

INSPIRE



FIGURE 1

AMAR HUSSEIN

SIGNATURE PAGE

INSPIRE

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

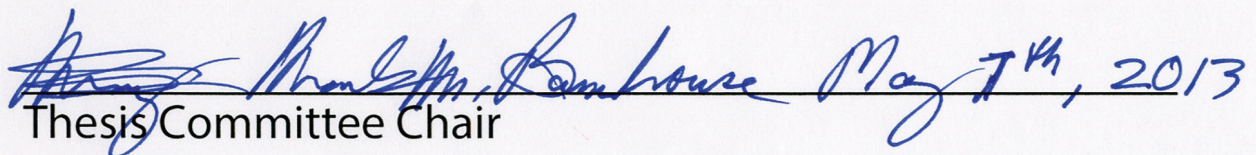
By

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THESIS ABSTRACT

In today's world, many people are forced to flee their homeland due to war, unrest, and persecution. Because of conflict, millions of people worldwide become refugees. Many refugees have experienced persecution, torture, and trauma, which have a lasting impact. This trauma continues in refugee camps which are similar to prisons with wire fencing. The refugee camps use tents as living quarters, have limited resources and provide little or no medical care.

Many refugees spend years in the refugee camps without a permanent solution. Only one percent of the refugee population is resettled worldwide. As one of the most powerful countries in the world, the United States has a moral obligation to assist those in need. Although the United States is not able to resettle entire refugee populations, it can assist those groups that are considered most vulnerable and in need of new placement. As a human services agency, Lutheran Social Services (LSS) has a long history of providing help, healing and hope to refugees. LSS intends to continue this mission by building a new facility in our community that is a safe place which inspires healing. The intent of the unique design of the new building will be to encompass a variety of schemes that are inspirational and encourage hope. This modern multicultural approach design will encourage and inspire refugees to begin healing from traumatic experiences and offer a chance for a new beginning.

KEY WORDS: Refugee - Resettlement - Inspiring/inspirational - scheme- Healing- (Multi-Cultural Approach).

THESIS PROBLEM STATEMENT

Can Architectural design inspire healing ?

STATEMENT OF INTENT

PROJECT TYPOLOGY

PREMISE / UNIFYING IDEA

PROJECT JUSTIFICATION

STATEMENT OF INTENT

Project Typology : Refugee Center.

Claim : To create a multi- cultural refugee center where the unique architectural design inspires redirection of lives and regeneration of hopes.

Actors : Architect, Refugees.

Action : Resettlement, Healing, Safe Environment, Hope.

Object : Healing center through design.

STATEMENT OF INTENT

Premises:

Actor Relation:

The architect will keep in mind the people who will be using the building to receive services for a wide range of needs and how the design will affect them.

Action Relation:

It is necessary to create a center with a multicultural approach to serve a variety of cultures that will promote a safe, welcoming, and inspiring atmosphere. Traditional trauma recovery methods may not provide the necessary tools to address the challenges of refugees who have experienced trauma. Challenges include language barriers, cultural insensitivity, and unfamiliar places and people. According to “Choosing a Different Path: Mahubet and An Alternative Approach to Recovery” (2012).

“The traditional treatment system, in contrast, does not prioritize or create the support network needed to restore stability and normalcy to their everyday life. Breaking this isolation is the foundation upon which all recovery and treatment must be built.”

Object Relation:

Create a building through modern design that inspires healing and hope for newly arrived refugees into Fargo community.

STATEMENT OF INTENT

Conclusion:

The Refugee Center will address the many needs of new refugees in the Fargo community. It will help alleviate some of the major issues that refugees face when forced to leave their homes. Mental health issues can prevent refugees from becoming productive members of the community. This will be achieved through the inspiring design with a multicultural approach that is modern, welcoming and inspires healing.

Justification:

The creation of this new Refugee Center will provide a safe place where refugees can begin the healing process through inspiring design that is welcoming and inspirational. Addressing the mental issues of new refugees will help eliminate a major barrier to self-sufficiency and provide a change to start a new life in a new community.

THE

PROPOSAL

PROPOSAL

NARRATIVE

USER - CLIENT

PROJECT ELEMENT

SITE

PROJECT EMPHASIS

PLAN FOR PROCEEDING

STUDIO EXPERIENCE

NARRATIVE

The Fargo community has seen an increase in the diversity of different cultures in recent years. This is due to refugee populations that have resettled and made Fargo their new home.

There are many misconceptions and misguided opinions regarding refugees. Many residents ask why refugees are resettled in Fargo. In addition, many people question the use of taxpayer's money and the use of government funds for this purpose.

Historically, America was built by immigrants who laid the foundation for the modern United States. The primary reasons people immigrated to the United States were to escape persecution, gain equal rights, and have religious freedom. Refugees that are coming to the United States today come for the same reasons.

“We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.”
 (“ The Constitution Of The United States”, n.d.)

“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.” (“ The Declaration of Independence”, n.d.)

In the United States of America, many people have lost their lives in order to create a place for all men to be considered equal and have liberty, justice and right to pursuit of happiness.

NARRATIVE

These rights are protected by the Constitution and apply to refugees even in the 21st century. All humans, regardless of their backgrounds, deserve a chance for happiness. Refugees who escaped for the same reason as those immigrants from past centuries did, deserve the same compassion and newly found hope in the United States of America.

To achieve this, Fargo must be supportive as a community and offer assistance that will have a lasting impact. As a result, there will be new productive members that enrich our community through diversity and new businesses that will help our local economy.

Architecturally, I propose a new program center named Inspire which will use a design to encourage healing and help refugees move forward with their lives, become members of the community, and most importantly, assist with healing and offer a newfound hope.

The name Inspire was chosen to simply inspire refugees by creating a multi-cultural center that offers help, healing and newfound hope. The intent of the plan is to use a design to influence a sense of inspiration.

- Refugee Program signs will be translated in multiple languages to help guide clients who do not speak English.
- Use of art, pictures that represent different cultures, to make space welcoming.
- Meditation/Prayer room that allows clients to pray or meditate if needed.
- Use of skylights and a wide variety of colors in office spaces and meeting rooms.
- Handicapped accessible.

USER CLIENT DESCRIPTION

THE CLIENT

Lutheran Social Services of North Dakota-Inspire Center

“Our roots go back to 1919, when the Lutheran Children’s Finding Society was formed to establish, maintain and conduct receiving homes for orphans, homeless, abandoned, neglected and dependent children. Across the decades, from the Great Depression to World War II, through the social changes of the 1950s and ‘1960s to the challenges of today, our services have expanded to meet the changing needs of individuals, families and communities across North Dakota”. (History, 2012).

At the present time, LSS of ND has nineteen different programs .In the future, the number of programs will increase to 20 with the addition of the new refugee center Inspire. Inspire will provide resettlement assistance to new refugees in the Fargo community. Services included are case management, assistance with obtaining employment, and counseling support for various mental health issues.

THE USERS

Staff

All staff will be using the Inspire center on a regular daily basis.

Numbers

The estimated number of staff needed is 20-25 full time employees, and 2-3 full time interns year round. Hours of operation will be Monday-Friday, 8 am-5 pm.

There will group meetings for special occasions after regular operation hours.

Peak Usage

One day a week, walk-in services will be available for clients to come without an appointment and visit with their assigned case worker and employment specialist. The proposed day for walk-in services is Wednesdays from 9- 11 am. The projection number of walk-in clients each week is 75 individuals.

Parking

Parking will be available on the west side of the building.

THE USERS

Physical Restrictions

To accommodate individuals with physical challenges, the facilities will be handicap accessible.

Medical and Mental Health Issues

In addition to assisting with the resettlement process, the Inspire Center will also address any medical and/or health issues of individuals. The architectural design of the Inspire Center will foster a safe, welcoming place with a multicultural approach.

Special Needs

Any special needs not identified in the current design will be addressed on an individual basis.

Unidentified Future Occupants

The design needs to be adaptable for future additions and other miscellaneous needs.

MAJOR PROJECT ELEMENTS

Administrative Office

Direct Service Staff Providers

The main entrance and waiting room

Meeting rooms

Employee lounge

Ell classes

Kitchen

Cafeteria

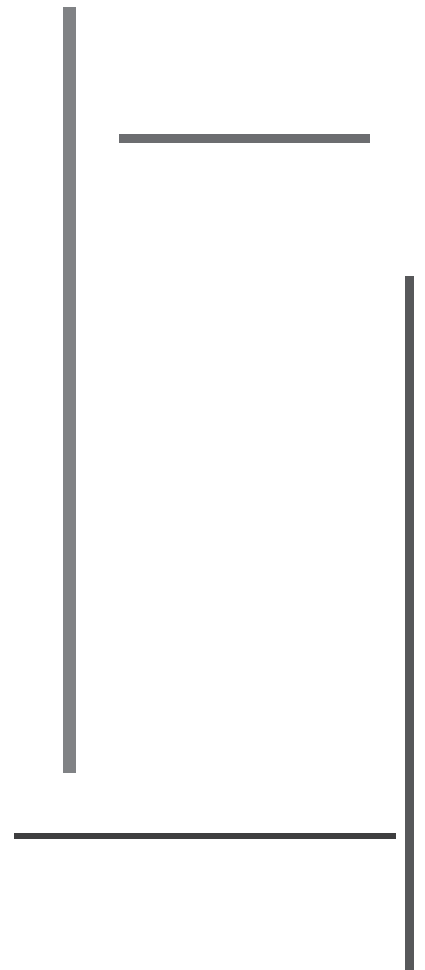
Multi-purpose room

Media center

Separate bathrooms

Public urban Landscape

Parking



SITE INFORMATION

MACRO TO MICRO SCALE

MACRO : REGIONAL



FIGURE 2

Located in the upper-Midwest region of the United States, North Dakota is known as the Great Plains. Historically, the state has had a strong economy with Agriculture being the largest industry.

SITE INFORMATION

MACRO : CITY

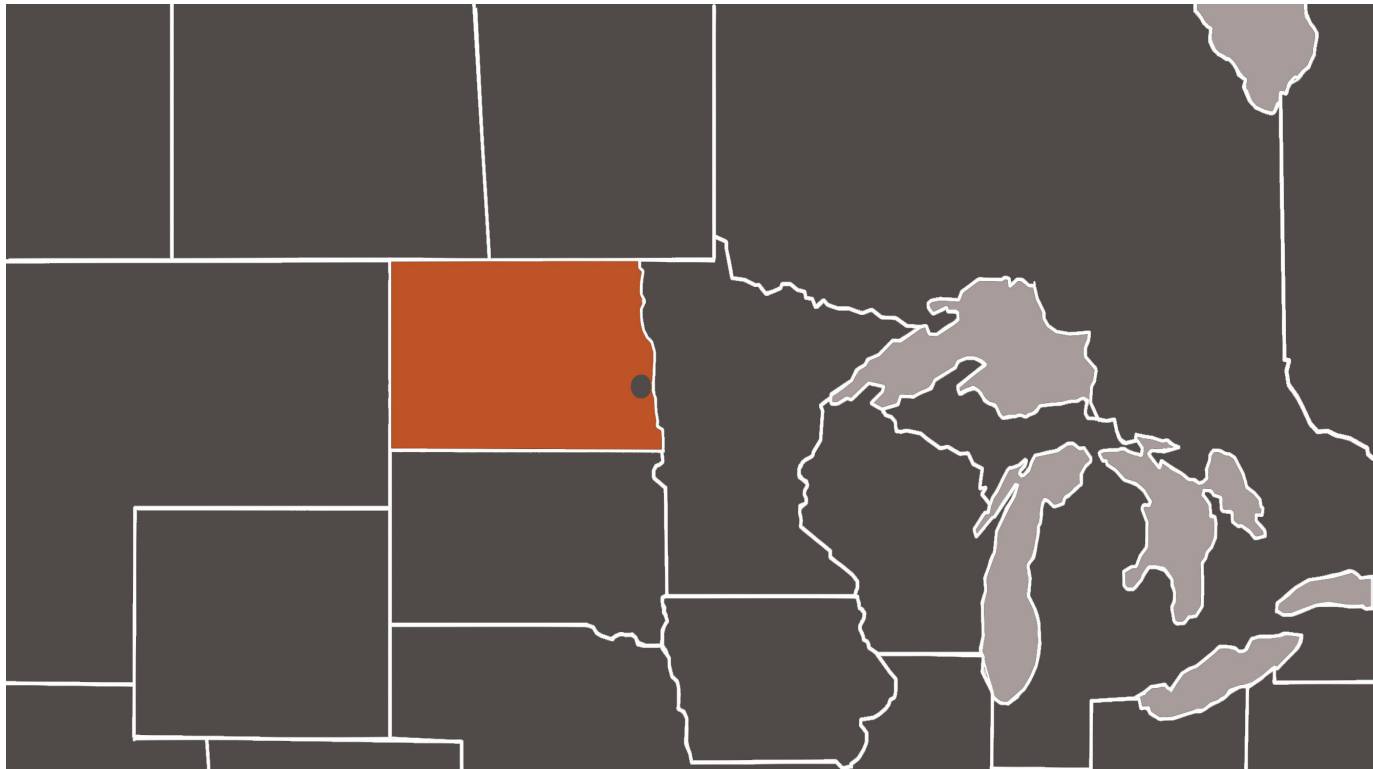


FIGURE 3

Fargo is the largest city in North Dakota with a population of 105,549 and it is the location of North Dakota State University. Fargo has a humid continental climate because of its Great Plains location and the distance from mountains and oceans. Fargo is the hub of the Fargo-Moorhead metropolitan area, which includes Moorhead, West Fargo, Dilworth, and outlying areas.

SITE INFORMATION

MICRO : SITE



FIGURE 4

The location of the center will be in south Fargo where the two major freeways, I-29 and I-94 intersect. The site is near many important community places such as major shopping centers, a community college, a fitness center, grocery stores and a post office. In addition, the site is accessible by city bus and is near the residential area where the majority clients served by the center live.

MICRO : SITE VIEWS

FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8



FIGURE 9



FIGURE 10



PHOTOS TAKEN BY AMAR

MICRO : LAND MARKS AND STREETS

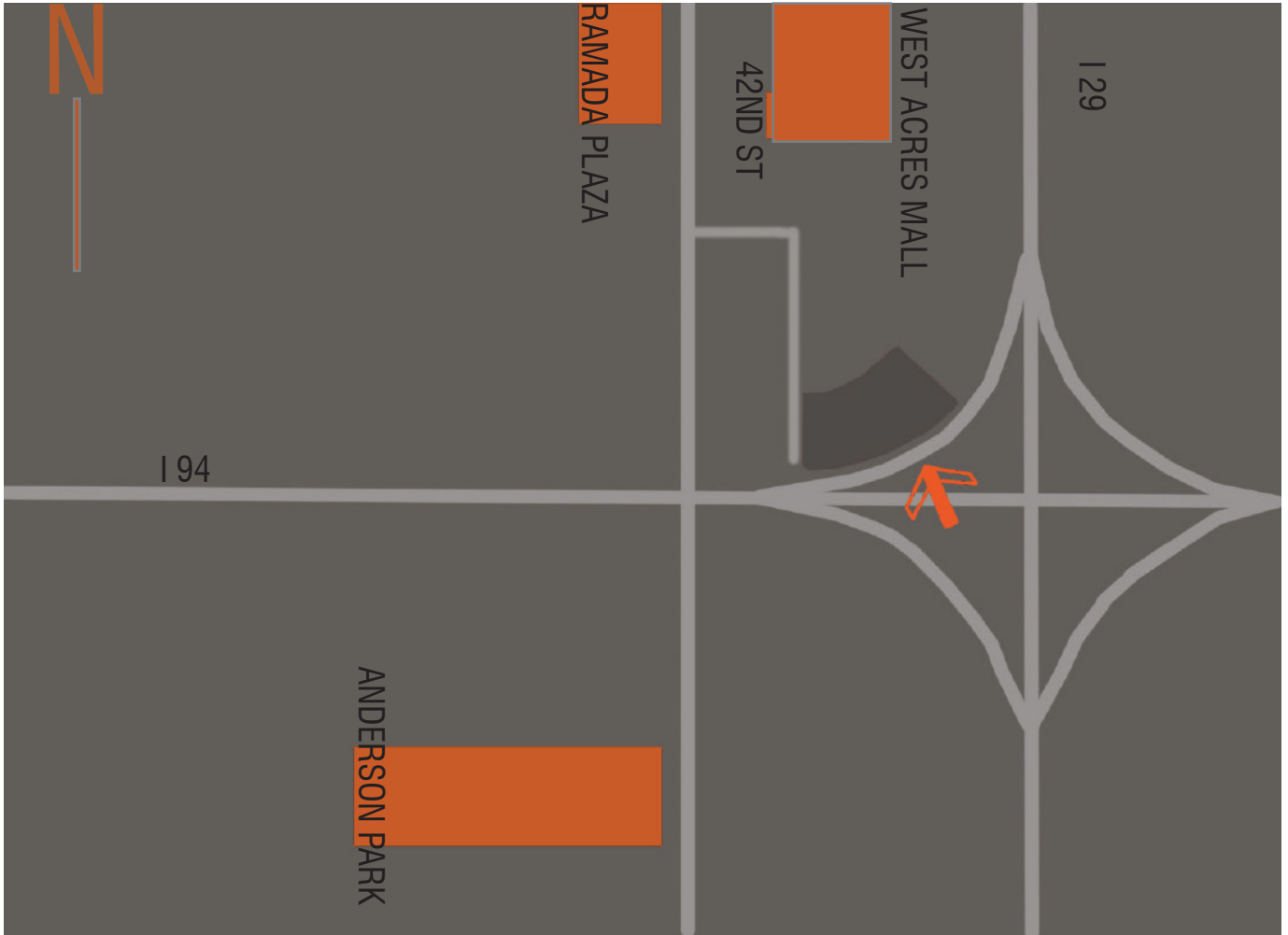


FIGURE 11

PROJECT EMPHASIS

The emphasis of this project will be to first inspire the healing for a group of people through architectural design. The design will create an environment for new refugee arrivals. This will be the first step for them to start a new life and move forward to make their dream real for them and for their children.

Second, the design of this building will promote communication between the local residents and the new arrivals. This will help create an easier transition into a new community for refugees.

Third, this project will focus on the use of daylight and the connection between the indoor-outdoor spaces to work as one sustainable design to create an environment that will help to inspire healing.

PLAN FOR PROCEEDING

Research Direction

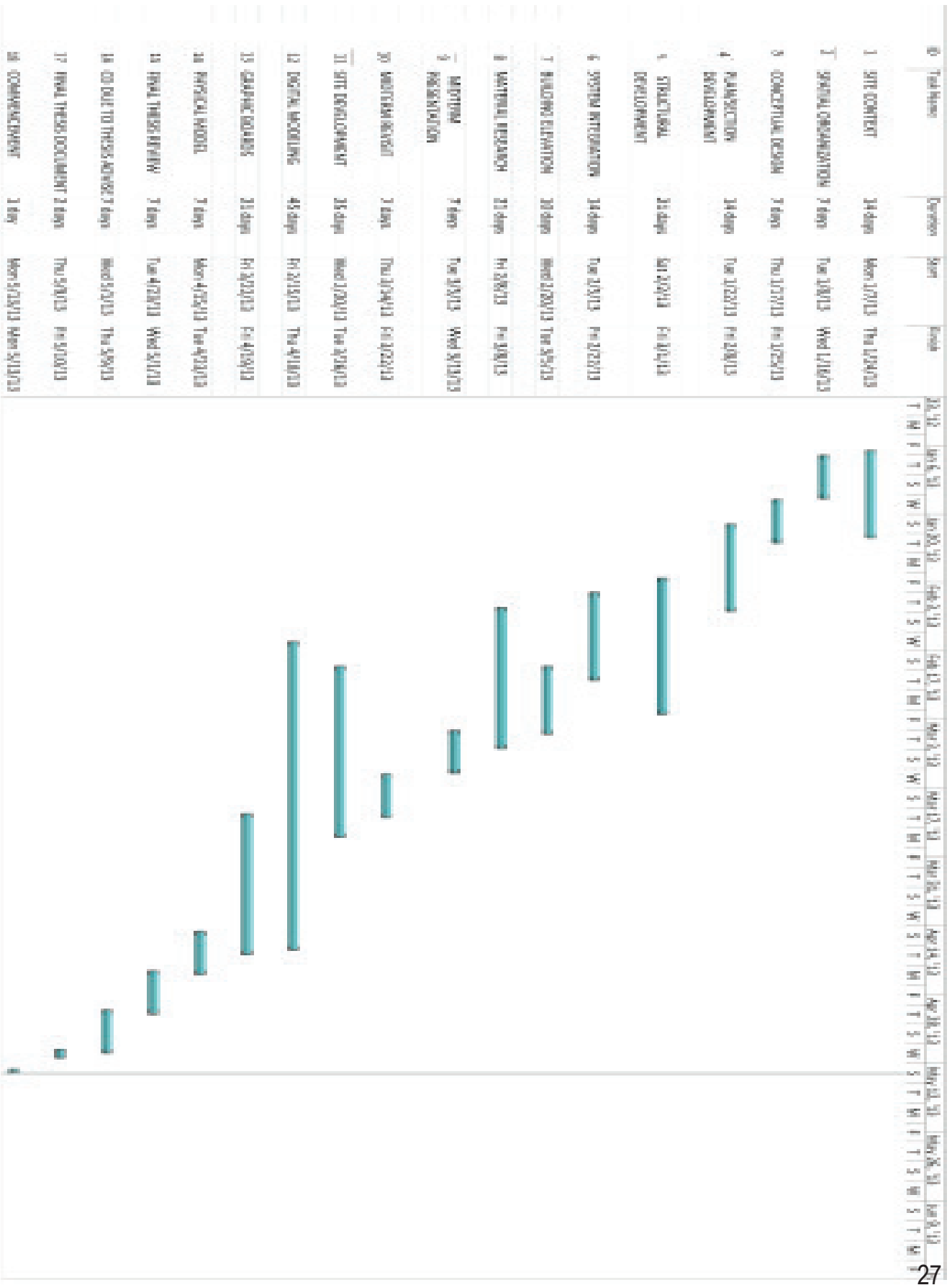
The process of the project research will focus on theoretical premise and unifying idea, typology, historical context of the site, and physical and demographic context of the site and programming.

Design Methodology

The design method employed focuses on both quantitative and qualitative analysis of the site. This includes the landscape surrounding the site, graphic analysis and representation, digital analysis and representation as well as a site visit and documentation. Data analysis of economic and cultural statistics are conducted through archival research and graphic representation. Qualitative aspects of the site are obtained primarily through an on-site visit as well as interacting with and interviewing groups of people.

Documentation Plan

Documentation is a digital compilation of all journal entries, sketches, hand drawings, digital drawings and models, physical models, and important notes. Documentation is saved weekly in two locations; one online and one hard copy.



DESIGN METHODOLOGY SCHEDULE

PREVIOUS STUDIO EXPERIENCE

2009

ARCH 271 STEPHEN WISCHER

TEA HOUSE - MOORHEAD, MN
BOAT HOUSE - MINNEAPOLIS, MN

2010

ARCH 272 PHILIP STAHL

FREE HAND DRAWING
DESIGN A CHAIR
MONTESSORI SCHOOL - FARGO, ND
HEMMAH HOUSE - FARGO, ND

ARCH 371 CINDY URNESS

HARVEST MARKET - FARGO,ND
SNOW SYMPOSIUM (PEELING BACK THE
LAYERS) - WINNIPEG, CANADA
NDSU WELLNESS CENTER - FARGO,ND

PREVIOUS STUDIO EXPERIENCE

2011

ARCH 372

STEVE MARTEN

REHABILITATION CENTER - FARGO,ND
EXTINCTION AT HELL CREEK
- MARMARTH,ND

ARCH 471

DON FAULKNER

SAN FRANCISCO ARCHITECTURE TOUR
HIGH RISE - SAN FRANCISCO,CA
KKE DESIGN COMPETITION

2012

ARCH 472

RAMSAY RONALD

AGINCOURT LIBRARY

ARCH 771

SCHWAEN REGIN

EXTENSION ART MUSEUM - GRANFORKS

PROGRAM

DOCUMENT

PROGRAM DOCUMENT

RESEARCH RESULT

TYOLOGICAL RESEARCH

CASE STUDY 1

CASE STUDY 2

CASE STUDY 3

CASE STUDY SUMMARY

HISTORICAL CONTEXT

PROJECT EMPHASIS

SITE ANALYSIS

PROGRAM ANALYSIS

RESOURCES

RESEARCH RESULT

Through my own experience as a refugee, I know exactly what it is like to come to an entirely new place where nothing is the same as what you used to know. The people, the language, the weather, and even the buildings are all different from what you are accustomed to. Upon arrival in the United States, I was in a state of shock at the differences. When I reflect back now on my first few months here, I can see that there were some things that could have changed how I felt, how I was treated, and how quickly I was able to assimilate to a new society.

