warmth to the space | The direction of the user in the above collage indicates the entrance/ exit point. | The Demo Kitchen is connected to the Cafe. | The circulation is marked by the user movement within the space. | The Demo Kitchen also doubles as a teaching kitchen. |

[2018-19]

SECTION

Section through the Mall, exploring the integration of the program and green spaces with the built environment of the Mall. Introducing flexibility to the Mall.



[2018-19]

MUSEUM WORKSHOP PROPOSAL

A workshop to engage the Older often 'Invisible' Generation of New York by building moments of connection in their personal spaces through art.

*Waking Up Every Day to Live Another,
Days Turn Into Years, Memories Blur
Altogether,
Capture the Moments of Elation Before They
Wither,
Let Us Make Your Living Space Your HAPPY
Canvas Together.*

The focus of the program is what one feels as they wake up. The idea is to encapsulate their moments of happiness and create a sense of optimism as they wake up.

The Workshop aims to break the script of one's monotonous life by creating experiences that are real and tangible. Giving people the tools to express themselves freely by imagining their living spaces as their 'personal canvases'. This enables to create personalized pieces of art that will always be part of their homes while creating moments and bonds that bring people closer together and enriched



Fig 4.1 A Senior Citizen, living in a small damp apartment



Fig 4.2 Through the program, people volunteer paint his chosen mural



Fig 4.3 Now he will wake up to a beautiful mural that holds meaning to him



Fig 4.4 The dire view that a bedridden Senior Citizen sees daily



Fig 4.5 He dreams of being able to see the sky again



Fig 4.6 Like he was once able to



Fig 4.7 Apartment near Museum



Fig 4.8 Lonely Senior Citizen that adores her family



Fig 4.9 Now she can wake up to her grandson's photo every morning



Fig 4.10 Senior Citizen with her grandson that comes to visit



Fig 4.11 She misses her grandson



Fig 4.12 Now she has a mural outline that she can colour with her grandson

PARACITY



Fig 2.1 The Creek, Bur Dubai, that marks the beginning of Dubai (Site 5)

