International Journal of Scientific Research in Engineering and Management (IJSREM)
Volume: 07 Issue: 06 | June - 2023 SJIF Rating: 8.176 ISSN: 2582-3930

Creating a Sense of Place (Dance School for Blind People)

Chinmayi Saxena, Khanishka M

Assistant Professor, BMSSA, chinmayi@bmssa.ac.in
Final year student, BMSSA

Abstract - This proposal describes the establishment of a dancing school especially created for blind people. The dancing school's mission is to give blind people a secure, welcoming, and encouraging environment where they may learn about and express themselves via a variety of dance styles. The curriculum will put a lot of emphasis on tactile feedback and companion work while focusing on the development of proprioception and sensory awareness through movement and music. Dance instructors with experience teaching dance to people with impairments will oversee the classes. The dancing school will also give blind dancers the chance to perform and display their skills,
increasing the visibility and understanding of blind people's ability in the arts. In order to build relationships that permit greater chances for performances and community involvement, the school will work with nearby arts organizations. The school will provide workshops, lectures, and social activities in addition to dance sessions to build.
a community of blind dance enthusiasts. Additionally, the school will place a high priority on accessibility by offering accommodations and assistive technology like audio description and braille materials. Overall, those wishing to pursue their passion for dancing in a welcoming and inclusive environment will find this dance school for the blind to be a useful resource.

***Key Words*:** blind, dance school, architecture, sense of place

1.INTRODUCTION

Accessibility and inclusion for people with disabilities are still a problem in several industries, including the arts and education. Blind people have considerable obstacles when trying to attend dance education and performing possibilities. Around 285 million people worldwide have vision impairments, with 39 million being totally blind, according to the World Health Organization (WHO). There are over 18 million legally blind people in India alone, out of the 36 million people with visual impairments. Despite these figures, there are not many accessible dance classes for people with vision problems. This fosters a cultural bias that sees blindness as a disability rather than an identity and denies blind people the chance to learn and express themselves via dance. According to research, dance can significantly improve both a person's physical and mental well-being.

For instance, a study indicated that dance helps enhance balance, mobility, and general physical health in people with visual impairments. The study was published in the Journal of Visual Impairment & Blindness.

Furthermore, dance can also provide a creative outlet for individuals with disabilities, improving their mental health and well-being. However, these benefits can only be realized if dance programs are accessible and inclusive for all individuals, including those with visual impairments. In conclusion, building a dance school for the blind would help address the issue of accessibility and inclusion for blind individuals interested in dance, providing them with a supportive and inclusive environment to learn and express themselves through movement.

.

2. CURRENT PRACTICES: OPPORTUNITIES & LIMITATIONS

For instance, discrimination against people with disabilities is prohibited under the Americans with Disabilities Act (ADA) in all spheres of public life, including the arts and education. As a result, dance studios and other cultural institutions must make a reasonable effort to make accommodations for people with impairments, such as by offering tactile feedback or audio description. Additionally, several charitable institutions and neighborhood initiatives provide dance lessons and workshops for people with visual impairments, including the Adapted Dance Program of the National Dance Institute and the Enchanted Hills Dance Program of the Lighthouse for the Blind and Visually Impaired. The way the topic of dance schools for the blind is handled in society still has a lot of room for improvement. First and foremost, there is a dearth of money and specialized resources for dance programs created especially for blind people. Many current programs might not have the tools or training required to offer the accessibility and inclusivity that blind dancers want. Furthermore, there is a general lack of awareness and understanding of the capabilities of blind individuals in the
arts, which can perpetuate negative stereotypes and limit opportunities for blind individuals to participate in dance and other art forms. The issue of dance schools for the blind is not just about providing accessible dance classes, but also about creating an inclusive and supportive environment that caters to the unique needs of blind individuals. Architecture can play a critical role in achieving this goal by providing spaces that a specifically designed for blind dancers

3. AIM

To ensure that dance is accessible to blind people so they can learn about it and use it as a form of physical and creative activity. To promote awareness of public about the abilities and talents of blind people through performances and community activities. Normalizing dance lessons and performance opportunities can help kids feel more connected to one another and part of a community. To aid in the growth and development of blind dancers, establish a network of mentors and instructors for the dance. To activate the sensory experience for blind pupils by including music, rhythm, and other sensory elements into the dance curriculum

4. DESIGN APPROACH BASED CHALLENGES

Since blind people rely on their sense of hearing for navigation, acoustic design is essential for making a space that is both safe and accessible. Good sound quality, a reduction in echoes, and adequate noise insulation must all be features of the design. Lighting: Even though blind people cannot see; lighting is still crucial for providing a welcoming and secure environment. The design must prevent glare, shadows, and other visual distractions while providing sufficient illumination for people who are blind or visually handicapped. No of the degree of vision impairment, architects must make sure the design utilizes universal design principles to meet the needs of all students.

