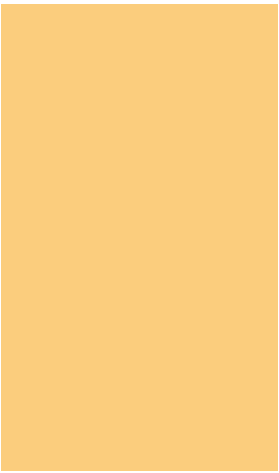
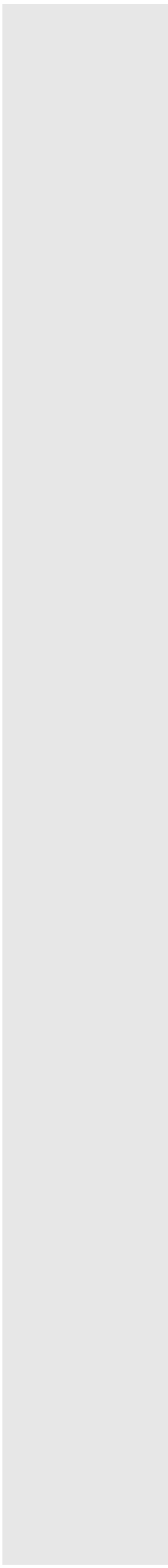
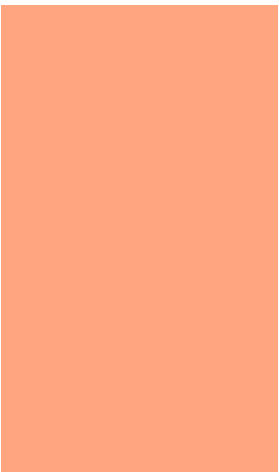


IN FOCUS

International Trip to Japan Heritage Athon



Nezu Museum
Tokyo, Japan - Architect Kengo Kuma & Associates (2009)



I. FIELD TRIPS

- A. International Trip to Japan
- B. Designing a Vertical Art Community: Studio VI's Site Visit to King Abdullah Economic City

II. TALKS AND EVENTS

- A. Ms. Alanoud Aljadaani's Model Shop Orientation Day: Exploring 3D Printing with Eng. Sulliman Alhazaa
- B. Navigating Horizons: Challenges Opportunities, and What's Next. As an International Student in Germany.
- C. Heritage Athon

VI. CREDITS AND CONTACTS

I. FIELD TRIPS



A. INTERNATIONAL TRIP TO JAPAN

**B. DESIGNING A VERTICAL ART COMMUNITY:
STUDIO VI'S SITE VISIT TO KING ABDULLAH
ECONOMIC CITY**

Japan Trip

Since the French Royal Academy of Architecture established the Rome Prize in the 18th century, architecture students have traveled abroad to expand and deepen their knowledge of the built environment. For the 2023-24 academic year, Dar Al-Hekma University's architecture students traveled nearly 10,000 kilometers to experience Japan's modern and contemporary architecture firsthand. Japan boasts nine Pritzker Prize winners, the most of any country in the world, making it ideal for studying avant-garde approaches to design. Ms. Shatha Abualfaraj oversaw the extensive travel arrangements with assistance from Dr. Tamsen Anderson, who served as a chaperon along with Ms. Ayhan Neyaz, a longtime lecturer in the Visual Communications Department. Those who participated in the nine-day architecture trip included alumna Dalal Albassam and her sister Danah Albassam (a Banking and Finance major); Noorhan Abofaria and her sister Nooran Abofaria; Mariyah Alattas, Noran Alharazi, Daliah Ghazzawi, Refan Khaldi, Maya Kurdi, and Leen Shamsan, all of whom are juniors; as well as sophomores Mudi Alzamel and Jouri Baghdadi.



Descent to Narita International Airport

The official tour of Tokyo began on an overcast Thursday morning with a visit to Roppongi Hills, the largest private urban development project in Japan's history. Built in the early 21st century, Roppongi Hills extends over 28 acres and contains a mix of different uses, including cultural, office, retail and residential. Students visited the district's landmark 54-story Roppongi Hills Mori Tower, where they enjoyed an atmospheric view of the city from the observation deck. In the afternoon, the tour shifted to the man-made island of Odaiba, a large-scale mixed-use redevelopment project begun in the mid-1990s to help alleviate the city's density. Dominating Odaiba's skyline, Pritzker Prize winning architect Kenzō Tange's futuristic Fuji Broadcasting Center expresses the technological optimism that characterized the turn of the twenty-first century. Odaiba became a familiar point of reference when the group relocated to the island for more spacious accommodations in the Sotetsu Grand Fresa Tokyo-Bay Ariake.



Roppongi Hills Mori Tower
Minato City, Tokyo, Japan
Architect William Pedersen of Kohn Pedersen Fox
Associates PC
(2003)



**Fuji Broadcasting Center
Odaiba, Tokyo Bay, Japan
Architect Kenzo Tange from Tange Associates
(1997)**

The second day of the tour offered students the opportunity to experience architecture from significant historical moments in Japan's encounter with the West. In 1853, the United States used military force to re-establish commercial and political ties with Japan, prompting the rise of the Meiji era, a new modern period characterized by the embrace of Western ideas, rapid industrialization, and economic growth. Leading Japanese government officials and business leaders commissioned Western-style buildings, which served as symbols of their progressive ideas. The famed American architect Frank Lloyd Wright was invited to design 14 buildings in Japan. Among them was the Jiyū Gakuen Myonichikan, a Christian girls' school built in 1921, in a tranquil neighborhood in Toshima, a ward in northwestern Tokyo. Reminiscent of Wright's horizontal, low-lying Prairie School buildings in Chicago, the school complex consists of four buildings organized around a central courtyard. Wright's use of local grey-green ōya stone and green tile for the hipped roof helped root the otherwise Western-style buildings to their geographic and cultural context. Students explored the double-height main building, where they were served tea in the original vaulted dining hall. From early on, Japanese Catholics also commissioned



Jiyū Gakuen Myonichikan
Toshima City, Tokyo, Japan
Architect Frank Lloyd Wright
(1956)
Photos: Noran Alharazi



Jiyū Gakuen Myonichikan
Toshima City, Tokyo, Japan
Architect Frank Lloyd Wright
(1956)

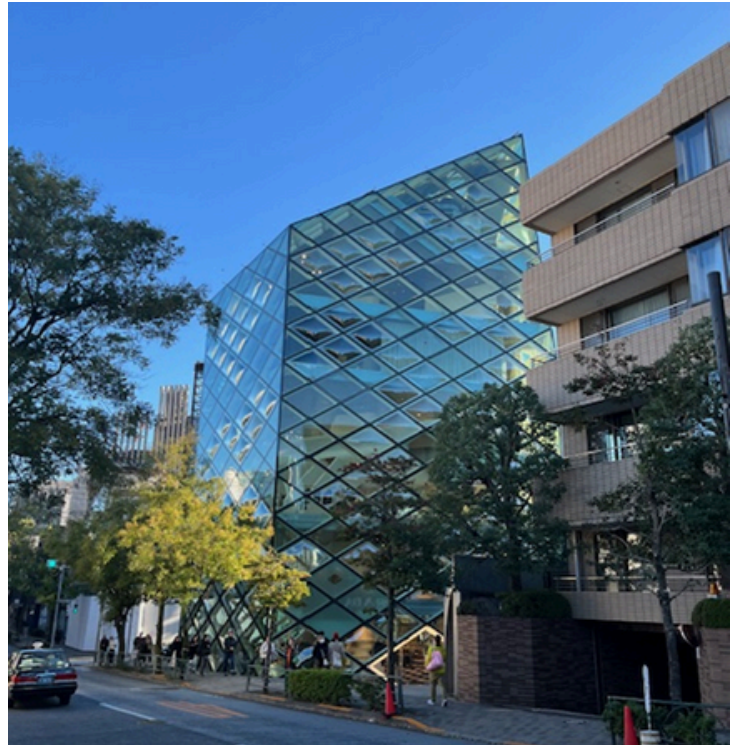
Photos: Noran Alharazi

Western-style churches, typically in the Gothic Revival style. In the years following the Second Vatican Council, the design of Catholic churches began to shift towards more abstract forms across the globe, including in Tokyo, where Kenzo Tange designed the iconic sculptural form of St. Mary's Cathedral. Completed in 1964, the soaring stainless steel-clad exterior walls stand in dramatic juxtaposition to the grotto-like interior space enclosed by massive concrete walls. The afternoon consisted of a leisurely stroll down the tree-lined Omotesando Avenue. Pritzker Prize-winning architect Tadao Ando's Omotesando Hills helped initiate the transformation of the once modest residential area into one of the city's premier luxury shopping districts. Other prominent buildings that captured students' attention included Pritzker Prize architect Toyo Ito's boutique for Tod's; the city's flagship Dior store, an ethereal glass tower designed by Pritzker laureates Kazuyo Sejima and Ryue Nishizawa (partners in architectural firm SANAA); and the crystalline-like design of the Prada Tokyo Building by Pritzker Prize-winning Swiss architects Jacques Herzog and Pierre de Meuron. Before arriving at the final destination of the day, Pritzker Prize architect Kengo Kuma's serene Nezu Museum of premodern Asian art, students were able to spend a moment exploring Kuma's SunnyHills at Minami-Aoyama, a Taiwanese pineapple cake shop with a complex wooden latticework frame inspired by traditional Japanese timber construction. Despite their formal differences, the Nezu Museum and SunnyHills reveal how a contemporary architect can incorporate avant-garde elements that at the same time resonate deeply with cultural traditions, a valuable lesson for architecture students. After the official tour ended, students had the opportunity to explore other parts of Tokyo, including the lively shopping district of Shibuya.



Jiyū Gakuen Myonichikan
Toshima City, Tokyo, Japan
Architect Frank Lloyd Wright
(1956)

Photos: Noran Alharazi



Prada Aoyama
Aoyama, Tokyo, Japan
Architects Herzog & de Meuron
(2003)



SunnyHills
Aoyama, Tokyo, Japan
Architect Kengo Kuma
(2013)



Shibuya at Night
Tokyo, Japan
Photo: Noran Alharazi

After two days of intensive urban exploration, students ventured an hour and a half outside of Tokyo to the picturesque mountain resort town of Karuizawa to experience firsthand the country's long tradition of architecture designed in relation to their natural surroundings. Students visited both the spectacular arc shaped Shiraito Waterfall as well as Ryue Nishizawa's Hiroshi Senju Museum, which houses a collection of Senju's atmospheric, minimalist paintings inspired by Karuizawa's cliffs and waterfalls. Deceptively simple from afar, the art museum subtly responds to the existing site conditions with a gently sloped floor and curved roofline. The interplay between the manmade and the natural extended inside the building. Framed by glass curtain walls, organically shaped courtyards provide views of the open sky and clusters of trees, enhancing the viewer's interaction with Senju's landscape paintings.



Shiraito Waterfall
Karuizawa, Japan
Photo: Noran Alharazi



Hiroshi Senju Museum
Karuizawa, Japan
Architect Ryue Nishizawa
(2011)

For the last part of their architectural pilgrimage, students embarked on a two-day trip to Naoshima, an island in the Seto Inland Sea located roughly 550 kilometers south of Tokyo. In the 1980s, Tetsuhiko Fukutake, the founder of Fukutake Publishing, and Chikatsugu Miyake, then the island's mayor, joined forces to transform Naoshima into a cultural and educational center. Over the course of more than thirty years, Naoshima has become the home to some of Tadao Ando's most famous buildings, including the Benesse House Museum and the Chichu Art Museum. Both works showcased Ando's skill at sensitivity situating buildings in relation to their natural surroundings. The Benesse House Museum sits atop a hill, offering spectacular views of the sea that students enjoyed while having lunch. In contrast, the Chichu Art Museum (is embedded in the earth to minimize its impact on the wooded site. Moving through the subterranean labyrinthian interior spaces, students experienced dramatic shifts between dark and light as dim corridors open onto light-filled courtyards. The sensory experience is further heightened in the galleries, where, for instance, in the Claude Monet Gallery, visitors remove their shoes before entry, making them acutely aware of the textured floor, which is made up of 700,000 pieces of Bianco Carrara marble tiles.



