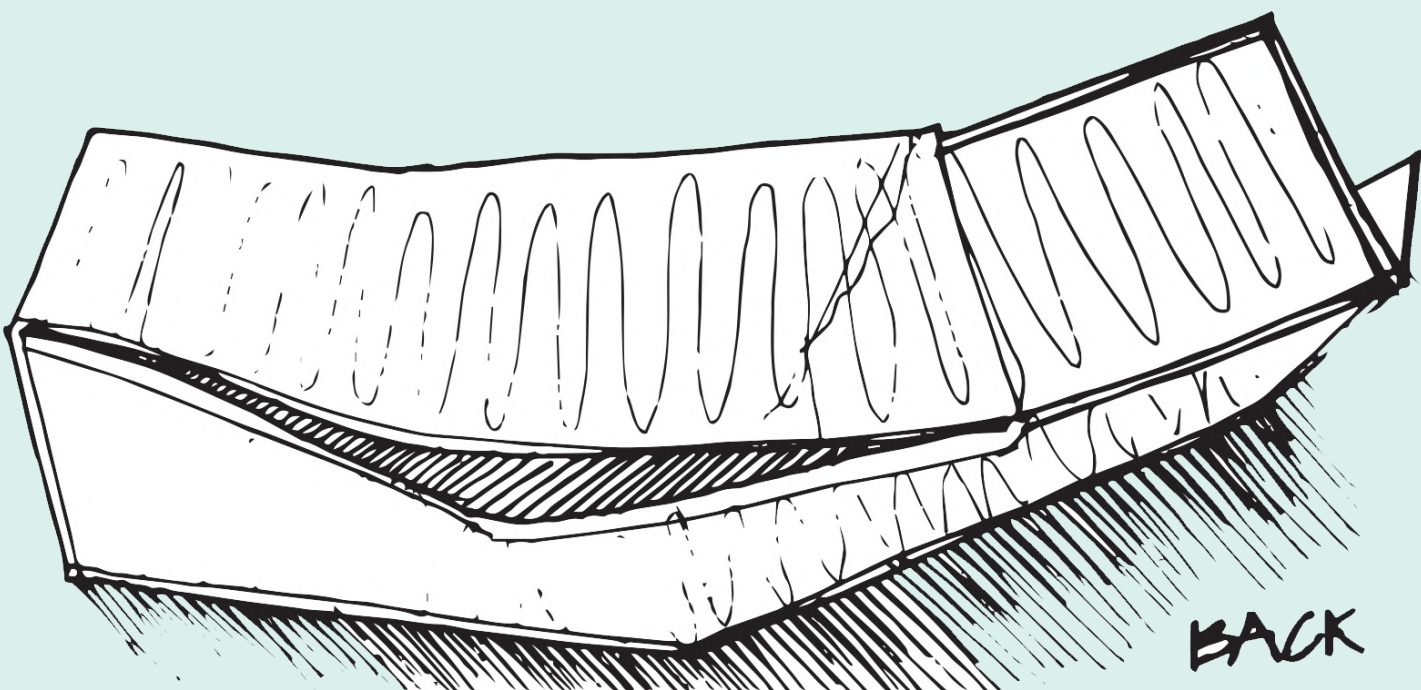
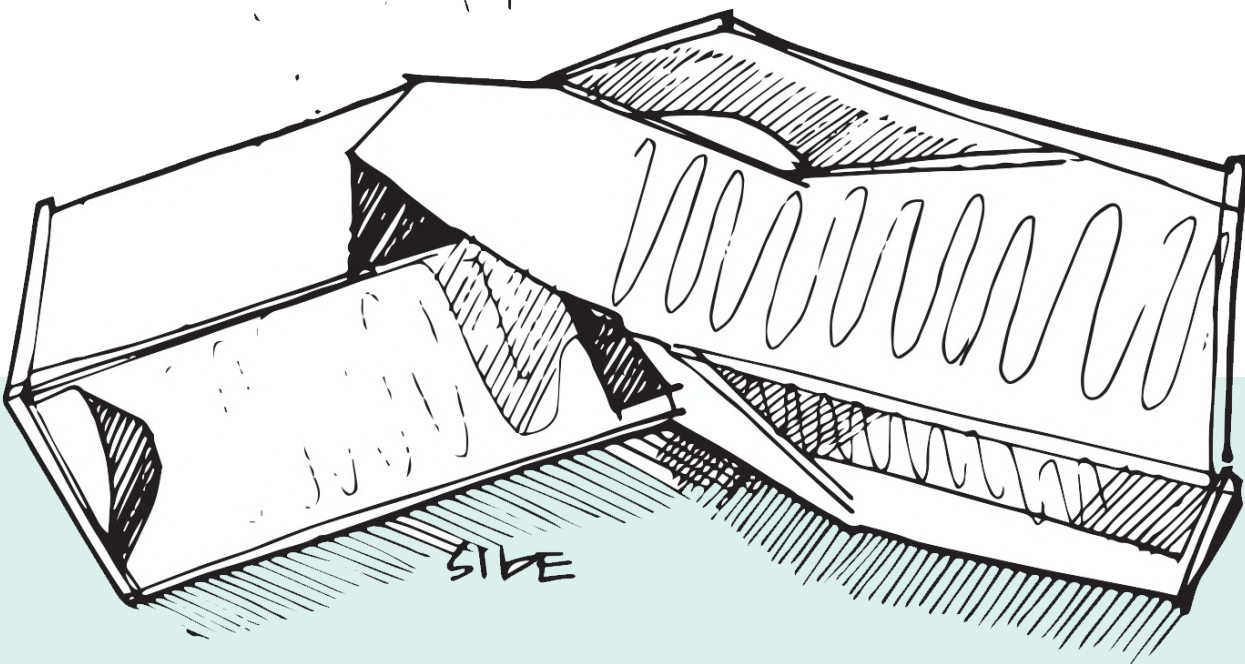
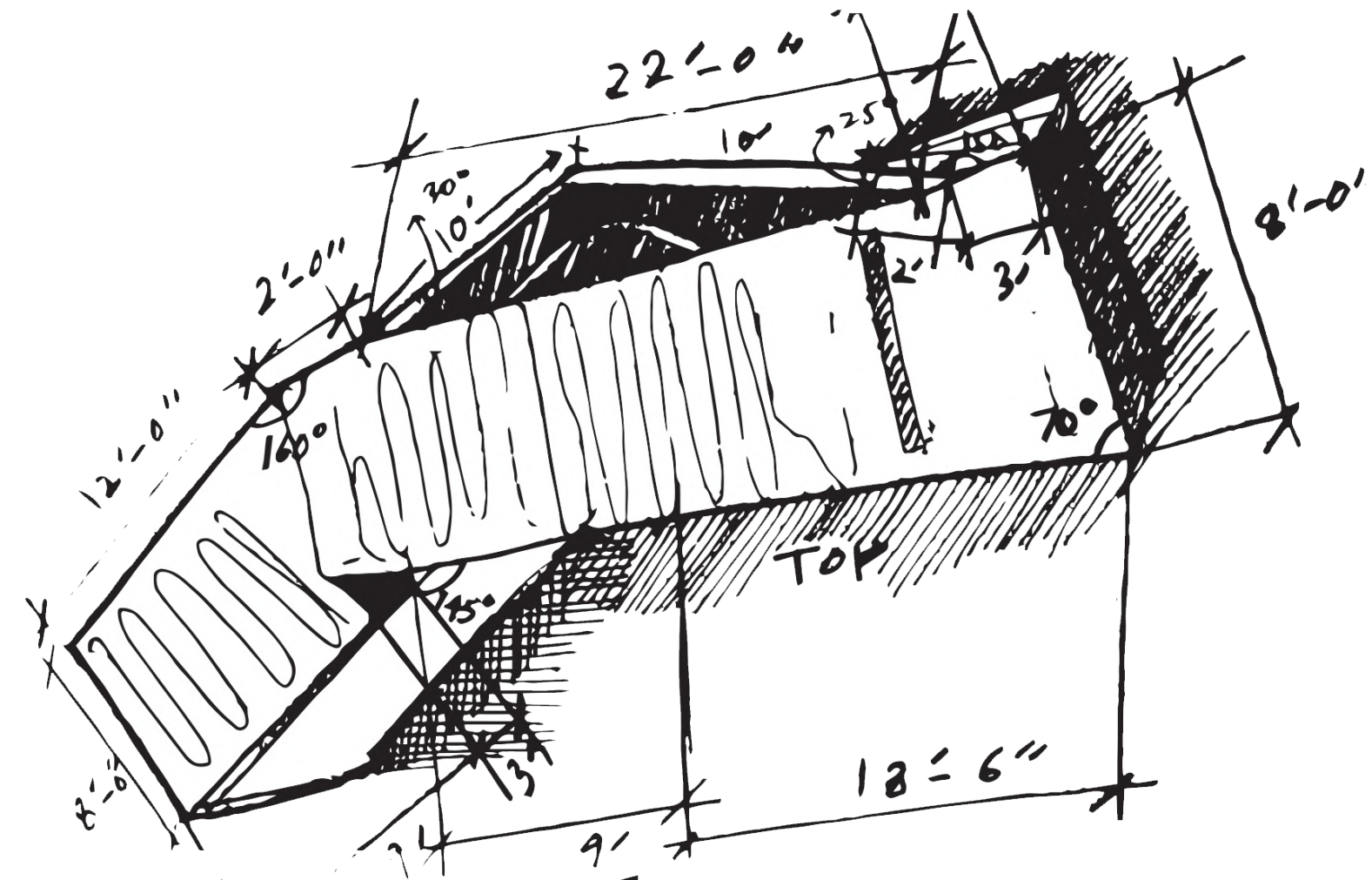


SPATIAL NARRATIONS



RADHYA KAREEM

CONTENTS



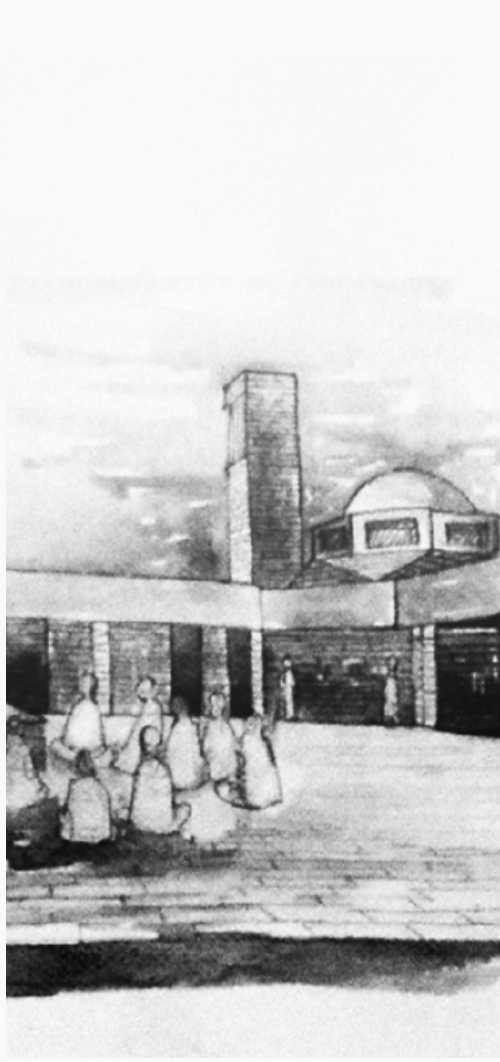
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INVESTIGATING THE TYPOLOGY OF THE MUSEUM

