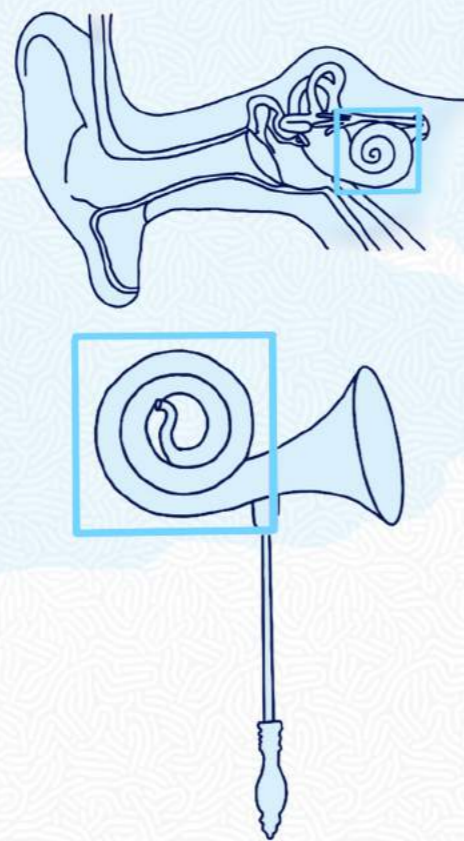


Sourde

A performing arts centre for the hearing impaired and deaf community.

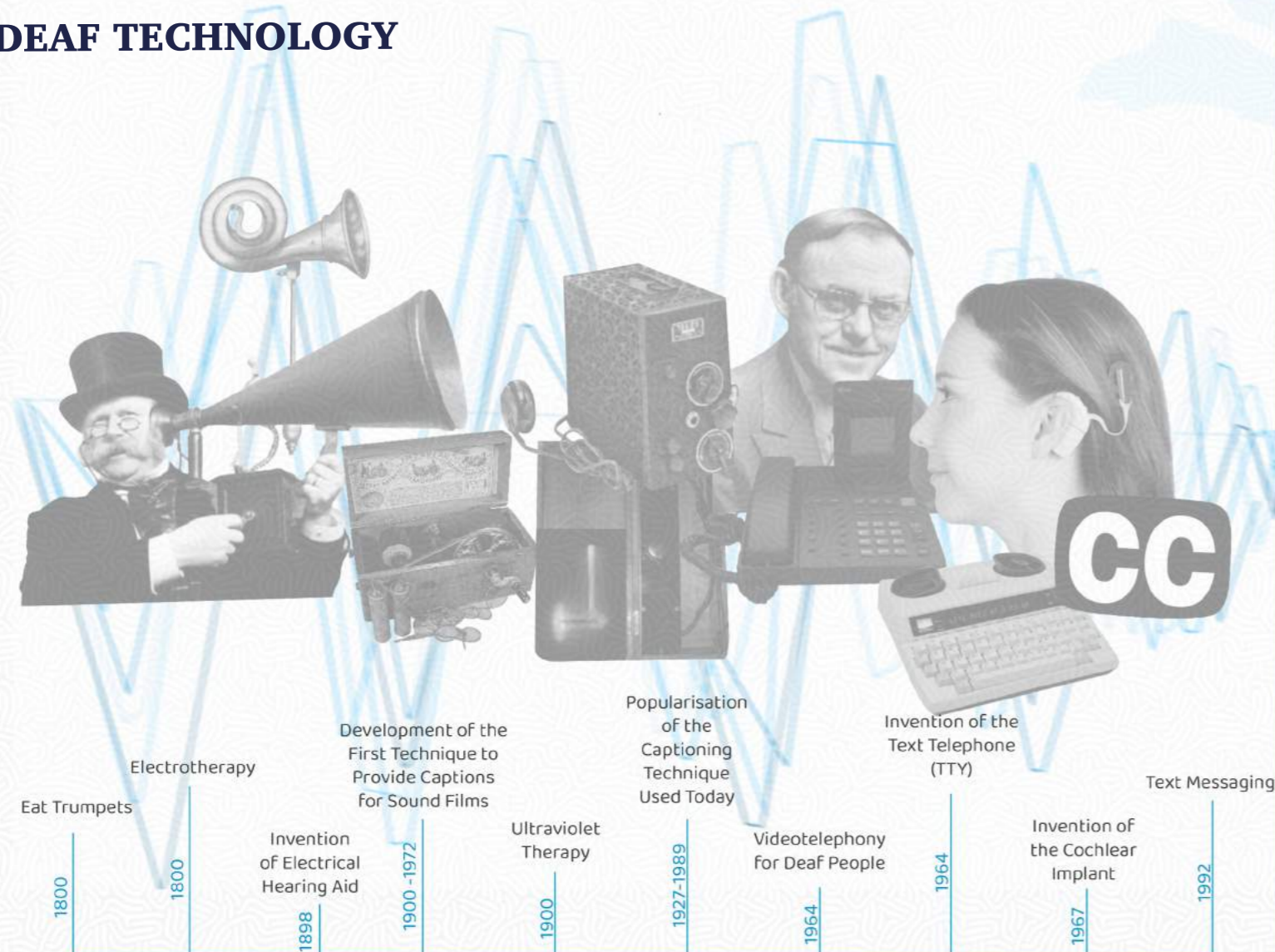
Social justice is all about providing equal privileges within a society. There are 10.1 million individuals who are affected by some sort of hearing impairment in England. Teenagers who experience hearing loss and cannot compensate for its effects, typically respond by losing self-reliance, becoming isolated, and losing their identity. Even later life, deafness can have a considerable effect on an individual. This creates an isolated environment where people may struggle to connect with others which harvests a negative effect on the individual's well-being. It is well known and widely recognised that the performing arts are a successful and efficient way for individuals to express themselves. With deaf individuals often not knowing how to express themselves, and the performing arts being a well-known way for individuals to express themselves, why does very little like this exist. We need to provide equal opportunities and privileges for deaf individuals.

