

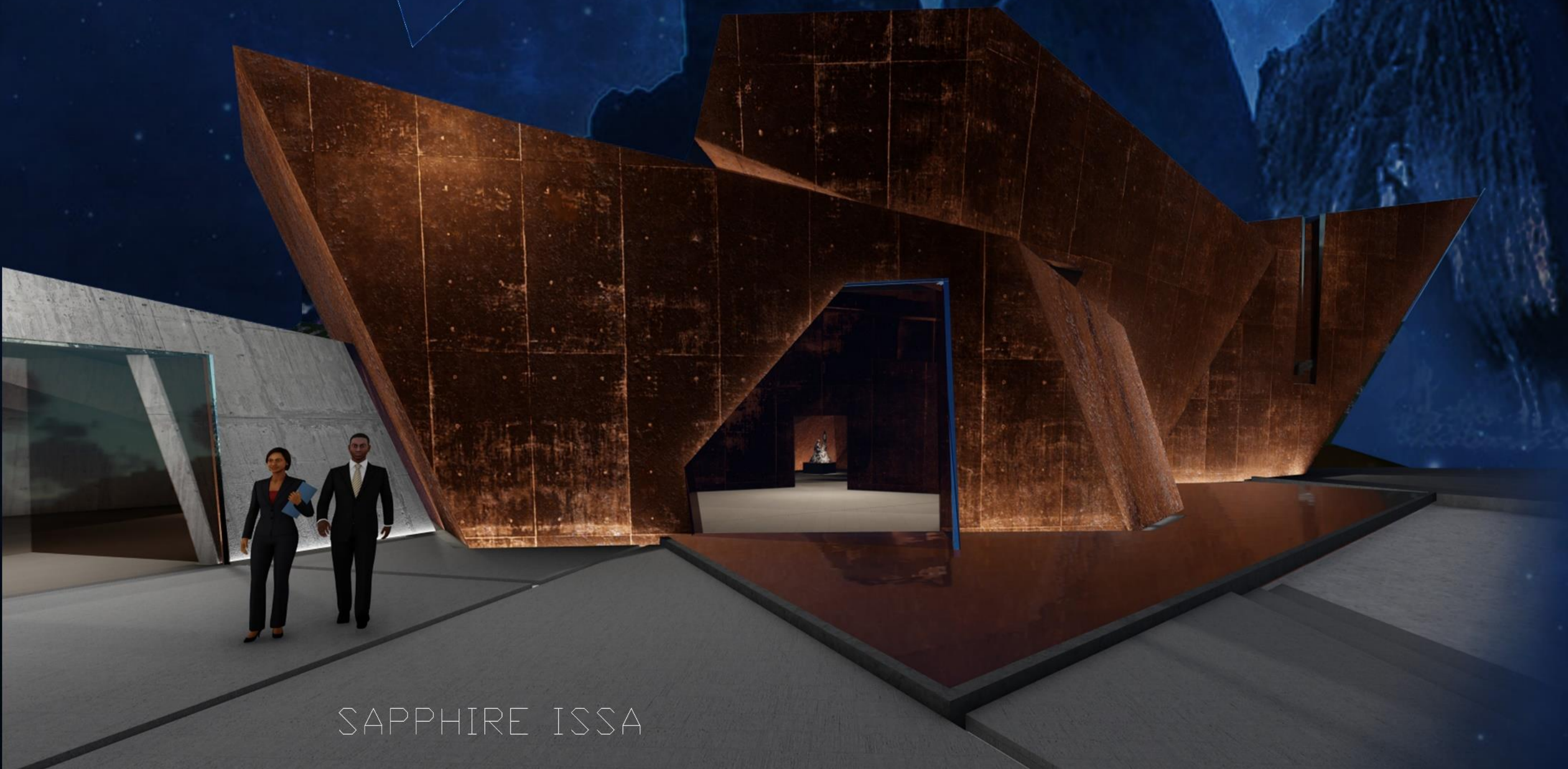


CONTENTS /

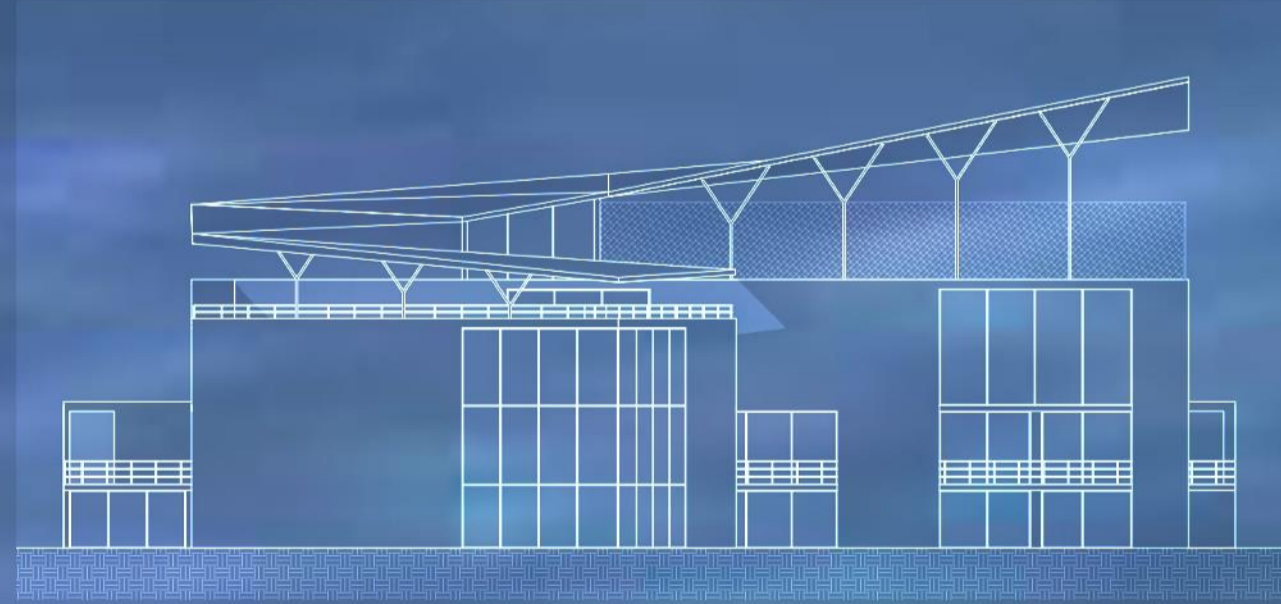
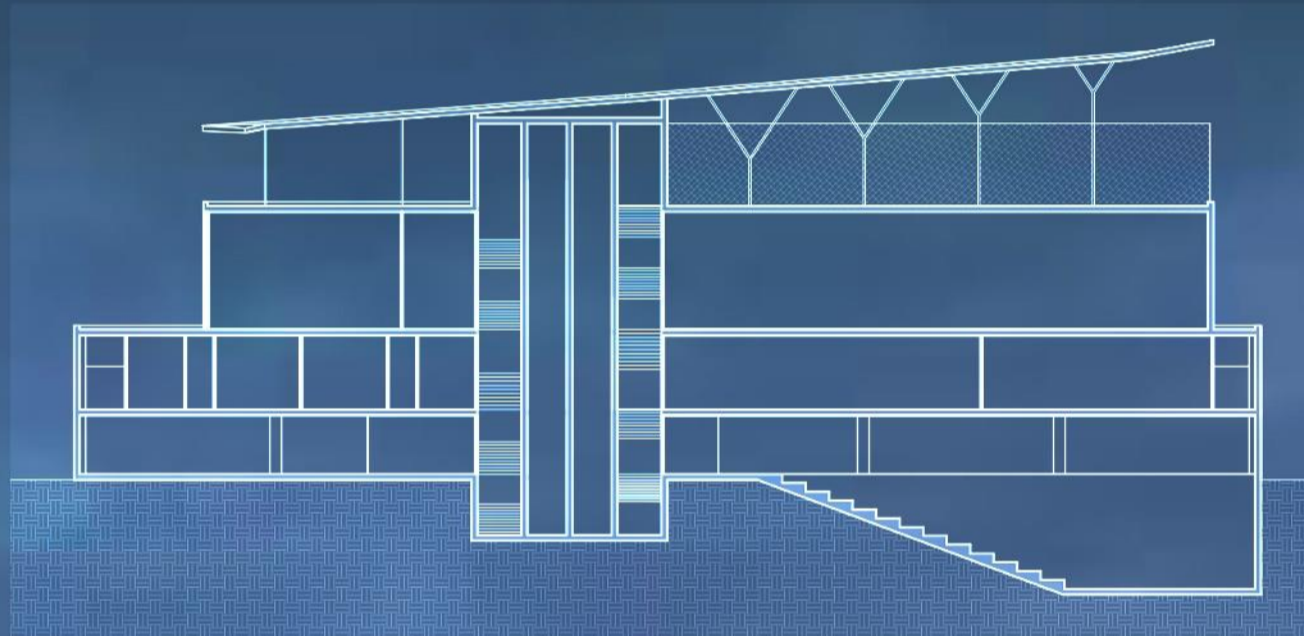
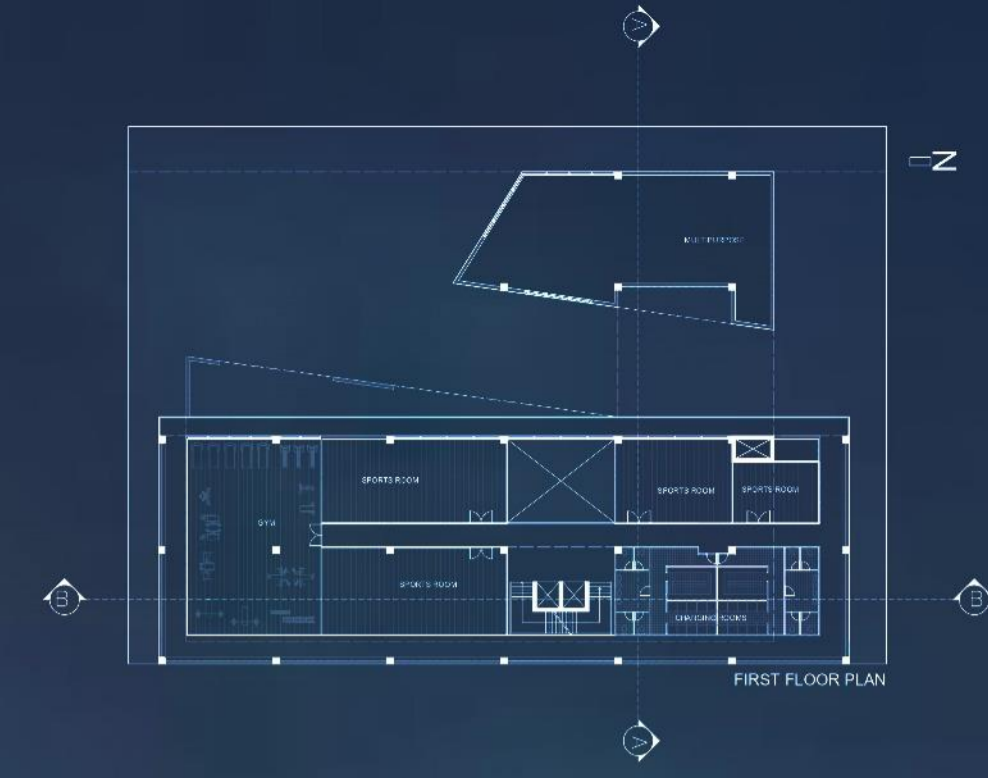
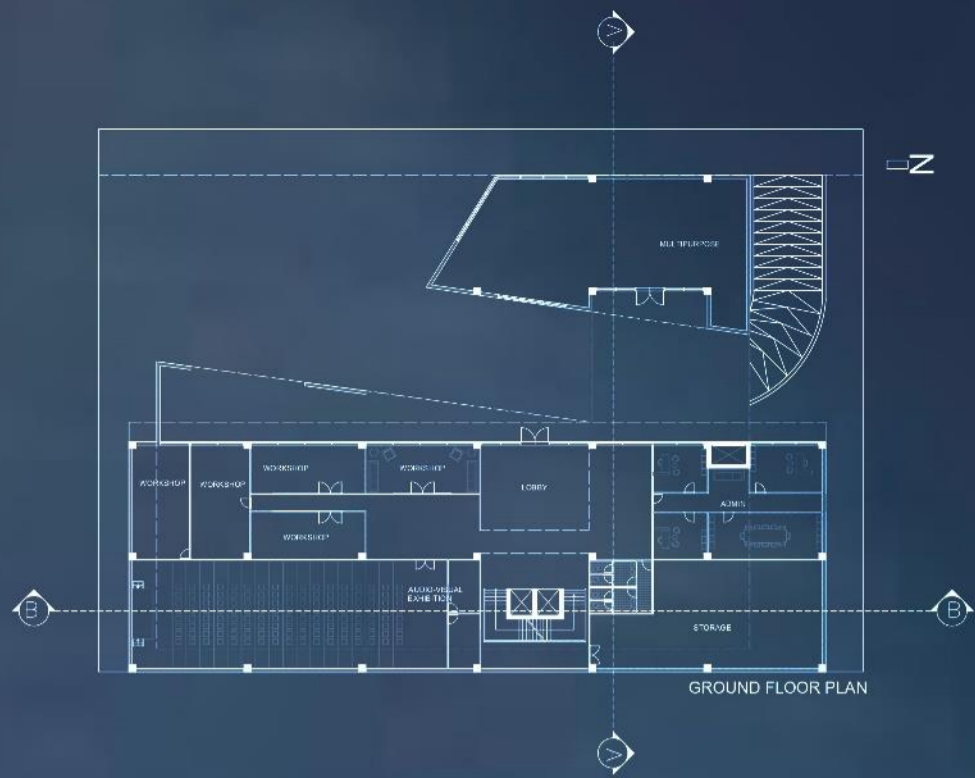
Studio Project, Pavilion for the Future	2
Studio Project, Creating in the created	3
Long II, Developed Project	4
Interior Design Project, Home	7
Interior Design Project, Café	9
Offre Joie, Community Center	12
Various Sketches and Drawings	13
Space Perception, Essay	15
Elementary Analytical Project	18