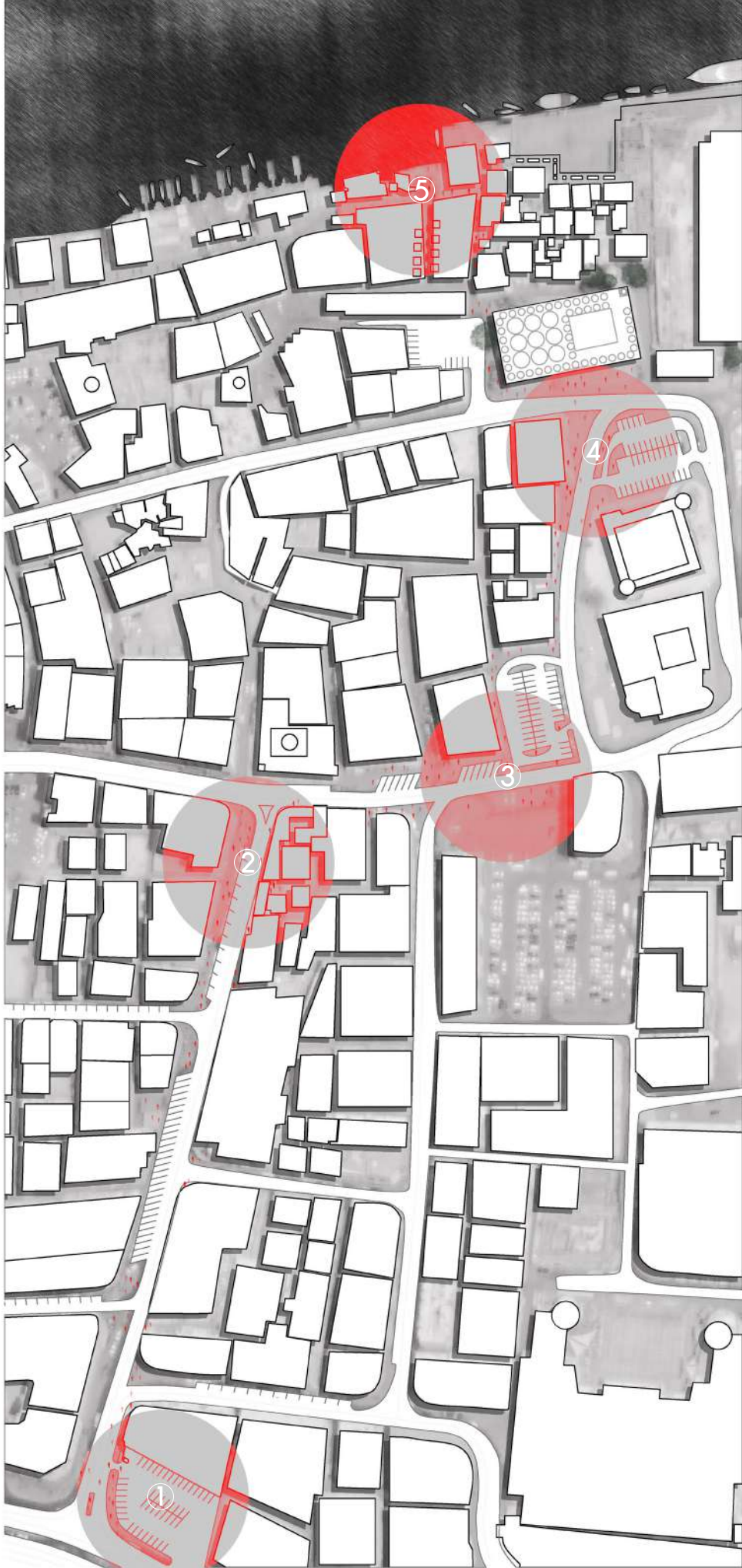


Fig 2.1 Site Plan: Meena Bazaar, Bur Dubai



Fig 2.1.5 Bur Dubai Creek



Fig 2.1.4 In Front Of Grand Mosque



Fig 2.1.3 Building at a T- Junction



Fig 2.1.2 A Cross Over Between Two Buildings



Fig 2.1.1 The Mouth Of Bur Dubai

From the study of the history and culture of Bur Dubai, It was realized that we are in danger of forgetting the past that made Dubai as we know it today, Bur Dubai has lost the significance it once used to hold. Bur Dubai that had once been the very heart of Bur Dubai has become neglected. Despite Bur Dubai's momentous history, The city has become remote and irrelevant. Bur Dubai is the shoreline of Dubai's historic core, but most of its memory is lost. The history of the residents, relationships become unarticulated as the loss over the years consolidates. Hence a pathway is required to recover the past and present of Bur Dubai. A private portal that allows the people of Bur Dubai to connect with the history and the present conditions of Bur Dubai. It is a story that emerges in the unexpected, the demonstrated, the illustrated, the spoken and the sung. Paracity through its network of modules joins places ,that hold historical or cultural significance, to people through events and environments. It highlights and reinforces the value and meaning of the urban continuum of the place, people and time.

Each site is chosen to guide people through the Labyrinth of Bur Dubai attempting to take them on a journey that will unveil the untold stories of Bur Dubai while acting as a means of way-finding. Urging a development that is strengthened by the power of Knowledge. Site 1 is the mouth of Meena Bazaar. From here users are led through a series of modules that will end by the Creek - The Beginning of Bur Dubai, where it all started.

[2017-18]

In crowded and cluttered city of Bur Dubai, the best solution to occupy least amount of space was to adopt parasitic architecture. Therefore 5 parasitic modules have been spread across the city such that the succeeding module can be viewed from the predeceasing module. A vibrant red colour was employed due to its longest wavelenght aiding the journey from the mouth of Meena Bazaar till the Creek. Each of the pods can also act as resting spaces.

Lebbeus Woods projects were refered to, to understand their parasitic nature. Heatherwick Studios UK Pavilion for Shangai World Expo 2010 helped understand the importance of a two way exchange system allowing sharings of ideas, stories and the opportunity to give to society.

Similarly, projects like Ombre Lumineuses, Sukkahville Design, Matthias Pliessnig's Amanda Bench, Projects developed by academics from the ICD & ITDK at the University of Stuttgart.