When considering the prevalence of deafness in the United Kingdom (UK), Hearing Link Services (2023) state that one in six of the population is affected by hearing loss. The National Deaf Children's Society (2021) report that out of 50,000 deaf children, more than 90% are born into hearing families. Although deafness is not recognised as a learning disability in the UK, it can have a serious impact on an individual's education and social development. Teenagers who experience hearing loss of any kind will be significantly affected socially, emotionally, and educationally. Furthermore, even in later life, deafness can have a considerable effect on an individual. It is estimated that 1.2 million adults in the UK have a hearing loss severe enough that they are not able to hear most conversational speech. Subsequently, this creates an isolated environment where people may struggle to connect with others and this isolation creates a negative effect on the individual's well-being.

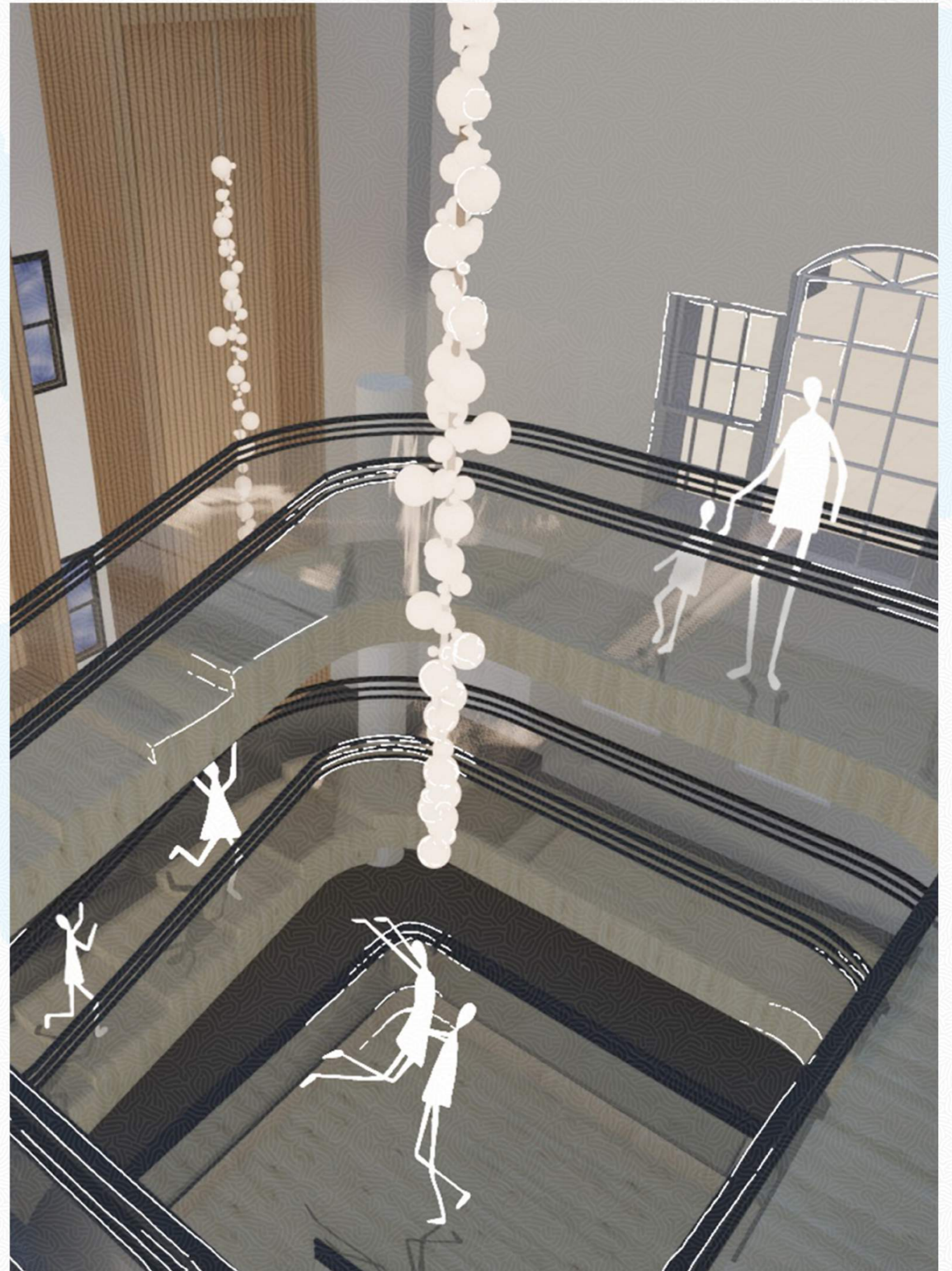


The concept for this design is formed from the spiral aspect of the cochlear part of the ear, and the spiral part of the ear trumpet, a device that was used in the 1800s to help the hearing impaired hear better. The spiral seen in both objects is also known as the golden spiral or the eternal line. The golden spiral appears in many areas in the natural world and can be explained through the Fibonacci sequence. Leonardo Fibonacci discovered the sequence in the early 13th century, it is based around a sequence in which each number is the sum of the two preceding ones; it starts with one, then one plus one equals two, two plus one equals three, this then goes on to five, eight, thirteen and so forth.

HISTORY OF DEAF TECHNOLOGY



CONCEPTUAL APPROACH



Possibilities

“All the world’s a stage, And all the men and women merely players”
 -William Shakespeare

