

# 2A

Architecture & Art

Issue No. 30 (50)  
Autumn 2023

Theme:  
**WOMEN'S VOICES** in Architecture and Design



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## Launching the 2A Magazine # 50, Autumn 2023 with the Theme of : **Women's Voice in Architecture and Design**

Manipal Academy of Higher Education Dubai Campus,  
School of Design & Architecture  
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Time: 15.30 - 17.00 / 17.15 - 18.30

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# Content

■ <b>Editorial – Ahmad Zohadi – Sandra Woodall, FRIBA</b> .....	04
■ <b>Shaping the Ecoverse – Sandra Woodall</b> .....	06
■ <b>Mentorship – Gisela Loehlein</b> .....	09
■ <b>The Barefoot Architect – Yasmeen Lari</b> .....	10
■ <b>Transforming adversity into opportunity – Sumita Singha, OBE</b> .....	14
■ <b>Empowering Users in City-Making – Binke Lenhardt</b> .....	16
■ <b>“You can't be what you can't see.” – Angela Dapper</b> .....	20
■ <b>Azadi Innovation Factory – Leila Araghian</b> .....	22
■ <b>Shaping the Future of Gulf Architecture – Sumaya Dabbagh</b> .....	28
■ <b>‘Men and women together make the best architecture.’ – Angela Brady OBE PPRIBA PDSA</b> .....	32
■ <b>“It is crucial for the next generation to have women role models to look up to” – Dr. Ursula Schwitalla</b> .....	34
■ <b>Delivering a responsive, resonant architecture – Alison Brooks</b> .....	36
■ <b>A Philosophy of People, Places, Purpose and Poetry.” – Francine Houben</b> .....	38
■ <b>Transforming Structures into Vibrant Public Spaces – Doreen Heng Liu</b> .....	40
■ <b>Exploring the Boundaries between In and Out. – Shahira Fahmy</b> .....	42
■ <b>Enabling Futures – Jacquiann T. Lawton</b> .....	44
■ <b>Pioneer in contemporary mud-brick architecture – Revathi Kamath</b> .....	46
■ <b>Empowering others to make transformational change. – Annette Fisher</b> .....	48
■ <b>Delivering net-zero transformation – Farah Naz</b> .....	50
■ <b>Redefining Nature, Artifice and Context – Chen Chen</b> .....	52
■ <b>“Our Clients are People and Nature.” – Sarah El Battouty</b> .....	54
■ <b>The contemporary design's connection with movable heritage – Atefeh Karbasi</b> .....	56
■ <b>'Scaling Impact for a Resilient Future' – Mina Hasman</b> .....	58
■ <b>Place Identity – Shirin Samadian</b> .....	60
■ <b>Architecture Is Connecting Complexity in Meaningful Ways – Wenjing Huang</b> .....	62
■ <b>Sustainable lighting design in urban areas can boost safety, health and wellness – Hasti Rastkar</b> .....	64
■ <b>Kahgel Coffee – Mahsa Mohammadkhani</b> .....	67
■ <b>Minimalism; A break from Horror Vacui – Faezeh Arefnazari</b> .....	68
■ <b>“We have a responsibility as leaders to support diversity and quality” – Sophie Cleland</b> .....	70
■ <b>VIRA II – Sona Eftekharazam</b> .....	72
■ <b>Breaking down Barriers – Teri Okoro</b> .....	76
■ <b>Bringing New Life to Old Buildings – Dr. Katherine Gunderson</b> .....	78
■ <b>Meaning Of Environmental Quality – Elahe Akbari</b> .....	80
■ <b>Designing Spaces That Shape Lives – Pallavi Dean</b> .....	82
■ <b>My journey towards architecture – Grammatiki Zamani</b> .....	84
■ <b>Encountering the New – Parshia Qaregozloo</b> .....	86
■ <b>The Fifth or Third Art? – Niaz Esmaili</b> .....	88
■ <b>Serendipity Guides Our Actions – Chitra Viswanath</b> .....	92
■ <b>“Women of colour are unseen in the narrative of architecture” – Sarah Akigbogun</b> .....	94
■ <b>“THINK NATURE” – Debbie Flevotomou</b> .....	96
■ <b>Championing Women Architects in Ireland – Dr. Sandra Andrea O'Connell</b> .....	98
■ <b>Architecture Earthen Architecture Future – Pargol Refaie</b> .....	100
■ <b>A bridge between the past and present – Mehrasa Chamani</b> .....	101
■ <b>A passionate proponent for socially sustainable architecture – Elizabeth Seuseu</b> .....	102
■ <b>The Architecture of Identity &amp; Identity in Architecture – Fatima Grand</b> .....	104
■ <b>The House of Numerous Terraces, 2020 – Vida Mohseni</b> .....	106
■ <b>Window Of Time – Azadeh Azizi</b> .....	108
■ <b>“Shaping the Future for All” – Maryam Al Irhayim</b> .....	110
■ <b>Developing next-gen courageous leaders – Tania Ihlenfeld</b> .....	112

■ Architecture Centered Around Equity - <b>Wenchian Shi</b> .....	114
■ Embracing Female Energy: Nurturing the Essence Within - <b>Marija Krsmanovic</b> .....	116
■ Pomme Garden - <b>Maryam Salami</b> .....	118
■ The Value in Happenstance and The Narrative of Architecture - <b>Jiang Ying</b> .....	120
■ Arman-House (The Ideal House) - <b>Ameneh Bakhtiar</b> .....	122
■ The Judo House 2021 - <b>Anna Nervegna</b> .....	124
■ A House Looking to the Sea - <b>Samaneh Yarahmadi</b> .....	126
■ house 1+1/5 - <b>Shahzad Masumi</b> .....	128
■ Do Did Villa - <b>Elham Ebrahimi</b> .....	132
■ "Women's Impact on Sustainable Urban Design" - <b>Maisa Jarjous</b> .....	134
■ The Effect of Structure Coordination With Idea and Form - <b>Sepideh Sanaie</b> .....	136
■ Home Center Project - <b>Pooran Ahmadvand</b> .....	138
■ Villa "Se-Nobar" - <b>Nilofar Khadempour</b> .....	140
■ Inner women within Sustainable Design - <b>Sara Fard</b> .....	141
■ Lighting as a tool to improve the quality of life - <b>Armaghan Ahmadi</b> .....	142
■ Opening A Frame for the Elementary School Design Problem - <b>Azadeh Khaki Ghasr</b> .....	143
■ Boulevard Collective 204 - <b>Farzaneh Shahriari - Maryam Hashemi</b> .....	144
■ The politics of public space in the media city - <b>Pegah Elahian</b> .....	146
■ Corners Building - <b>Sanam Ahmadzadeh</b> .....	147
■ Designing the Artist's House - <b>Malihe Shirzad</b> .....	148
■ Namanegaar: A new Construction System - <b>Sara NejadSoleyman Asl</b> .....	149
■ Concurrent Designs of Dreams - <b>Aya Charife'</b> .....	150
■ Manipal Academy of Higher Education Dubai - <b>Dr. Bhakti More</b> .....	152
■ About Novacolor - <b>Nilofar Ghanavati - Maryam Torkan</b> .....	154



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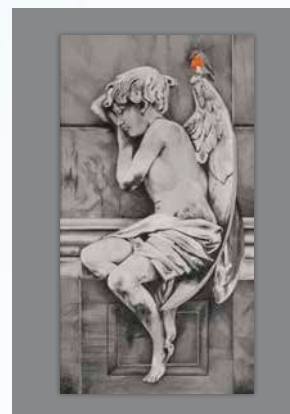
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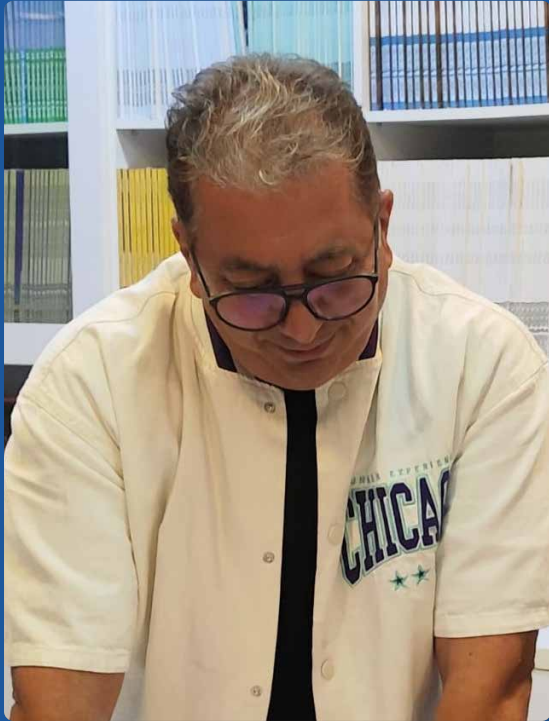
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Window of Time  
Designed by Azadeh Azizi

## EDITORIAL :

# Women's Voices in Architecture and Design



**Ahmad Zohadi**  
2A Magazine- Editor & Founder



**Sandra Woodall, FRIBA**

Today, we shine a spotlight on the visionary women propelling change in our industry, recognizing their influential and distinctive contributions that breathe life into the creative realm. Their dynamic force and significance forge a more harmonious and comprehensive interplay of forces within the intricate process of creation.

Expressions of creativity from these inspiring women illuminate unique strengths, seamlessly blending with the traditionally acknowledged traits of their male counterparts. Together, they craft a more holistic and complementary whole, impacting every facet of creativity and innovation. Our primary focus, spanning architecture and art, serves as a testament to the expansive influence these women wield.

In dedicating this celebratory 50th issue of 2A to women's creativity in architecture and art, we delve into the embedded attributes they bring to the forefront. Their emphasis on nature, family, a friendly ambiance, aesthetic aspects, sustainability, and so many other dimensions unfolds through the insightful perspectives shared by diverse professionals within these pages.

While acknowledging that these attributes are common among all creative professionals, irrespective of gender, we recognize the nuanced dominance of certain viewpoints and styles for each individual. This diversity contributes to the vibrancy and dynamism of our creative landscape. Join us in exploring and celebrating the richness and completeness that women bring to the forefront, fostering a more inclusive and dynamic design environment for all.

We have been honored and fortunate to welcome **Ms Sandra Woodall** as our colleague and co-editor for this unique issue.

It is with immense pleasure and great privilege that we present this 50<sup>th</sup> celebratory edition of our magazine, crafted under the leadership and vision of our founder and editor-in-chief Mr Ahmad Zohadi, in collaboration with leading women of impact in the design industry from across the globe.

Working alongside and guided by our key editorial advisory board of Prof. **Dr Gisele Löhlein**, **Angela Brady OBE**, **Sumita Singha OBE**, **Angela Dapper** and **Binke Lenhardt** was a tremendous experience for me personally and has helped illuminate each and every page of this special issue. Bringing together a collection of such formidable women of diverse talent and influence, whose passions, unique perspectives, styles, and bold visions have proven trailblazing across our industry.

We celebrate not only their immense achievements, but through their own voices, their invaluable stories and experiences, and in collaborative spirit, we invite you, our readers to immerse yourselves into their work and gain a deeper understanding of how women are shaping the future of our industry, across the global stage.



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# Shaping the Ecoverse



## Sandra Woodall

a Fellow of the Royal Institute of British Architects, the Royal Society of Arts, and an Academician at the UK's Academy of Urbanism Sandra regularly teaches, speaks, presents, and has projects published on Sustainable Design worldwide.

She leads tangram architects and designers' MENA studio delivering social infrastructure projects across the region, and beyond.

A passionate environmentalist, architect, urbanist, educator and mentor, Sandra has lived and worked in the UAE for almost 30 years. She leads tangram architects' MENA region studio, described over a decade ago as "a practice that pushes the boundaries of design, with sustainability at its' core", and who are recipient of many notable accolades including six international sustainable design awards for five different projects in four years, and in 2019, were recognised as the "Middle East Architecture Firm of the Year", by Middle East Economic Digest. Sandra is a Fellow of the Royal Institute of British Architects, the Royal Society of Arts, and an Academician at the UK's Academy of Urbanism.

She first moved to the UAE from the UK to work on the analysis, review, and development of the Al Ain City master plan, which was the fastest changing city in the Gulf at that time. Living in this desert community ignited a lifelong commitment to broadening an understanding of desert urbanism and the delivery of regionally significant schemes that respect and respond to local climatic, environmental, cultural, social, and sustainability needs. Her subsequent project work spans from the usage of traditional materials and methods of construction in the regeneration and development of the historic Arts and Heritage Area of Sharjah, following traditional coral stone and timber construction techniques and practices. She then went on to deliver the first green-roofed Government building in Dubai as part of the development and introduction of the Green Building Regulations and Specifications across the Emirate, for which tangram realised 11 social infrastructure projects in seven years.

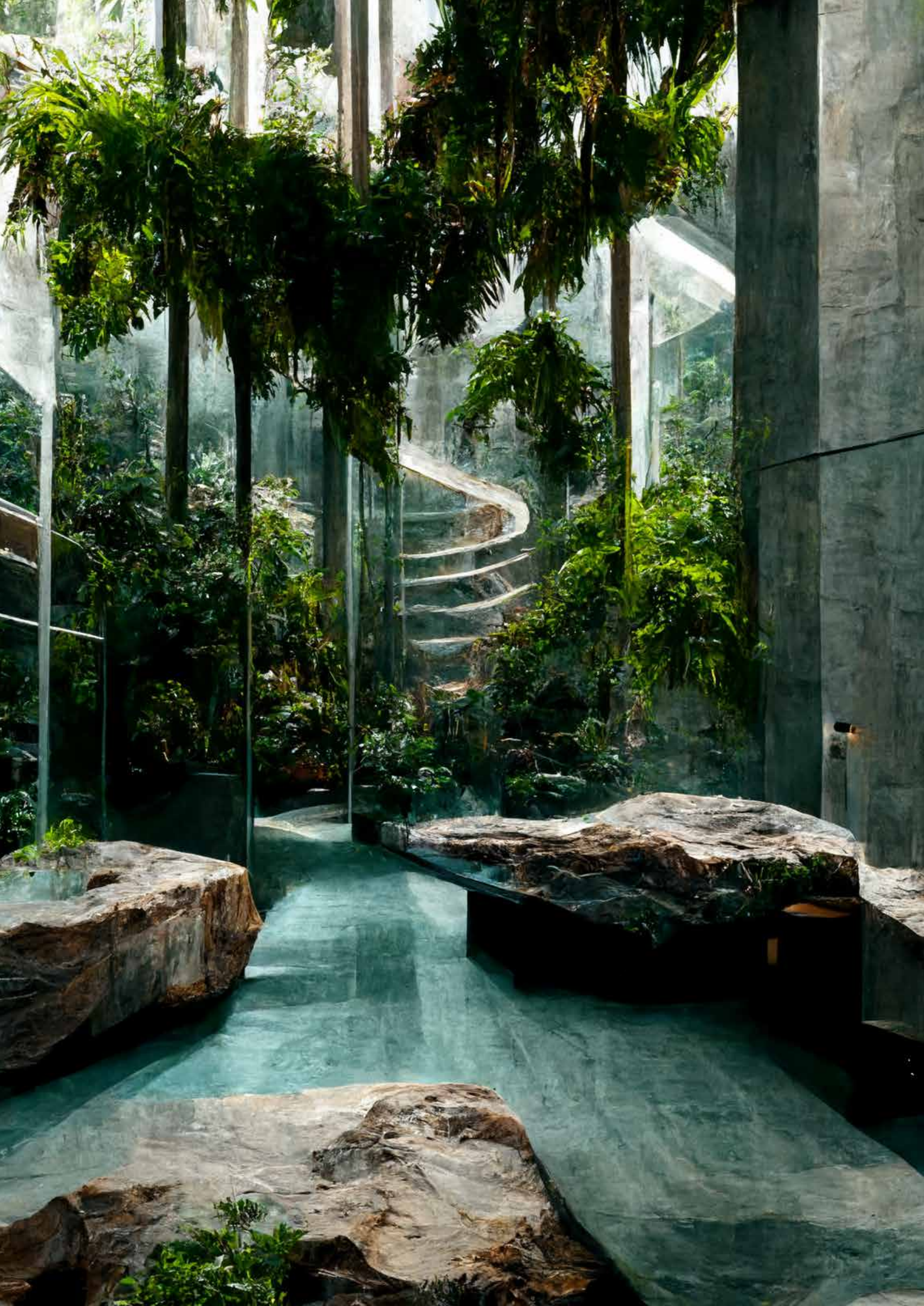
A state-of-the-art campus of support facilities for the Emirates Nuclear Energy Programme in Abu Dhabi followed, designed using the principles of traditional desert urbanism. Prior to completion this scheme was curated by the Architects Journal and showcased to reflect the future of British Architecture under the "export" category at the MIPIM Architecture Tomorrow exhibition. More recently, in North Africa, Sandra is designing for health reform with a new Women and Children's Cancer Care Hospital that utilises nature-based designs integrated within the building, forming an essential extension to the patient and staff spaces to promote the healing environment.

This hospital is located on the outskirts of a forest at the foot of the Atlas Mountains, which inspired and gave guidance for landscaping and the usage of natural materials throughout.



Healing pods embedded in a winter garden







Hospital of the Future

An atrium is carved out creating a main entrance hall that brings in natural light to the public waiting spaces below, this is supplemented internally by a circadian lighting system in the depths of the nuclear medicine department, to deliver “cool” blue light during the day that transitions to “warm,” low-intensity light in the evening reinforcing the body’s natural rhythms to promote health and wellbeing.

Into this atrium a winter garden is introduced to maximise the therapeutic healing environment. Offering calming, de-stressing, and uplifting health benefits to all, bringing in views and access to the familiar and comfort found in the adjacent forest and mountain spaces.

Natural timber and stone finishes and live plantings are incorporated that include evergreen oak, Aleppo pine and cedar. Forest vegetation such as Algerian Fir, Saharan Cypress and Algerian Peony are incorporated and Desert Rose stone, typical of the nearby Souf regional vernacular, is bonded with gypsum mortar joints, prepared from the local Tafza stone.

Innovatively, paediatric isolation pods are embedded into this landscape with panoramic views, in a patient-centric approach, to allow those unable to leave their rooms to be surrounded by nature, promoting recovery for immunosuppressed children who often face lengthy and isolated in-patient stays. Integrating the natural world into the recovery spaces to enhance and promote healing, internal environmental comfort, and wellbeing through a design which helps shape all user experiences and patient outcomes.

And, in recognising the sterile environmental protocols required for such patients, offers a much-needed accelerated healing process boosted by nature, that lush, green, and therapeutic landscapes can bring.

This scheme was recently exhibited by the UK’s Architects for Health (AFH) to showcase what makes a good health building with new health thinking and pushes the boundaries of healthcare design. AFH in the UK is the forum for sharing best practice, knowledge, innovation and thought leadership relating to healthcare design across the built environment.

In 2020, after decades of recognition in a career driving sustainable

strategies and climatic responsive design solutions Sandra co-founded, produces, curates, and hosts the RIBA GULF Chapter’s Sustainable Development Series, sharing awareness, knowledge, skills, and tools with built environment professionals across the GCC.

Showcasing projects, processes and strategies that will help meet the challenges faced in delivering a regional route to realise the decarbonisation targets of the Gulf States, as they address their commitments to the United Nation’s Sustainable Development Goals.

Sandra was then invited to devise and teach the “Sustainable Design” curriculum for the newly opened architecture and interior design degrees at the De Montfort University, Dubai Campus. Subsequently, Sandra founded tangramTERRA, tangram’s sustainability division, to highlight sustainability case-studies of their regional work, and to offer an online, open resource centre for access to key regional and global agreements, guides, and toolkits for public access and use.

Currently, she is overseeing the development of tangram’s latest studio, tangramMETA formed to deliver designs for an “Hospital of the Future” programme that harnesses the potential of digital technologies and Augmented Intelligence to create virtual and extended reality spaces.

Developed for the expansion of health services to utilise telemedicine, metaphysics, and robotics to reduce the amount of patient hospital visits and to sustainably deliver healthcare equally to even those in the remotest of locations in the World.

Here, Sandra proposes designs for a hospital without walls, using advanced technologies as an exponent of sustainability, decentralising non-clinical patient, education and training spaces and locating them virtually in the Metaverse.

Designed to achieve a radical reduction in the carbon, energy, water, and waste footprints, of costly physical construction. For this work, the UAE Ministry of Industry & Advanced Technology (MoIAT) have recognised Sandra for her pioneering contribution towards sustainability and climate technology.

## Mentorship



### Gisela Loehlein

Professor Gisela Loehlein was raised in a brick manufacturing dynasty family in Germany, that had employed robotics in the 1970's via a European funded project.

She is a renowned academic and visionary leader with extensive global experience in academic, practice and governance. Prof. Gisela's has an extensive portfolio across the USA, Europe, Australasia and Middle East.

She has steered policy alignment, international quality assurance initiatives, recruitment, retention, and business developments. She serves as advisor to senior leaders, organizations, governments and universities around the world on capacity-building and internationalization, bringing innovative and meaningful change to the future of higher education, architecture and design.

In today's diverse and inclusive world, achieving equality in architecture remains a work in progress. Despite significant improvements, the journey continues, making the special issue dedicated by 2A even more important.

During my student days, only 20% of the undergraduate cohort were women, but I'm thrilled to see that this gap has disappeared entirely. Asia leads in leveling female academics, as more women pursue architecture studies at all levels.

Throughout my career, male colleagues played a vital role, enabling and supporting me. Inspired by their support, I now focus on empowering women in the field and guiding their career growth, confident they will do the same for others.

I'm grateful to my mentors, whose impact on my career has been profound. With their guidance, I actively nurture young talent, acting in the best interest of the discipline.

Let's celebrate women's achievements in architecture and continue supporting and empowering aspiring architects of all genders. Together, we can create an inclusive and thriving architectural community for future generations.



Gisela Loehlein & Prof David Goodman VPAA XJTLU

# The Barefoot Architect



## Yasmeen Lari

Yasmeen Lari (born 1941) is an architect from Pakistan. Her interests in architecture and urban development started with visits with her father who worked in the British Indian Civil service. When she was 15 years old, she enrolled for her secondary school education in London.

Lari studied a course in arts in London before being accepted into the School of Architecture at Oxford Brookes University (previously called Oxford Polytechnic). After graduation, she returned home to start her own practice in Karachi in 1964.

She was just 23. So, she became Pakistan's first woman architect and was elected to the RIBA in 1969. She designed housing, banks, and hotels in the Brutalist style. Lari and her husband founded the Heritage Foundation of Pakistan in 1980 to document and conserve the traditional and historic built environment of Pakistan.

Yasmeen Lari getting the Royal Gold medal  
Credit: Chater Paul Jordan]

Yasmeen Lari retired from architectural practice in 2000. But after seeing the devastation caused by the floods and earthquakes, she restarted designing, this time for the poor and displaced. Using local materials such as earth, bamboo, and lime, she facilitated the construction of thousands of zero carbon, flood proof homes and community centres.

Lari's work extends to advocacy and training for women. She designed a fuel-efficient and affordable chullah (stove). The chullah won a World Habitat award that same year. Lari's work has been recognised with several awards and exhibitions.

She received the Fukuoka Prize for Arts & Culture (2016) Jane Drew Prize (2020), an honorary degree from the Politecnico Di Milano (2021) and an honorary doctorate from her alma mater, Oxford Brookes (2023).

Yasmeen Lari received the RIBA Royal Gold Medal (2023). She was also elected as the Sir Arthur Marshall Visiting Professor of Sustainable Design and Visiting Fellow at Jesus College, Cambridge, UK.

Yasmeen Lari writes that it was her fate that led her to the work that she does today. It was after the massive 7.6 Richter scale Kashmir Earthquake 2005 that compelled her to work out ways to help the most disadvantaged populations of her country.

As she entered the ravaged mountainous area 5,000 feet above sea level, she could see nothing but devastation all around her. Lari says, 'I was unsure if I could do anything to provide help – after all, this is not what I had been trained for!

But witnessing the outpouring of grief by families with over 80,000 deaths including a large number of children, with debris strewn over every hamlet that I encountered, the only thought I had, like so many thousands who had gathered from all around the world and from within Pakistan- how do we help rebuild these shattered lives?'

Doctors and rescue workers were the real heroes at the time, but soon, with the large number of architects and architectural students, who kept coming to her call, from the country and across the seas, she and her team began rebuilding.

With the help of the community, at first, they used the rubble of collapsed structures – masonry stone pieces and fallen trees. But fresh from conservation work at the World Heritage Lahore Fort as UNESCO's National Advisor, she had learnt the value of lime as an alternative to cement, and here she found the opportunity to use lime for humanitarian assistance.

Due to being another woman, Lari says that she had unhindered access to other highly vulnerable women survivors who were living in half collapsed structures.

It was this interaction with those destitute survivors that led her to understand the resilience of women, however many injustices they may have undergone in their lives. It was their skill in ancient crafts that she utilised that became the means to overcome their grief through the making of beautiful bead-craft products.



Yasmeen Lari sitting in front of her zero carbon, flood proof community centre, Sindh, Pakistan.



Chullah designed by Yasmeen Lari, Mirpurkhas, Sindh, Pakistan, (courtesy of Heritage Foundation of Pakistan)



Zero Carbon Cultural Centre - View of Entrance from inside



Aerial view of the bam



Once their handcrafted products thrived, it was as if they had acquired agency akin to a language of survival. They followed Lari's guidance – by not only building their self-build homes but their own toilets, which they had never previously had, and their kitchens, providing a clean cooking place.

They only needed assurance of their ability and training to become master of their own destiny – to begin living again.

Lari is in awe of this human resilience. She says, 'Since that time I have developed a huge respect for communities, their knowledge, and ancient skills, and particularly of disadvantaged, illiterate women who can rise to the goal of self-reliance – my contribution was my design ability which enabled them to make their own products marketable, and ability for coordination and mediation to achieve our goals.'

Lari adds, 'Since then a new world of collaborative building and co-creation has opened up for me. Today my aim is to provide agency and dignity to millions of voiceless women through an architecture that resonates with their own aspirations and traditions. Their creativity is expressed on every architectural surface composed of ubiquitous earth adorned with delightfully rendered flowers that they never had in their yard, and ornamental celestial birds and peacocks in their search for solace!'

Lari emphasises that architects can and must play a central role in helping migrants caught in the climate and conflict crises to help rebuild their own lives to attain a resilient future.

In addition, there is a vast opportunity to help marginalised communities to create better living environments and a better quality of life.

Also, in the face of urban flooding and urban heat islands, there is a worldwide opportunity to contribute design solutions to further the cause of eco-urbanism in cities confronted with such challenges.

Lari says that experienced professionals along with the Schools of architecture, need to nurture the younger generation of architects with financial support and mentoring to enable them to develop their practices in divergent directions.

They can set up practices in the humanitarian field, and enable the improvement of community environments, facilitate eco-urbanism to make cities liveable again, and practice on an ethical basis that mitigate social and ecological injustices.

Such practices would assure younger practices a sustainable livelihood as well as enable them to pursue the goal of public good. If professional institutes, universities, and the corporate sector joined hands to create architectural incubators and flourishing architectural practices established pro bono work, these would provide the necessary impetus for young architects to adopt diverse ways to practise in environmental and humanistic ways and use their invaluable design expertise to serve humanity.

**All images to be credited to Heritage Foundation of Pakistan.**



Bamboo and earthen community centre, Makli, Pakistan

# Transforming adversity into opportunity



## Sumita Singha, OBE

Is a chartered architect, author, and educator, with a passion for the environment, equity, and ethics. Who received an OBE for services to architecture in 2021.

Profile Image credit: Chater Paul Jordan

My design practice, Eco=logic, has carried out a diverse portfolio of projects in the UK and abroad since 1993 in residential, commercial, community and healthcare projects. I see my practice in architecture as multifaceted incorporating design, education, advocacy, speaking and writing.

I received the Atkins Inspire for leadership and Women In Business awards, amongst other accolades. I speak regularly about architecture. I sit on competition and design review panels. I'm a trustee of four built environment charities. I have taught architecture, professional practice, and technical design for over 25 years in the UK and abroad.

But coming from a poor family in India, studying architecture was an impossible dream! My parents and their three daughters lived in one roomed flat with a leaking roof, in a busy commercial area of New Delhi. I slept on the dining table that was also used for my studies. My father was a renowned maths teacher but eschewing better paid work, he cycled to teach poor students in a government school. He believed in the power of education, enrolling us in the best local school.

My mother was the 'wonder economist' who managed to make it all work, buying food from the government run 'ration shops' and pavement sellers. My reading and painting supplies were replenished annually by winning competitions for which my parents ferried us on buses or on foot. My mother stitched clothes from scraps of material by my mother or bought them second hand from the streets. My childhood was marked by malnourishment and serious illnesses. Even relatives laughed at us, one even saying none of us would survive into adulthood.

We were tenants of my uncle and aunt who lived downstairs and as they did not have children; we spent a lot of time with them. My uncle was a scientist with a creative streak, and we had fun making things like a cinema screen from a sari, a basket on a pulley that delivered food between the two floors, and home-made furniture. We bought our first TV and fridge when I was 20, but I had not seen a computer until I arrived in the UK. Joining the Delhi School of Planning and Architecture was like going to another planet.



A community centre in London that was refurbished using eco-friendly materials and techniques including the installation of 'solapipes' that bring daylight inside.



I had some great women role models there. We were also lucky to listen to world famous architects who dropped by at our School during holidays to India! I did not have the material advantages of my fellow students but managed to do well, winning the Gold medal at graduation. That year my housing design won the UIA: UNESCO award at an International design competition at Brighton, UK but I could not afford to go there to receive it.

Luck offered me a different route to the UK- despite stiff competition, I was selected for a scholarship to study the MPhil in a new course about Environmental Design at Cambridge University, and in the process became the first woman to do so. I had felt a special affinity with the UK when a mural designed by me was inaugurated by Her Majesty Queen Elizabeth II, during her visit to India in 1983, but I had never imagined I'd one day study at Cambridge. Cambridge was another steep learning curve but I had begun the journey to understand my mission.

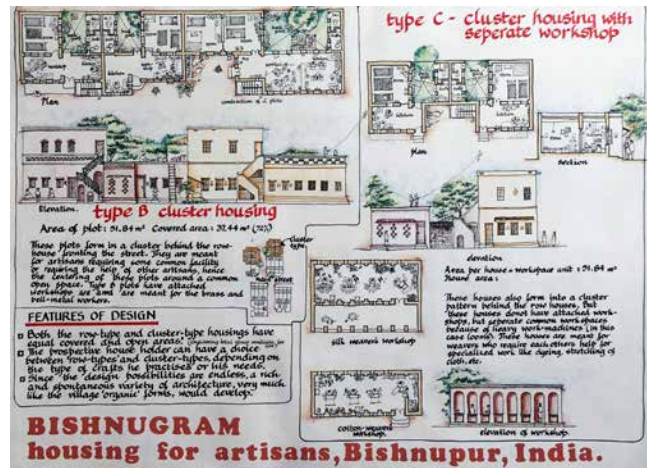
While I set up practice in London, I realised that as an immigrant Indian woman, being considered 'equal' was not going to be easy. So, I joined the Women Architecture Group in 1996 and three years later, became its Chair. However, soon after, I learnt it was to be disbanded.



Meeting Queen Elizabeth II when she came to inaugurate the mural I had designed for my old school, New Delhi, 1983.



Inauguration of a station garden platform co-created by my charity, Charushila, in West London, 2018.



One of the sheets from my prize winning design for artisans, West Bengal, India. These drawings were spotted by a curator at RIBA collections and are now part of the collections.

I then embarked on a year-long negotiation alone to set up something even more ambitious- an equality forum, Architects For Change, which would shelter other 'minority' architects- women architects, students, and those from minority ethnic backgrounds. Thus began my journey setting up advocacy groups, becoming later, the co-founder of Asian Architects CIC and also the Seacole group, which works to increase Board representation in the NHS. Since 1993 I have served on many RIBA committees including the Professional standards panel and the Ethics and Sustainable Development Commission.

I was elected to its Council twice. At present, I'm the RIBA Board trustee for Education. I've spent nine years as a non-executive director at Moorfields Eye NHS Hospital. I was the client advisor and a panellist for the RIBA run competition for their new hospital. During Covid19 pandemic lockdown I wrote two books on healthcare design. I set up and chaired its first People & Culture committee.

I have learnt to use my life experiences to help others. For example, I was part of the Better Social Housing review in the UK in 2022, which I could relate to given how I lived in India. My passion for environmental causes and food security led me to set up the environmental design charity, Charushila, which has worked in the UK and abroad. This charity facilitates creation of kitchen gardens, using either reclaimed or recycled materials, and raises awareness of environmental pollution and food security.

I am a trustee of the Architects Benevolent Society which helps architecture professionals, their dependents, and students. My chronic health problems led to me joining the NHS as a Board member to be able to help improve patient care.

As a visiting Professor at the Politecnico di Milano, I taught the practice-based course, Women In Architecture and have written two books about women in architecture. As a trustee of the Commonwealth Association of Architects, I'm able to bring wider connections to my life experiences of India. So, my journey of architecture has been about making the best of what life has thrown at me!

# Empowering Users in City-Making



## Binke Lenhardt

holds a Diploma degree in Architecture from the University of Applied Sciences, Dortmund, Germany, and a Master's degree in Architecture from Pratt Institute, New York, USA.

In 2005, together with Hao Dong, she co-founded Crossboundaries in Beijing and jointly with Antje Voigt established the Frankfurt office of Crossboundaries in 2012.

Binke Lenhardt is a registered architect in Germany, a member of the BDA (Association of German Architects) and an AIA International Associate member. She has taught as guest professor at the Central Academy of Fine Arts (CAFA) and at Tsinghua University and frequently lectures at universities as well as at public forums and events.

Lenhardt is a member of the Advisory Board in the Department of Architecture of Xi'an Jiaotong-Liverpool University and also contributes a juror of diverse architectural awards

Binke Lenhardt has received several international awards and fellowships, among them the Fulbright Grant for Mutual Understanding, the DAAD Graduate Scholarship for study and work in China, and project funding from the Robert Bosch Foundation.

Shenzhen Skypark

Photos: Bai Yu

### Intro

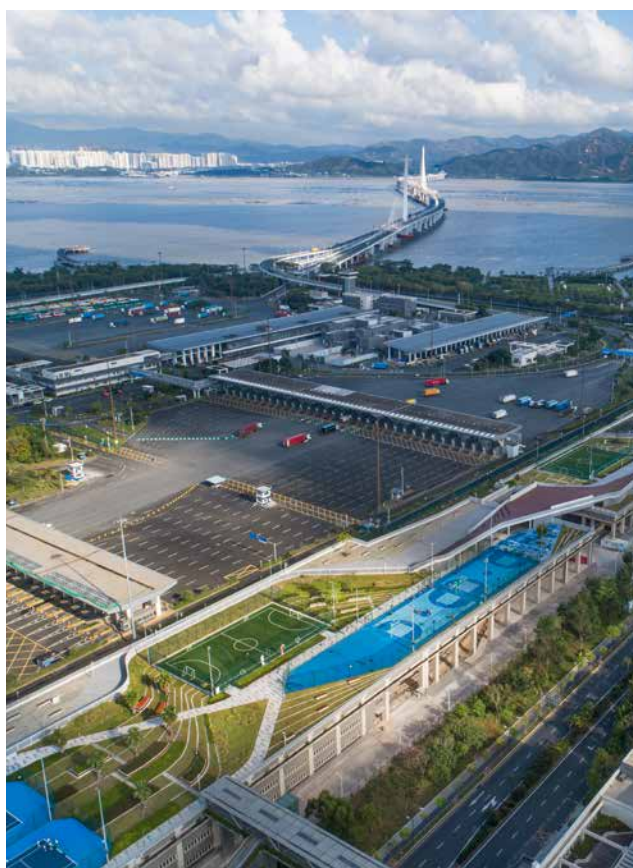
Binke Lenhardt, a foreign trained German architect, living in China for more than 20 years and practicing there with her own firm, is curating a selection of professionals and their work, of whom share common backgrounds and interests: a perspective on female practitioners that are related to China, and whose architectural success is based in the creativity and social component of their approach. In other words, a compilation of architects that relate to Binke's work in this issue's 2A Magazine's framework: "Women's Voices in Architecture & Design."

**"For me the major aspect in my practice as female architect in China, is the foreignness first and foremost. The fact that I am a woman, in a maybe male dominated profession, is not so prominent".**

As a result, the gender question did not influence my work as much as the still "privileged position" of being a foreigner in China: notably the opportunity to witness the remarkable transformation taking place in this country's architectural scene, which really offered me a unique professional platform. Women – in Eastern architecture – have historically been underrepresented in Western architectural education.

### Empowering urban transformation

I am particularly drawn to introduce the following group of female architects that have distinct careers. They have practiced in big firms as partners, on their own, or as part of collaborative studios, representing diverse educational backgrounds. These five contemporary Chinese architects, Chen Chen, Wenjing Huang, Ying Jiang, Doreen Heng Liu and Wenchian Shi, share a rather unique perspective on today's architecture.



Drawing from their foreign experiences and a deep understanding of their own culture, they recognize China as a platform for innovative and transformative urban and architectural solutions. Since the 2000s, the Chinese market has opened up and presented opportunities and challenges within its rapidly evolving urban landscape and rich heritage.

Special attention has been given to the improvement of the public sphere. Their work brings a fresh perspective on the importance of the social construct within the architectural field.

It is worth noting that most of their works are deeply connected to local settings and personal roots, as they have actively practiced in specific regions of China.

However, despite coming from diverse backgrounds, the work of this group of Chinese architects, whom I can personally relate to, promote the idea of global development from local perspectives and vice-versa.

They offer unique solutions that become architectural landmarks in a global world. Their diverse locations of practice and upbringing has enabled their approaches to foster a nuanced understanding of the social, cultural, and environmental dynamics at play.

From this consciousness, these practices unlock the possibility to address the specific issues of the communities they serve, while creating meaningful and impactful environments.

Attuned to the needs of local communities, the following selected projects are focused on human-centered values, prioritizing public-oriented programs, creating meaningful interfaces within the large-scale cities as well as smaller scale programs, such as campus planning, and embracing possibilities for curating architectural designs that impact the quality of life in their respective areas.



## Crossboundaries' take on urban transformation

As from my own experience, I can highlight two projects that I have had the opportunity to develop with Crossboundaries, one is Songzhuang Micro Community Park, as representative of an urban approach to social encounter. The project can be depicted in a couple of key values:

Being famous for its arts community in the early 2000's and more recently characterized by a younger population, there was the challenge of offering a versatile and resilient urban scenario that could evolve over time. Similar to the "compartments" of a typical house, the park in Songzhuang, west of Beijing, offers a series of urban rooms that generate a linear streetscape bursting with a sequence of activities where everyone can feel represented and find their opportunity to create their own urban experience.

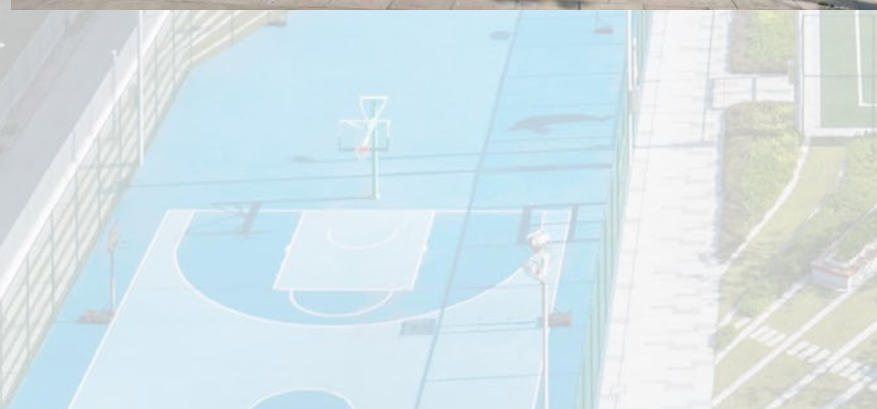
This project is a testament to the power of making people agents of change, as it aims to give resources to the local users to be able to transform an underutilized space into a vibrant park encouraging social interaction and durable engagement. By actively involving the community in the design process and incorporating their various needs and aspirations, we were able to create a place of diversity that truly reflects their desires and enhances their quality of life.

As a conclusion, Crossboundaries encouraged an innovative development by making the users accountable and participants in the design of the city, urban ground is fostered for social interaction while making an impact on shaping back the community's quality of life.

Another noteworthy project is the Shenzhen Skypark, which showcases that the demand for inclusive public spaces is paramount in the paradigm of rapidly growing cities like Shenzhen. Considerably larger than the previous project, this 1.2km long strip was conceived as a typological prototype on the combination of infrastructure, architecture and urban landscape. The project focuses on topics such as sustainability, urbanization, and heritage - it can be defined as a multi-level rooftop park built on an existing building in the logistic area of the city, next to the port.

By reinventing this area's grey existing conditions, the strategy is to provide accessible green spaces and recreational areas that are relevant to contemporary users of the city. While integrating public uses into an existing infrastructure, we promote inclusivity and ensure that public spaces are available to everyone, fostering a sense of equality and diversity within the urban fabric. In this way, by exploring the regenerative capacities of architecture and urbanism, new debates are opened. The aim is to reinforce, regenerate and create qualities of hybridization in complex urban situations.

Both projects show approaches to design challenges, with a diversified perspective. These opportunities have empowered my work to challenge norms, push boundaries, and to think of fresh ideas with feasible resolutions within my practice.





## Navigating the field of architecture

"I feel, that similar to the rest of my colleagues, I have been able to navigate the complexities of the Chinese architectural scene with curiosity, openness, and determination."

Through collaborations with talented Chinese architects, both male and female, we are inspired by their commitment to innovation, originality, and to their holistic understanding of the local context. Together, we strive to create architectural solutions that address pressing societal issues and contribute to the sustainable development and enhancement of the built environment in China.

In conclusion, my experience as a foreign female architect practicing in China, has allowed me to appreciate and celebrate the diverse perspectives brought forth by Chinese architects. Their approaches subtly embody empowerment, equity and diversity, thought leadership, strength, resilience, determination and achievement, as well as innovation and originality.

## Songzhuang Micro Community Park

Photos: Bai Yu



“You can't be what you can't see.”



## Angela Dapper

Angela is currently a Principal at Architectus in Melbourne after recently moving back to Australia after working over 20 years in London. She was previously a Principal at Grimshaw London and a Partner at Denton Corker Marshall, London.

Angela is passionate about diversity, equality and inclusion. She is was the recent lead of Grimshaw's diversity and inclusion umbrella group. Throughout her 22 years of experience in Architecture in London, she has a depth of understanding of the issues around diversity and in particular gender equality. In London Angela advised the RIBA's diversity group (AFC) and has written and spoken for the RIBA; the Mayor of London's Good Growth by Design; and supported numerous other organisations on several occasions to support diversity in the profession. She was also a RIBA councillor; NLA expert advisor; and one of the Mayor's Design Advocates.

In recognition of her leading architectural role and her work in diversity, Angela was awarded 'Best Woman Architect' for the 2020 The European Women In Construction & Engineering Awards (WICE).

Marian Wright Edelman's well know quote touches on key barriers within in architecture: one of which for women and minorities is a lack of strong role models. Role models who create healthy and inclusive workplace cultures enabling others to thrive – and those who speak out, enabling our profession to evolve in a positive direction.

Role models have a significant influence on the culture of an organization, creating healthy, inclusive spaces and opportunities for everyone to I know this from those role models that have shaped me and my life as an architect. Many of these role models I am lucky to work alongside and some are also included in this celebration of global voices.

**I studied architecture to become an architect. I didn't realise my gender would define me, I don't want to be a 'woman in architecture', I just want to be an architect. This is why I continue to fight for equity – so one day we can just all be who we are and not defined by what we are.**

There are so many amazing women in architecture across the world and it's so important to amplify their voices. Over the last twenty years we have seen positive (but slow) change in gender equity across the industry, but we have also learn many important lessons to help us achieve the equality we are striving for. These lessons are important to build on and share more broadly across all minorities, to achieve true diversity and inclusion across architecture. As architects and designers, we are designing for people and for communities, so it is crucial we represent the diversity of those communities we work in. My passion for inclusion is both within architecture as a profession and within the work we do as architects.



Speaking at Parlour 2023 - Credit: Simon Woodcock

Our projects are no longer seen as individual buildings – we know their reach and impacts expand beyond their site boundary. Buildings can no longer be designed in isolation – they need to benefit people and spaces around them and their physical, social, historic and cultural setting – to truly embed them into their context. It's about sharing the benefit, but also the joy, experience, memory and feeling of belonging that we get when we inhabit somewhere. That's what makes a place – a building, a train station, a home, a studio – a positive place, of happiness.