PAVILLION FOR THE FUTURE



Inspired by the formation of rocks, this pavilion houses a museum to showcase humanity's greatest achievements to be seen by future generations, or possibly aliens.

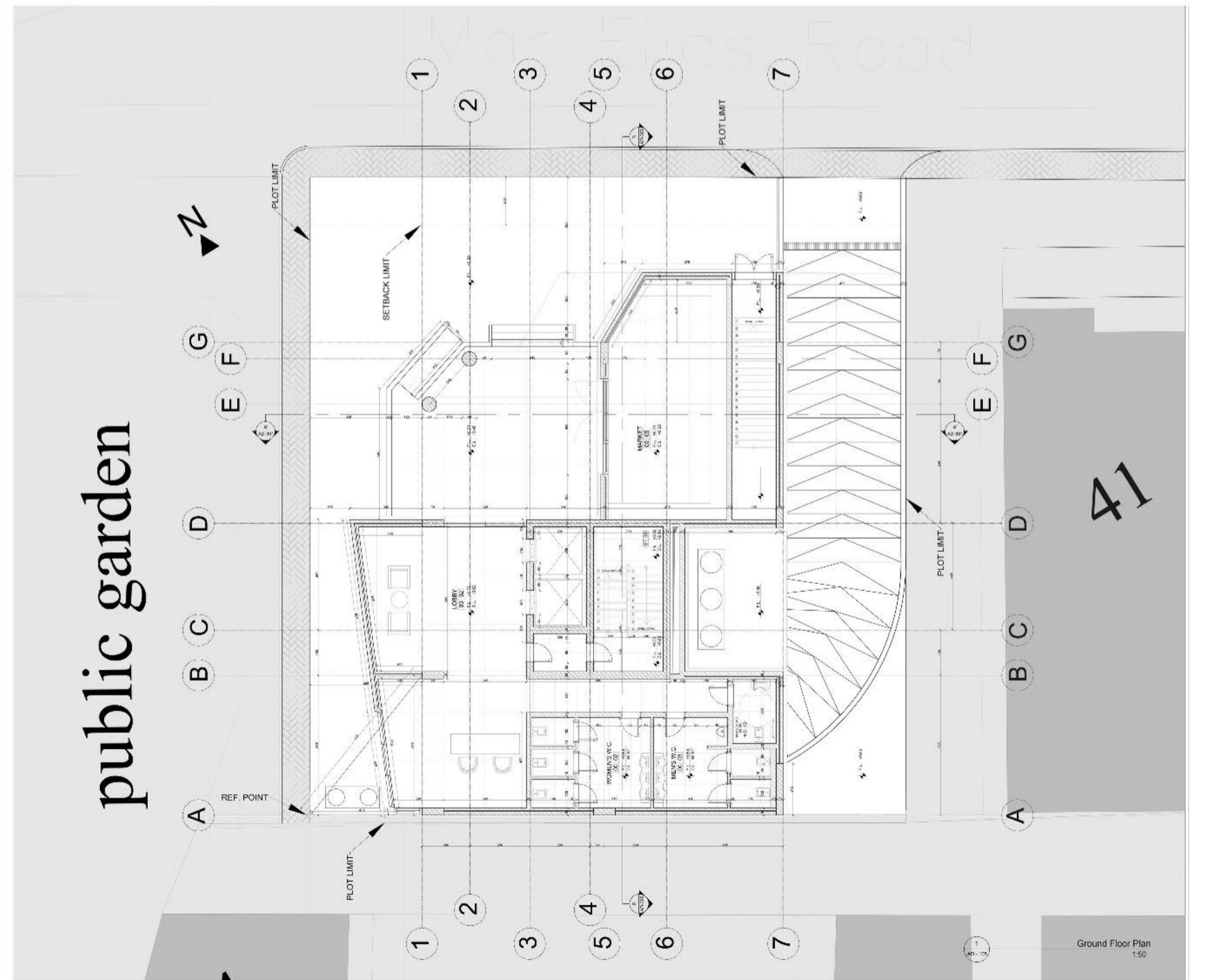
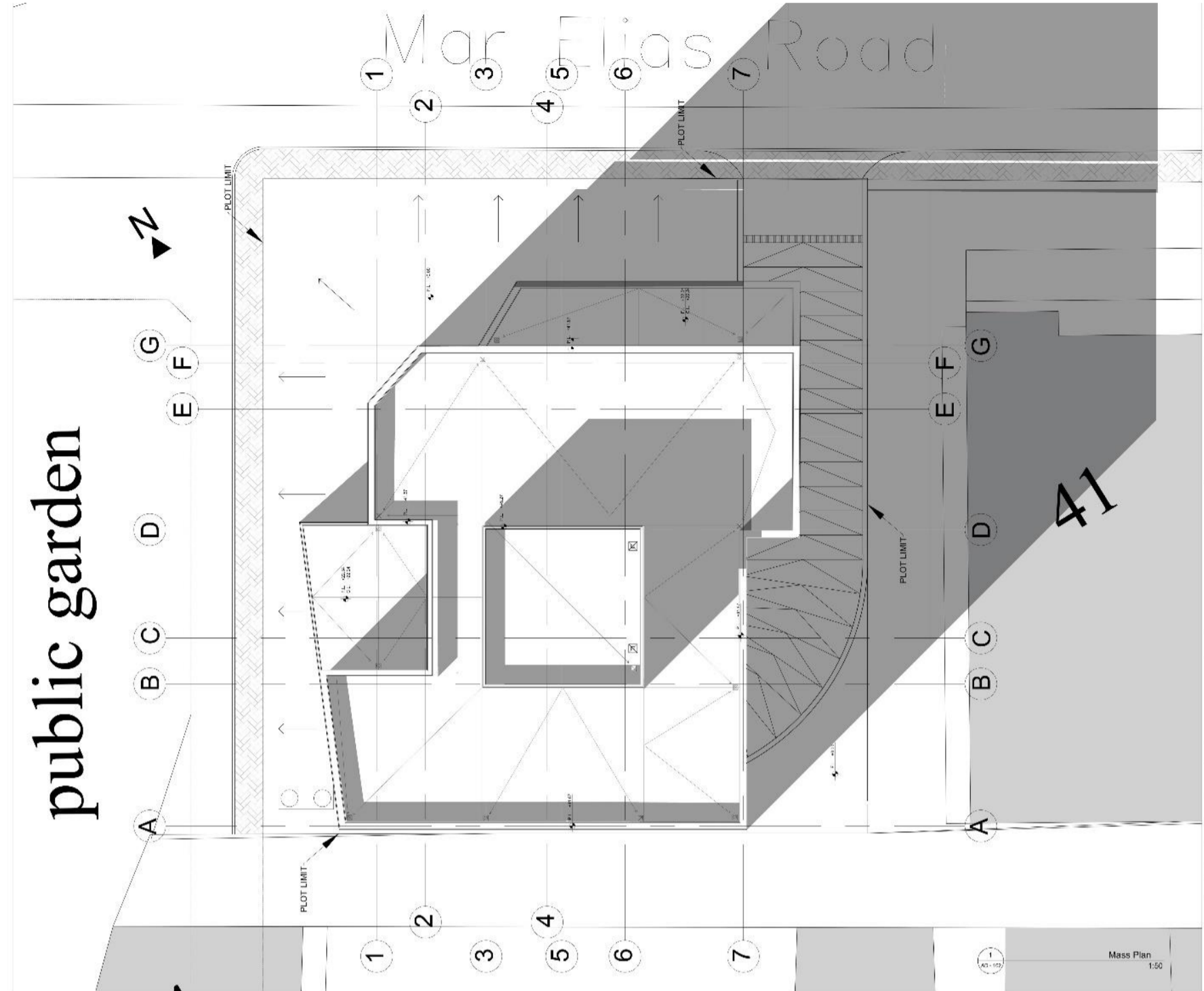
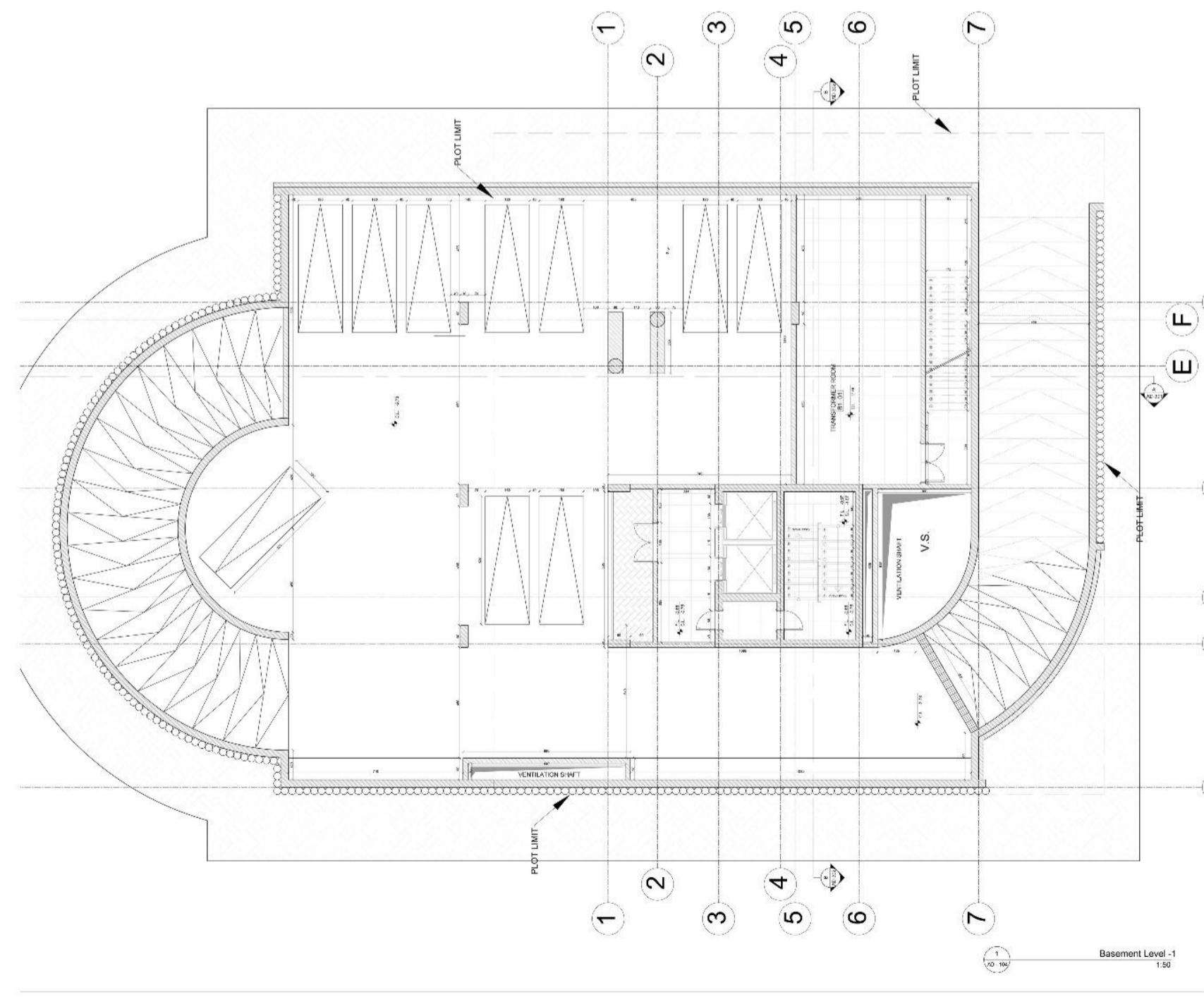