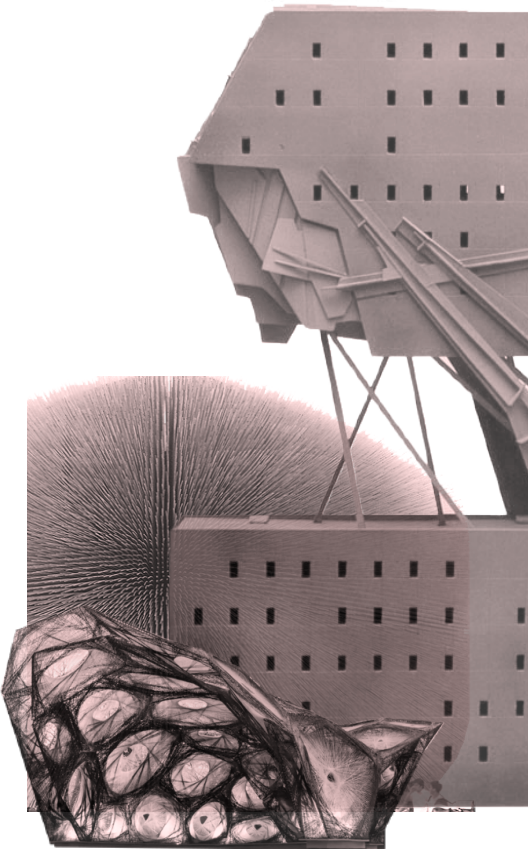


Fig 2.2 Reference Projects

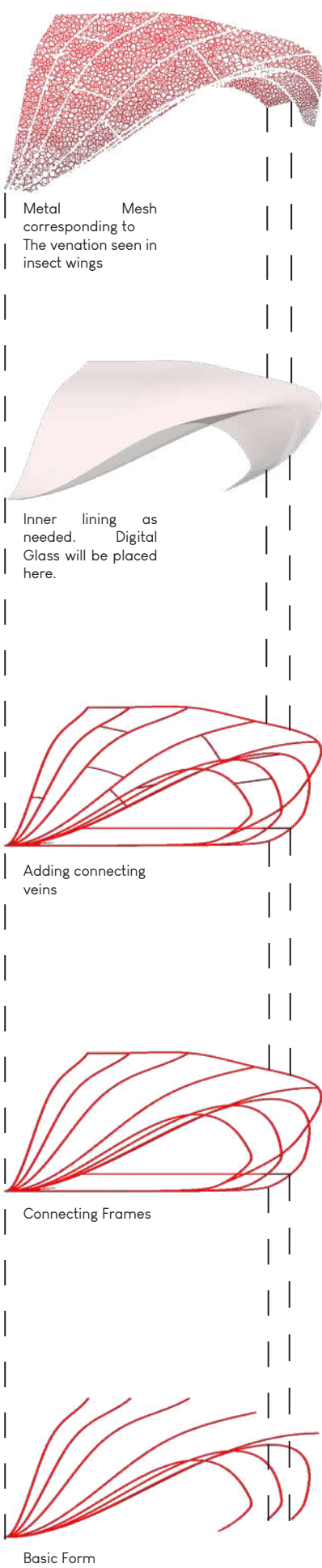


Fig 2.3 Front Elevation

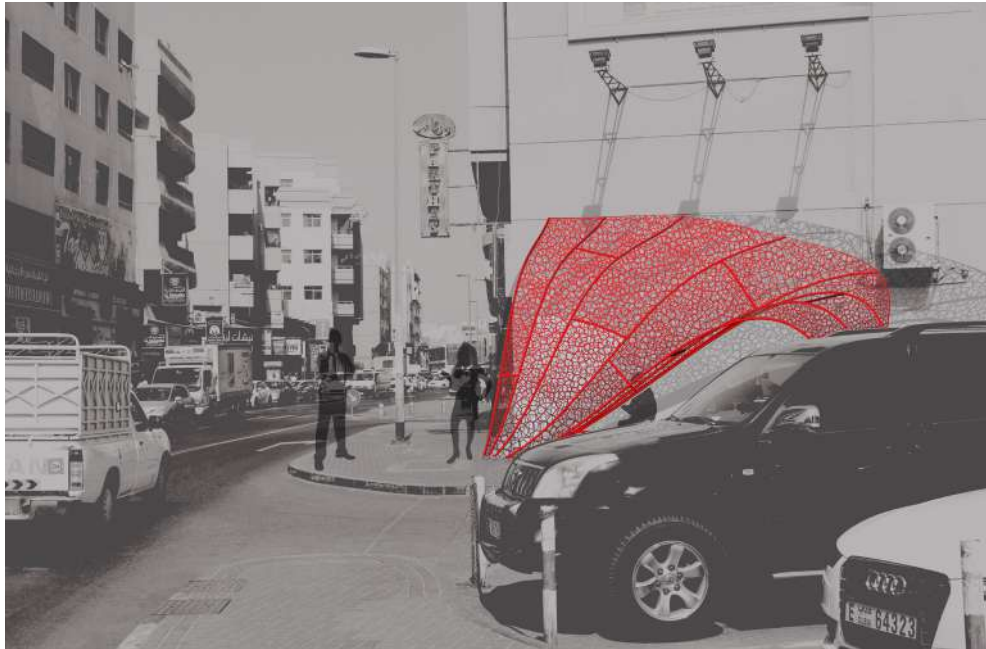


Fig 2.4 Module 1

The first module, placed at the beginning of Meena Bazaar marks the entrance of Meena Bazaar and the voyage of discovery. The journey starts at this module that consists of a smart digital glass screen allowing users to exchange information acting like an archive of data that can be used to the betterment of the future of Bur Dubai and for reconnecting users on a personal level, opening their eyes to the rich history that once captivated Dubai. This can be achieve via mobile phone through wifi or bluetooth connection and the module is also equipped with a bench.



