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실사이트와에서의 사람이 아닌 경우에만 포함할 수 있습니다.

العمارة والمكان

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主旨: المساهمة من أفنية تم إصدار هذا العدد من مجلة المعمار العربي
The publication of this issue of the Al-Minar al Arabi was made possible by a generous contribution from Afniah
This issue of Al Mimar al Arabi is focused on the question of architecture in its relation to place, in the context of the Arab world. The concept of ‘place’ leaves the door wide open to a number of interpretations and has been debated at length, but we thought this was an opportune time to put this issue back on the table, at a time when a number of cities around the Arab World are witnessing developments at an unprecedented scale, and at a time when the question of local identity seems to be foreshadowed by the desire to reach a ‘cosmopolitan’ stature equal to cities in the West. Much of our local heritage is disappearing in the process, and with it long-held practices in building that have proven their value in mediating harsh climates, and at a time when sustainability has become a major concern around the globe.

In discussing the concept of place, we can recall the important contribution of the Norwegian theoretician Christian Norberg Schulz, who undertook the task of interpreting the philosophy of phenomenology in relation to architecture, starting with Genius Loci, and later with The Concept of Dwelling. In his study of ‘place’, Norberg-Schulz proceeded from the macro level of the settlement to that of the individual house, passing by the intermediary ‘modes’: urban space and institution, and organized around two poles: identification and orientation. In his approach, he reaffirmed the continuity of the architectural spectrum, which extends from the individual house to the urban setting, to the wider landscape, and the importance of relating the architectural building to its context, in the full sense of the term.

In turn, William Curtis addressed the question of Modernity in relation to particular cultures and contexts, and specifically in relation to the Arab world, in his article that we reproduce here in its original language, as well as in its translation to Arabic. For Curtis, the ‘dilemma’ has been for several of the emergent nations of the Middle East and North Africa, to find an appropriate synthesis between the search for identity and the influences exerted by an international style drawing on technological advances and innovation. The challenge that was addressed in various ways by local and international architects was to absorb some of the lessons of Modernism while addressing the specificity of climate, culture and traditions, without falling into some type of kitsch. Curtis illustrated his survey with a number of important projects by architects like Rifat Chadirji, Gordon Bunshaft, and Jorn Utzon.

We believe that this difficult yet appropriate synthesis is the best way to move forward, amidst the proliferation of trends, most of which pay no attention to the question of ‘context’, dismissing cultural and climatic issues, all for the glory of unwarranted gymnastics. In following this new approach to design in this region, we can again draw on the lessons of the Spanish and Portuguese architects, starting in the 1960’s until today, who in general, while being open to new techniques and methods of construction, displayed a great sensitivity to the context in which they were building.

Architecture, in the end, is an essential component of the question of identity, which cannot be reduced to a romantic revival of the notion of ‘heritage’, and which would eventually lead to a simplistic and superficial reproduction of its historical forms.
يتنابى هذا العدد من مجلة العمارة الإسلاميةž العالمية مع المانحين والمكان المعماري، إليه حداد، رئيس هيئة المعماريين العرب.

تتناول هذا العدد من مجلة العمارة الإسلاميةž العالمية مسألة العمارة وعلاقتها بالمكان، ضمن نطاق العالم العربي. إن مفهوم "المكان" يرتبط بالخصوصية الحضارية، وقد تم تحليله بإيضاح خلال العالم الذي نعيش فيه، حيث أننا أدركنا أن الوقت المتبقي لإعادة طرح هذا القلق على قضية التوازن في ظل الحياة التي أصبحت عدده من المدن في جميع أنحاء العالم العربي تشهد تطورات على نطاق غير مسبوق في إطار إعادة بحثницة "ال깨ج" في الصحافة العالمية.

تتناول المجلة في الغالب كيف يمكن أن يدخل الباحثون في تفاصيل الأبعاد المكانية في تطويرها. إن المكان، ومعناه، هو بنية المبنى الذي يتفاعل مع الاستوهاءات المتزامنة في الأبعاد المكانية، وتحاول المشاريع المختارة في هذا العدد أن تعبر عن هذا التفاعل في عمليات التصميم.

تتناول المجلة أيضًا في بعض الأبحاث الأدبية، ما يناسب لمسألة الهوية التحقيقية لقضية "الانية"، بالإضافة إلى ما يناسب لمسألة "الמשקوف".

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يظهر العدد الجديد من مجلة العمارة الإسلاميةž العالمية مساحة للعربية، إليه حداد، رئيس هيئة المعماريين العرب.
"This is the paradox: how to become modern and return to sources; how to revive an old, dormant civilization and take part in universal civilization."

Paul Ricoeur

In a period of rapid and sometimes violent change it is valuable to stand back from contemporary events and recall that societies and their architectures respond to long range wave motions beneath the surface of history. Architectural problems and solutions defined in one generation can take on diverse forms in a later one. Several of the issues which preoccupy designers in the regions under review have been crystallized in earlier works, some of them dating from the first half of the 20th century. Among the recurrent obsessions one could include the need to define local cultures while belonging to an international world and the related desire to integrate versions of national pasts with expressions appropriate to the present. There are no set formulae for handling such questions which are only too often deflected through the lens of colonial or post colonial definitions. The early history of modern architecture itself included patterns of dissemination in which core principles disseminated were gradually covering in classic works of the 1920s were gradually

Paul Ricoeur

© William J.R. Curtis

From French Le Corbusier to Egyptian Hassan Fathy to Danish Jørn Utzon: Throughout the 20th century internationally recognized architects have developed a wide range of architectural idioms for Arab societies in an effort at reconciling local cultures, national histories and international world and the related desire to integrate versions of national pasts with expressions appropriate to the present. There are no set formulae for handling such questions which are only too often deflected through the lens of colonial or post colonial definitions.

Paul Ricoeur

© William J.R. Curtis
reinterpreted in different countries far from the points of origin. One has only to think of cases as varied as Finland, Mexico and Japan in the 1930s to realise that simplistic notions of an ‘International Style’ do not do justice to the range of these transformations, sometimes fusing generic modern spatial and structural concepts such as the ‘free plan’ or the structural skeleton with types transformed from different traditions. To refer to these developments in terms of ‘regionalism’ would be highly misleading since the intention was anything but provincial and exclusively local. Rather the over-development in a metaphorical language sup-

...
...and skyscraper proposals incorporating ‘sun breaker’

of 1931), to the modernist interventions of Le Corbusier

Orientalist eclecticism reducing tradition to obvious

A range of architectural positions all the way from an

In the 1930s a watered-down version of the International

being referred to as ‘Bauhaus-on-Sea’. In reaction to the

architects from Germany and Eastern Europe, even

rapidly and provided opportunities to build for Jewish

to a shift in emphasis in Le Corbusier’s world view (and

traditional climatic devices such as Arab mashrabiye

screens or loggias known as brise-soleil. These adjust-

screens and loggias known as brise-soleil. These adjust-

in Roman claustra, but they also corresponded to a shift in

Le Corbusier’s world view (and in other areas of modernism) towards an architecture seeking harmony between machinism and ‘nature’. In 1942, he designed a remarkable scheme for an ‘Agriculturist’s Estate’ at Cherchell in Algeria, an enclave of shaded courtyards woven together by palm gardens and water channels, a lattice of shadows and voids. Le Corbusier transformed the vaulted Monol house type from his vocabulary into an ensemble of vaulted spaces on masonry piers in local materials in a way that recalled both his sketches of North African rural vernacular archi-
tecture and those of Roman ruins. The abstraction of Le Corbusier’s unrealised Cherchell project (known only through sketches) permitted the forms to evolve sev-

eral traditions simultaneously (Arab, Berber, Classical) while making no direct historical references. Le Corbusier claimed that he was here building in harmony with climate, landscape and tradition, adding that this was his answer to a superficial and folkloric regionalism. He was returning to archetypal forms of the Mediterranean world.”

The Haddassah Hospital on Mount Scopus just outside Jerusalem (1934-39) was conceived as a series of long low horizontal bands hugging the landscape above the River Jordan and took on the character of a geological formation (not to mention the recent fragmentation of nation states) infinitely complex.

Haddassah’s new hospital was designed by the architect Marcel Breuer, who had trained in the Bauhaus in Germany, and who had fled to Paris in 1933 to escape the Nazi regime. Breuer’s design for the Haddassah Hospital was an example of the International Style, which sought to combine modern materials and techniques with traditional forms and techniques. The building was designed to be flexible and adaptable, allowing for future changes and additions. The use of reinforced concrete was a significant innovation at the time, allowing for the creation of large open spaces and the elimination of internal load-bearing walls.

The hospital was dedicated in 1939, and it quickly became a symbol of the new Jewish state and its commitment to modernity and progress. It was also a symbol of the international community’s support for the fledgling state of Israel. The Haddassah Hospital remained a leading medical institution in Jerusalem for many years, and it continues to be a vital part of the city’s healthcare system today.

MODERN FORMS, MULTIPLE IDENTITIES

Le Corbusier (France), Sketch For Skyscraper With Brise-Soleil, Algeria, 1931-41; Fondation Le Corbusier

Le Corbusier (France), Sketch For Cherchell Agricultural Estate, Algeria, 1934-42; Fondation Le Corbusier

The Paris Colonial Exhibition of 1931 transformed the idea of a ‘sun breaker’ or ‘shading' into a new architectural approach. The idea was to create a shading system that would allow natural light to enter buildings while protecting them from direct sunlight. This approach was used in the design of the Tunisian Pavilions, which featured a series of horizontal bands that allowed light to filter through while providing shade from the sun.

The idea of a ‘sun breaker’ was later applied in the design of skyscrapers and other high-rise buildings. The idea was to create a shading system that would allow natural light to enter buildings while protecting them from direct sunlight. This approach was used in the design of the Tunisian Pavilions, which featured a series of horizontal bands that allowed light to filter through while providing shade from the sun.

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TRANSFORMING TRADITIONS

These examples extended the international modern movement while adjusting it to particular places, climates and societies. But there were more traditionalist ways of interpreting historical urban and rural types. The French architect Fernand Pouillon favoured stone construction over concrete in his numerous housing schemes whether in and around Paris, or in Algiers. Provocative in his roots but pan-Mediterranean in his sensibility he perceived architecture as a transformation of basic types, some of them stretching back to ancient Greece. The peasand was idealised as the true carrier of Egyptian identity rooted in the soil, while the mud hut was considered the origin of the after life in the afterlife, and the aerial pyramid was the colossal Roman Forum become a stadium. The Egyptian architect Hassan Fathy was also influential; the peasant was idealised as the true bearer of Egyptian culture.

For instance, the Egyptian architect Hassan Fathy was also influential; the peasant was idealised as the true bearer of Egyptian culture. He reinvestigated traditional techniques that had contributed to the socio-economic development of the Egyptian countryside, and in the late 1940s he developed an entire village called New Gourna on the west bank of the Nile opposite Luxor in which the poor were encouraged the poor to build for themselves. In the late 1940s Jeanneteau was drawn at the age of 25 to the idea of a colossal Roman Forum, which was rendered habitable as a stadium and a city in a frame of mind.

