



The Café = A place to meet,  
gather, learn from one another,  
engage in a social environment

The Café = A place to talk, gossip

The Café = A place to establish  
contacts

The Café = A place to engage in  
an intellectual discussion in a  
civilized discourse (discussions in  
cafés reflect developments in  
society at large)

The Café = A forum through which the notions of freedom of speech and the public sphere emerged (venues for discussing politics)

The Café = Often the first place  
new ideas of freedom of speech  
were put to the test; many Cafes  
became forums for debating  
often subversive topics that found  
no other environment for  
discussion

The Café = Political epicenters  
for various revolutionary  
movements and often were  
infiltrated by those in power as a  
means of gauging public opinion  
and spying on those suspected of  
subversion



The Café = An egalitarian and  
inclusive, commercial, and  
political meeting-place

The Café = A place allowing men & women to behave according to their unspoken code of civilized conduct, which was not forced upon them by some authority, but which represented their gentility and prudence

The Café = A very important  
social institution

The Café = An extension and a replacement of a living room

The Café = A communal place, a  
place for communication

The Café = A venue for  
expression of youth culture as a  
legitimate forum for expressing  
their hitherto unheard concerns  
and opinions

The Café = A perfect palette for  
personal expression

The Café = Possibly a place for  
refuge offering an activity of  
isolation and relaxation




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isolation and relaxation

"A fierce yet subtle novel. . . . Every page smolders."—*The New York Sun*

M A H F O U Z

M A H T O U Z  
WINNER OF THE NOBEL PRIZE IN LITERATURE

A photograph of a cafe interior. The floor is covered in a black and white checkered tile pattern. Several round wooden tables are arranged throughout the space. In the foreground, a person's legs in light-colored trousers and white sneakers are visible, sitting on a red plastic chair. To the right, another person is seated at a table, partially obscured. The background shows more tables and chairs, with a warm, slightly dim lighting. The overall atmosphere is that of a quiet, perhaps historic, cafe.

KARNAK CAFÉ  
*A Novel*


**سماں احمدی**  
 حکماء لکھنؤ  
 شوبھکار  
 نور الشریف  
 محمد صبیح  
 فرید شوکت  
 قایم حلاوت  
 صلاح ذوالفقار  
 عماد حمیدی  
 تحید کاربوکا

## حکما فی الشیء

## شویجکدار

قاپۇرچىلار

تعمید کا رویہ

البيات السوار

تجيب عفو

مبالغة

پالاکو است

**علي بدو خان**

**ممدوح الليثي**

**محمد الشفيق**

**جمال سلامة**

**حسن نصر**

**صلاح جلالين**

الهيئة العامة للغذاء والدواء - القاهرة

سعيد الشيرازي

جہاں ان کے پاس ہوا

ممدوح الليثي



Café des Phares, Paris in 1992 by philosopher Marc Sautet





Philippe Derome's 'Le Flore' Paris, 1974



Kunst Gallery Café, Cairo





Kunst GalleryCafe, Cairo



Ta' Marbouta Café, Beirut





Riche Café, Cairo



# 1- Questioning (to achieve definition and/or re-definition)

- What is the project's premise?
- What kind of project is it, according to the client, according to the users? What do you want from this project?
- Who are the users? What kind of people are they? What cultural factors should you allow for?
- What are the goal(s)/objective(s)?
- What is the project constraints?
- What are the issue(s) you are trying to resolve?
- What will make this project successful?
- What are the subtle & obvious needs of the project?
- What are the project's parameters?
- Where will the project be located? What meaning does the site give to the project? Think about geography, climate, imagery, context and local attitudes...
- At what times will the project space be used? Daytime or nighttime use? Winter or summer? How will they differ?
- How much? How luxurious or economical? How will it be used? How is the proposed program, site, or users different from those you've experienced in the past?
- What are the keywords that define the essence of what you had been thinking?
- What could be the best chosen answers?
- What could be improved?

Compile the highlighted words into a concise statement describing the core premise of the project.

A typical statement might contain three to eight primary points of two or three words each, each point addressing different aspects of the project.

This is a preliminary statement, which will be fine-tuned as you explore the project further.

It will evolve into a core of assumptions which will support all further development.

One question leads to another to reveal better understanding.

## 2- Problem and communication

- What is the problem?
- Describe the results you want to get
- Review the objective(s)
- Discussions & sessions with the client / end-users

### 3- Documentation and Observations

- Identify the needs and motivations of your end-users
- Document as many observations as possible to serve these identified needs
- Combine, expand, and refine observations
- Seek feedback from a diverse group of people, include your end users and client
- Reserve judgment and maintain neutrality
- Measure success; collect data
- Examination of these needs, goals and constraints

## 4- Research and Referential Sources

- What have others done to solve the problem?
- Review the history of differences and similarities
- References from architecture (history or contemporary)/cultural theory/contemporary philosophy.....
- Interview and initial discussions

## **5- Analysis**

Analysis is defined as the procedure by which we break down an intellectual or substantial whole into parts or components

## 6- Program

- How do *you* interpret the client's program?
- What do you think about the program?
- What do you see as its most important elements?
- How about the least important?
- Who will use the space?
- Use(s) of the space; what activities will take place there?
- How private or public should the space be?
- Which other spaces should be adjacent or most accessible from that space?
- What type of mood/spatial experience should the space create?
- How large should the space be?
- Creating spatial organization
- Code analysis and envelope possibilities
- Relationship of functions, site considerations, massing studies....
- Circulation studies, light studies
- Matrix analyses: A technique for getting a better understanding of the relationships between elements of your program
- Zoning study
- Adjacency studies

## 7- Tactics and Design Strategies

- The approach, philosophy or attitude which the architect wants to pursue in developing the premise into a design
- Establish the criteria from which you'll judge the functional appropriateness of your design
- Organizational strategies
- Operative strategies



## 7- Performance

- Optimum organization of program

## **8- Criteria and Evaluation**

## Class Assignment 3:

A very old bookshop in Downtown Cairo has been closed for more than 20 years now. In the 1920's till 1950's it used to be the main spot to obtain the newest publications worldwide. World-famous photographers used to sell their photographs of Egyptian Spaces and Places in that two-storey bookshop. In the 60's and in the 70's revolutionary students would meet there and exchange important documents. The bookshop's owner, who was also a dedicated collector of rare objects died in the end of the 1980's. All books, magazines, photographs, collected paintings & sculptures and many personal documents and notes are kept as is inside the shop and have not been touched since 1988.

Today, the shop is being sold and all the content is to be given away for free to whoever proves to offer the best place and context to host it. The main criteria is to make the book and object collections as engagingly accessible as possible to as many people as possible.

How can you host such a strong-charactered and diverse material ?

How can you make it accessible to as many people as possible in an interesting, appealing and intellectually engaging way?

How can you use this content or part of it in a financially profiting way?

How would your space be conceptually organized? And what activities will it host?

How will you convince the owner that your proposal will make the best use of the bookshop's content?



