



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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Café des Phares, Paris in 1992 by philosopher Marc Sautet



Philippe Derome's 'Le Flore' Paris, 1974



Kunst Gallery Café, Cairo

The sign features the word 'CAFÉ' in a bold, sans-serif font. To the right of 'CAFÉ' is a stylized icon of a coffee cup with a saucer. Below this, the words 'Kunst' and 'Gallery' are stacked in a larger, bold, sans-serif font. The entire sign is illuminated from within, giving it a bright, glowing appearance.

CAFÉ  
Kunst  
Gallery

This is a duplicate of the sign on the left, positioned on the adjacent wall of the building's entrance. It features the same 'CAFÉ' text, coffee cup icon, and 'Kunst Gallery' text, all illuminated from within.

CAFÉ  
Kunst  
Gallery

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 constrained by?
- 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**



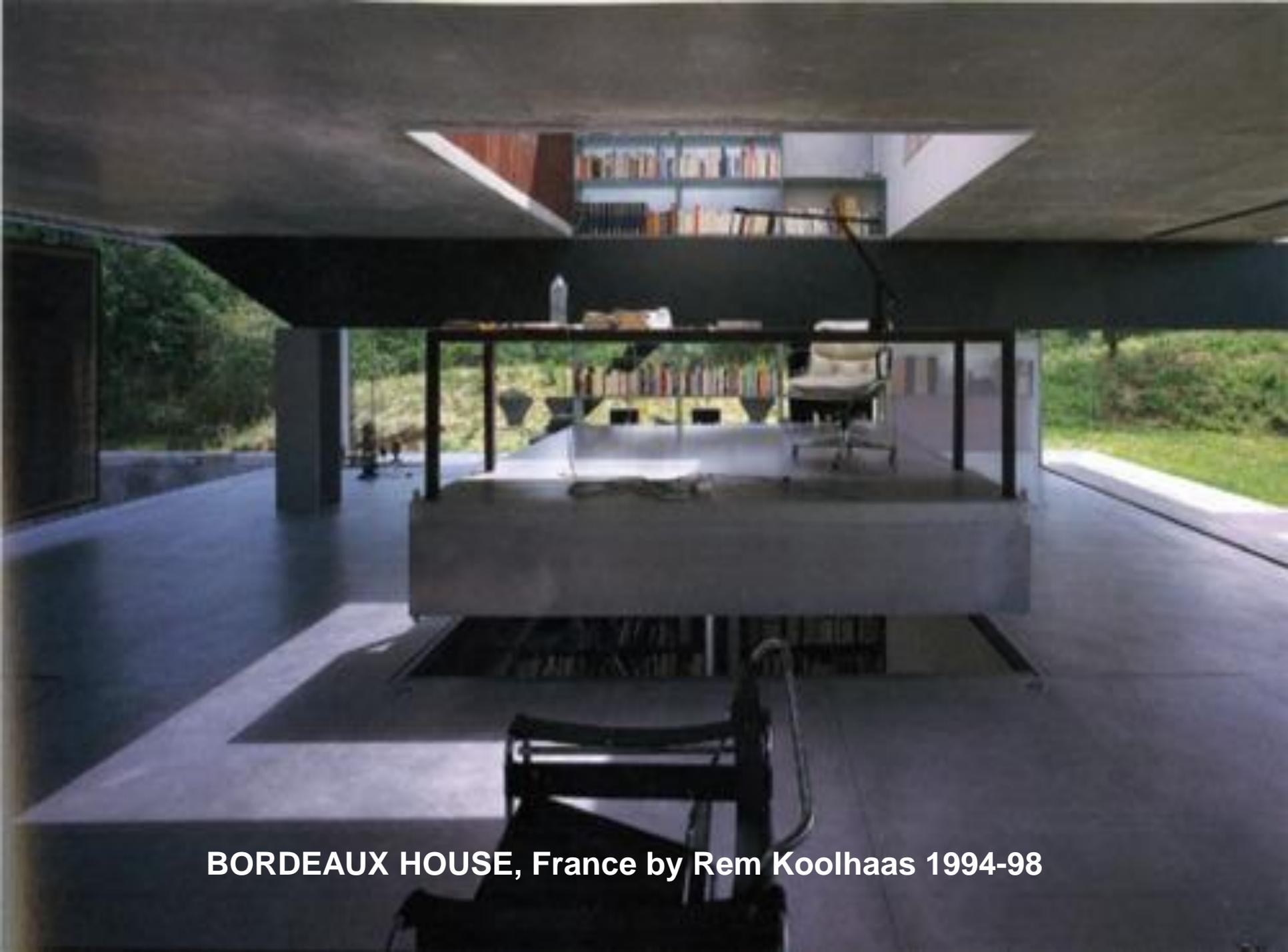
**BORDEAUX HOUSE, France by Rem Koolhaas 1994-98**