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The site was chosen for its symbolic status and its relationship to the sheikh’s family. In effect this frozen linear geometry and long axes which would also have links to a past imperium and of course through the repetition of historical style became the official one of the Moroccan state. Yet the choice of site was also a result of the site’s location, as it was near the palace of the sultan, and the decision to build on the site was made in 1952.

The project was designed by the German architect and urban planner Hansraj Rau, who had studied in Germany and had worked on a number of major international projects. The design was based on the idea of a ‘national garden’ in which the elements of the city would be reflected in the garden, and the garden would be reflected in the city.

The garden was divided into three main areas: the central area, the northern area, and the southern area. The central area was the main focus of the garden, and it contained the main buildings. The northern area was the secondary focus, and it contained the main residences. The southern area was the tertiary focus, and it contained the main recreational facilities.

The garden was designed to be a symbol of the country’s history, and it was intended to be a symbol of the country’s future. The garden was also intended to be a symbol of the country’s culture, and it was intended to be a symbol of the country’s economy.

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He stated that he hoped that his experiments might provide 'the raw materials for new concepts, and thus new, of the local and the universal.' In the oil rich states of the new millennium, the Iraqi architect Rifat Chadirji was dealing with shading, social space, construction and materials. The French architect André Ravereau, dealing with ornament to provide a little instant tradition. Needed was a return to first principles in the search for an authentic regionalism combining the best of old and new. The relationship of the local and the universal in the oil-rich states tended as several of these tendencies tended even so. Nor were there innovate solutions by both native and foreign architects. The Hajj Terminal near Jeddah, Saudi Arabia of 1980 by Skidmore

Skidmore, Owings & Merrill (United States), Hajj Terminal, King Abdulaziz International Airport, Jeddah, Saudi Arabia, 1981

Bedouin architecture, robust without excess. A refined interior. When he was asked what drives his practice, Hanning Larsen said, ‘If there is a problem, I find a solution within the practice, not outside it.’

After a tumultuous period in the 1990s, the traditional forms and the new materials found their way into the global arena of contemporary architecture. The rise of Islamic architecture in the post-colonial world was a return to first principles in the search for an Islamic architectural language. The search for a new, of the local and the universal. In the oil rich states, the Iraqi architect Rifat Chadirji was dealing with shading, social space, construction and materials.
Owings and Merrill employed high tech tents and a repetitive steel module of supports to define an open but shaded communal space for pilgrims from all over the world. Though the mass of panels reached the Mecca. The tents were made from Teflon fabric which combined great strength and durability with shade and insulation against solar radiation in basically a desert environment. Beyond practical requirements for servicing and circulation, this solution provided a structure rich in symbolic associations yet on the cutting edge of technology.

Some building types are more international than others and it might be thought that the skyscraper was basically a rootless invention, rather like an aircraft or an automobile. Even so, there have been several attempts over the years to make the tall building respond to differences of climate and culture, including of course Le Corbusier’s skyscraper proposals for Algiers from the 1930s and early 1940s with their lattices of shading loggias and brise-soleil. The National Commercial Bank in Jeddah (1977-83) designed by Gordon Bunshaft of Skidmore, Owings and Merrill cross-bred the international type with principles for dealing with a very hot climate that was sometimes dry, sometimes humid, and prone to sandstorms. The Bank was placed on a triangular plan with an attached lift tower and glazing recessed in giant openings to guarantee shade and to reduce heat gain. In section the tower was organised as a series of interlocking stacks of offices grouped around a central void rising the entire height of the building. This syphoned off warm air and reduced the need for air conditioning considerably. On the exterior this arrangement was expressed as a series of huge shaded openings with planted terraces, like oases in the air. Bunshaft thus translated some of the environmental principles of traditional wind towers into an up to the minute skyscraper linked electronically to the world of banking and commerce. A prestige building, the National Commercial Bank in Jeddah was intended to evoke tribal memories of the princely tent of the elders: “this wall which provides shade for the public meetings could perhaps be considered symbolic of the protection a ruler extends to his people. There is an Arab saying: ‘When a ruler dies, his shadow is lost’.”

The Ministry of Foreign Affairs in Riyadh, Saudi Arabia (1979-84), was designed by another Danish architect, Henning Larsen. In reaction against the early petroleum boom, the Saudi government was in search of a restrained yet eloquent monumental architecture idealizes institutions and Utzon intended to follow a standardized, export formula of domes and classical grand entrances, expensive materials such as white marble, oversized rooms and subliminal references to sandstorms. The Ministry of Foreign Affairs in Riyadh, Saudi Arabia (1979-84), was designed by another Danish architect, Henning Larsen. In reaction against the early petroleum boom, the Saudi government was in search of a restrained yet eloquent monumental architecture.
axes, and an abstract order blending reversals of figure and ground, mass and space. Larsen’s building blended together the geometry of Mogul tombs, the spatial lessons of Kahn and Le Corbusier, and the classical dis-
cipline of Danish forbears such as the Police Academy in Copenhagen of around 1920. This was ‘eclecticism’ in the real sense of the word: a fusion of diverse sources. The Ministry of Foreign Affairs addressed both the national identity and pride of the clients, and their aspiration towards an international role in Islam. Larsen here combined modernity and tradition, the interna-
tional and the local, in an institutional interpretation.9

This brief historical sketch covers nearly half a century of projects responsive to culture, climate, landscape and tradition. While the architectural para-
digm changes may be, it is striking how the same issues keep coming up in different forms: the need to recon-
ceive abstraction and representation, present and past, but in the meantime there is a string of valuable 20th century buildings which hold out enduring lessons.

* This article was published in the book ‘Arab Contemporary Architecture and Identity. Editors Michel Juel Holm and Mette Marie Kallehauge. Louisiana Museum of Modern Art, Denmark, 2014’.

WILLIAM J. CURTIS is a historian of architecture and a painter and photographer. His best-known book is Modern Architecture Since 1900.

Notes
5. See Maria Berardi, Yorkshire Ingledegrity, Anthony Doerr ed., Frank Lloyd Wright, Europe and Beyond, UC Berkeley, 1989, pp. 560-561.
8. For National Commercial Bank, see Curtis, Modern Architecture Since 1900, p 644, Chapter 39 entitled: ‘The Driven and the Local Landscape, Climate and Culture. The author prepared a detailed Report on this building for the Aga Khan Award.
9. For Algiers Housing see see Blondal, 2002.
10. For Mendelsohn in Palestine, the Search for Architectural Roots see Erich Mendelsohn in Palestine, Technion, Haifa, 1987, exhibition catalogue. It is crucial not to distort Mendelsohn’s intentions and achievements via present-day ideologies and political foundations.
13. For National Commercial Bank, see Curtis, Modern Architecture Since 1900, p 644, Chapter 39 entitled: ‘The Driven and the Local Landscape, Climate and Culture. The author prepared a detailed Report on this building for the Aga Khan Award.
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CONTEMPORARY PROJECTS IN THE ARAB WORLD
THEORETICAL STATEMENT

We perceive building in harmony with a particular context as unveiling layers of meanings of what preceded and what is yet to materialize. In other words, we define meaningful architecture as that which communicates the specificity of the place by generating a calibrated balance between historical continuity and contemporary living. Then, it becomes evident the need to question the relationship between "situs" or situation, the artificial or intervention, and what remains in between. Pondering on this symbiotic relationship, we rekindled literature meanings to understand the specific definition of the word "topography," or that where "architecture" takes "place.

Speculating upon the definition of "topos-graphic," we acknowledged that the site transcends all tangible elements to be defined by natural, artificial, and cultural features. The latter are qualities of a situation, and by nature, situations condition architecture. Thus, by understanding the similarity between topographies and situations, we identified the relationship between topography and architecture, and therefore the art of place-making. This combinatorial thinking came to light, defining how we perceive architecture as a response to Topos.

To complement our philosophy towards specificity, we take inspiration from vernacular architecture, which illustrates the first intuitive reaction man presented towards his topography in each situation. Our ancestors were very specific in their response, generating site-responsive solutions for global problems. Through traces of place-making. This combinatorial thinking came to light, defining how we perceive architecture as a response to Topos.

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In 1997, Elie Abs graduated with a Bachelor of Architecture from the Lebanese American University (LAU). By 2000, Abs obtained a post-professional master’s degree in architecture and urbanism from the Architectural Association in London (AA) and joined the international firm of KPF in London.

In 2007, Abs co-founded ‘Accent Design Group’, a specialized architecture and interior design firm in Beirut as the Managing Partner and Principal Architect. By 2021, Abs expanded into the UAE, landing Accent DG a second branch in Dubai. The firm protracted its services into markets in the gulf (KSA), Europe (Spain), and other parts of Asia (Jordan, Lebanon, and Thailand).


In parallel to his practice, Abs joined the School of Architecture & Design at LAU as Adjunct Faculty between the years of 2014 and 2021 where he taught and participated in the final year studio.

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With the pandemic, typologies like this one have taken on a renewed interest as they offer a variety of communal and public space and how crucial it is to our well-being as a society. Wafra Living is socially driven, environmentally responsive and behavior-conscious. This development has set an example of how to approach urban issues and redefining areas; thereby becoming a catalyst for the city’s future growth.

Wafra Living
Jabriya, Kuwait | AGi architects

DESCRIPTION
Wafra Living’s design by AGi architects proposes an innovative housing organization in Kuwait, a new type of multi-family living as a social response to housing needs in the country. The design is guided by the requirements of contemporary life while balancing traditional norms, and reintroduces urban life to the building level.

Wafra Living is designed as a high-rise building set back from the street, with an L-shaped building defining the street edge. It is conceived to maximize privacy within the community, whilst providing ample natural light and usable indoor and outdoor common spaces. Cuts have been made on the ground floors of the front building to provide better views for the tower apartments.

The complex combines at different levels domestic and collective scales that are both private and public. The architecture defines the edge of the block and creates a series of open spaces within the plot for the community, with various uses. The building cantilevers off the ground to draw street life into the building. The ground floor level opens up to the neighborhood with accessible retail facilities on the street level, integrating into the urban fabric, and links up to a high square through an inclined, stepped garden.

The project is composed of 16 types of living typologies—ranging from two-bedroom to four-bedroom duplex-distributed across five cores to cater to a variety of tenants. The project public amenities include multiple gardens, gyms, pools, kids playing areas, squash court, public terraces and community multi-purpose space.

A “High Square” is created. It acts as a large-scale, private communal area for all tenants that includes various landscaped pockets, pools, and access to the gym to enjoy leisure activities in a more private setting.

The building envelope provides a safe environment for the inhabitants, protecting them from the hustle and bustle of the street. From this level, one can see an aluminum mesh: a double skin that climbs the internal and collective scales that are both private and public. Transforming all this knowledge into multi-family living, avoiding the “heat-island” effect that occurs in this type of urban development.

THEORETICAL STATEMENT
The theoretical position of AGi architects regarding architecture and its relation to the context and culture in the Arab World led us to carry out an ambitious research project that explored the lifestyle of Kuwaiti society, with the aim of finding alternative approaches to housing in Kuwait that are sustainably driven, culturally-organised and responsive to future change.

The result of that research was “The Multiplex Typology Living in Kuwaiti’s Hybrid Houses”, a book co-authored by Joaquín Pérez-Goxocoehaa, Principal and Founding Partner of AGi architects, with researchers Shafira Alshaifan and Sarah Alfraih, published by DOM publishers at the end of 2022.