**BORDEAUX HOUSE, France by Rem Koolhaas 1994-98**



**BORDEAUX HOUSE, France by Rem Koolhaas 1994-98**

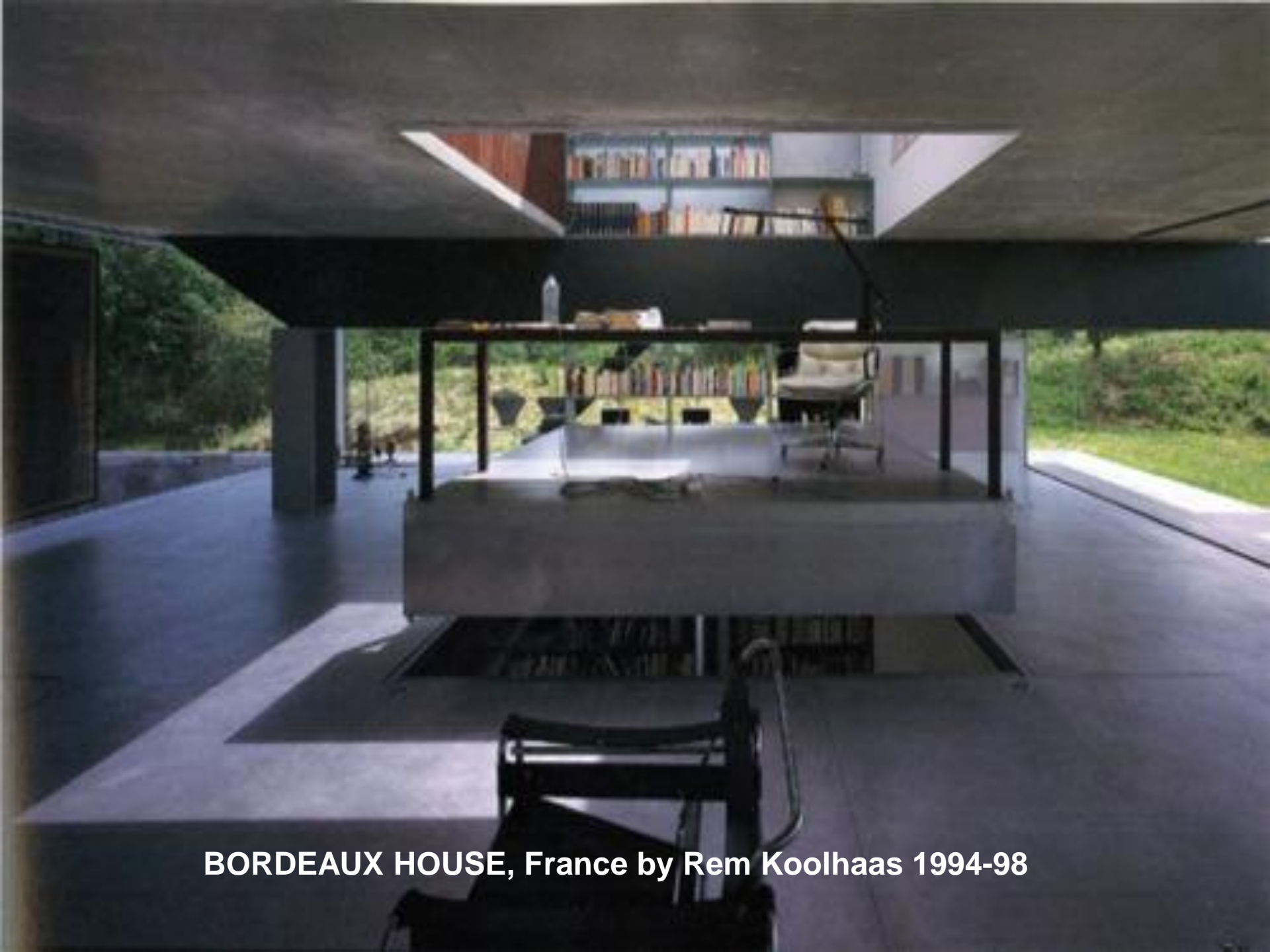


**BORDEAUX HOUSE, France by Rem Koolhaas 1994-98**



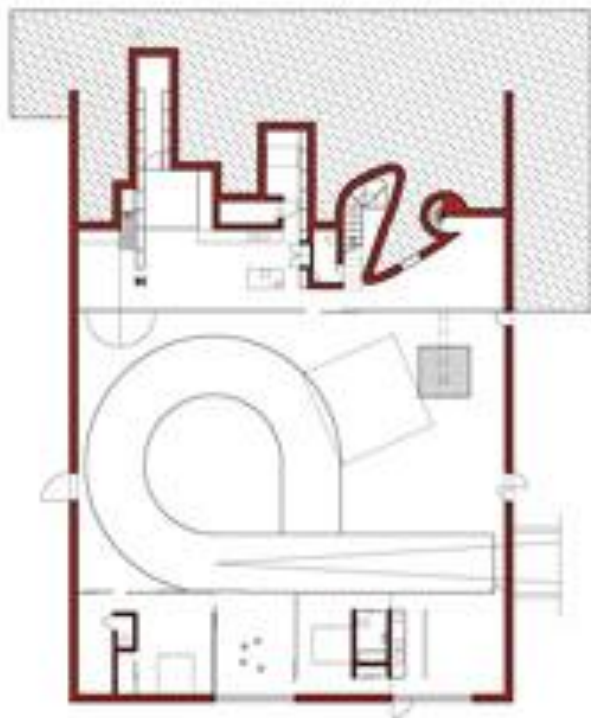


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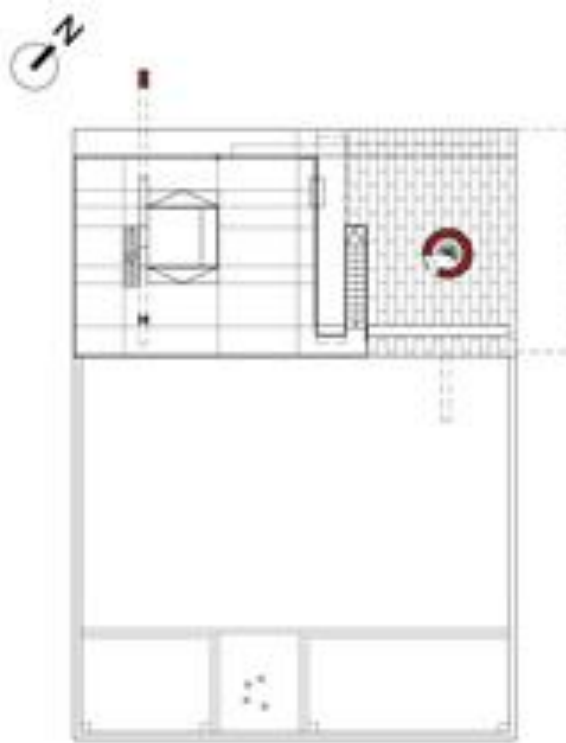