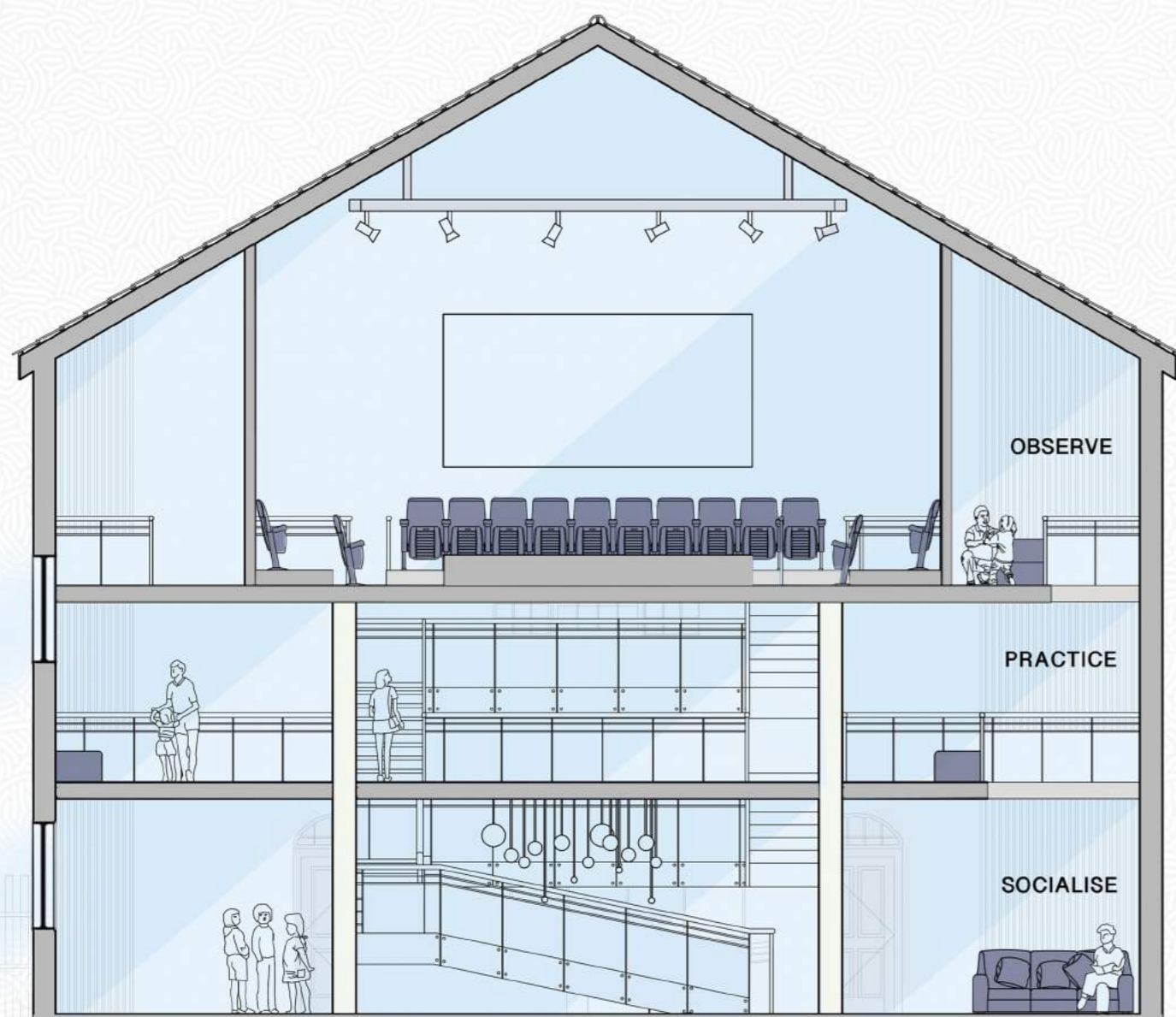
Sourde’s aim is to resolve the extensive lack of performing arts centres for the hearing impaired and deaf community. This performing arts centre provides a community for deaf children, teenagers, and adults to express themselves in a way they may not have been able to before while discovering their identity and putting on performances for the local community. The performing arts centre uses adaptive reuse and universal design principles and colour psychology to create a cohesive design suited for the deaf community.

Sourde’s intentions are to create an environment where deaf individuals do not just come and learn new skills in the performing arts but are provided with an opportunity to enhance their communication, confidence, and mental well-being. Teenagers who experience hearing loss and cannot compensate for its effects, typically often respond by losing self-reliance, becoming isolated, and losing their identity. Sourde’s objectives are to diminish all these aspects. The centre will focus on teaching individuals skills in the performing arts as it is widely recognised as a way of reducing loneliness and social isolation.



WORKING WITH THE EXISTING

Through reviewing current literature, it was decided that due to the rich history of the formerly know Littlemoor Chapel and its relationship with Glossop as a town, that the building would be re-purposed through adaptive reuse. Fred Scott in his book *On Altering Architecture* states that “alteration is the mediation between preservation and demolition” (Scott, 2007). The use of alteration allows the building to be brought back to life without changing the historic fabrics, preserving the culture, heritage, and historical value of the building. Pallasmaa (2012) discusses how natural historic materials express the age and history of the building creating a journey. Many of the existing windows and their fabrications have been kept, thus maintaining the historic value. Natural wooden acoustic panelling has also been used reinforcing the journey.