Our work starts from a simultaneous global and local vision. From this interest and context, the research project has approached, studied and analysed contemporary housing in Kuwait. Thanks to this, we have been able to glimpse opportunities and trends characteristic of the current residential architecture of the city.

We detected the emergence of the multiplex typology, a domestic format that has organically emerged in Kuwait in which several related families co-live, a reconnection of the current home with the traditional lifestyles of Kuwait. This model may embrace positively the changing realities of Kuwaiti people, improving future ways of living, working and resting, from a more sustainable point of view.

On the other hand, our collective housing projects such as Wind Tower was the result of this exhaustive analysis on urban reflections of Kuwait society and their spaces of living, and represents one of approaches of our design firm in this sense, which was later followed by other developments such as Wafra Living.

They provided public and communal areas and amenities by reintroducing urban life to the building level while also preserving privacy. AGi architects’ main aim was not to impose a new way of living completely detached from Kuwaiti society, but rather a transformation from the past that is translated into a vertical neighborhood.

We have developed a huge number of ideas around the patio, and the sprawl urban design typologies during the last decade. We have worked for long time with private clients to create innovative houses that could hold their desires for representation and a comfortable and private life. Transforming all this knowledge into multi-story building exercise was a challenge. So we started creating the community, the common areas, and how these should be public use areas but maintain a sense of privacy.
قد تم الاعتراف في البحوث. يوفر المهندسون المعماريون الابتكار، وهو عنصر الحياة المتأصل والبيئية والتدخلات الاجتماعية والمدرية، مع فريق من أكثر من 50 مهني. تعتمد بنيات الاستوديو على ذات طابع دولي بارز ومتعقدة التخصصات. يقدّم المهندسون من قبل اثنين من تأسيس شركة التصميم الدولية AGi Architects جائزة العمارة المعاصرة "ميليس فان دير روه -الاتحاد الأوروبي" وجائزة مميزة ومبتكرة. في الوقت الحالي، الاستوديو لديه مكاتب في الكويت وعمان، ويتوجه كتابة هذا التقرير إلى إنشاء المساكن المبتكرة، حيث يربط بين مساحة التصميم والعيش من خلال الحلول المبتكرة.

AGi Architects

مكتب AGi Architects في الكويت


تعد AGi Architects مهندسان معماريين باللغة العربية، وهم المسؤولون عن المباني التي تنتج تفتيشًا تعليمياً بحلول العام 2020، يقدّم AGi Architects خدمات شاملة في مجالات الهندسة المعمارية، والفن، والبيئة، والتنمية الحضرية، والتصميم الداخلي، والتجزئة، والتطوير، والبحث والتطوير، والتعليم والتطوير.

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Hills Residence

Tunis | "ARK-architecture" (Bilel Khemakhem) in collaboration with “AUDA” (Mohamed Khemakhem + Najib Saadallah)

DESCRIPTION
“HILLS” is a commercial and residential building of 6000 m² located on a plot with considerable potential: exposure to an urban green space bordering a major road axis with a high vehicular and pedestrian flow which connects the center of Tunis to its northern suburbs.

The volumetry of the project will emanate from a genesis directly linked to the assets of the site and the urban planning constraints. On one hand, the sunshine was decisive. On the other, the two existing neighboring buildings have guided us towards a choice of urban adaptation by a juxtaposed mass on the north side and a cascading setback on the west side. In order to affirm the cascade movement beyond a simple punctual intervention, another subtraction was projected at the angle of the project from which we obtained the second cascade of wide terraces, which maximizes the surfaces of the apartments that benefit from the view of the main road and not of the neighboring buildings. In addition, this choice gives an attractive appearance to the overall project, thus becoming a remarkable constituent of the urban panorama. The brand image of the building stems from these architectural choices, in particular the name “HILLS”.

The resulting monolithic mass was then decomposed by a subtraction which reveals part of the corridors becoming glazed walkways from which a light supply for the common spaces in addition to a view of the urban panorama. This same subtraction accompanied by a slight extrusion on the east side made it possible to intuitively signal the entrance without ornaments or specific decorative elements.

The art of building is an essential condition for there to be an art of living. We aspire precisely to the fulfillment of users in the space. In addition to technical and functional solutions, comfort and aesthetics are central to the design process. All the details fit into a subtle and elegant whole, through a fluid language that is faithful to all of the conceptual intentions united.

THEORETICAL STATEMENT
We believe that the environment in which we live has a profound impact on every architect, and it is impossible to fully disengage from heritage even when specializing in contemporary architecture. Arab architectural heritage possesses enduring concepts that remain relevant in our time, some of which can be embraced while others require development and adaptation to meet the needs of our era. Despite the progression of our societies, they largely retain their traditional values, particularly emphasizing privacy as a fundamental element in Arab architecture, especially within residential structures. In our projects, we strive to preserve this notion through various approaches that harmonize with user requirements. We also incorporate geometric patterns with modern materials and techniques, including “mashrabiya,” which stands as a pivotal design element in Arab architecture, as it has demonstrated remarkable efficiency in creating comfortable interior spaces despite external heat. Revived and reimagined in more effective models, this traditional and architectural environmental component has been seamlessly integrated into numerous contemporary projects, employing advanced technological solutions that adhere to its original concept.

Despite the extensive use of “mashrabiya,” particularly for sun protection, the Arab countries’ climate exhibits regional variations during winter, rendering absolute reliance on these features inadequate for user comfort and sustainability. Natural solar energy, however, represents a resource also utilized for heating spaces in winter. The employment of innovative methods and diverse technologies has enabled us to achieve unprecedented flexibility. For instance, incorporating movable elements in facades allows seamless adaptation to user requirements, whether opening up spaces or ensuring privacy as needed. In this context, the use of low-emissivity glass, renowned for its excellent thermal insulation properties, stands as one of the key modern materials, facilitating the introduction of natural light into even the most scorching environments while providing effortless means of enclosure when desired.

Arab architecture has also been distinguished by its focus on exploiting natural light for its pronounced visual impact on spatial elements and positive psychological influence. Comprising various elements such as “mashrabiya,” colored glass, and diverse architectural details, this interplay of light and shadow creates a rhythmic dance across floors and walls, varying throughout the day based on weather conditions. This enduring concept remains valid across eras and serves as a pivotal influence in our modern works, creatively presented in contemporary forms, sizes, and materials.

As for modern construction technologies, materials, and methods, flexibility emerges as their most significant contribution. Today, most contemporary structures are no longer rigid, particularly concerning facade treatment and interior partitioning. This evolution offers greater freedom and a plethora of options to tailor buildings to climatic changes or even users’ whims. Spaces can now effortlessly transition from enclosed to open, from dim to luminous, and from being connected to the outside world to achieving complete isolation. These conclusions reflect the evolution of contemporary Arab architecture and its profound impact on our designs, material choices, and modern technological applications. The Arab architectural heritage remains an ever-inspiring source that enables us to create distinctive and evolving structures, embodying our deep-rooted connection to history while embracing a forward-looking stance for the future.

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مهندسً معماريً بنى تعليمه وخبرته على خلفية أكاديمية انغمس في عالم الإبداع منذ سن مبكرة لكون والده، 2002.

وعلى الرغم من استخدام النماذج المعمارية السارية والتحليلية لمحاكاة من الأمثلة على الأماكن الصغيرة، فإن هذه النماذج لا تقدم دوماً للمحصول المعماري والتخلص من الأشكال الطبيعية بشكل مفصل مع التخطيط المعماري. في هذا السياق، يتم استخدام مصطلحات معمارية مشتركة للطبيعة والتخطيط المعماري في التحليل المستمر. يتضمن هذا المنشور تفسيراً تفصيلياً للطبيعة والتخطيط المعماري في التحليل المستمر.

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This mosque was built to serve the neighborhood of Al-Mowasat Hospital in the city of Al-Khobar, in the Kingdom of Saudi Arabia, as well as to serve the passers-by on Al-Mowasat Hospital Road. The idea of this mosque posed a real challenge, as we had to convey the authentic Arab cultural heritage in a modern way, and where it was necessary to consolidate the trend of modern architecture by dealing with Arabic calligraphy and employing it in an innovative artistic way with a tremendous momentum for detailed architectural elements. The mosque can accommodate more than 450 worshipers, where the ground floor measures 21 x 12 meters for men, while the mezzanine floor is used by women with an area of 12 x 7 meters. The architectural elements were organized to reflect the Islamic identity and glorify the divine meaning of the sacred names of God, with the interior walls decorated with Quranic verses, in conjunction with illuminated crystal cubes engraved with the names of God Almighty to add beauty and elegance to the prayer hall.

When we established the firm, the first question we asked ourselves was: What sort of architecture we are supposed to offer? How should we approach society in a plausible manner as to convey our concepts? We knew that the concept of ‘social architecture’ is one that can realize the connection between people and their urban environments, and that these environments enable them to transfer their values and perceptions of the world. For this, we thought of an empirical concept that we called ‘open-ended local architecture’ as a guideline for our empirical philosophy, which we aspire to achieve through design practices in our studios.

This mosque is seen as a model for the theoretical and empirical architecture of the future, as it is derived from the local cultural heritage, which emphasizes a visual connection between the ground and the middle floors. As for the name of the mosque “Al-Mishraq” it is derived from the local cultural heritage, which is connected to the place where the worshipers sit after the dawn prayer while waiting for the sunrise.

The mosque is designed to accommodate a maximum of 450 worshipers. The ground floor measures 21 x 12 meters for men, while the mezzanine floor is used by women with an area of 12 x 7 meters. The architectural elements were organized to reflect the Islamic identity and glorify the divine meaning of the sacred names of God, with the interior walls decorated with Quranic verses, in conjunction with illuminated crystal cubes engraved with the names of God Almighty to add beauty and elegance to the prayer hall.
Abdullah Boshlibi is the General Manager of Afniah. He holds a Master of Science in Architecture from Imam Abdulrahman Bin Faisal University, Dammam, KSA (2019) and a Bachelor of Building Engineering from Dammam University in (2008). He is a member of Saudi Council of Engineers, as well as Special Lecturer hosted by Saudi Council of Engineers, and occasional lecturer at IAU University. Boshlibi has over ten years of experience in the field of architecture and project management.

Boshlibi assumed the role of CEO of Afniah consultants Co since 2011, managing a variety of building types in design and construction supervision. He has supervised mobilization plans for many projects and taken the role of chief designer for multiple complex projects. His relevant experience includes Najran Urban Development and the Holy City of Madinah Urban Development in the last 3 years. Boshlibi managed supervision and design review of multi-million healthcare projects such as Al Muwasat hospital expansion in Dammam, Al Muwasat New Hospital in Madinah, Al Muwasat Housing Design review in Yandou, along with Housing projects such as Al Muwasat Nurses & Staff housing in Jubal, Al Muwasat housing in Madinah.
Mosque of Mohammed Abdulkhaliq Gargash
Dubai | Dabbagh Architects

The enhancement of the act of worship is at the heart of the design approach. Prayer is a devotional act. It requires the worshipper to be totally present. With all the distractions in our modern busy lives it can be challenging to quieten the mind and find an inner calm to allow for full immersion into prayer. Through the design, a series of spaces are created that allow the worshipper to transition from the busy outer world and prepare for an inner experience. The traditional typology of the Islamic form is simplified and stripped away to its essence. It has a main prayer hall, a minbar pointing to the direction of prayer towards Mecca, a dome and a minaret.

