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Forms and Narratives

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CHAPTER ONE
THE BRIEF

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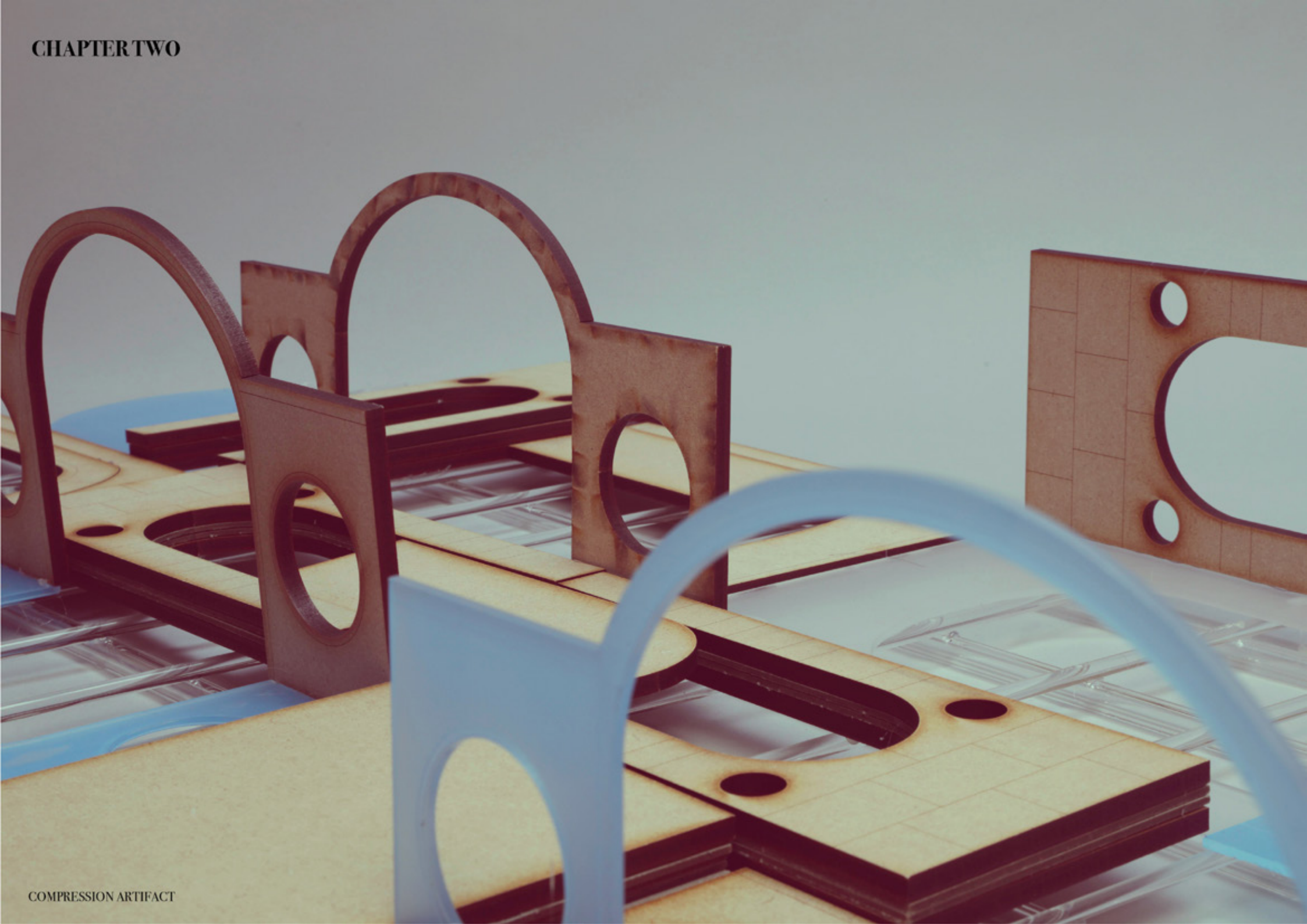


THE SITE

15 Westferry Circus E14, in Canary Wharf in East London, in a redundant office block designed in 1998 by Sir Terry Farrell.

This year, the project focuses on Canary Wharf, a prominent East London district near the Isle of Dogs. Recognized as part of London's central business district, Canary Wharf is one of the UK's and the world's leading financial centers, featuring iconic high-rise buildings like One Canada Square. Developed on the site of historic West India Docks, it spans approximately 97 acres and offers around 16 million square feet of office, retail, and recreational spaces, including parks and gardens such as Canada Square, Cabot Square, Jubilee Park, and Crossrail Place Roof Garden.

In collaboration with Canary Wharf Group and their development team, the aim is to explore how to transform underused or redundant workspaces into vibrant, diverse, and future-oriented environments. The goal is to create human-centered spaces that promote calmness, focus, energy, and social interaction—contributing to the ongoing evolution of Canary Wharf from a purely financial hub into a dynamic, mixed-use district suitable for everyone.



COMPRESSION ARTIFACT

COMPRESSION ARTIFACT
our respond to the site through making



تحليل الموقع
Site
observation



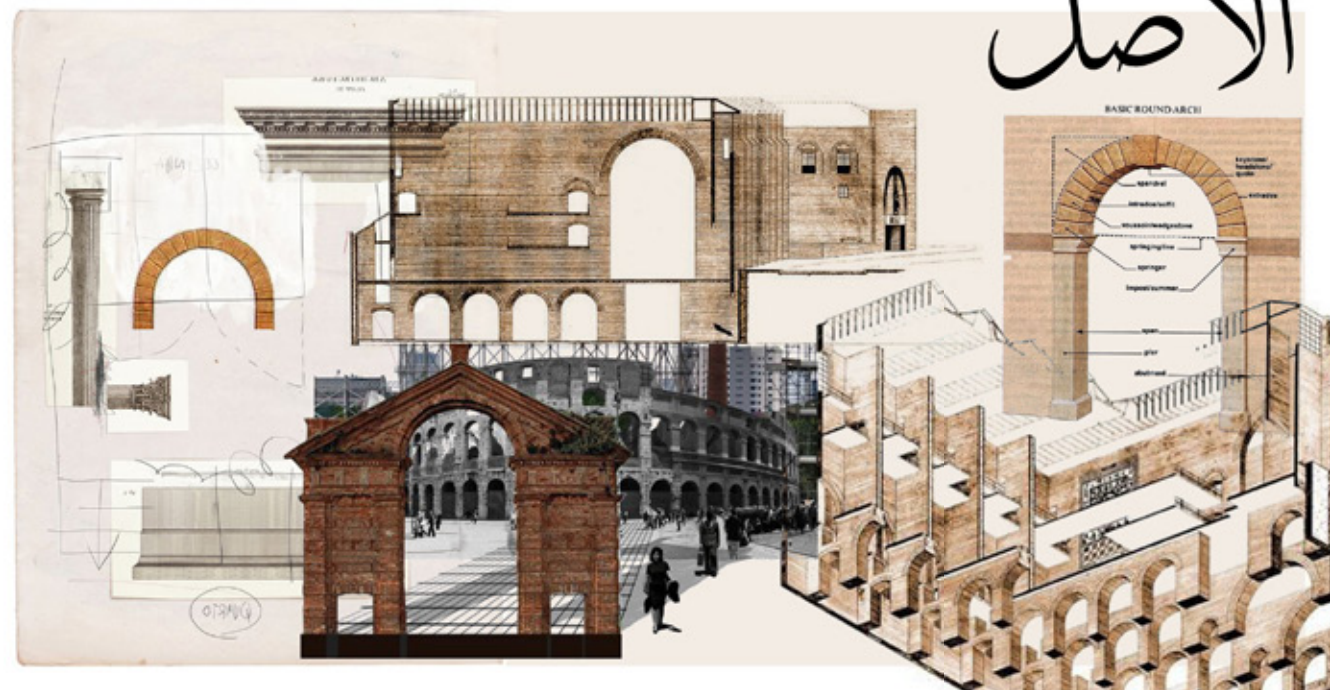
Arches analysis

کولاج

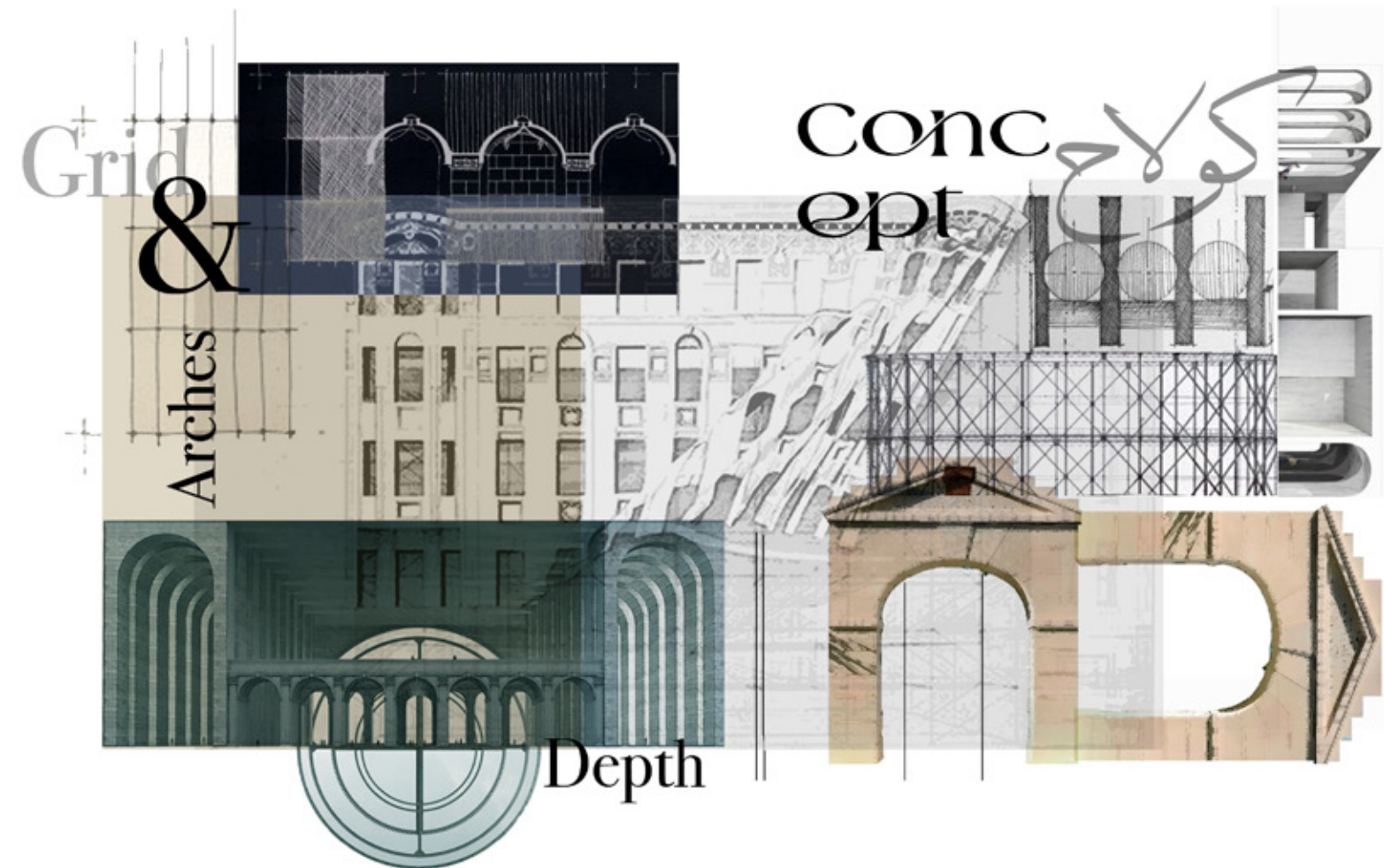


THE ORIGIN OF ARCHES

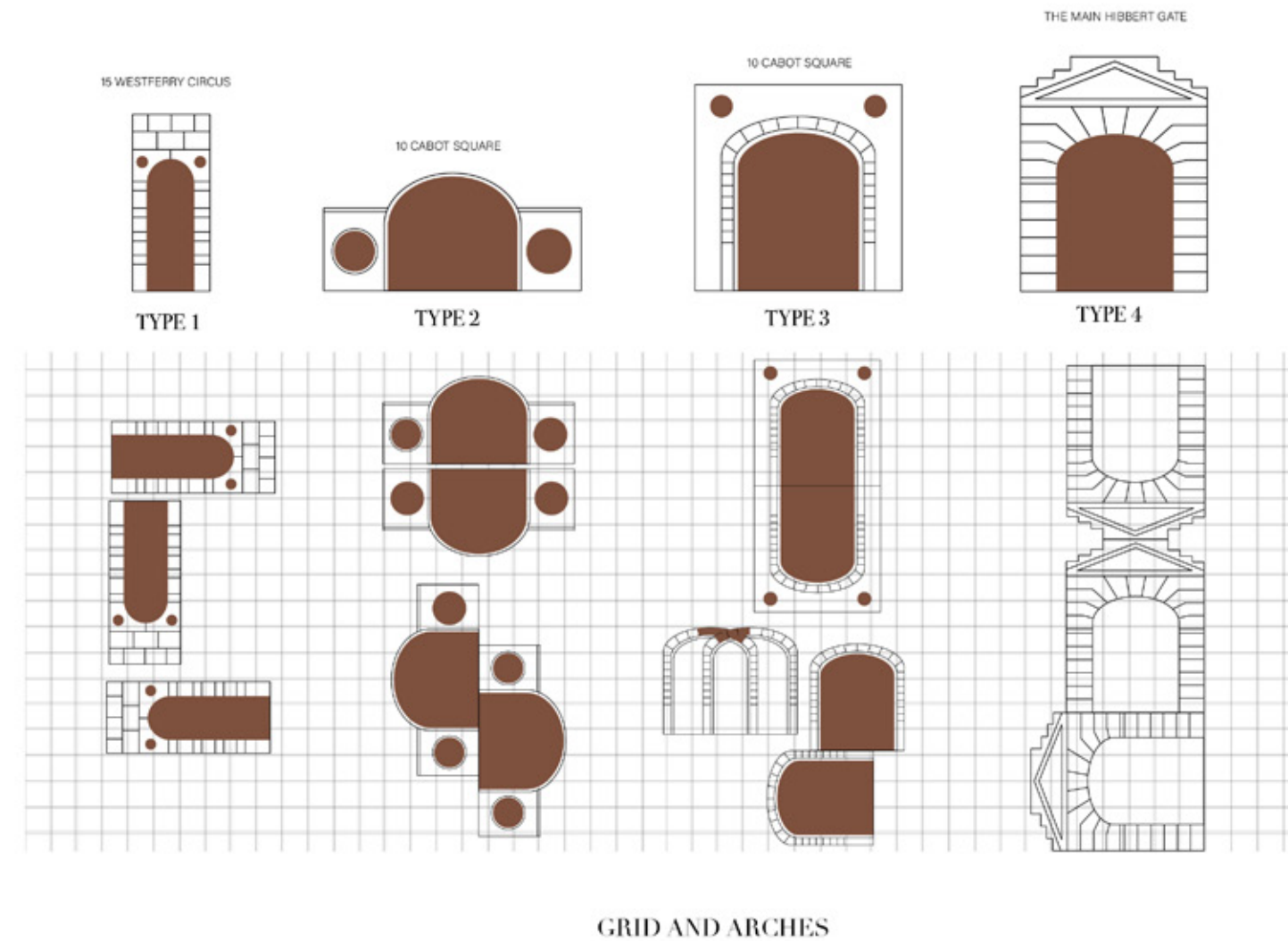
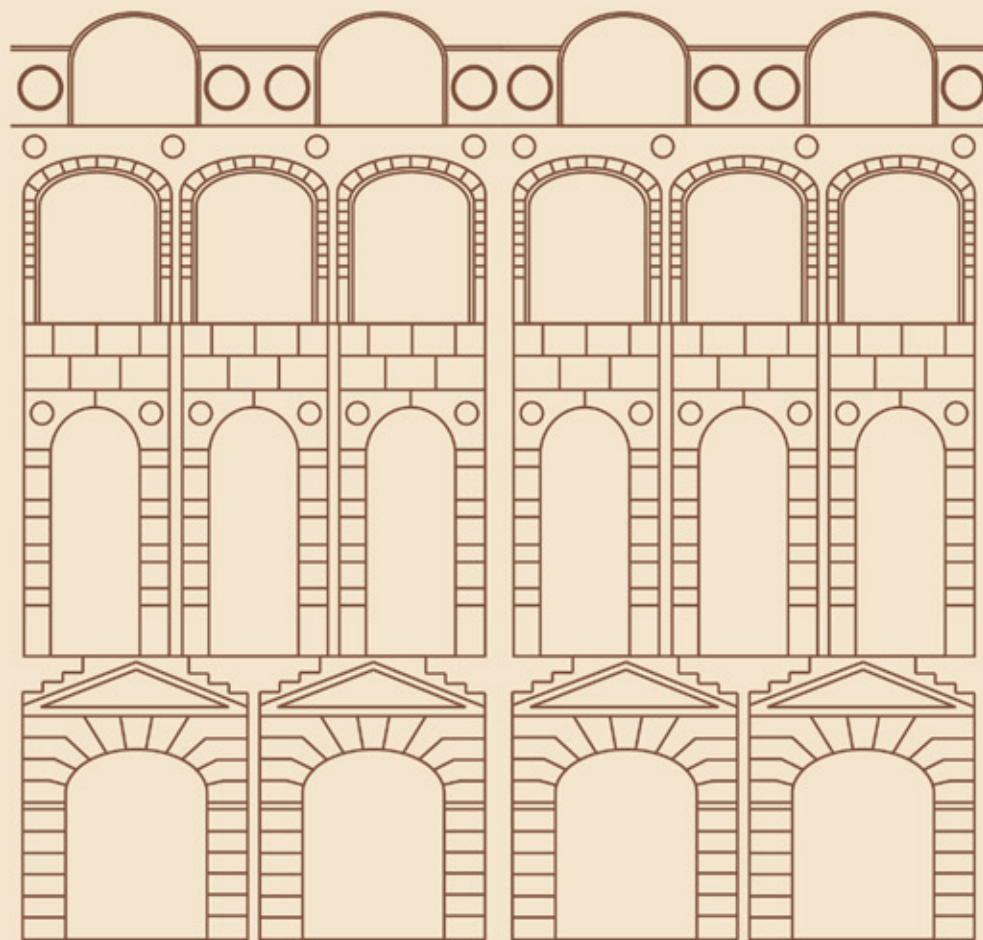
الأصل



An arch is a structure constructed in curved shape with wedge-shaped units

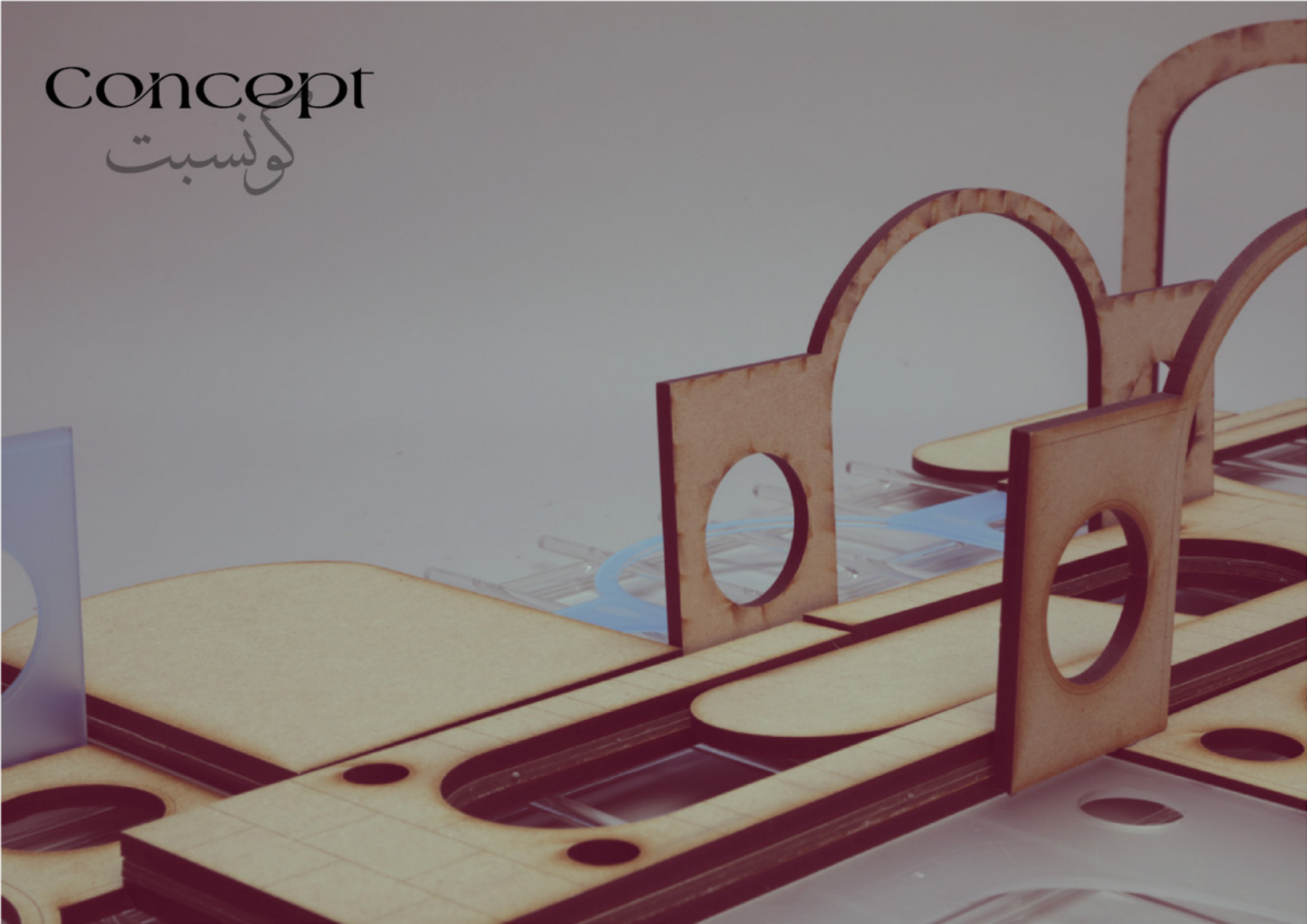


THE STORY OF CANARY WHARF ARCHES



Concept

کونسپت



Beyond the aesthetic:

Inhabiting facades through
playful architecture



The journey began with a discussion on postmodernist architecture and its reaction against the principles of modernism. The contrast between the mantra "Less is More" and the playful retort "Less is Bore" highlights the essence of postmodernism, which emphasizes eclectic, colorful designs and prioritizes human-centric experiences within spaces. This conversation led to observations of various structures in Canary Wharf characterized by arches, patterns, and circular forms.