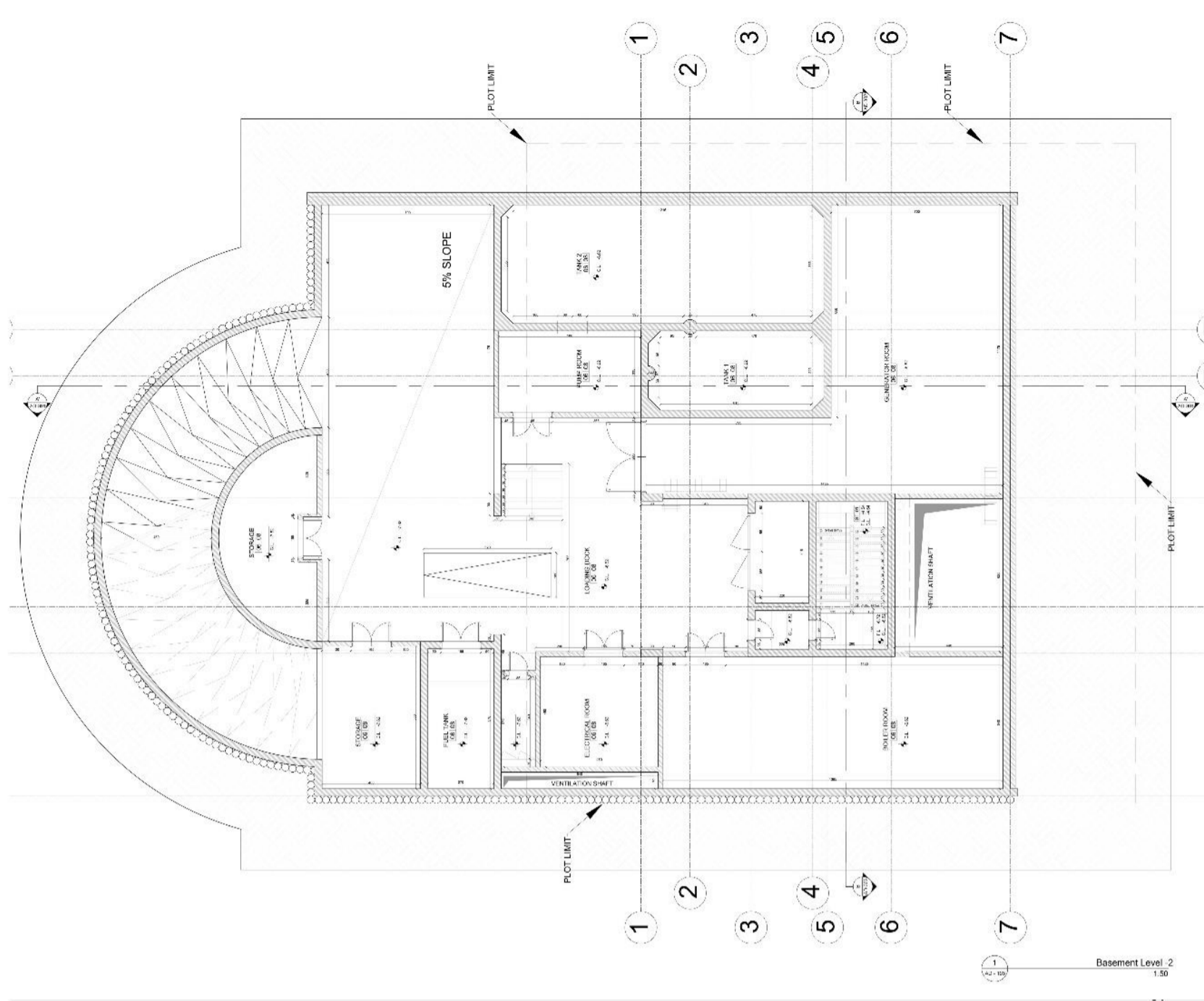


For this project, we were tasked at making an addition to an abandoned industrial structure in the heart of the city. For my intervention I decided to keep the existing structure intact and place an L-shaped volume above it in a contrasting material in order to highlight its existence rather than mask it.