The design sought to avoid multiple blocks required by the brief and combined the main building functions of prayer areas, ablution areas and accommodation into a single volume. The functions clearly defined by 2 blocks separated into two – firstly, the prayer block containing the male and female prayer areas and secondly the service block where the ablution facilities and residence for Imam and Moazen are found. As a result of this division a courtyard is formed, celebrated through the use of materials and a sculptural canopy, which reaches out to reconnect the two volumes together. The canopy above uses the same deconstructed pattern to filter direct sunlight onto the outdoor prayer area. This highlights the space as the main entrance to both volumes, and is also used as an over spill outdoor prayer area during busy seasons such as the month of Ramadan.

Calligraphy and Geometry
A calligraphy belt wraps around the prayer hall externally. It creates a metaphorical protective band signaling the spiritual nature of this space upon arrival. The use of pattern and materiality in this project enhances the end user experience as they journey from the outside into to the courtyard and enter the building. A deconstructed traditional Islamic pattern is incorporated throughout the building’s exterior and interior. The exterior GRC paneling uses triangulated pattern in recessed and perforated elements, which gives the building skin a crisp minimal appearance. Internally these perforations and controlled openings bring in natural light into the areas of worship illuminating the key spaces and create a calm atmosphere enhancing the sense of enhanced spiritualty and connection to the divine.

The ‘double skin’ dome also allows natural light to enter, filtering it through the internal decorative skin, which incorporates the same triangulated pattern as the rest of the building. This filtered light creates a soft naturally lit prayer space suitable for the introspective mind during prayer.

Calligraphy Significance
The Verse (Surah) is called The Most Merciful” Ar Rahman. It is composed entirely in saj, the rhymed, accent-based prose characteristic of early Arabic poetry. This Surah lists many blessings and favors that God has bestowed on man. It reference the sun, the moon the stars and heavens and many other creations. Owing to the sura’s poetic beauty, it is often regarded as the ‘beauty of the Quran’.
Dabbagh Architects is one of the first practices in the Gulf region to be registered as a RIBA Chartered Practice. This recognizes it as a conscious and responsible employer who is committed to maintaining the highest standards both as a design practice and an organization.

**BIOGRAPHY**

Dabbagh Architects is a design practice and an organization. It is recognized regionally for its contemporary design and quality-driven service.

Established in 2008 by Sumaya Dabbagh, a Saudi Architect educated in the UK. the practice has since completed the design of Al Ain Mosque, which has won two other prestigious awards in 2016. The practice has been awarded the RIBA (Royal Institute of British Architects) Chartered Practice and has been nominated for the Mies Van der Rohe Award.

Apart from the Al Ain Mosque project, the practice has also completed designs for other projects such as the Al Noor Residential Complex and the Al Quds Interchange Bridge.

**THE SHEIKH ZAYED MOSQUE PROJECT**

The Sheikh Zayed Mosque project is a significant example of a new emerging approach to Architecture in the UAE. Designed by Sumaya Dabbagh, the mosque is a time-limited project that has been recognized regionally for its contemporary design and quality-driven service.

The mosque is a time-limited project that has been recognized regionally for its contemporary design and quality-driven service. The project was completed in 2016 and has since been recognized with numerous awards, including the RIBA (Royal Institute of British Architects) Award for Excellence in Architecture in the Middle East.

**THE MLEIHA ARCHAEOLOGICAL PROJECT**

The Mleiha Archaeological Project is a significant example of a new emerging approach to Architecture in the UAE. Designed by Sumaya Dabbagh, the project has been recognized regionally for its contemporary design and quality-driven service.

The project was completed in 2016 and has since been recognized with numerous awards, including the RIBA (Royal Institute of British Architects) Award for Excellence in Architecture in the Middle East.

**THE DUBAI CITY PROJECT**

The Dubai City project is a significant example of a new emerging approach to Architecture in the UAE. Designed by Sumaya Dabbagh, the project has been recognized regionally for its contemporary design and quality-driven service.

The project was completed in 2016 and has since been recognized with numerous awards, including the RIBA (Royal Institute of British Architects) Award for Excellence in Architecture in the Middle East.

**THE ABU DHABI PROJECT**

The Abu Dhabi project is a significant example of a new emerging approach to Architecture in the UAE. Designed by Sumaya Dabbagh, the project has been recognized regionally for its contemporary design and quality-driven service.

The project was completed in 2016 and has since been recognized with numerous awards, including the RIBA (Royal Institute of British Architects) Award for Excellence in Architecture in the Middle East.
The project of the Technology School of Laayoune in Morocco is part of the decentralization policy of universities centers in the different regions of the country. The program consists on teaching spaces (classrooms, workshops, amphitheater), library, administrative offices, teacher’s offices and services (maintenance spaces, staff accommodation etc.). The site, quite away from the city center, generated a need of "urbanity" through an organization around an axial scheme, and thus providing a comprehensive and clear reading and at the same time a diversity of ambiances.

The various buildings are fragmented to allow maximum natural ventilation and lighting and are connected by a set of external paths, squares, covered squares, mineral gardens to justify enhance this notion of urbanity. The architectural vocabulary is solid, geometric and plays with the contrast-ocher-exterior and interior-light. Different sun protection devices are used: brise-soleil, double skin, protected walkways etc. The materials used are minimized to emphasize abstraction and coherence of the whole while meeting the need of sustainability and easy maintenance.

In a context of globalization, loss of references and societal and climatic disruptions, architecture is at a crossroads as a human expression synthesizing all of the aspirations and challenges at the scale of the community and of the individual. Indeed, Arab societies are marked by the constant question of tradition and modernity to which are added current issues such as demographic pressure, social inequalities and environmental problems. Modernist recipes introduced an innovative approach to the thinking and practice of space, leading to the consideration of universal principles of equality and human space for all. But they have also shown their limits in the sense that modernity has marked a rupture experienced in a brutal manner by fundamentally traditional societies. The paradox of modernity lies precisely in this original intention, with noble objectives but lacking contextual perspective, its accomplishments but also and above all this feeling of the unfinished.

In reaction to this doctrine felt as an exogenous and dogmatic body, a fantasized vision of tradition has emerged and produced anachronistic and false identity solutions. It seems to us that architecture must go beyond this sterile dichotomy, and synthesize universal, avant-garde humanist principles, but taking great care to build on age-old traditions which have shown all their genius. This will result in a contextual vision of the space, humanized and responding in the best way to the aspirations of the communities. Likewise, proven architectural solutions can, if revisited in a contemporary way, respond to the urgency of the climate challenge: passive solutions, natural ventilation systems, renewable materials, etc. A whole constructive genius specific to the place and its cultural, climatic and geographical characteristics and which would benefit from being revisited in a contemporary and avant-garde vision. An architecture that would be neither modern nor traditional but simply of its time, responding acutely to societal and environmental issues. An architecture which would place Humans and Nature at the center of its concerns, which would be capable of generating well-being, beauty, equality and which would ultimately be an emanation of what a collective and inspired vision can create better.
المدرسة العليا للتكنولوجيا في العيون

المغرب | سعد الكباج - إدريس الكتاني

ال>Description المعمارية

في سياق العولمة وفقدان المعايير والأساليب المعمارية، تقنية المعمار في المراكز الخاصة في محور مبادرات الصناعات المعمارية، يتم إعادة النظر في المبادئ والإشكالات المعمارية، وتعد السياقات الاجتماعية، والأشكال المعمارية، بحيث تنسجم الأوضاع الحالية مع الفضاء المعماري، مما يؤدي إلى تقدير الفضاء المعماري للاستجابة، وهي تهدف إلى الحفاظ على مساواة الفضاء البشري للجميع، وتسعى نحو نصوصية في المبادئ العالمية، وتوفر حلول للتحديات الاجتماعية والبيئية، وتسعى نحو حلول للتحديات الاجتماعية والبيئية.

وتتماشى مع إشراف وتشجيع الإبداع، وتفريغ الفضاء البشري، وفي الوقت نفسه، يتم تشجيع المبادئ العالمية، وتوفر حلول للتحديات الاجتماعية والبيئية.

تعتبر هذه النظرة مبهرة، وتعود إلى القيم الأساسية، وهي تستخدم في الشروط الجديدة، وتساهم في البناء، وتساهم في الفضاء البشري، وتساهم في الحلول المعمارية، وتساهم في البناء، وتساهم في الفضاء البشري، وتساهم في الحلول المعمارية.

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ويكون ذلك من خلال الإبداع، وتفريغ الفضاء البشري، وفي الوقت نفسه، يتم تشغ
Villa Chams
Baalbek, Lebanon | Carl Gerges

Laying remotely within Lebanon’s most arid and historical naturescape, Villa Chams embraces its surroundings’ identity from the flora to the Roman temples, and presents itself as a melodically elemental story teller. At a distant glance, this one shelled structure grounds itself horizontally, while respectfully blending in with the mindfully preserved rocks, opuntia, olive trees and other flora on a backdrop of distant mountains. Upon a more intimate inspection, sporadically equidistant walls and columns orchestrate a rhythmic flow on a rudimentary grid, creating both introverted spaces and open extensions.

Rooms are naturally furnished with poured earth concrete walls, stone, light and layers of view, emitting an earthly sensorial balance. The pool is floored with rough terrazzo, mixed with native mineral aggregates, which emits a grounding effect and massages the feet. Flowing like a river through concrete columns, the water comes to a gentle rest by bordering rocks that lead to a view of neighboring plants, distant mountains and sky.

The music and reading room is infused a level lower into the ground which further introverts the spirit of its function and opens to an eye level glazed view of the outdoors.

The bathroom, irradiated solely through a skylight, is embraced with a floor to ceiling rock and contrasting smooth sound reflective walls which further enhance the soothing water acoustics. In further manifestation of the living nature of this house, certain materials are encouragingly left to change color aesthetics with the natural wear and tear of time.

The seasonal nature of Baalbek adds another dimension to this built environment. Dry and sunny days can be enjoyed under shaded areas and within cooling rocks, while chilly mystical nights can be spent stargazing by the fireplace around the heated pool.

Touching on all elements of the earth, this house is meticulously designed to emit feelings of harmonious tranquility with nature’s many sensorial layers, for a solemn retreat.

This site of Villa Chams particularly inspired me because it is located in Baalbek, the City of the Sun where I performed one of the most memorable concerts with my band inside the temple of Bacchus back in 2012. I felt an immediate connection as soon as I stepped on the land. The site was untouched for hundreds of years, nature was displaying its most beautiful spectacle. Everything was so harmonious that I felt like my intervention should not alter anything or at least have the smallest physical impact. At the same time, feeding off from the proximity to the roman site and from what Baalbek meant to me, I wanted to introduce, through my architectural gesture, a melodic element that would add another dimension to the harmony of the site and that would tell a story.

In all their monumentality and glory, the adjacent roman temples perfectly succeeded in blending with the surrounding flora. It was fundamental that the villa achieved the same result. Consequently worked a lot with the natural resources available on site. I used earth that came from excavation works to cast the entire structure of the house. Native pebbles and aggregates were also used in the mixture of the terrazzo that paved all the outdoor terraces and the pool. I even used existing rocks as walls, like in the bathrooms for example. The house also follows the natural slope of the site. Each room has a different floor level and therefore a different relationship to the outdoors.