POSSIBILITIES OF A COMMUNITY FOCUSED APPROACH

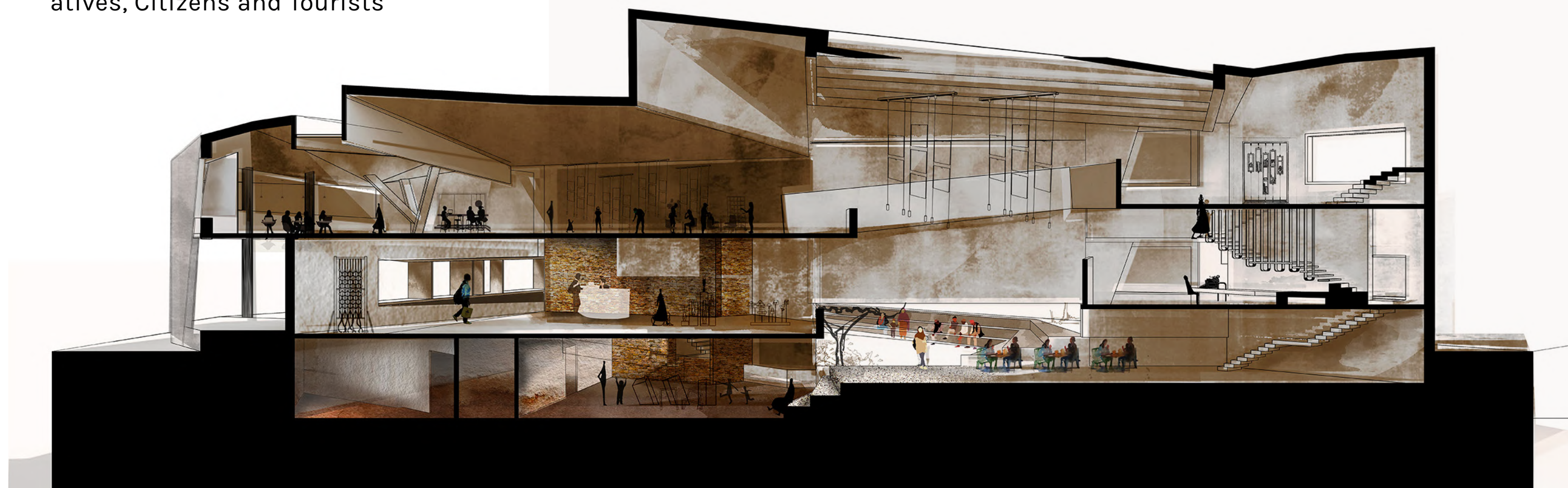
This thesis project was an investigation of the museum typology by identifying the institution's evolving definitions and weighing its potential to frame and enable community identity in Karachi. Recognizing the city as a complex weave of different groups, instead of a single monolithic museum, multiple small community museums are advocated. The neighborhoods of Khara-Mithadar are chosen as a starting point to test this. Its identity is a tangle of different threads (religion, language, trade, the built environment, profession, cuisine) that in the urban context takes the form of trails. The spatial logic of navigating the labyrinthine streets whilst salvaging the origins of the museum as a place to think, be inspired and learn while engaging in dialogue become the tools to explore the spatial experience and program of this project.

PROJECT TYPE: Community Museum

LOCATION: Along Machimiani Road, Kharadar, Karachi

USER GROUP:

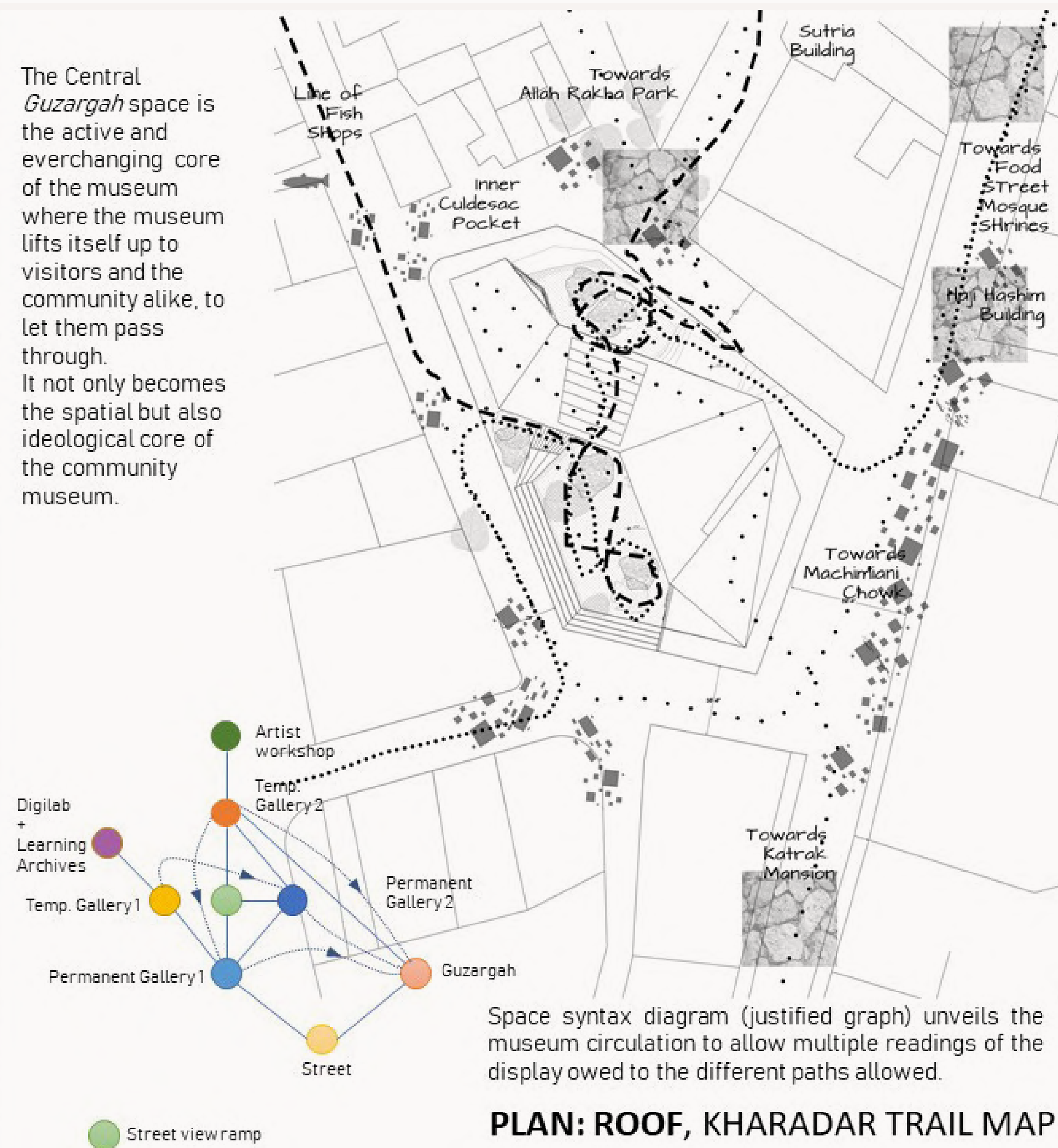
Community of Kharadar, Students, Creatives, Citizens and Tourists



The section reveals the multiple levels of the museum, including the central Guzargah space which the internal ramps wrap around walking one through the split sections of the museum. The vertical promenade of the museum employs a mix of discovery learning and stimulus response as a pedagogical model.



The Central *Guzargah* space is the active and everchanging core of the museum where the museum lifts itself up to visitors and the community alike, to let them pass through. It not only becomes the spatial but also ideological core of the community museum.





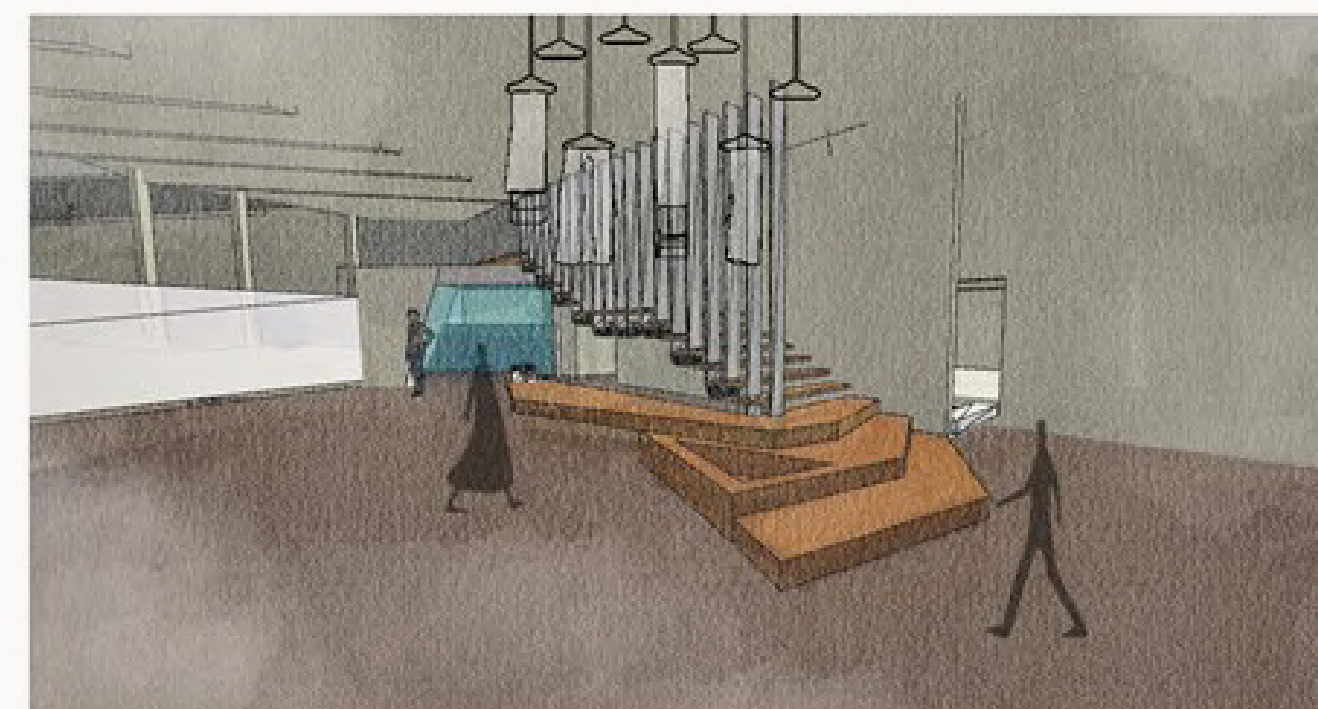
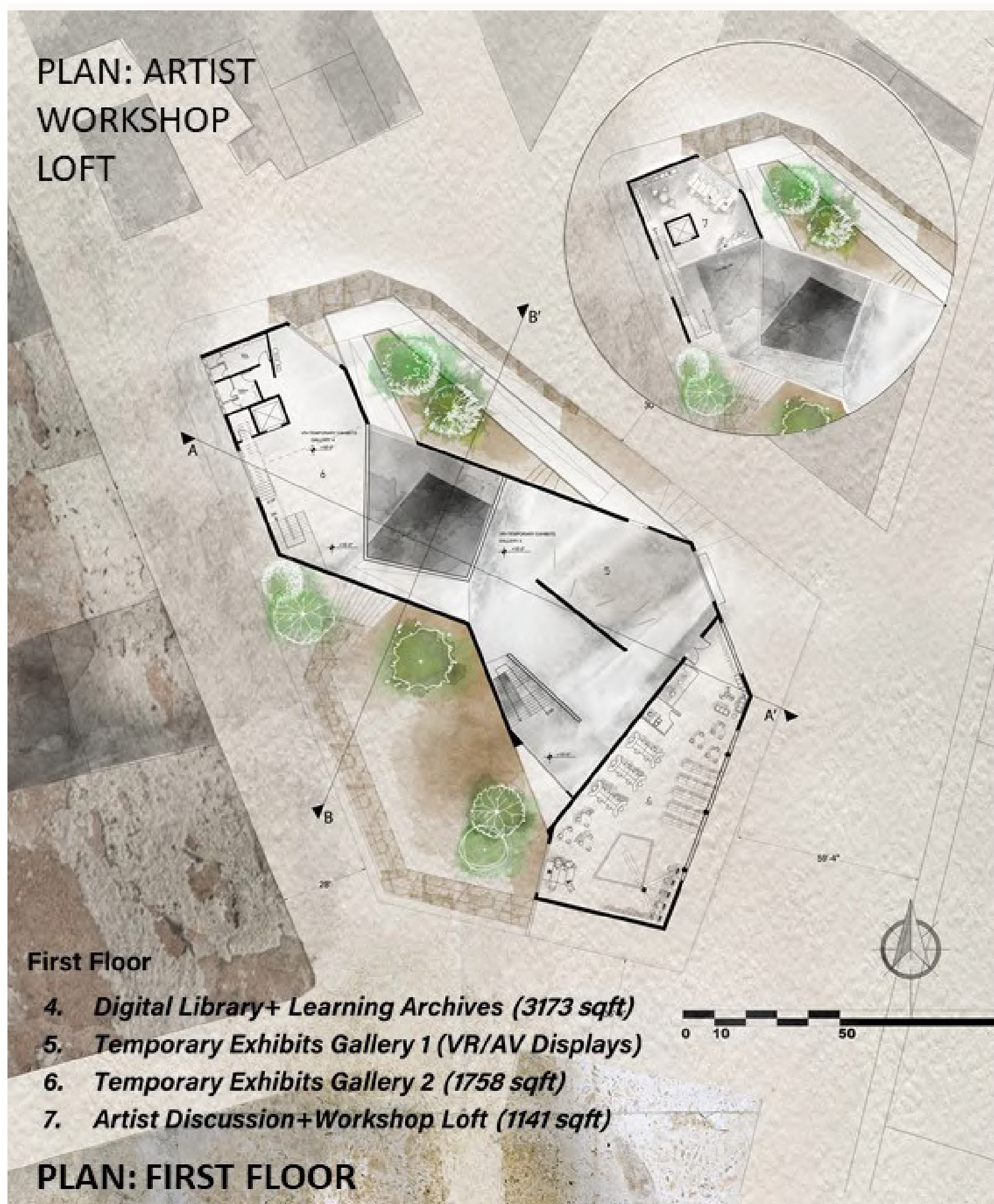
Simultaneously, two internal ramps; one on the ground floor and the other on the first floor both wrap around this central core, connecting the split floor levels of the museum. The ramps and exhibit spaces balance an interplay of contraction and release much like the streets of Kharadar.