Section B-B

OBSERVE



STUDIO ONE

PRACTICE



CAFE

SOCIALISE



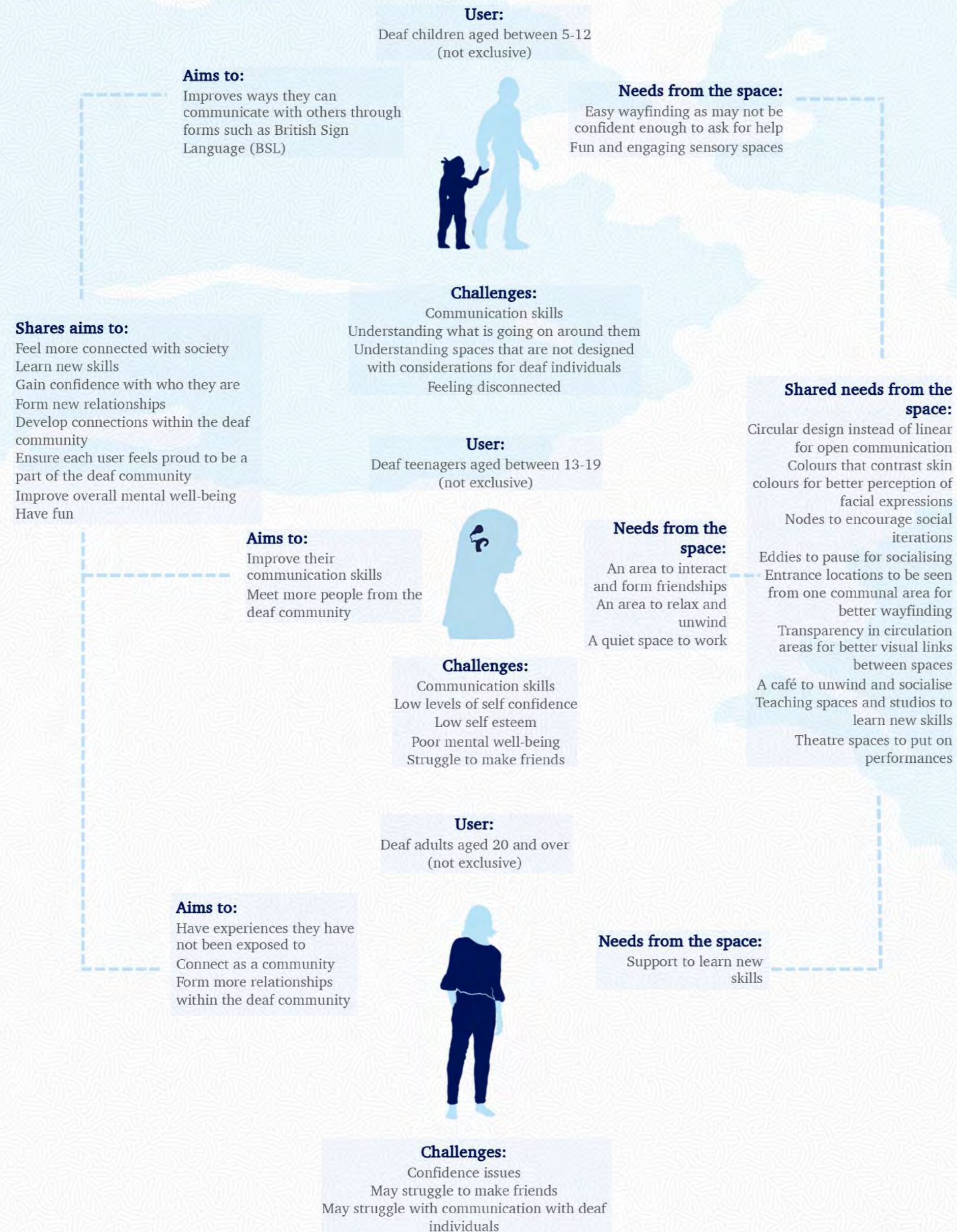
LOBBY

Users

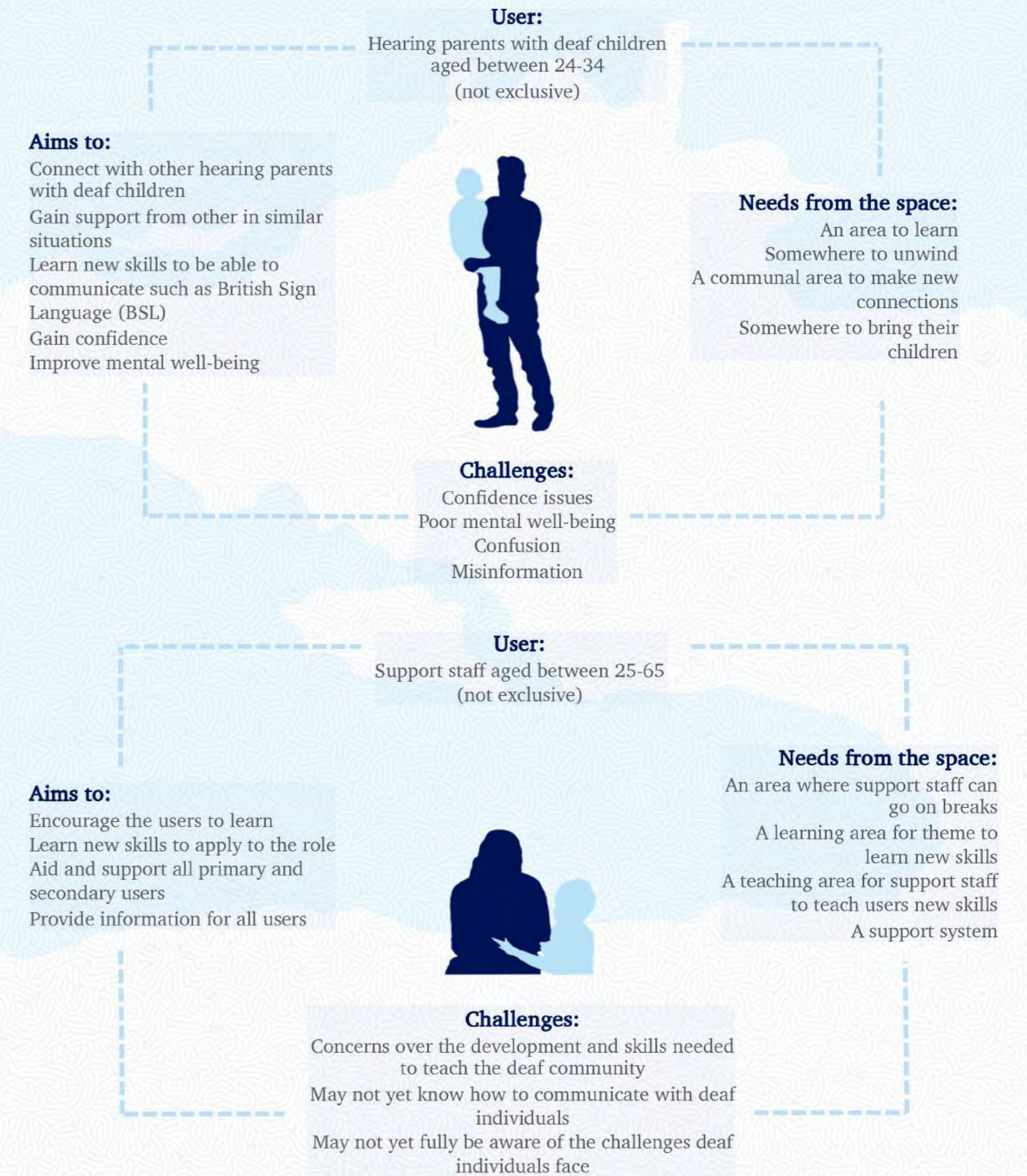
In England 43% of local authorities do not provide, fund, or commission any sign language courses for families in their area. Many families with deaf children are being left with no choice but to pay for sign language classes if their local authority does not offer them.

There will be a few different users for this space for different times of the day.