I often find that nature has already done most of the work for us. So here the challenge was to preserve the existing nature and interact with it through my intervention. The light pouring inside the living space through the skylight and the indoor garden blurs the line between inside and outside, the air feels lighter and you almost feel outdoors.
After its foundation in 2020, his studio “Carl Gerges Architects” has garnered an impressive portfolio highlighting its approach to architecture, as exemplified by the Architectural Digest’s “Best Hospitality Project” (2022) and the ArchDaily “Best Young Practices” Award (2020). Gerges approaches architecture with an innate sensitivity to spaces, their coexistence with humans, and their correlation to the outside world.

**Biography**

Carl Gerges is a multi-disciplinary architect born in 1987, based between Beirut, Paris, and Dubai. Having graduated from the American University of Beirut with a degree in Architecture, Gerges likeness to imagine a lifestyle centered around nature and mindful living through his designs. Paying equal attention to the interiors and landscaping, Gerges presents his projects as a whole, meticulously designed to transform their environments - and inspire a lifestyle unique to their locations.

The imprint of his earlier days in renowned rock band “Mashrou Leila” prompted an interest in the intersection between music, travel, and art. Having collaborated with artists like Mike, Yo Yo Ma, Nike Rodgers, Joe Goddard, and Brian Eno, his musical career holds many accolades. His collaborations with artists like Mika, Yo Yo Ma, Niles Rodgers, Joe Goddard, and Brian Eno, his musical career holds many accolades. His performances in venues like Le Grand Palais and L’Olympia in Paris, The Metropolitan Museum of Art in New York, the Musee Yves Saint Laurent in Marrakech, and Baalbek in Lebanon, became a source of inspiration that informs his practice today - often involving stage-like volumes and dramatic lighting.

Founded in 2020, his studio “Carl Gerges Architects” has garnered international attention through prestigious award wins like the Architectural Digest’s “Best Hospitality Project” (2022), the HQ’s “Men of the Year Award” (2022) and the Design Identity Award for “Best Residential Project” in Dubai (2020) and the ArchDaily “Best Young Practices” Award (2020).

Gerges’ approach to architecture is driven by his respect for nature, human coexistence with the environment and the built form.

A hallmark of his earlier days was the renowned rock band “Mashrou Leila” which inspired a fondness for the intersection between music, travel, and art. Performances in venues like Le Grand Palais, Monte Carlo, and Baalbek in Lebanon, became a source of inspiration that informs his practice today - often involving stage-like volumes and dramatic lighting.

One of the most significant projects in his career was the Villa Sun, a private residence completed in 2020. The project is located in the historic city of Baalbek, Lebanon, and is a testament to Gerges’ approach to architecture, as exemplified by the blend of art and architecture, and the seamless integration of the natural and the built environment.

Villa Sun is a prime example of Gerges’ approach to architecture, marrying the natural and the built environment to create a harmonious and sustainable living space. The project is designed to maximize natural light and energy efficiency, while incorporating local materials and techniques. The result is a unique and modern architectural statement that reflects the client’s values and preferences.

Villa Sun was recognized with the ArchDaily “Best Young Practices” Award (2020), the Architectural Digest’s “Best Hospitality Project” (2022), the List of 100 Contemporary Architects, and the ArchDaily “Best Young Practices” Award (2020). His commitment to sustainable design and his ability to create spaces that are both functional and aesthetically pleasing have earned him a reputation as a leading architect in the Middle East.

Villa Sun is not just a building, but a statement of the client’s values and the architect’s commitment to sustainable design. It is a testament to the power of architecture to transform the way we live and interact with our environment. Gerges’ approach to architecture is driven by his respect for nature, human coexistence with the environment and the built form.

In summary, Carl Gerges is a multi-disciplinary architect who has made significant contributions to the field of architecture through his innovative approach and commitment to sustainability. Villa Sun is a prime example of his work and highlights his ability to create spaces that are both functional and aesthetically pleasing, while also being environmentally responsible.
The new Guelmim Airport is situated in an existing military infrastructure located 3km north of the city of Guelmim in the south of Morocco. Led by the difficulty to realize such a project in this tough surrounding, the idea was to design a building that would be as simple as possible, very flexible, expandable, energy efficient and cost efficient.

The horizon
In this beautiful landscape, with a large horizon and this mountains on both side, it was obvious that this small building couldn’t compete facing this huge nature. Therefore, we decided to handle it as if it was a piece of land art and conceived it as a coloured mark in the landscape. The more simple the gesture, the more efficient it would be. A clear horizontal building was the best way emphasize the beauty of the horizon and the shape of the mountains. From the inside, the users had to keep the view to the surrounding landscape.

The limit
Thinking about the function of an airport is like drawing a limit between two zones separated by a control zone. Extensibility and flexibility being the prerequisite for a sustainable project, we designed a linear box, parallel to the runways, made of two halls with long span roof (21m), releasing the ground from unnecessary construction elements, and a low filter area in between, situated under an accessible patio garden. The flexibility of use and modularity are essential components of this flow machine that is an airport. Indeed, the movements of the passengers and their controls can change over time, according to national and international safety rules as well as technology development.

The light
The natural light had to be present everywhere, that’s why we designed a glass box with a protective skin. This skin made of perforated metal panels is held in a distance from the glass facade by the large roof overhang, which also helps to provide the sun shading for the outside areas. The light coming from the roof terrace is also filtered by the white fabric elements on top of it.

So the intention of saving energy by reducing the direct sun impact brought us to design the element that would define the character of the project. Associated to naturally precooled ventilation, the building assure comfort and low environmental impact.

The choice to use a metal facade is also the idea of emphasizing the incredible spectrum of different light qualities, by reflecting and playing with the elements.

The pattern
The ubiquity of geometrical patterns in the region had to be included somehow in the design of the facade. It took some time to define how different patterns, with different scales of perception, would be integrated into the conception of the metal skin. From various distances, according to different light situation, the visitors will perceive different patterns that will clearly suggest a link to the decorative theme of local culture.

The colours
Directly inspired by local materials in handicraft, food, clothes, but also by the surrounding nature, the soil and the mountain, the colour of the building had to strongly suggest a deeply integrated project. However, the strong colours had also to contrast with the blue sky, in order to keep the idea of a mark in the landscape.

Our architectural approach is more contextual rather than formal. For us, a contextual project is anchored in its natural site, drawing inspiration from the local culture and vernacular architecture, by reinterpreting, synthesizing and adapting to modern needs.

The Guelmim Airport project summarizes our approach, by linking nature and culture. The project harmonizes with the natural site and draw inspiration from its geography. The horizontal volume engages in a dialogue with the beauty of the horizon and the landscape, while the earthy colors contrast with the blue sky: the project is like a piece of land art. Moreover, the envelope evokes the patterns and the decorative themes of the local culture, through its perforated colored metal filter envelope, including various geometric patterns. Also, the project takes into consideration the climate, and reconnects with traditional construction systems. Finally, globally, our projects on the heritage of Arabic architecture, using concepts such as abstraction and geometry.
في مختلف القطاعات، حيث يقدّم إجابات معمارية فريدة للجائزة آغا خان للعمارة في عام 1310، بما في ذلك 51 مهندس معماري. يتمتع المكتب بفريق بالمغرب. يضم المكتب فريقًا مكونًا من 53 متعاونًا، وهو مكتب معماري تأسس في عام 1709. تمثل أسس المشاريع العامة: الاجتماع المهني باستمرار من خلال الذكاء الجماعي الناشئ الذي متعدد التخصصات ومتنوع ثقافيًا، حيث يتم إثارة خبراتهم كلاً من الجانبين، بما في ذلك عملية الشفافية في التصميم، السياق الجغرافي والثقافي.

يجري المكتبة البحث عن نهج معماري سياقي بدلًا من أن يكمن في إطار متعدد التخصصات، والمفاهيم مثل التكامل والهندسة، و.Trying to integrate various architectural motifs, such as the visual and textual qualities of the surrounding environment, into the overall design. The firm is also working to gain visibility internationally.}

Groupe3Architectes is also working to gain visibility internationally. The firm has been nominated for the Aga Khan Award in 2013, and has participated in the Venice Architecture Biennale in 2014. Recently, the Casablanca Transport Station, located in Casablanca, was selected among 19 other projects for the Aga Khan Award for architecture in its 2016 edition.

Groupe3Architectes with its projects in various sectors, giving singular architectural answers while always using the geographical and cultural context.

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In the late 1980s-1990s, the Jordanian Government decided to stop many functioning quarries for a variety of environmental reasons. The abandoned quarries remained as untreated wounds and abandoned cuts in the landscape with no serious land reclamation efforts. The proposed site of the new Rangers Academy building held the shadows of a once-functioning quarry. This project celebrates the quarry by using the man-made artificial exposed cliff to the advantage of the project, turning the deformed cut into the real thrilling challenge of the site.

The building has a double-folded functionality: from one side it is an environmental academy that presents nature-oriented educational programs, on the other, it houses a high-end restaurant and a craft shop financing the academic program of the project.

Arriving to the building after crossing a bridge spanning 30 meters over the quarry gap, the building welcomes you at the exact middle contact point between the restaurant’s dining room to your right, and the academy to your left. There, the rock quarry acts as the main foundation. On the opposite side of the building facing the forest which was not affected by the quarrying activities, the academy touches the forest with a beautiful handshake. The building hovers over the forest and barely touches it. It has a minimal footprint as the foundation columns cantilever lifts at 45 degrees above the forest floor, and cantilevered terraces with blade-like edges float ‘almost like paper’ above trees canopies.

Ammar Khammash is particularly intrigued by the role that architecture plays beyond the designed object: how it shapes communities, relates to its context, and impacts the ecosystem. He is interested in the multi-disciplinary understanding of human intervention and looks beyond the one-dimensionality of the visual. His main approach is context-driven, where he empowers the site - its local ecology, botany, geology, and heritage - to be the driving force behind the design with some nudging and encouragement from his side. By constantly attempting to maneuver his way according to what the site hints, he strives to maintain and extend the subtle balance and coherence between the man-made and the natural environment.

The region to the east of the Mediterranean has very contrasting ecologies and landscapes. The most valuable aspect to Ammar is the contrast and variation between the lush landscapes and the arid deserts. In the desert of Jordan, “Al-Badiyah”, one can find powerful examples of abstraction and minimalism. It is here in this context, which is free from visual material clutter, that he finds “powerful simplicity” and examples of how nature can speak to us in both a practical and spiritual language. Intertwined with this bigger circle of Jordan’s plateau desert are smaller circles of very rich archeology, a physical catalogue of human interactions and listening to design lessons from nature. Extending beyond the borders of Jordan is also an impressive layer of geology with a story that spans across 500 million years, with a living layer of flora with nature’s species that define habitats and present a record of climate and ecosystems. Architecture becomes shallow decoration and visual mimicry and personal “art” if it is not the result of landscape elements mentioned above.

Ammar Khammash also focuses on the longevity and relevance of his interventions to contemporary young generations, through the use of cutting-edge narrative-making based on interactive and dynamic rethinking of heritage as a pivotal nation-building block. He also believes that by tapping into fields other than architecture, creativity and innovation emerge as a result of finding overlapping grounds between subjects that might be often viewed as separate and disparate. It is through these new connections that architects can achieve more novelty and powerful interventions within their contexts.