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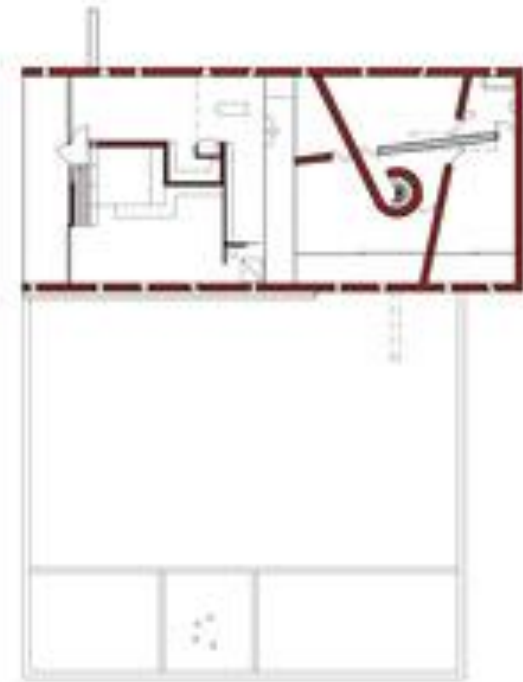




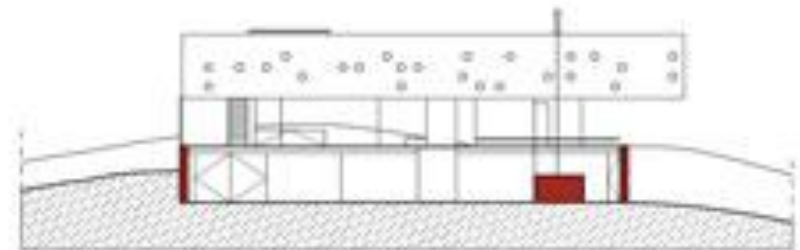
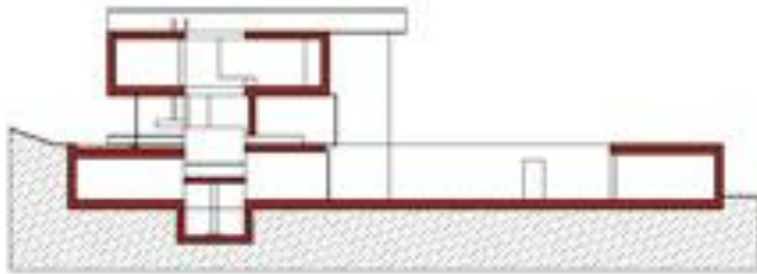
PIANTA LIVELLO INFERIORE



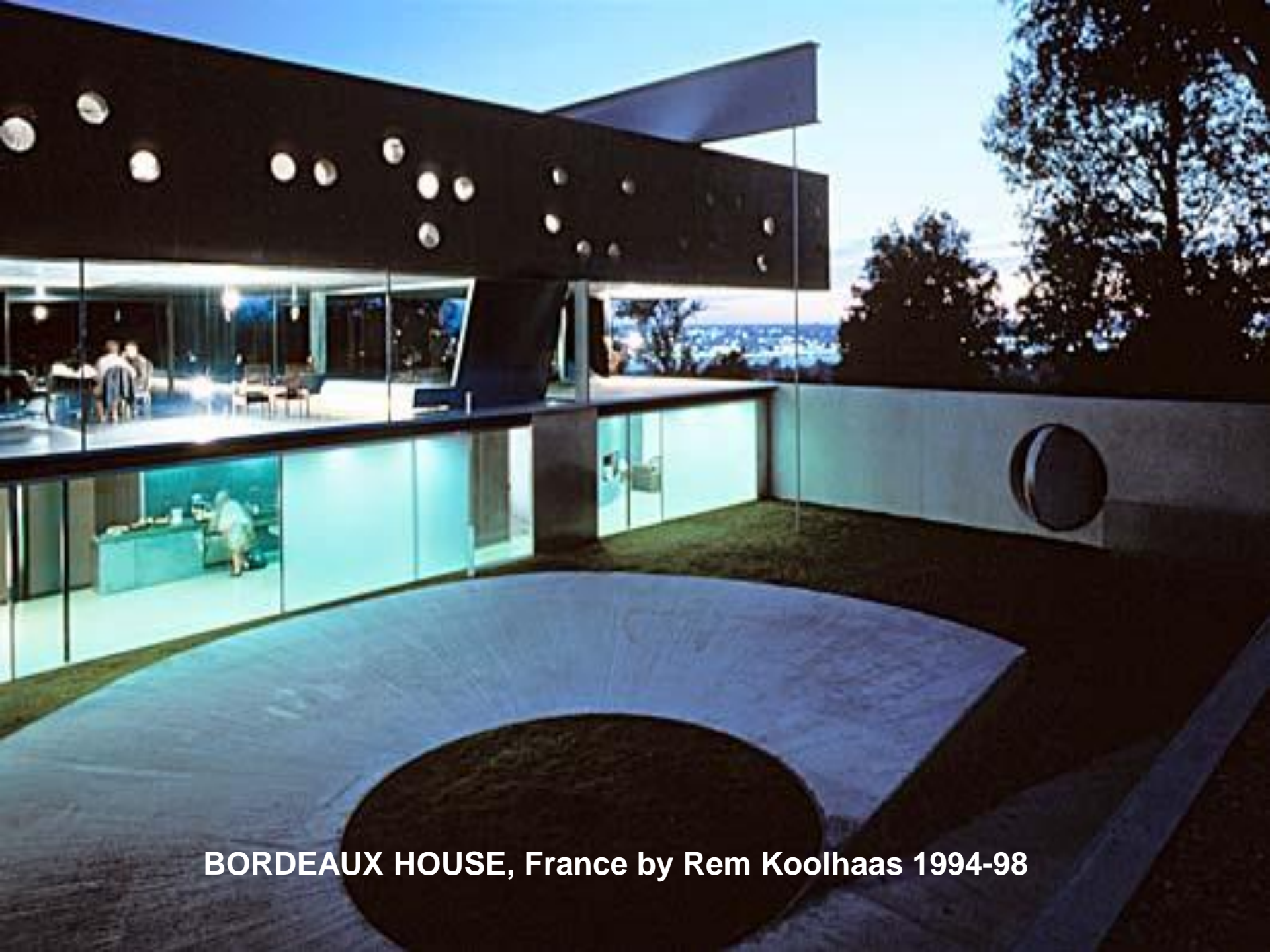
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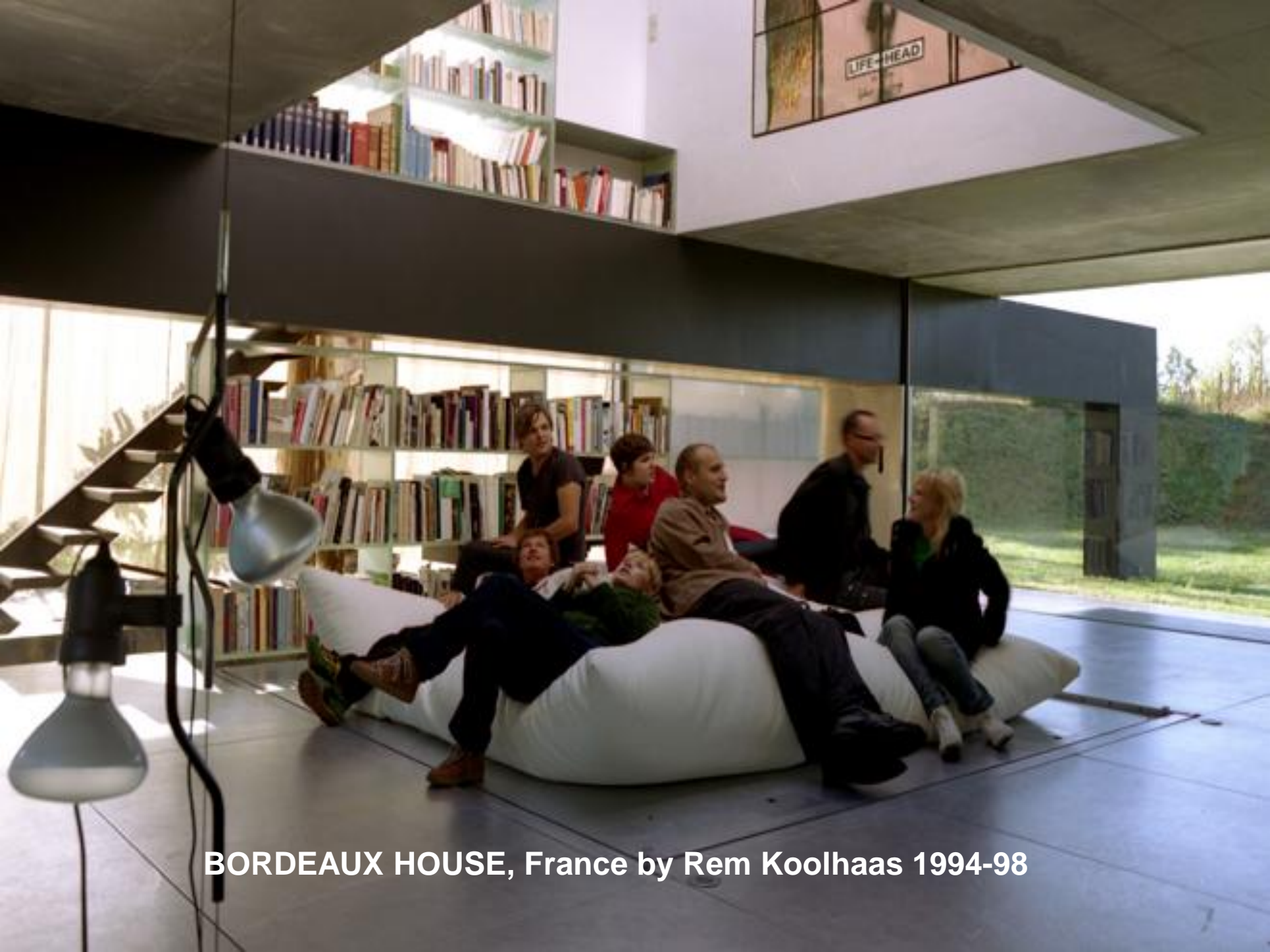