Museum entrance from Machimiani Market Street, two external displays; a stone and jaali wall slowly reveal the community garden and entice visitors to enter

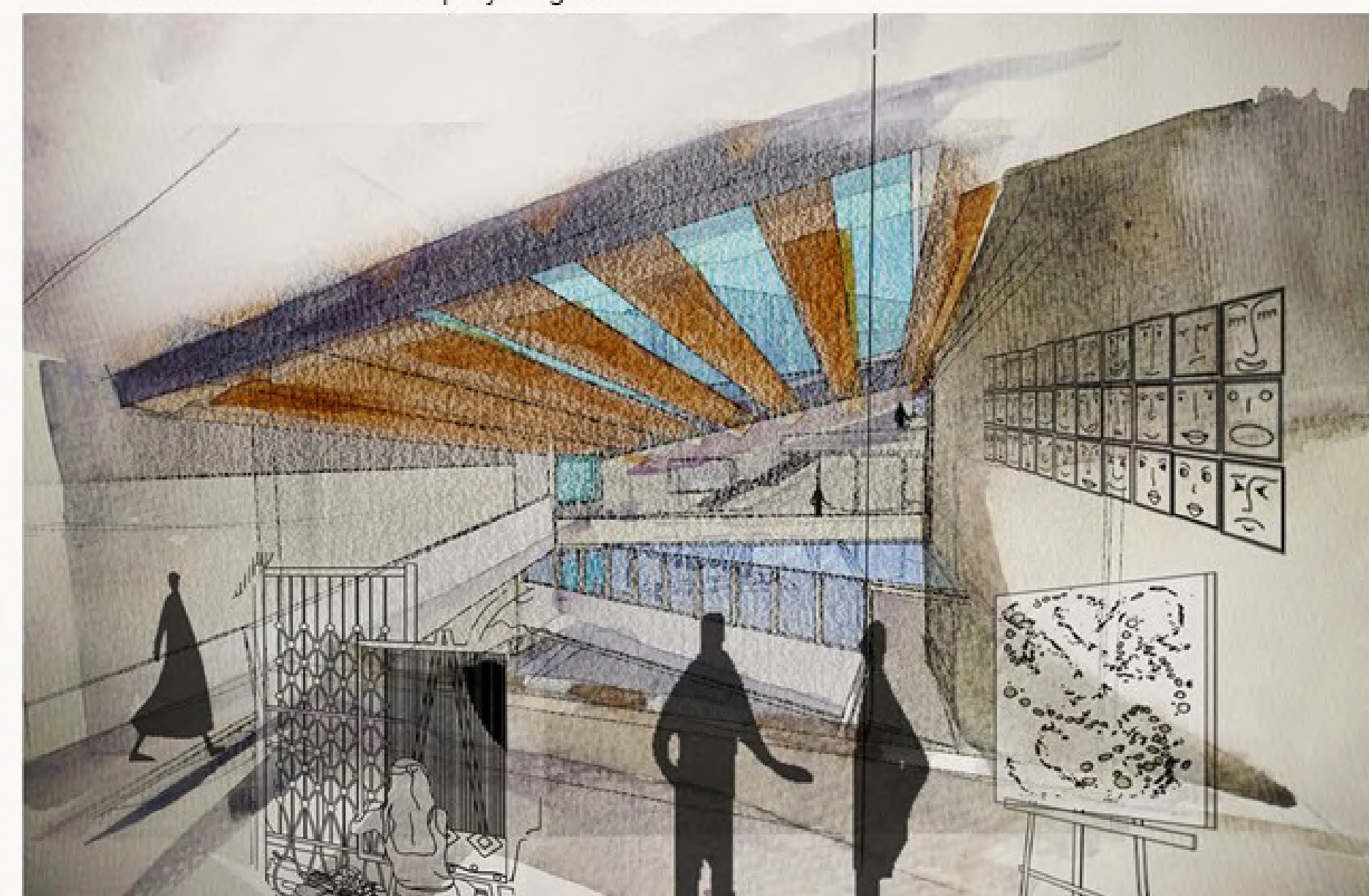


View of Permanent Exhibit 1, showcasing displays connecting with the views outside allowing visitors to make connections with objects on display. Sliding moving display panels are placed in front of views to the outside allowing viewers multiple readings. Local yellow sandstone clad walls act as a guiding ribbon and act as exhibits. Terrazo floors add to the narrative of diversity making use of different crush and colours of local and nearby stone.



Stair core as rolled textile display on ground floor

From the ground floor a ramp brings you out into the street wrapping around a smaller green core looking into Kharadar passage, a narrow street holding a stone building known as the Sutria Building. This ramp then brings you back into the museum onto the second floor, thus reminded of the origins of the museum's narrative from the streets of Kharadar.





b This particular street aperture is revealed after walking through the permanent exhibit on the ground floor, via an outdoor ramp. You proceed to re-enter the first floor of the museum, the creative zone.

The temporary exhibits displayed are a result of the adjoining digi-lab and artist workshop spaces. One can say that the presence of the museum becomes a cause for preserving the parts of the streets that inspired it, as with those, its narrative would be meaningless.

inding experiential street section reveals the different street apertures encountered that surround the museum