Architecture was my first impression of the resettlement agency that I came through. First I noticed the building, starting with the walls, ceiling, windows, and doors, colors of the walls and many other elements of the structure. I looked at how the offices are organized, how the entrance was narrow and not welcoming, how the waiting area was isolated from any other activity and the offices themselves small with limited daylight coming through. The use of artificial lights in these offices during winter season is not efficient or comfortable for people. All of these things together pose a question: How can we treat and heal people who come to the United States with trauma and other health issues through architectural design? I found the first step of the answer is the way we design the space to help people heal through sustainable and well-planned architecture and to take advantage of nature. By focusing the design of the space on nature and blending the landscape with the structure, it will invite more daylight and fresh air into the building which will help to create a more comfortable and welcoming environment that promotes healing.

Historically, if we go back to the times of Ancient Greece, we will find that the way in which Greeks healed people was through temples to Asclepius, the Greek god of healing. These temples were purposefully built far from towns in order to take advantage of nature and the views by placing the building high up on hilltops overlooking the sea. From this period of time onward the process of healing people through architectural design has been established, often with an emphasis on incorporating nature in the structure.

In the nineteenth century the majority of health care facilities and hospitals began taking advantage of the skylight using large windows facing south in these facilities. In “Healing Spaces: The Science of Place and Well-Being”, Esther Sternberg, a medical doctor states:

“The idea that physical space might contribute to healing does, it turns out, does have a scientific basis. The first study to tackle this question, published in Science magazine in 1984, showed that when hospital rooms have windows looking out on the natural world, patients heal more rapidly.”

(Sternberg, 1-2)

Based on this, architects emphasize the importance of the connection between the following three elements: architecture, nature and health. The architect will focus on filling the rooms with light by using large windows looking out on the landscape, and through this can help to create a sense of tranquility from the surrounding nature that can help to soothe and restore the spirit.

The belief of nature in design as being beneficial for healing people is not recent, but goes back to Olmsted's Essential Theory and one of the design principles that he used termed "Beautiful." The principle of this style of design was not only to use nature for its aesthetic effect, but to produce psychological responses beyond simply appreciating the beauty of the scene.

Following this path Roger Ulrich, a professor at the Department of Architecture and Center for Healthcare Architecture, in his 1984 study mentions how nature, gardens and art can lessen pain, stress and healthcare costs. The important concern in architectural design is about whether the user will be attracted to the design of the community, home, building, or other structural effect that is meant to consider the psychological needs of the human.

Human behaviors are highly psychological and sociological, and both need to be considered if there will be success in healing people and settling them in a new community.

Communication with refugee clients is essential in determining the problems that brought them to this new place, and in finding out what issues they are having after they arrive. Although it is not all about the office space, having a place where everyone feels safe and at home can contribute to an environment in which employees to work with more humanity towards clients and for clients to feel more welcome.

The process of resettlement for refugees can be very challenging and add even more stresses to their life due to barriers such as language, employment, and the feelings that come with being in a new place. Another challenge is that housing is established before they arrive to the United States and, due to low finances, the resettlement agency has few options available to clients that are financially feasible. Even though what is chosen and prepared for clients is often better than where they are coming from, it can still be another stressor to be left out of the decision of where they will be living for the next year.

It is understandable that as an agency only so much can be done with the small number of staff compared to the ever increasing number of new refugee arrivals, but that is why creating a welcoming space in the office is so important. By incorporating the concept of 'Beautiful' with the other aforementioned elements, architecture can help to delight people, raise their spirits, and let them know that they are in a safe environment where their needs will be met.

The methodology systematic method of problem solving is important because it will be the first step of the process to design the space, and it is used by identifying the problem, solving it through analysis, and then evaluating the solution meant for the organization. In this study we will pay attention to the elements that will be included in the design including form, materials, textures, colors, size, and values and how they all work together to create a healing space. Quality materials must be used in a truthful and non-imitative manner in order to achieve maximum satisfaction and reach the goals of the space. Color in architecture, a more recognized phenomenon today than ever before, can be viewed in two ways. First, how color and light can be aesthetically pleasing, and second, how the right color can change the entire mood of the specific ambiance of architecture.

The most important element is the daylight and how this element will be the main element because how its effect the life of people. The history of sunlight and health is told by Richard Hobday, who, in his article, discusses the contributions of the ancient Egyptian priest and master builder Imhotep, the British nurse Florence Nightingale, the Danish physicist and Nobel Prize winner Neil's Finsen and Le Corbusier, who all knew about the relationship between sunlight and health.

In our days, not only sanatoria, hospitals and thermal baths take care of people's well-being. 'Wellness' has become a mass phenomenon of providing well-being and relaxation by means of light, heat and water in countless variations. A good example of this is the new spa designed by Behnisch Architekten, Bad Aibling in Upper Bavaria. They created a spacious spa landscape focusing on views of the surrounding area.

The importance of daylight to architecture and people's quality of life is a keystone for the design. The statement of "Bringing light to life" is the concept in the thesis design. It's a way of linking the natural resources with human needs. Therefore it's found it essential to explore and illustrate how daylight can contribute to and enhance human health, learning and productivity. With this issue of Daylight and Architecture we focus on thesis project inspire how outdoor and indoor climates, views and most notably daylight can substantially affect our lives Through the frames of daylight.

Day lighting data have been divided into Wavelengths of Light, The Effects of Light on the Body, and the following building sections: offices, schools, retail, health care, and industrial. The sections Wavelengths of Lights and The Effects of Light on the Body help describe the impact daylight have on building occupants. Each building section includes the effect daylight has on the building occupants psychologically and physiologically.

Back to the Colors in architecture provide visual stimuli for the occupant that can elicit positive and negative emotions based on its environment. Whether the emotions one experiences are through acquired knowledge and/or personal history, there is evidence that colors provoke emotions on average in the same way with few exceptions. Whether these associations were learned in childhood or not, our culture transcends these messages of color associations early in one's life. Sometimes colors guide us through life both literally and figuratively. In most cases the green light is associated with positive emotions because of the action that follows. Very rarely would a green provoke negative emotions. A red light can sometimes elicit frustration and anger. This proves the power of color to guide actions and emotional responses. It gives some insight at how colors become engraved in our minds to manifest reactions. Why do these associations occur with colors? An example to explain this answer is the concept of warm and cool colors. Some might answer that cool and warm colors are the way they are because it just is. However, this concept can be traced back to nature. The associated properties describing the colors relates back to the physical environment in which we live in. How does color become integrated into the design? Due to the power of color to evoke emotion, it can become a tool integrated in the architecture to highlight and instigate the individual through a sequential experience in the architectural healing environment. The properties of the color can also set the tone for spaces as well, eliciting certain emotion were necessary. According to color therapy, colors are capable of influencing many aspects of our lives, including our mood, mental state and energy level. Each color is thought to be associated with one of seven energy centers, or chakras. If a person's is thought to be out of balance or weak, the color it's associated with is believed to help strengthen it. The concept of color therapy is based on the fact that our physiologic functions respond in predictable manner to colors.

The other element we will focus in the thesis project Inspire is the landscape surrounding the building; we will link the people activities to the landscape. It's the way of creating indoor/outdoor space for people from different culture to gather and do their activities.

It is the language between the outdoor/indoor landscape designs by create a green area inside the building, it will provide fresh air and add more freshness to the space. From this aspect it will be helpful mentally and physically for both the employee and the people who will receive services through this building the refugees. Landscape architecture of this project and environmental design concern the relationship between refugee people and their environment. Typically, this is manifested through the planning, design, and use of the physical and everyday environment. However, as design is human intent expressed in the material world, a central focus is how society shapes the physical landscape across different scales. Landscape architecture and environmental design is seen as an interactive and dynamic process where each informs the other. Analyses of these processes require a knowledge base in areas as diverse as culture, ecology, policy, economics, and history, among others areas.

We can say a life without landscape experiences is a life without the concept of balance. Time spent in outdoor play is a vital component of healing and well-being for people of all ages. A well designed landscape balances beauty and practicality; form and function. It offers a sanctuary where you can slow the pace of life and embrace the natural world. Well designed landscape is also sustainable. With plants matched to location, it ages gracefully, providing pleasure both now and for years to come.

Through this project we will provide answers for many questions regarding the background of the people? Which culture are they from? What elements can help them to adjust easily with the community? How can the design help to provide safe environment to them and to their families? Which type of architectural form or structure can be efficient can help them to heal and find their hope? What is the type and quality of the materials we should use in our design? Which type of activities do we need to include in our design to help people to find their dreams? All these questions it will be under our responsibility to address and find an efficient solution for it.

All these issues deal with creating a healthy self. There is no separation between the self and the space, and if the space is not healthy, the self will not be healthy. The elements in the space include light, sound, color, the thermal environment, and indoor air quality. Many factors go into creating the energy of place. Orientation, light, color, sound, symbol, materials, form, climate, and vista combine to make each spot unique. The activities that occur and the feelings people have in a place add another layer, leaving echoes of happiness or misery in the walls. The landscape and the elements have their own inherent feelings that set the tone for any activity or construction.

SUMMARY

This Thesis project will create the design that can be a bridge to heal people; it will create an environment for newly arrived refugees to the country to be a successful group and can make the culture richer in Fargo community. It will be a big challenge for me to direct this project because the concept behind it will deal with people's mentality about different groups. Some people may welcome one group but not another based on their cultural background. For this reason I need to be attentive in using my architectural elements when designing the building and the space. There are certain roles and procedures I need to follow regarding the design and layout to be efficient for the occupant. It's a connection between the mind and spirit of the people who came as refugees and the design. Through the design to create the safe environment for them they will have all the skills to be more confident when they start interacting with the new community. The design will create an environment in which all aspects of the design must provide the individual the tools to integrate into their lives to sustain their equilibrium in life. This can only be completely achieved by educating the people. Thus, each space must have ways in which the individual can have "take-home" knowledge in order to improve their life without the center's presence in their life. It is the contention of this thesis that a study of the phenomenological approach to how one experiences space and by incorporating evidence-based design criteria that are acknowledged for improving healing, quality of life, and reducing fear and trauma in people, a healing environment will emerge.

The experienced environment will facilitate a temporal awareness of one's self and the design criteria's attention to the experienced setting will allow for a healing environment to emerge within the architecture. Thesis project Inspire will focus on the space and nature, and blending the landscape with the structure. It's a way to maintain the three elements in this design architecture, nature and health.

We as designers need to make smart decisions about which designs have strong elements that can provide the right environment to the people will use the space and which activities in or out of the building we need to create to improve our design.

Through the design process the thesis project Inspire will address how we can create an environment conducive to healing the refugees. The design will focus on the main elements to create this environment. It is a connection of the three important elements of the architecture, nature and health. Making this connection of the key elements is essential in designing a unique yet efficient healing space. It gives the environment a natural essence. This can contribute to people's feelings of welcome and hope for return to wholeness.

Putting all necessary elements into the architecture comes together to make the space more comfortable, welcoming, and efficient to work in.

The efficient space would be an environment that stimulates positive awareness of ourselves and enhances our connections with nature, culture, and people. It would allow for privacy, provide meaningful, varying stimuli, encourage times of relaxation and allow productive interaction. It would balance constancy and flexibility and be beautiful.

TYPOLOGICAL

RESEARCH

T

TYPOLOGICAL

R

RESEARCH

CASE STUDY1

CIDADE DA CULTURA DE GALICIA

CASE STUDY2

RIJKSWATERSTAAT,ASSEN

CASE STUDY3

ROBERTO CANTORAL CULTURAL CENTER

CASE STUDY1

CIDADE DA CULTURA DE GALICIA THE CITY OF CULTURE



EXTERIOR VIEWS
FIGURE 12

CASE STUDY1

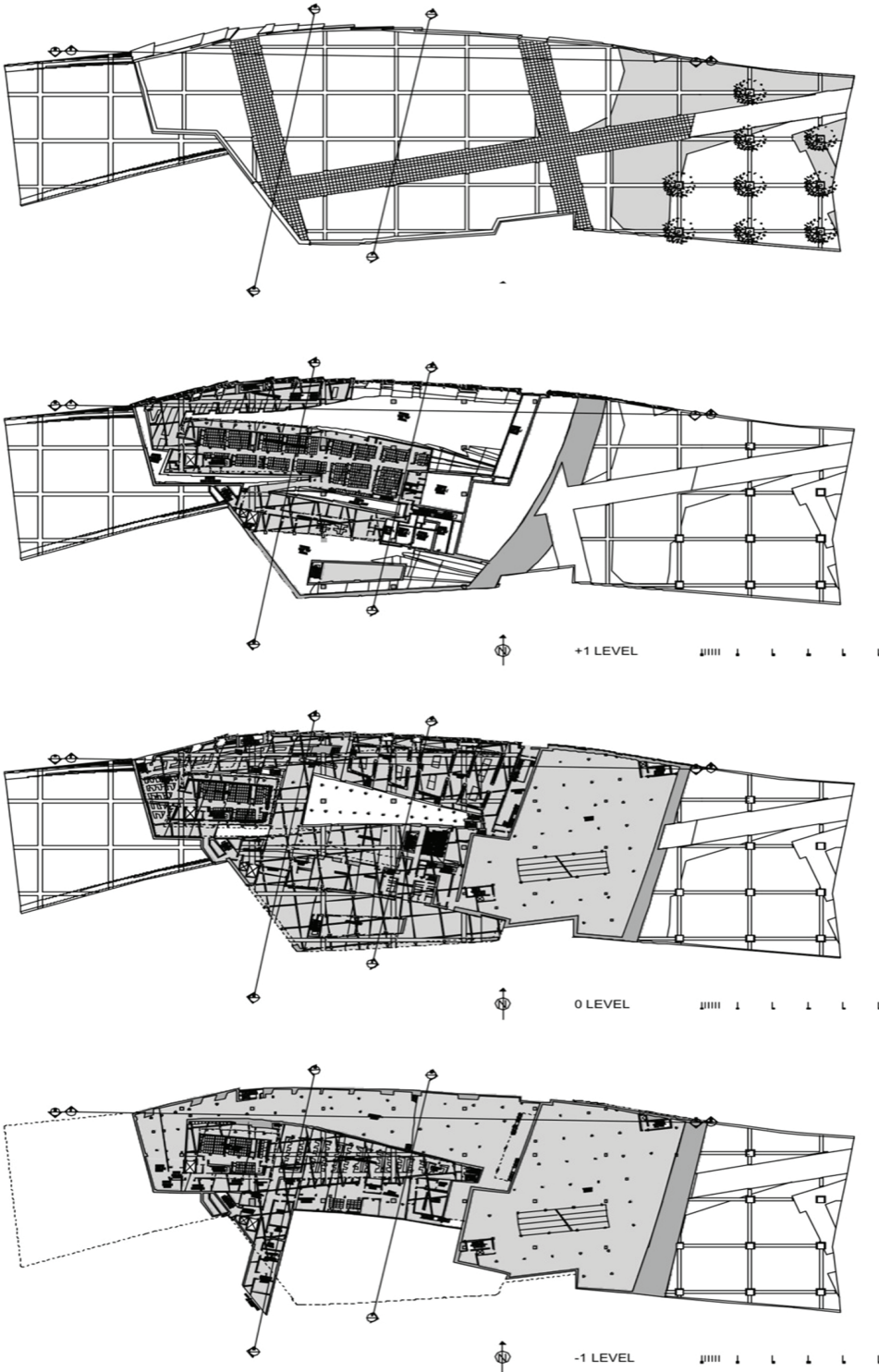
LOCATION: SANTIAGO DE COMPOSTELA, SPAIN.
ARCHITECTS : PETER EISENMAN
PROJECT YEAR : 2011
PROJECT AREA : 31521 SQUARE METER



EXTERIOR VIEW
FIGURE 13

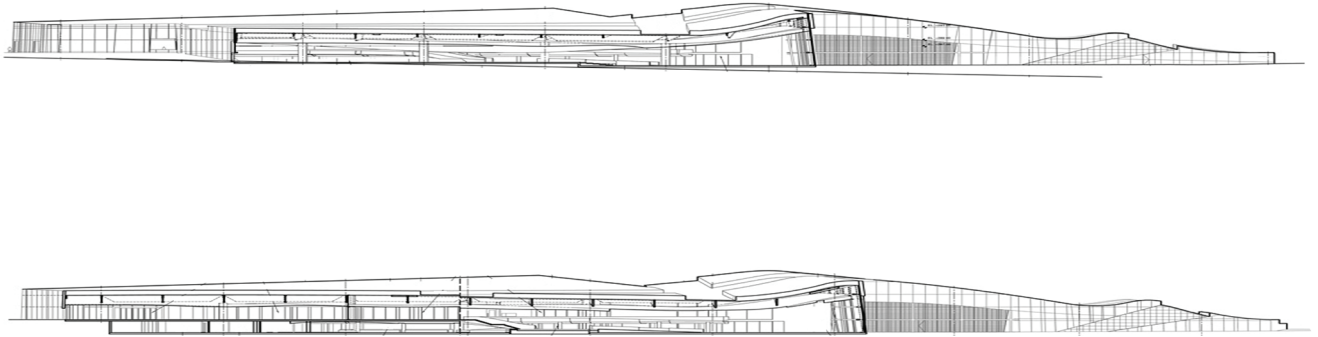
CASE STUDY1

FLOOR PLANS
FIGURE 14



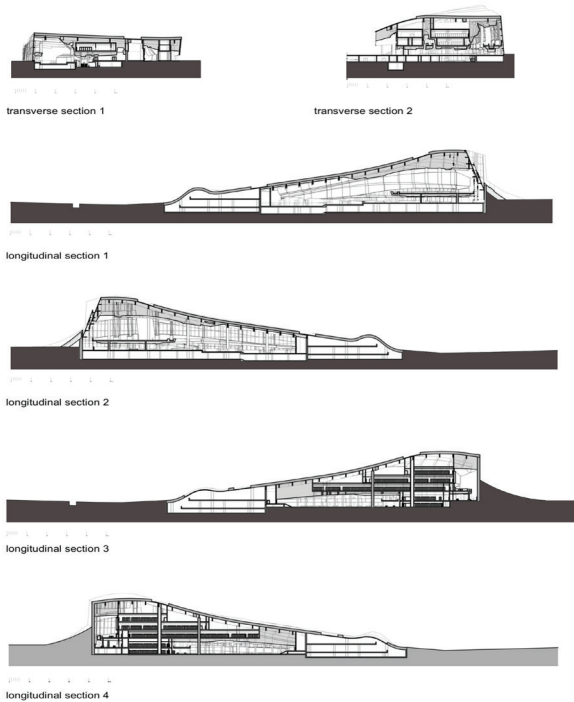
CASE STUDY1

ELEVATIONS FIGURE 15

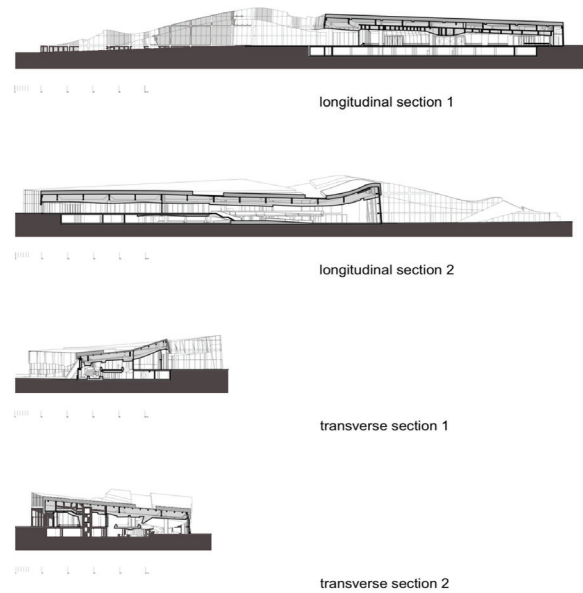


SECTIONS FIGURE 16

LIBRARY - SECTIONS



ARCHIVE - SECTIONS

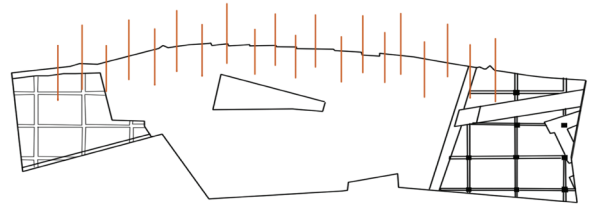


CASE STUDY1

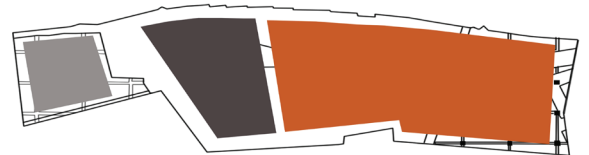
NATURAL LIGHT



NATURAL LIGHT
FIGURE 17



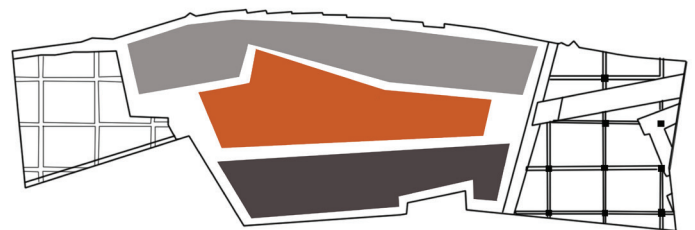
PLAN AND HIERARCHY



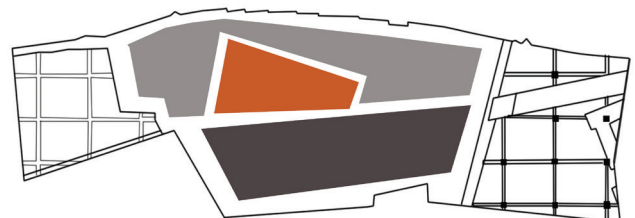
HIERARCHY



CIRCULATION TO USE

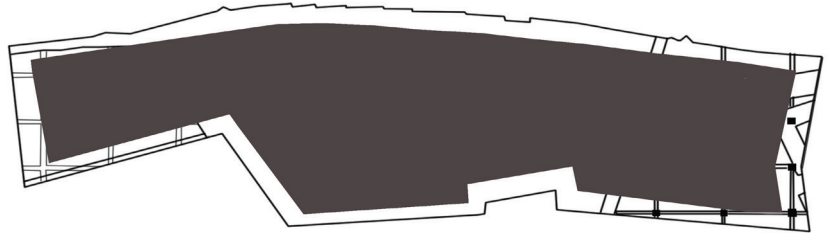


GEOMETRY

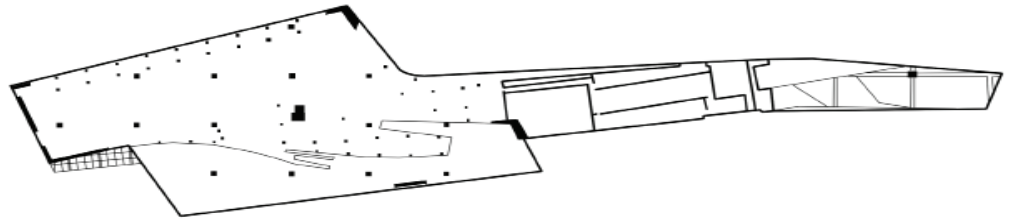


CASE STUDY1

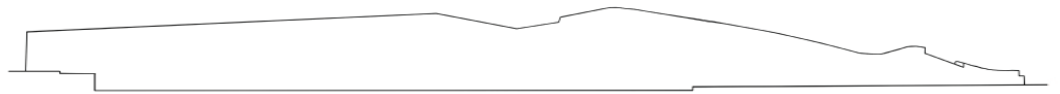
MASS



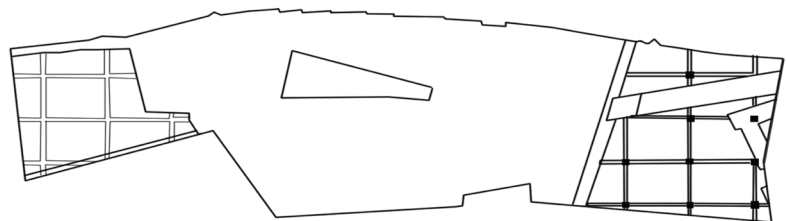
STRUCTURE



PLAN TO SECTION



PLAN TO SECTION
FIGURE 18



ANALYSIS

City of Culture of Galicia is a complex of cultural buildings in Santiago de Compostela, a Coruña, Galicia, Spain, Designed by the architect Peter Eisenman to host the best of cultural expressions of Galicia, Spain, Europe, Latin America and the world. The historic city was declared a World Heritage Site by UNESCO in 1985. The City of Culture of Galicia rises on the top of mount Gaiás as a formidable architectural milestone for the new century. Its unique design, presenting the idea of interconnecting by streets and plazas equipped with state-of-the-art technology, make up a space of excellence for reflection, debate and actions orientated towards Galicia's future and internationalization. As a place for convergence and international projection, the City of Culture contributed from a cultural standpoint to the social and economic development of the land.

