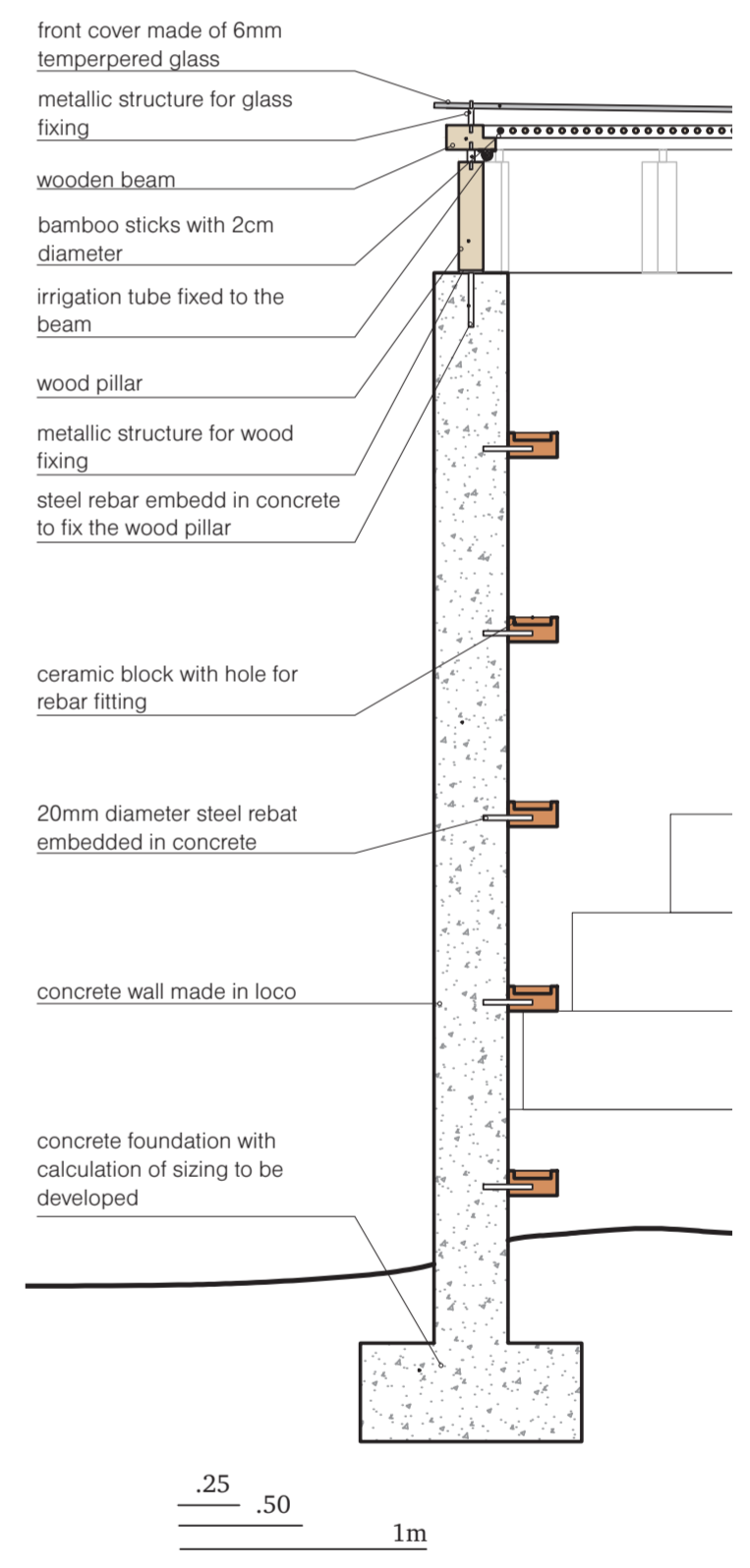
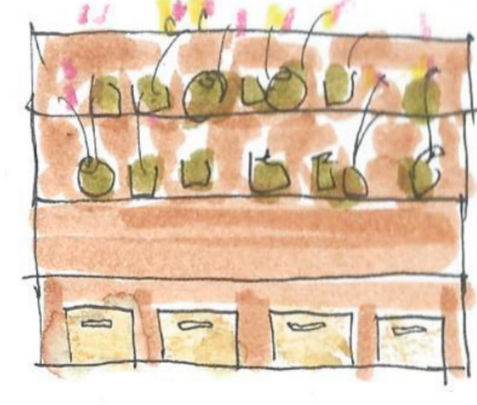
