

architecture

AS AGENT OF INTEGRAL
AND SUSTAINABLE

regeneration

Architecture Projects for Social Regeneration



AV62
BARCELONA

+ WHO WE ARE 01

+ WHY INVESTING
IN HERITAGE
IN FRAGILE COUNTRIES
MATTERS ?

02

3 STUDY CASES:

1. National Museum of Afghanistan

2. Erbil Citadel Rehabilitation - Kurdistan

3. Al - Adhamiyah Revitalization - Iraq

+ CONCLUSION

03

+
01

WHO WE ARE



is an **OPEN TEAM**
*of professionals dedicated to the
design of*
conceptual structures
| systems of ideas, needs and desires |
with a
physical presence
| cities, landscapes, buildings, exhibitions... |

WHO WE ARE

Principles *///* Capacities

MULTI-SCALE

MULTI-DISCIPLINARY

SUSTAINABILITY

{ *social // cultural //*
economical // environmental
energetical }

AESTHETIC COMMITMENT

| *THE CONTEXT* |

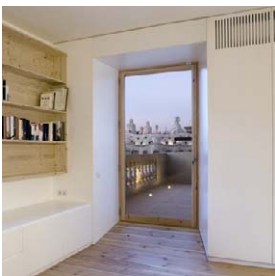
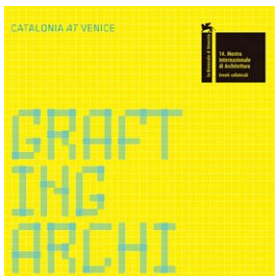
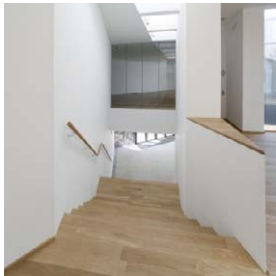
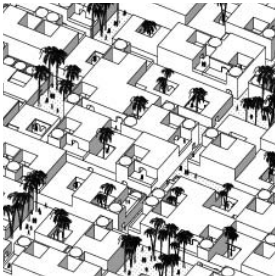
CREATIVITY

WHO WE ARE

THEORY



PRAXIS



+02

WHY INVESTING IN HERITAGE IN FRAGILE COUNTRIES MATTERS ?

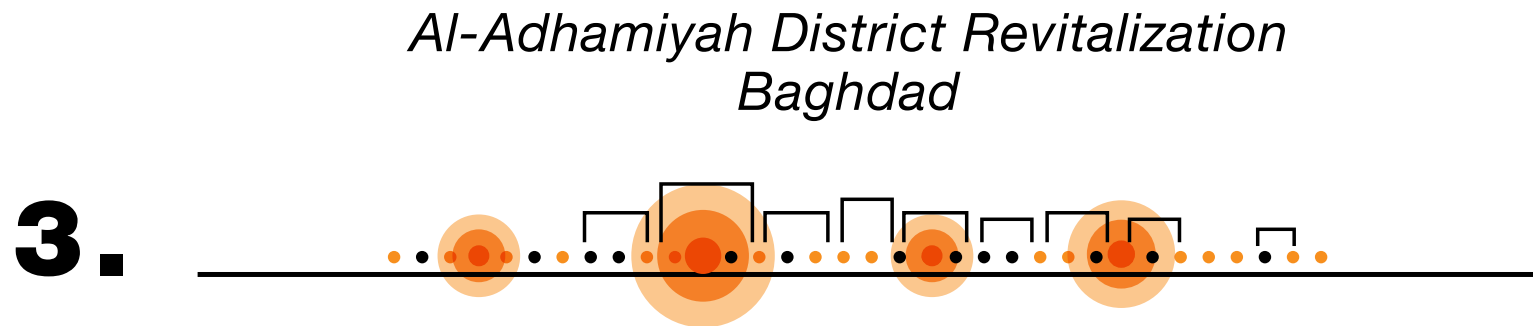
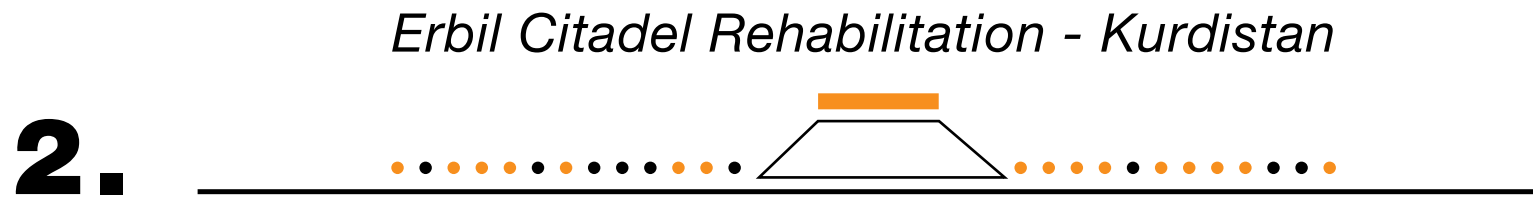
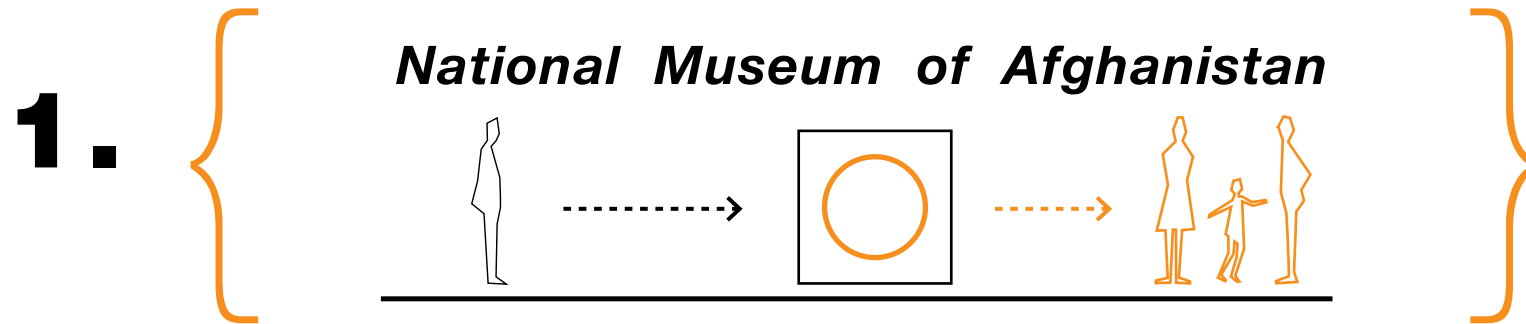
PROPER REHABILITATION OF
HERITAGE



REGENERATION OF
LIFE

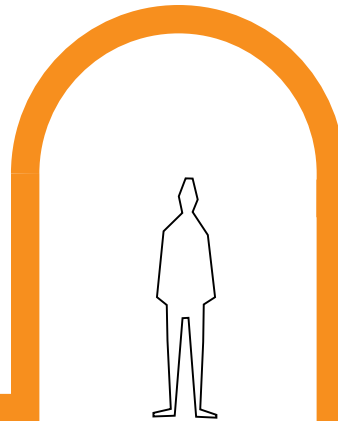


3 STUDY CASES



National Museum of Afghanistan

Kabul



National Museum of Afghanistan

THE COMPETITION

WHO?

*Afghan Ministry of Information and Culture
and the
US Embassy in Kabul*

REQUIREMENTS

Experience in :

- 1. Museum Projects*
- 2. Post - conflict States*
- 3. Islamic Countries*

STAGES

FIRST

348

Firms from

63

Countries

SECOND

125

Firms from

47

Countries

JURY

*Professionals and Specialists of several workfields in
International Range*



National Museum of Afghanistan

THE COMPETITION

2nd prize

Mansilla + Tuñón Arquitectos



1ST PRIZE

AV62 ARQUITECTOS



3rd prize

fs-architekten

| Paul Schröder Architekt BDA |



JURY STATEMENT

<< The strength of this Design Proposal rests on the

BALANCE

between the **architectural form** and the **presentation of the collections**.