REST STOP AT HINGOL

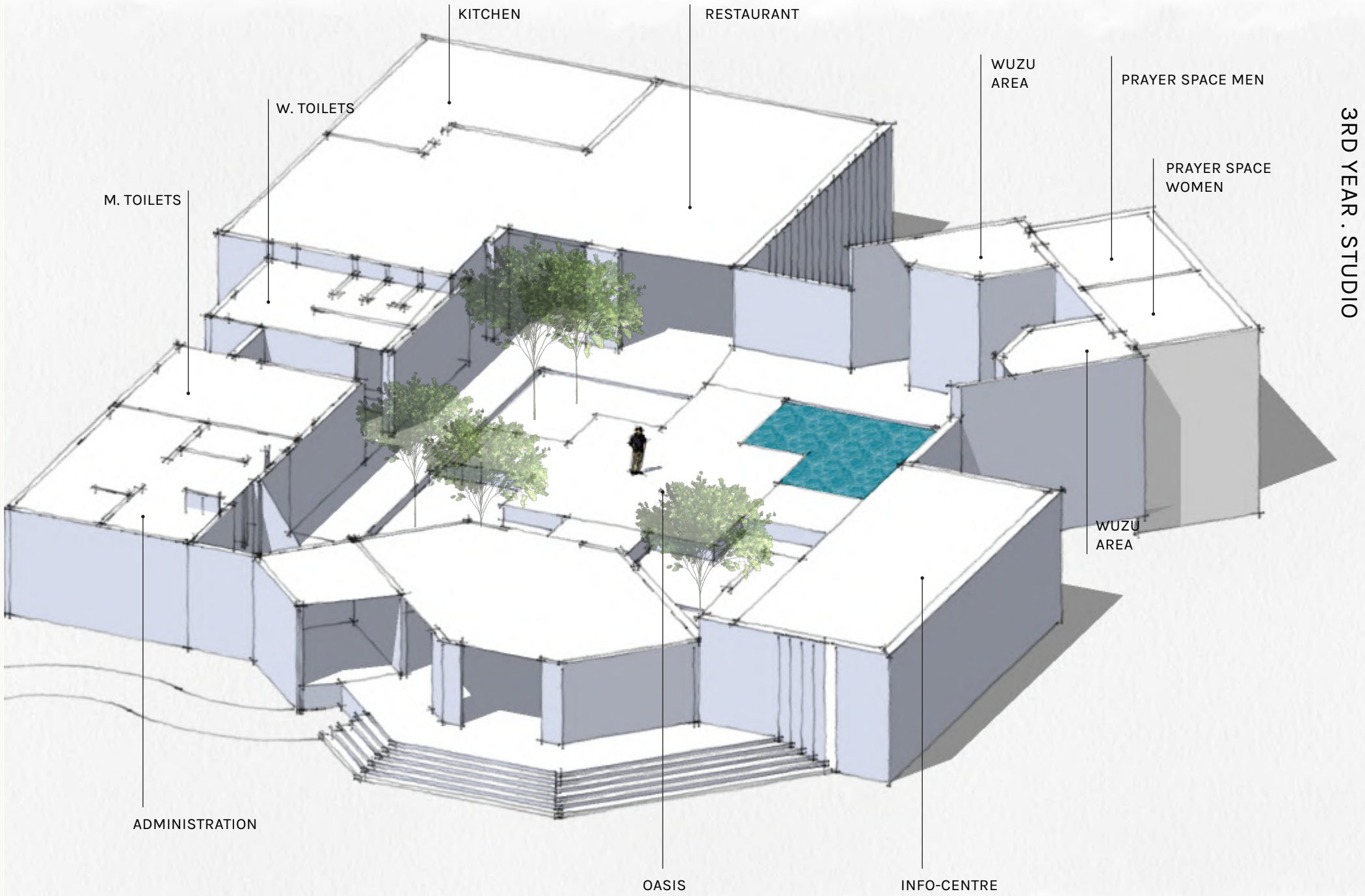
CREATING A CARAVANSERAI



PROJECT TYPE: REST STOP

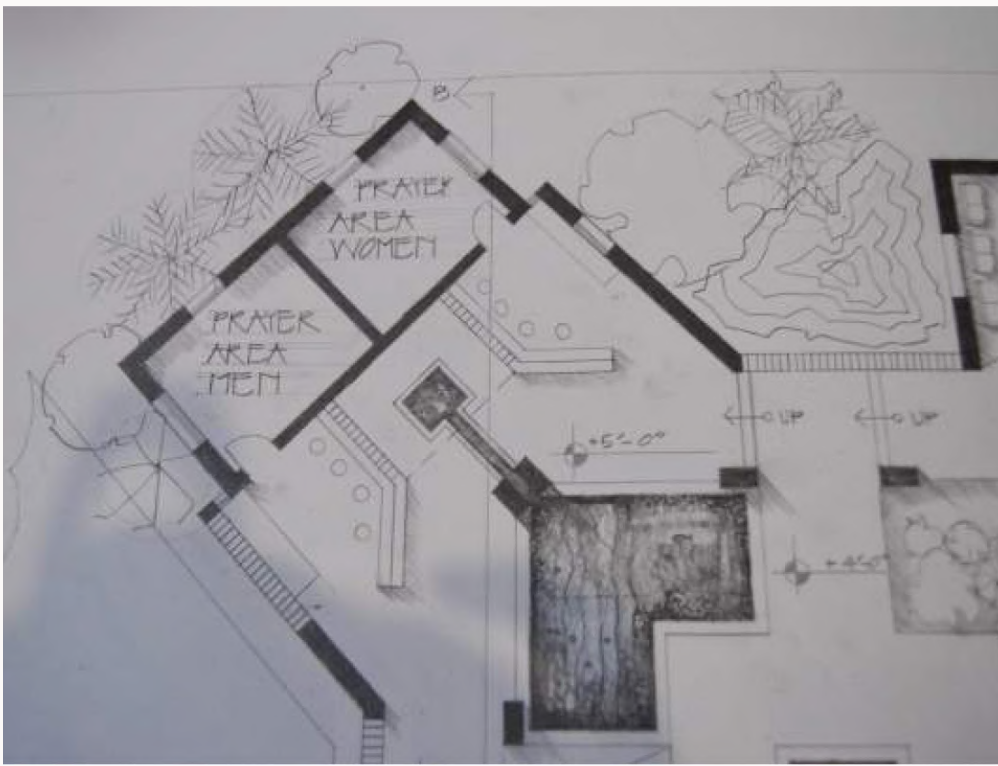
LOCATION: BALOCHISTAN

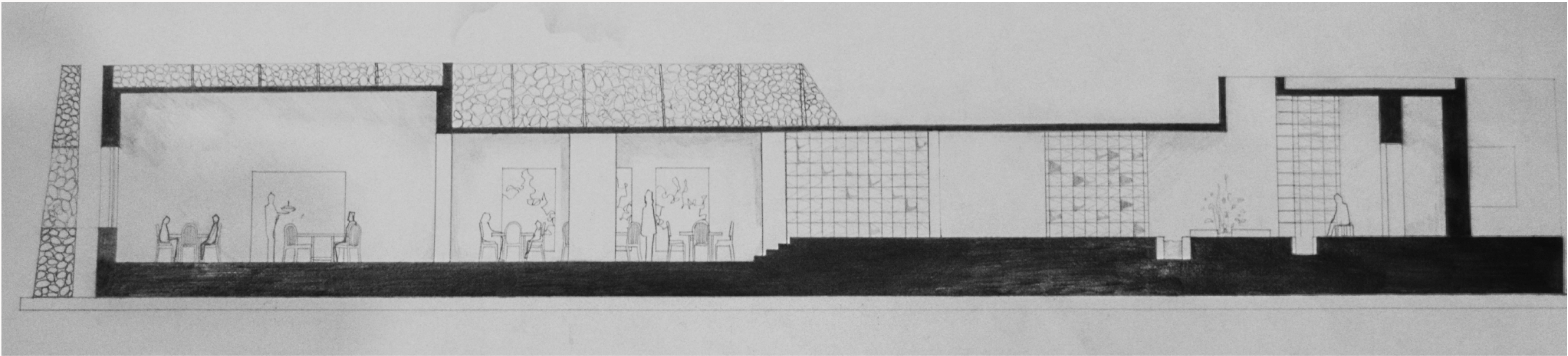
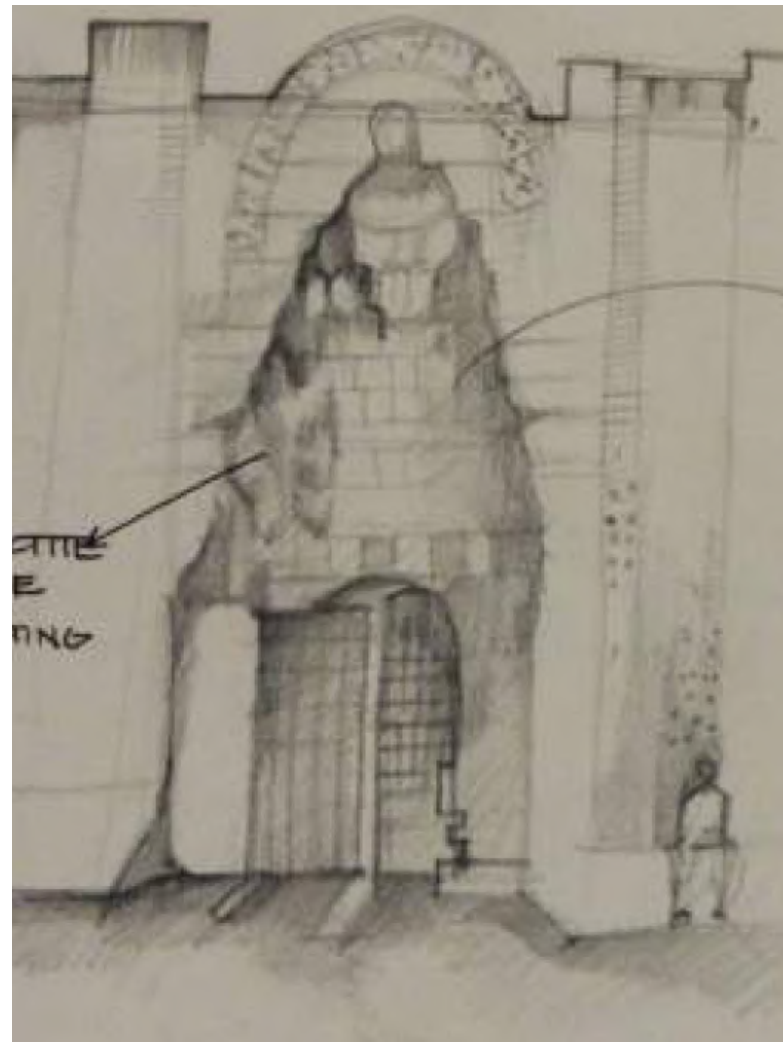
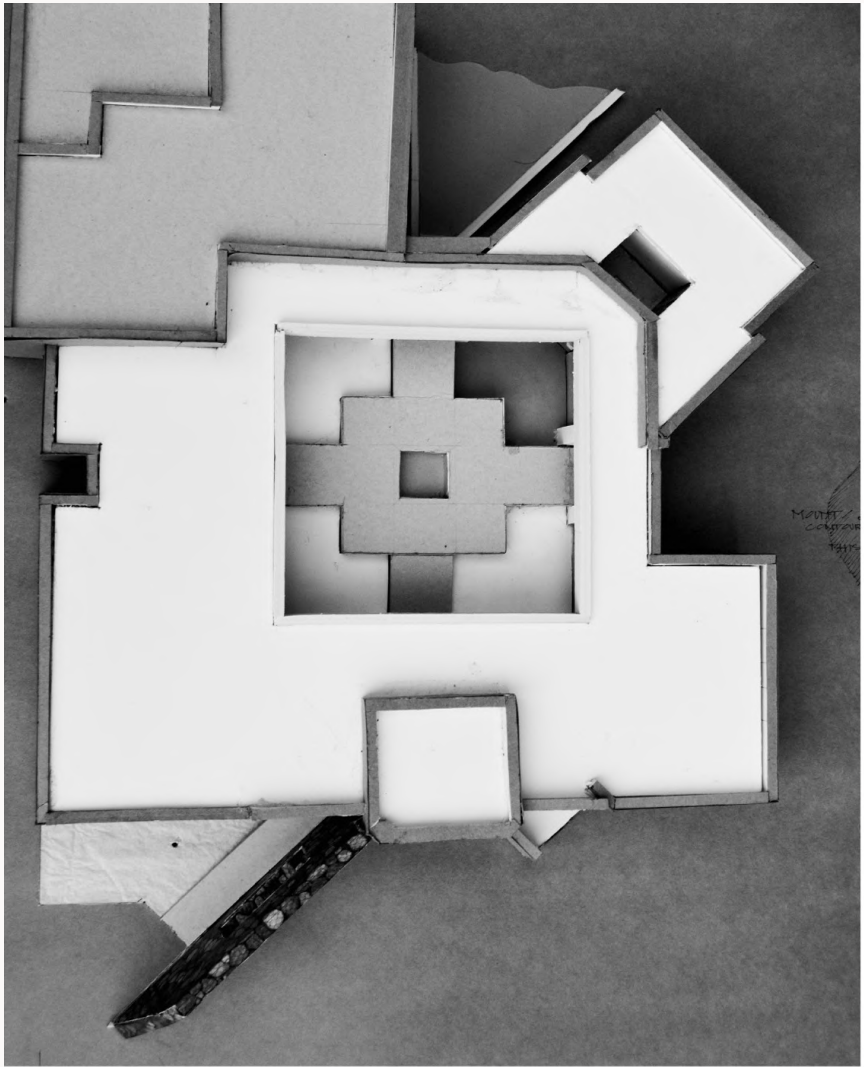
USER GROUP:
TRAVELLERS, TOURISTS