Fig 2.5 Mesh and Wire Model

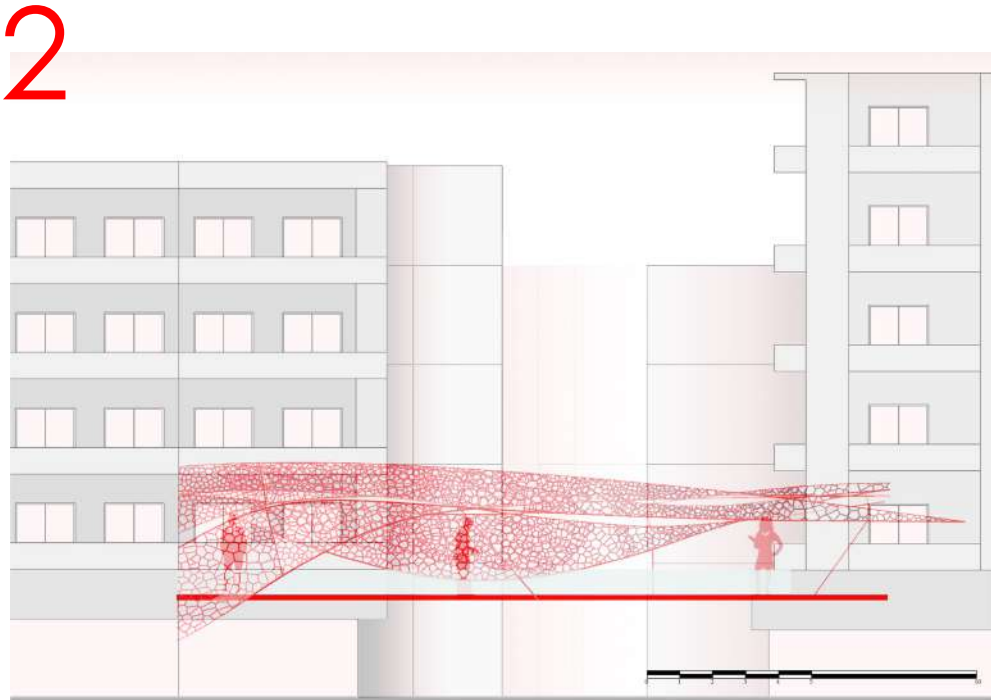


Fig 2.6 Back Elevation

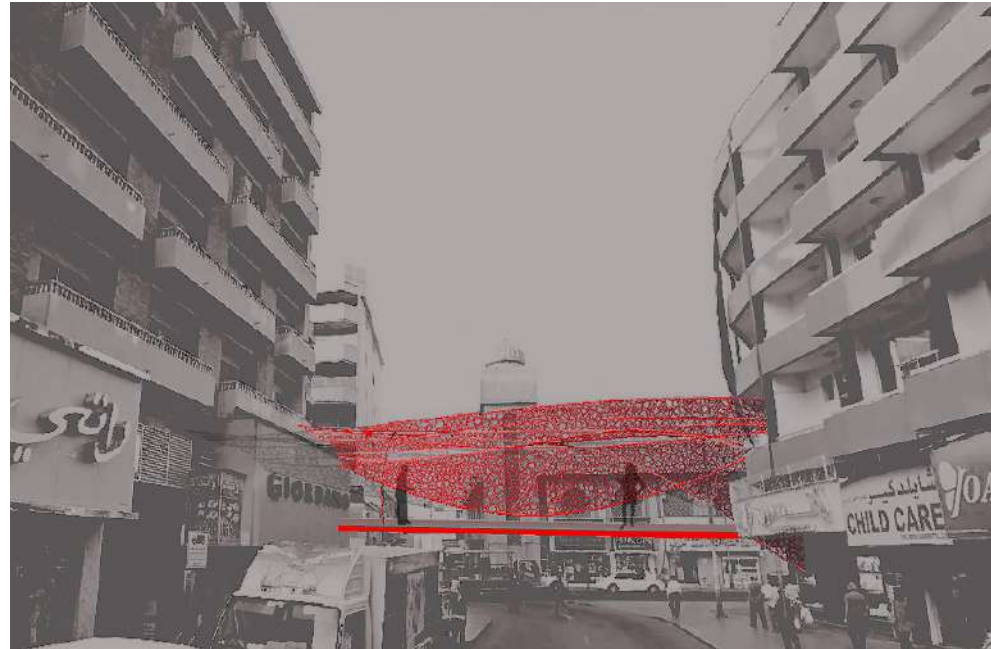


Fig 2.7 Module 2

The second modules is a bridge that acts as a cross over adding a more dynamic aspect to the journey breaking the ground level journey. This module unlike the others is not equipped with a bench, it is meant to be a walk through where the data is collected via audio-visual means making it a quick commute while allowing to hear the untold stories of the people and when ready to share your own.