It is characteristic of Peter Eisenman was Professional work is often referred to as formalist, deconstructive, late Avant-grade, late or high modernist. The spaces host services and activities devoted to the preservation of heritage and memory, the study, research, experimentation, production and dissemination in the field of literature and thinking, music, drama, dance, film, the visual arts, audiovisual creation and communication.

Conceptually the uniqueness of the design, the project is a new peak on Monte Gaiás, made up of a stony crust reminiscent of an archaeological site divided by natural breaks that resemble scallops, the traditional symbol of Compostela. The building site has also become the base for the development of a public transparency urban experiment by the Spanish architect and artist Andrés Jaque. With Jaque's 12 Actions to Make the Cidade da Cultura Transparent, the building site was equipped with devices that make the political implications and ecological extension of the construction works understandable for the general public. The City of culture Design evolves from the superposition of three sets of information. First, the five main Pedestrian street plan of the medieval center of Santiago is overlaid on a topographic map of the hillside site, which overlooks the city. Second, a modern Cartesian grid is laid over these medieval routes. Third, the topography of the hillside is allowed to distort the two flat geometries, thus generating a topological surface that repositions old and new in a simultaneous matrix this is through the computer modeling. The concept of the historic city work with the landscape surrounding the buildings as an exceptional harmony.

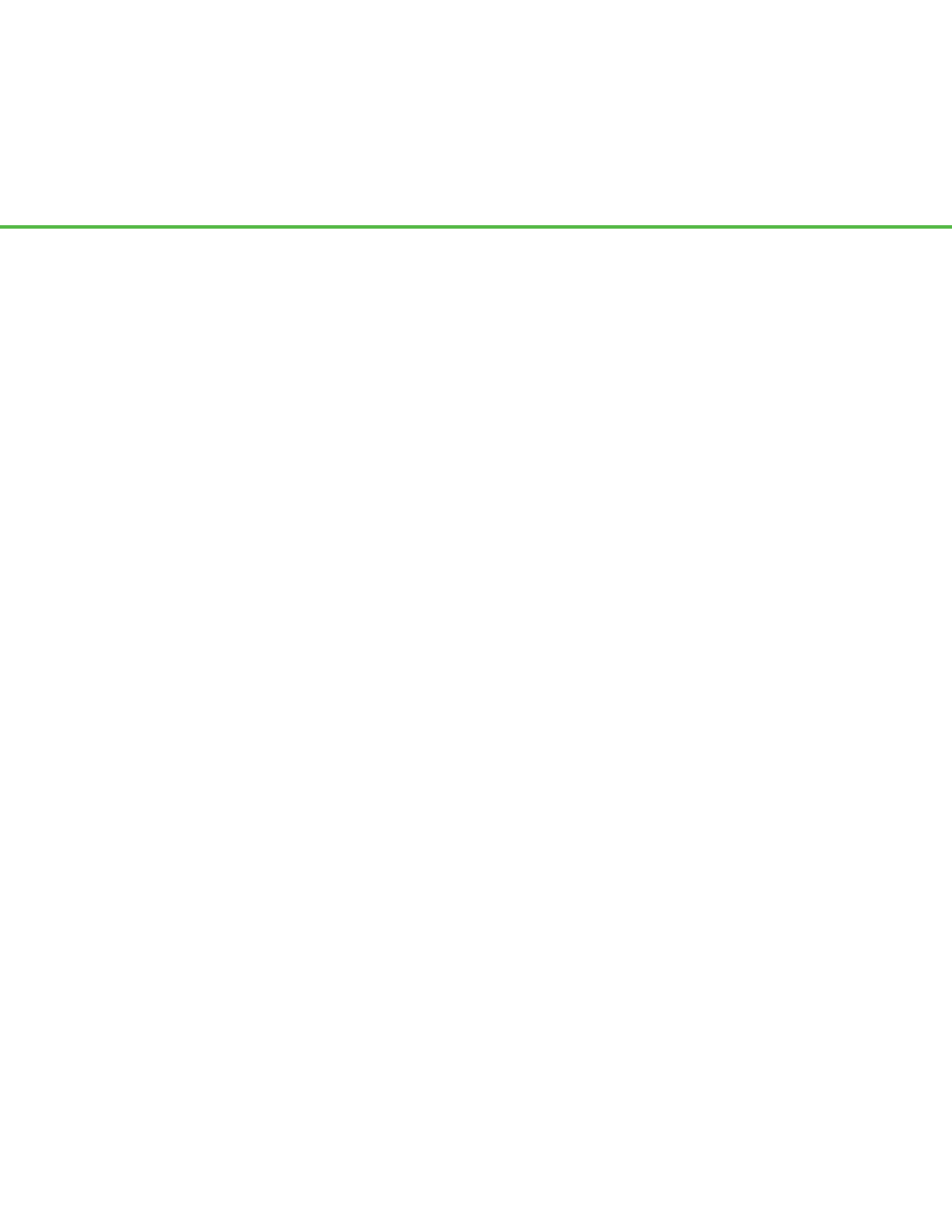
ANALYSIS

Structurally the historic city buildings include the library of Galicia, Archive of Galicia, Museum of Galicia, Music and Performing Arts Centre, International Art Centre and Central Services. The buildings are an extreme challenge to construct as the design of them makes them look like rolling hills with high degree contours.

The six buildings in the matrix are conceived as three pairs. The Archive is paired with the Galician National Library to its north. Those two buildings are the main ones I use in my graphic case study analysis.

The Hierarchy Interior spaces with the changes of the heights of the floors, walls and ceiling work together as one piece to make the spaces functional experience of the exhibit. On the other hand, the general massing of the building blends with the landscape to provide a unique design.

The historic city was selected for research because of its many similar views in this project with the thesis project of special interest was the fact that the historic city created a space for people from different cultures to meet and gather and recreate in the landscape of the project. The form of the buildings and how the structure works with the grid system and the glazing system make the daylight welcoming in the building and that is an element that helps people to feel warm and welcome. I also appreciate the interaction between the design itself with the diversity of the people visiting the building and interacting within the design. I also value the building functions and the Hierarchy of Interior spaces as well as layout of the buildings and the landscape surrounding the buildings.



CASE STUDY2

RIJKSWATERSTAAT,ASSEN



EXTERIOR VIEWS
FIGURE 19

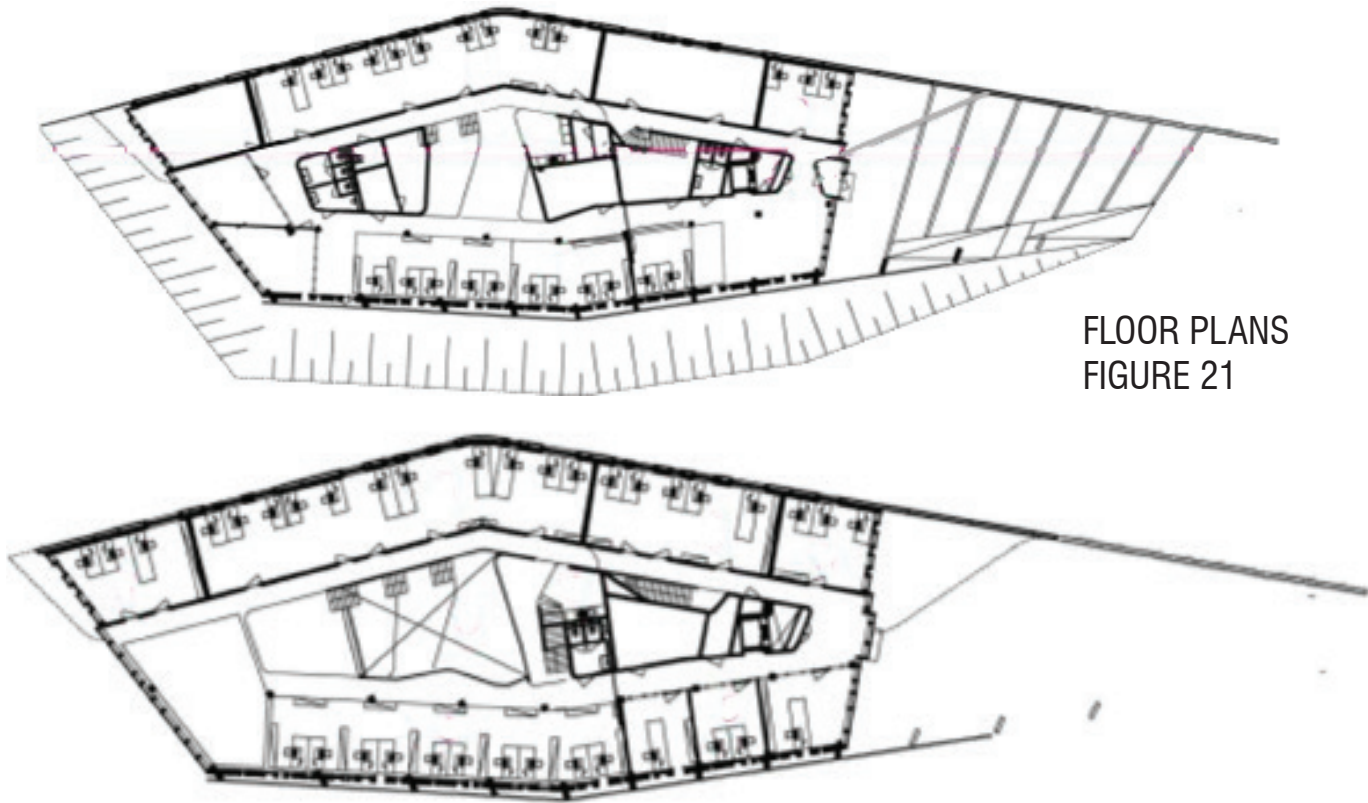
CASE STUDY2

LOCATION: RIJKSWATERSTAAT, THE NETHERLANDS.
ARCHITECTS : 24 ARCHITECTURE
PROJECT AREA : 1500 SQUARE METER
PROJECT YEAR : 2011

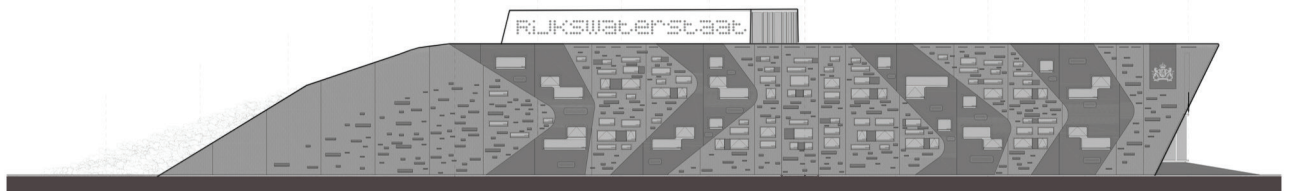


EXTERIOR VIEW
FIGURE 20

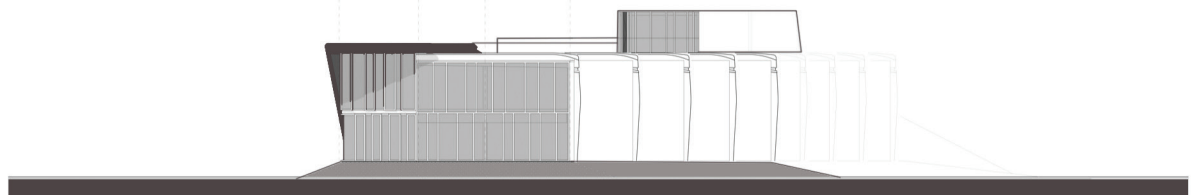
CASE STUDY2



FLOOR PLANS
FIGURE 21

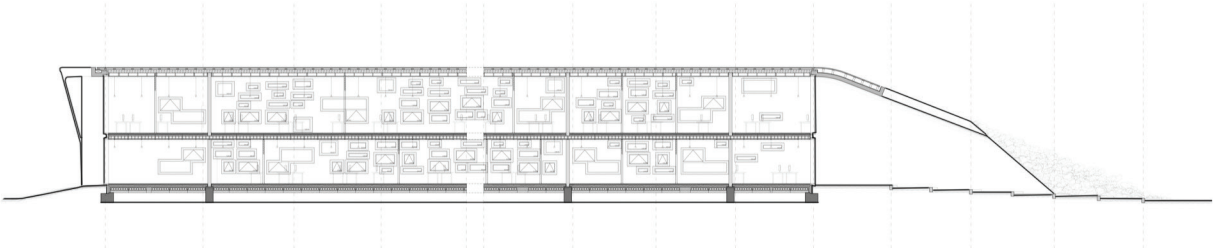


SOUTH ELEVATIONS

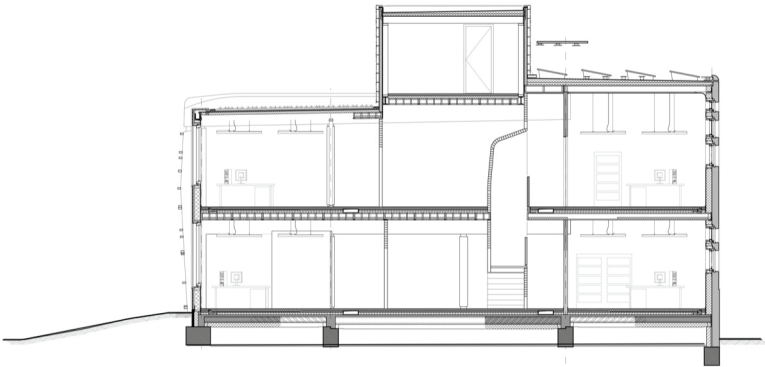


EAST ELEVATIONS
FIGURE 22

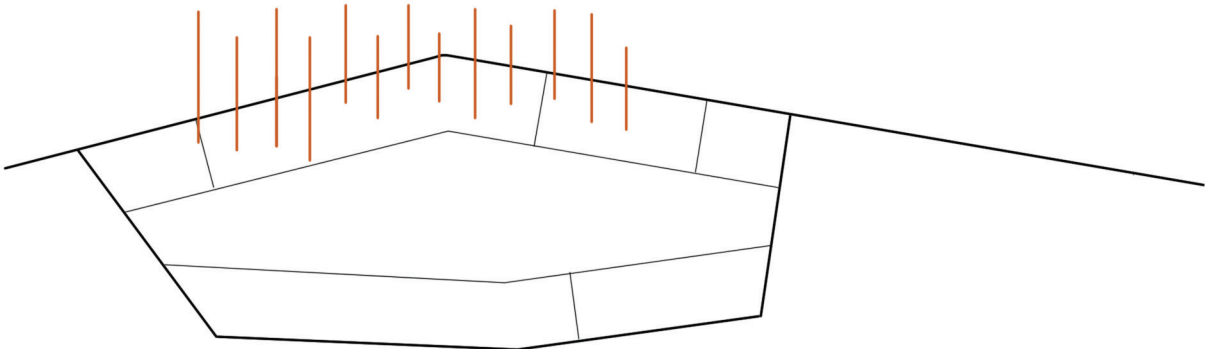
CASE STUDY2



SECTIONS
FIGURE 23

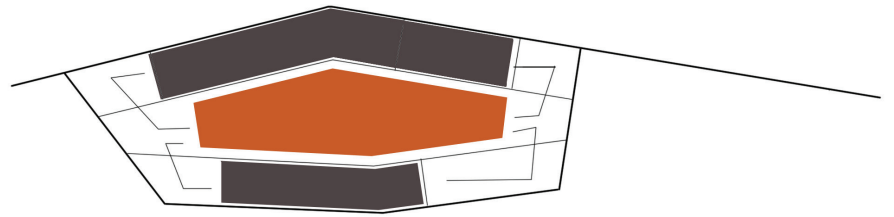


NATURAL LIGHT

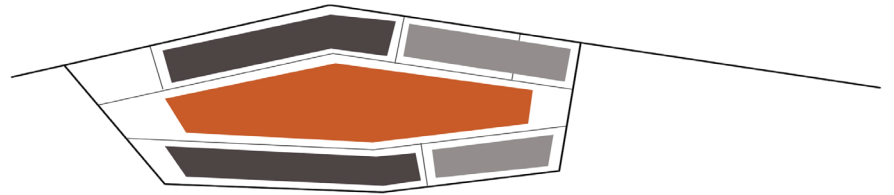


CASE STUDY2

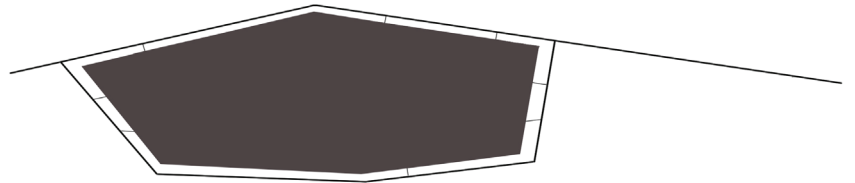
CIRCULATION TO USE



GEOMETRY



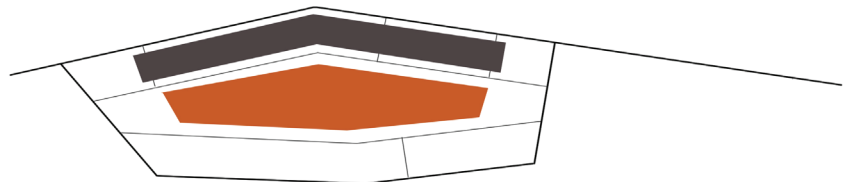
MASS



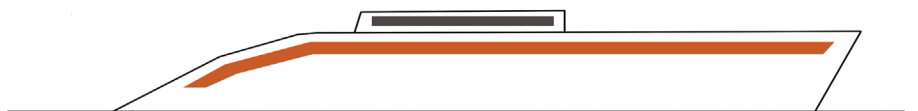
MASS



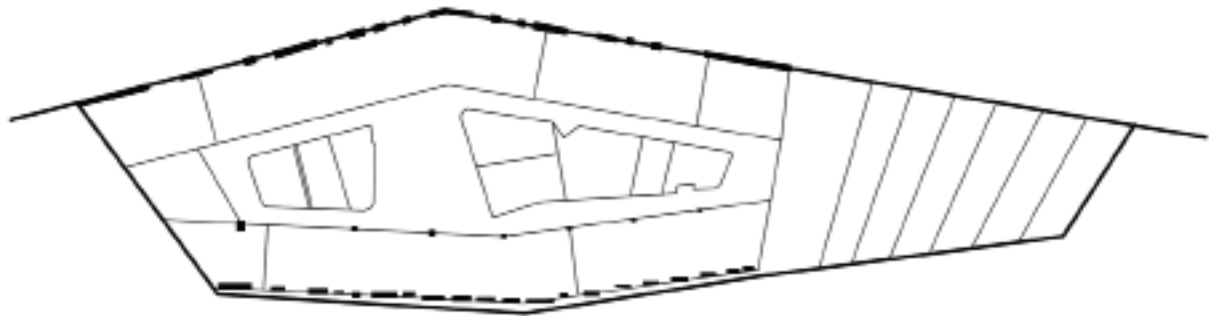
PLAN AND HIERARCHY



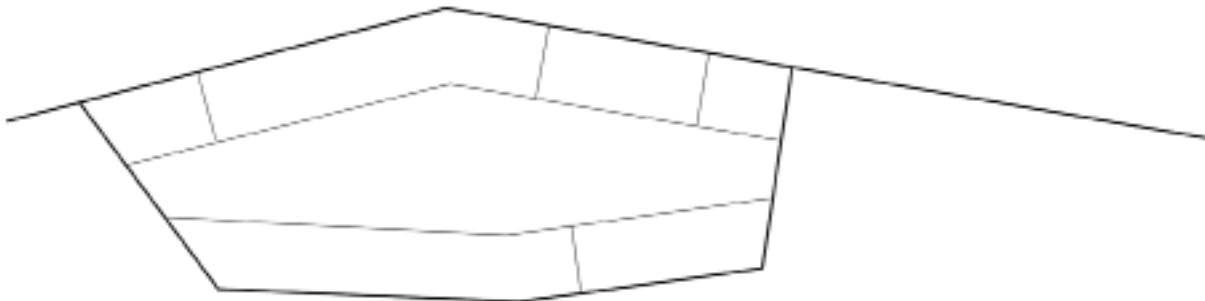
HIERARCHY
FIGURE 24



CASE STUDY2



STRUCTURE



PLAN TO SECTION



PLAN TO SECTION
FIGURE 25

ANALYSIS

Rijkswaterstaa Assen Project by 24H Architect located in Netherlands is one of these projects presenting the sustainable design concept. This project was built with two types of construction from two façade of the building; one façade with the solid mass wall made out of concrete and the other of light wooden construction. This office building design was based on the concept of presenting the three core activities and the elements integrate the typical ingredients of the site.

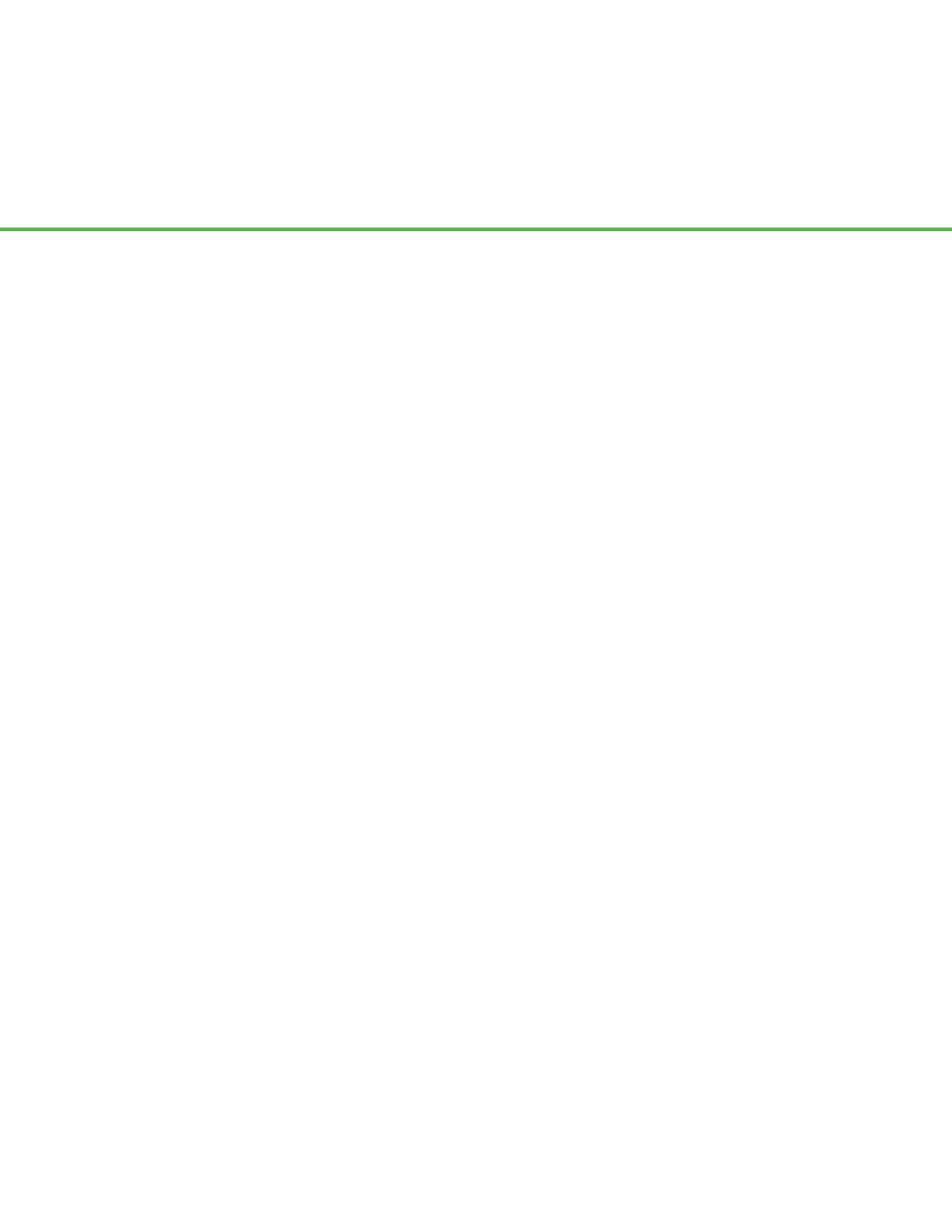
Characteristic of the Rijkswaterstaa Assen Project, the architects created a design that works well with the landscape around the building with the three elements (street, water and green), to take the advantage from these elements. First the big concrete wall with horizontal opening in the south façade of this wall protects the building from the heat of the sun. On other hand, this wall will block all the noise that comes from the highway. What makes this façade interesting is that it is made with concrete and asphalt in lines and patterns that are an abstract representation of the highway. When rainwater is directed from the roof through the wall, the plant will grow and give the green color to the facade. The end we will find the three aspects of Rijkswaterstaa (street, water and green) in this façade.