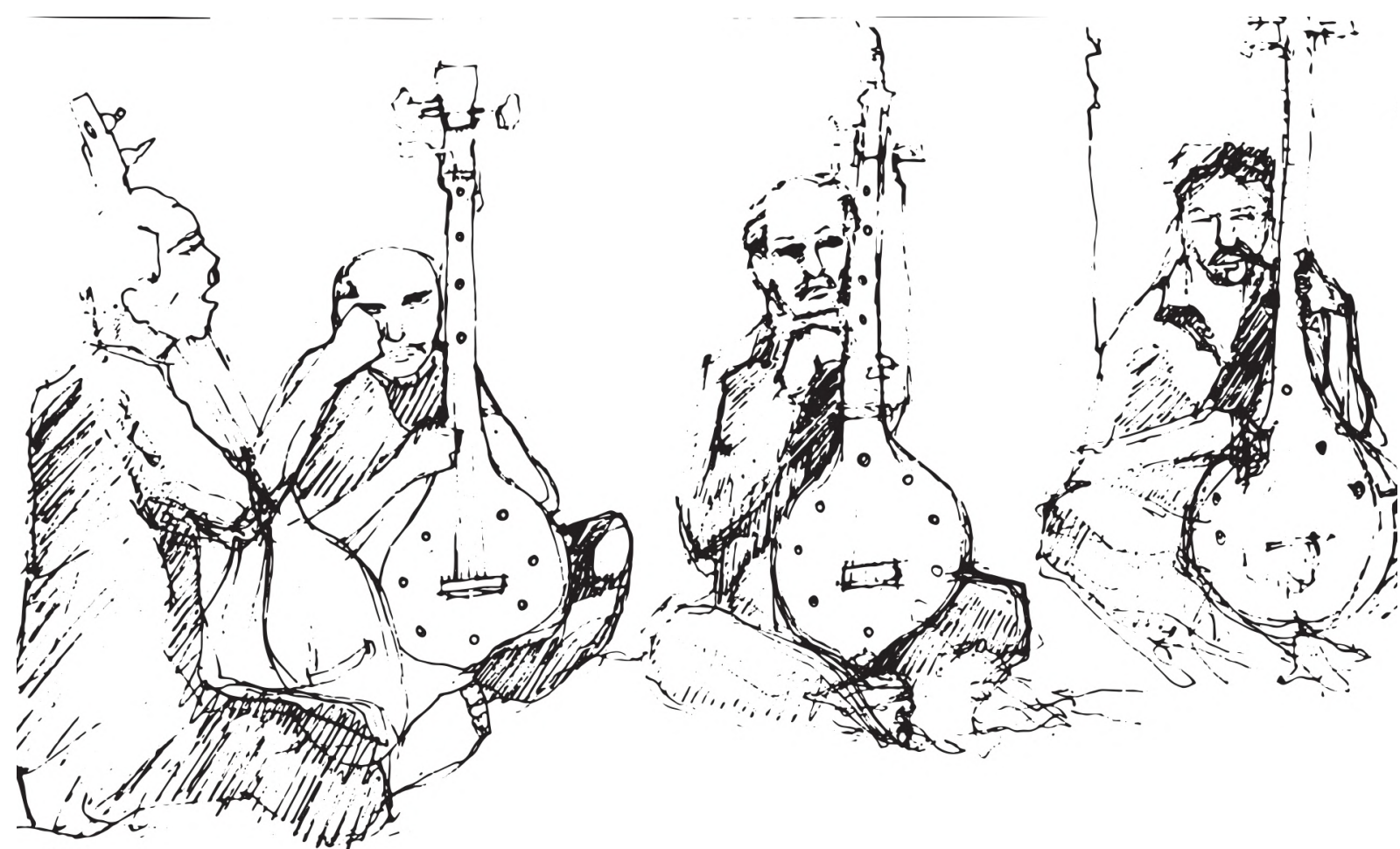
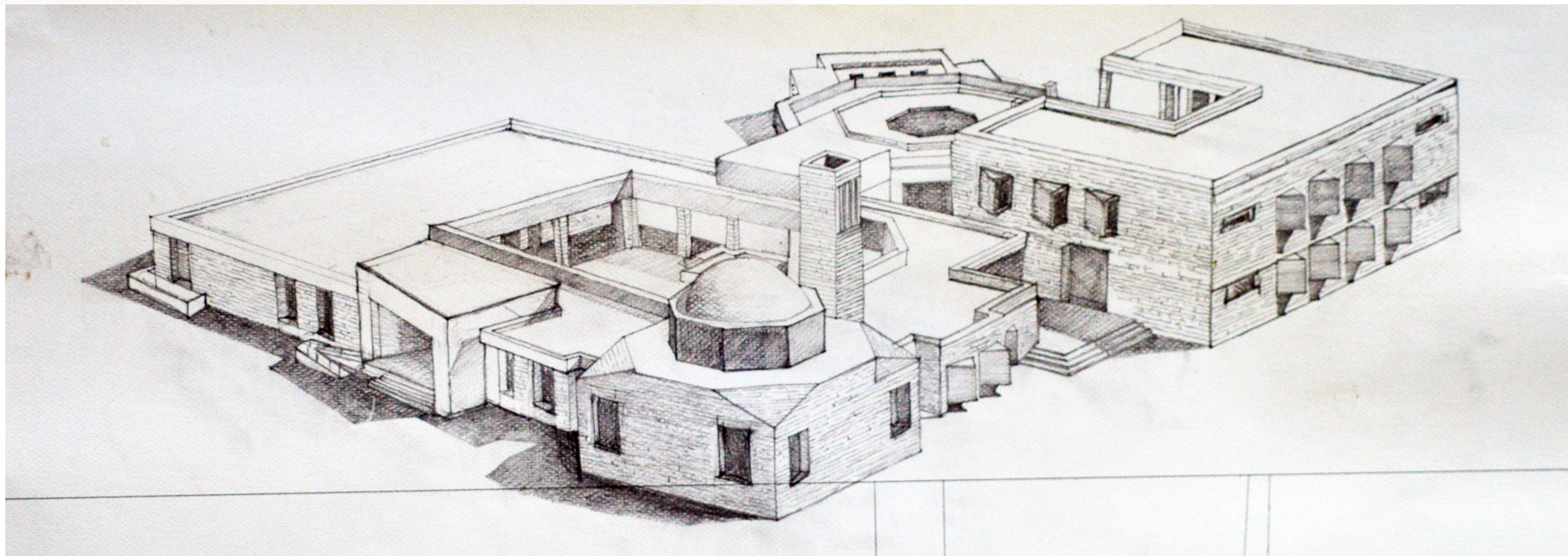


3RD YEAR . STUDIO

While searching for a big idea for the rest stop placed between Karachi and Hingol, I realized that such a precedent already existed in Islamic architecture and in the architecture of the region and that was the Caravanserai. The existence of CPEC in this route is reminiscent of the Silk Route and hence the age old solution seemed extremely relevant. Essentially the architecture was to act as an oasis for the weary traveller.





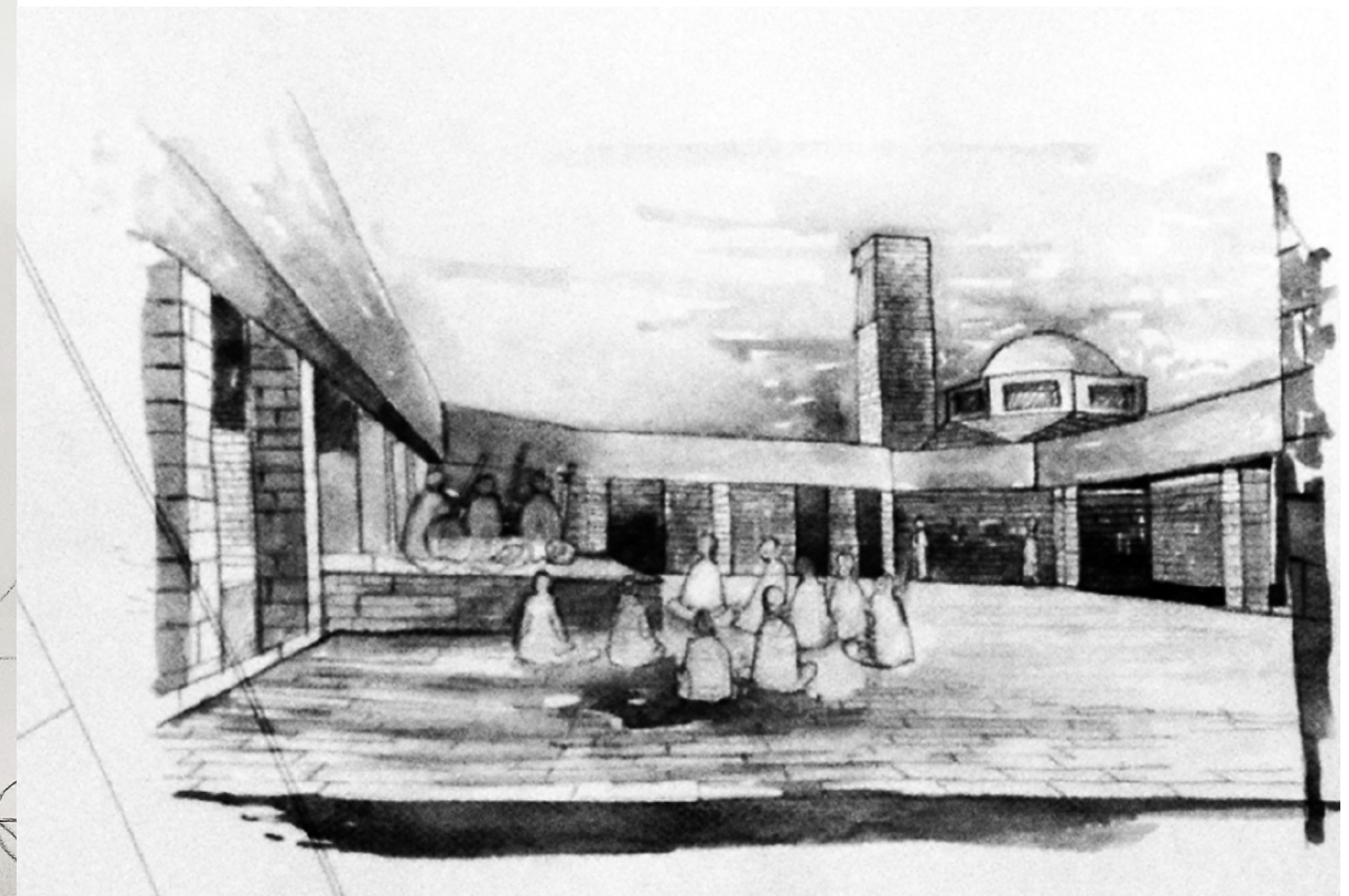
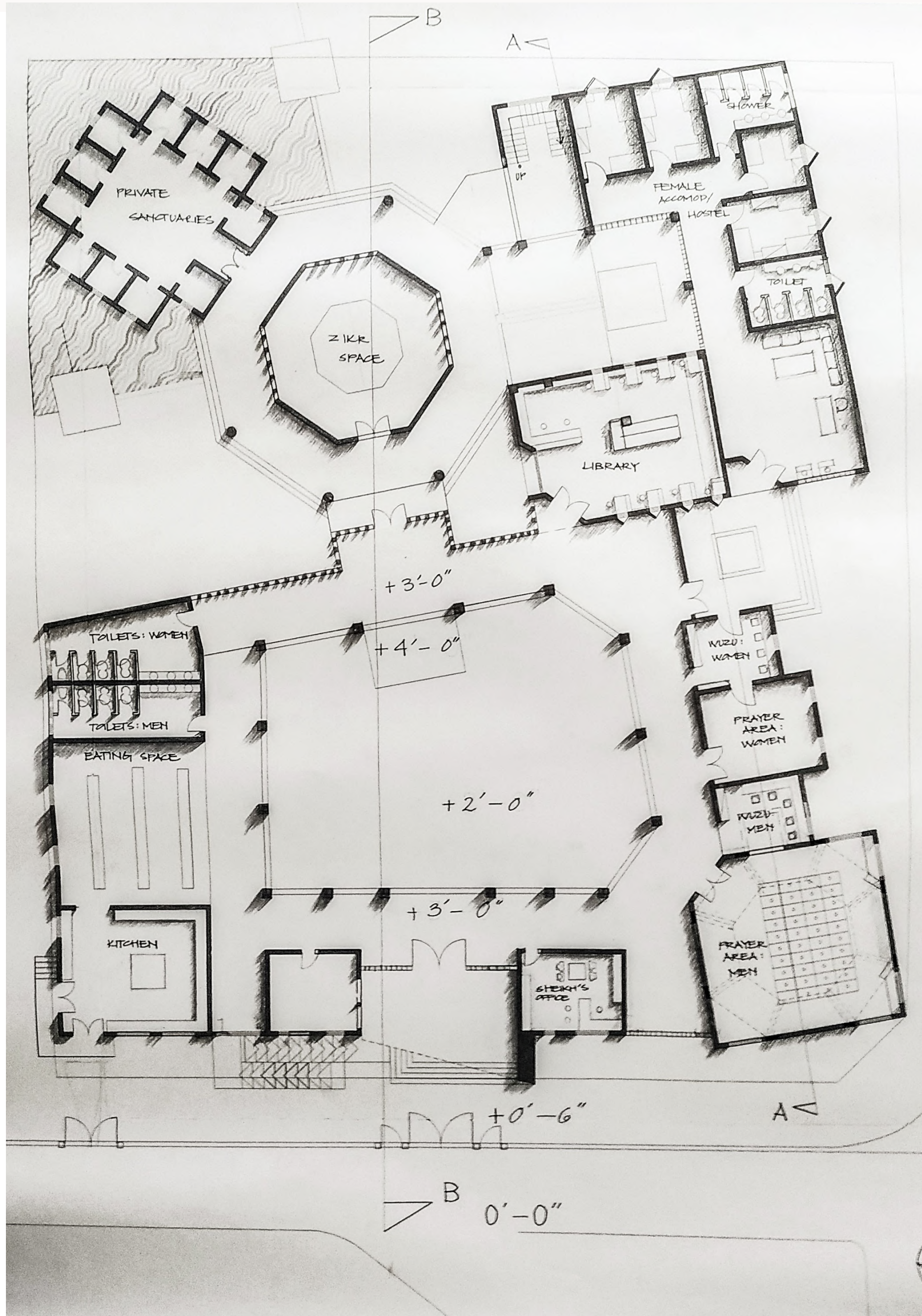


Our site visit to Bhit Shah and exposure to the activities of the Shrine of Shah Abdul Latif Bhittai

inspired the concept behind this Contemporary Sufi Khanqah. The idea was to design spaces after an in depth analysis of ritualistic activities in isolation and then to put together the program based on the transition between Collective and Individual Worship. It was like putting together a puzzle, this was the most enjoyable aspect of the project.