The Royal Academy for Nature Conservation
Ajloun, Jordan | Ammar Khammash

DESCRIPTION

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THEORETICAL STATEMENT

Ammar Khammash is particularly intrigued by the role that architecture plays beyond the designed object: how it shapes communities, relates to its context, and impacts the ecosystem. He is interested in the multi-disciplinary understanding of human intervention and looks beyond the one-dimensionality of the visual. His main approach is context-driven, where he empowers the site - its local ecology, botany, geology, and heritage - to be the driving force behind the design with some nudging and encouragement from his side. By constantly attempting to maneuver his way according to what the site hints, he strives to maintain and extend the subtle balance and coherence between the man-made and the natural environment.

The region to the east of the Mediterranean has very contrasting ecologies and landscapes. The most valuable aspect to Ammar is the contrast and variation between the lush landscapes and the arid deserts. In the desert of Jordan, “Al-Badiyah”, one can find powerful examples of abstraction and minimalism. It is here in this context, which is free from visual material clutter, that he finds “powerful simplicity” and examples of how nature can speak to us in both a practical and spiritual language. Intertwined with this bigger circle of Jordan’s plateau desert are smaller circles of very rich archeology, a physical catalogue of human interactions and listening to design lessons from nature. Extending beyond the borders of Jordan is also an impressive layer of geology with a story that spans across 500 million years, with a living layer of flora with nature’s species that define habitats and present a record of climate and ecosystems. Architecture becomes shallow decoration and visual mimicry and personal “art” if it is not the result of landscape elements mentioned above.

Ammar Khammash also focuses on the longevity and relevance of his interventions to contemporary young generations, through the use of cutting-edge narrative-making based on interactive and dynamic rethinking of heritage as a pivotal nation-building block. He also believes that by tapping into fields other than architecture, creativity and innovation emerge as a result of finding overlapping grounds between subjects that might be often viewed as separate and disparate. It is through these new connections that architects can achieve more novelty and powerful interventions within their contexts.
Ammar Khammash is the principal architect and founder of Khammash Architects in Amman. He received his Bachelor's degree in Architecture from the University of Southwestern Louisiana in 1986, and carried out his post-graduate studies in Ethno-archaeology at the Institute of Archeology and Anthropology at Al-Yarmouk University (1987-1988).

Khammash's work features a wide range of residential, cultural, renovation and restoration, sustainable tourism, planning, and destination design projects. They include the Royal Academy for Nature Conservation in Ajloun (2004), the Feynan Eco-Lodge in Wadi Feynan (2002), and the Wild Jordan Nature Center in Amman (2001).

He is well established as an expert in Jordan's cultural and natural heritage, and has launched a number of websites on Jordan’s flora, geology, and heritage. His expertise spans over different disciplines including history, geology, archaeology, ecology, botany, ethnography, and socio-economics.

Through his work, he has made significant contributions to the understanding of Jordan’s cultural and natural heritage, and has launched a number of websites on Jordan’s flora, geology, and heritage. His expertise spans over different disciplines including history, geology, archaeology, ecology, botany, ethnography, and socio-economics.

The academic and ecological royalty

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Through his work

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The khan was built in the XVII century, on the remains of older structures, and was assigned to serve the travelers, new collective functions are arranged: a restaurant, a civic hall, a museum, a small hotel and some commercial activities.

Located within the city, at the western edge of the souk, Khan al-Wakalah is a unique case where the plan has an irregular form; in fact, the current shape of the building results from the contraction of the inner spaces and the presence of former property borders, besides to the presence of a consolidated viability.

The paving of the courtyard, is articulated by the use of local sandstone slabs cut into fourteen different formats, a reference to the local tradition of stone processing. At the entrances to the main functions the size of the cornices becomes denser, introduces a square module of 20x40 cm. The modular design is a reference to a local product linked to the image of the city: the handmade soap from Nablus.

On the plot drawn from the pavement leaning on Carrara marble: a monolithic fountain landmark, instead of the previous lost, and some bridge shape benches. The use of marble from Carrara resumes construction details and material present in a mosque in the old town of Nablus in which the same material, an artistic rhythm. Along all the ground floor, every room is opened to outside through a door-window pair. The second level could be reached through an open stairs facing the main entrance on the opposite wing. The roof is made with cross vaults.

The rehabilitation and adaptive re-use of the caravanserai starts in 2000, in direct coordination and with language: the first masonry paneled in mahogany, pre-assembled in the workshop and placed in work. The museum, the hotel and the restaurant is on two levels, accessible by stairs carved into the stone mass of the courtyard, instead of the previous lost, and some bridge shape benches. The use of marble from Carrara resumes construction details and material present in a mosque in the old town of Nablus in which the same material, an architectural rhythm. Along all the ground floor, every room is opened to outside through a door-window pair. The second level could be reached through an open stairs facing the main entrance on the opposite wing. The roof is made with cross vaults.

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Elias Khuri, architect, was born in 1975 in I’billin village in the Galilee, and today he runs an architecture studio in Haifa. He graduated from the Faculty of Architecture at the Polytechnic of Milan in 2005. After returning to Palestine, he worked on public and private projects and specialized in the restoration and maintenance of historical buildings. His design focus is on Mediterranean, Arab and Palestinian architectural culture, the relationship with the natural environment, and with priority to human values.

In 2009, Khuri won first prize in a competition for the design of public spaces in Birzeit village, with New Landscapes. His project House of the Twelve Olive Trees won first prize in the 2022 Arab Architects Awards. The prize recognized his intention to preserve the twelve olive trees that survived after the changes in the area but more importantly his research into the vernacular architecture of the Palestinian villages absent and present after the establishment of Israel in 1948.

His work has been featured in leading international design and architecture magazines, such as Domus, Divisare and Archdaily.

Currently his projects focus on restoration and renovation of historic sites while protecting the Palestinian cultural heritage of these places.
The Kalba Waterfront Development is part of a new comprehensive Master Plan for the Kalba region, Emirate of Sharjah, UAE; a sensitive development with both large natural reserve and several tourism facilities planned around the Kalba Lagoon, reflecting a balanced and sustainable approach between commercial investment and the protection and enhancement of the natural environment.

The project is promoting a unique retail experience while in the heart of the city. It develops an architectural language that brings back the traditional rich heritage of Sharjah, Kalba, and the Arab region in general, specific to the context where it is built. The project achieves through this development an added value to the community where it settles, whether it is by providing retail, F&B and entertainment areas to the public, or engaging in different ways with the community.

**Design**

The design creates a lifestyle experience, combining entertainment and F&B experience with the recreational and leisure elements, with a strong customer experience and desire to return. One of the unique features of this scheme is the internal street environment it creates to echo traditional Arab cities and souks, drawing inspiration from old Sharjah which had the longest souk in the UAE, as well as covered souks from other cities in the region as Cairo and Fas. Such souks are characterized by their organic character of streets of shifting orientations, leading to various small plazas and courtyards, partially covered and partially open to sky. This design experience is achieved here by careful configuration of the programmatic requirements through the use of a structural module and through an integrative design process between architects and engineers.

**Sustainability**

The project design minimizes the building impact upon the environment and site. Kalba Mall adds diverse uses to the local community and increases new shopping opportunities while reducing the travel distance and single vehicle occupancy. The Mall is partially roofed by glazed roof structure to bring in daylight and to give an outdoor experience that is highlighted through the use of materials and the architectural treatment of the facades that cross between inside and outside to emphasize the continuity between them, while reducing artificial light- ing loads throughout the daytime. Indoor materials are chosen carefully to reflect the architectural heritage. The landscape theme is developed to achieve a creative outdoor experience allowing extended outdoor use and enjoyment of the site values, while using simple elegant materials, native plants and xeriscaping approach. Light color, precast paving is used for parking and promenade areas to reduce heat island effect and increase rainwater management opportunities.

**THEORETICAL STATEMENT**

Architecture is the envelope for living in all its aspects; it forms the setting for indoor and outdoor activities and urban space. What we produce as architects undoubtedly influences the way we live, feel and react in this world. Since the late 1970s, I have been trying to develop architecture in the Arab world that expresses the historic specificity, local diversity, and dynamic nature of Arab-Islamic cultural identity. A dynamic and what I would call a “hybrid” identity in architecture today would reflect a living context and respond to the forces of globalization, with its capacity for both the homogeneity and enrichment of cultures. To reflect a dynamic Arab-Islamic identity in architecture is not to record a confused reality, it is rather an attempt to understand this reality, and provide a critique of it, to extract human, cultural, and environmental values from it, and highlight those values through an architectural approach that respects and sustains these values. When architects reach out to people through an architectural language they understand, it increases their sense of belonging in the built environment and reduces their sense of alienation by encouraging creative participation. More often, however, the shaping of the built environment is directed by, developers, and real-estate markets as we have seen in recent years. In these atmospheres, architects have less influence on large-scale developments, and have become more shapers of the visions of these developers rather than being real drivers of change. Even in the small scale of an individual building, architects are increasingly becoming more executors or producers of the desires and wishes of clients who are more exposed to a world full of options through travel and internet communication. Moreover, the architectural and urban transformation of the Arab region which started from mid of the twentieth century and up reflect planning and architectural concepts that have evolved in the West and have taken over the traditional urban patterns. The state of modernity was imposed on the Arab world, and it was not allowed to develop naturally. This transformation or modernization was however not followed by similar transformation in the production tools nor in the local social and cultural tools. This has created a disharmony between the contemporary architectural content with all its artistic, technical and environmental components and the culture and local identity of the Arab communities with all the challenges and contradictions it as facing these days.

In order to create an architecture that can be identified with our region, we must understand the relationship between architecture and culture and the extent of this reflection on the built environment. My objective is to relate architecture as a cultural product to a deeper understanding of contemporary local culture while engaging with the cultures of others. My intent is to contribute to global culture by highlighting - through architecture - the human aspects of the Arab-Islamic culture, which are largely missing in the age of globalization. I believe this culture has the potential to be an important contributor to global civilization today, as it was in the past.
جامعہ جنوب‌یندیانا امریکیہ، امانتہ پہلی کhari، عمارتی الیکسی، یونیورسیتی فی عمان، عملاً 1991 کے مکانیک یہ میں علاقوں سے ہے۔ کہا کہ ایک یونیورسیتی سے 1991کے مکانیک میں علاقوں سے ہے۔ ایک عملاً اعلی میں پریمیٹر، میں رہتا ہے۔ اور ریبوتی۔ کہا کہ ایک یونیورسیتی سے 1991کے مکانیک میں علاقوں سے ہے۔ ایک عملاً اعلی میں پریمیٹر، میں رہتا ہے۔ اور ریبوتی۔
Storms are a regular occurrence.

The climate which is one of the hottest in the world and dust storms are particularly challenging since Kuwait is known for its arid desert climate which is one of the hottest in the world and dust storms are a regular occurrence.