Structurally we find two types of construction in this project in two different façades: the solid mass concrete in the south façade and the light wooden construction wall in the north façade. The wood wall creates the opening and flexibility of the building. The wood construction in this façade and wooden construction beams form the base for the open layout of the building and the central void. In this way the design can give the people working in this office building opportunity to meet and share information with each other; which provides the social durability of the building. The other important element is its green roof terrace which also provides the possibility of a gathering space. Rijkswaterstaa Assen is an interesting study because of the architect's unique approach to design, the strong structure and the way it's organized.

ANALYSIS

Conceptually this building design is based on the idea of presenting the three core activities and the elements integrate the typical ingredients of the site. The idea of the design works well with the landscape around the building, and all the three elements work to make this building efficient to use as an office. The wall in the south façade with the horizontal opening and the pattern and lines present the idea of the highway next to the building. The project itself provides a lesson in circulation, transition and materials, which carry significance to human interaction. The exterior structure with its the concrete wall and the wood construction elements, the daylight and how it's invited in this building work together to provide a comfortable, fresh work environment.

Rijkswaterstaa Assen was selected because the main elements will be similar to the thesis site. The site for project Inspire building is near also a highway. All other elements in this project provide the sustainable design. It will be the goal through the thesis project to achieve the sustainable design too by using the same elements. The structure system also shows the rigidity in expression. The smart organization of the space, the use of all facilities in this building and how all this activities work well with the daylight element will provide a positive work environment for the people using this building. The connection between the building itself and the landscape will be the same concept we will use in the thesis project to provide help to heal people as they work to reclaim their lives and hopes.



CASE STUDY3

ROBERTO CANTORAL CULTURAL CENTER



EXTERIOR VIEWS
FIGURE 26

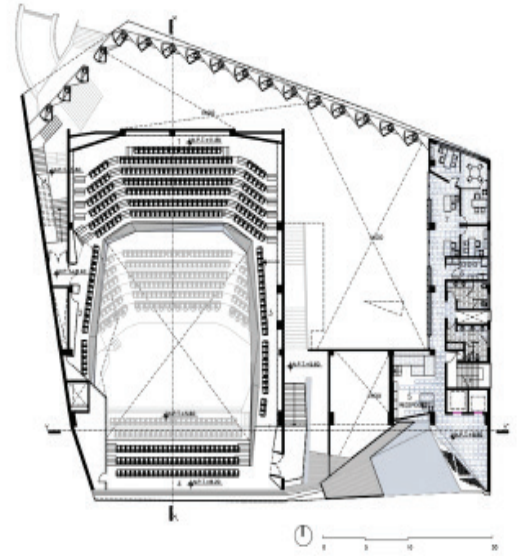
CASE STUDY3

LOCATION: COYOACAN MEXICO DF, MEXICO
ARCHITECTS: BROISSIN ARCHITECTS
PROJECT AREA: 9.287 SQUARE METERS
PROJECT YEAR: 2012

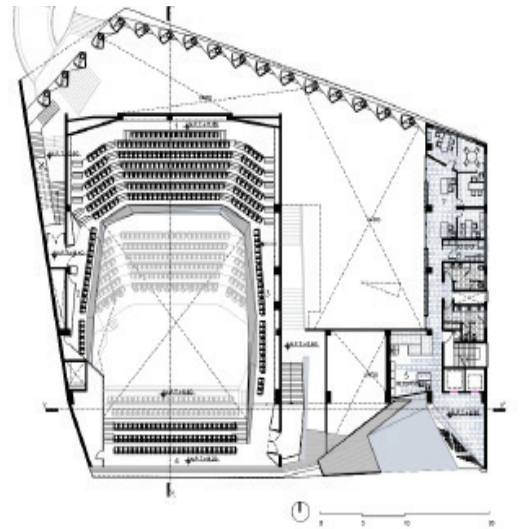


EXTERIOR VIEW
FIGURE 27

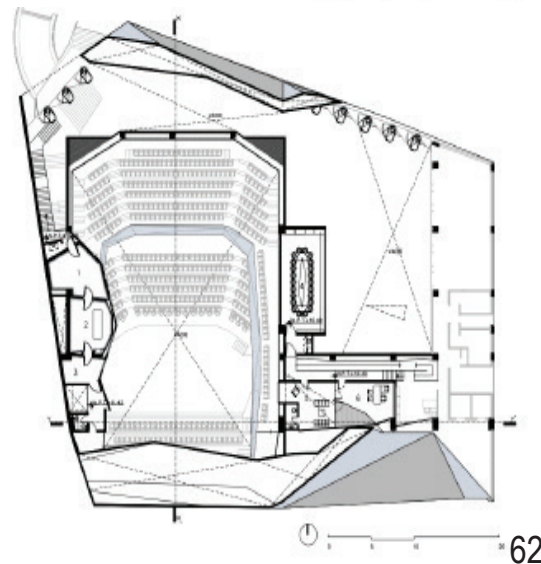
CASE STUDY3



FLOOR PLANS 01
FIGURE 28

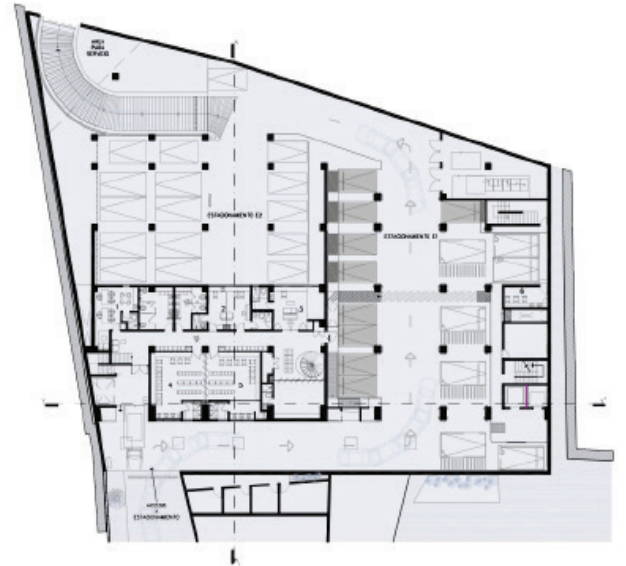


FLOOR PLANS 02



FLOOR PLANS 03

CASE STUDY3

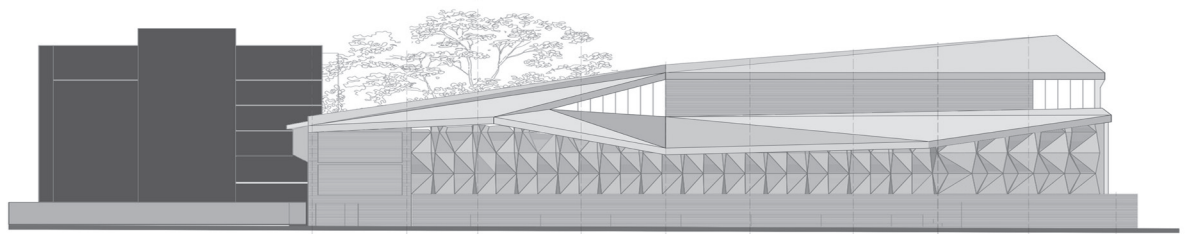


FLOOR PLANS 04

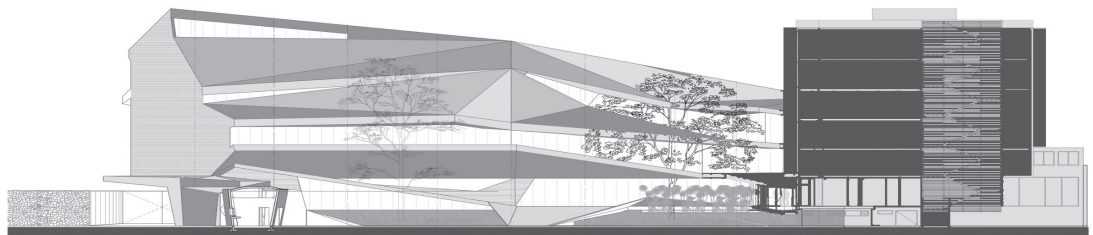


FLOOR PLANS 05
FIGURE 29

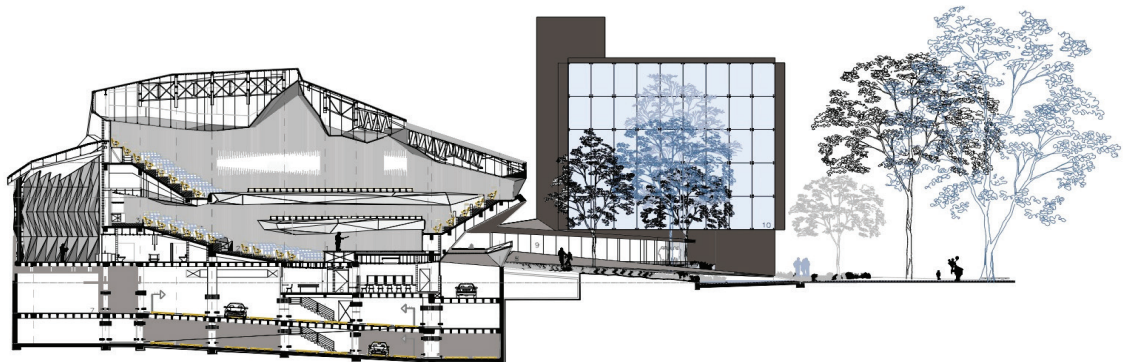
CASE STUDY3



WEST ELEVATION

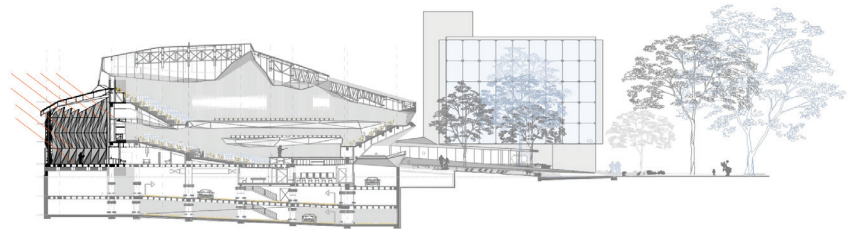


EAST ELEVATION

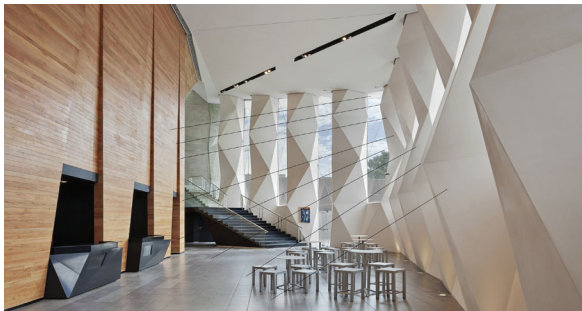


SECTION
FIGURE 30

CASE STUDY3

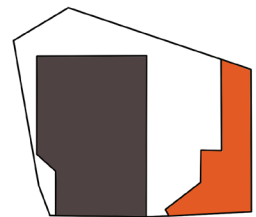


NATURAL LIGHT

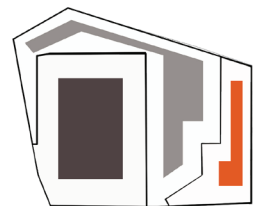


NATURAL LIGHT

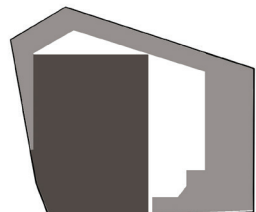
GEOMETRY



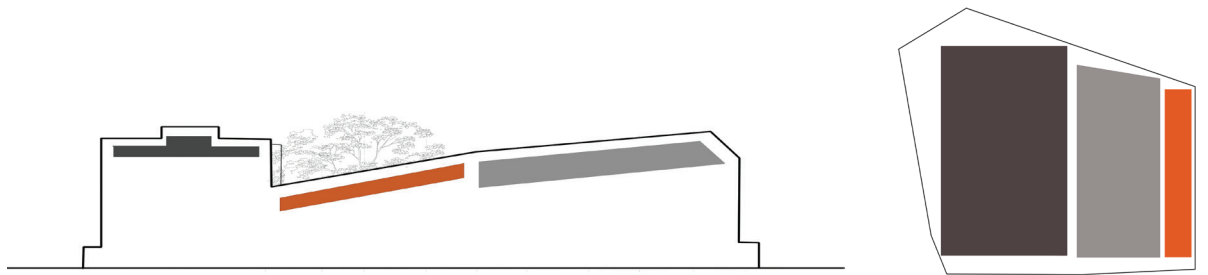
CIRCULATION TO USE



MASS
FIGURE 31

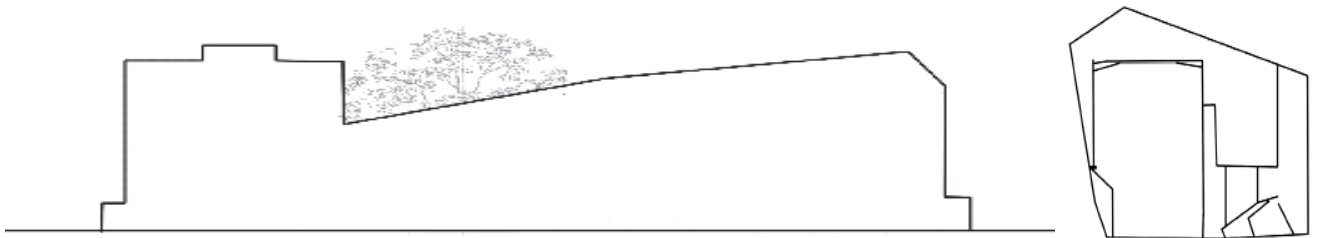


CASE STUDY3



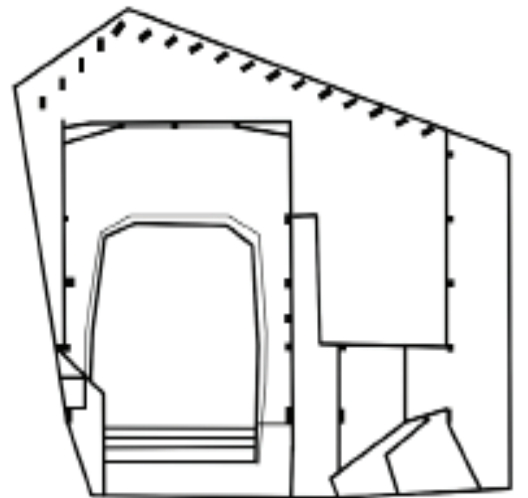
HIERARCHY

PLAN AND HIERARCHY



PLAN TO SECTION

STRUCTURE
FIGURE 32



ANALYSIS

The Roberto Cantoral Cultural Center design idea is based on the movement of a conductor's baton and its amazing movement towards up and down in a harmony to create the exterior shape of the building. This movement is reflected to the interior of the building too by creating the space. Because of this harmony of movement up and down, the daylight is invited to the space and makes the space more warm, welcome and wonderful with the feeling of the music.

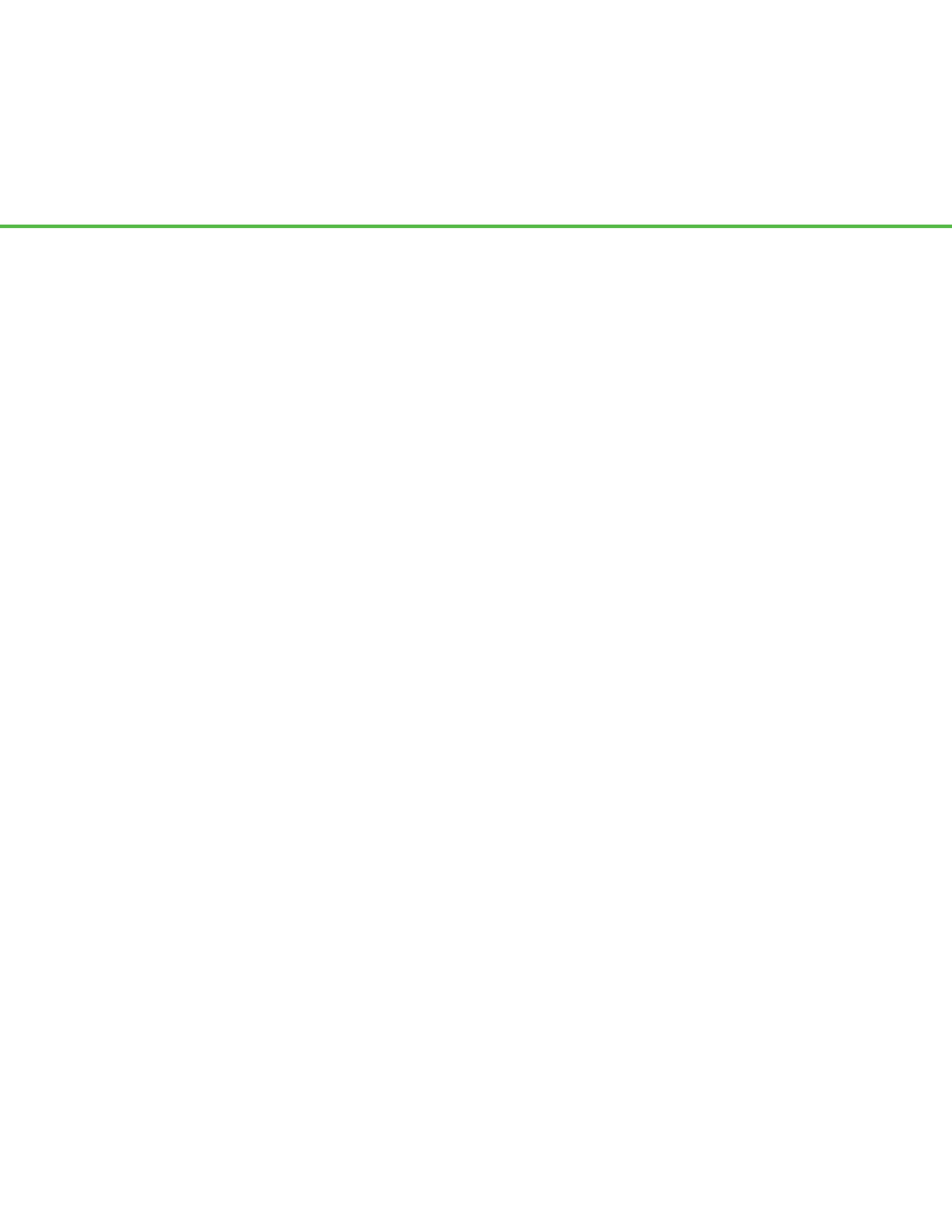
Conceptually the design inspired by the conductor's baton movement represents the power of music and gives people opportunity to discover the space by watching, walking, relaxing and enjoying the harmony of music in this space. The architects worked well to interpret this movement to an exterior shape and space. The shape and the space work with the other elements like the daylight giving the space more freshness and warmth. The architects placed the design in the middle of a beautiful forest located in Coyoacán, Mexico, a unique place that had to be exploited in a good sense. This connection between the project and the landscape with all the old trees around the building support the concept of the project as part of the forest and gives people a feeling of relaxation.

The lines composing the façade move up and down as branches move in the wind, letting the sunlight pass through and creating a fantastical parade of shadows. Step by step, the visitor discovers the project as he/she walks through the access square with a relaxed mind, just observing everything around and feeling how the concert hall is more than just steel and concrete. It is an invitation to reflection, to feel the harmony inside and outside and to discover the wonderful and magic world of music. Outside, the white concrete in the façade represents the purity and originality of Mexican music; inside, the red concert hall represents the Mexican composers' passion. It's amazing how the architects transfer the shape of this building to a music shape. They create the space in a way the sound can move from space to another space and feel it every single detail in the space. It lets the people live in a dream of the music.

ANALYSIS

Structurally the project is made out of concrete and steel. The building design is composed of five concrete roofs moving up and down in harmony to give shape, space and light to the project. Each roof represents a musical staff's line, always straight, constant and parallel. The design concept helps to transfer the solid mass of concrete to iconic shape of music. This large opening in concrete structure lets daylight into the space adding freshness to the space and to people. The floor plan layout gives people opportunity to discover the space and enjoy the music. The concrete façade reflect two different images of the music and the passion of the place in both the exterior and interior space.

Roberto Cantoral Cultural Center by the Broissin Architects was selected because it is a great example of how space can create a warm and relaxing environment for people. The concept behind is related to both the building itself and the landscape around it and how the design transfers from shape to a music shape discovered by people. The different colors of concrete and how it's related to the music from one façade and to the passion from the other is opportunity to study the connection between the design and the people's interaction. All these elements together make this project interesting to study and further explore to take full advantage of the innovative design element of this project.



T TYPOLOGICAL S SUMMARY

The three case studies were chosen to support three different purposes. Each case study has a specific relationship to the thesis project Inspire. They are from three different regions of the world and each project will interact with differences that make the project rich in ways people gather and spend time.

Through unique design, people can discover the place and try to find themselves through the design. How can design will provide warmth, relaxation and welcome? In each project, it's an interaction between the design and people and how the design elements are reflected on human activities. In these three different typology and design programs, design focuses on different important elements. Through my research for the thesis project, I valued the theory behind the design. Each design created its own role with the landscape and that is reflected in the materials used to support the concept of the design. Each case study becomes a landmark and accomplishment in both public attention and architectural perspective.

First case Study City of Culture of Galicia, was designed by the architect Peter Eisenman to host the best of cultural expressions of Galicia, Spain, Europe, Latin America and the World. This study was chosen because of its specific attention to the three significant factors. First, the five main pedestrian street plans are overlaid on topographic map of the hillside site.

Second, the Modern Cartesian grid is laid over these medieval routes. The grids used in development of the site can also be seen in the pattern of the roof, and also supply a secondary gutter system. Third is the topography of the hillside which is allowed to distort the two flat geometries, thus generating a topological surface that repositions old and new. The buildings are an extreme challenge to construct as the design of them makes them looks like rolling hills with high degree contours. It's a powerful structure and the space is organized to make people feel relaxed, welcome and with opportunity to discover the space. Looking at the project from different perspective, the project inspired by the historic city of Compostela, transcends the mere concept of a cultural center to become a city with a life of its own.

Second case study, Rijkswaterstaa Assen Project by 24H Architect located in Netherlands, was chosen for the concept of presenting the three core activities and the elements integrate the typical ingredients of the site.

There is a strong connection between this project with the thesis project by the three elements (streets, water and green) and the south and north façade of the building which give a lesson of the sustainable design. The three elements in this design guided the selection of the exterior and interior materials and the way of the structure it's organized. The project itself provides a lesson in circulation, transition and materials which carry significance to human interaction. The exterior structure of concrete wall and the wood construction, the main structure elements, the daylight and how it's invited in this building work well to provide a comfortable, fresh work place.

