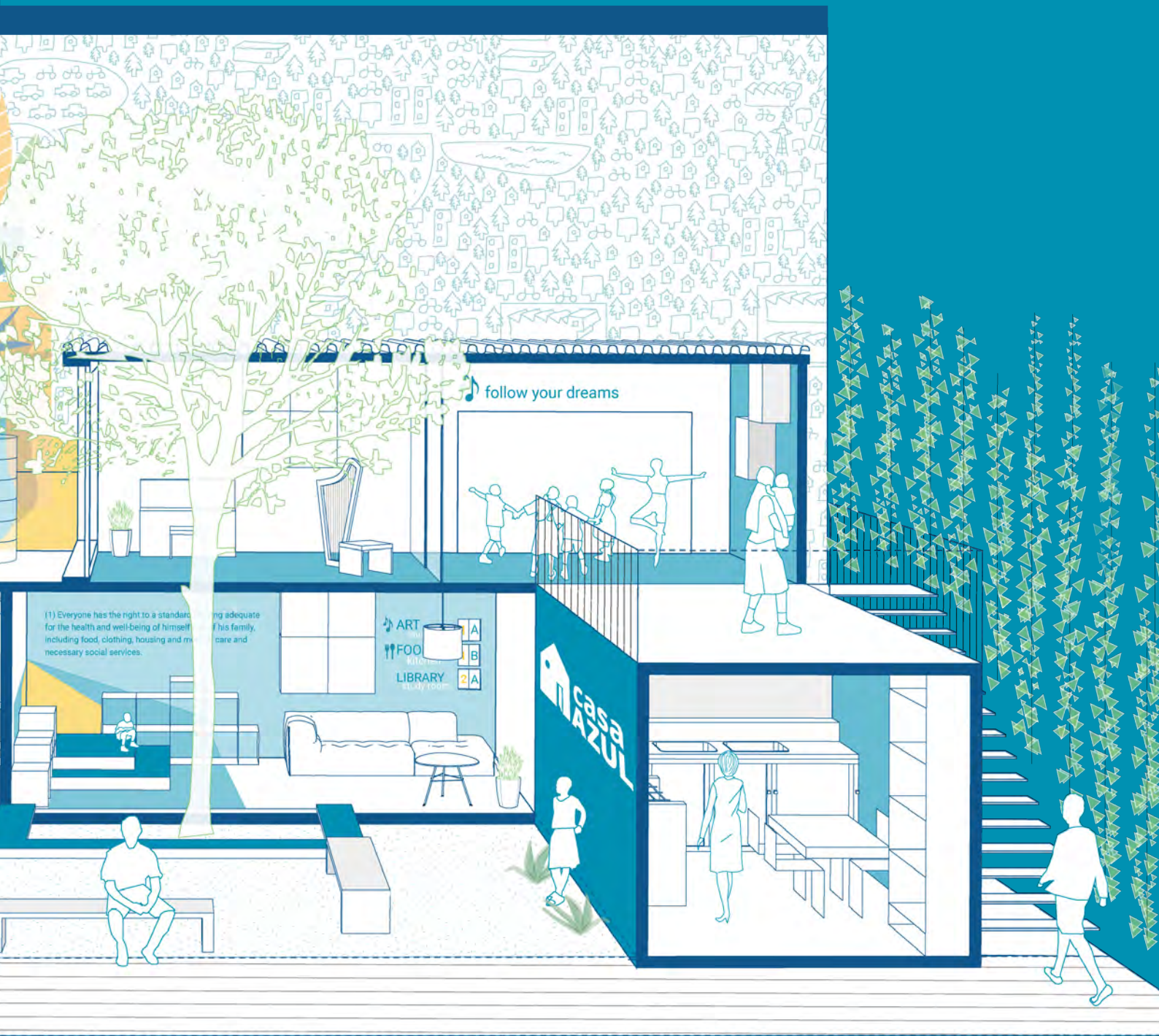
IOM UN MIGRATION

FORDHAM
THE JESUIT UNIVERSITY OF NEW YORK

Institute of International Humanitarian Affairs

CASA AZUL
DESIGN PLAYBOOK

CULTURAL, RESOURCES AND INFORMATION SPACES
ALONG THE VENEZUELAN MIGRATIONS ROUTES.



ACKNOWLEDGEMENTS

This document was produced in the context of the CASA AZUL initiative launched in 2020 by Fordham University's Institute of International Humanitarian Affairs (IIHA), and the International Organization for Migration (IOM), building upon the findings and concepts explored in the period 2018-2019 as part of the joint *Design for Humanity* initiative. The collaboration between Fordham and IOM is rooted in the cooperation agreement signed on 9/27/2016. This work is made possible by the contributions and support of several IOM staff, Fordham practitioners and researchers, as well as the ideas and input of designers, academics, entrepreneurs, innovators, government and UN representatives who have participated in the Design for Humanity Summits in 2018 and 2019.

Project Partners:	Fordham University and IOM
Principal Investigators:	Andrea Tamburini, Lucas Guedes, Brendan Cahill, Alberto Preato
Design author:	TAMassociati
Submitted to:	Institute of International Humanitarian Affairs, Fordham University
	United Nations' International Organization for Migration
Design and layout:	TAMassociati

With the generous support of the United States Department of State
Bureau of Population, Refugees, and Migration (PRM)

CASA AZUL
DESIGN PLAYBOOK

CULTURAL, RESOURCES AND INFORMATION SPACES
ALONG THE VENEZUELAN MIGRATIONS ROUTES.

A joint initiative by:
Institute of International Humanitarian Affairs Fordham University, TAMassociati, International Organization for Migration (IOM), Office of the DG's Special Envoy for the Response to the Venezuelan Situation.

CONTENT

Introduction 8

Chapter 1 ***HISTORY AND VISION*** 10

Chapter 2 ***DESIGN STRATEGY*** 24

Chapter 3 ***DESIGN MODULES*** 30

Chapter 4 ***DESIGN ACTIONS*** 50

Chapter 5 ***DESIGN TOOLS*** 70

Chapter 6 ***VISUAL IDENTITY*** 80

CASA AZUL is a system of design actions that illustrate a new approach toward vulnerable and mobile populations.
The CASA AZUL incorporates culture, beauty and dignity as key elements for information and resource spaces dedicated to refugees and migrants from Venezuela, as well as the communities hosting them. These ‘designed spaces’ allow for education, culture, and other support services to exist under one roof, bringing an ethical approach to humanitarian design.

INTRODUCTION

CASA AZUL was conceived as a network of both physical and virtual spaces for people on the move.
The CASA AZUL provides general information and a space for culture and education, and could also offer space for service delivery, such as training, as well as opportunities for socio-economic integration.

Each CASA AZUL, although different, incorporates the same design principles, which are described in this playbook.
This design promotes openness, protection, humanity, positivity, aggregation, solidarity, dignity and beauty.

This playbook presents several design actions and modules for different spaces; it considers different space dimensions and services. These design guidelines can be applied both to existing structures or to new dwellings. The modular design approach allows for accessibility and replication. Along with the design components illustrated in the following chapters, this playbook will provide a concise guide with simple, user-friendly, best practices for organizations and individuals alike engaged in establishing, maintaining and managing migrant resources centers.

The CASA AZUL initiative aims to promote arts and cultural activities as a form of healing, celebrate cultural identity(ies), to preserve and record memories of people on the move, and to allow them to connect and re-connect along their journeys.

These spaces will also create opportunities for interactions between populations on the move and local communities, with the aim of fostering socio-economic integration while recognizing and appreciating cultural differences.

The migration routes chosen by the Venezuelans have varied over the last few years.
In addition to the air route, the land and sea routes have become increasingly important on account of different factors.

1 HISTORY AND VISION

Over the last hundred years, similar principles have been applied, in different contexts, to respond to similar challenges.
By looking back at these examples we want to highlight those common factors and vision, and take stock of the lessons learned from the design and iconographic point of view when dealing with issues that are still very pressing nowadays.

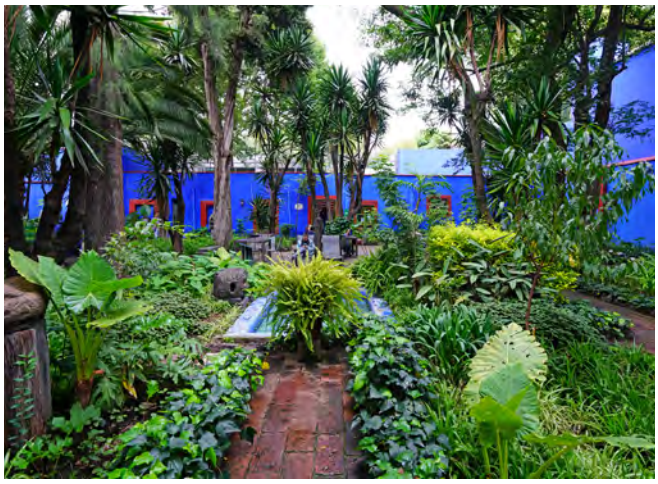
Below are some examples of Community Centers that we feel addressed societal needs in a creative manner.

1.1 CASA AZUL - FRIDA KHALO MUSEUM

Designed by: Juan O'Gorman
Location: Mexico
Function: atelier, museum
Highlights: spaces organized around a courtyard; the use of natural elements to create a micro environment; the presence of objects and works of local production; the symbolic use of the blue color to give a unique identity.
Year: 1940

Description

The Frida Kahlo Museum, better known as "Casa Azul" (Blue House), is located in the center of Mexico City. The house was acquired by the Kahlos in 1905 when the white structure was an example of constructive colonial typology: a central courtyard surrounded by rooms. Frida would use her childhood home as a residence and art studio, making modifications and expansions to the original project.
The Blue House was transformed into a synthesis of Frida Kahlo's and Diego Rivera's tastes and their admiration for Mexican art and culture. Similar to a spiritual sky, the Blue House evokes the sensation of transcendence. When crossing the entrance portal, the atmospheric conditions change, and one emerges into another climate.

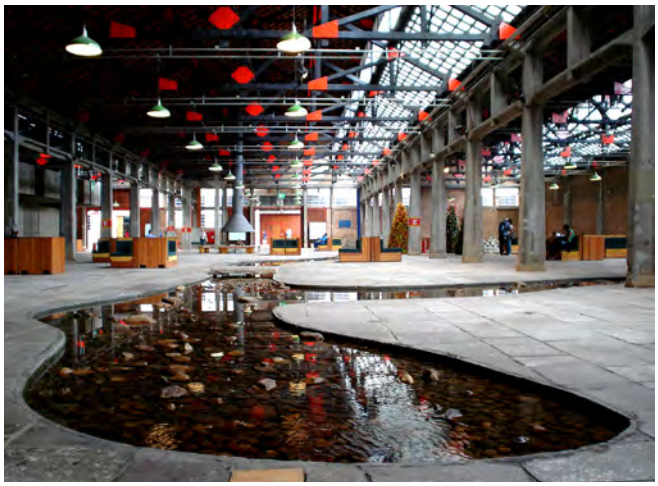


1.2 SESC POMPEIA

Designed by: Lina Bo Bardi
Location: Brasil
Function: leisure center
Highlights: strategic role of natural elements and local production to create identity and a sense of welcome. Interesting mixed use of leisure, conviviality, services, culture.
Year: 1977-1986

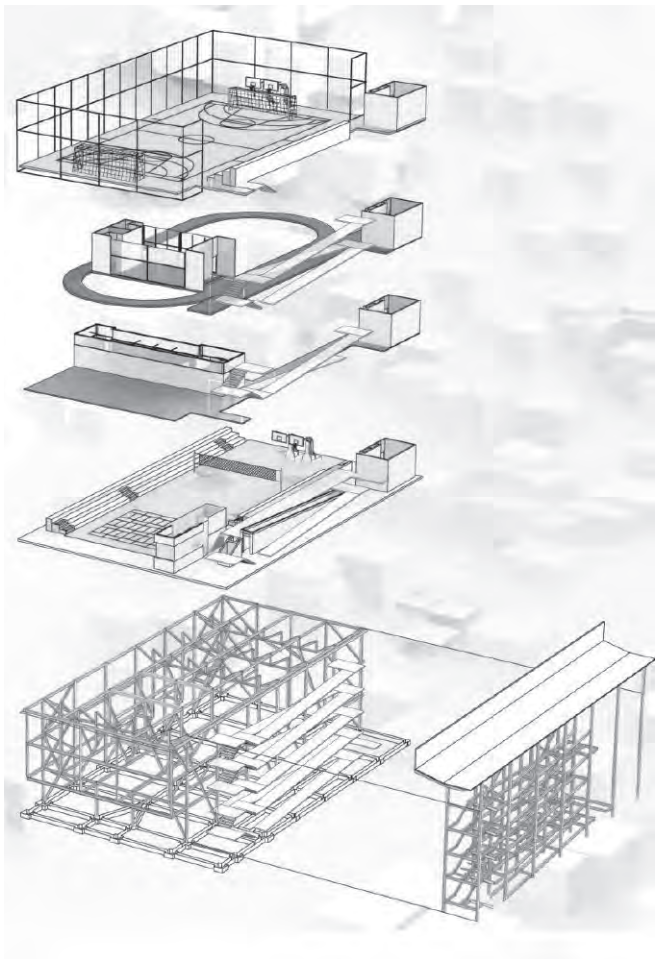
Description

The SESC was built on the grounds of the former cooperage in Pompeia, a suburb of the city of São Paulo. Accompanying the existing volume of old cooperage, the architect added two vertical buildings attached to the factory by aerial walkways. This leisure center consists of spaces of the old factory with a block incorporating tennis courts, pool, workshop area, library, living rooms and exhibition, auditorium, restaurant, and a large solarium.
The new Center was intended to foster conviviality as an infallible formula for cultural production.



1.3 VERTICAL GYM CHACAO

Designed by: Urban Think Tank, A.Brillembourg/H.Klumpner
Location: Venezuela
Function: gym prototype
Highlights: interesting choice to use sport as a tool for the redevelopment of a place and aggregation of the community. Modular, flexible and replicable construction system.
Year: 2001-2004



Description

Most of the buildable land in slums is claimed by housing, leaving minimal space for community facilities. To address this, U-TT focused on the latent potential of small, rundown sports pitches within the dense urban fabric of Caracas' barrios.
The first Vertical Gym was built in 2004 for the municipality of Chacao, creating a low-cost, multilevel recreation complex. It was designed as a prefabricated kit of parts that can be assembled in three months and customized to fit different topological, climatic, and programmatic needs.
More than a building, the Vertical Gym is a piece of social infrastructure that has reduced crime rates, promoted healthy lifestyles, and strengthened social capital.

www.u-tt.com

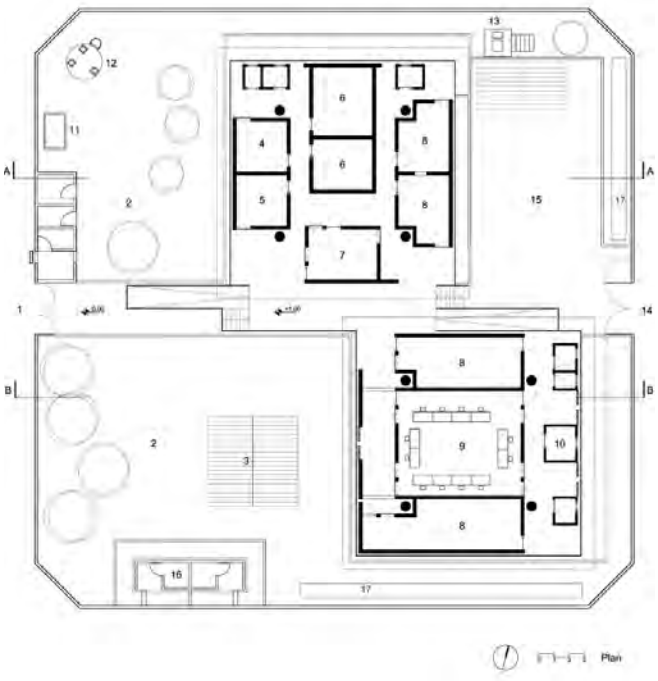
1.4 CBF CENTRE POUR LE BIEN-ÊTRE DES FEMMES

Designed by: FAREstudio
Location: Burkina Faso
Function: women center, social/health-services program
Highlights: interesting spatial organization for the coexistence of the two functional programs (health program and training program).
Strategic use of color to give a unique identity.
Year: 2007

Description

The design is based on the separation of the primary activities performed by the CBF into two distinct, though closely related, buildings: a Training Center, dedicated to management and awareness-raising activities, and a Consultancy Center, where low-cost medical visits, legal assistance, and psychological counseling are provided to the community.

1.Main entrance; 2.Court; 3.Assembly bungalow; 4.Psychologist; 5.Lawyer; 6.Outpatients department; 7.Nursery; 8.Head office; 9.Great Hall; 10.Kitchen; 11.Electricity generator; 12.Water tower; 13.Incinerator; 14.Secondary entrance; 15.Parking; 16.Ventilation Improved Pits toilet.

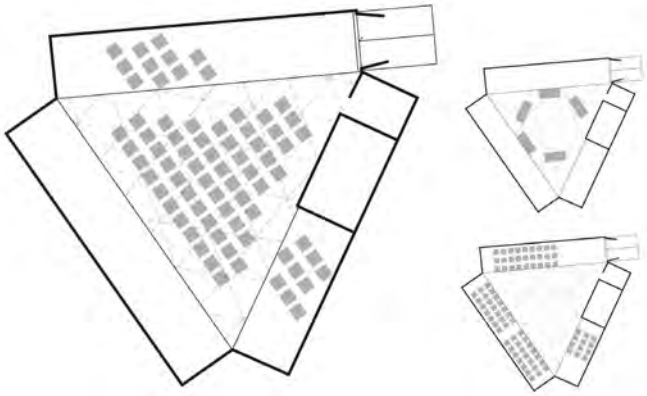


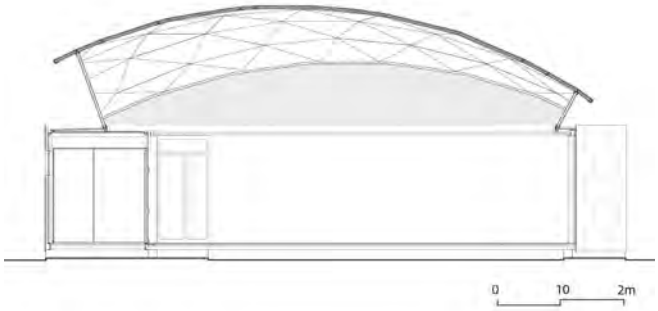
1.5 ELNODO ESTACIÓN CREATIVA

Designed by: A.C. ELNODO, Ctrl+Z Arquitectura, Straddle3, Lamatraka
Location: Mexico
Function: cultural center
Highlights: strong involvement of the community right from the conception and construction process of the center. Construction based on local technical skills.
Year: 2010

Description

ElNodo is an infrastructure for training and cultural production that aspires to act as an intermediary between the disconnected or marginalized districts in the city of Saltillo. It is a participatory center open to citizens' proposals: individuals and collectives are the protagonists of the construction and cultural production process.
The work is focused on empowering the local population with tools serving for the development of a long term process in its various component elements. Ten years after the process began, its management and implementation of new phases of construction are considered unqualified successes.



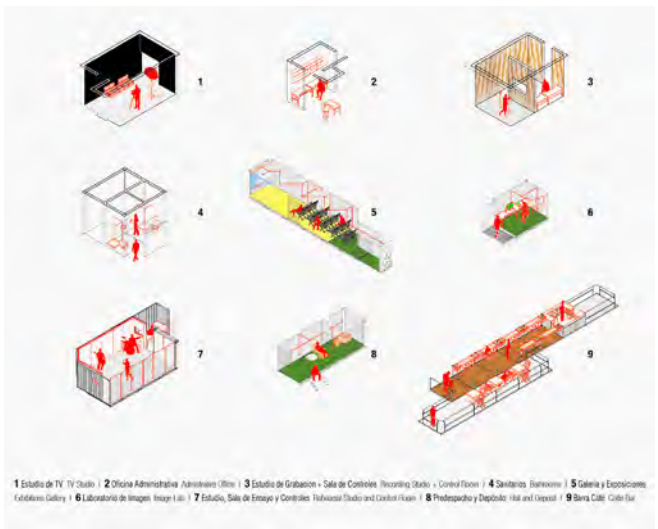


1.6 ZONA DE PRODUCCIÓN CULTURAL: UNIDADES DE CREACIÓN URBANA

Designed by: Pico Colectivo
Location: Venezuela
Function: community center
Highlights: interesting functional mix of culture and leisure. Intelligent use of a low-cost construction system: reuse of discarded containers.
Year: 2016

Description

Cultural units involve a center of urban creation and experimental economies, based on the transformation of a vandalized construction. The intervention proposes to confront the need for collective spaces, as a result of the evidence of huge gaps and precarious structures, common in the center of the city.
Betting to occupy a building violated during street protests, for its rescue as cultural infrastructure, articulating a series of initiatives driven by groups of artists and local communities.
The project manages to access a state financing program that provides technical equipment and cultural tools, foreseeing adopting shipping containers as devices that will accommodate the spaces, once they were acquired to transport the equipment.



1.7 IOM'S SUPPORT TRANSIT CENTER FOR MIGRANTS

Designed by: IOM
Location: Colombia
Function: support center for migrants
Highlights: Interesting large range of services, strong presence of different actors (other agencies or NGO), management with multisectorial approach.
Year: ongoing

Description

In Colombia, IOM runs two distinct support spaces for migrants from Venezuela. The first one is the CATM (in Spanish), or IOM's Support Transit Center for Migrants, located at the border between Venezuela and Colombia. It is the first point of contact migrants have with the organization. The center provides a range of services such as: registration, orientation, counselling, first aid, medical and psychosocial support. Migrants entering the center are also provided with non-food items and may be entitled to get transportation assistance.
There is a small child-friendly space as well, where UNICEF staff (or other NGOs working on child protection) intervene by providing ludic games and activities. People staying in the center (shelter is also available at limited capacity) also receive food and further support to either continue their journey or find durable solutions.

1.8 BI-NATIONAL CENTER OF BORDER SERVICES

Designed by: IOM
Location: Ecuador
Function: space of integral support
Highlights: joint effort by several agencies and NGOs, informal solutions to provide support on the way.
Year: ongoing

Description

IOM in Ecuador implements activities in what is called the Bi-National Center of Border Services (CEBAF, in Spanish). The center is run by the Governments of Peru and Ecuador, however, since the raise in flows of Venezuelan migrants, humanitarian actors, coordinated under the R4V platform, have been providing services in-situ as well.

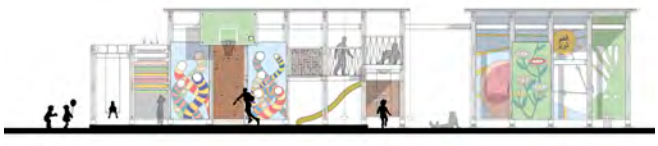
Both on the Peruvian as well as on the Ecuadorian site, IOM is part of the "Space of Integral Support" (Espacio de Apoyo Integral - EAI), a joint effort by several agencies and NGOs to provide Venezuelans with counselling, legal aid, distribute NFIs, water, and, in exceptional cases, provisional shelter. Differently from the CATM or the tents in Colombia, however, the EAI is not a transit center per se, as there is no physical space available. Rather, most agencies have set up tents and chairs and provide support to migrants while they wait for border control to process their documents.

1.9 PLAYGROUND FOR REFUGEE CHILDREN

Designed by: CatalyticAction
Location: Lebanon
Function: playground
Highlights: simple low cost intervention but with great potential for community involvement.
Year: 2015

Description

The Syrian crisis forced thousands of families to leave their homes in search of safe places. Many families moved to Lebanon, where the UN created a series of informal settlements. While effective in providing shelter, they didn't provide specific solutions for children, many of whom had their studies interrupted and need public spaces for sports and peer interaction. In response to this situation, the architects of CatalyticAction designed and built a playground in one of the schools developed by The Kayany Foundation and American University of Beirut's Center for Civic Engagement and Community Service.
The design process involved child input.
The structure can be easily disassembled, transported, and either reassembled or repurposed.

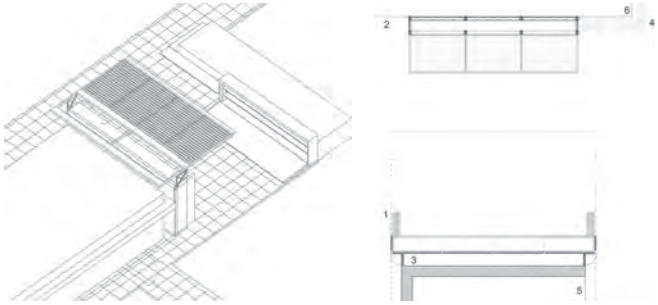


1.10 THE GARDEN LIBRARY FOR REFUGEE AND MIGRANT WORKER

Designed by: Yoav Meiri Architects
Location: Israel
Function: public space, library
Highlights: a space dedicated to reading as a tool for inclusion and participation.
Year: 2010

Description

The Garden Library for Refugees and Migrant Workers was founded in 2010 as a social-artistic urban community project. The project identifies the right to read as a fundamental human right and a possibility to both escape and shelter from daily hardship.
The library is located in the Levinski Park, by the Tel Aviv central bus station. The park is the place migrant workers congregate on weekends.
The library has no walls or doors. It is comprised of two bookcases, which are supported by the walls of a public shelter located in the heart of the park.
The taller structure contains books for adult readers. It is transparent and illuminated from within so that, at night, the books glow in the park. Across from it is a shorter – children's height – cabinet. The doors to the small cabinet swing down to form a parquet floor for the children to sit on and review the books.



1.11 A PALABRA

Designed by: no authors
Location: Africa
Function: public space, open air room
Highlights: the tree as a symbolic element of protection and encounter.
Year: not available

Description

Large trees play a fundamental role in African villages: in the shadow of its fronds, all the important moments of village life take place, from the meeting of the heads and the council of the elderly, village meetings, weddings. In Senegal, the rite of the meeting is called "a palabra".

1.12 EL SISTEMA

Designed by: José Antonio Abreu
Location: Venezuela
Function: music for social change
Highlights: artistic-musical activity as an tool of aggregation and social redemption.
Year: 1975 - today

Description

El Sistema is a publicly financed, voluntary sector, music-education program, founded in Venezuela in 1975 by Venezuelan educator, musician, and activist José Antonio Abreu. It later adopted the motto "Music for Social Change." El Sistema-inspired programs provide what the International Journal of Applied Psychoanalytic Studies describes as "free classical music education that promotes human opportunity and development for impoverished children".
By 2015, according to official figures, El Sistema included more than 400 music centers and 700,000 young musicians. The original program in Venezuela involves four after-school hours of musical training and rehearsal each week, plus additional work on the weekends.