PRIMARY USERS

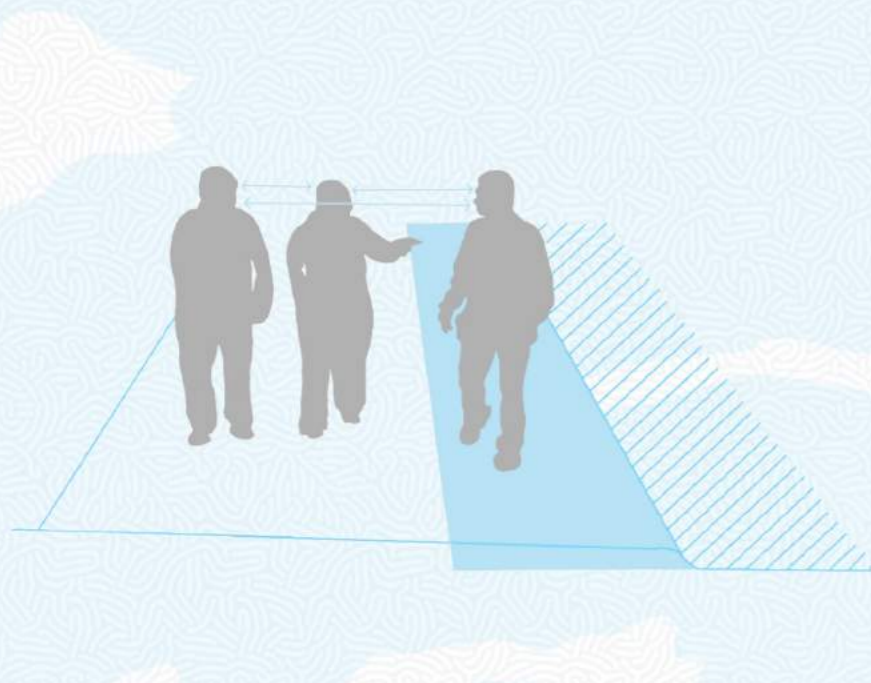


SECONDARY USERS



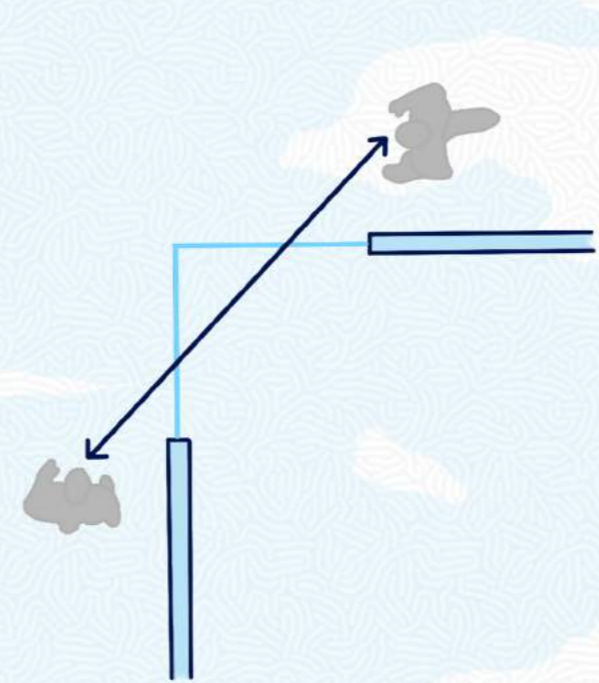
Design Strategies

When designing for the deaf community you must be considerate with spaces and how the individuals will respond to each space. Tasks such as opening doors can create a pause in conversation which will negatively affect an individual's relationship with the building. It is vital to use visual cues to aid wayfinding and navigation. Similarly, it is important to allow for circulation through and around the building to be as comfortable as possible. Some of the design strategies that support this would be transition between floors, wider circulation spaces, automatic doors, and clear signage. Other design strategies include:



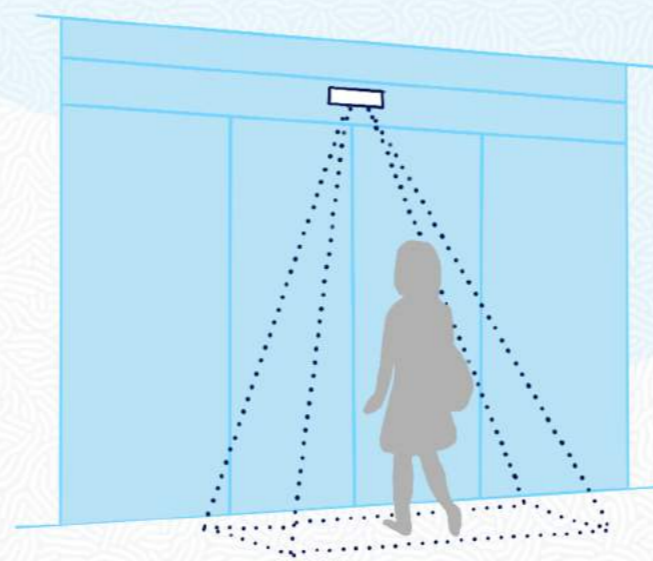
Wide Circulation Spaces

Imperative for two or more signers to communicate.



Chamfered Walls or Glass Corner Junctions

Avoids collisions by allowing the user to see people approaching.