[It] responds to the

LOCAL CONTEXT

along with a **coherent scheme of interior spatial articulation** [...]

SIMPLE BUILDING SOLUTION

[...] and **realistic to construct** with the **materials and skills locally available** [...]

FLEXIBILITY

[It] have given as much **thought to the exhibitions** as to the **appearance of building envelope** [...]

effective and realistic use of the

intense natural light

VARIATION AND DRAMA

would be a **delightful surprise** to the visitor moving

HUMAN SCALE

[...] has the potential to **welcome visitors and encourage them to spend time inside** >>



National Museum of Afghanistan

THE QUESTION

*What is to be a
NATIONAL MUSEUM
in a city like
KABUL
and in a country like
AFGHANISTAN?*



" A Brief History of Collapses " - Mariam Ghani



National Museum of Afghanistan

WHY A MUSEUM?

*The first challenge that we had to face was the
difficulty to have access to a*

KNOWLEDGE CAPABLE OF ACCOMPANY US

with efficiency and compassion in the

CONSTRUCTION OF OUR LIVES



National Museum of Afghanistan

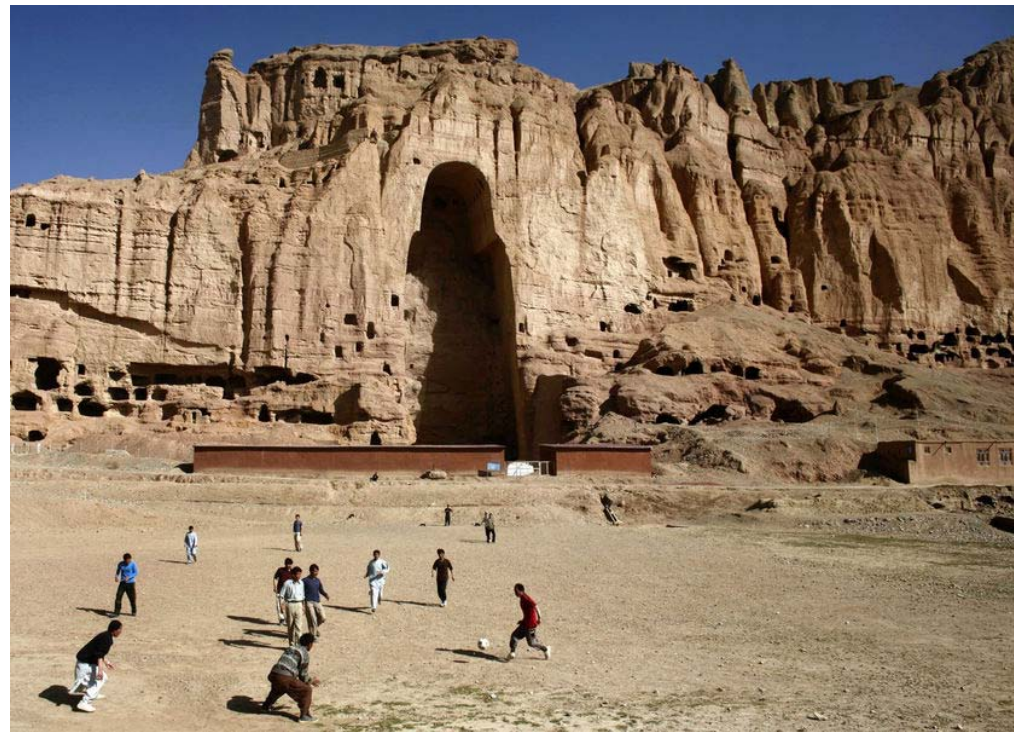
WHY A MUSEUM?

The second one remains in recognizing the
EXTREMELY IMPORTANT ROLE OF THE ART
in this process.

ART is RELEVANT



Destruction of the Buddhas of Bamiyan



The site after the explosion



National Museum of Afghanistan

WHY A MUSEUM?

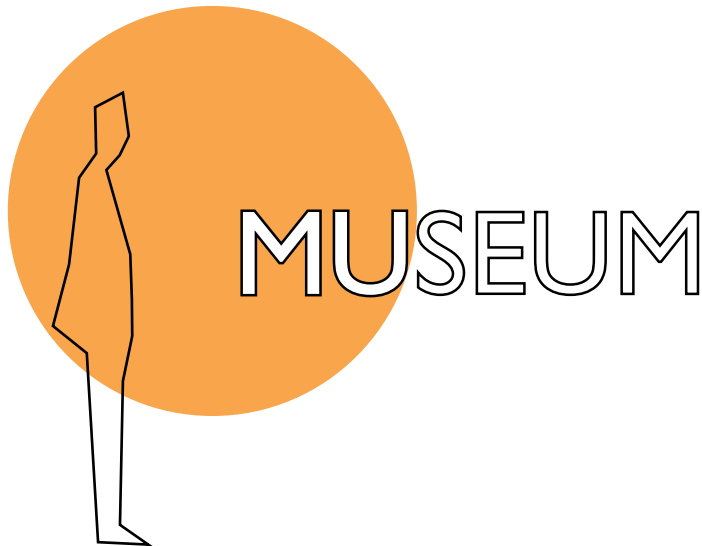
The main purpose should be to understand how to generate a

CULTURE // KNOWLEDGE

capable to train persons to be more

ACTIVE AND CONSCIOUS

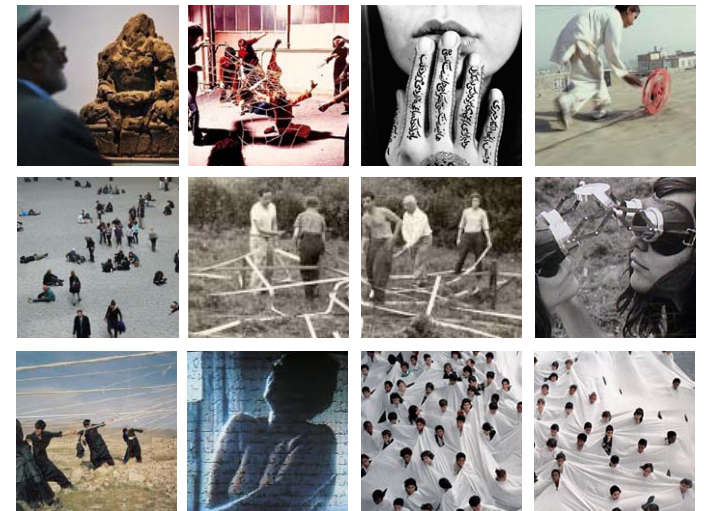
part of their environment.



LITERACY IN THE NEW
LANGUAGE CODES
TO BUILD OUR SHARED FUTURE



A SUPPORT IN
UNDERSTANDING
OUR PRESENT FROM OUR PAST



1. NMA Collection
2. 70's Art Performance
3. Jananne Al Ani
4. Francis Alys

5. Ai Wei Wei
6 - 7. 70's Art Performance
8. Interactive Eyes Action

9. Lida Abdul
10. Mona Hatoum
11 - 12. Lygia Pape



National Museum of Afghanistan

WHY A MUSEUM?



The idea is to help people to relate to **ART** ~~ARCHITECTURE~~,

help **ART** ~~ARCHITECTURE~~ to

RELATE TO PEOPLE

and help people to

RELATE BETWEEN THEM.

- Kazuyo Sejima -



PAST



FUTURE

National Museum of Afghanistan

HOW THE MUSEUM SHOULD BE?