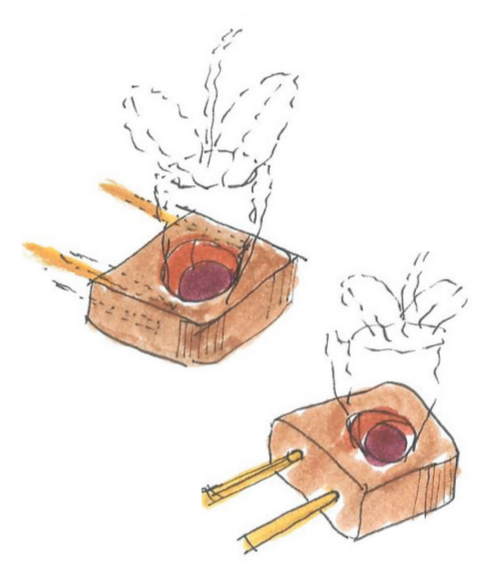
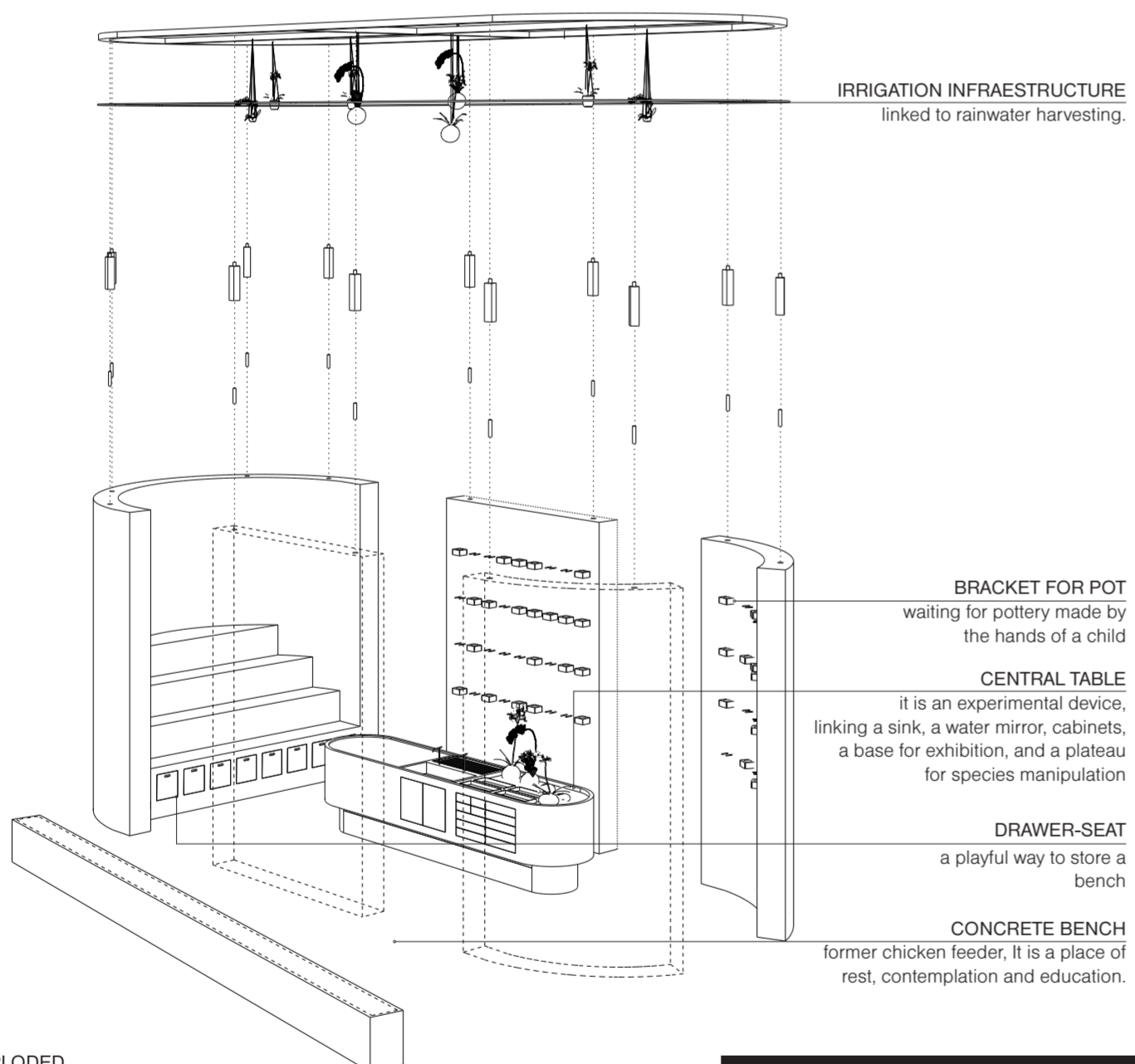