Upon reflection, it became evident that these arches and forms often serve as superficial aesthetic layers applied to buildings, challenging traditional architectural notions where arches historically fulfill structural roles. This observation raises the question: in architecture, can elements devoid of structural integrity be perceived as movable and adaptable?

The inquiry deepened as I explored the potential of these arches and geometrical shapes. Beyond their visual allure, could they also facilitate playful spatial experiences and serve an organizational function within a space? Drawing inspiration from the book "Learning from Las Vegas," which critiques modernist architecture, I engaged with the concept of the "decorated shed," where a building's exterior embodies its purpose through expressive design.

This investigation has led to an artistic exploration of what happens when we manipulate arches and circular forms across various dimensions—vertically, horizontally, and at different human scales. The aim is to weave together a narrative that infuses life into facades, creating a cohesive story of habitation and experience.



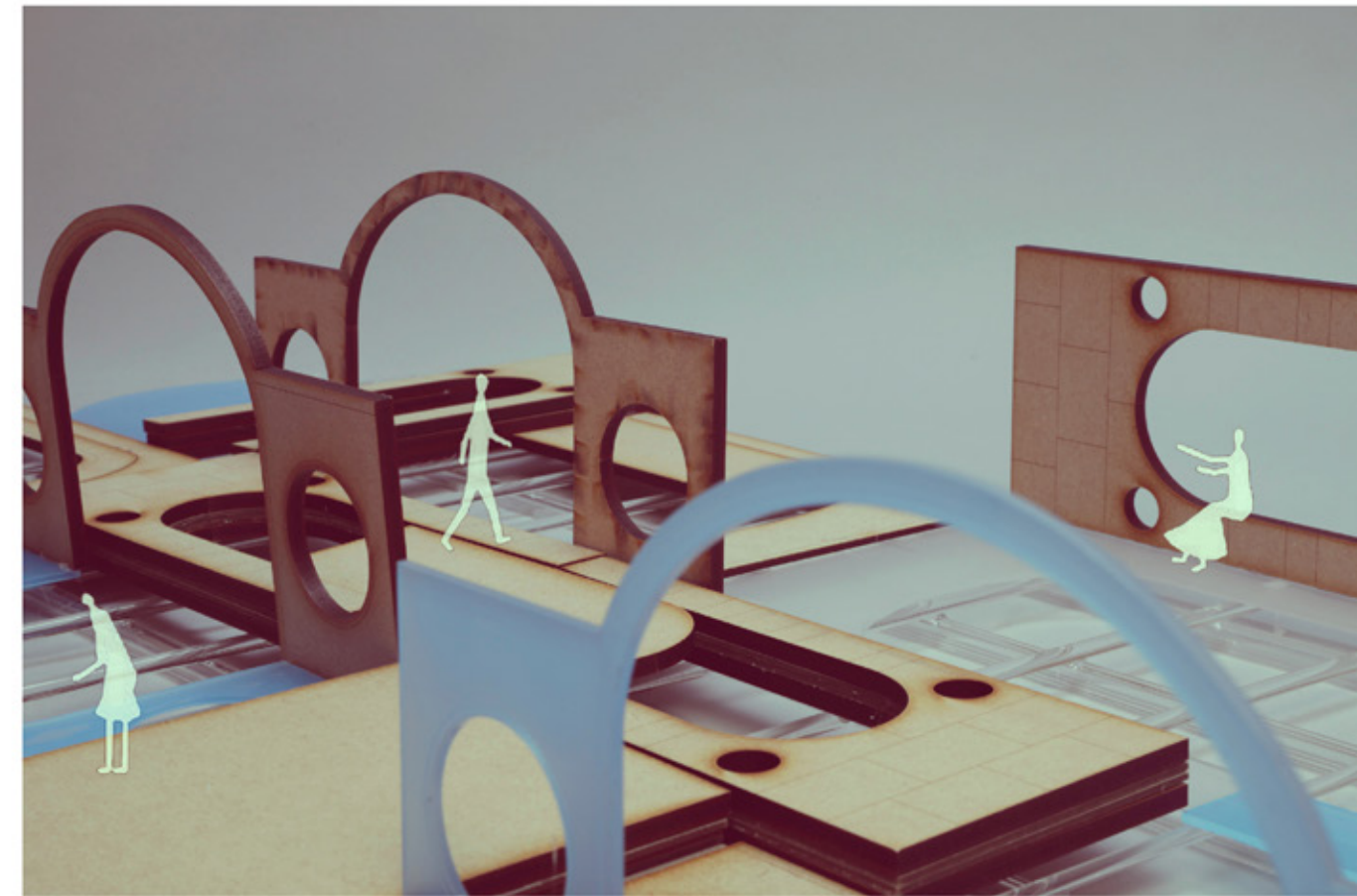
LEARNING
FROM
LAS VEGAS

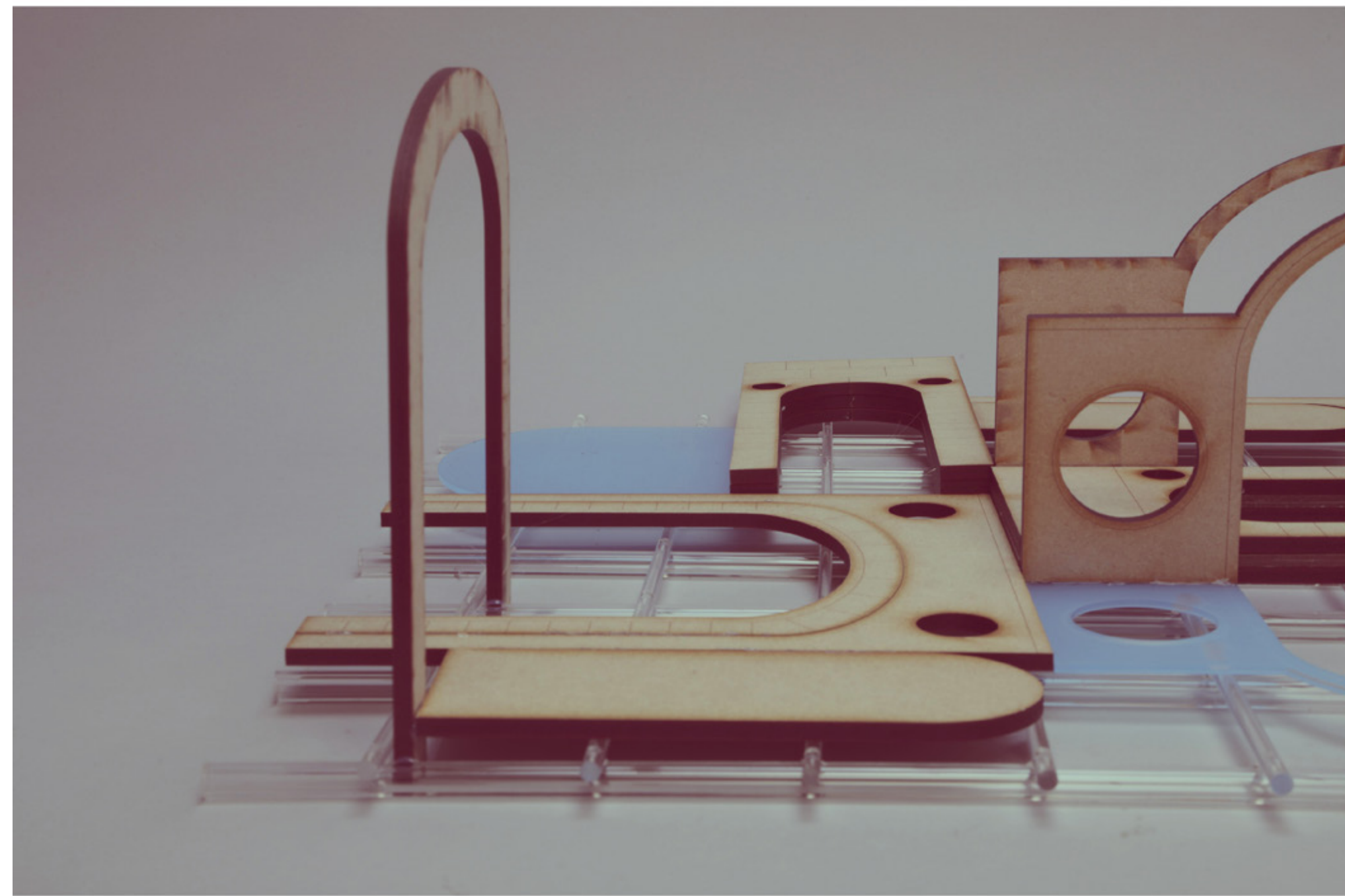
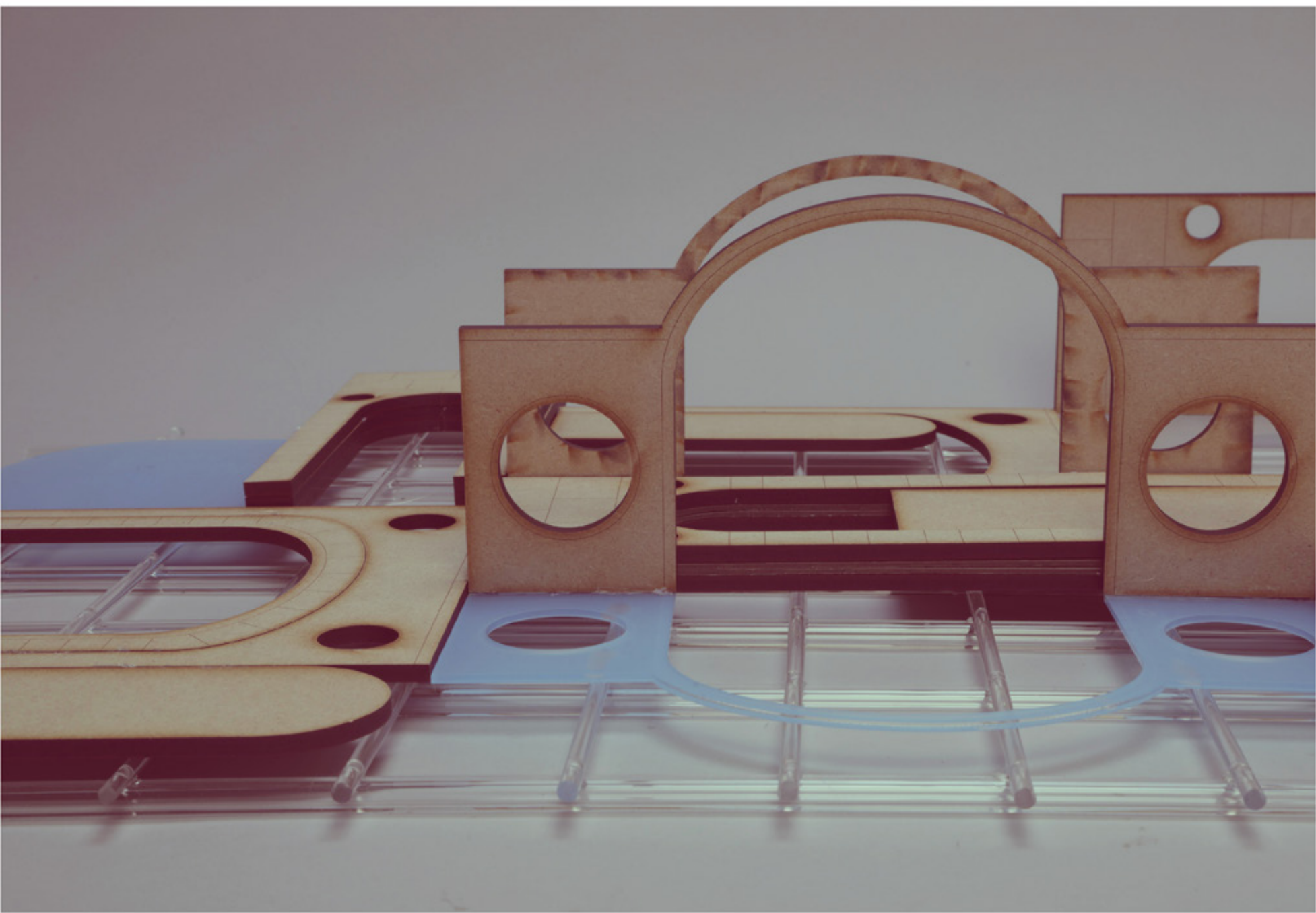
Revised Edition

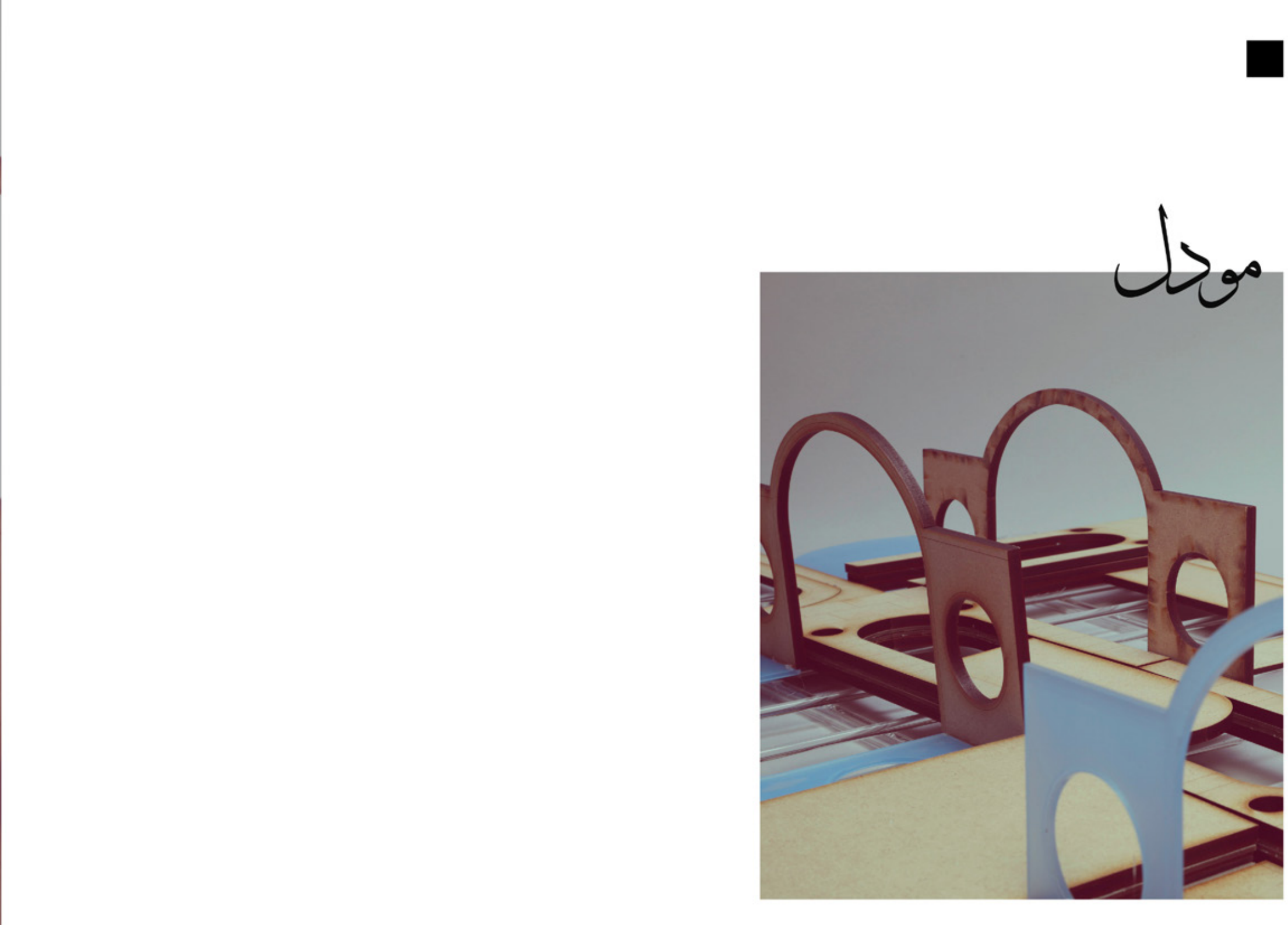
Robert Venturi Denise Scott Brown Steven Izenour



Exploring the possibilities
of human scale in relation
to inhabiting arches.. استكشاف

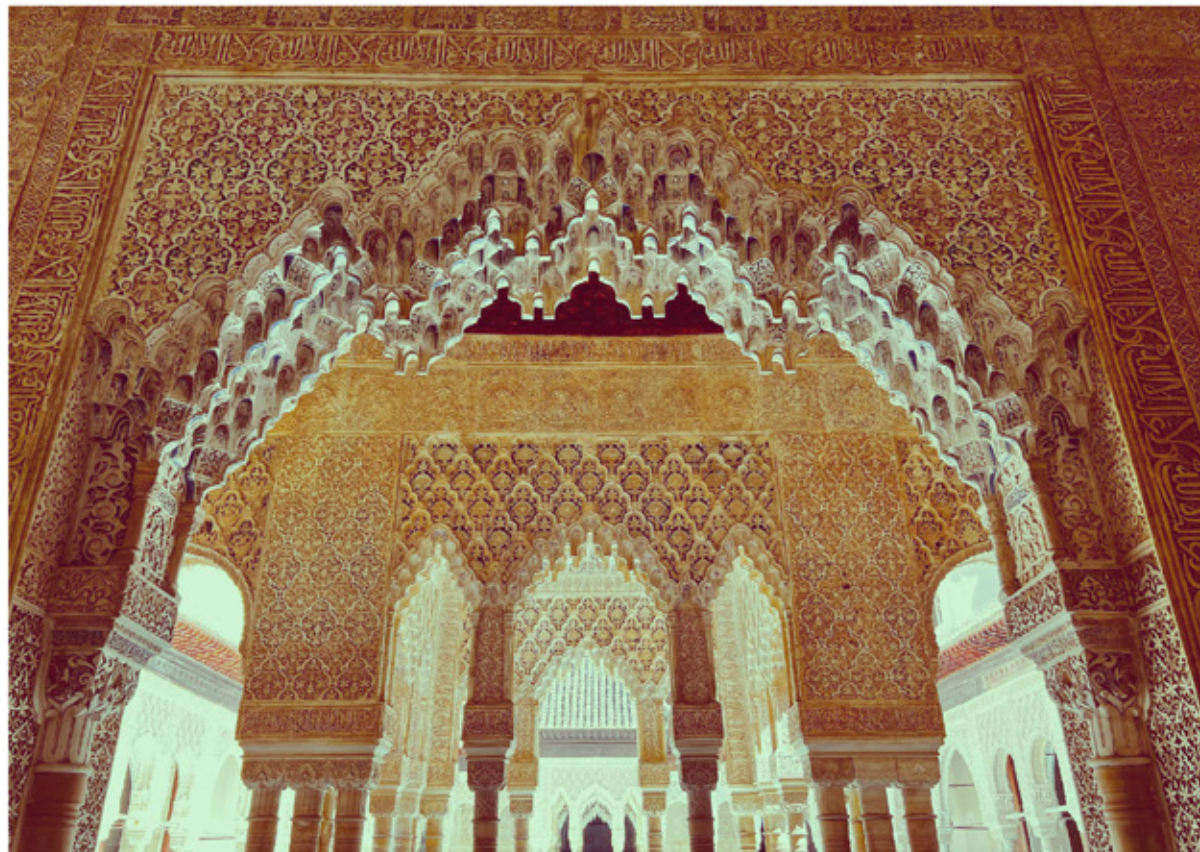






مودل

CHAPTER THREE
RESEARCH





الفئة المستهدفة

The Arab population in Canary Wharf, London, constitutes approximately 2.2%, comprised largely of Arab migrants and refugees. As they seek to adapt to a new cultural landscape , they encounter significant challenges, including language barriers, fears surrounding new regulations, and difficulties engaging within a society that may hold contrasting values. This transitional experience underscores the need for thoughtful design that fosters a sense of belonging and connection to their heritage.

The Arab poet Mahmoud Darwish

*writes beautiful poems about a country
he feels a deep connection to.*

He says: I am from there. I am from here

But neither am I there, nor here.

I have two names. They meet and they depart.....

And two languages, I have forgotten in which I used to dream

He loves traveling towards anything

In the free-faring among cultures.

Researchers for the human essence may find

Sufficient seats for all

The East is not exactly the East

Nor the West the West,

Identity is open to pluralism

No fortress and no trenches

العرب Arab population



أنا من هناك

أنا من هنا

ولست هناك ولست هنا

لِي اسمان يلتقيان ويفترقان

ولي لغتان نسيت بأيهما كنت أحلم

محمود درويش

I am from there. I am from here

But neither am I there, nor here.

I have two names.