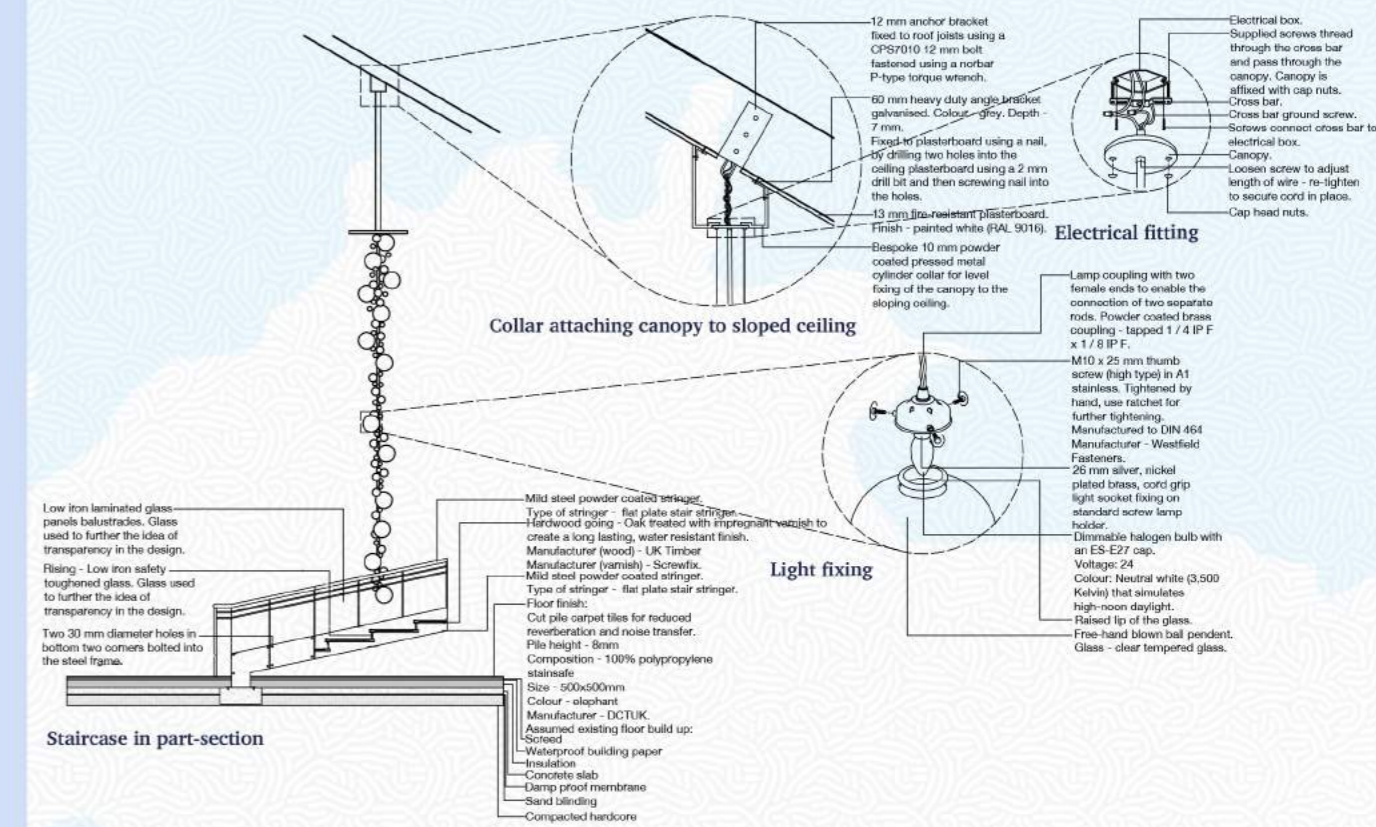
Automatic Doors

Allows individuals to look at each other while walking with no interruptions in British Sign Language.

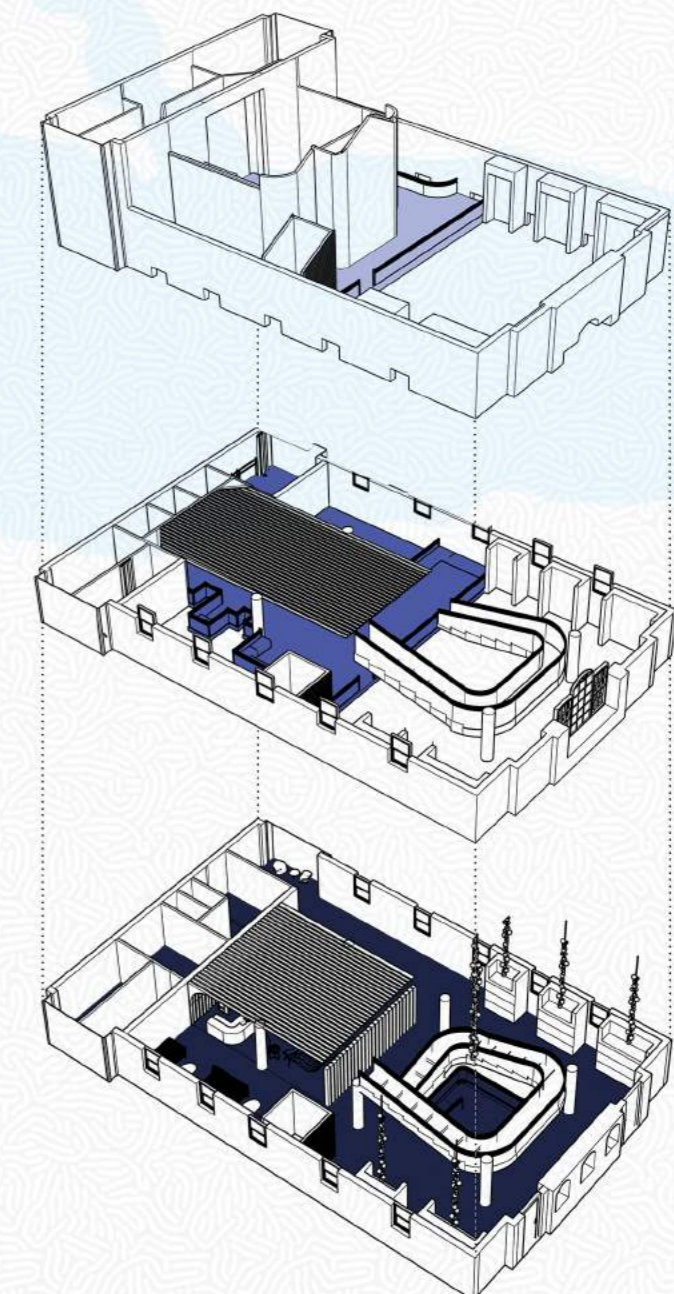


Section A-A

STAIR AND LIGHT DETAIL



AXONOMETRIC



OBSERVE
Theatre
Backstage
Viewing platforms

PRACTICE
Studio One
Studio Two
Viewing platforms

SOCIALISE
Informal stage
Cafe
Reflective installation

Ground Floor - Socialise

All the floors have been arranged with the Fibonacci sequence. The skills you learn from each floor are transferable and add onto the experience with the next. The ground floor starts with the entrance (as seen on the right-hand top corner on the Ground Floor Plan). Once the person enters from here, they are struck with the grandeur of the informal stage and the staircase. The staircase is placed at the entrance to lead the individuals' eyes up and to make them realise all the possibilities the centre will then open up for them. Although this is a prominent feature on the ground floor, the main feature is the cafe. The cafe is meticulously designed to suit the hearing-impaired community, whether this be the acoustic panelling to stop noise reverberation, or the installation piece designed to allow the individuals to watch what is going on around them while warping their view, so it seems like the people around them are acting.