Throughout my career, I have sought opportunities in organizations that not only push design boundaries and design thinking, but where I can work with inspiring people. Working amongst so many talented people has continued to motivate and challenge me as a person and as an architect. I also feel I need to acknowledge my success is also hinged on privilege and luck – two factors we cannot control – but we should be cognisant of and somewhat grateful for. However, it's the hard work that I am most proud of – and the ongoing enjoyment I seek to get out of my work and architecture as a profession.



20 Farringdon - Credit: Denton Corker Marshall



Stonehenge VC 0116 - Credit: James O Davies

It is also the projects that I am proud of, the award winning buildings like the Stonehenge Visitor Centre, when I was at Denton Corker Marshall, which was a labor of love and the design and details show this. I am just as proud of the sweeping roof as I am of the alignment of fixings on the pre weathered timber – all victories along the design journey. There is something quite wonderful looking back on the first days we went out to an empty field to locate our buildings – to now seeing millions of people effortlessly pass through them as if they were always there.

Equally I love the smaller projects like the Aesop store I worked on also whilst at Denton Corker Marshall (DCM), in collaboration with Snøhetta, Aesop's flagship London store. Getting the form and structures right, whilst dealing with textures, materials and gentle colours is a real joy.

There is a continuity of details that flow between my projects, the is 20 Farringdon Street office project (another DCM project) using a similar floor to the one we installed for Aesop, and the laser cut metal inspired by the Stonehenge Visitor Centre roof. This progression of working with materials and design language, links my projects in almost invisible ways.

Working at Grimshaw, London, gave me the opportunity to work on huge transformative projects across London, redesigning parts of the city and the way we use them, combining place making, transportation connections, health and wellbeing and sustainability, to create aspirational and transformative spaces.

This feeling of transformation was also really key within my work with the Mayor of London as one of the 2022 cohort of Mayor's Design Advocates (MDAs). The work of the collective MDAs shows how positive action in diversity and inclusion can shape our cities. The mayor's, Sadiq Khan's, leadership and team is producing truly transformative changes for London, creating a framework for a future safe, equitable and great city for all. Being part of this discussion and direction really shows how much impact we can have on our physical environments and with focused effort (and great leadership) we can positively impact the future of our people and cities.

Being invited to contribute to this article is a great honor, especially to be in the company of so many inspiring women. I am also pleased I can also amplify the voices of a number of women who personally inspire me on so many levels – it was really easy to nominate five women to contribute – and there are so many more I could add to this list. Thank you for shining a light on the amazing and diverse women we have in architecture.



# Azadi Innovation Factory



## Leila Araghian

Client: Hamava Innovation Factory

Location: Tehran, Iran

Years: 2018-2019

Design and Construction: Diba Tensile Architecture

Architect, Design Manager: Leila Araghian

Construction Manager: Alireza Behzadi

With 18,500 sqm area, Azadi Innovation Factory is created by the renovation of the former AMA electrode manufacturing factory. In this renovation project, located in Tehran, the former factory was turned into an innovation hub, a place where all players of startup ecosystem, such as venture capitals, accelerators, start-ups, and innovative enthusiasts would be gathered in one space. Located in the west of the city, next to the Bimeh Metro Station and Azadi Square, Ama Factory was established in 1950s for manufacturing arc welding electrodes.

Today, the Innovation Factory is one of the largest startup campuses in the Middle East and North Africa region (MENA). With 18,500 square meters' space, it contains of 2000 square meters of office buildings, 3000 square meters of co-working spaces, 7 accelerators, 7 innovation centers and labs, multiple meeting rooms, conference halls, a gym, restaurants and coffee shops. Innovation factory hosts more than 2,000 entrepreneurs and their teams, coaches and mentors, and 100 startups.

During the construction, the architects came to an agreement with the client, to invest and operate the 7th and 8th hall as an accelerator to support startups related to architecture, building industry and urban design. The studio is called Haftohasht Innovation Studio (Haftohasht means Seven & Eight )

The scope of work of Diba was as follows:

1. Master Plan and programming of the whole site including the symbol of Innovation
2. Renovation of the infrastructure, structure reinforcement of all the buildings
3. Landscape design and construction
4. Interior design and renovation (construction) of Zavieh Co-work Space, as well as all the offices in southern wing of the front building which is operated by the client
5. Investment, Interior design, renovation (construction) and eventually operation of a part of the project, under the name of Haft o Hasht Innovation Studio.







**Master Plan:**

The building complex is rectangular, 65 m wide and 285 m long. Located on the north part of Lashkari Highway on the western side of Azadi Square. The main entrance is located on the south which makes a long commute from the entrance to the north part of the site. During the master planning, one of the first ideas was to add a second entrance close to the north part of the land along with some public spaces, in order to bring more energy to the north part of the complex. In general, the complex includes of around 4200 sqm of offices in one and two levels, during the design this part was decided to be dedicated to the spaces related to the client and administration offices, so the Zavieh co-work space, a restaurant, all the management offices, a 300 people amphitheater, and so many offices at different scales are located in this part. This part forms a U shape building which holds a public open plaza in its center. A staircase for seating and for access to the next level was designed at the heart of this plaza.

**The Symbol of Innovation:**

Among the common spaces, there is a small tower, which is higher than the rest of the complex. The very first requirement of the client was to make a symbol on this small tower. The architects' idea was to combine the ascending rocket shape-which is the common symbol of startups- with the shape of the electrodes-the stick shape with a light at the end, what used to be manufactured in this factory in the past. The result of this combination was a group of pipes, some of them with light at the top (representing electrodes) ascending towards the sky (representing the startups).



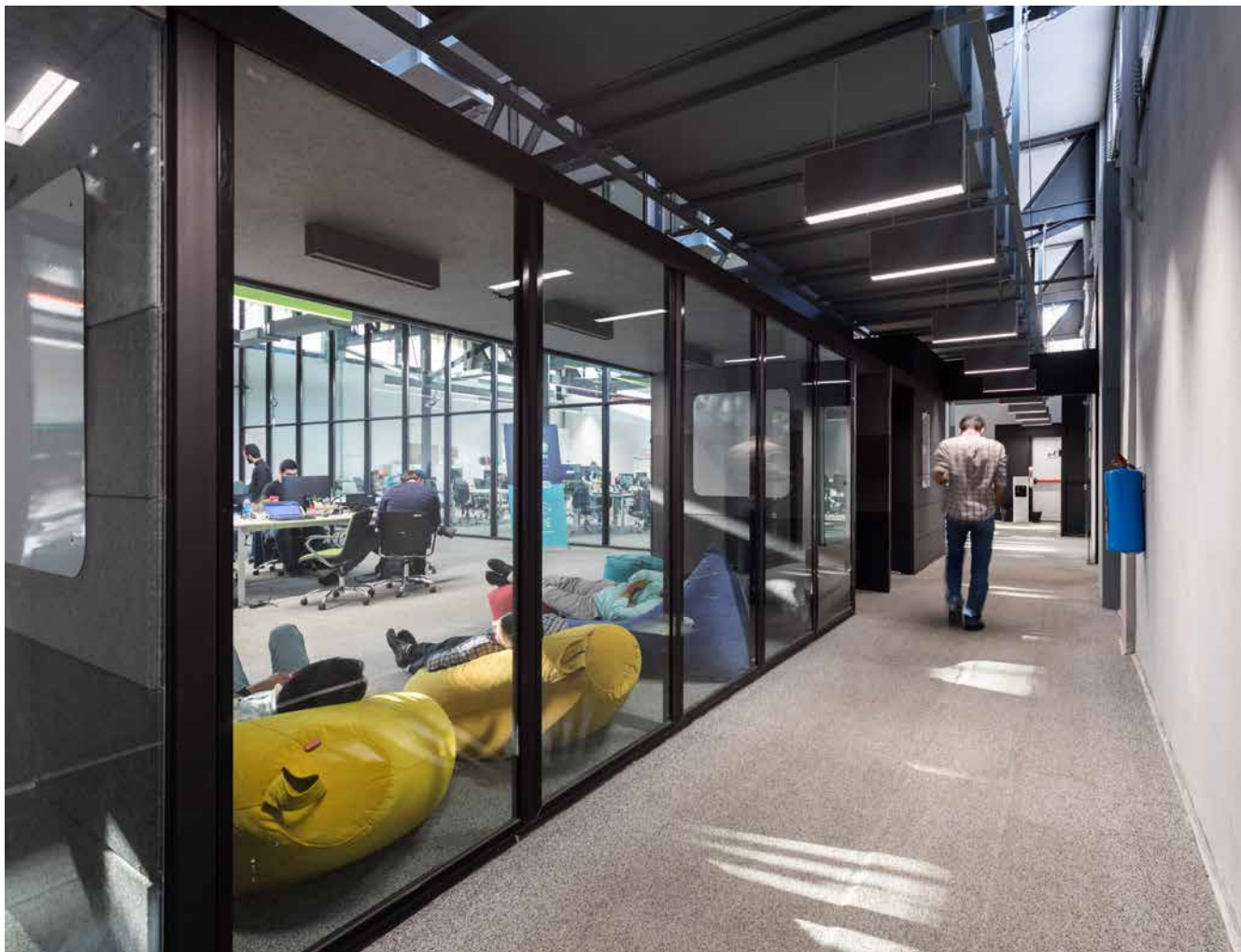
**Landscape:**

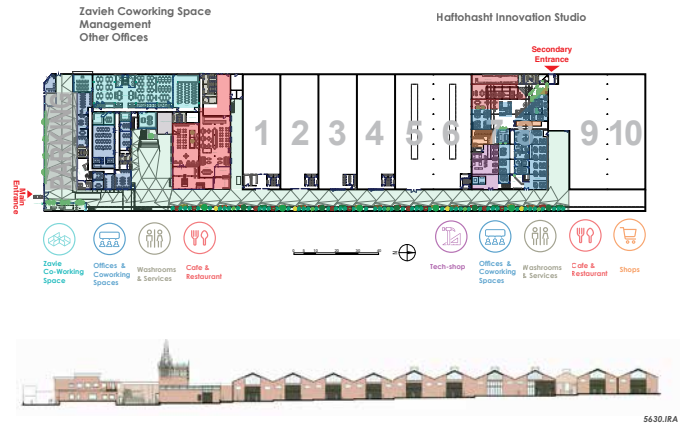
The landscape was designed with a minimal yet sophisticated approach. The triangular geometry following the slope of the ground, leads the water into the plants and green areas. As well the shadow of the pitched roofs on the triangulation add a new layer of playful triangular patterns during the day as the sun moves, so do the shadows of the pitched roofs. The triangulation of the landscape was made by concrete material poured in triangles made up of steel L profiles. The triangular geometry was deliberately designed in a way that entry to halls were not interrupted by the slope of the ground, and at the same time the water was guided into the greenery on the edge. The benches located in the landscape were reused from two elements: the legs were former stands for keeping the electrical cables in the halls, and the wooden tops were the wooden sheets used during the construction work, which were broken and not usable anymore.

**Zavieh Co-Working Space:**

with 1500 sqm of area, Zavieh co-working space was designed around the idea of creating small spaces within a larger space and separating louder spaces from quieter spaces by means of architecture. As the main entrances, the washrooms, kitchen and meeting rooms, were all located on one side of the space, the idea was to separate these spaces from the main larger space with a wall, however this wall with about 1.8 m width was wide enough to accommodate spaces within itself, spaces such as phone booths, small work station, lounge, small seating benches, were designed in a way that would work with both sides quiet and loud parts of the space.

This space was mainly made by the felt material to absorb the sounds and create a warmer and modern look of the space. The reinforcement was in steel and eventually the old and new steel were painted all in the same black color in a way that the old steel and new reinforcement look alike. The lightings were all also linear lighting covered with industrial felt. The reception and the two meeting rooms were made with corrugated metal with the same nature of transportation containers.





**Haftohasht Innovation Studio:**

with 2000 sqm of surface area, among the mentioned 10 halls, the 7th and 8th hall had the most interesting industrial character. There were more features from the past function of the factory in it, it had the daylight from the north and the hall were connected to each other. There were some additional spaces underground, which was not available for other halls. Also the courtyard and the small hall between 8th and 9th hall, made it the best place to form the northern entrance of the complex. All these made the architects want to invest and design this space with their very own taste.

The space accommodates a tech-shop, a coffee shop, a gift shop, co-work space, co-work pallets, and co-work offices, all for rent, an amphitheater for events underground.





### Haftohasht Innovation Studio:

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The space accommodates a tech-shop, a coffee shop, a gift shop, co-work space, co-work pallets, and co-work offices, all for rent, an amphitheater for events underground.

Only a few mezzanines were designed and constructed, in order to define the coffee-shop or the offices. On top of the mezzanines there are more spaces for rent or for the mechanical equipment.

The pallets and the flexible desks are designed flexible enough so that they can be easily relocated at different configurations in order to accommodate different events or different needs of the space or new tenants.

Among all the spaces in this complex, Haftohasht stands out for having kept the most industrial character of the past. The concrete floor remained as it was, and only parts that could cause safety issues were repaired deliberately. The brick walls were cleaned and kept in their original shape. In the underground, where there was a washroom and now the waiting hall, the ceramic tiles were removed but the pattern of its back were kept as an interesting and unique character. On the part of the coffee shop the original rusted steel remained untouched.



Among all this, one of the interesting features of Haftohasht are the pallet offices, this semi open wooden boxes were used for transporting Aluminum clad for one of Diba projects, in the previous year. They were then nicely repaired and covered with carpet and felts, and added the wheels underneath and created small semi open offices, which can be moved and make different configurations according to user's needs.

Keeping the history and the industrial character of the building was the main premise in this renovation project. So the surfaces were kept as much as possible the way they were in their existing situation or they were refined with the same character. So the general materials majorly used are Steel and Concrete which were mainly used as structural reinforcements, or finishing surfaces. The other two materials to add a more modern and office feel were Glass and Industrial Felt made of PET.

Glass as a transparent divider is used a lot in the office spaces of today, and Industrial felt, with its soft surface and variety of colors, aside from its acoustic characteristics and sound absorbing feature adds some warmth, color and playfulness to spaces. It is important to mention that a major part of the material on site was re-used and re-functioned.

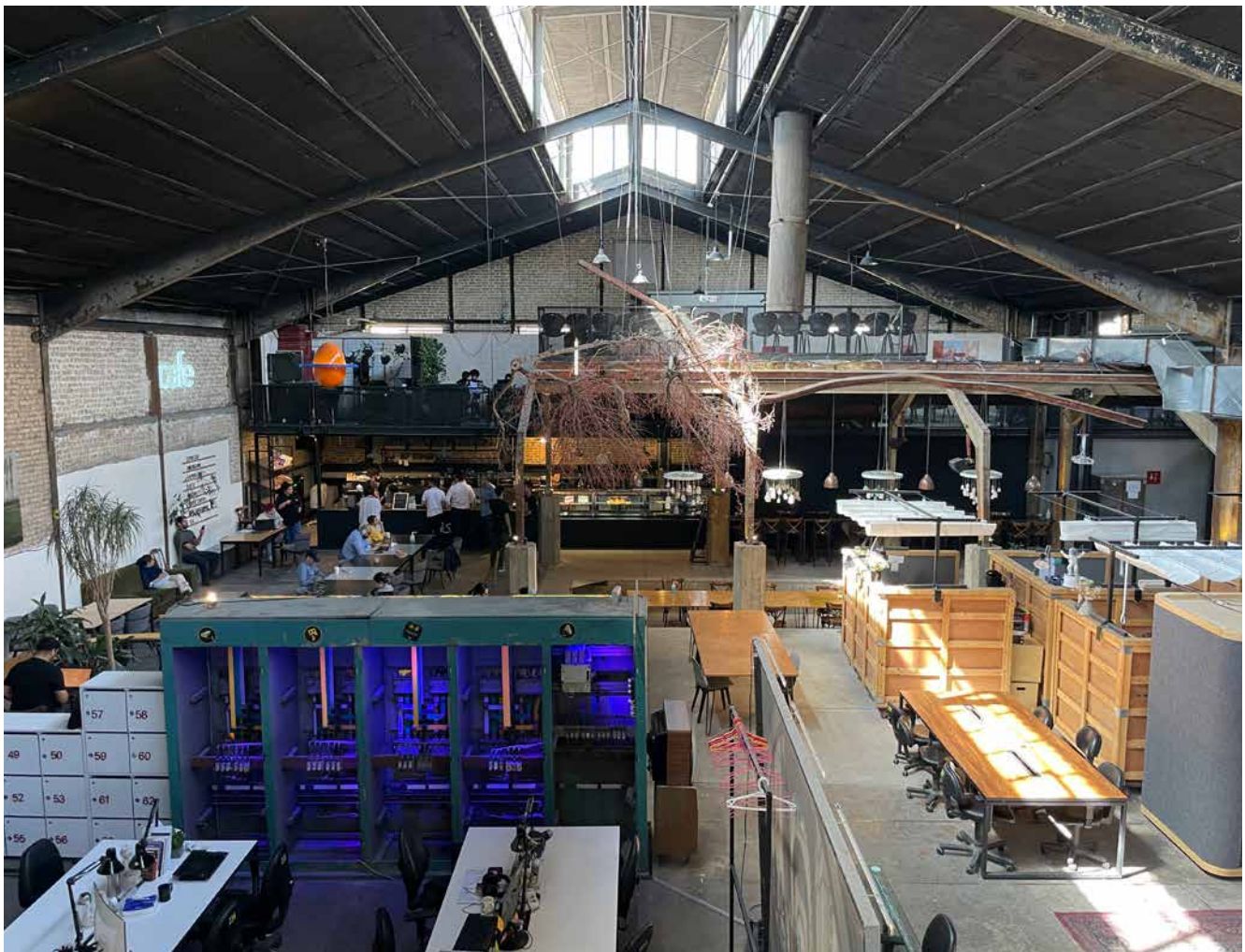
The fact that a significant re-use and re-function happened in the work, and considering the economic condition of the time which has continued until today, the idea of not wasting and not consuming more than what is essential was one of the main premises within the whole project.

In the whole project and in specific in Haftohasht Studio the way all the old parts are left in order to keep the character and the industrial/historical soul of the spaces.



This brings up the discussion around the Japanese philosophy of Wabi Sabi , the one that finds beauty in the imperfect and incomplete. The profound idea of Wabi Sabi is one that can be lived, as well can be seen in many different forms of art as well as architecture.

As imperfect and incomplete human beings with imperfect lives, living and working in a space with such nature which lacks a bit of order too, may be somehow more calming and comfortable as it does not convey the anxiety of perfectionism, and it makes a stronger connection with our imperfect wounded human souls. This can be heard in the feedback received from those who work and spend many hours inside the project.



# Shaping the Future of Gulf Architecture



## Sumaya Dabbagh

Is a Saudi architect educated in the UK. She founded Dabbagh Architects in 2008. The practice set out to create a timeless Architecture that enhances people's lives. It addresses themes of identity, place and context through its contemporary and innovative approach to Architecture.

Dabbagh Architects are renowned for their culturally sensitive, contextual designs. The Mleiha Archaeological Centre and the recently completed Gargash Mosque have been globally recognized with multiple awards. Al Ain Museum is currently in the making will be a further addition to a new emerging Architecture in the region being carved out by Dabbagh.

Dabbagh Architects (DA) is renowned for its culturally sensitive, contextual designs like The Mleiha Archaeological Centre and the recently completed Gargash Mosque which have been globally recognized with multiple awards. Al Ain Museum, currently under construction, is a further example of a new emerging Architecture in the region initiated by DA.

The practice was established in 2008 by Sumaya Dabbagh, a Saudi architect and innovator who has challenged stereotypes with a mission to bridge cultural and gender divides through her work. Sumaya recounts her journey and influences that have shaped her practice's design philosophy:

### Early Influences

Growing up in Jeddah, Saudi Arabia, my birthplace and hometown, we frequently drove up to Taif, a small town situated in the Hijaz mountains, to visit family. I recall being in awe of the magnificence of these mountains and was fascinated by the rock formations and geology of the area. It gave me my first awareness of "form" and how it can evoke an emotional response from people.

At age 13, we moved to UK, where mountains were replaced by buildings as the most imposing physical objects in my world. I felt the impact of these forms on the experience of being in a city and how these inanimate objects can evoke emotions of joy, awe or even intimidation and alienation.

This early curiosity culminated in me pursuing a career in Architecture, with the belief that, through the built environment, I could positively influence people's experience and therefore enrich their lives.

During my studies at university, I became intrigued by this connection between tangible, physical forms that surround us, to the intangible feelings that they evoked as we experienced them. Whether the form is a home, a school or an office, the space has a direct relationship with the day-to-day experience created at many levels.

It not only induces emotions but also influences how people interact with the space and with each other. I began to observe through my own experience of visiting great buildings, that they too can have the power to stir our emotions, inspire our imagination, and create a sense of wonder.



Gargash Mosque, AlQuoz, Dubai - Credit: Gerry O'Leary

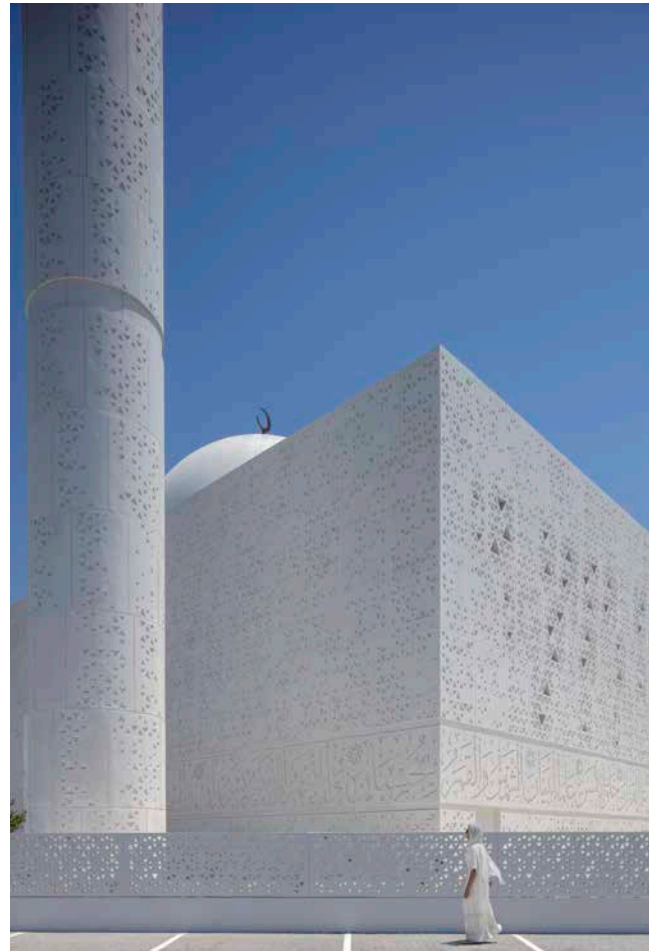
When Architecture is at its best, it can create meaning and evoke a sense of place. It is able to transcend the practical and transform into an art form, achieving a level of poetic expression that uplifts our spirits and enhances our lives. These influences and ambitions remain at the root of the design approach and Architecture of Dabbagh Architects.

### In search of Identity

I had the privilege to study Architecture at Bath University under such luminaries as Peter Smithson, who together with his partner Alison Smithson were responsible for designing the Economist Plaza Buildings in London, Patrick Hodgkinson, who worked on the original design for the Brunswick Centre in London (and on its regeneration years later), as well as Sir Ted Happold, founder of Buro Happold Engineering.

All of whom influenced my outlook and approach to Architecture. Simultaneously, something deeper within me was stirred by my education: the discovery of my sense of self and heritage. A fascination with Paris led me to move there after graduating from university. Once more, I was in an unfamiliar environment confronted with yet another culture and language to which I needed to adapt. Though extremely educative and stimulating an experience, being an outsider again intensified my yearning to connect with my roots. I decided to return to the Gulf in search of my own identity.

The UAE, being a melting pot of many cultures, gave me the space and opportunity to express myself as a Saudi with both Arab and western influences. Professionally, I found that in the 90's, Architecture in the gulf was predominantly led by the return on investment rather than to serve the community.



Gargash Mosque, AlQuoz, Dubai - Credit: Gerry O'Leary



Mleiha Archeological Centre, Sharjah, UAE - Credit: Rami Mansour

I became acutely aware of the negative impact of this approach resulting in a lack of distinctive identity and a sense of alienation in many Gulf cities. At that point in my career, I felt a calling to contribute to the improvement of our cities and to create meaning through Architecture. To make our cities relevant to our culture, our climate and our time.

In 2008, I established Dabbagh Architects, coinciding with the global economic crisis which forced an increased measure of reflection globally. In the Gulf, there was a recalibration of values, and we began to witness a gradual shift in developers' interest from purely commercial projects towards inclusion of culturally and community focused projects.

### **Honouring the Memory of Mlieha**

As part of this more culture-centric drive, in 2012 we were commissioned to design the Mlieha Archeological Centre in Sharjah Emirate in the UAE which we completed in 2016.

During our first visit to the site, I was inspired by the passion of the Archeology team who have led the uncovering of the history in the region of Mlieha though their archeological investigations for over 30 years. The region is rich with many archeological remains that date back as far as the Stone Age. At the heart of Mlieha, Um Al Nar, a Bronze Age Tomb, was a major historic monument that needed to be showcased. I felt that the Bronze Age Tomb had to be centre stage and not be overshadowed by the new building that was commissioned.

Though our deliberate response to the context of the site, the Mlieha Archeological Centre was able to create a dialogue with the surrounding mountains, desert as well as the history of the place. It honored the memory of Mlieha and gave it back to its community. As a result, this project has become an example of what Architecture can achieve when these intentions are at the core of the creative process.

### **The Archaeology of memory, unearthed**

Al Ain Museum represents a rich series of historic layers, each one with its own memory and story. The design of the Museum followed an "archeological" methodology of uncovering each layer and telling its story.

The Al Ain Museum site is part of a UNESCO World heritage buffer zone and is situated next to the 7000-year-old Al Ain Oasis. The project contains two main historically significant structures: The mudbrick building of Sultan Fort built in 1910 and, the Al Ain National Museum, the first museum in the UAE, built by the late HH Sheikh Zayed in 1971.

Our brief is to build a sizable extension to the existing museum and conserve and rehabilitate the existing structures. This has provided us with a unique opportunity to design a building that is in dialogue not only with the landscape but also with the cultural landmarks that existed before it.

We consider all these elements are part of a cohesive system between new and old, with an objective to preserve the local cultural identity and showcase the history and heritage of the UAE presenting it in a contemporary language creating continuity to its narrative for the future for the Al Ain city and its people.

### **Redefining Contemporary Islamic Architecture**

The client's brief was to create a minimal contemporary mosque that would generate a calm and spiritual space for prayer for the community of Al Quoz in Dubai. The Gargash Family wished to offer this mosque to the community in the name of their Late father Mr Mohammed Abdulkhaliq Gargash.

The Gargash Mosque intention was to be of its time while embodying the essence of Islamic values and creating a sacred space suitable for worship. The experience-driven design focused on the enhancement of the act of worship by facilitating the transition from the day-to-day state of mind to the calm and peaceful setting required for prayer: thus the tangible form is tasked in enabling the intangible experience. For the Gargash Mosque, key ingredients such as, natural light, materiality as well as form were carefully weaved together to achieve this alchemy.







### Promising Signs

There is a maturing, deeper understanding of the impact that Architecture and design can have on our cities and communities in the region. With projects such as Mleiha Archeological Centre and the Gargash Mosque, we are witnessing a new emerging Architecture in the region that we are proud to have initiated and be a continuing part of it.

An Architecture that we believe will create places for community where our cities start to reflect our values and culture. Cities that create a strong sense of identity and belonging echoing that of its people.

# 'Men and women together make the best architecture'



## Angela Brady OBE PPRIBA PDSA

Angela is an Irish architect, broadcaster, producer, presenter and writer, who co-founded her award-winning practice Brady Mallalieu Architects Ltd with her husband over 30 years ago.

She is a Past President of the Royal Institute of British Architects, who has received an OBE for "Services to Architecture" and the PDSA – the Irish Presidents Distinguished Service Award for "Services to Architecture and Design", amongst many other notable accolades.

Her innovative projects are in the UK and Ireland, and she has given over 100 keynote speeches world-wide promoting sustainable low carbon design.

As a school girl in 1975 in Dublin when I decided to take up architecture as a career, it was not recommended to women and interior design was promoted, as Architecture 'was a mans profession'.

Studying architecture had its highs and lows, the old time professors told us we were 'taking the place of a man, as all women do is have babies and give up their careers', others were more enlightened and encouraging.

Women make a hugely positive contribution to architecture and my Mantra during my working career is that 'Men and women together make the best architecture'.

Women have had to work harder then men in college and in their professional careers to fight prejudice to get the same recognition as their male counterparts, but hopefully with the great steps that many diversity and women's pressure groups have made, that times are easier now to be nearly equal today. How things have changed.

In recent years women architects are winning the top accolades and awards as with this years RIBA Royal Gold Medal.

I have had a very enjoyable 40 years so far as an architect in private practice with my husband Robin Mallalieu and team, with our own practice and as equal partners. Our complimentary skills mean that we cover most aspects of community consultation to site works and creating new ideas in architecture.



Brickworks Community Centre, Islington, London

I have made time to campaign to help others in our profession. I campaigned many times for better conditions for WIA and joined RIBA 'Architects For Change' at the invitation of Sumita Singha a diversity champion to make things better, and I led Women in Architecture at the RIBA for several years. Rather than moan about all that was wrong or lack of opportunities, we decided to be pro active and created the "Diverse-City" exhibition to shout about how good we were and why we should be celebrated.

The Diverse-City exhibition had requests for exhibition and inclusion from USA to China and Australia and all around EU and UK. In every city we brought our exhibition to, we asked for 10 of their women architects to join the 'DiverseCity global snowball' exhibition and we gave a lecture with discussions about our varying roles. It was the same story around the world - not very inclusive or diverse -things needed to change.

After touring 34 cities over seven years we completed the promotion. We had raised awareness, challenged our profession and had promoted the best of women architects showing wonderful projects, community outreach and shared experiences. Some of the outcomes are to inspire next generations by going in to primary and secondary schools as women architects and tell kids and students about our careers in making buildings and places, by running workshops and design projects and encouraging more people to join our profession - to make a difference to our every day lives. I also made promotional videos in careers in architecture interviewing a diverse group of architects to show variety -that we're not all male and white.

I also made TV programmes, as a woman architect and showcased some of our best. I was lucky to have made 3 prime time TV series all about architecture and design. The 2016 "Designing Ireland" series written and presented with my colleague Sandra O'Connell for Irish RTE channel, we had 90% women on our production team so women led the way.

When I was asked to stand for election to be president of the RIBA, I was at first hesitant because it was a full time job and unpaid (at the time). I was the second women president and the first non British passport holder, so I was also bringing my Irish culture to the post.

Being a big networker both in the Irish Community and within architecture we have had many opportunities to build a range of projects from Community Centres with social housing like our 'Brickworks' Project for Islington Council, to introducing a new type of "Foyer Housing and training" for young people to Dublin, to designing high rise mixed tenure housing for Ballymore in London Docklands.

Our ethos of sociability and sustainability runs through all of our projects and for many years community consultation has been the starting point of larger housing projects. 'We need to ask people what want and need and not presume we know best'.

I have learnt to speak up from the start of my career. When I hear something prejudicial, I tend to rebel and stick up for the underdog. I think what I have learnt from being a woman architect is that we are needed to redress the balance and we all work much better together the more diverse our groups are and it is a wonderful career for women.



Foyer Housing and Training, Dublin

**“It is crucial for the next generation to have women role models to look up to”**



## Dr. Ursula Schwitalla

Is the cofounder and chair of DIVIA. With degrees in history, geography, politics, and a PhD in art history, she works as an exhibition curator and art consultant in Tuebingen.

She is also a lecturer at the Humboldt University of Berlin and the University of Tuebingen, and Honorary Senator of the University of Tuebingen. At the latter she has been curating the lecture series “Architecture Today” for twenty years. In 2021, she published *Women in Architecture* with Hatje Cantz.

**Women architects do not receive the recognition their work deserves.**

Throughout my thirty-year career as an independent art historian and organizer of the lecture series “Architecture Today” at the University of Tuebingen in Germany, I have learned this unfortunate truth.

In an effort to bring attention to the remarkable achievements of women in history and today, I published the book *Women in Architecture* in 2021. The same year, our non-profit organization Diversity in Architecture (DIVIA) was established, aiming to celebrate outstanding women architects worldwide and their invaluable contributions to a global architectural culture.

DIVIA was founded in Berlin with the support of seven like-minded individuals, all passionate about promoting equality between female and male architects. Together, we created an international prize known as the divia award – the first of its kind in Germany. The ratio of architecture awards given to men and women currently stands at approximately 80 to 20 percent, with women only being considered as honorees since the 1980s. This imbalance needed to be addressed.

Guided by an international advisory board comprising architectural experts from all six continents, including Mariam Kamara, Otobong Nkanga, Brinda Somaya, Werner Sobek and Julia Gamolina, we identified 27 exceptional nominees. Subsequently, in January 2023, the distinguished jury, consisting of Martha Thorne, Odile Decq, Sol Camacho, and Rahul Mehrotra, carefully selected five finalists based on pre-determined criteria: May al-Ibrashy (Egypt), Tosin Oshinowo (Nigeria), Marta Maccaglia (Peru), studio partners Liza Fior & Katherine Clarke (UK), and Noella Nibakuze (Rwanda).

In March of the same year, the jury proudly chose Marta Maccaglia as our first winner – the founder of the architectural NGO Semillas, which builds schools and public spaces for Indigenous communities in the Peruvian jungle.

With DIVIA, one of our primary objectives is to increase awareness of role models for the next generation of young architects and foster diversity in the architectural field.

Making women architects visible is the crucial first step in achieving this goal. As our platform evolves, we aspire to recognize and reward other underrepresented participants in the creation of our built environment. Together, we can create a more inclusive and equitable architectural landscape.



From left to right: jury member Sol Camacho, divia award winner Marta Maccaglia, DIVIA chair Ursula Schwitalla, jury member Martha Thorne. - Credit: Erik-Jan Ouwerkerk



"Marta Maccaglia in Berlin" - Credit Erik-Jan Ouwerkerk



From left to right: jury member Martha Thorne, DIVIA book editor Veronika Lukashevich, finalist Tosin Oshinowo, finalist Noella Nibakuze, winner Marta Maccaglia, finalist Liza Fior, DIVIA chair Ursula Schwitalla.. - Credit: Thomas Himmelbauer

# Delivering a responsive, resonant architecture



## Alison Brooks

Founded in 1996, Alison Brooks Architects has an international reputation for design excellence in projects ranging from urban regeneration and masterplanning to public buildings for the arts, higher education and housing.

ABA's award-winning architecture draws on intensive research into the unique cultural, social and environmental contexts of each project. This enables us to develop solutions that integrate contemporary ways of life within a responsive, resonant architecture.

Combined with rigorous attention to detail, ABA's projects have been proven to satisfy our client's expectations, improve quality of life and positively impact the urban realm.

Profile Image credit: Dan Wilton

"Our work is driven by the principle that architecture is fundamentally a social project; a cultural project that serves the common good. Our role is therefore to design places that resonate with meaning for the communities our projects serve.

We aim to enrich everyday human experience with an architecture that conveys generosity and care, that celebrates space and light, and that will help us form a new relationship to nature."  
- Alison Brooks

Alison Brooks Architects is recognised as one of the UK's most influential and internationally acclaimed design practices. Led by founder Alison Brooks, the London - based practice employs cultural research as both catalyst for community engagement and for new forms of architectural expression.

Our portfolio demonstrates commitment to the project of generous, inclusive city-building supported by a uniquely sculptural design language. Our wide-ranging portfolio of built works ranges from large scale masterplans and mixed-use developments to higher education buildings, public installations, private houses, exhibition designs and public buildings for the arts.

Alison Brooks sees architecture as both an enabling social art and a creative cultural dialogue. Fusing an appreciation of history with formal and material invention, our practice's unique design approach offers new forms of expression and civic identity for its diverse clientele. This has led to over seventy awards for design quality, including 2020 Dezeen Architect of the Year and 2020 BD Housing Architect of the Year. Alison Brooks Architects remain the only UK practice to have won the profession's three most prestigious awards for architectural excellence; the RIBA Stirling Prize, the Manser Medal and the Stephen Lawrence Prize.



Quayside Toronto - Credit: ABA



Windward House ABA - Credit: Paul Riddle

Alison Brooks Architects' design philosophy is beautifully exemplified by the recently completed Cohen Quadrangle for Exeter College, Oxford. This multi-purpose academic building reinvents the tradition of four-sided College Quad as a barrier-free intermingling of formal and informal learning spaces linked by cloisters and courtyards.

The five storey Quad includes conference facilities, auditorium, research library archive and student accommodation housed within distinctive curved volumes. It has been recognized with the 2022 RIBA South Building of the Year award, and with the 2018 World Architecture Festival Higher Education and Research Building of the Year, among others.

Current large scale urban projects include flagship towers in King's Cross and Tottenham Hale in London; a 1M sf mixed-use urban quarter in the City of Surrey, Canada, a sixty-storey tower in Toronto's Quayside development, and landmark towers at the threshold of London's Queen Olympic Park.

The practice's exceptional contribution to housing design includes Accordia in Cambridge, Newhall Be in Harlow, and three phases of London's South Kilburn Regeneration. Each project has attracted international recognition including the Mies van der Rohe Award and multiple RIBA awards.

Recent education and arts commissions include an Entrance Building for Homerton College, and an Art Gallery and Study Centre for one of Cambridge's oldest colleges. Private houses continue to serve as a focussed platform for the practice's design research around dwelling with nature and with art.

Windward House, Gloucestershire, designed around an extensive art collection, has won the RIBA House of the Year, RIBA National Award and the Manser Medal.

Alison Brooks Architects work has been featured twice in the Phaidon Atlas of Contemporary World Architecture and at the Venice International Architecture Biennale.



The Smile ABA - Credit: Paul Riddle



Cadence - Credit: ABA

# A Philosophy of People, Places, Purpose and Poetry.”



## Francine Houben

Co-Founder and now Principal of award-winning Dutch practice Mecanoo, who deliver progressive designs globally. Work which is grounded in human-centric, socially relevant, contextual designs, which they believe to be essential as architects create spaces that deliver not only form, but emotion.

There's an expression for something that just doesn't make sense — it has 'no rhyme or reason'. What about the opposite? Something with 'reason' follows some logic, it has a purpose and it suggests that it is there by design. Clearly, architecture has this sort of reason. But what about 'rhyme'? The word usually applies to poetry. A poem is a composition that can resonate deep in our mind, generate emotion, conjure up magic, and evoke memory, either personal or collective. These are elusive things. They don't come from instructions in a design manual, but our intuition senses and finds them. If we can add rhyme to reason in architecture, it becomes poetic, and it is great architecture. That is what we find with the work of Mecanoo.

Mecanoo was founded in the Netherlands in 1984 by a group of student architects including Francine Houben. She is now its principal and creative director, and its base remains in the historic city of Delft. Nowadays, Mecanoo is a global practice, with projects in four continents. Wherever their work is, what has always made it special has been a humanistic approach. That means that it recognises the individual as someone unique, with innate dignity and goodness, capable of emotional fulfilment that can be encouraged by the right conditions. Architecture can be a benevolent agent, with a mission to help deliver the potential we all have, individually and collectively. Mecanoo's designs are progressive and social, because they are rooted in an intimate concern and sensitivity for people. Every design considers what people do in real life and makes it better — it creates space you want to be in, in which you feel human, and when it brings people together, it gives you social relevance.

Mecanoo also designs with a passion for place. Each space is crafted according to its location, and aims to make it even better without making it somewhere else, or (as with so much architecture) nowhere in particular. Every site for which a project is designed has certain elements that should make it unique. A project can draw on and enhance the assets of a location, for example its history, architecture, landscape or lifestyle. It can also address the deficits of a location, for example by bringing facilities or identity where they are lacking. A Mecanoo project creates a new place with its own presence, but it is defined by, and unique to, the place that is already there.



St. Mary of the Angels Chapel - Credit: Christian Richters





Library Delft University of Technology - Credit: Ossip Architectuurfotografie

Every architectural commission has a purpose, or function, to deliver. That may be to house people, host cultural activity, create a workplace or deliver a transport link. Formulaic design can produce solutions to serve each purpose, but if the concerns of the users are at the core of the design and it is contextual to its location, the purpose itself is enhanced.

Mecanoo is prolific as well as progressive, and nowadays, it has never been more productive. Unlike many practices, Mecanoo has never had a 'visual signature style', so there is a surprisingly diverse range of new Mecanoo designs, from a futuristic arts centre with the largest roof of any in the world to a small chapel in a cemetery.

The practice combines the disciplines of architecture, urban planning, landscape architecture and interior design to produce unorthodox design solutions born from a strong sensitivity to context and a highly interdisciplinary design process. Each project responds to our philosophy of People, Place, Purpose, Poetry: to the client's requirements and the user's needs (People); the physical context, climate and culture (Place); and the current and predicted potential of a building's function (Purpose), creating designs that touches all the senses (Poetry).

Francine Houben was professor of mobility aesthetics at Delft University of Technology and taught at the universities of Harvard, Yale and Mendrisio. As curator of the First International Architecture Biennale Rotterdam (2003), she brought the theme of the aesthetics of mobility to the forefront of international design consciousness.

Francine holds Honorary Fellowships of the Royal Institute of British Architects (RIBA), the American Institute of Architects (AIA), the Royal Architectural Institute of Canada (RAIC) and was granted lifelong membership to the Akademie der Künste in Berlin as well as receiving the International Honorary Fellow Award by the Architecture Institute of Taiwan.

In 2014 Francine was named Woman Architect of the Year by the Architects' Journal and in November 2015 Queen Máxima of The Netherlands presented her with the Prins Bernhard Cultuurfonds Prize for her wide-ranging career. Francine was awarded Honorary Doctorates from the Université de Mons, Belgium (2017) and the Utrecht University (2016).

In 2018 she received the BNA Kubus Award for her oeuvre; the International Prize, Prix des Femmes Architectes (2019) and distinguished with the TU Delft Alumnus of the Year (2020). In 2021 Mecanoo and Francine were presented with the European Prize for Architecture.

"Architecture must appeal to all the senses. Architecture is never a purely intellectual, conceptual, or visual game alone. Architecture is about combining all the individual elements into a single concept. What counts in the end is the arrangement of form and emotion."



Delft City Hall and Train Station - Credit: Mecanoo

# Transforming Structures into Vibrant Public Spaces



## Doreen Heng Liu

Prof. Dr., is the Founder and Principal of NODE Architecture & Urbanism (NODE). She is a Chartered Architect (RIBA), and a Member of the Architectural Society of China. She received her M.Arch from UC Berkeley in 1994 and Doctorate of Design at Harvard Graduate School of Design in 2008.

In 2004, Liu established her practice NODE in Nansha and Hong Kong, and relocated to Shenzhen in 2009. With her design focuses on urban regeneration, infrastructure and public space, Liu's studio tries to reinvestigate and reexamine the given conditions based on specific sites and issues.

Through a series of critical and research-based design exercises, the studio seeks to explore and ultimately to deliver different but better alternatives in architecture today.

Liu has taught at the Chinese University of Hong Kong, Swiss Federal Institute of Technology Zurich, and the University of California, Berkeley. She was appointed as Distinguished Professor at the School of Architecture and Urban Planning of Shenzhen University and Director of the Greater Bay Area Innovation Design Lab since September 2020.

Pingshan Terrace River Nanbu  
Sewage Plant

Photos: Zhang Chao

In Doreen Liu's observation, during the initial stages of development in Shenzhen, China, the primary focus on constructing numerous buildings and maximizing square footage. However, there was a feeling of missing the opportunity to incorporate a holistic approach to architecture that encompasses social aspects, public spaces, and ecological perspectives.

Recognizing the significance of these elements, architect Doreen seeks to address these gaps through her architectural projects. NODE's projects extend beyond mere utilitarian infrastructure, such as water treatment plants and pedestrian overpasses, which traditionally prioritize functionality and engineering. Through her frequent collaboration with multi-disciplinary fields, she gained a wide understanding of the many dimensions of a built project. She believes there are some intangible values and greater purposes to be fulfilled.

**"It is not merely about fulfilling functional requirements; it is about transforming these structures into vibrant public spaces"**

Considering the substantial land occupation and potential disadvantages that these buildings may have for neighborhoods, Doreen understands the need to bridge the gap between the public and civil engineered projects. Trusting this integration of social facilities, a new dimension of design emerges.