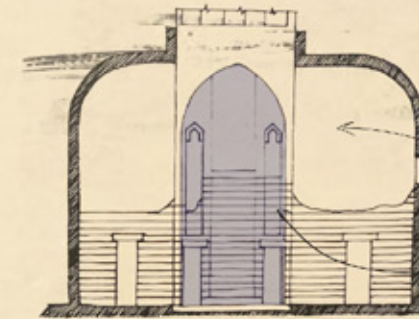
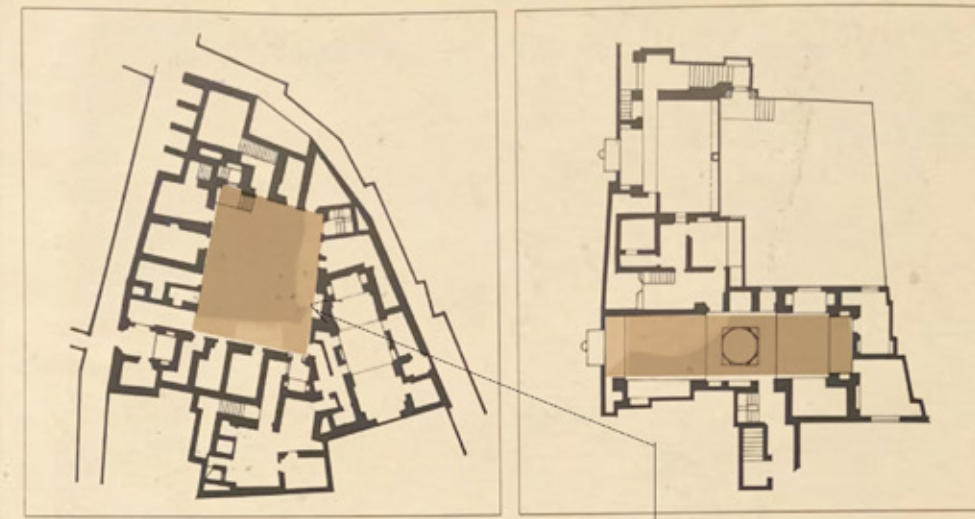
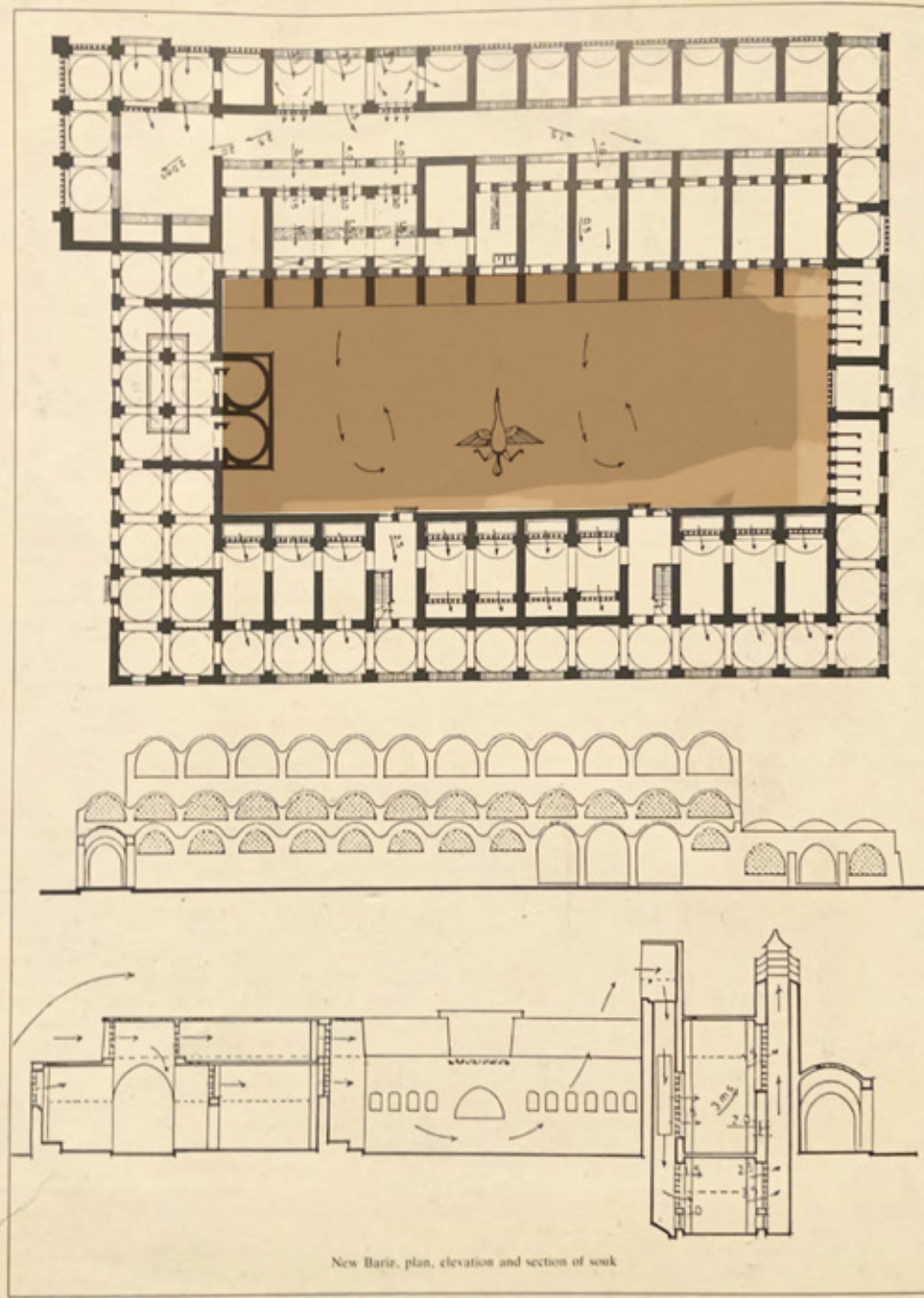
They meet and they depart.....

And two languages,

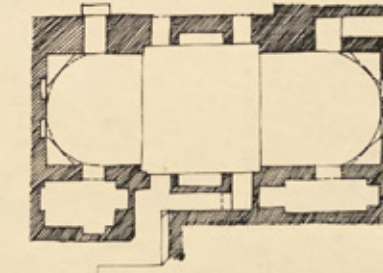
I have forgotten in which I used to dream.

Mahmoud Darweesh

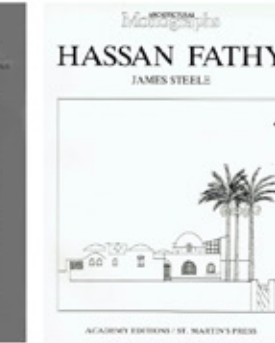
2.2%



The central courtyard became a recessed central square area called **durqa'a**, which was covered by a high tower flanked by two low-roofed iwans on its north and south sides.



الدراسات



A selection of books for the case studies and Research

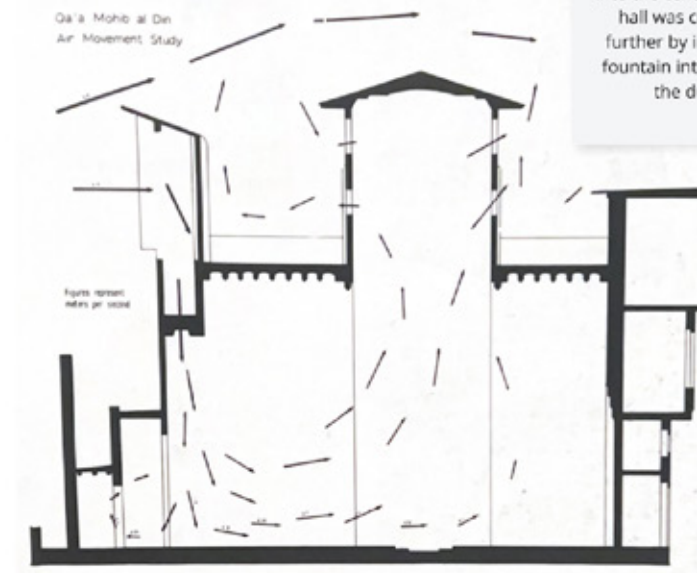
Ommriyad: Small stained glass openings in star or hexagonal shapes on domes, symbolise the stars in the sky-vault.



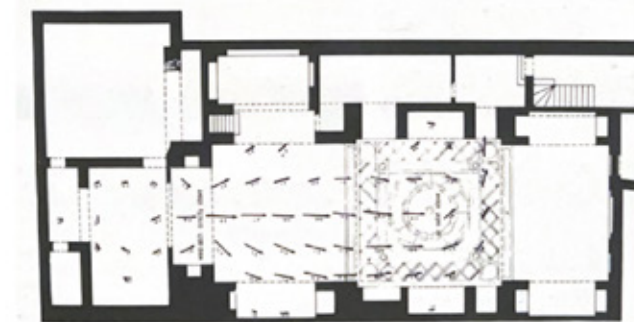
one major and one minor iwan, or alcove, facing south.
The lower, central portion of the qa'a, usually with a fountain in the middle and a high tower above it to let in light and remove hot air. Butressing piers projecting from the wall to support the walls of this immense tower are often framed into U-shape sitting alcoves called *kunja*.

8. The *Shakshuka*: the tower above the *durqa'a*, usually topped with either a round, hexagonal or octagonal lantern which accelerates the wind blowing over it and helps to pull up the hot air from the interior of the tower.
9. The *Malkaf* or wind-catch is a shaft rising high above the building with an angled opening facing the prevailing breeze to trap it and funnel it into the interior of the house. Sometimes it is used in combination with a *salsabil*, which is a marble plate with decorative carvings on it that distributes water running over it into a thin sheet to provide evaporative cooling for the air entering the space. As Fathy has described this combination:

'Nowadays, we never think about what we are losing by not reacting to nature; but if you take the solutions to climatology in the past, such as the wind-catcher which considers wind movement and aerodynamics, and the marble *salsabil* with carvings of waves on them for the water to trickle over on its way to the fountain, you find they create culture. With today's air conditioner you have removed culture completely.'
10. The *Mashrabiya*: lattice wooden screens which ensure privacy by covering window openings, and also serve to reduce glare and air temperature as well as regulating and humidifying the breeze entering the room.
11. *Kamariyya*: plaster and stained glass windows which do not open.
12. *Ommriyad*: small stained glass openings in star or hexagonal shapes usually put into the dome over the hammam, or bath, in the past to symbolise the stars in the sky-vault.
13. The *Roof*: In almost all of the examples studied, the roof plays a significant role as an outdoor room, used for sleeping on hot summer nights when, due to thermal lag,



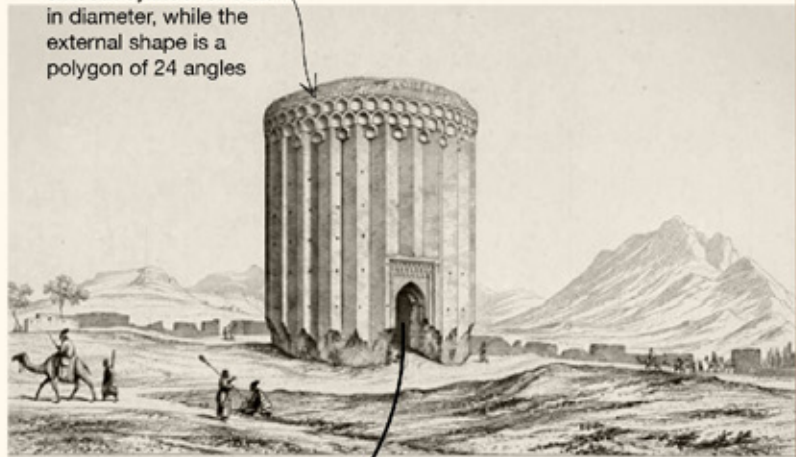
(Natural Energy and Vernacular Architecture)
The air that was directed into the central part of the hall was cooled even further by introducing a fountain into the floor of the *durqa'a*.



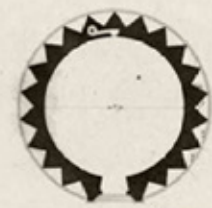
The study of sacred architecture and heritage around the Arab world

House of Mohib Al-Din Masaghi, survey showing air movements through the building

Its internal surface is a smooth cylinder of 11m in diameter, while the external shape is a polygon of 24 angles



The polygonal shape is useful to transform the building into a horological device, as the shadows cast by the sun rays tell the time of the day.

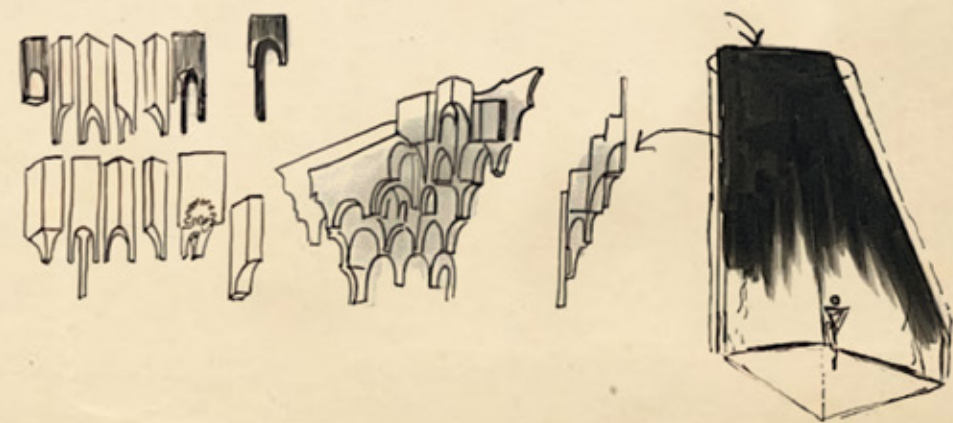
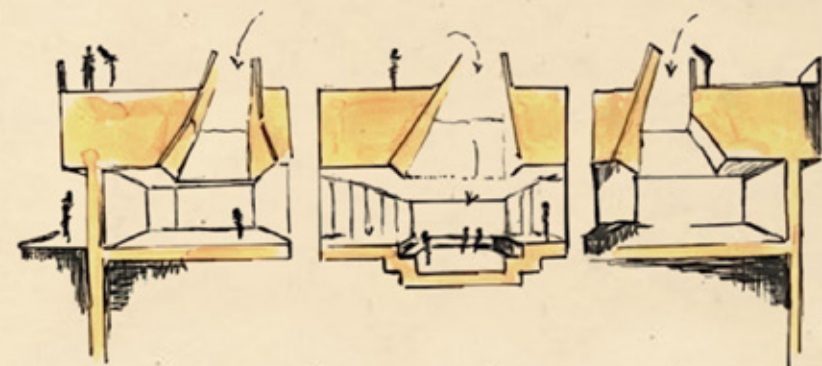
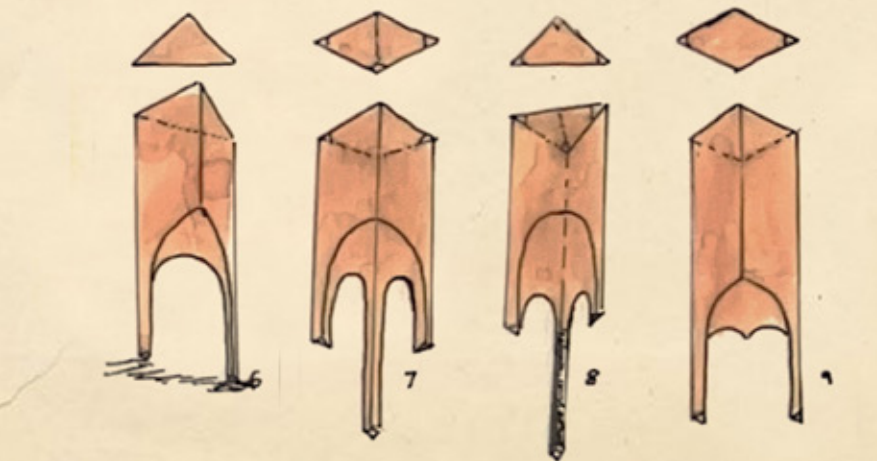
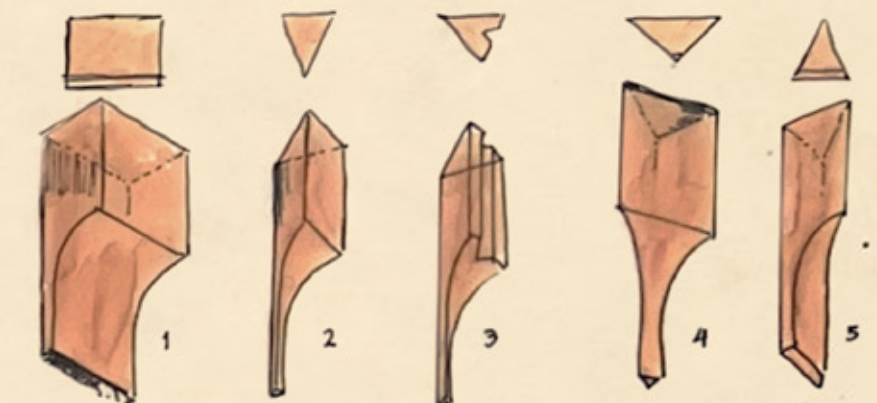
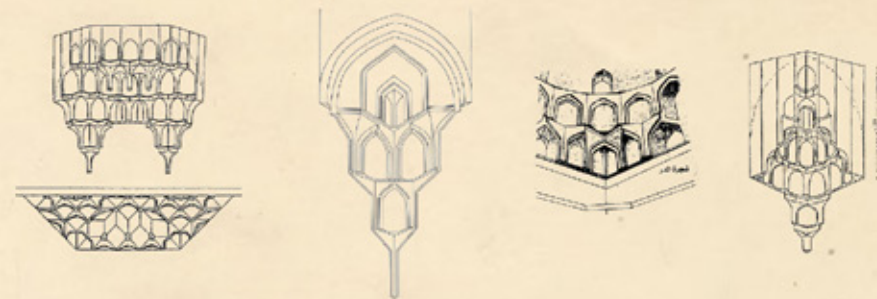


The exterior of the upper section of the tower is characterised by a high muqarnas (or Ahoopāy) which leads to a cornice, a typical ornamental vaulting used in Islamic architecture.



الدراسات

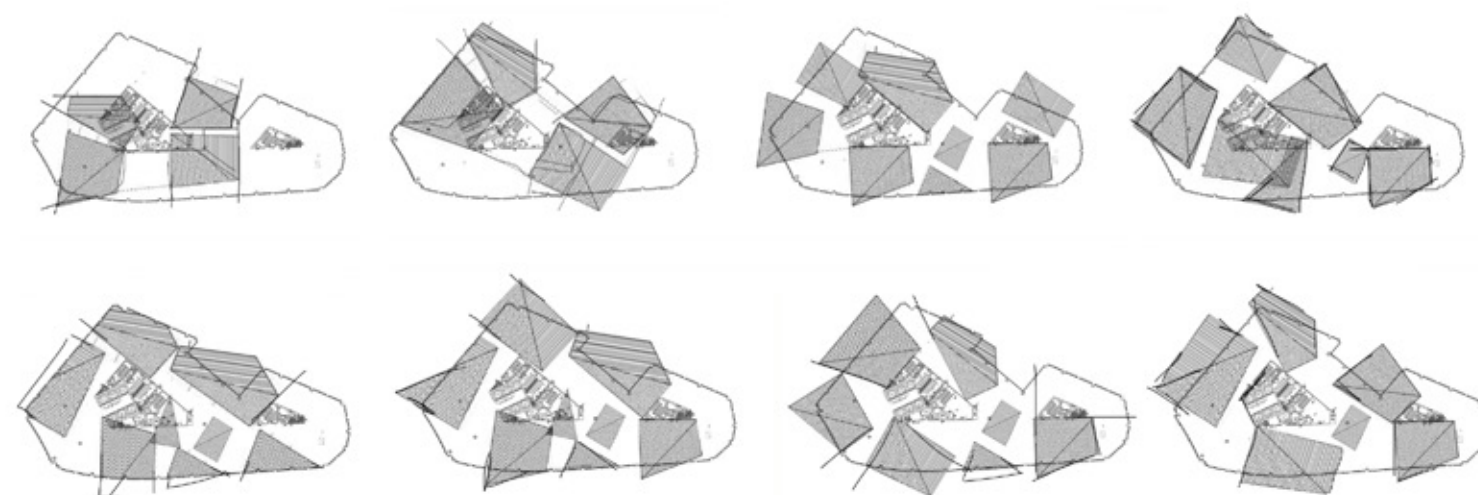
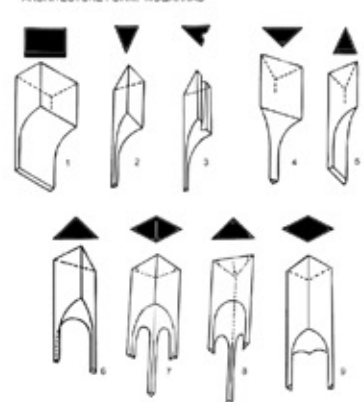
المقرنصات والدلايات



Can forms create narratives?

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ARCHITECTURE FORM: MUQARNAS



PROJECT BRIEF;

Stories embedded in the sacred and heritage architecture of the Arab world.

Can forms lead us through experiences of enclosure, openness, and verticality, allowing us to truly inhabit and feel the essence of these spaces?

The Arabic Sanctuary is a space dedicated to a library, workshops, lecture rooms, social interaction, and retreat areas, serving as a refuge for reflection and community engagement. My research explores the powerful capacity of Islamic architectural forms, particularly Muqarnas, to weave narratives that resonate with the rich legacy of sacred and heritage architecture in the Middle East. Through extensive study of the region, it becomes clear that sacred architecture transcends mere aesthetics; it offers an experiential journey that unfurls through elements like open courtyards, intimate chapel spaces, and soaring minarets, all of which embody a profound sense of verticality. The goal of this project is not simply to recreate the past but to craft a living narrative that connects the enclosed spaces, openness, and verticality, allowing individuals to immerse themselves in the layered stories and memories these environments evoke.