We consider the museum as the place where

FORM SYNTHESIZES **STRATEGY**

TRADITION MATCHES **MODERNITY**



1. Moula Moula - Alain Sebe
2. Kimbell Art Museum

3. Moula Moula - Alain Sebe
4. Hassan Fathy

5. Le Corbusier
6. El Oued - Algeria

7. Paul Rudolf
8. El Oued - Algeria

9. Balkrishna Doshi
10. John Pawson

11. Balkrishna Doshi
12. Kabul Aerial View

13. Balkrishna Doshi
14. Kabul Aerial View

13. Hassan Fathy
14. A. Bonet - La Ricarda

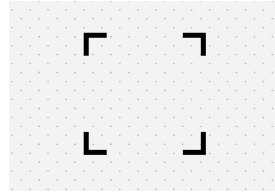


CREATIVE PROCESS

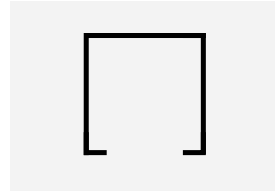
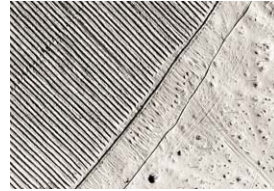


National Museum of Afghanistan

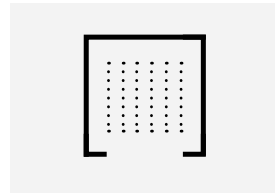
THE PROJECT



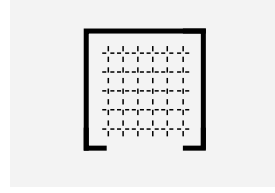
0 THE PLOT



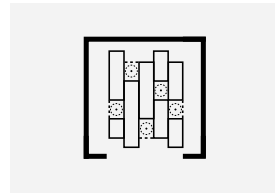
1 THE WALL



2 THE GARDEN



3 THE GRID



4 THE COVER // SPACE INSIDE

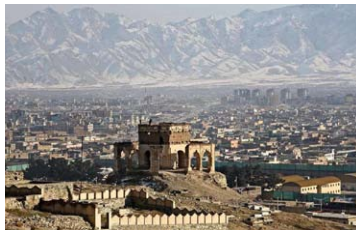
" Aerial " - Jananne Al Ani



National Museum of Afghanistan

THE PLOT

Being able to insert a
QUIET and **EFFICIENT** BUILDING
WELL-PROPORTIONED and **HARMONIOUS**
capable to **RESPECT THE KABUL MORPHOLOGY**
and to re-install the collections in full force in a such unsettled and
FRAGILE CULTURAL CONTEXT



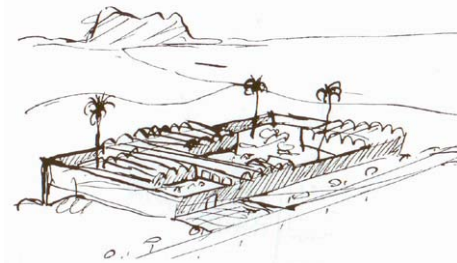
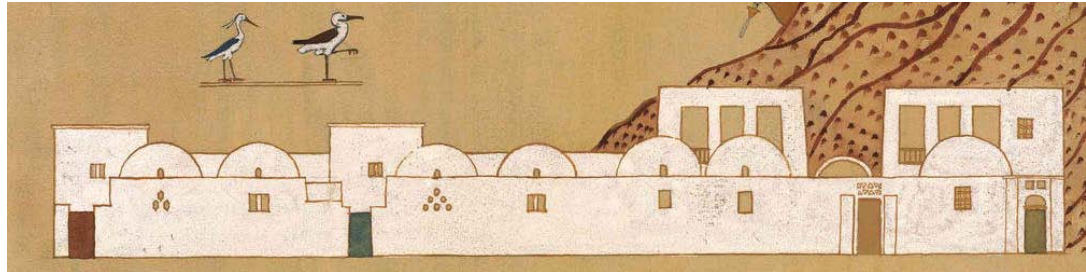
WAS OUR
CLEAR GOAL



National Museum of Afghanistan

THE WALL

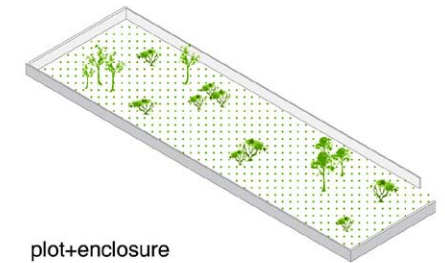
A perimeter that allows us confining
NATURE AND LIFE
to preserve and protect it from a hostile environment.



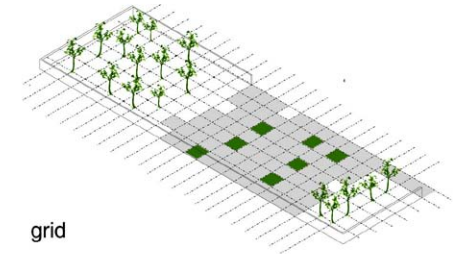
The enclosing wall
is to us a key element for defining a
CLEAR BOUNDARY
and for creating a

COMPLETE INTERIOR UNIVERSE

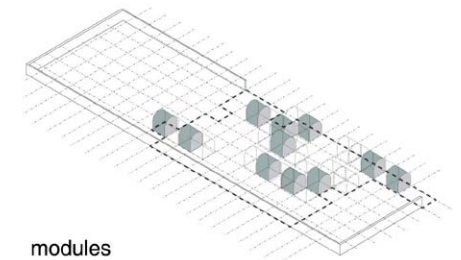
▼ 1 / Aggregation conceptual diagram



plot+enclosure



grid



modules

1. "Aerial" - Jananne Al Ani
2 - 3. Le Corbusier Sketches
4 - 5. Hassan Fathy Drawings



National Museum of Afghanistan

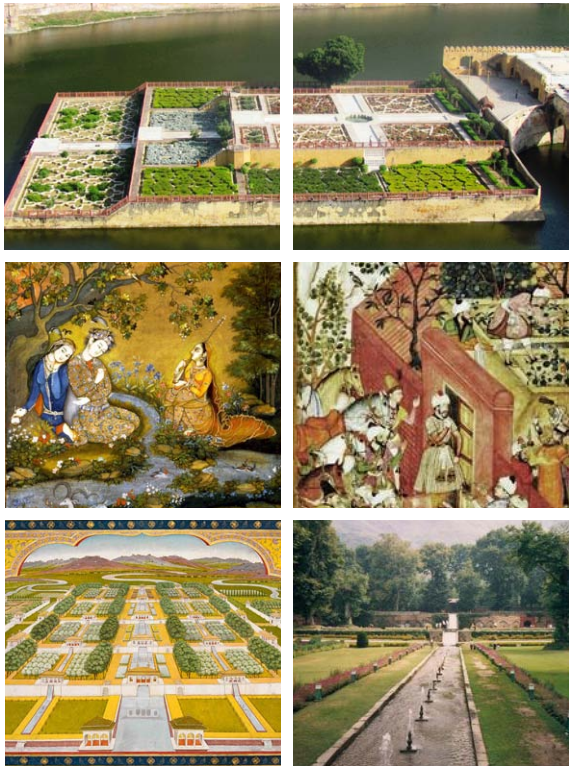
THE GARDEN

Reinterpretation of the **MUGHAL GARDEN**

with a highly structured geometrical scheme

that allows to create an intra-moenia

ORGANIZED and **DOMESTICATED LANDSCAPE**



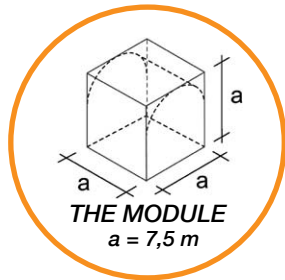
1 - 2. Amber Fort Zaphron Garden - Jaipur
3 - 4. Mughal Garden - XVI century paintings
5. Shalimar Bagh Leaf - Garden
6. Bábár Garden - Cachemira