These spaces offer opportunities for the public to engage with not only the basic technical aspects of the project but also the communal aspects such as hosting exhibitions or providing areas for relaxation, where one can enjoy panoramic views of the city or landscape. Ultimately, the projects create chances for people to encounter experiences they may not typically find every day.

At Nanbu Water Treatment Plant, engineering infrastructure becomes an active participant in the public realm, fostering important dialogues and facilitating a dynamic exchange with the city itself. Even within the smaller scale of an architecture project, Doreen believes, the architect can contribute positively to the city by prioritizing a public-oriented program and emphasizing a connecting and communal space within the urban environment.

She feels that China's current state offers a unique platform, where architects can act as curators, introducing special ideas into their architectural programs. It is an opportunity to respond with architecture as a powerful statement, through conducting thorough site investigations and ensuring that the design is intricately tailored to its context.





## Exploring the Boundaries between In and Out.



### Shahira Fahmy

A three-time recipient of Harvard University's post-doc fellowships for her ground-breaking and award-winning architectural work.

Shaira has taught at Columbia University, and has built projects in the Middle East, London and Europe.

Shahira Fahmy is an architect, urbanist, and creative researcher, who was born and raised in Cairo, Egypt, she is the Founder and Principal of SFA, Shahira Fahmy Architects (2005) in Cairo, the same year she was awarded the Bibliotheca Alexandrina Young Architect Award, and now splits her time between Cairo & London.

She is a three-time recipient of Harvard's post-doctoral fellowships for her ground-breaking and award-winning work: a LOEB fellow at the Graduate School of Design (2015); a Hutchins Fellow at W. E. B. Du Bois Research Institute at the Graduate School of Arts and Sciences (2016); and a Berkman Klein fellow at Harvard's Law School, (also 2016). In 2019, she was a recipient of "Tamayouz Excellence Award, for the Near East and North Africa".

As adjunct Associate Professor, she has taught at Columbia University's Graduate School of Architecture, Planning and Preservation, and as Associate Professor of Practice, at the American University of Cairo, School of Sciences and Engineering Architectural Department.

Fahmy has served as a board member of the International Community of the Red Cross, Egypt (2010-2013), and her work has been widely published and reviewed in the Financial Times, the Architectural Record, the Architectural Review, the New York Times T Magazine, Wallpapers, and many other notable journals. She has been a speaker, lecturer, and visiting critic at venues including: The Royal Academy of Arts, Harvard, MIT, Yale, Columbia GSAPP, Cooper Union, City College of New York, The Royal Institute of British Architects, The Architectural Association, and TEDx.

In 2021, Fahmy served as a UNESCO Jury member for the International Design Competition of Al-Nouri Mosque Complex in Mosul, Iraq; and served as a Jury member for the Prix Pictet, the Global Award in Photography and Sustainability, on its ninth cycle.

Fahmy has delivered many projects in the Middle East, London, and Europe, and has been hailed by Phaidon Press (2011), as one of the "Architects building the Arab Future". Two of her built projects are featured in the book Cairo Since 1900 - An Architectural Guide, an archive of the Egyptian Capital's modern architectural landscape.



Shahira Fahmy AIUla Old Town Dar Tantara Boutique Hotel



Shahira Fahmy 100 Architects 100 Houses Nabtean - visual: dominik Mateasik

Other projects include the Delfina Foundation, London, where she worked in collaboration with Studio Octopi; the winning design of the Master Plan for 'Andermatt Swiss Alps' ski resort competition phases II & III; the Wooster Group Theatre Restoration Scheme, New York; and the 'Mask Architects Project' for the United Nations Environment Programme UNEP, and the Climate Change Conference COP22. She is involved in an affordable housing project part of the development of a Garden Village on 500 acres of residential and mixed uses of an eco-community in Mid-Cornwall, UK, and interior work such as the Lucinda rooftop restaurant and lounge in Cairo.

Her work explores the boundaries between in and out, the layers between the deep inside and the far outside, the solid and the void, the public and the private, people and space along with the house and the urban fabric. In schemes that balance new spatial concepts within its existing context, culture, climate, and urban morphology, and transgresses from the urban scale to interiors, furniture, and product design.

Most recently Fahmy has been involved and working with the Royal Commission for AlUla (KSA) and all parties involved in the restoration, preservation and rehabilitation project of Old Town AlUla, a 12th Century Islamic city ruin – completion of phase one is due in 2024. Her scope includes a series of private residences, a boutique hotel at Dar Tantoura, and mixed-use activities to be introduced to the mud brick-built fabric of Old Town.

Fahmy has won "The Architects in Residence -100 Architects for 100 Houses", an International Design Competition in AlUla, by RCU, 2022- 2023 where she worked with the SFA team leader Arian Saghafifa and Jad Moura, Ali Sader, Marwan Ali, Nour Elbery, Abdullah AlRifai, Rashid Modibbo, and Mohamed Fakhry. "For thousands of years, AlUla in North-Western Saudi Arabia has sat on an ancient crossroads between three continents serving as a "place of respite" for traders, travellers, and Nabataean tribe, allowing a rest along a journey, a moment of pause in a middle of movement, offering its freshwater springs and its megalithic mountains as a place of refuge. AlUla as it bridges between here and elsewhere, instils in you a sense of belonging – of being at "home", both at a personal level, or at the scale of the eternal and the infinite.

AlUla from Hegra, to Dadan, to Old Town, Nabatean and beyond, encompasses an extraordinary archive of land, and a built environment, which asks us to rethink and reimagine ways of holding knowledge. AlUla Once stood for exchanging goods, today stands for exchanging hands, ideas, rituals, tradition, hospitality, culture, innovative research, and practices".

For Fahmy this landscape of striking contrasts truly is a place where she feels energised from the contextual inspiration that innovatively drives her designs.



Shahira Fahmy Lucida Rooftop Restaurant and Lounge, Cairo

# Enabling Futures

Jacquiann and Son Emile



## Jacquiann T. Lawton

I am an architect who has developed and led a regional school of rich cultural heritage and limited resources with a discreet team of creative and dedicated people.

With pastoral care and invention, we have worked miracles enabling inter-regional partnerships to achieve strategic goals for architectural education across the Commonwealth Caribbean.

My research is anchored in critical architecture theory examining the zone between pedagogy and practice, investigating tacit knowledge as perceptual awareness across varied sociocultural and climatic zones: transcendence and spatial production specific to Small Island States.

Jacquiann T. Lawton is an educator and the Head of the Caribbean School of Architecture (CSA). She curates and leads the school's architecture faculty and staff towards a holistic school culture as the academic director of the undergraduate, graduate, and short course programs of the school, assuring quality of curriculum content and development, teaching and learning delivery, research, special lectures, projects, and publications. Team member of the Office of Curriculum and Quality Assurance she worked on the Institutional Self-Study towards Institutional Accreditation achieved by the University of Technology, Jamaica in 2018 and successfully led the Commonwealth Association of Architects Validation of the CSA degrees until 2027.

Jacquiann spearheaded strategic partnerships and collaboration agreements for the University of Technology, in Jamaica, the Caribbean and beyond to drive action and applied research at the CSA with the C. B. Facey Foundation, The Urban Development Corporation of Jamaica, Pontifical Catholic University of Puerto Rico and the Association of Commonwealth Societies of Architects in the Caribbean. As Senior Lecturer, she teaches and supervises Graduate Studies in critical architecture theory, sustainable development research of coastal environments, cities and towns of the Caribbean, architecture theses and dissertations invited academic to Schools of Architecture at the University of Florida, Gainesville, Urban Lab: University College London, Pontifical Catholic University of Puerto Rico and Cornell University.

She has received national awards in design excellence for memorials enshrined in the National Heroes Park, Kingston, Jamaica and has conducted numerous urban studies of cities regionally and extra-regionally. Author of Social and public architecture in Kingston Jamaica, in *Docomomo 33* (2005), co-author of the CSA urban study of Belize City, exhibited at the Venice Biennale (2014) with the GAA Foundation, retrospective exhibition of CSA Pedagogy at the Memorial ACTe (2022) in collaboration with Maison de Architecture de Guadeloupe and the Council of Urbanism Architecture and the Environment, she is part of the Urban Planning Network of Guadeloupe.

Arch Lawton was a Juror for the Government of Jamaica, Houses of Parliament Design Competition (2019), Priz de L' Architecture de Guadeloupe (2020) and continues to be a stakeholder in the development of the Mutual Recognition Agreement of Professional Qualifications for Architects in CARIFORUM. At the national level, Jacquiann connects academia with practice through advocacy and has been an instrumental team member in the development of Policies for Jamaica including the Over Water Structures, Beach Management and Access with the National Resources Conservation Authority and a Comprehensive Disaster Risk Management with the Office of Disaster Preparedness and Emergency Management.

A former member of the Architects Registration Board of Jamaica, Executive Council member of the Jamaican Institute of Architects, Overseas member of the Trinidad and Tobago Institute of Architects, she is currently Deputy Chairperson of the Association of Commonwealth Societies of Architects in the Caribbean and member of the Commonwealth Association of Architects Education Committee.

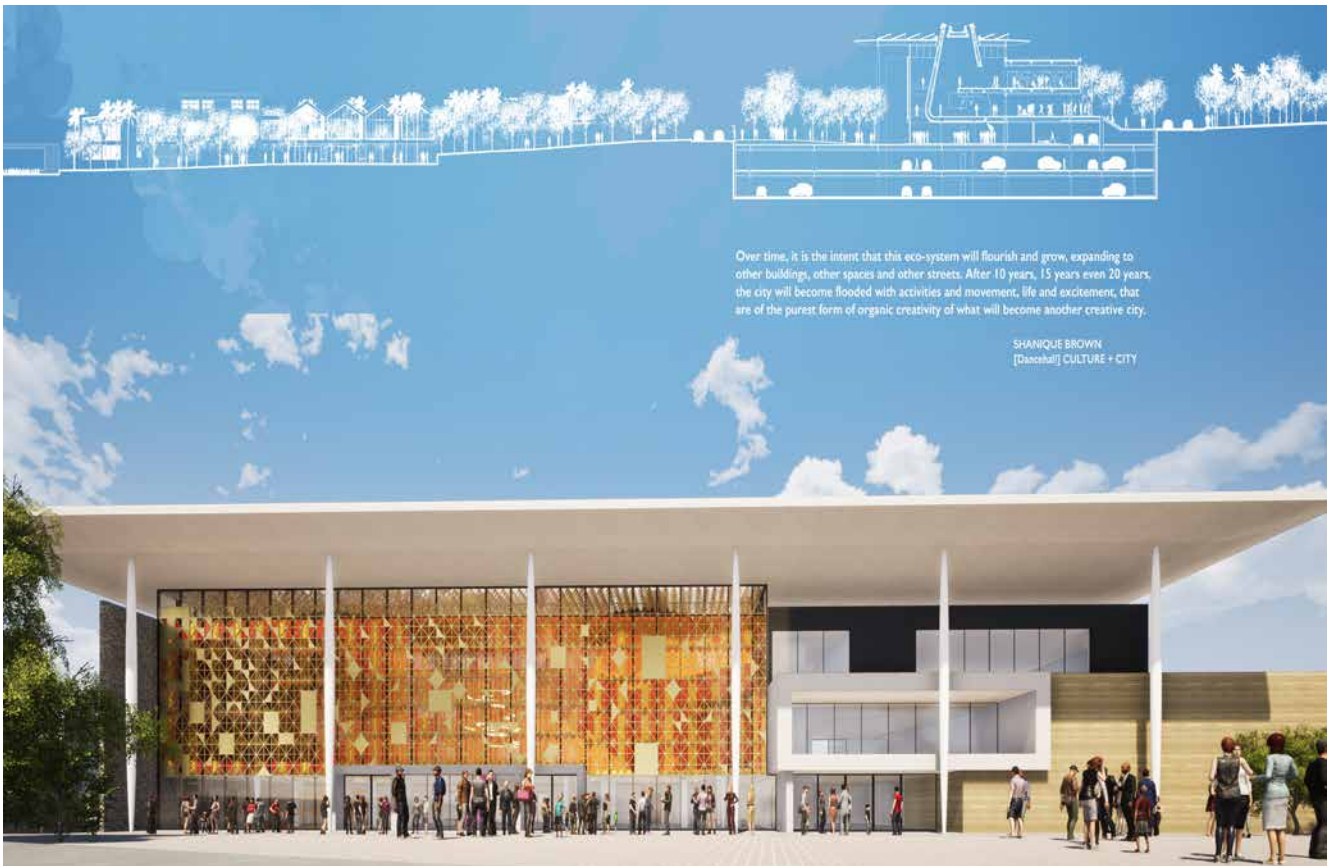


### he Digital Cultural Complex - Credit: Imani Lawrence

"This project captures Market Street, the urban spine of Montego Bay, and embraces dancehall culture to introduce elements of informality into an otherwise formal city plan. The intervention seeks to create a dancehall ecosystem of inclusive and participatory spaces, where ordinary people can make a living in the dancehall industry.

"The ecosystem investigates how meaning is acquired through the occupation and use of a street, as well as the movement within it. The ecosystem transforms and adapts to the urban grain beyond codified planning regulations, which embodies the nature of dancehall."

Tutors: Jacquiann Lawton and Stephen Jameson



Over time, it is the intent that this eco-system will flourish and grow, expanding to other buildings, other spaces and other streets. After 10 years, 15 years even 20 years, the city will become flooded with activities and movement, life and excitement, that are of the purest form of organic creativity of what will become another creative city.

SHANIQUE BROWN  
[Dancehall] CULTURE + CITY

### Dancehall Culture + City - Credit: Shanique Brown

"The Digital Cultural Complex is situated on a promontory jutting out into the Caribbean Sea. It is designed to facilitate learning and entrepreneurialism, as a centre for Jamaica's growing film industry. As part of a wider urban strategy, it creates a connection between the waterfront and the downtown area, maintaining pedestrian access to the bay and creating a public plaza.

"Designed to stimulate visitors' imagination and creativity through film and photography, the project's programme comprises a cinematic exhibition space, several workshops, prop-making studios, a screening room, sound stages, creative studio, editing suites, music studios, foley stages and voice recording studios.

"Among the sustainable practices integrated into the project was the use of renewable energy and environmentally-friendly materials, while maximizing natural light and ventilation as well as creating green roofs and porous paving."

Tutors: Jacquiann Lawton and Stephen Jameson

# Pioneer in contemporary mud-brick architecture



## Revathi Kamath

1955 - 2020

An environmentally sensitive architect and co-founder of New Delhi based Architecture, Planning, and Environment focused consultancy firm Kamath Design Studio, whose work creatively synthesizes attitudes and technologies into an aesthetic habitat and way of life.

And is credited with designing the tallest stainless steel structure (a 33-metre high gateway) in India for super thermal power plant at Raigarh, Chhattisgarh.

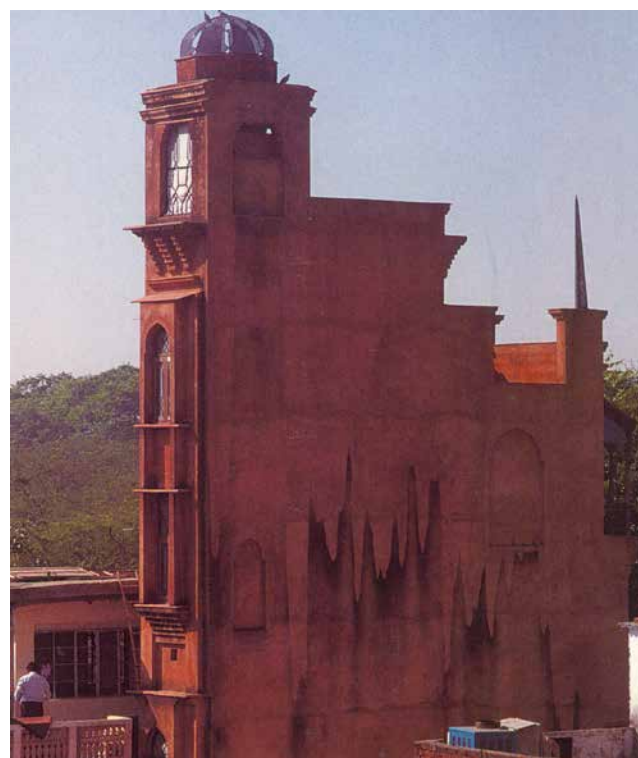
Profile Image credit: Kamath Design Studio

### Revathi Kamath, Indian architect (1955- 2020)

Born in Bhubaneswar, Odisha in 1955, Revathi Kamath (née Sekhar) studied architecture, and urban and regional planning at the School of Planning and Architecture in New Delhi, where she then practiced. Revathi is best known for transforming the perception of sun-dried mud bricks and cow-dung plaster from materials used only by those too poor to afford anything else, to aspirational avantgarde materials for elite urban aesthetes. With mud, she integrated traditional building practices into the mainstream of a rapidly modernising India, empowered the marginalised communities that retained these skills in the face of state apathy and financial exploitation, while also building with greater environmental sensitivity.

She first worked with mud while organising and advocating with a community of nomadic artists squatting in a Delhi slum. Having lost their traditional patronage, these balladeers, acrobats, magicians, and other performers had built themselves houses in the city with available materials – primarily mud, with which the women made bricks. This resulted in a 1984 proposal to the government detailing the design for a ‘legitimate’ settlement the community would build themselves using mud. While the project remained unrealised, Kamath used mud, timber, metal-work, and murals in her designs for privileged clients to provide employment to the artists of the settlement and create social capital for their skills.

Although known as a ‘mud architect’, Kamath negotiated various materials, methods and contexts in a career spanning India’s transformation from a closed economy to one with global ambitions. Her design brief for the gateway to an industrial township in Tamnar, Chhattisgarh, a tribal-majority state that had recently been carved out of Madhya Pradesh, was to showcase the technological potential of the steel plant within it, and implicitly, the potential of the new state.



Credit: Vasant Kamath





Credit: Vasant Kamath

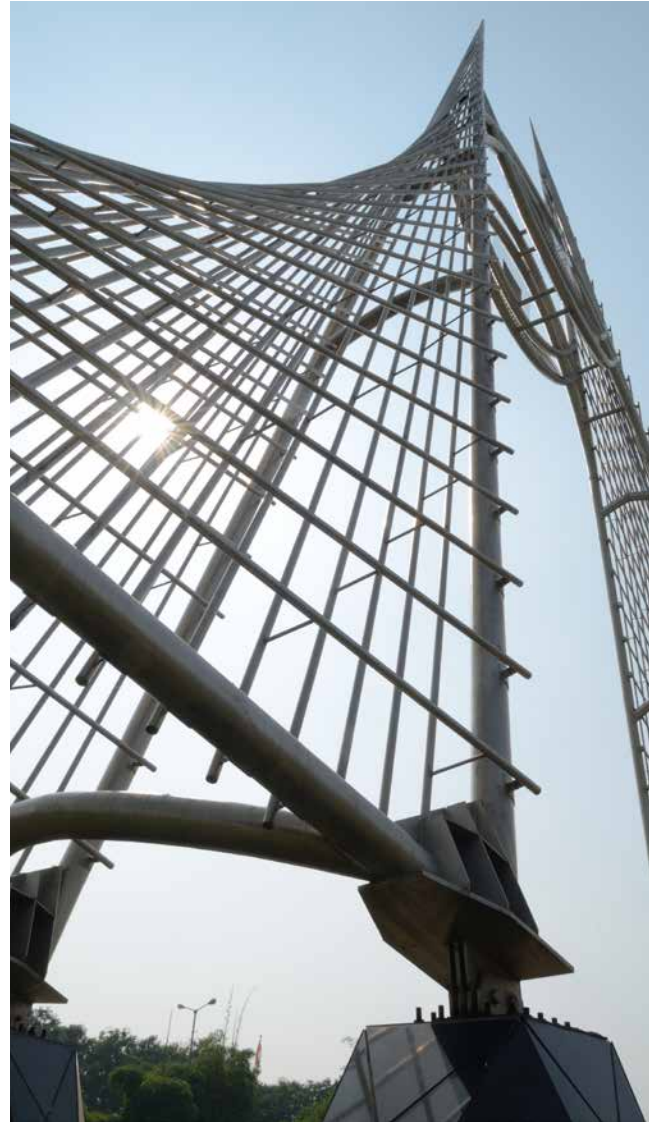
Concerned with the imbalance of power between tribal populations and large industry, Revathi conceived of the gateway as a 'magic ladder' that connected the earth to the gods in indigenous rituals, wishing to conjure an equitable relationship into existence, or at least to mark the possibility of one. Completed in 2006, the gateway was a 30-meter-tall stainless-steel structure.

In Madhya Pradesh, across the newly drawn border from Chhattisgarh, Revathi Kamath was commissioned to design a Museum of Tribal Heritage to demonstrate, after the state's partition, that the government valued its remaining tribal citizens. Kamath's design showcased tribal culture not as a fossil from the past but a contemporary way of life. The layout of the museum follows dance steps depicting indigenous creation myths, much like tribal villages are set out.

The roofs are supported by a network of steel trusses based on tribal bamboo designs marked on the ground with chalk by the local metalworkers and welded on site. These trusses are seamlessly integrated with traditional bamboo motifs made by tribal artisans. The sheet-metal roofing is insulated with thatch and terracotta tiles made by tribal potters. The museum has workshops for tribal artists-in-residence to produce artefacts for rotating exhibits as well as contribute towards the upkeep of the museum as a living building.

A project that integrated different strands of Revathi's practice, including her personal and professional relationship with her husband Vasant Kamath, was her family home in Anangpur, a village outside Delhi. Built on an acre of land in an abandoned stone quarry, they used their house to test materials, construction techniques, and design ideas. The mud and stone for the masonry came from the site itself, while lime mortar and sandstone slabs were procured locally.

The teak wood for the doors and windows was recycled from Revathi's ancestral home in Bangalore, which was coincidentally being demolished at the time. In 1996, the Kamaths moved into one bedroom and a bathroom, merging construction with habitation as the building continually responded to environmental changes and the family's needs. The two-storey structure with three bedrooms was affectionately called Kachchi Kothi, or Mud Mansion, by neighbours. The Kamaths employed local gardeners to plant native flora on the site and help regenerate the topsoil ravaged by mining. Women from the village reapplied cow-dung plaster on the walls every three to five years.



Credit: Ayodh Kamath

The sewage from the house was anaerobically treated on site and used for in the garden, with any excess recharging the groundwater. Solar cookers, evaporative cooling, wind-towers and passive-solar heating were integrated into the architecture. Revathi would delight in the diversity of flora and fauna around the house with her morning coffee and passed away in in 2020 gazing out of her bedroom window.



Credit: Vasant Kamath

# Empowering others to make transformational change.



## Annette Fisher

an award-winning UK trained female Architect of Nigerian descent. Focuses on mixed-use projects that make a social impact on communities and the built environment.

Annette Amanda Oyèkúnlé Fisher is a renowned British/Nigerian architect, managing partner of FA Global, founder and co-chair of Unionne a consortium of female-led architects' practices. She is also an accomplished author, having written the popular guidebook "Oyinbo: A Foreigner's Guide to Living in Lagos". Annette is a champion for women and diversity in the field of architecture, and she chairs the Let's Build a Televised forum, which aims to promote greater diversity in practice.

Let's Build and Unionne were finalists at London Construction Awards 2022. Unionne recently won a place on the LHC/Southwark framework 2021, and are pioneers, one of 14 firms appointed out of 78 applicants.

Annette has had a distinguished career, having previously served as Vice President of RIBA. She was both the first black woman elected to RIBA Council in 1999 and RIBA Nominated Presidential candidate in 2002. She is also a trustee of the Commonwealth Association of Architects, former Alternate CAA Regional VP Europe and currently serves as a professional part-time RIBA Part 3 Tutor at Westminster University in London.

Annette's contributions to the field of architecture have been recognized through numerous awards, including the CAA award for the organization's 50th anniversary, the Barclays Men & Women of Merit Award, and the NatWest Award for African Professional of the Year.

She has also served as a judge for several architecture and design awards, including the Malta Architecture & Spatial Planning Awards(MASP), the prestigious Civic Trust Awards, the International Design Awards (IDA), the Outstanding Property Award London (OPAL), and Dezeen Awards 2022.

Annette is a former executive council member of the Association of Consultant Architects Nigeria(ACAN) and former Chair Kush Housing Association and Group Board Director for Places for People HA.

Now her mission and ambition are to use her skills, privilege, powers of persuasion, position, and experience to motivate others to greater heights, and transform other people's lives.



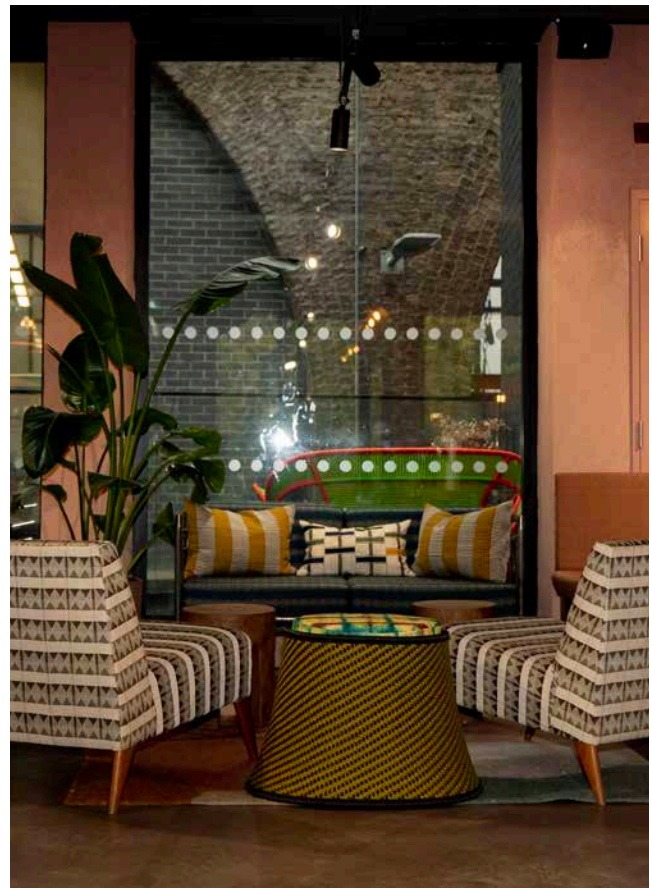
Title ?



Old Albanians Sports Pavilion

She and her team are spearheading a global mass affordable housing project as sustainable digital villages starting in Nigeria to meet the 25 million housing deficit- delivery of the first prototypes is imminent utilising local materials in innovative and sustainable ways that aim to kick start a thriving housing finance market; and a major UK project showcasing women and minority architects, to be procured, designed and delivered by us and other diverse non-traditional construction professionals through the entire supply chain, to challenge the status quo and paradigm shift about what is possible through collaboration, innovation and diversity.

Previously FA Global won a competition and designed and built the Old Albanians Sports Pavilion- the largest privately owned Rugby and Cricket Club in Europe which sits within the greenbelt in 70 acres accommodating 20 Rugby and Cricket pitches. FA Global/Unionne recently completed Project Management Interiors for the new Africa Centre, Great Suffolk Street, Southwark.



Title ?

# Delivering net-zero transformation



## Farah Naz

Farah Naz, is an award-winning Climate Change strategist and Director of Innovation & ESG at AECOM with 20 years' experience in the construction sector in the USA, UK, S.E. Asia and most recently the UAE.

She is a Chartered Engineer (UK), Fellow of CIBSE, LEED and WELL AP and a Verified Research Expert for Dubai Future Foundation.

Farah is the Past Chair of CIBSE UAE Chapter.

My philosophy has always been that if we as humans are not defined by a vision of the future then we are burdened with old decisions from our past. It is this philosophy that has guided me, in many ways, to take up the fight against the current climate crisis and rewrite a new and bold climate story.

Throughout my career, I have learnt that we must learn from the past and consciously walk away from the decisions that have led us to where we are today; decisions that have resulted in rising temperatures and a planet which is 1.1 degrees warmer than the pre-industrial age.

Due to our dependence on fossil fuels and shifting to a zero-Greenhouse Gas (GHG) economy and society, we are challenged daily to address the rapid warming of the earth. No industry is more tested than the built environment, which is responsible for 40% of GHG emissions, while cement, the most widely used material in construction is responsible for 8%, far more global carbon emissions than the aviation industry.

Is the future a bleak one? Is it possible to achieve net zero, can we ensure that the amount of greenhouse gas emission being released into the atmosphere is equal to the amount being removed from it?

The answer is complex and cannot be solved by simple actions. We in the industry must develop new tools, behaviours, mind-sets, and systems. This is the reason why Langdon Morris, CEO of Innovation Lab in the USA, and I joined forces to write the Net Zero City about the biggest challenge that humanity is facing today.

The book, one of my career highlights, was written for a global audience on how to establish a roadmap for communities and cities towards net zero transformation as well as how to bring complex concepts into real conversation. The book has travelled across continents and today I'm pleased to say it is being used as a framework towards net zero in many cities.

Being able to write about my own net zero journey and what I learnt and discovered from the four continents I've lived and worked on was something I wore with pride.

For the past two-decades, I've worked with multi-disciplinary teams, architects and urbanists, and focussed on implementing a systems thinking approach to the clean energy transition, all while working on master planning projects, and focussing on Food-Energy-Water Nexus and it is this experience I poured into the book.

It's always difficult to list the projects that have had a notable impact on me and my career. I look back at them all with a sense of humility and achievement.

From designing new homes for vulnerable communities in Bangladesh to being part of major projects like the Louvre Museum in Abu Dhabi, to working on the UK's very first net zero carbon project in 2010, each project has taught me something different, gave me opportunities to meet new people, hone my skills, test my patience at time, and allowed me to experience and appreciate new disciplines.



Terra Expo Sustainability Pavilion, Dubai - Credit: Grimshaw Architects

Yet, if there are three projects in the past 8 years, that I can list that remain close to my heart and in many ways redefined my life and career it would be:

- The Museum of the Future, by Shaun Killa Architects, was one of my first jobs in the UAE and I was headhunted to lead the sustainability team at Buro Happold in the Middle East in 2015. I never thought this project would redefine my life and career for eight-years as I worked on devising the net-zero strategy for the museum, which allowed the building to run on 100% renewable energy.

It went on to win multiple awards globally, it nabbed the highest LEED rating in the region in 2019, and today works as a living laboratory of sustainability and innovation.

- It's hard not to talk about the Terra Expo Sustainability Pavilion, by Grimshaw Architects, and its impact on my career. The pavilion had a significant effect on the UAE and the MENA region as it became a symbol of regenerative design all while showcasing innovations in energy generation and water management. To achieve net zero, the design required a series of technologies, building systems and design solutions to act in unison. It was this self-contained micro-ecosystem that led it to win eight awards, including International Project of the Year at the coveted 2022 Building Awards.

- Finally, Bee'ah Headquarters in Sharjah by Zaha Hadid Architects, illustrated to me that I can push the parameters of design to develop an LEED Platinum project. Leading the sustainability and innovation side of the project, my team and I worked tirelessly to bring the passive design elements to life.

From extensive use of exposed thermal mass to sizing and positioning of windows to reduce solar gain, we ensured that every aspect of the design was working towards our net zero strategy. We undertook extensive energy and cost benefit analysis to devise a net zero energy strategy for the complex that championed the creation of an onsite solar plant and used Tesla Power pack batteries as backup storage for the energy generated.

In my career, I've had the opportunity to work with brilliant scientists and psychologists to develop urban liveability policies and deploy city level health and wellbeing strategies.

My work and fervour for the global sustainability cause has and will continue to focus on developing climate smart cognitive cities, communities and buildings that are, not only liveable but also equitable.

My mantra is simple, I truly believe we have the power to rewrite a new blueprint for our future generation. This is our moment in time to change the global climate narrative.

We must be ready to plan and accept solutions that are transferable, practical, while also crossing disciplinary and borders in equal measure. For me, reimagining our cities, communities and buildings through a sustainable legacies' framework are key in making a positive lasting impact.



Bee'ah Headquarters, Sharjah Credit: Zaha Hadid Architects

# Redefining Nature, Artifice and Context



## Chen Chen

is an architect and landscape urbanist. She graduated in Architecture from Tsinghua University, obtained a Master degree in Landscape Urbanism from the Architectural Association and completed a Master in Landscape Architecture at Harvard GSD, receiving the Jacob Weidenman Award, the highest design award of the year.

She has won several international prizes in architecture and landscape design, including the ASLA (American Society of Landscape Architects) Honour Award (2011 and 2013) and her work has been exhibited worldwide (Rotterdam Architecture Biennale, Montpellier Festival des Architectures Vives, Venice Biennale, etc.).

Before establishing reMIX studio, she has collaborated with design offices in China and the US and has taught design workshops worldwide (Tsinghua, UPenn).

### Futian Campus

Rendering and construction photos:  
Courtesy of reMIX

According to her perspective, the design of school campuses in China has been severely influenced in the past by examination-oriented education and focus on safety and efficiency. The campuses are often isolated from society, separated by walls, and lack connection to the surrounding community. Based on her own personal approach and observations, architect Chen seeks to emphasize the social aspect and public component of the future education typologies in design, informed by her understanding of the limitations of standard existing school campuses.

reMIX's projects aim for a critical integration of architecture and landscape into a synthetic urban hybrid. As a female architect and mother, architect Chen believes that school buildings have a significant impact on students' lives and their understanding of the city, nature, and the environment.

**“The territory has to be understood as a metabolic network, onto which the redefinition of the presupposed natural / artificial and local / global can depart; then the envisioning and construction of future social assemblages can finally take-off.”**

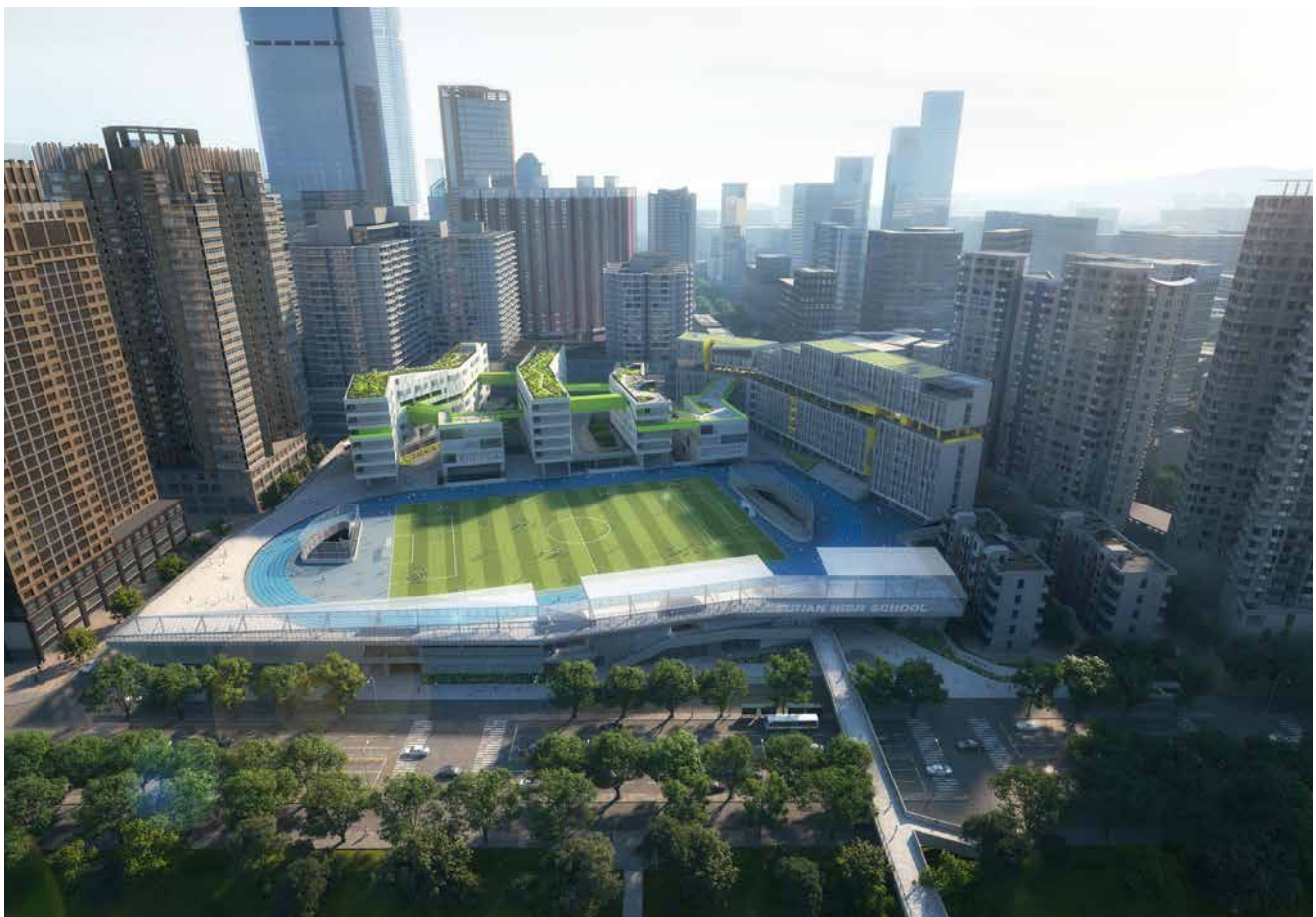
Challenging the notion that school campuses should be isolated from the city and society, she suggests exploring options for increased interaction between schools and the community, questioning the current independent state of Chinese campuses. She considers the social contexts and creates connections with the larger urban environment.

Some examples found on her projects are: intelligent engaging paths, multifunctional corridors, and an integration of nature and outdoor learning into the school environment, allowing students to connect with plants, soil, and the surrounding environment. At Futian Middle School, we recognize a high-density project that requires innovative spatial solutions to handle the increased flow of people. Here, "The Loop," a traffic ring placed in the upper floors of the higher buildings, serves as a connection between different areas and slows down vertical traffic.



This solution not only improves transportation efficiency, but also transforms the corridor into a rich and interesting space, multifunctional setting and provides more options for students to choose their paths. She aims to offer bright colors and engaging sequences of spatial experiences along the way, where students can play, socialize, explore, and have a sense of belonging.

Overall, Chen's personal approach and understanding of the project emphasizes the need for innovation, through creating social spaces and links to the environment. Her work aims to improve the conventional, while offering rich and joyful experiences to the users of the space. She particularly emphasizes the importance of breaking through design norms and involves a variety of design forces from society, including independent firms like hers.



## “Our Clients are People and Nature.”



### Sarah El Battouty

is an architect and climate policy specialist with 20 years experience in the sustainable design and the development field. Her work has been pioneering in shaping the transformation and acceleration of green building design in Egypt and the region. In her early career she questioned why green buildings are not accessible to the most climate vulnerable communities and since she has set out to redefine and introduce affordable and accessible green buildings into the market.

ECOconsult her company which she founded as an architecture and strategy consultancy in 2013 is now the highest awarded green certified portfolio in Egypt. Working with all types of buildings that spans the high-end property to the most vulnerable and poorest villages.

Her extensive knowledge in indigenous and vernacular design and technical environmental buildings has allowed her to create hybrid buildings that have achieved platinum awards, global awards and also reach ten degree cooling without mechanical assistance which is a first in the region.

Sarah is also an advocate for inclusion in design developing the first green community guidelines with the Ministry of planning and Economic Development if Egypt, UNDP, and other partners that is designed to help non practitioners to implement climate proofing for their community.

Sarah is a UNFCCC Global Ambassador with the High-Level Champions. Sarah is the recipient of the Vital Voices award for greater MENA 2020 and the first leader in the region to be among the impact entrepreneurs by Forbes.

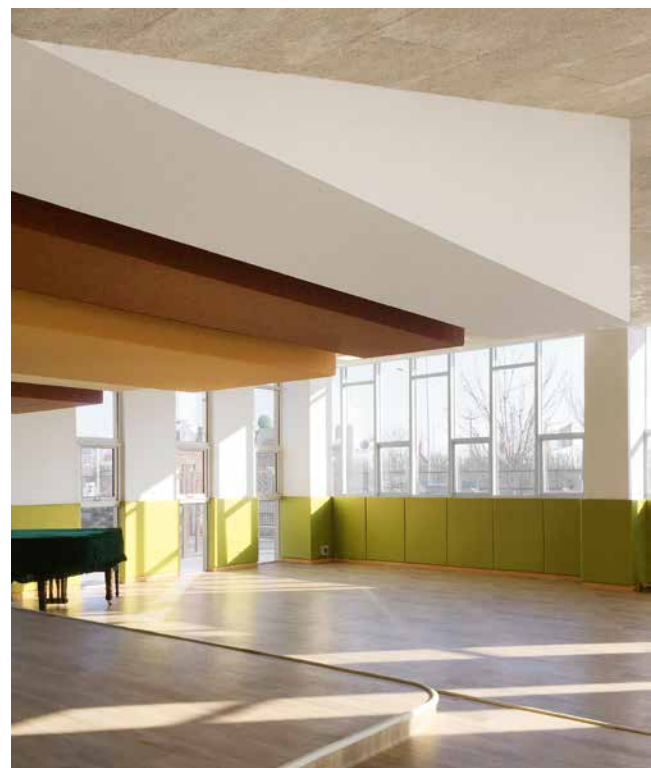
She founded Egypt's leading green building consultancy & multi award winning ECOconsult in 2013 which have the highest portfolio of green award projects by a local architect.

She is also the founder of a scrap waste upcycling company MüBun which transforms the waste into high end furniture. She recently founded Again Florista start-up that recycles event flower waste.

El Battouty is an Ashden Cooling Fellow awardee and a pioneer in green entrepreneurship. She is considered a disruptive leader who challenges the traditional building and polluting methods in building design to achieve climate justice, accessibility for low-income communities and also become one of the regional and global female leaders in the realm of environmental design. Her contribution to environmental impact has inspired students and business to go green.

Since 2014 she has led the climate profile being one of a handful of architects to ever hold such prominence in the climate change leadership. Her work has led her to become a senior advisor to the Egyptian Presidency and regional Ministries as her role was pivotal in Egypt's signing of the Paris Agreement.

One of her best-known works is the Official Country -Egypt Pavilion at COP27 which was based on art and conservation and the link between humanity and natural heritage, her most celebrated design is a village for Farm workers which has won numerous World Green Building Council certifications and is designed as a green project for farmers.



Healthy Kindergarten





RFH Farm



The architectural style she is known for is linear and subtle with a focus on light, cooling and material quality. Her designs are complex with orientation, colour depth and lightness playing a critical role in design decisions.

She doesn't impose her signature; however, her work is distinctive because it blends in to the natural and climatic needs with cool breezes and calmness. "Green buildings should be all the buildings of the future, and as architects we serve comfort."

She remains adamant that if something is too complex, we shouldn't call it smart, if it needs too many solutions for people to live in we can't call it green. Her work is diverse because it is about livelihoods as well as awareness.

El Battouty is pioneering the role of women architects as policy makers and their role in society pushing the boundaries of her work beyond design.

She serves on the board of numerous prestigious institutions and on the advisory boards of universities. From this she furthers the need for businesses to adopt internal action to decarbonize and lower their emissions, through change and asset assessment and retrofitting as well as challenge the status quo of architectural and engineering curriculum to address climate challenges.

She is on the board of the American Chamber of Commerce in Egypt, The American University in Cairo Business School Advisory Board, Ein Shams University Board and the Middle East Institute in Washington as a fellow and advisor.

Her most recent role is on the board of the National Institute of Governance and Sustainable Development as well as being a registered consultant with the European Bank of Construction and Development EBRD.

These roles allow her to promote better understanding of the linkages between the built environment and business but more uniquely really shed light on the potential for architects to play a greater role in humanity and take part in development, education, and sustainable economic growth. Sarah takes a great



Co-working

sense of pride in being an architect with a capacity beyond architecture to be able to teach and contribute.

Sarah has featured in publications and taken part in lectures in New York Climate Week, London Climate Week, Bloomberg Good Business, Cambridge University, IFC, Financial Times, BBC World, CNN Arabic, DW, Dezeen and many more.

ECONsult and all of Sarah's companies are established by women with over 60% of her teams being women. She set up the company to have equal pay and all tasks set equally .

#### Education:

Bachelor's Degree from University of Cambridge, UK in Architecture

Master's Degree from School of African & Oriental Studies SOAS, UK in Sustainable Development and Project Management

CeDeP Professional Award: Centre of Environment Development and Economic Policy Degree in Rural Project Management, Climate Policy and Water Resource Management

# The contemporary design's connection with movable heritage



## Atefeh Karbasi

Assistant professor at Shahid Beheshti University, Co-founder of 'Ayeneh Architecture Office' with Ali Soltani, Author of books and articles in the field of historical architecture and architectural education.