CHAPTER FOUR
THE PROCESS

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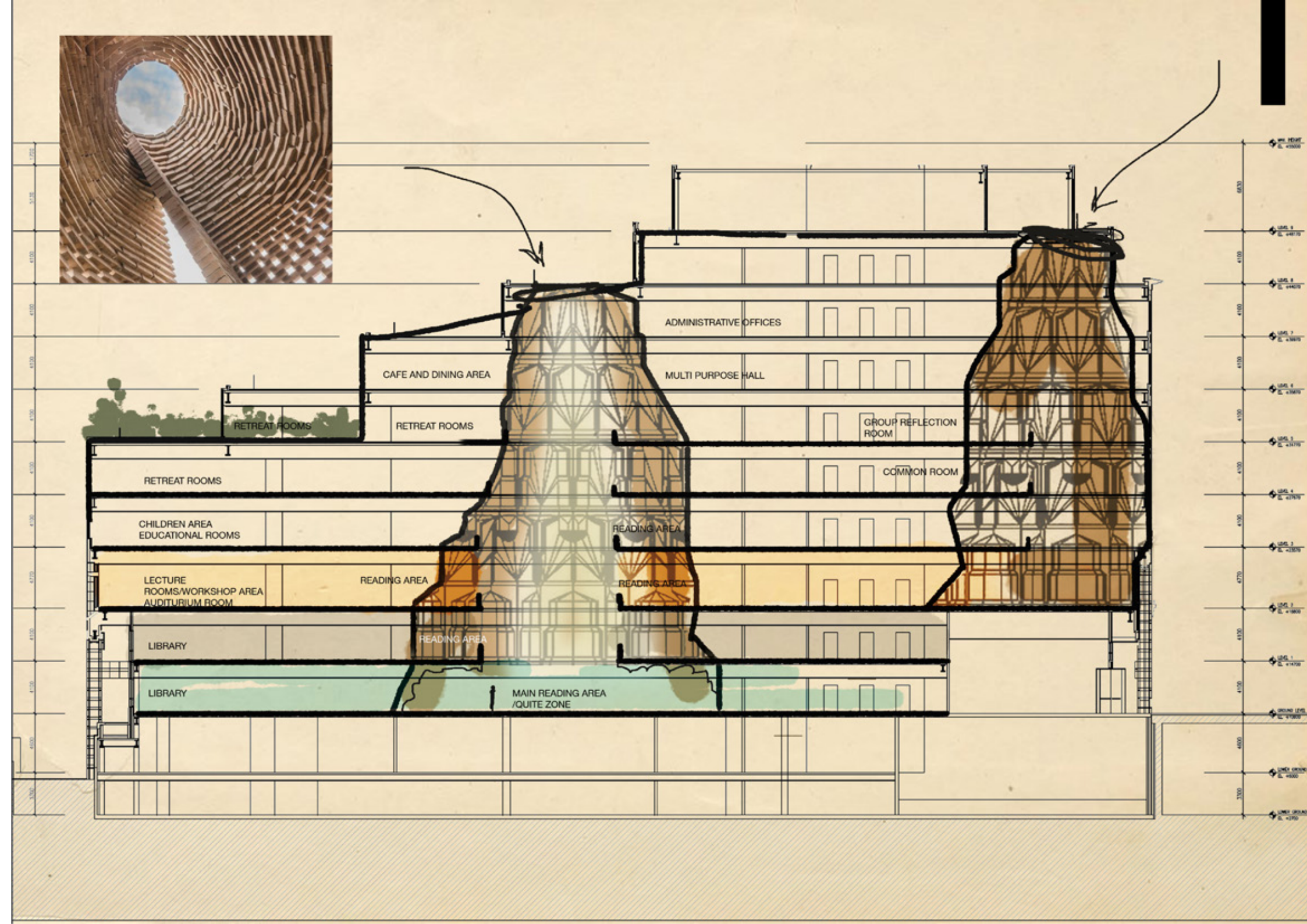
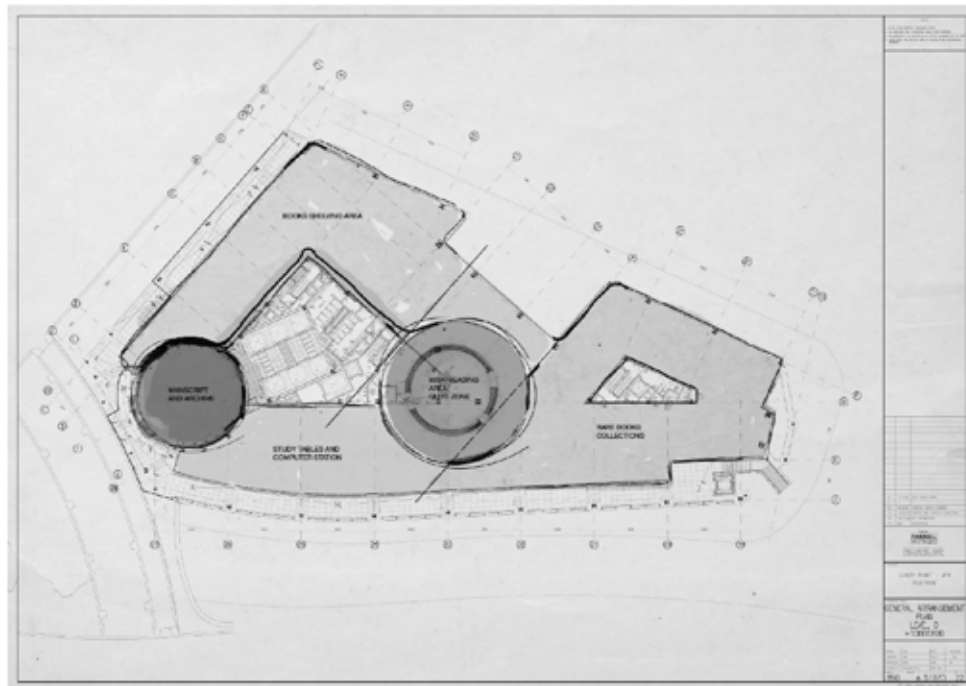
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الفصل الرابع

04

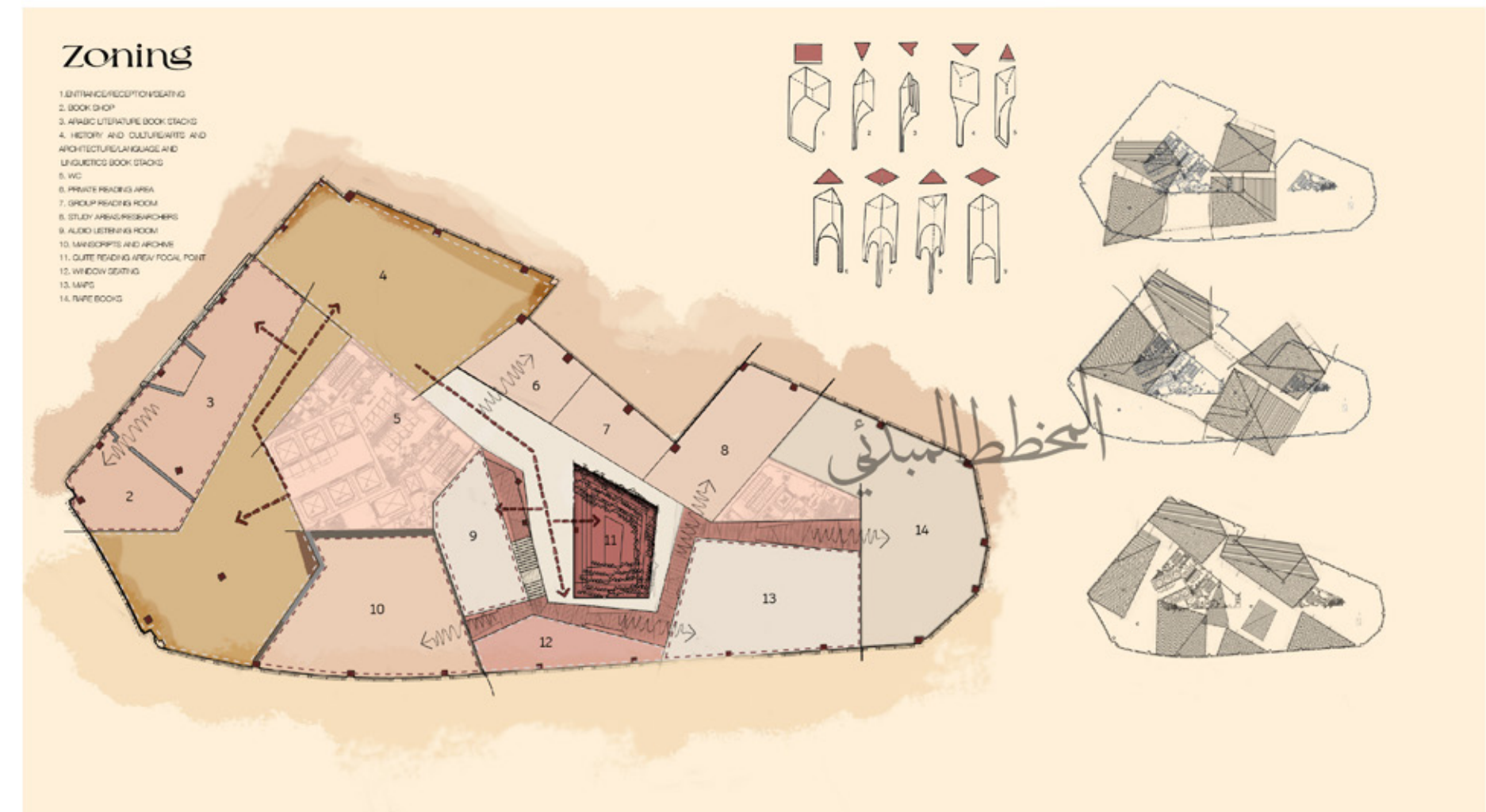
Process

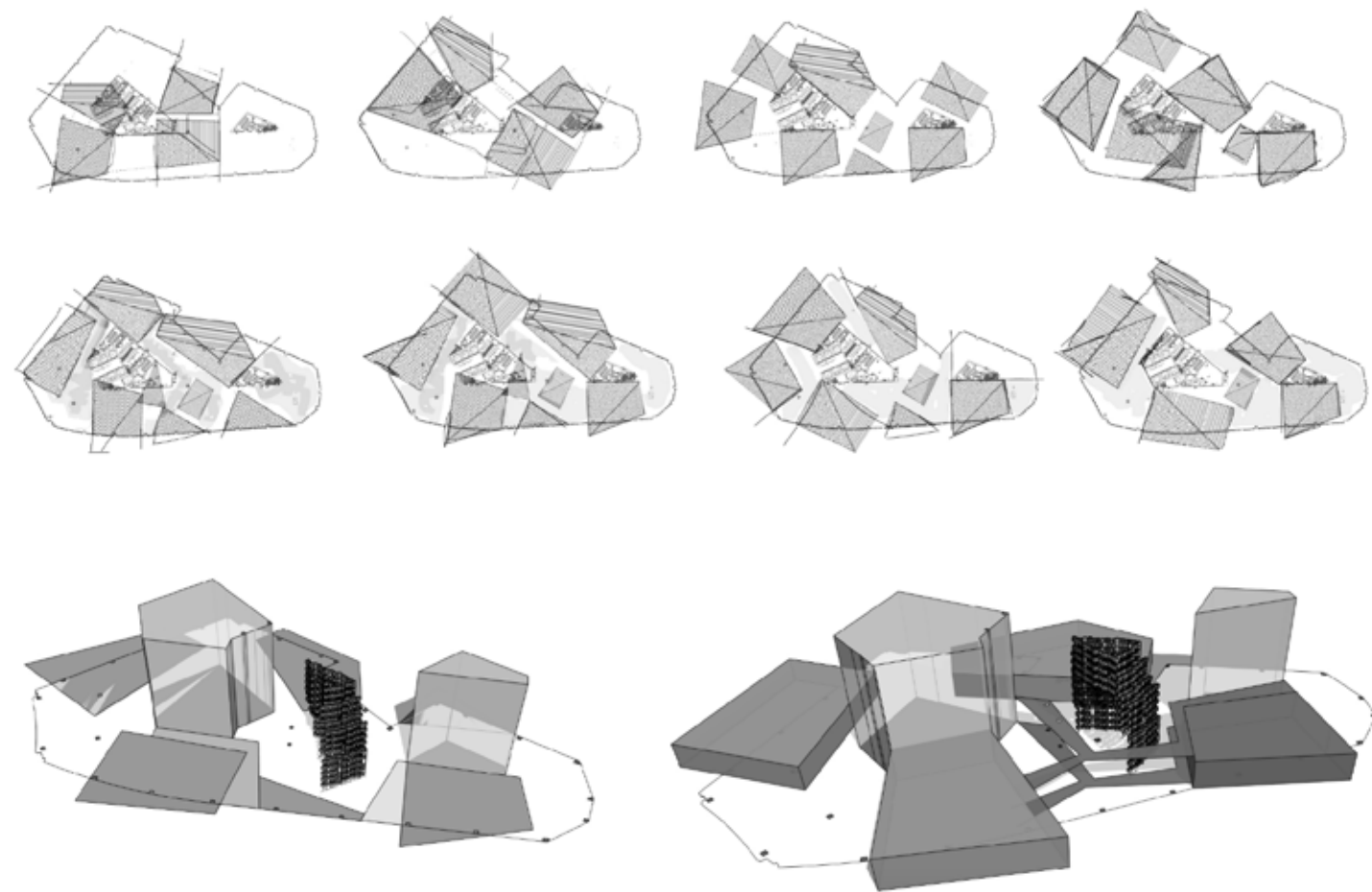
اتجاه النصيب





Concept collage



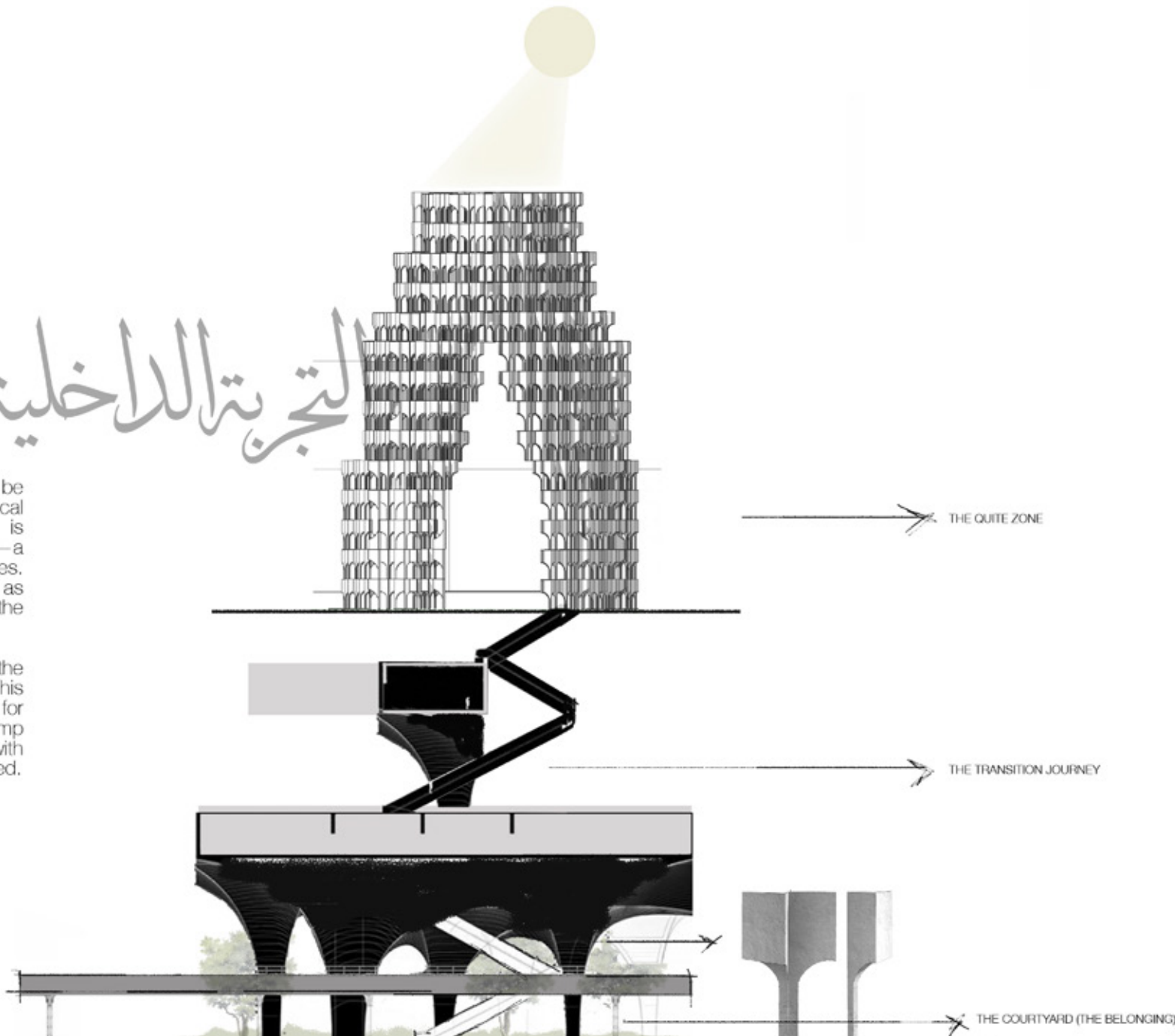


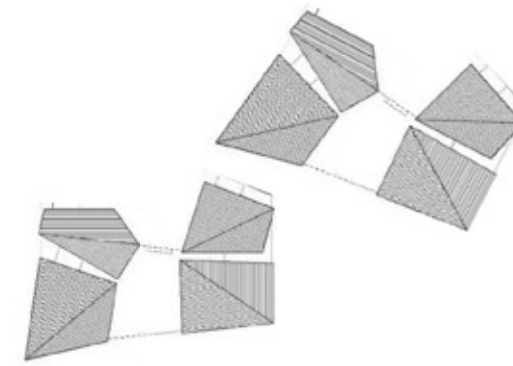
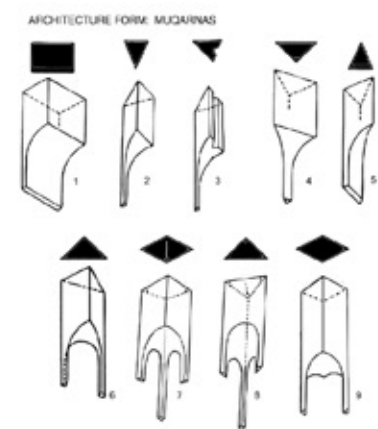
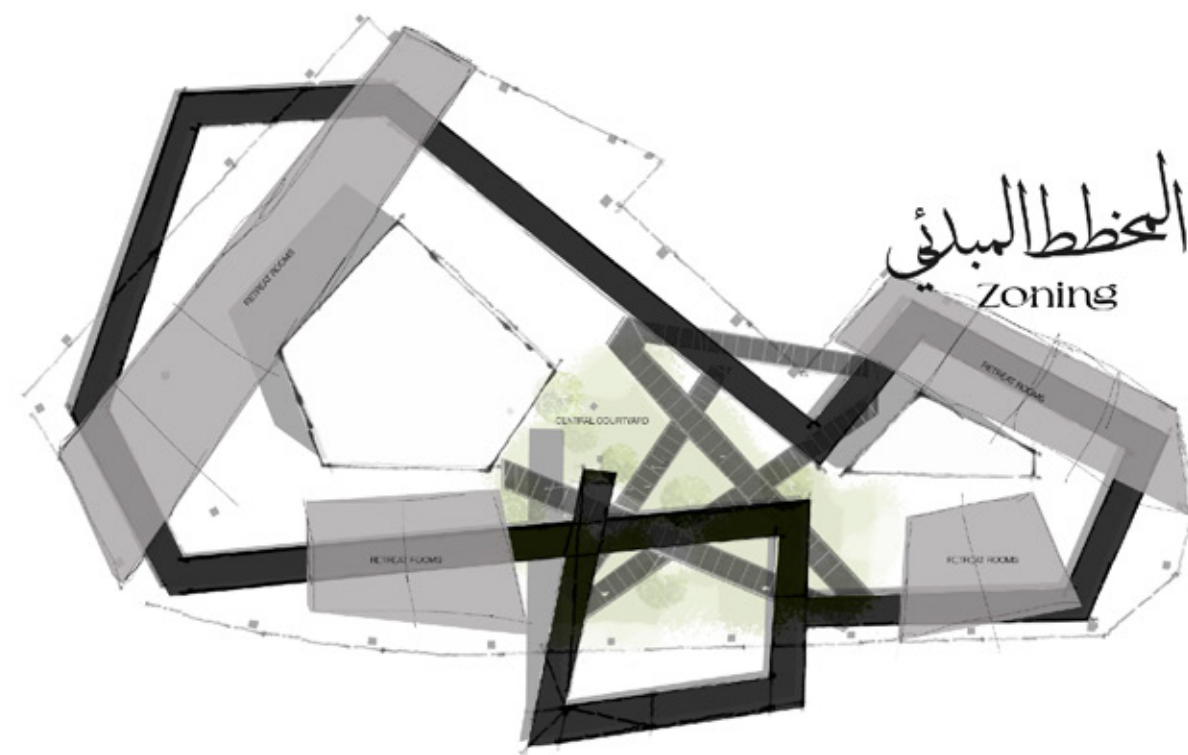
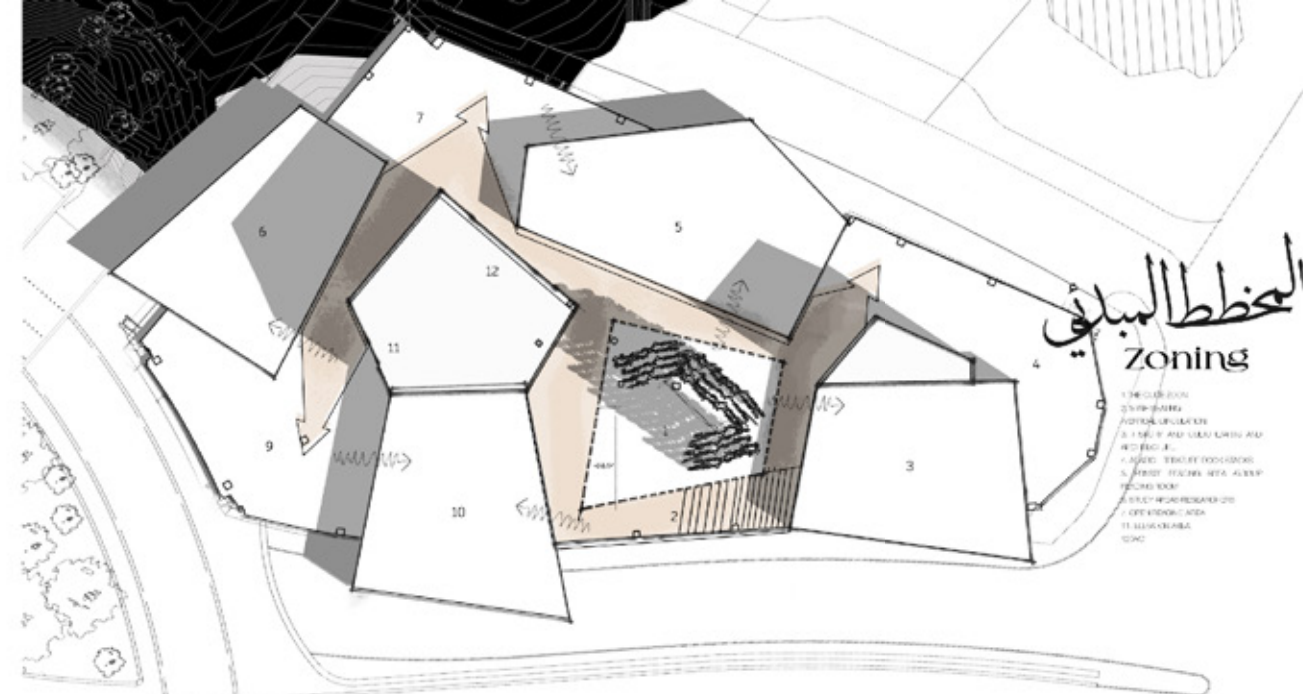
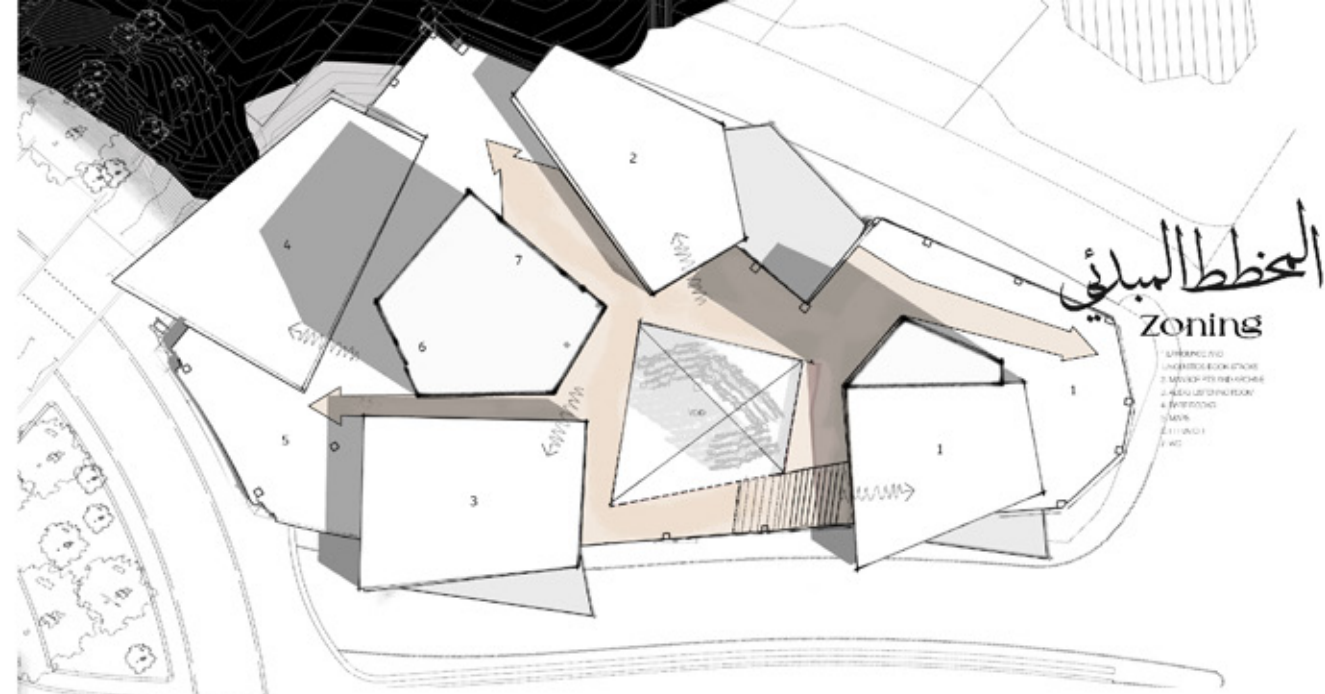
The spatial experience