Benesse House Museum
Naoshima, Japan
Architect Tadao Ando
(1992)



View of the Seto Island Sea from the Benesse House Museum



Detail of Fair-Faced Concrete Wall with Tie
Holes
Benesse House Museum



Detail of Open Sky
Chichu Art Museum
Naoshima, Japan
Architect Tadao Ando
(2004)
Photo: Noran Alharazi

Although the trip was short and much of the time was spent in transit, students were exposed to an exceptional number of iconic modern and contemporary buildings. The lessons learned, which ranged from innovative interpretations of traditional approaches to sensitive contextual design strategies, are valuable not only for the students' immediate present, but also for their enduring future.

Designing a Vertical Art Community:

Studio VI's Site Visit to King Abdullah Economic City



For the AY 2023-24 spring semester, Dr. Nader and Ms. Suman Faruqui's Studio VI: Comprehensive Design students are focused on designing a Vertical Art Community on the beautiful King Abdullah Economic City (KAEC), which was designed to be a model of sustainable development, supporting the Kingdom of Saudi Arabia's economic diversification in line with Vision 2030. The city aims to attract investment, create jobs, and promote a variety of economic sectors, including industry, tourism, logistics, and services. This project was given to the students in collaboration with the KAEC management team to cater to the needs of the community while aligning with the studio's course learning outcomes. Students were challenged to conceptualize a cutting-edge tower that defies conventional norms. An emphasis was placed on designs that incorporate new technologies, such as innovative sustainable systems, and new materials while also addressing economic, social, and cultural challenges.



On 12th February, Ms. Suman chaperoned Esma Abdullah, Zien Ammar, Raseel Al-Bokari, Naseem Hussein, Refal Makki, Sedrah Mando, Hala Sultan and Ranyah Zahed to KAEC for a site visit. The selected site is located with Prince Mohammed Bin Salman College of Business & Entrepreneurship (MBSC) and Bay La Sun Hotel on one side and a beautiful canal on the other side. The site's strategic location offers synergistic opportunities for collaboration and partnership. Students can explore shared facilities, such as libraries, auditoriums, and recreational spaces, that benefit both the school and its neighboring institutions. Furthermore, the canal provides a natural focal point and a tranquil setting, offering students and faculty a serene backdrop for creativity and reflection. Additionally, the site's surroundings also offer a platform for integrating sustainability into the school's design. Students can leverage the canal for passive cooling and water conservation strategies, while green spaces and landscaped areas can promote biodiversity and ecological balance.



The site visit gave students the opportunity to appreciate the importance of context in architectural design. By immersing themselves in the environment of KAEC, they gained firsthand experience of the site's unique characteristics, including its landscape, culture, and history. Understanding these contextual factors allowed students to develop designs that were responsive to the needs and aspirations of the local community.

II. TALKS AND EVENTS



**A. MS. ALANOUD ALJADAANI'S MODEL SHOP
ORIENTATION DAY: EXPLORING 3D PRINTING
WITH ENG. SULLIMAN ALHAZZAA**

**B. NAVIGATING HORIZONS: CHALLENGES
OPPORTUNITIES, AND WHAT'S NEXT. AS AN
INTERNATIONAL STUDENT IN GERMANY.**

C. HERITAGE ATHON

Ms. Alanoud Aljadaani's Model Shop Orientation Day: Exploring 3D Printing with Eng. Sulliman Alhazaa

Ms. Alanoud Aljadaani initiated the Model Shop Orientation Day with a thorough briefing on policies and accessibility, ensuring attendees were well-prepared to use the facility. Joined by Eng. Sulliman Alhazaa, CEO of Future Dimensions, the event on February 19, 2024, provided profound insight into the realm of 3D printing.

Eng. Alhazaa's talk simplified 3D printing, explaining how it builds objects layer by layer and why it's different from traditional methods. He highlighted its benefits, like making prototypes quickly and customizing products, while also showing examples of how it's used in different industries.

Attendees left the orientation with a better understanding of 3D printing and clear guidelines on how to use the model shop, ready to start their creative projects with confidence. This impactful event has set the stage for numerous innovative projects.





جامعة دار الحكمة
DAR AL-HEKMA UNIVERSITY

ATTENTION ARCHITECTURE STUDENTS!
JOIN US FOR AN IMMERSIVE EXPERIENCE.
DISCOVER THE WORLD OF 3D PRINTING.

Learn how 3D printing can take your architectural models to the next level. By meeting experts and explore the possibilities.




Eng. Sulliman Alhazaa
Founder and CEO of Future dimensions a leading 3D printing company that provides variety of solutions and services in the field since 2016.

Model Shop Orientation Day!

Discover the rules, appointments, and more.

Monday 19th Feb
Studio 85 - 87
1:00 - 2:00 PM



شركة أبعاد المستقبل
FUTURE DIMENSIONS COMPANY

ARCHITECTURE

Navigating Horizons: Challenges, Opportunities, and What's Next as an International Student in Germany

Our Alumna Alaa Alkhatib

Fittingly, in January, at the beginning of the new year, our esteemed alumna Alaa Alkhatib, who graduated in Spring 2020, shared words of inspiration along with pragmatic advice to architecture students considering applying for graduate school in Germany. Dr. Shifana Kaafil oversaw the organization of talk. Drawing on her recent graduate experience in the Master's of Art program in World Heritage Studies at Brandenburg University of Technology in Cottbus, Germany, Alaa advised students to carefully consider the type of international graduate program they would like to attend, asking themselves important questions, such as whether they prefer an English language program or if they are willing to spend an additional year or more learning a foreign language at a non-English speaking university. Upon selecting a graduate program, she urged students to begin preparing for the lengthy application process as soon as possible.



Navigating Horizons: Challenges, Opportunities, and What's Next as an International Student in Germany





OUR ALUMNA
ALAA ALKHATIB

ARCHITECTURE

- Master of Art in World Heritage Studies in Brandenburg University of Technology in Cottbus, Germany
- Bachelor of Architecture - Excellent with second honor DAH University in Jeddah, Kingdom of Saudi Arabia

WEDNESDAY 31.01.24 HALL

1 - 2 PM 068

To overcome the challenges of living abroad, which can include experiencing homesickness, Alaa stressed the importance of developing a close network of friends who can offer valuable support. She also encouraged students to enhance their international graduate school experience by taking full advantage of learning opportunities beyond the regular curriculum. She noted that some of her most memorable experiences took place in the field during summer school. While in Bosnia, she had the opportunity to sharpen her research, documentation and design skills while learning more about her specialized area of interest: the use of cultural heritage as part of peace building in countries undergoing post-war recovery process. Through her words and actions, Alaa serves as an inspiring example of academic excellence, demonstrating the opportunities and possibilities for future graduates of Dar Al-Hekma University's Architecture Department.



Poster designed by Naseem Hussein

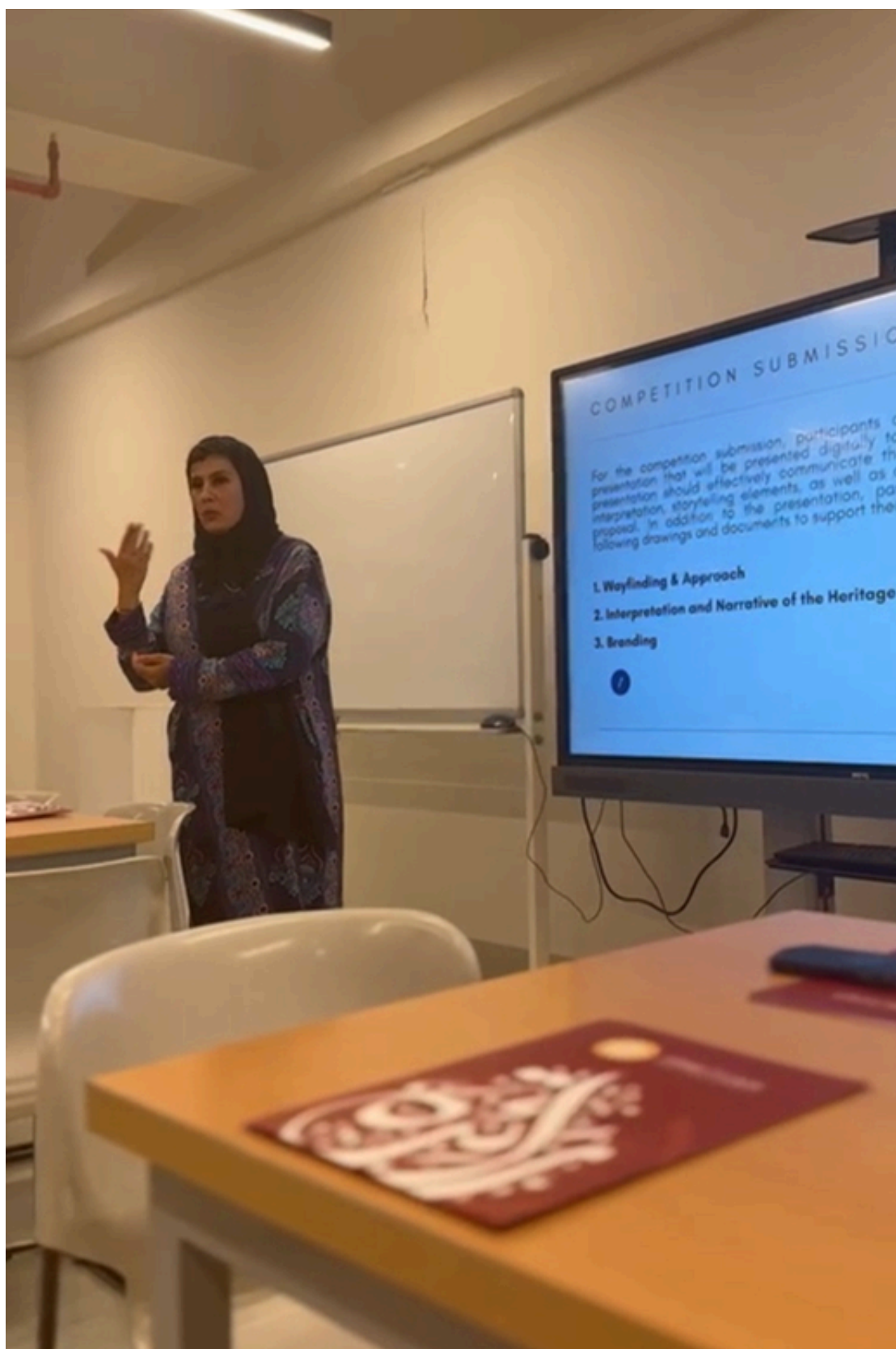
Introduction

Held from April 21 to 25, the Heritage Athon marked a historic milestone in the Architecture Department. Spearheaded by Ms. Sima Refae, the Heritage Athon was a vibrant celebration of our rich Saudi heritage, scheduled to dovetail with the global International Day for Monuments and Sites held on April 18. With the support of Ms. Shatha and Ms. Suman Faruqi, the Heritage Athon focused on the historic area near the Quba Mosque in Al-Madinah. Begun on June 21, 622, the day the Prophet Mohammad (PBUH) emigrated to Al-Madinah, Quba Mosque is believed to have been the first mosque in the Islamic world, built by the Prophet Mohammad (PBUH) himself and his companions. Students were given the project of developing creative design strategies to engage visitors in the history of the Quba Mosque, making the experience meaningful and relevant. As senior Yara Alnajdi explains, students were tasked with “producing a design narrative that resonated with visitors by offering them an immersive journey through the site’s celebrated past.”