Services/ Structures/ Materials-based Challenges Tactile and Haptic Sensations: Blind people can interact with a space through touch if tactile and haptic sensations are included in the design. To aid in navigation, tactile elements like

braille signs and textured materials can be incorporated into the design. Safety and security must be given priority in the design, with elements like handrails, non- slip flooring, and emergency exits that are simple to find and use being included.

5. ECONOMIC BASED CHALLENGES

Finance: In order to run, dance schools need a lot of money for things like rent, furniture, and teachers. It can be difficult to find money to meet these costs, especially for specialized institutions like those for the blind. Transportation: Students who are blind may experience more difficulties getting around, which may affect their ability to attend lessons. To guarantee that pupils can attend regularly, the school may need to think about offering transport or working with nearby transport agencies.

6. CONTEXT BASED CHALLENGES

Communication and Instruction: Traditional visual cues may not be effective for blind dancers. Developing alternative methods of communication and instruction is crucial. Incorporate detailed verbal descriptions, tactile cues, and kinesthetic guidance to convey movements and choreography. Demonstrate movements by physically guiding students or using their hands to help them understand the required gestures or postures. Partner Work and Group Choreography: Dancing in groups or with partners can be challenging when dancers cannot rely on visual cues. Encourage effective verbal communication between partners, emphasizing clear and concise instructions. Implement techniques such as call and response, where dancers use their voices or rhythmic patterns to signal movement changes or shifts in formations.

7. DESIGN PROPOSAL

PROJECT DETAILS

Architectural Program (Indicative)

BUILT PROGRAM		
Major Program Category A		
DANCE STUDIO	ADMIN BLOCK	SCHOOL
• Studios • Toilets • Changing rooms • Music classes • Teacher's cabin	• Reception • Office • Director rooms • Washrooms • Staff rooms	• Classrooms • Sensory garden • Interactive spaces • Washrooms • Staff rooms
Major Program Category B		
AUDITORIUM	HOSTEL	OUTER DANCE STUDIOS
• Stage • Guest room • Green rooms • Washrooms • Exhibition space	• Rooms • Washrooms • Common areas • Dining • Reception	• Dance space • Performance zone • Gardens
Major Program Category C		
SERVICES	CANTEEN	INTERACTION
• Toilets • Pump room • Chiller room • Loading unloading bay • Janitor room	• Dining space • Kitchen • Spill out • Service • Utility	• Sacred gardens • Aroma gardens • Taste gardens • Amphitheatre • Sculpture garden
UN-BUILT PROGRAM		
GREENSCAPE	WATERSCAPE	PARKING
• Gardens • Sculpture • Sensory trail • Vegetations	• Fountain • Running water • ponds • Artificial • Constituent Space 5	• Residential parking • Visitors parking • Students parking • Bus lane • Staff Parking

Figure 1: Project details

UNIVERSAL DESIGN

1. Equitable Use: The design should be accessible to users of all abilities, offering the same means of use to all users while being flexible enough to consider unique preferences and skills. Flexibility in Use: The design should be adaptable and offer options to meet the needs and preferences of many users. It should also consider a wide range of individual preferences and skills. Easy to Understand and Use: The design should not be overly complex or require specialized knowledge. It should be simple and intuitive to use. Perceptible Information: The

design should successfully communicate information to all users, irrespective of their sensory capacities, by utilizing a variety of communication modalities, including tactile, aural, and visual signals.

SENSORY DESIGN

The term "sensory design" describes the deliberate use of sensory components, including sight, sound, touch, smell, and taste, to improve the user's experience and produce a certain mood or reaction in a designed environment or object. It entails considering the potential effects of various sensory stimuli on perceptions, feelings, and behavior. The creation of immersive and compelling experiences requires the use of sensory design across a variety of disciplines, including marketing, product design, interior design, and architecture. Designers may generate moods, express brand identities, enhance functioning, and promote wellbeing by thoughtfully incorporating sensory aspects. Auditory Design: Sound design focuses on the purposeful use of sounds, such as music, background noise, or auditory signals, to enhance experiences, create desirable atmospheres, and elicit emotions. The tactile properties of materials, surfaces, and objects are considered in tactile design, also known as haptic design. To improve comfort, usability, and the entire sensory experience, it entails choosing the right textures, finishes, and ergonomic concerns. Olfactory Design: Olfactory design entails the use of aromas or odours to establish a desired mood, evoke feelings, or support branding. Retail establishments, lodging facilities, and spas are just a few of the places where it can be employed.

ECOLOGICAL SYSTEM THEORY

Ecological Systems Theory, which Urie Bronfenbrenner developed, emphasizes the relationship between people and their environment. Applying this theory to the design of the dance school entails considering the different influencing factors, including the individual, interpersonal interactions, the built environment, and the larger societal context, to create a welcoming and inclusive atmosphere. Adopting a holistic strategy that acknowledges the connections among people with visual impairments, their immediate social settings, and the larger social context is crucial. Urie Bronfenbrenner's ecological systems theory offers a helpful foundation for comprehending these interdependencies and creating a welcoming and accommodating atmosphere for blind pupils.