The building needed to serve as a multipurpose space with various functions including offices, an auditorium, an exhibition space, and a playground.



Studio Project - "Creating in the Created"



Legend

Reinforced Concrete	CMU	Mortar	Wood	Wall
Ceramics	Tiling	Thermal Insulation	Aggregates	
Earth	Blockwork	Clay	Stone/Cravel	

CMU Walls

- 10 cm CMU - Blocks
- 5 cm CMU - Blocks
- 12 cm CMU - Blocks
- 15 cm CMU - Blocks

Leveling

- F.F. Finished Floor Level
- C.F. Finished Concrete Level
- M.L. Mean Level
- S.L. Soil Level
- A.L. Asphalt Level
- R.L. Reference Point

Openings

Room's Name: [] Room's Number: []

Opening's Type: [] Opening's Number: []

Info

Info Leaders: []

Table: Things (CAD to BIM)

Material	Dimensions	Material Used	Dimensions
Reinforced Concrete	100 x 100	Concrete	40 x 20
Reinforced Concrete	200 x 200	Concrete	80 x 20
Reinforced Concrete	100 x 100	Concrete	80 x 20
Concrete	20 x 20	Concrete	20 x 20
Concrete	10 x 10	Concrete	10 x 10
Concrete	20 x 20	Concrete	20 x 20
Concrete	10 x 10	Concrete	10 x 10

Materials:

- Reinforced Concrete: 100 x 100, 200 x 200, 100 x 100
- Concrete: 20 x 20, 10 x 10, 20 x 20
- Concrete: 10 x 10, 20 x 20, 10 x 10
- Concrete: 20 x 20, 10 x 10, 20 x 20
- Concrete: 10 x 10, 20 x 20, 10 x 10

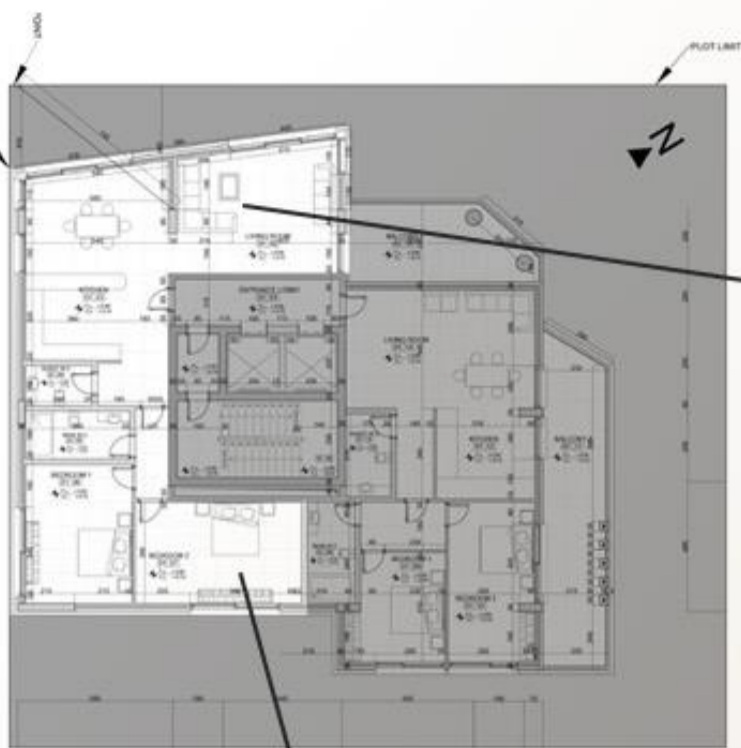
NOTE:

- All Dimensions are in Centimeters
- All Elevations are in Meters

University of Balamand
Academie Libanaise Des Beaux-Arts
Long Project 2
 Academic year 2023 Semester: Fall
 Student Name: Sapphire Issa
 Student ID: A1910355
 Project Name: Residential Building

Drawing Name: Mass Plan

Scale: 1:50 Sheet No: AD - 102 Paper Size: A0



TYPICAL FLOOR PLAN



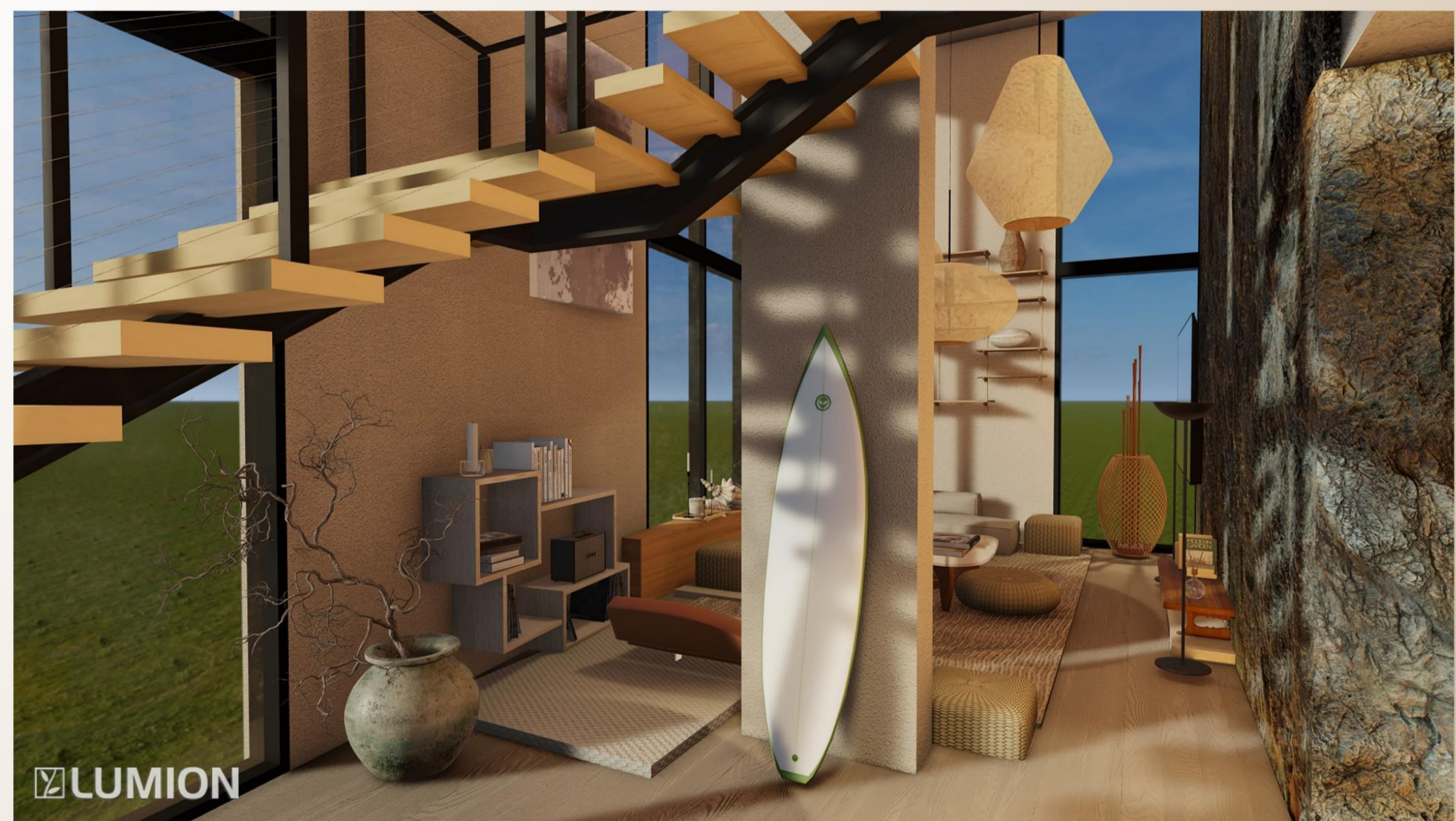
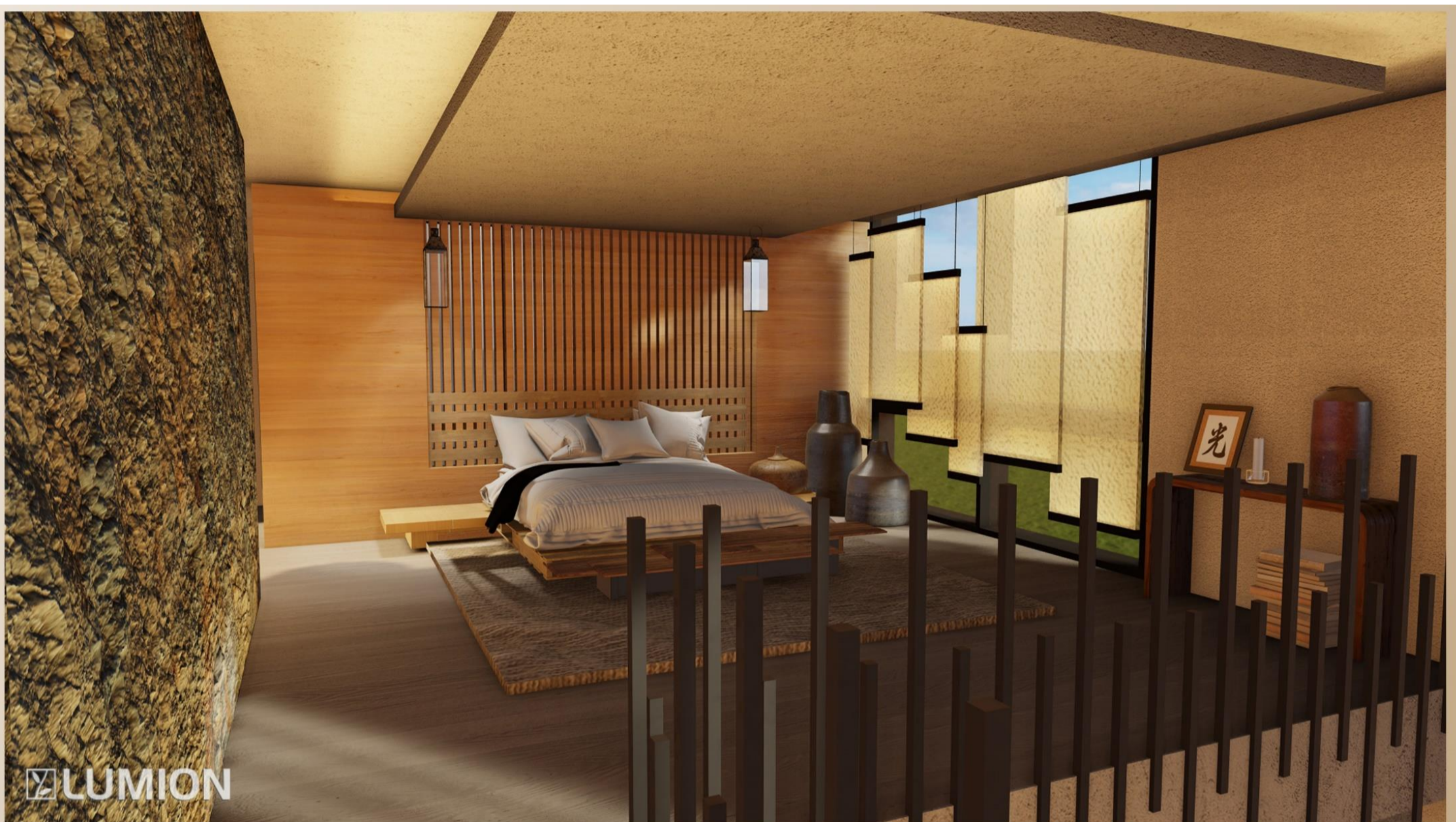
ARCH236 – Interior
Architecture & Design
Alba, 2023
Individual Project