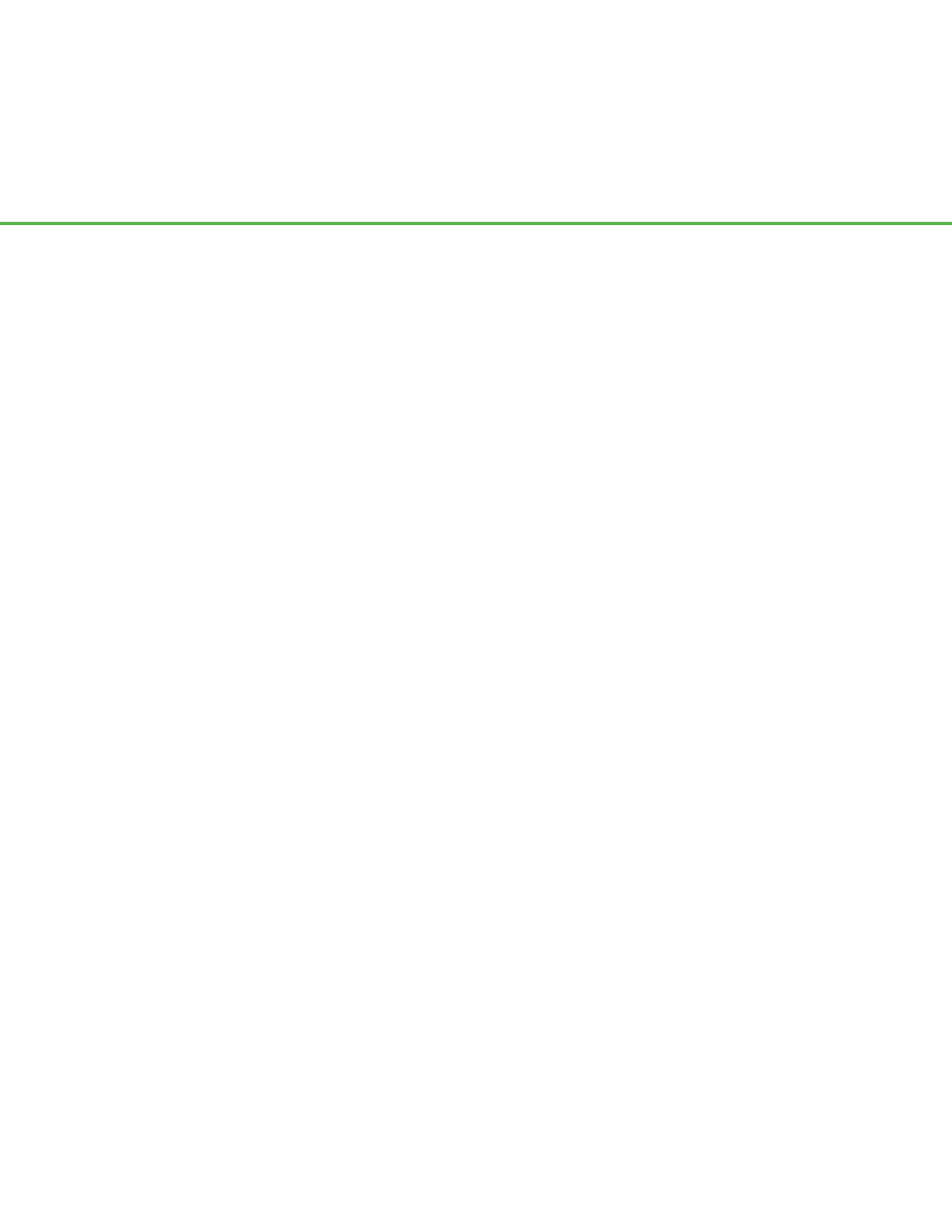
The Third case study is the Roberto Cantoral Cultural Center by the Broissin Architects located in Coyoacán, Mexico. This study provided lessons in both efficiency of material usage and programmatic arrangements to handle public circulation. The design, inspired by the conductor's baton movement, represent the power of music and give people opportunity to discover the space by watching, walking, relaxing and enjoying the harmony of music in this space. The architects worked well to interpret this movement to an exterior shape and space.

The shape and the space work with the other elements like the daylight giving it more freshness and warmth. The architects placed the design in the middle of a beautiful forest located in Coyoacán, Mexico, a unique place that had to be exploited in a good sense. The design gives people opportunity to move easily.

All three Case studies have shown in different Perspectives how the design of space arrangement, form, daylight, materials, structure, and site usage come together. More importantly, each site is important in the setting it is within.

Each building in those case studies serves more than just the program inside; they provide the program poetic expression unique to the location. Each building has its own typology and purpose, yet all three show how design can work well with diverse people and activities. The significance of each design in its respective site shows a higher level of design from the ground up.

The case studies will impact the thesis design process by focusing design intention on specific lessons. It will be a good opportunity to see all these elements of the design provide and create an environment help people to heal and find their hope. The project will benefit from positive examples of built structures that relate not only programmatically but also physically. Thesis project Inspire will be using all the elements to create this multi-cultural environmental approach.



HISTORICAL CONTEXT

Many people who migrated to the United States throughout our history have been refugees. The Pilgrims, fleeing religious persecution, would meet the modern day definition of a refugee. After World War II, programs were established to assist in the reception of refugees. Lutheran Immigration and Refugee Services and Episcopal Migration Ministries trace their beginnings to this time. In 1939, most national voluntary resettlement agencies commenced operations. Voluntary Agencies (Volags) struggled to provide services to millions of people displaced by World War II. Initially, LIRS focused on Lutheran refugees from Germany, Lithuania, Estonia, and Latvia. Lutheran Social Services of North Dakota welcomed the first displaced person (DP) who arrived from Latvia in 1948.

The 1950's

During this period of time the Voluntary agencies were there to respond to the refugees fleeing the failed 1956 Hungarian uprising.

The 1960's

Nationally, the resettlement agencies were accepting refugees from Cuba, Uganda, and the Dominican Republic. North Dakota had few refugee arrivals during this time.

The 1970's

The resettlement world exploded when U.S. backed governments in South Vietnam, Cambodia and Laos collapsed; thousands of refugees - the Boat People - from Vietnam and later those from Cambodia and Laos began to arrive. Hundreds of these people were settled throughout the state of North Dakota, primarily with church groups acting as sponsors. During 1975-76, North Dakota became a primary resettlement site for Kurdish refugees. From 1975 to 1985, Lutheran Social Services of ND and Catholic Charities, along with their affiliated churches, were the two agencies resettling refugees

The 1980's

Episcopal Diocese of ND became active in the state's resettlement effort and has worked cooperatively with LSS since then.

In the late 1980's, Lutheran Social Services began following the national trends with fewer sponsors. The resettlement programs developed and became more organized with government guidelines to ensure adequate and consistent services to refugees.

The 2012

Between 350 and 400 people per year are currently coming to North Dakota as refugees. These people are arriving from Bhutan (75%), Iraq (10%), Congo (10%), and other countries (5%).

SOCIAL BACKGROUND – THE TRENDS

Following the end of the Cold War, countries across Eastern Europe struggled to maintain order amidst the rapid liberalization of their political systems and economies. This process frequently led to rising inequality and poverty as well as intense political competition. The challenges were particularly prominent in Yugoslavia, where centuries-old ethnic and religious tensions re-emerged as an expedient scapegoat for growing economic and political insecurity.

Following the secession of Slovenia and Croatia in 1991, the Serb-led government in Belgrade deemed similar pressures from the largely Muslim Bosnia-Herzegovina as an existential threat. The 1992 invasion and campaign of ethnic cleansing led to the most violent conflict on the European continent since World War II. Thousands of Bosnian refugees fled to Croatia and other parts of Europe before eventually coming to the United States, including North Dakota.

Though recently surpassed by the Nepali-Bhutanese as the largest refugee community in the state, nationals of former Yugoslavia—principally Bosnians—have traditionally constituted the bulk of refugee arrivals in North Dakota. In 2000, for instance, Bosnians amounted to 72% of the state’s new immigrant arrivals. North Dakota is also notable for the high percentage of Bosnian refugees who belong to the ethnic Roma minority. Often labeled gypsies, the Roma make up only 10% of the total population in Bosnia, but represent roughly half of all Bosnians living in Fargo.

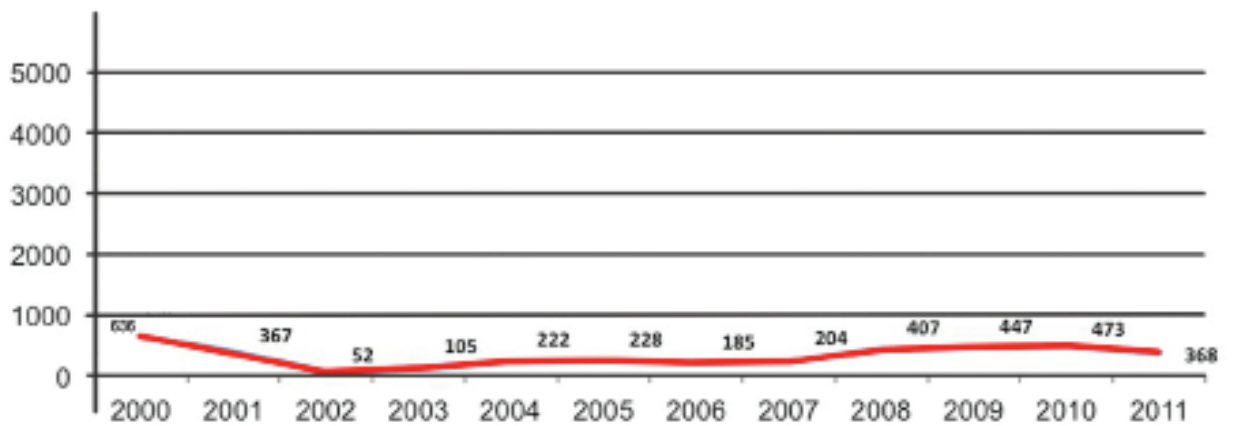
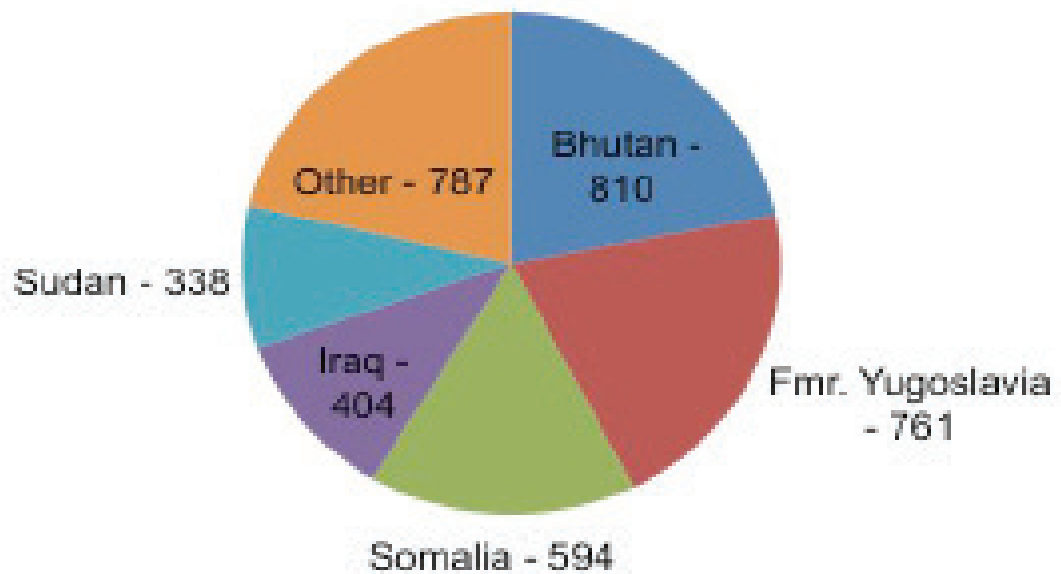


FIGURE 33

Since 2000, North Dakota has accepted 3,694 refugees from 34 countries. As of FY 2011, Nepali-Bhutanese make up the largest proportion of refugees (810). They are followed closely in numbers by the former Yugoslavia (761), Somalia (594), Iraq (404), and Sudan (338). On average, the state accepts an additional 8 asylum seekers each year. While these numbers appear low when compared with most other Midwestern states, in 2002 North Dakota ranked 6th nationally in number of refugees per capita despite ranking 48th in total population. Statewide, in 2010 refugees made up 20% of North Dakota's entire foreign born population, first in the Midwest!

The majority of refugees arriving in North Dakota settle in Fargo, Bismarck, or Grand Forks. As the state's largest city and the headquarters of Lutheran Social Services of North Dakota Center for New Americans, Fargo is the hub of refugee resettlement in the state. In past decades, refugees have made up 76% of Fargo's recently arrived foreign-born population and 6% of the city's total population.



THIS IMAGE PROVIDED BY <http://immigrationtaskforce.hhh.umn.edu/north-dakota/trends-data> **FIGURE 34**

Historically, America was built by immigrants who laid the foundation for the modern United States. The primary reasons people immigrated to the United States were to escape persecution, gain equal rights, and have religious freedom. Refugees that are coming to the United States today come for the same reasons.

“We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.” (“The Constitution of the United States”, n.d.)

“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights that among these are Life, Liberty and the pursuit of Happiness.” (“The Declaration of Independence”, n.d.)

In the United States of America, many people have lost their lives in order to create a place for all men to be considered equal and have liberty, justice and right to pursuit of happiness.

The Fargo community has seen an increase in the diversity of cultures in recent years. This is due to refugee populations that have resettled and made Fargo their new home. There have been many misconceptions and misguided opinions regarding these refugees. Many people question the use of taxpayer's money and the use of government funds for this purpose. It is commonly thought that the refugee's journey to North Dakota is as simple as a phone call from New American Service's office to the refugee camp overseas. Refugees are a burden to the society, they take away jobs from Americans, they are on welfare forever, and they cause the crime rate to go up.

In response to these misconceptions, we have facts,

- Refugees endure a long process before they're ever given a chance at resettlement

- LSS provides more than 10 different services to refugees. They vary from 3 months to 20+ years.

- Refugees are legal permanent residents. They are subject to rights and responsibilities like other residents. They don't get a car and house for free and they do pay taxes. They even have to pay back their airfare to the United States.

- Refugees are required to work. When they work, they pay taxes and support their families. North Dakota is still struggling to fill all the open positions. No one can be on TANF for more than 60 months in a lifetime. The crime rate in Fargo is low and it is falling across the nation.

- The great majority of the funding for resettlement comes from federal government. There is very little local and state money that goes into resettlement.

Conclusion

The thesis project Inspire design will be based on the belief that architecture can make people feel better and that innovative spaces can inspire. It will make a connection between the design and the people; all the architectural elements will be in our hands through the design process to create an environment can provide help, healing and hope to the newly arrived. The history of the refugees shows that the numbers are increasing. For this reason, it's our responsibility as designers to provide efficient solutions for this group of people to make their adjustment easier. Fargo as a community can be enhanced by the newly arrived refugees as they will add their touch to make the community culturally richer. The thesis project will focus on the important architectural elements such as a landscape, daylight, materials, fresh air, structure and form, and how these elements will affect the people who will use the space.

The key to healing people through the design in the thesis project is based on the relationship of the people with nature and spirit. Several design elements are used as a guideline for design and as a means to identify the intention of the space. The design elements are:

- A special entrance that invites and embraces the people coming as refugees and visitors into the center.
- An efficient floor plan that allows people to move within the space with ease.
- Use of green design concept through the design process.
- The landscape element, especially water in outdoor spaces, for its psychological, spiritual, and physical effects.
- A creative use of the daylight, color and lighting to elicit emotion, comfort, and/or awe in the people.
- The emphasis of natural features for the outside landscape design such as the use of rocks, wood, natural fences, trees and water.
- The integration of art to enhance the overall mood/spirit of the people.
- Creation of a unique architectural design form that can inspire those receiving services as well as those serving at this center.

PROJECT GOALS

The purpose of the project is to study how architectural design can inspire healing, and how it can help alleviate some of the major issues that refugees face when they are forced to leave their homes. These issues include mental health issues that can prevent them from becoming healthy, productive members of the community. This outcome is achieved through inspiring design that is modern, welcoming, and with a multi-cultural approach which inspires healing. The project exists within three different realms of study: the academic, professional, and personal. Each realm has individual goals.

Academic

Within the academic realm of educational research, the project seeks to study how the architectural design can inspire healing for newly arrived refugees into Fargo community. This study becomes interesting to think of in an architectural manner and seeks to achieve recognition of Architectural Masters. Questions to be investigated and employ architectural means to find solutions include: How can we help people heal through the architectural design? How can landscape play a role to help the design to heal people? What different factors affect this healing process? What important architectural elements contribute? Do any architectural elements have more priority than other elements? What element can help create a safe environment? Which type of form or structure can help to heal? Can we regenerate people through architectural design? Is the Fargo community willing to help people resettle in this area and be welcoming? Can the newly arrived find a newfound hope for themselves and for their children? This project will attempt to answer all these questions by investigation, interviews, and production materials throughout the thesis process and it will aim find solution through the architectural design.

Professional

Within the professional realm, all these questions describe the test of my academic venture. My intention in this project will be toward support my goals and skills to enhance my professional development. I am using these skills throughout my entire thesis project in developing my research and analysis, solving the problems through the process of the project and technological skills. An important skill I am hoping to strengthen is connecting with people in the architectural field to create a network that will be beneficial to my future. All the skills I will be using (the connections with people, software, sketches, boards layout, and building of models) to develop this project are similar to those are used in the architectural firm.

Personal

Within the personal realm, the thesis project goals seek to provide the focus of thoughts, research, analysis and production to frame abilities and interests acquired throughout my five years of studying architecture. The important skills through the thesis project are dependent on time management and ability to solve the problems. Through the thesis project I strive to produce a full and an accurate image of what I am as a designer, and what I hope to pursue in the profession. I believe that communication skills with others in the architectural field are powerful skills needed to achieve the goals. The thesis project Inspire will study how the architectural design inspires healing and how all the design elements will affect people's lives by putting all the images together at the end to create simple and efficient design. This process will create a meaningful and necessary transition from education to professional experience.

INSPIRE SITE

3911 20TH AVENUE SOUTH FARGO - ND



FIGURE 35

SITE ANALYSIS

QUALITATIVE SITE ANALYSIS

SITE OBSERVATION

PLACE

QUANTITATIVE INFORMATION



FIGURE 36

QUALITATIVE SITE ANALYSIS

Fargo is the largest city in North Dakota; it has a humid continental climate because of its Great Plains location and the distance from mountains and oceans. Fargo is the hub of the Fargo-Moorhead metropolitan area, which includes Moorhead, West Fargo, Dilworth, and outlying areas. The City sits on the western bank of the Red River of the North in a flat geographic region known as the Red River Valley. The Red River Valley resulted from the withdrawal of glacial Lake Agassiz, which drained away about 9,300 years ago. The lake sediments deposited from Lake Agassiz made the land around Fargo some of the richest in the world for agricultural uses.

Fargo's largest challenge in recent years has been the rising water of the Red River, which flows from the United States into Lake Winnipeg in Manitoba, Canada. The Red flows northward, which mean melting snow and river ice, as well as runoff from its tributaries, often create ice dams, which cause the river to overflow. Fargo's surrounding Red River Valley terrain is essentially flat, leading to overland flooding. With the Red River flowing right through the heart of the metro area, permanent flood protection will be an issue for many years to come for both Fargo and Moorhead.

The economy of the Fargo area has historically been dependent on agriculture. That dominance has decreased substantially in recent decades. Now, the city of Fargo has a growing economy based on food processing, manufacturing, technology, retail trade, higher education, and healthcare. In a study published by Forbes, Fargo was ranked the 7th best small city in the nation to start a business or a career.

The project site will be located in south Fargo where the two major freeways, I-29 and I-94 intersect. The other side of the site is next to a quiet residential area. This area it is interesting because the important community places such as the major shopping center in Fargo, the West Acres Mall is a walkable distance from the site. In addition, the site near the Wal-Mart super center on 13th Ave South.

The site is accessible by city bus and is near the residential area where the majority of clients served by the center live. From the south view the structure will be noticeable by the people using the freeway. The north side of the site is connected to the city and other activities such as the Community Garden. On my first visit to the site during summer 2011, I noticed the people interact with the site by walking to the shopping center and to the other stores near the site. The street system of Fargo helps the site to be accessible by city bus.

The street system of Fargo is structured in the classic grid pattern. Routes that run from north to south are called streets, and routes that run from east to west are called avenues.

Major north/south roads (from west to east) include:

- 45th Street
- 42nd Street
- Interstate 29/U.S. Route 81
- 25th Street
- 18th Street
- University Drive (Main NDSU campus road)
- 10th Street

Major east/west roads (from north to south) include:

- 40th Avenue North (Serves Hector International Airport)
- 19th Avenue North
- 12th Avenue North

OBSERVATION



FIGURE 37

EXISTING GRID

THE SITE DOES NOT FOLLOW THE CARTESIAN GRID FARGO IS ALIGNED WITH. DUE TO ITS PROXIMITY TO THE HIGHWAY, THE FRONTAGE AND ACCESS ROADS TO THE SITE CREATE ITS OUTLINE, APPROXIMATELY 30° TILTED TOWARDS THE SOUTH.



FIGURE 38

DENSITY

THE AREA NEAR THE SITE IS RESIDENTIAL WITH APARTMENT BUILDINGS ON THE NORTH SIDE OF THE SITE.



FIGURE 39

LIGHT QUALITY

THE SITE IS CONDUCIVE TO FULL USE OF NATURAL LIGHT.



FIGURE 40

WIND CURRENT

WINDS FLOW FROM THE NORTH AND NORTHWEST TO THE SITE DURING WINTER.

PLACE



FIGURE 41

HUMAN INTERACTION

ALTHOUGH THE SITE HAS AN UNDERWHELMING CHARACTER TO IT IN THE LATE FALL, DURING THE SPRING INTO EARLY FALL, PART OF THE SITE SERVES AS A GARDEN SPECIFICALLY FOR REFUGEES. THIS GARDEN IS A WONDERFUL SPACE FOR INDIVIDUALS WHO COME HERE FROM OVERSEAS TO FEEL LIKE AT HOME AGAIN; TO WORK WITH THEIR HANDS AND SOCIALIZE WITH THEIR FELLOW MAN.

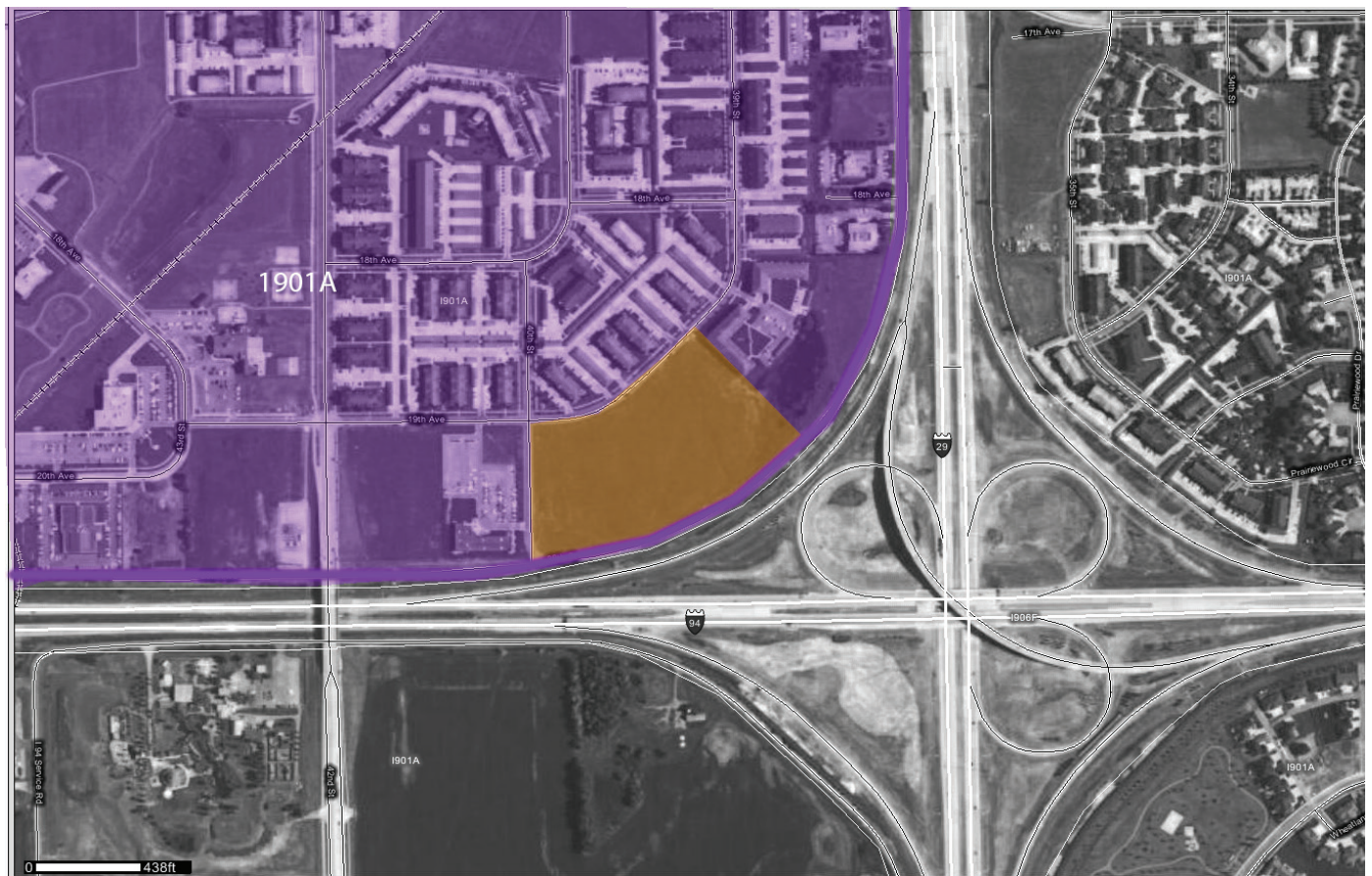


FIGURE 42

DISTRESS

THE MAIN DISTRESS OF THE SITE IS THE NEARBY FREEWAY TRAFFIC NOISE.