The essence of sacred architecture can be distilled into three key elements: form, focal point, and verticality. Upon entering, one is immediately drawn to the central courtyard—a space where a sense of belonging emerges. In Arabic architecture, the courtyard serves as the soul of the building, around which the entire structure is organized.

From this central point, a ramp leads to the fourth floor, symbolizing enlightenment. This area includes retreat rooms, designed for reflection and tranquility. At the top of the ramp lies the final destination: a quiet zone filled with light, evoking a profound sense of the sacred.

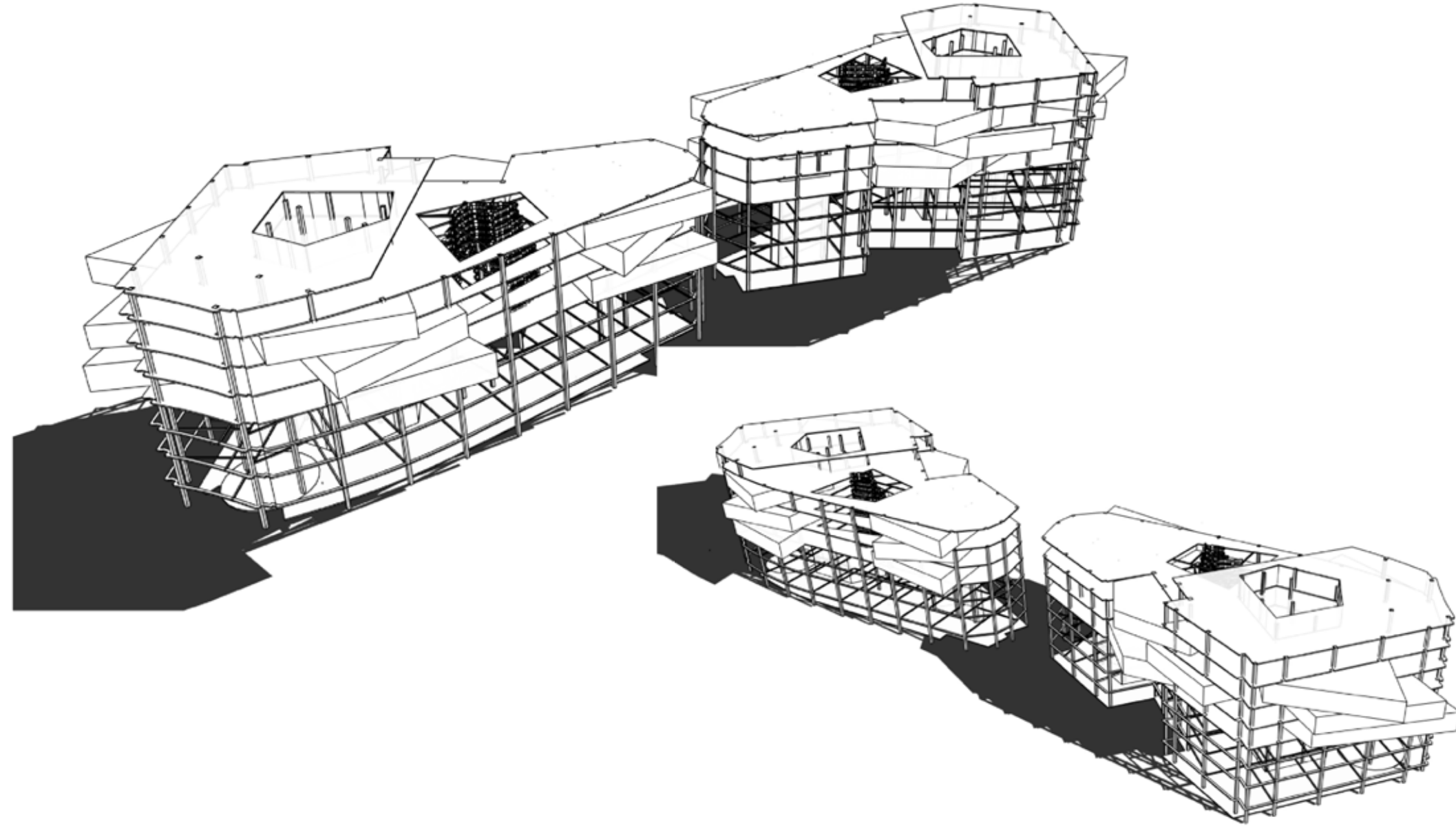
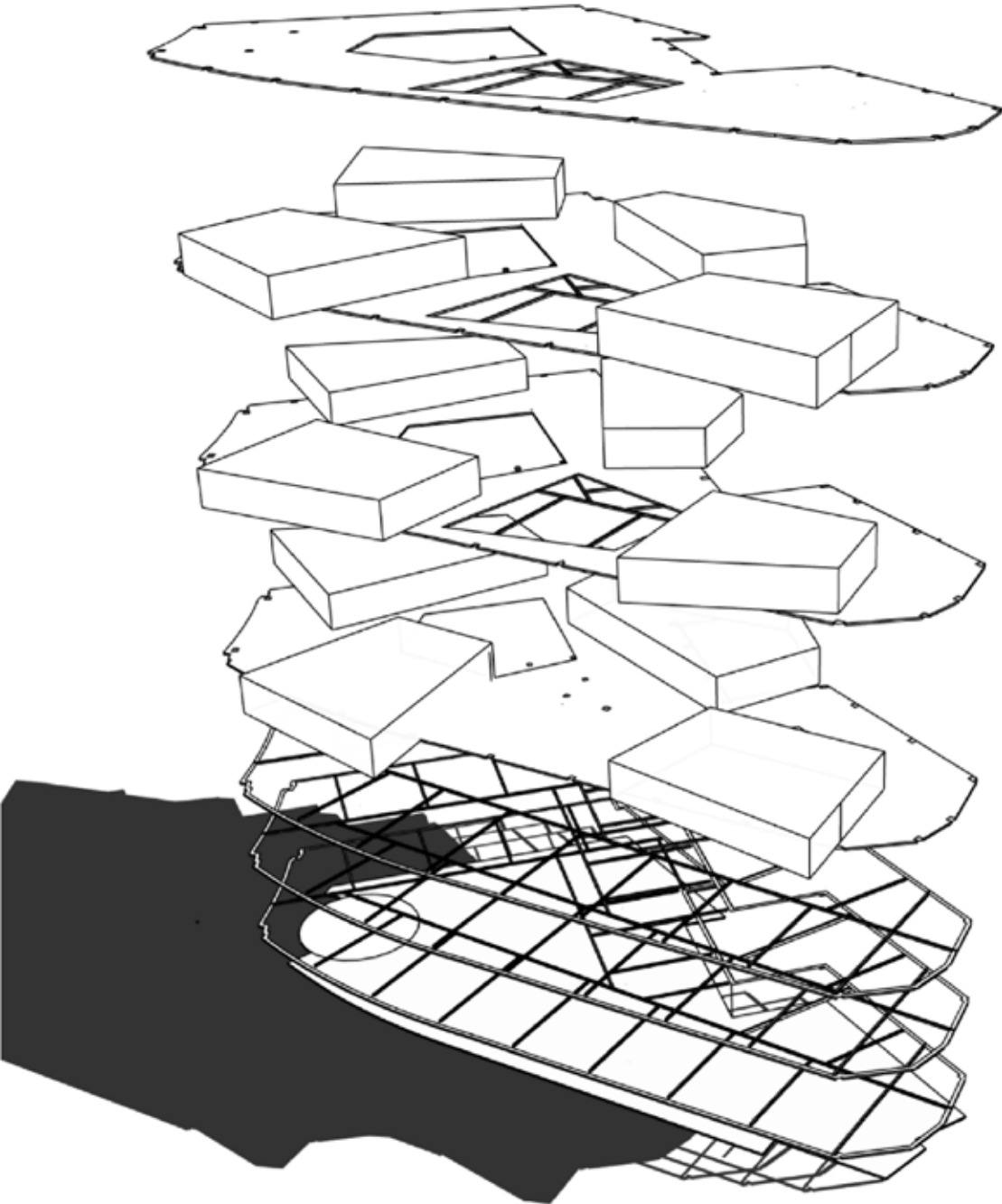
ENTRANCE



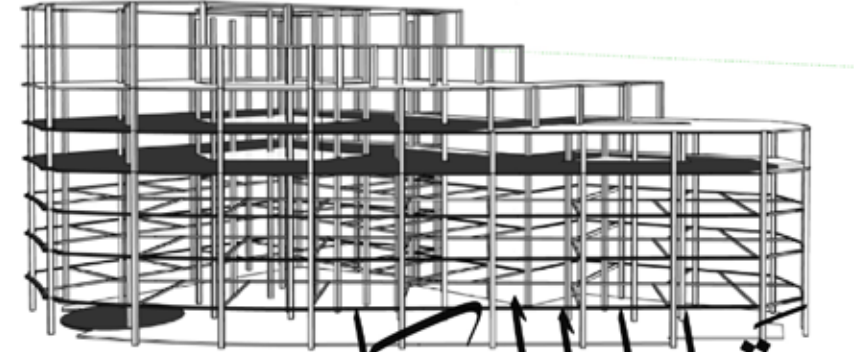


اتجاه النص Process

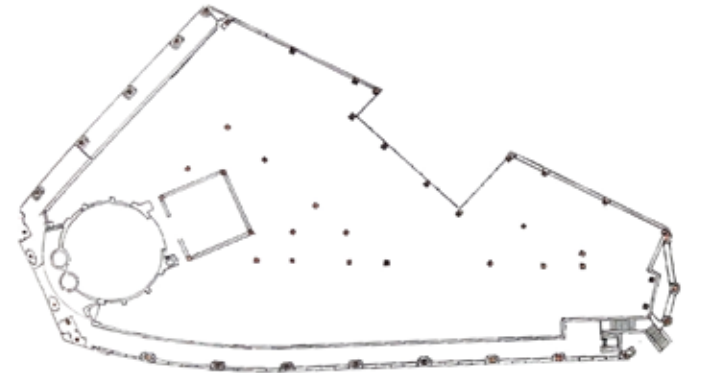


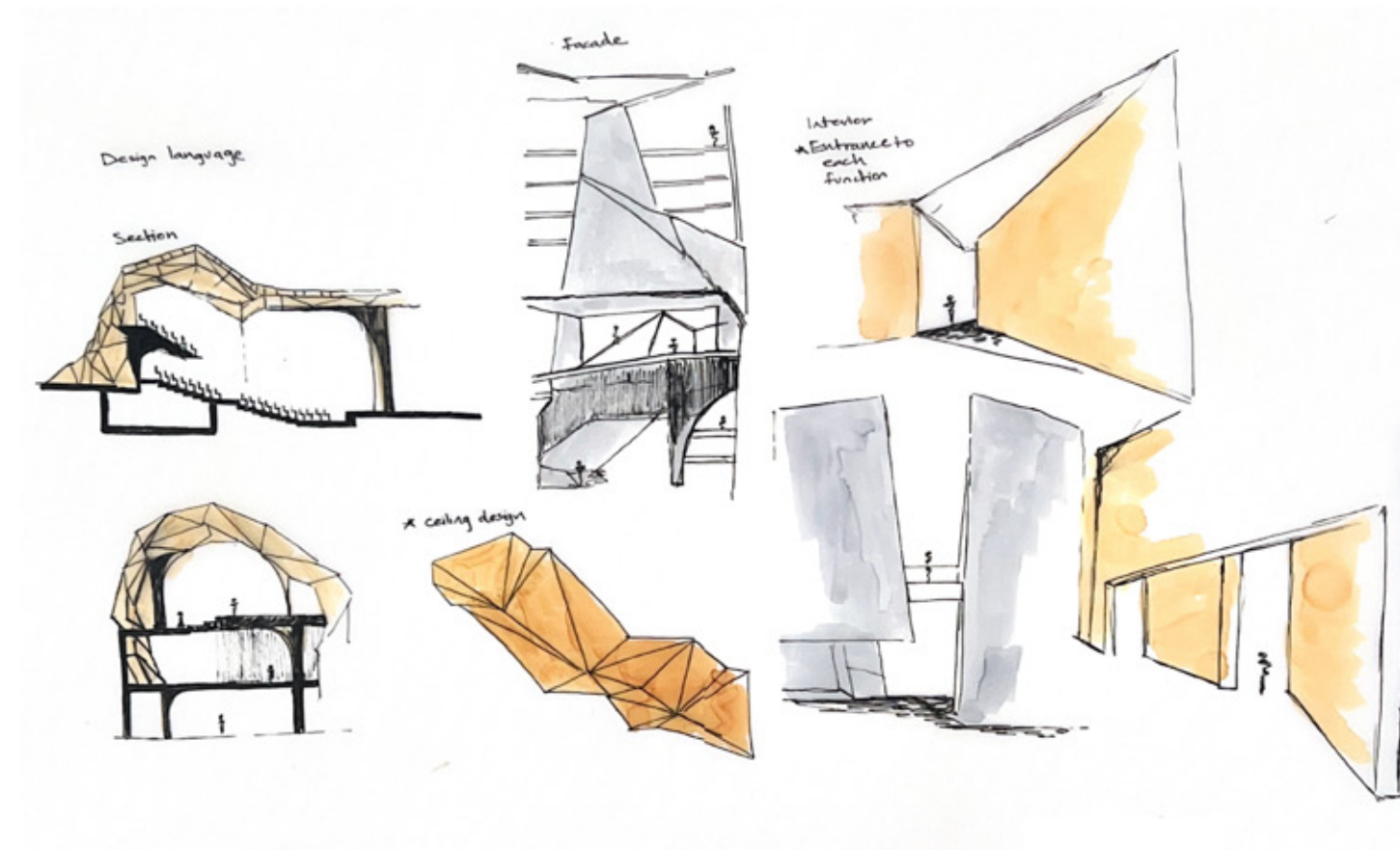


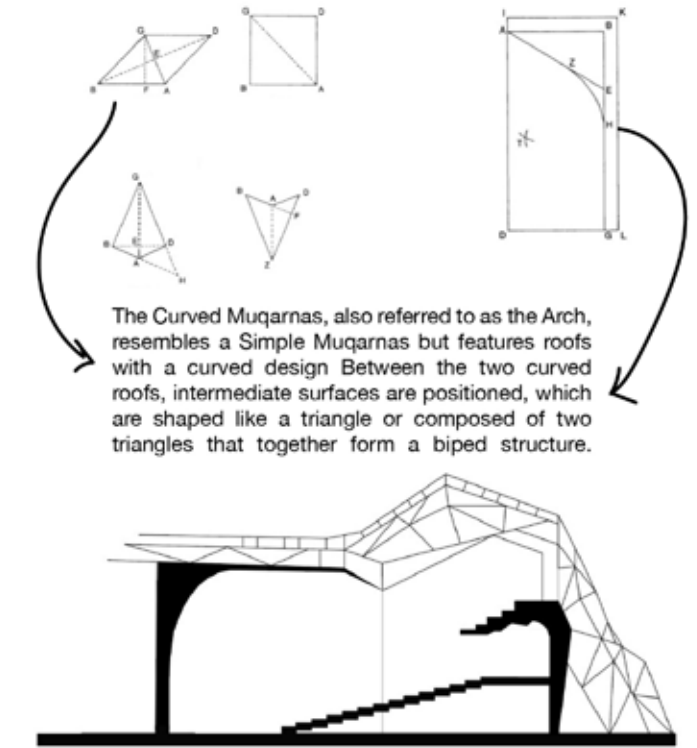
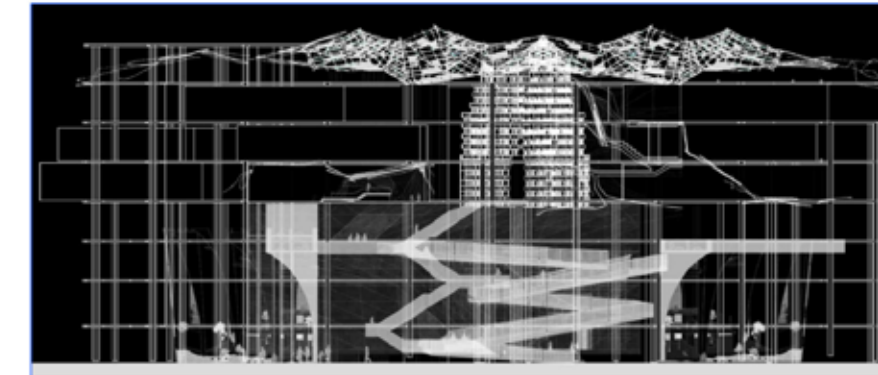
STRUCTURE ANALYSIS