The aim of this project is to take a portion of a previous project we worked on and transform two of the levels into a space for a hypothetical client which we give a personality and needs to.

The aim of this project is to take a portion of a previous project we worked on and transform two of the levels into a space for a hypothetical client which we give a personality and needs to. For my choice, I selected a young yoga teacher who needed a studio space to host her practice and entertain her companions

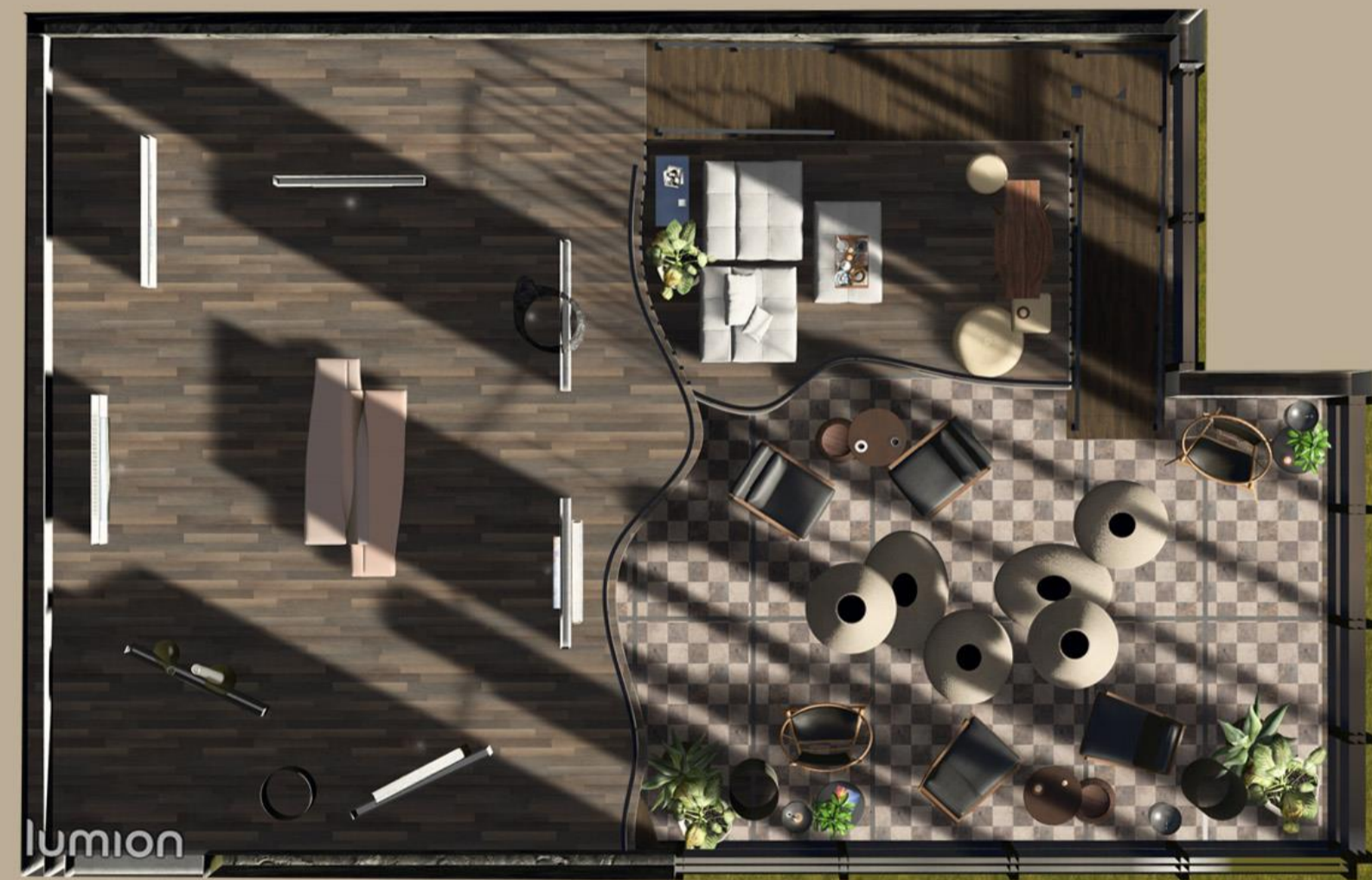








First Floor Renovated Plan



Second Floor Renovated Plan



Interior Design Project for the “Brushstroke Brew”, an artists cafe. The interior is a fusion of industrial and organic elements creates a unique and captivating atmosphere inviting exploration and relaxation.