THE KHANQAH

Elevating Sufi Ritualistic Experience through Space





4TH YEAR . THESIS YEAR STUDIO

THE POST OFFICE

CONCEPT FOR A POST OFFICE AND
PHILATELY MUSEUM, A TOOL FOR
REMEMBERING

PROJECT TYPE: CIVIC BUILDING

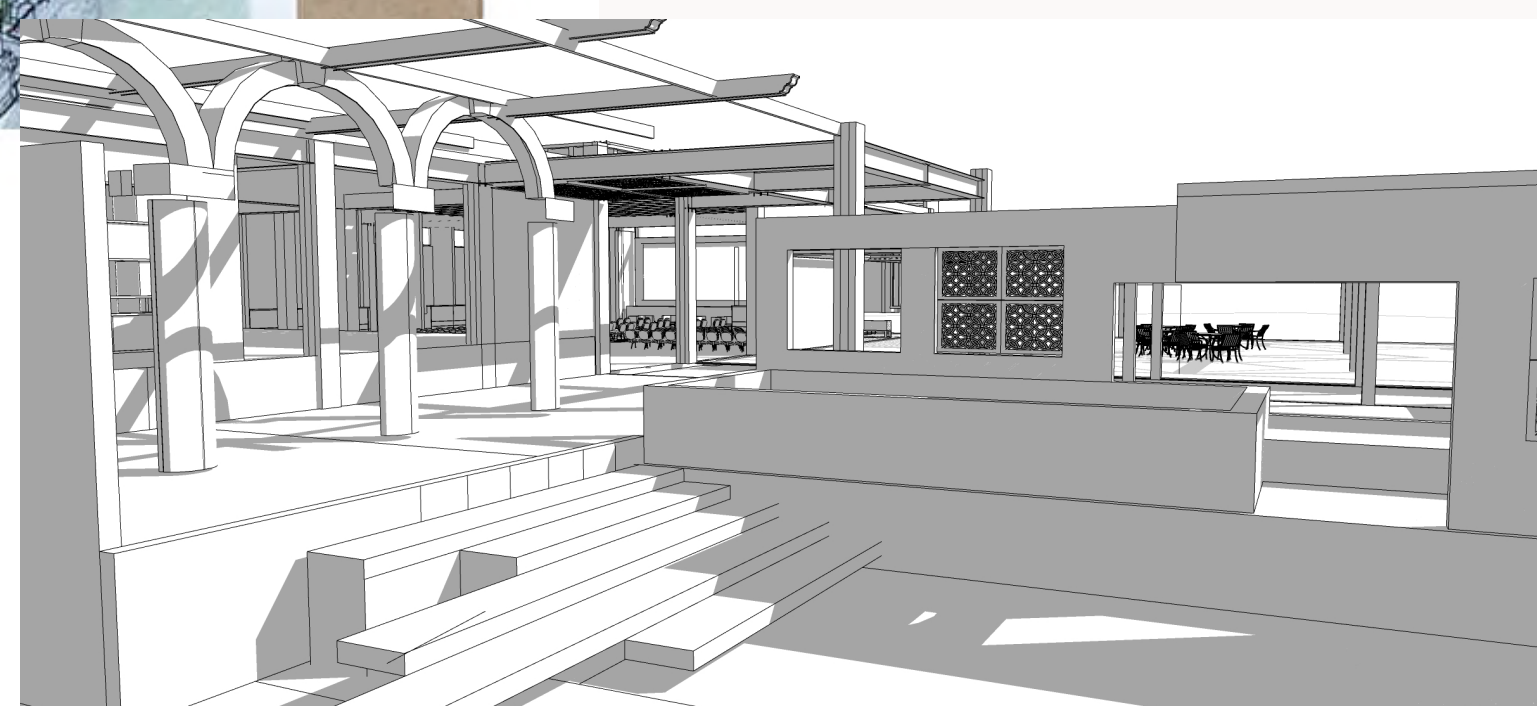
LOCATION: NORTH NAZIMABAD, KARACHI

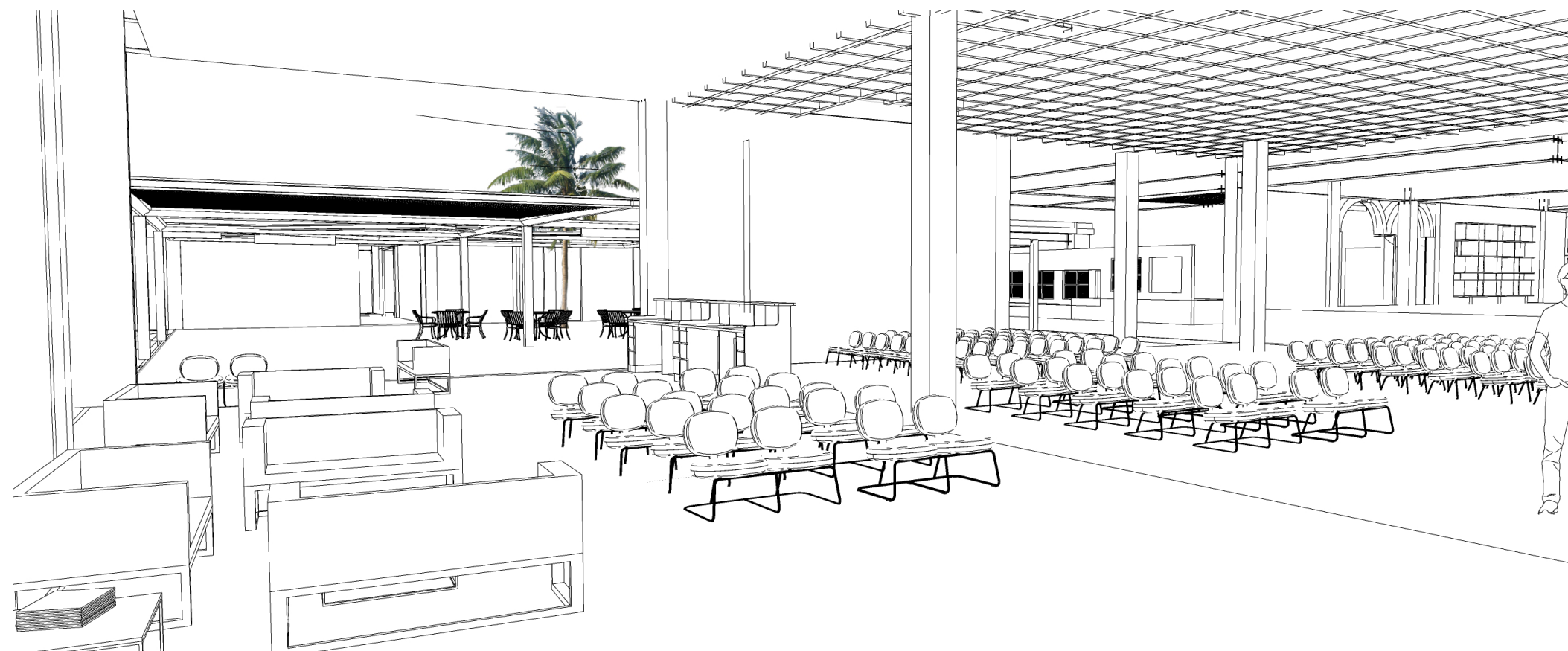
USER GROUP:
RESIDENTS, CITIZENS, VISITORS

What is the difference between a Post Office and any other 'courier service'. The Post Office is a Civic Institution and therefore created to serve the people. It has attached functions such as pension services, paying utility bills, etcetera.

What becomes then of the glory of this once proud institution which represented communication and dialogue?

If the Post Office is to continue to exist, its identity must be preserved.