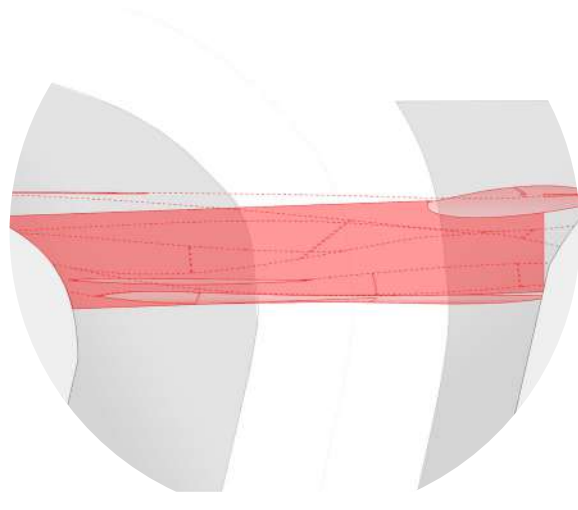


Fig 2.8 Sketch Plan

3

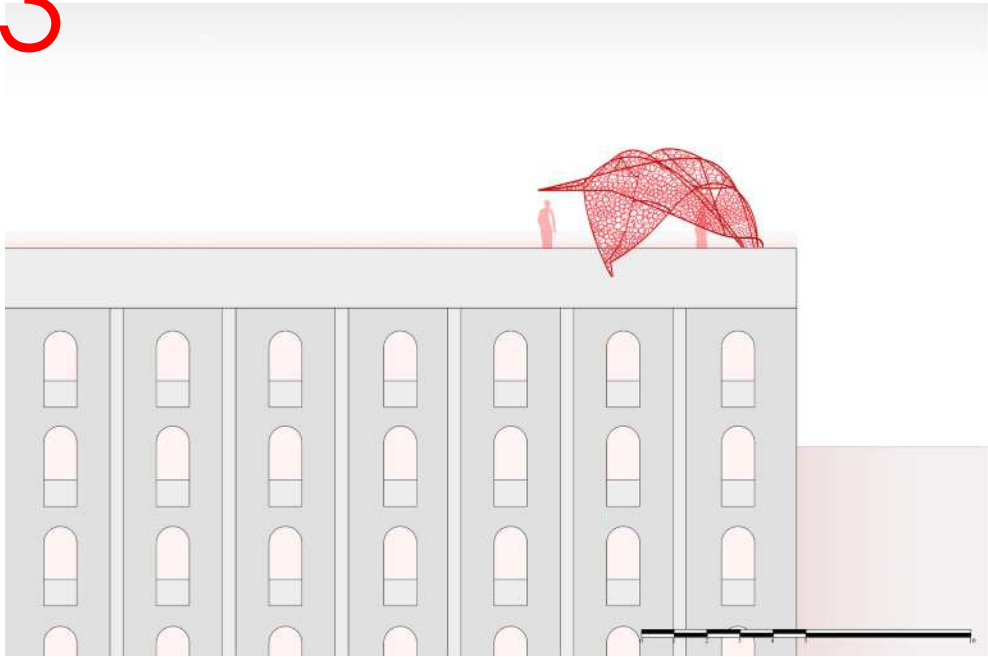


Fig 2.9 Front Elevation



Fig 2.10 Module 3

The third module is atop a building, a reminiscence of Frank's Bar in London. This module equipped with a bench makes use of the spectacular views, allowing you a glance of the journey from atop.

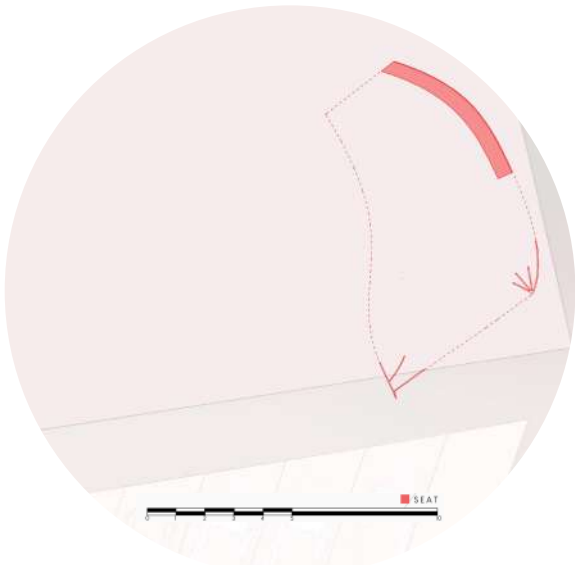


Fig 2.11 Sketch Plan

4



Fig 2.12 Front Elevation



Fig 2.13 Module 4

The fourth module is surrounded by the Museum, The Fort and Grand Mosque and is equipped with a bench for resting along with digital glass screen.

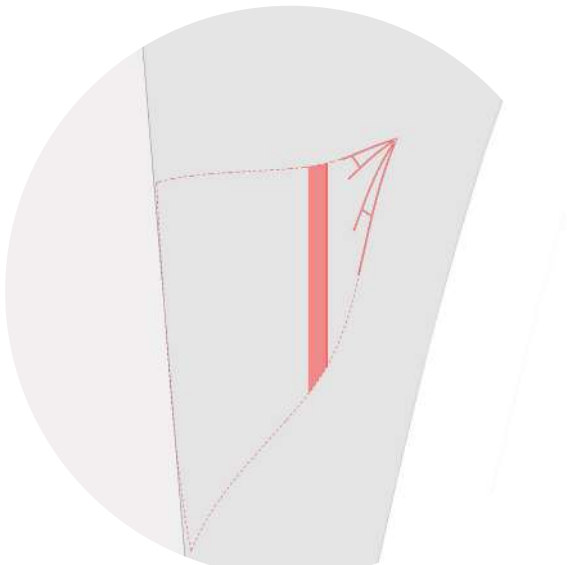


Fig 2.14 Sketch Plan

5



Fig 2.14 Site 5 'The Creek' - Entrance

The last module and the end of the journey leads to the Creek - which marks the beginning of Bur Dubai. The site is an accumulation of all the data collected in the other modules. The end of the journey marks the beginning of a new gathering and rekindles the lost significance of the creek.