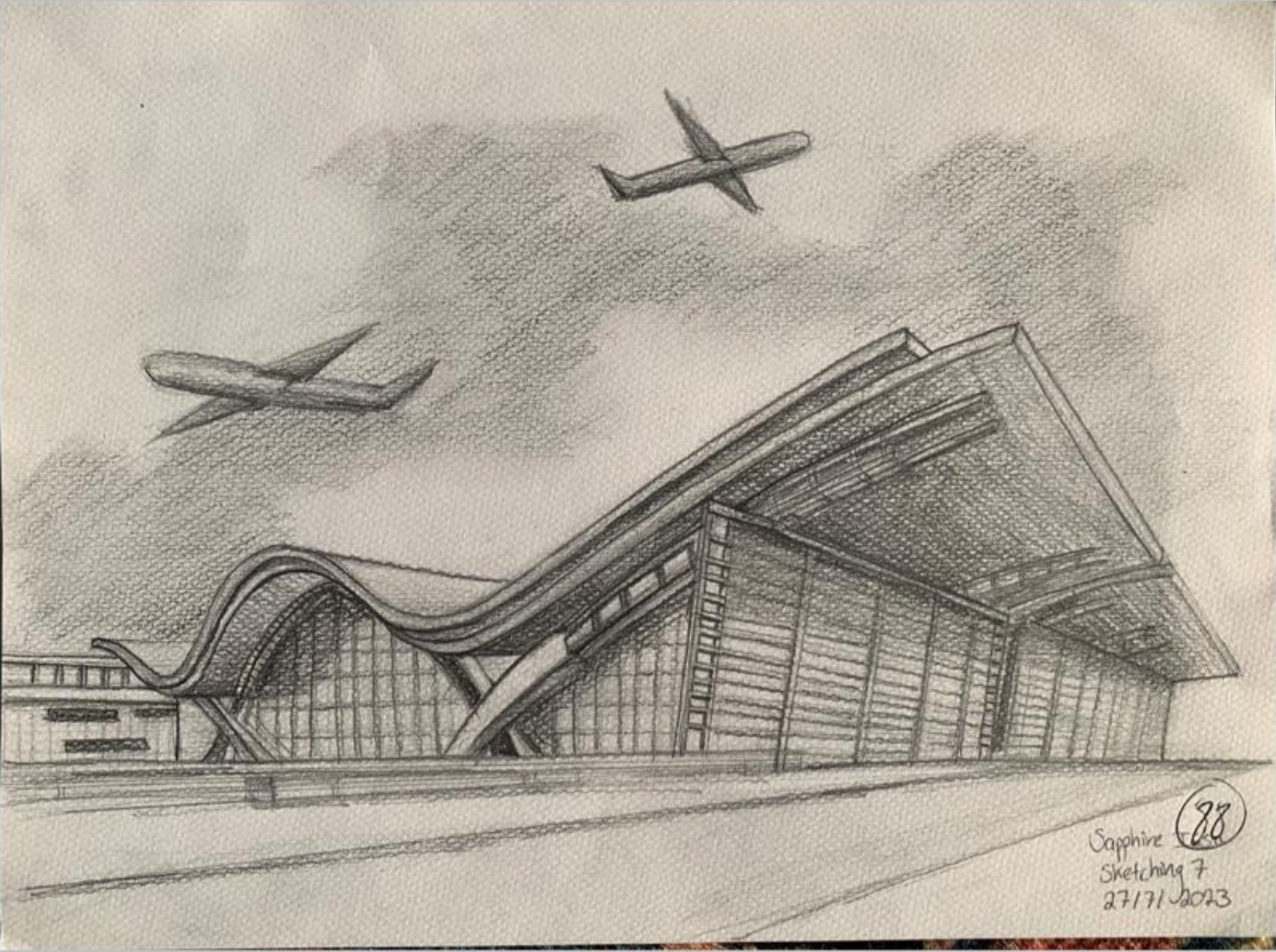




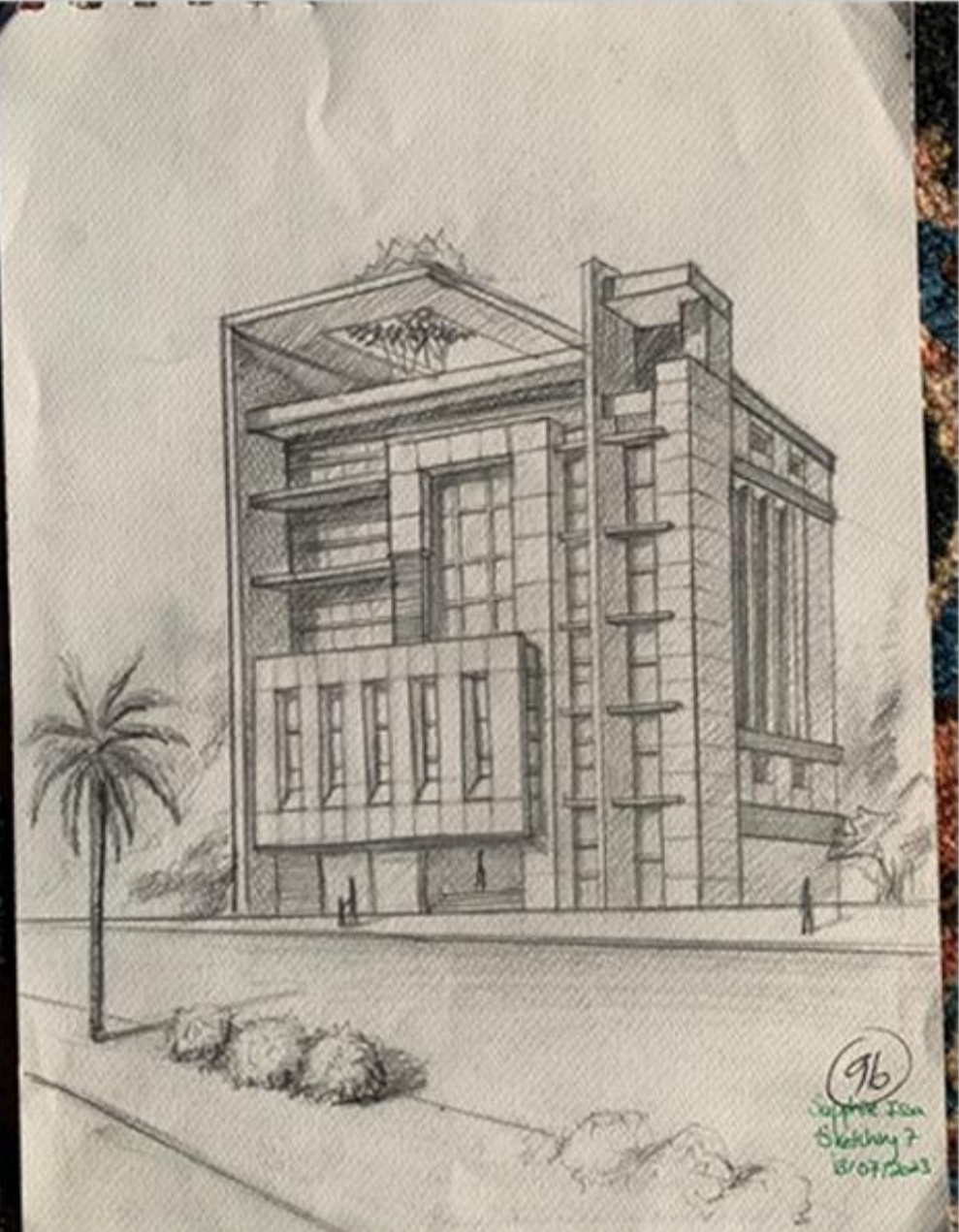
“Offre Joie” Community Center Proposal / Beirut
Alba, 2023
Collaboration with classmates / Salam Haddad, Helena Najjar, Yara Lucas, Toni



We had the chance to help Beirut-based NGO Offre Joie redesign an abandoned plot into a functional open kitchen and flexible community space. The NGO provides free hot meals to those in need and wanted a working kitchen to produce meals and accept food donations. The space needed a large cafeteria, a barber, washrooms, a library, an activity room, and offices for volunteers. To keep costs low, we decided to preserve most of the existing structure and use donated shipping containers for additional space. Located in a crowded city area, we aimed to transform the space into a pocket park with open pathways and extended cafeteria seating.