Selected Achievements: Outstanding Professor Award winner at SBU, Selected shortlist for the Brick Award from the Brick Development Association of England, Selectee in the First Biennial of Iranian House, Part of the presented works at Iran Chamber in the Venice Biennale, 3rd place in the Thirteenth Memar Award, Finalist in the Sixth World Architecture Festival (WAF), 1st place in the Twelfth Memar Award, 1st place in the Fifth Interior Design Award, 2nd place in the Twelfth Memar Award, 3rd place in the youth section of the 5th Farabi International Festival in the field of art and aesthetics studies.

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This article invites us to explore the use of heritage in contemporary design. Drawing inspiration from the past has always been a common and important aspect of architects' creativity.<sup>1</sup>

The architectural segment of the ASEM Cultural Festival in Brussels<sup>2</sup> concluded that heritage does not necessarily involve constructing fake or overly imitative historical buildings in contemporary times.

In this festival, one of the Pritzker Prize laureates<sup>3</sup> emphasized that heritage, particularly the use of handicrafts, is a primary source of inspiration for contemporary architectural creativity.<sup>4</sup> When reusing these historical elements, caution must be exercised to avoid mere imitation.<sup>5</sup>

Elements of a culture often undergo interpretation, and are employed in ways different from their original context.<sup>6</sup> In fact, the philosophy of "abstraction" plays a fundamental role in shaping contemporary architectural heritage through architectural elements.<sup>7</sup> Historical backgrounds are adapted, modified, and reinterpreted by architects, who, through selection, interpretation, and transformation, reference history in three ways.<sup>8</sup> To create meaningful and distinguished architecture, it is necessary to speak the language of history, not just imitate it.<sup>9</sup>

We believe that by approaching heritage, especially the tangible kind like handicrafts, with a fresh perspective, engaging in a creative and constructive interaction with its artisans, and connecting it with contemporary architecture or industrial design today through interpretation and transformation, we can hope for a mutually enriching relationship.

This approach can give contemporary design an identity and add value to its creative principles while keeping the intangible heritage alive and sustaining the livelihoods of its artisans.

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■1. Antoniadis, A. C. 1990 (1391). Poetics of Architecture: Theory of Design. Translated into Persian by Ahmad-Reza Ai. Tehran: Soroush.

■2. In 2018

■3. Wang Shu

■4. <https://culture360.asef.org/insights/exploring-influence-cultural-heritage-contemporary-architecture/>

■5. Korman, Randall. 2023. The Architecture of the Facade. New York: Taylor & Francis

■6. Herrle, Petter. 2008. Architecture and Identity. Berlin: Transaction Publisher.

■7. Ameen and Others. 2020. "Abstraction the architectural heritage of contemporary local architecture". Iraqi Journal of Architecture and Planning 1-12.

■8. Mohammed, Ali K. 1989. The use of precedents on contemporary Arab architecture. Massachusetts: MIT-Massachusetts institute of technology.

■9. Forti, Adrian. 2000. Words and buildings, A Vocabulary of Modern Architecture. United Kingdom: Thames and Hutson LTD.



Mr. Gholamreza Shirzadpour, a master of Najafabad's engraver, is working on a tray to be placed on the Rolling Table, 2023.



Rolling Table, designed by Ayeneh office, exhibited at Objeh 5, Curated by Elnaz Tehrani, with event support and product construction by Yaks Company.



Mr. Amel, a master of Najafabad's traditional weaving, is busy constructing window lattices for the Blue Yard house, 2016.



Blue yard house, designed by Ayeneh office photo credit: Farshid Nasrabadi.

# 'Scaling Impact for a Resilient Future'



## Mina Hasman

I am an architect and an environmental engineer. As part of my day job, the Sustainability Director at the global design practice, Skidmore, Owings and Merrill (SOM). I additionally utilise my expertise, nurture my passion, and scale my impact by wearing multiple hats in various, industry-wide and academic organisations to help accelerate the collective solutions to the challenges of climate change.

Profile Image credit: The Norman Foster Foundation

The future of our industry relies upon its ability to encourage, listen and take on different perspectives and points of view. Cities and buildings within them, are living environments, designed for people of all backgrounds and diversities to inhabit and make their own. In this way, the role of women in architecture cannot be disregarded.

From the arts to the sciences, we have an integral role and an inevitable responsibility in shaping society. While I think our industry is making great strides towards inclusion and diversity, we still need to increase the visibility of women and other minorities, to ensure that future generations can realise their full potential and define the future of architecture.

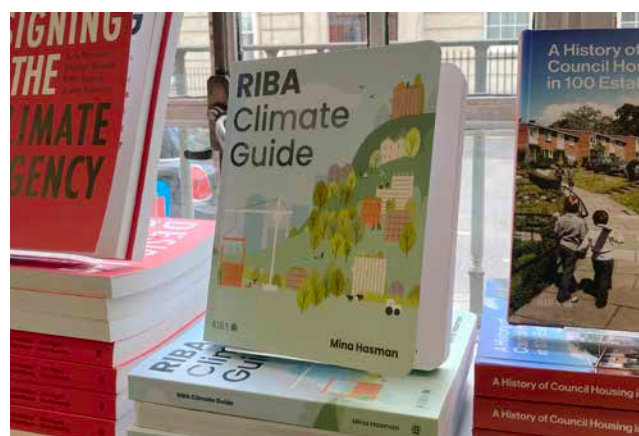
I say collective because the universal challenges we face today – among which climate change is perhaps the most persistent and multi-faceted – rely on collective actions to galvanise a global transformation within and beyond the built environment sector, in order to deliver a truly sustainable and resilient future for us and the generations to come.

This is why I believe in collaborations across and even beyond sectors, by bringing together individuals within different industries and academia, to deliver the urgent and innovative solutions we all need.

Underpinned by this ethos, from day one, I have been progressing my professional career to scale my impact beyond the immediate, visible spheres of influence I have, so that my small, individual actions can consistently reach the widest possible audience, and inspire others to lead the needed change.

And this is why I have been leading the global, transdisciplinary initiative – the **Climate Framework** – as a grassroots effort, over the last few years. Formed of a global community of 2000 individuals and with the support of over 100 international organisations, this initiative helps re-/upskill and build collective capacity across the entire built environment sector, for accelerated climate action.

Among the tools it provides, my recently published book – the **RIBA Climate Guide** (which is structured around the Climate Framework) – is the first of its kind resource that contextualises the climate emergency and the UN Sustainable Development Goals for 2030 in the built environment landscape. With a collection of building- and urban-scale case studies from all around the world, it aims to equip all built environment professionals with the essential knowledge required to mitigate the impacts of climate change in their day-to-day work.



Over the last fifteen years, I have been partaking in a global experience at SOM; blessed to be working on projects at different scales and in different countries, understanding their unique challenges, and collaborating with others to turn those challenges into opportunities for long-term, scalable design solutions.

In such a global presence, I acknowledge the platform I have to scale my impact and therefore, harness the power of the collective to make an even greater transformation across the buildings and construction sector that I by myself could never imagine doing alone.

From the renovation of the United Nations' campus buildings in Geneva to the affordable housing complex at Harrow Square in London, and the visionary regenerative design project, Urban Sequoia, our vision has resulted in some of the most technically and environmentally advanced buildings, as well as spaces in the world.

These are some of the examples of the direct impact I have been able to contribute to the industry, but I believe the leaders of the future – namely the next generation – must also be stimulated by the same passion and urgency for the matters of today, as we have been in the industry over the last few years.

My teaching roles at the Bartlett School of Architecture - University College London, Architectural Association, University of Westminster and the Manchester School of Architecture, among others, have enabled my dedication to materialise in the work of the next generation - where I am continuously passing knowledge, sharing know-hows through practical experiences, and inspiring students to feel empowered to become the future's transformation.



**'Place identity' focuses on the significance of place, people, & meaning & what is missing in contemporary city growth is the sense of place.**



## Shirin Samadian

Was born in 1982 in Tehran. She holds a bachelor's degree in architecture and a master's degree in Urban Planning from Shahid Beheshti University. She established Pargar Architecture and Design studio together with Behzad Heidari in 2005.

A respectful approach to Iranian architecture, the culture of users and the relationship between the building and its context as well as its performance are among the items that have been considered in their design.

Photos:

Top right: Images of persian women from different generations of a family

(Source: [instagram.com/khiabune\\_villa](https://www.instagram.com/khiabune_villa))

Left on second row: Sahebgharanyeh Palace, Niavaran Complex.

Others: Images of Hezardasht Villa designed by Pargar Architecture and Design Studio

In the contemporary fast growing cities Identity has always been a conflicted field of discussion, especially in the transformation of city image. Despite globalization's many obvious and significant benefits, it also threatens to replace local distinctness with global sameness. The International Style, or Modernism, became the dominant architectural style after World War II. Modernism's principles applied the same or similar physical components of shape and material to buildings, regardless of the places in which they were built.

'Place' is a phenomenon always present in human life. 'Place identity' focuses on the significance of place, people, and meaning and what is missing in contemporary city growth is the sense of place.

In a closer look at people, we find the fact that the human race and ethnicity is recognizable in their face in different generations, although it has changed a lot during time. Many factors can affect the face shapes and configuration but there is a genetic chain which keeps the face identity. For example, The Persian people live in modern Iran, share a significant amount of characteristics with their ancient ancestors. Some of These characteristics are physical like the shape of eyes and nose and the color of the skin while some of them are related to the culture and behavior like the way they talk or facial movements.

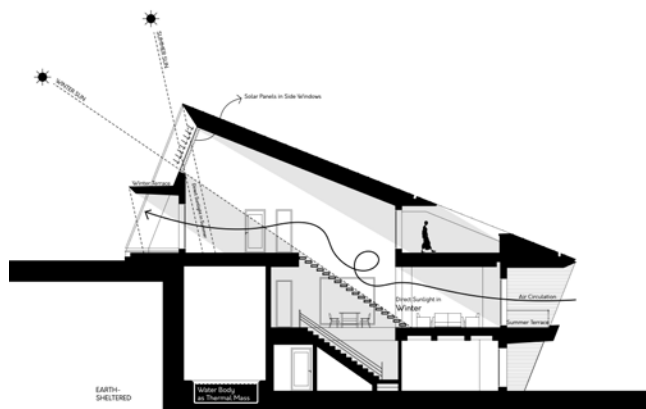
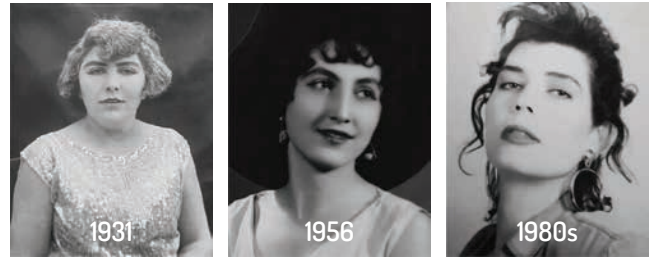
Iran is a rich country in terms of architecture and culture, modernization of buildings and cities without considering this cultural and identity background, threatens the city images specially in big cities, although many architects have tried to redefine Iranian architectural identity in their valuable projects.



In the formation of Iranian architectural identity, there are many principals that can generally be considered in the categories of aesthetics, functional and environmental sustainability. It is our responsibility to design modern Iranian buildings and cities which meet modern living criteria, using the latest technology and facilities to provide high quality living area for users, this trend leads to the creation of a unique sense of place.

Defining Iranian architectural identity is one of the major concerns in our design team, along with other design ideas. the current project is a small scale project which was designed and built in 2017 and is an example of efforts in this regard.

HazarDast villa has been designed in three floors which is embedded along the slope. Environmental considerations of the project are followed by Iranian architectural instructions such as natural ventilation and preparing enough daylight for all areas. redefining Iranian forms and materials in modern language was one of the design challenges which helped us to connect with the Iranian architecture identity.



# Architecture Is Connecting Complexity in Meaningful Ways



## Wenjing Huang

is a founding partner of OPEN Architecture. Huang received her B. Arch. from Tsinghua University in 1996, and her M. Arch. from Princeton University in 1999. She is a licensed architect in New York State and a member of the AIA.

Prior to OPEN, Huang was a senior designer and associate at the New York-based firm, Pei Cobb Freed and Partners. She has been named one of the “50 under 50: Innovators of the 21st Century”.

Huang taught at various institutions, including Tsinghua University, China Central Academy of Fine Arts, and the University of Hong Kong.

Shanghai Qingpu International School

Photos: Chen Hao (Bottom Right)  
Wu Qingshan (Rest)

Today's urban life is gradually disconnecting from important relationships with climate, civic assets, and culture. The prevalence of large, generic urban complexes globally, calls for a direct response. As Huang sees it, China, with its receptive environment, presents a unique opportunity for creative energy. There lies a vast responsibility in cities and buildings being constructed today, as they will shape the narratives of the contemporary cityscape and influence directly the quality of life.

OPEN's practice recognizes the changing role of architects in a transformative society, emphasizing the importance of being radical yet poetic. Based on her own critiques of the current design agenda, Huang seeks fundamental architecture, that welcomes all, and attempts to heal and facilitate a wider range of communal activities.

**“The world is a complex system of elements, constantly interacting and in flux. Architecture is a sharp representation of this nature: a means to gather and connect in meaningful ways.”**

At Shanghai Qingpu Pinghe International School, the students' age gap was central to the design. Children from 3 to 15 would spend most of their young lives in a fixed space. By providing a constellation of unique buildings, children can experience a changing environment as they grow and evolve. This approach embraces diversity, tolerates differences, and allows each individual to find their own space, or socialize.

The catalog of smaller building and landscape elements, where indoor and outdoor spaces are treated almost equally, creates a timeless ecosystem for students and teachers.

The design also incorporates large public programs that are accessible to the surrounding community, when the school is not in session, promoting efficient use of public spaces and contributing to the community at large.







Innovative typologies, such as the so-called "Bibliotheater," combine a library, theater, and black box to serve as a landmark for educational buildings fostering conscious and creative citizens. This design approach demonstrates that school campuses can be anchor points for urban development, and guide people towards a change.

In essence, Huang's practice puts her design choices in dealing with "the obligation towards the difficult whole", citing Venturi, but only in the literal sense of the words, not in the stylistic or aesthetic choices. To achieve this richness in architecture, she includes prevailing acceptance over rejection, messy vitality over obvious unity, and embodying the difficult unity of inclusion rather than the easy unity of exclusion.



## Sustainable lighting design in urban areas can boost safety, health and wellness



### Hasti Rastkar

Architect , Interior designer , Lighting designer and Researcher ( bioscience research ) And a master's degree from the university IAUCTB

- PHD candidate ( Research oriented ) : thesis Tittle explaining local patterns and methods of compliance with international standards .( Sustainable Architecture, Health, Environment )
- Holder of documents Canada ( 2020 - 2016 ) sustainable and Green Building- Regenerative and Resilient Urban Environment
- HSE certificate
- Restoration of monuments (reference: Architecture Publication and magazine)

Sources of images used :

- Sustainable Buildings Canada (SBC)
- CASA NATURAIE
- altreconomia (L'informazione per agire)

### Preparation and formulation of sustainable and green standards and criteria for designing and evaluating lighting projects in the city

Lighting and optimal lighting of urban spaces is one of the main life-giving factors in the night activity of these spaces. What we refer to as optimal lighting is not limited to enough light for ambient visibility or even nighttime security. Many factors together provide the satisfaction between us from the lighting of the urban space, of which the contrast of the dark parts with the light parts are examples of them.

The human-made environment, as the main part of people's daily life, has a significant impact on human health.

Approach: The importance of education and training on the production of architecture and its impact on national development in harmony with the latest global achievements

One of the most basic and essential phenomena in human life, which gives shape, beauty, pleasure and comfort to daily activities and provides visual comfort, is light. In architectural design, the use of daylight (as a clean and free source) has been of interest to architects for a long time. On the other hand, we see that providing health, whether it's improving building and urban spaces energy efficiency, comfort and sustainability, assessing and designing renewable energy systems, or determining your climate impact, let start realizing the benefits of seeing things in a completely new way.

By using electric energy for lighting, we are always faced with problems such as heat losses, and in order to compensate for this heat in the environment, we need cooling systems with higher capacity, and this issue will occupy a part of the available capacity of the electricity distribution system became.

Finding solutions that work with the environment is not difficult. The sustainable approach is a solution that seeks to minimize the negative effects of the environment with efficiency and moderation in the use of materials. Energy space and development and ecosystem in general.



## Objectives:

### Goal 1

To achieve net-o-energy in the city lighting system

Requirements to reach the main goal (goal 1) for the long term:

- Regulation and standardization
- Improving the quality and optimization of urban decorations (a step forward)
- Use of daylight (natural light)
- Choosing and proposing the purchase of light sources
- Maintenance based on LEED standard
- Generating ideas (the need to develop different scenarios for public relations in the city)

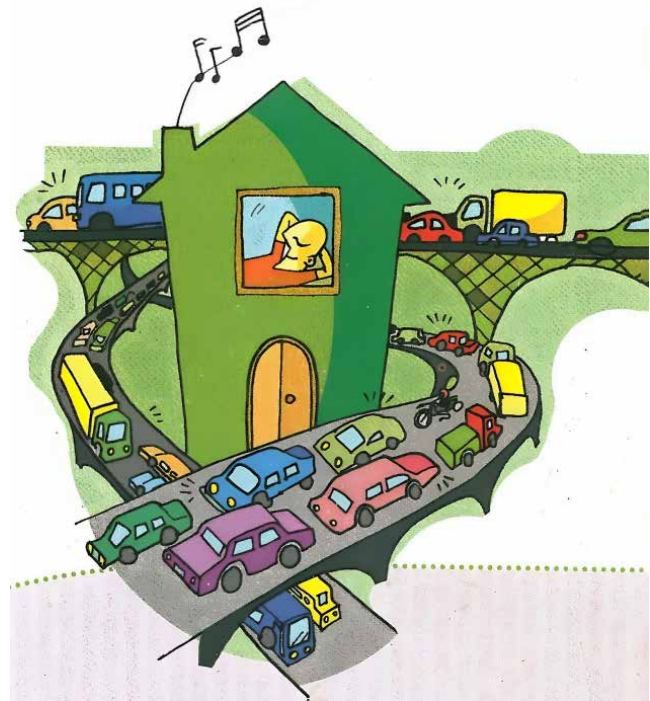
## Questions:

- How to achieve the final goal of net-0-energy in the lighting system for urban spaces?
- How can you light up the city at night by knowing the resources of the East and modeling to achieve sustainable and green ideas?
- How can the physical and social dimensions of the urban space be placed on the development path by using the optimization of the light source?
- How can the responsive patterns for light in Iranian architecture become today's patterns?
- How lighting systems can allow the expansion and continuation of work, activity and leisure of citizens at night with security, excitement and peace.

## Hypotheses:

Comprehensive questions of human needs, analysis of the location and context conversions, green and sustainable technology for human health and healing, and reaching a general idea of the plan.

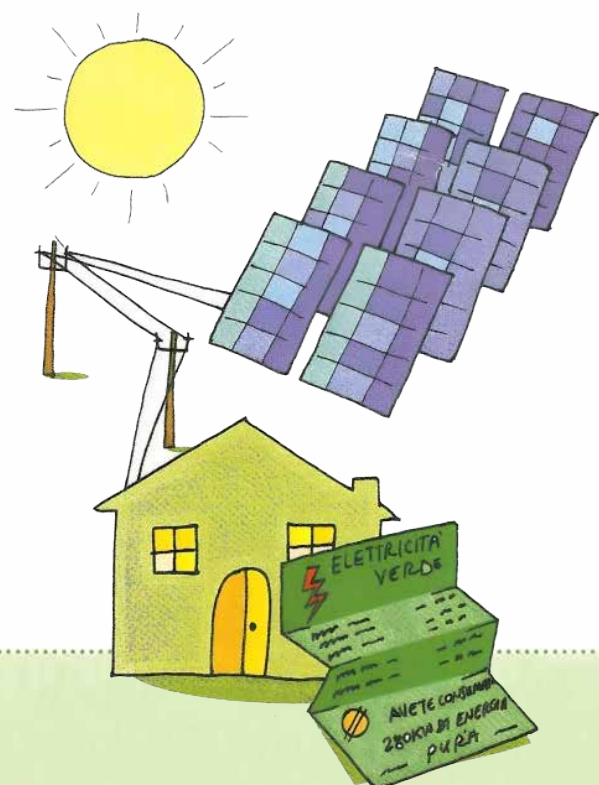
- Explaining the methods of designing and implementing sustainable "lighting system" according to the current technology of the world.
- Economic considerations (implementation, long-term costs)
- Electricity consumption and maintenance and repairs
- Providing solutions
- Economic prosperity of business units probably active at night
- Moderate lighting of historical bodies and emphasis on architectural features
- Attracting public attention and inviting to increase viewing life



## Study method

State the necessity of conducting research:

- investigation
- The importance of education on the production of architecture and its impact on national development in harmony with the latest global achievements
- Combining pragmatism and scientific discourse in the field of sustainable architecture
- Architecture and human-made environment as the main part of people's daily life has a significant impact on human health. Health is the only way to live. Environmental diseases, increasing energy efficiency, modern life directly affect human health.
- Reaching the final goal of architects, which is to provide protect,



respect, accept (protection-respect-acceptance) for mankind.

1. Program + Design Profession
2. Contextual Studies + Design Profession
3. Program Concept + Design development
4. Design Guidelines
5. Sustainable Approach
6. N.D (Neighbor design)
7. Homes
8. Powerful design concept
9. Human health and healing

Determining studies and research to reach the design method  
 Reaching a specific, precise and meaningful idea  
 The interaction between the place of residence and the residents should be investigated  
 Comprehensive questions of human needs, situation and location analysis (site)

■ Explaining studies and research to reach solutions

Study outputs and their application:

1. Automatic Daylight Sensor (using natural light sensors)
2. Much Better at saving energy and light
3. Thanks to better light without discomfort glare, light pollution (creating a suitable platform for light without glare and pollution of the environment and its destructive effects, as well as removing excess lights from passages, facades, squares)
4. Material and clean air (material selection)
5. Renewable energy
6. Solar panel
7. Seasonal Temperature and humidity sensor
8. Façade shades (high performance) (automatic facade shields using sky scanners)
9. Using natural ventilation and seasonal winds.

■ The start of the work will be human-centered and focus on the benefit of users and residents of the neighborhood.

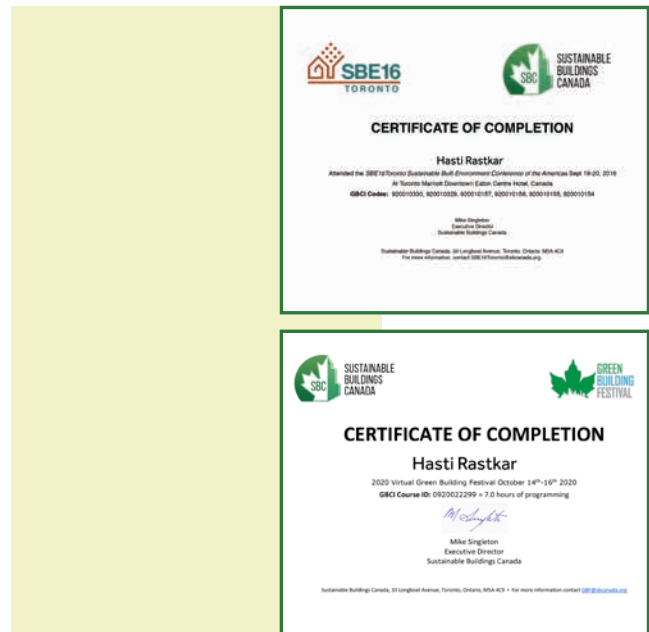
■ Focusing on the metaphysical aspects of the environment affects the nature of a space and this is the beginning.

■ Applying wisdom to development.

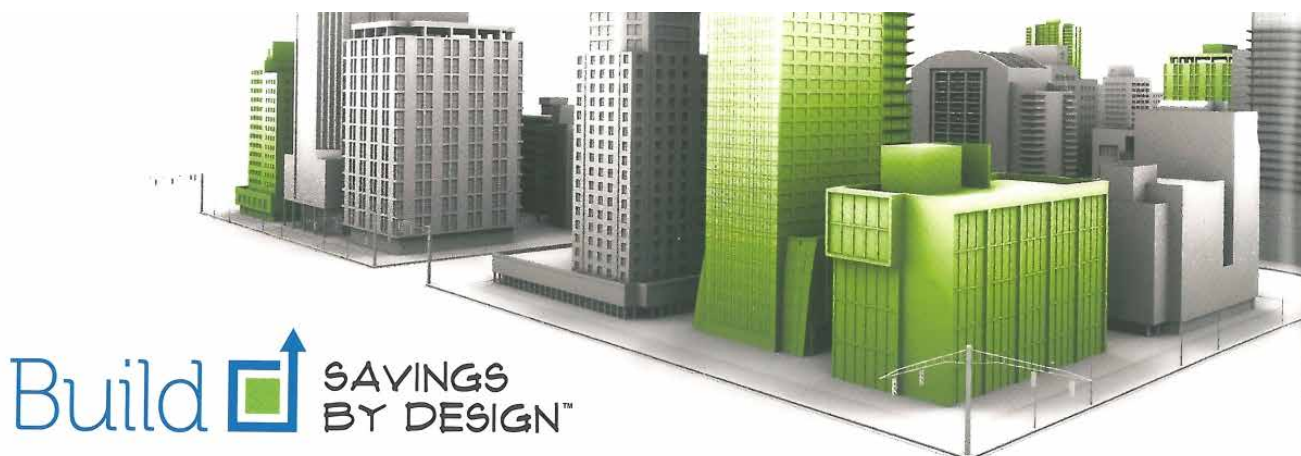
■ Education should not be an obstacle to ideas.

■ The change must have the capacity of the future.

My intention is to focus on sustainable lighting (lighting system) from another point of view. Metaphysical (Occupants) and physical(Sustainable Tech) aspects are two important components for renewable energy system design.



- Green Building Festival (Toronto) (2016-2020)
- Sustainable Built Environment Conference of the Americas 2016-2020
- Regenerative and Resilient Urban Environment SBE 16 Toronto (2016-2020)



# Kahgel Coffee



## Mahsa Mohammadkhani

She was born in Tehran on 24 - 5 - 1992

Architect, Interior designer, Researcher

■ Architecture PhD student

■ Master's Degree: Interior Architecture

■ Bachelor of Architecture

I started my professional activity in 2018 in architecture offices by participating in the design and implementation of numerous projects, until in 2021 I continued my activity independently under the name of mahstudio. I also do research and academic activities.(since 2020)

A space that made people feel attracted to stay and want to return to the place. A feeling that is referred to as a sense of belonging to a place. What we can find in Iran's past architecture. the sense of place is influenced by subjective experience such as memory-tradition-history-culture, and on the other hand, it is affected by objective and external factors such as smell, sound, etc. I have tried to create conditions for a better and deeper understanding of the space by the users.

The main goal of this Design is to achieve an emotionally oriented architecture in order to reach a more complete concept by establishing a visual and non-visual connection between humans and the interior architectural space. The use of past forms with a discourse of contemporary architecture can be a link to the future.

In this project, it was inspired by the Iranian moqrans and using straw material to impress the user visually, tactilely and smelling. Straw mortar is obtained from a mixture of straw, clay and water in the form of a manger.



## Minimalism; A break from Horror Vacui



### Faezeh Arefnazari

She is an Iranian Architect. She graduated from Columbia University in the city of New York, master of Advanced Architectural Design program in 2013. After that she began working at SOMA, a well-established architectural firm in New York. In 2015 she returned to Iran and founded her own firm "White on White" in collaboration with her partner, Ruhollah Rasooli.

Since then, she has received several awards and a number of her projects have been recognized and honored in Architectural design competitions. She believes architecture should not demand attention, rather it should be neutral space, therefore she is practicing minimalistic architecture with the focus on practical and affordable details creating a tranquil experience for the users.

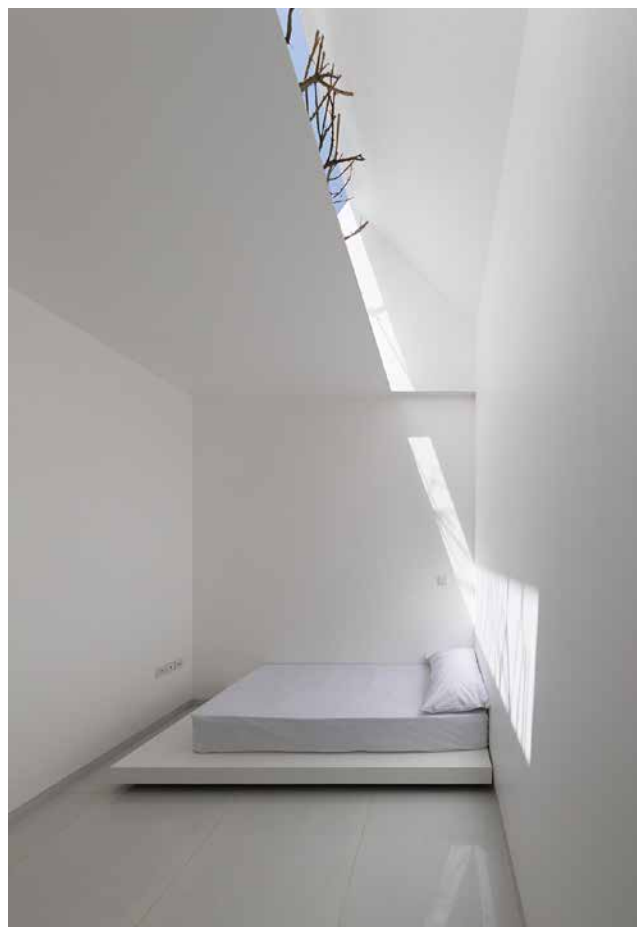
Photos: Mohammad Hassan Etefagh

The over-crowded and chaotic cities of Iran have a dense texture and lack sufficient open space, consisting of apartments that are generally built with the purpose of making a profit and not providing a better quality of life. This naturally urged us to design neutral and calm spaces featuring well-thought-out details.

These dense urban textures are reminiscent of Islamic Art and Architecture which were full of fine decorations and excessive details. Although the aversion to empty space and insisting on filling the area with details has been done immaculately, however, the concept can be negatively reinterpreted in the urban planning of Iran. Naturally this urban chaos and confusion swayed us into minimalist approach and we have used Architecture as a tool and commodity for subtraction rather than addition.

As an architect, we were not able to resist against the greed of wide and profitable construction in Iran but since we believe in the social role of architecture, we decided to try on a smaller scale by designing minimal and low-cost projects, simple and thoughtful details that are accessible to local builders to transform architecture from a luxury commodity that is available to the elite of the society to the more accessible one for the middle class, even sometimes low-income communities. Also, in a country like Iran where four seasons can be easily experienced, minimal architecture helps us take better advantage of natural light as well.

Finally, this approach to projects has led us to witness the expansion of certain aspects of our design to adjacent buildings. Therefore, the assumption that a minimalistic approach to design can spread out to a larger scale on city blocks is not far-fetched.





**"We have a responsibility as leaders to support diversity and quality "**



## Sophie Cleland

She is currently a Principal of Architectus Australia, holds Design Review panel positions for South Australia (ODASA) and Western Australia (SDRP), is a Victorian Chapter Councillor and Board Member and Deputy Chair of the ARBV and an agitator for change.

Sophie believes all architecture has a social responsibility. She has a passion for public space and place, how it is valued and integrated within architecture and the broader built environment. She pushes projects to do more, to think beyond site boundaries and provide a generosity in design that contributes to deeper social and community impacts.

As a champion for quality architecture, she brings a passion for how we build better outcomes that connect with people and our environments. Sophie's early career experience making television commercials in South East Asia and Australia provoked a dialogue that has had a lifelong impact in her architecture practice. This reinforced the critical role of communication, collaboration and creativity in the creation of meaningful and inclusive physical spaces for the community.

Sophie's professional leadership has focused on being an advocate for greater female representation in practice, supporting the next generations of designers and leaders. Sophie provides a voice and role model to drive change and encourage diversity across the profession. Creating an energizing, supportive and generous work environment builds not only great design outcomes but great architects as well.

A significant part of her advocacy has been driving government and private led initiatives to enhance public amenity and social benefit. This has focused on providing a voice for those at risk of homeless and women fleeing domestic violence to targeted audiences and government agencies, and improved architectural outcomes to support these communities. Projects such as the Viv's Place Launch Housing for vulnerable women (ARM) and the Specialist Family Violence Projects in Sunshine, Broad meadows and Geelong (Architectus) have provided Sophie with an opportunity to place both design and social values at the center of her work.







Sophie is also passionate about promoting inclusion in architecture practice through mentorships and as an active contributor to public dialogue via forums including Parlour, a not-for-profit advocacy collective driving awareness and change in gender equity in architecture and related professions.

As a current chapter councillor Sophie has also progressed policy development and advocacy looking at ways to support smaller scale practices and female design leaders.

Diversity is a significant architectural quality, it creates better places for people, builds more responsive outcome and it is what makes our homes, our towns, our cities the kind of spaces we want to live in. Sophie believes that our profession should be leading the charge in diversity.

She believes it's about being true, inclusive and inspiring others, encouraging generosity and championing people, and having fun while doing it!

Encouraging and accommodating flexibility for all staff. Men and women need to be supported also to take up opportunities and to enable their partners to have their careers.

Yes there are plenty of people who still need a nudge but by working together we can move the dial. This doesn't mean it's easy, of course some days are hard, but diversity and equality are part of our lives.

Within Architectus, Sophie has supported the practice working with First Nations partners to create internship opportunities and genuine project design collaboration. Within her leadership roles in large practices and the broader profession, Sophie is committed to improving architecture practice

Sophie has also been an advisor to the Launch Housing Board Projects 2016-2017, informing contractual and legal approaches to support new design models for housing provision for women experiencing or at risk of homelessness.



## VIRA II



## Sona Eftekharazam

As a registered Architect at Iranian Architectural Engineering Society, Sona Eftekharazam founded Alidoost and Partners in April 2006. He is responsible for the design philosophy and strategic direction of the practice. A graduate of the University of Yazd, she worked at top practices in Iran.

At the core of our architecture is the ability to take a fresh look at design issues through experienced eyes. Our approach aims at turning intense research and analysis of practical and theoretical matters into the driving forces of design.

By continuously developing rigorous methods of analysis and execution, Alidoost & Partners is able to combine innovative thinking and efficient production. We carefully limit the commissions we take on to help ensure a high degree of professional attention and overall project quality.

Photos: Mohammad Hassan Ettefagh

“VIRA II” office building is located in Yusefabad neighborhood at the central part of Tehran. This neighborhood is practically the host of both administrative and residential land uses and is assumed among the highly important and valuable zones of Tehran city. This building has been constructed with a plot area of 340m<sup>2</sup> and has a total gross area of 2035m<sup>2</sup> including a ground floor, six floors with administrative use and useful area of 180m<sup>2</sup> in each floor, and two basement floors. The parking lots are located on the basement and ground floors.

The main problem in designing this project is its adjacency to old buildings on the western side, on the one hand, and neighboring a modern and high-rise building on the eastern side, on the other hand, and how to deal with this issue.

Coordination with the two adjacencies differs both in terms of Function and in terms of form and scale. The western neighbors of the project are apartments mostly with residential use and 3 and 4-storey height, which are assumed as small-scale structures in Tehran metropolis and fully obey the municipal criteria in terms of form.

In other words, these buildings have been constructed in full compliance with the dominant typology of the urban texture of Tehran. On the eastern side, this building is adjacent to a modern and high-rise building with administrative-commercial use, which is evidently different from the western neighbors in terms of scale, function, and form.



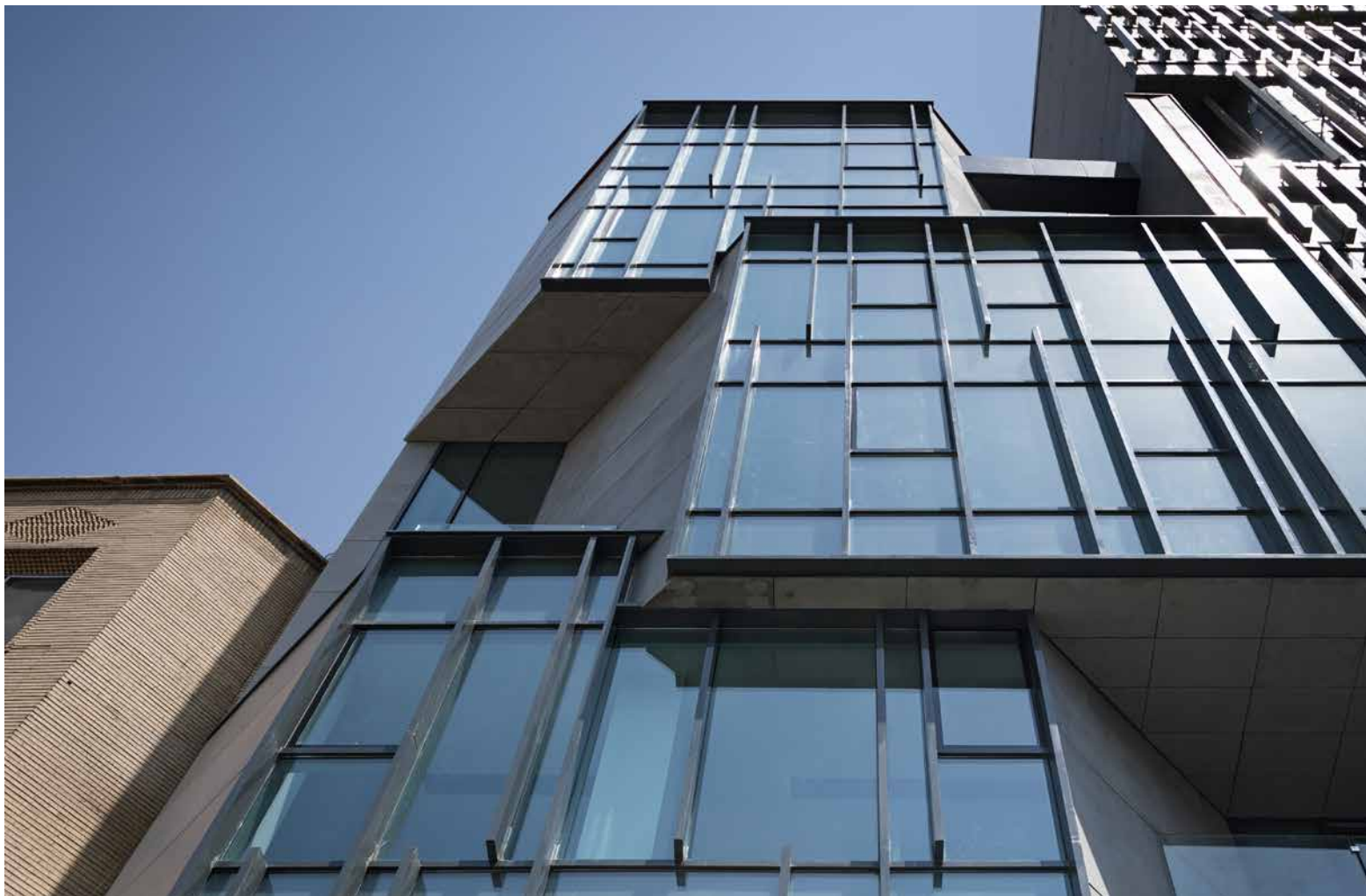
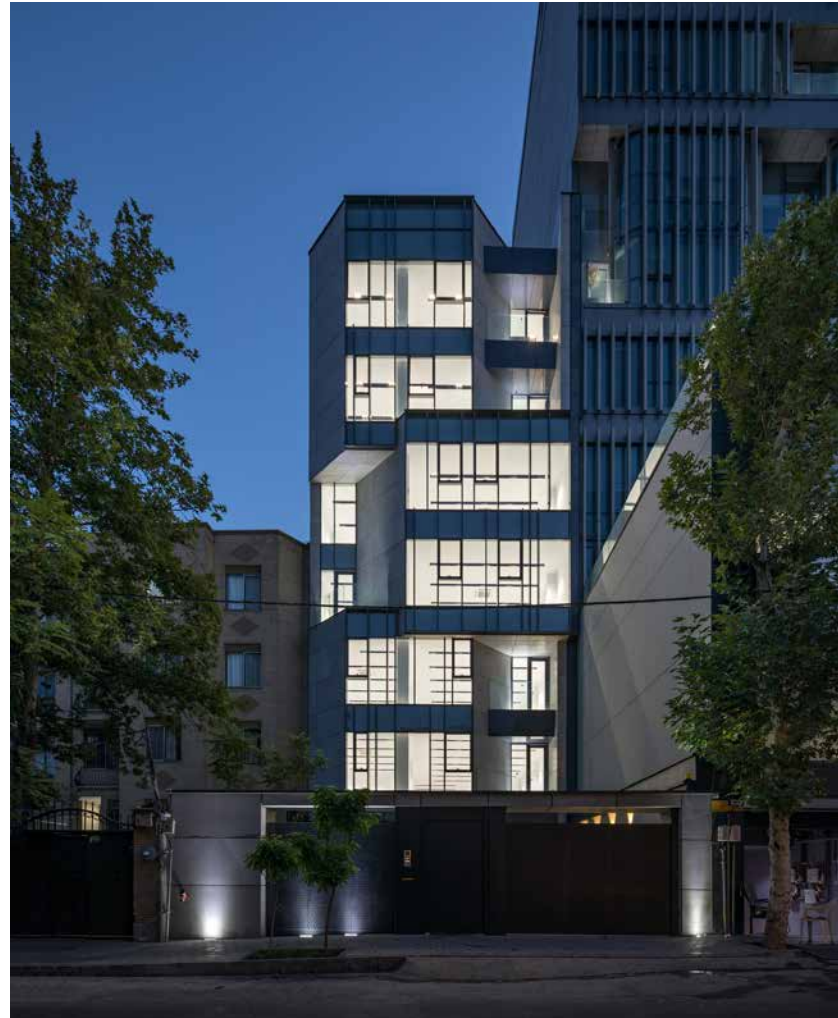


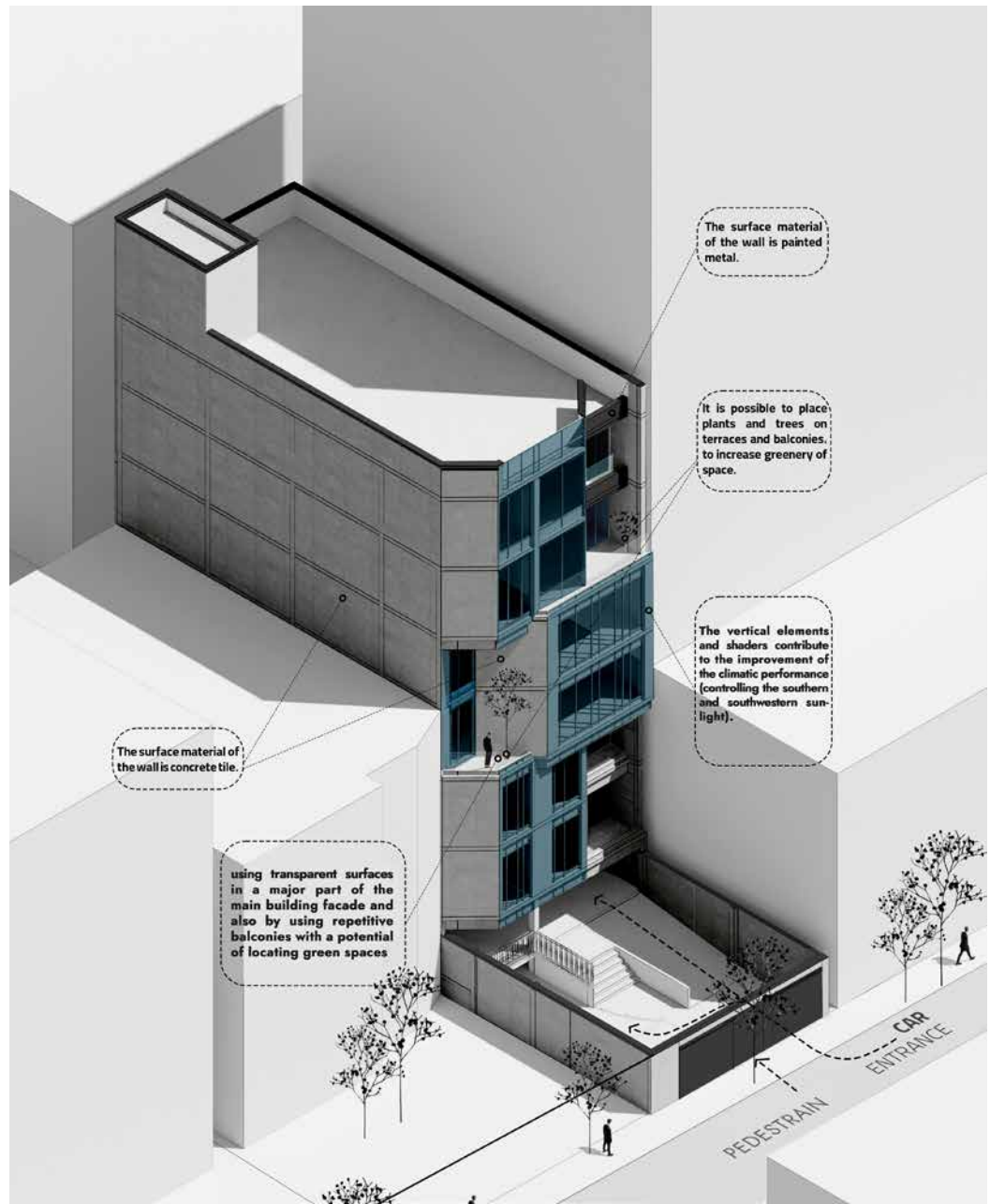
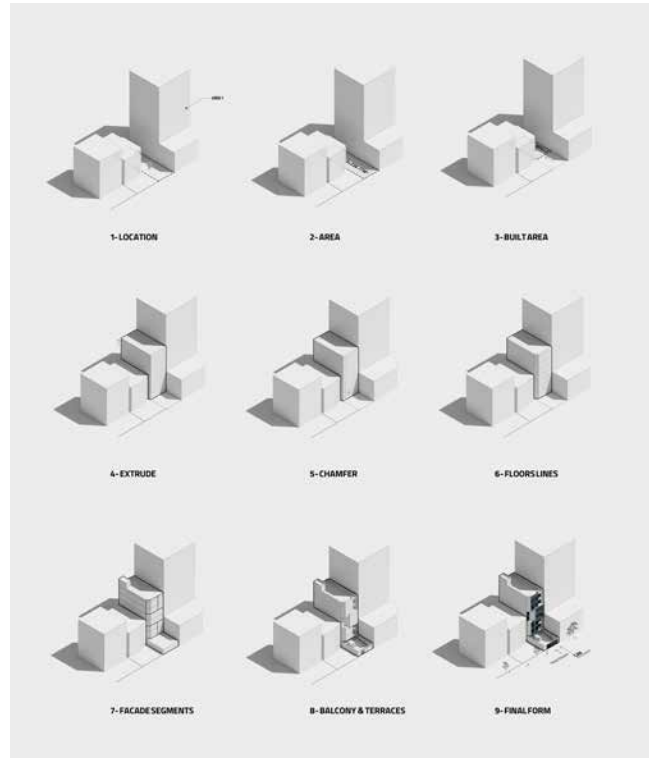
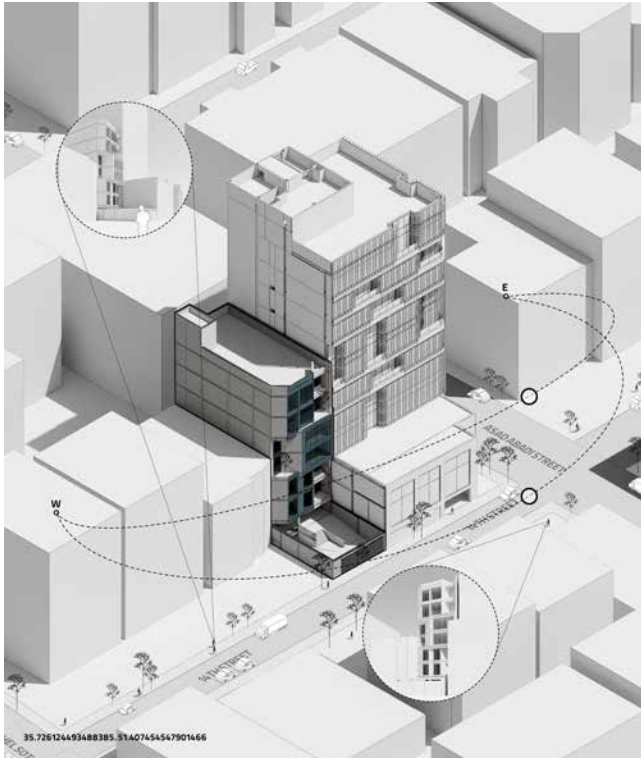
In dealing with the above mentioned problem, the primary challenge of the design team was the existence of an imposed bevel on the western side and avoidance from the form-related obedience to the typology resulting from the compliance with the criteria.