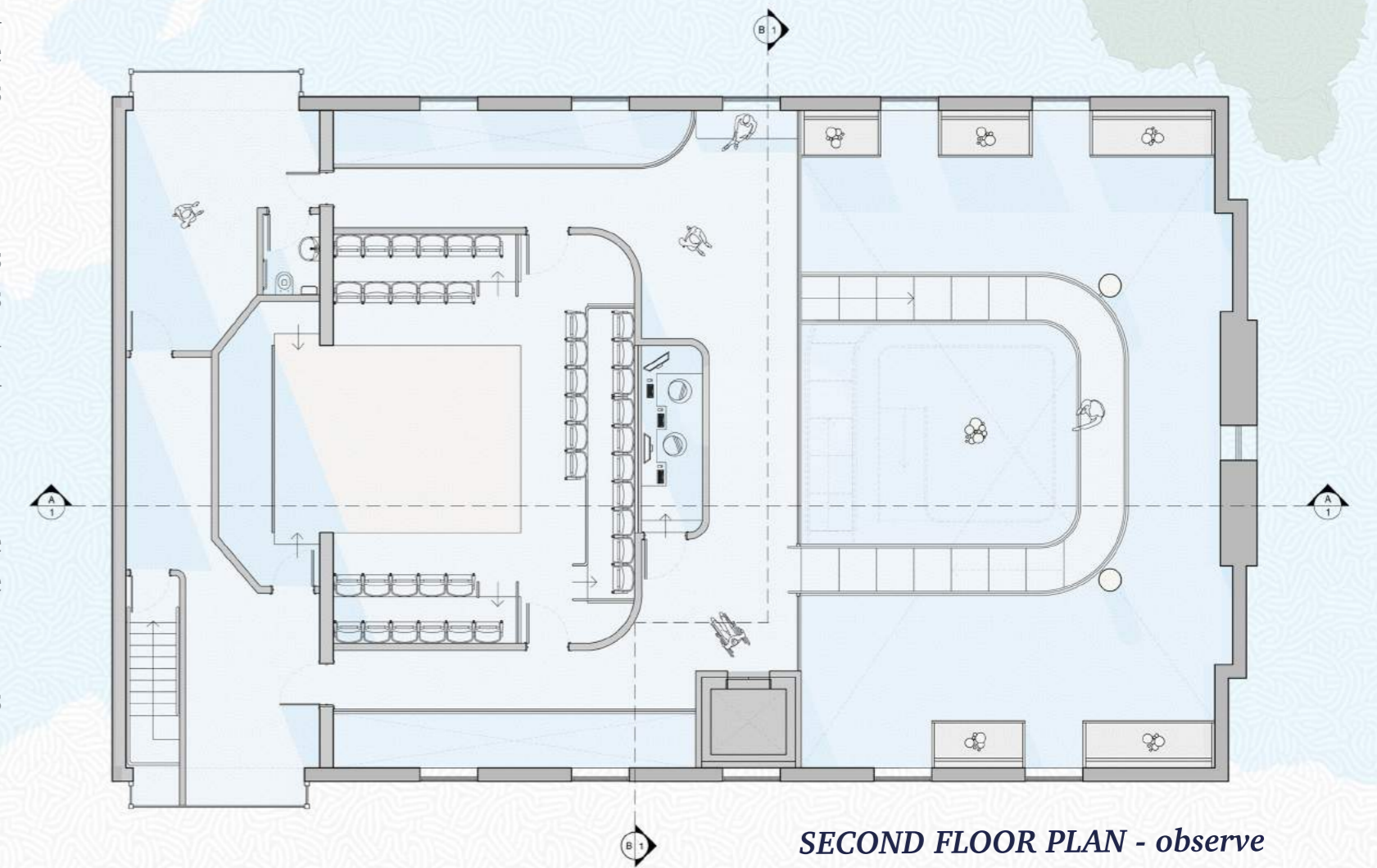
First Floor - Practice

The second floor hosts the main studios for the centre. Although activities such as teaching can be done in the informal stage or theatre, the studios are the main places. The studios are ideal for teaching as there is a glass insertion in the extension which provides sufficient daylight which is imperative when designing for the deaf for activities such as lip reading, perceiving facial expressions and hand movements. The walkway, inspired by the Fibonacci sequence is mainly used as viewing platforms for the floors below, this is similar to the break in the staircase which is also used as a viewing platform for the informal stage.