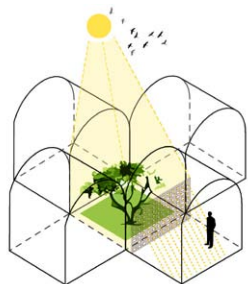
National Museum of Afghanistan

THE GRID

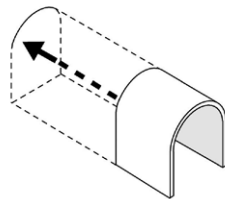
To overcome the *DICHOTOMY* between
GEOMETRY AND ORGANIC
stated in Islamic architecture



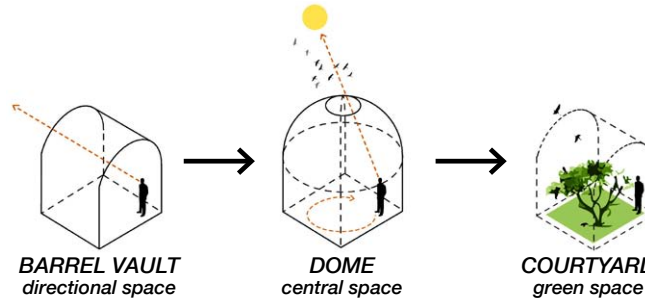
**CONTINUOUS
ISOTROPIC
SPACE**



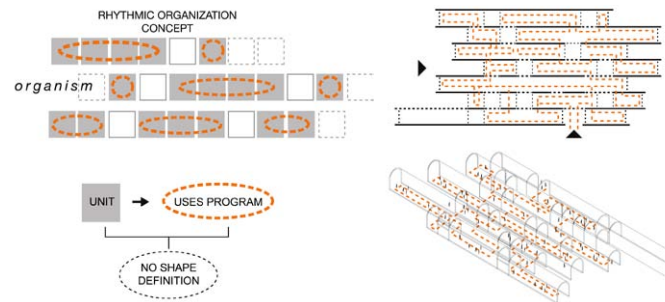
**Modules
AGGREGATION**



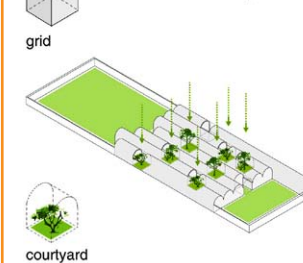
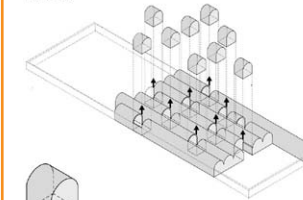
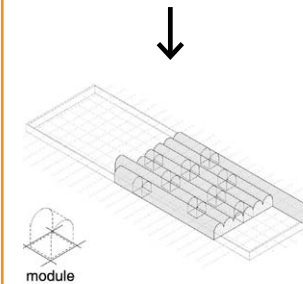
**Modules
EXPANSION**



from the
BASE MODULE
to the
PLAN ORGANIZATION

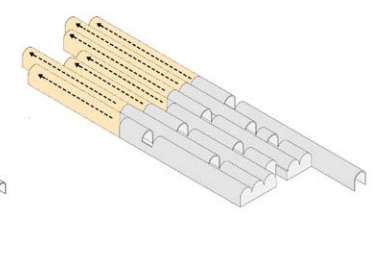
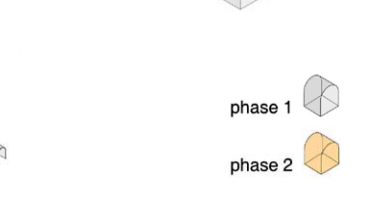
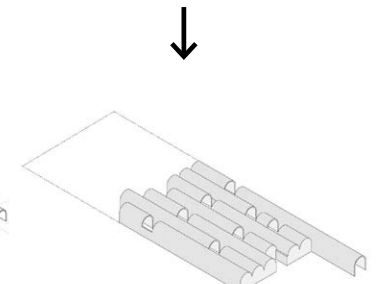


A
**Modules
SUBTRACTION**



courtyard

B
**Modules
EXPANSIONS**



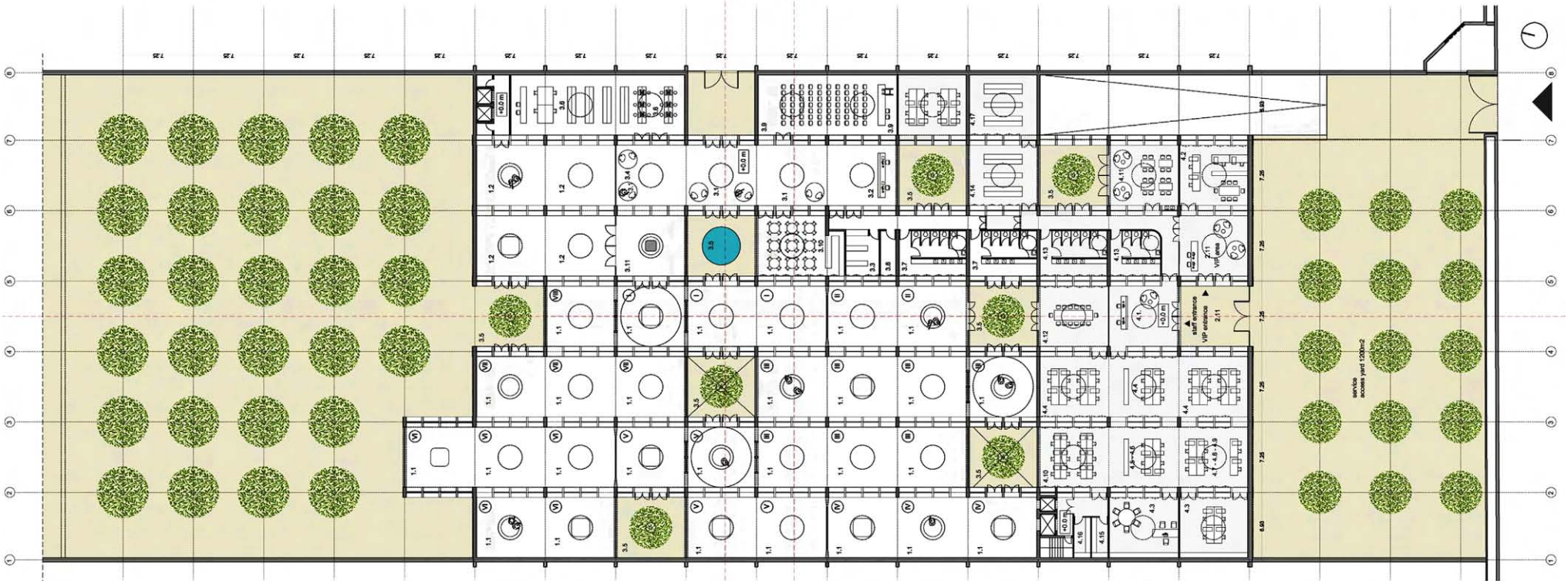
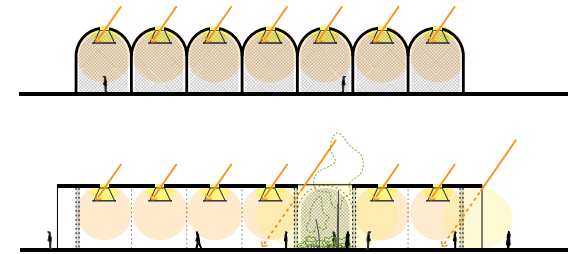
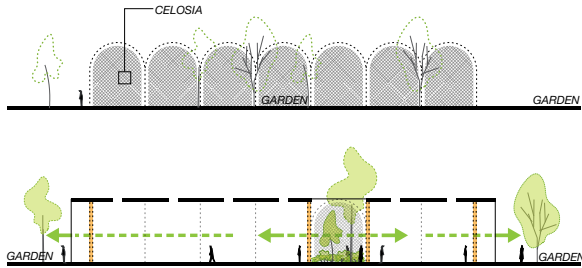
phase 1
phase 2