2 DESIGN STRATEGY

Guided by humanitarian principles and, very often, confronted by overwelming needs, challenging operational and security conditions, and limited time capacities and resources, humanitarian operations are often governed by functionalistic, quantitative logic (the concept of Size, Scale and Speed) with limited attention and resources dedicated to understanding and improving the physical settings in which the response occurs. Such spaces, or “non-places” are a category first described by Marc Augé in 1992 in his book Non Lieux. In it he referred to anthropological spaces of transience where human beings remain anonymous and that do not hold enough significance to be regarded as "places", such as motorways, hotel rooms, airports and shopping malls. In humanitarian settings such places would be, for example, IDP or Refugee Camps, Distribution Facilities, and/or other types of transit and reception facilities. These places don't take into account that people have needs that go beyond the physical, and that loss is deeply interconnected to psychological and cultural suffering. CASA AZUL uses a “humanistic toolkit” to design psychophysical and cultural healing spaces that increase the range of influence of the pyramid of needs. The principles presented in the next pages are a summary of good practices and design strategies that ensure that three fundamental design objectives are achieved:

> a high level of human care;

> an intimate connection with the social/cultural environment;

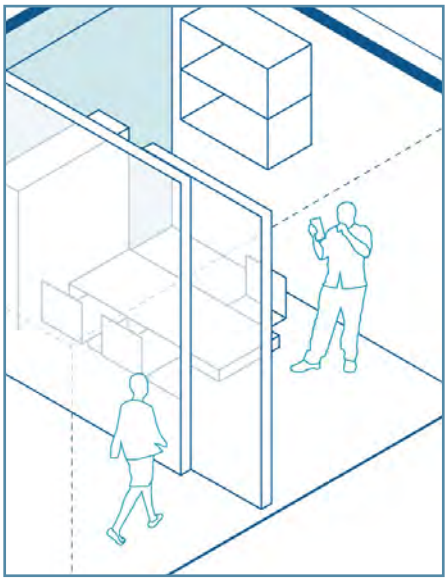
> a low energy impact.

DESIGN PRINCIPLES

IDENTITY RECOGNITION

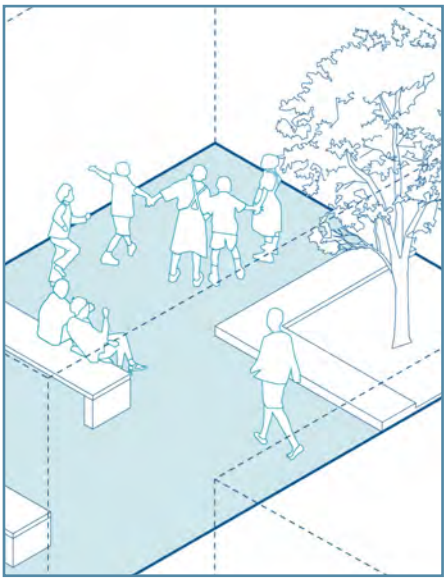
CASA AZUL embodies the spirit and express its identity in relation to the site. It harmonizes with the physical and social context where it is placed with the utmost respect.

WELCOMING



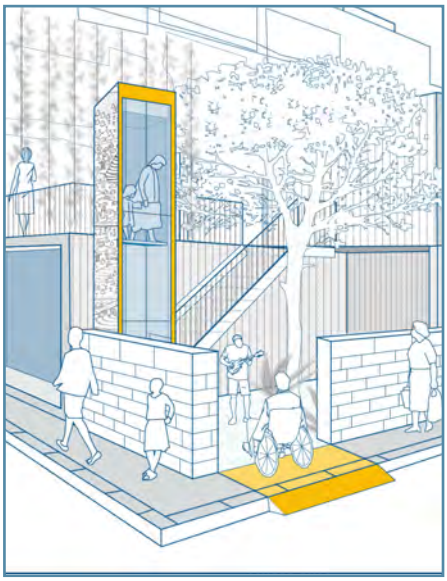
CASA AZUL projects the idea of a welcoming, caring, and infuse trust space. The boundaries are permeable, a filter that does not suggest exclusion but rather encourage interaction and transmit a sense of safety and welcoming refuge.

GATHERING



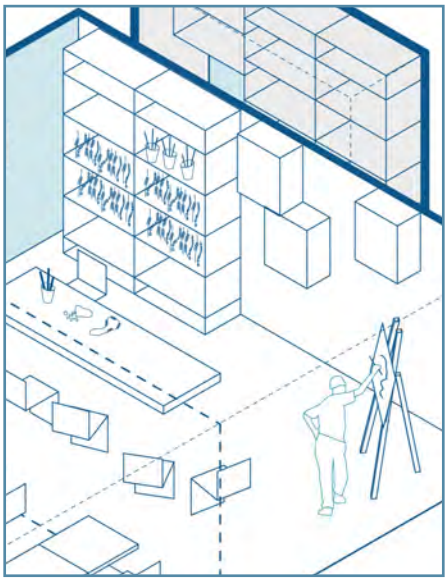
Designing a CASA AZUL is a basic gesture of appropriation of a place, a way of imagining spaces where people can meet and feel protected. A place to facilitate socializing and connection.

PROTECTION AND INCLUSION



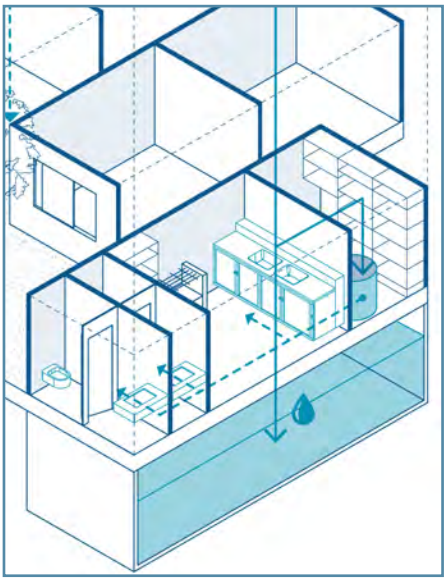
CASA AZUL is based on quality, equality, and social responsibility to ensure that every member of the society can fulfill their personal aspiration and enjoy their human and civic rights.

HUMAN RECONSTRUCTION



CASA AZUL aims not only at responding to the functional needs of the users, but also incorporate spatial features that facilitate mental and psycho social well-being, diversion, and social interaction and support.

SUSTAINABILITY



Each CASA AZUL utilizes solutions with a low biotic and energy impact and high level of social equity thus contributing to reconcile human rights with ecology.

MODULES AND ACTIONS

CASA AZUL is a place where architecture plays a key role in “human reconstruction” whenever it goes beyond standard requirements, whenever it seeks to create a dialogue with the people’s cultural and human background.

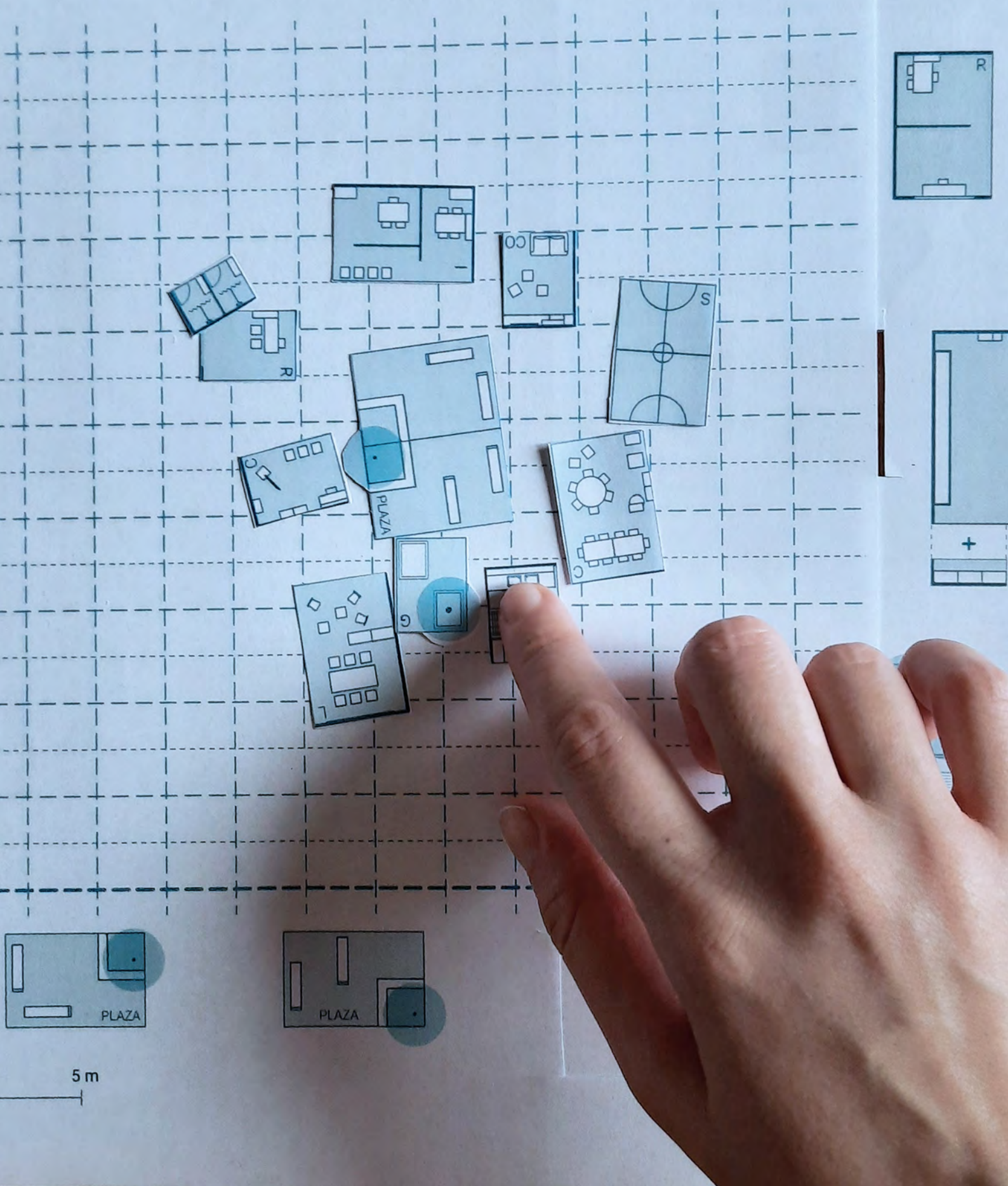
The project is implemented through two tools:

DESIGN MODULES:

A series of modular elements, which, thanks to different aggregations, can generate various types of CASA AZUL.

DESIGN ACTIONS:

A series of design actions that can improve CASA AZUL’s functionality and expressiveness, and ability to welcome.


R
S
PLAZA
PLAZA
PLAZA
5 m

3 DESIGN MODULES

The project is articulated around a flexible system of modular elements that allow the application of CASA AZUL principles in a large variety of contexts. The modules provide some dimensional indications and basic equipment to design different types of CASA AZULES according to the availability of space and economic resources.

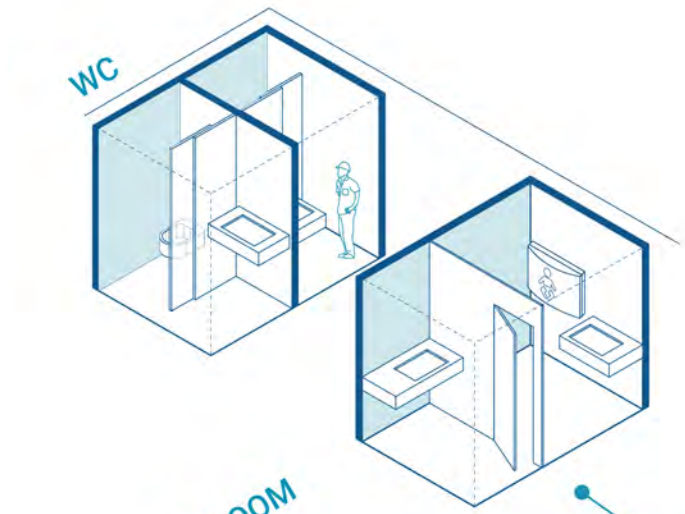
We propose, as a reference, three standard sizes:
Small, Medium and Large.

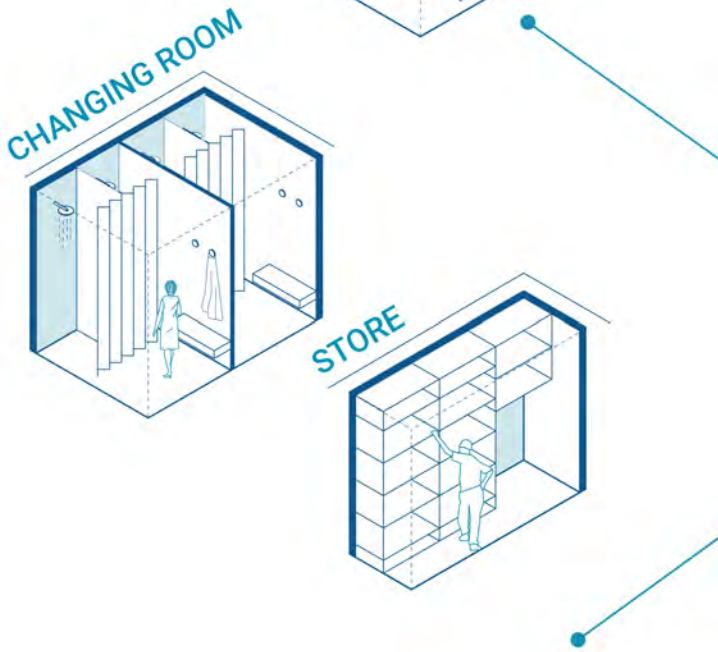
MODULES
RETROFITTING\NEW CONSTRUCTION

Description

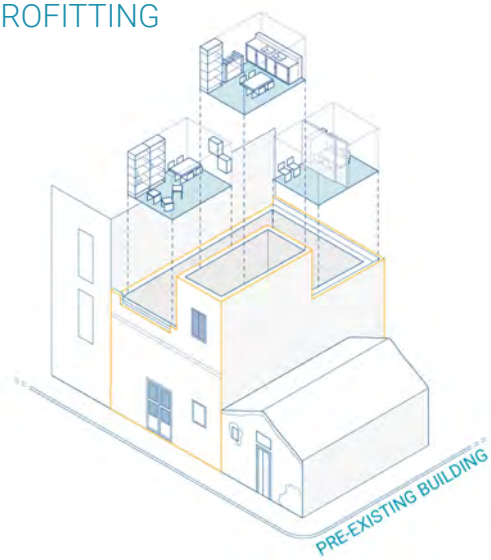
The system is designed to be adapted to different morphology and building typology and does not exclude spatial compositions other than those provided.

The indications given are a sort of "checklist", a design reference, without being exhaustive and exclusive, since physical and social conditions will determine the actual content of the project.

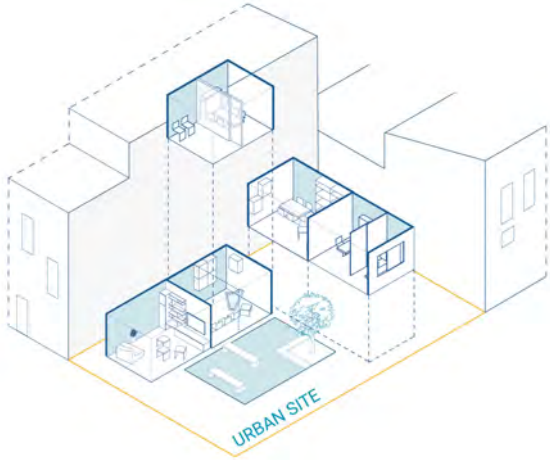


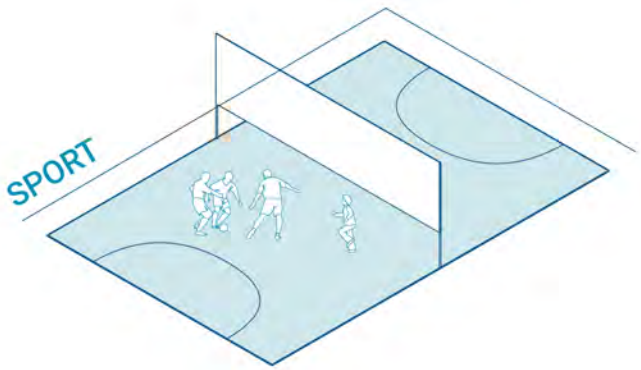


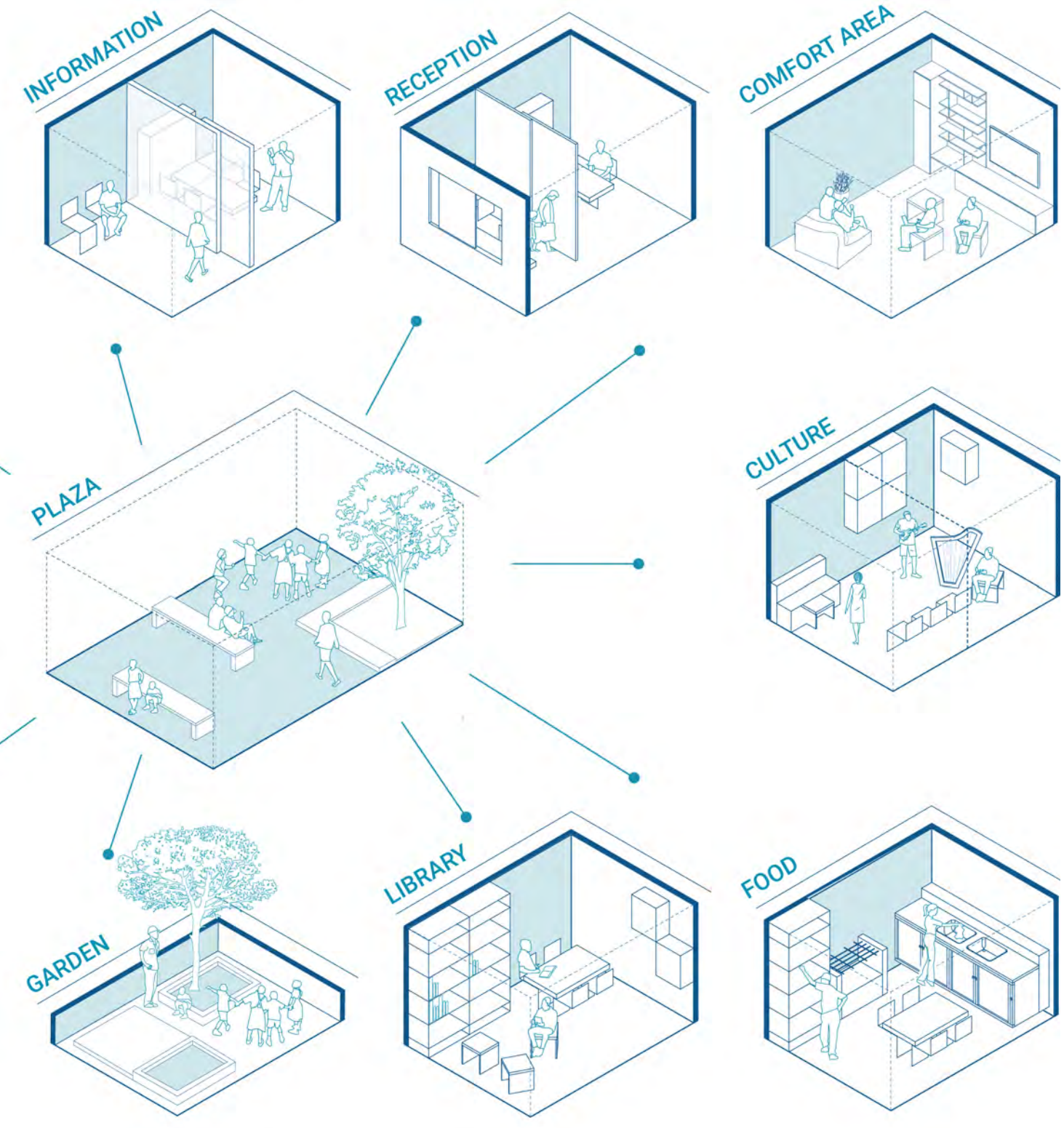
RETROFITTING



NEW CONTRUCTION



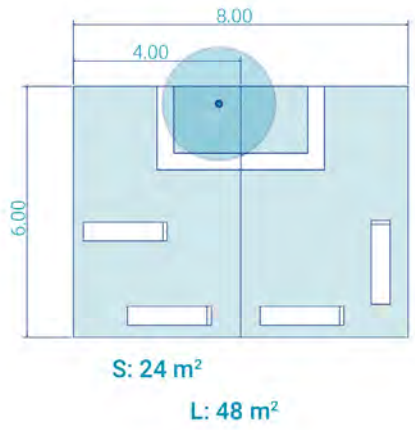


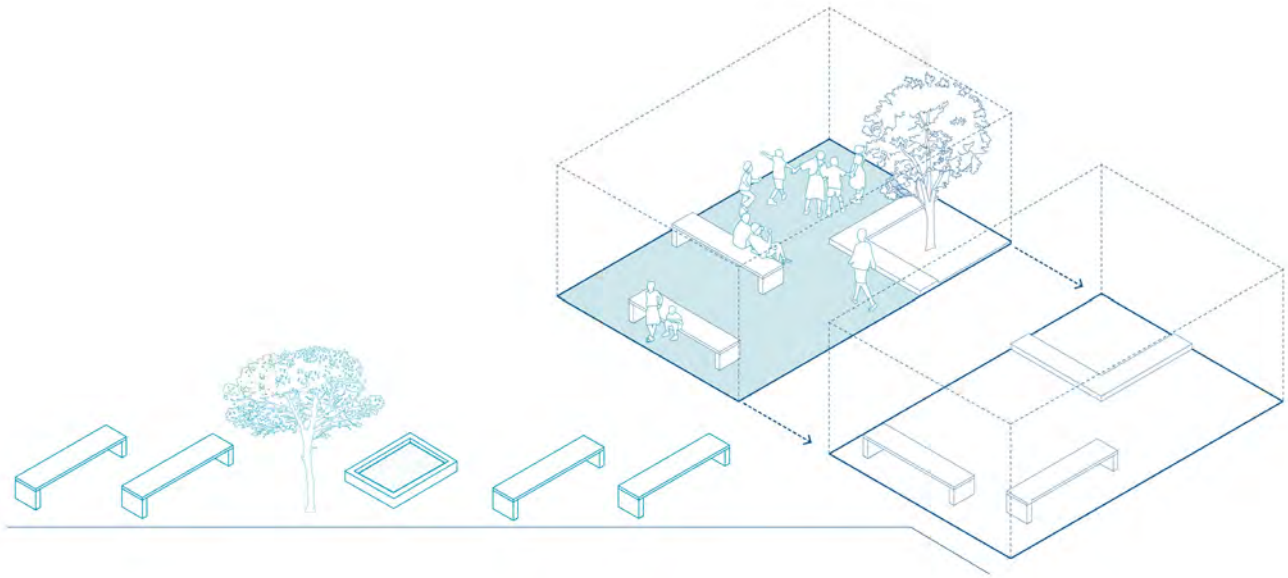

INFORMATION
RECEPTION
COMFORT AREA
PLAZA
CULTURE
GARDEN
LIBRARY
FOOD

PLAZA

Description

The PLAZA is an internal or outdoor area overlooked by functional spaces; it represents the central core of CASA AZUL.
It is a welcoming central void, without any immediate visible functions, which suggest safety and protection.
Its closed form represents the act of defending the space, it contains but simultaneously expresses the desire to open up to the world.
CASA AZUL is built around the PLAZA, it's a meeting and community space.





ufficio

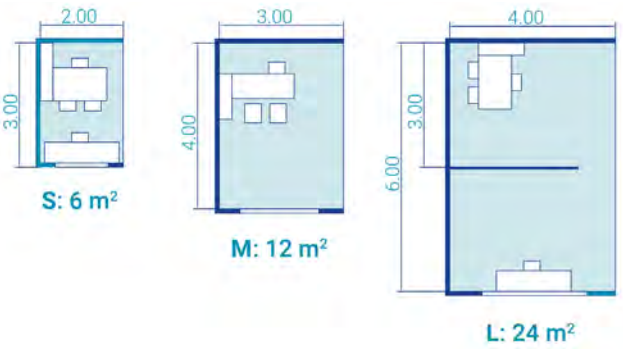
LUDICA
COMUNICACIONE
FISICO DEPORTIVO
PEDAGOGICO

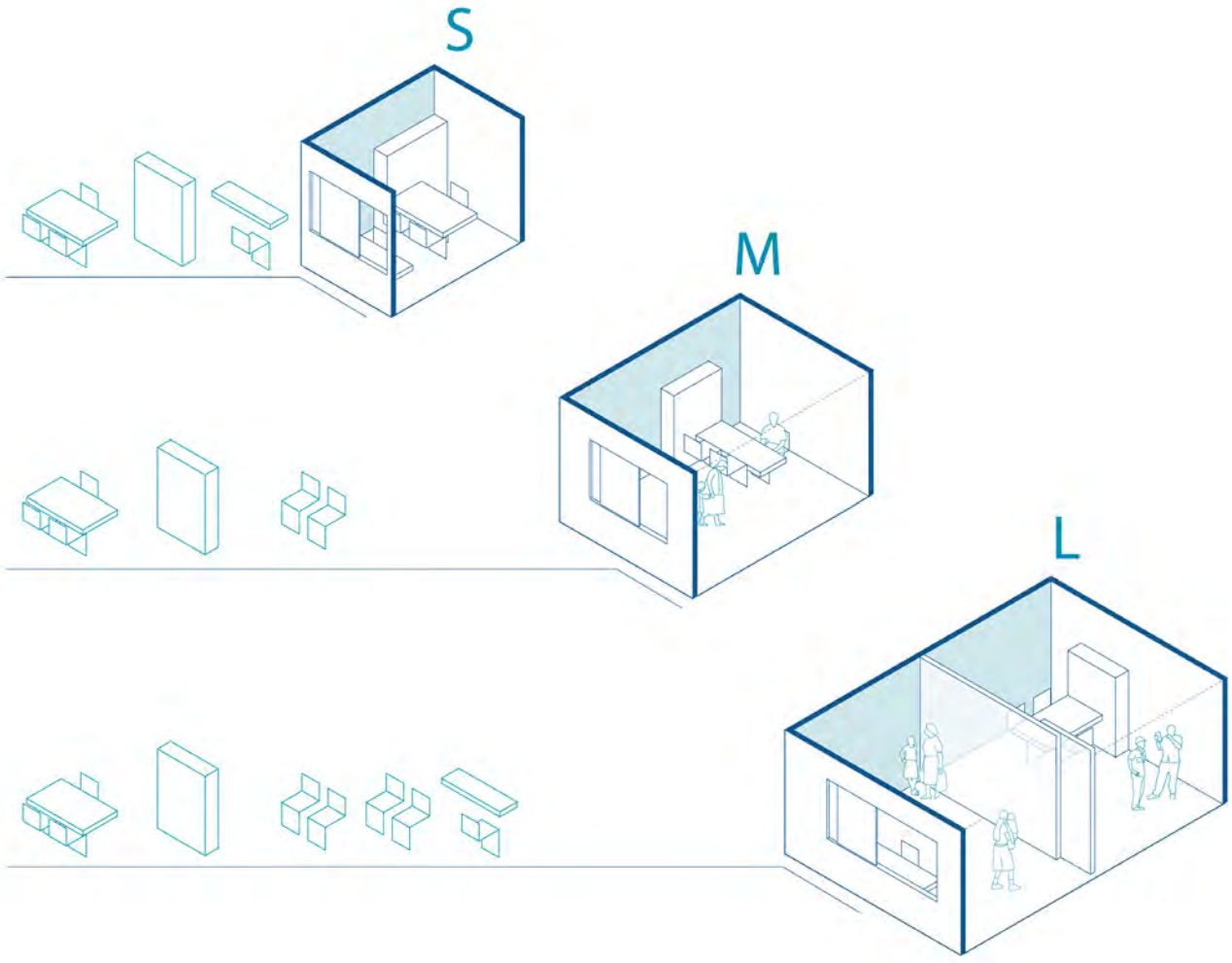
EMERGENCIA

RECEPTION

Description

The reception area is the first point of contact with the CASA AZUL and, as such, it serves to offer both a place of welcome and privacy and it is where visitors registered and receive initial information more about the services and the functioning of the CASA AZUL. Large enough to be comfortable, it should also provide a space for small group meetings.