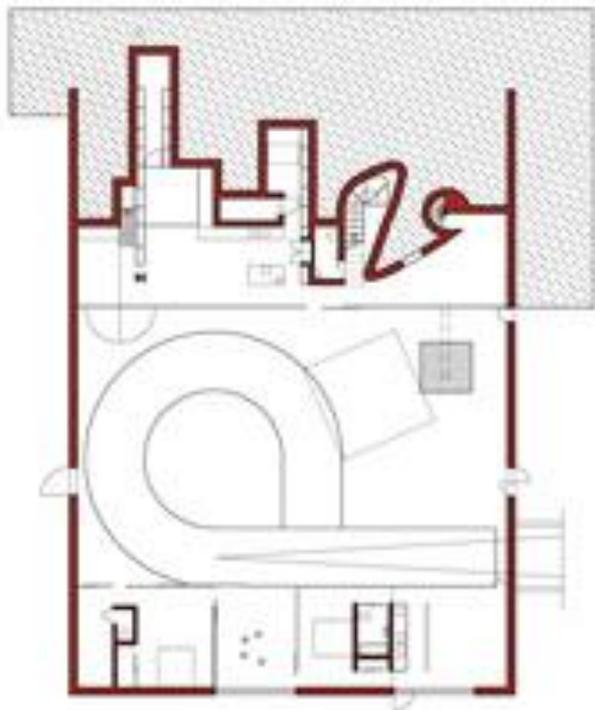
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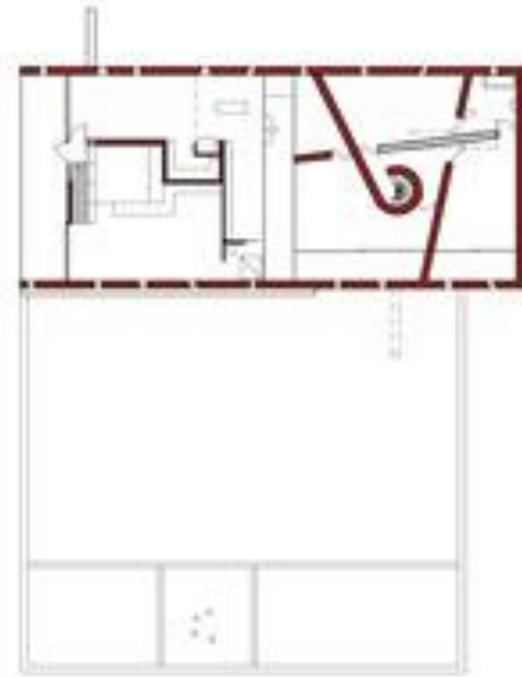
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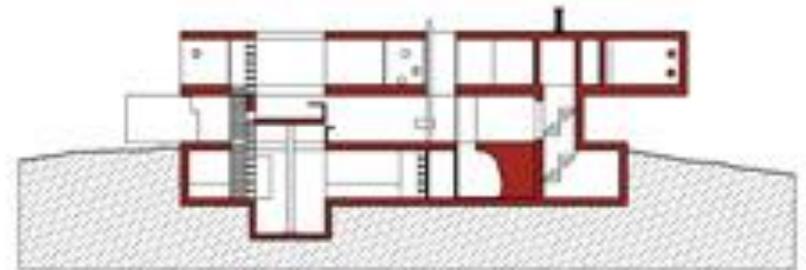
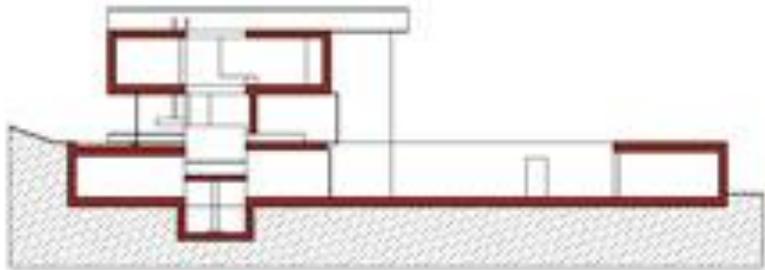
PIANTA LIVELLO INFERIORE