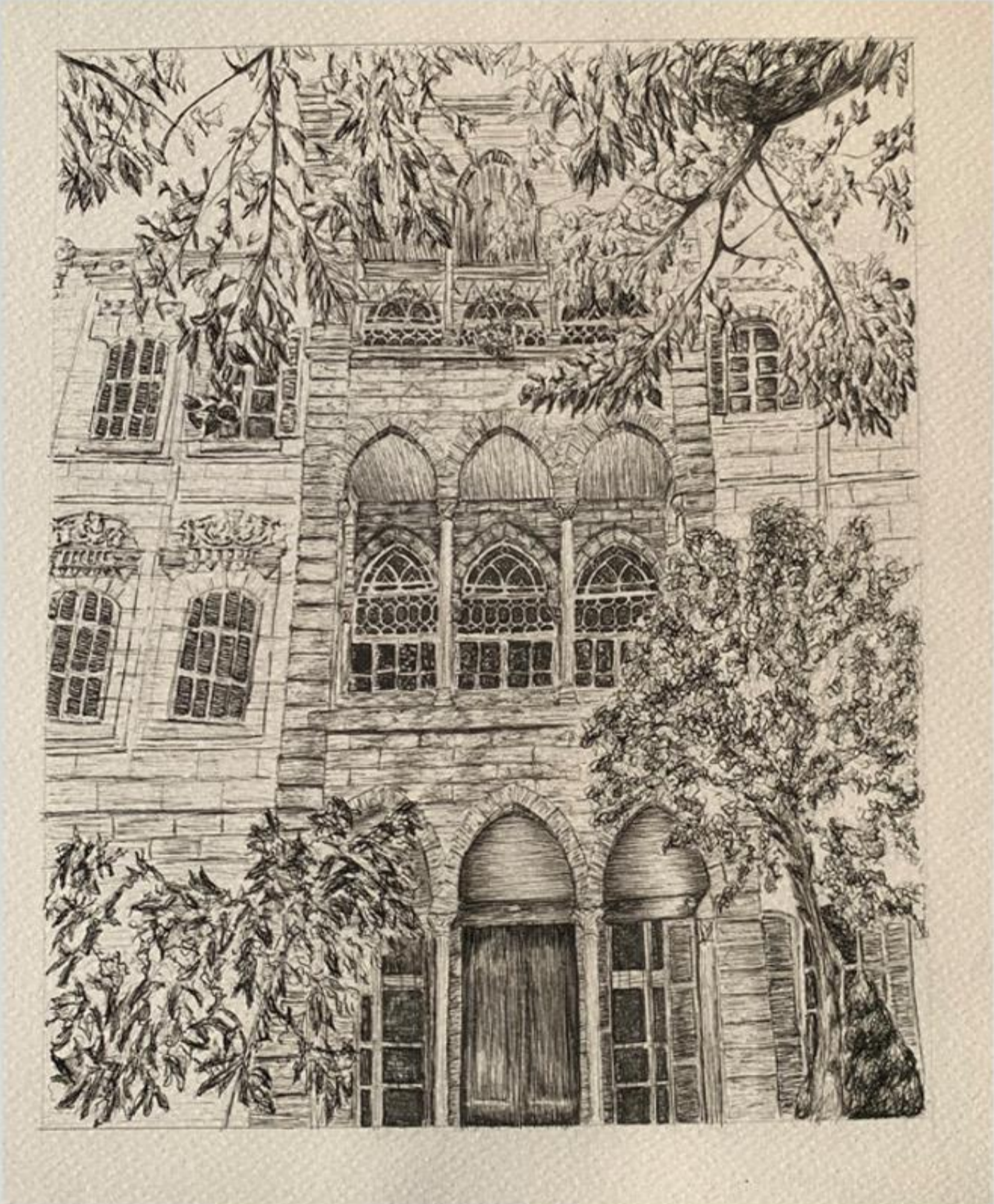


Graphite pencils, A3 white canson paper, 2 hour class



Graphite pencils, A3 white canson paper, 2 hour class

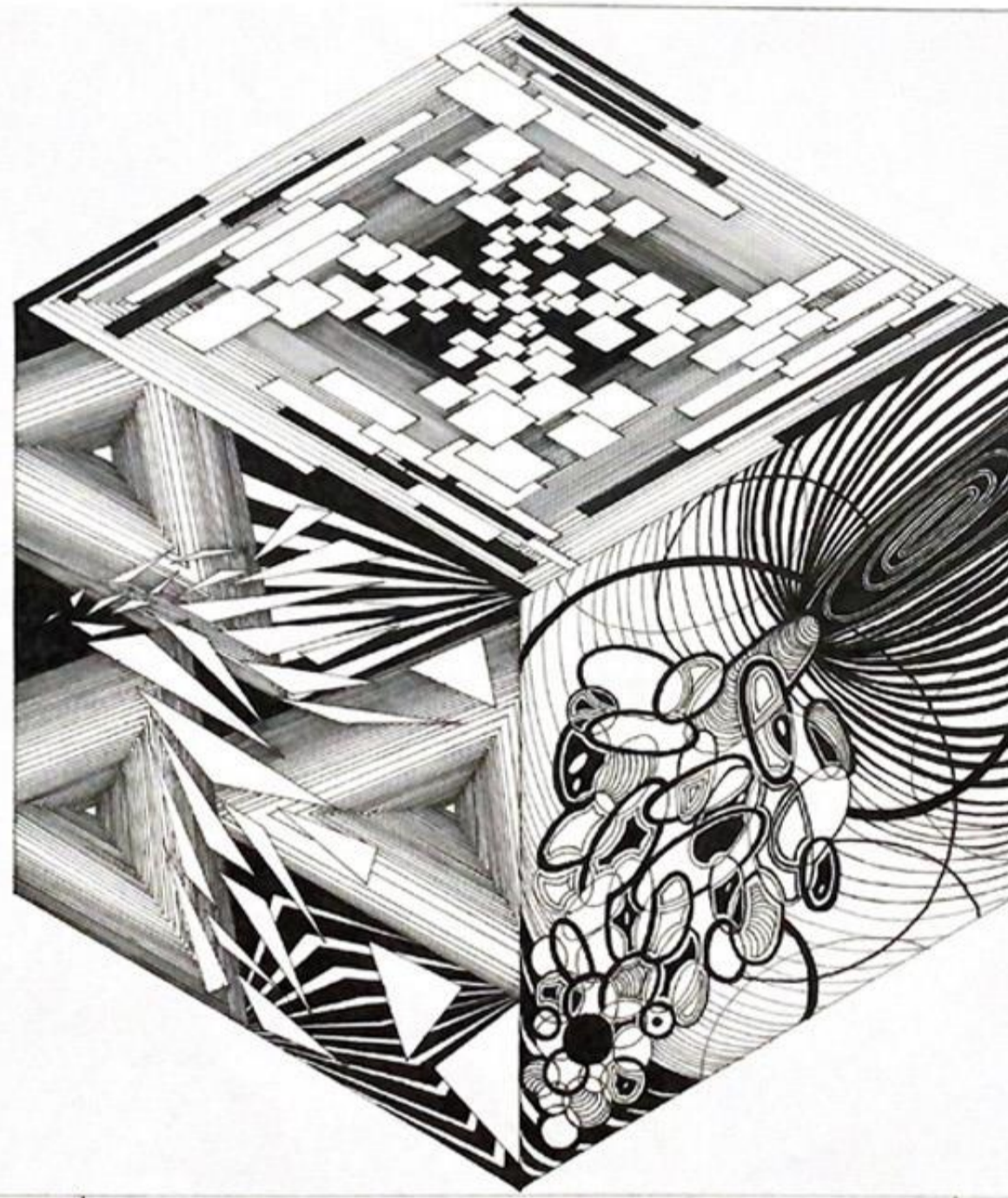
Traditional Lebanese house, black China ink, A3 white canson, 3 hour class



Still life, gauche, A3 white canson paper, 3 hour class



96
Sapphire Issa
Drawing 3
29/11/2021



SAPPHIRE ISSA
CRON: 701

ITNF EXERCISE

3-03-2021



Sapphire Issa
Drawing 2
30/3/2021

Screen printing style portrait using guache on A3 white canson

Types of line exercise using black China ink on A3 white canson

Portrait using graphite pencils on A3 white canson

Arch242 - Space Perception

Assignment #2

Sapphire Issa

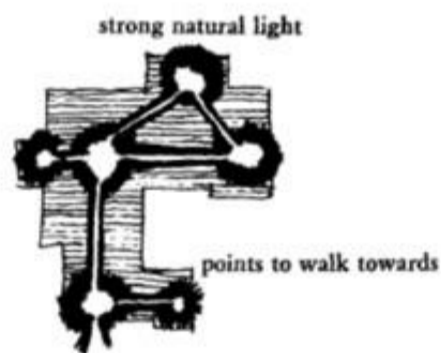
Light and life

As a general theme of for my choice of patterns for this assignment, I selected some of those which deal with the light and its impact and significance on the occupant's spatial experience as well as its relation to bringing life into space.

Pattern 135: Tapestry of Light and Dark

This pattern defines how to place light correctly within a space. It gives the argument that spaces which can serve as effective settings for human activity are defined by light, thus spaces which are washed in evenly distributed light are not as enjoyable. The pattern elaborates on the observation that it is in human nature for people to move towards light, therefore spaces which get used the most and people gravitate the most towards are defined by non-uniform light. As a result, these spaces become the "hot zones" in the building, where most activities take place and people naturally favor occupying. However, for the spaces to achieve this setting of light, they need to be contrasted with areas of dark, therefore the spaces need to contain both light and dark in alteration.

As consequence, this contrast of light and dark works in parallel to the flow of movement between spaces. Since it is already established that humans instinctively move towards light, circulation path and entrances of a building must be lighter than their surroundings to naturally attract people and direct movement. The lighting in the building is meant to correspond with the points of significance. Therefore, if the places which you are not meant to go towards are brighter than those you are meant to go towards, or there is a uniform distribution of light, it will cause confusion for the occupant's experience of the space.



Defines circulation path



At night, pools of incandescent light guide the movement and define path

Naturally inviting to walk towards the light and attention is drawn around it as humans are instinctively drawn towards light



Creating areas of light and dark allows attention to be drawn to important places and darkening the remaining areas increases the contrast

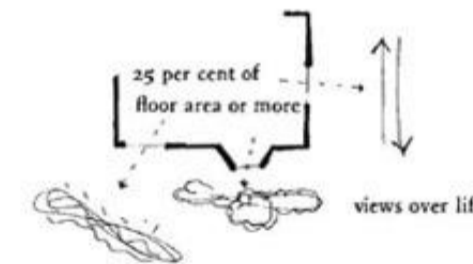


Pattern 192: Windows Overlooking Life

This pattern, in co-ordination with other patterns, establishes a guide on precisely where window should be placed on walls. It elaborates on the importance of views in a room, as it likens those without to a prison. The pattern establishes that a space requires a place for occupants to reinvigorate their senses by being able to look out to a different space with adequate diversity and animation to provide this revitalization. By providing examples of how occupants describe windowless rooms, it signifies how people naturally oppose "boxed in" rooms and feel as though they are "isolated from the outside world". Although proper lighting was provided in each case, the occupants still yearned for meaningful views of city life, nature, etc. The examples correlated this lack of meaningful views to a lack of creativity and productivity. We as humans are more likely to be inspired and vigorous when the outdoor nature or bustling city life is brought into the space we occupy instead of blocking it out.

The pattern then provides guidelines for where and how to place these windows overlooking meaningful life, which can be adapted to suit the climate and surroundings of your region, as they are case specific. An adequate bay window overlooking a marina cannot have the same dimensions as an apartment window overlooking Times Square in New York, and neither can it be the same as a window in a frigid or desert like climate. For example, it is figured that in a region with such as San Francisco, the total area of the windows should be roughly equal to 25 percent of the floor area and should be positioned in a way that they could optimize the most meaningful views that are different than the indoor spatial experience, whether that be activities in streets or quiet gardens.

The pattern is not figuring out some sort of scientific equation, it is bringing forth an observation based on human activity, and one could come to this conclusion on their own. Think of yourself in a space and how you would like to experience it. It is part of human nature to dislike feeling isolated, and not only favor looking out towards meaningful views of life but is also crucial to our well-being.



Compare feeling when overlooking meaningful, animated view as compared to lifeless, blocked view



Pattern 250: Warm Colors

This pattern explores the types of materials which can make the light inside feel alive and warm. It reveals that the comfort or discomfort one can experience from a space is largely a result of the warmth of colors in a room. However, it is more the color of the light than the color of the surface which makes rooms comfortable, and as everything we see is slightly tinted by light, this has a major impact on the emotional experience one might have in a space. For example, occupants are likely to feel depressed and cold in the green and grey corridors of a hospital, compared to feeling more joyful walking along natural wood that compliments and enhances the brightness and warmth of natural light. As a result of this phenomenon, there is a play of combining the use of colors with the sources of light and the reflecting surfaces outside the room, to form a warm light within the space. The pattern indicates that yellowish and reddish colors will more easily have this effect, whereas blues, greens, and whites will need to be balanced with other colors.

This does not mean that the colors of the surfaces or light sources should be yellow or red, but instead the combined effect of all the surfaces and light together should create light in the middle of the room which is warm. The pattern advises to approach the choice of surface colors in tandem with the color of natural light, reflected light, and artificial light to achieve the desired effect.

Personally, the warmth of the lighting in a room greatly affects my emotions and perception of the space. For example, in the basement room where we previously attended the Architecture and the City classes, the windowless walls and cold fluorescent lighting made it difficult to concentrate and sometimes were cause for a headache. As a result of this space, the occupants dreaded the decent towards it and yearned for the breath of fresh air and better stimulation of senses once we existed. Conclusively, the impact of this factor is essential to the occupant's experience of the space, and therefore should be of significance when designing the space.