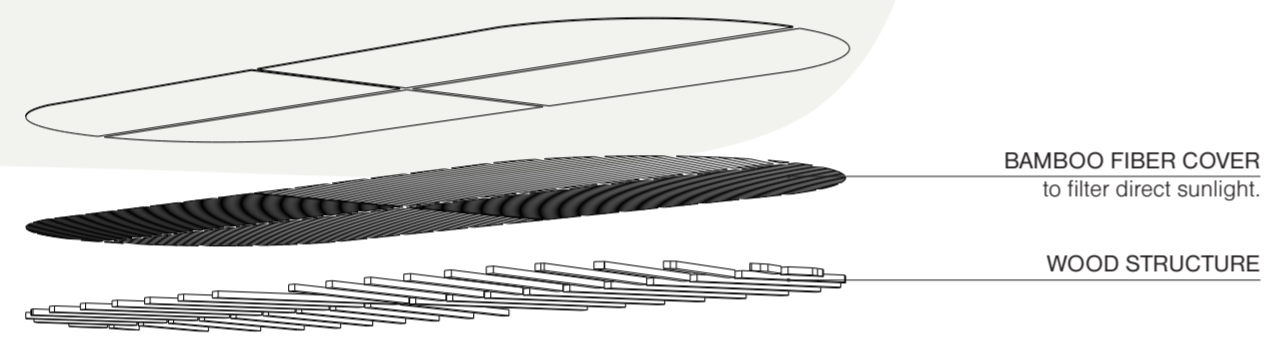
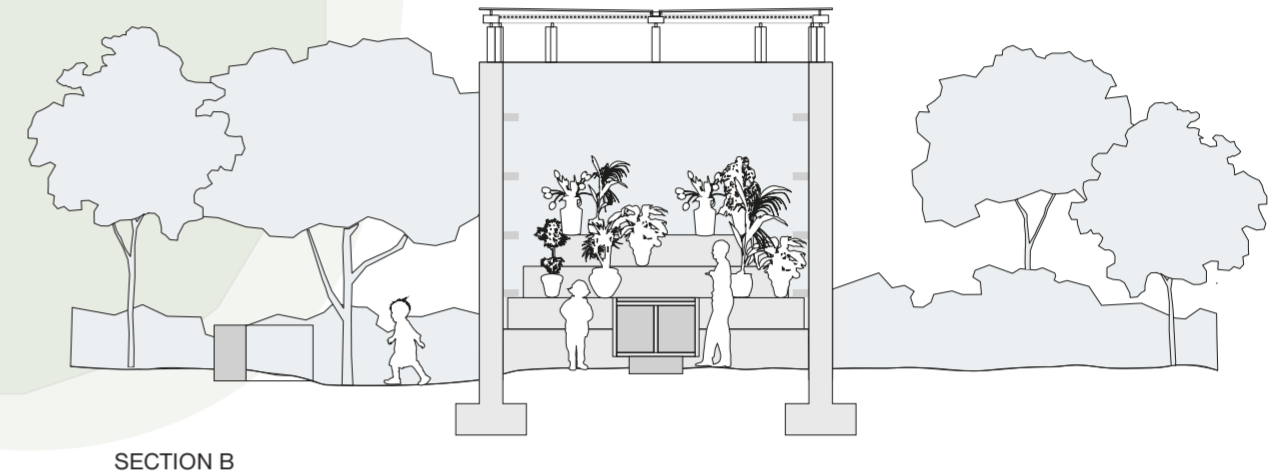