Site Visit

In anticipation of the event, Ms. Sima coordinated a trip with Al-Madinah authority, who recommended visiting the competition site near Quba Mosque and its surroundings. Ms. Shatha, Ms. Suman and Ms. Alanoud accompanied Ms. Sima along with sophomore Lylas Al halabi, who is currently in Studio II: Small Scale Buildings and Sustainability. Vividly conveying the phenomenological experience of moving through the space, she writes: “Our steps began on the earthly ground, followed by water paths fed by the Ethiq Well. Shaded by palm trees, we passed by ancient houses built of locally quarried volcanic stone walls with wooden columns supporting palm-covered roofs. In addition to feeling and hearing the trickling water and the rustling of the trees, we smelled the scent of herbs and dirt, sensory experiences that enhanced the spiritual nature of the place.”





Ms. Sima Refae explaining the competition project brief

Competition Project Brief:

Ms. Sima Refae took the lead in drafting the competition project brief and defining the criteria for selecting the winners across all design school disciplines. The brief challenged participants not only to preserve and enhance the physical aspects of the historical site near the Quba Mosque, but also to engage in heritage interpretation and storytelling. Participants were urged to craft a design that effectively conveyed the narrative and historical significance of the site to visitors through immersive experiences and storytelling elements. In collaboration with Ms. Suman, Ms. Sima established the selection criteria, which included wayfinding and the approach; the interpretation of the heritage site; and branding. Two awards were presented: one for the best project focused on preservation and another for the most creative proposal.



Guest Lectures

To provide guidance for students during the design process, Ms. Sima collaborated with Arch. Fahad Allwihan, the co-founder of the Bawtaqah Foundation. Arch. Allwihan was a game changer, who not only generously shared his seasoned expertise with students, but also invited a wide range of speakers to the event, including: Dr. Ahmed Nasrالدine, who spoke on principles of branding; Dr. Ahmed Fallatah, who introduced students to a sustainable approach to heritage management using integrated special technologies like drones and 3D modeling; Dr. Amer Habibullah, an Assistant Professor at King AbdulAziz University, who addressed the role landscape design can play in heritage preservation; Eng. Adel Ibrahim, who explored the importance of renovation and preservation; and, Eiz Alddain Misky, who spoke about his research on water architecture.



Team 1

Christened Al-Seraj (“bright light” in English), Team 1’s project references the “Light of the Prophet: A Transformative Journey Inspired from Makkah to Al Madinah Al Munwara.” Their design concept was inspired by the story of Prophet Mohammed’s (PBUH) visit to Al Mustadal Farm, the project site. It recalls the event when his companion Abu Bakr veiled him to shield him from the harsh sun. Team 1 evoked this journey using a ramp that extends throughout the site, beginning with a museum, which was originally an historic old house. Artifacts in the museum tell the story of the Prophet Mohammed (PBUH). Then visitors move to a sunny path that represents his difficult migration journey. They then pass through a palm-shaded area with a heritage-style café, which creates a safe, comfortable, and relaxed environment. From that point, they move to an area with activities related to Al-Madinah’s origins, such as clay modeling. The ramp also leads visitors to the tops of palm trees to pick dates and to a well, where they can wash the dates in fresh water. Their journey ends at a souvenir shop, where they can purchase mementos as a reminder of their memorable Al-Seraj journey.

Students: Raseel Al-Bokari (Studio VI), Sultana Albassam (Studio IV), Salma Almitwalli (Studio IV), Nouran Al-Harazi (Studio IV), Nouf AlSaadi (Studio IV), Sama Kouther (Studio IV), Leen Shamsan (Studio IV), Farah Alqazlan (Studio III), Lamar Al-Amari (Studio II), Lylas Al halabi (Studio II), Mohrah Almasri (Studio II), Sarah Alnafea (Fundamentals II), Basmah Alsheikh (Fundamentals II), and Lamar Azahrani (Fundamentals II)

HERITAGE HACKATHON

GROUP 1



"LIGHT OF THE PROPHET: A TRANSFORMATIVE JOURNEY INSPIRED FROM MAKKAH TO AL MADINA AL MUNAWARA"