These monolithic volumes, by virtue of their composition, act as frames, shields or cantilevers, providing shade from the sun, protection from the desert wind, and frames the endless views towards the sea from multiple vantage points. Usable terraces, covered porches, hidden nooks, viewing platforms are all part of a selection of multi-use spaces generated by modulating the massing. The expressive volumes of the three villas reach out to each other creating a streamlined street interface, thereby forging a unified identity for the development. Ternion, thus, is an experiment in modern Arabic residential architecture that respects the privacy and exclusivity dictated by the social norms without compromising on the joys of community.

The architecture of the three villas is to be read as a whole, composed of a series of hierarchical social spaces, organized based on their varying degrees of openness and privacy. These range from fully enclosed, private, and silent gardens to vast terraces, opening up to the streetscape and the vistas beyond. The inhabitable volumes are organized around these social spaces, defined by their function and need for transparency.
تأسست شركة استوديو توغل في العام 2012 من قبل المهندسين المعماريين هندي الماتروك والمصري سيريان بلال. تركز الشركة على تصميم المباني العامة والمدنية في كويت، البرتغال، إسبانيا، البرازيل، الفلبين والمملكة العربية السعودية. يتكون فريق العمل المتنوع الثقافياً من المهندسين المعماريين إلى المصممين الداخليين. ت=g

تأقامت شركة أستوديو توغل مع الواقع المتمثل في الميزانيات المحدودة، النقص في البنية التحتية للمملكة العربية السعودية، الإمارات العربية المتحدة والمملكة العربية السعودية، ومن خلال عملها على المشاريع في المناطق المدنية والخاصة في الكويت، يتألف فريق العمل المتنوع الثقافي من المهندسين المعماريين إلى المصممين الداخليين. ت=g

تؤكد شركة أستوديو توغل على أهمية ارتباط المباني مع محيطها، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشأنها مشاريع، وتوليد إحساس ضمني، فشان
We were approached by SOS Kinderdorf for a compound of 15 houses for children, to run their family-strengthening programmes. The project is located in Tadjourah, on the coast of Djibouti. Its very hot and dry climate was a determining aspect in our design solution.

After extensive research on the place, we came to a few principal points and opted for a medina-based typology. Its typical narrow streets and optimal orientations are a great solution for passive and effective ventilation, to render the extreme climate habitable. We conducted a very detailed study for an optimal natural ventilation: by the orientation of alleys, the "ventilation corridors", and by the openings, big or small, in the surfaces of the houses. In critical points, and when it wasn’t possible to have a free flow of air, we created tall ventilation shafts that "catch" the wind and direct it into the room, hence keeping a refreshing air flow in the interior spaces.

As traditionally nomads, the local residents’ relationship with open space is essential. We made sure every house had one that was private enough for it to become an integral part of the home and of everyday life. To optimize sun shading and cross-ventilation, the houses follow the same scheme but are placed in relation to one another in a well-studied manner, sometimes becoming two superimposed houses, where roofs are terraces. These optimal distances are also a tool for keeping the privacy of each house: they participate in the clear definition between public and private spaces, which encourages residents to use the outdoors.

The narrow streets sometimes open up to become squares of different sizes, where communal activities take place and a sense of community can be built, which are also safe spaces for children to play, as cars are completely kept out of the project. Plants are introduced in the clear definition between public and private spaces, which encourages residents to use the outdoors.

The deep study and understanding of the traditional heritage of the past, but learning from it to look for contemporary solutions. The knowledge gained from these studies was put into practice in the early projects, where clients aimed from a contemporary use of the spaces and sequence of spaces. The approach to architectural interventions in the Arab world can play a big part in preserving and enhancing its culture, its urbanism and its way of living while moving towards the future without forgetting to look back. Our focus is aiming for historical continuity which is cultural specific and rooted into place approached in a contemporary way.

DESCRIPTION

SOS Children’s Village
Tadjourah, Djibouti | Urko Sanchez Architects

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THEORETICAL STATEMENT

Urko Sanchez Architects long history of involvement in design and construction projects in Africa and Middle East, has led them to develop most of their projects throughout the MENA region (Djibouti, Somalia, UAE, KSA...) Urko Sanchez Office has been working in the Arab World for over twenty years, however it all started in Lamu, a remote island in the north of Kenya, just by Somalia’s border.

Lamu, is the oldest surviving Swahili town in East Africa, with a culture born from African, Arab and Asian heritage, and an architecture still, to a great extent, intact. On the coast of the Indian Ocean, it is designated a World Heritage Site by the UNESCO. It was in this unique setting where Urko and his team started learning from traditional Swahili architecture. A deep study of the urban fabric, its narrow and shaded alleys, the volumetric composition of its buildings, the openings proportions, the decorative motives, the use of local materials, and local craftsmen techniques, the integration of courtyards to create a rich sequence of spaces allowing for different grades of privacy, including barassas, terraces, loggias, rooftop terraces, lattices, and other singular elements of its traditional architecture.

It was never about imitating the architectural heritage of the past, but learning from it to look for contemporary solutions. The knowledge gained from these studies was put into practice in the early projects, where clients aimed from a contemporary use of the spaces while keeping the feeling of the regional architecture.

The deep study and understanding of the traditional architecture has become one of the practice’s landmarks. They drive the design process: it is the office way of working, we cannot proceed in a different way when intervening in environments with such a rich architectural heritage, like most of the Arab world sites.

Although different outcomes and solutions are reached, some common architectural principles guide our design process while working within Arab Context: the use of local materials, the focus on natural light and ventilation, the integration of local vegetation, the use of decorative motives and patterns, the use of courtyards and sequence of spaces. The approach to architectural interventions in the Arab world can play a big part in preserving and enhancing its culture, its urbanism and its way of living while moving towards the future without forgetting to look back. Our focus is aiming for historical continuity which is cultural specific and rooted into place approached in a contemporary way.
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The Mosque of Reflection in Dubai reimagines the role of the mosque in the city. Drawing reference from the traditional Arabian mosque typology where there is a communal element, the mosque reframes the spaces to encourage community use alongside its purpose as a sacred space of worship.

Situated within Dubai’s dense city landscape adjacent to the Coca-Cola Arena, the Mosque of Reflection is a stark contrast to its surroundings, standing as the physical embodiment of spirituality, tranquility and community. The shell of the existing mosque has been retained with the façade painted in a reflective glossy pastel green and the spatial arrangement of the prayer spaces has been preserved.

A significant addition to the refurbishment is the colonnaded arcade, or riwaq. Contrary to typical mosque typology, the riwaq, gently wraps around the mosque in a circular form. A series of wide arches form the riwaq, inviting people and worshipers from all directions. White perforated metal with small circular voids enable natural light to enter the depths of the space. The use of white extends to the tile flooring of the riwaq further emphasizing the sense of openness and lightness. The combination of the perforated metal and form removes the boundary of separation between the mosque and city and creates transparency between exterior and interior spaces.

A new public space is established within the sahn or courtyard. Palm trees, rectilinear water features leading to the main entrance and seating nurture an environment of tranquility. The sahn is a spatial metaphor to where community, faith and the city connect and intertwine. The riwak and sahn serve not only as circulation, but also where visitors can pray, read, reflect and gather. On either side of the mosque, two minarets also clad in white perforated metal form the enclosures for wind turbines which will provide sustainable energy.

At the entrance before the main prayer hall or haram, is a transitory space between external and internal. The color and material palette of the mosque’s exterior identity continues into the interior. The haram is simplistic and minimal. The carpet flooring consists of bands of alternating shades of green which identify the rows for prayer. Gold tones decorate the ceiling above the centre of the prayer space. The mihrab which indicates the direction of Mecca of prayer and is where the imam prays. Calligraphy with ayahs from the Quran span above the mihrab along the centre of ceiling.

The Mosque of Reflection offers an environment where the religion and wider community can coexist as well as an experience not only for worshippers but the city as well.

Mosque of Reflection

Dubai | waiwai

The 20th century is behind us, but its ways and methods are still present in our 21st century world. As a practicing architect, if you ask me who the 20th century architect is, there are a hundred images in my mind of who these architects are and what architecture they produce. I practiced under many of them and I must say I do not agree with many of their approaches and sense of responsibility. Today, I question my role and responsibility and I ask myself how is this new architect different?

The questions have to do with issues caused by the 20th century approach: the climate crisis on one hand, but also social injustice, the global migrant crisis and more recently the pandemic.

All matters are pressing but I am currently focusing on finding ways to address the urgent climate crisis in the MENA region. The European Countries, including most of the Global South is turning to Wood Construction as a sustainable alternative. In the MENA we have a greater challenge as wood is not an option, and we must find new ways.

As an architect, I feel the responsibility to be a custodian of our planet to achieve equity and environmental justice. I feel today more than ever, a disconnect between us humans and our planet earth. Our actions are oppressive, and we consume as if our resources are infinite. This must change and we must connect once again. We need to seek new ways of construction and new materials that are respectful to the environment. I imagine that architecture and design, through innovation and collective efforts, will lead global trades in mitigating climate change. At the 17th architecture biennale in Venice, I asked the question ‘what if our new vernacular is the utilization of our industrial waste?’ Imagine how spectacular it would be if all our buildings and structures were living environments that would absorb CO2, like our trees and wetlands.

My goal in the next years is to continue our research and broaden the cross-disciplinary collaborations to develop a real and sustainable alternative to Portland cement that is viable in the MENA region.
لا يمكنني قراءة النص العربي من الصورة.
waiwai is an architectural, landscape, urban, interior and graphic design studio with offices in Dubai and Tokyo. Led by Wael Al Awar and Kazuma Yamao, the firm has worked on prominent cultural projects including the Jameel Arts Centre, CICOL and Hai d3 in Dubai, Otaru Harbor Café in Japan, Jeddah’s Hayy, Jeddah, and Wetland at the National Pavilion of the UAE, which was awarded the Golden Lion at the Venice Architecture Biennale in 2021.

waiwai takes a highly contextual approach to address social, environmental, and technological questions through design. Dubai and Tokyo foster distinct perspectives on the built and natural environment, on the way we live and work with one another and with the world around us. waiwai adapts a strategy that is rooted in ideas of living in each city but that also relies on the careful, attentive eye of the outsider for a wider view.

waiwai’s research focuses on the climate crisis and strategies of design and materials that can form a new vocabulary, one that responds to cultural context and environmental urgency. By studying and aligning with natural phenomena, waiwai seeks to create an architecture that remains open to adaptation, to create site-specific provocations that encourage unexpected experiences and activities.

waiwai was named among the top 17 architects and top 50 influential designers of the year by Nikkei Magazine in 2019, recognized by Architectural Record’s annual Design Vanguard issue as one of the top 10 emerging firms in the world in 2018, and included in Architectural Digest’s top 50 offices in the Middle East in 2017 and 2022. waiwai was a Shortlisted Nominee for the Aga Khan Architecture Award in 2019. The firm’s awards include the Golden Lion at the Venice Architecture Biennale in 2021, the Arab Architect Award in 2019, the New York Design Award 2018, Silver Medal, the Hong Kong Design Award 2018, Gold Medal, the First Prize at the AIA Middle East Design Awards in 2018, the London Design Award 2016, Silver Medal, and the SD Review Award, Tokyo, 2015, Shortlisted Nominee.