Therefore, in the presented concept, the bevel not only has been utilized as a repetitive urban motif but also has gained a higher functionality through multiplication in volume and recess towards east in the central part of the building facade and serves as a tool for transforming the 2D face into a 3D active volume. The application of this approach and dividing the building into three overlapping volumes results in a better juxtaposition with the western neighbors in terms of scale. Furthermore, by using transparent surfaces in a major part of the main building facade and also by using repetitive balconies with a potential of locating green spaces, it has been attempted to establish a better coordination with the eastern neighbors.

As for the materials used in the building facade, it should be noted that considering the diversity of the materials in the neighboring buildings, the color functionality of the building has been reduced by using neutral and greyish colors in the project walls. The rigid parts of the southern face of the building is made of GFRC panels and metal sheets with dark gray coating color. The vertical elements and shaders contribute to the improvement of the climatic performance (controlling the southern and south-western sunlight).

At the end, it must be noted that "VIRA II" attempts to have positive interactions with its surrounding urban sight, while maintaining its independent identity as a building, and avoid being indifferent to the urban landscape.





# Breaking down Barriers



## Teri Okoro

Teri has extensive experience in the housing, commercial/mixed use & healthcare sectors. She champions Diverse Talent and Inclusion on project teams, in organisations and within project outputs and processes. And serves as Non-Executive Director on various Boards and a number of Project Award Panels in the UK and internationally.

Teri Okoro FRIBA has travelled far since her formative years growing up in Nigeria. Relocating to the UK in her mid-teens with a love of art and passion to become an architect, the first barrier she encountered was not having studied physics. This limited her choice of Architecture Schools but did not deter her. After a subdued life in East Sussex, she was glad to gain a place at South Bank in London.

Today, she is an established and successful architect – her practice TOCA was founded over 25 years ago – acknowledged as a thought leader in the profession and holistic inclusion strategist, also a subject matter expert on project management and quality systems. She has delivered professional CPD seminars for RIBA on these subjects including the first EDI session for the profession. She is sought after to sit on panels, judge international awards and as a speaker.

Her early career was an eclectic mix of roles within large and small private practices as RMJM and public/ not for profit practice including a local authority. It culminated in her final role as Principal Architect within the in-house practice of a leading housing organisation. The industry pivot saw her act briefly as a Programme Manager before setting up her North London based practice – TOCA. The practice delivers architecture, project management and Inclusive Design – Access Consultancy services.

TOCA has delivered a wide range of social and private housing projects – their mainstay, commercial remodelling, and fitouts, also community and more recently leisure projects. The portfolio of Infrastructure projects they provide inclusive design consultancy to both in the UK and globally is growing. Her experience of other cultures and lifestyle influences her approach to design. The RIBA funded doctoral field study she undertook as a young architect into design for intergenerational Asian households is the forerunner of more inclusive design and lifetime homes. TOCA has been an incubator for many architects at the start of their career. Teri views the practice as a vehicle to upskill the next generation. They provide work experience to secondary school students from underrepresented groups in the profession and have seen eight go on to study architecture. This is in addition to providing year out experience to Architecture students.





Harold Road

As founder member and co-Chair of Unionne, a consortium of female led practices, the aim is also for greater representation, providing increased opportunities to collaborate and bid for the scale of projects an individual practice may not tackle. Success includes joining frameworks also the interior design of the Africa Centre and local authority social housing.

Her broader role in the profession includes being a board member of UK's Architects Registration Board at a time when there are significant changes in the profession following Grenfell and the first review of Architectural education in half a century.

Appointed last year as a Mayors Design Advocate, she has contributed to countless Design Panel Reviews and ongoing research on designing inclusively for women and girls' safety in London.

As a Design Council Expert, she provides expert advisory on Inclusive and Accessible design, sits on Design Review Panels and knowledge sharing. She sits on the Construction Industry Council (CIC) Diversity and Inclusion Committee.

Recognition includes being a Fellow of RIBA (the only black British architect to achieve this), RIBA BAME Award winner, being a Fellow of the Association for Project Management (APM) where she is a chartered project professional (ChPP) and Chair of the People SIG. She was also recognised as Nigerian British architect of the year in 2018 and remains a role model to many.



Harold Road

# Bringing New Life to Old Buildings



## Dr. Katherine Gunderson

Founder of a Property Tech company “Grand Bequest” to manage the risk of vacant historical property reactivation projects by using data analytics, conservation innovation, and sustainability, with a mission of empowering individuals to save vacant or at-risk buildings in their communities.

Katherine has grown a remote team of various skillsets around the innovative idea of bringing technology to heritage to connect communities and organisations directly with the resources needed to reclaim, conserve, and reuse vacant old buildings.

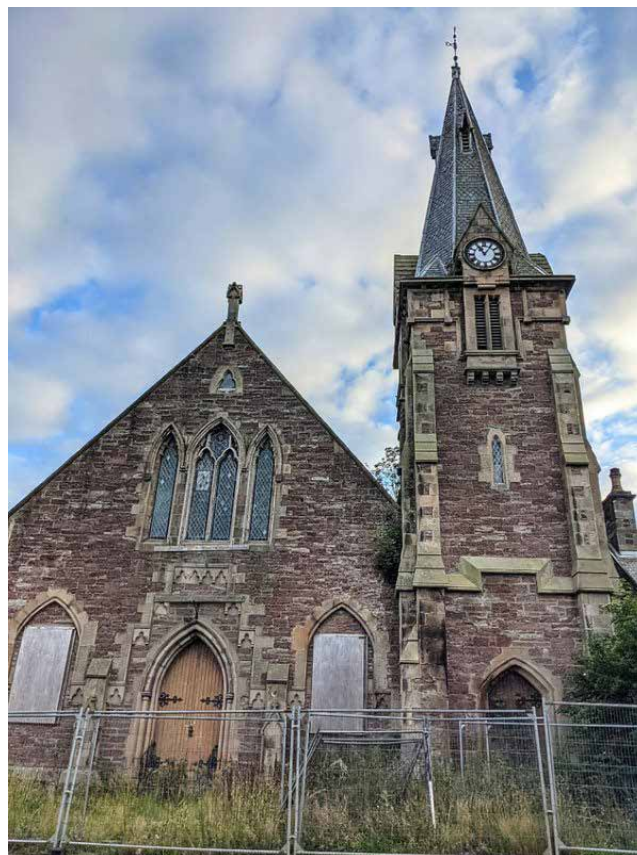
“No one should have to watch beautiful old buildings in their community be demolished or destroyed due to lack of care or resources.” These words echo our heartfelt belief at Grand Bequest, a pioneering platform that drives positive Environmental, Social, Governance (ESG) impact by helping communities repurpose vacant buildings and package them into viable impact investment opportunities, supporting the circular economy finally coming to the construction sector.

Grand Bequest’s pioneering vision sees demolitions becoming the rare exception. We aim to become a large technology employer, making a significant impact not only in Scotland and the wider UK but also aiming to be the first, or largest, Social Impact Unicorn.

This means we are striving for a valuation of £1 billion by helping 1 billion lives. As we embark on this transformative journey, we are committed to preserving our heritage, empowering local communities, and fostering sustainable practices in construction, architecture, and design.

Today, there are more than 800,000 empty buildings in the UK – over 70% of them empty homes; and an estimated 12 million empty buildings in the EU.

However, these numbers are likely to be low given that data is either not collected or is spread across various public and private entities that are content to continue operating in a wasteful linear construction approach of build new, demolish, build new, demolish. This shockingly results in a building being demolished every 10 minutes!



Katherine Gunderson St Marys Church





Katherine Gunderson William Watt Seed

Grand Bequest strives to address this challenge by becoming a catalyst for collaboration and knowledge sharing. Its platform brings together community activists, architectural enthusiasts, and concerned individuals, providing them with the tools and resources needed to save and restore historical properties.

Dr. Katherine Gunderson, founder and CEO, was inspired by the work of Historic Environment Scotland's Buildings at Risk Register (BARR). During her first visit to Scotland in 2017, she had no idea how pervasive vacant or at-risk buildings were.

Grand Bequest was founded after she completed her doctorate degree in Business Administration at the University of Liverpool. She also developed its primary algorithm, The Grand Grade, which assigns a two-digit score to each building. This tool enables the company to prioritize and tackle over 600,000 plus empty buildings in the UK, before expanding into other communities.

Dr. Gunderson's commitment to sustainability led to her recognition as the Female Founder of the Year 2023 for Culture by AccelerateHER. Grand Bequest is also proud recipients of the Sustainability Award at the BOLD Awards and the Environmental Impact and Equality, Diversity, and Inclusion awards at the UK-PropTech Association.

Dr. Gunderson is among the remarkable few female founders who are fearlessly addressing a significant challenge in the realms of real estate and architecture, while wanting to leave a profound positive ESG impact.

Additionally, Grand Bequest successfully completed an InnovateUK Grant with its team of 11 highly skilled professionals conducting research on the carbon impact of demolitions, knowing that construction in Scotland accounts for more than 50% of national waste and 75% of a building's emissions.

Our team developed algorithms that forecast the environmental consequences of continuing with a linear approach to construction. We also created a Demolition Calculator that estimates the environmental impact of a building's demolition, including waste, CO2 emissions, and resource consumption.

Grand Bequest's data analytics platform is the first of its kind to focus on empty homes and impact and finally bring the circular economy to the construction sector by promoting the reuse of empty and derelict buildings at scale.

Investing for positive ESG impact is at an unprecedented high with over £2 billion a day currently flooding in. Impact investors and public bodies have an exponential amount of funding to deploy to address our social and environmental challenges by 2050, with an amazing £53 trillion needing deployment in the next 10 years yet they consistently say there are not enough bankable projects and no trustworthy pipeline into the communities and projects they need to drive real, tangible, quantifiable impact.

Grand Bequest aims to fill the current technological infrastructure gap and advance the UK towards its 2045 net-zero goals while offering a unique solution for social and affordable housing. We aim to create a circular future by empowering resilient communities to put every vacant building back to use with a business model that prioritizes growth only when it can ensure a measurable positive impact on all aspects of a project.

Together, we can create a future where the preservation of our architectural legacy becomes a collective responsibility and a testament to the power of community-driven change.

**Never forget -- the greenest building is the one that is already built.**

# Meaning Of Environmental Quality



## Elahe Akbari

I'm Elahe Akbari who entered the job market in 2009. From 2012, I have been running my own architectural firm named Asar.

In 2016, I became interested in "environmental quality", so I have been using this approach in my designs. I got my master's degree in the field of architecture in 2019. From 2020, I started teaching in the Isfahan Art university.

Photos:  
Right (full page):  
Hasir Baft- Deniz Residential, Isfahan  
Photographer: Pattern photography group  
Left:  
Iranian Medical Center, Mehrabad- Isfahan  
Photographer: Deed studio (Masih Mostajeran)

Environment plays a significant role in creating sensation and has some effects on people's thinking patterns. Architecture with approach to environmental quality, which is considered to be an interdisciplinary field drawn upon psychology, behavioural studies and architecture, investigates the relationship between the human and his or her environment.

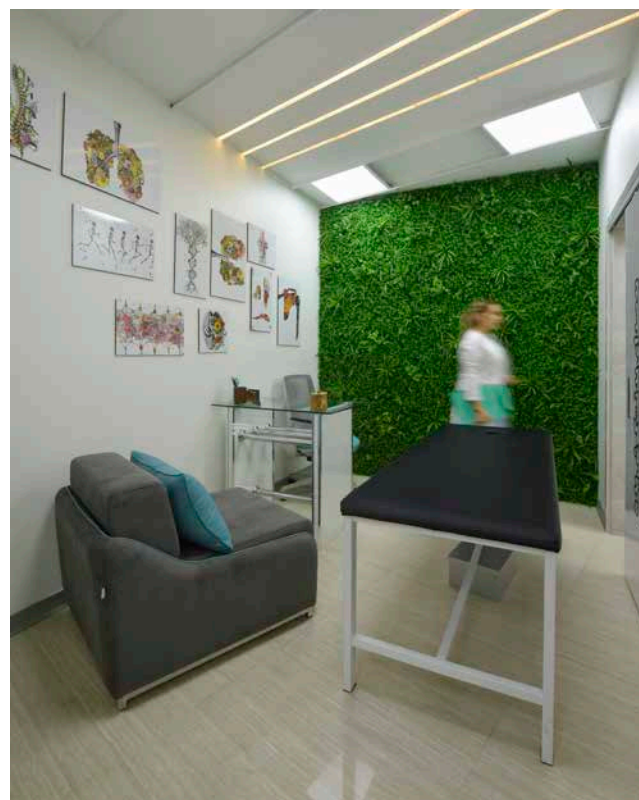
Professional spacemaking rooted in environmental psychology, and played a significant role in human based spaces and healing areas, can foster a friendly, convenient and responsive environment which will form the user's behaviour, derived from the evolution of three stages of feeling, perception and cognition, and would reduce the tension and stress of the individuals by creating an inviting and welcoming atmosphere.

In addition, in the past recent years and especially after COVID-19 pandemic, with the increase of stay at home hours, the importance of interior design based on this approach has got prominence.

One of the subscriber and important today's lives issues, is that the individual needs, includes more different aspects of providing visual satisfaction, and this matter has led to more pleasure of space, and therefore more self-esteem and life expectancy in using interior atmospheres.

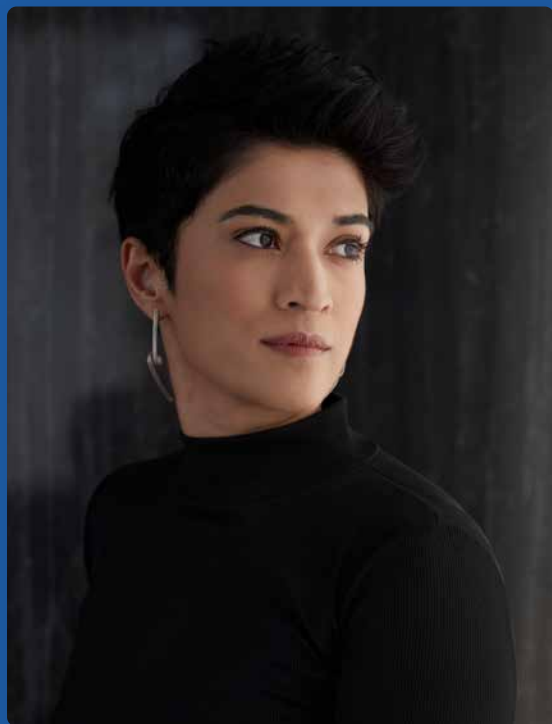
It's appropriate to say that because of the increase of technology in the present day, like artificial intelligence and internet of things combined with environmental quality approached architecture, the space is becoming a happier and more amusing environment.

Meanwhile, intractional processes between humans and their environment by usage of gamification, creating a competitive platform and learning during entertainment with the aid of special effects, can increase environmental effectiveness, and introduce architecture as the art of creation of interaction between human and the environment.





# Designing Spaces That Shape Lives



## Pallavi Dean

Pallavi Dean plays at the intersection of design and entrepreneurship, having founded her interior design and architecture studio Roar in 2013, where she is Creative Director.

Born in India and raised in Dubai, with several years spent working in London, Pallavi's career as a designer has been shaped by her multicultural background, lending an eclectic influence on her work.

She is an active member within the UAE design community, where she writes for industry publications, engages in trade events and mentors' students in the region.

A trained architect and sustainability specialist, she has won multiple awards for work across a range of sectors including commercial, hospitality and residential.

Architecture is more than just designing structures; it is an art that touches the lives of people and shapes the communities they inhabit. I have always believed in the power of design to steer experiences, foster meaningful connections, and ultimately improve lives. With each project, I aim to engage in a dialogue with the built environment, giving it a voice that resonates and reflects the aspirations of its users.

Throughout my career, I have been privileged to witness the transformative potential of architecture firsthand. Today, I am humbled and honoured to be featured in 2A Magazine's Summer Edition, alongside other remarkable women who are making a significant impact in our industry. This edition serves as a celebration of our voices, our achievements, and the diverse roles we undertake as women in architecture.

Defying expectations and breaking barriers is probably what sums up my career best so far. As a woman in a predominantly male-dominated industry, I faced numerous challenges. However, I refused to let these obstacles define me. Instead, I used them as stepping stones to prove that gender should never limit one's ability to contribute to the built environment. Through perseverance and determination, I have overcome these hurdles, carving a path for myself and aspiring women architects to follow.



The Supreme Council for Motherhood & Childhood  
Abu Dhabi - Credit Chris Goldstraw

My journey in architecture began with a strong desire to create spaces that truly resonate with people. I was born in India, raised and educated in the UAE and have worked in the US and UK; in this way I was exposed to a rich tapestry of cultures and traditions that greatly influenced my approach to design.

In my quest to shape the architectural narrative, I have championed the power of diversity and collaboration. I firmly believe that the best designs emerge from an array of perspectives, experiences, and cultural backgrounds.

By nurturing an inclusive environment within my studio, I have assembled a platform for diverse voices to be heard and celebrated. This collaborative approach has resulted in projects that reflect the communities they serve, transcending the boundaries of culture and tradition.

At the core of my practice sits an empathetic approach to design. I trust that by understanding the people who will use a space, we can create designs that meet their needs holistically. It is not enough to focus solely on aesthetics or functionality; we must consider the emotional and psychological aspects as well.

This empathetic lens allows me to design spaces that align with their users on a deeper level, promoting a sense of belonging and enhancing their overall wellbeing.

In the ever-evolving landscape of architecture, my voice has emerged as a blend of innovation, cultural sensitivity, and a deep understanding of the human experience. I strive to create spaces that not only inspire but also respond to the needs of the individuals who occupy them. By seamlessly integrating form and function, I seek to test convention and build a culture of togetherness.



Th8 Hotel, Dubai - Credit: Oculis Project



Drop Cafe, Abu Dhabi - Credit: Oculis Project



Roar Jaipur Rugs Showroom Dubai - Credit Yasser Ibrahim

# My journey towards architecture



## Grammatiki Zamani

Born in Northern Greece, Grammatiki graduated with a Master's Degree from the National Technical University of Athens, Greece, School of Architecture and Engineering.

She is a Registered Architect with the ARB, a RIBA Chartered Member and a RIBA Gulf Committee Member, as well as an International Associate of the AIA.

Grammatiki has worked in Athens as an Architect Engineer, involved with Commercial and Hospitality projects, before relocating to the UAE in 2013, where she developed and participated in several projects as a consultant architect, before founding kiklos architects in 2020.

Her expertise in a variety of platforms allows her a comprehensive multidisciplinary approach to her designs, always guided by the principles of elegance and simplicity.

Moreover, her warm Mediterranean demeanor and unique human touch create a close and personalized liaison with her clients.

As a Teaching Faculty Lecturer at the Canadian University of Dubai, Grammatiki is also able to continuously impart some of her expertise and perspectives with Architecture students, equipping them with practical working knowledge from within the industry.

There is a specific moment in all potential creative minds to click and commence the long journey to follow their intuition.

Having been raised in the Pieria region in Northern Greece, in a beautiful house with a big garden, I was 11 years old when a new schoolmate joined my class. She invited me for a play date at her house.

When I entered the garden of that residence, I started realizing that the place was much different than my family's. The volumes were different, there were floor-to-ceiling windows, and entering inside, I saw an open kitchen combined with a living room, a mezzanine overlooking the ground floor where we seated, and a very wide opening on the ceiling, allowing the light to enter the house, in a significantly different way.

I now realize that I already used the word "different" three times in the past few lines, but that's exactly what it was. A different feeling that I could not understand. I told my new friend how pretty their house was, and she replied to me: "I know! My aunt, who is an architect, designed it."

That moment, overwhelmed by the pleasant space and sensations, I realized that I wanted to become an architect too. Without knowing much about the studies involved and the subject, the decision was taken. It was only a lot later, during my second year in the National Technical University of Athens, that I heard about the importance of spatial experience, and how it defines good architecture.

I always say, studying architecture does not just provide a skillset to design the built space. It wires our brains to develop a critical mind, and to question the functionality and beauty of the whole world surrounding us.

Along with the Figure and Ground Perception, we are taught about balance and symmetry, which are both very objective. One cannot argue with the fact that architects like Tadao Ando, Zaha Hadid, and so many others, have embraced and translated those principles in their own, unique way, inspiring and guiding us all.



3d visualisation from kiklos architects



3d visualisation from kiklos architects

Seventeen years after the first day I walked through the gates of Architecture University, I was invited to teach young architecture students about the Basic Principles of Synthesis. Only then it has dawned on me that people leading their own practices, myself included, usually do not realize that initiating young architects into the ethos of the practice and design approach, is already a teaching process.

However, the educational framework of an institution is very different. I embraced the journey with a lot of enthusiasm, but along the way, I realized how different the reality of those young minds is, compared to ours (also my own), back in the days. It was mind blowing to realize how much the tools available have evolved, even though those tools are already in use in my practice. The design principles, and the process every mind is required to go through to unlock its creativity remains the very same, regardless of one's background.

Throughout my own journey, whenever my road became rocky, my mother used to remind me of the anecdote from ancient Greece where Aristoteles elaborated to his pupil Alexander The Great, who at times was reluctant to deepen his studies due to his royal status: "There is no Royal Way towards knowledge". I also found myself repeating the very same examples I had heard in the past, using the same simplistic tools of sticks, dots, and surfaces to describe the rhythm, the reference points, and the qualities of space.

Then I questioned myself about how alien I might sound to those young adults that may already be using even newer tools such as V.R. and AI technology. And this is perhaps the challenge. How the older generation of architects and designers will embrace the new tools to educate and foster the younger generation about the essence of architecture: the Human user. How responsible we are to guide the aspiring professionals towards a design process that is not just a description of forms to a machine that can come up with elaborated shapes, but a process focused on the users and their communities. We all have still a lot to learn.



Photo: Intelier



3d visualisation from kiklos architects

To finish off, I would like to remind all young girls, that no matter where you hail from, whatever your parents' background is, and whatever society and peers tell you that you can or cannot do, keep dreaming and build towards your dreams. Opportunities and kindness are sent to us all at the right moment. The day I took the leap of faith and left my parents' small village, I had never imagined where my journey would lead me and is still to take me to...

## Encountering the New



# Parshia Qaregozloo

She graduated from Azad University, Art & Architecture faculty, Central Tehran Branch in the master of Architecture in 2000. She has been a practicing architect since 2000 by working and participating in various architects' firms such as Bahram Shirdel Architects.

In 2006, she began her own office, called "Fargard Architects" in Lavasan-Tehran. Then later in 2014 she joined "BonnArq Architects" with Behzad Atabaki as partner, which is recognized for their contemporary alternative methods of "research and design" in architecture, urban design and landscape architecture, believing in the multidisciplinary approach to architecture and urbanism.

She has also been a board member of Tehran Institute of Metropolitan Studies, and the university lecturer for a decade until now. Also, she was a member of the board of directors of the Iranian Society of Architects from 2014 to 2017.

A number of her works have been awarded and honored in architecture and urban design competitions.

Parshia's approach to architecture design began during her last years at university, while simultaneously working in architectural firms and studying on Historical and deteriorated urban fabrics in Iran. One of her most challenging design projects was the design of the Yazd City Hall and Council House.

Due to the destruction of a part of the historical fabric of Yazd, this large-scale public project has attempted to find a design strategy that is in harmony with the city's landform in order to integrate and homogenize the urban fine-gained fabric.

Continuing her architectural practices with her team in "Fargard Architects" in both urban and rural areas, she designed various houses in the mountainous region of Rudbar Qasran in north-eastern Tehran.

After joining BonnArq Architects, Parshia Qaregozloo and Behzad Atabaki, in response to Alejandro Aravena's call, presented their researches and design proposals for the revitalization of Tehran's historical and deteriorated urban fabrics in a comprehensive competition among 148 Iranian architects and firms. After winning the first place in the competition, they were selected as the curators of Iran's national pavilion at the 15th Venice Architecture Biennale.



Apartment No.20, Lavasan, credit: BonnArq Architects  
Principal Architect: Parshia Qaregozloo





Chahargah House - credit: BonnArq architects  
Principal Architects: Parshia Qaregozloo, Behzad Atabaki  
Photographer: Mohammad Hassan Ettefagh



Chahargah House - credit: BonnArq architects  
Principal Architects: Parshia Qaregozloo, Behzad Atabaki  
Photographer: Mohammad Hassan Ettefagh



Tehran Science Museum, credit: BonnArq architects  
Principal Architects: Behzad Atabaki, Parshia Qaregozloo

The project "Rewind <<play>> Fast Forward" Considering biennial statement, has focused on reviving movements and develop-based ideas in urban spaces, living areas and deteriorating residential areas in big cities in Iran in near future (providing examples from Tehran and its suburb). The project has tried to put an end to abrupt non-researched changes and wrong solutions to current problems.

Moreover, by undertaking a futuristic and conscious approach it's been taken into consideration architectural spaces' high quality, living standards and current social insights which might help the expansion of local people's cooperation in the renovation of these spaces and to revive these areas and considering avant-garde movements in the "play" realm of current life worlds in order to recognize people's innovative ideas and connect them via NGOs and cooperative groups.

Due to the experience of construction and design from a small scale like a pavilion or a house to an administrative, commercial, and cultural building to urban and public spaces, such as "ChaharGah House", "Tehran Science Museum", Kish Apartments Hotel", "Chitgar lake conceptual and development managing plan", "regeneration research and design of historical area of Saqqez city in Kurdistan", the "BonnArq Architects" design strategies go beyond responding to human needs and problems, and in the process of planning and ideation, it deals with encountering the new.

Bringing life into spaces extends with concerns for the future where they are also influenced by different social, economic, physical and cultural layers in urban context. Their projects, which have emerged from critical thinking, provide a platform for users to identify the livable spatial qualities and redefine them in their minds, encourage them to explore the space.



Venice Architecture Biennale 2016 - IRAN PAVILION,  
Curators: Parshia Qaregozloo, Behzad Atabaki

## The Fifth or Third Art?



### Niaz Esmaili

Assistant professor at Shiraz Islamic Azad University, College of Art and Architecture. (Faculty member since 2003).

Architect and painter.

Founder of "Shahrniaz Architecture Group" with his husband Shahram Zare.

Several papers, workshops and exhibitions in the both fields of painting and architecture in various domestic and foreign conferences and journals.

Newest achievements:

- Honourable Mention winner of the 2A Asia Architecture award, 2022 for the Shiraz Mall Complex in the theme of ,Innovative Contextual Architecture in the Continents.
- 2nd place for the Shiraz Mall Complex in the third National Brick Award in Iran's Contemporary Architecture Competition, 2022

For an architect, drawing a line seems like her/his signature. The quality of the line, the surface, their colors, textures, depth, all enable the impression to be shown more effectively.

The relations among our hand and imagery are quite close, if one focuses on them. The feelings which appear by hand on a paper are extremely true with no impurities.

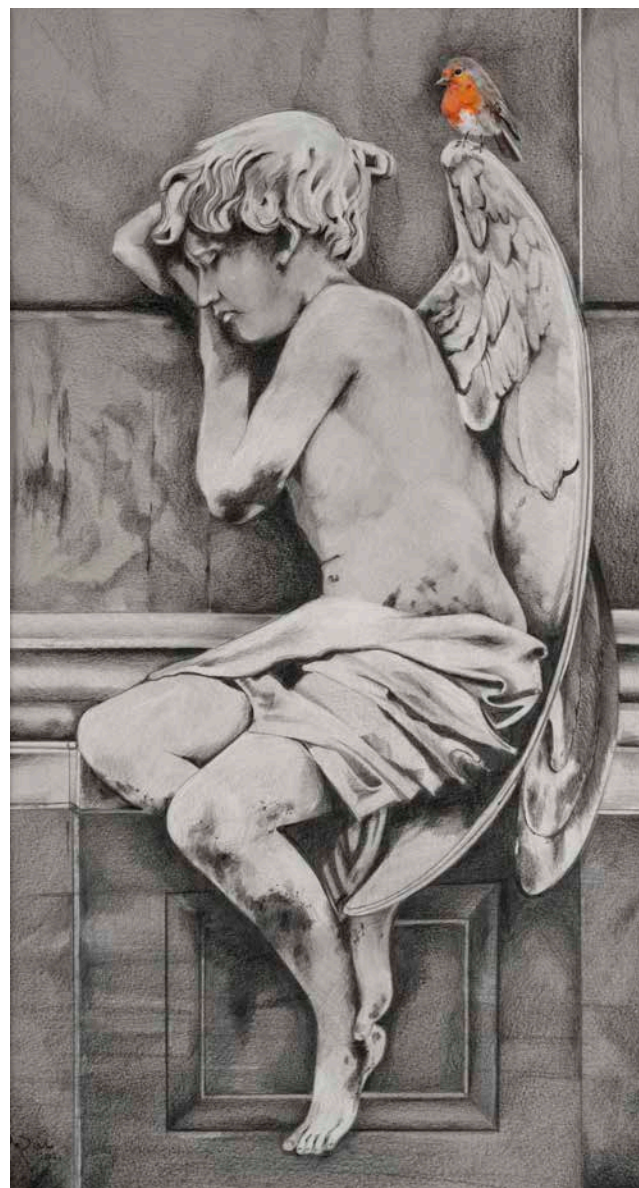
I have learned architecture but I have lived painting, I introduce myself as an architect and a painter.

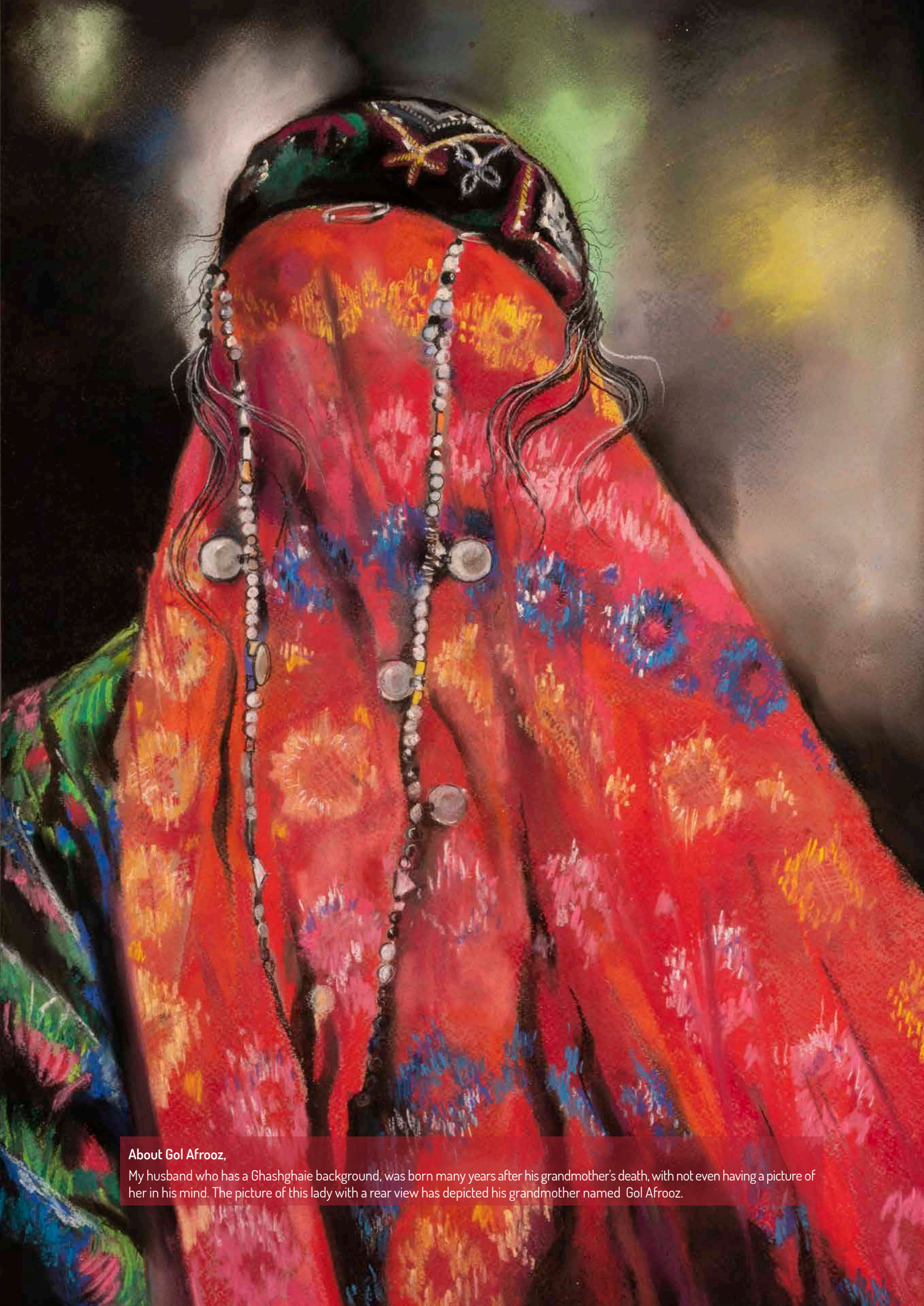
In my opinion, the biggest difference between architecture and painting is time.

The amount of time spent in creating a work in any of these two, has a key role in expression of feeling and opinions.

For the same reason, whenever I want to express my feelings in a short time, painting is my best choice.

I love nature, I love colors and I love to express my feelings by painting all beauties of them.

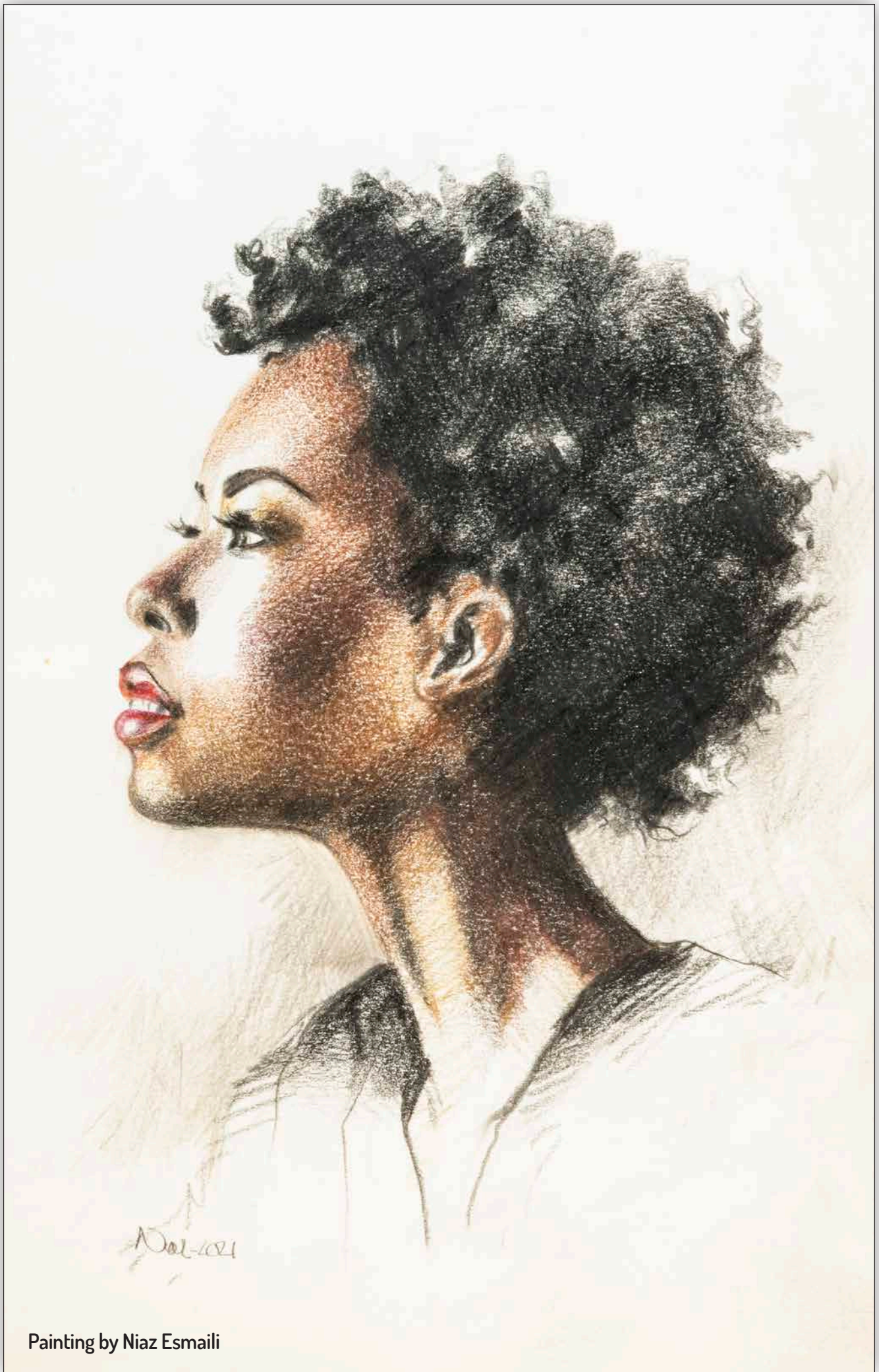




**About Gol Afrooz,**

My husband who has a Ghashghaie background, was born many years after his grandmother's death, with not even having a picture of her in his mind. The picture of this lady with a rear view has depicted his grandmother named Gol Afrooz.





Painting by Niaz Esmaili

## Serendipity Guides Our Actions



### Chitra Viswanath

Based in Bengaluru, Chitra Vishwanath is the founder and managing director of Biome Environmental Solutions. Born and educated in Banaras, she moved to Nigeria to study civil engineering at Auchi Polytechnic.

She founded her multidisciplinary practice in 1991, specializing in ecological architecture and intelligent water and waste designs.

Profile Image credit: Studio Biome

As I grow older, I find myself pondering the choices I've made in life and wondering if I would have taken a different path. I currently lack a definitive answer to that question.

However, what I am certain of is that despite the initial challenges, the professional journey I embarked upon has been deeply fulfilling for my soul. While the early years were dedicated to exploring various languages and constructing an ideological framework for the work, the present phase is focused on developing designs that surpass conventional boundaries.

Achieving this balance was crucial as we consciously chose not to follow established paths with readily available precedents. In describing the journey, I have transitioned from using a singular perspective to embracing the collective "we," as the practice has evolved beyond an individual effort and now comprises a team of fellow travellers.

I initiated my practice in 1991, coinciding with a significant shift in the country's economic policies. India embraced Capitalism, leading to a transformative shift in people's financial perspectives. The context of being in Bangalore during this period is particularly noteworthy. The city emerged as a thriving hub of innovation and witnessed radical changes. The residents of Bangalore were driven by a desire to be trailblazers, and this mindset was reflected in their aspirations for their homes.

From the early projects to the present day, a considerable part of the portfolio has been designing homes that cater to the needs of the emerging middle class, characterized by modest scale and tight budgets. This middle class, well-educated and socially aware, embraces emerging ideas while remaining deeply rooted in socio-cultural values. Striking a balance became imperative as I endeavoured to create ecologically sound structures that also adhered to the principles of Vastu in many homes, and sometimes even in other projects. It is this equilibrium that allowed us to resonate with clients seeking compact dwellings. Over the past 33 years, Biome has successfully designed nearly 1000 homes.