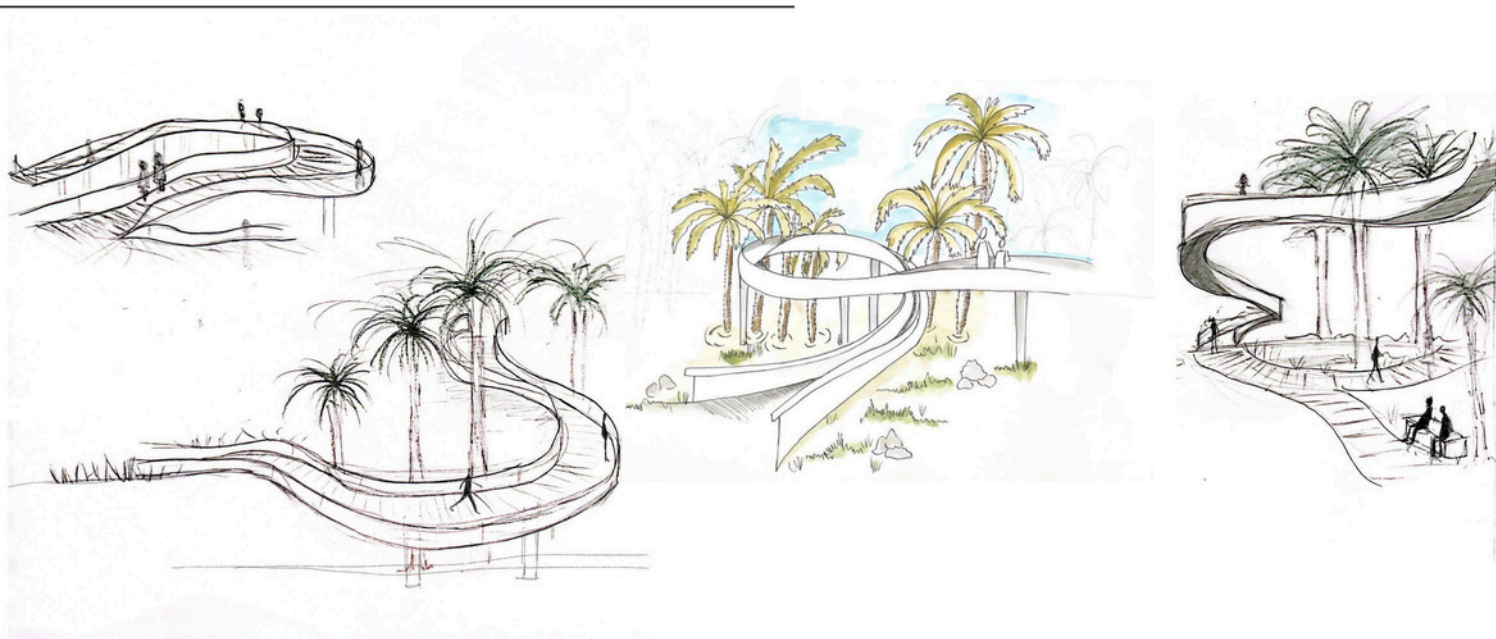
رحلة السراج



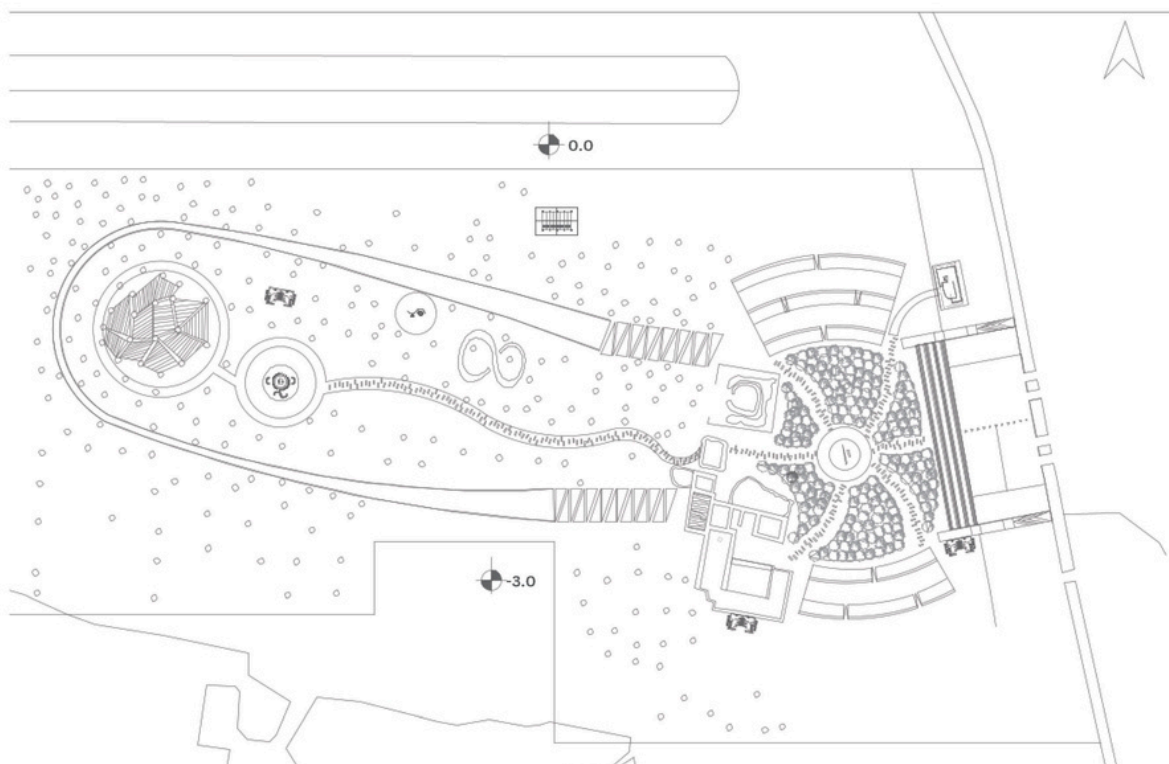
BRANDING



SKETCHES



SITE PLAN



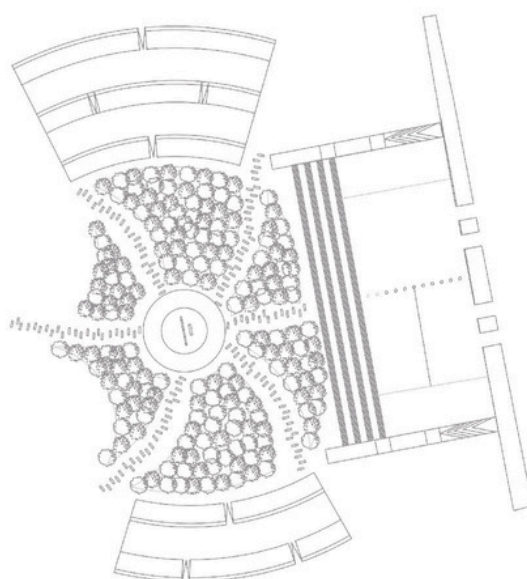
HERITAGE HACKATHON



ENTRANCE



INFORMATION DESK



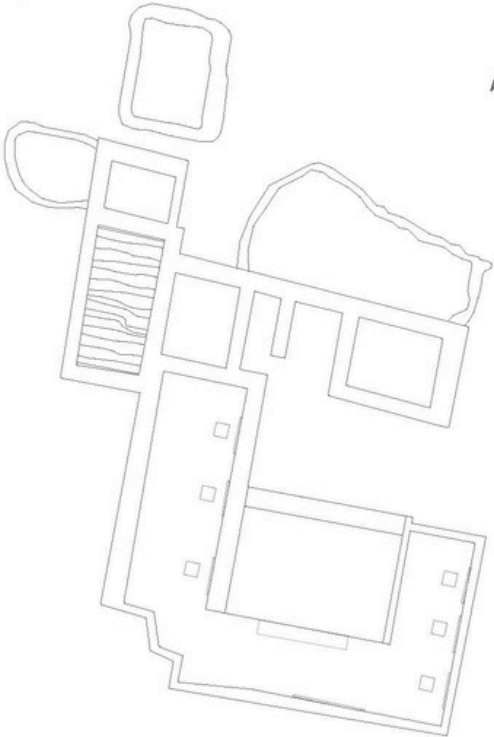
HERITAGE HACKATHON





RENDERED 3D SHOT

MUSUEM



HERITAGE HACKATHON



MUSUEM DISPLAY

EXPANSION

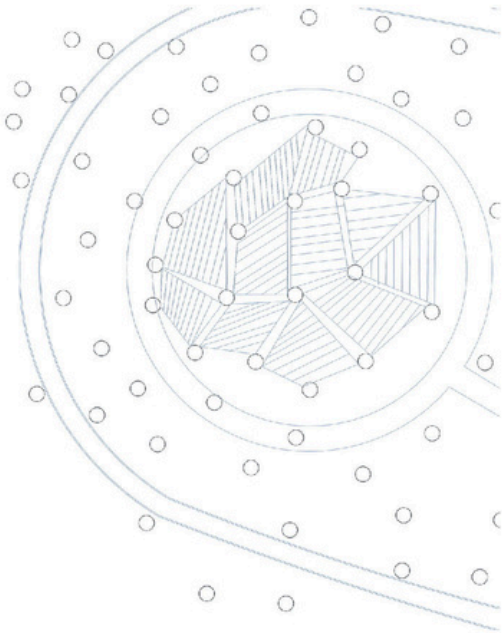
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RENDERED 3D SHOT



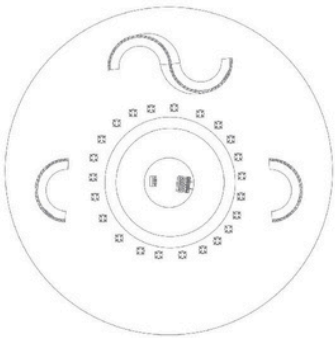
SEATING AREA



HERITAGE HACKATHON



CAFE

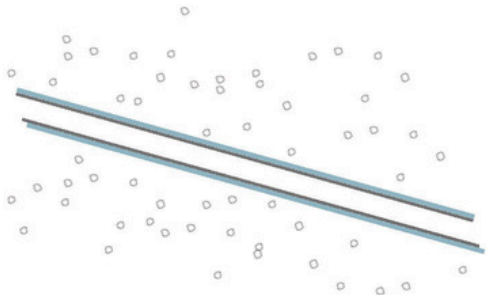


RENDERED 3D SHOT





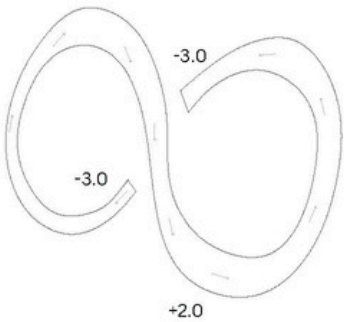
SHADED PATH
(AREA UNDER THE TREES)



HERITAGE HACKATHON



DATES PICKING



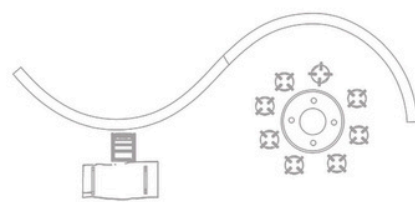
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HERITAGE HACKATHON





CLAY MODELING



RENDERED 3D SHOT ●●●●

GIFT SHOP / RAMP

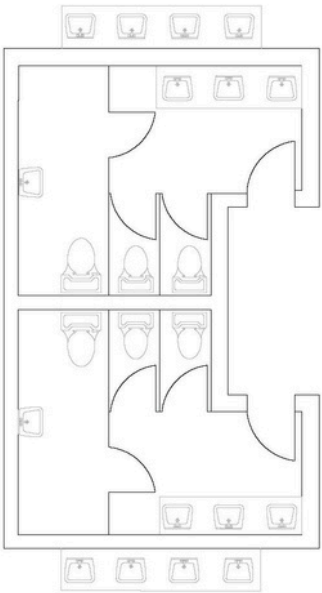


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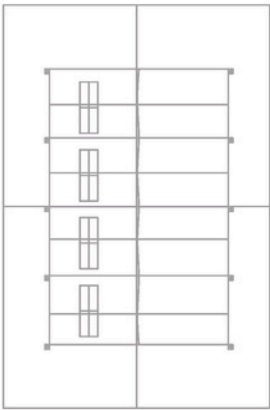
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TOILETS



BOOTHS



HERITAGE HACKATHON



HERITAGE HACKATHON



Team 2

Team 2's design concept was inspired by the historic Ethiq Well, located west of Quba Mosque. The Arabic word ethiq is a botanical term that refers to the way in which flowers branch off from a single stem. The path connecting Quba Mosque to Banu Anif Mosque (an important site for Hajj and Umrah pilgrims) was conceived as a metaphorical stem that leads to areas zoned for different activities. To minimize the impact on the original site and to be as sustainable as possible, Team 2 avoided making dramatic changes to the site. Instead, they adopted an adaptive reuse approach, renovating key heritage buildings and reusing existing abandoned non-heritage buildings for new purposes. They also added a seating area as well as zones for archery and for harvesting dates from palm trees.

Students: Esma Abdullah (Studio VI), Sara Alahmari (Studio VI), Zien Ammar (Studio VI), Rafal Makki (Studio VI), Mariyah Alattas (Studio IV), Jana Alfase (Studio IV), Leen Alshami (Fundamentals II), Refal Bindawood (Studio III), Areeb Alamari (Studio II), Kadi Alshabramiy (Studio II), Rawan Idris (Studio II), Maryam Al-Zabidi (Fundamentals II), Raneem Madhi (Fundamentals II), and Jana Zbidee (Fundamentals II)

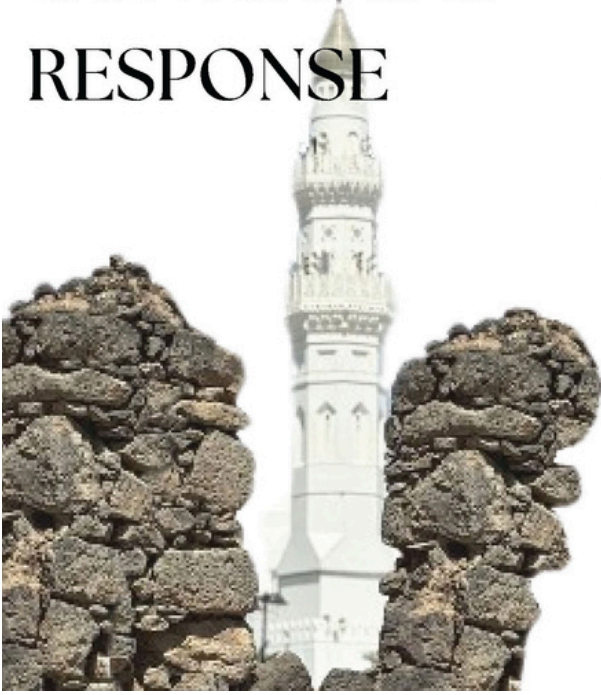
مشروع إحياء البستان المستظل وترميم بئر العذق