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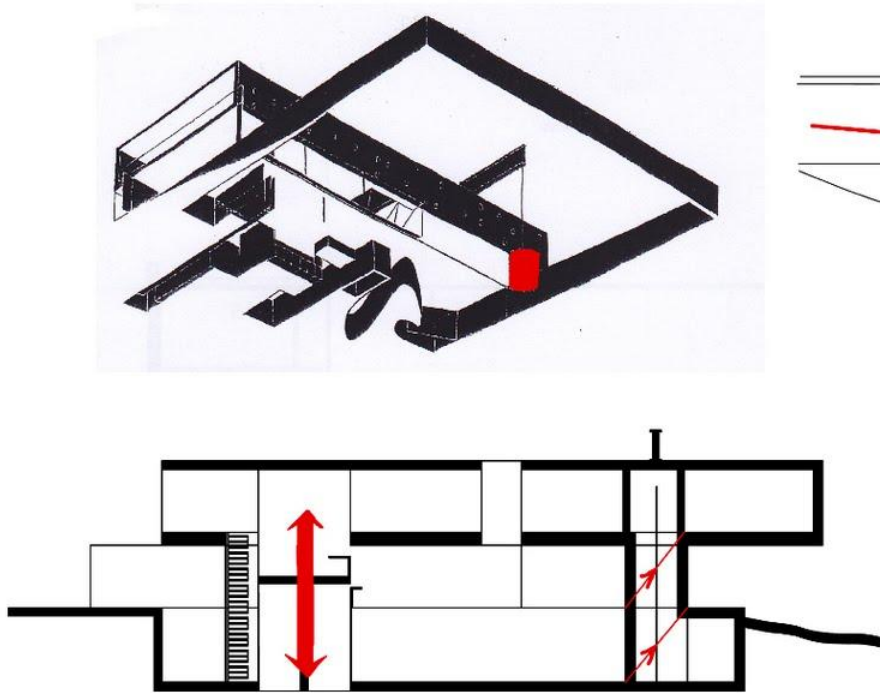
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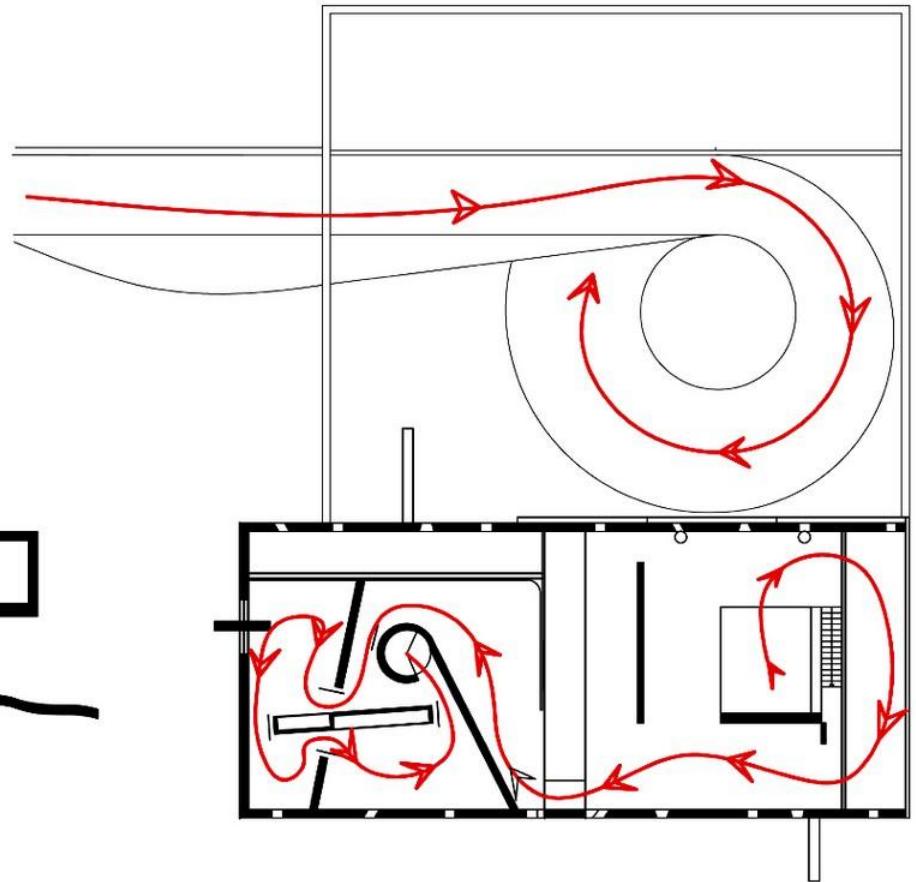