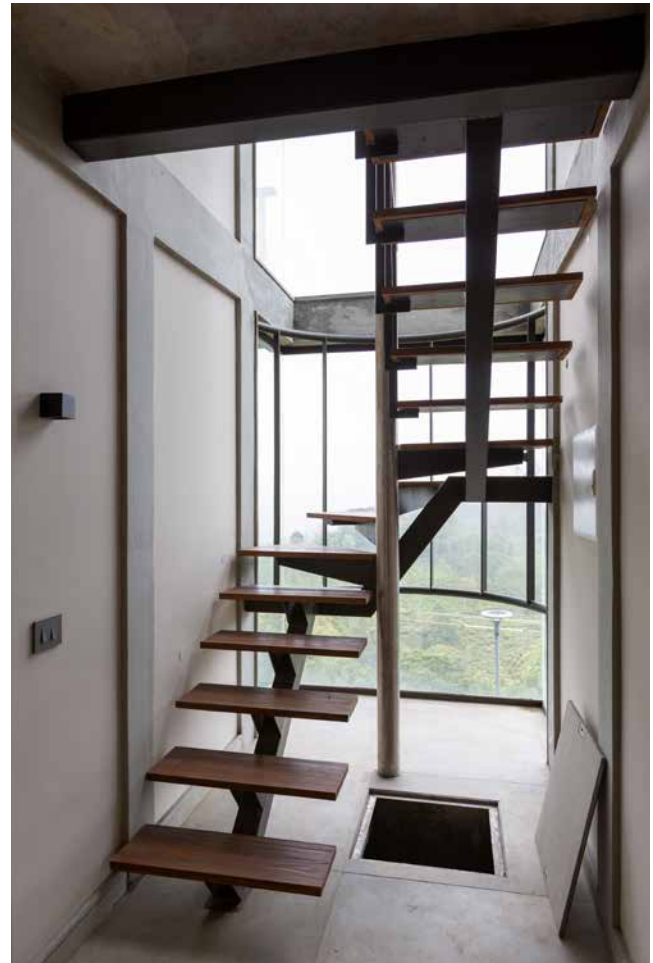
The Atelier School



GEV Community Cottage

This experience has proven immensely valuable, enabling us to cultivate agility and cost consciousness while remaining true to the principles of ecological construction. While our preference primarily lies in utilizing earth as the primary building material, our commitment to agility has led us to consider alternative materials based on specific circumstances.

However, the common thread across all our structures remains the same: ensuring that the building seamlessly integrates with its surroundings, serving as a positive addition rather than a parasitic entity.



VAY Coonor Staircase Rainwater Harvesting Pipe

## “Women of colour are unseen in the narrative of architecture”



### Sarah Akigbogun

Sarah views architecture as a broad spatial and design practice, which cannot be detached from the social context within which it is being produced. To that end she is committed to a socially and politically engaged process of producing space and has an approach to practice that bleeds across disciplinary boundaries, influenced by her background in film-making, engineering and theatre.

I've always stepped across boundaries and between disciplines in my work. I trained as an architect and structural engineer and over the course of my career have moved towards narrative, socially focused work and activism. My practice today, with Studio Aki and Appropri8, straddles the boundaries, of architecture film, performance, pedagogy, and practice.

I also happen to be a Black woman architect in London. Race is not something I thought about when I started out. I was born here. I think of London as home, the cityscape is etched across my memory. Like most people I thought about the kind of architect I wanted to be; not the perceptions people might have of me.

However the issue of race has become more and more prominent in recent years. For me there was a moment when I found myself working as the only Black woman in a 1000 strong architectural practice. In UK architecture, fewer than 1% of architects are Black and female. People of colour are also largely missing from the narratives about architecture, but this void is particularly evident regarding women of colour.

I started the Female Architects of Colour film and research project (XXAOC) to answer the reasons for these absences. Through it I have discovered many historical figures I had not previously known of, such as Amaza Lee Meredith, Ethel Bailey Thurman, Beverly Lorraine Greene, and also interviewed inspiring contemporary women such as Dr. Sharon Egretta Sutton and Elsie Owusu. Learning about these women alongside the more familiar architectural 'heroes,' has shifted my horizons. How much could it have changed the perspective of a young Brown girl studying architecture in the UK. Whereas I once wanted to road trip through France to see Le Corbusier's Villa Savoye, I would now like to do a road trip across America, in search of the lost and hidden work of some of these women architects of colour whose stories are mysteriously absent from historical records.



The Green House - Credit: Anna Stathaki



The XXAOC project came after another film project, *She Draws: She Builds* about the working lives of Contemporary Women Architects, which led to me becoming Vice Chair of a revived Women In Architecture in the UK. That started an appetite for activism and to seeing film, as a way of expanding the conversation about architecture.

Narrative has become an important component in my work. After a time working in Starkitect practices I wanted to understand the lives people live in cities more closely. My way in to narrative was through theatre, of which I have a longstanding love.



The Green House - Credit: Anna Stathaki



The hundred trail

- The early theatres were open spaces very much part of city life and culture. With *Appropri8* we have borrowed this idea that theatre could exist anywhere and activate space. I trained as an actor and worked with women led theatre companies - telling unseen stories, often of migrant women. I have brought these learnings back into architecture, using performance as a tool to explore themes of belonging and identity, in practice and pedagogy.

Last year I was privileged to take these ideas into workshops at the Carnegie Museum of Art and teaching at the Royal College of Art, where we explored the idea of home as the rituals we carry with us. This year I begin a PhD at The Bartlett, where I am excited to be continuing the journey.



Becontree Corner Plots

## “THINK NATURE”



## Debbie Flevotomou

Debbie is a multi-award winning architect with studios in Greece and the UK, whose passion for nature-centric designs inspired her to start “THINK NATURE” Architecture.

Debbie Flevotomou is a multi-award-winning Architect, celebrated speaker and a painter. She is the founder of Debbie Flevotomou Architects (DFA) with a mission to promote nature-centric and people-centric designs.

Debbie is a lecturer at Bournemouth University (MA Online Course) for Interior Design and was offered to be an Industry Patron in September of 2023.

In addition, she will begin a new position as a lecturer in design for the International Hult Business School. Debbie Flevotomou Architects is committed to nature inspired designs that create net positive energy and net negative operational carbon. These designs include Biophilic and Parametric features that promote harmony and boost well-being. These designs both mimic nature as well as promote its health and prosperity.

Before starting her practice, Debbie worked for Foster + Partners, where she got her architectural training and work ethic values. As the lead architect in DFA, Debbie is responsible for the design of The Great Reef. This is an iconic civic building and a pioneer in Kinetic Architecture.

The building moves in two different directions to create energy and a moving spectacle. The first movement collects sunlight as it rotates along its axis and the second movement collects nighttime moisture for air-conditioning, cooling, and water.

All the water and electricity for the building are generated from the building itself. The building promotes education in Biophilia and well-being as it creates a spectacular event with moving parts. It effortlessly enhances the natural environment and educates the public on sustainability and new ways of construction.

Debbie is an inspirational public speaker, speaking passionately about architecture with a difference. She has enthralled audiences from New York to Casablanca, communicating her passion for THINK NATURE design and bringing her unique perspective to students and professionals.

During her RIBA tenure, Debbie promoted architecture and good design to local communities, supported architects in their work and successfully lobbied local councils on architectural issues (e.g. Battersea Power Station).

She has lent her expertise to projects large and small and has judged architectural and design competitions internationally. Debbie is represented by the world class PR agency Kruger Cowne along with Richard Branson and Steven Wozniak (co-founder of Apple).

Debbie has been recognized with 78 international awards and her work has featured in The Times, BBC, London Evening Standard, London & New York Build. She has lent her expertise to many projects and has judged an art competition on the BBC.



Debbie Flevotomou Architects Museum, UAE

**Debbie's latest awards include:**

- Innovation Award for Civic Architectural Designs - London, UK, 2023
- Women in Architecture award for Best Female Architect of the Year 2022
- Women in Architecture Award for Best Female Architect of the Year 2021
- Business Elite's 40 Under 40, 2020
- Most Influential Woman in Architecture 2019
- Most Innovative Architect of the Year 2018

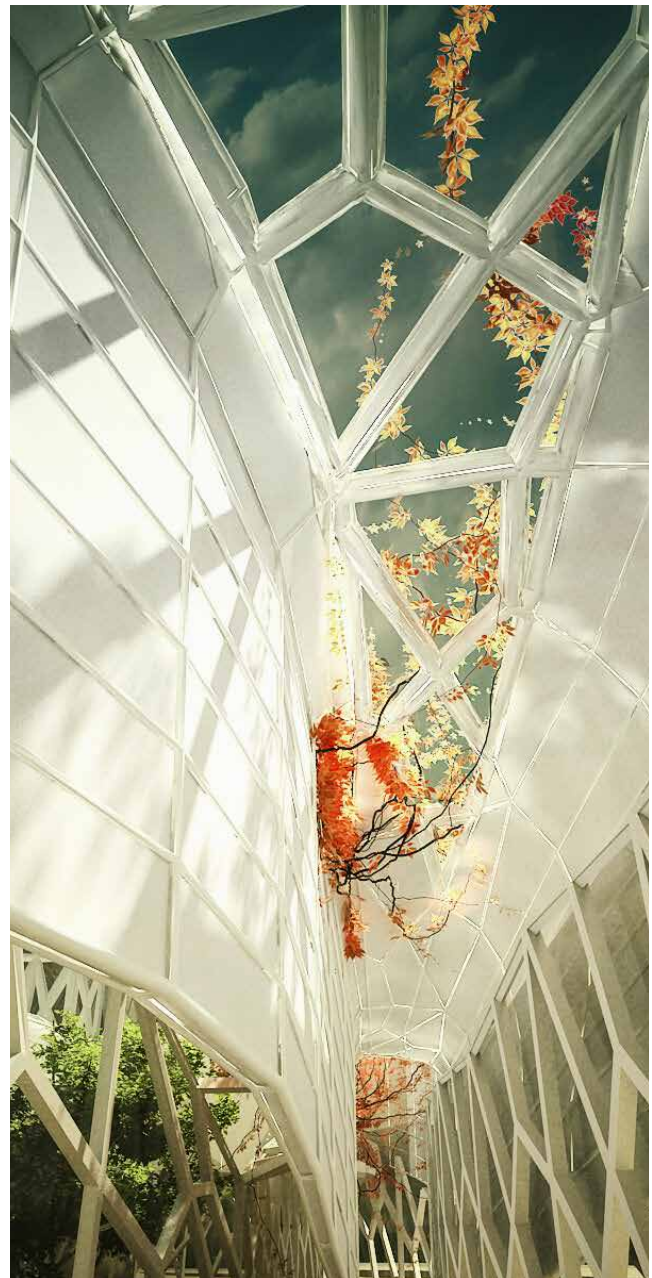
**Amongst Debbie's many professional achievements are the following:**

- Elected Chairperson, RIBA South London – Debbie was elected within the 1st year of her professional career; Her success in the role is substantiated by the 6 consecutive re-elections in the role – maximum term.
- Elected Councilor, RIBA – Following a full term RIBA Chairmanship, Debbie assumed a wider role as a Councilor. In her spare time, Debbie runs London Ballet Theatre and also performs leading ballet roles; with performance profits going to dedicated charities (Cancer Research UK, Shelter, Alzheimer Society etc).

In addition to her passion for Ballet, Debbie enjoys painting. Debbie's paintings read like a captivating book with each collection forming a separate chapter in a book called " THINK TOWERS - THINK NATURE".

Debbie's acrylic collection is novel and unique. It symbolizes the exoskeleton of an abstract building and, unlike artists that capture existing landmarks, Debbie creates her art work at the same time as her building designs in similarity to

Shakespeare's quote 'All the world's a Stage.' Debbie's buildings take their inspiration from ballet choreography and harmonious body movements This is captured through technical drawings to create beautiful and functional buildings.



# Championing Women Architects in Ireland



## Dr. Sandra Andrea O'Connell

Is the Director of Architecture and Communications at the Royal Institute of the Architects of Ireland (RIAI),

She is an editor, writer, and founding curator of Open House Dublin by the Irish Architecture Foundation. For her work in bringing architecture to the wider public Sandra received an Honorary Fellowship of the Royal Institute of British Architects.

Working as an architectural journalist, editor, curator and Director of Architecture and Communications at the The Royal Institute of the Architects of Ireland (RIAI) over the past 20 years has been a great privilege. It has allowed me to experience at first hand the work and advocacy of so many talented Irish women architects and to share their achievements with audiences in Ireland and further afield through writing, curating exhibitions and TV programmes.

These 20 years as an architectural commentator and, at times, collaborator coincided with an incredible rich period in Irish architecture that resulted in its global recognition as an architecture that is firmly rooted in local culture, materiality and landscape yet of transformative quality.

Irish women architects have played a significant role in this achievement - including Yvonne Farrell and Shelley McNamara (Grafton Architects), Valerie Mulvin and Ruth O'Herlihy (McCullough Mulvin), Sheila O'Donnell (O'Donnell + Tuomey), Róisín Heneghan (heneghen peng), Siobhán Ní Éanaigh (McGarry Ní Éanaigh) and Angela Brady (Brady Mallalieu), to name just a very small selection of Ireland's architectural community.

These women architects have delivered outstanding projects from educational campuses in Lima, Peru (Grafton) and Thapar in India (McCullough Mulvin) to museums in Egypt and Palestine (heneghen peng). They have helped shape European cities from Budapest (O'Donnell + Tuomey) to Paris (Grafton) and London (Brady Mallalieu, Grafton and O'Donnell + Tuomey). Through their inspirational work and their advocacy on behalf of other women and communities, they have created a place in the world for Irish architecture.



Architecture Ireland\_Venice Biennale 2018 issue\_SOConnell

I have been fortunate to write about their work - and that of many of their talented peers - in publications such as the RIAI journal *Architecture Ireland* (which I edited for 16 years), the RIAI Annual Review (9 volumes), *house + design*, the *Irish Arts Review*, *Architektur Aktuell* (Austria), *Detail*, and the *Gloss Interiors*.

An invaluable opportunity to put the spotlight on Irish women architects and designers was the four-part Irish TV series *Designing Ireland* (2015), which I co-wrote and co-presented with Architect Angela Brady. It was broadcast in Ireland, the US, Australia and New Zealand.

We sought to cover the myriad ways in which women architects practice in Ireland and featured impressive educational projects by Yvonne Farrell and Shelley McNamara for *Bucconi University* in Milan and Valerie Mulvin for *Trinity College Dublin*; new cultural landmarks such as the *LexiCon* by Louise Cotter (Cotter & Naessens); transformative urban design projects in Irish towns by Giulia Vallone (Cork County Council); important social housing delivered by *Dublin City Architect Ali Grehan*; historic research into prehistoric architecture on the island of *Inishmaan* by Mary Laheen; and the pioneering work of younger architects such as *Alice Casey* from *TAKA*.

Diversity and inclusivity - including the work of emerging architects - were important criteria when I curated six editions of the popular annual public architecture weekend *Open House Dublin*. I am a founding member of Ireland's architecture gallery *Darc space*, which has put a focus on diversity in Irish architecture, for example through our exhibition *Sacred Space*, which focused on the adaptive reuse of buildings to create new places to gather for Ireland's immigrant communities.

Ireland's Pritzker Prize winners, Yvonne Farrell and Shelley McNamara have become particular role models for generations of Irish women architects, building an internationally acclaimed practice with a talented team.

They have shared their expertise and knowledge generously as teachers of architecture at universities in Ireland, Switzerland and the US. Generosity was also the theme of their 2018 Venice Architecture Biennale - *FREESPACE* - focusing on the important, yet sometimes difficult to quantify, 'soft power' that the best of architecture can bring to societies.

I had the honour to interview Shelley and Yvonne on several occasions - most recently during the *UIA World Architecture Congress* in Copenhagen - and have always been inspired by their humanist approach to architecture, placing people and their sensory experience of space firmly at the centre. Acutely aware of the impact of *Climate Change*, their work is based on a deep understanding of place and their resultant buildings often feature freely accessible, shaded and fluid indoor/outdoor spaces that will only increase in importance as our planet sadly continues to heat.

As a writer I consider myself in the service of these talented women architects - and also the next generation of young women architects. Practising architecture in Ireland is not without its challenges for women.

Although it is heartening to see that across Europe the architectural profession is getting more balanced - with the proportion of women architects rising from 31% in 2010 to 42% in 2020 - there is still much more to do.



House design 2023 - Editor: Dr. Sandra Andrea O'Connell

While in Ireland there is an equal gender balance among architectural graduates, we are still losing too many talented women architects in later career stages, reducing to a 30% representation within the profession, below the European average.

The RIAI, where I am part of the senior management team as Director of Architecture and Communications, has led several initiatives to foster equality, including a new policy on diversity and inclusivity and a *Women in Architecture* networking event. We are currently supporting an important research project by Dr Dervla MacManus into 'Gender Equity in Irish Architecture'.

We are looking forward to Dervla's findings and recommendations on how we can support a more inclusive profession, which must also include architects (male and female) from disadvantaged backgrounds. I am fortunate to work as part of a great team and with inspiring leadership from our CEO Kathryn Meghen, President Charlotte Sheridan and our Council. I continue to be excited for the future of women architects in Ireland.

# Architecture Earthen Architecture Future



## Pargol Refaie

She born in 1980 in Isfahan city, is a PhD candidate. Her area of specialty is in soil, granulation and its consolidation as she believes soil architecture is the architecture of the future due to the fact that advances in technology, industry and science have had a significant impact on lifestyles and buildings as well as on cities. Soil has been one of the oldest and most widespread construction materials used by humans, especially in hot and dry arcas; therefore, the main purposes of using soil architecture are its continuity, purposefulness, need-oriented with a view to the present and future, and knowing the historical methods of stabilization and strengthening of soil materials that have been used in hot and dry climates can also provide the basis for their reuse in contemporary buildings.

Clay buildings have sheltered people more than any other materials in many different ways. Also 1/3 of humanity lives in clay houses, cities, and villages where made completely by soil. The idea of earthen buildings is the idea of how to reduce the consumption of energy in buildings in a natural way so in a great extent it guarantees to provide thermal comfort as well as peaceful coexistence with the environment.

Due to the great importance of soil, which is one of the oldest, and most widely used building materials by humans, especially in hot, and dry areas so by knowing it, and the historical methods of consolidation, and strengthening some of the earthen materials can provide the basis for their reuse in contemporary buildings.

Iranian architecture in ancient times, it coexisted, and corresponded with its surrounding environment in contrast with today's buildings it has some features such as comfort, calmness, compatibility with the climate, and so on were prominent features of native architecture. Currently not the matching of the buildings with the flat climate and also the forgetting of the past experiences had caused damages among which we can point to higher energy consumption, and the inevitability of consumables.

Therefore, it is necessary to design strategies in new buildings, with the aim of being in the context of nature, reduction of energy consumption an environmental pollution, to be oriented. In order to achieve this goal, design passive buildings, including earthen buildings, is an idea that is currently in development world the finding has been presented.



## A bridge between the past and present



### Mehrasa Chamani

She earned her Bachelor's and MArch degrees at the Azad University of Tehran. She started her professional experiences in 2006 and gained additional design skills at different design studios.

Since December 2020, she has been a Principal-Partner at Hoorshid Architects and began her own practice. In her design process, she has set the goal to pursue contemporary avant-garde vocabulary for architecture and interior designs of multi-scaler projects.

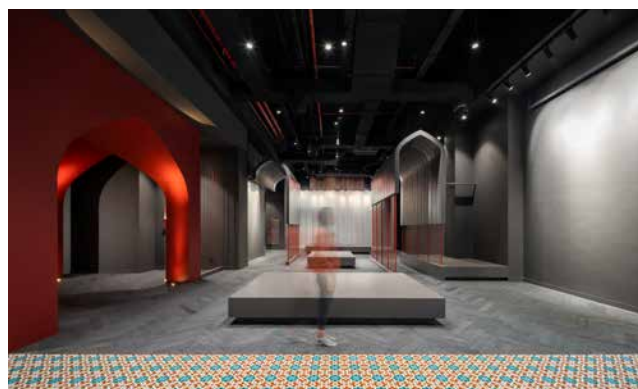
Photographer: Deed Studio

With paying attention to the speed of the growth of Iranian Architecture in contemporary designs, we set a goal to use traditional architecture as an inspiration to create a bridge between the past and present. In this project, three main spaces were considered for entrance, gallery and VIP.

Due to the geometry of our space we allocated the space with the most depth to the galleries and the two separated parts are designed for the main entrance and the VIP section. To strengthen this sense, we used the elements "CHARTAGHI" to create more inviting and relatable atmosphere. Along with adding the red color as the symbolic color for Persian rugs.

In the gallery section by raising the ceiling and using the color gray combined with the reduction of lights we created a museum like atmosphere to specifically attract the eyes of the customers to the carpets.

This gallery is a combination of three sections, the first gallery is named "SHAH-NESHIN", the second one with translucent bodies is called "GOSHVAREH" and the last gallery that has traditional rug weaving board is called "TORANJ"



## A passionate proponent for socially sustainable architecture



### Elizabeth Seuseu

After spending seven years working in London on residential projects in some of London's most upmarket precincts, she joined the Architectus Auckland studio in New Zealand, where she led the delivery of the first residential development within the city's Wynyard Quarter – the award-winning Wynyard Central East 2. Liz is now based in Melbourne, Australia with Architectus.

In the dynamic realm of architecture and design, the global voices of women have all too often been made invisible. Architect Liz Seuseu has in her own way been involved in shaping the industry's diversity and excellence. With over two decades of experience and an extensive portfolio spanning Australia, New Zealand, and the United Kingdom; Seuseu stands as a respected figure in this field.

Liz Seuseu's path to success has been one characterized by determination, passion, and a relentless pursuit of excellence. Born into a multicultural family, she draws inspiration from diverse backgrounds, which has deeply influenced her design philosophy.

Growing up in the Pacific, she witnessed the harmonious integration of natural and built environments, instilling in her a profound respect for sustainability and community-centric design. Seuseu's journey in architecture began with her studies at the University of Auckland School of Architecture, where she honed her skills and embraced her unique perspective.

This academic foundation provided a strong framework for her future endeavours within the industry.

Seuseu's architectural journey has taken her across continents, offering invaluable experiences and insights from various design practices. For thirteen years, she has contributed her talents to Architectus in Auckland and Melbourne, honing her skills and expanding her expertise.

During a transformative period of her career, she spent seven years in London, where she worked on prestigious high-end residential projects in renowned precincts. This chapter became a defining moment, igniting her passion for place-making and the creation of inclusive spaces that positively impact communities.

Liz Seuseu's diverse portfolio encompasses a wide range of projects, each exemplifying her dedication to delivering equitable spaces. Quite comfortable with a challenge, she consistently pushes the boundaries of a brief, using every project as an opportunity of discovery.

Her expertise spans from high-end residential developments, precinct master planning, and social housing to mixed-use commercial projects and interior fit-outs. She consistently approaches her work with a profound sense of social responsibility, ensuring her designs engage and connect with both people and their natural environments.



GLM01 Prahran, Melbourne - Credit: Architectus





Wynyard Central, Auckland - Credit: Architectus

Her commitment to creating engaging neighborhoods and shared open spaces extends far beyond the confines of the original project briefs.

Several projects in Elizabeth Seuseu's portfolio exemplify her dedication to design excellence. Notably, GLM01 site in Prahran, Melbourne, a competition design for new social and affordable housing showcases her ability to integrate contemporary design seamlessly into existing urban & suburban contexts, striking a harmonious balance.

Similarly, her work on 600 Collins Street – a collaboration between WilkinsonEyre & Architectus in Melbourne focused on the contextual integration of a new office tower to the city grid as it hit the ground; demonstrating her expertise in delivering functional and visually appealing mixed-use commercial developments.

In Auckland, Seuseu's contributions to Wynyard Central, a residential development on reclaimed harbour land have transformed the city's waterfront, creating a dynamic and inclusive urban precinct. Her peers acknowledged the significance of this regeneration project by awarding Wynyard Central the NZIA's Sir Ian Athfield Award for Housing in 2019

Additionally, her involvement in The Grounds in Ivanhoe, Melbourne, exemplifies her commitment to community-centric landscape led design, enhancing social interaction and the overall quality of life for residents and visitors.

Liz Seuseu's esteemed position in the architectural industry is a testament to her passion & dedication to creating equitable spaces, sustainable design and advocacy for women in the field. Her contributions serve as a reminder of the transformative power of design in shaping our built environment.

As Architectus' National Residential Sector Leader Oliver Mayger quotes "Liz exemplifies the way that we aspire to practice architecture at Architectus.

Her passion for the industry, for people, and the positive impact the built environment and good design can have on our society and community is evident in her work and in the way she practices.

This commitment to design and community, and Liz's energy, makes her a great advocate for socially sustainable architecture, our industry and a positive role model within the Architectus studio."



The Grounds, Ivanhoe East - Credit: Architectus

# The Architecture of Identity & Identity in Architecture



## Fatima Grand

Fatima Grand ARB RIBA SAR/MSA is a British/Iranian architect based in Sweden who has been working in the design and architecture industry since 2006. She completed her studies in architecture at the London Metropolitan University and The Architectural Association. Fatima has an extensive portfolio of projects in different sectors.

Her experience covers a wide range of schemes from education and cultural projects to residential and mixed-use developments, including the London 2012 Olympic Games Athletes' village overlay and the Heathrow Airport Expansion Project.

She has worked with a number of award-winning architects in London and Sweden. Fatima is the founder of International Architects Sweden, a non-profit organisation that aims to create a platform as a social and professional outlet for information and knowledge

exchange on various aspects of the practice, and to help foster an environment where those in the architecture and construction industry in Sweden can connect on relevant topics

Fatima is a board member of Architects Sweden Skåne (south Sweden) since 2021.

One develops a clearer sense of self when living abroad, research done by Rice University has shown.<sup>1</sup>

It is not entirely far off to assume that growing up in a culture different from one's heritage - or own's sense of identity - would also amount to a degree of self-awareness.

Is this clearer sense of self something that today's architects should seek when designing?

Glancing at the mass-produced architecture around Europe that is economically driven and is giving rise to the creation of generic cities for the generic man, the scarcity of perspective in the profession is questionable.

After years of education and working as an architect in the UK, and currently advocating internationality in the profession in Sweden, I see many similarities in architectural projects regardless of their location in the world. This can be a result of many factors such as the global market, EU building regulations adopted by many countries - not only the EU member states, and the internet as the architect's source of design inspiration.

There is an international architecture style that has turned architecture into a global consumer product. While many are making an attempt at "human-centered" designs, the simple pursuit of who this human really is sometimes ignored.

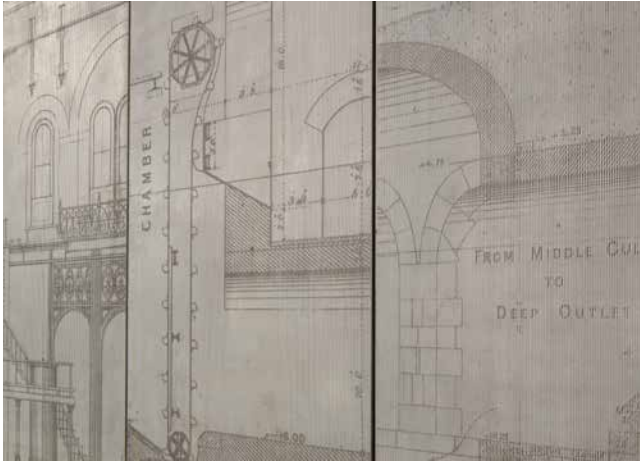
The majority of architects today come from diverse backgrounds or have experienced living or studying in places other than their origin.

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<sup>1</sup> By Hajo Adam, Otilia Obodaru, Jackson G. Lu, William Maddux, and Adam D. Galinsky, Rice University, published by Harvard Business Review.



Sparta Student Centre, Image courtesy of Arkdes



Engraved Facade of the Crossness Plant,  
Image courtesy of Lyall Bills & Young Architects

However, the architecture industry does not always take advantage of this amalgamation and the true benefits of this “clearer sense of self” in a design process have not been measured or quantified.

With the rise of digitalisation and its expanding tenets of production, circulation, consumption and the efficient division of labour, it is no surprise that art and architecture may no longer be considered persuasive manifestations of some inner cultural message, but only realities in themselves.

Parallel to the profession’s tendency to be monotonic in representation of architects, often there is a lack of identity, empathy, and belonging in the design process. One could argue that charisma, which seeds from the immaterial interpretation of the architect himself/herself, is missing.

In my work as an architect, legacy-driven design has played a crucial role. This is the result of not only my education but also my heritage - showing reverence not only to the past but recognising the treads we leave behind.

From the legacy design for London 2012’s Athletes Village, imprinting traces of the past on the facades of Crossness Plant, reimagining the far future of Heathrow airport as a concept, to the revival of the brutalist Sparta Student housing in Lund (Sweden), my work has always derived from a sense of self-hood that does not fit into a mould.

Perhaps it is time to shift our focus from the architecture to the architect; from a standardised approach to construction - which often originates from a standardised approach to who the architect should be - to a tailored design philosophy that stems from the architect’s non-stereotypical sense of individuality and identity.

True internationality in architecture should not pertain to a homogenous exercise of copying from elsewhere but to decipher the very core idea of self, translated from the architect to the architecture.



Future Heathrow Airport Expansion,  
Image courtesy of Grimshaw Architects



London 2012 Olympic Village, Lifschutz Davidson Sandilands Architects

# The House of Numerous Terraces, 2020



## Vida Mohseni

Vida Mohseni, designer and architect was born in 1992 (Gilan, Iran). She entered Qazvin Azad University in the field of architecture in 2011, who graduated with a master's degree in 2017.

She started her career as an architect in the Jaryan architectural office in 2016.

The result of these eight years of activity was the design of more than fifteen projects and architectural awards, including the second place in the lighting award of 2020 (Number 8 Apartment), Finalist of the architect award of 2022 (Anar villa), And it was honored in the Architecture and Building Award of 2022 (Anar villa).

Since 2021, she has been occupied in preparing audio books in the field of architecture and art, in addition to her specialized activity in architecture.

The site of the project is located in Vanoosh Region of Mazandaran Province in area of 840 square meters to north-south. It is connected to mountains and forests of Vanoosh from south and to next plots from north, east and west. The sea is seen in north horizon when you are in 2nd floor.

In designing the project of the house of numerous terraces; a set of parallel plates was defined plan of the house. Central plate has more specific role among other plates in separating public and private spaces. We have designed movement circulation in the plan and access in section around the plate. Central void in proximity of the said plate leads the light to the center of the building with glass ceiling.

Central plate has a dual contrast with other plates and is black/smooth/glossy comparing other plates that are white/jagged/matte.

In going back and forth between plan design and external volume we continued to work with plates and decreased some of the plates (as required) and the backyards were formed by such action. Some of the plates were extruded that caused to form the terraces.

Backyards provide more light for the second-grade spaces (bathroom, waking closet and etc) and as well as it provides more favorable views for the main space. North and south limits of the plates provide the possibility of using favorable views of the around of the site and air circulation in the line of north-south limit. Plates were designed in west and east bodies of the solid and with the least opening to the rains. Plates stairway form caused to make the roof division and this helps us to conduct and collecting the seasonal rain water.



Terraces are contour between internal and external parts that conduct the view and landscape potentials of the site to internal part. Terraces make the external images as frame and it seems that external and internal parts are one picture.

The other role of the terraces is breaking light in the summer and preventing from direct raining on the facade of the building. Beside the private/public space, the terraces have been become private/public. Public terraces are for mass partnerships and private are for privacy.

Sublime is fear in analytical architectural expression, but not the fear making terrible, a fear with pleasant sense, sense like jumping from highland that the experience of fear and enjoy occurs simultaneously.

In central void, the glass ceiling is a light source from the inside and the terrace floor of the second floor from the outside. A terrace that plays architectural routine function, is playing as well as a new role. Being on this glass terrace creates sense of suspension and a pleasant fear that remains in background of the mind.



## Window of time



### Azadeh Azizi

Is the director and founder of Azadeh Azizi Architecture Group. She holds a master's degree in architecture from Azad University and has been professionally active since 2014.

She has extensive experience in the field of architecture and interior design and is inclined towards creative, unique, and innovative designs.

In 2023, Azadeh Azizi achieved the first prize in the Iran Architecture Competition in the residential-renovation category. Additionally, she won the bronze (third) prize in the A'design award competition in the same year.

Her efforts and achievements in the realm of interior architecture and design are celebrated, and her artistic creativity shines through in her projects. She strives to create a new perspective and trend in preserving and revitalizing buildings from the past, not necessarily historic and valuable ones, but by incorporating new and modern uses to create a new identity while respecting the structure's age and history.

**Location:** Jamaran Street, Tehran, Iran

**Project area:** 250 m<sup>2</sup>

**Designer:** Azadeh Azizi

**Design team:** Shahin Arjmand, Kaveh Hematian, Mohammadnejad

**Executive team:** Azadeh Azizi, Saeed Shirazi

**Photographer:** Mohammad Hasan Etefagh

#### Inspiration:

Since this project is the renovation of a residential building with a history of 110 years, an effort has been made to maintain the values of the old building and create a peaceful dialogue between the past & now

#### Project Description:

The spaces consist of two parts with different atmospheres.

The first part: spaces that can be touched by users and in which human activities are carried out are designed in a modern style and modern materials are used (an analogy from now).

The second part: The Ceil of the project is exposed so that the old wooden beams, can only be seen and not touched (such as in the past, that can no longer be touched But it can be understood).

Although people live in the present, but the past is always valuable and should be taken into account. The primary structure of the building is wood, which was used in the reconstruction process to strengthen the building, in addition to implementing a reinforced concrete foundation, from beams, columns, and metal braces. Also, to reveal the truss structures, the false ceiling that was under it was removed, and a protective cover was implemented on the wooden frame.

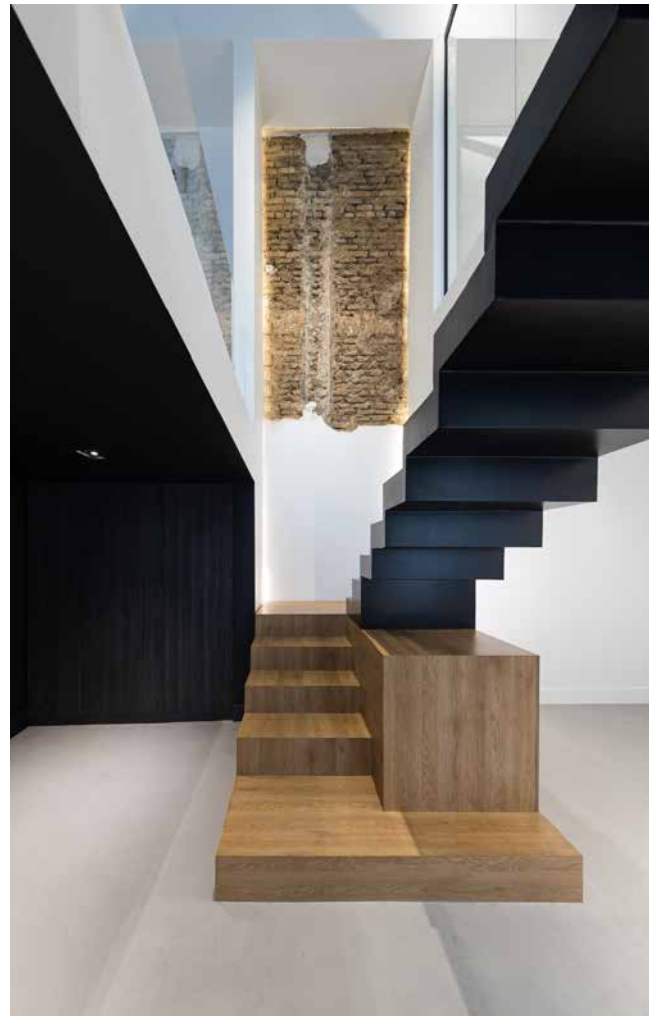
#### Interaction:

Maintaining and improving the central courtyard, in addition to improving the quality of office spaces, has created a pleasant place for holding some business meetings and friendly gatherings.

#### Research challenge:

This project has two windows facing the street, which tells a part of the architectural history of its area, because before the construction of this building, all the houses were introverted and all the rooms only had windows facing the central courtyard. This building is the first building in the region, which, in addition to being introverted, is also extroverted and has two windows facing the street. In fact, later this change became a prelude to the extroverted of the house and the removal of the central courtyard from the architecture of the region.





## “Shaping the Future for All”



## Maryam Al Irhayim

My name is Maryam Al-Irhayim, I guess I'm someone who wears many hats. I'm the Vice President for student and associates at the Royal Institute of British Architects RIBA currently re-elected to serve my second term.

The role constitutes representing young professionals in the RIBA during council meetings which is similar to a UN summit or government forum where representatives of the membership gather to discuss current and new matters shaping the future of the profession.

My role in the RIBA also constitutes sitting on the RIBA Board as well as education, culture and architecture for change which is about promoting diversity within the profession. I'm part of the just transition lobby group and part of the new wave of advocates of the new RIBA president.

My true love remains architecture and design, I'm currently working as an Architectural Assistant part 2 at Fosters and Partners.

In my spare time I make architecture videos on tik tok called @ what\_the\_architecture unravelling the architectural mysteries behind great design.

I am committed in using the latest tools to help design having specialised in computational design during my masters at Manchester School of Architecture at the CPU Ai atelier.

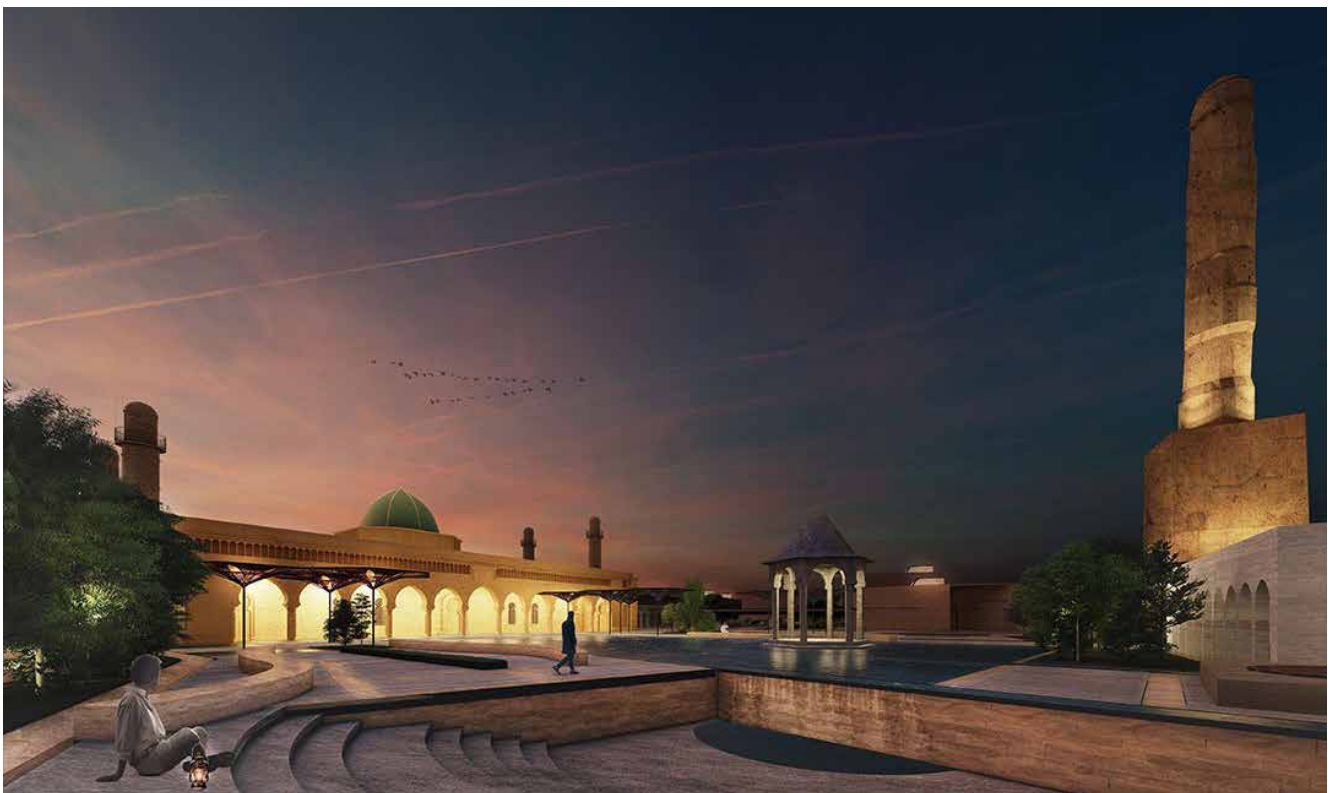
My other interests include architecture from fire safety having undertaken my dissertation on the Grenfell fire tragedy, I'm a strong advocate for teaching students the importance of life safety and I am sitting on the fire safety steering group in the RIBA. I think research is important in the development of architecture having published a paper on new ways of working in the conservation of architectural heritage book 2020.

I have undertaken many architecture competitions my favorite moment of my career so far is winning the international UNESCO prix Versailles student competition award in 2018 at the UNESCO headquarters.

I also participated in the UNESCO Rebuilding The Al Nouri mosque competition, my team placed in the top 10 beating some prominent architectural practices. I think the future of architecture is still in the works and we all have a collective duty to ensure architecture is for all and the planet.







## Developing next-gen courageous leaders



### Tania Ihlenfeld

is an architect, entrepreneur, and author with more than twenty-three years of experience leading, observing, and innovating within multi-disciplinary teams in the UK and Australia, including almost thirteen years with Grimshaw, London. She has led small-scale residential projects through to large-scale national infrastructure projects.

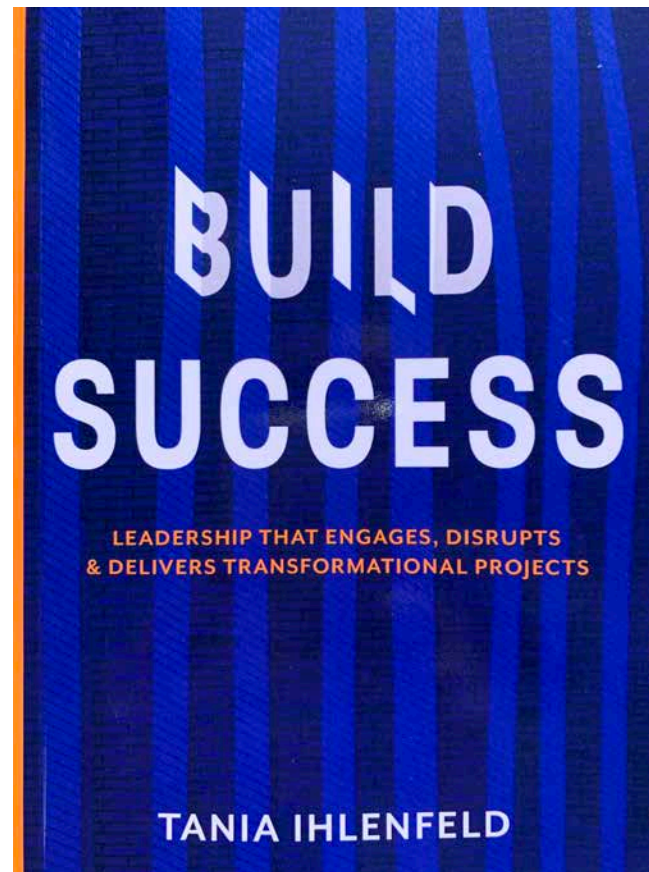
Tania is a courageous leader with significant experience navigating through complex project terrains and successfully out the other side. Her passion for effective leadership and her keen eye for what does and doesn't work has been honed through her roles as a designer, chief motivator, inspirer, negotiator, facilitator, and as a conduit between design teams, stakeholders, and clients.

She is convinced that there is an easier and more effective way to lead and enjoy projects - and she wrote a book titled BUILD SUCCESS, which provides a blueprint to do just that.

A personal proof point came when Tania sat in what she thought would be a motivational project team pep talk.

She thought the team would hear about how well they had performed, acknowledging the extreme efforts put in by everyone, the sacrifices and the near misses, the mountains they had climbed together and the great milestones still ahead. They did, but it was also a reality check. Tania realised that they would need to repeat the gruelling year they had just come through and it sent shivers down her spine.

It was the moment Tania understood that change needed to happen first.



**Her mission was born.**

She didn't fully realise it yet, but it was a clear turning point. Tania felt compelled to create meaningful change, her primary motivation was so that no one would have that same sinking feeling when asked to lead a project through enormous challenges and out the other side.

Throughout her career, she has been drawn to ambitious projects that stand for something important. Projects that aim to positively transform people's lives for the better. She is privileged to have worked with some of the most inspiring talents in the built environment industry, yet she has experienced struggle and witnessed enough pain to want to influence change.

Tania believes that we owe it to ourselves to step up and take responsibility for a purpose bigger than ourselves. The built environment must respond better to the climate crisis and future population growth demands. She wants to ensure that it is more responsive to human life and habitats, and ultimately more responsible for the resources that are used to create it.

Tania is developing and supporting a new breed of formidable leaders, including a more diverse range of talent and backgrounds to change the way projects are conceived, developed and delivered. Her primary motivation is so that high-quality projects are achieved without compromise, and leaders along with their teams don't experience burnout in the process.

In doing so, we can improve the legacy of the built environment to be future-ready, more representative of the communities we serve and less impactful.

Tania is the CEO and founder of Ede Enablers.