RESTORATION OF THE PROPHETIC
SHADED ORCHARD AND AL-AZQ WELL

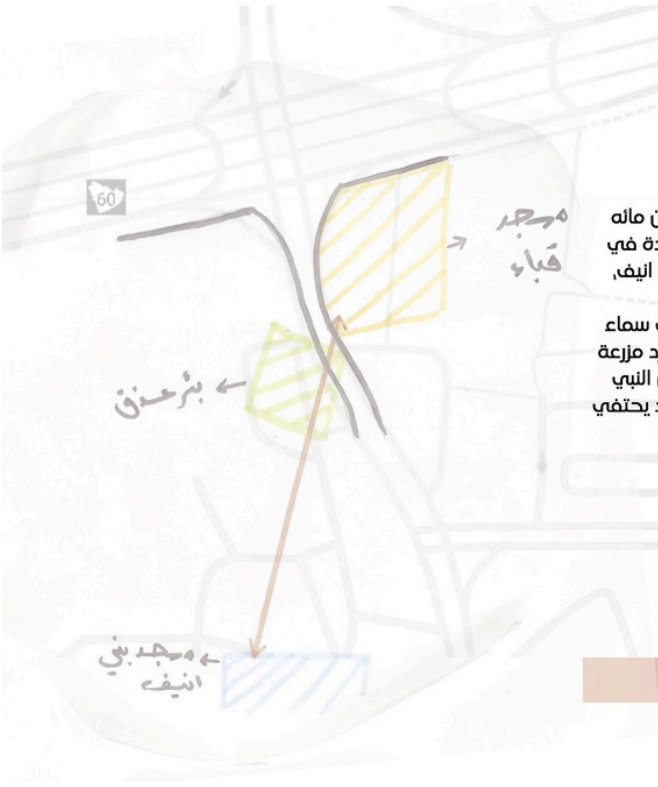
وَأَحَادَةُ عَذَقْ



CONTEXTUAL RESPONSE



CONCEPT

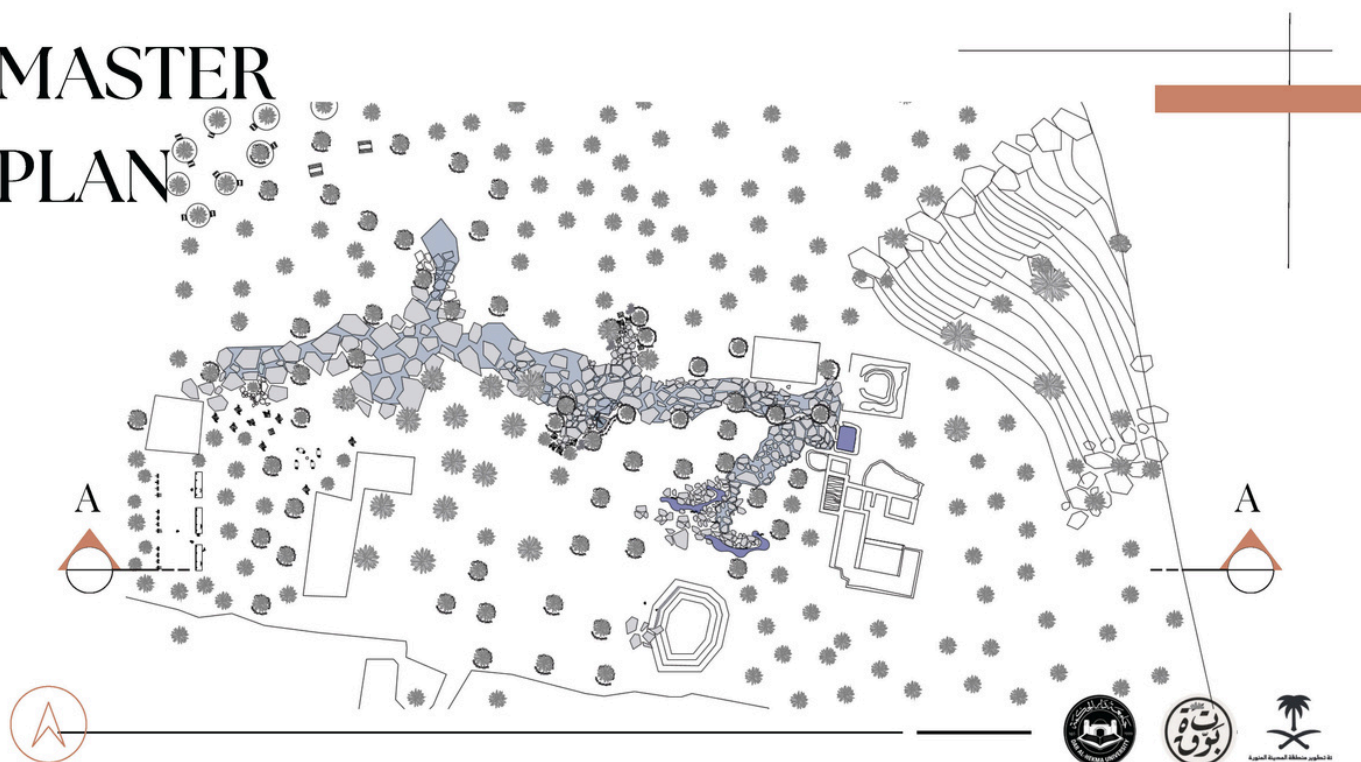


في قلب الموقع، ينبض البئر بالحياة، معلناً عن تاريخه العريق، حيث ارتشف النبي الكريم من مائه الزلال. البئر أو "عذق" كما نناديه، يروي لنا قصة الأزهار التي تلتقي على ساق واحدة، متحدة في الجمال والصفاء. ومن هنا، تتشابك الدروب مع معالم شامخة كمسجد قباء ومسجد بني ائيف، محورها البئر، محور الحياة والإيمان.

تتقاطع الطرق عبر البئر، محوراً يمتد، يربط بين المساجد، يعطي للمكان روحاً ومعنى. وتحت سماء مفتوحة، يتحول الموقع إلى متحف ينبض بالتقاليد، يعزز تجربة الزائرين. لم يعد المكان مجرد مزرعة مهجورة، بل أصبح رحلة في أحضان "عذق" البئر حيث تنبعث الحياة من جديد، وتحيي سنن النبي وفي كل خطوة نحو المسجد، تزداد الأجور تتجلى السنن، فالمحور الذي يجمع بين المساجد يحتفي بالقرب والسير إليها، وهو جزء لا يتجزأ من رحلة الزائر رحلة الإيمان والتاريخ والجمال.



MASTER PLAN



CONTEXTUAL RESPONSE



عن ابن عمر رضي الله عنهما قال: قال رسول الله صلى الله عليه وآله وسلم:
«عَلِّمُوا أَبْنَاءَكُمْ السَّيَّاحَةَ وَالرَّمْيَ، وَالْمَرْأَةَ الْمَغْزَلَ».



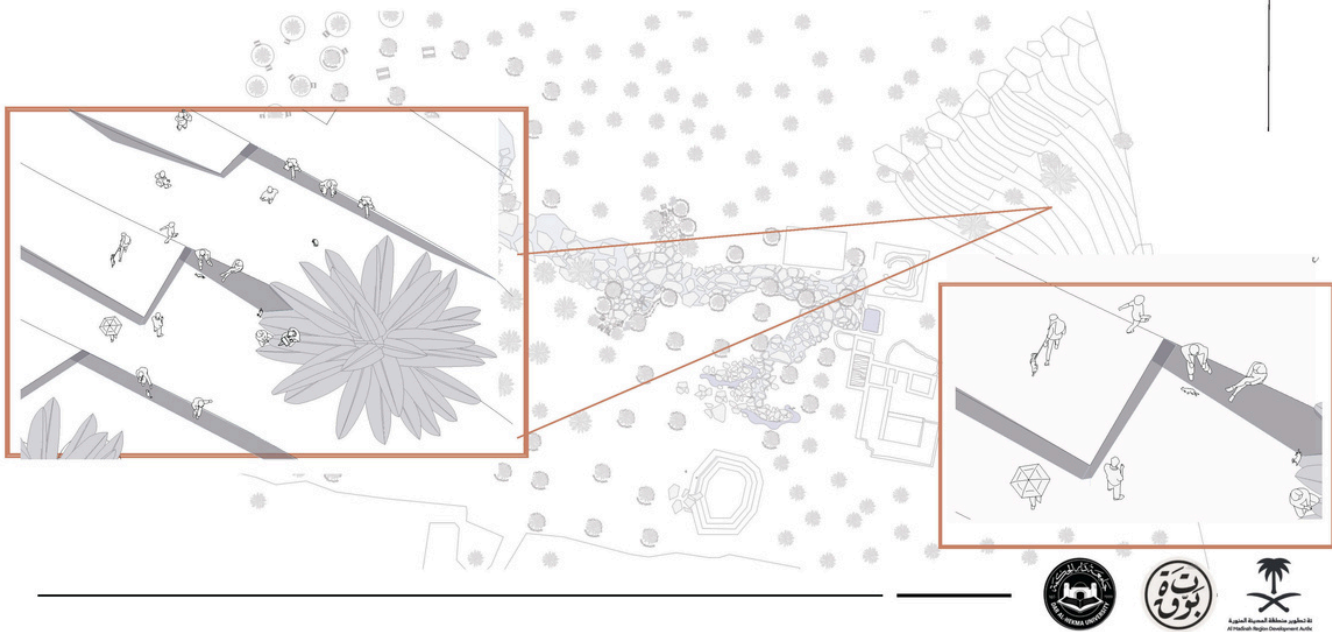
ZONING

LEGEND

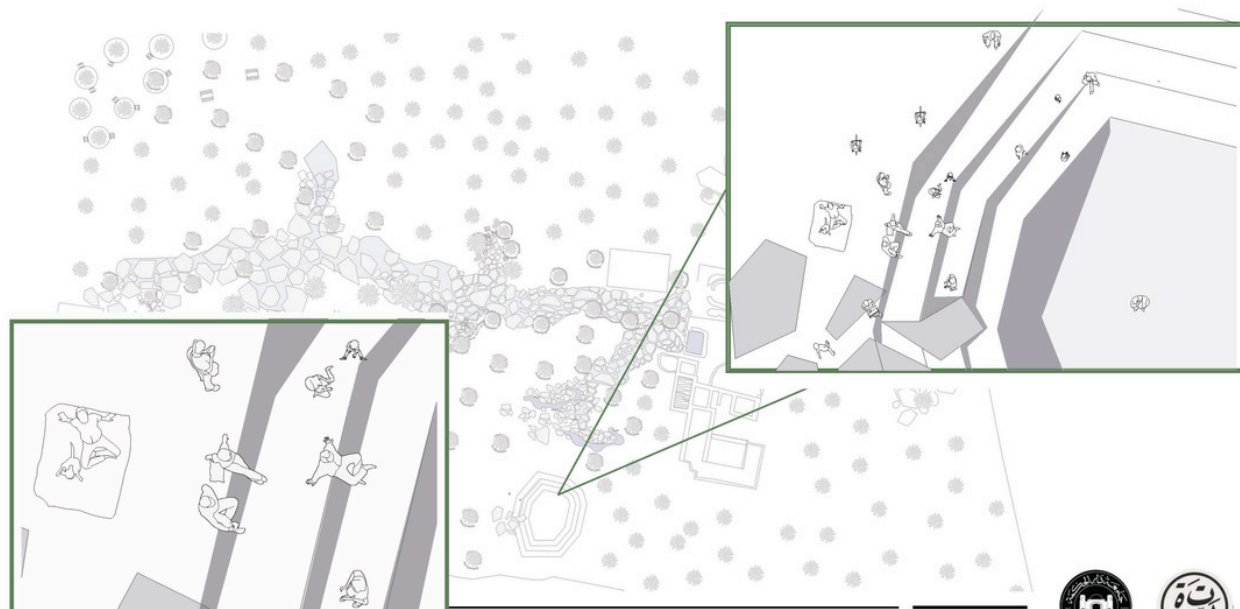
- Entrance
- Date Picking + Flower Workshop
- Local Bakery
- Sunken talk space
- Archery range



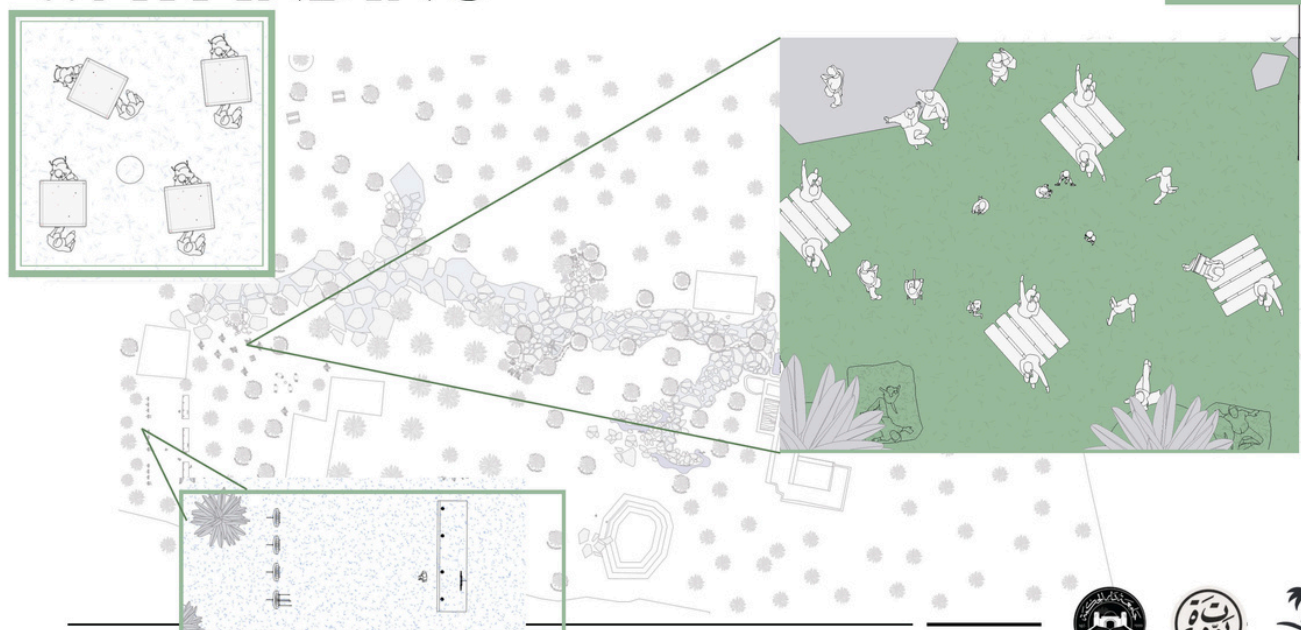
WAYFINDING



WAYFINDING

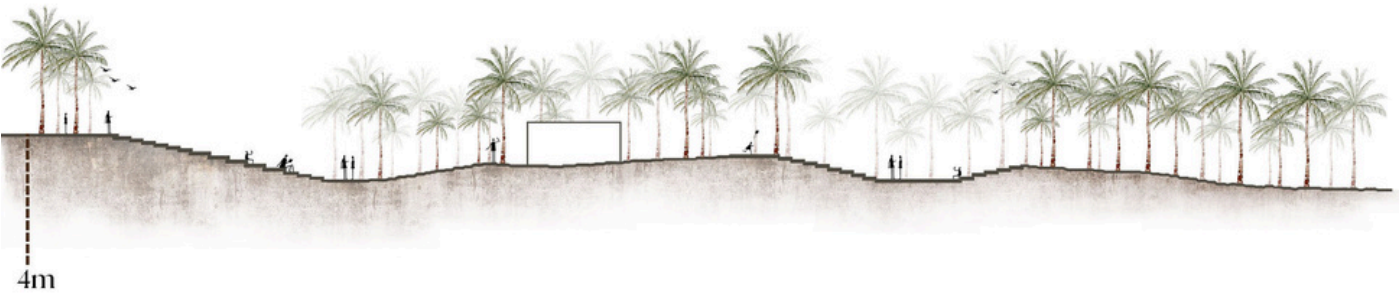
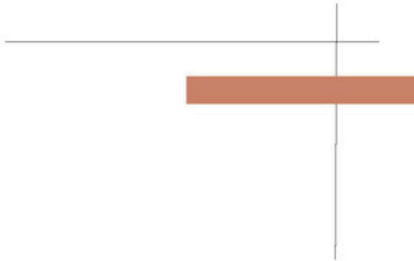