National Museum of Afghanistan

THE GRID

The wall become a veil that suggests an **INFINITE DIMENSION** in which the eye is lost, the light is screened. The perimeter walls are dematerialized and become **SHUTTERS**



National Museum of Afghanistan

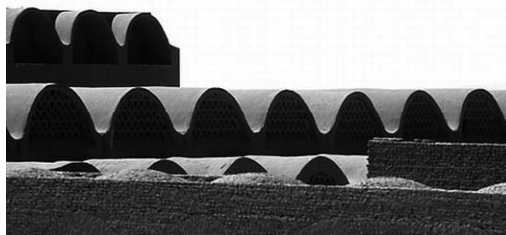
THE COVER // SPACE INSIDE

The cover is the building replica of an

ENCLOSED NATURE

Ceramics coating as an ABSTRACTION OF THE LANDSCAPE

From the sky the cover will be seen as part of the garden



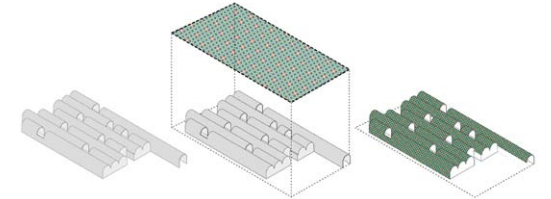
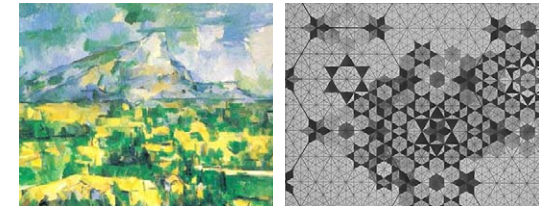
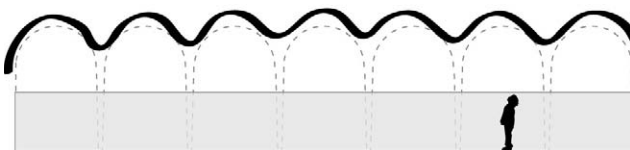
Nature + Enclosure



Pillar System



Cover Roof



1. Trees Arches
2. Cordoba Mosque
3. Hassan Fathy



National Museum of Afghanistan

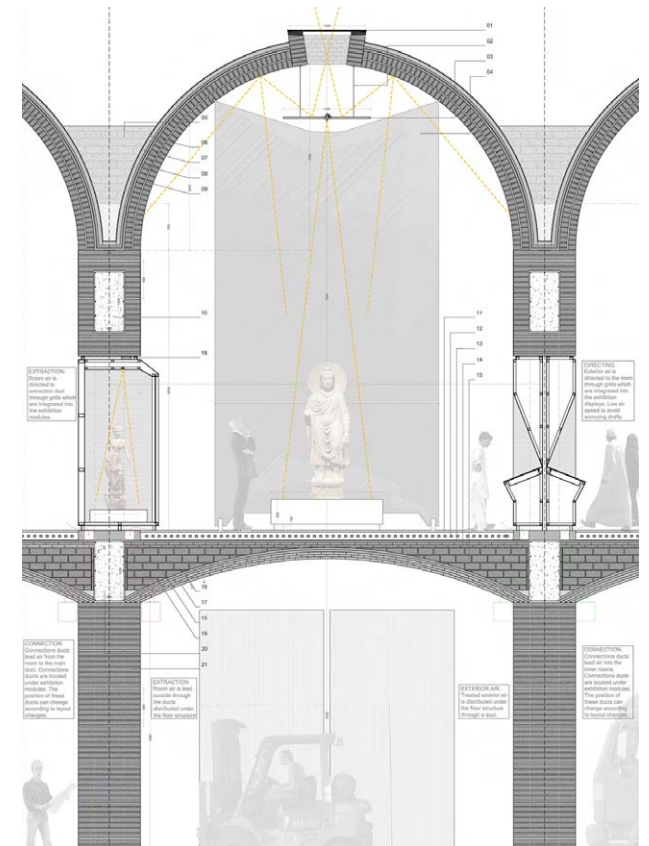
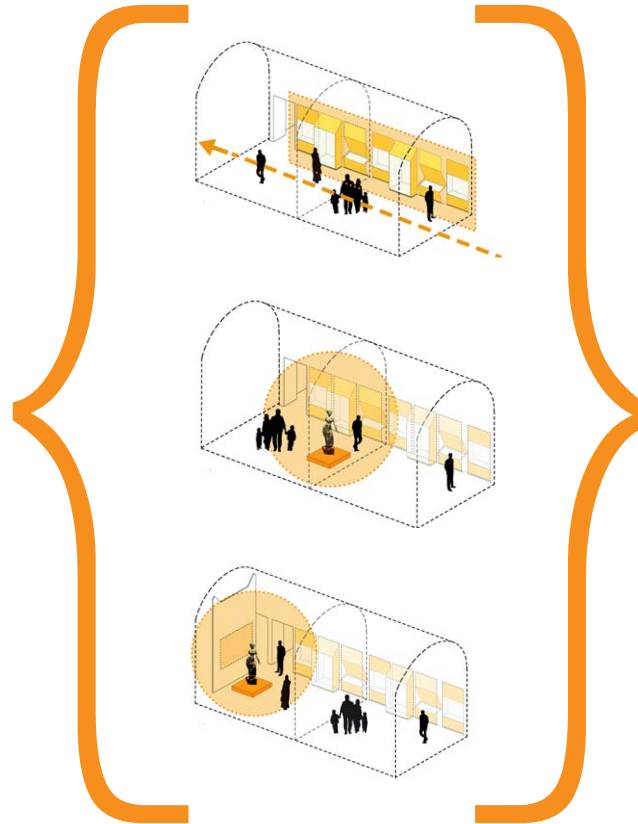
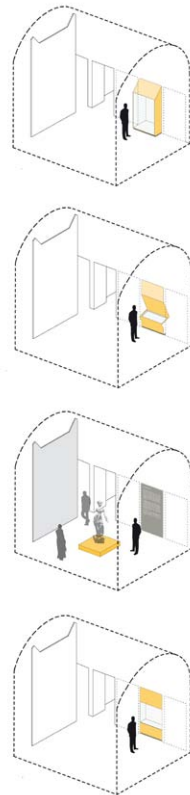
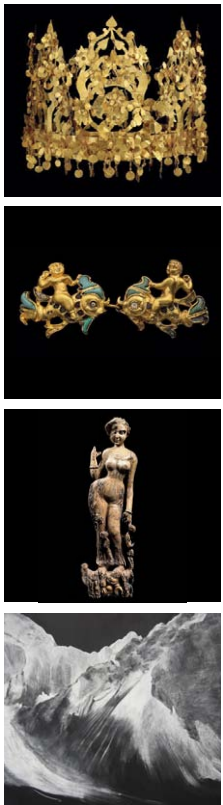
THE COVER // SPACE INSIDE

The exhibition will be organized according to a variation of

DISPLAY SYSTEMS

INTEGRATED WITH THE ARCHITECTURE

capable to host different artefacts



1-2-3. NMA Collection
4. "Fatigues" - Tacita Dean



National Museum of Afghanistan

THE COVER // SPACE INSIDE

Our idea was to built an

“ INTERIOR LANDSCAPE ”

with domes, water and vegetation.