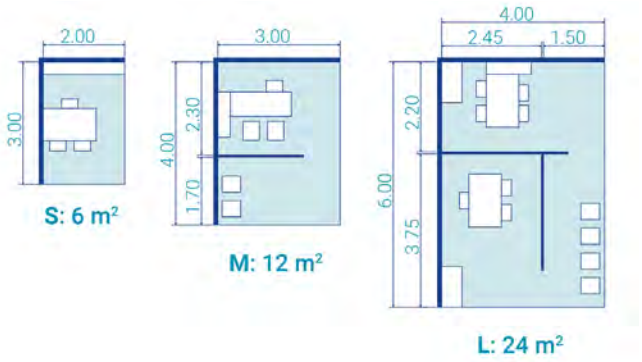


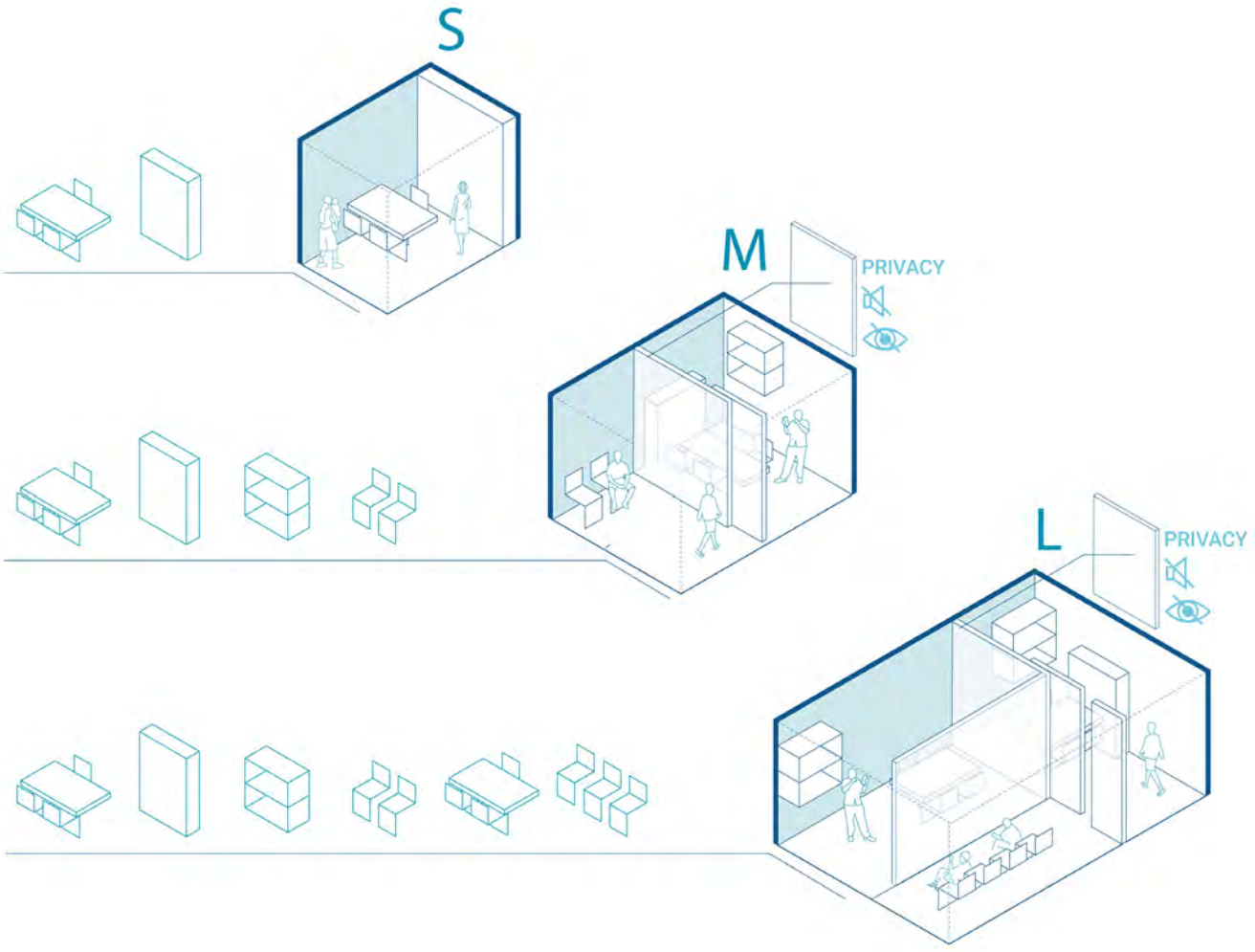


INFORMATION

Description

In CASA AZUL there should be places where users can receive useful information on their rights and all the services available to people on the move. Visitors will also receive information on several legal aspects such as work and residence permits, education enrollment for kids, job opportunities, etc.

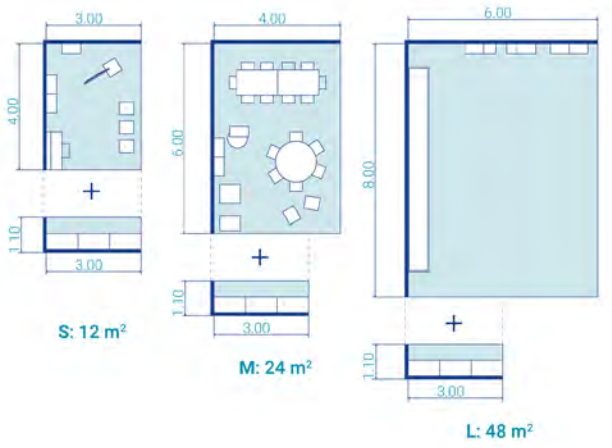


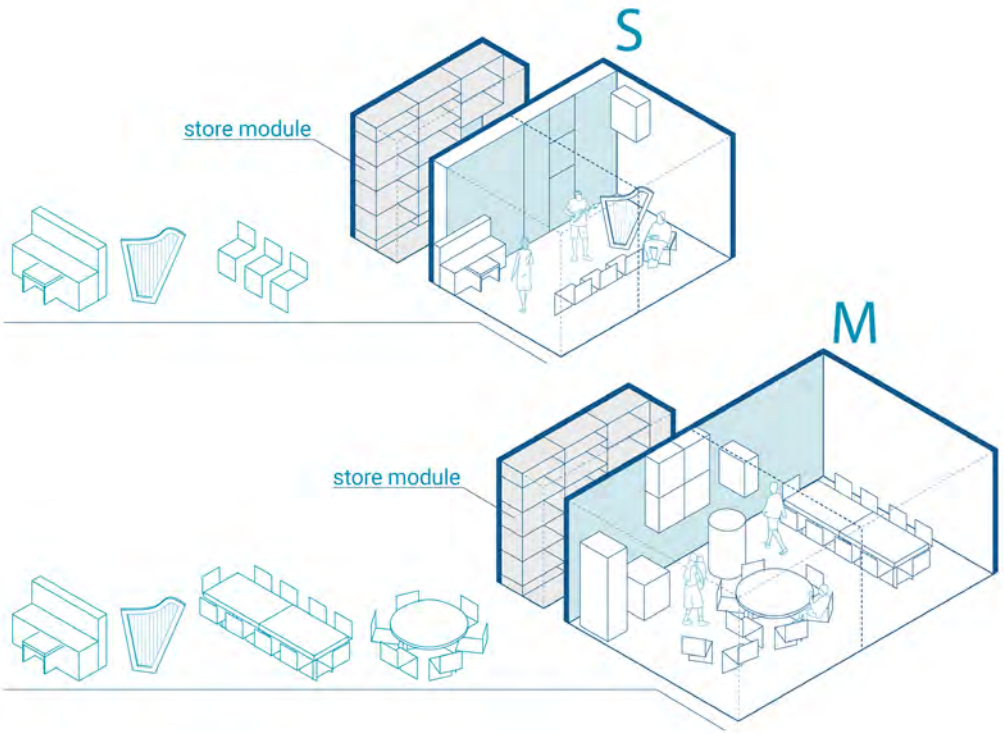


CULTURE

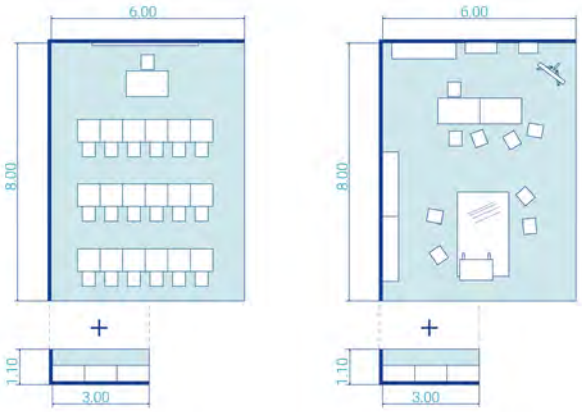
Description

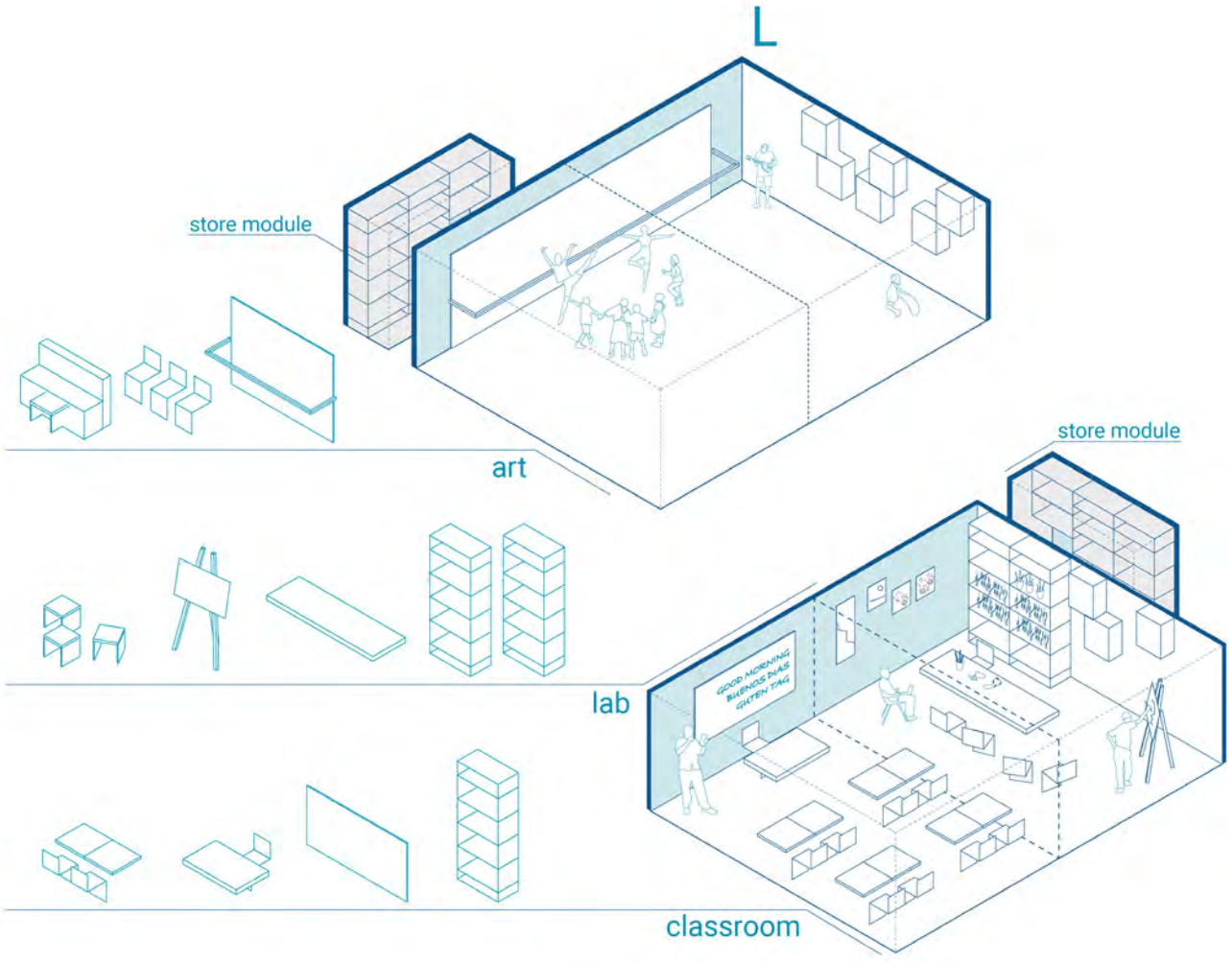
These spaces are dedicated to creative activities such as music, dance, and painting. The space must be very flexible to allow a rapid change of use to carry out various activities.





While a large dance mirror and wooden floor are recommended, it is fundamental that the space is large enough for chairs, tables, and various materials. Furthermore, this multifunctional space can be used for training and teaching and possibly organized for small artisan activities.

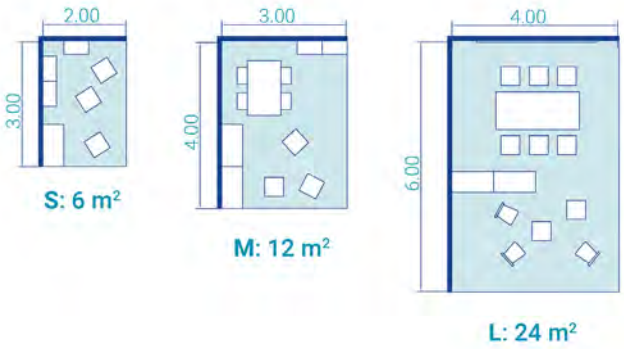


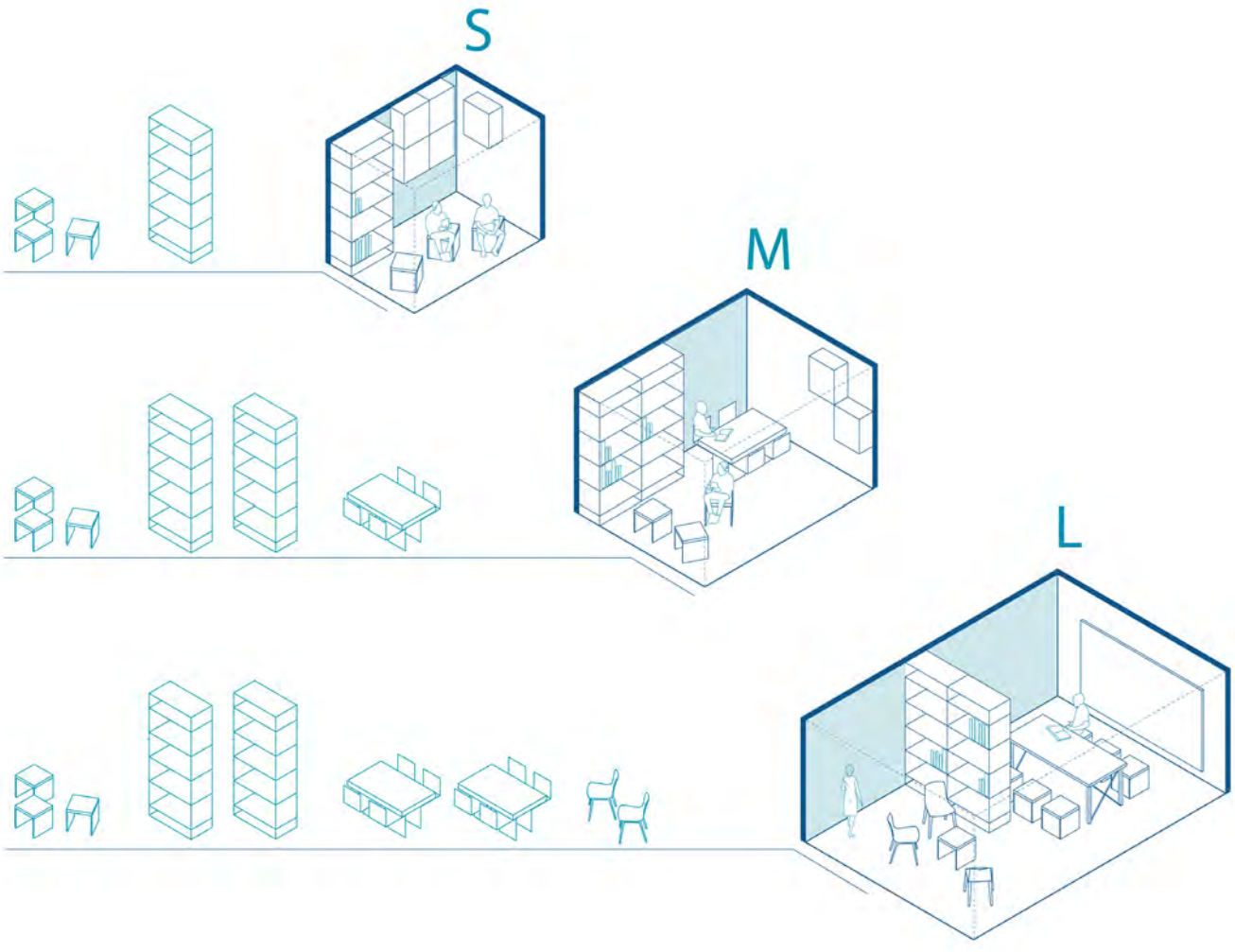


LIBRARY

Description

Libraries are fundamental elements in the processes of cultural reconstruction. The library can also provide internet and workstations to facilitate connection and also work remotely.

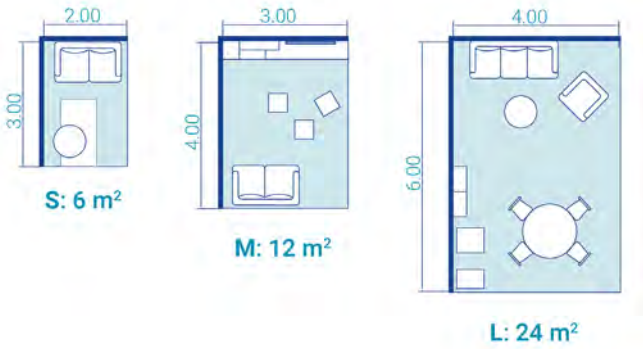


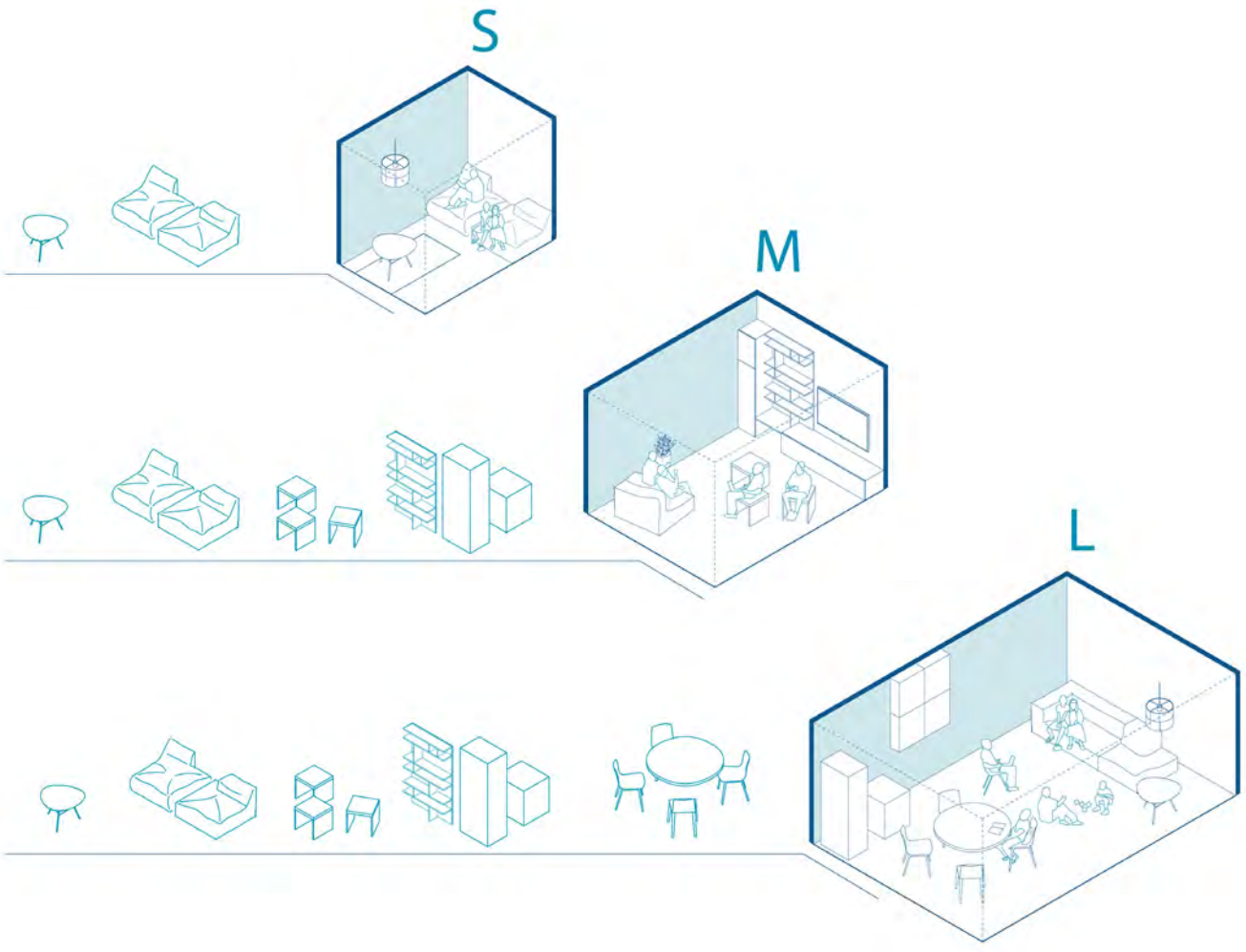


COMFORT AREA

Description

This is a space where people can rest, talk and meet informally.

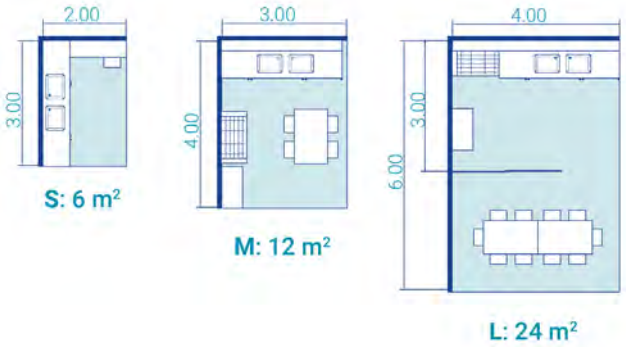


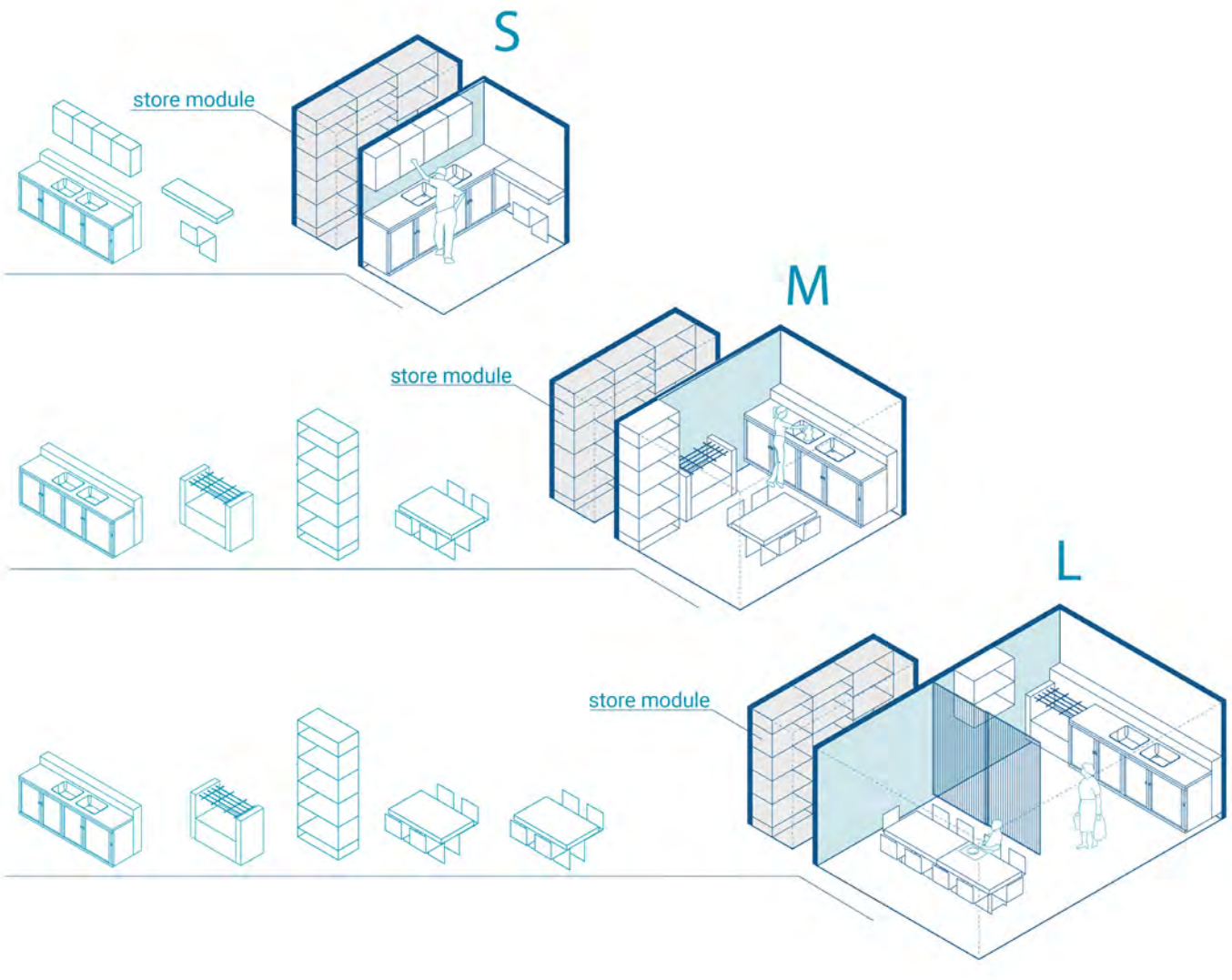


FOOD

Description

Meals are always an opportunity for socializing. This space, with adjoining kitchen, will be used to organize community lunch and dinners as well as daily support for the staff in CASA AZUL. This too must be a flexible space to allow the use for meetings and group work. Storage space is provided for the food pantry and for storing chairs and tables.