WAYFINDING



SITE SECTION

AA



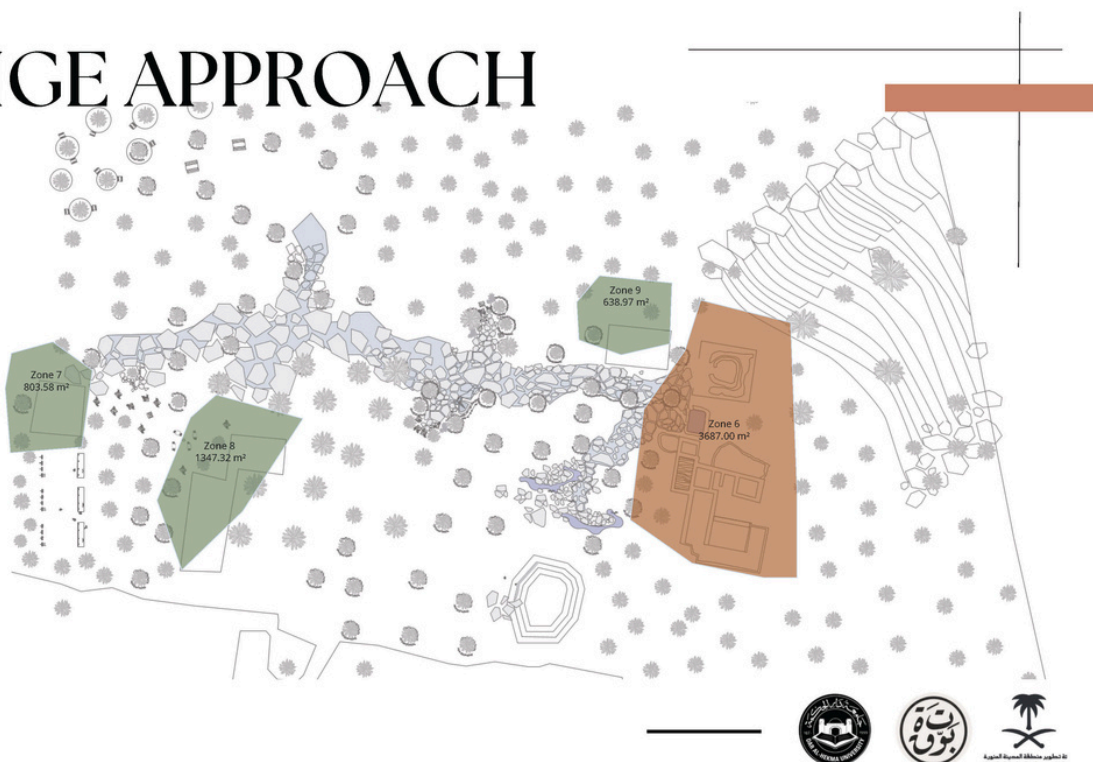
HERATIGE APPROACH



HERATIGE APPROACH ZONING

LEGEND

- Adaptive reuse
- Restoration



BRANDING & IDENTITY

SIGNS



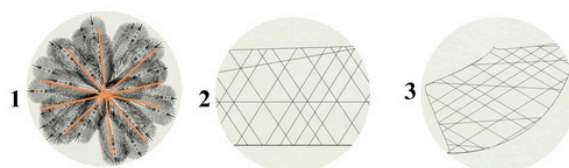
Team 3

Team 3's project was inspired by echoes of the past. To convey the story of the Prophet Mohammad's (PBUH) journey to Al-Madinah, their design provides visitors with a multi-layered experience through time and tradition, seamlessly blending a vibrant public market atmosphere with spaces through evoked the rich history and cultural significance of the site. Their project includes dynamic, engaged spaces that both preserves and renews Al-Madinah's heritage, making it a destination that fosters cultural understanding, appreciation and a sense of wonder for visitors.

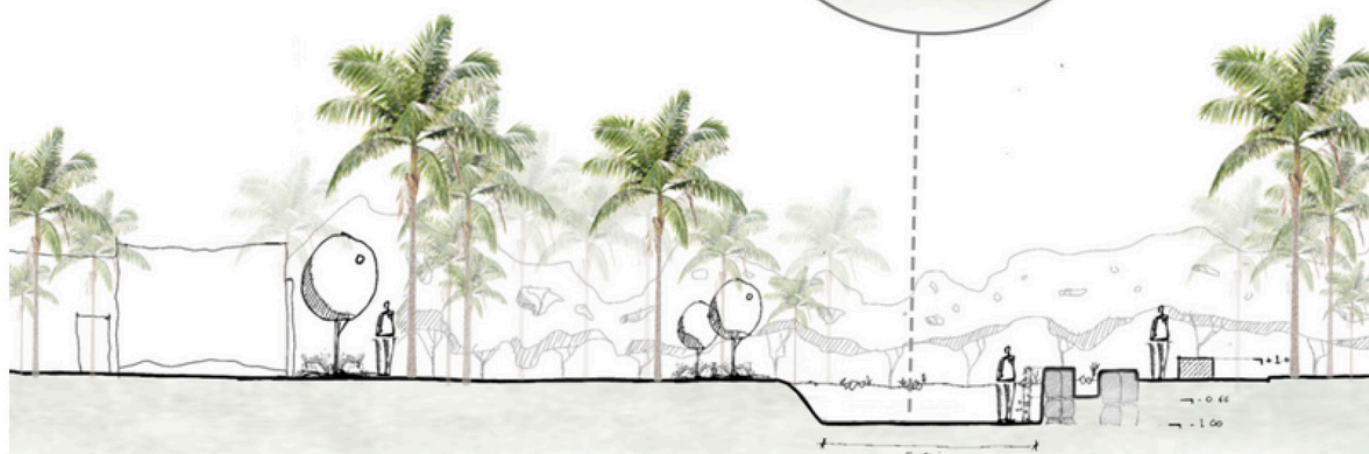
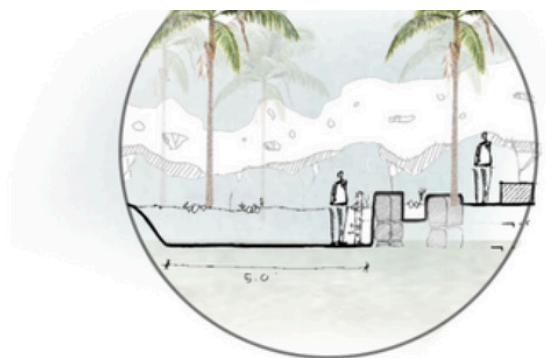
Students: Mariam Baarmah (Studio VII), Fotoon Fakieh (Studio VII), Shahad Azhar (Studio VI), Ranyah Azhed (Studio VI), Sedrah Mando (Studio VI), Noorhan Abofaria (Studio IV), Daliah Ghazzawi (Studio IV), Leena Musallam (Studio IV), Lamar Al-Ammari (Studio II), Jouri Abdulelah Baghdadi (Studio II), Basma Al Zahrani (Fundamentals II), Laynda Bahkeem (Fundamentals II), Mariyah Maghrabifetaih (Fundamentals II), and Ritaj Sherif Qassem (Fundamentals II)

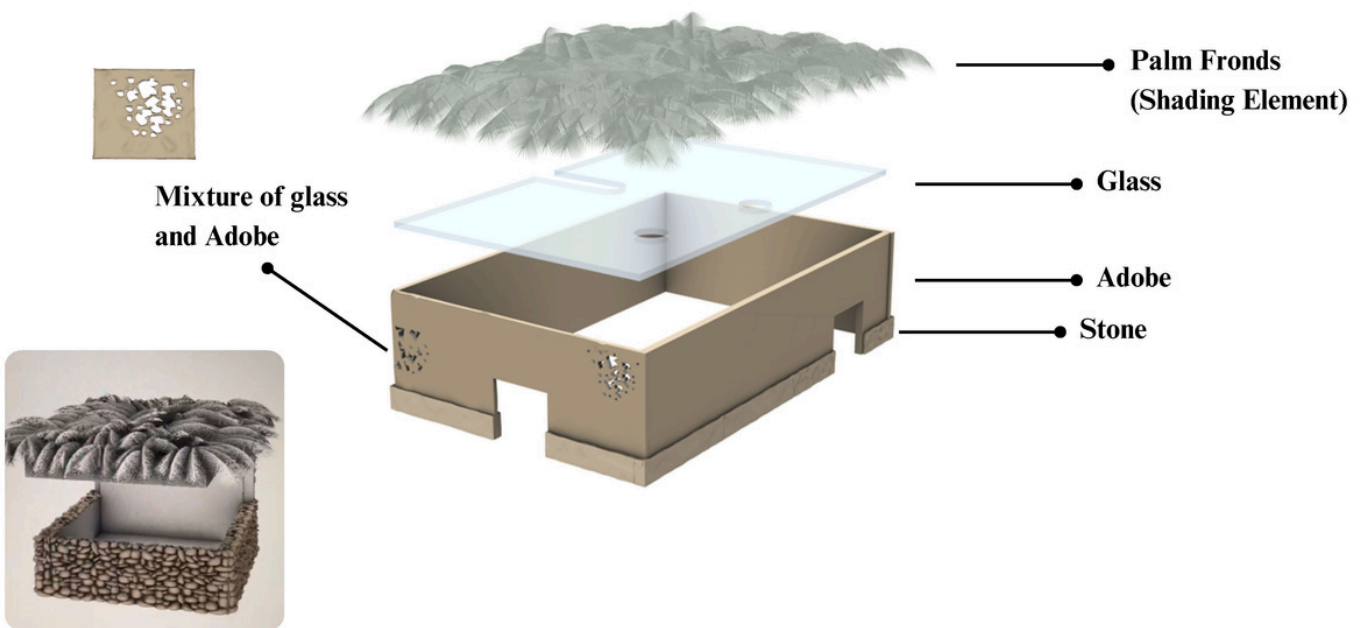
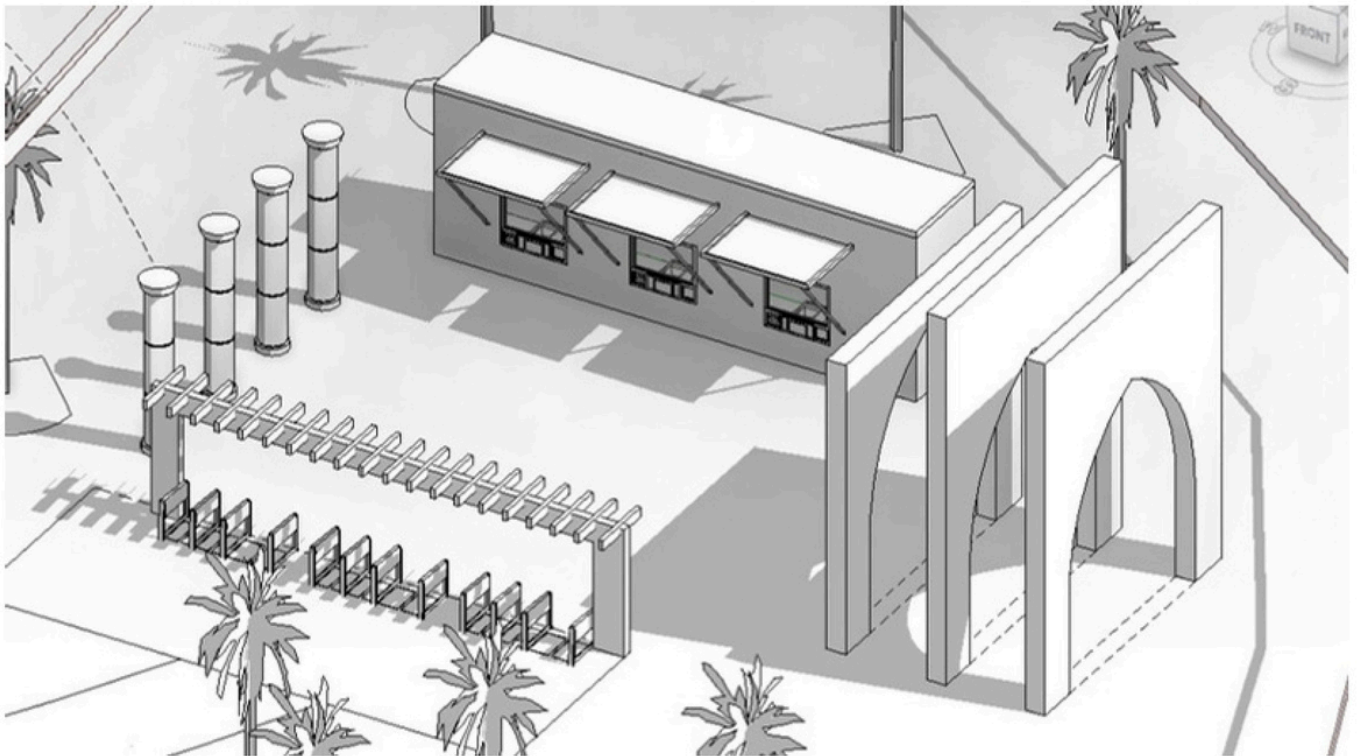
Echoes of the Past