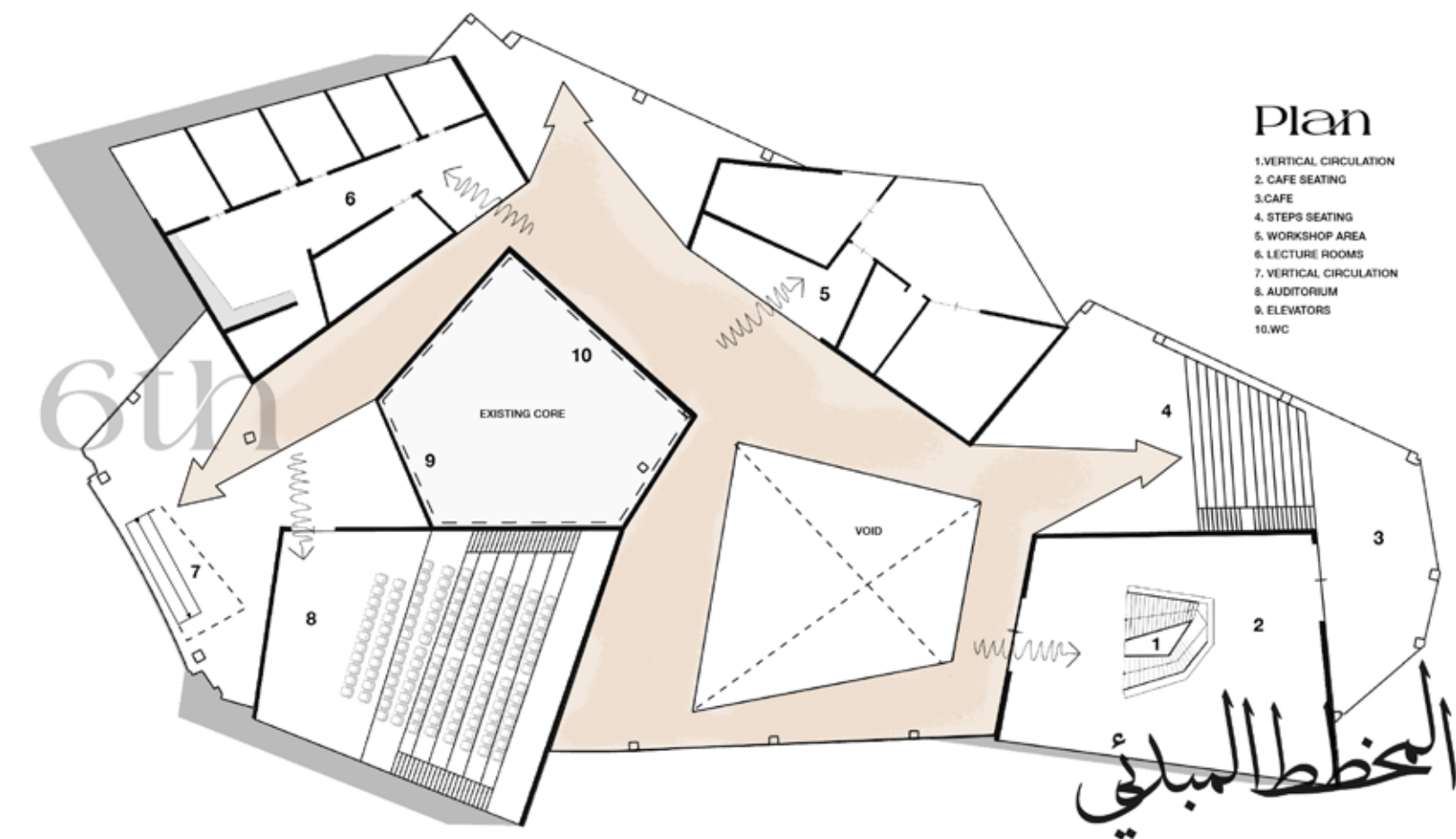
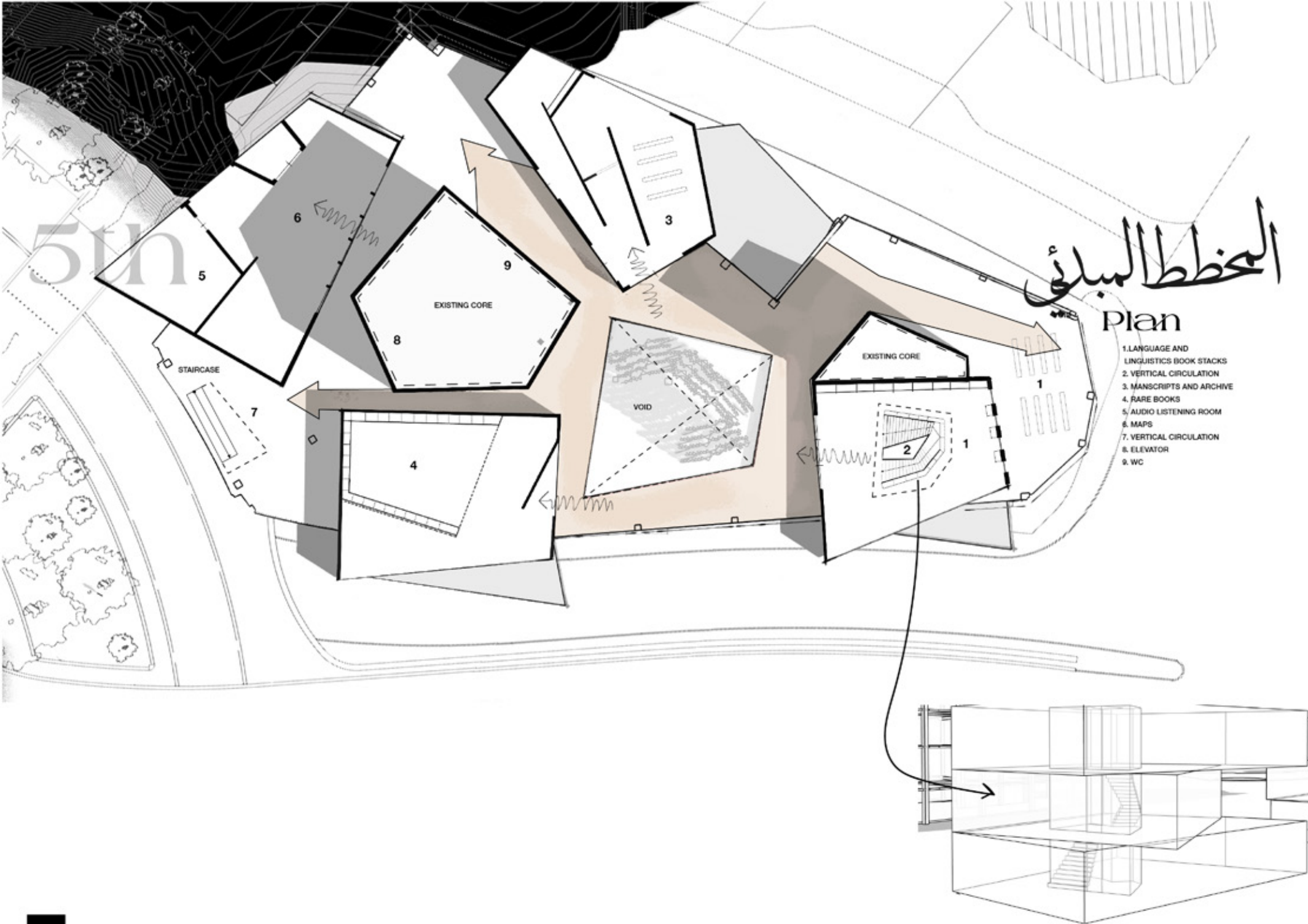


تحليل الهيكلي

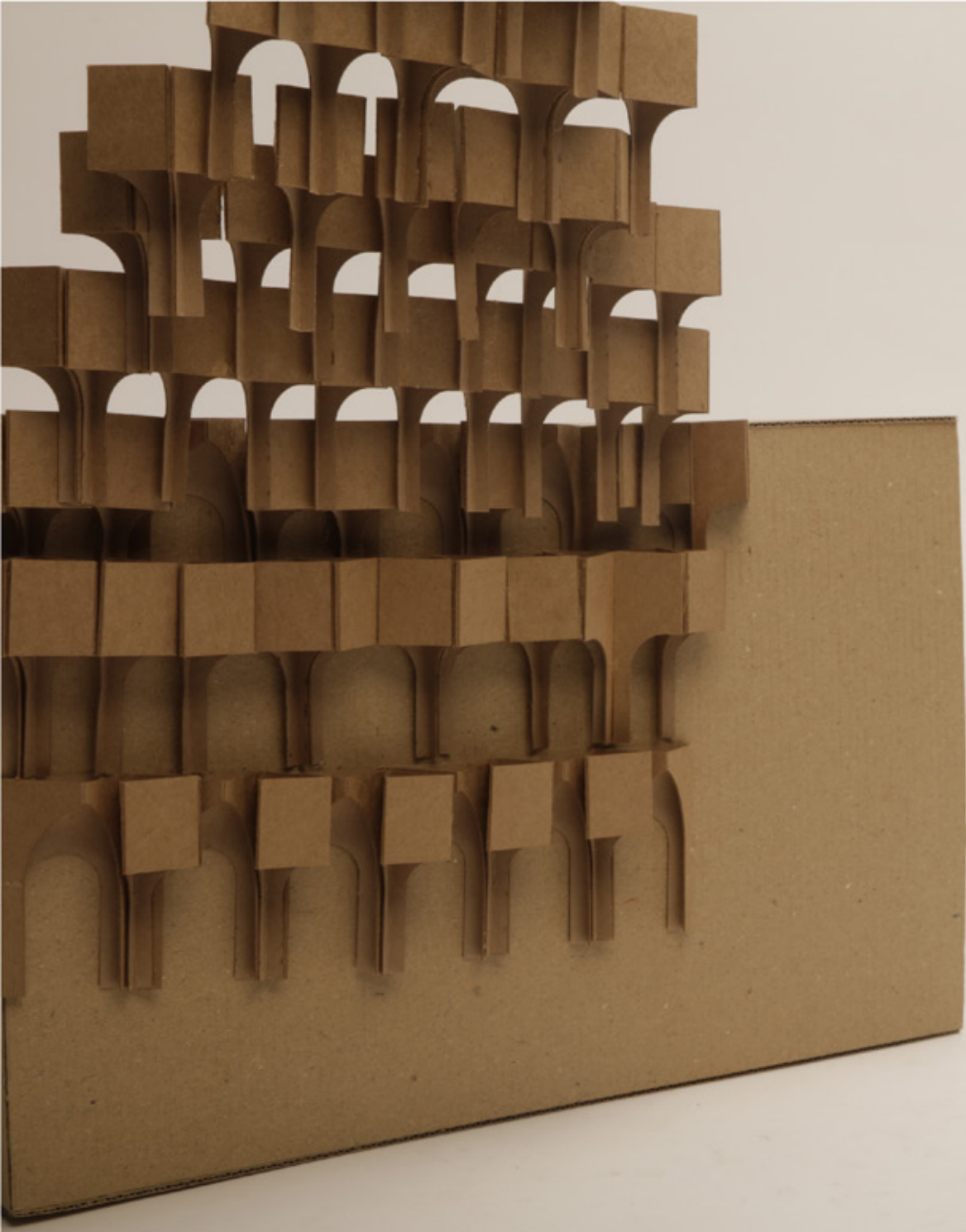




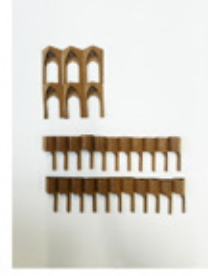




CHAPTER FIVE
MODEL MAKING

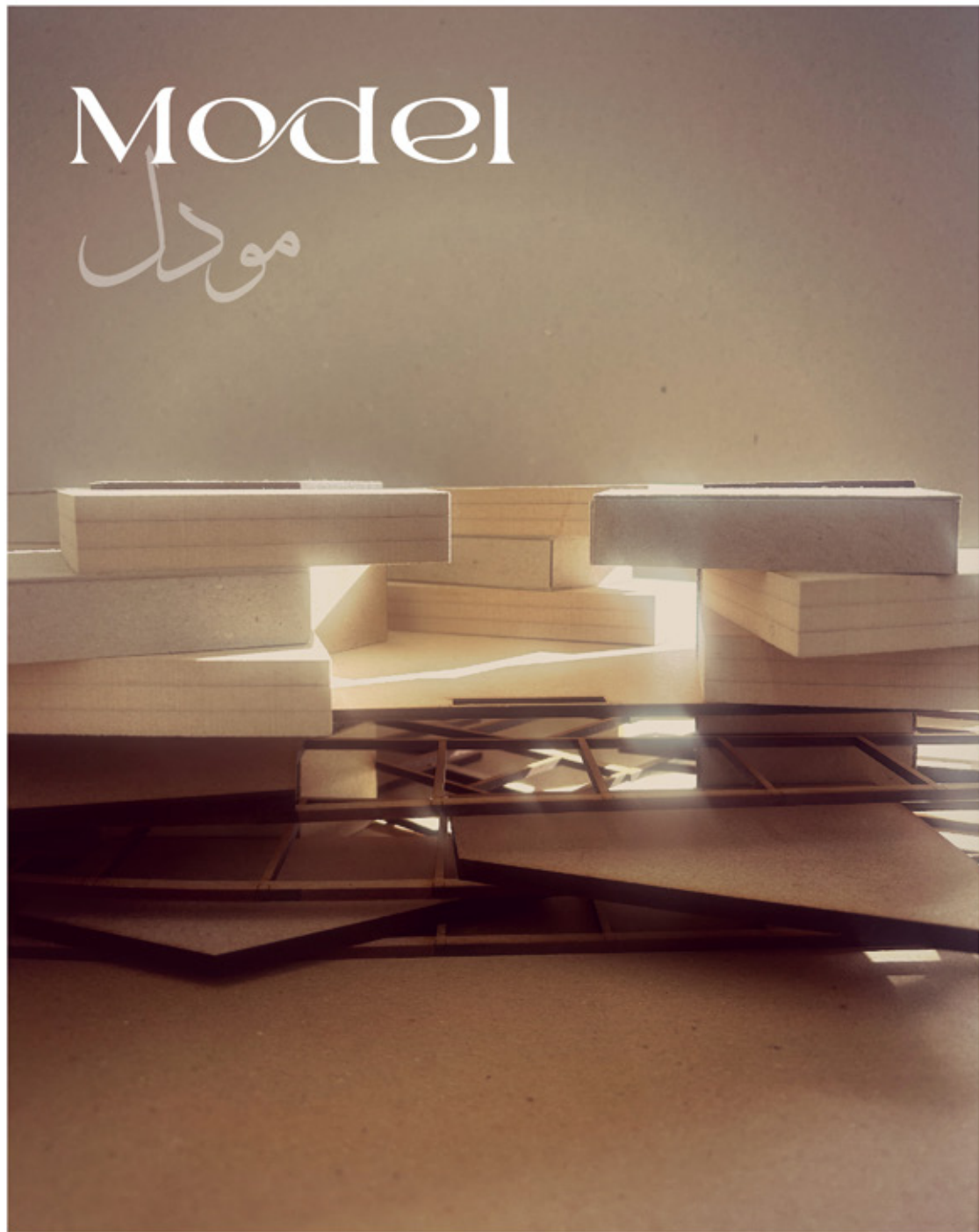


■ Model process

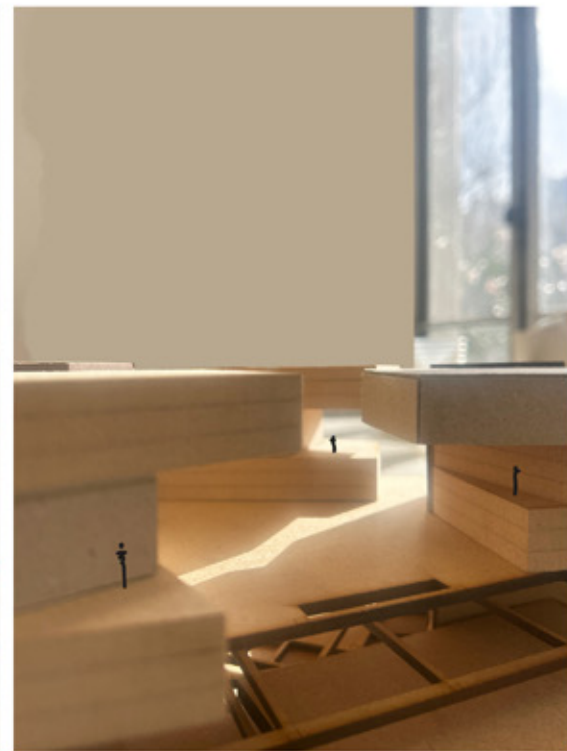
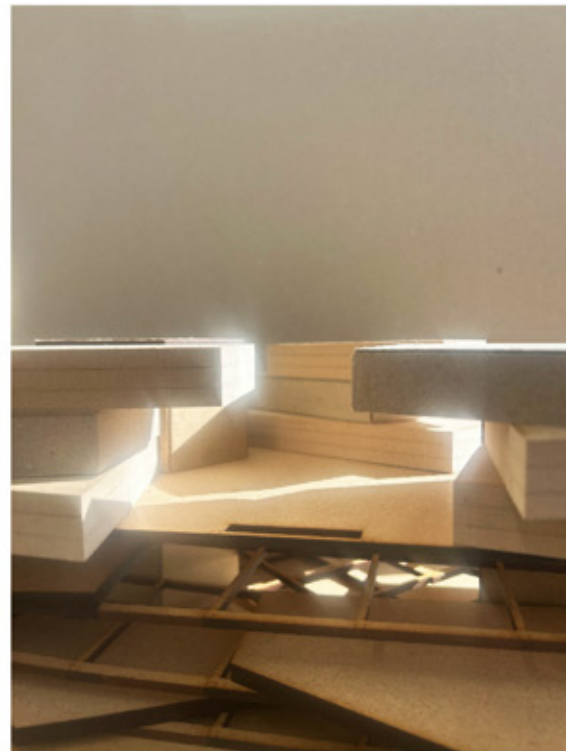


Model

مودل



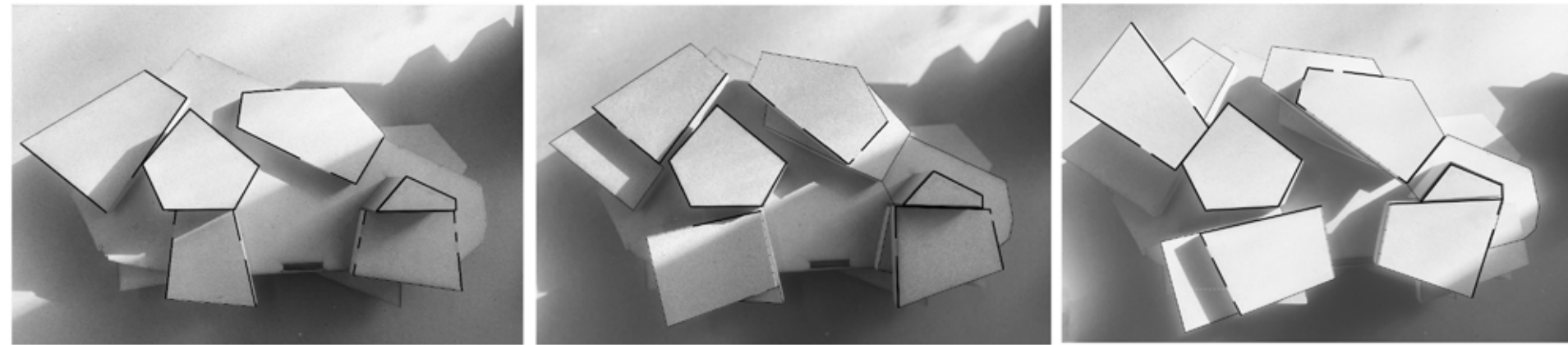
Experiments of transitional paths



■ Process

Spatial design analysis

تحليل النسيج



Stairs
concept

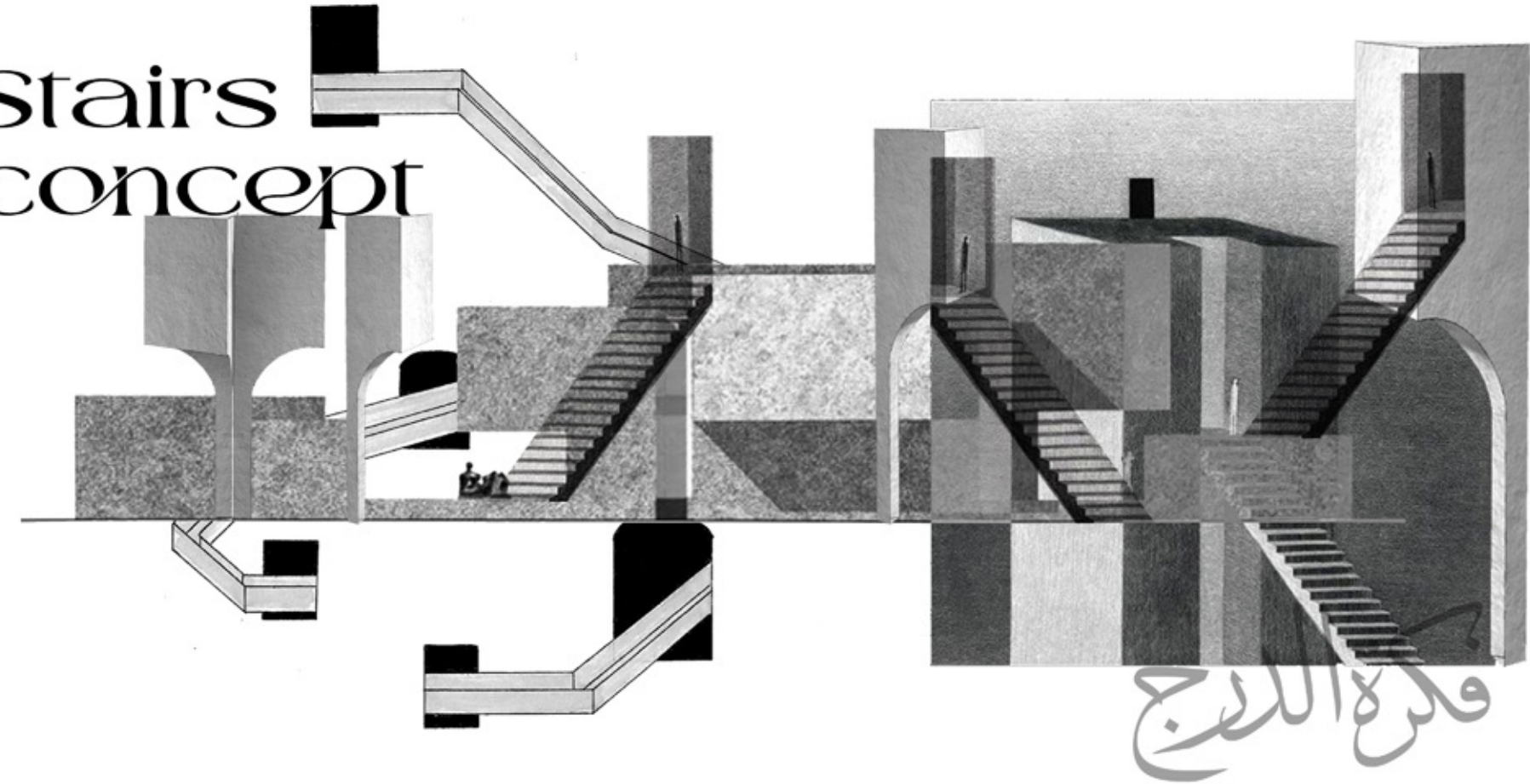


Diagram model



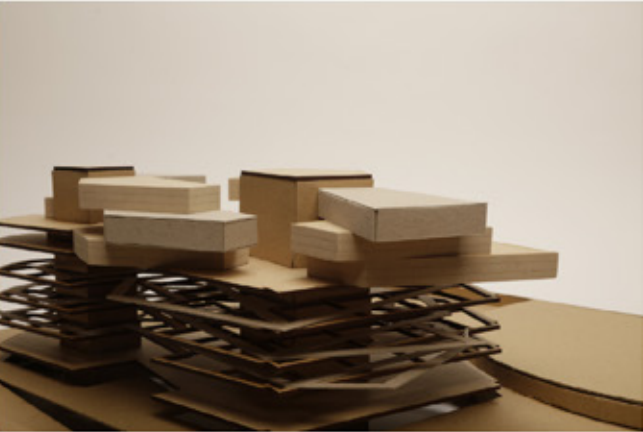
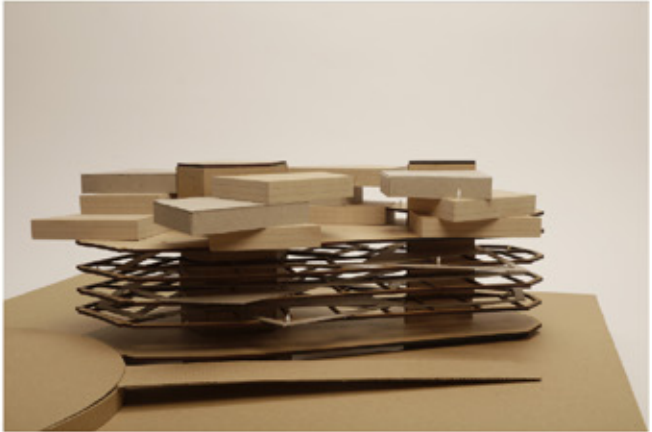
DIAGRAM MODEL