A visual dimension of infinite perspective that transcends the finiteness of the materiality of the building
accommodating activities, from the more corporals

- **SHADOW, FRESHNESS, BODY WELLNESS, RELAXATION, MEETING** -

even those that allow us to interpret the world and exorcise our fears through

ART, POETRY OR MAGIC



National Museum of Afghanistan

CONCLUSION

We consider the museum as a

METAPHORE of

MELMASTIA and **NANAWATAI**

*but at the same it is facing a latent **CONTRADICTION***



"Of what is, that it is; of what is not, that it is not", 2012 - Goshka Macuga



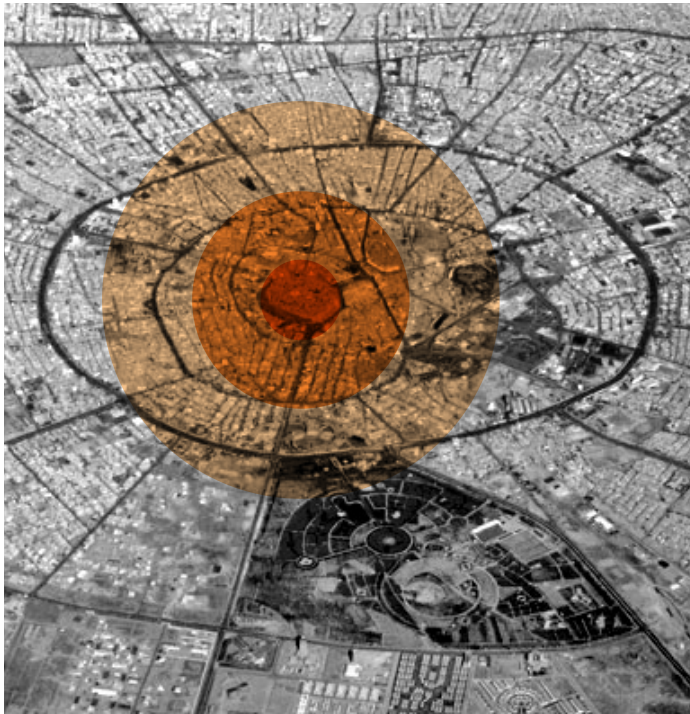
Erbil Citadel Rehabilitation

Kurdistan

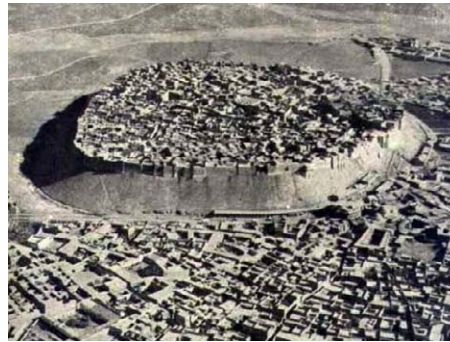


Erbil Citadel Rehabilitation

THE BUILDINGS AND THE SPACE IN BETWEEN



***THE ERBIL CITADEL**
*is an impressive elevated
settlement**



***THE OLDEST**
***CONTINUOUSLY**
***INHABITED TOWN IN THE**
WORLD***



Ravage Core



Public Spaces Core



Rehabilitated + New Structures

*The project aim to mend the WOUND IN THE URBAN STRUCTURE
of such unique area, preserving and restoring the*

QUALITY OF THE ORIGINAL PUBLIC SPACES

and recovering its important

HUMAN SCALE



Erbil Citadel Rehabilitation

THE BUILDINGS AND THE SPACE IN BETWEEN

The approach is focused on the a doble level of interventions:

PHYSICAL HERITAGE REHABILITATION



INTAGIBLE HERITAGE REVITALIZATION

along the central core of the north-south axis area between the two gates.



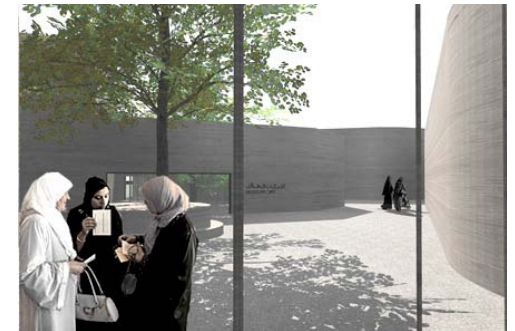
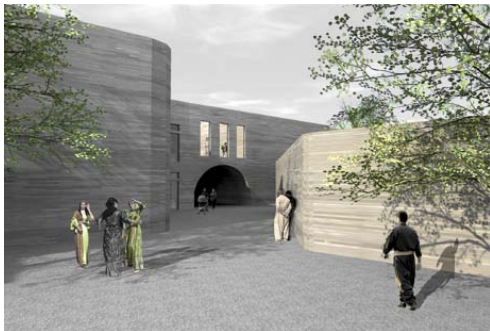
Erbil Citadel Rehabilitation

THE BUILDINGS AND THE SPACE IN BETWEEN

CONTEMPORARY
REINTERPRETATION
OF THE URBAN
FABRIC

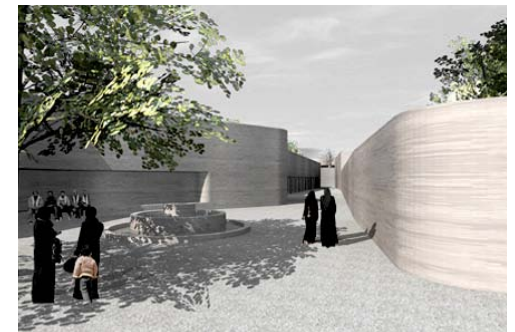


REVITALIZE
the spinal area
to become a
DYNAMIC and ***LIVING CORE***
of the Citadel



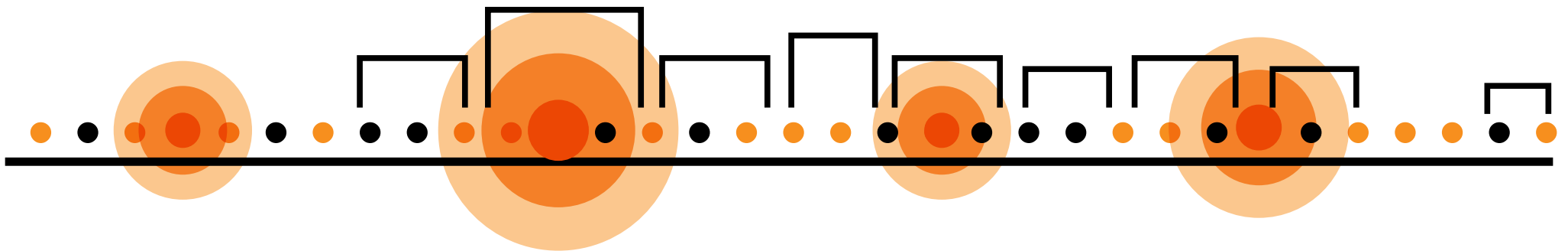
Regain the
UNIQUE URBAN STRUCTURE
of the Citadel saving the
OPEN SPACES

and the way of the citizen's moving along the buildings.