EMBODIED COGNITION

A theoretical viewpoint in cognitive science known as "embodied cognition" contends that cognitive functions are intricately linked to bodily sensations and interactions with the environment. It casts doubt on the conventional notion that cognition is solely computational and places a strong emphasis on how sensory experiences influence cognition and comprehension. The close connection between motor activities and sensory perception is emphasized by embodied cognition. This entails creating chances for children to actively engage their senses and investigate their surroundings through movement and touch in the setting of a blind school. Include hands-on exercises, tactile models, and interactive learning materials to inspire kids to actively explore and learn with their bodies.

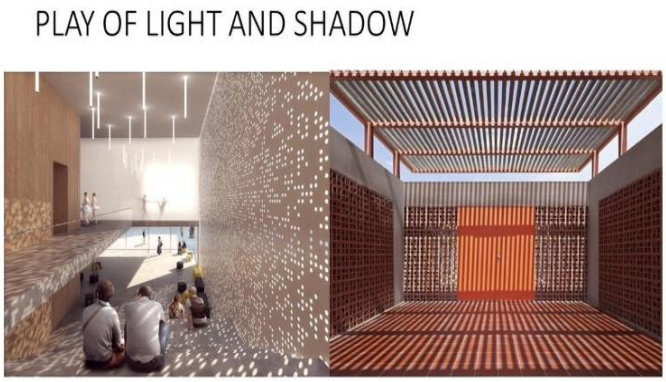

Figure 2: Design concept

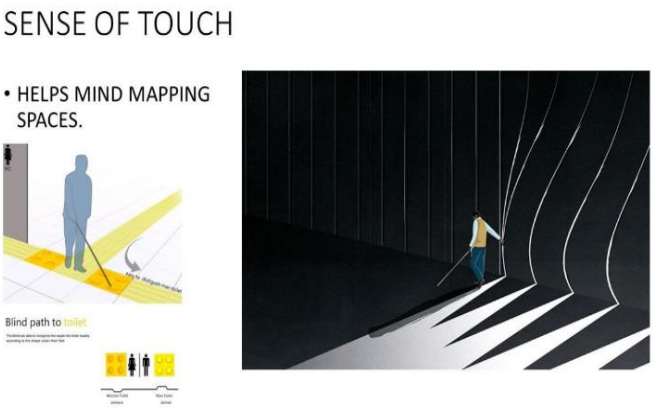

Figure 3: Design concept

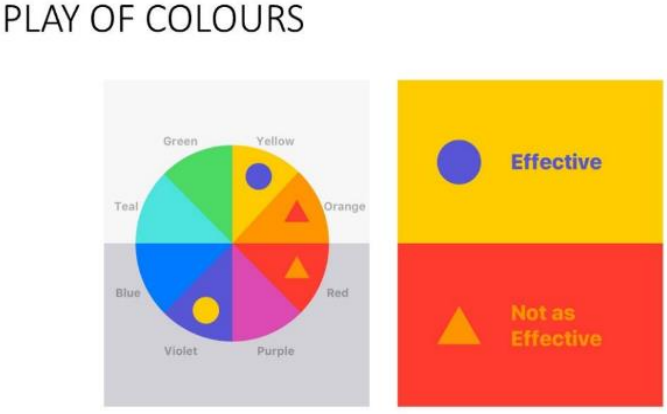

Figure 4: Design concept

8. CONCLUSION:

THE KEY CONSIDERATIONS TO DESIGN DANCE SCHOOL FOR BLIND PEOPLE

Tactile feedback: Blind dancers rely heavily on tactile feedback to understand their surroundings and movements. Architectural design should incorporate tactile elements such as textured flooring, handrails, and wall surfaces to provide sensory cues for dancers. Acoustics: Sound is also an important component of dance, and architectural design should account for the acoustics of the space. This includes the use of materials that absorb sound and reduce echo, as well as the placement of speakers to provide clear and balanced sound throughout the space. Lighting: While blind individuals do not rely on sight for dance, lighting can still play a role in creating a welcoming and safe environment. The use of soft, indirect lighting can create a comfortable atmosphere while also providing necessary illumination for sighted instructors and volunteers. Wayfinding: Blind individuals require clear and consistent wayfinding to navigate spaces independently. Architectural design should include tactile and auditory cues to help blind dancers find their way around space. Inclusivity: Finally, architectural design should prioritize inclusivity and accessibility for all individuals, including those with mobility impairments or other disabilities. In this matter, the role of architecture is crucial. The capacity to create accessible environments that also cater to the special requirements of blind dancers is in the hands of architects. Architects may aid in the creation of a warm and encouraging atmosphere that permits blind people to discover and express themselves through dance by giving tactile feedback, acoustics, lighting, wayfinding, and inclusivity top priority in their designs. In conclusion, dancing schools for the blind are a problem that architecture may significantly impact. Architects may contribute to the creation of inclusive and accessible environments that enable blind people to engage in and enjoy dancing by adding design elements that cater to the demands of blind dancers.