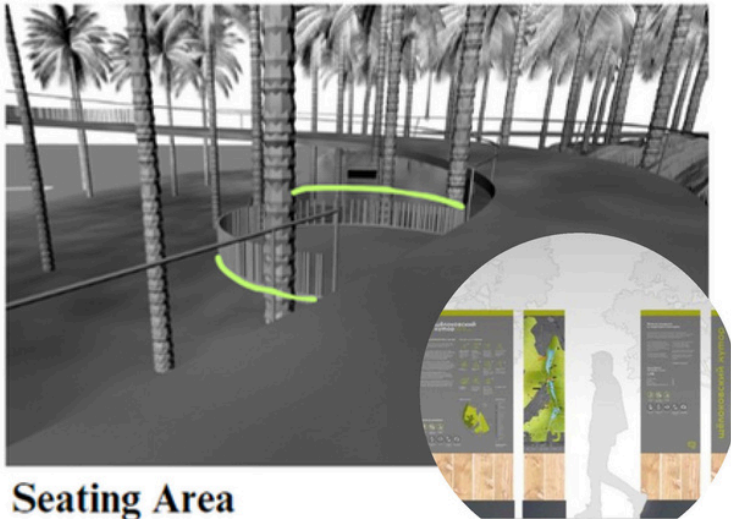
The concept behind this shading element is inspired by the random depiction of palm fronds which generated a pattern that projected on the surface.







VISUAL MODELS



Seating Area



Team 4

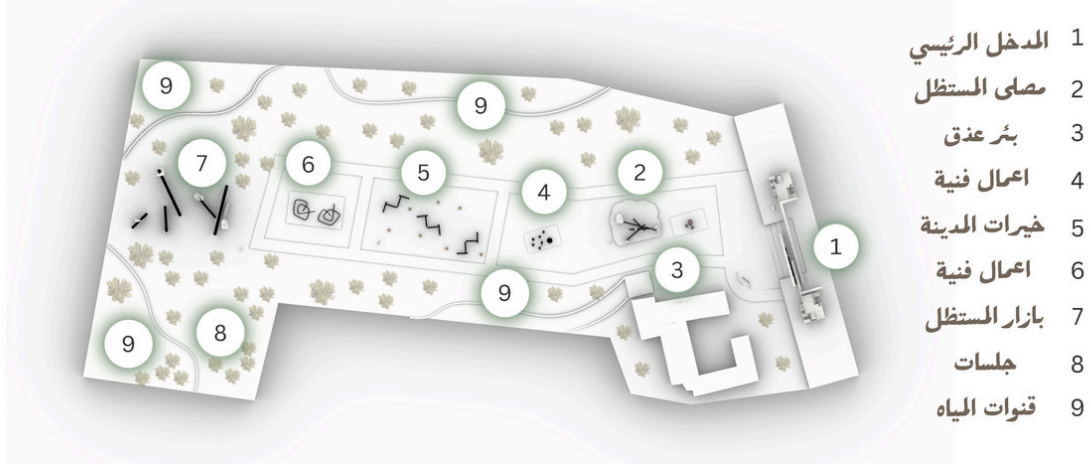
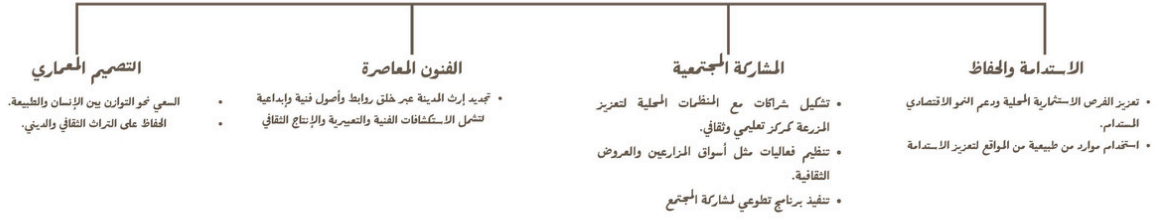
Team 4 sought to create an environment that balanced humans and nature while also showcasing the unique cultural and religious heritage of the Quba Mosque and its surroundings in order to achieve key goals of the Quality of Life Program, a critical component of the Kingdom of Saudi Arabia's Vision 2030 Realization Programs. To create a meaningful link between the country's valued heritage and its dynamic future, Team 4 based their approach on four key strategies: (1) sustainability and preservation, (2) community partnership, (3) contemporary art, and (4) architectural design. Team 4 proposed using contemporary art to interpret and renew traditional themes and stories. For example, a mirror was added to the center of the site to reflect the palm trees, which serve as a symbol of Saudi heritage and culture. They used natural sources from the site to promote environmental sustainability and encouraged social participation with community organizations and volunteer programs to promote local investment opportunities and sustainable economic growth. To make the heritage site a meaningful part of everyday life, they added a cultural center to host performances and a farmers' market.

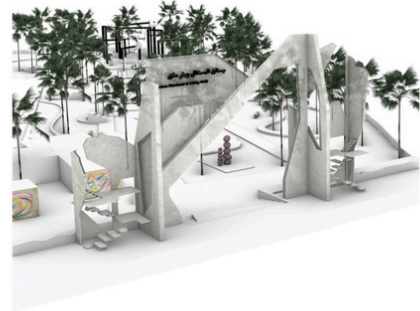
Students: Khuzama Alogail (Studio VIII), Sarah Ismail (Studio VII), Naseem Hussein (Studio VI), Jouri Abdullah Baghdadi (Studio IV), Raghad Hasan (Studio IV), Tala Almadoudi (Studio III), Toleen Al akkad (Studio II), Shumukh Alqurashi (Studio II), Mudi Alzamel (Studio II), Tala Al-Silani (Studio II), Lujain Bindawood (Studio II), and Hadab Alkathiri (Fundamentals II)





خلق بيئة حاضنة للجمال الطبيعي والتراث الإنساني الفريد لتحقيق خطوة من أهداف برنامج تطوير جودة الحياة أحد برامج رؤية المملكة 2030





الدخل الرئيسي: التصميم الحديث والتقليدي في مكان فريد، مستوحاة من جمال جبال الطبيعة وتاريخ المدينة المنورة.

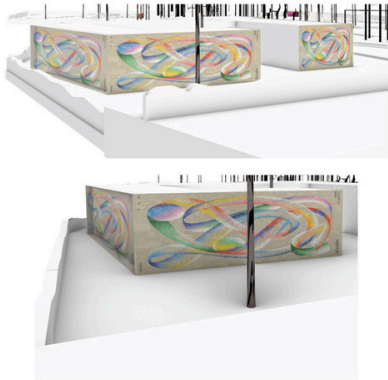




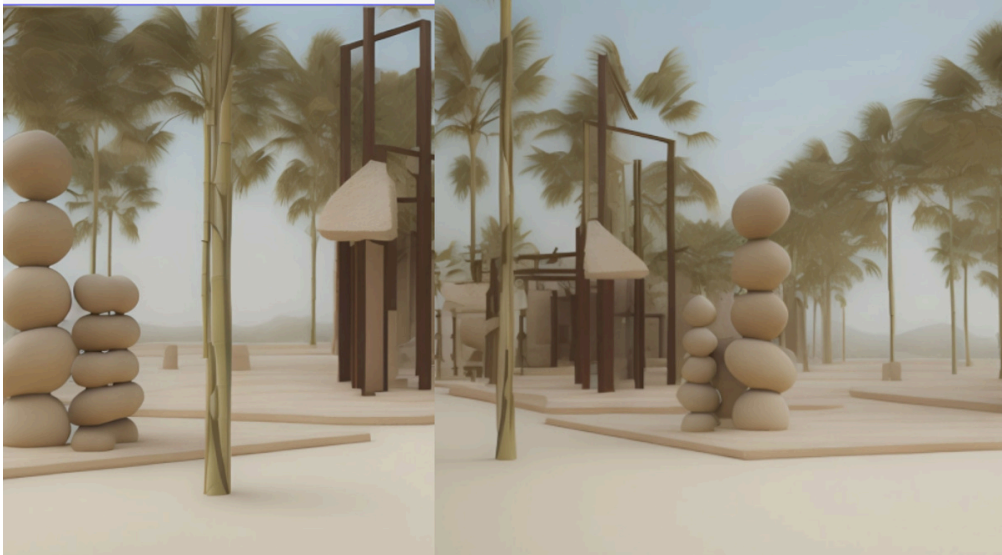
تم تصميمه بأحجار مستوحاة من التراث، يجمع بين التصميم التراثي والحديث بأسلوب فريد. الأحجار متوازنة تعكس توازن أركان الإسلام الخمسة.







الأحجار متوازنة تعكس توارث أركان الإسلام الخمسة.