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Structural System



Circulation Strategy

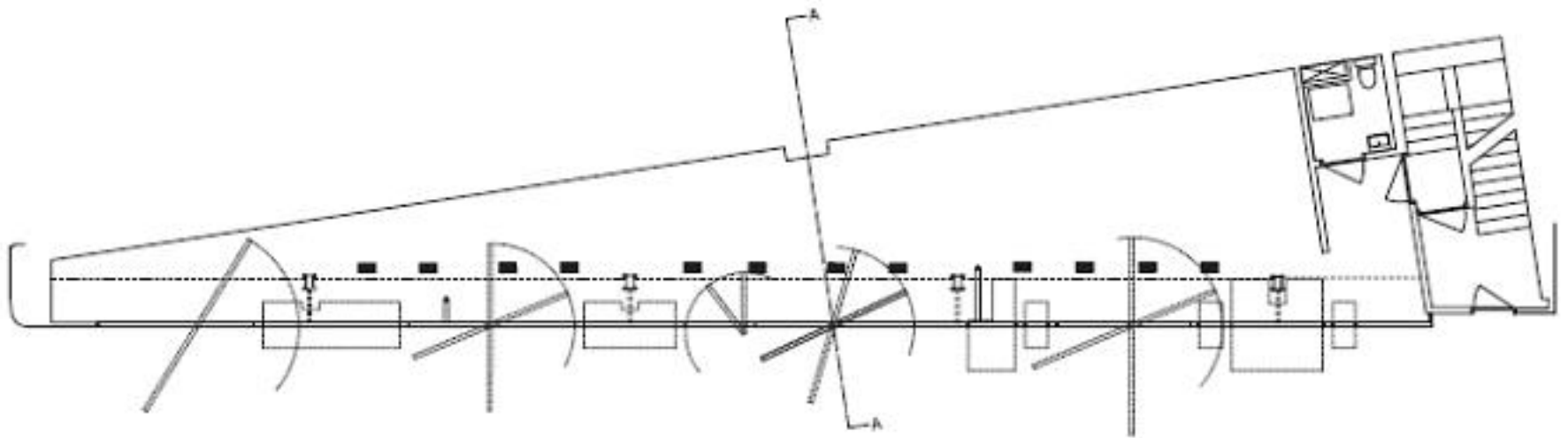


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STOREFRONT FOR ART AND ARCHITECTURE  
New York, NY, United States by Steven Holl 1992-1993




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The photograph captures the interior of the Storefront for Art and Architecture, a minimalist space with large glass windows and white walls. The view is from inside, looking out onto a city street. The architecture features clean lines and a mix of materials, including concrete and metal. The lighting is bright, coming from the windows, creating strong shadows on the floor. The ceiling is exposed, showing the structure and some hanging lights. The overall atmosphere is modern and open.

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Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005





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Mirador Apartment Building by MVRDV + Blanca Leó - Madrid, 2005





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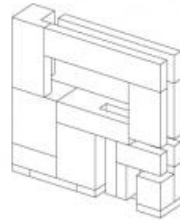


Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005





Mirador Apartment Building by MVRDV +  
Blanca Leó - Madrid, 2005



#### Architect

MVRDV

#### City / Location

Madrid / San Isidro

#### Year Designed / Built

2001 / 2005

#### Area, # Floors, # Units

273,327 sq

22

165

#### Analysis

Mirador looks away from the uniformity of the six-storey blocks in Madrid by flipping the building to create a tower with a four-storey high patio at ten floors above ground, which provides an amazing view of the city and the surrounding mountains. This superblock is made up of 165 housing units of various types in nine different building blocks, stacked on top of each other, with each block being made up of the same type of units. The facade treatment is reflective of the apartment sizes within each block. For instance, larger materials used on the exterior represent larger units, while smaller materials represent smaller units. The five stairs of the building are turned into public spaces that strap around the blocks and connect the entire housing units together. The landing spaces and corridors that emerge are then served as community courtyards.