QUANTITATIVE INFORMATION



MAP PROVIDED BY USDA

FIGURE 43

SOIL CLASSIFICATION

LAND FORM : FLAT

SLOPE : 0 TO 2 PERCENT

DRAINAGE CLASS : POORLY DRAINED

DEPTH OF WATER TABLE : ABOUT 0 TO 18 INCHES.

0 TO 8 INCHES : SILTY CLAY

8 TO 21 INCHES : SILTY CLAY

21 TO 41 INCHES: SILTY CLAY

41 TO 60 INCHES : SILTY CLAY



FIGURE 44

UTILITIES

THE UTILITIES ARE ESTABLISHED ALREADY ON THE SITE. THE LUTHERAN SOCIAL SERVICES STORAGE BUILDING HAS ELECTRICITY, WATER, GAS. THIS MAKES FURTHER DEVELOPMENT EASIER AS THESE UTILITIES ARE IN PLACE.



FIGURE 45

VEHICLE ACCESS

CITY STREETS PROVIDE FULL ACCESS TO THE SITE.



FIGURE 46

PEDESTRIAN TRAFFIC

CITY SIDEWALKS AND STREETS PROVIDE PEDESTRIAN ACCESS TO THE SITE.



FIGURE 47

TOPOGRAPHIC SURVEY

THE SLOPE IN THE SITE UNDER 4% WHICH MAKES THE SITE USEABLE FOR ALL KIND OF ACTIVITIES. ALTHOUGH, THERE ARE SOME ISSUES WITH DRAINAGE DUE TO THE FLATNESS OF THE AREA (AT TIMES > 1% SLOPE).



FIGURE 48

SITE CHARACTER

THE SITE CHANGE FROM ONE SEASON TO THE OTHER
WINTER PHOTOS NOTHING NO ACTIVITIES
SUMMER PHOTOS GARDEN

WEST LOOKING EAST



EAST LOOKING WEST



NORTH LOOKING SOUTH



SOUTH LOOKING NORTH



FIGURE 49

SITE RECONNAISSANCE

CLIMATE DATA

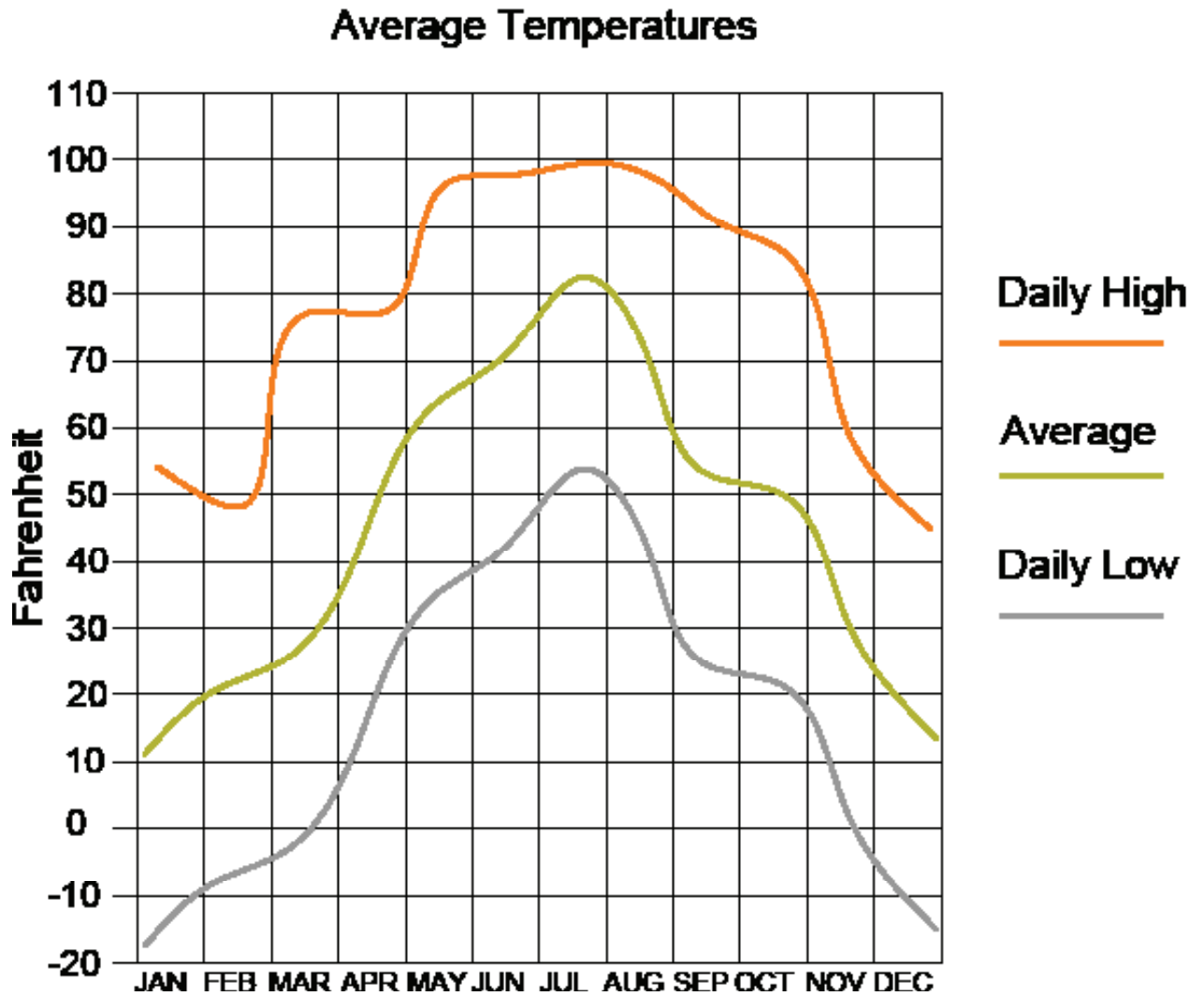


FIGURE 50

AVERAGE TEMPERATURE

THE TEMPERATURES REMAINING AT ZERO OR BELPW APPROXIMATELY HALF OF THE TIME.

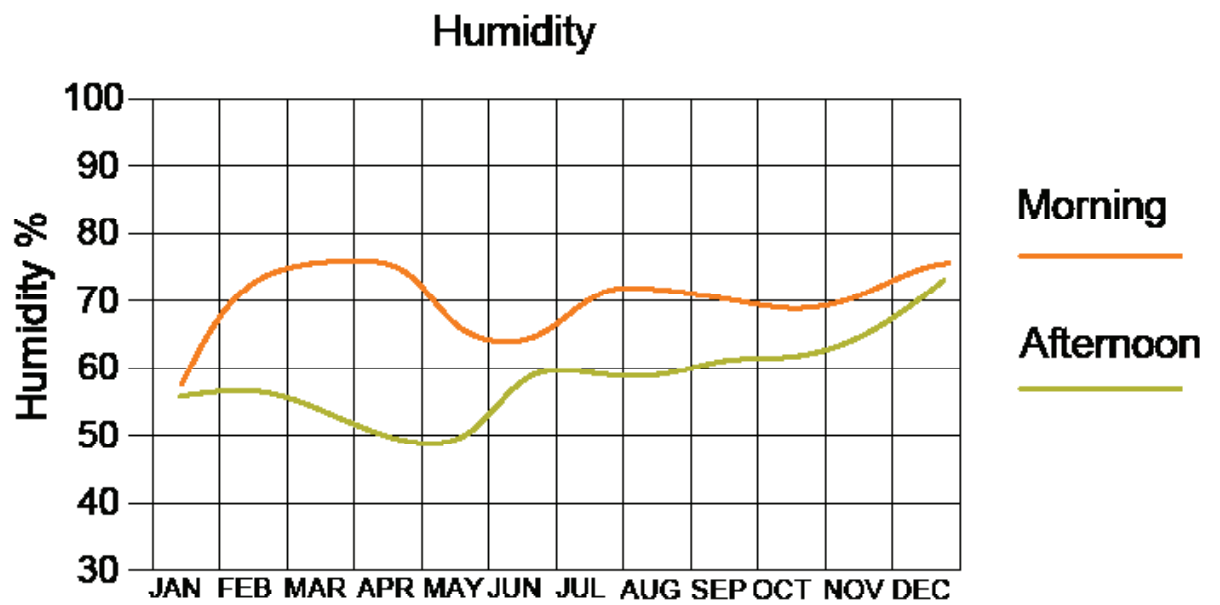


FIGURE 51

HUMIDITY

FARGO HAS A HUMID CONTINENTAL CLIMATE.

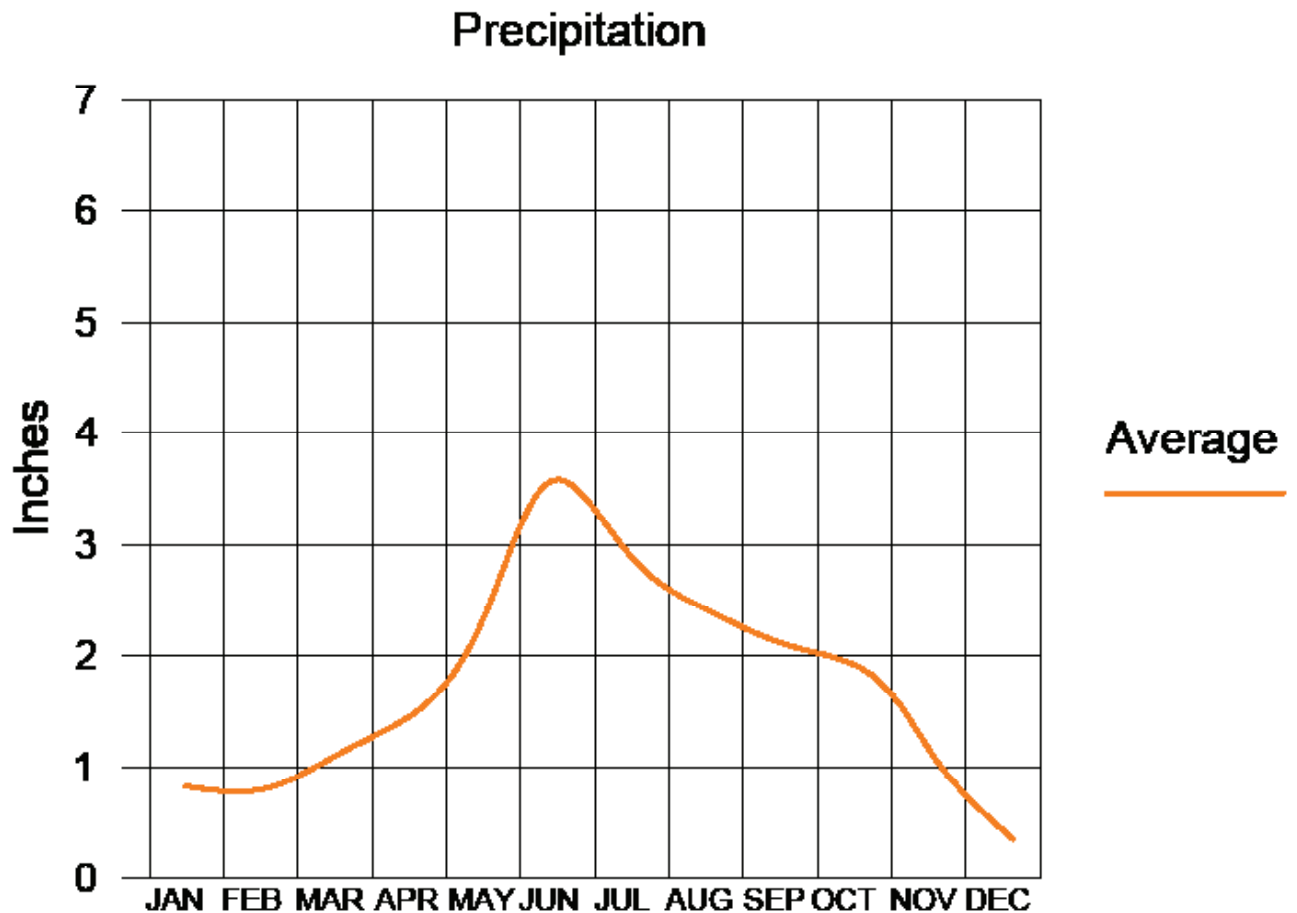


FIGURE 52

PRECIPITATION

THE LIGHTER AMOUNTS OF PRECIPITATION FALL TO THE WEST AND HEAVIER AMOUNTS TO THE EAST. THE MAJOR PERCENTAGE OF PRECIPITATION, ACCOMPANIED BY HEAVY RAINFALL AND ELECTRICAL STORMS IN A SHORT PERIOD OF TIME THROUGH APRIL TO SEPTEMBER.

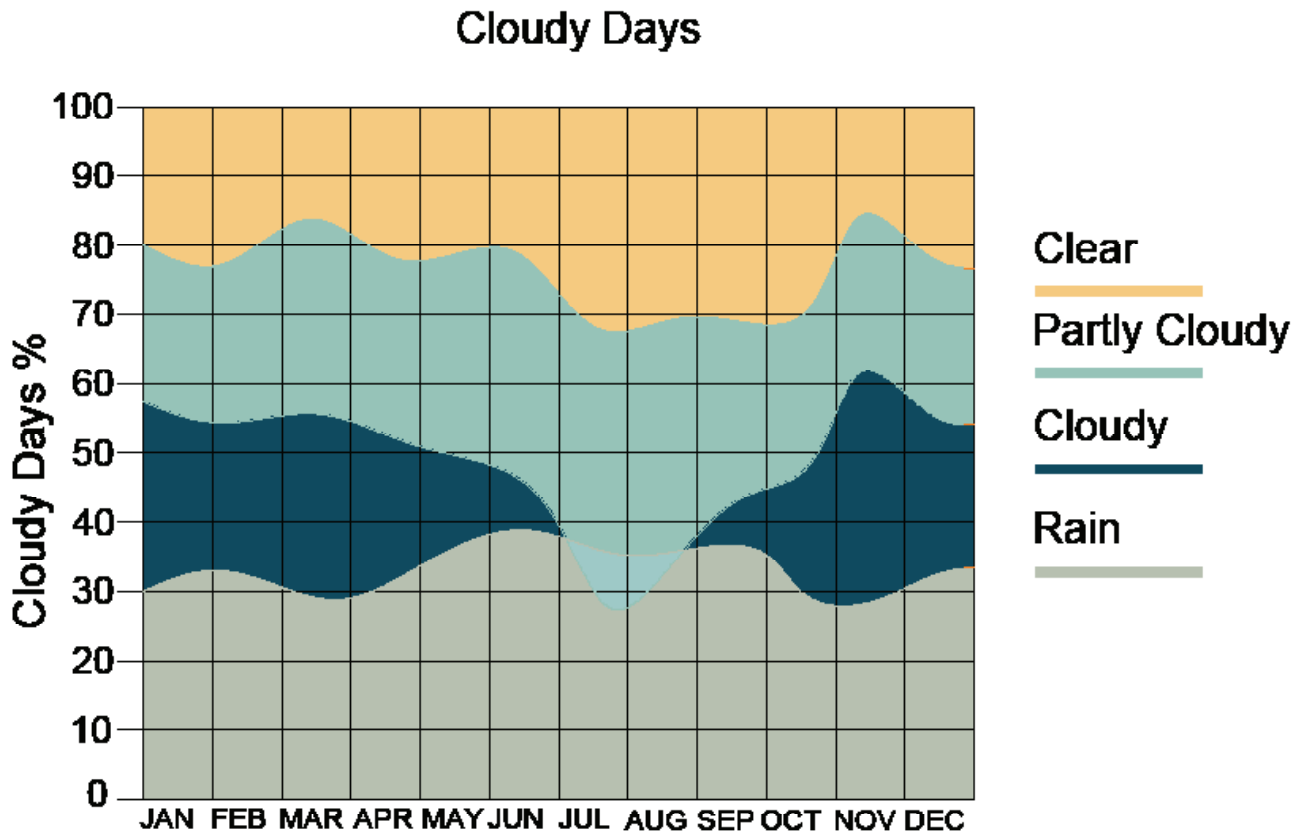


FIGURE 53

CLOUDINESS

THE MEDIAN CLOUD COVER RANGES FROM 29% (MOSTLY CLEAR) TO 80% (PARTLY CLOUDY).THE SKY IS CLOUDIEST ON DECEMBER AND CLEAREST ON AUGUST. THE CLEARER PART OF THE YEAR BEGINS AROUND END OF MAY. THE CLOUDIER PART OF THE YEAR BEGINS AROUND MID OF OCTOBER.

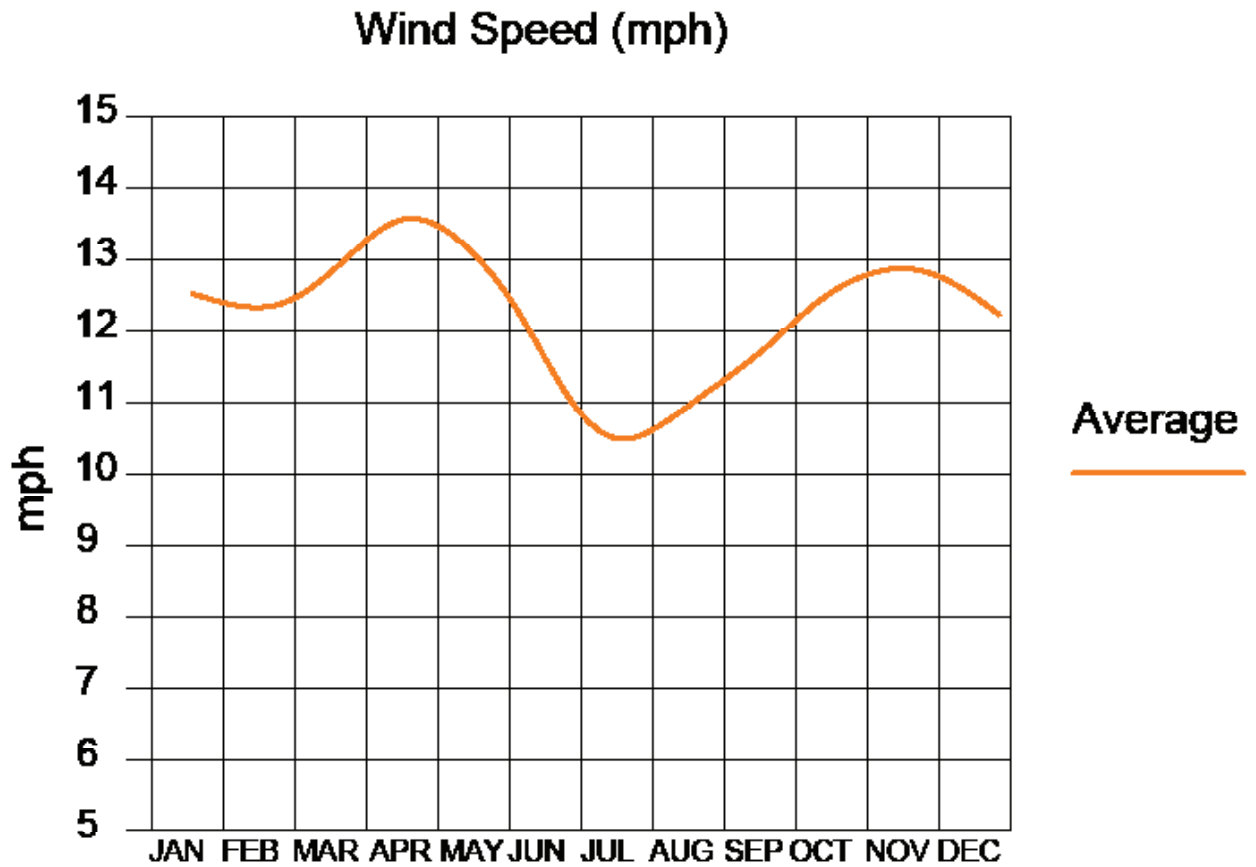


FIGURE 54

WIND SPEED

OVER THE COURSE OF THE YEAR TYPICAL WIND SPEEDS VARY FROM 1 MPH TO 20 MPH (LIGHT AIR TO FRESH BREEZE).

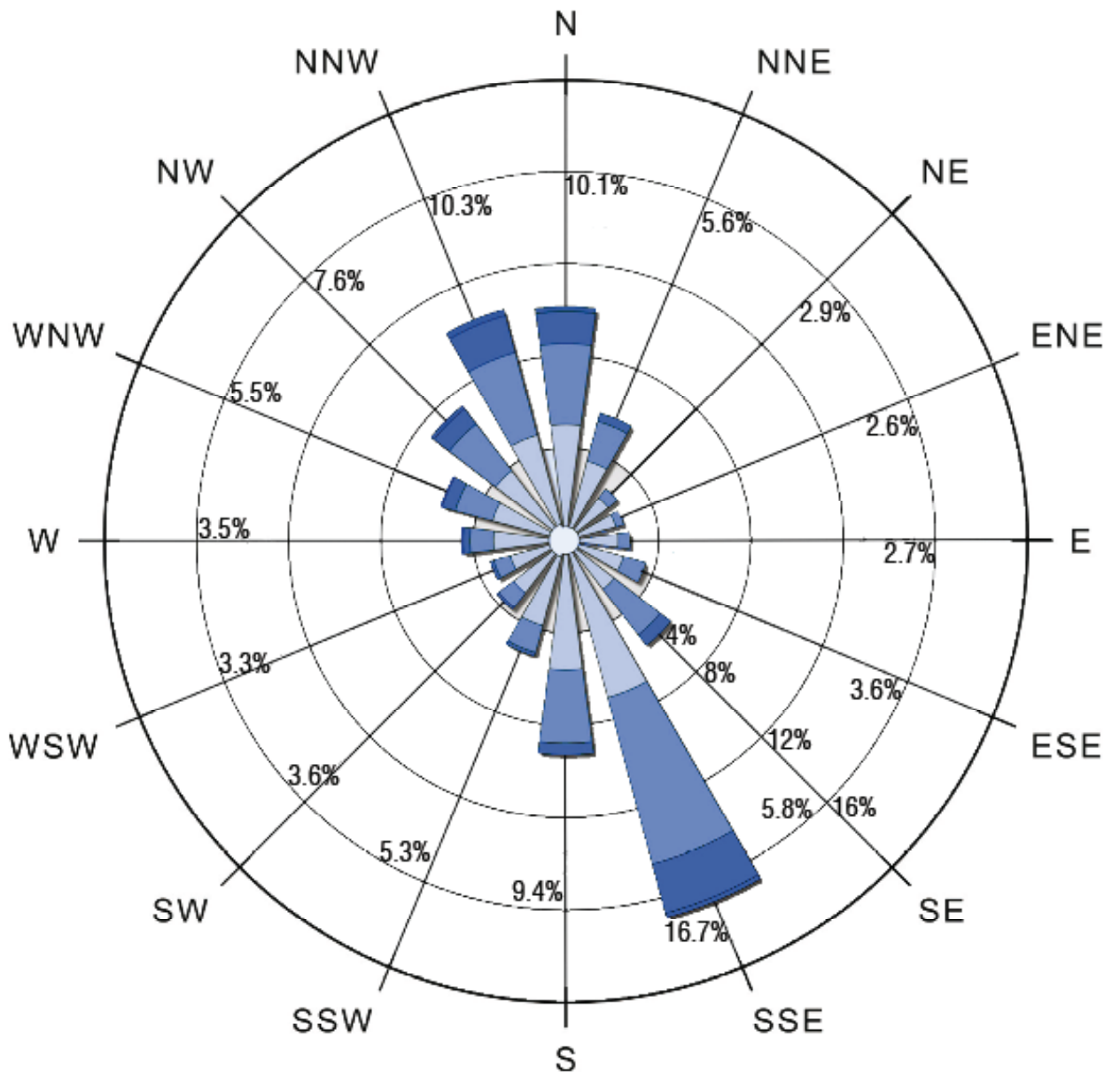


FIGURE 55

WIND DIRECTION

THE PREVAILING WIND FLOW AT FARGO SHOWS STRONG INCOMING NORTH AND NORTH-NORTHWEST FLOW AND A STRONG SOUTH AND SOUTHEAST RETURN FLOW.