Reading Station - Credit: Jim Stephenson

# Architecture Centered Around Equity



## Wenchian Shi

Partner, Architect and Urban Planner, Wenchian Shi is the driving force behind MVRDV's Asia Studio. Shi joined MVRDV in 2004, and after four years of demonstrated successes, she became a Project Leader overseeing the office's broad body of work in Asia, with particular focus on China, Korea and Singapore.

Shi excels at international collaborations with clients and consultants in both Asia and Europe. She has worked at all scales of architecture and urban planning including housing, offices, retail, cultural institutions, and the development of hybrid programs.

Projects she has led at MVRDV include Tainan Spring, Tianjin Binhai Library, Shanghai Hongqiao CBD, the Seoulo 7017 Skygarden, The Imprint, and Beijing Chongwenmen M.Cube shopping mall, among many others.

Skygarden Seoul

Photos: Ossip van Duivenbode

Infrastructure such as highways, energy plants or logistic stations have never had the aim to be aesthetically attractive to the city, but rather anonymous actors in the urbanscape. Aiming to change outdated elements into green symbols, architect Wenchian also seeks to infuse a sense of belonging. She believes that layouts can be designed to accommodate a portfolio of identities, and design can be alive and change over time.

MVRDV's projects all share a fascination for radical, investigative spatial research, focusing on the urban landscape, the public realm, and the influence of architecture on the everyday lives of its inhabitants and users. With this ambition, clarity has become the keystone of her philosophy. Architect Wenchian seeks exemplary solutions that allow the public to understand the contribution and message of a project, so that design becomes a democratic product.

**"Equity is a core value in architecture, our mission should be to not exclude anyone or anything and introduce creation from inclusivity".**

From this openness to diversity, Wenchian usually offers projects as primary examples of all-inclusive design. People being the main users, other, city or nature's dwellers are not forgotten. In Seoul's Skygarden, the incorporation of a manifold of plants, brings the old bridge and its surroundings to life.



By creating an arboretum and a nursery for the remainder of nature's creations, the green elements of the design create a more natural and comfortable inter-species environment. This project serves both as a symbol and as an instrument of the shift from car to foot. The design considers the need for pedestrian movement in a dense and previously car-oriented city, with a focus on eco-social responsibility, and shared experiences amongst neighborhoods.

The project is realised, reusing an existing concrete structure, with additional vertical access through lifts, stairs, and escalators, improving connectivity. The design integrates bridges that connect to adjoining commercial buildings, fostering a sense of community and supports economic growth. The inclusion of public functions like cafes, performance spaces and a market, further enhances the social aspect, providing gathering places and opportunities for interaction. A new 24-hour public space is given to the citizenship, transforming a former motorway flyover in the city center into an accessible place full of shared enjoyment for all.

In essence, Wenchian's approach to the social aspect of architecture lies in her goal to create inviting and common spaces that cater to the needs and desires of contemporary living cities. By transforming existing structures and integrating green elements, the designs she oversees provide successful living environments-based habitability, and a sense of closeness, through networks created within urban environments.



# Embracing Female Energy: Nurturing the Essence Within



## Marija Krsmanovic

MAAAD Marija Krsmanovic is Senior Architect at LWK+P, Dubai, UAE with over a decade of professional experience, spanning Europe, South America, and the Middle East.

She is currently based in Dubai, UAE, and has worked on a diverse portfolio of international projects across more than 10 countries. Having lived and worked in multiple countries, including Slovenia, Brazil, Germany, Turkey, and Qatar, she brings a rich cultural perspective to her work. Marija is also actively engaged in professional competitions, with numerous well-rewarded entries.

**Architecture, as an art and science, shapes the world we inhabit.**

Architects, often seen as guardians of the built environment, are responsible for moulding the spaces we live and interact in. This responsibility, including the voices of women, brings forth a distinct female energy that adds a holistic touch to the design process. Often women in architecture embrace a collaborative and empathetic approach, deeply attuned to human needs. Their unique sensibility infuses designs with social and cultural considerations, resulting in spaces that resonate with the communities.

Harnessing the power of female perspective allows us to reimagine the architectural landscape. Designs not only captivate aesthetically but also respond thoughtfully to the needs of diverse individuals. The intuition plays a significant role in this process, as architects tap into their subconscious to create solutions that go beyond the surface and resonate profoundly with users.

Empathy enables designers to forge connections with the experiences and emotions of people from all walks of life. This understanding lays the foundation for inclusive and accommodating designs, fostering a sense of belonging for everyone.

Moreover, effective architecture thrives on collaboration and communication. Architects who embrace this approach cultivate an atmosphere of open dialogue where diverse team members contribute their unique perspectives.

Through this collective intelligence, projects blossom with a wealth of insights, culminating in more comprehensive and innovative design solutions. In embracing the richness of female energy, we pave the way for an architectural future that uplifts the human experience, ensuring spaces that inspire, nurture, and empower all.

Through my work I try to pose questions about how an individual understands space, be that urban, social, psychological or ecological, and how this understanding evolves.

Every new task is an opportunity to mark a new thematic field for research and to explore new architectural tools. I try to challenge the relation between people, objects and space, and to promote linkage between these as my main interest.

Working on a project is something that I understand as a dynamic learning process for all the actors involved, one which is inherently open ended.



Exhibition Elements Design MoCAB, Belgrade, Serbia 2017  
Milena Kordić, Marija Krsmanović, Bruno Oliveira Stringheta



Competition for Museum of Belgrade, Belgrade, Serbia, 2015.  
Honourable mention, Marija Krsmanović, Bruno Oliveira  
Stringheta, Nemanja Crnobrnja, Milena Kordić



Farming Villas LWK+P



Competition Sadine, Podgorica, Montenegro, 2018,  
Honourable mention, Andjelka Badnjar Gojnić, Marija Krs-  
manović, Milena



Boutique Hotel, Zabljak, Montenegro, 2019, Award in the category Projects 2020. Fourt Montenigrian Salon of Architecture,  
Cetinje, Montenegro Andjelka Badnjar Gojnić, Marija Krsmanović, Milena Kordić

# Pomme Garden



## Maryam Salami

My professional work started in 2013 in cooperation with construction of Elegant 1 in Niavaran and lasted until 2014 in cooperation with famous consultant engineers like the fluid motion architects.

My participation has continued in doing famous projects such as Karimkhan Zand metro station, sepehr commercial office building , brazil official, Mellat Autobank, Royal Food Court, Bukan and Sirvan residential, Almas Faizieh Residential Complex, Karaj Sports Complex and Swimming Pool, Gozer Sarv and Mofido stock exchange building & etc. in these years.

My independent activity has started in 2014 with establishing olay architecture studio until now. I am an architect with 17 years of professional experience in prestigious consulting engineers, has experience in designing different type of buildings such as commercial, office, residential, swimming pool, sports complex, metro, food court , mosque, university, campus and site. Has professional experience in converting preliminary plans into executive plans, monitoring project implementation in a construction workshop and coordinating architectural designs with structures, mechanical and electrical installations. Experience management and leadership of the team to design and implement the project. Regular, accurate, responsible and creative.

Photos: Mohammad Hosein Hamzehlouei

### Design process

The project was designed in 5 hectares garden with willow trees in order to create a ceremonial space for parties and weddings. The client request for the design a service building (lobby, restroom and dressing room), renovation of the office, ceremony tent, coffee shop, walking path, fountain, green space and the correction of all the anomalies of the site all in bohemian style. But this style caused challenges because the existing buildings were executed in a classical style. To solve this problem, the two existing hall buildings were painted the same color as the lobby building to reduce the existing contrast. The entire project was separated from the outside by creating a stone wall with a wooden door. This was indicative of this message:

**You enter another world through this door.**

The project included a main path, and along this path, cement pergolas were implemented to hang chandeliers and signposts and ceremony designs. The fountain was designed in the vicinity of the main path and instead of using colored tiles, hand-made cream water proof paint was used to reflect the sunlight on real water color.

The lobby building Was built to create pre-entrance before office, to serve the guests and create a space for taking photos. After entering, lobby man and the sitting space (7m high) and the dressing room and restrooms (4m high) was located.

The space is completely made of dark cream microcement and gray microcement is used only in the men's toilet. Gray stone is used on some floors to create contrast and separate the space .office part was renovated with the same bohemian style.





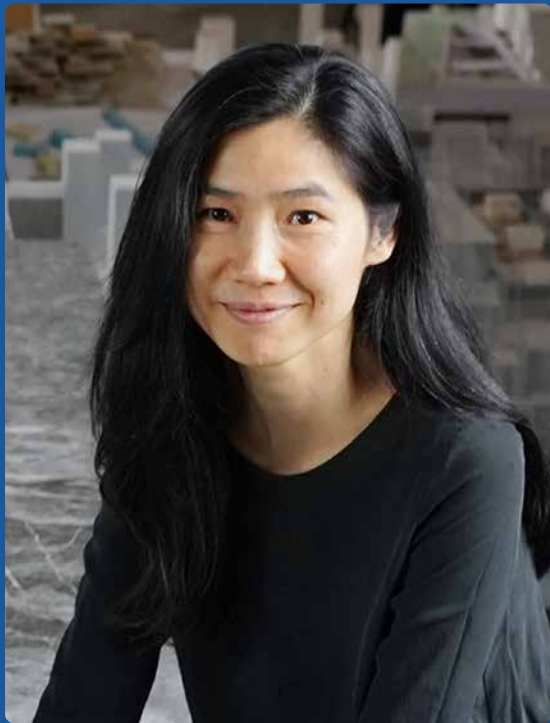


The coffeshop Was located in front of the lobby building, between the ceremony tent and the dinner lounge. In order to preserve the view, the volume is completely open from all four directions and its higher than ground (to have better view and prevent rain).



the ceremony tent Was located next to the coffee shop with an area of 700 m<sup>2</sup> and a height of 4m. In the implementation of this tent, only one middle column was used. This made the space flexible for any type of arrangement. 45 chandeliers made of mat, paper and metal were permanently installed under the tent.

# The Value in Happenstance and The Narrative of Architecture



## Jiang Ying

was born in Nanning in 1976, she was granted President Chirac Scholarship in 2001, and graduated in École d'Architecture de Versailles and gained her Diplôme par le Gouvernement (D.P.L.G) in France in 2004, she co-founded O-office Architects with Jianxiang He in 2007.

O-Office interests in the diversity and hybridity of traditions and values in the Pearl River Delta region. Their architectural works have won important design awards including RIBA International Award for Excellence 2021, Golden Award of ARCHASIA 2020 and 2022, the 2017 AR New into Old Award (Highly Commended), as well as the Architecture Prize of 1st City for Humanity Award in 2020. In 2015.

O-office was featured as one of the Design Vanguard firms by Architectural Record, and named by Domus in the list of 50 Best Architecture Firms in 2020. Ying Jiang has been a visiting assistant professor in University of Hong Kong in 2014.

Lianzhou Museum

Photos: Chao Zhang

The generic city can no longer prioritize quantity over quality, and economic interests over human experience, as it leads to a risk of achieving success in only singular criteria, ignoring the multitude of social and humanitarian aspects of a community. From her perspective, new generations are making bold decisions that attract interesting outcomes. Repurposing projects are committed to slow down the disappearance of the true essence of the built environment, showing the traces and layers of history.

O-OFFICE's projects explore a new spatial paradigm between demands from hyper urban development and from local cultures. Conservation of the urban history and the study on new urban collective living forms in the expanding Pearl River Delta region, has been their main design focuses. As a female independent architect, she hopes to escape rapid, generic and standardized developments; her intention is to not start from scratch, but give architecture a special character.

**"In my practice I trust in fluke and the possibility of telling a divergent story: social development has its own value beyond market demands"**

The Lianzhou Museum of Photography, situated in Lianzhou's old city, serves as a catalyst for the revitalization of the historical fabric of the city. Its construction was considered as the generator of the old downtown's revitalization plan, and at the same time, a tribute to the city's past. The architects took advantage of pre-existing post-industrial structures, transforming them into a network of routes that generate a diffuse urban quality.

In terms of material selection, they made a conscious effort to use locally-produced materials, unique to the area, and paid attention to the local climate and construction methods, highlighting the regional intelligence of the site and workers.

Inspired by traditional "large Lianzhou style houses", the new building features three continuous sloped planes, creating vertical variations within the interior space and serves a spatial memory point, displaying innovative special typologies.

The space between the buildings is open to the public, becoming part of the urban fabric and hosting local events and culture. Interconnected spaces here facilitate movement and interaction, fostering a sense of community.

Summarized, Jiang's work does not only come from a professional vision, but rather a performative and political way of living, observing, and making. By understanding tradition, finding hidden hints, and escaping the foreseeable, the audacity of her work is a relevant example of architecture that can provide more human spaces to share in a community.





# Arman-House (The Ideal House)



## Ameneh Bakhtiar

She, received her Ph.D in Tehran(2016). She is also an architect-urban designer, who has practiced architecture and urban design extensively. Some of her projects have won national and international prizes, the most important of which are First prize of Memar national competition for a residential apt (2018).

Third prize in 15th Iranian Architecture Award (2023); and recognized as distinguished architect of 2019 by the Isfahan Construction Engineering Organization.

She is also the author of three international books; "Toward an Integrative theory of urban design", "Urban design in seismic-prone regions" in springer publisher and "Practical Application of Integrative Rules and Principles of Urban Design: Lessons Learned from the Past" in nova science publisher and also publishing her research in national journals and books. She has focused her research, teaching, and writing and practicing on the design and planning of the built-environment.

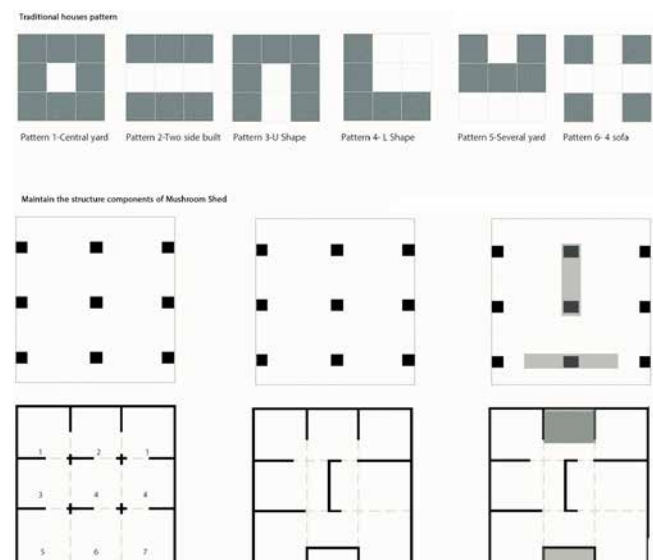
I was almost seven when we were given the news: dad had been chosen to teach at Kashan University, and we had to leave Nasr-Abad for Kashan! Until that time, we used to live with my grandparents in a house with a bucolic architecture marked by an air of simplicity, peculiar to the village: constructions on two sides and a yard in the center with lots of pomegranate trees. Like most other villagers, my grandfather worked on the surrounding farmlands which were about four kilometers away from the village.

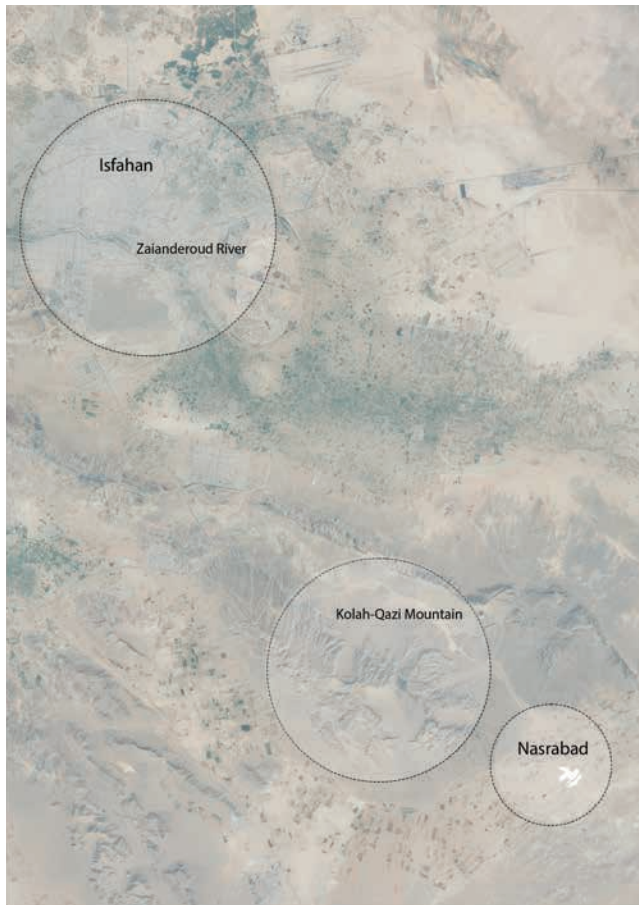
During the past decade, as other villages, Nasr-Abad had transformed into a city solely according to demographic standards, regardless of its formal, cultural, and social consequences. Based on a devised master plan and grid-pattern (40-60), constructions became consistently identical; as a result, what used to be narrow and enclosed alleys, capable of shading the spaces from the scorching sun of the desert and providing a shelter for children to play, were replaced by wide streets all over the area.

Unfortunately, this led to the destruction of forms that embodied the integration of socio-cultural life into the arid climate of Nasr-Abad: old clay and straw buildings disappeared, and instead modern buildings with cement blocks and ceramic facades were put up.

After many years, I returned to that old house, and saw that termites had heavily damaged the wooden structure of the building. The roofs were almost gone, and the pomegranate trees had withered to the roots. In the new design of the city, open play areas for children, dead ends, hang-outs for the elderly and older women, and neighborhood small squares no longer existed. In fact, neighborhoods were now far apart, ignoring the fact that these spaces used to be the foundations for the collective life of the people in the village and shaped the way people's lives were attached to these places.

The previously vibrant places were reduced to only a few parks and squares that, due to recent draughts, lack the sufficient shade and have turned collective life to an individualistic one. After Zayanderud River, Gavkhuni Wetland, and the canal ran dry, the surrounding farmlands of Nasr-Abad dried up, too. Accordingly, seeing their arid lands, some of the villagers-built sheds to be able to create the appropriate indoor environment so that they could grow mushroom or produce compost.





Arman's father also made such a shed, yet, owing to the changing economic conditions, existing challenges in the cultivation of mushrooms, and rise in the costs, he was not successful in this enterprise. I talked to Arman's family and convinced them that, instead of selling the mushroom shed, they could change it into a place for living.

The shed was composed of two separate areas spaces, and it was lit only from the side of the yard, hence being really dark. In order to reduce costs, the columns, roofs, and enclosure (external, exterior, periphery) walls were kept in place, and then the restoration of the house was carried out by Arman and his father; the construction supervision was conducted remotely, which was among the major challenges of the project. Van Cleempoel, university professor and lecturer, (2020), in "Fidelity and Freedom in the Theory of Adaptive Reuse" believes adaptive reuse is different from designing a building from the beginning, and the host building plays the role of a mediator in adaptive reuse.

In other words, the design from the beginning is like a design on a white sheet, while reuse is the context and the host. Considering the limitations in design, an attempt was made to make maximum use of the model of traditional houses in the new simple design. Since the architecture was not supposed to be complex or expensive, by using geometry, order, pattern, light, and good view, it was tried to make decent multi-functional spaces with different capacities.

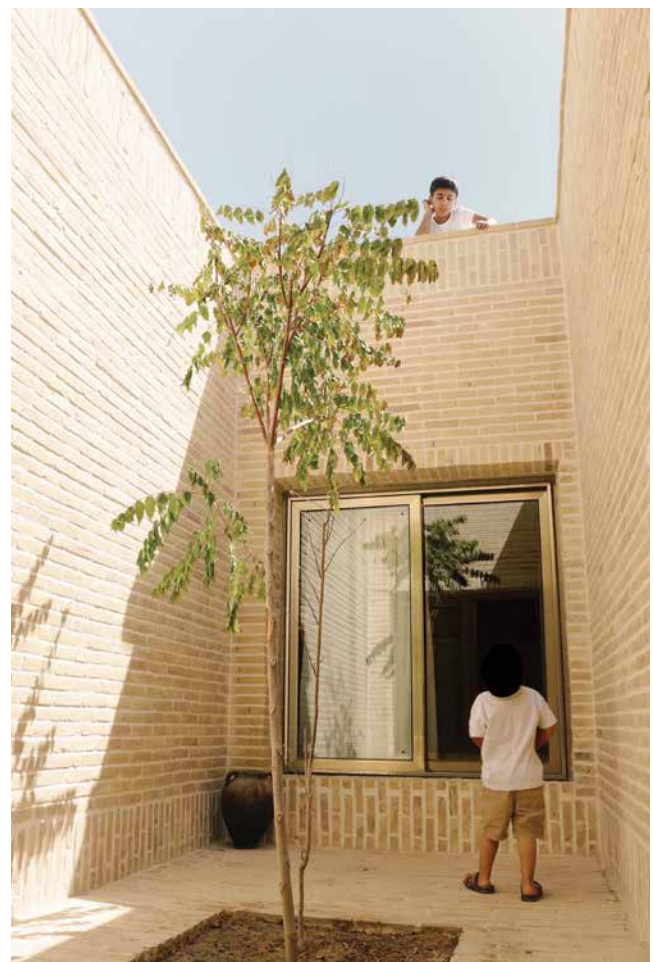
As such, 3-unit geometry, as in the traditional model, was employed in the general order of the house to locate (set) the spaces, and based on transparency principle, parts of the volume were cut. According to the adaptive reuse studies, it will be suggested to pay attention to comprehensive planning according to the surrounding urban context and to provide flexible solutions that can adapt to new conditions over time.

Therefore, certain open and semi-open spaces, such as a backyard and porch, were created in this project. By opening awning windows into this space, a draft of air could blow in from the outside arid climate and a hierarchy of open and closed and semi-open spaces were made – a hierarchy of different functional spaces.

In addition to climate considerations, it was tried to enliven the rooms by creating a small yard and using the elegance of light and natural color. The sky was made visible, and plants, the blue sky of the desert, color, light, and air were used to add quality to the space. By the passage of time, these features helped to create the concept and meaning of living in this ideal (Arman) house.

Scott, interior architect, in "On Altering Architecture, Routledge Taylor & Francis Group, London, and New York" 2008, states that the alteration to create a dialogue between past, present, and future is a valuable alternative to the construction of a new building.

In Scott's point of view, the proposal of the type of adaptive reuse is not only looking back and the author believes that the proposed use should not only interact with the existing situation of the place but also be a platform to respond to the future needs. Based on this, it seems that if Arman house can interact with the existing context, it can continue its life in the fabric and will have a significant impact on its surrounding environment.



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# The Judo House 2021



## Anna Nervegna

Anna Nervegna is a director of Nervegna Reed Architecture, a Melbourne based, multi-disciplinary architecture practice working on projects spanning all types of architecture, design and urban design. Recent projects range from the Central Goldfields Art Gallery in Maryborough to large-scale urban design for China, rural Australian crisis housing and residential work.

Nervegna Reed Architecture's designs have won a number of awards and their design for the Central Goldfields Art Gallery in Maryborough is currently featured in the Australian pavilion in the 2023 Venice Architecture Biennale. Nervegna sees the design office as being motivated by ideas, brought together through extensive experience from the fields of architecture and the arts.

The Judo House 2021  
Melbourne, Australia  
Nervegna Reed Architecture

The Judo House was designed for a couple and their young family. Both clients are Judo enthusiasts, the wife being a former Olympic Judo competitor. Besides the usual requirements of a family house they wanted a space where they could teach the children Judo. Therefore, the basement became a multiuse space with martial arts as its core activity. Circular floor windows on the ground floor allow light and views to the Judo practice below.

We used the concept of the screen, with its long architectural history, as well as its modern manifestations in everyday life, as a generator of architectural space and surface for this small inner-city site. Besides the size of the site there were also multiple town planning restrictions to negotiate.

As the site is a narrow 6m wide, triangular slices were cut into the ground (with traversable mesh over) to allow light into the basement. This allows for a Zen-like atmosphere for the underground Judo practice. On the ground floor a triangular light court is cut out of the rectangular cube on the side wall facing the street. It is secured by a perforated metal screen. The screen allows privacy during the daytime with dynamic views out to the street. The perforated patterns frame the street view with a dot-screen like surface filter, vaguely reminiscent of the static of a television screen. At night when the interior lights up to the street, the half-tone dot-screen mediates the image.

Due to the narrow inner-city site, the maximizing of space and the illusion of space was of utmost importance. In the main space, circular graphics in the concrete floor and plywood ceiling create spatial zones without walls which interact with the natural perspective of the space. The dark black circular wall seat, which also acts as a cubby for young children, pushes the space sideways into the boundary.

On the first floor to the north is another perforated metal screen which shades and gives privacy to the master bedroom. It has a perforated black hole blurring which slides to reveal a perfect view or a filtered view depending on the client's mood. A roof garden provides city views.





# A House Looking to the Sea



## Samaneh Yarahmadi

She is an accomplished architect and co-founder of Kooshk Office Architectural Studio, with over a decade of expertise in the complete project lifecycle; recognized for excellence in design and project execution.

Skilled in diverse project types, encompassing cultural, industrial, residential, interior designs, and landscape architecture. She holds a Ph.D. in Architecture from Tarbiat Modares University. With a Master's in Landscape Architecture and a Bachelor of Architecture from the University of Tehran, she has excelled in various design scales, competitions, and academic roles.

The significance of context in architectural design cannot be underestimated, serving as the foundational principle for the creation of innovative, sustainable, and culturally relevant structures. Context encompasses many factors, from the physical environment to the cultural and historical backdrop of a site. It is the interplay of these elements that allows architects to create harmonious and functional spaces that resonate with their surroundings and users. A House Looking to the Sea is a result of this holistic approach to design in our office, a single-family housing project in Gacho village on Qeshm Island.

Situated in the Persian Gulf, Qeshm Island's unique geographical conditions, including its hot and humid climate, demanded a careful consideration of vernacular architecture.

Our design team delved into the island's local traditions and building methods to create a building that would not only withstand the challenging weather but also pay homage to the region's architectural heritage.

We incorporated traditional elements like wind-catching towers, shading devices, and the use of locally sourced materials, allowing the house to naturally cool and ventilate itself while reducing energy consumption.

The house's layout was optimized to maximize natural light and ventilation, reducing the need for artificial lighting and air conditioning. Moreover, the design harmoniously blends with the island's rich cultural context. Using traditional materials and architectural elements celebrates the region's heritage, creating a sense of continuity with the past and strengthening the local community's identity.

This house is a testament to the vital role of context in architectural design. By attentively considering the geographical, cultural, and sustainability factors of the site, our design not only contributes to the island's architectural legacy but also serves as an eco-friendly and functional dwelling for its residents. It exemplifies the profound impact that context-driven design can have, resulting in structures that enrich both their surroundings and the lives of those who inhabit them.







## house 1+1/5



### Shahrzad Masumi

She graduated from Azad University, Art & Architecture faculty, Najaf Abad branch in the bachelor of Architecture in 2011. Later, in 2014 she was employed in the engineering office of “Amerdad” under the engineering of Kamran Koupai.

In 2018, she was honored to cooperate in the reconstruction project of the house “Number Seven” in the Amerdad office and finally, they won first place in the reconstruction section in the magazine of “Art and Architecture”, “A’Design Award & Competition” and “Iron A’Design Award” in 2020.

In 2019, she began her own office, called “Tir Aba” in Esfahan-Iran.

She cooperated and worked in many projects, and we will discuss one of them below.

Sharzad's approach to architecture design began during her last years at university, while simultaneously working in architectural firms and studying Historical and deteriorated urban fabrics in Iran. One of her most challenging design projects was the design of “house 1+1/5” in Esfahan. This name was chosen because it consists of 1 unit traditional and 1/5 unit (duplex).

This building in the southern region of Isfahan was designed for one of Isfahan's carpet merchants who requested a separate traditional space despite being modern.

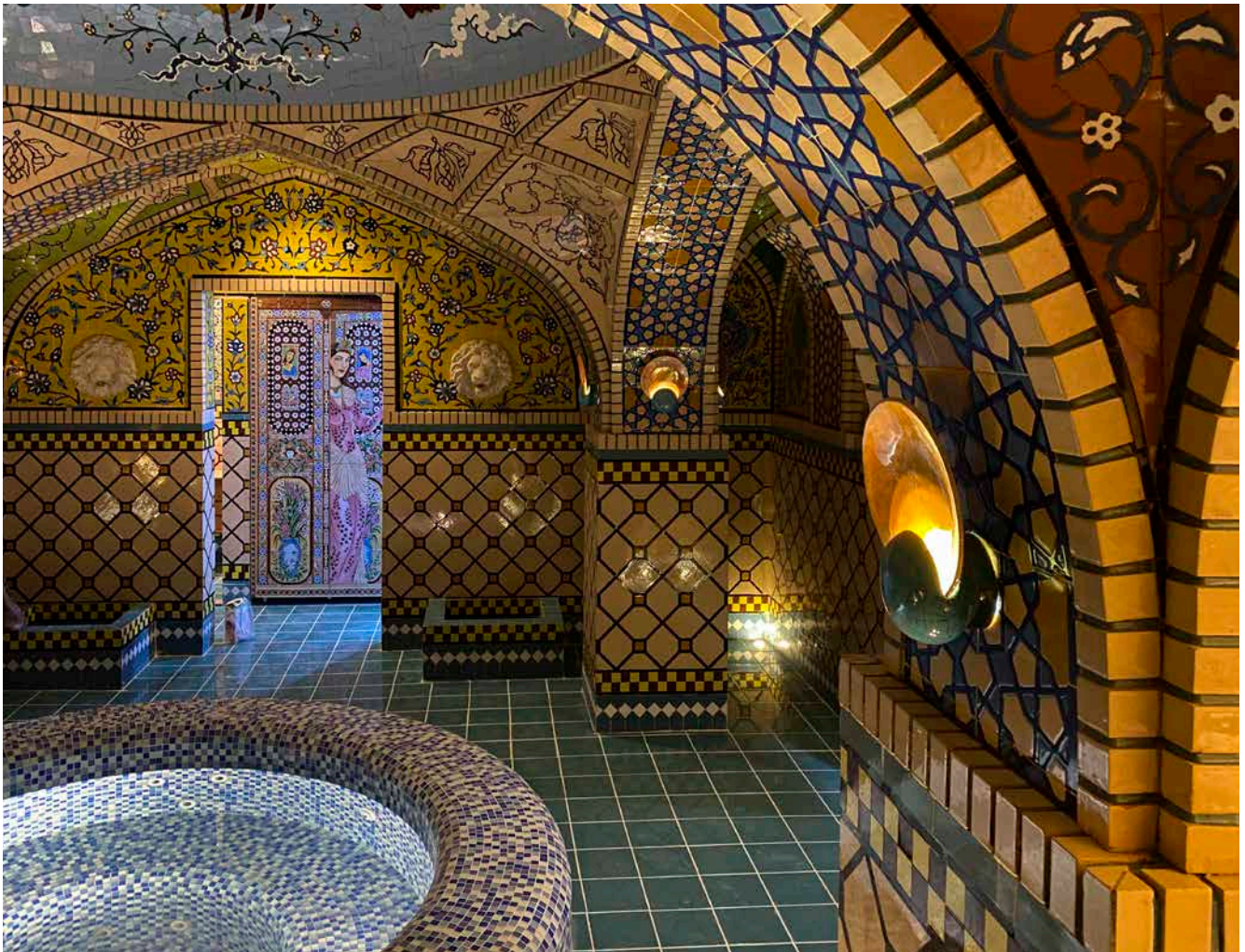
Therefore, our effort was aimed at designing a building that, along with modern architecture, opened a new door to traditional architecture.

With the ingenuity in the arrangement of the bricks elevation, net holes were created in the walls, which will prevent direct sunlight, we will see the movement of light inside the building at different times of the day. In the southern part, we were able to provide the unity of the space and because the building received light only from the south front, we directed more light into the building by creating long windows.

Stairs are not only the vertical connection of the building but also a part of the design. For this reason, an attempt was made to give life to this device by designing a fountain on the wall with a length of 12 meters and pouring water into the basin under the stairs on the ground floor, and the soothing sound of the water will give great peace to the residents of the house.

The traditional space is located in the heart of the building, which is separated from the modern space by the door. By designing a new development in the use of colors, we see the influence of the traditional art of Iran in a modern format.









## Do Did Villa



## Elham Ebrahimi

She (b.1991-Tehran) has experience of excellent design and coordination skills. He has worked on various projects across Iran, gaining a wealth of experience in design.

She has worked in varied capacities and stages on a wide range of projects like Residential and Commercial projects, Cultural and Educational projects, and Landscape design. Since 2018 he has been a Designer at L.E.D Architects. She was highly commended in the CID Award 2023 as well as.

L.E.D Architects/ Elham Ebrahimi  
Location: Si Sangan - Iran  
Client: Sepehr Ferdos  
Design Team: Shahin Taghdisian  
Construction: Ramin Dowlatyar  
Structure: Alireza Najib  
MEP: Alireza Faraji  
Photo: Hamoon Moghadam  
Total Built Area: 400 sqm  
Total Area: 600 sqm

The Concept was based on the view of the surrounding landscape. The sea on one side and the forest on the other. The design of the spaces has been done in such a way that the common spaces of the ground floor have a view to the sky and the forest, and the first floor has a view of the sea and the forest. Also, due to the location of the villa between the sea and the forest, it is desirable to use natural blinds.

Location of openings are along each other in such a way as to cause the most natural ventilation and light. The form of structure remains faithful to the common sloping villa of the region. However, the roof is not only limited to the roof, but also continues on the facade. different spaces are placed under the orthogonal roof eaves. Independent spatial packages have the characteristics of a simple representational form and are understood as abstract elements at the same time.

To make the form more exhibitve, black color transformed the structure of the roof from a sloping surface to a one-story mass, and distinguished it from the white lower floor. On the other hand, the glass surfaces at the open ends of the sloping roofs connect them to the surrounding view. A view that opens to the forest on one side and to the sea on the other side.

Designer intended to create a villa with two aspects; the first one is making the simple but unique form between the town and the second is creating a villa where the interior and exterior spaces are understood together.



Two geometrics, one polygonal orthogonal of sloping roofs, and the quadrilateral geometry of the internal spaces of the plan have been united. This would perceive from the outside and the inside alike to create a set of spatial visions inside. The sloping roofs are related and limited with the space packages of the plan so that the interference of perpendicular roofs does not cause the complexity of the interior. Each of the space packages is placed under one of the sloping roofs.

The project deserves the award because of the decision-making during the process: which has overcome clients' needs, budget, and site forces. The project is united with its nature surroundings. the project as a frame for a natural view (jungle in the south and the sea in the north.) to gather humans, nature, and architecture. In this manner, architecture is a neutral object to highlight the presence of humans in nature.

The exterior is along the interior and the section of the project. The project started with framing the view designing the sequence of spaces and finally ended with the volume.



# “Women’s Impact on Sustainable Urban Design”



## Maisa Jarjous

Maisa Jarjous, award-winning architect and urbanist, holds a Bachelor of Architecture and Urban Planning MSc with Honours from the American University of Sharjah. Her 15-year career has seen diverse projects spanning the UAE, Saudi Arabia, Qatar, and North Africa. She combines expertise with volunteer work in education and advocacy for climate change.

She served as AUS Alumni Chapter Representative at the American University of Sharjah. In recognition of her outstanding contributions, she received the AUS Most Active Council Member Award in 2023. Now, she leads the Alumni Led-Sustainability Committee, focusing on Climate Change & COP28.

Climate change in the world is the biggest and most serious challenge we face now. Much of this challenge centres around the way we treat the most important source of human survival: water. Alarming, the earth has little potable water.

Of the global water supply, 97% is in the form of salt water. Only 3% is fresh, only a fraction of that is accessible, and two thirds of that is ice. Only 1% is available for human consumption and use, agriculture, and industry. The renewable freshwater on earth (rainfall) is only 0.008% of all global water. (Baker, Omer, & Al-dridge, 2016, p. 2)

Therefore, water conservation and recycling methods are more critical than ever to sustain access to potable water. This is especially important and urgent in the desert area of the Gulf generally, and in countries like the United Arab Emirates (UAE).

In past decades, the UAE has engaged in unsustainable urban development that has not only jeopardized its few water resources but also contributed to greenhouse gas emissions related to water management.

The Emirate of Abu Dhabi is estimated to have one of the highest rates of daily domestic water consumption, with a per capita consumption of 590 litres per day. There is a growing reliance on desalination as an alternative to the already extremely scarce groundwater; however, this will put an extra burden on the environment in terms of GHG emissions and marine water discharge.

Fortunately, the UAE has committed to establishing more environmentally sustainable urban development practices, and much of the responsibility for these changes will fall upon the UAE’s architects and urban planners. Currently, architects and urban planners worldwide have not yet begun to meet this challenge adequately. While popular media and academic literature has addressed the concept of “eco-city” – a sustainable environment that both accommodates and seeks to deter climate change – little progress has been made in developing eco-cities or even eco-districts anywhere in the world.

In the context of a desert-by-the-sea eco-district in Abu Dhabi, the following community-scale recommendations address water production, conservation, and recycling. (a) Water production methods include micro-desalination units, fog water capture, solar waterpower collectors, water wind turbines, and rain harvesting. (b) Wastewater treatment and recycling focus on Eco-Machine and constructed wetlands. (c) Water conservation strategies involve using native plants and water-efficient fixtures. (d) Managing rainwater at a community scale is achieved through bioswales, detention/retention ponds, and green roofs, enabling the capture and sustainable use of rainwater. These measures aim to enhance sustainability and resource management in this unique climatic setting.

**Therefore, an adaptive response to retreating shorelines means allowing the shoreline to be flexible – in contrast to many developments that maintain the status quo and hold the shore in place with seawalls and other infrastructure.**

In conclusion, for the strategies, policies, and techniques explained in the results to work, there are ten commandments that need to be in effect such as study the environment and the geographical needs, identify feasible possibilities, determine the financing, create collective awareness on climate change’s relation to water, Integrate involved stakeholders, engage in strategies, solutions, and policy making, direct education efforts, into problem solving, understand that small victories are great accomplishments, and commit to meeting the challenge.





**Eco Machine**  
Source: OMEGA, 2021

At a neighborhood scale that accommodates about 7,000 residents, each neighborhood requires one eco-machine making it a total of 5 on a district scale. There is no need to connect to main network since the wastewater flow rate will be reduced and recycled within the district.

**Water Production**

**Solar Waterpower Collectors:**

Water-production device operating with solar energy to produce 500 litres per day feasible for a neighborhood scale.

**Water Wind Turbine:**

A single WMS1000 wind turbine that cludes a compressor which pulls in air to generate condensation. It can produce between 1200 – 1800 litres per day feasible for a neighborhood scale.

**Rain Harvesting:** Residential cisterns store about 1000 liters of storage per person suitable for household use.

**Palms and Cycads**



**Low Shrubs and Bushes**



**Wetland Plants**



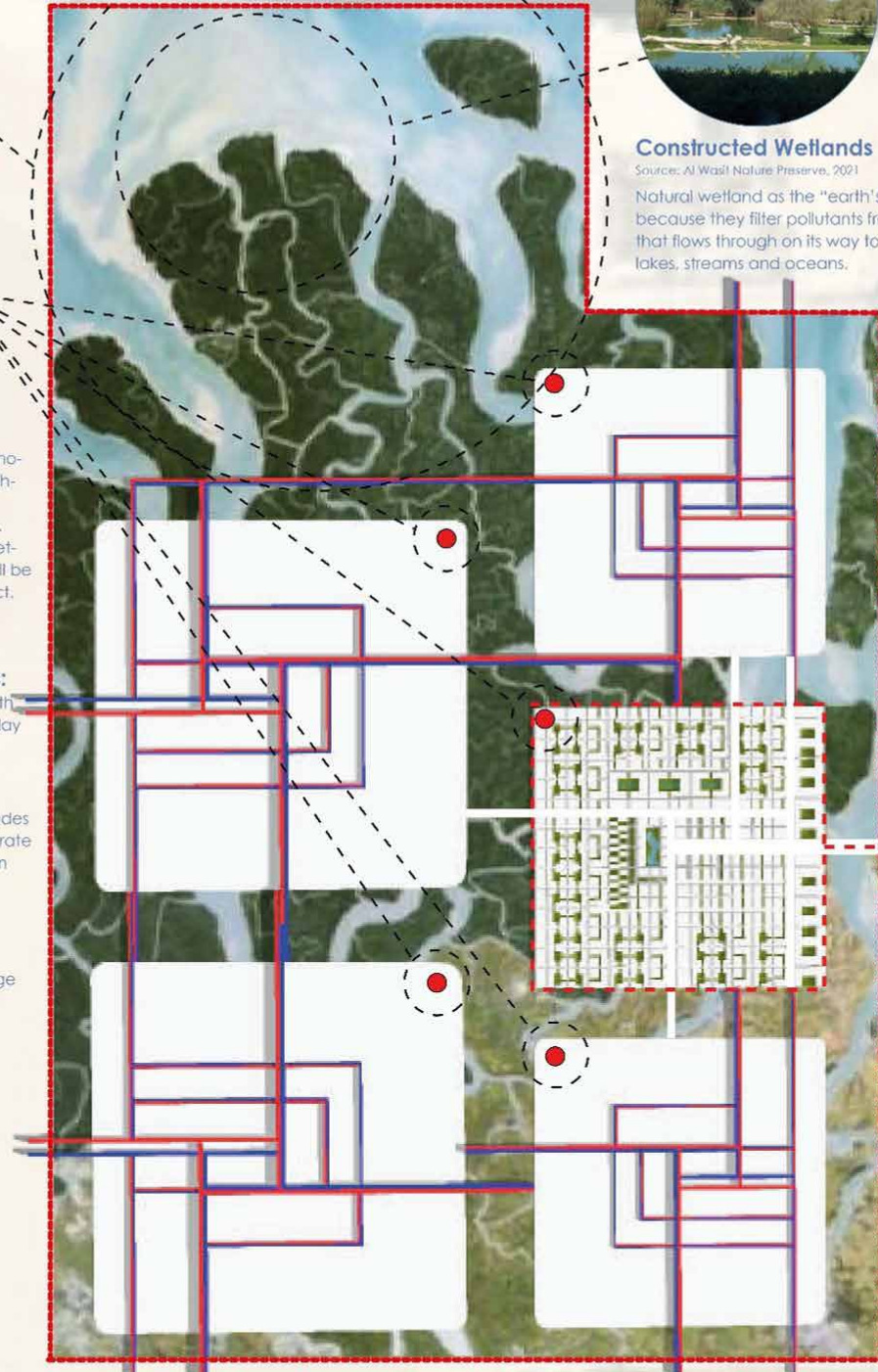
Source: Landscape Engineer in EO, 2021



**Constructed Wetlands**

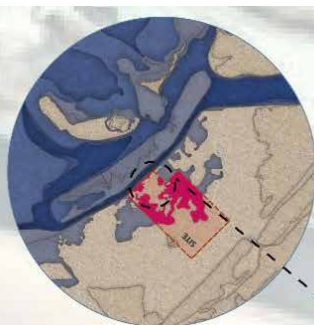
Source: Al Wadi Nature Preserve, 2021

Natural wetland as the "earth's kidneys" because they filter pollutants from water that flows through on its way to receiving lakes, streams and oceans.



**Legend**

- District pipe of water supply
- District pipe of water recycling
- - - District Boundary
- Eco Machine



**Site Location**

The eco-district is located in the United Arab Emirates, and specifically in the Emirate of Abu Dhabi situated to the South West of Abu Dhabi Industrial City in Musafah South. The eco-district site is facing Abu Al Sayayif Nature Preserve to the North West, and mostly by desert land to the South West area of the site. Sheikh Khalifa Bin Zayed International Road is the major highway connecting the site to Abu Dhabi Island and other emirates through E11 route.

# The Effect of Structure Coordination With Idea and Form



## Sepideh Sanaie

Born in 1987

MA.Architecture Engineering

Started Professional architectural work in 2009.

Senior designer of IMA design Group.

Participated in many interior design competitions

- The Third place in Architecture & Construction magazine Competition ,2014,AVECCI project
  - Finalist of the 2A Türkiye 2015 World
  - Finalist of the Barcelona Spain 2018 World, Nartiti
  - The Fifth place in WA world Architecture Award 2015,Nartiti
  - Finalist of the 2A competition at the Canadian University of Dubai 2022
- Royal Park Residential, Golestan Office
- The future project section of the Shams mansion restaurant

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Everything in the world has a structure. The combination of architecture and structure is a combination of art, aesthetic values, and technology. Materials and their behavior, performance and execution. Many people are familiar with the phrase form follows function.