#### Unit Mix

1. entrance

2. unit

#### Unit Features

1. bed

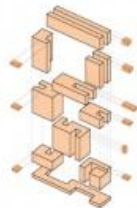
2. eat

3. work

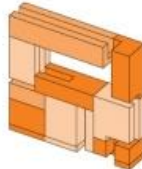
4. sleep

5. bath

#### Part-Whole Relationships



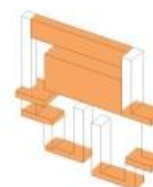
#### Thresholds + Porosity



#### Structure + Systems



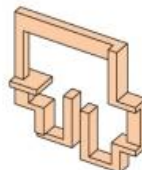
#### Collective Infrastructure



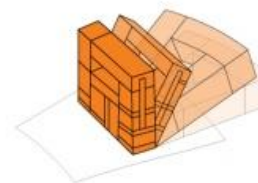
#### Light + Transparency



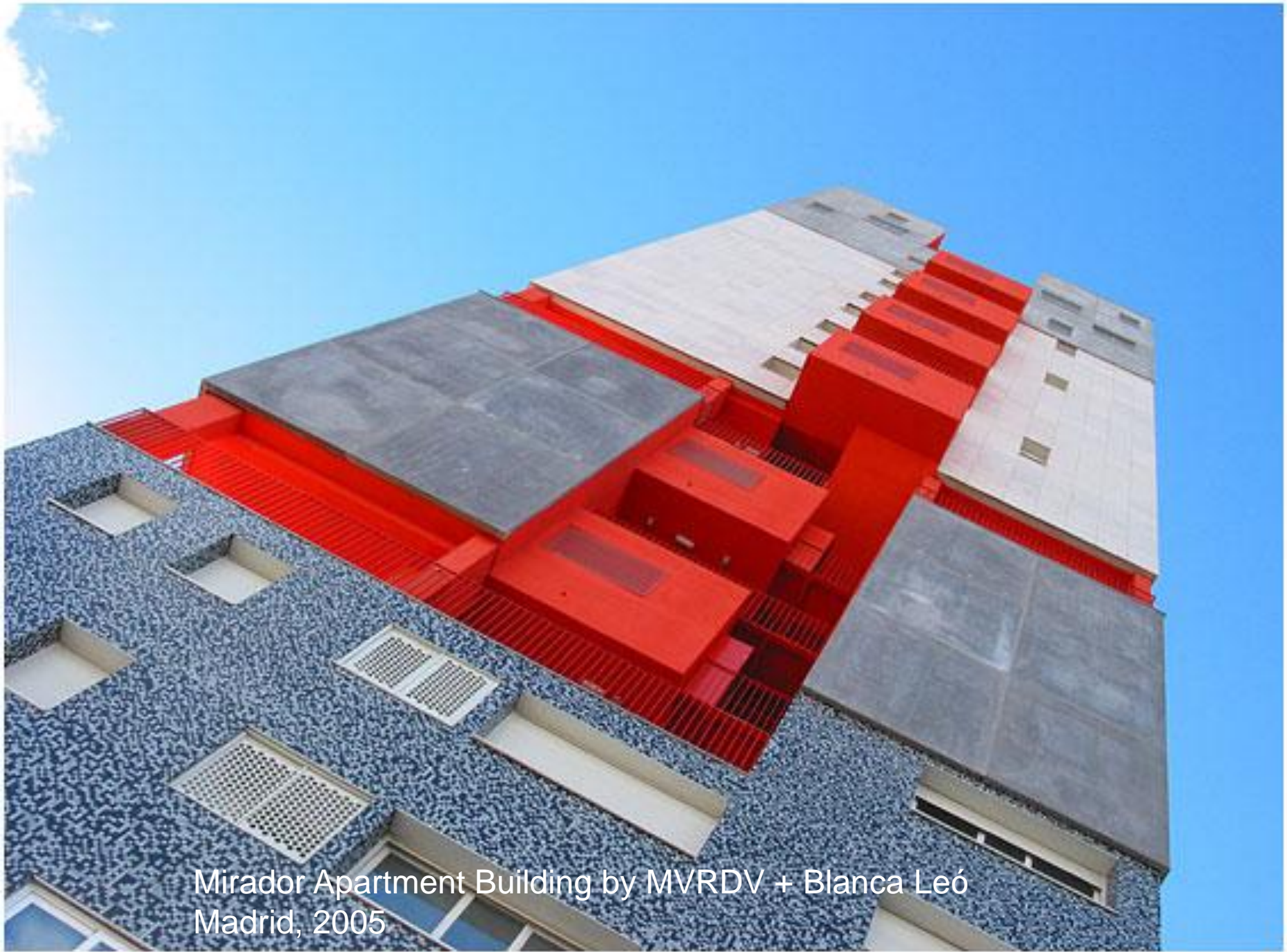
#### Access + Circulation



#### Urban Connections

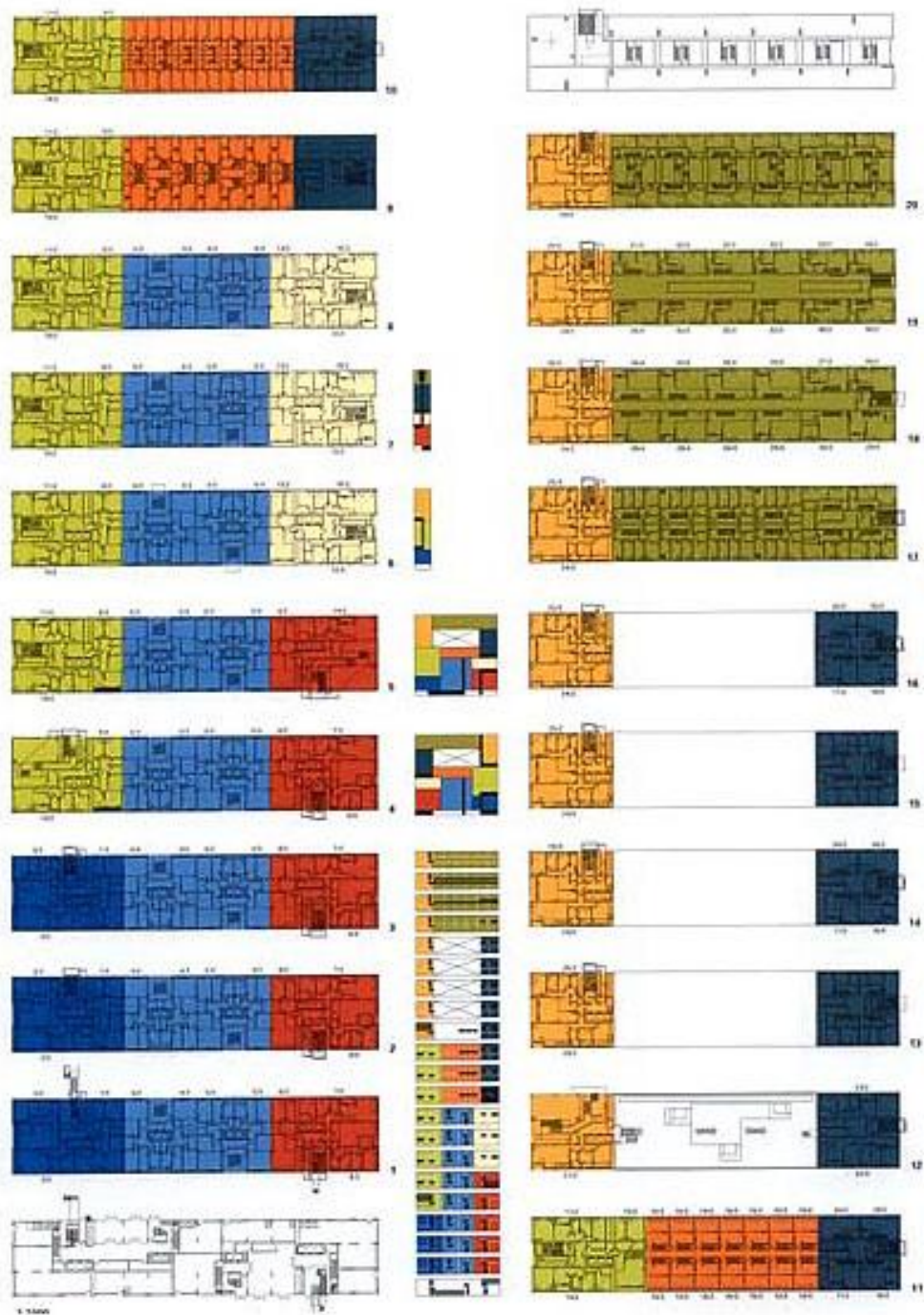


Mirador Apartment  
Building by MVRDV +  
Blanca Leó  
Madrid, 2005

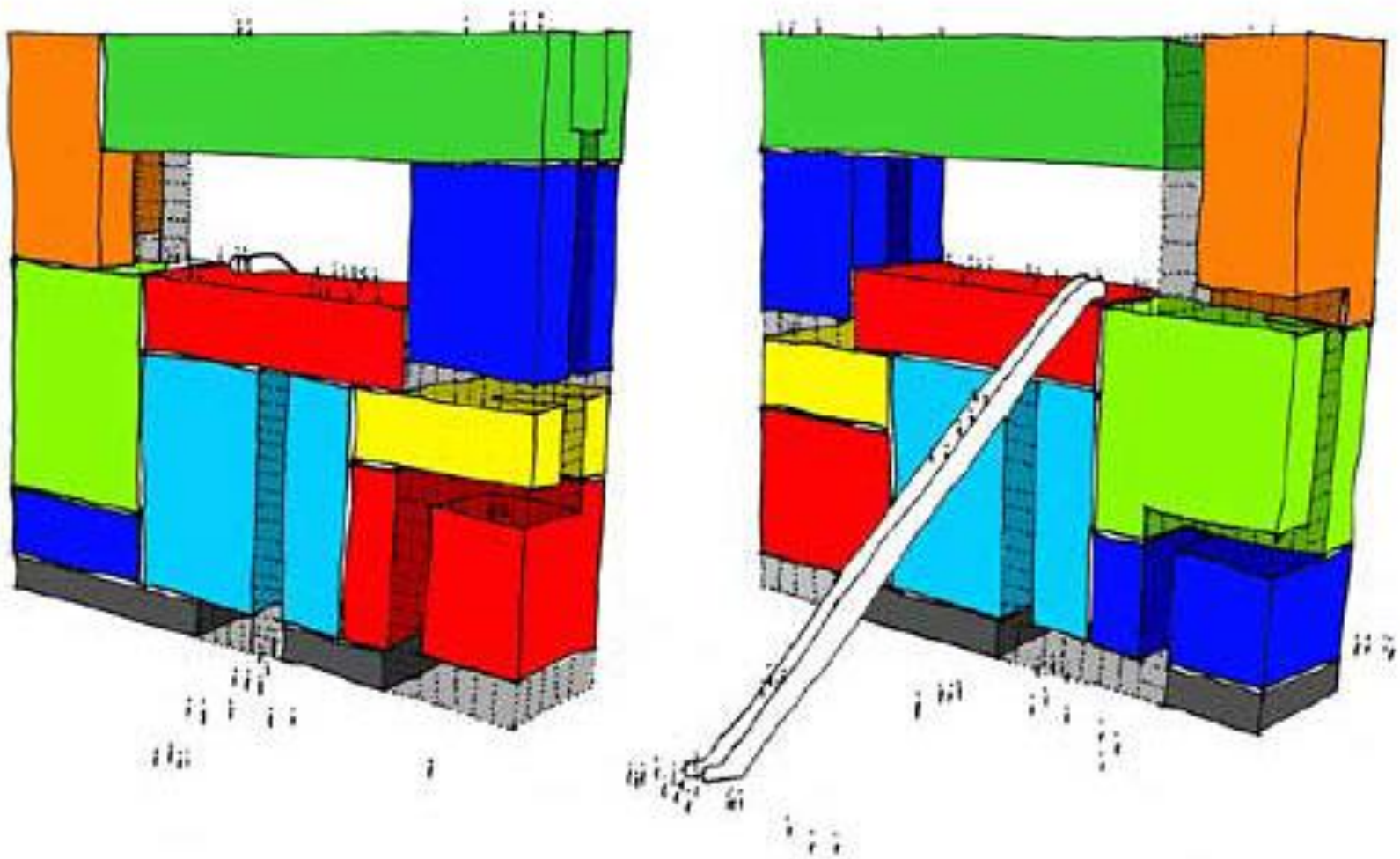


Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005

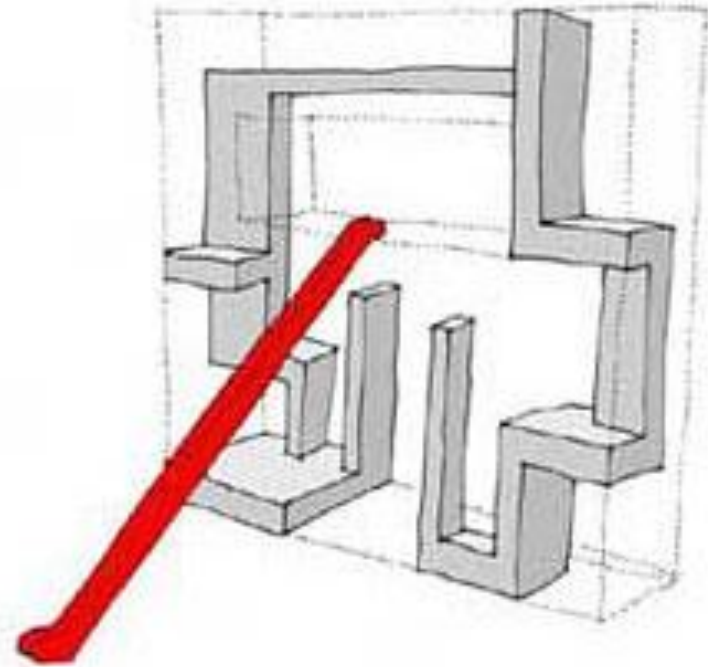
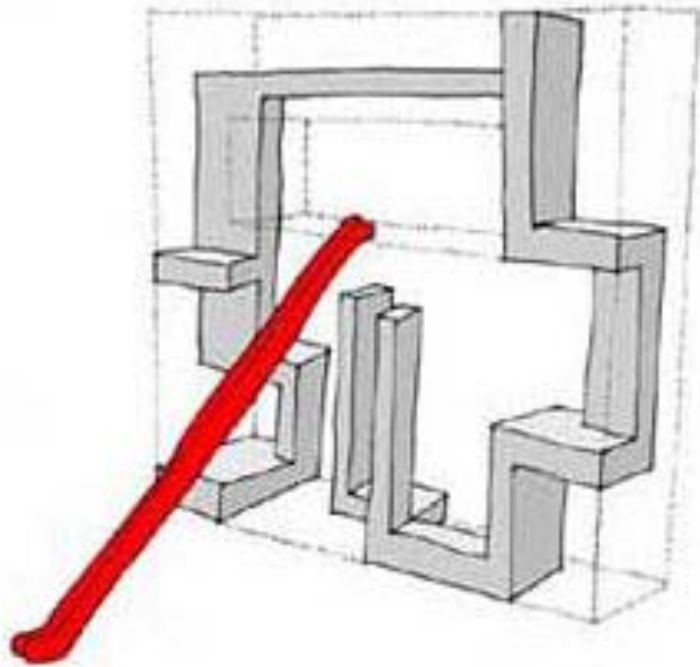