Fig 2.15 Digital Kiosk for Sharing Stories

SNIPER VILLAGE

PROJECT
Sniper Village, Private Training Center

YEAR
2020, Ongoing (Worked on during Internship at Binchy & Binchy)

Urban planning and modelling of a training village in Oman inspired by the rocky terrain and grey mountains of Oman. The Village is seeped in tradition and heritage and used as a sniper training platform for the Oman Police



Fig 3 Reference for Sniper Village



Fig 3.O Reference for Sniper Village

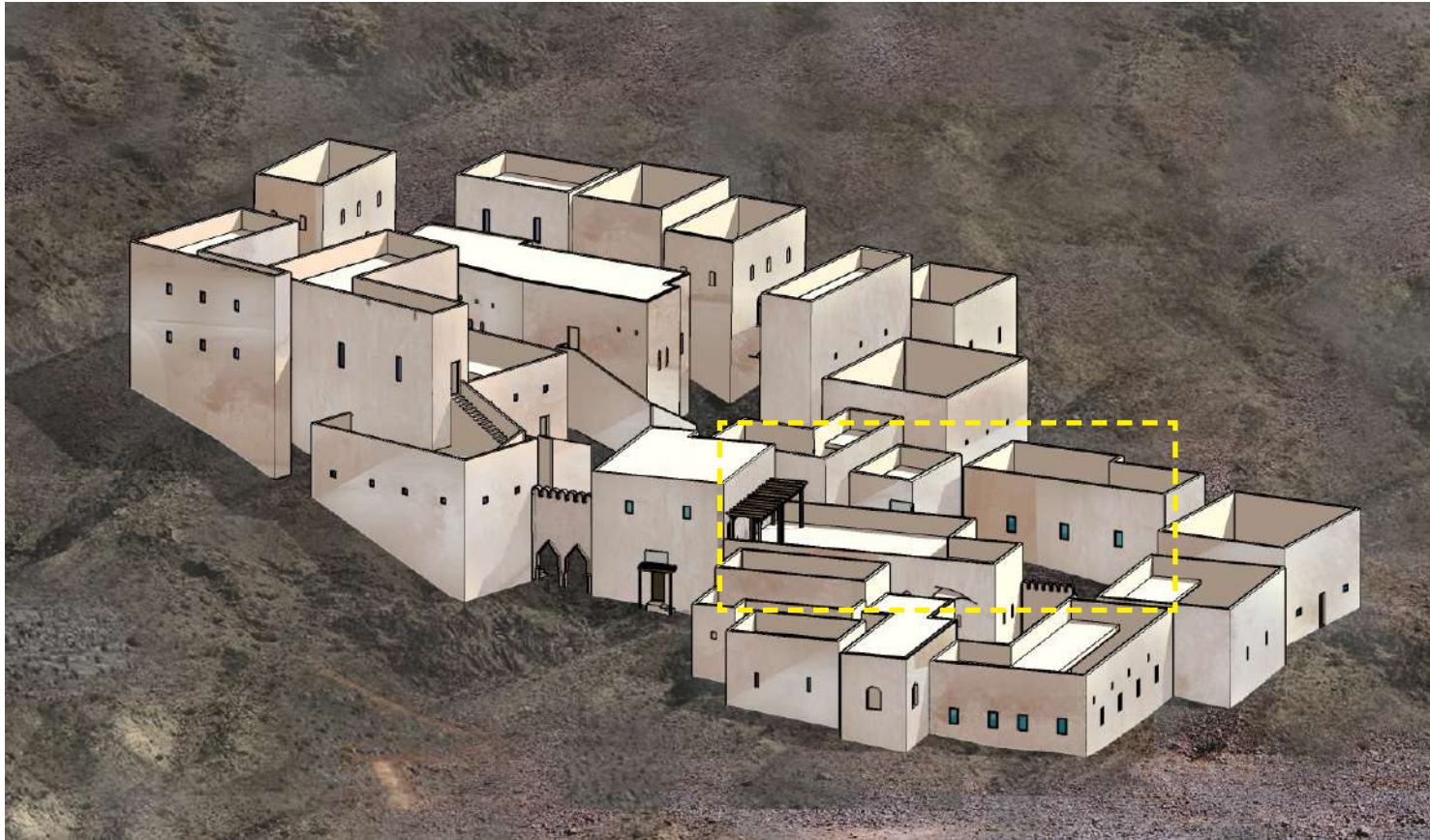


Fig 3.2 Sniper Village

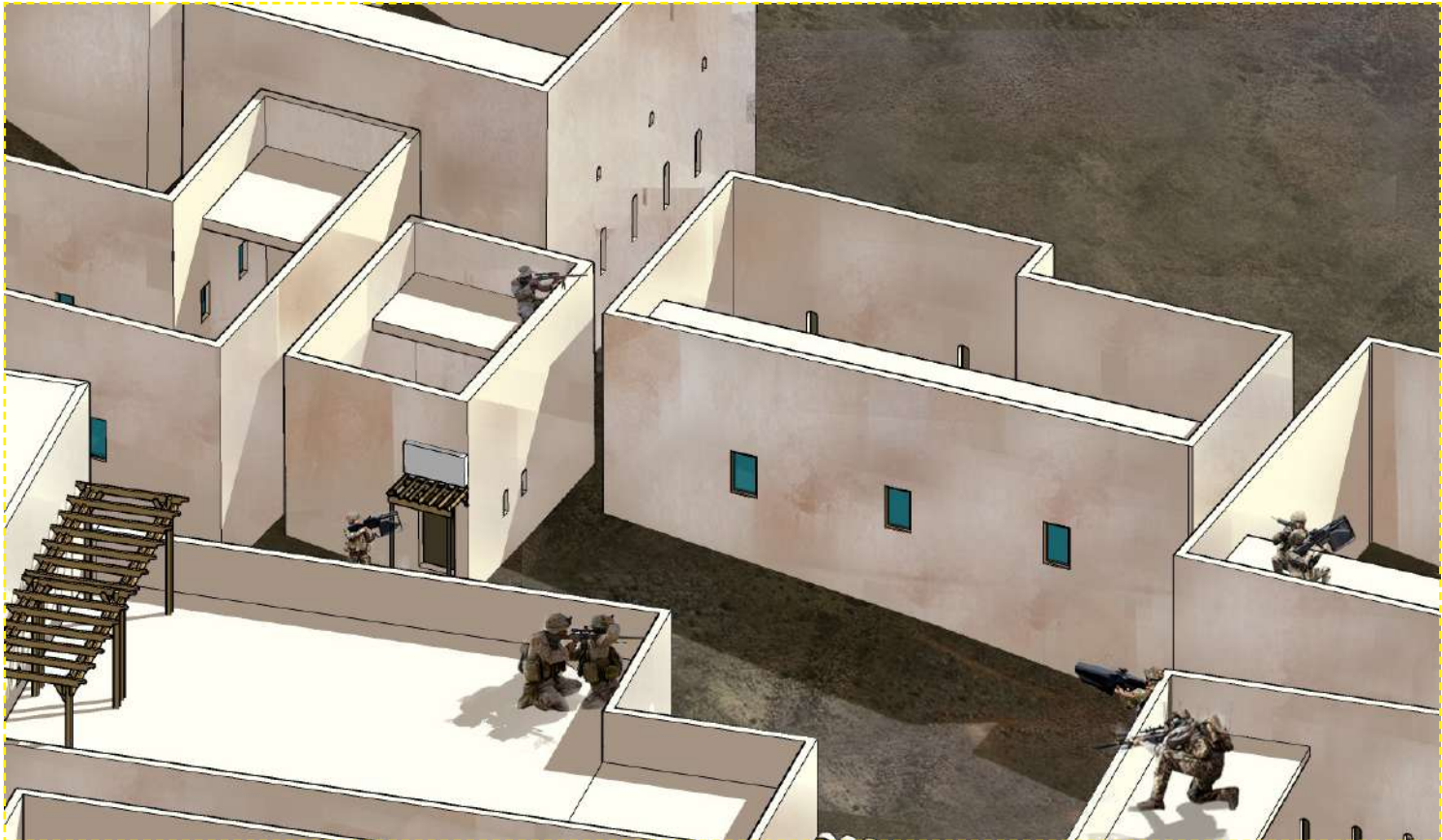
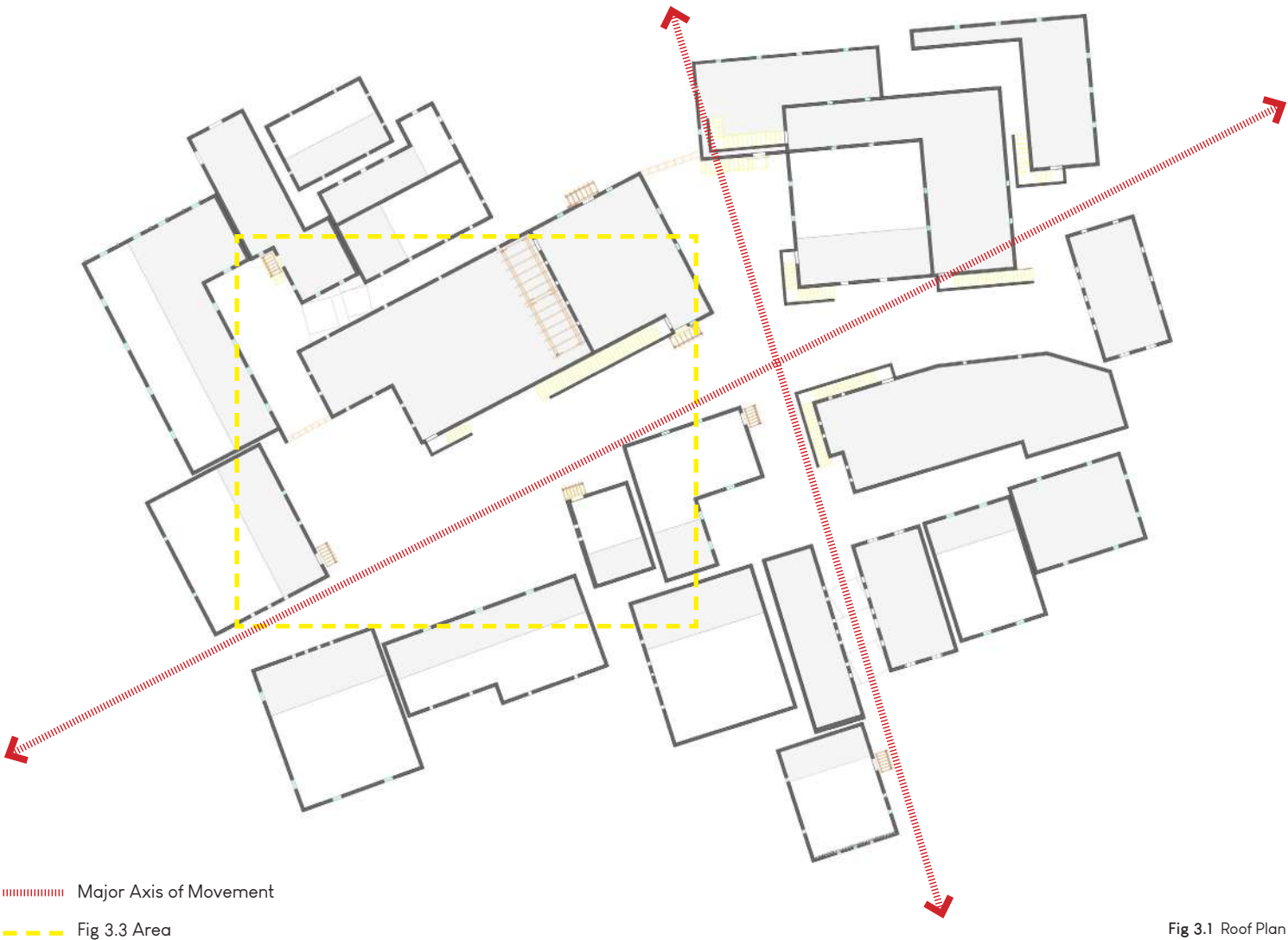