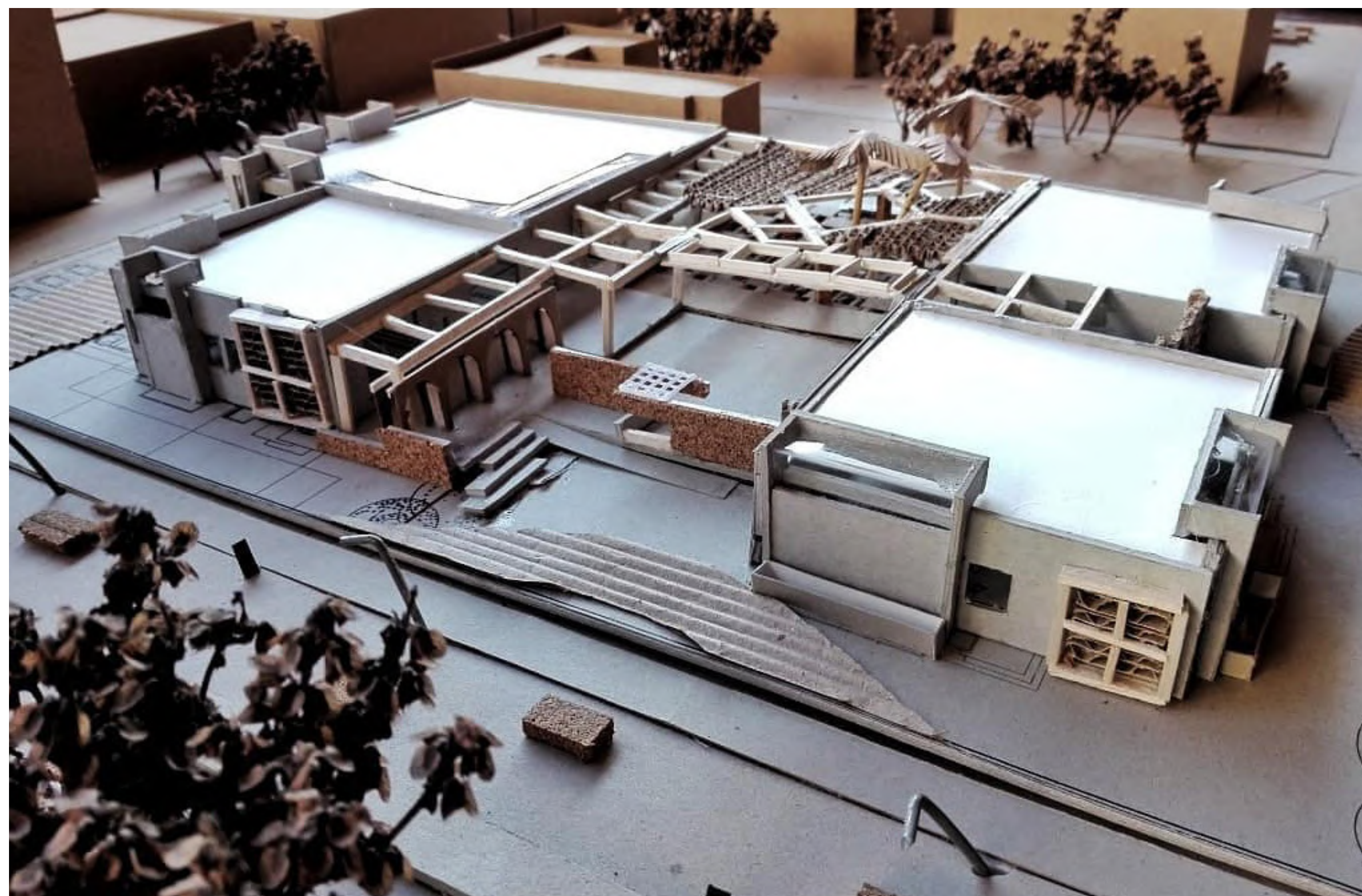


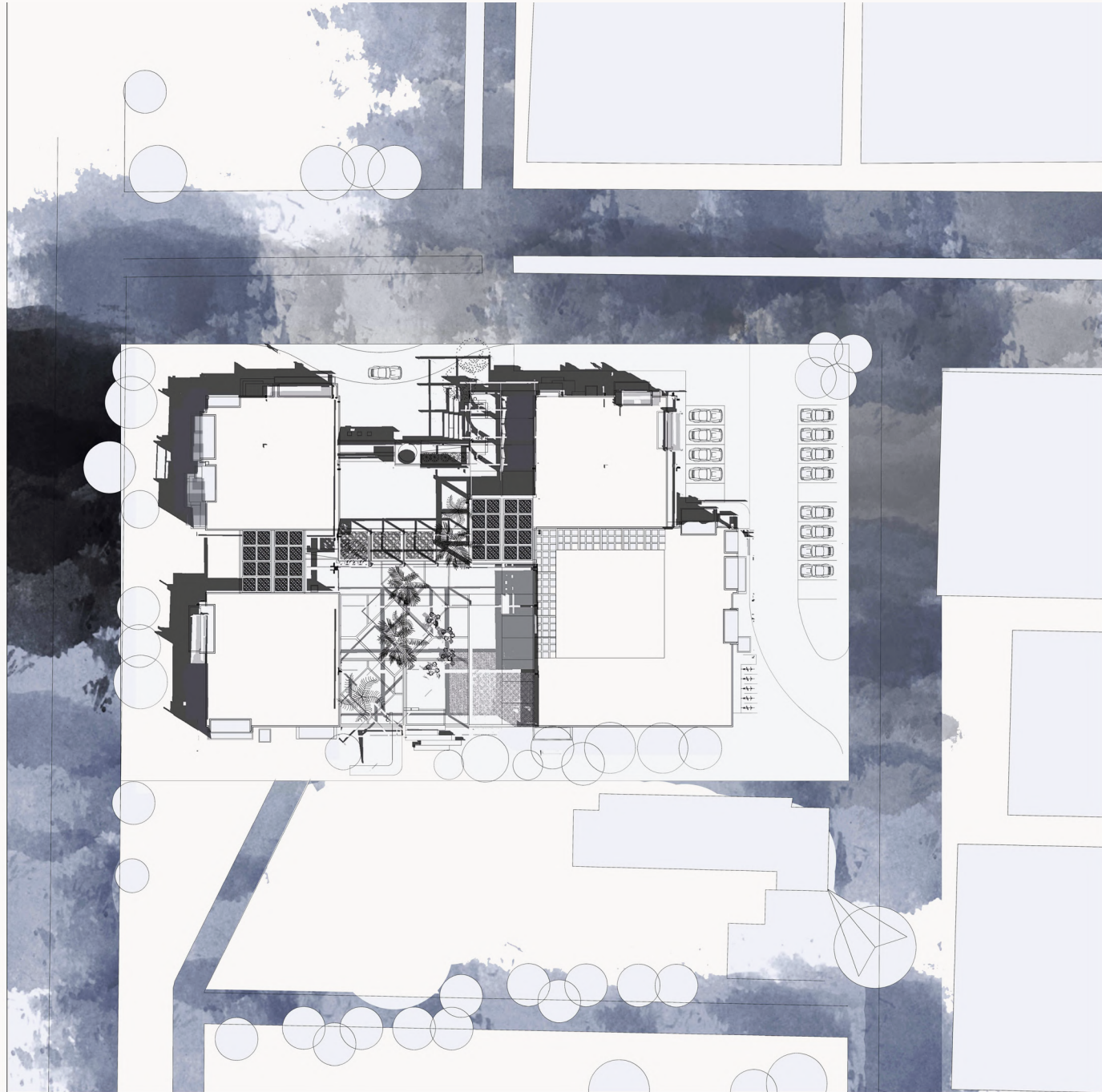


4TH YEAR . STUDIO

Waiting area, a waffle slab supports the large open space and also provides a glimpse of the underlying grid framework

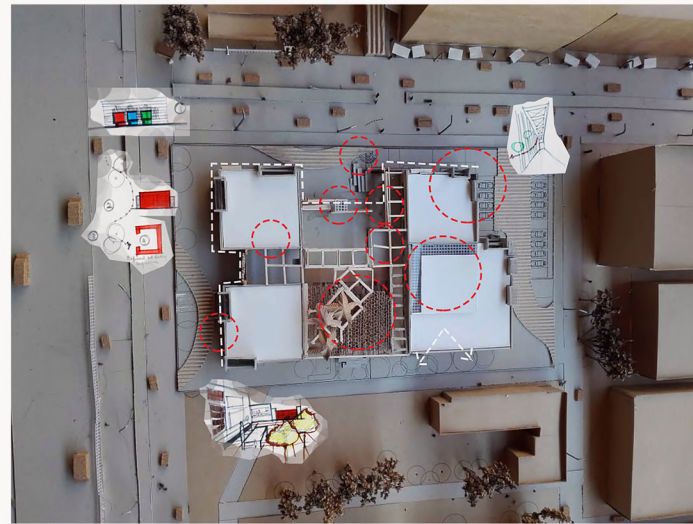
Model:
A green wedge of existing palm trees turns into two courtyards.
A framework and grid holding different layers of memory and identity.
A fragmented facade, parts to the whole. The wall turns into window, window seat, exhibit light well, planter and exhibition space





ROOF PLAN: 1/16" = 1'-0"

EXPERIENTIAL SEQUENCE



PROGRAM

Reading and Resource Room 2816sqft
Philately Bureau Museum and Exhibition Space 2800sqft

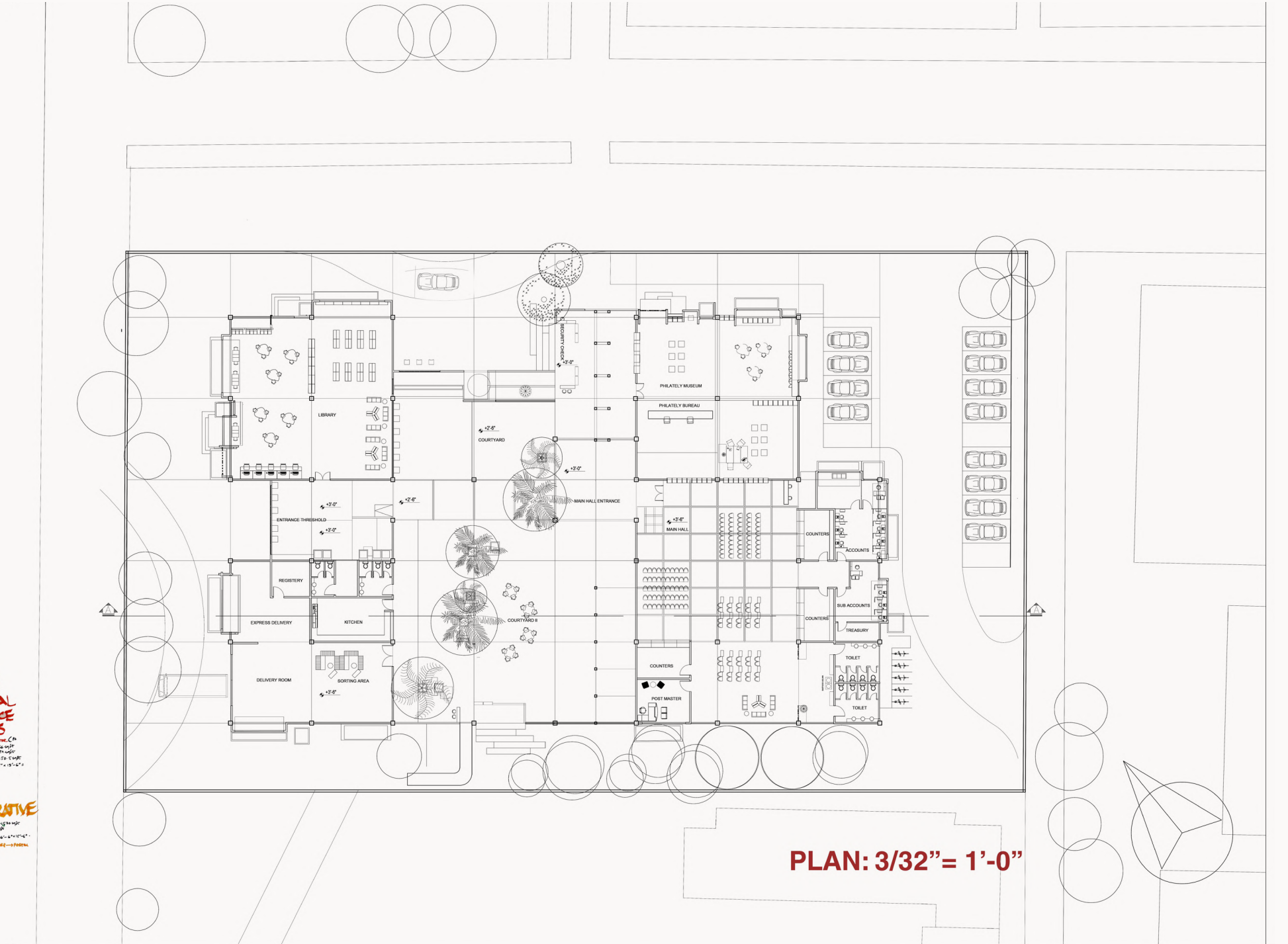
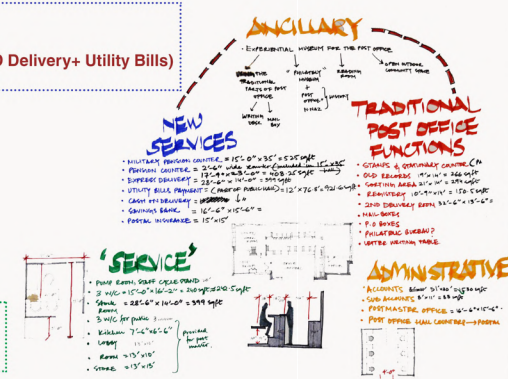
Post Office Main Hall 2900 sqft
(Seating+ Counters
(Pension Counters+ Express+ C.O.D Delivery+ Utility Bills)
Postal Insurance

Post Master Office 192sqft
Accounts 266 sqft
Sub Accounts 338 sqft
Meeting Room 154 sqft
Treasury 98 sqft

Delivery Room 729 sqft
Express Delivery 547 sqft
Sorting Area 702 sqft

Kitchen 378 sqft
Public Toilets 220 sqft
Staff and Customer Toilets 400 sqft

Entrance Court 1134 sqft
Main Cafe and Openair exhibition court 4800 sqft



PLAN: 3/32" = 1'-0"



FRONT ELEVATION: 1/8" = 1'-0"



SECTION: 1/8" = 1'-0"

In the previous semester we worked on designing civic institutions and I chose the post office and for me the most immediate connection was a stamp collection my mom told me about ever since I was little.

Visiting the main GPO at Chundigarh ended up in a visit to the Philately Bureau. We met a stamp collector, I started the beginnings of my stamp collection.

I had found a Philately society based in North Nazimabad, A Mr A. Siddiqui kindly answered a lot of my questions: he wrote that postage stamps were 'Silent Ambassadors' depicting the culture, political approach, social living and traditional events of a nation. Therefore: A King's Hobby. You could give a history, geography and science lesson merely using stamps!