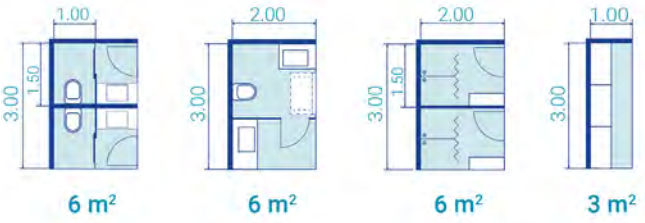


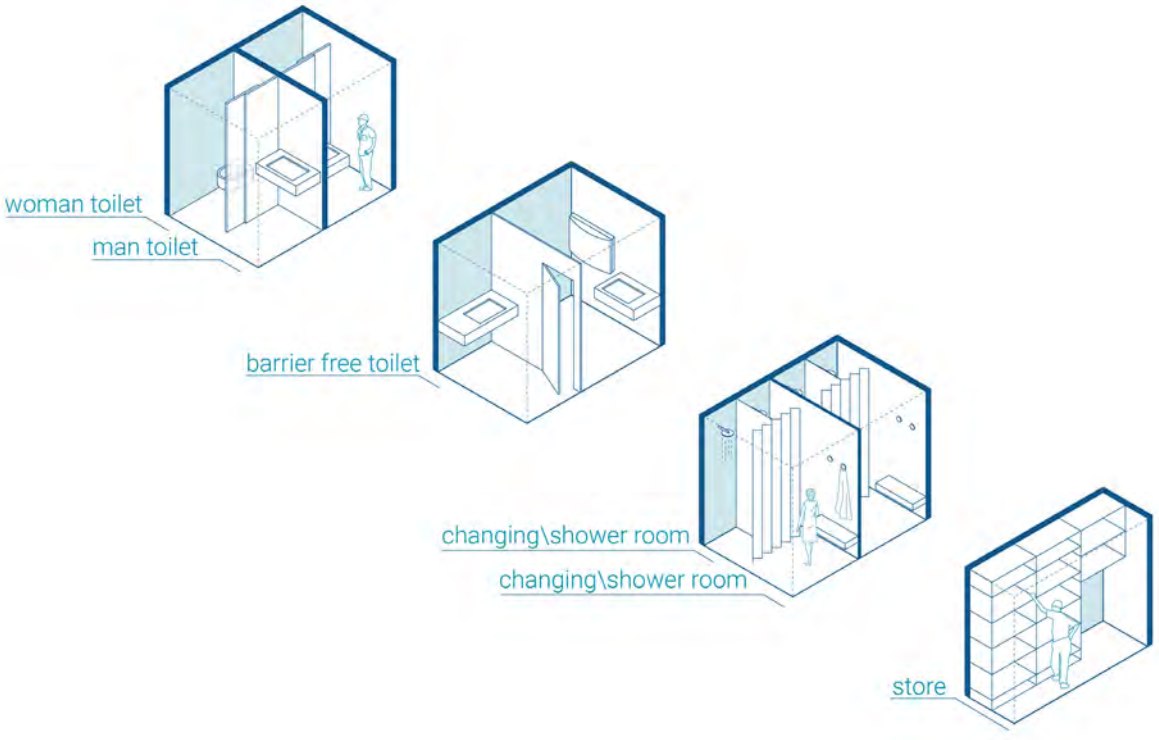


SERVICES

Description

Bathrooms and places of service are key elements in CASA AZUL, because it is in a service area that you can see the attention to the needs of the people. Special attention is recommended for all users by providing changing tables for babies, step for children, grab bars for people with limited mobility.

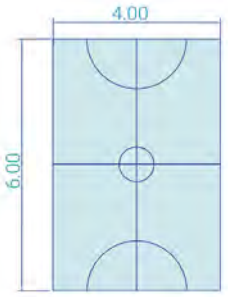




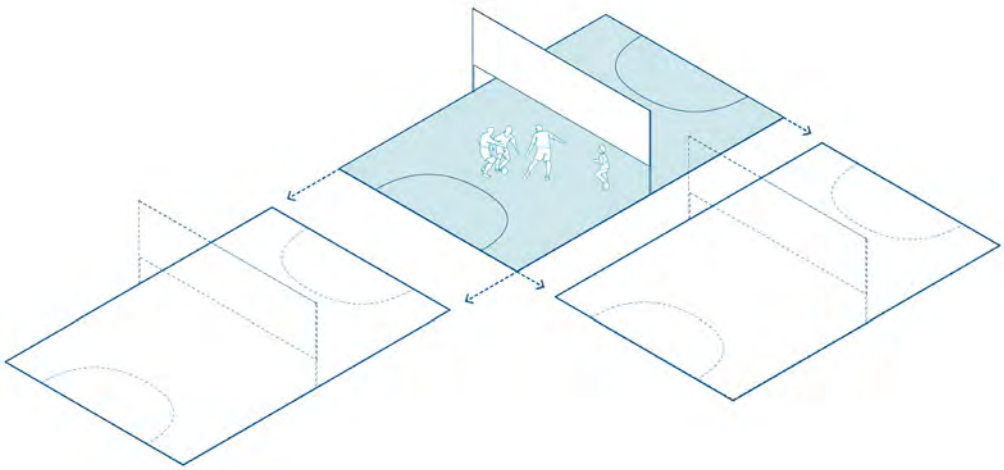
SPORT

Description

Sports activities are an excellent opportunity for recreation and socializing. Especially in the Large version, sports spaces adjacent to CAZA AZUL are expected and recommended.



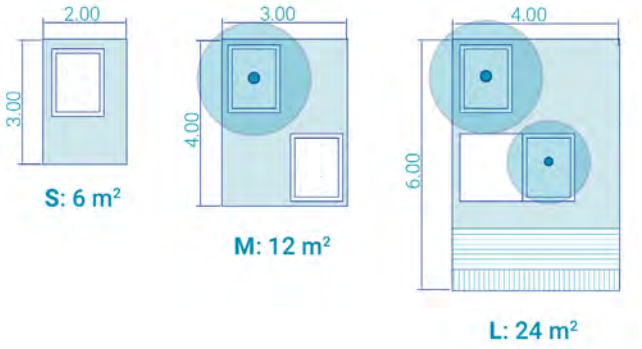
L: 24 m²

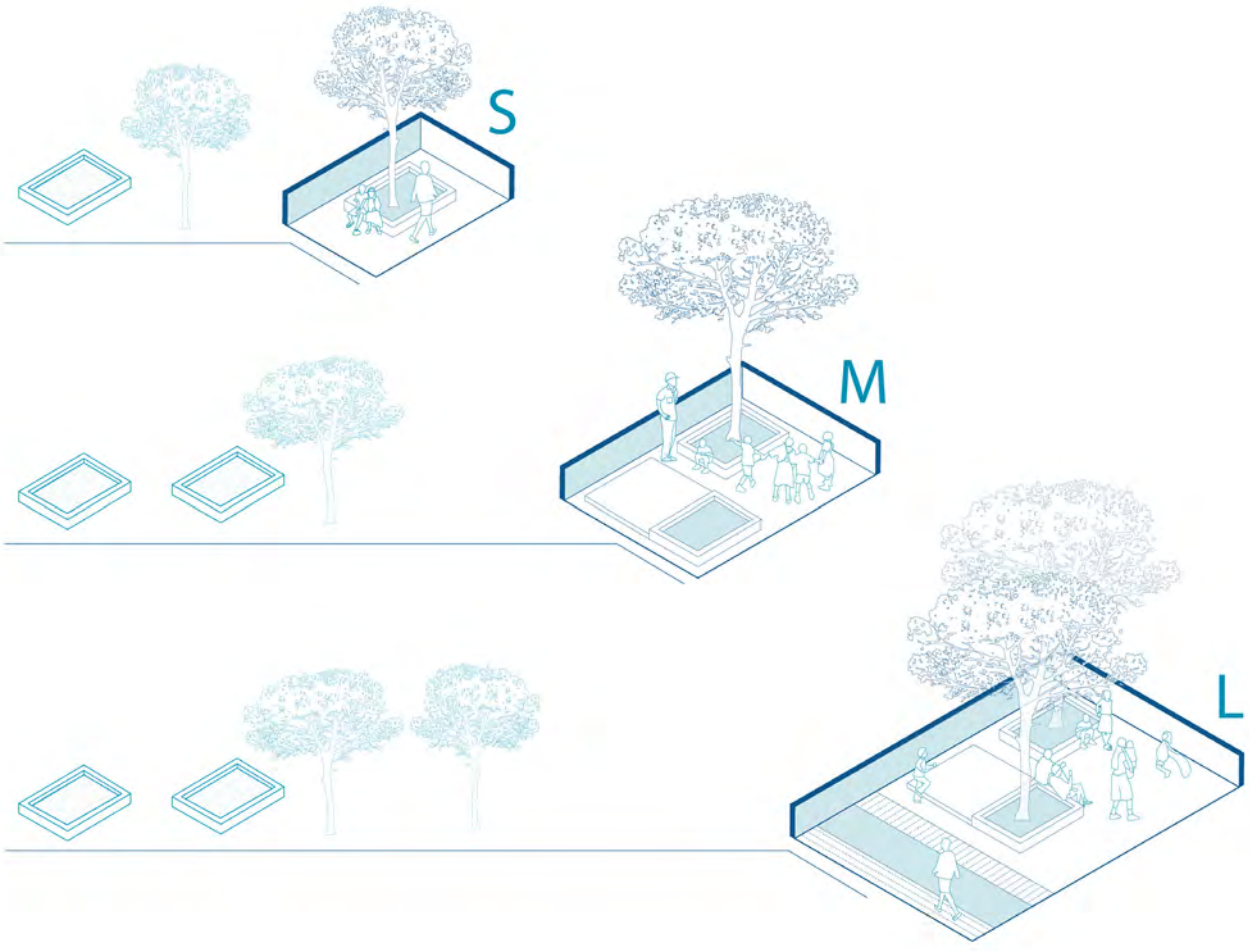


GARDEN

Description

If possible, outdoor spaces (gardens, courtyards, terraces) are recommended to encourage socializing and facilitate user aggregation. These are spaces that reconcile with the pleasure of living and being together.

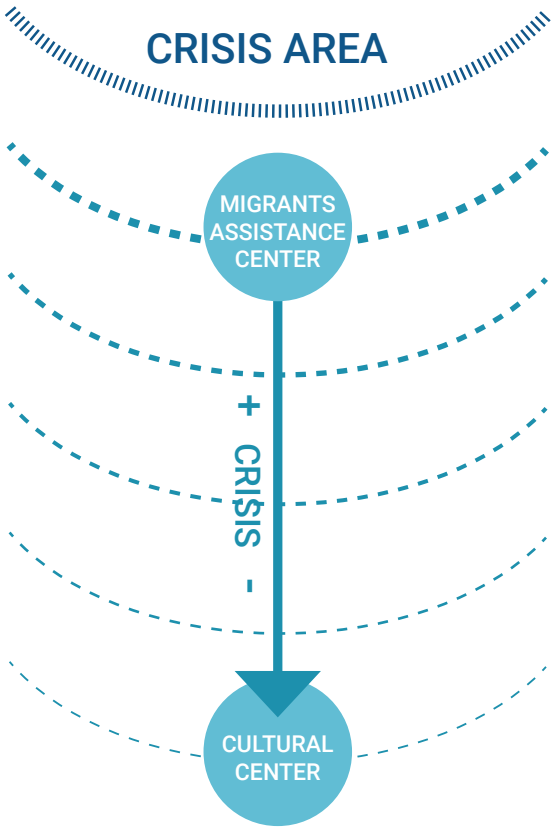




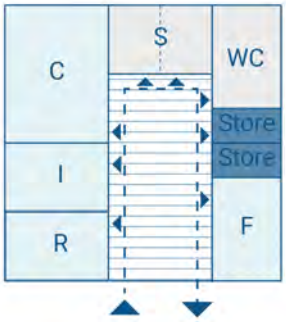
SIMPLE AGGREGATIONS
RETROFITTING\NEW CONSTRUCTION

Description

CASA AZUL is organized around the "PLAZA", an internal distribution space that has a strong aggregative and orientation function.The various operative functions will join around this central space. Three sizes are foreseen:
Small - approximately 80 m^2
Medium - approximately 100 m^2
Large - approximately 220 m^2.
The three formats are only indicative, as the dimensions depend on the type of building in which the facility is located, the budget, and the needs.



The flexibility of the system based on the distance from crisis areas



MEDIUM

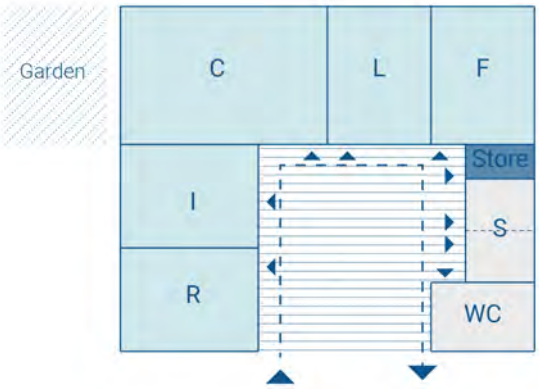
100 - 120 m²

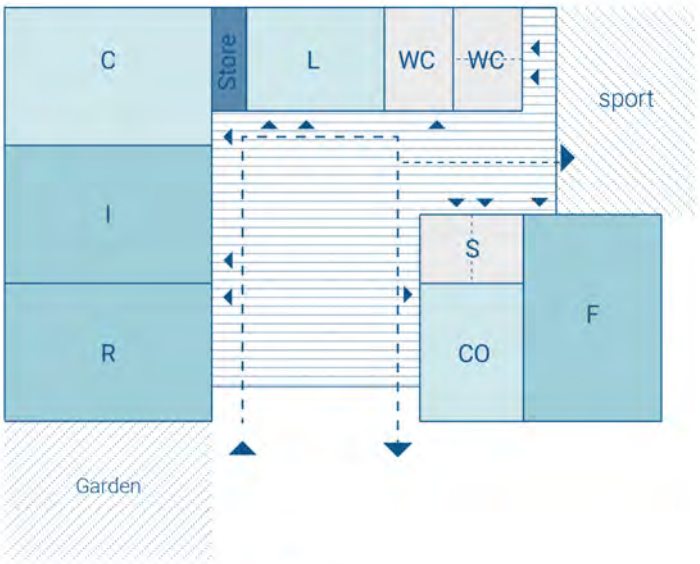
• **R**ECEPTION	MEDIUM	• **S**HOWER ROOM
• **I**NFORMATION	MEDIUM	• WC
• **C**ULTURE	MEDIUM	• STORE
• **L**IBRARY	MEDIUM	• GARDEN
• **F**OOD	MEDIUM	• PLAZA

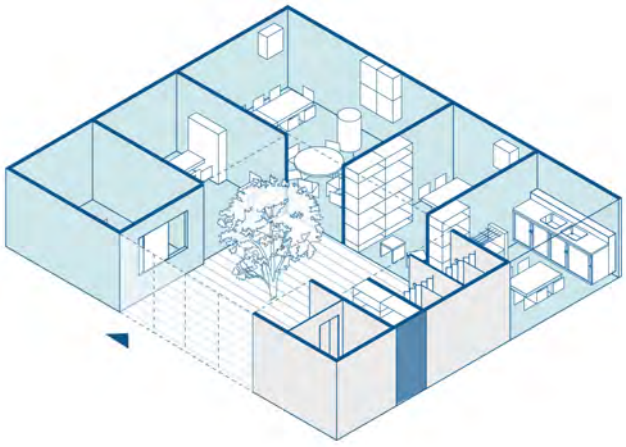
LARGE

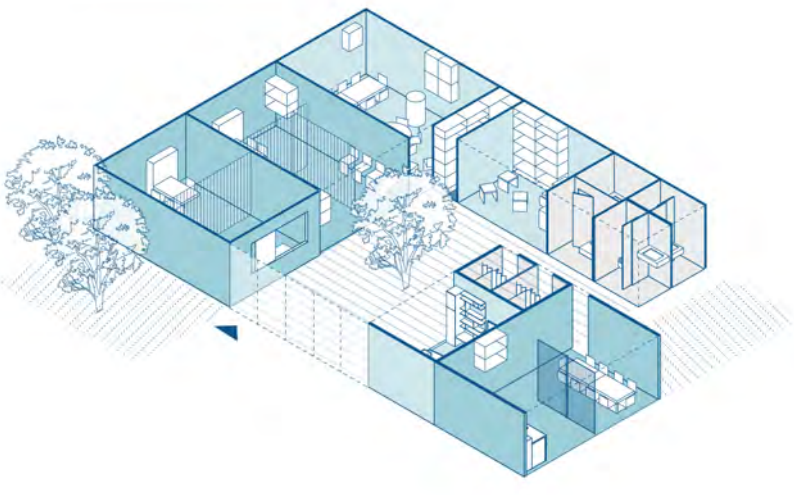
200 - 220 m²

• **R**ECEPTION	LARGE	• **S**HOWER ROOM
• **I**NFORMATION	LARGE	• WC
• **C**ULTURE	LARGE	• STORE
• **L**IBRARY	MEDIUM	• SPORT
• **F**OOD	LARGE	• GARDEN
• **C**OMFORT AREA	MEDIUM	• PLAZA





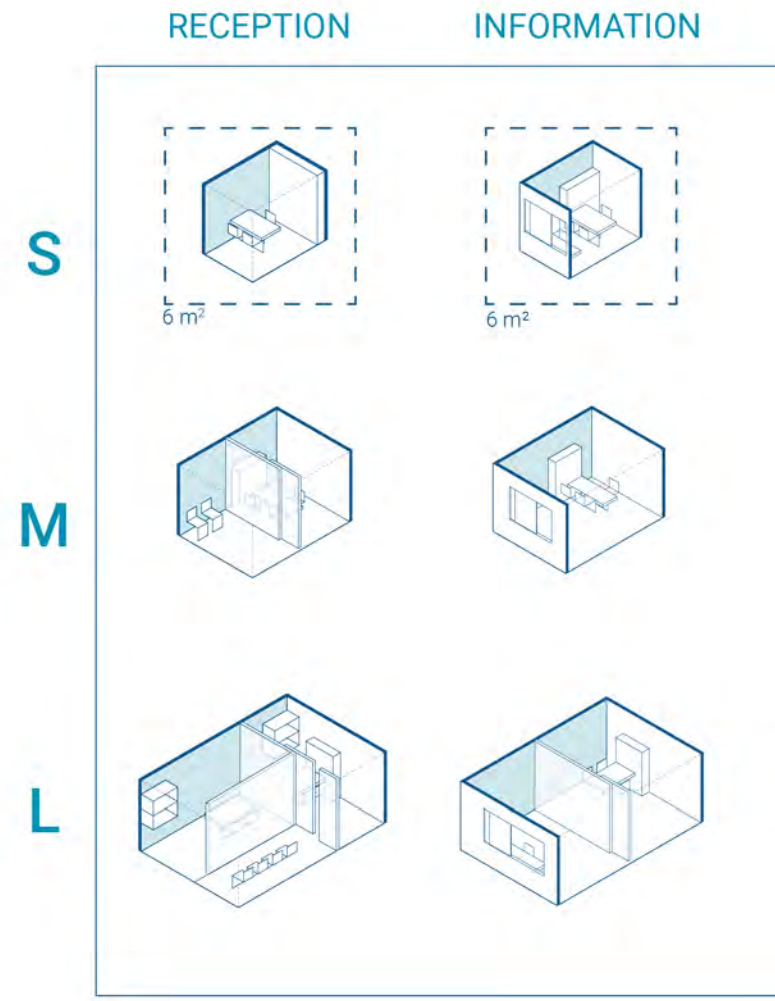




COMBINATIONS
RETROFITTING\NEW CONSTRUCTION

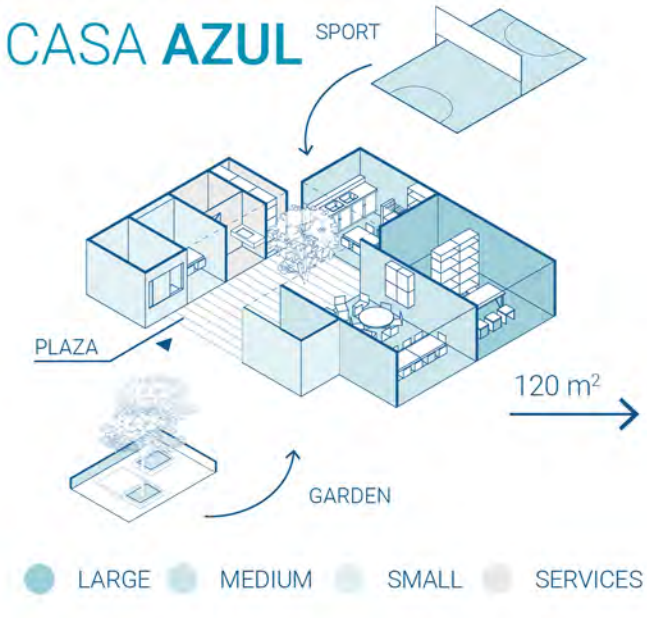
Description

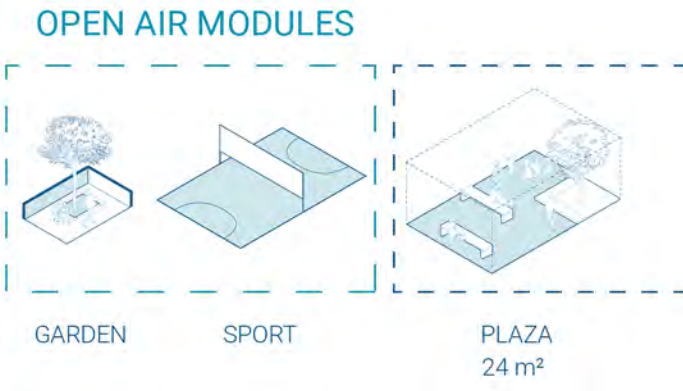
The modular aggregation system is not rigid; on the contrary, it is extremely flexible and can change over time. Depending on the needs, the budget, and the type of buildings that will house CASA AZUL there may be different combinations of CASA AZUL.
A fundamental element of the design is the resilience of the project. It will be necessary to understand, from the very beginning, how these spaces can change -especially after the emergency has subsided- so that the CASA AZUL can be integrated into the social environment in which it's located.

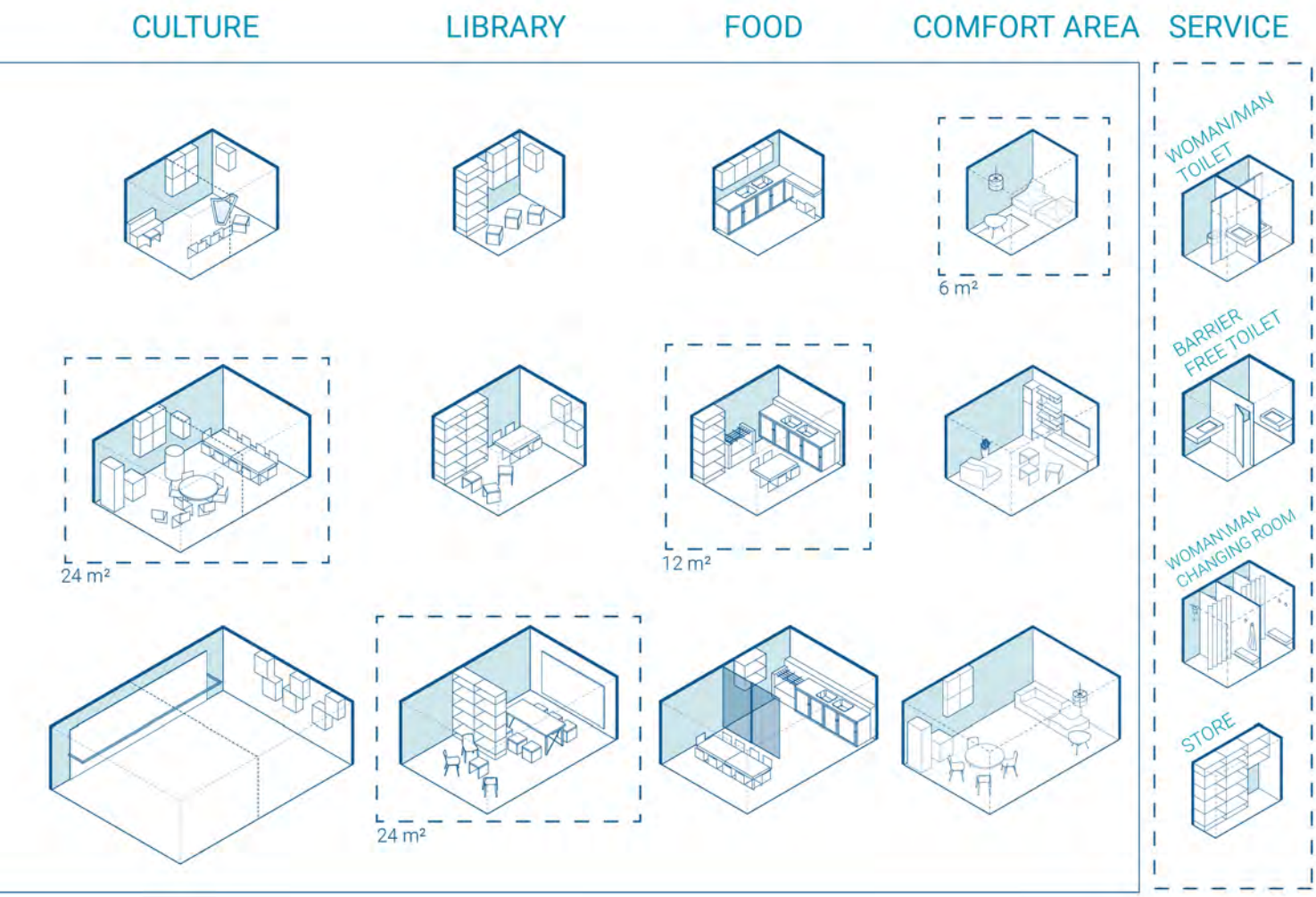


CUSTOMED
120 m²

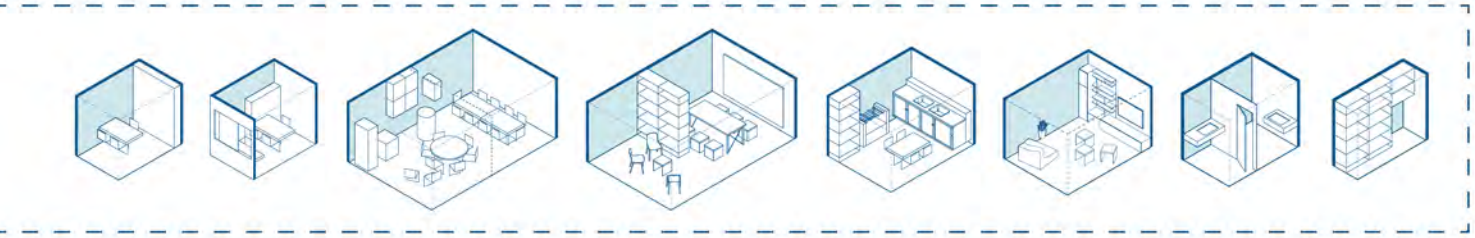
• **R**ECEPTION	SMALL	• WC
• **I**NFORMATION	SMALL	• STORE
• **C**ULTURE	MEDIUM	• GARDEN
• **L**IBRARY	LARGE	• PLAZA
• **F**OOD	MEDIUM	
• **CO**MFORT	SMALL	







BUILDING MODULES



RECEPTION	INFORMATION	CULTURE	LIBRARY	FOOD	COMFORT	WC	STORE
S = 6 m²	S = 6 m²	M = 24 m²	L = 24 m²	M = 12 m²	M = 12 m²	S = 6 m²	S = 6 m²

4 DESIGN ACTIONS

Specific design actions can transform any migrant resource center into a ‘CASA AZUL’, and in doing so will address the population’s psychosocial and cultural needs, and yet the spaces need not be identical; to the contrary, the ethos of the CASA AZUL can be realized regardless of size, location and financial resources.