The warm tone of created in the space is naturally soothing to our senses



Even though cold colors were used, they successfully complimented the light and created an overall warm light in the center of the room



Visually compare the emotional effect of the resultant warmth of colors and textures used in two separate dental clinics



Pattern 252: Pools of Light

This pattern deals with the treatment of the spaces created by the guidelines of previous patterns. It is another limb to patterns previously discussed and can even help generate warm colors and produce a tapestry of light and dark which guides movement in a space. The pattern argues that flat, uniformly lit spaces do not serve a practical purpose and instead destroy the character and social nature of a space. This has the same consequences of the first pattern discussed, resulting in occupants feeling disoriented and unbounded, as social spaces are defined by light. Therefore, with uniform illumination, functions are not as clear, and groups are not naturally bounded.

In nature, under the conditions which humans evolved, the light is continuously changing and is not distributed evenly. So, in interior spaces where light fixtures create flat, even light, the spatial experience is very far removed from what humans have adapted to feel comfortable under. This desire for dappled light to simulate the light present in nature is analogous to the previously discussed pattern on the discomfort caused by the lack of warmth of colors, which is a similar discomfort caused by the even distribution of light in a space.

The pattern reveals that to form individual pools of light, lights should be placed low and apart to create "bubbles" that reinforce the social character of the spaces which they form, and as similarly brought forth in the first pattern, dark spaces are required in between the light spaces to create this contrast and achieve the desired spatial experience.



Light acts as glue for people around it

Restaurant tables in separate pools of light contributes to ambience and intimacy, even though in an open room, somehow you are still in your own space



Park bench under solitary light, creates privacy in a huge open park

Enhances definition cohesiveness and existence of the group



Flat light VS Pool of light in office setting



Rehabilitation of Industrial Spaces Into Mixed Used Buildings

CONCLUSION STATEMENT

While recalling the history of the site, each project is well integrated into its context while simultaneously able to stand out positively

Although unique, each concept begins by pulling inspiration from its surroundings and industrial context in order to fulfill the need of the community

All projects utilize a negative outdoor space to arrange functions and flow of circulation, in tower cases vertical circulation revolves around a central core to free up peripheral spaces for living

All projects blend the existing and additional by incorporating steel, exposed concrete and structure to offer the industrial feel, and balance this by utilizing wood and softer materials to contrast the industrial feel and suit the project to the human scale

Projects rehabilitate contaminated, abandoned, and insignificant industrial sites by merging the old and new, creating architecture which is well connected to its context with an addition justified by the current requirements.

Savonnerie Heymans

Architects: MDW Architecture
Area: 6500m²
Location: Rue d'Anderlecht Brussels, Belgium
Year: 2011
Brief: From a contaminated abandoned soap factory, this project now hosts 42 sustainable accommodations of different types in addition to a co-working room for social meetings and events, Ludotèque, surrounding extensive outdoor spaces
Intended User: Large families, young families

Site analysis

The project is located within a dense urban neighborhood and was developed around 3 collective outdoor spaces to counteract this

Internal negative space
 Directed inwards
 Continuity of existing urban fabric

Architectural Concept: Contaminated to Sustainable

Previously contaminated grounds have been converted into low energy consumption residences

Created negative space
 Semi-public space promotes gathering
 A variety of accommodations responds to the diversity of families in residence

Circulation

Vertical circulation is built around monumental chimney

Main access leads to primary vertical circulation
 Bioclimatic loggias connect adjacent housing units enhancing social connections
 Internal circulation is clear integration with outdoor space

Materials

The variety of expression in the facade echoes the diversity of living spaces and people living in them

Use of solar panels, rainwater harvesting for toilets, natural materials for insulation reduce energy costs
 Industrial style metal panels are color palette reference to the location's history
 A colored subdivided profile of the facade shields the space from the main road
 Units open to integrated glass-enclosed bioclimatic which act as a recreational and thermal barrier covering the energy consumption and provide ventilation through the operable panels

Industrial heritage

Historic structures of the site have been renovated and reused preserving the sense of place and serve important functions

Brick chimney links the apartment buildings around it through a metal staircase and is used to ventilate the underground garage
 Warehouse was demolished to create a playground with a climbing platform

Haasje Over Apartments

Architects: VMV Architects
Area: 18241m²
Location: Eindhoven, The Netherlands
Year: 2021
Brief: From a leading industrial hub for technology, this former Philips factory now makes new connections to the city with 105 homes and spaces for meetings, barbecues, exhibitions, a workshop creating a vibrant urban community
Intended User: Young adults, entrepreneurs

Site analysis

The industrial strip is a tightly organized urban system which forms out early functional lines strongly embedded into the site

Added tower respects surrounding heights
 New deviation in organization follows new road direction
 Surrounding buildings fence negative space

Architectural Concept: Reestablishing physical connections

Added tower represents the strict precision of the industrial context

Already existing negative space
 Negative outdoor space function remains the same although function of surroundings change
 Resulting building frames the already existing internal void

Circulation

Two bridges extend from the tower, grasping it around its context

Void is created within bridge generating semi-public space for residence to use
 Fenced off outdoor space creates densely gathering in the public space
 Skybridge reaches across to the adjacent building which houses a roof garden, coffee shops, coworking spaces

Materials

Glass bridge gives floating appearance over existing volume

Color of volume references the surrounding brick chimney
 Facade of bridge references the large glass windows of adjacent buildings
 An opposition in materials creates a clear separation, delineating contrasting and highlighting both volumes
 The readable metal structure of the bridge reflects in large sheets of glass results in a rational expression that emphasizes its industrial character
 Interior of the building follows the raw industrial aesthetic of the exterior

Industrial heritage

The project reestablishes the strict precision of the industrial context

Bridge imitates the roof of the already existing steel hall
 Forms physical connections and is no longer isolated from the rest of the city
 Scale and proportions of window resembles those of industrial surroundings

Fenix I Apartments

Architects: IME Architects
Area: 23000m²
Location: Rotterdam, The Netherlands
Year: 2019
Brief: This abandoned historic dockyard warehouse has been given a new lease of life as a mixed-use cultural and residential hub with 214 apartments, turning this once proud industrial building into a beacon of regenerative ambition
Intended User: Working adults

Site analysis

The height difference of the structure allows for the added volume to enjoy views in two directions

Located on the Holland America line, the warehouse was one of the largest in the world at that time
 The preserved base connects to the scale of the 19th century city district, while additional parts fit the solid harbor architecture with a correlating scale

Architectural Concept: Loading Decks

The overall volume of facade was inspired by loading docks

Internal courtyard supplies light to all levels of lots and organizes internal circulation
 True construction
 The design adds a new volume over the original warehouse in which living, working, and business can be accommodated while preserving the existing character, an intermediate story of truss construction connects these parts
 Similarly lends the lower volume to public activity

Circulation

Vertical circulation is wrapped around the internal courtyard

Horizontal circulation and wraps around internal courtyard
 Improve interaction between residence in semi-public space
 Passage creates unexpected connection between residents and passers-by
 Creates density gathering along waterfront public space
 A public passage runs through the heart of the original warehouse on the street level and connects the city with the quay and serves as an entrance lobby to the lofts above

Materials

Repetitive steel frame elements fit the industrial character of the port

Degradation of brick to light space paneling across the lofts
 Separation of facade responding to function
 An immense steel structure built directly through the warehouse allows for added volume to appear as if floating above the old brick building
 High contrast segmented volume results in a grand and imposing facade
 Contrast emerging from heavy industrial lofts into a courtyard bounded by light, greenery and transparency

Industrial heritage

Once the largest warehouse in the world, the project's scale achieves a similarity during engineering feat

A one million steel tube structure through the existing building enables a new volume to be added while preserving the warehouse
 Added volume is structurally and visually kept separate from the warehouse
 Dwarfling structures are overlaid on the warehouse's volume, revealing layers of time within a mass and rehabilitated
 From a monumental warehouse to a hub for the region, the architecture transformed the abandoned area into a lively place with numerous cultural, creative, and cultural enterprises

La Chapelle International development

Architects: Moussafir Architects, Nicolas Hugoo
Area: 8,347m²
Location: Paris, France
Year: 2021
Brief: An abandoned and insignificant railway station transformed into mixed used building where residents can experience a harmonious combination of office - dwelling typology
Intended User: self-employed, working individuals

Site analysis

Alternating the heights of the structure allows for the added volume to connect the building with its surroundings

Two towers are built above existing railway station
 Located along a major railroad
 Rotated volumes to optimize views and sunlight
 Deviation allows the building to harmonize with its surroundings instead of blocking it off

Architectural Concept: Micro-urbanity

A light and airy architecture open to the surrounding city is achieved using cantilevered balconies which reference train tracks

Flatter stackable density within the complex ensuring continuity between the office/apartment via a physical link
 Discreet upper world where towers rising out of the base, contrasts user harmonizes
 Unitary lower world, ensures that the complex is integrated with its surroundings
 Sheds generate dense urbanity on a micro level in the heart of the block, a quality of the Parisian fabric
 Part of facade maximizes natural light

Circulation

Functional spaces situated closest to the center to free up the outer areas for the living spaces as micro rooms to optimize natural light and views

Circulation organized around a compact central circulation core
 Corridor generates semi-public space that encourages a quality of micro-urbanity
 Mixed housing and office units have a business attitude facing the street and provide access from the communal area at the center of the block
 Courtyard enhances inspiration from the center

Materials

Opposition of material provides indications of public and private and a clear separation between existing and additional

Vertical wood frames introduce a light rhythm that give the ensemble a domestic scale
 Steel and aluminum surface creates a cohesive industrial aesthetic across the inward facing elevation
 The lightweight aesthetic is enhanced by the lack of visible structure on the building's exterior and the soft back of vertical walls from the sky

Industrial heritage

Projects rehabilitate contaminated, abandoned, and insignificant industrial sites by merging the old and new, creating architecture which is well connected to its context with an addition justified by the current requirements.

Previously a transit zone offering transportation services, the project is now grounded for its residents who can have their clients in transit
 Train sheds place the building in its context and recalls the history of the site