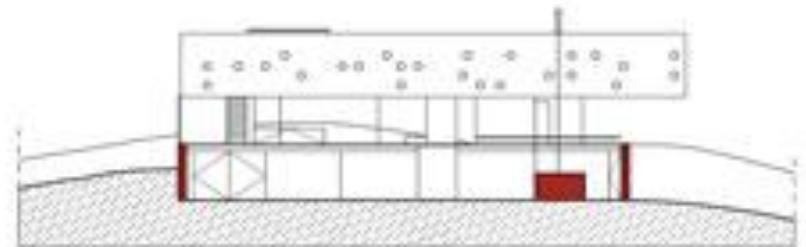
PIANTA LIVELLO INTERMEDIO

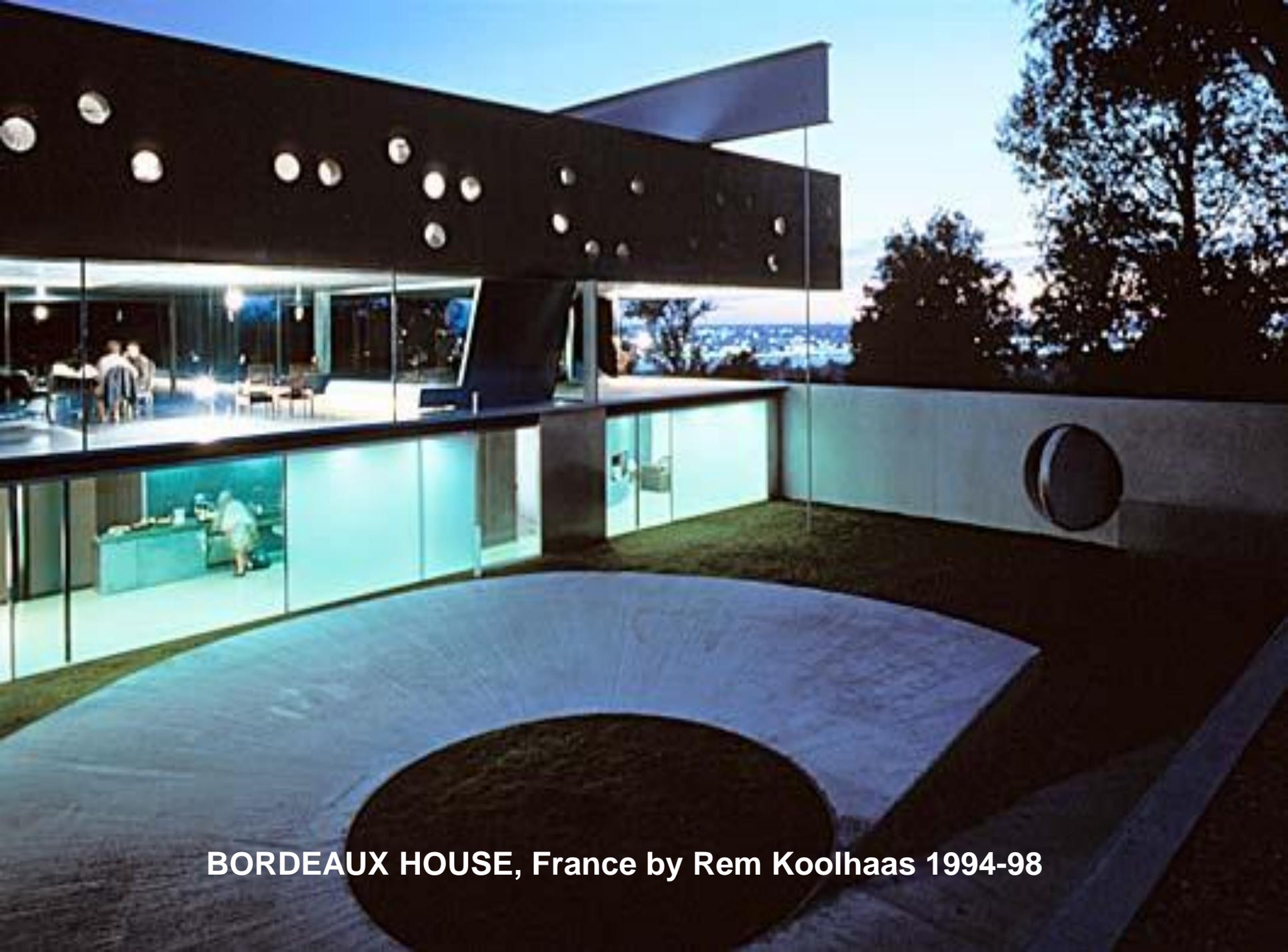


PIANTA LIVELLO SUPERIORE

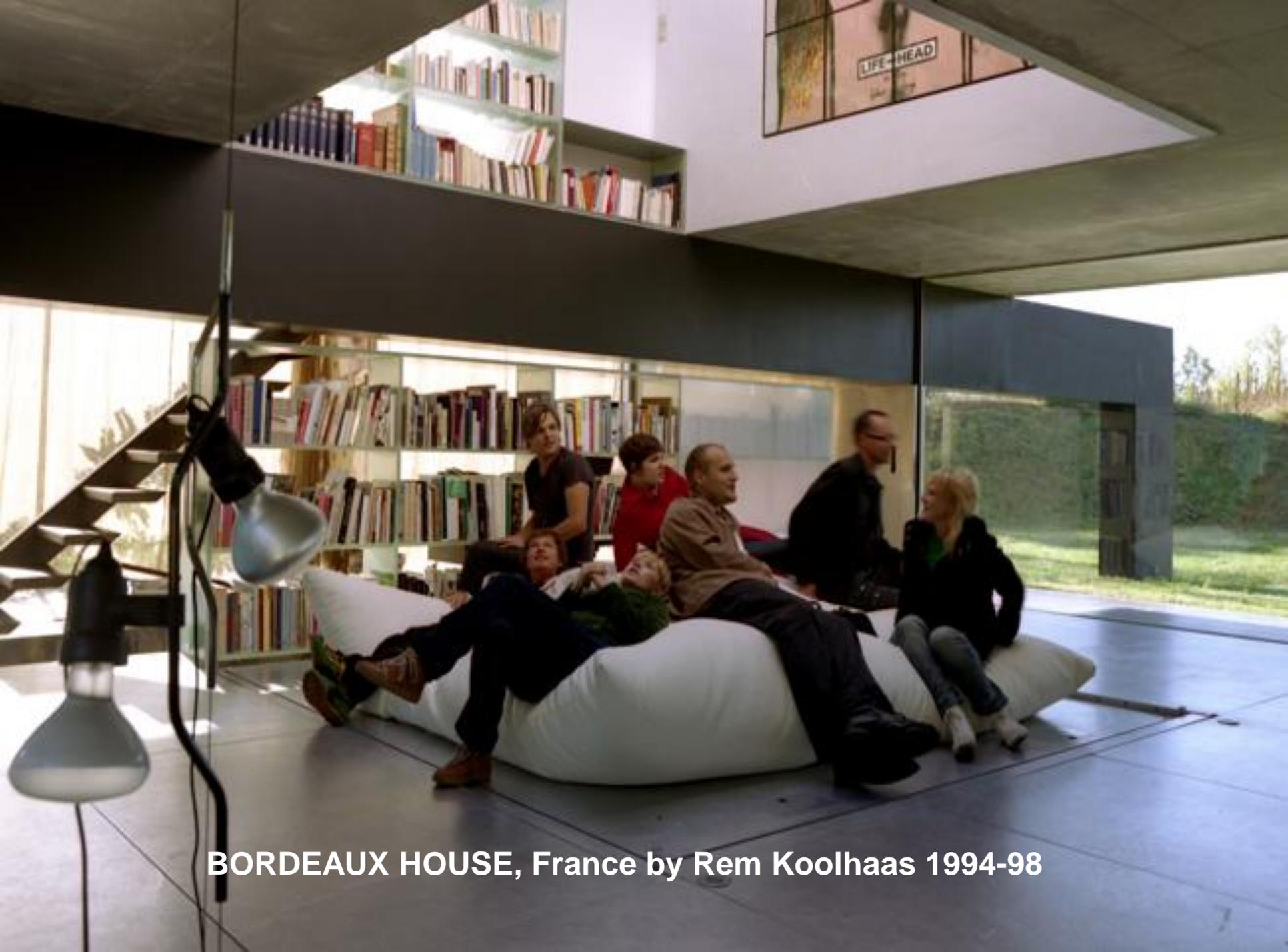


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by Rem Koolhaas 1994-98



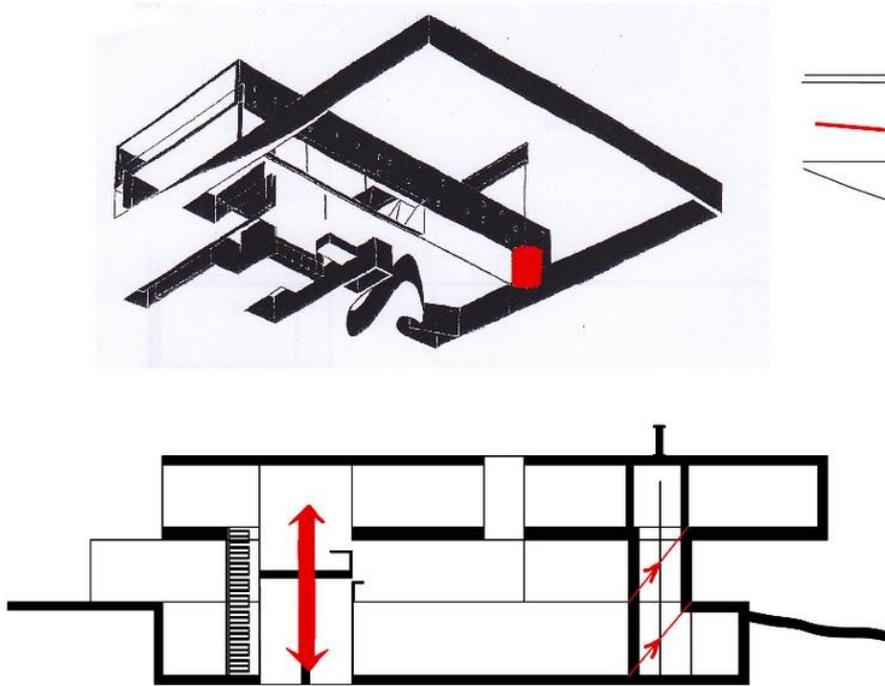


**BORDEAUX HOUSE, France by Rem Koolhaas 1994-98**

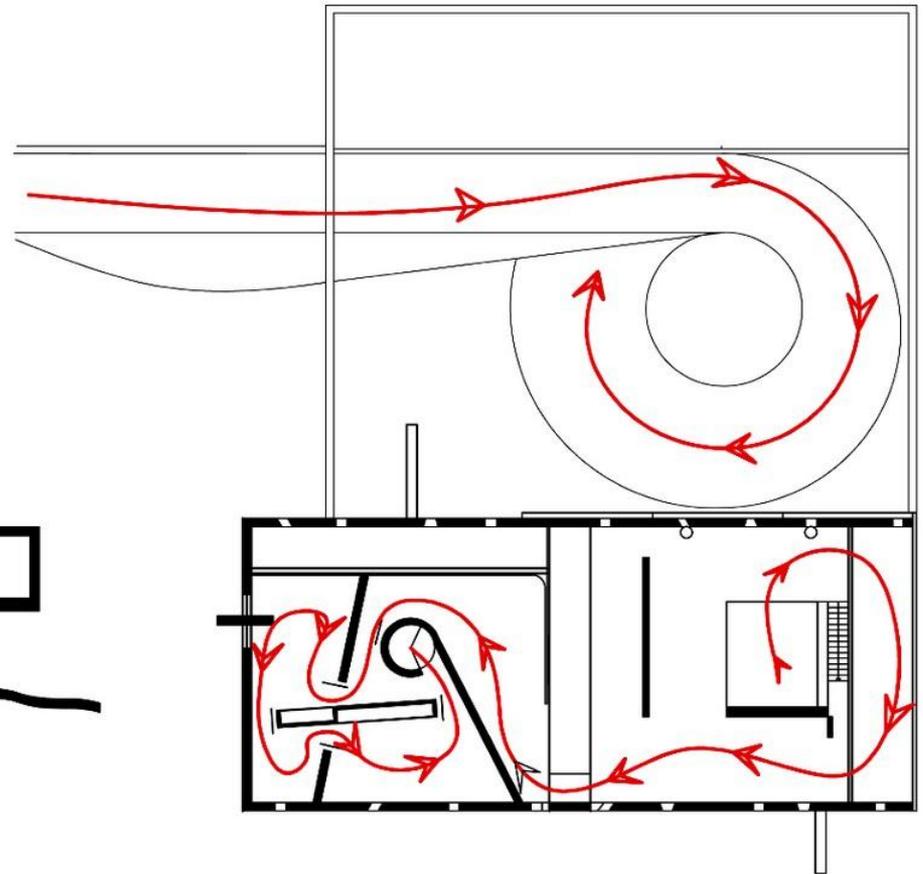


**BORDEAUX HOUSE, France by Rem Koolhaas 1994-98**

Structural System



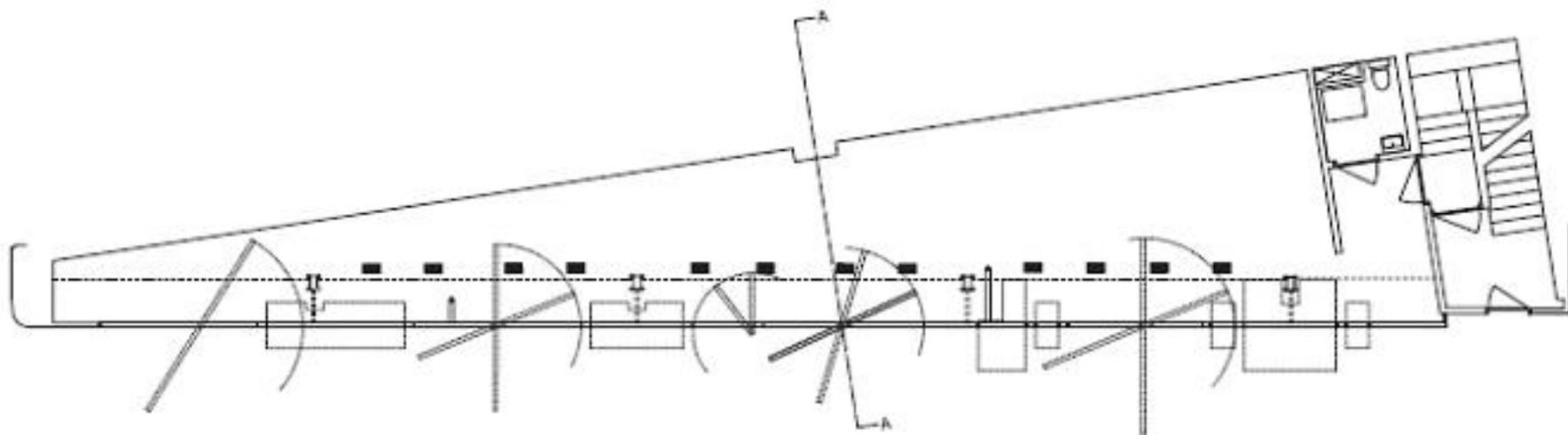
Circulation Strategy



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



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



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Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



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



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

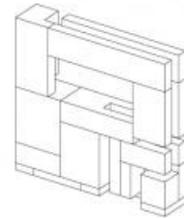


Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



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

Mirador



Mirador

Architect  
MVRDV  
City / Location  
Madrid, Spain  
Year Designed / Built  
2001 / 2005  
Area, # Floors, # Units  
273,327 sq ft  
22  
165

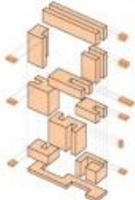
Two fins  
1. entrance  
2. void

Use/Function  
1. Bed  
2. Hall  
3. Kitchen  
4. Sleep  
5. Bath

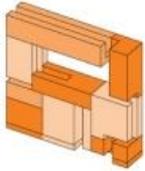
**Analysis**  
Mirador looks away from the uniformity of the six-storey blocks in Madrid by flipping the building to create a tower with a four-storey high patio at ten floors above ground, which provides an amazing view of the city and the surrounding mountains. This superblock is made up of 165 housing 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.