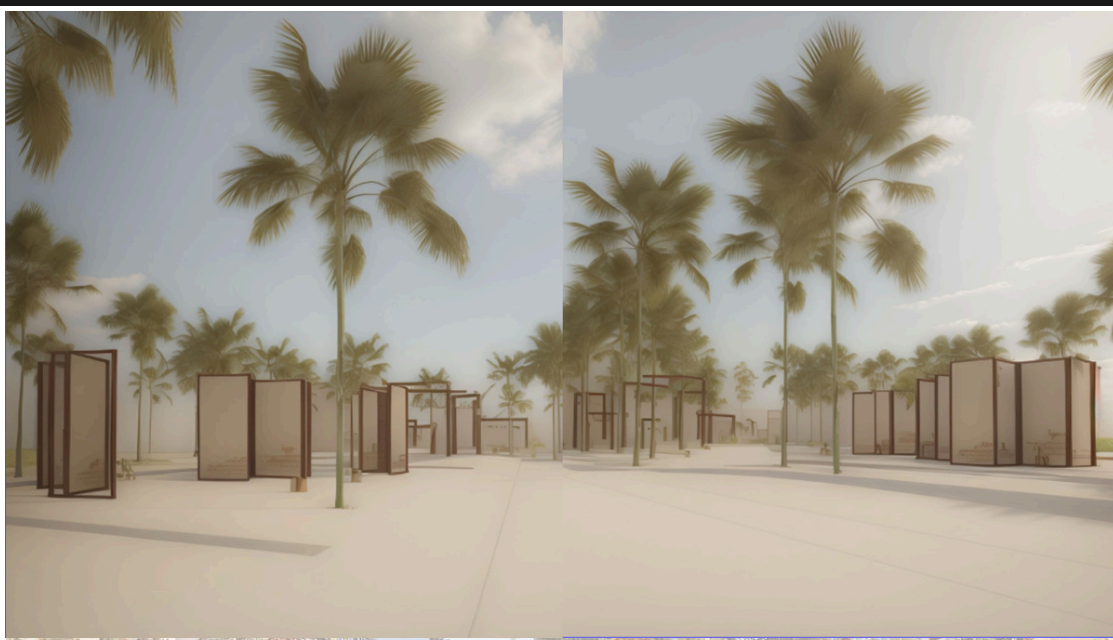


مجسم السبعة منارات: يمثل المساجد السبعة في المدينة، مما يعكس رمزية وأهمية هذه المساجد البارزة في الثقافة والتراث المحلي. - مسجد الفتح، مسجد سامان الفارسي، مسجد أبي بكر الصديق، مسجد عمر بن الخطاب، مسجد علي بن أبي طالب، مسجد فاطمة الزهراء





علامة المسار تعكس أهمية المدينة والمنطقة في رحلة النبي صلى الله عليه وسلم ليزر العناصر التاريخية والثقافية.







Team 5

Team 5's design concept focused on creating a serene spiritual experience for visitors, often by playing with light and shade. They sought to create an atmosphere where visitors learned about the history and heritage of the site while immersing themselves in activities and workshops tied to the religious significance of their surroundings. Team 5 also sought to maintain the original landscape as much as possible and to create a climatically comfortable walking experience. According to Team 5 member Yara Alnajdi, a senior currently in Studio VI, the group began by mapping out existing sidewalks on the site and arranging functions based on people's movement. Shading devices were added along the walkway to help protect visitors from direct sunlight. In addition, a barrel vault was added to the historic mosque to enhance its significance as well as to provide shade. Team 5's design also retained the existing palm trees, a sustainable strategy that not only minimized the impact of the renovation on the landscape, but also retained the memory of the original site.

Students: Sara Hakmi (Studio VIII), Yara Alnajdi (Studio VI), Bashayer Almalki (Studio IV), Fatima Hassan (Studio IV), Refan Khaldi (Studio IV), Maya Kurdi (Studio IV), Wed Algassim (Studio III), Raghad Salmeh (Studio II), Shadha Baobaid (Fundamentals II), Birllant Algothmy (Fundamentals II), and Joud Alluqmani (Fundamentals II)



Concept Statement

المستنزل

"THE STORY OF ABU BAKR AND THE PROPHET MUHAMMAD ENCAPSULATES THE INTERPLAY OF LIGHT AND SHADE, SHOWCASING THE ENDURANCE OF FAITH AMIDST CHALLENGES. THIS NARRATIVE INSPIRED OUR CREATION OF AN URBAN REFUGE, SEAMLESSLY BLENDING HISTORICAL AND NATURAL WONDERS, WHILE PRESERVING THE EXISTING NATURLA AND MANMADE URBAN FABRIC. HERE, GUESTS FIND SOLACE IN THE COLORFUL TAPESTRY OF HERITAGE, IMMERSSED IN THE TRANQUILITY OF SPIRITUAL RESILIENCE ALL WHILE LEARNING ABOUT THE RICH AND STORIED PAST OF AL-MADINAH"

Approach/Keyword

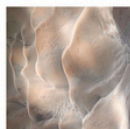
• LIGHT



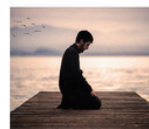
• SHADE



• SERENITY



• SPIRITUAL



Branding



LOGO



BROCHURE

Branding

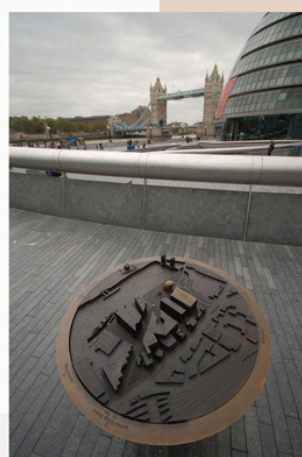


CARD-FRONT



CARD-BACK

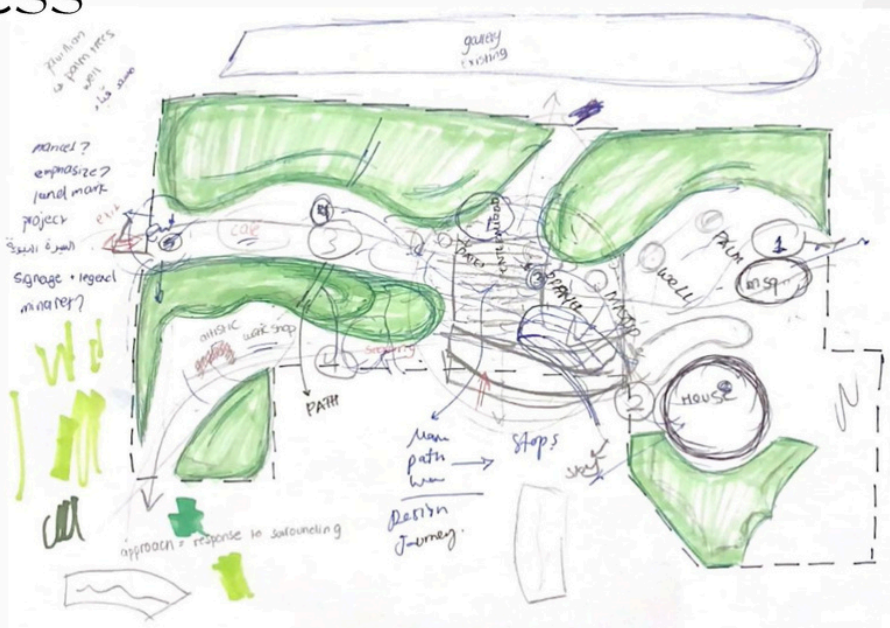
Way Finding/ Signage



Products



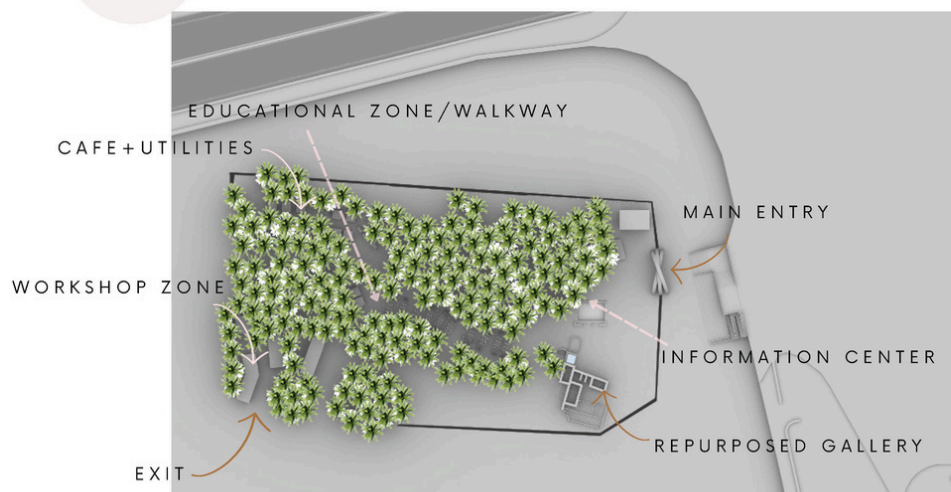
Process



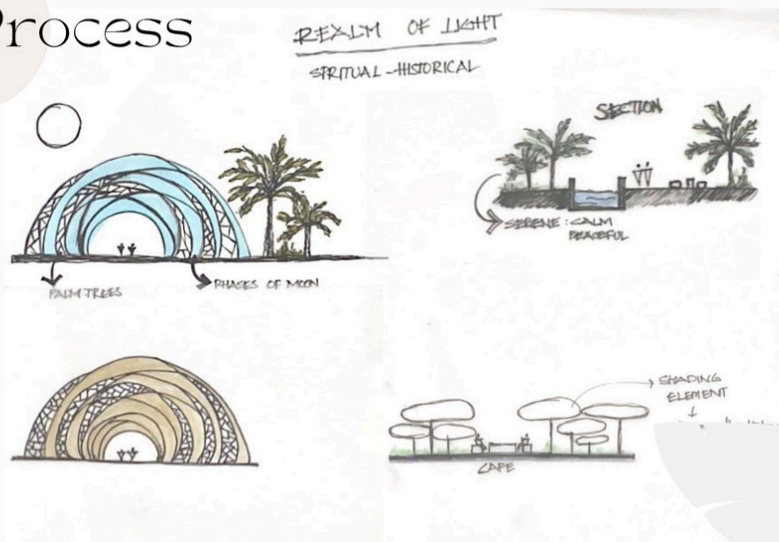
Pro

Pro

Site plan



Process



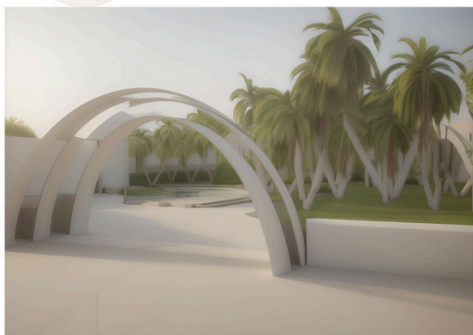
Physical Model



Elevations



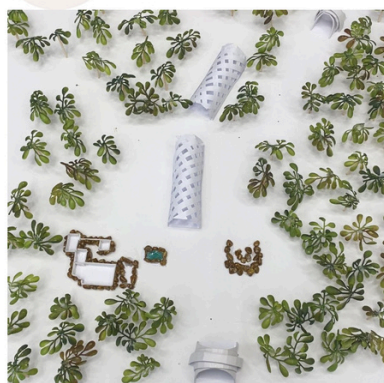
3D shots



3D shots



Physical Model



VI. CREDITS AND CONTACTS

NEWSLETTER CREDITS



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Dr. Tamsen Anderson, Managing Editor

Ms. Alanoud Aljadaani, Designer

Featured cover photo taken by Noorhan Abofaria and her sister
Nooran Abofaria (a Banking and Finance major)

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