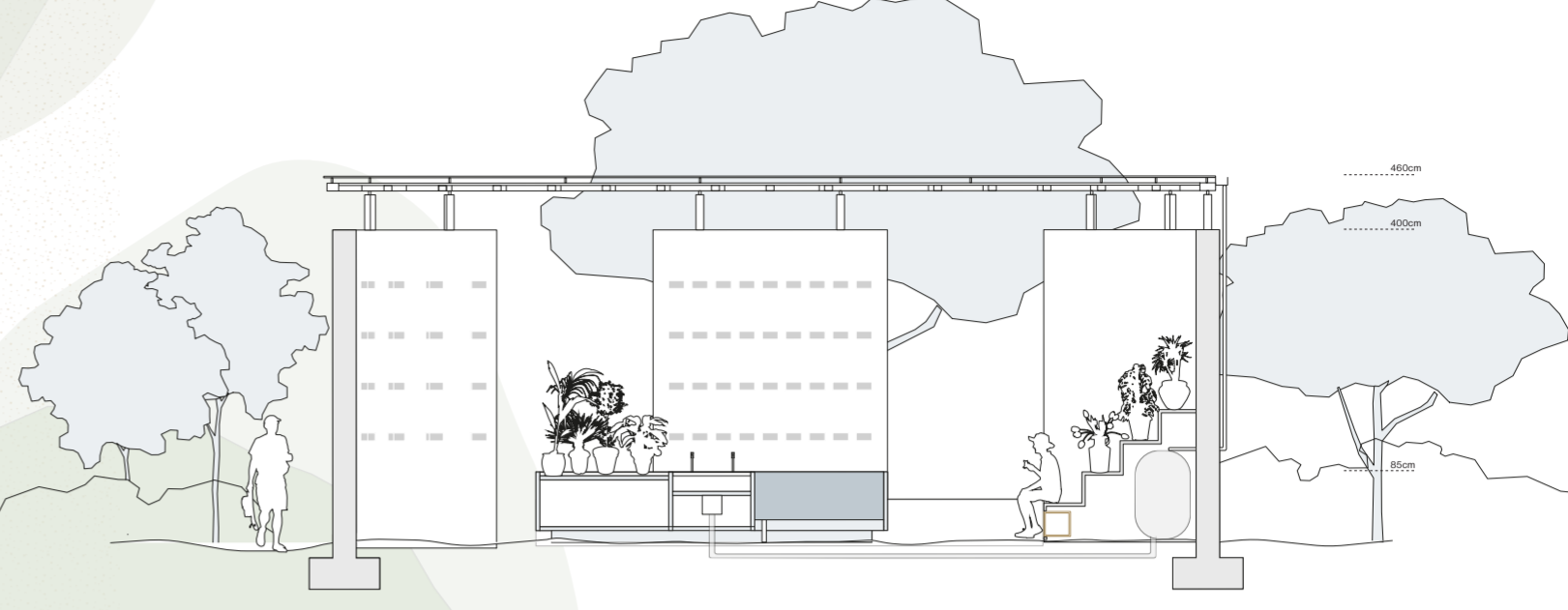
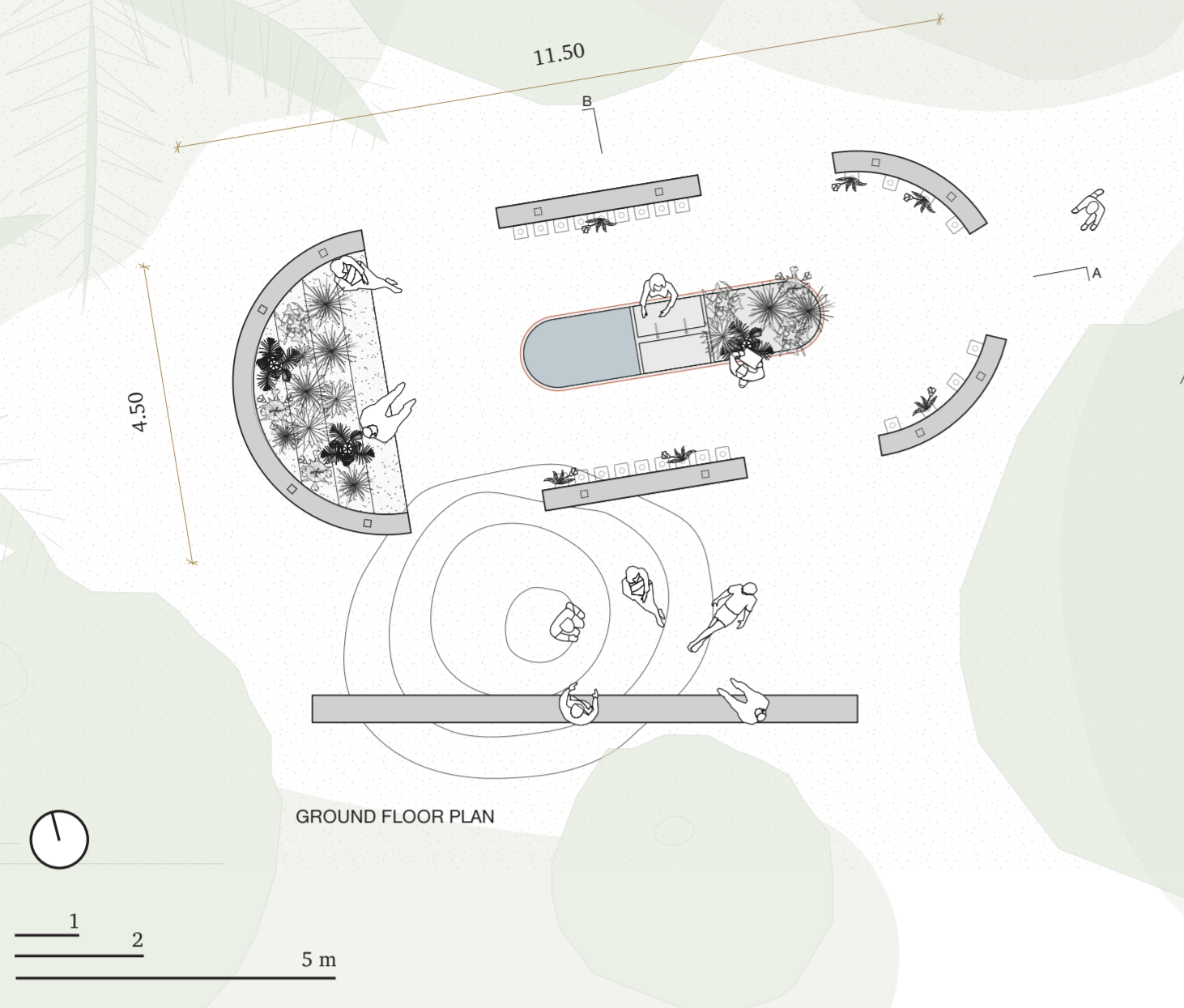