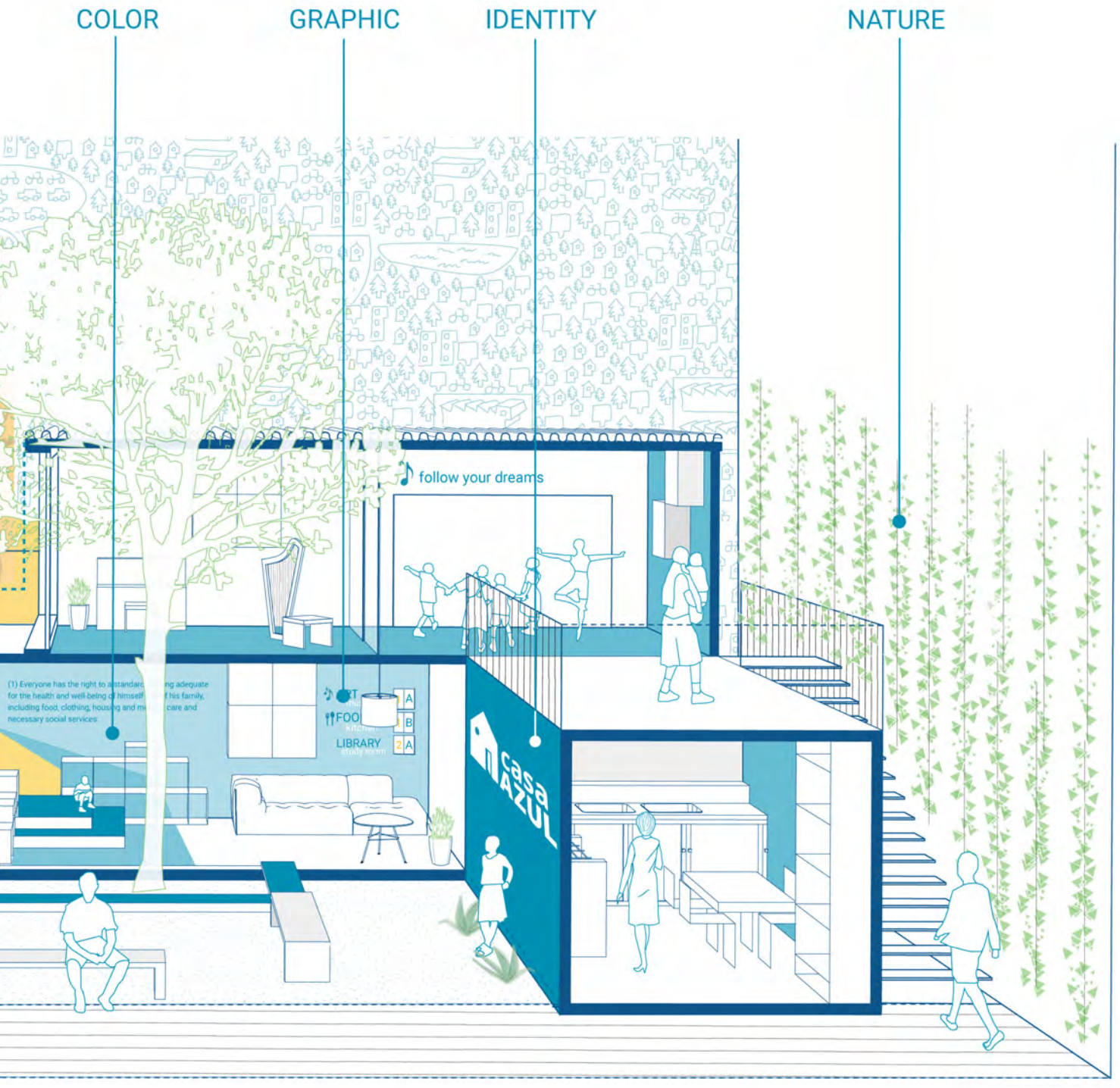
ACTIONS

Description

What sets the CASA AZUL apart is that its design practice allows not only for the basic functional needs of its users but also hospitality, culture, and social support. It is our strong belief that beauty -beauty in architecture, design, food and culture- can itself be a healing tool.

Our scope of work focuses on the following

- IDENTITY
- COLOR
- NATURE
- GRAPHIC
- ART
- MATERIALS
- ENERGY
- WATER

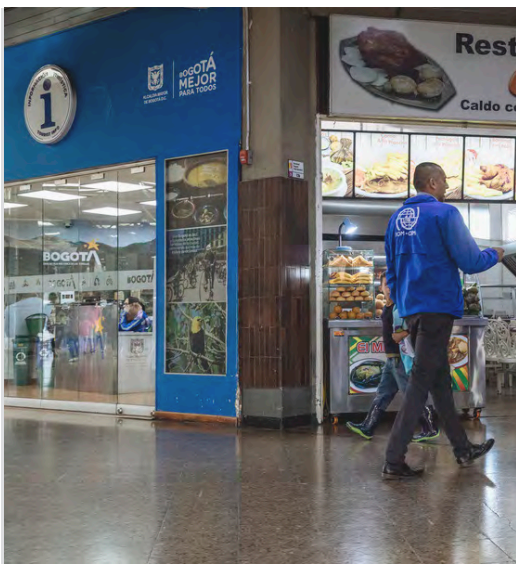

COLOR
GRAPHIC
IDENTITY
NATURE
follow your dreams
LIBRARY
casa AZUL

IDENTITY

Description

CASA AZUL is characterized by its logo and name as well as the use of an institutional color that identifies, above all else, the promotion and celebration of the outside world .
The proposed color is greenish-blue (Pantone 313 C).

This does not exclude that other colors could be used inside. The identity could then be strengthened by some totemic elements that we illustrate below.

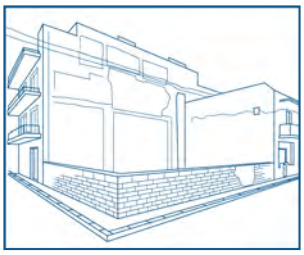


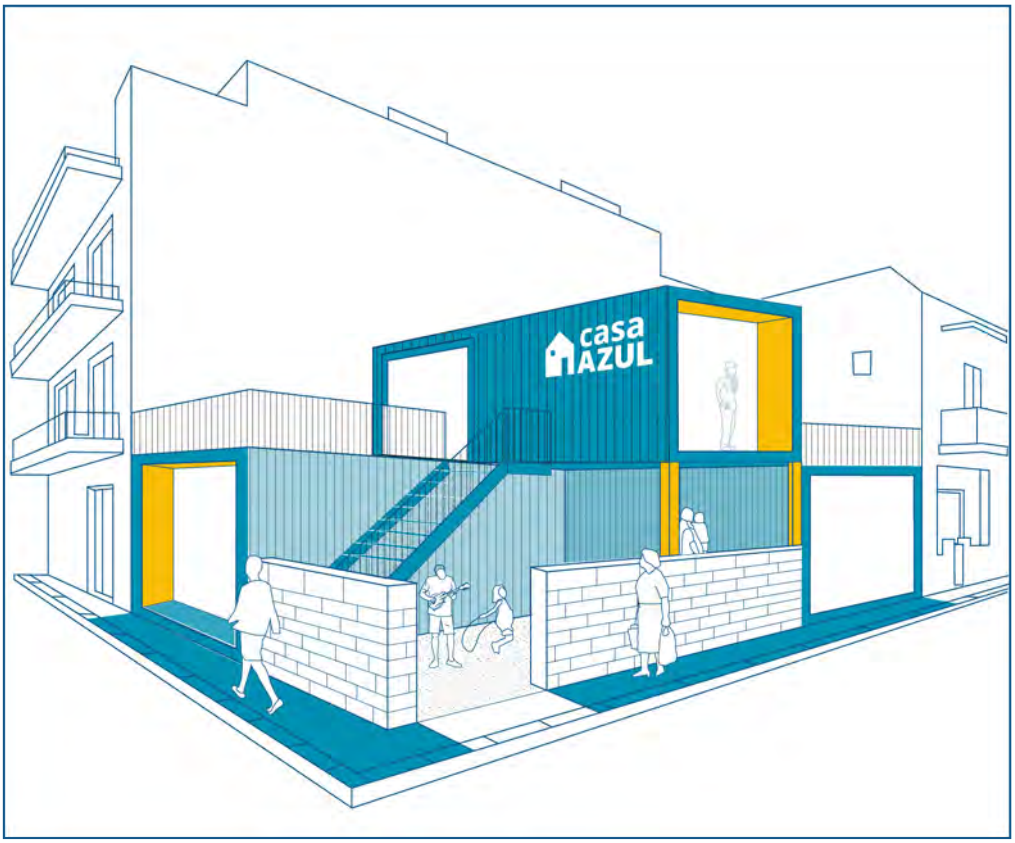
BEFORE

AFTER

RETROFITTING EXAMPLE

NEW CONSTRUCTION EXAMPLE

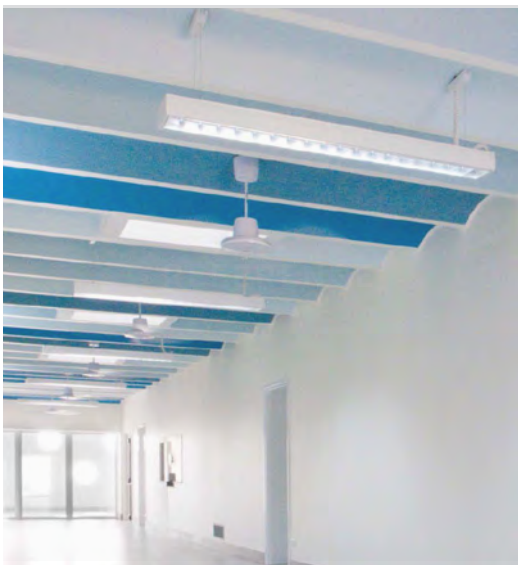




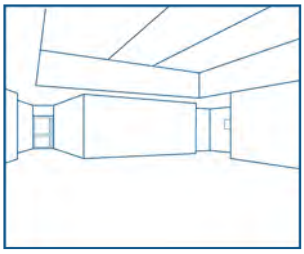
COLOR

Description

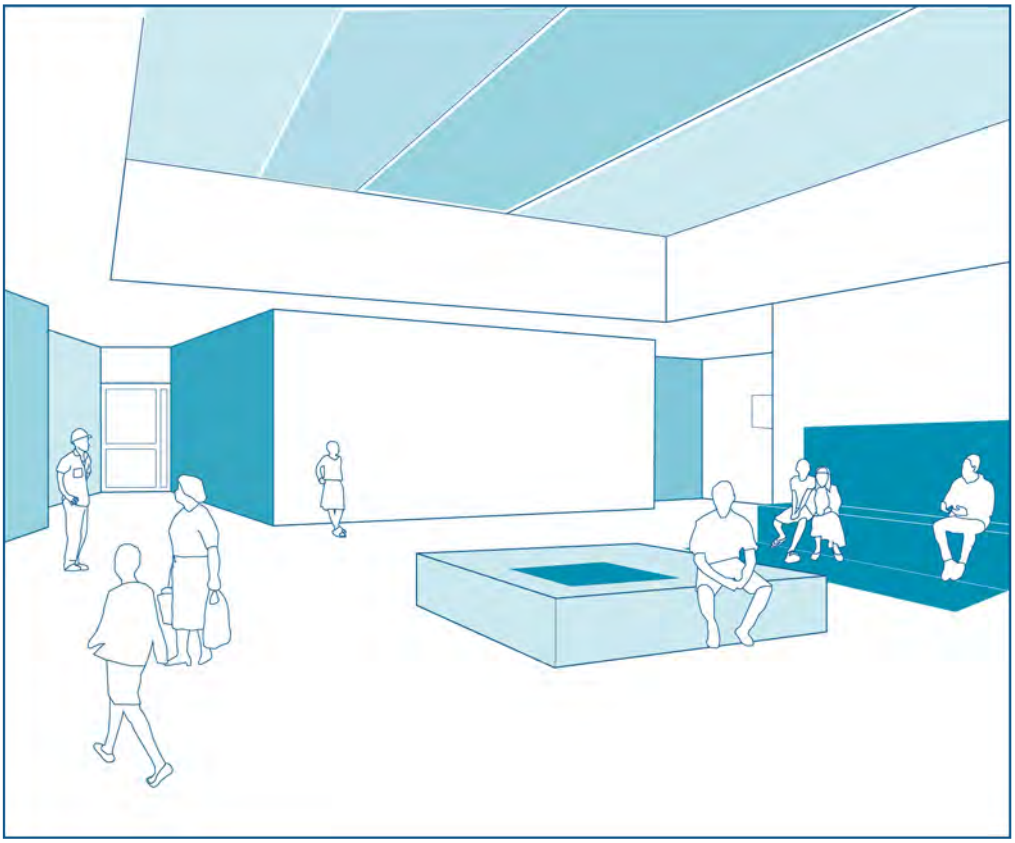
In CASA AZUL, color can be a great tool to emphasize or minimize psychological aspects but also to restore the proper architectural proportions and characterize a building in different ways. The appropriate use of a color conveys symbolic feelings and messages that help endow space with a more profound significance, creating a sense of pleasure and ease that leads us to perceive it differently.



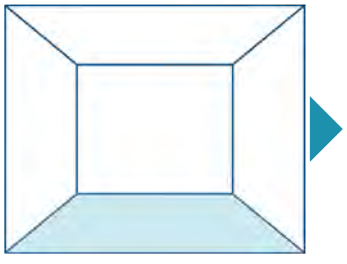
BEFORE

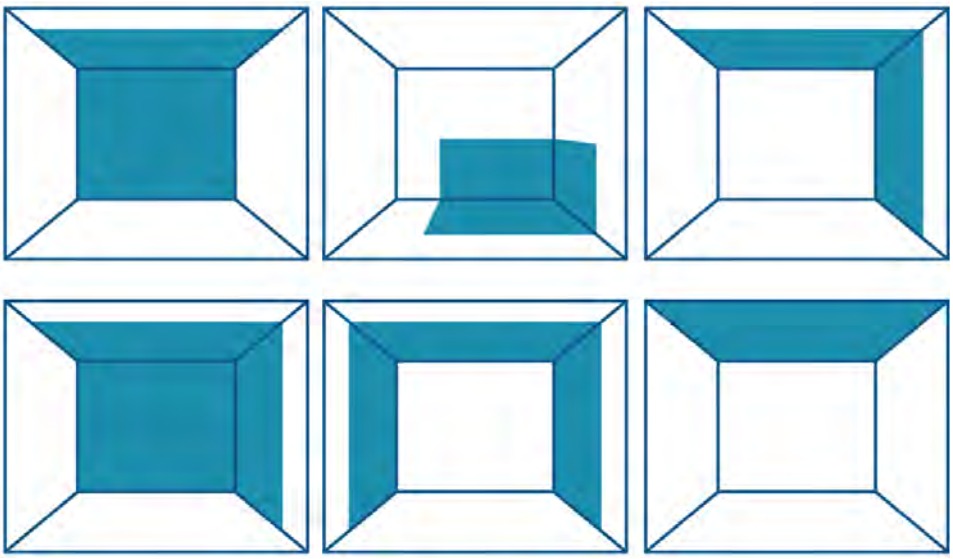


AFTER



POSSIBLE USES OF COLOR IN SPACE



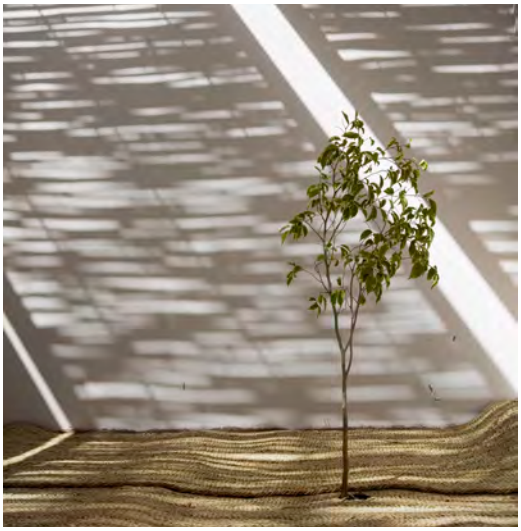


NATURE

Description

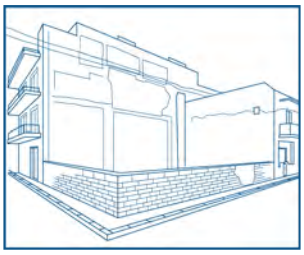
In CASA AZUL, natural elements and gardens are fundamental within the healing processes and play an important symbolic role in a community as a representation of life, of care, activators of social life, and climate mitigation.
Careful attention to gardens, especially the planting of trees, aids human rehabilitation, a kind of collective rite of foundation, a way of taking possession of a place.

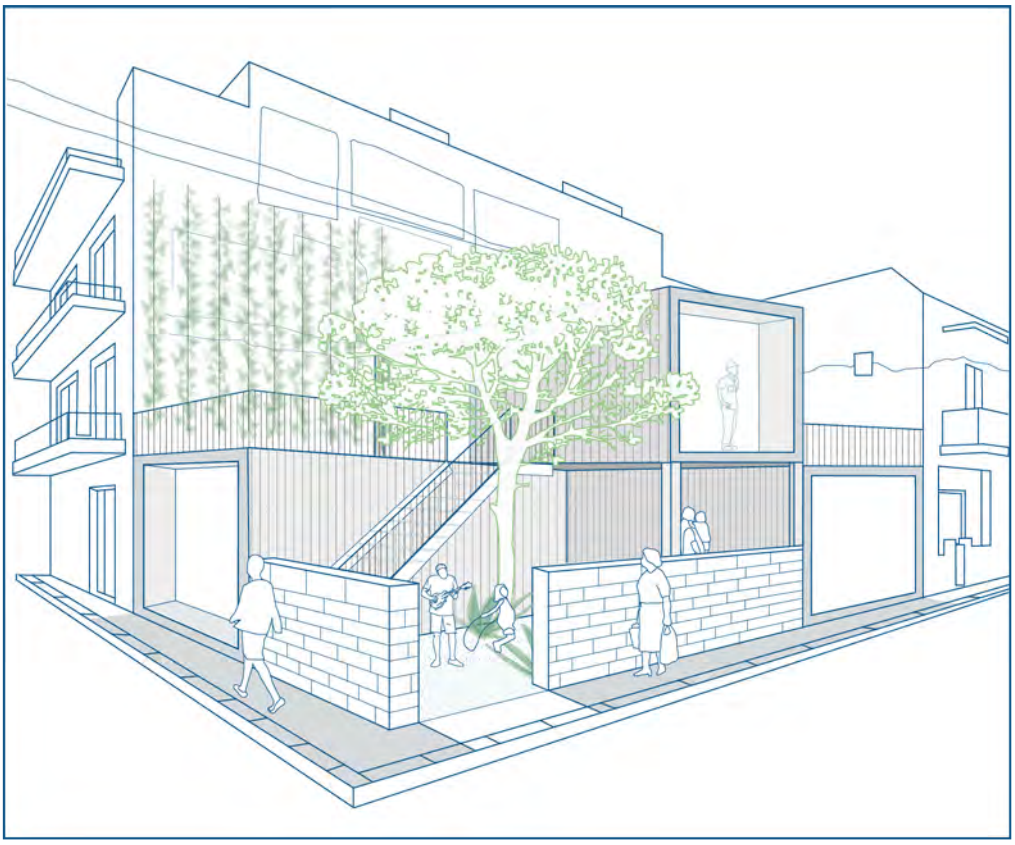
In the case of a smaller urban space, CASA AZUL could consider using indoor potted plants.

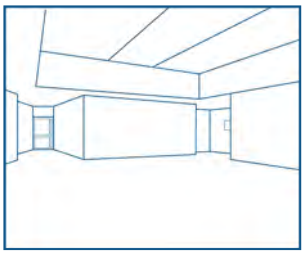


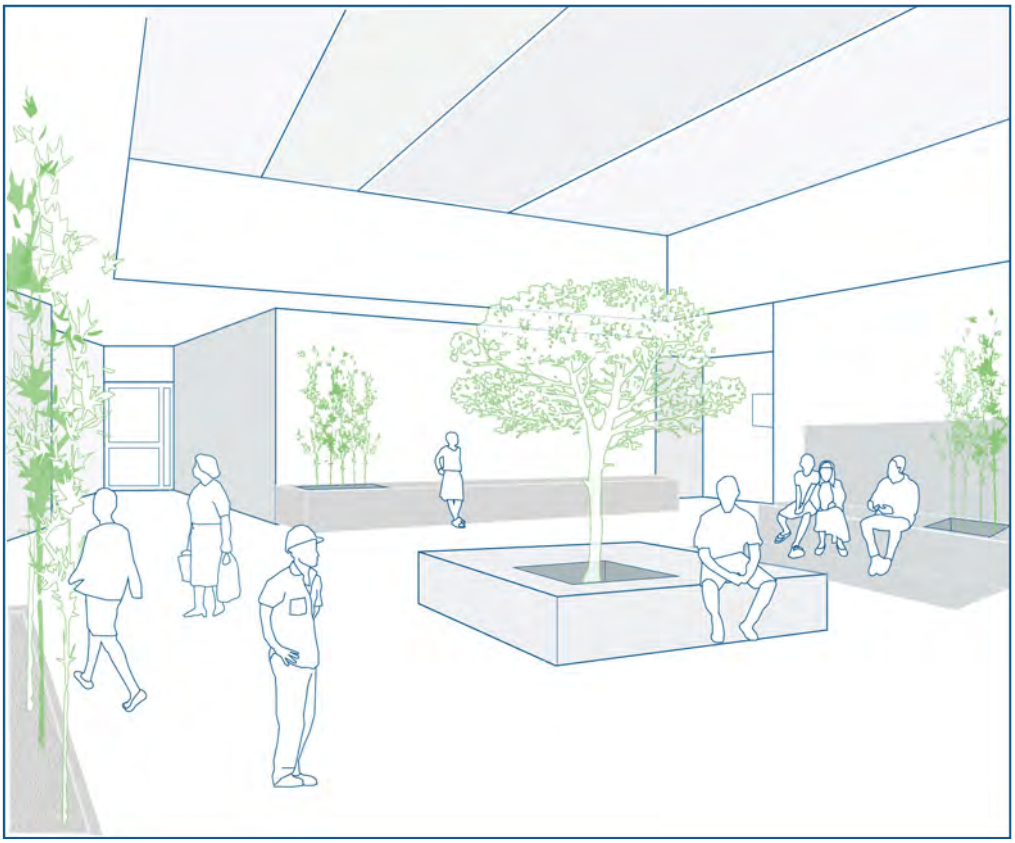
BEFORE

AFTER





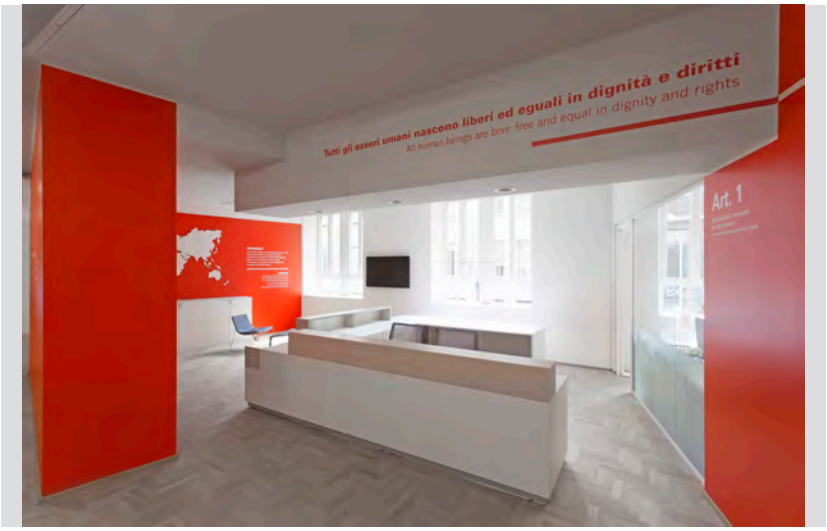




GRAPHIC

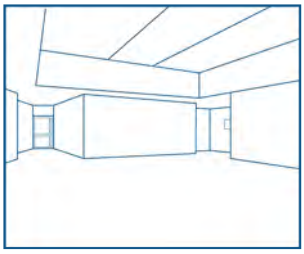
Description

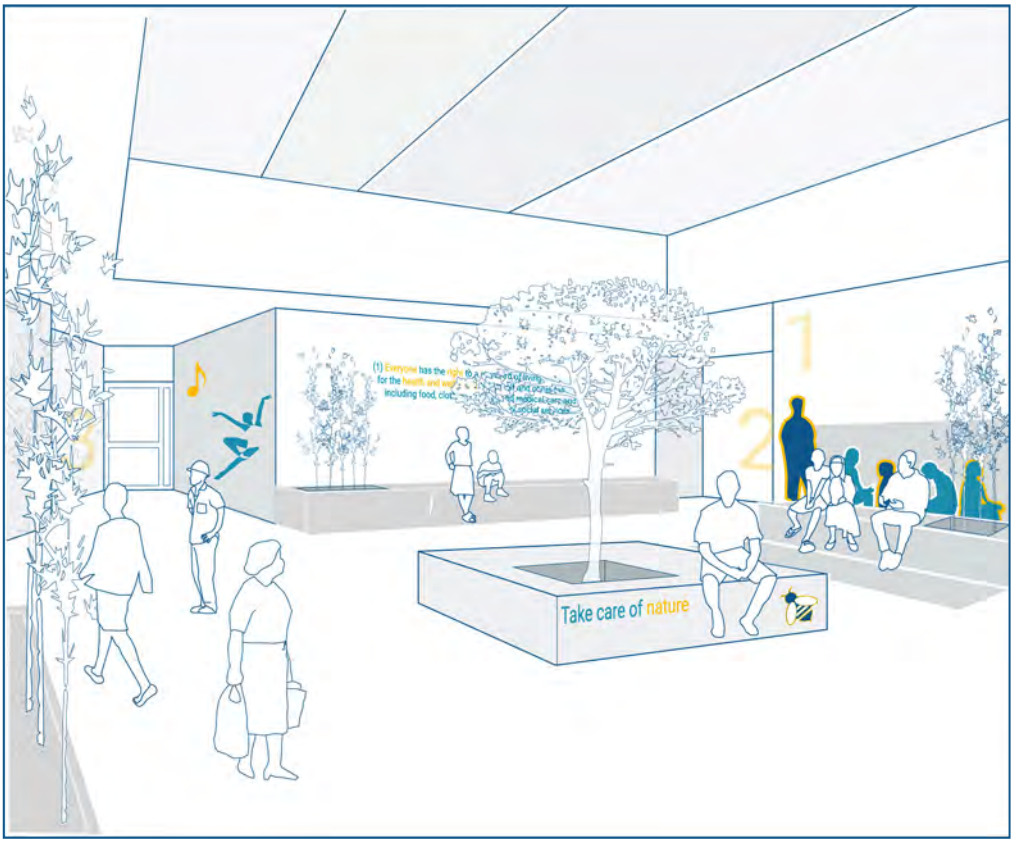
A coherent, rational layout is the first step for creating a welcoming and efficient CASA AZUL. The presence of information -in different languages, if necessary- regarding the spaces and their functions are essential measures to facilitate and guide people in the space. Graphic design enhances clarity. Signage and infographics must have an immediate and universal power of communication.