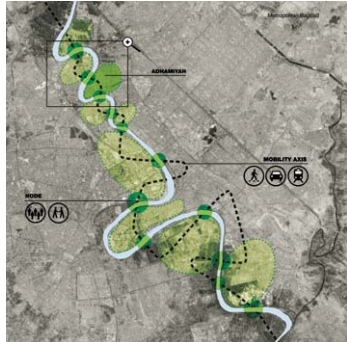
Al-Adhamiyah District Revitalization

Baghdad



Al-Adhamiyah District Revitalization

THE CITY



**METROPOLITAN
& TERRITORIAL**
1 SCALE



URBAN SCALE //
PROJECTS THAT IMPROVE THE
URBAN RELATIONS WITH THE
2 SURROUNDING NEIGHBOURHOODS



URBAN SCALE //
PROJECTS THAT IMPROVE THE
INTERNAL CONDITIONS
3 OF THE DISTRICT

THE GREAT CONTEMPORARY ARAB METROPOLY

First Prize

International Competition

organized by the City of Baghdad to

Revitalize and Develop the Adhamiyah District

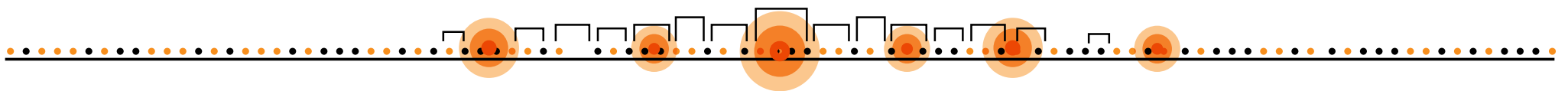
May 2012

3X3
METHODOLOGY

3 SCALES

X

3 STRATEGIES



Al-Adhamiyah District Revitalization

THE CITY

METROPOLITAN & TERRITORIAL SCALE

1. TIGRIS MOBILITY CORRIDOR

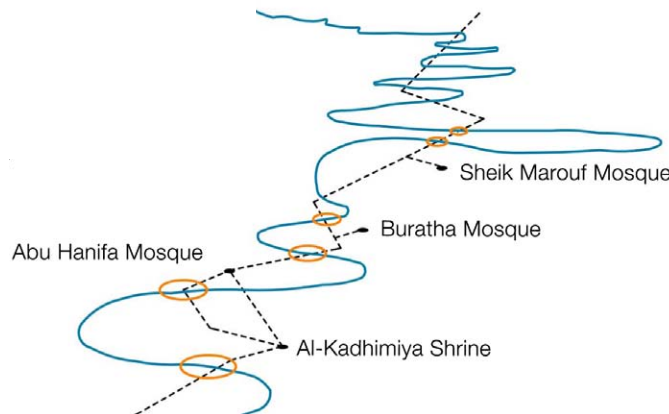
efficient mobility along the river

LINKS THE DISTRICTS

carefully integrated in urban structure



- city equipment
- district equipment
- walkway through the city pedestrian, bicycle...
- Tigris river

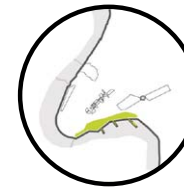


2. METROPOLITAN SCALE FACILITIES

Large area between the city and the river as a new

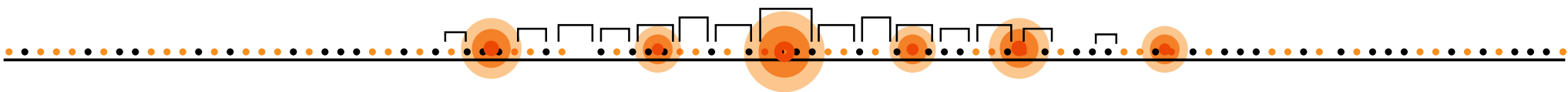
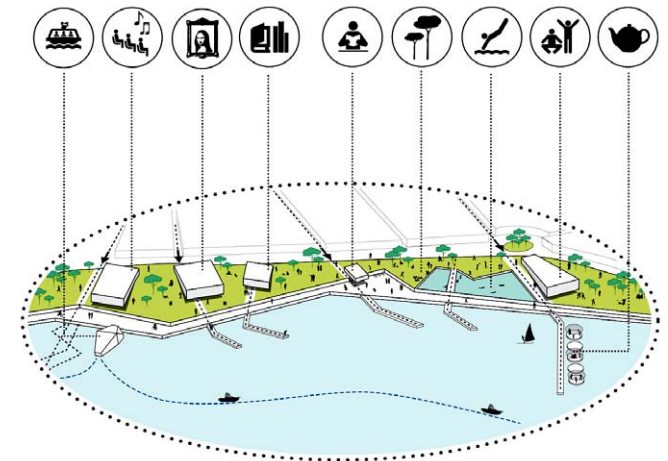
CULTURAL AND LEISURE FACILITY AREA

at the city scale



THE RIVER PARK

- auditorium
- library
- swimming pool
- restaurants and cafès
- cultural center
- museum and art gallery
- boat station



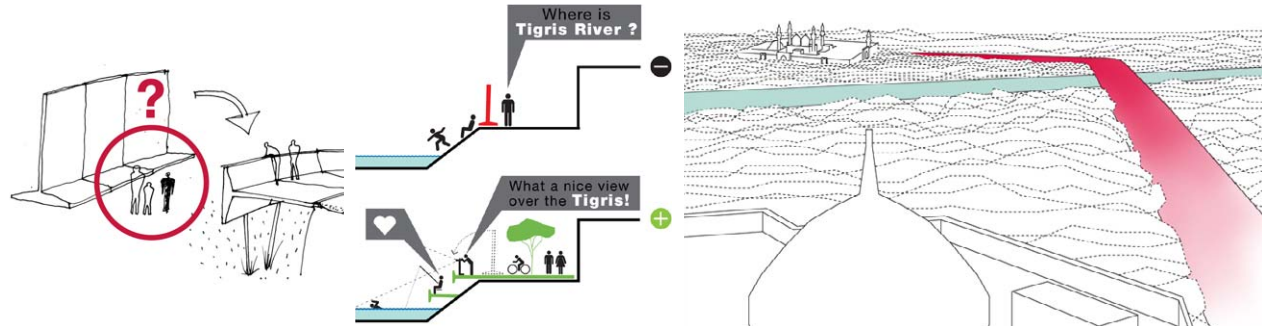
Al-Adhamiyah District Revitalization

THE CITY

URBAN SCALE

1

PROJECTS THAT
IMPROVE THE
URBAN RELATIONS
WITH THE
SURROUNDING
NEIGHBOURHOODS



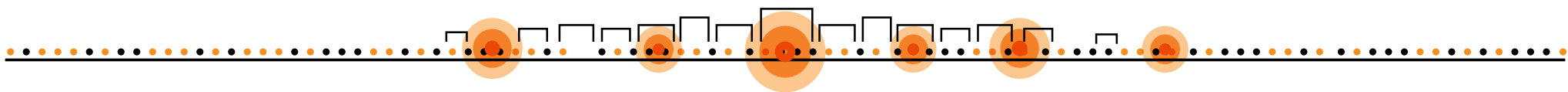
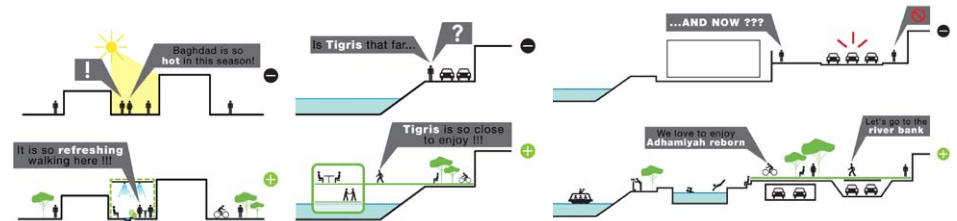
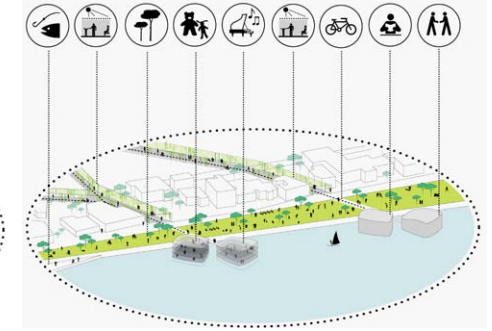
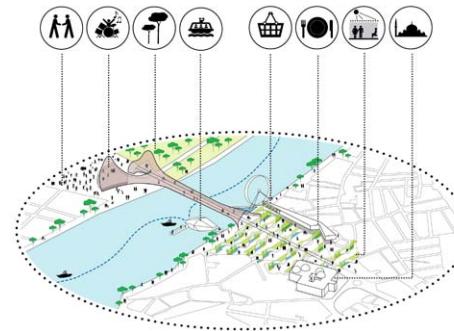
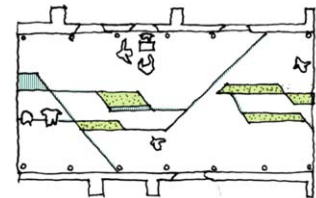
Al-Adhamiyah District Revitalization