**BIOGRAPHY**

"واي واي" استوديو تصميم معماري للتصميم يمتلك مكاتب في دبي وطوكيو. برئاسة وائل الأعور وكازوما ياماو، نفّذ الاستوديو مشاريع ثقافية بارزة تشمل مركز جميّل الفنون في دبي، مطعم ميناء أوتارو في اليابان، حي جميّل في جدة، وويتلاند في الجناح الوطني Hai d3 في الإمارات، الذي نال جائزة الأسد الذهبية في معرض البندقية للعمارة في عام 2021.

يشتند استوديو "واي واي" على النهج السياقي للتعامل مع الأسئلة الاجتماعية والبيئية والتكنولوجية من خلال تصميم يشحذ عواطف الناس على الجوانب الإيجابية والخليفة للطبيعة. ويتيح أيّادٍ تجاه الطبيعة التي تعزب وتعزز منًا واضحًا مع العالم من حولنا كما يشيد "واي واي" بأفكار العيش في كل مدينة وألفها فحصًا أوسع.


تجمع بين الأدوات التصميمية "واي واي" و"دبي" و"طوكيو" في معرض البندقية للعمارة 2021 وتم ترشيح "واي واي" ضمن أفضل 50 مكتب في الشرق الأوسط في مجلة Architectural Digest 2018.

تم ترشيح "واي واي" ضمن أفضل 50 مكتب في الشرق الأوسط في مجلة Architectural Digest 2018، ولاقب "واي واي" جانبًا عامًا للتصميم في عام 2019.

وحتى القطارات العضوية التالية، على نحو تجاه عواطف الناس من خلال استراتيجيات التصميم والمواد التي يمكن أن تشكّل فضاءات جديدة تستجيب للسياق الثقافي والتاريخي، يتم وضع الأفكار النجمية والتفاصيل في فصول تِّبَّنّ في طباعة الأعمال الفنية، بمساحة 14 مختبر استوديو "واي واي" ضمن أفضل 50 مصممًا عمريًا من بين أكثر 50 مصممًا مؤثّرًا عالميًا في مجلة Architectural Digest في عام 2018، ولاقب "واي واي" جانبًا عامًا للتصميم في عام 2019.

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As part of Dubai’s Historic District, along with Deira and Bur Dubai, Al Shindagha is currently undergoing major conservation and renovation work to turn the district into a prominent cultural destination. Our scope for the renovation initiative of Dubai’s Historic District consists of three distinct projects which include The Welcome Pavilion, Story of the Creek, and the Perfume House.

The design approach originates from studying Al Shindagha’s heritage and context, aiming at reviving and restoring the neighbourhood’s identity in a contemporary setting. Designing a visitor centre and museum in a context with many historic layers was a challenging experience that was overcome by creating a coherent synthesis between the old and new. Traditionally, the district’s fabric portrayed harmony and integration between the natural and built environments. X Architects steered the design in a direction that revisits the past and reinterprets it in an innovative methodology while remaining rooted in the rich cultural heritage.

The Welcome Pavilion, a new proposed building that acts as a meeting point and information centre for visitors to Dubai’s Historic District. Positioned between traditional mud houses, the pavilion features an open ‘plaza’ design with a teakwood roof. Its adaptable glass window panels allow the space to be enclosed or seamlessly connected to the outdoors.

The architects thoroughly studied the heritage and context of Al Shindagha to guide their designs, aiming to revive and restore the area’s identity while incorporating contemporary elements. Given Al Shindagha’s rich history, the architects focused on creating buildings that harmoniously blend the old and new, while paying close attention to the distinctive materials and textures associated with the area, such as Areesh (palm leaf) and teak wood, which played a significant role in the construction of wooden dhows. The architects sought to maintain the district’s traditional fusion of natural and man-made elements within their projects.

“To create a harmonious integration between the old and new we had to study the context and history of the place and maintain elements such as the ceiling materiality, textured wall finishes and wooden doors,” the architects explain. “We tried to bring in natural light and, [in the Museum and Perfume House], provide innovative ceiling designs inspired by Arabic patterns and geometries.”

The Shindagha Welcome Pavilion, a newly constructed structure, serves as a meeting point and information center for visitors to Dubai’s Historic District. Positioned between traditional mud houses, the pavilion features an open ‘plaza’ design with a teakwood roof. Its adaptable glass window panels allow the space to be enclosed or seamlessly connected to the outdoors.

The Story of the Creek Museum, on the other hand, is a renovation of an existing building and serves as an introduction to the history of Dubai, telling the story of the city’s growth and development over the years. “The Story of the Creek Museum is situated in a historic house which we wanted to honour and enhance. It includes an exhibition that gives an overview of Dubai’s history, society, and the leadership of the Al Maktoum Family,” the architects add. The museum also sheds light on the importance of Dubai Creek and its role as a generator of trade, wealth and success for the emirate.

Additionally, a newly designed perforated steel and glass roof structure complements the existing features, a design language also employed in the Perfume House.

The Perfume House, historically the residence of Sheikha Sheikha Bint Saeed Al Maktoum, a renowned perfumer and the aunt of H.H. Sheikh Mohammed bin Rashid Al Maktoum, the current Emir of Dubai, is an integral part of the project. It showcases items from Sheikha Sheikha Bint Saeed Al Maktoum’s personal collection and invites visitors to explore Emirati culture through scent, highlighting the heritage associated with fragrance production and usage. The Perfume House features ‘perfume stations’ where visitors can experience a variety of scents unique to Dubai, offering an immersive and distinctive perspective on the intangible heritage of the city.
منزل العطور معرضًا لأغراض تعود إلى المجموعة الخاصة للشيخة الروائح واستخدامها. ويتضمن منزل العطور "محطات عطور" حيث الإماراتية من خلال العطور، ويركز على التراث المرتبط مع إنتاج سعيد المكتوم، صانعة عطور شهيرة وعمة الشيخ محمد بن راشد.

وهو تاريخيًا مقرب إقامة الشيخة شيخة بنت ناصر بن محمد بن راشد، حيث يقع حي الشندغة التاريخي على شاطئ خور دبي، يحده نمطًا ثقافيًا مميزًا. يوفر المنظر شاملاً عن العناصر غير المادة لتراث المدينة.

يفتح المنظر تمهيدًا لتجربة تاريخية جريئة في تاريخ دبي. يروي قصة نمو المدينة وتطورها من ناحية أخرى، فـ "خور الخور"، وهو ترميم بناء موجود لألواح النوافذ الزجاجية القابلة للتكييف، للساحة كي تكون مغلقة وتتضمن "ساحة" مفتوحة مع سقف من الخشب الساج. وتسمح كجزء من بغداد، وهو هيكل بنى حديثًا، شاملة عن تاريخ دبي، مجتمعه وقيادته المرتبطة بالعائلة آل المكتوم.

كما يلقى المتحف الضوء على أهمية خور دبي ودوره المثقوب المصمّم حديثًا الملامح القائمة أصلًا واللغة التصميمية. إضافةً إلى ذلك، يكمل هيكل السقف الفولاذي والزجاجي الطبيعي (إلى المتحف ومنزل العطور) وتوفير تصاميم حديثة تشطيب الجدران والأبواب الخشبية. وأضافوا: "حاولنا جلب التوجه في الوقت الذي يدرجون فيه عناصر عصرية، ونظراً ليستهموا تصاميمهم، بهدف إعادة إحياء المنطقه واستعادة خليفة القديمة في تنمية المدينة وازدهارها في النهاية. من خلال برامجنا المتنوعة، نحن نعمل على إنتاج عروض ثقافية مميزة وبدأت من زوايا منطقنا التاريخية أو متصلة بالمساحة الخارجية.

ويتضمن عرض كامل عن العناصر غير المادة لتراث المدينة. يتعارض فيها النمط والأشكال الهندسية العربية، وهو يركز على التجربة التاريخية للمنطقة، بدءًا من ثلاث مشاريع متميزة تشمل باحة الاستقبال وقصة الخور ودار المفتوحة في اتجاه يعيد النظر في الماضي، وترى فيها أهمية دور القادة وتطورت فيه دبي لتصبح المدينة الحديثة التي هي الآن. كما أن المتحف يقدم أيضًا دورة حول التاريخ ويثير الوعي في البيئة المبنية، مميتة، إضافةً إلى الدور الذي لعبته المراكب الشراعية الخشبية في تاريخ دبي القديم. وقد اتبعت المقاولات لدور المنازل التاريخية في دبي، وقد تم تصميمها ليكون ساحة مفتوحة تحت سقف مصنوع من الخشب الساج تقديراً للدور الهام الذي لعبته المراكب الشراعية الخشبية في تاريخ دبي.

يشمل النمط المعماري المعاصر من هويته في الوقت نفسه وهو يشتمل على عناصر عصرية، ونظراً لكي يشتمل تصاميمه، بهدف إعادة إحياء المنطقه واستعادة خليفة القديمة في تنمية المدينة وازدهارها في النهاية. من خلال برامجنا المتنوعة، نحن نعمل على إنتاج عروض ثقافية مميزة وبدأت من زوايا منطقنا التاريخية أو متصلة بالمساحة الخارجية.

ويمكن للزوار استكشاف الروائح عبر المحطات التي تتيح لهم التعرف على عناصر عصرية وحولها في بيئة منطقنا التاريخية، اجتماعًا مع المحتوى الأصيل للمنطقة التي يحيها المتحف. ويعبر الدينار الحموي في الحوزة الأثرية من خلال الطيف ويدرك على الطرق المتصلة مع نمط حياتنا، وإستدعائها وتسليط الضوء على النواحي البيئية، ويفتح deserialize من النماذج الدقيقة، ونازعة الإبداع غير النافعة في الحوزة الأثرية. وفقًا لداني، ويجب أن يتضمن استكمال الفطير بالطائرة المطلقة التي تثير هناك منازعات والمحتوى الشامل، وتفعيلها مع الرؤية الخضراء، وتفعيلها مع الرؤية الخضراء، وتفعيلها مع الرؤية الخضراء، وتفعيلها مع الرؤية الخضراء، وتفعيلها مع الرؤية الخضراء.
X Architects is a critical architectural studio founded in 2003 by principal architects Ahmed Al-Ali and Farid Esmaeil. Both principals are strong proponents of Arab Culture and have translated it into contemporary design.

X Architects believes in design as a process. We research into creating a built environment that is adaptive and contextual. We see architecture as a language that speaks of the place. Our sensible, yet critical design approach recognizes the inherent complexity in modern day building and harnesses the complexity to produce projects that are culturally robust, place sensitive and environmentally friendly.

X Architects’ work is highly regarded in the region for its contribution in the fields of design and research. With more than a decade in the practice, the studio accomplished an impressive portfolio of diverse projects that range from social housing, natural reserve centers, various cultural projects such as the restoration of Wasit Wetland Center, rehabilitation of Bait Mohammed Bin Khalifa and Al Shindagha Historic District.

X Architects gain continuous recognition and has received numerous awards including the prestigious 2019 Aga Khan Award of Architecture for Wasit Wetland Centre in Sharjah, UAE and one of the highest ranked local awards, the Mohammed Bin Rashid Award and Holcim Award.

The principals are active participants in educational forums, exhibitions and lectures. They are deeply committed to architecture and urban research, having lectured in Harvard and exhibited in international reputed venues like RIBA in London and Louisiana Museum of Modern Art in Copenhagen.
 نحو عمارة محلية مفتوحة الآفاق
OPEN-ENDED LOCAL ARCHITECTURE