orchid pavilion

CROSSINGS BETWEEN LANDSCAPES AND EDUCATION



EXPLODED PERSPECTIVE

CONSTRUCTIVE DETAIL

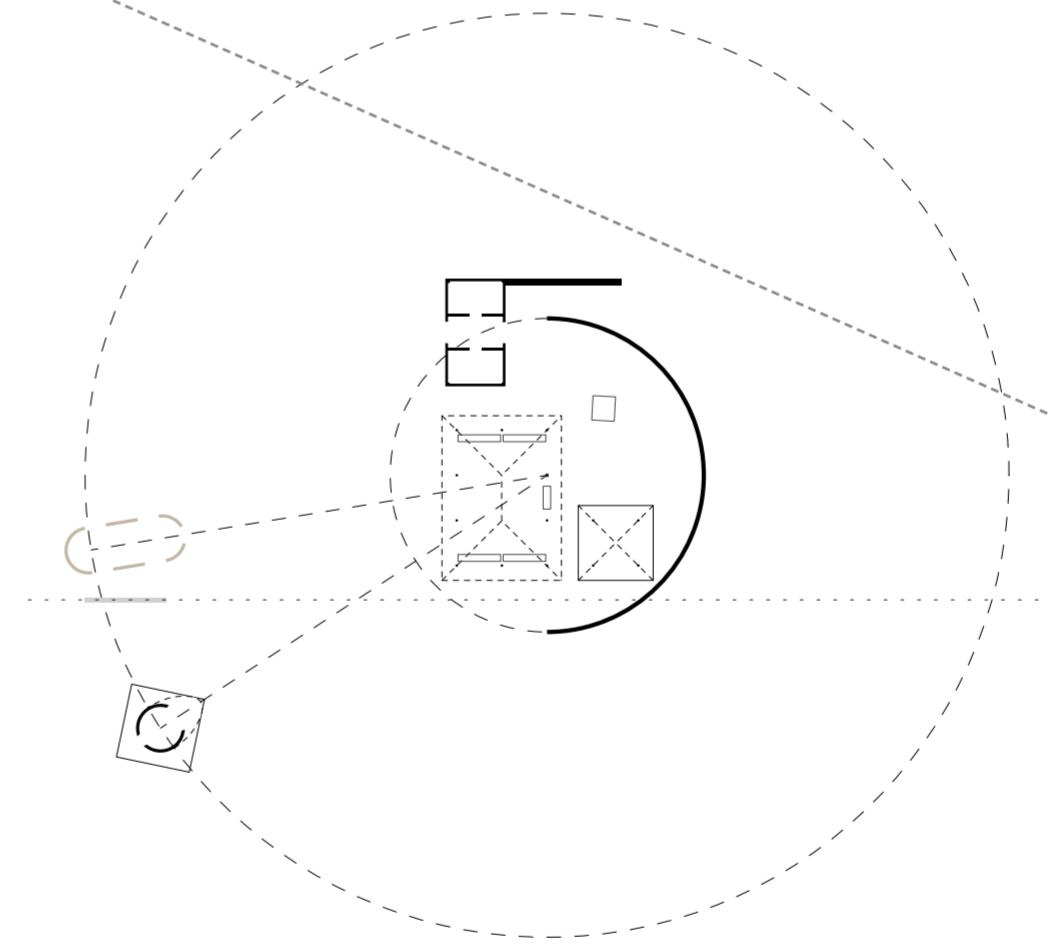


orchid pavilion

CROSSINGS BETWEEN LANDSCAPES AND EDUCATION



SAND DIAGRAM



AXIS DIAGRAM

OCCUPATION

It is possible to imagine an evidence, in which a Siza's column defines the ratio of his brick's semi-circle. This specific point generates a larger circumference, structuring the disposition of the surrounding buildings. Likewise the Kalach's Chimney, the Orchid Pavilion is located in this speculative axis. Similarly, the concrete bench - former food basin for chickens - is stationed parallel to the sea axis, the possible orientation for Ando's horizontal settlement.