Mirador

Part-Whole Relationships



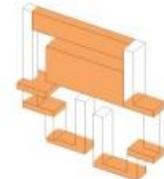
Thresholds + Porosity



Structure + Systems



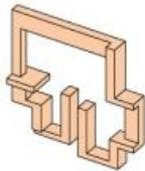
Collective Infrastructure



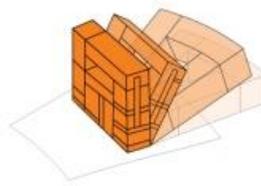
Light + Transparency



Access + Circulation



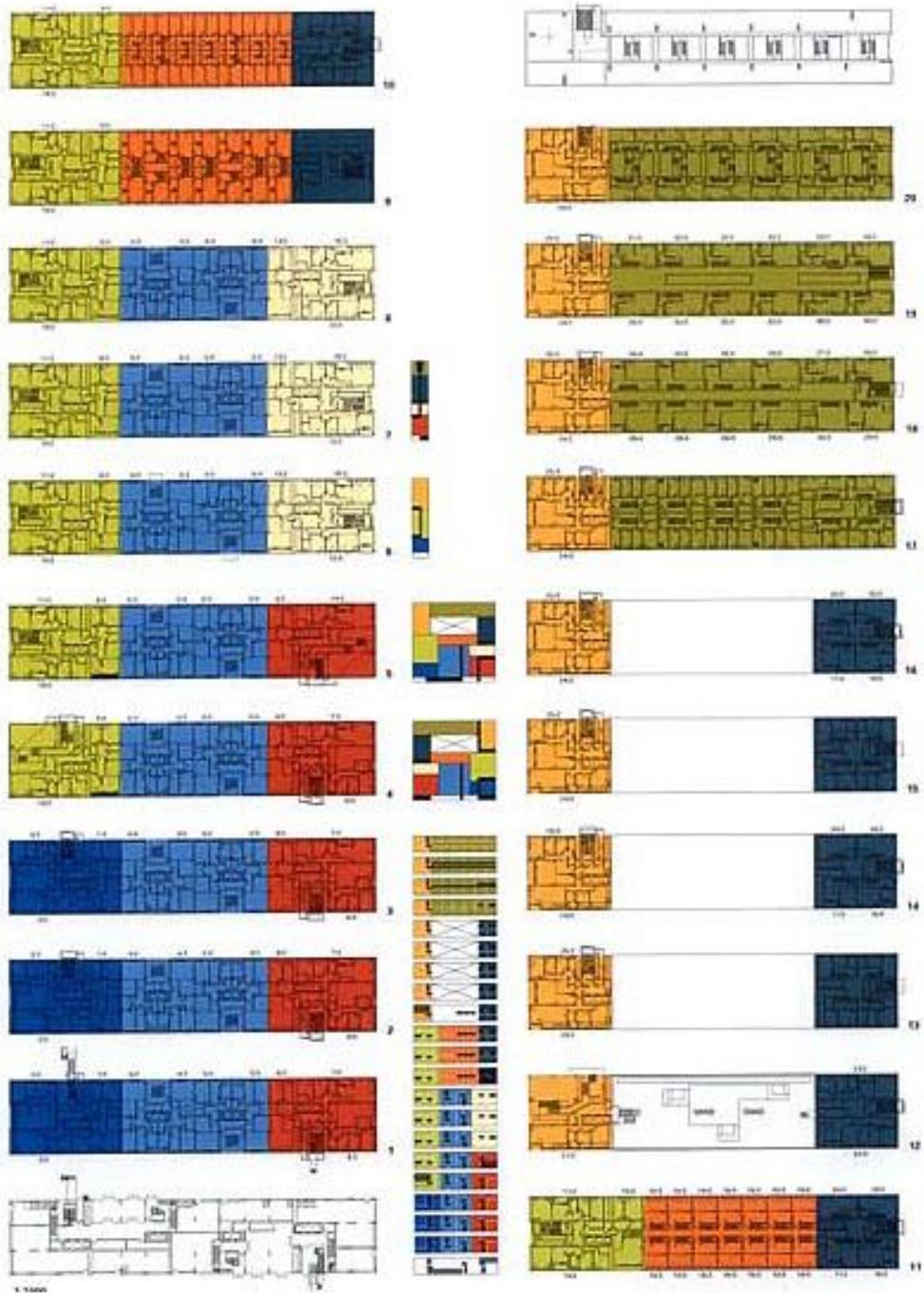
Urban Connections



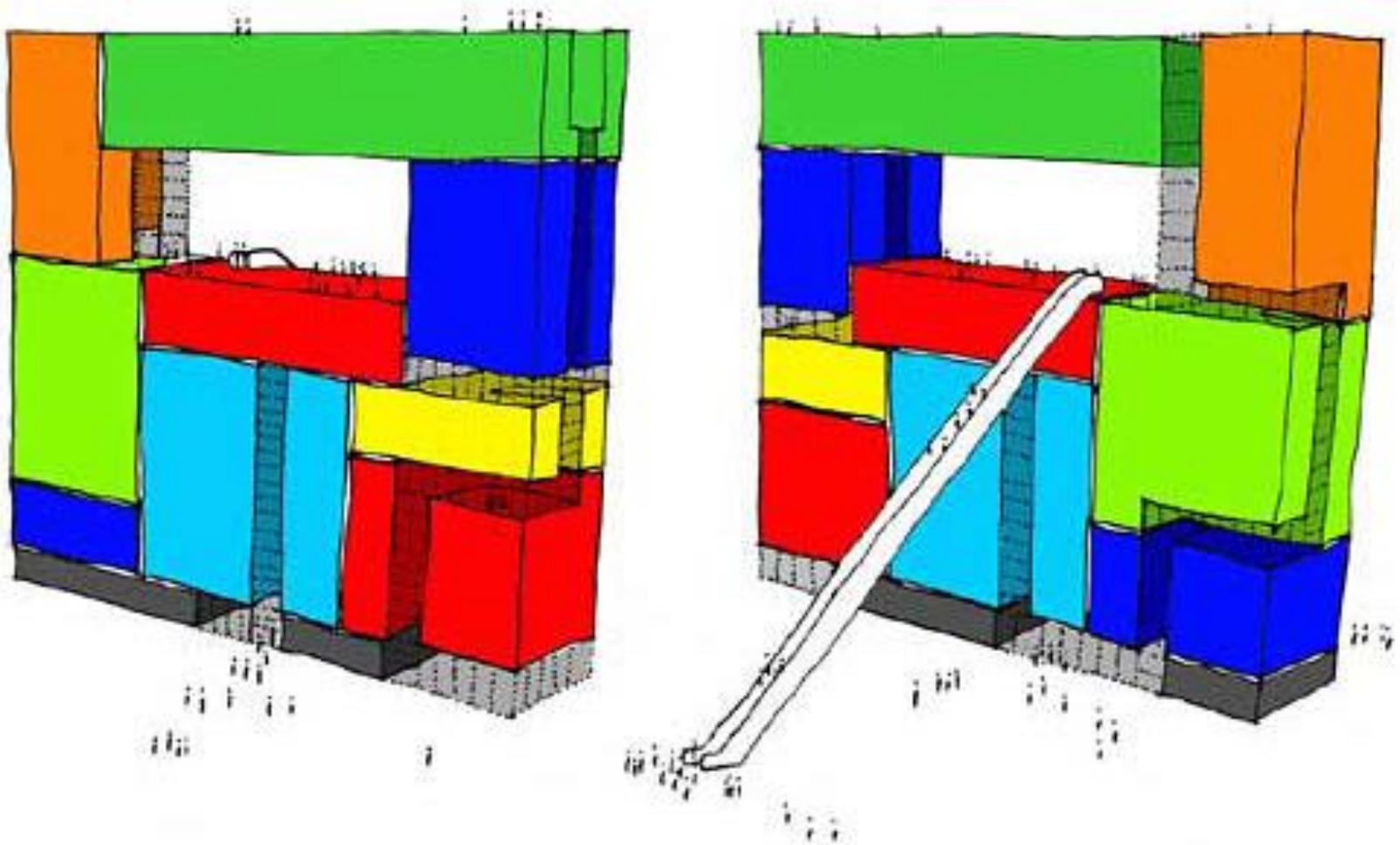
Mirador Apartment Building by MVRDV + Blanca Leó Madrid, 2005



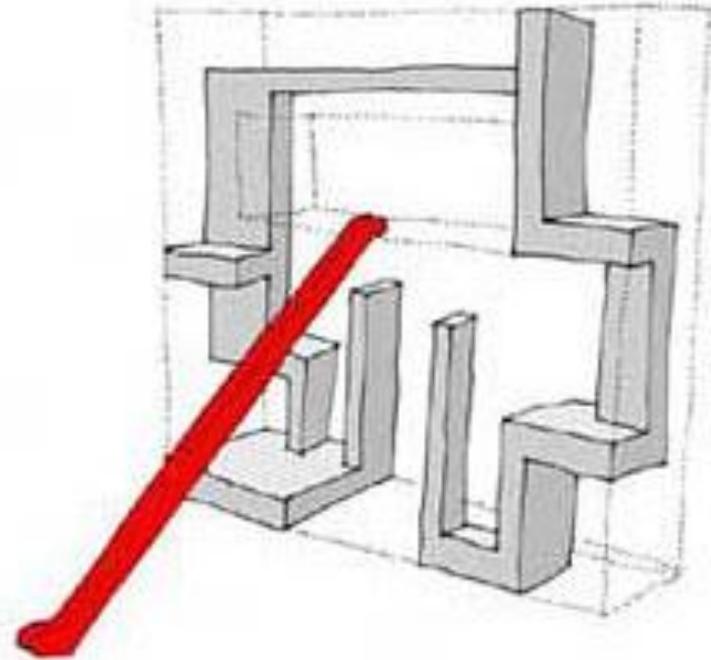
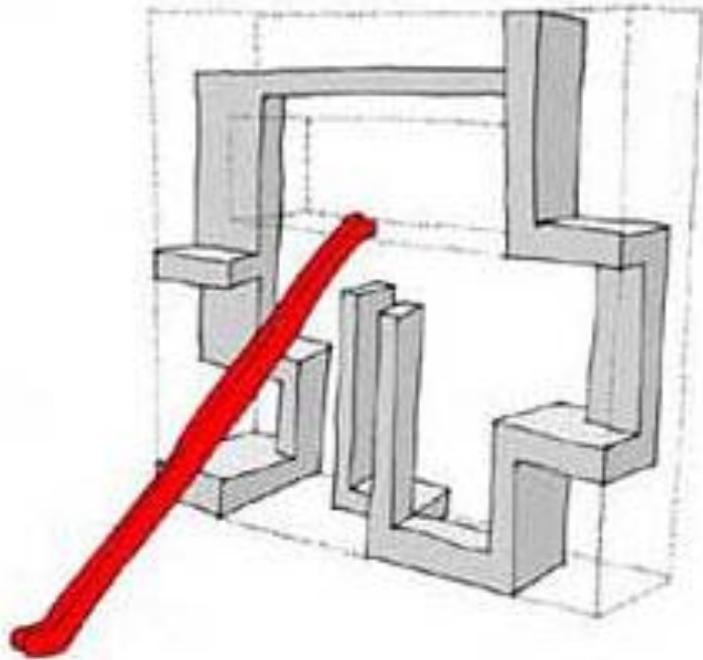
Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