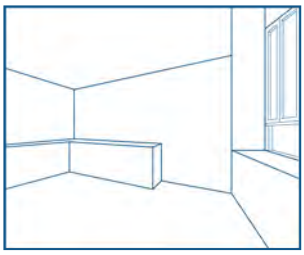


BEFORE

AFTER







ART

Description

One of the most important challenges in designing a CASA AZUL is to identify a form of universal communication that fosters both native culture as well as being part of a universal community. The presence of decorative or artistic elements favors the healing process, the enjoyment of beauty, creativity, and local traditions is more than an aesthetic or ethical gesture.

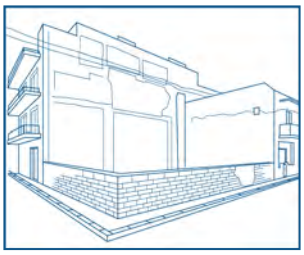
A space animated with illustrations, sculptures, and objects connected with the local culture provides an opportunity for inclusion and participation.

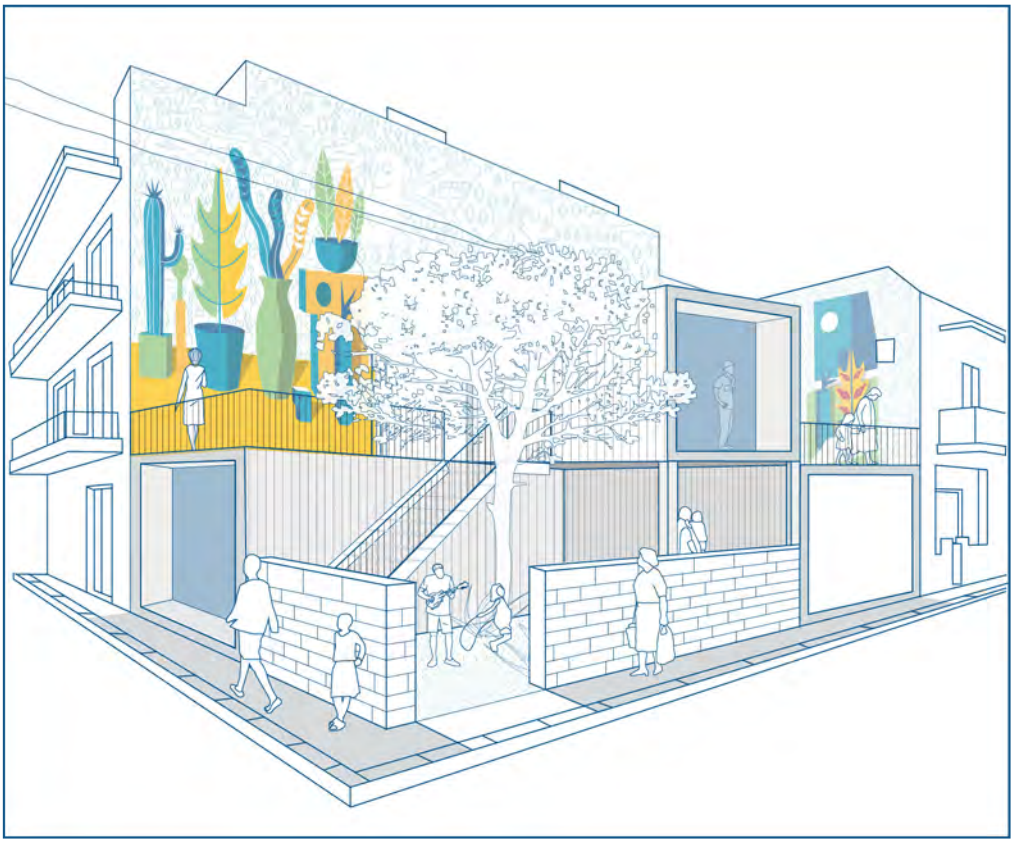
BEFORE

AFTER

RETROFITTING EXAMPLE

NEW CONSTRUCTION EXAMPLE





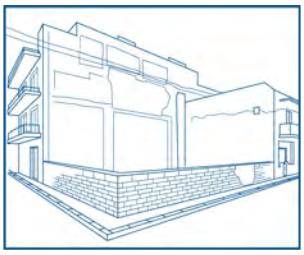
DESIGN FOR ALL

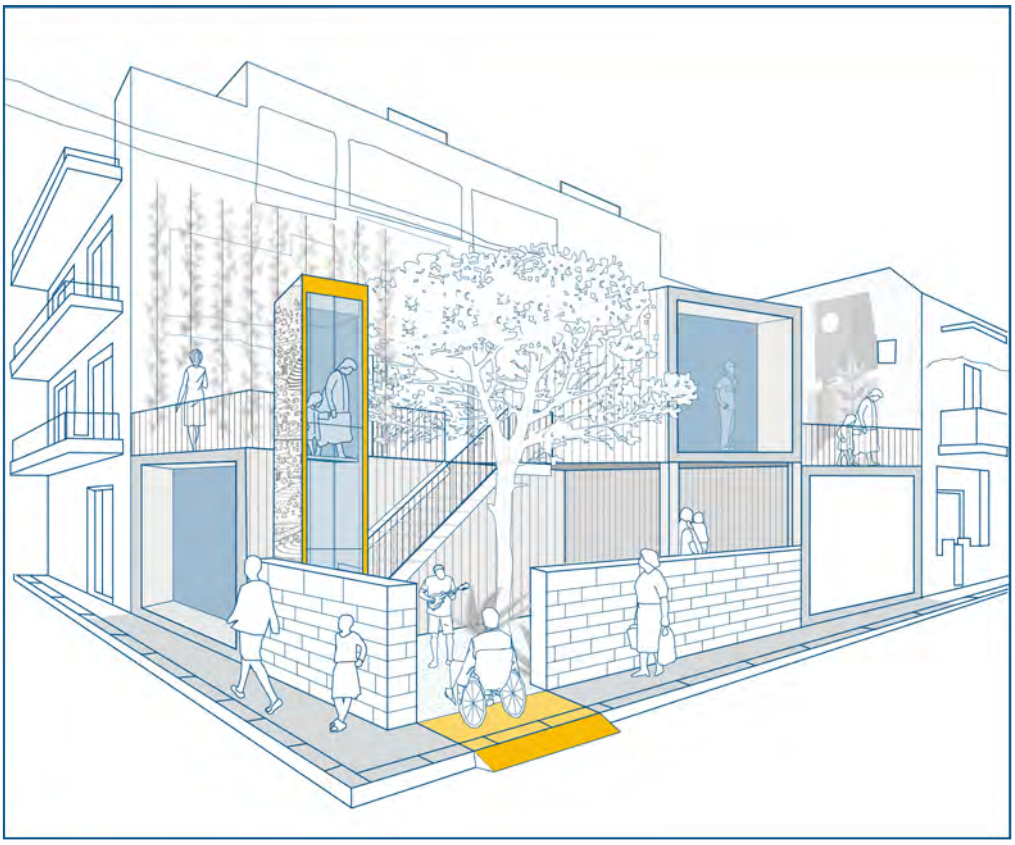
Description

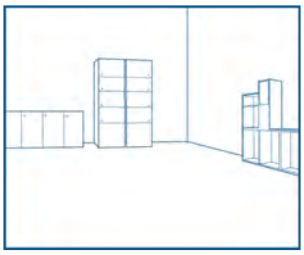
Accessibility to all must be guaranteed, especially for disabled people, children, and vulnerable individuals. The presence of dedicated areas for children allows these important groups the opportunity to feel at home in spaces designed for them.

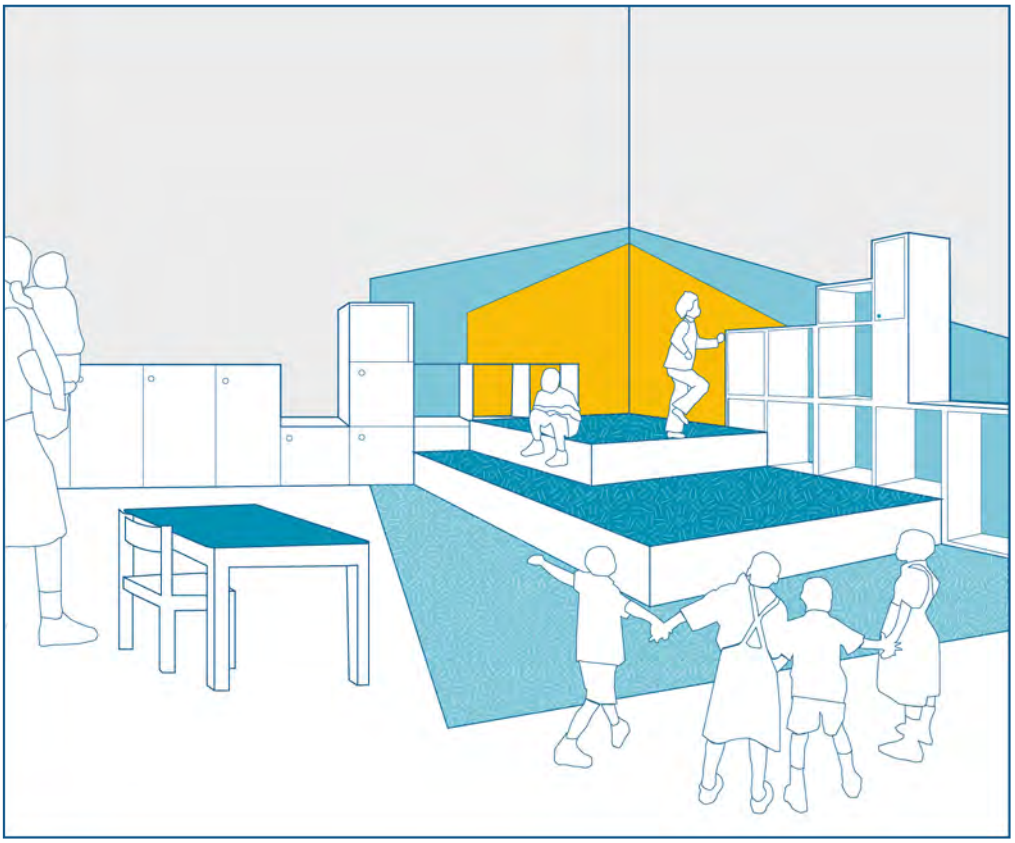
BEFORE

AFTER





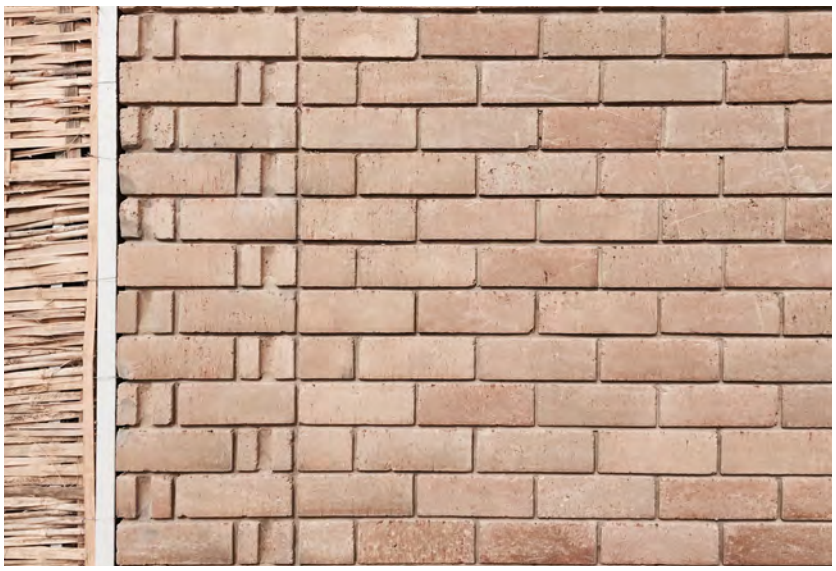




MATERIALS

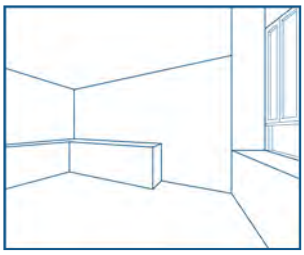
Description

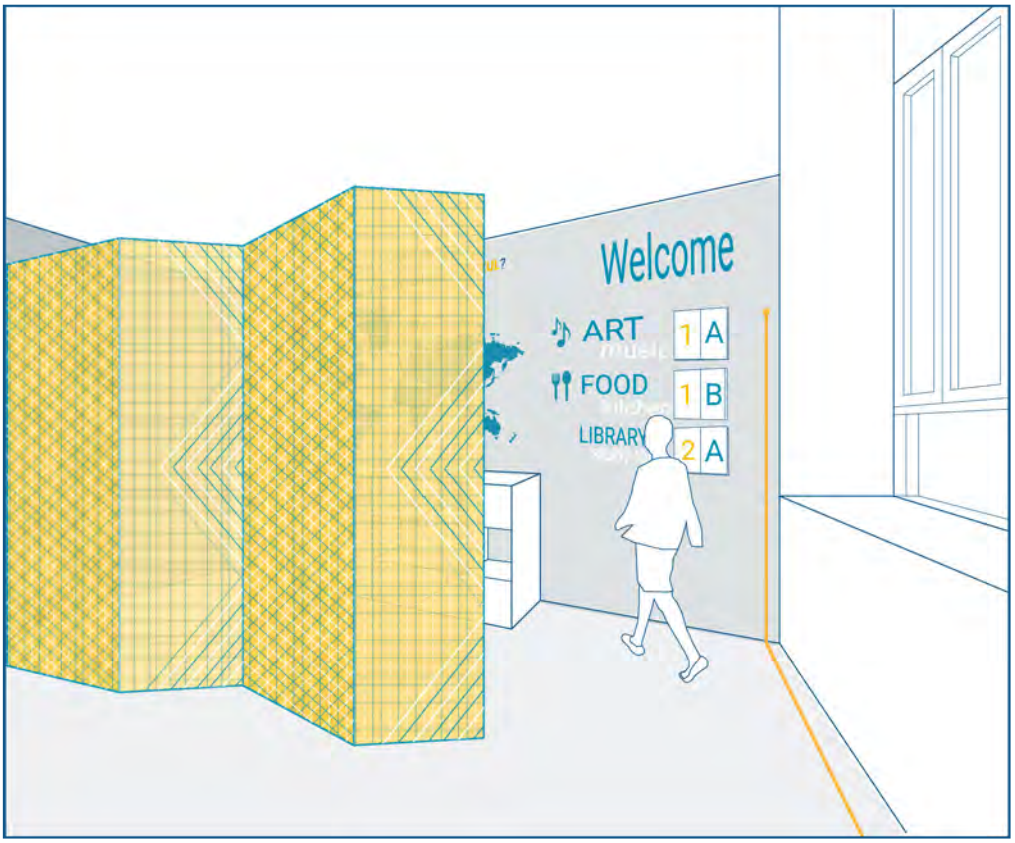
The use of locally available materials reduces costs and saves resources; in addition, continuity with the heritage of local building techniques is a useful starting point for long-term sustainability. Local artisans thus became part of a joint process and have a key role in the construction of the CASA AZUL.



BEFORE

AFTER

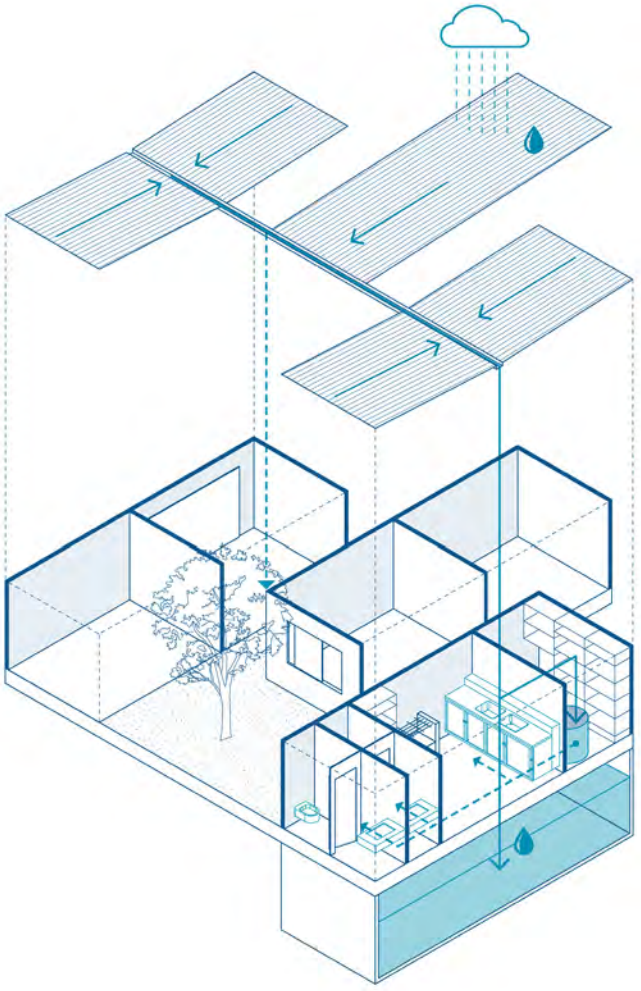




WATER

Description

Water shortages will become acute in the coming decades, especially in areas with poor infrastructure. This project takes into account the entire water cycle: from supply to disposal and/or possible reuse, leading to the adoption of systems that will make a CASA AZUL as independent as possible of external supplies.



RETROFITTING EXAMPLE

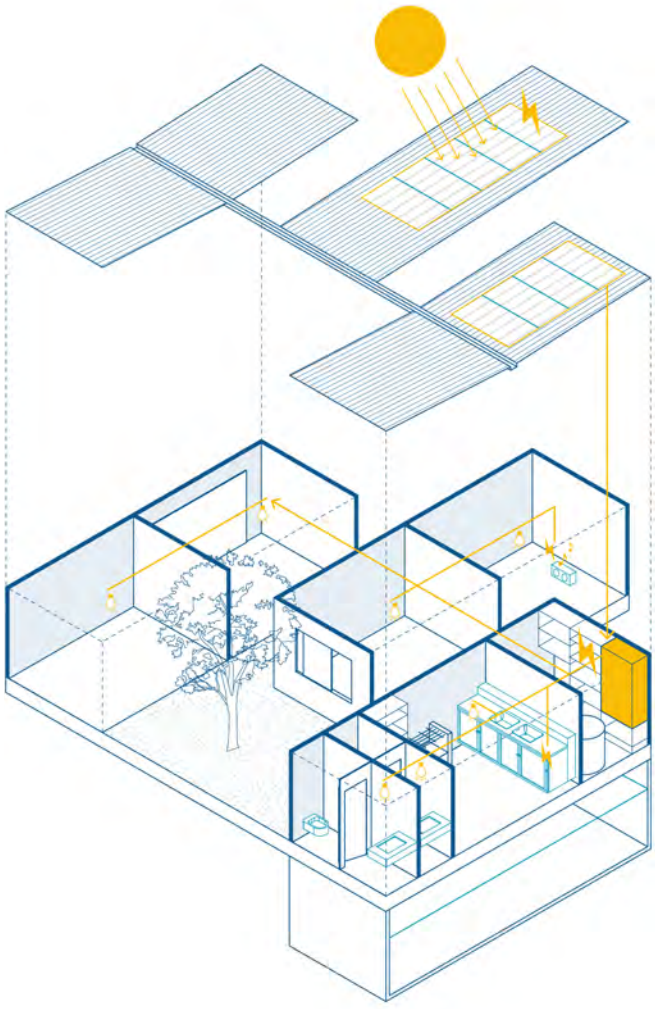
NEW CONSTRUCTION EXAMPLE

ENERGY

Description

The use of natural resources and renewable energies is one of the key elements in a sustainable project focused on simple solutions that protect the environment and restrict consumption.

The use of passive environmental mitigation systems is the first step in reducing energy demand.



RETROFITTING EXAMPLE

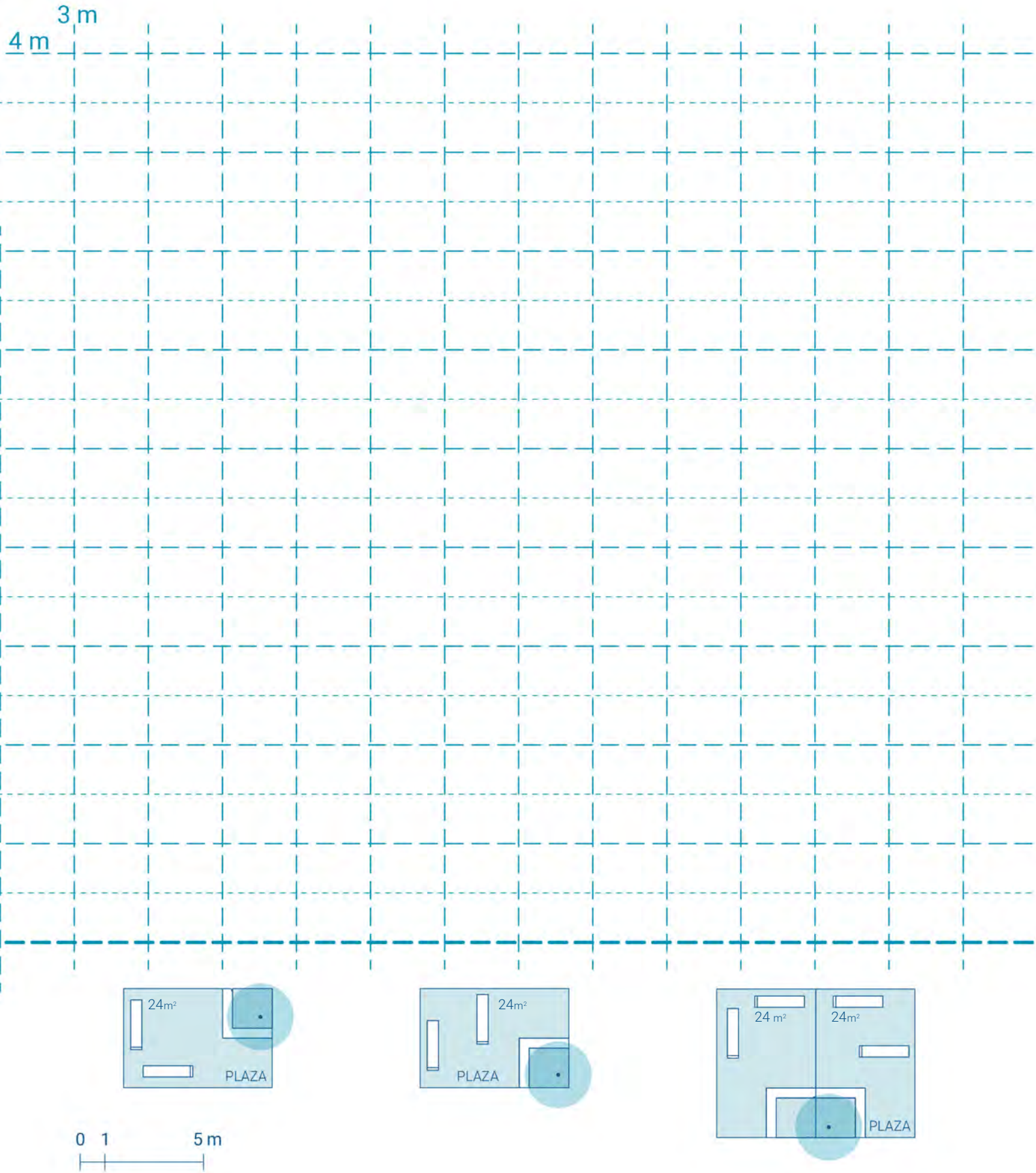
NEW CONSTRUCTION EXAMPLE

5 DESIGN TOOLS

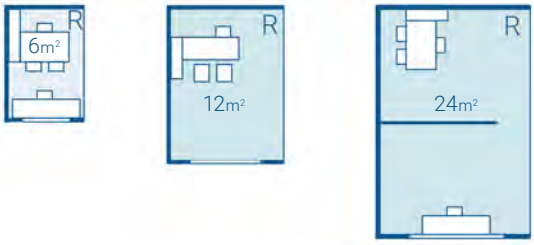
Design Tools are provided to more easily replicate the ideal structure of a CASA AZUL.

In this, a catalog of all modules, divided into different sizes, can be used for a preliminary study of the composition of a potential CASA AZUL, beginning with unique local needs. The modules work both in the case of retrofitting and in the case of new construction.