Similarly, writing letters, where even emails have become a dying form of communication,

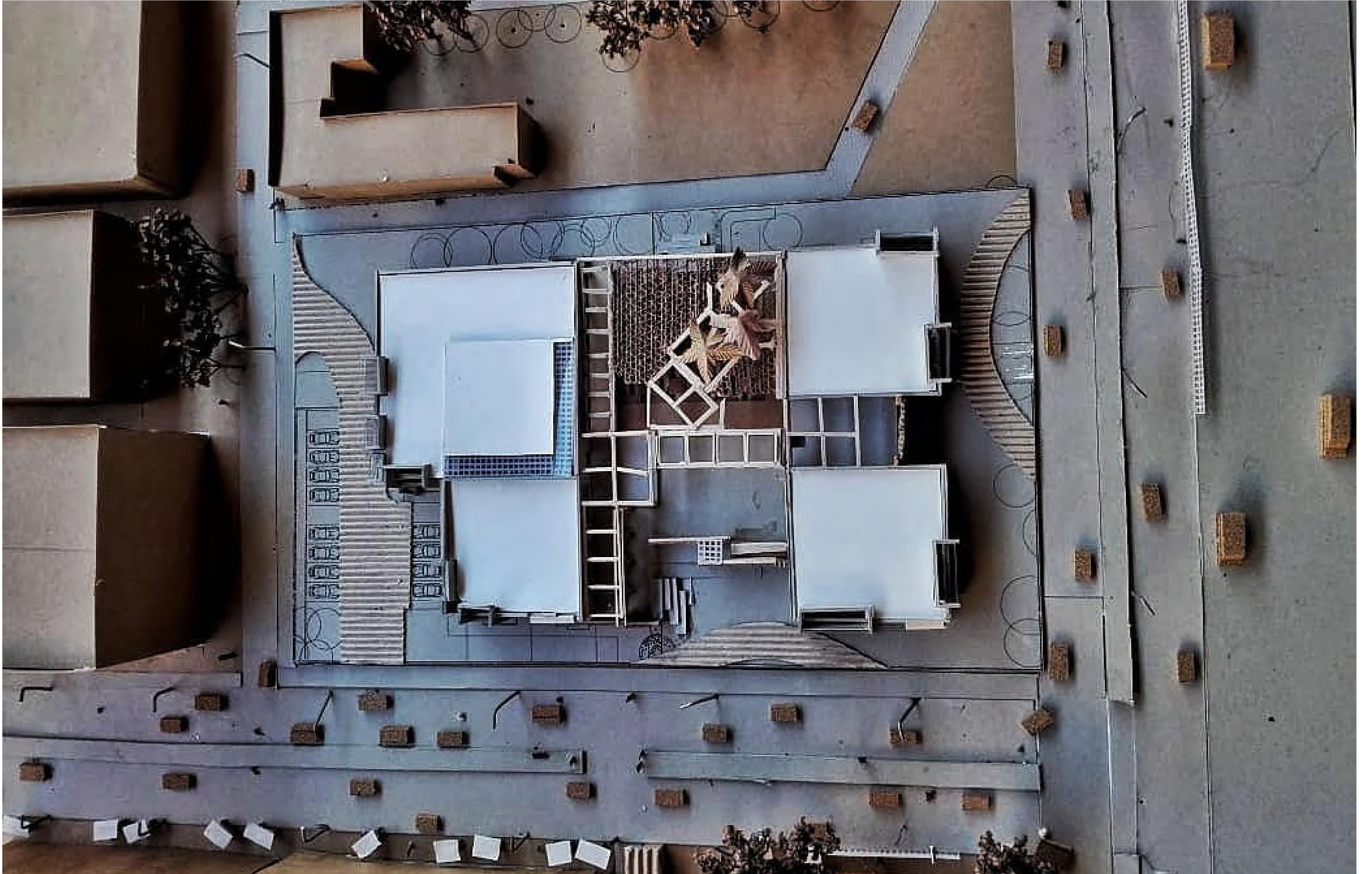
There is something about a tangible letter that cannot come across on screen.

Jan.1
2020
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Created with Mi Notes



"I daresay the clacks is wonderful if you wish to know the prawn market figures from Genua. But can you write S.W.A.L.K. on a clacks? Can you seal it with a loving kiss? Can you cry tears onto a clacks, can you smell it, can you enclose a pressed flower? A letter is more than just a message.



SADDAR SACRED TRAILS

TRACING SHRINE CULTURE IN MITHADAR

Research and installation for Built Heritage Issues and Potentials Tracing Shrine Culture
Sacred and commercial trails of Mithadar

Objectives: Finding the overlap between sacred and commercial trails.

Analyzing shrine culture.

Ornamentation of shrines (tilework, calligraphy, religious banner).

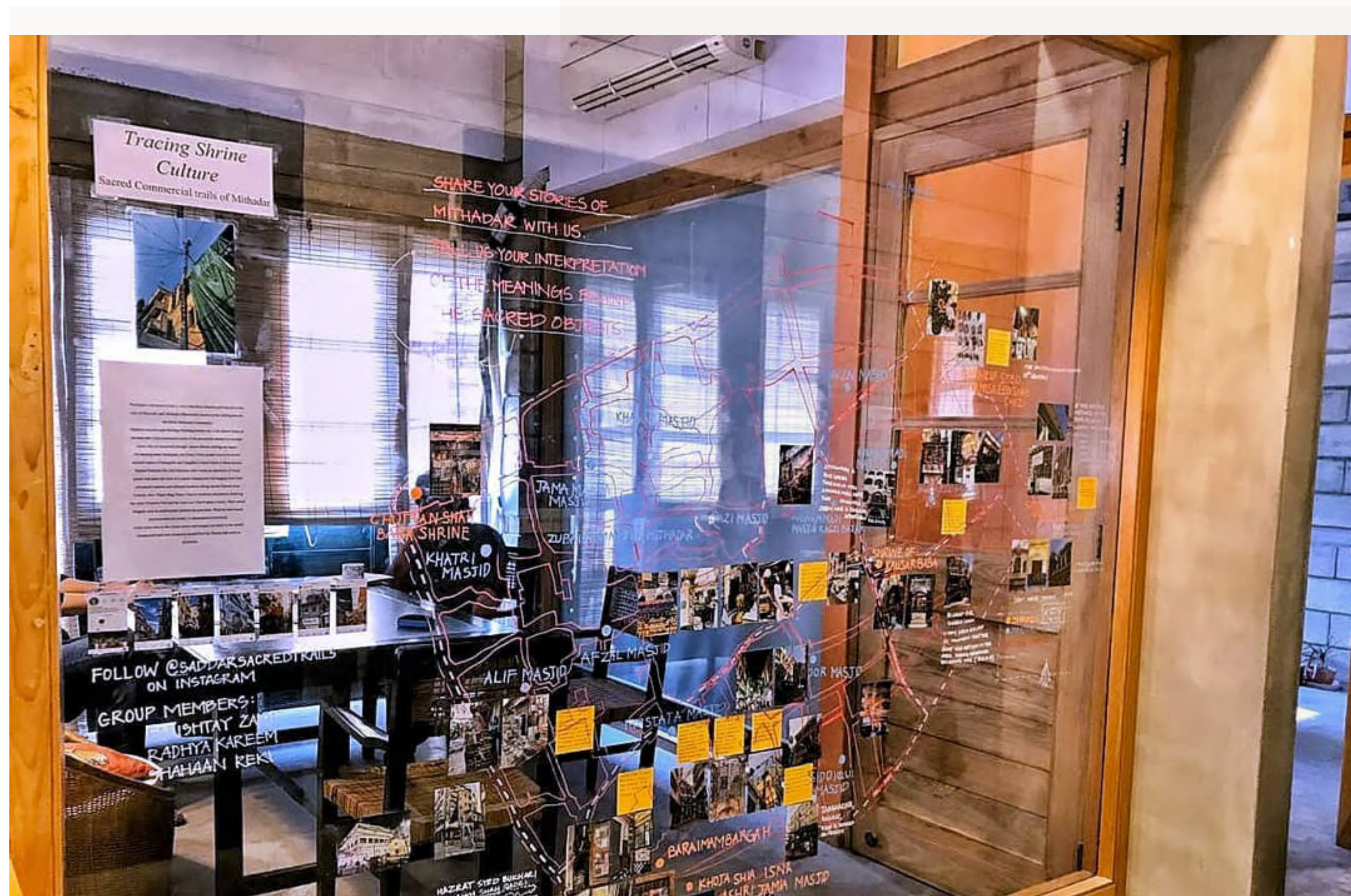
History of the shrines (patrons of the shrine and narrative).

Cultural and religious rituals of shrine.

Studying the thin politics of soft spaces .

History of Mithadar and Hindu community.

Exploring the possibility of shared visual culture.



The installation visualises in the form of a series of overlays the presence of built cultural heritage in the form of sufi shrines present in Mithadar, sacred commercial trays that link various 'sacred objects' such as alams, incense, perfumes, ittars, dias, tasbeehs and prayer mat shops that are part of the connective trail. The overlays on the other side of the glass also contain personal experiences of the three group members on site along with observations and information collected from residents

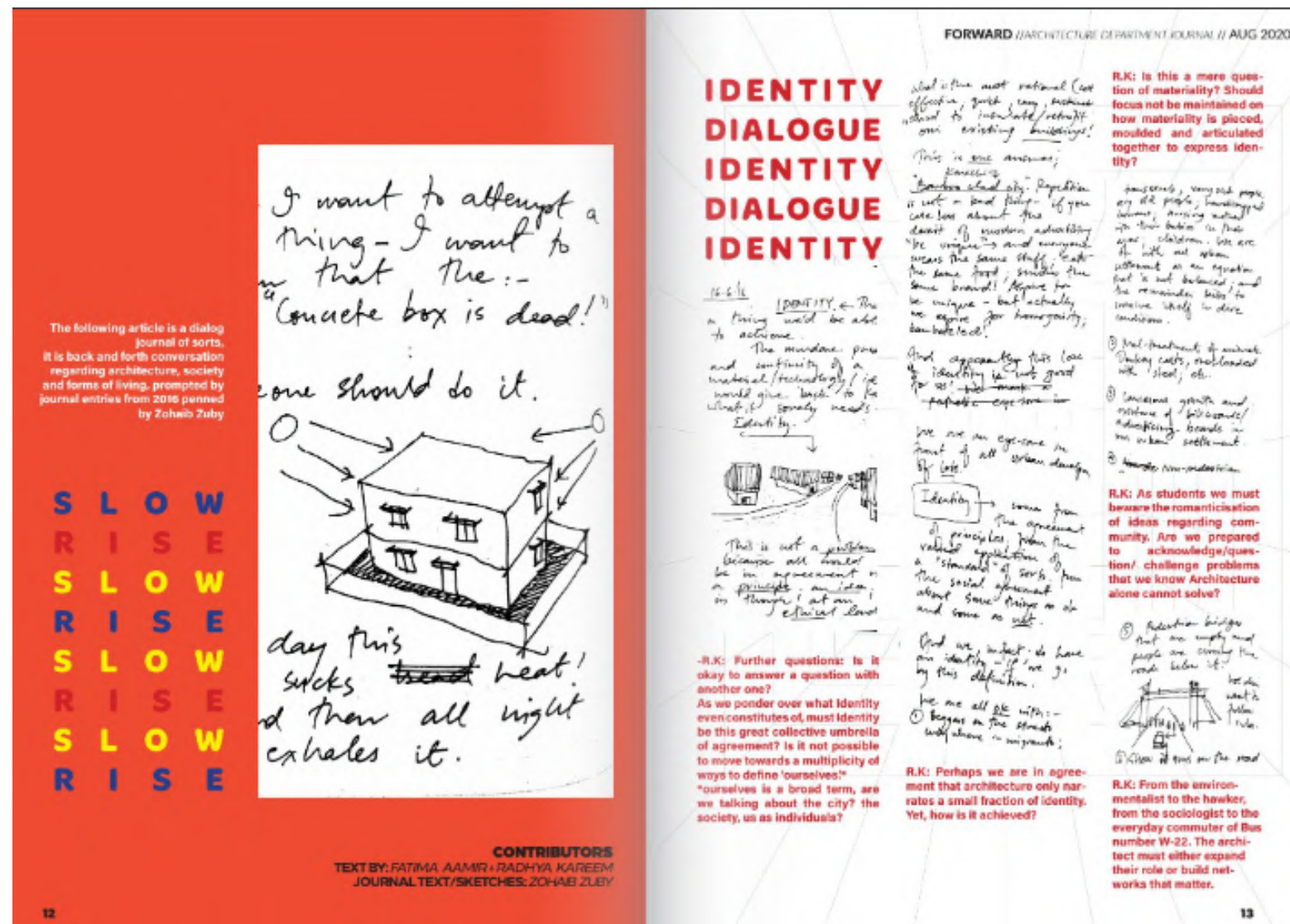
SADDAR SACRED TRAILS

TRACING SHRINE CULTURE IN MITHADAR

Walking the Sacred Trail.
The maquette consists of 5 layers
The first containing the
peripheries and roads of
Mithadar.
The second highlighting the
historic trail containing streets
as reminders of the hindu
mercantile community which
once populated the area in
entirety.
The third marks all religious
buildings in the area.
The fourth accounts for the
buildings which are specifically
shrines (resting ground/ devoted
to a Saint)
The fifth highlights the trails we
walked in the area.



NARRATIVES IN PRINT



Samples of Editorial Graphic Design Work done in conjunction with holding Editor Position for the first Student run Architecture publication Moving Forward at Indus Valley School of Art

<https://issuu.com/ivsarchitecturejournal/docs/movingforward.publish>



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