Mirador Apartment  
 Building by MVRDV +  
 Blanca Leó  
 Madrid, 2005



Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



SISTEMA CONTINUO DE CIRCULACION

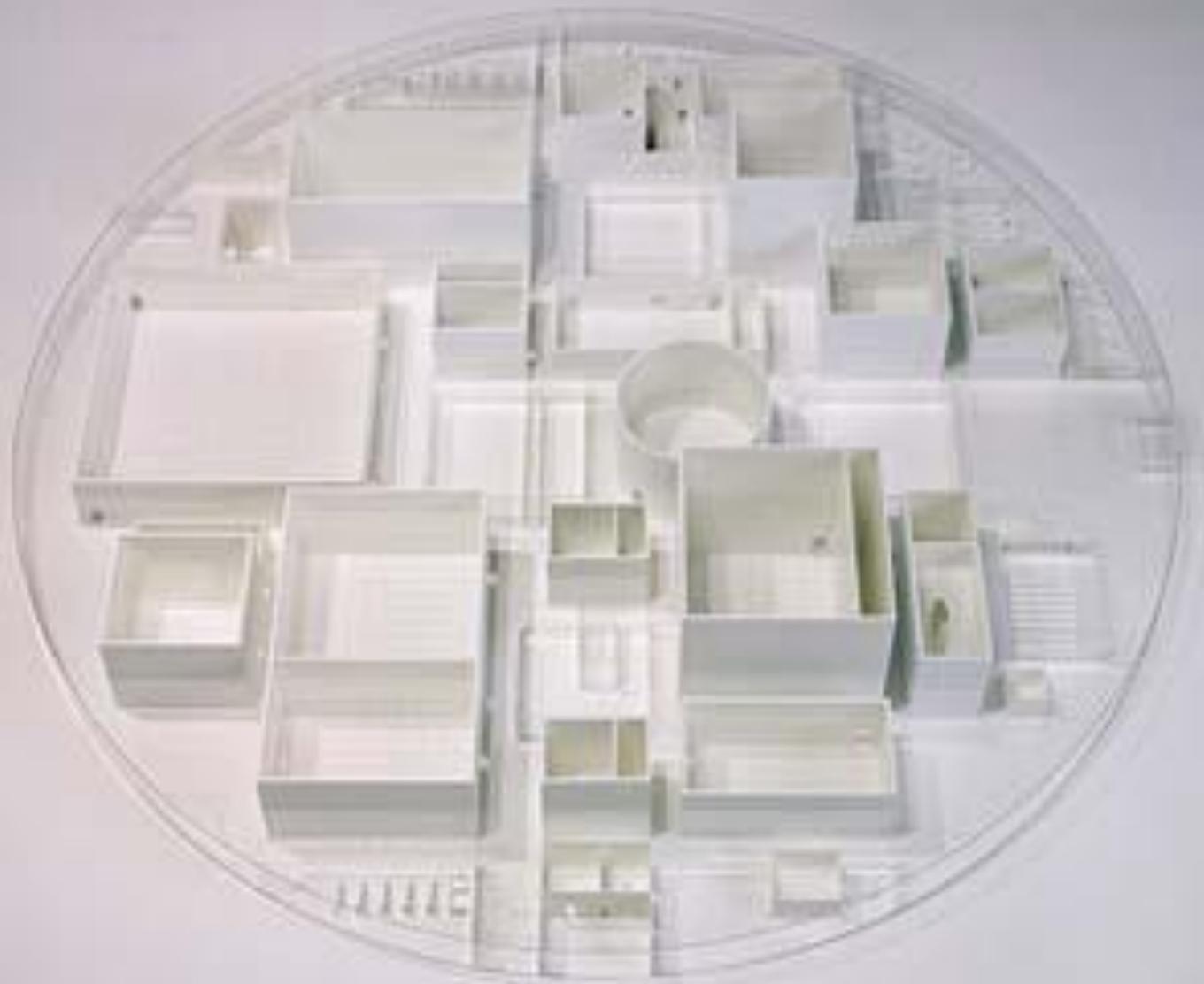
Mirador Apartment Building by MVRDV + Blanca Leó  
Madrid, 2005



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



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