Yearly Sunpath

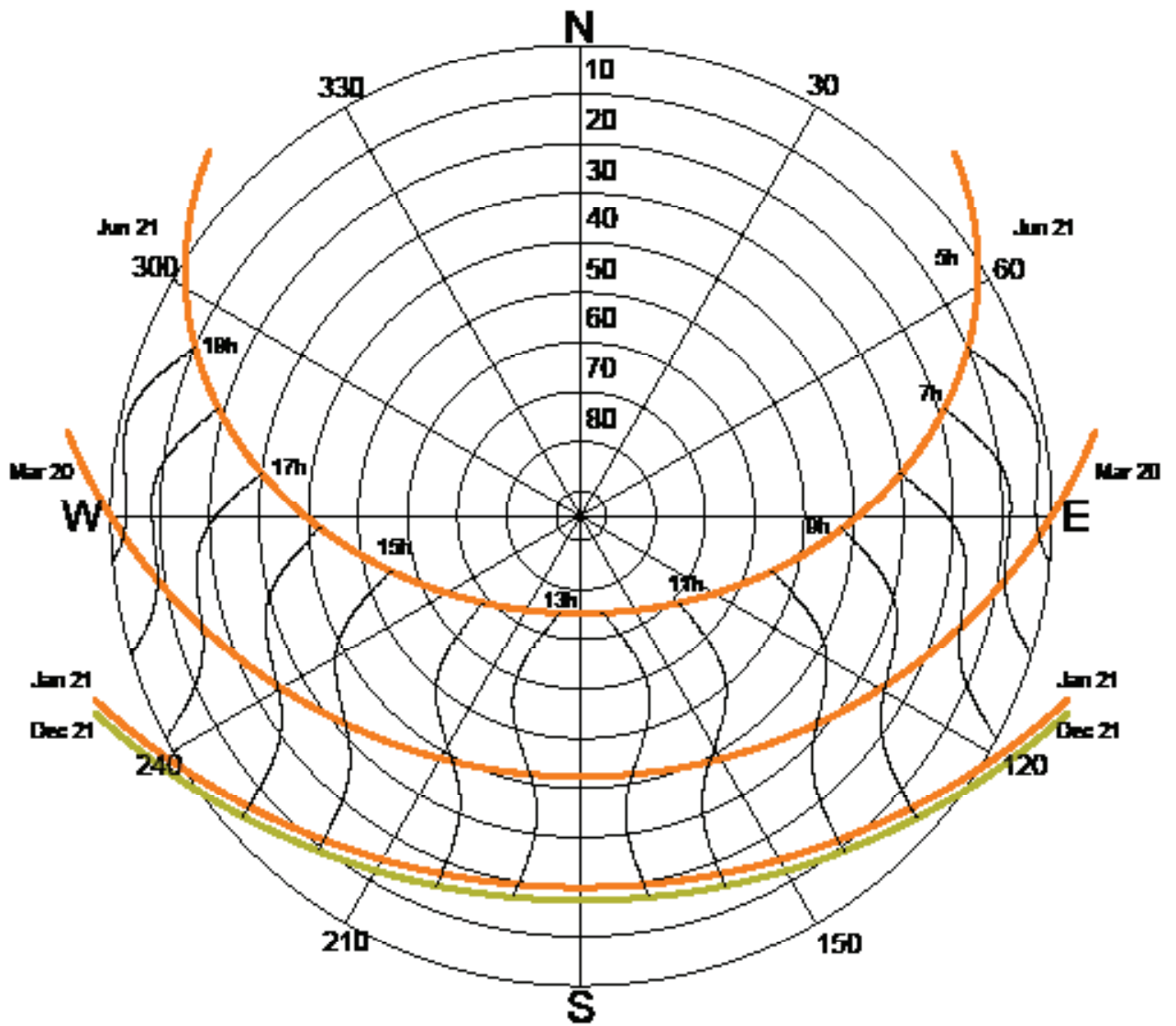


FIGURE 56

SUN PATH

THE LENGTH OF THE DAY VARIES SIGNIFICANTLY OVER THE COURSE OF THE YEAR. THE SHORTEST DAY IS DECEMBER 21 WITH 8:32 HOURS OF DAYLIGHT; THE LONGEST DAY IS JUNE 20 WITH 15:54 HOURS OF DAYLIGHT.



FIGURE 57

SLOPE AND CLIMATE

DUE TO FARGO'S COLD MIDWEST REGION, THE SITE WILL BE AFFECTED BY WINTER SNOW AND WIND. LARGE, OPEN AREAS OF LAND ALLOW WIND-SWEEPED SNOW TO DRIFT, CREATING HAZARDS FOR PEDESTRIAN AND TRAFFIC FLOW.

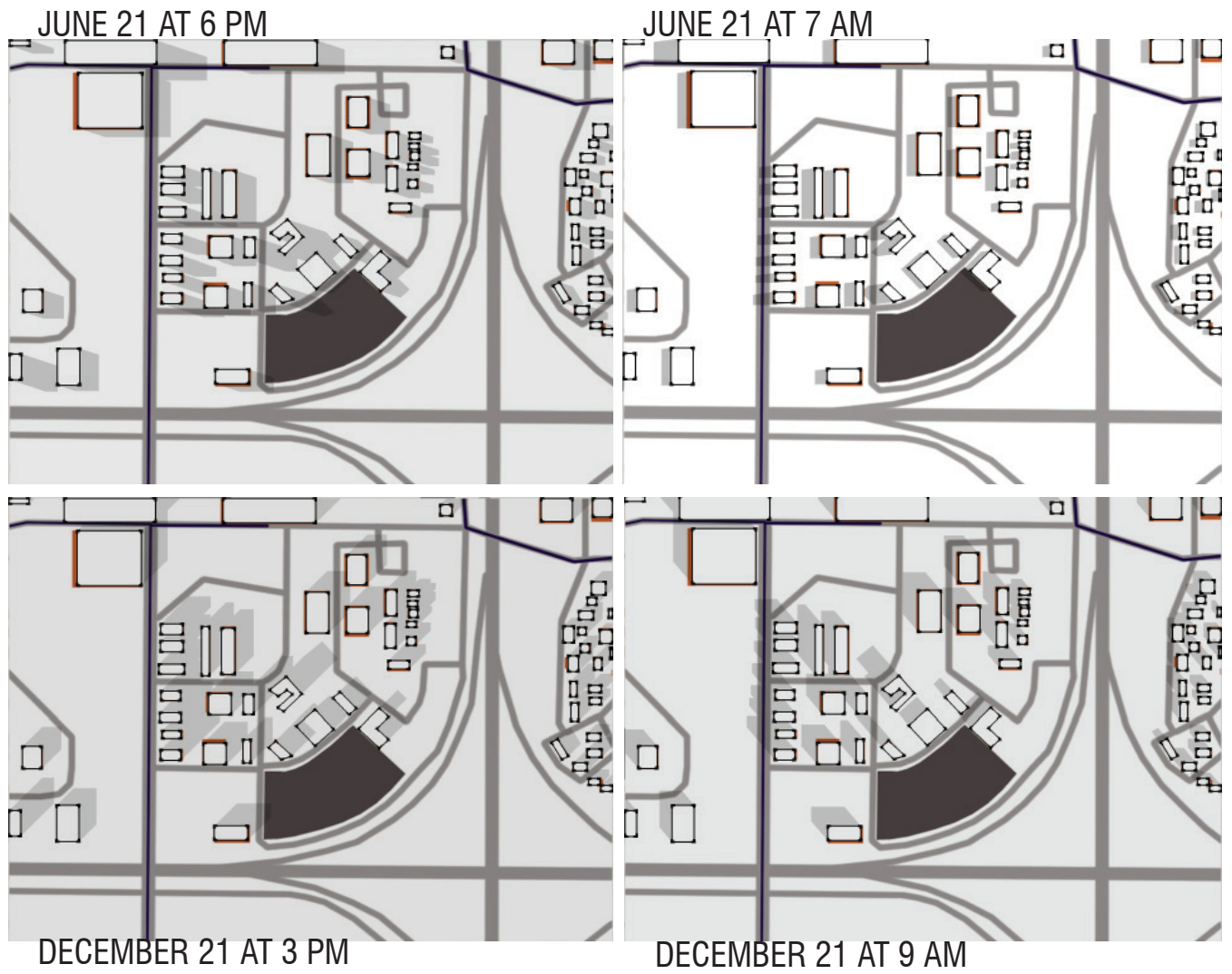


FIGURE 58

SHADING

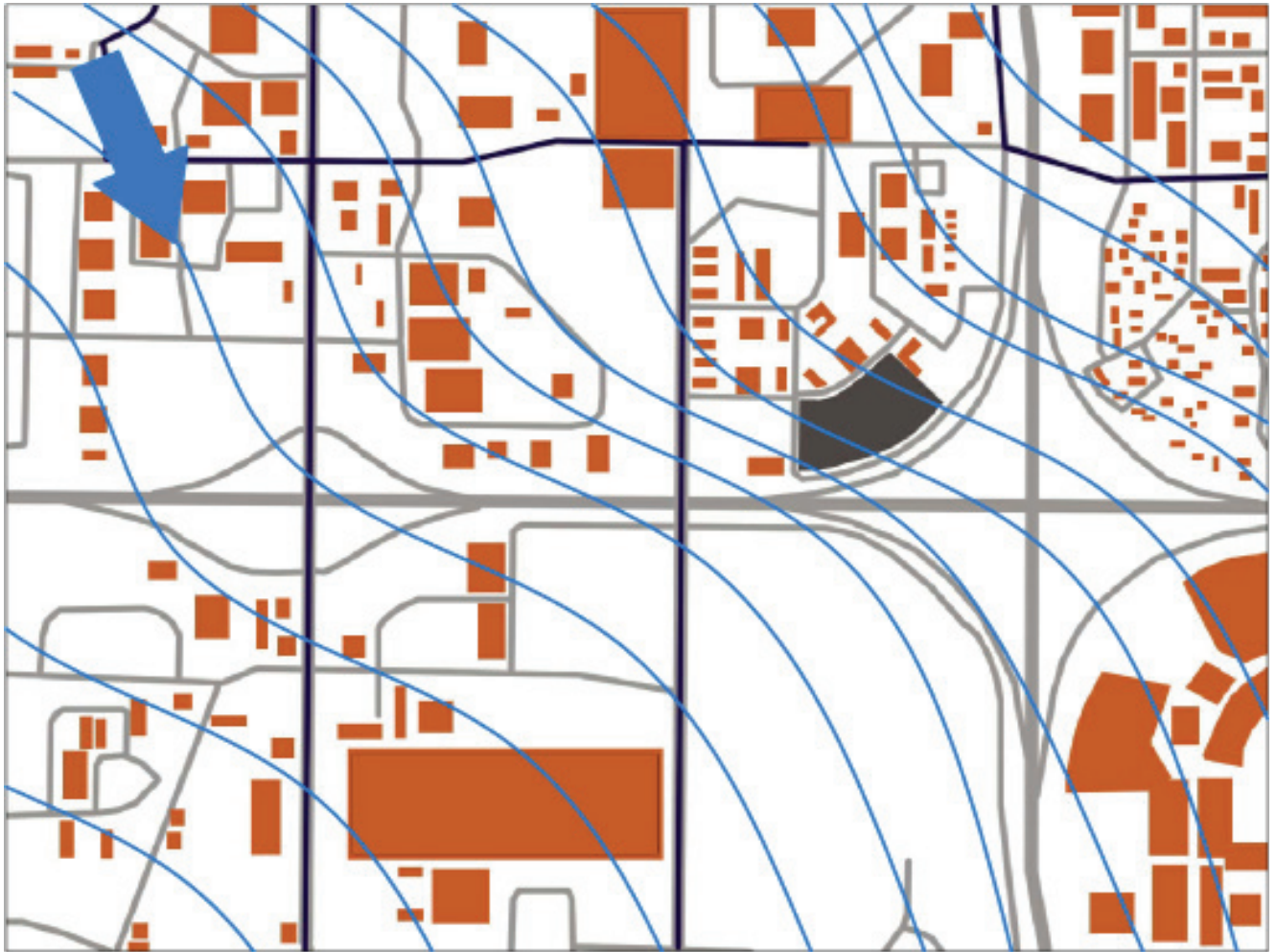


FIGURE 59

TOPOGRAPHY AND AIR MOVEMENT

SEASONAL WIND CURRENT SO OFTEN CHANGE DIRECTION, RATHER THAN A CHANGE IN THE PREVAILING WIND PATTERN. THE NORTH AND NORTHWEST WIND WILL FLOW IN THE SITE.

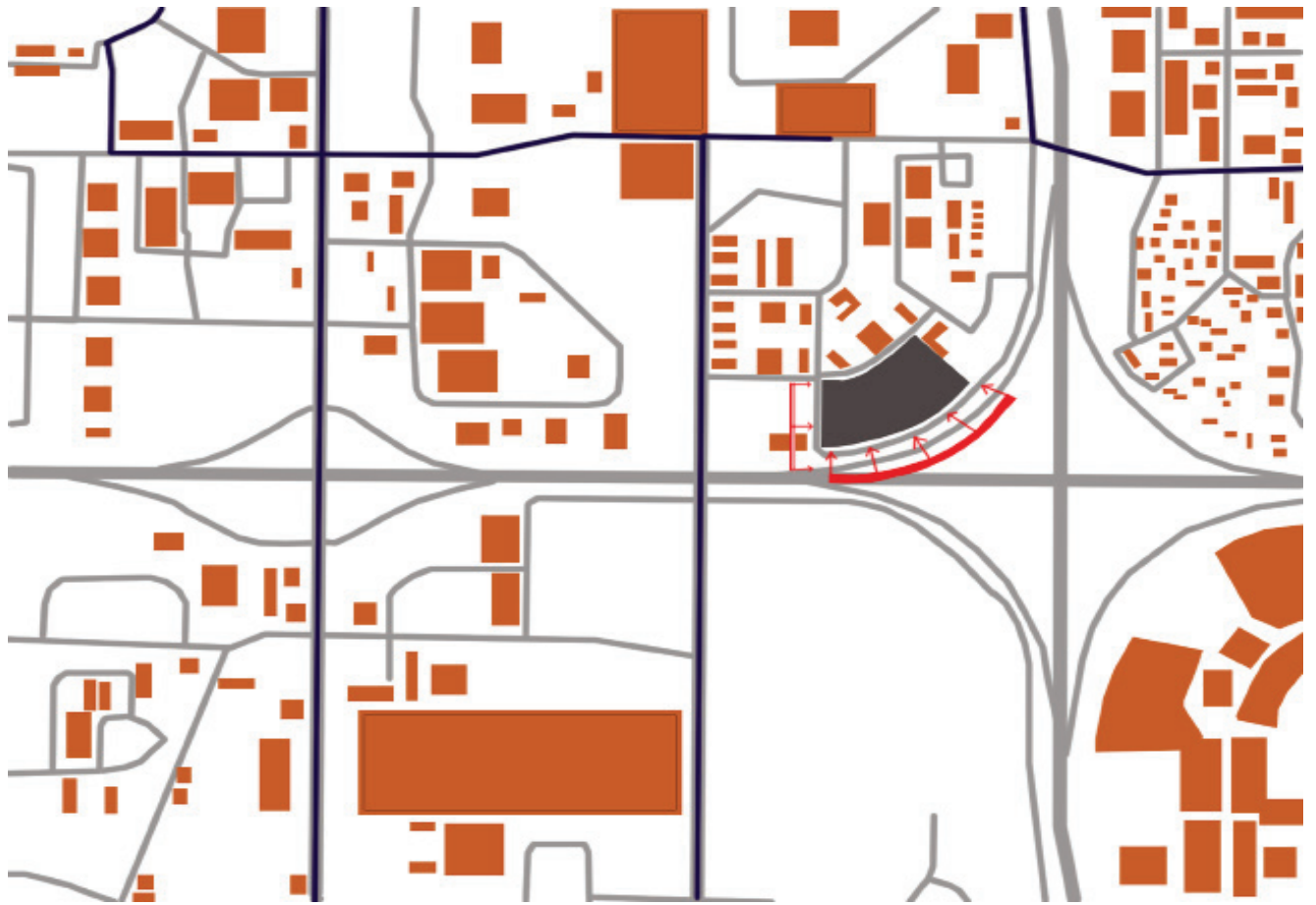


FIGURE 60

NOISE

THE MAJOR NOISE COMES FROM THE VEHICULAR TRAFFIC FROM THE HIGHWAY, OCCURRING FROM THE SOUTH EAST TO SOUTH WEST CORNER OF THE SITE.

PROGRAMMATIC REQUIREMENTS

PROGRAM APPENDIX
INTERACTION MATRIX
INTERACTION NET

PROGRAMMATIC REQUIREMENTS

PROGRAM APPENDIX

1500 sq. ft.	Entry Lobby / Atrium
600 sq. ft.	Toilet / Public
925 sq. ft.	Administrative Office
925 sq. ft.	Office – Case worker, Employment Specialist and Intern
950 sq. ft.	Meeting Rooms / Office
600 sq. ft.	Meeting Rooms / Public
900 sq. ft.	Employee lounge
1500 sq. ft.	Waiting Room
450 sq. ft.	Toilet / Office
925 sq. ft.	Kitchen and Cafe
1450 sq. ft.	Multi-purpose room
700 sq. ft.	Media center
800 sq. ft.	EI1 Lobby
1450 sq. ft.	EI1 Classes
800 sq. ft.	Offices
700 sq. ft.	Fitness center
1400 sq. ft.	Library
850 sq. ft.	Toilet
5000 sq. ft.	Storage
1000 sq. ft.	Mechanical Room
3500 sq. ft.	Circulation Area

PROGRAM APPENDIX

26925 sq. ft.	Built Total
12000 sq. ft.	Land Scape and Garden
10000 sq. ft.	Parking

INTERACTION MATRIX



FIGURE 61

INTERACTION NET

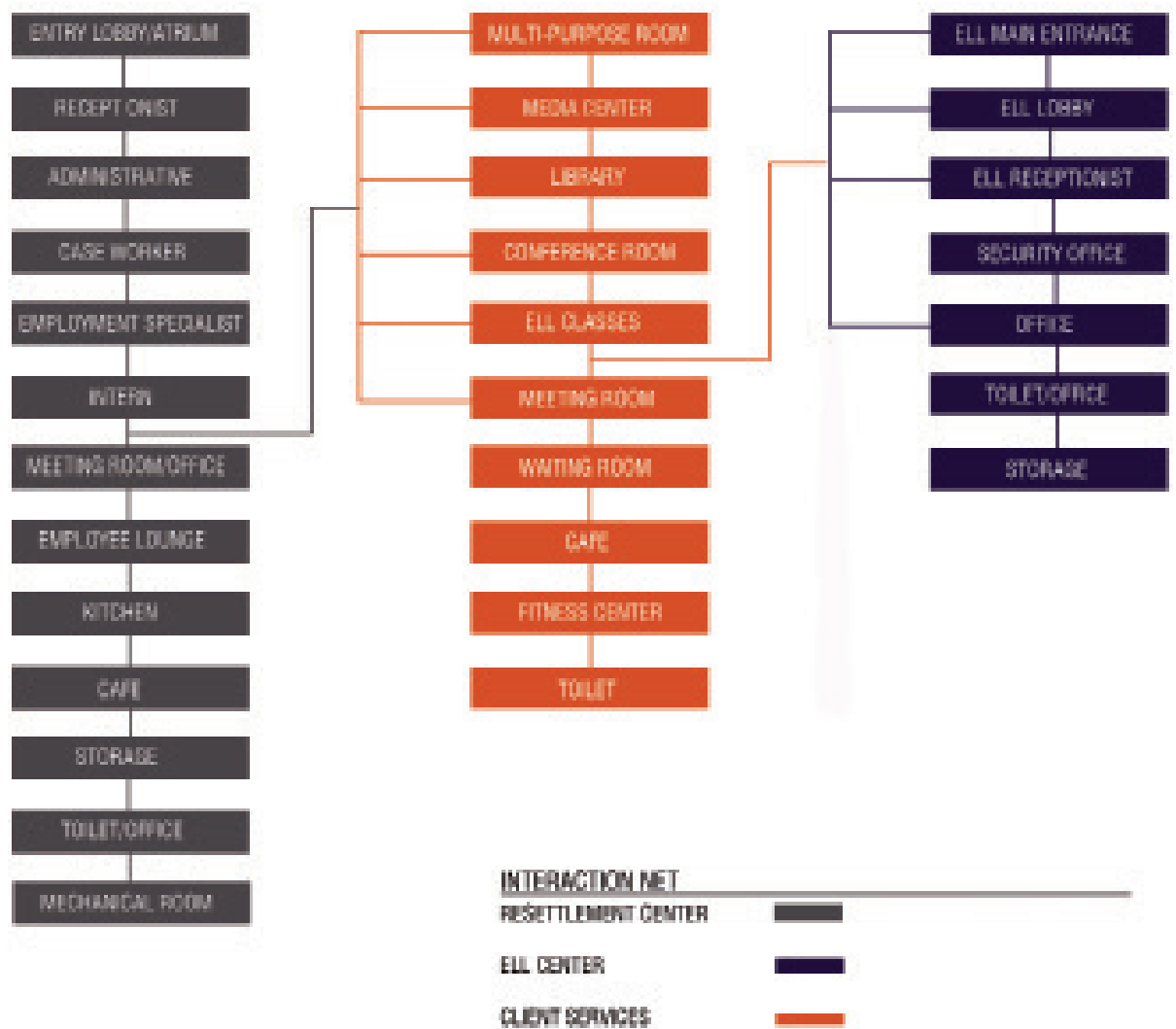
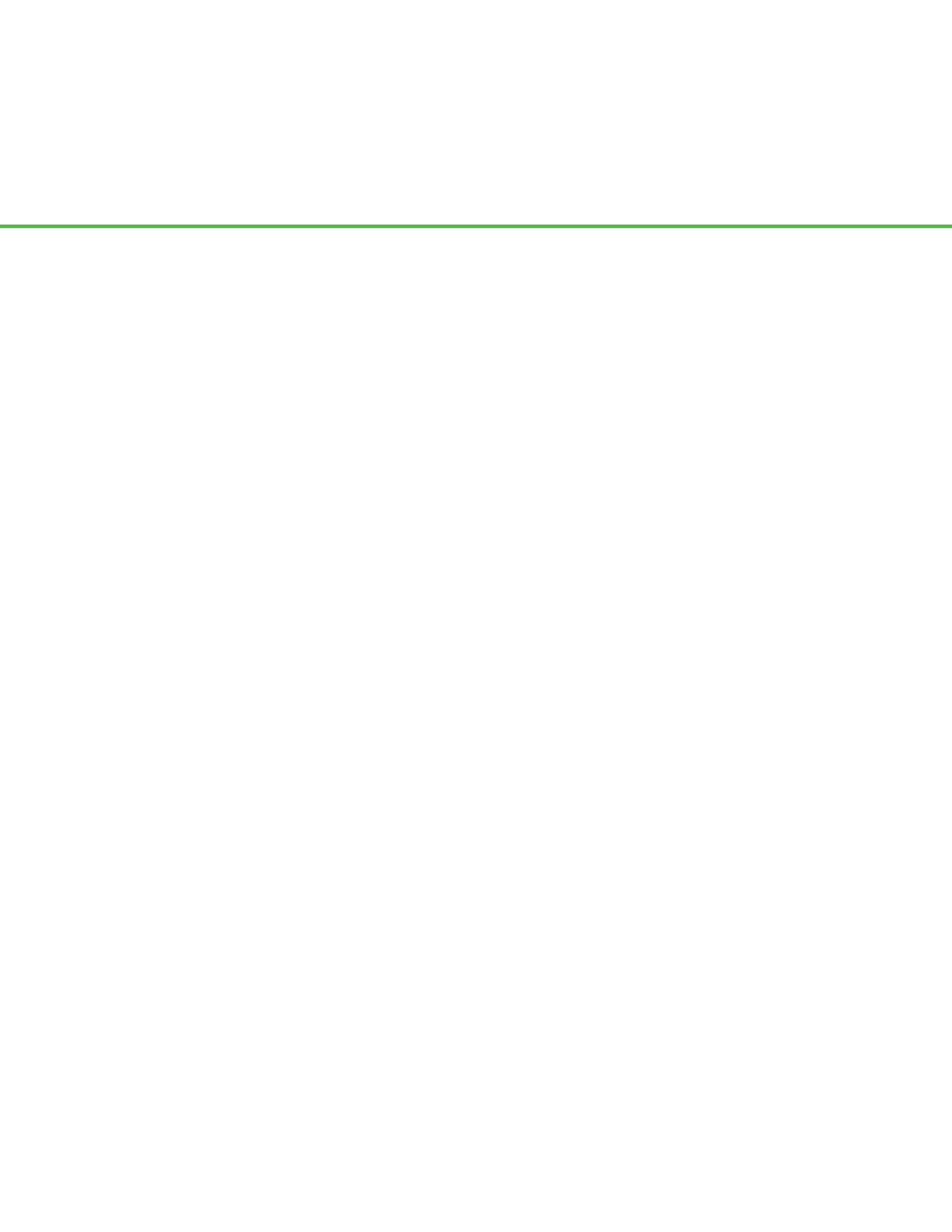