orchid pavilion

CROSSINGS BETWEEN LANDSCAPES AND EDUCATION

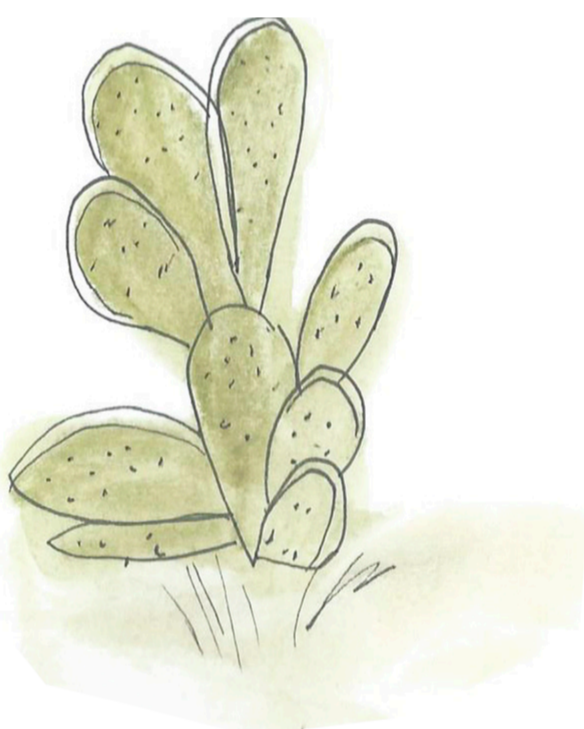
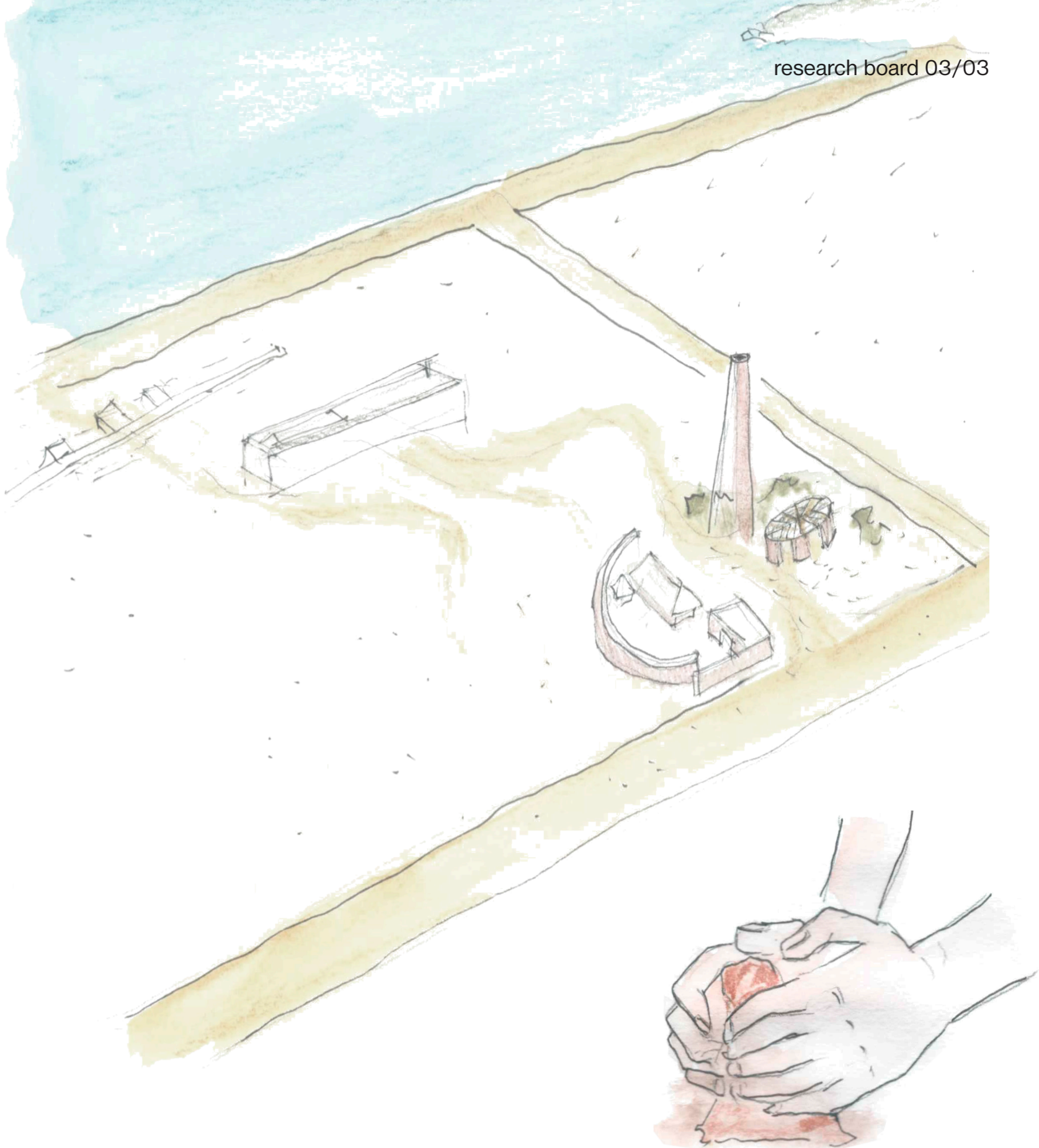
For the remarkable Brazilian educator Paulo Freire (1921-1997), education should be understood more as a creator of possibilities for the production of knowledge than a vertical transfer. From a spatial perspective of pedagogy, he highlighted the role of the mediation of the world in this process as the learning protagonist.

As part of this "built world", architecture has a fundamental role in education. It not only modifies and transforms the territory but also contains aspects related to the cultural field: aesthetic, social and environmental values, among others.

From our vision, Casa Wabi reflects this thought of the world as a learning protagonist by integrating the natural and built environment, understanding that architecture is a path for this learning. Therefore, the orchid pavilion presents itself not just as a support for orchids, but also as an agent of this pedagogical insertions, a place for research on floral species and the relationship between architecture and landscape, using the site floor as its guiding principle - this floor loaded with human and non-human stories.

The pavilion roots itself at the site by utilizing two existing important axes, one parallel of the sea and sand axis that draw the Oaxaca coast, represented by the rotated old chicken feeder, and the other based on Siza's semicircle center, represented by the pavilion orientation.

The boundaries between inside and outside are on the one hand well defined to protect the orchids and on the other hand diffused to establish this relationship of extension of the existing nature. In this operation, the crossing of the floor (of sand) consolidates this interior-exterior continuity, which is highlighted by the absence of a formal closure in the vertical plane.



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