Fig 3.3 Sniper Village



Major Axis of Movement
Fig 3.3 Area

Fig 3.1 Roof Plan

DISSERTATION

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| | 2.1. Christianity Today 2.2. Different Religious Spaces: Christianity 2.3. Vatican City: St. Peter's Basilica | | |

3.1 Bosjes Chapel, South Africa

3.1.1 Context, Location

Nested in Breede Valley, Ceres amongst picturesque mountains, is Bosjes Chapel. The Chapel is part of, a Cape Dutch Farm, Bosjes Farm. The Chapel is placed within lush landscaped gardens which include pomegranate orchards and a new vineyard. Ceres is the Administrative Centre and Largest Town of Witzenberg Local Municipality in the Western Cape Province of South Africa (Ceres, 2017). Steeped in history, Breede Valley is a sight to behold with captivating natural grandeur, majestic mountain ranges on both sides and Breede River winding through the valley. The 420 square meter Bosjes Chapel was part of the Bosjes Farm's restoration scheme. Along with the Chapel, a new restaurant and renovated guesthouse was part of the new master plan for the Farm.

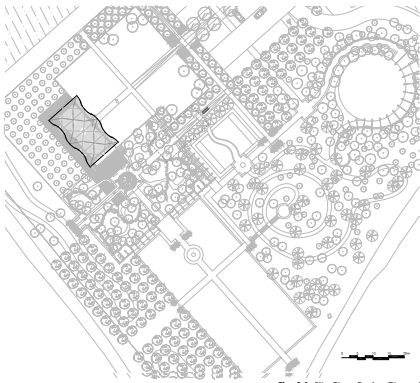
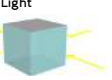




Fig. 3.1. Site Plan: Bosjes Chapel



Fig. 3.2. Bosjes Chapel, South Africa

Bosjes Chapel: Overview

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|--|--|
| Architect Steyn Studio | Year of Completion 2016 |
| Area 430 m2 | Location Breede Valley, Ceres South Africa |
| Light  Well lit interiors, Expanse of glazing ↑ Sunlight ■ Glazing | Materials · Concrete, Roof · Steel, Reinforcement for roof · Terrazzo, Floor · Brass · Oak · Glass, Windows |
| Spatial Layout  ■ Pulpit ■ Benches | Interior - Exterior Relationship Chapel extends out towards the Landscaped Gardens. |
| Relation Between Presbytery - Assembly  There is no presbytery as such and the altar and pulpit are not elevated | Function · Religious Space · Place of Calm · Tourist Destination · Cultural Reference Although similar to the Moravian Mission Church, the Bosjes Chapel is not as influential. |

CHANGING ROLE OF CHURCHES THROUGH ARCHITECTURE

ABSTRACT

Historically, Churches have been the locus for Urban Formation and Advancement in Architectural Design. The impact of Churches in the development and transformation of cities, over time, is substantial. The Church, is not only associated to the people that worship in it, but to the community that fosters it. They are a collective Social, Spiritual and Civic Resource that operate as a physical link to a town's history. Religious architecture is a vital component of cultural heritage and contributes extensively to the development of urban layout.

The aim of this dissertation paper is to present the changing role of Churches in a city through architecture. Religion has always been the center of political and economic power in a city. Over time, Churches have evolved and its functionalities have broadened. The basic method of this research is case study and different levels of analysis. This dissertation proposes a comparative analysis of five contemporary Chapels (2016-2017) using a defined set of principles in order to understand how the Churches perform in each Community and how has it progressed through time.

Churches can have a significant impact on the urban composition. It is the center of economic and political gravity. The architectural value of the urban fabric, with the church at its centre, can result in the activation of tourism and business opportunities. Today the power churches hold is shifting and in some parts of the world, declining. Religion, rather than permeating all realms of one's life, has become compartmentalized.