FIGURE 62



ARCH 772 DESIGN THESIS



FIGURE 63

ARCHITECTURE PROJECT

INSPIRE REFUGEE CENTER

3911 20TH AVEUNE SOUTH FARGO ND



FIGURE 64

SITE MAP



FIGURE 65

PROCESS AND FLOOR PLANS

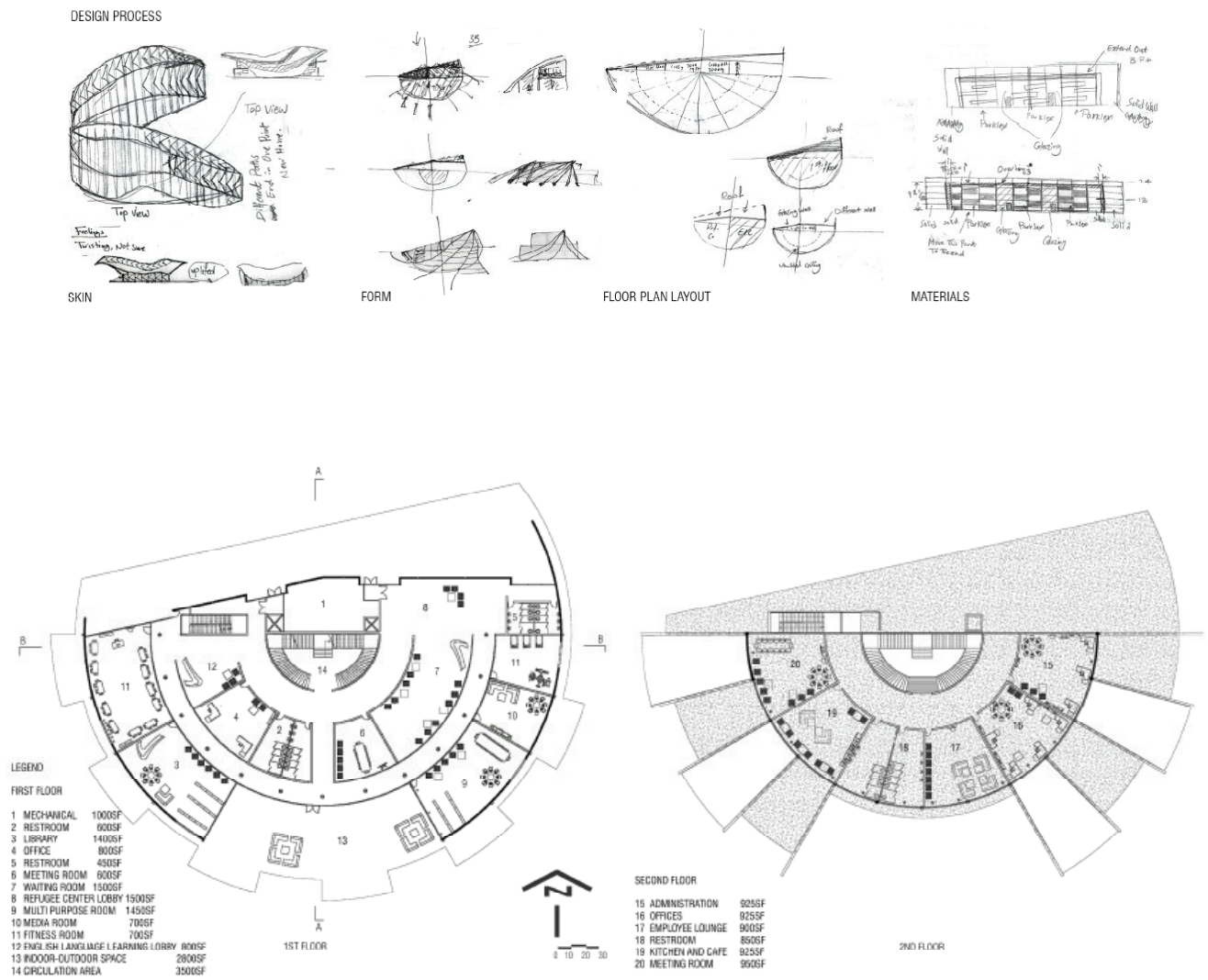
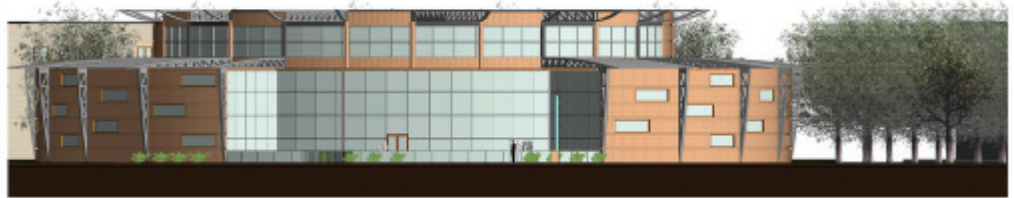


FIGURE 66

ELEVATIONS



SOUTH ELEVATION



NORTH ELEVATION



WEST ELEVATION



EAST ELEVATION

FIGURE 67

STRUCTURE

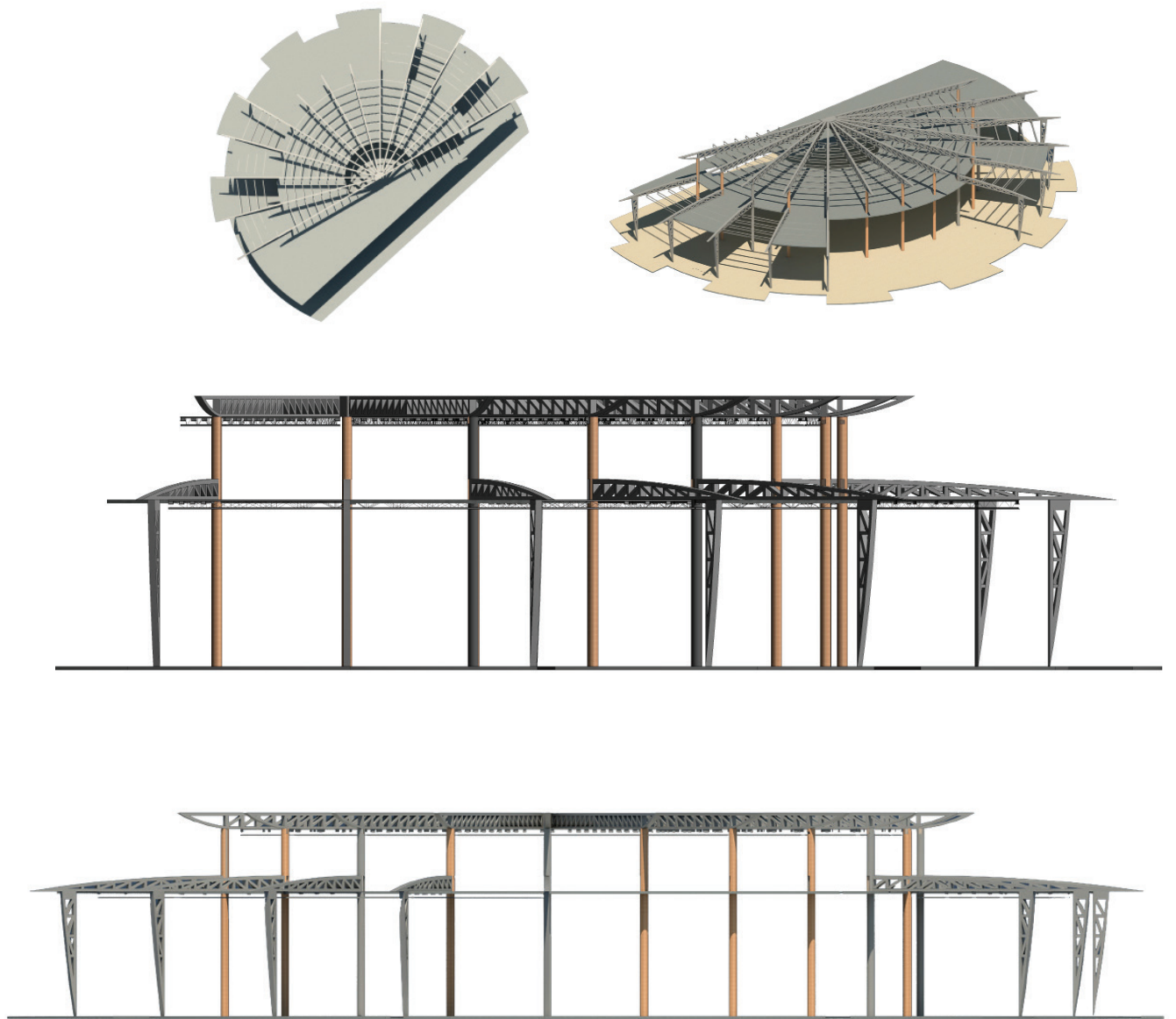
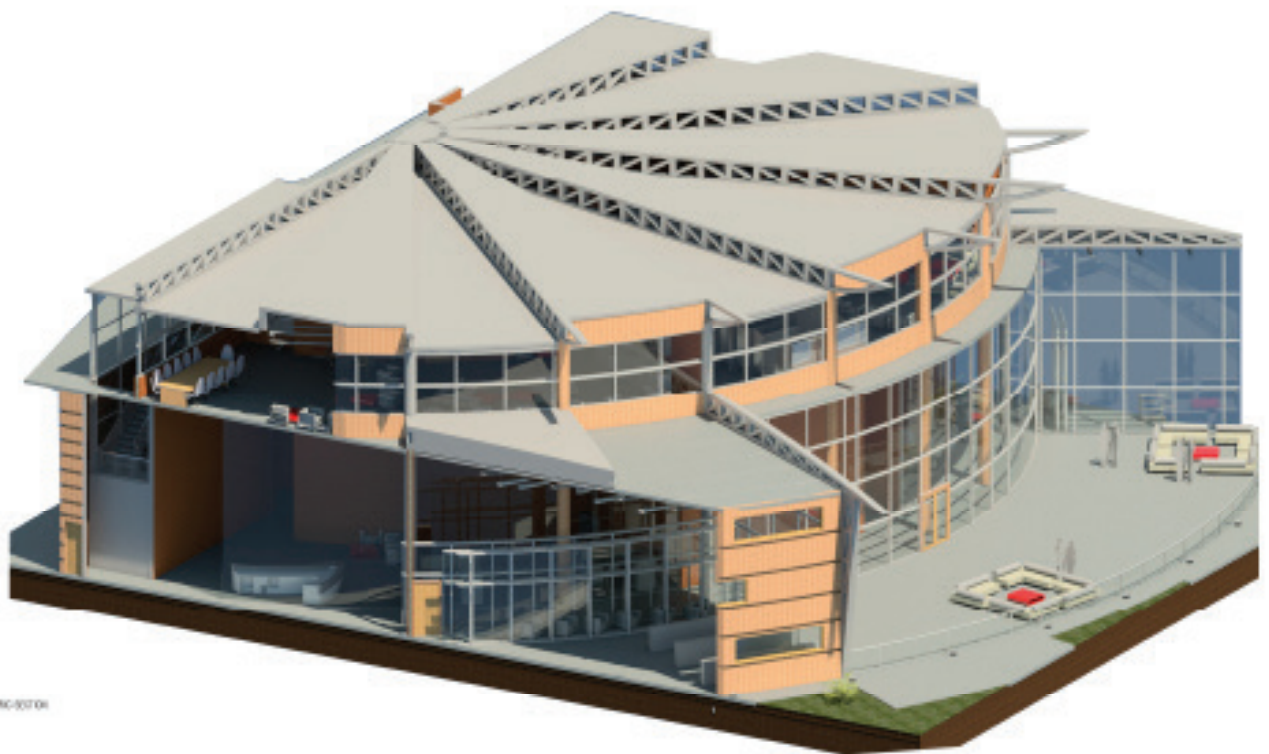


FIGURE 68

ISOMETRIC SECTION AND SECTIONS

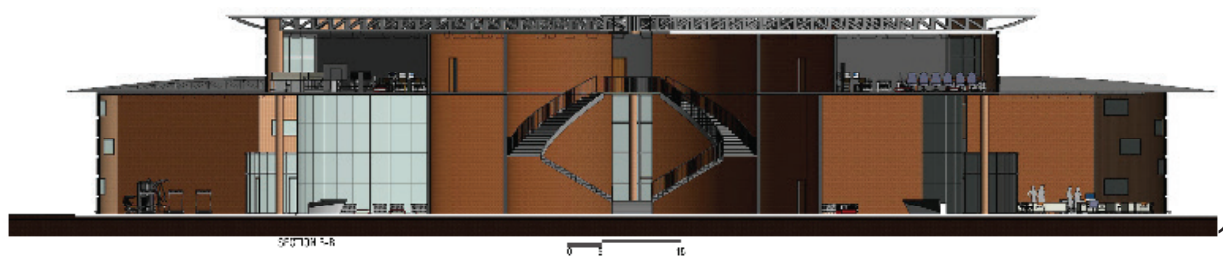


ISOMETRIC SECTION

FIGURE 69



SECTION 6-A



SECTION 6-B

0 5 10

INTERIOR SPACES



FIGURE 70

INTERIOR SPACES

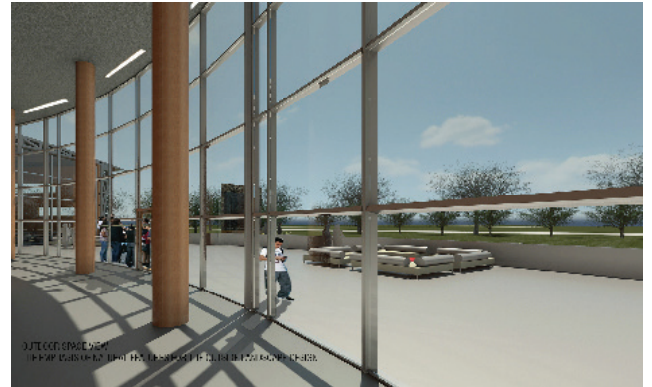


FIGURE 71

LIGHT STUDY



FIGURE 72

FINAL BOARDS

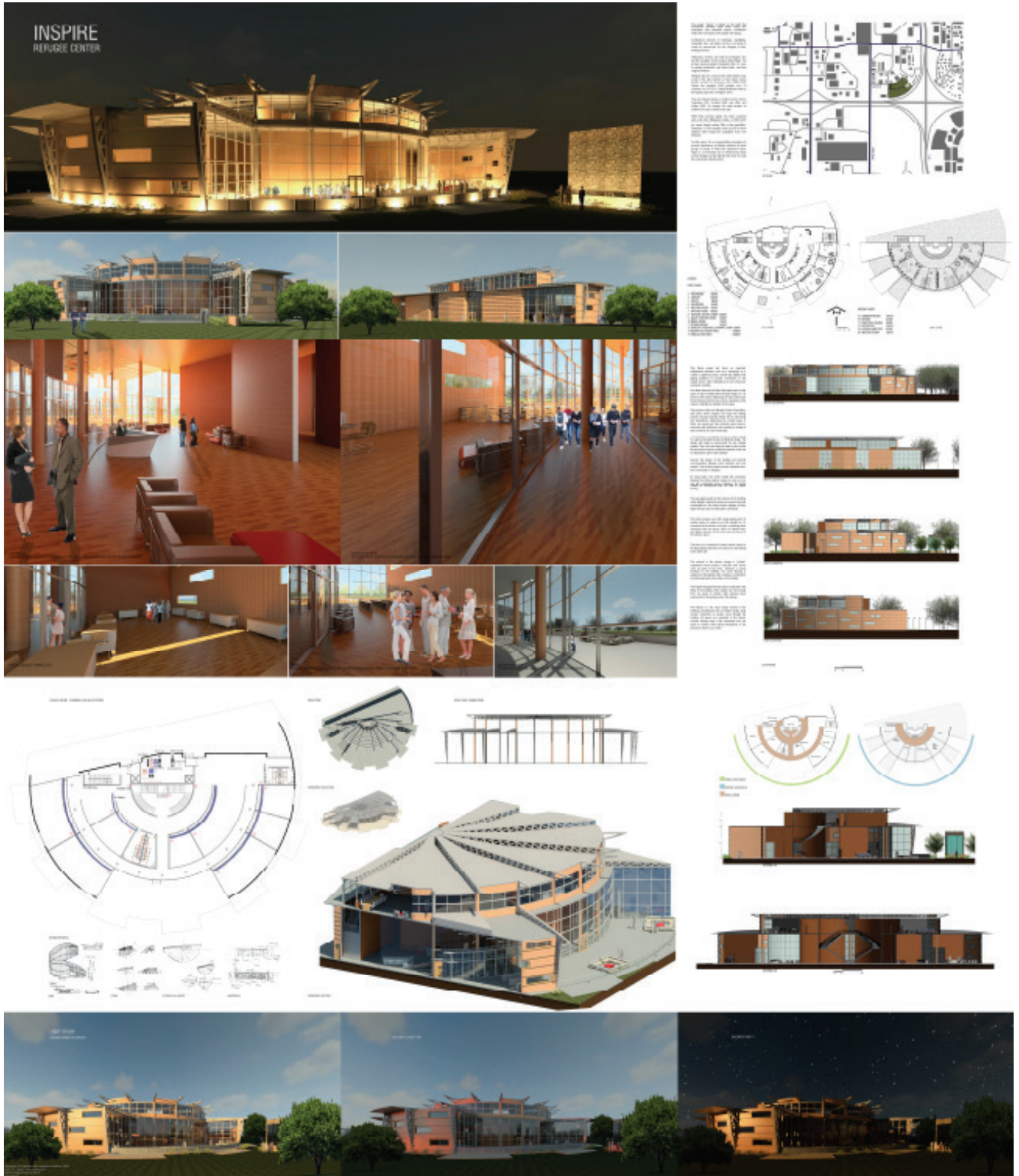
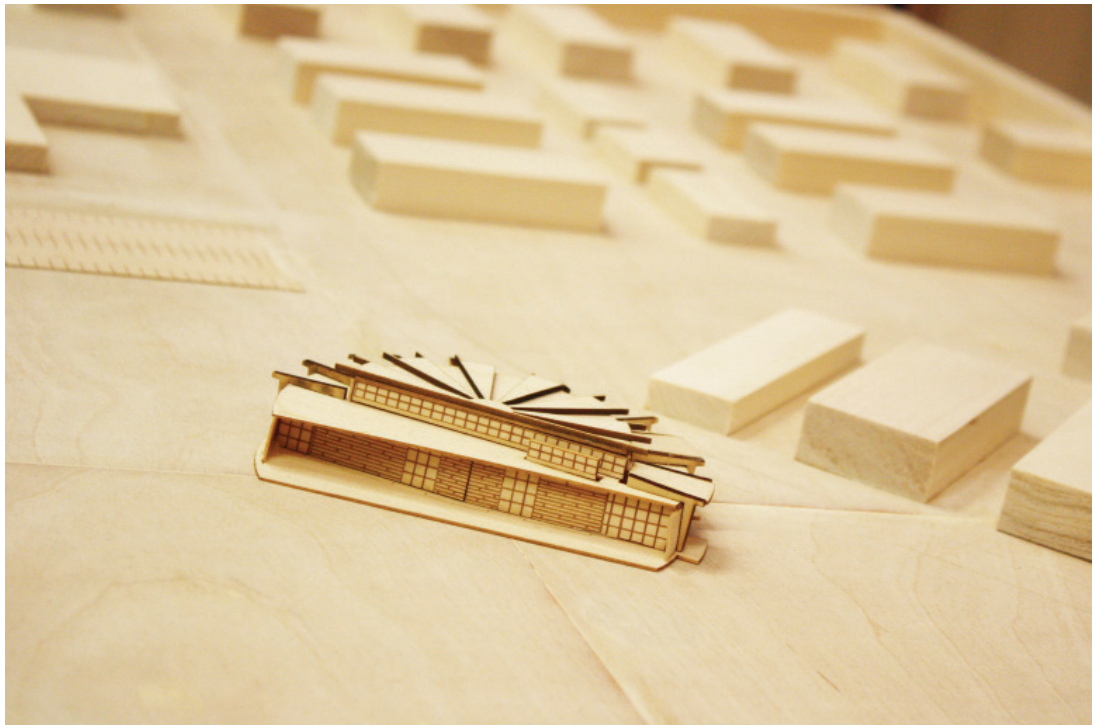
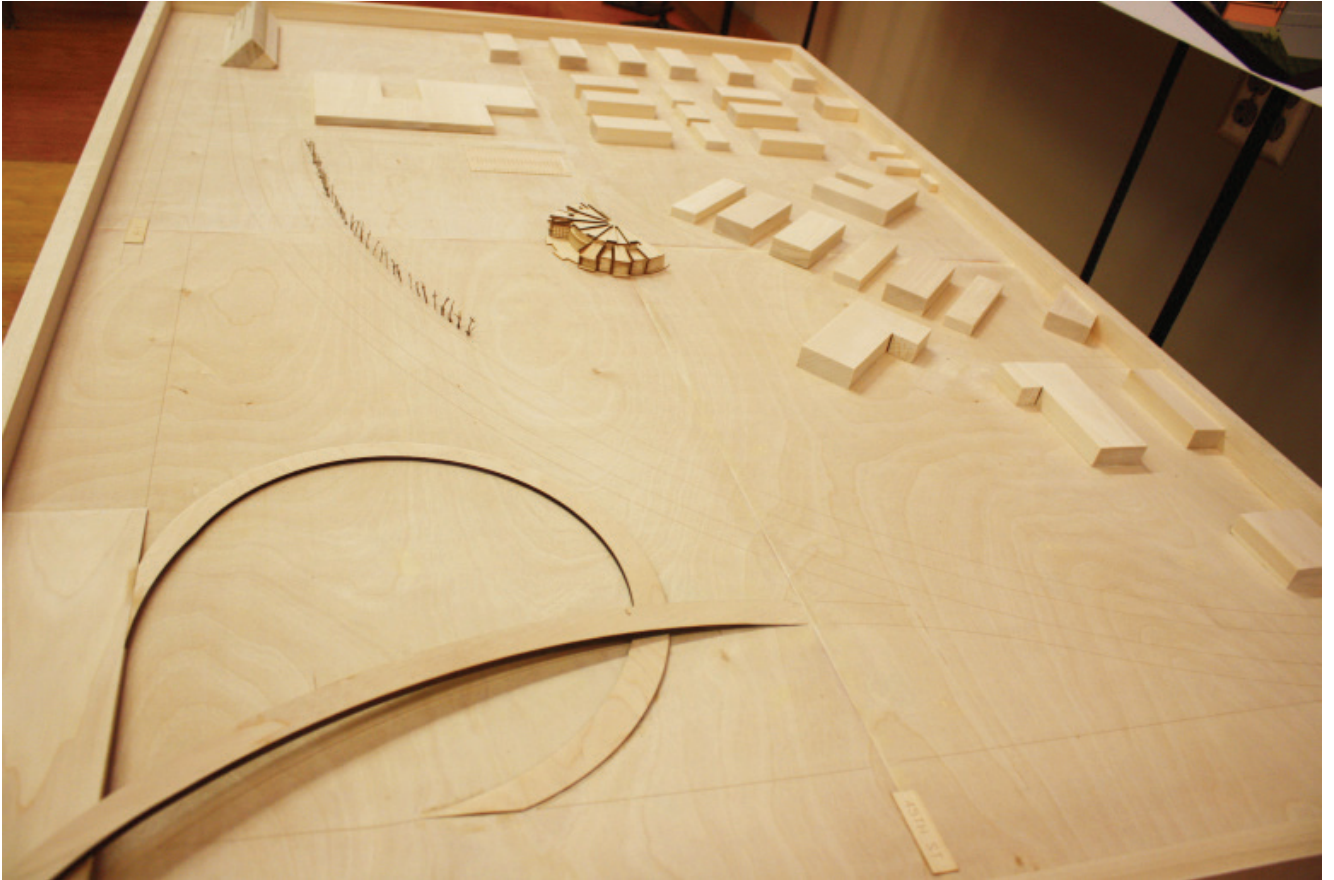


FIGURE 73
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PHOTO OF THE FINAL BOARDS





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ME TO MAKE MY DREAM REAL ...THANK YOU