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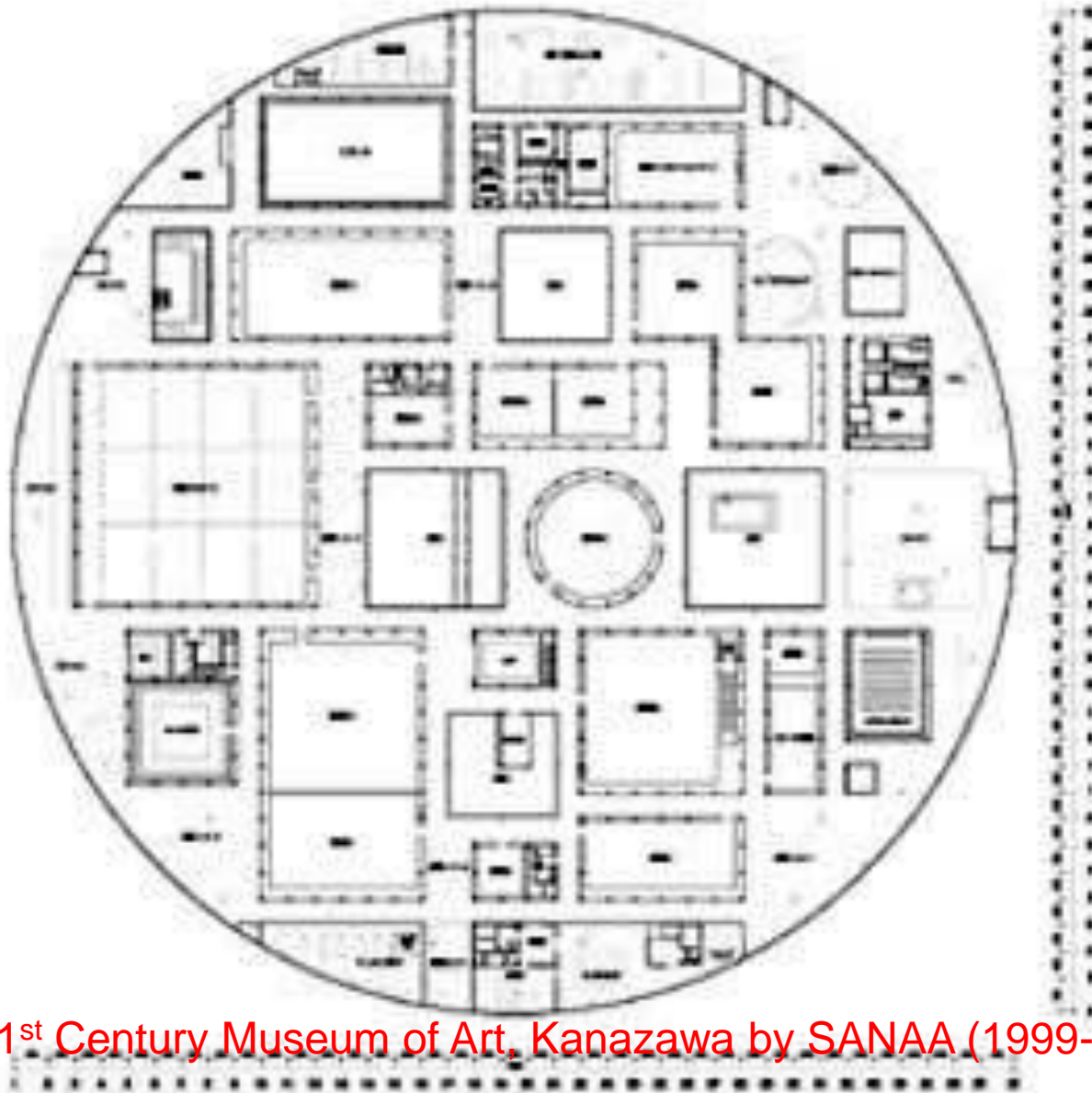


Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



SISTEMA CONTINUO DE CIRCULACION

Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



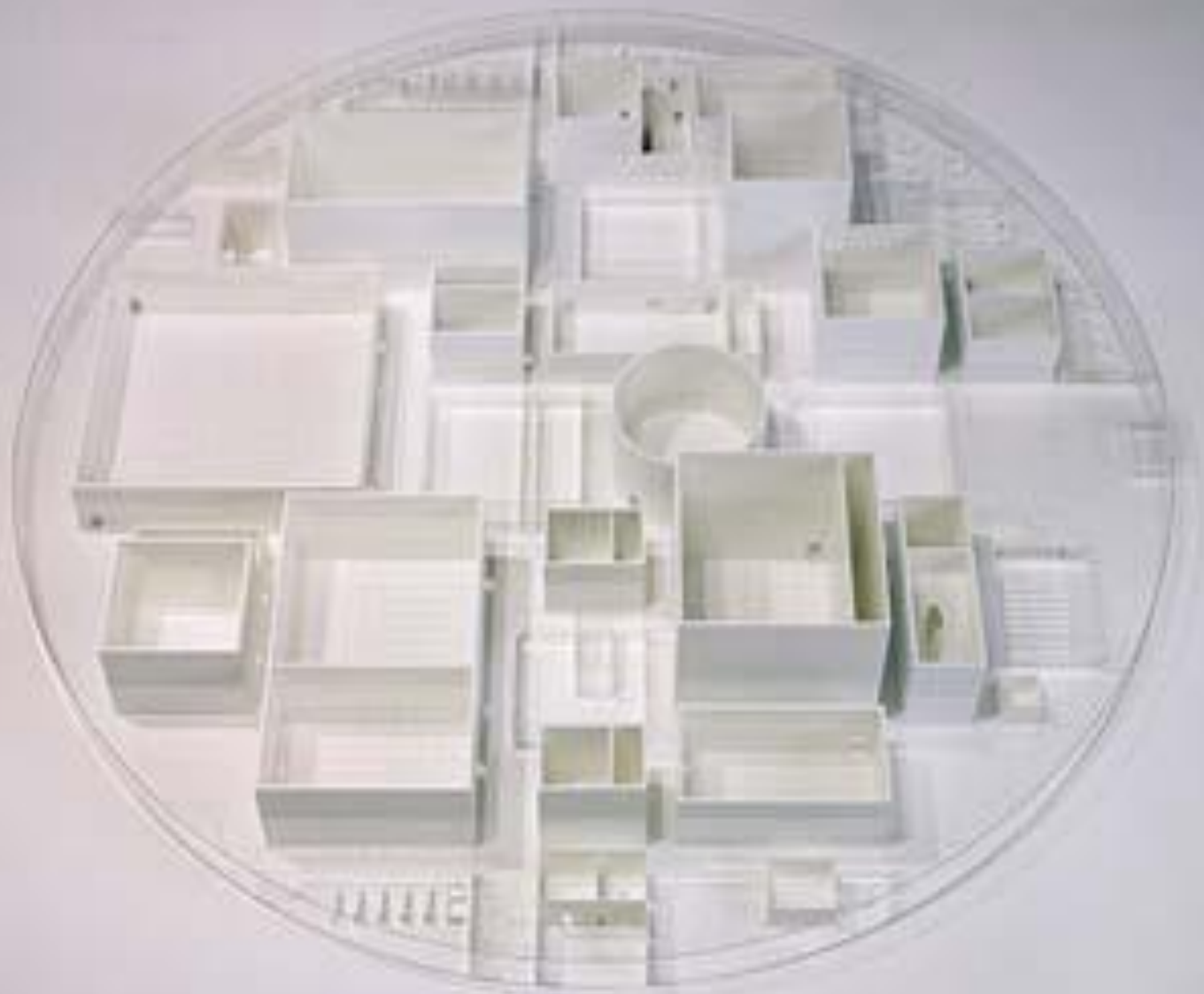
21<sup>st</sup> Century Museum of Art, Kanazawa by SANAA (1999-2004)





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