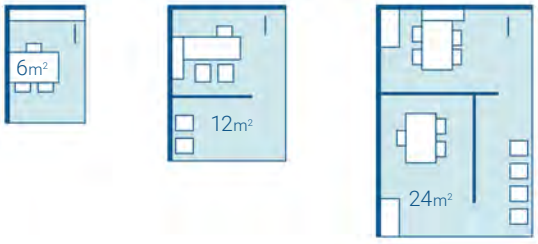
DESIGN A CASA AZUL



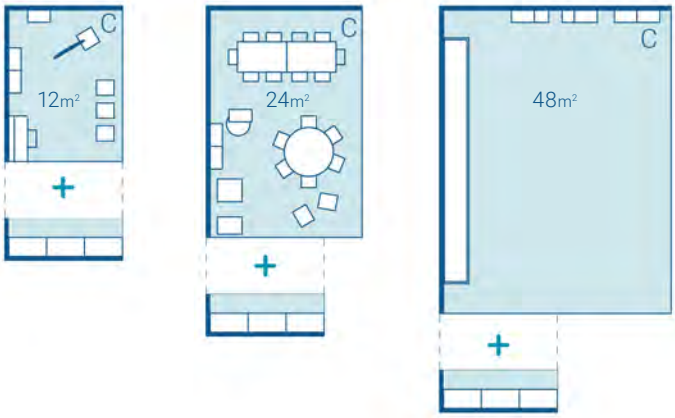
R : RECEPTION



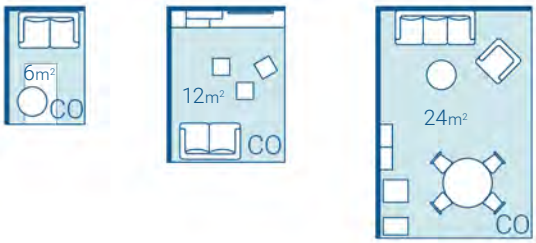
I: INFORMATION



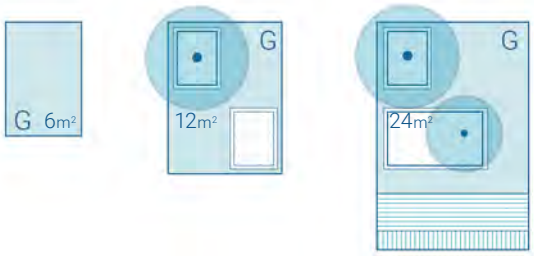
C: CULTURE



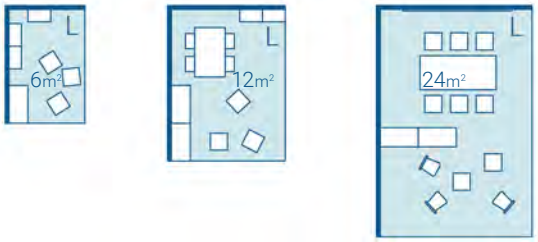
CO: COMFORT AREA



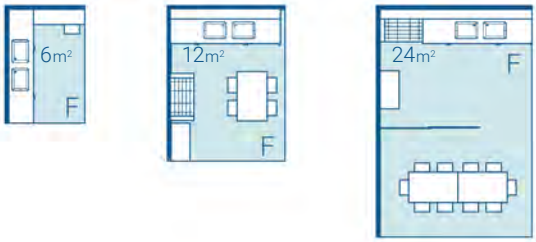
G: GARDEN



L: LIBRARY



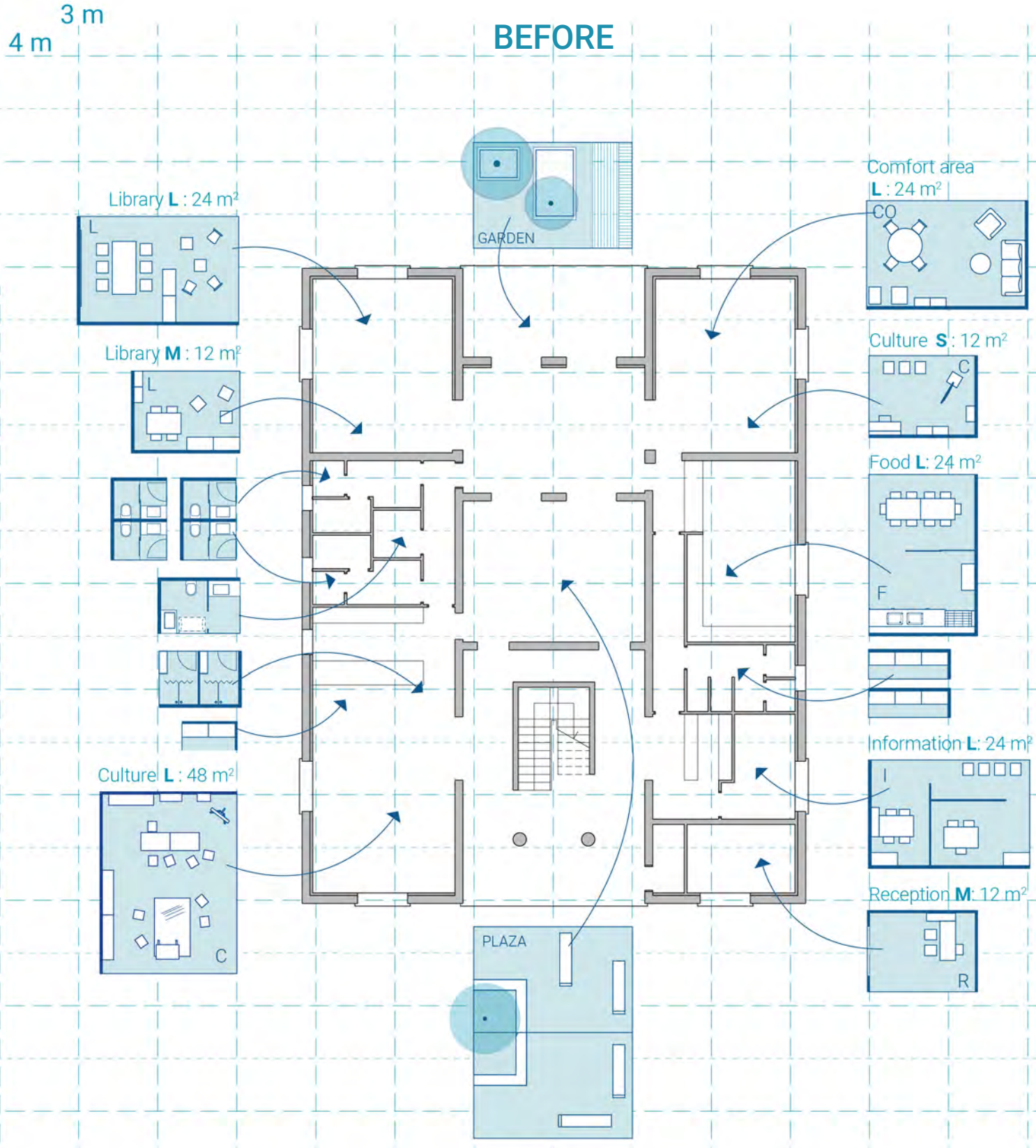
F: FOOD



S: SPORT

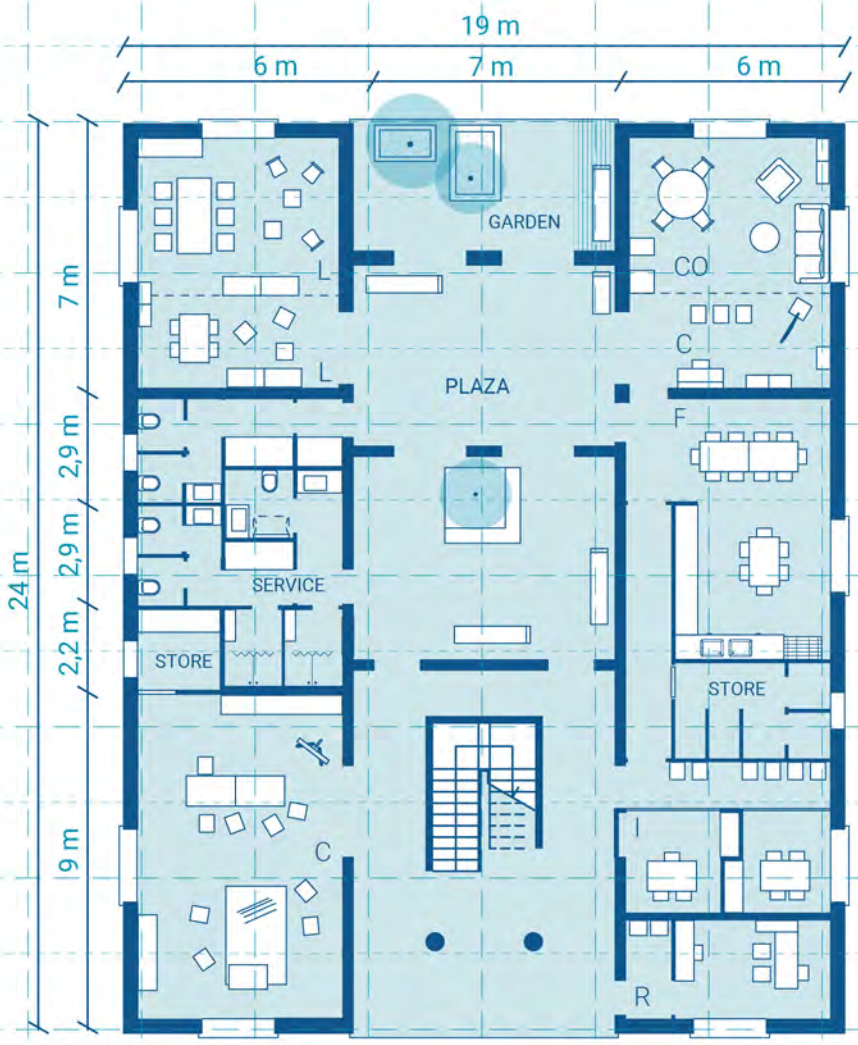
SERVICE

RETROFITTING EXAMPLE



AFTER

≈450 m²



- **R**ECEPTION — MEDIUM
- **I**NFORMATION — LARGE
- **C**ULTURE X2 — LARGE+SMALL
- **L**IBRARY X2 — LARGE+MEDIUM
- **F**OOD — LARGE
- **CO**MFORT AREA — LARGE

- **S**HOWER ROOM
- WC X2
- STORE X2
- GARDEN
- PLAZA

NEW CONSTRUCTION EXAMPLES

3 m
4 m

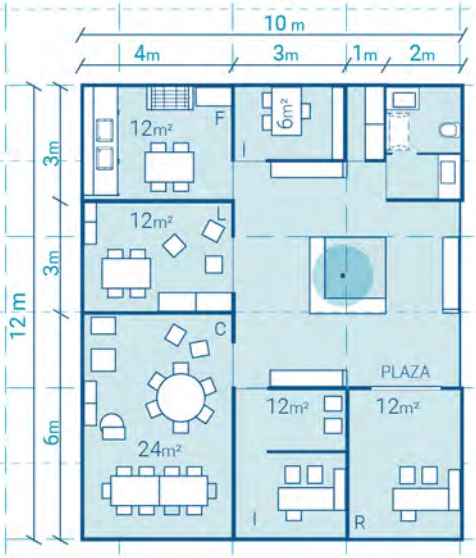
SMALL

≈72 m²

- **R**ECEPTION — SMALL
- **I**NFORMATION — SMALL
- **C**ULTURE — SMALL
- **F**OOD — SMALL
- **L**IBRARY — SMALL
- WC
- STORE
- PLAZA

MEDIUM

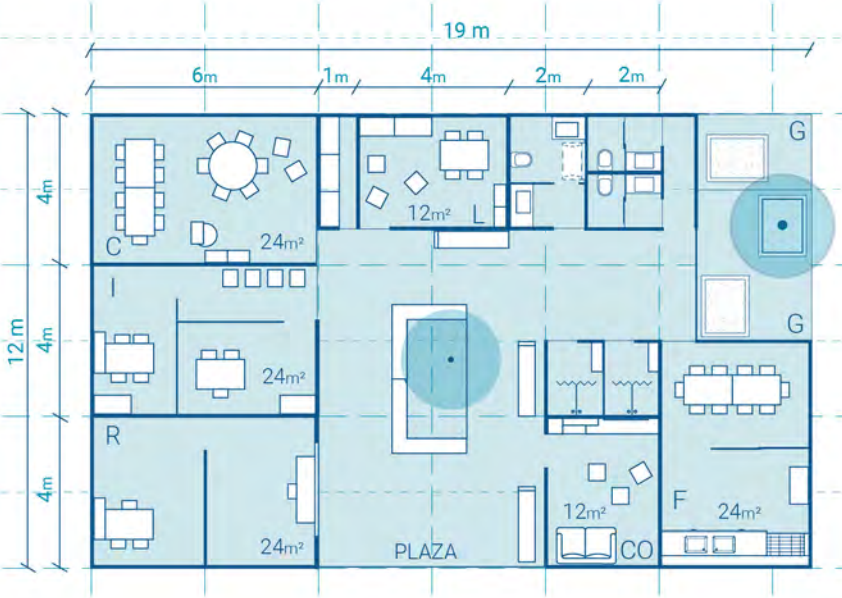
≈110 m²



- **R**ECEPTION — MEDIUM
- **I**NFORMATION X2 — MEDIUM+SMALL
- **C**ULTURE — MEDIUM
- **L**IBRARY — MEDIUM
- **F**OOD — MEDIUM
- WC
- STORE
- GARDEN
- PLAZA

LARGE

≈220 m²

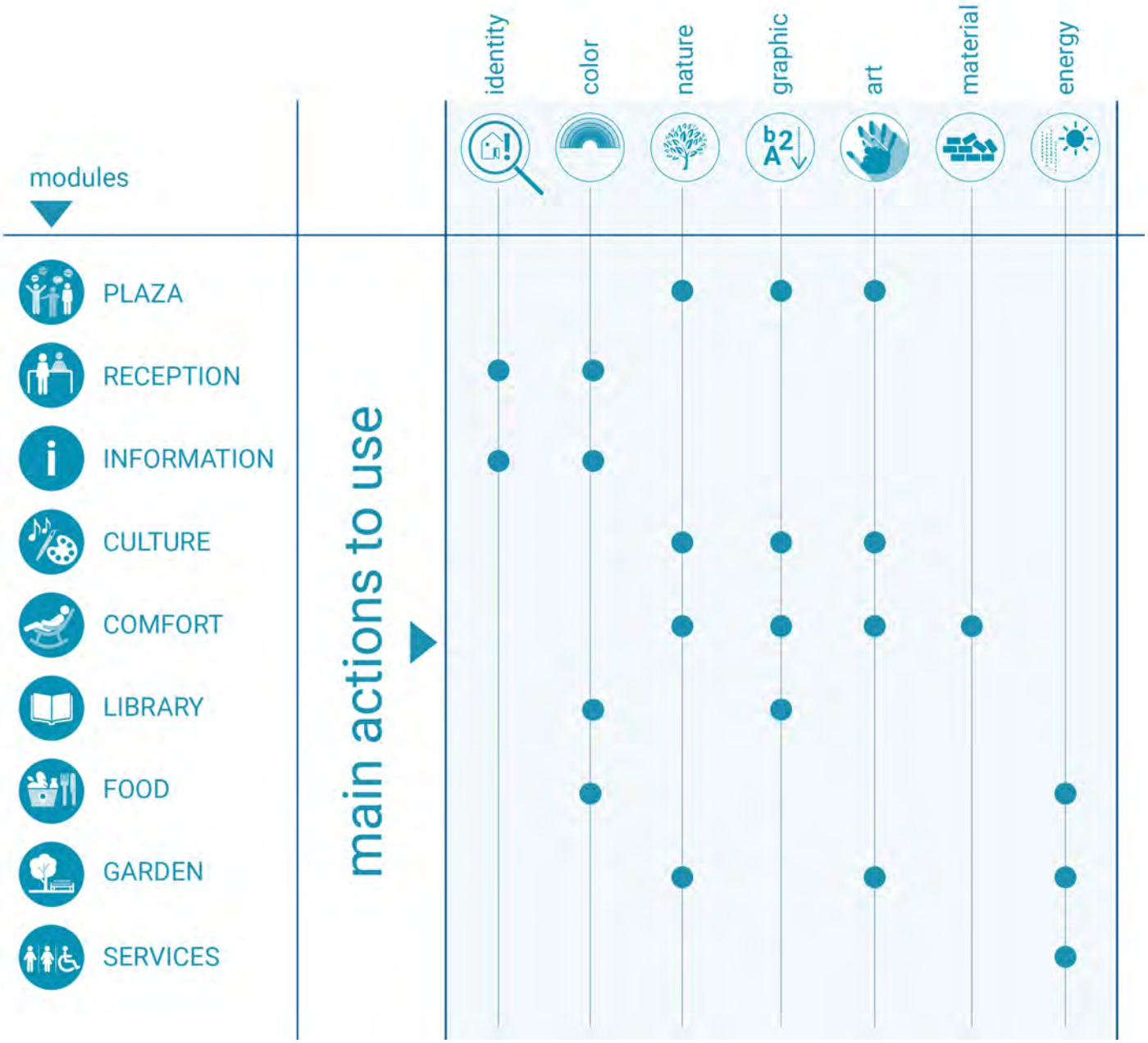


• **R**ECEPTION	LARGE	• **S**HOWER ROOM
• **I**NFORMATION	LARGE	• WC
• **C**ULTURE	LARGE	• STORE
• **L**IBRARY	MEDIUM	• GARDEN
• **F**OOD	LARGE	• PLAZA
• **CO**MFORT AREA	MEDIUM	

MODULES-ACTIONS INTERACTIONS

Instruction

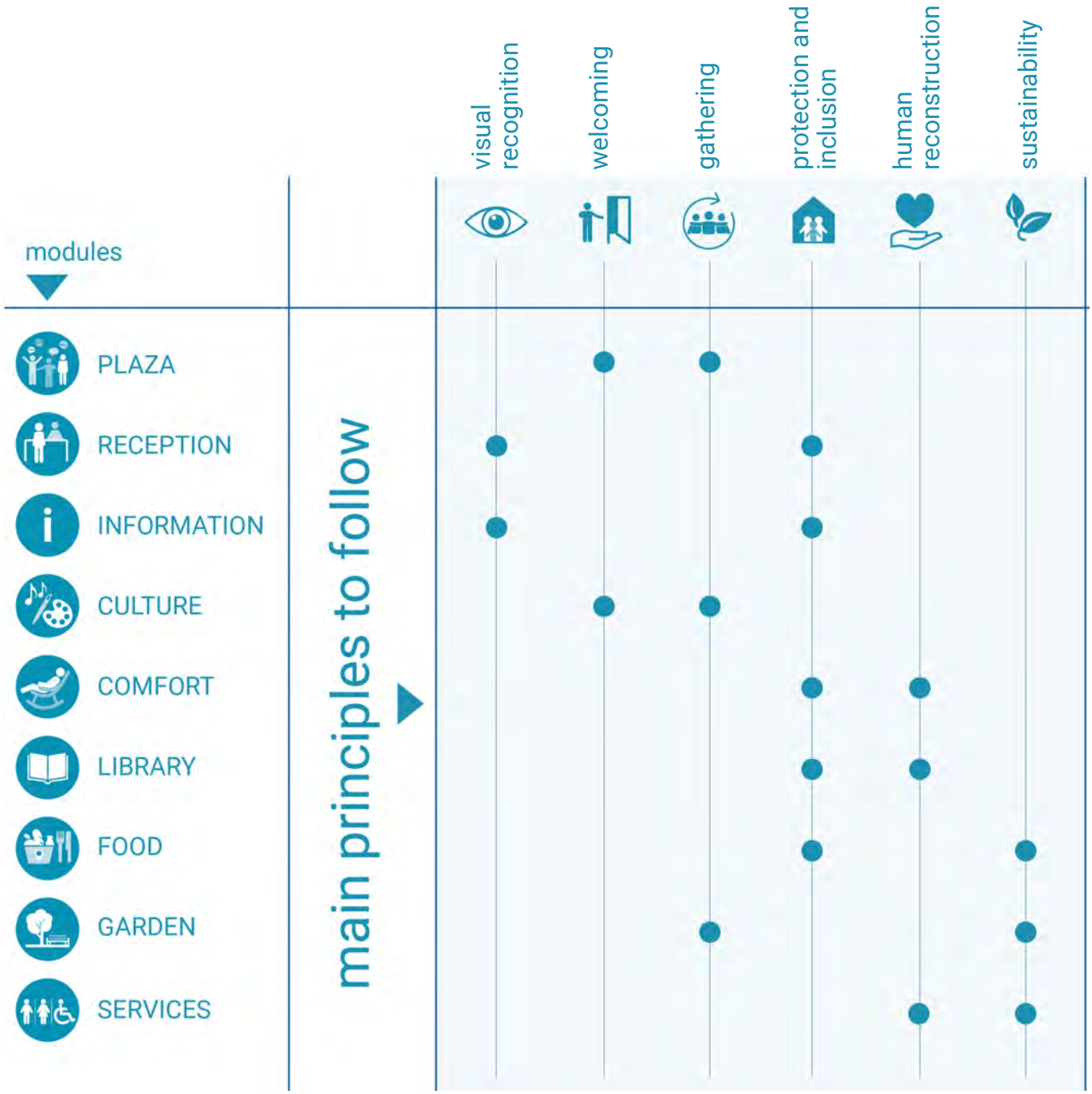
Modules/actions: which actions are indicated in which modules



MODULES-PRINCIPLES INTERACTIONS

Instruction

Modules/Principles: what are the main principles to follow in each module



6 VISUAL IDENTITY

The visual identity of CASA AZUL has a fundamental strategic objective: to convey the message of welcome, inclusion, and protection.

Based on these objectives, guidelines have been designed for the logo and its uses, the color palette, and environmental graphics.

The starting point for all visual graphics is the universal archetype of the house as a concept of welcoming.

LOGO CONCEPT

Description

The inspiration for the logo is the archetypal concept of "welcoming home".

In its main version, the house is represented by an outline, which on the right side stops and leaves room for two words «casa AZUL» - ideally reconstituting the missing edge.

The house is so iconically strong to be easily recognized even without this line.
To reinforce the concept of friendly welcoming, an open door towards the inside invites you to enter the «casa AZUL».
The round window aims to reinforce the concept of friendly and warm hospitality.

The geometric construction of the main logo is based on a «shorter» golden rectangle concerning the main body of the house.
The text block is aligned on the invisible edge of the house.
The edge of the text block starts from the «c» letter, which is centered on the capital «A» below.

The «casa AZUL» logo is composed of:
- outline or bold drawing od a stylized house
- the two words «casa» and «AZUL», one on top of the other.

OFFICIAL LOGO - positive

Description

Primary «casa AZUL» blue version to be used for any official use on stationery, objects, signatures - on light backgrounds.

OFFICIAL LOGO - negative

Description

Primary white version to be used for any official use on stationery, objects, signatures - on dark and photo backgrounds.

LOGO - VARIATIONS

Description

The secondary versions' palette should provide options for larger use, such as interior and exterior environmental graphics, and special cases where the primary version is not enough readable/visible.

The most suitable solution should be selected considering visibility and coherence with the «casa AZUL» official visual identity's guidelines.

casa
AZUL

casa
AZUL

casa
AZUL

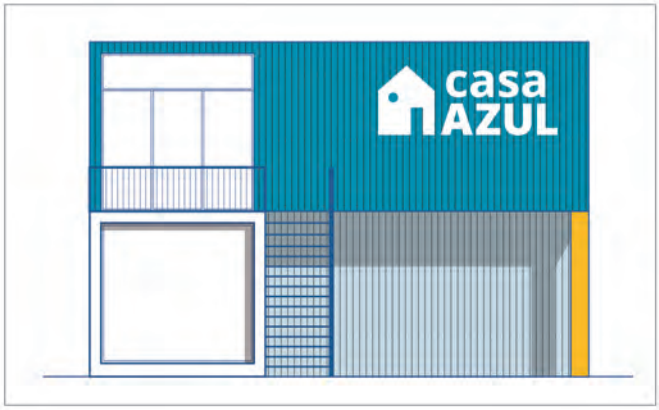
casa
AZUL

LOGO VISIBILITY

Description

The Blue version should be used on light backgrounds

The white version should be used on dark backgrounds and photographs.



LOGO TYPOGRAPHY

Description

Open Sans is a free Google typeface that was developed for print, web, and mobile applications.

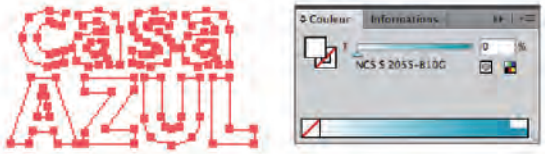
Open Sans ExtraBold

LOWERCASE

CAPITAL LETTERS

THE LOGO IS PROVIDED
WITH OUTLINED TEXT
TO BE FILLED WITH BLUE OR WHITE
- OUTLINE WITHOUT COLOR

YES



YES

NO

NO

LOGO DIMENSION AND DISTANCING

Description

The vectorized logos can be scaled to a minimum size to keep the visibility of the line and readability of the words.

The minimum width is 20 mm and the minimum height 11 mm.

The logo should always be surrounded on all four sides by an area of clear space that corresponds to half of its height.

COBRANDING

Description

Following the IOM Brand Guidelines concerning

co-branding.

Minimum clear space between logos = CASA AZUL logo heights (X)

Minimum clear space around the logos = half CASA AZUL logo height (Y)

LOGO IN USE: PAPER

LOGO IN USE: GADGETS

LOGO MISUSE

Description

Principles for correct application:

- Do not modify or add graphics.
- Do not change the composition between pictogram and logotype.
- Mantain proportions
- Respect the minimum dimensions.
- Respect areas of respect and alignments.
- Do not use the logo transparently.
- Do not apply any effects.
- Do not rotate or skew, warp, or distort.
- The brans exists only in «casa AZUL» blue and white.

Some examples of the incorrect use of the “casa AZUL” logo:

do not change the composition between pictogram and text

do not change the color or apply transparence

do not add elements

do not squeeze or stretch

do not outline drawing or text

do not apply effects

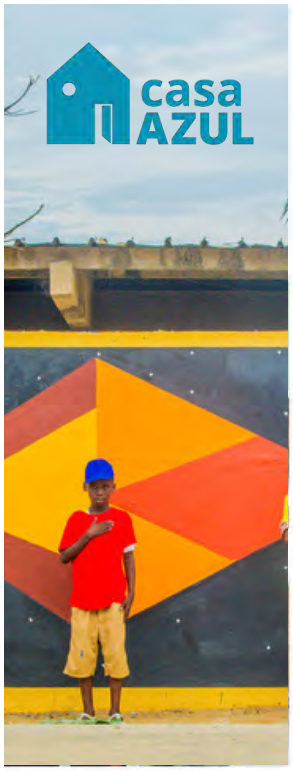
do not rotate

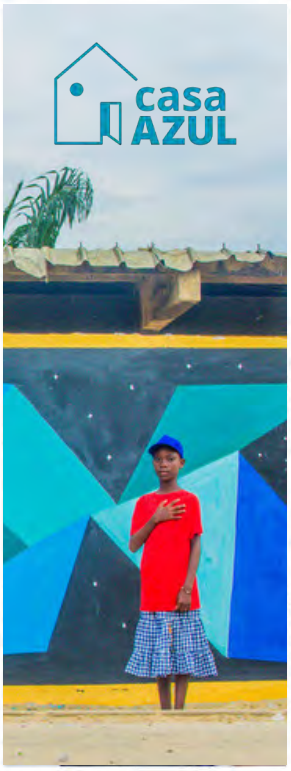
do not change the font

LOGO ON PHOTO

Description

On pictures, the white or blue «casa AZUL» logo should be used. Which color to use depends on the background of the picture.
Use the logo that will stand out the most.
Do not apply transparence.





PRIMARY COLOR

Description

The primary color chosen belongs to the range of blue: a color that traditionally conveys trust and professionalism, and which has been chosen to represent international institutions.

However, it is proposed to slightly differentiate «casa AZUL» blue from light blue UN and deep blue IOM: a greenish-blue is therefore proposed, defined by the color code described below.

PRIMARY COLOR
NCS S 2055-B10G

PRIMARY COLOR
SHADED

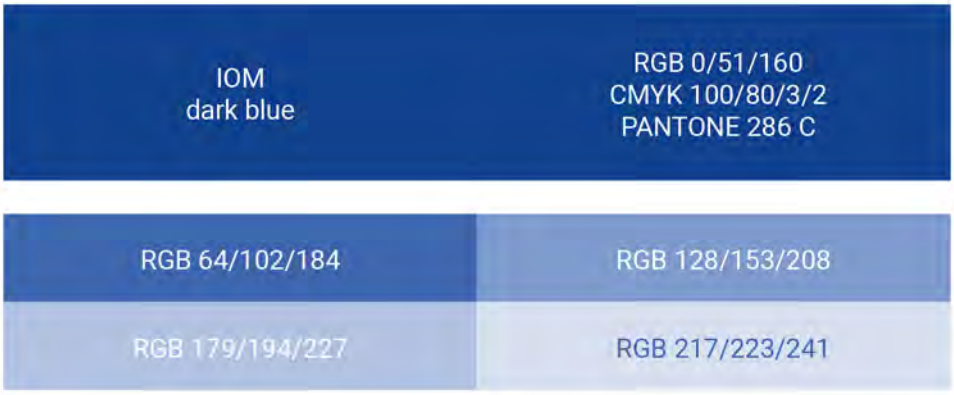
EXAMPLE

SECONDARY COLOR

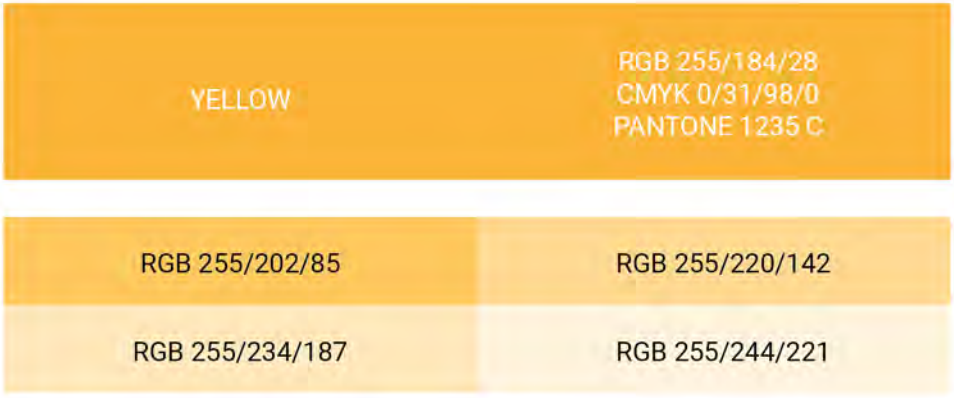
Description

The secondary colors are a deep BLUE (IOM official color), a bright yellow, and a maroon (Fordham University official color).