مودل

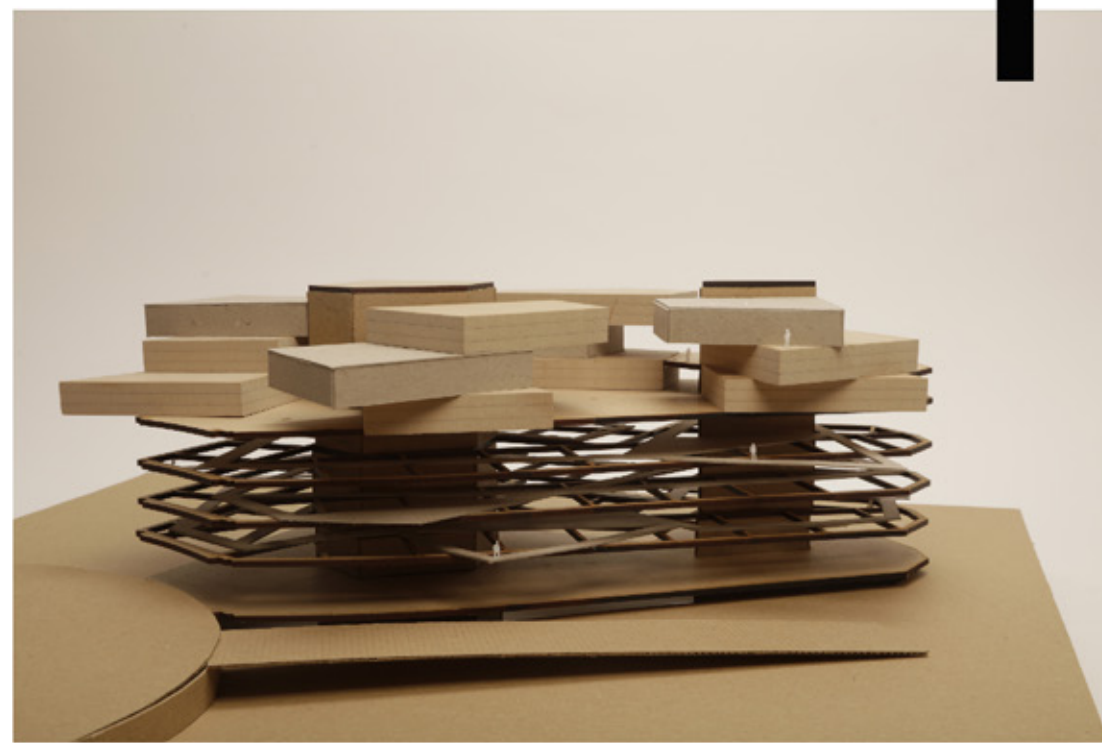


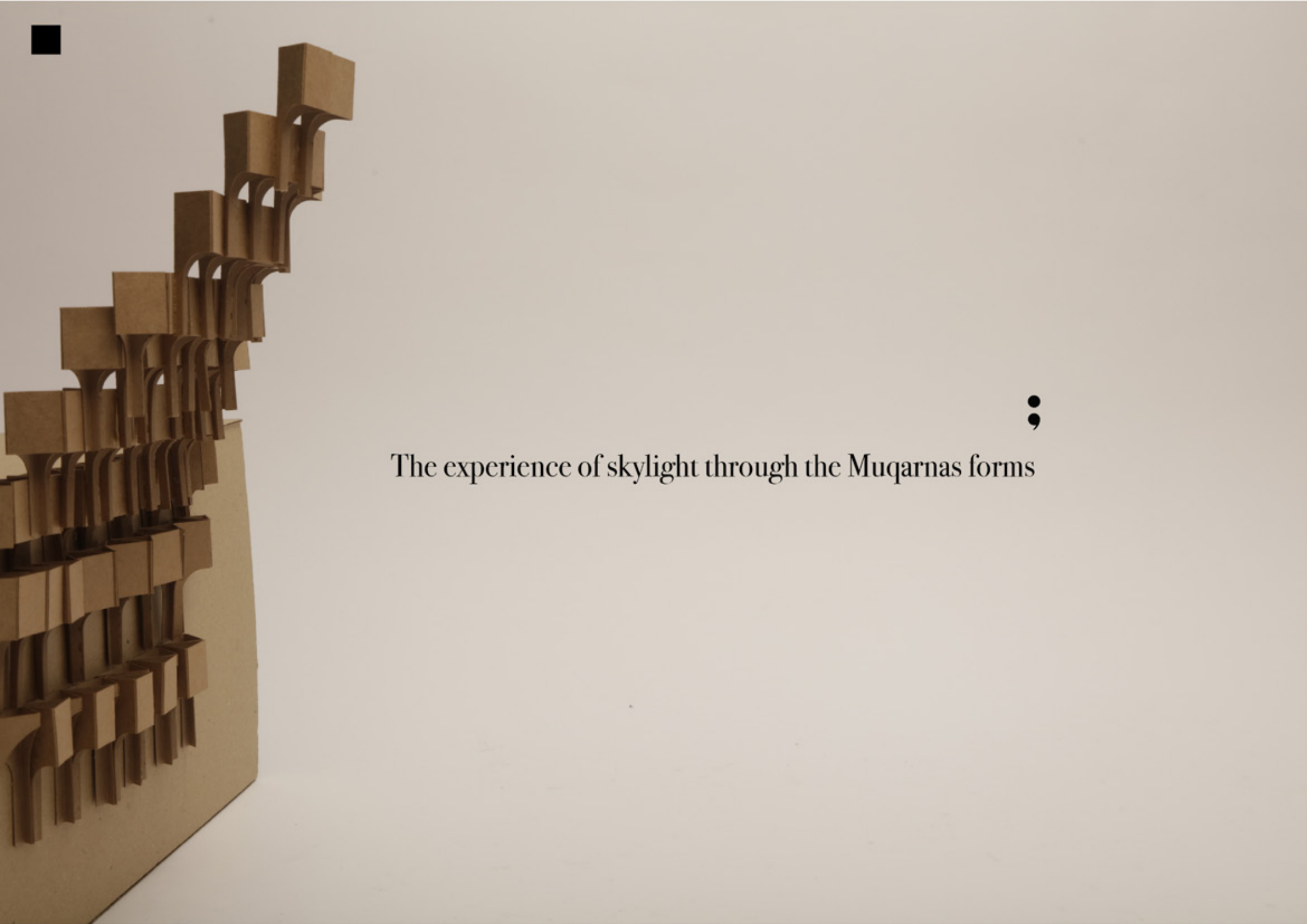


DIAGRAM MODEL



مودل

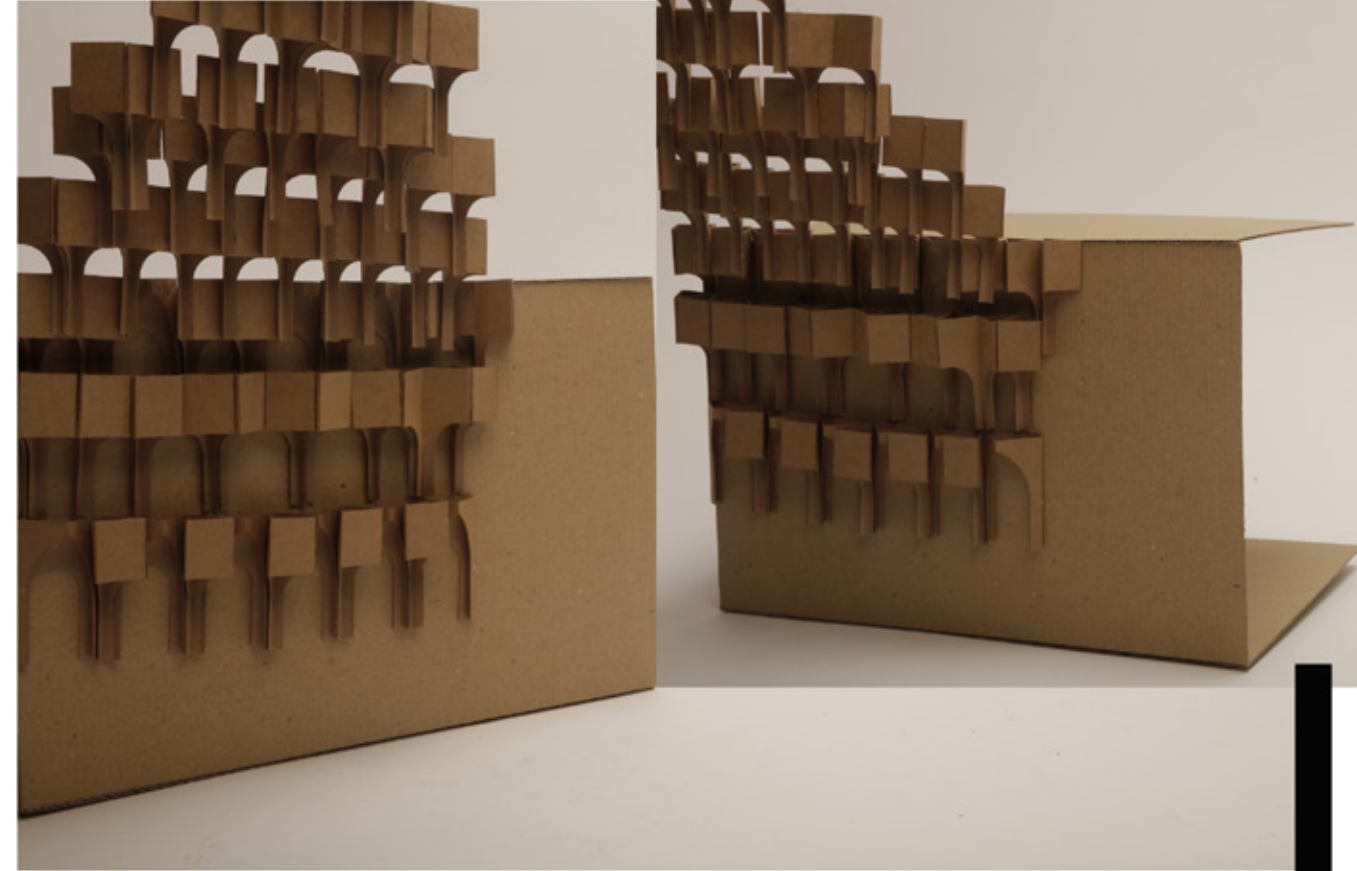




The experience of skylight through the Muqarnas forms

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Model



موڈل

CHAPTER SIX
DESIGN DEVELOPMENT



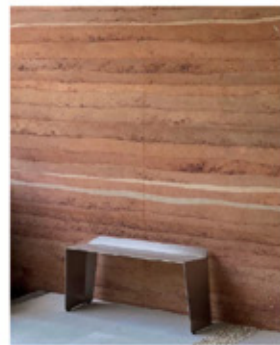
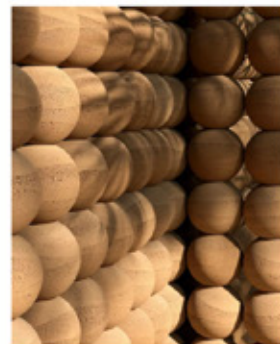
الفصل السادس

06

Materials

المخامات

Inspired by the heritage buildings of the Middle East, rammed earth is used as the primary material for the project's interiors. The goal is to create a complete sensory experience where visitors can connect with the earth-building material—feeling its texture, smelling its natural scent, and hearing the subtle sounds associated with it. The surface appears rough, yet it exudes a sense of calm, quietude, and natural beauty, reflecting the timeless qualities of traditional Middle Eastern architecture.



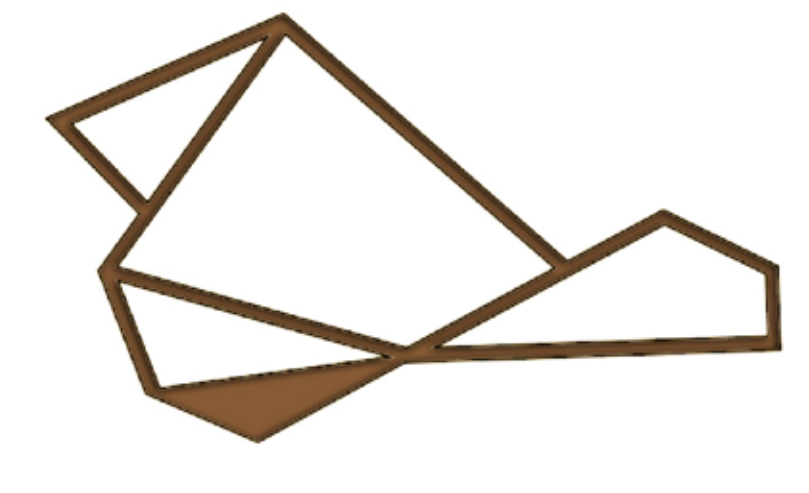
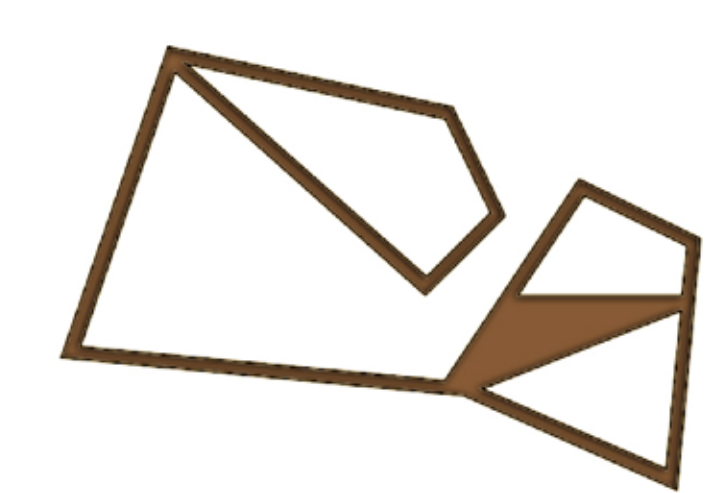
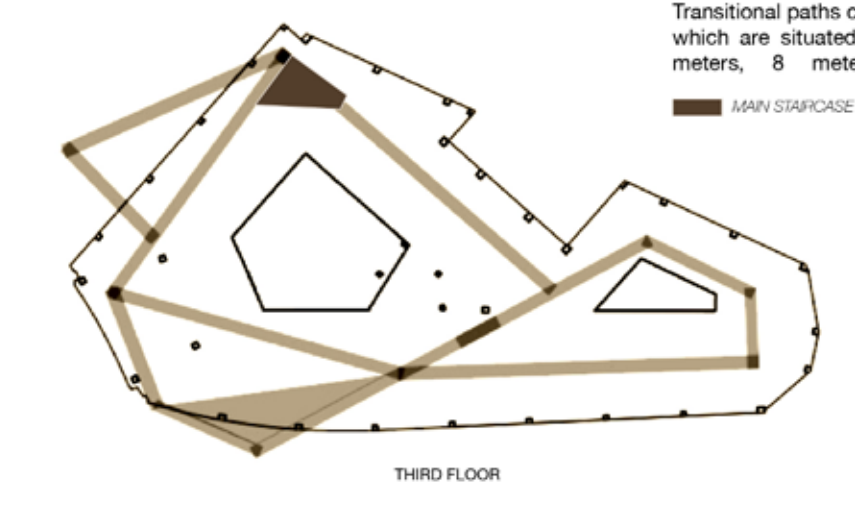
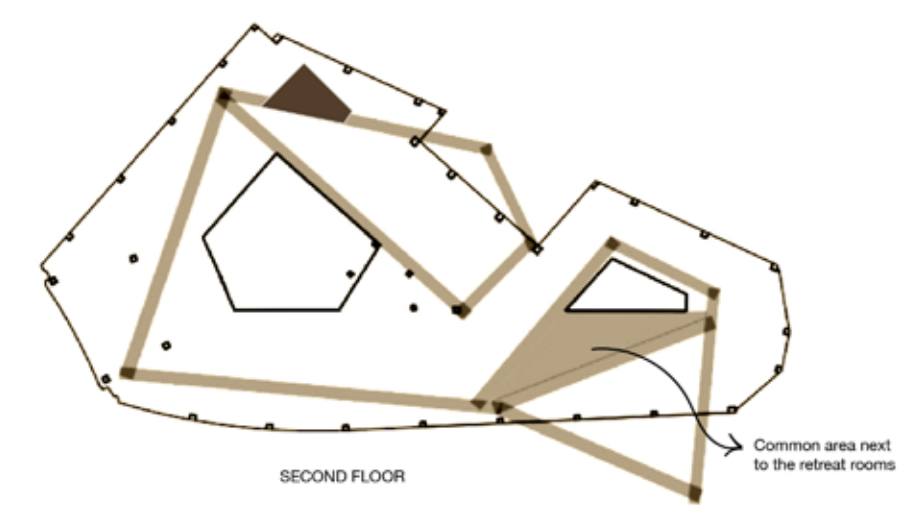
Corten steel



Rammed earth/one color/clay wall technique finish



Rammed earth/mix of sand and terracotta clay layers



Transition paths

The ground floor features an open courtyard with a ceiling that rises to approximately 12.9 meters, extending up to the fourth floor. Floating retreat rooms are located at varying heights of 4 meters, 8 meters, and 12 meters, each offering a view of the interior courtyard.

Transitional paths connect the retreat rooms, which are situated at varying heights of 4 meters, 8 meters, and 12 meters.