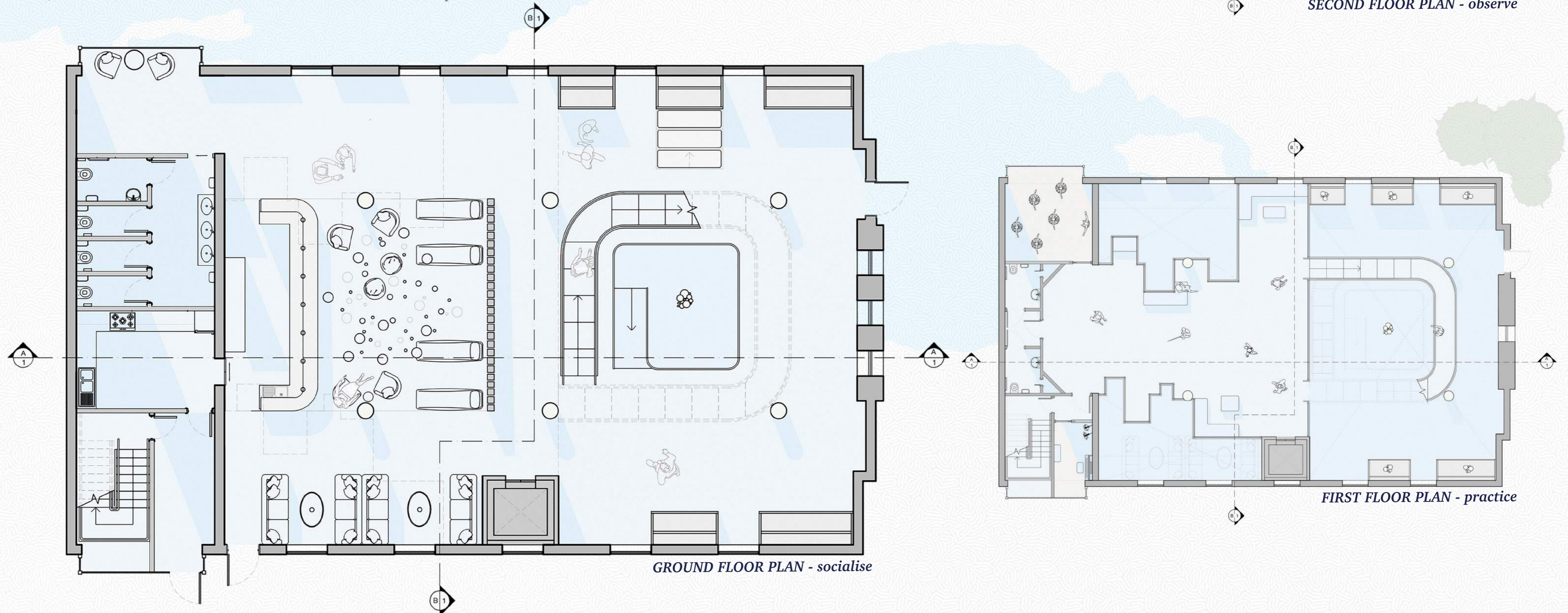
Second Floor - Observe

The top floor is primarily made up of the theatre. This is a space not only used to put on performances for the local community, but also an area where groups can gather for support and also learn new skills. The second floor also consists of a backstage and a control room where individuals can be taught skills involved with how to conduct performances.

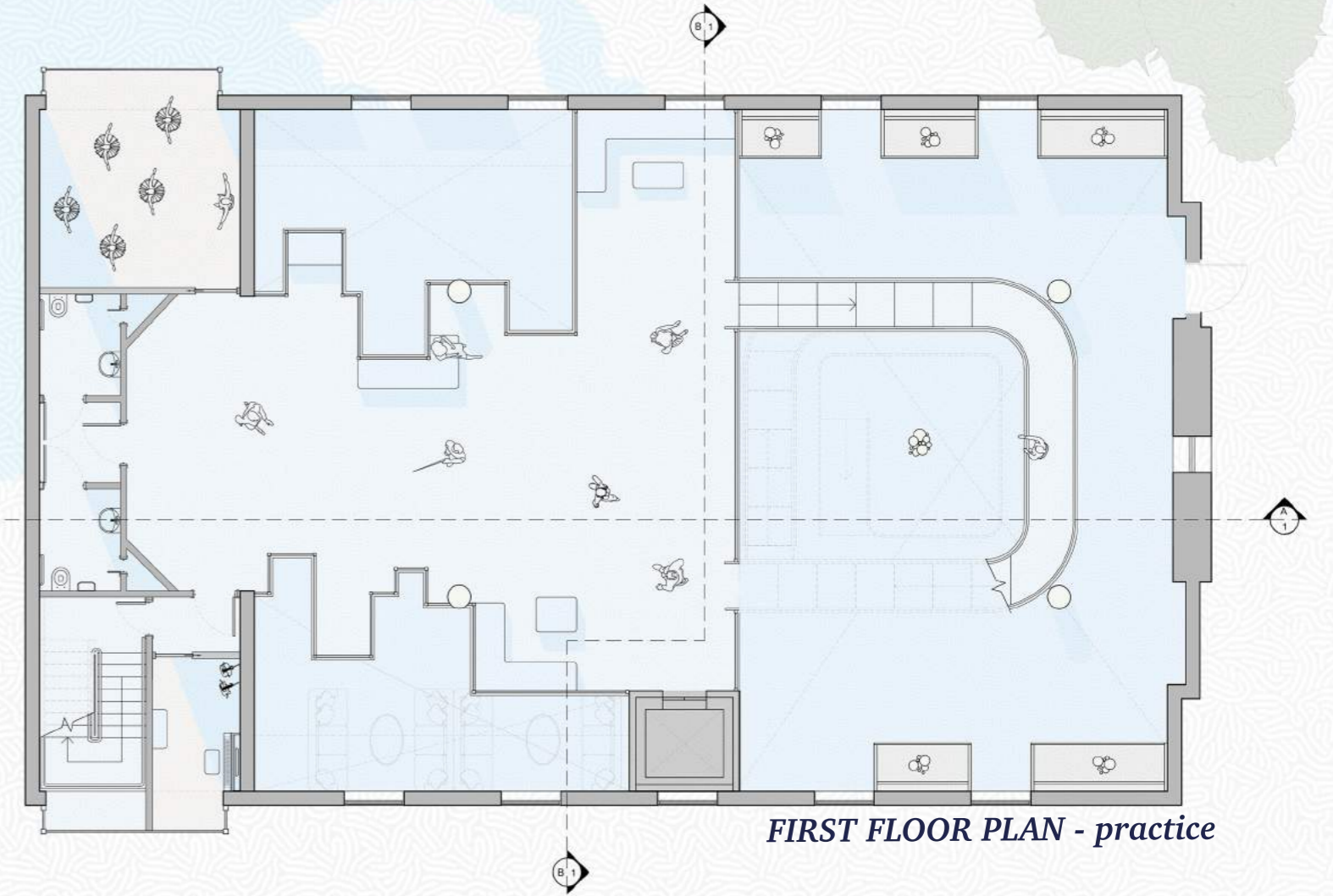
Transparency between floors allows for transmission of light through areas, which is fundamental when designing for the hearing impaired. This strategy is heavily applied in the design as the upper floors are mezzanine with voids both sides of the floors for viewing platforms and transparency. The traditional thresholds such as doorways have intentionally been reduced because of the pause in conversation it leads to with the deaf community. Instead, these thresholds of different zonal areas have been divided up into different floors.



SECOND FLOOR PLAN - observe



GROUND FLOOR PLAN - socialise



FIRST FLOOR PLAN - practice