SECONDARY COLOR
PANTONE 286 C



SECONDARY COLOR
PANTONE 1235 C



SECONDARY COLOR
PANTONE 201 C

WEB GRAPHIC - general guidelines

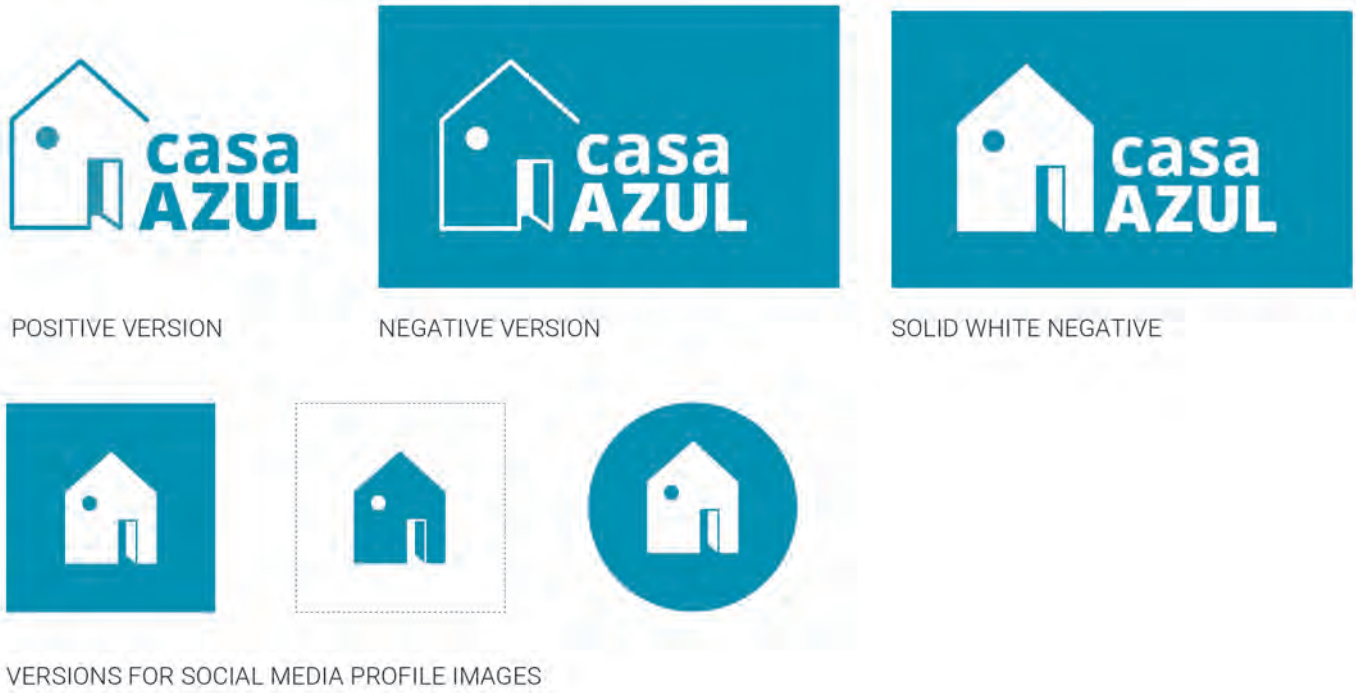
Description

«Casa AZUL»'s online presence through its websites, online tools, and social media should also adhere to the logo guidelines to maintain consistency and create a credible online image.

While factors may determine the final visual outcome of a page, several elements, namely logo, font, color, and layout, must remain as consistent as possible.

LOGO

Only the official logo versions below should be used for digital use.
The aforementioned standards concerning the use of the logo apply to web platforms, whether it be a co-branded or sub-branded platform. (See pages visibility, Distancing, Cobranding, Misuse, and Photo).



DIGITAL TYPEFACE

Open Sans is a free Google typeface that was developed for print, web and mobile applications.

Open Sans Light
Open Sans regular
Open Sans Bold

USE OF LOGO ON PHOTO BACKGROUND: WHITE VERSIONS ON TRANSPARENT PRIMARY COLOR FIELD

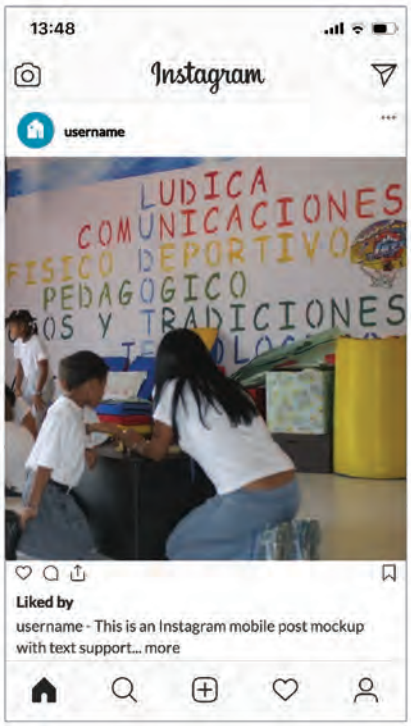
COLOR

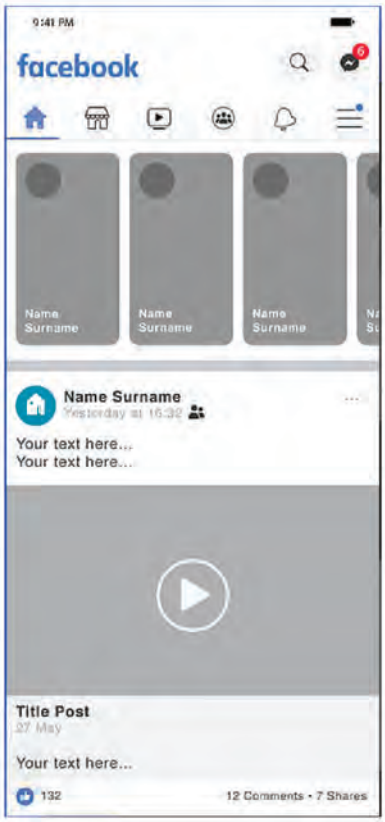
Only primary and secondary official «casa AZUL» colors should be used for digital use (see Primary colour and Secondary colour pages 96-97).

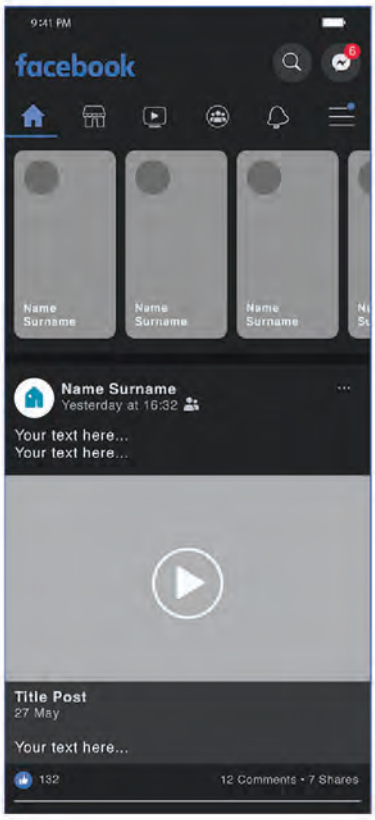
PRIMARY COLOR

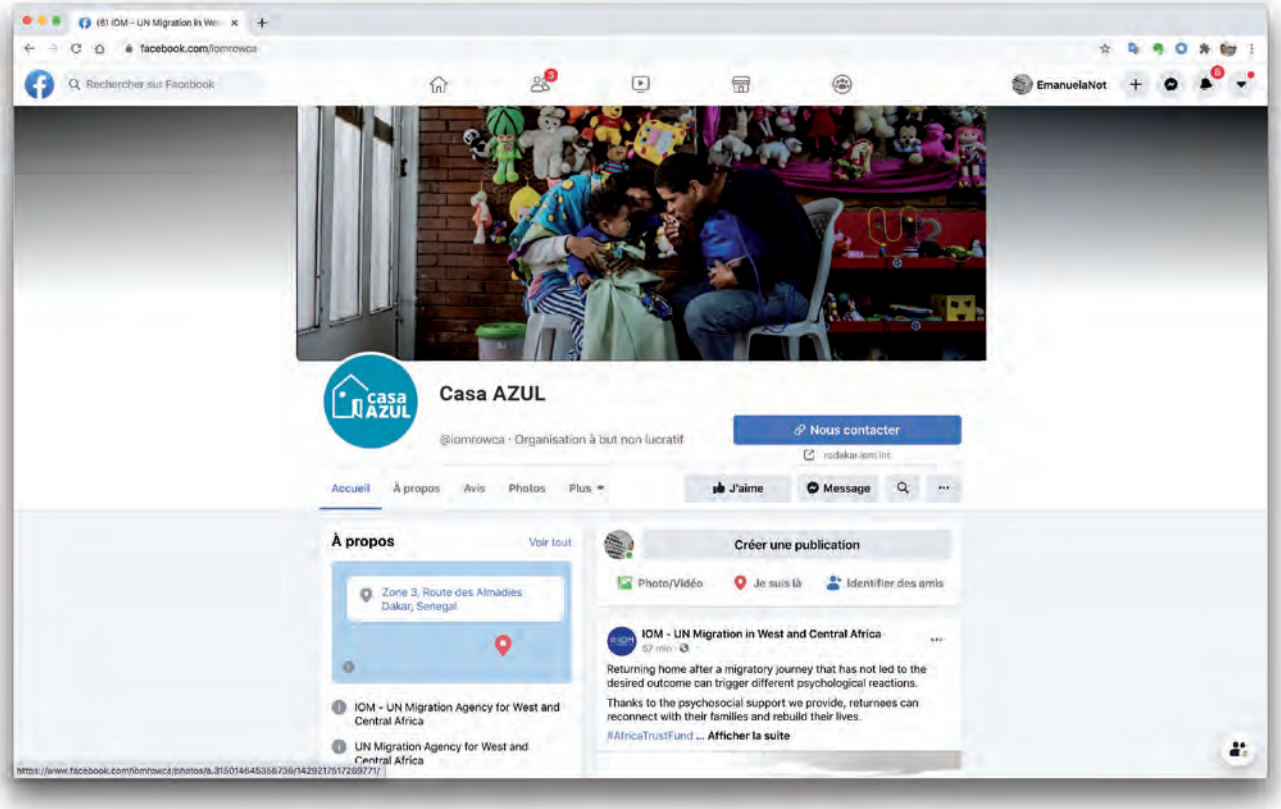
SHADED

LOGO ON WEB AND DIGITAL MEDIA








facebook.com/iomrowca
Rechercher sur Facebook
EmanuelaNot
Casa AZUL
@iomrowca · Organisation à but non lucratif
Nous contacter
rodakar.iom.int
Accueil
À propos
Avis
Photos
Plus
J'aime
Message
À propos
Voir tout
Zone 3, Route des Almadies
Dakar, Senegal
IOM - UN Migration Agency for West and Central Africa
UN Migration Agency for West and Central Africa
Créer une publication
Photo/Vidéo
Je suis là
Identifier des amis
IOM - UN Migration in West and Central Africa
57 min
Returning home after a migratory journey that has not led to the desired outcome can trigger different psychological reactions.
Thanks to the psychosocial support we provide, returnees can reconnect with their families and rebuild their lives.
#AfricaTrustFund ... Afficher la suite

linkedin.com/company/iom/
Rechercher
Accueil
Réseau
Emplois
Messagerie
Notifications
Vous
Produits
The Economist Magazine - Your trusted source of facts and analysis on global events. Subscribe today
OIM - ONU Migration
Affaires étrangères · Geneva · 390 688 abonnés
Official account of IOM, the UN Migration Agency. Promoting safe, orderly and dignified migration since 1951.
+ Suivre
Voir le site web
3 personnes de votre école ont été engagées ici
Voir les 11 542 employés sur LinkedIn
Accueil
À propos
Vie d'entreprise
Offres d'emploi
Personnes
Vidéos
Infos
Tout voir
Vidéos récemment publiées
Following the tragic events in Bairut, Displacement Tracking Matrix (DTM) is collecting information to provide effective humanitarian assistance to displaced communities.
+Plus de vidéos
L'essentiel sur les personnes
134 employés occupent le poste de Arts et Design
3 employés ont étudié à Università IUAV di Venezia
Pages affiliées
Connecting Diaspora – IOM The Netherlands
Affaires étrangères
1 564 abonnés
+ Suivre
Careers at MAC
Affaires étrangères
1 221 abonnés
+ Suivre
OIM Italia
Collectivités publiques et territoriales
804 abonnés
+ Suivre
Voir toutes les pages affiliées

ENVIRONMENTAL GRAPHIC - EXTERIOR 1

Description

The CASA AZUL's outer front marks the boundary between interior and exterior, between the outer world and the interior which has to be welcoming, caring, and infuse trust.

In this first hypothesis, we show a spatial use of the logo realized on a large scale up to and including the entrance door.

casa
AZUL

casa
AZUL

casa
AZUL

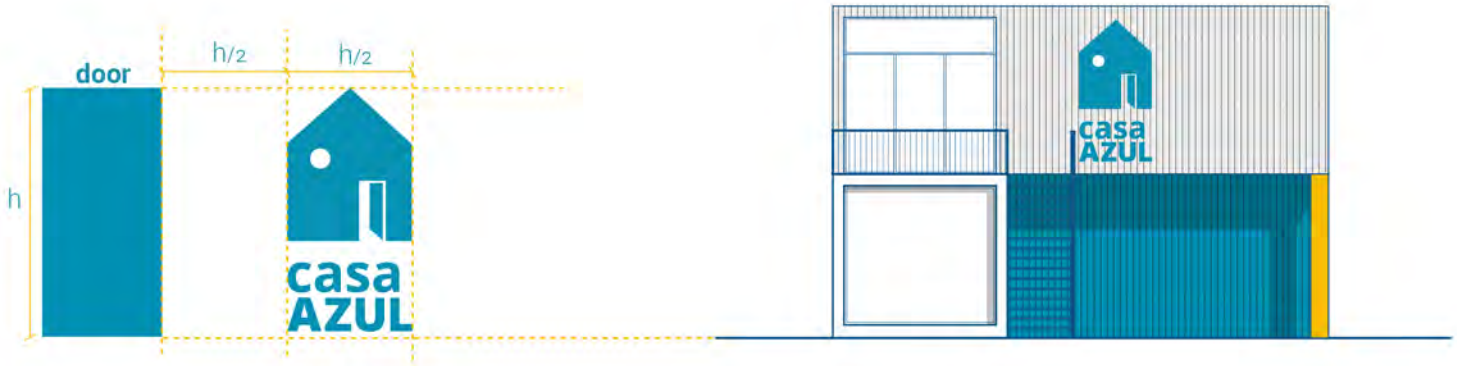
casa
AZUL

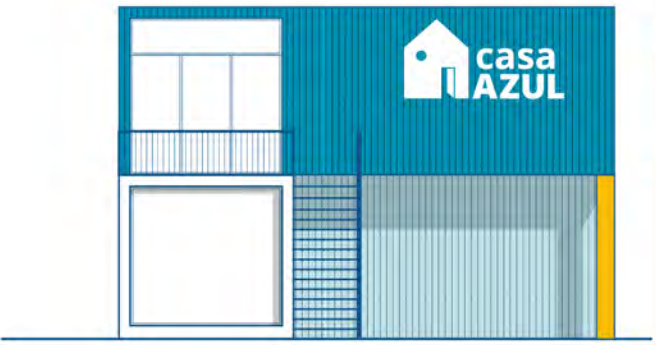
ENVIRONMENTAL GRAPHIC - EXTERIOR 2

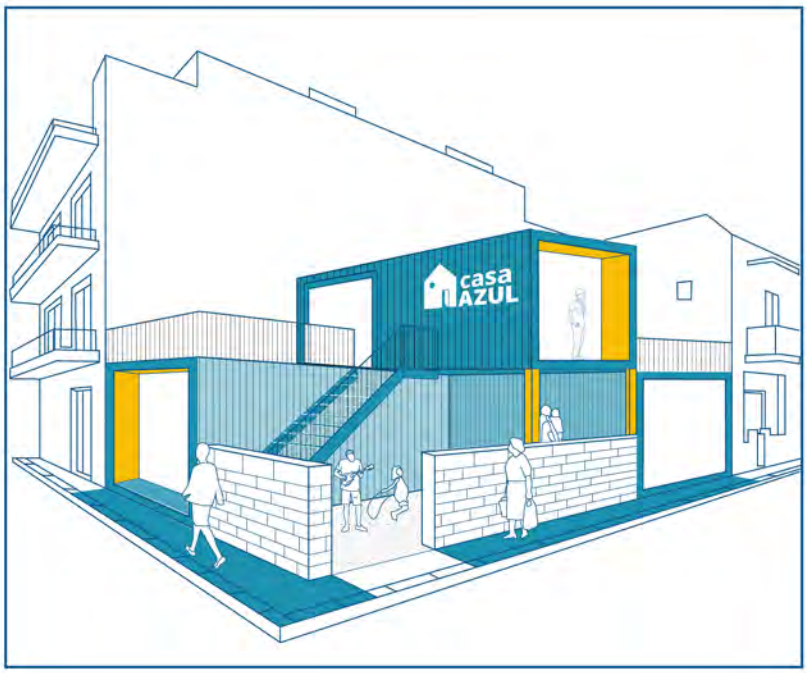
Description

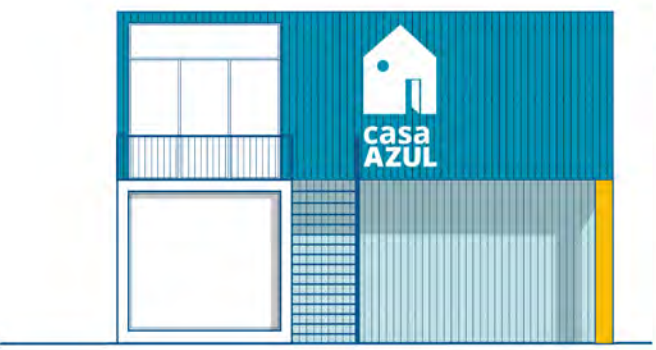
The boundary with the outside world is always permeable, a filter that does not suggest exclusion but a welcoming refuge.

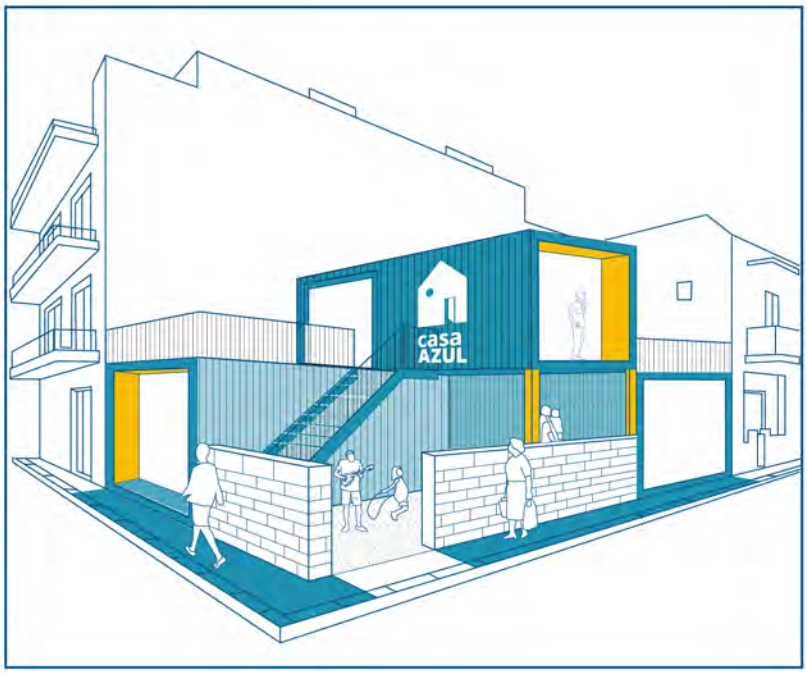
In this second hypothesis, we show a traditional use of the logo applied to the wall for maximum visibility.




casa
AZUL


casa
AZUL


casa
AZUL

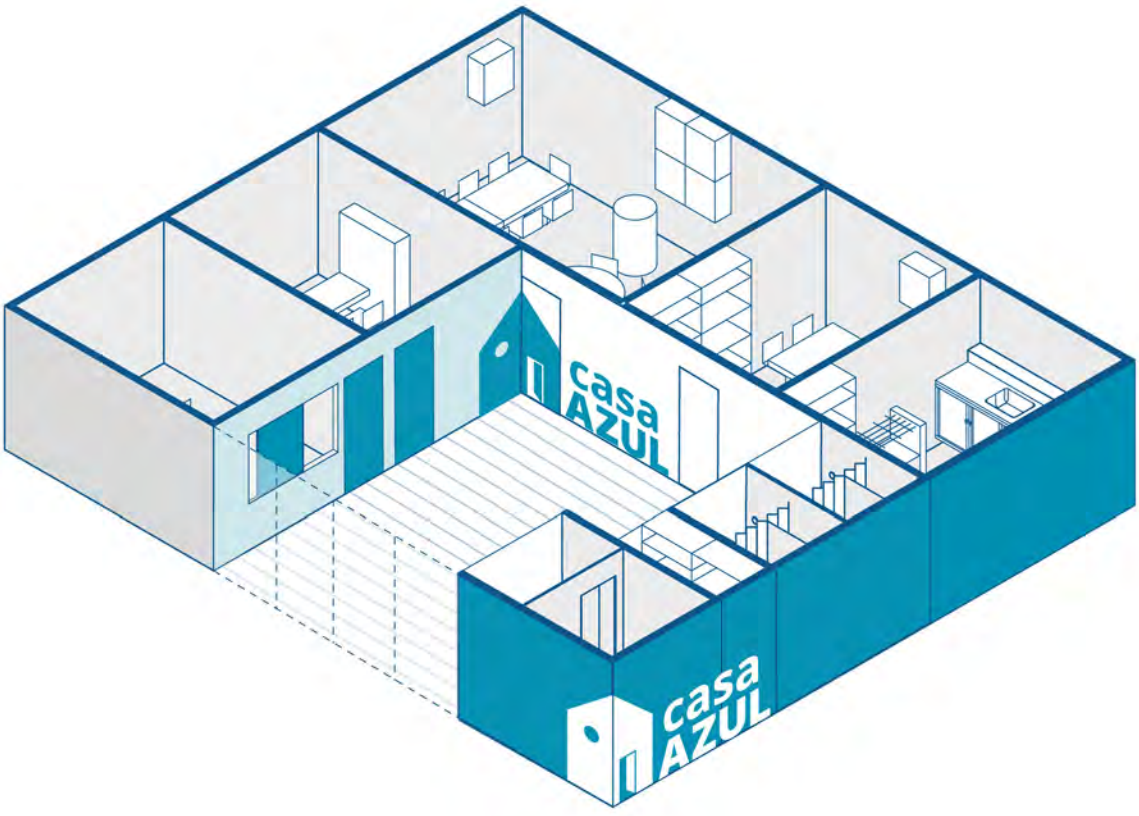

casa
AZUL

ENVIRONMENTAL GRAPHIC - INTERIOR

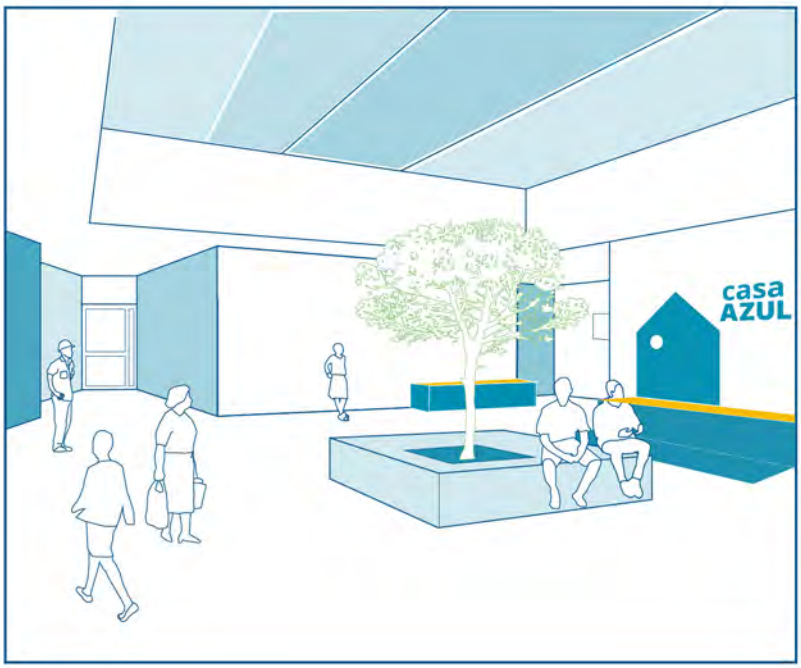
Description

Architecture must be easily understood for compositional clarity and functional organization of its spaces. In this attempt, the graphic apparatus has its strategic relevance: signs, infographics, colors on the walls, must have an immediate and universal communicative power to make the architecture "talking" and therefore familiar, welcoming.

The Plaza is a privileged place for the use of the large-scale logo.



casa
AZUL


casa
AZUL

ENVIRONMENTAL GRAPHIC - IN USE

Description

The sense of homeliness is also expressed by the ability to find one's way about a new space. A coherent, rational layout is the first step to creating a welcoming and efficient CASA AZUL.

The presence of information about the identities of spaces (their functions and the ethical value of the architecture) is an essential measure.

PHOTO CREDIT

IOM Media Library

pp. 7, 10, 18, 19, 24, 30, 35 top right and center right, 50, 54, 56 top right, 58 bottom right, 60 top right, 62, 64, 80, 95, 99, 100, 101

TAMassociati Archive

29, 35 bottom right with Andrea Avezzù, 58 top left with Andrea Avezzù, 60 bottom left, 66 top left, 66 top right, 66 bottom left, 70, 108-109 with Marcello Bonfanti

EMERGENCY NGO Archive

p. 35 top left and center left with Marco Affanni, p. 35 bottom left; p. 56 top left with Marco Affanni; p. 56 bottom left with Marcello Bonfanti; p. 56 bottom right with Massimo Grimaldi; p. 58 top right, with Marcello Bonfanti; p. 58 bottom left with Massimo Grimaldi; p. 60 top left and bottom right with Marcello Bonfanti; p. 66 bottom right with Marcello Bonfanti

Other Sources

p. 12
top: BondRocketImages / Shutterstock.com
middle and bottom: EQRoy / Shutterstock.com
p. 13
paulisson miura from Cuiabá, Brasil, CC BY 2.0, via Wikimedia Commons
p.14
top: Iwan Baan
p. 22
top: ACEI Cheung from Edmonton, Aberta, Canada, CC BY-SA 2.0, via Wikimedia Commons
middle: soft_light / Shutterstock.com
bottom: QuintiniusGrin, CC BY-SA 4.0, via Wikimedia Commons

casa AZUL