THE CITY

URBAN SCALE

2

PROJECTS THAT
IMPROVE THE
INTERNAL
CONDITIONS
OF THE DISTRICT



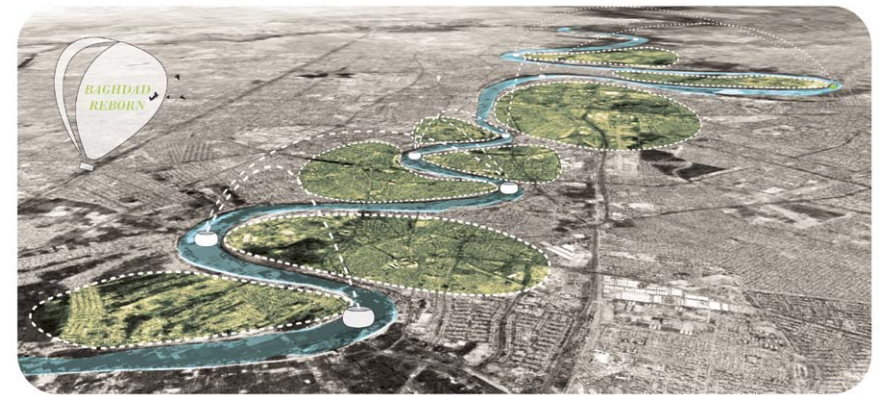
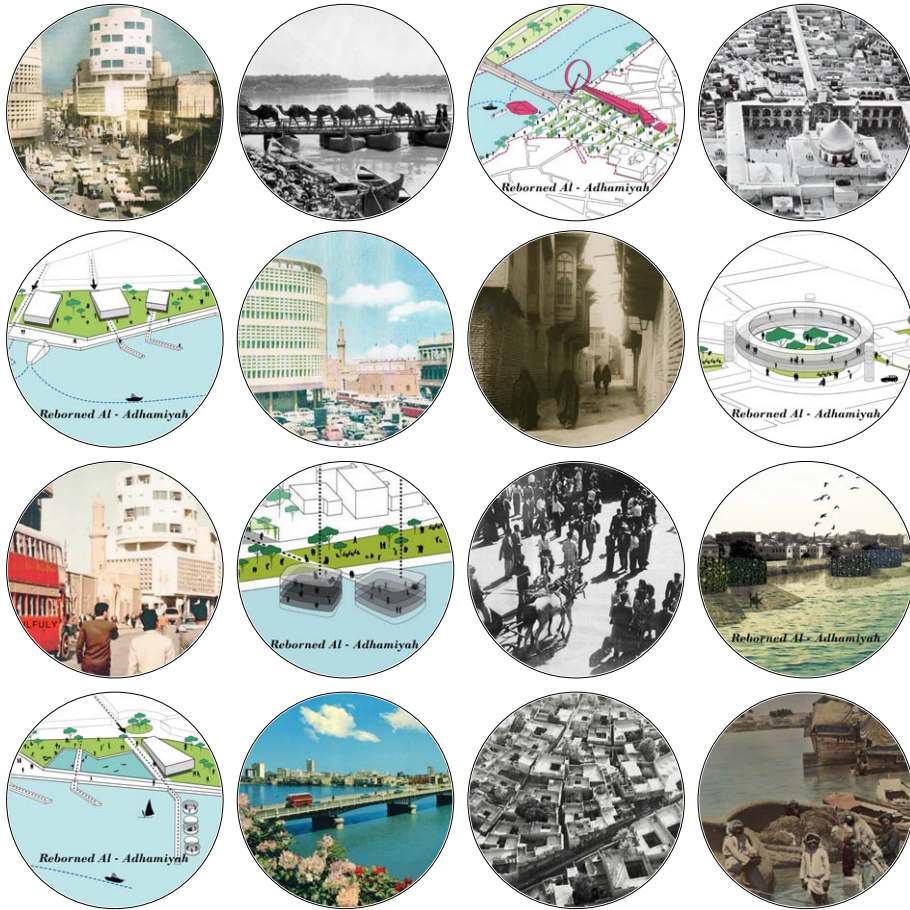
Al-Adhamiyah District Revitalization

THE CITY

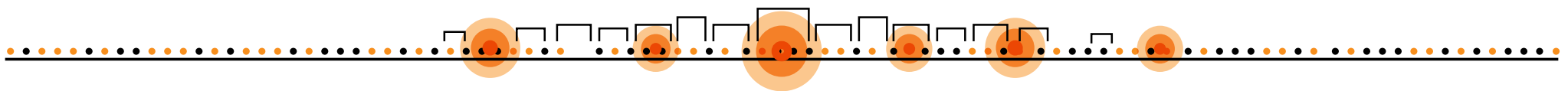
PAST
MEMORY



FUTURE
VISION



REBORN BAGHDAD



+ 03

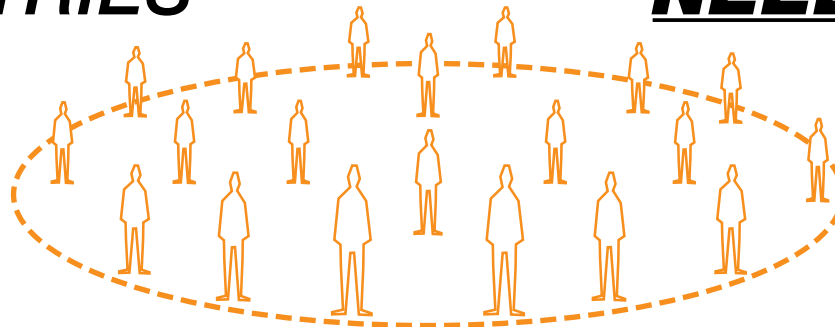
CONCLUSION

WHY
INVESTING
IN HERITAGE
IN FRAGILE COUNTRIES
MATTERS
?

TO INVEST
IN
HERITAGE
IN
FRAGILE COUNTRIES

MEANS

TO IMPROVE
THE
HUMAN LIFE
OF A
NEEDY COMMUNITY





CONCLUSION

TO INVEST

ECONOMIC RESOURCES



KNOWLEDGE

HERITAGE

MATERIAL // IMMATERIAL



**COLLECTIVE LIFE
PUBLIC // URBAN SPACE**

FRAGILE COUNTRIES

LOCAL STRUCTURE



INTERNATIONAL SUPPORT



CONCLUSION

HOW
TO DO IT
?

ASSESSMENT PROCESS

THE PROBLEMS
OPPORTUNITIES

multidisciplinary

multiscale

social inclusive

APPROACH

THE QUESTION

WHAT ?

HOW ?

THE ANSWER

THE PROJECT

THE METHODOLOGY



THE QUESTION

WHAT ?

Future Vision Image

PROJECT

HOW ?

MANAGEMENT METHODOLOGY

- Networking*
- Community Participation*
- PPP. Private-Public-Partnership*
- Awareness Rising*
- Training and Capacity Building*
- Monitoring Program*



***HOW
THE WORLD BANK
COULD BE INVOLVED
IN THESE TYPE OF
PROCESSES***



architecture

AS AGENT OF INTEGRAL
AND SUSTAINABLE

regeneration

THANK YOU !

AV62
ARCHITECTS BARCELONA