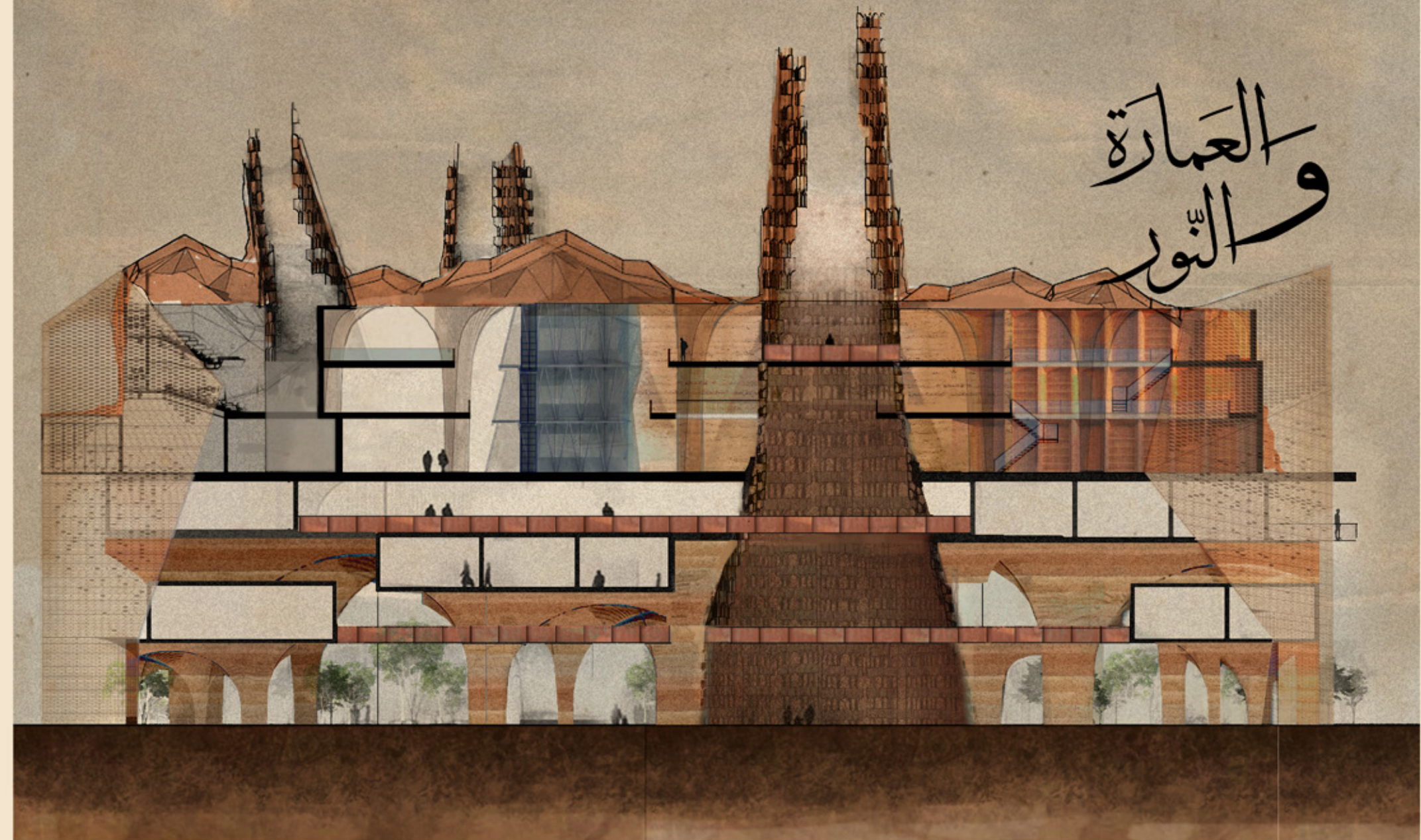
MAIN STAIRCASE

4th floor plan

1. MAIN STAIRS
2. PRIVATE / GROUP READING ROOMS
3. HISTORY AND CULTURE
4. RARE BOOKS AND MANUSCRIPT
5. COMPUTER STATION/RESEARCHERS
6. ARABIC LITERATURE
7. ELEVATOR
8. WC



Section



5th floor plan

1. RARE BOOKS /AUDIO LISTENING
2. LECTURES ROOMS
3. WORKSHOP AREA
4. LIBRARY
5. INTERIOR BALCONY
6. ELEVATOR
7. WC

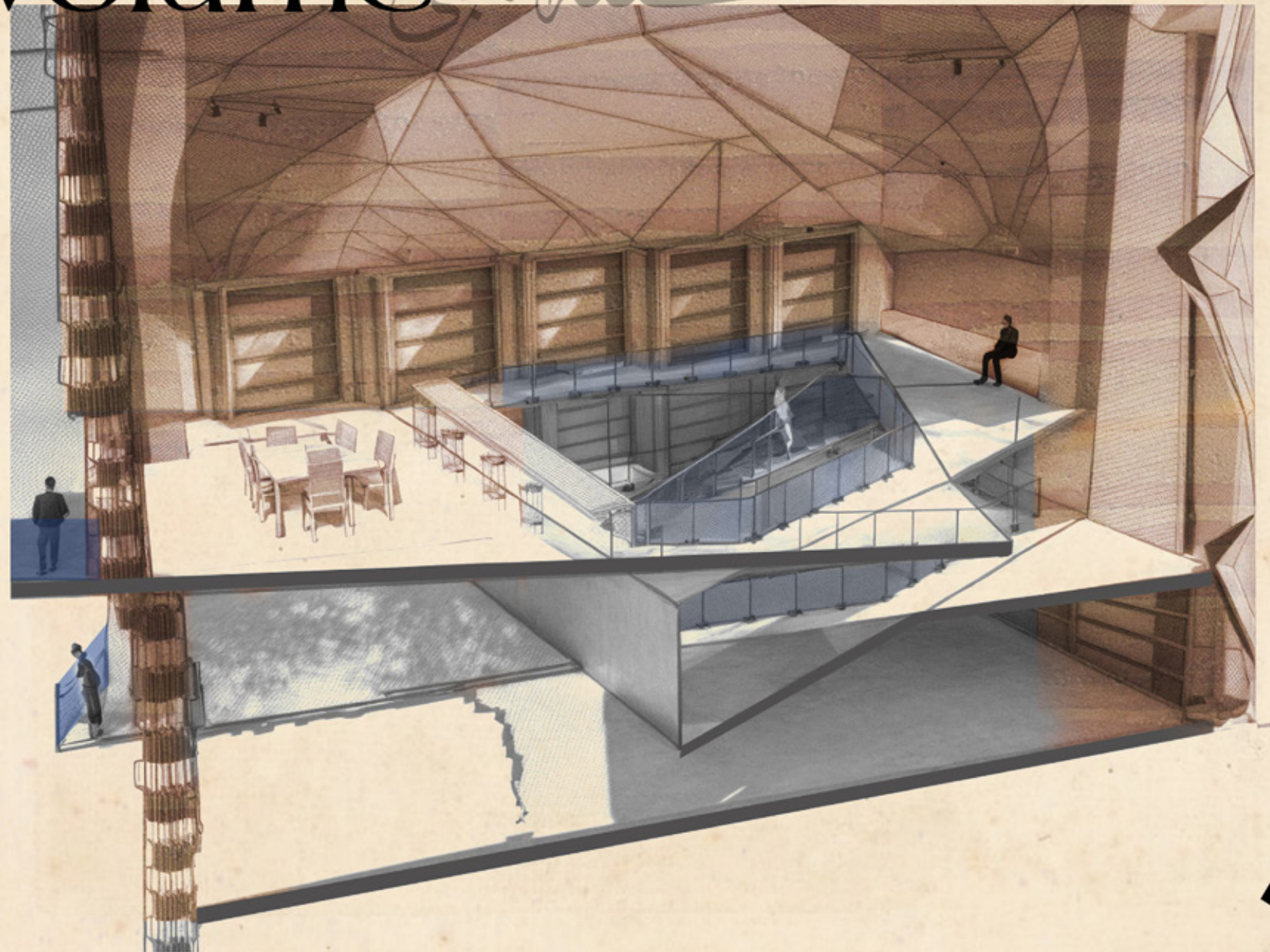


6th floor plan

1. RARE BOOKS AND MAPS
2. AUDITORIUM
3. LIBRARY
4. MULTI PURPOSE AREA
5. INTERIOR BALCONY
6. EXTERIOR BALCONY
7. ELEVATOR
8. WC

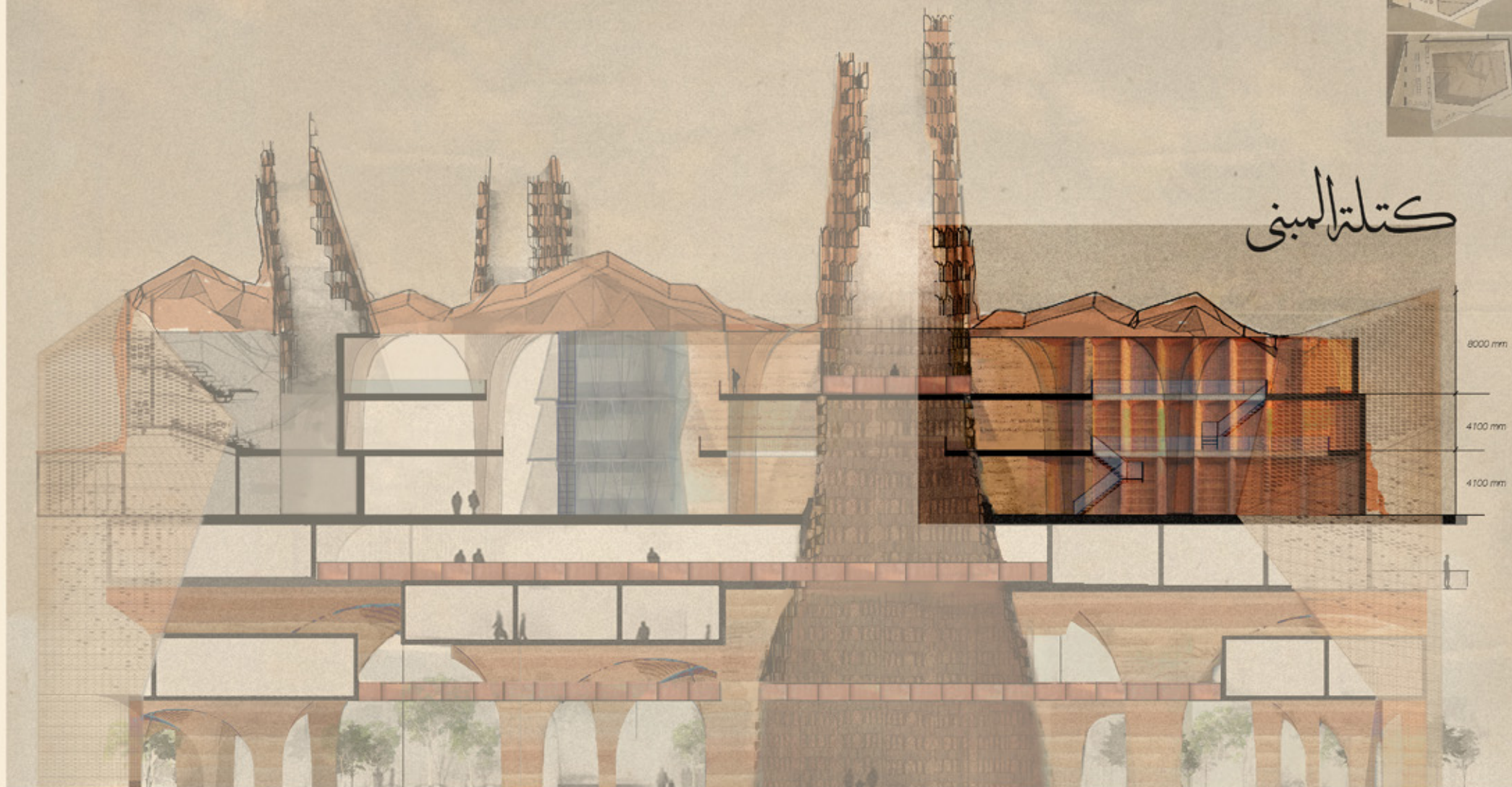


Volume كتلة المبنى

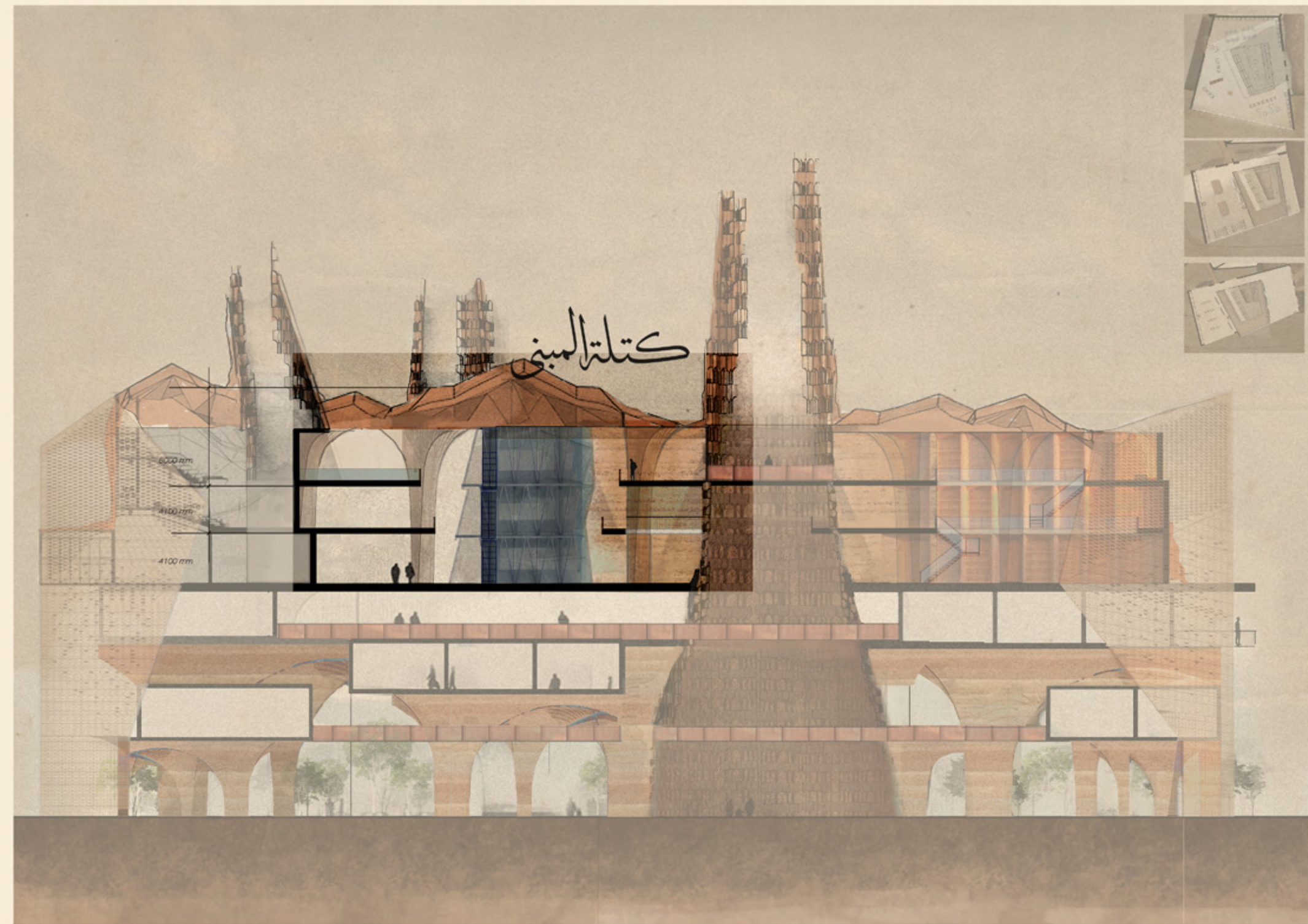
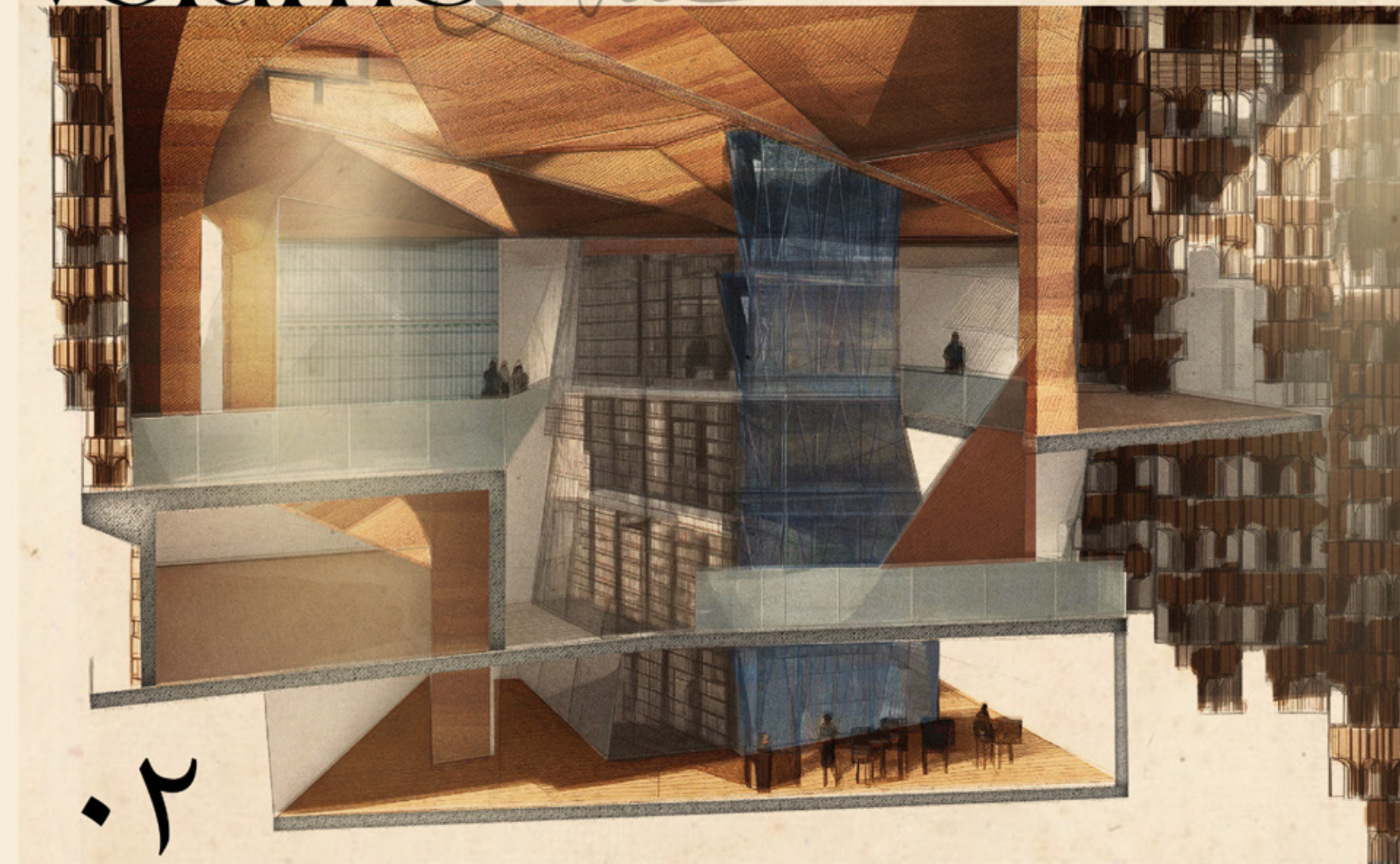


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كتلة المبنى



Volume كتلة المبنى





العمارة والنور

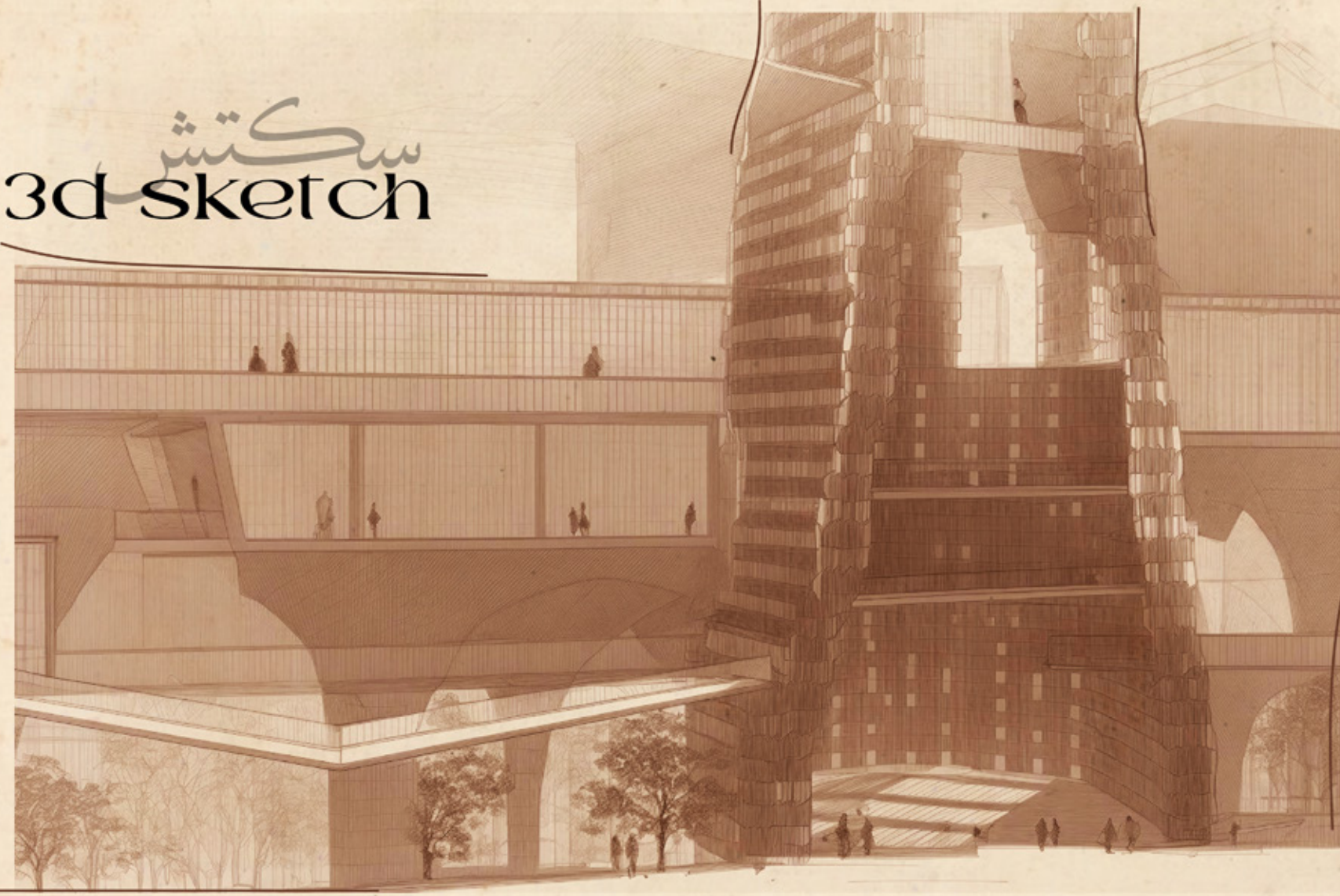
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العمارة والنور

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سکetch
3d sketch



الواجهر
The facade



Model



Model

مودل





■ Model



مودل





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شکرا جزیرا
Thank you!