The research topics clearly show that the main goal of architectural design should be to create forms that both meet the functional needs of the building and be successful in terms of aesthetics, and the main goal of structural design should be to create forms that meet functional needs at the same time. bear the applied loads in the best way and economically.

The effect of coordination of structure and form is an important factor in the development of the design process. The unity and coherence of these two factors is an important step towards the realization of the designer's idea.

Perhaps successful projects all over the world are the result of the unity of these two elements of structure and architecture. As a result, if the structure and design of two inseparable elements meet the design idea in the best way, we will reach the appropriate result in terms of performance.

This unity of idea, structure and form can make the building a permanent work, such as Khayyam's tomb, Eiffel Tower in Paris, Sydney Opera House, Azadi Tower in Tehran and can be seen in abundance in all kinds of traditional buildings in Iran.

At first, we introduce the types of structures and discuss what kind of structure we used for the existing project & why.

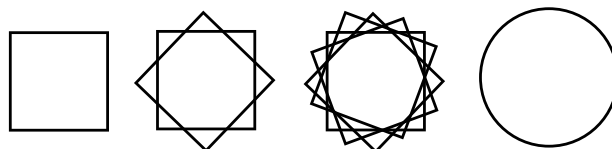
The types of structure division are as follows

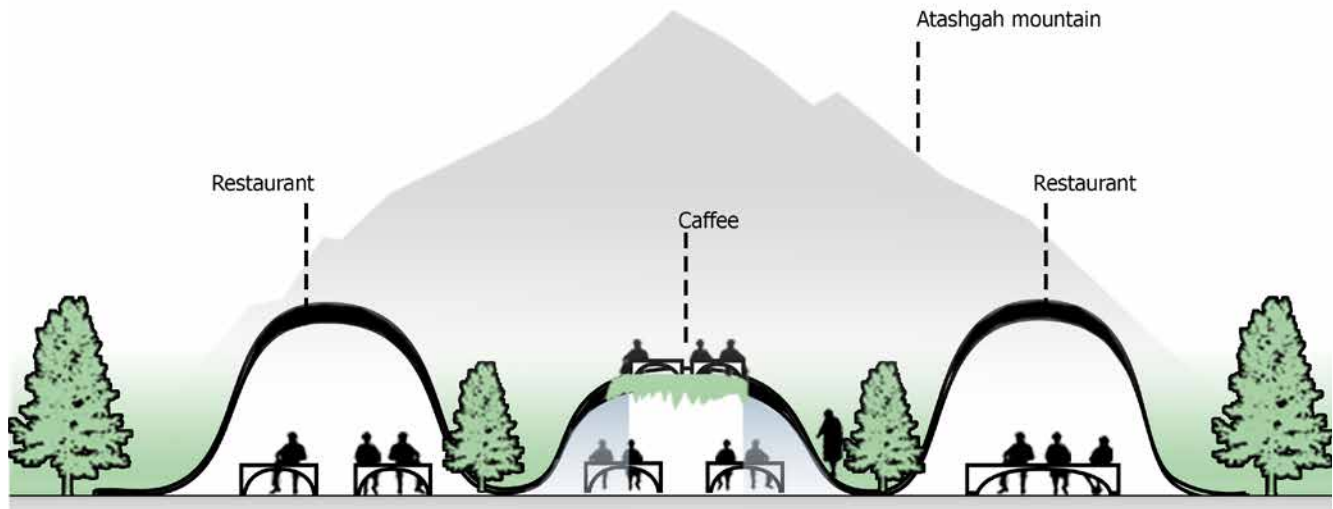
1. Frames and networks
2. Arches and vaults
3. Domes
4. Folded sheets
5. Tensile membrane
6. Compressed air membrane
7. Shell structure

Shell structures have achieved the purest combination between structure and architecture. In this system, the plates bear and transmit loads within their minimum thickness.

Shells, due to having suitable structural performance, are based on curved geometry. Their three dimensions are also based on the correct orientation and location of their supports.

The shells integrate the structural form and the architectural form, as if the shell rose from the foundation and continued in a continuous curve to cover the interior space of the building. Based on the studies for the Shams mansion project, which is located in a historical area.





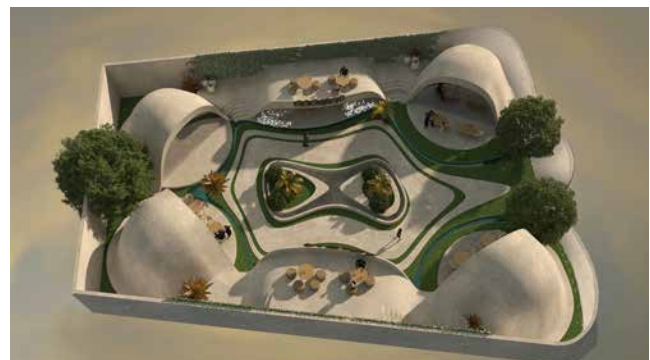
The idea of the work was carried out in harmony with the structure and based on the results of the research, we used a shell structure.

Shams restaurant is located near the oldest Zoroastrian hearth in Isfahan, named Mount Ateshgah. We had a 900-meter plot to build a restaurant garden.

At first, the employer wanted us to have a big building and a garden in front of it. Due to the important location of the project and the creation of a restaurant garden with high spatial quality, we divided a large building into 6 quality arenas.

With the idea of taking the old domes and combining it with modern architecture, we used a shell structure in the corners to maximize the use of space.

We also used the idea of an Iranian garden for the central courtyard. To consider all these parameters and pay attention to all the issues mentioned in the plan, we used Grass Hopper software and algorithm writing. that all the spaces can benefit from proper lighting towards the central courtyard and proper function.



# Home Center Project



## Pooran Ahmadvand

Pooran Ahmadvand, architect and university tutor, started her career 12 years ago by teaching and tutoring in architecture university and few years after, she engaged with interior design field professionally, both in designing and building it. Since then she could manage to complete at least 5 interior projects in a year with best architectural solutions. Redefining, renovation, reconstruction and exploring hidden opportunities of spaces are the main aims of her career.

Pooran's relatively professional communication skills made the interaction a lot smoother with all types of clients with different background and perspective towards architecture. The main aim of her designs is to match the characteristic of clients with best styles, material and design to promote peace, quality and satisfaction for them.

Since 2018, because of importance of educating architecture juniors in pooran's thoughts, she run architecture incubator institute to teach and educate young architecture students beside their university to get exposed to real journey of architecture and interior.

Pooran Ahmadvand and her expert and creative team, are always seeking to have complete trust of clients and make their design's dreams come true.

Location : Hadish mall

Architect and designer : Pooran Ahmadvand

Design team : Arman Yaghoobi , Amir Mohamad Firozi , Ayda Pournia , Arman Nematipour , Ali Honarvar

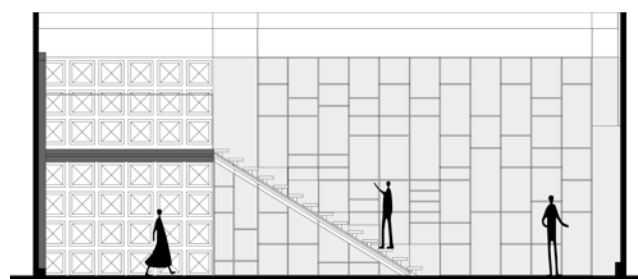
Performance: Ali Honarvar

Photography: Saman Fallah

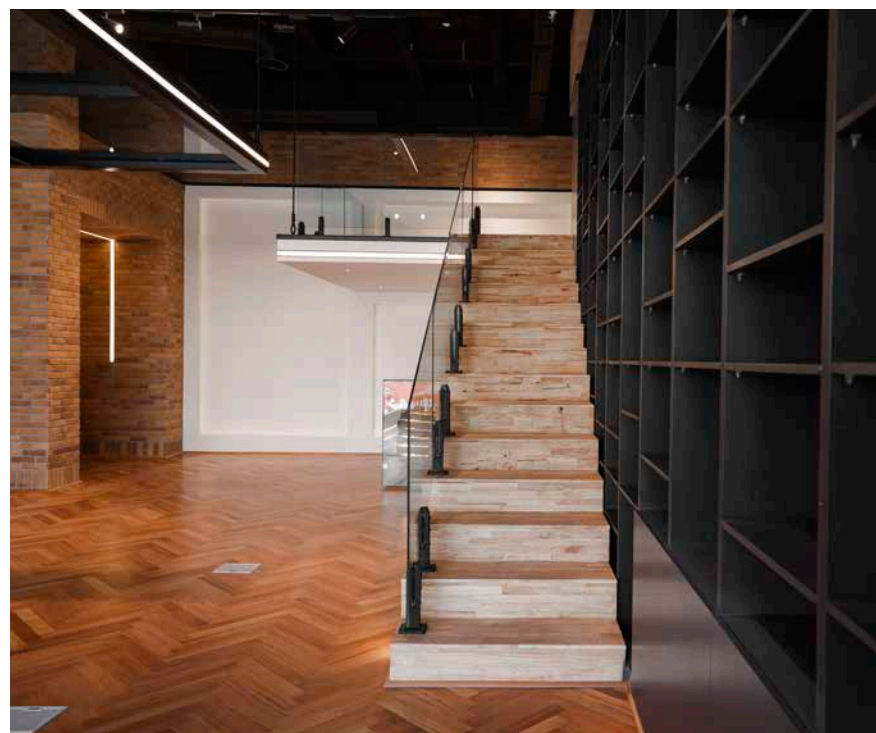
For designing this project the main focus was to represent the warmth feeling of an intimate Iranian home. Therefore we have tried to use brick as a main material of ancient Iranian homes to indicate the same feeling in this project.

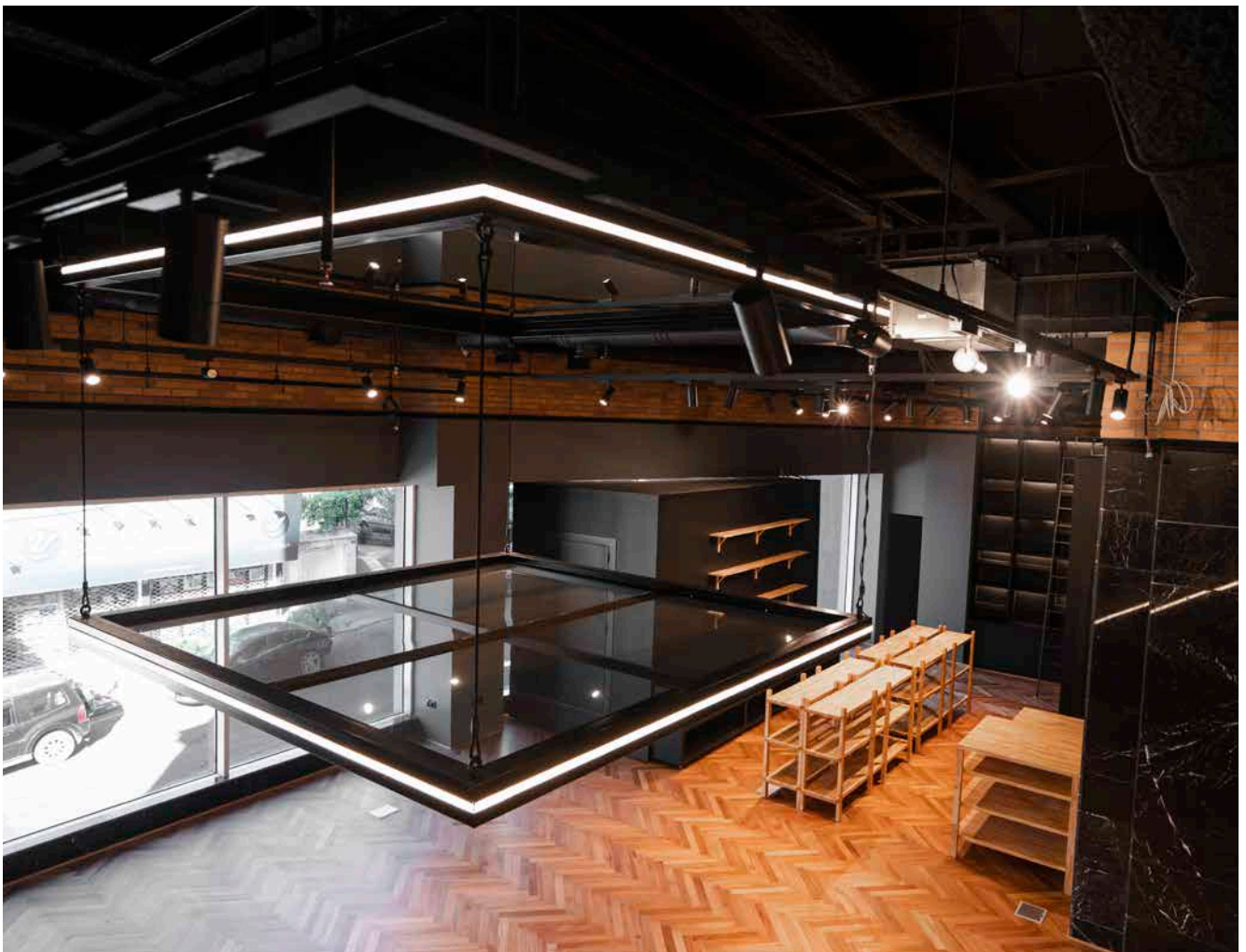
By using different elements, we tried to create motion circulation and move the audience through the whole space.

Since this shop is the only storefront of Hadish mall with the double volume ceiling height, we used this potential as a design strategy to create portable 3 by 3 meter cube facing towards street for displaying furniture. Beside that we designed a suspended glass roof to place furniture on top of it, so the people who come inside the shop can see the furniture from different angles. Natural elements and colors have been used to draw audience's attention to the items and furniture arranged in the space.



Section





# Villa "Se-Nobar"



## Niloofar Khadempour

Born in Tehran, Iran, 1990; Graduated from Department of Architecture, West Tehran Branch, Azad University, 2017; Completed course of Interior Decoration from "Bonzhivar" Institute, 2015.

She has been working as a principal architect and one of the founders of "ATZ office" since 2016, where she has designed various public and residential projects. During her cooperation with "Jaryan office" in 2020, she achieved the second prize in the "Lighting Design Award" named "Building No.8".

She also achieved the third prize in the "Architecture & People Festival Award" for Architectural Thinking named "Nahug Farmhouse" in 2023. Alongside her professional activities, she is currently researching on architectural imagination, architectural history and theory, as well as producing audiobooks.

Architect : Niloofar Khadempour – ATZ office  
Location : Paske, Iran  
Area : 1500 sq.m – Net Area : 400 sq.m  
Year : 2023

Villa "Se-Nobar" is a story about the coexistence of three families, in the village of "Paske", Gilan province. The owner wished to have "three" separate villas for himself and his family in a 1500 square meter pine garden. He wanted both interaction and privacy between the villas.

In the past, the village of Paske was inhabited by Zoroastrians who used to gather together for various ceremonies. The question arose for us: Can "three" separate villas evoke ancient Iranian houses with courtyards for the family? How can these "three" villas coexist in a Tripartite dialogue without harming the pine trees? we suggested to him to design a single "garden villa" instead. Therefore, we focused on designing the spaces instead of the villa itself. The villa design scenario was changed to "three" main scenarios.

The "horizontal scenario" was activated on the ground floor as the main communication joint. The functionality of spaces on this floor is variable and defined based on their needs. The semi-transparent cutoff volumes guide users from indoor (the first hall) to the outdoor (the swimming pool), and then again from indoor (the second hall), leading to the outdoor (the garden).

The "vertical scenario" consists of separate rooms with complete facilities for each family, located within high brick round arches on the first floor, which also refers to Zoroastrian architecture.

The "third scenario" is related to a bridge that acts as an arm, allowing the family to connect with other private spaces and also providing a different view of the swimming pool and garden at a higher level.

Villa "Se-Nobar" is like three buds with one pedicle, flourishing from the heart of the land. While meeting the needs of "three" families, it engages in a peaceful dialogue with the pine garden.



# Inner women within Sustainable Design



## Sara Fard

Sara Fard is the founder and principal of Aleshtar + Fard Architects and Construction. She is a member of the Architecture Accreditation Council of Australia (AACA). She obtained a Master's degree in Architecture from the renowned Canberra University in Australia. This rigorous program has equipped her with the necessary skills and expertise to excel in the architectural industry.

She seamlessly navigates between Australia and the Middle East to work on a diverse range of projects. From housing and urban design to commercial spaces and cultural centres, Sara has proven her versatility and adaptability time and time again. Her portfolio boasts an impressive array of projects, including detention centres, schools, hospitals, pharmacies, and mixed-use developments.

At Aleshtar+Fard Architects, Sara demonstrates expertise in building energy analysis and sustainable design research for each project. This analysis informs the design process and ensures energy efficiency. Additionally, she studies the requirements for LEED and WELL certifications to incorporate them into the design and construction processes.

The preservation of the earth and the improvement of quality of life for future generations can be achieved through the exploration of the Inner Woman concept and sustainable architecture. By delving into the psychological concept of the Inner Woman and drawing parallels with sustainable architecture, we can create a harmonious living experience that transcends both space and time.

According to Carl Jung's definition of anima and animus, embracing both feminine and masculine aspects of our being allows us to attain a state of equilibrium in life. Specifically, the anima, associated with the Inner Woman, embodies traits such as care, nurturing, nourishment, and growth, which are essential for the preservation of survival. These characteristics hold a hidden connection with sustainable architecture.

Sustainable architecture and design share common conceptual foundations. The use of two types of materials – those that sustain life and those that enrich the soul – aids in the preservation, maintenance, and enhancement of quality, while also minimising harm to the environment.

Materials that sustain life are sourced from the local climate, while those that enrich the soul encompass elements such as light, wind, water, and soil. These qualities mirror the aspirations of a conscious mother who strives to nurture the physical and spiritual well-being of her child, not only for the child's benefit but also for the betterment of society, in order to create an improved living environment on Earth.

The concept of inner women emphasises the need for individuals, regardless of their gender, to tap into their feminine energy, which is nurturing, intuitive, and empathetic.

Similarly, sustainable design seeks to create products, systems, and spaces that are environmentally responsible, socially equitable, and economically viable. The integration of inner women and sustainable design also encourages creativity and innovation.

# Lighting as a tool to improve the quality of life



## Armaghan Ahmadi

Dr. Armaghan Ahmadi Venhari has an academic and professional background in lighting, architecture, and urban design. She has acquired invaluable experience in design as well as research.

Moreover, she applies light as a tool in experience design and enhancing the quality of life. Light is her passion, and she feels responsible for raising public awareness about light. She also focuses on educating and training professionals in lighting and new lighting technologies. For this reason, she has founded an academy, the Light-Life Academy.

- Founder of Light-Life-Academy -2017now
- Lighting Design Consultant, Golnoor Co, -2017now
- Lighting Design Consultant, Tehran Municipality's Beautification Organization, -2023now
- Shortlisted in Darc awards in creative lighting events," Upcycling light workshops", 2022
- Shortlisted 3 projects of Light-Life-Academy in Darc awards 2022, in the category of Art-Low budget, " Burnt Oak", " Negligence", " The ugly truth about fashion".
- Runner up in WIL awards, (Women in Lighting), 2021.
- Awarded by the IESI for activities in lighting in Iran, 2019.
- Ph.D of urban design, Shahid Beheshti University, 2016
- Visiting scholar, Delft University of Technology, The Netherlands, 2014.

Lighting is a tool for designers to improve the quality of light. Visual comfort, visual performance, and visual ambience are three important functions of lighting in a space. Whether in public or private spaces, lighting brings life to the night. New technology allows for a variety of luminaires with different colors and effects. However, the lack of knowledge about how to select and use the right lighting causes problems for people and animals.

With professional lighting, you not only have enough and proper light to see and feel like you're in a safe palace but also to showcase architecture to its best advantage at night. Today, lighting as a medium can communicate with the citizens of a city, it can respond to them and change with the data.

There are some bridges that change the color of their light to indicate the danger of a storm. They can also be interactive and change with the user. The Light-Life Academy's mission is to expand knowledge of new lighting technologies.

In addition, the Academy maintains relationships with lighting companies and manufacturers to discuss lighting products and the lighting market and provide students with a realistic understanding. Now the academy has the opportunity to participate in projects, and this is a chance for graduates to gain experience under the supervision of their professors

Dr. Ahmadi introduced lighting design academically to Iran and changed the way lighting is viewed in the country.



Sarhang Palace Hotel, Isfahan, Iran



# Opening A Frame for the Elementary School Design Problem



## Azadeh Khaki Ghasr

Assistant Professor at Shahid Beheshti University  
Co-Founder & Architect in Sanant\_e\_Sakhtan Office  
Website: <https://Azadehkhakighasr.ir>

An Iranian architect and faculty member who aims to establish a connection between her teaching, research, and architectural creation through her academic and professional background. She is the author of some articles in the field of architectural education, school design, and housing.

### Selected achievements:

- 2nd Place of 2A Continental Architectural Awards, Public space category (2022)
- Honorable mention of V International Golden Trezzini Awards (2022)
- 1st Place of 2A Continental Architectural Awards, Public Category (2021)
- 2nd Place of 2A Continental Architectural Awards, Old & New Category (2021)
- 3rd winner in public building section in 2nd National Brick Award (2021)
- 2nd winner of façade design in a national limited competition (2014)
- 1st winner in the young section of 2nd Farabi International Award on The Iranian and Islamic Studies in field of Arts and Aesthetic Studies (2008)

When designing a school, it's crucial to consider student behavior and respect their right to frolic. Elementary school children require active movement, including bodily, gaze, and visual permeability. They emit various movement behaviors through sensory experiences.

Communication and mobility between classrooms and open areas are crucial, especially in the zones where classes are often located. Classrooms connected to the courtyard address an example of students' mobility from closed spaces to open spaces.

School architecture should promote student mobility by providing spatial affordances and encouraging frequent movement between different areas. An addictive design approach should be adopted, incorporating elements that entice students to use and experience them frequently.

This approach aims to keep children's attention and provide well-being during their time at school in their lived experiences. Inclusive design connecting open and closed spaces should be based on children's talents, hobbies, and needs. The educational program should incorporate semi-structured activities in open and closed areas to ensure a comprehensive learning-living experience in school architecture.

Schools could incorporate roofs into their open spaces, alongside courtyards, to enhance engagement and coexistence between open and closed areas. Factors such as land size, shape, slope, scenery, and local characteristics influence the decision to divide school land and build courtyards.

The use of roofing also has limits. The subtractive design process is recommended for arranging open spaces in schools, integrating them with the school's masses to showcase the potential for engagement in the coexistence of open and closed areas. This strategy emphasizes the importance of integrating and continuity of open-open and open-closed space links in schools, which are crucial for children's attendance.



# Boulevard Collective 204



## Farzaneh Shahriari



## Maryam Hashemi

Is a team of three creative thinkers who have come together with the vision of having an impact on the quality of urban life by creating spaces of inclusion. Having studied Architecture and Interior Design at University of Art, Tehran, they found a common ground in their approach to 'space' to begin with.

Pursuing an alternative way of doing architecture, they are interested in exploring across disciplines to address socio-cultural aspects of spatial design. Moreover, their experience with academic teaching and their keen heart to art and cinema have made inspirational impressions on their approach and creative career.

They aspire to acknowledge the diverse narratives behind urban settings and recall a sense of belonging with a futuristic twist. Having a sociologist as a consultant, they are currently engaged in practices of creative place making with an experimental approach.

The question driving 'Boulevard Collective 204' was how architecture can affect communities in an ethical manner. Drawing on the idea of Freedom as the condition of any ethical act, we developed a basis for this project that acknowledges men's and women's right to a free life in a society. Women, the invisible underprivileged group, fight their way towards freedom, struggling with a multitude of dogmas and regressive customs.

With that in mind, the idea of building a bridge between one of the most vulnerable groups, victims of domestic violence, and the society came up. Empowering abused women is the answer to bring them back to the society and provide a platform for their voices to be heard. Our point of departure in the face of this issue is a feminine approach in which, contrary to the dominant patriarchal discourse, the demand for power is to achieve freedom.

The articulation of our project is placed at the intersection of women's empowerment and revitalization of dilapidated buildings located in the center of Tehran. In this regard, we mapped some of the old abandoned buildings, and formulated the buildings into a network of meaningful relationships in such a way that they can work as a complex and cover the needs of women in the four areas of safe house, treatment and counseling services, skill learning and entrepreneurship.

Our main focus was on the third and fourth areas: the adaptation of Boulevard House into Boulevard Collective 204. The story of this building began in the early 1950s but now it is in danger of destruction. Another point is the dominant approach seen in the renovation of similar buildings in this area: turning old houses into cafes or galleries. In fact, the approach we adopted in the reuse of this building is a critique of the gentrification process and the profitability logic of reconstruction.

The driving force behind our idea of incorporating empowerment practices in an old house is the ethical logic free of financial profit according to which women's self-sufficiency and freedom are mutually dependent on saving buildings that are abandoned and in danger of destruction; a process in which women who have experienced violence actively participate, and practice concepts of community and sympathy, and having agency in shaping their living environment.





# The politics of public space in the media city



## Pegah Elahian

She has also PHD in architecture and urban planning from Srb.iau. She has a specialized PHD in art research in the field of city and media and a master's degree in architecture and urban planning from the university IAUCTB.

A member of the permanent faculty of the post-graduate department of art research, academic IAUCTB rank of associate professor

What happens when the TV screen leaves home and moves back into the city? The public domain of the 21st century is no longer defined simply by material structures such as streets and plazas. But nor is it defined solely by the virtual space of electronic media.

Rather the public domain now emerges in the complex interaction of material and immaterial spaces. These hybrid spaces may be called 'media cities'. In this essay, I argue that different instances of the public space in modernity have emerged in the shifting nexus between urban structures and specific media forms. Drawing on the pioneering work of sociologist Richard Sennett, I offer a critical analysis of the forms of access and modes of interaction, which might support a democratic public culture in cities connected by digital networks and illuminated by large urban screens.

Large-scale video screens in urban settings suggest new possibilities and challenges for city authorities and regulators, architects, advertisers and broadcasters as well as for cultural curators and producers. While this potential remains largely untested, it is clear that urban screens establish new sites for the negotiation between commercial, public and cultural interests. This paper takes a critical approach to the question of defining the role of culture in urban media, highlighting the shifts in the relations of representation mediated by video and the complexity of the urban media environment.

Architecture and media technology is melting into each other, and buildings are turning into becoming media infrastructure. Following Sharon Zukin's suggestions on how to interpret urban change as social and cultural change, the article discuss how our new electronic landscapes mediates, both symbolically and materially, between the socio-spatial differentiation of capital implied by market and the socio-spatial homogeneity of labour suggested by place.

The focus is set on how large media corporations are presently developing building projects where the use of screen technology is an important element. These projects are analysed as reflecting shifting corporate and cultural ideas about the relations between media and society: a new material and symbolic relation between constructed spaces for symbolic creativity in the global audio visual industry and global urban centres.

As with all "new" technologies, the convergence of buildings and media technology has been envisaged for some time; what is new is not necessarily the idea, but the ways in which current technology makes it possible. As the technological possibilities of urban screens unfold, we become able to analyse their social and cultural consequences more fully.



# Corners Building



## Sanam Ahmadzadeh

She Born on November 12, 1990

- Bachelor of Architecture from Khayyam University in mashhad
- Director of the atelier and the founder of maand office
- The chosen architect in the seven commended works of the “where is friend’s house” competition by koochemag 2023

**Project Name:** Corners Building

**Function:** residential apartment

**Company, consulting engineers / design office:** Maand office

**Main architects:** Koosha Movahedi, Sanam Ahmadzadeh

**Project address:** Mashhad - iran

**Land area:** 255 square meters

**Infrastructure:** 1350 square meters

**Construction start and end date:** August 2020-February 2023

**Photographer:** Ehsan Ayin

In the initial decisions of Corners building, three important issues are challenged:

1. What approach should we have towards the classic and dense texture of the street and the dominant view of the market?
2. How to perceive and design the low width and high mass of the building?  
(width 7.5\* length 23 and height 25.2 meters)
3. What approach should we have in design regarding the 45 degree chamfer rule of municipality?

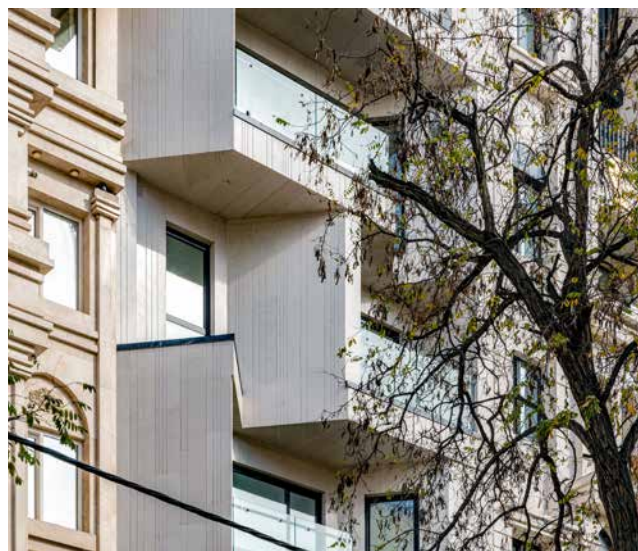
Answering these questions was turning project limitations into opportunities. our response is to create a change in the repetitive and kitsch of alley wall .

In the plan, the creation of a structural box was designed in the middle of the mass to prevent the twisting of the building.

In response to the longitudinal form of the building, three areas were created to illuminate the spaces:

1. The two rooms receive light from a private terrace.
2. The third room arches towards the living room area trying to find light.
3. In the outer shell, the terraces are stretched across the width of the building so the openings draw the light deep into the house The 45 degree angle of the municipal law becomes a dynamic surface and the main idea of the project.

This surface is replicated in the outer shell. After the reproduction of this surface and its interaction with the floors, the triangles created allow us to reduce the mass. Triangles playfully accompany us and are inspired and designed in the interior components and other details of the project.



# Designing the Artist's House



## Malihe Shirzad

As a graduate student at the University of Kashan, I have been working in architecture since 2007. Over the years, I have collaborated with many major consulting companies on numerous projects. In 2015, alongside Reza Habibi, I co-founded AZNO Architectural Studio, where I currently manage the team and have completed over 90 design and supervision projects. Of all these projects, the "Kourosh Twin Towers" and "The Artist's Villa" are among my favorites. My passion for interior and furniture design has led me to create a variety of functional pieces and unique spaces. I enjoy experimenting with free forms and computational and repeated surfaces to bring my designs to life.

Architectural structures serve not only a functional purpose, but also play a significant psychological and existential role. They have the ability to transform featureless and generic spaces into unique and meaningful places, ultimately creating a sense of ownership and belonging for individuals.

This can replace a dull reality with an exciting one, or with architecture that is designed to inspire and provide meaning. To accomplish this, we can examine the fundamental elements of architecture and space construction in a new way at various scales and levels of application.

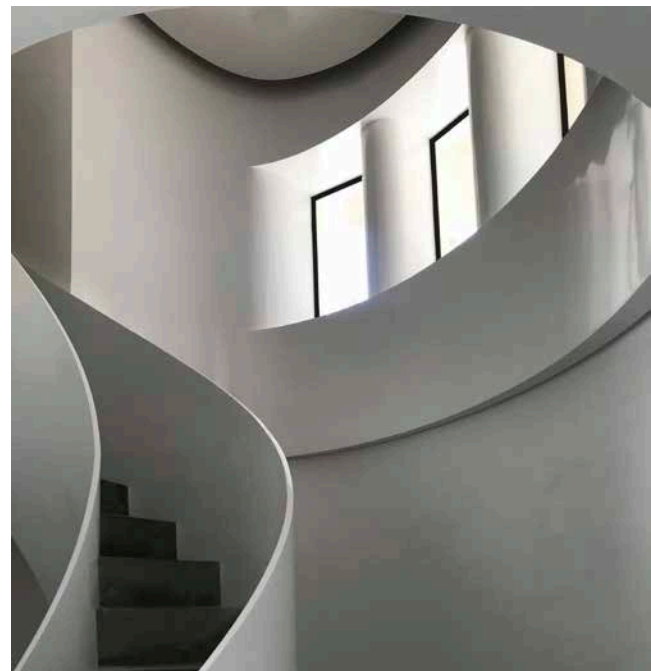
By doing so, we can infuse these elements with a sense of inspiration that sparks the imagination and promotes introspection. Personally, I am inspired by architecture that speaks to my soul and encourages unlimited creativity and invention.

So when designing the "Artist's House" project, I focused on creating components that were fluid, innovative, and challenged conventional design norms. By using the latest computational software to blend art and architecture, the interior spaces I created are captivating and immersive.

It is my belief that this particular design will gain popularity in the future. This is due to the advancements in technology such as 3D printing, which will enable the creation of intricate structures and tailored building components. Additionally, new innovative materials such as biodegradable and self-healing materials will revolutionize construction possibilities.

Furthermore, architects will have access to artificial intelligence and generative design algorithms that will help optimize structural efficiency and overcome complex challenges.

Hereby, I should mention that different people have varying reactions to different styles of architecture. Some prefer minimal and cubic forms, while others are drawn to more complex and organic shapes. This is because every person has their own unique spirit and perspective of the world around them. Ultimately, architecture is shaped by different forms and approaches, just as humans have different spirits and approaches to life. So it could be said that architecture is the manifestation of the different spirits within us all.



# Namanegaar: A new Construction System



## Sara NejadSoleyman Asl

Architect - Inventor of new building system

### Namanegaar: A new Construction System

Nowadays, according to the growth trend of the construction industry, the use of artificial intelligence and software in creating the original works of designers, and the interest in past architectural designs, the stage of project implementation is accompanied by how to implement it. The Nemanagar system is an invention that is a solution. Effective and practical to solve these problems.

Introducing a revolutionary new construction system that is revolutionizing the way we approach building facades. This cutting-edge system is meticulously implemented to seamlessly integrate components like walls, columns, and ceilings, utilizing a wide range of materials such as bricks, stone, and ceramics with special details, which add a unique touch of elegance and functionality to every project.

The design plan with the desired material is implemented on the template. The selected materials are placed in the system model in accordance with the standards and specific form, after the necessary arrangements for stability and molding, according to the plan, it is placed in the intended place by pouring concrete and mortar with the necessary specifications.

### Advantages and features:

- Reducing the cost of construction
- Reducing the execution time
- The ability to implement all forms and pattern
- No need for skilled workers in any location
- No need for equipment and facade materials in the traditional method
- Exact execution according to the plans and drawings of the As-built
- Entrepreneurship in industrial production
- Compatible with the environment
- Applicability in all projects (interior and exterior), landscaping, and urban development, such as tunnels and city walls, etc.
- The possibility of changing the implementation method based on the conditions of the project. (in situ/precast/prefabricated).

With a strong sense of responsibility, dedication, and passion, I am determined to contribute significantly to the progress and prosperity of my homeland.



## Concurrent Designs of Dreams



### Aya Charife'

A multi-award winning designer and artist, based in the UAE. Also a conceptual interior architect and jewellery designer, fusing traditional vision with futuristic aspirations, to create works of art.

Of Lebanese-Palestinian origin, would like to engage with dreams, human interaction and bring them to what I call "abstract reality." Dwelling, as I do, between the fields of jewellery making, painting and interiors, I would like others too to master multiple disciplines of art.

Featured here the recent projects, an installation in dubai design district during dubai design week titled "Peaceful Perspective" a playful installation made of 100% biodegradable acoustic material,manufactured in UAE by Acoustics.ae.

the aim of the project is to meditate through a selected view in greater silence to change few perspectives advocating for the reduction of noise pollution impact on the progress of human lives.

Another project worked on is a vase made of complete sustainable elements using clay and natural casuarina cones to illustrate the ongoing battle between the occupying forces and the natives of Palestine, the vase illustrates by variation in shape this oppressing host vs.

Over staying guest and the control over vital access points as the natives struggle for their freedom, "and, as we launch this landmark edition alongside the United Nations Conference of Parties 28 (COP28) in Dubai, UAE, we demonstrate the bearing of the UN's target of Sustainable Development Goal 5 "Gender Equality" – and the impact that the empowerment of all girls and women can have in paving a way for a more equitable and sustainable future for all."







# Manipal Academy of Higher Education Dubai



## Dr. Bhakti More

Dr. Bhakti is the Chairperson, School of Design & Architecture, Manipal Academy of Higher Education (MAHE) Dubai and has pursued her doctoral studies from University of Salford, Manchester, UK. She has three decades of experience in the design industry and academia.

As a Project architect she has worked on various typologies from concept to execution in the UAE. Her doctoral research paper on social sustainability received the best paper for the most innovative research from CIOB in 2015. She is a coordinator for Manipal Environment and Conservation Students Club that received consecutive awards for Best Sustainable Green Campus Audit, Best Sustainability Action Project from Environment Agency Abu Dhabi and was awarded 'Best Co-coordinator' for commitment since 2015.

In her role, she is guiding the MAHE Dubai team for Climate Action Plan for UNFCCC, Race to Zero and has led 'Team Tawazun' for Solar Decathlon Middle East 2021 for building net zero solar powered home. She is volunteering for Advancing Net Zero Volunteering team, COP28 Universities Climate Network Group for 'Decarbonization and Net Zero Journey'. Dr Bhakti has been an Ambassador for 'Women in Construction', Big 5, Mentor for Link Program, e7, Banat al emarat; Daughters of the Emirates.

Manipal Academy of Higher Education (MAHE), Dubai Campus is a 5-Star Rated University, accredited by the Knowledge and Human Development Authority (KHDA), Dubai International Higher Rating 2020 & 2022. It is the only University that received 5 stars in the 2022 HEC ratings across all categories like Teaching, Employability, Internationalisation, Research, Facilities, Programme Strength, Happiness & Wellbeing, and Environmental Impact. MAHE, Dubai Campus is also a proud recipient of the Forbes Middle East Higher Education Award 2019 for 'Outstanding Support for Students'.

MAHE Dubai is the branch campus of MAHE, India — an Institution of Eminence — recognized by the Ministry of Education (MoE), Government of India. MAHE commenced its journey towards excellence in Dubai in the year 2000. It has since grown into a leading multidisciplinary university in the Middle East, attracting students from across the globe. At present, MAHE Dubai enrolls over 2,200 students from 40+ countries. Having completed two decades in the UAE, MAHE Dubai boasts a robust network of over 8,000 alumni.

MAHE Dubai offers over 50 undergraduate and postgraduate programs in the streams of Business, Engineering & IT, Design & Architecture, Humanities & Social Sciences, Life Sciences, and Media & Communication. The School of Design & Architecture offers programs in Interior Design and Architecture. The 5-year BArch Program is accredited by the Chartered Institute of Architectural Technologists (CIAT) UK and recognized by Council of Architecture (COA), India.

MAHE Dubai's iconic purpose-built university campus is spread over 750,000 square feet in the Dubai International Academic City, which includes the student hostels. The campus houses fully equipped laboratories with cutting-edge technology, industry standard studios and workshops, smart classrooms, a digitally powered library, a cafeteria, a state-of-the-art gym and fitness center, a multipurpose indoor sports hall, an outdoor sports facility, a dedicated music room, a creatively curated dance room, as well as a recreation center among other facilities.





## About Novacolor



### Niloofar Ghanavati

Born in 1990, master of interior architecture  
Master of MBA from University of Tehran  
Member of the Architects Association  
Proficient in Italian



### Maryam Torkan

Born in 1990, PHD in Architecture from Najaf Abad University  
University lecturer since 2015  
Member of the Architects Association and Construction Engineering Organization of Esfahan

Our professional activity in the field of architecture began in 2013 through cooperation with architectural companies. In 2018, we opened the "Nova Design" architecture studio, and then in 2019, we succeeded in obtaining the representation of Novacolor Italy in Isfahan province; This made us specialize in the field of interior design, decorative covers, Italian patina, accessory patina, wood patina, decorative panels, etc.

Our primary focus lies in the meticulous design and flawless execution of contemporary decorative coatings, each of which transforms an ordinary decorative surface into a work of art. These coatings, with their wide range of colors and textures, offer endless possibilities for creating a variety of visual effects.

Among the numerous options, microcement and iron oxide coatings are the most popular choices, deeply integrated into both architectural and interior design. microcement's stand-out feature is its ability to seamlessly cover spaces from floor to ceiling, making it a pioneering material suitable for modern, classical, neoclassical, and exterior facades. The benefits of microcement include resistance to cracks, slip resistance, dust resistance, mold and fungus resistance, waterproof properties, compatibility with various surfaces, quick installation, and a seamless finish.

Novacolor, taking into account current human, environmental, and technological considerations, distributes innovative products to more than 100 countries worldwide. Our commitment to environmental responsibility is unwavering; we have completely removed toxic and chemical substances from our production processes, opting for natural and mineral materials instead. This conscious choice leads to a reduction in formaldehyde emissions into the surrounding air. Novacolor not only upholds rigorous standards and enhances product quality but also enriches the environment, giving it a unique aesthetic through the provision of sustainable materials to our valued customers.



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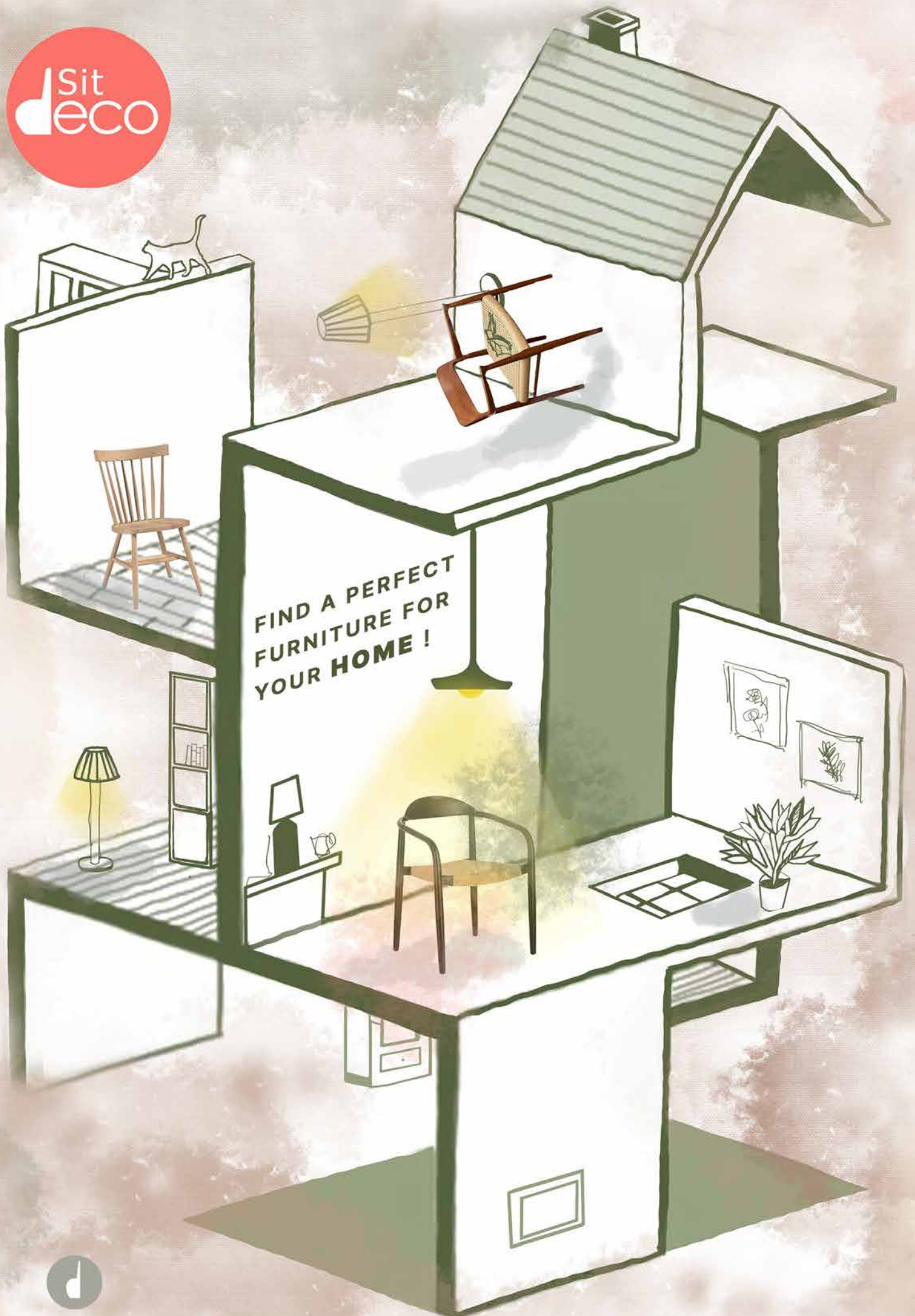
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