Al-Qasim Foundation

Samih al-Qasim Museum & Cultural Centre

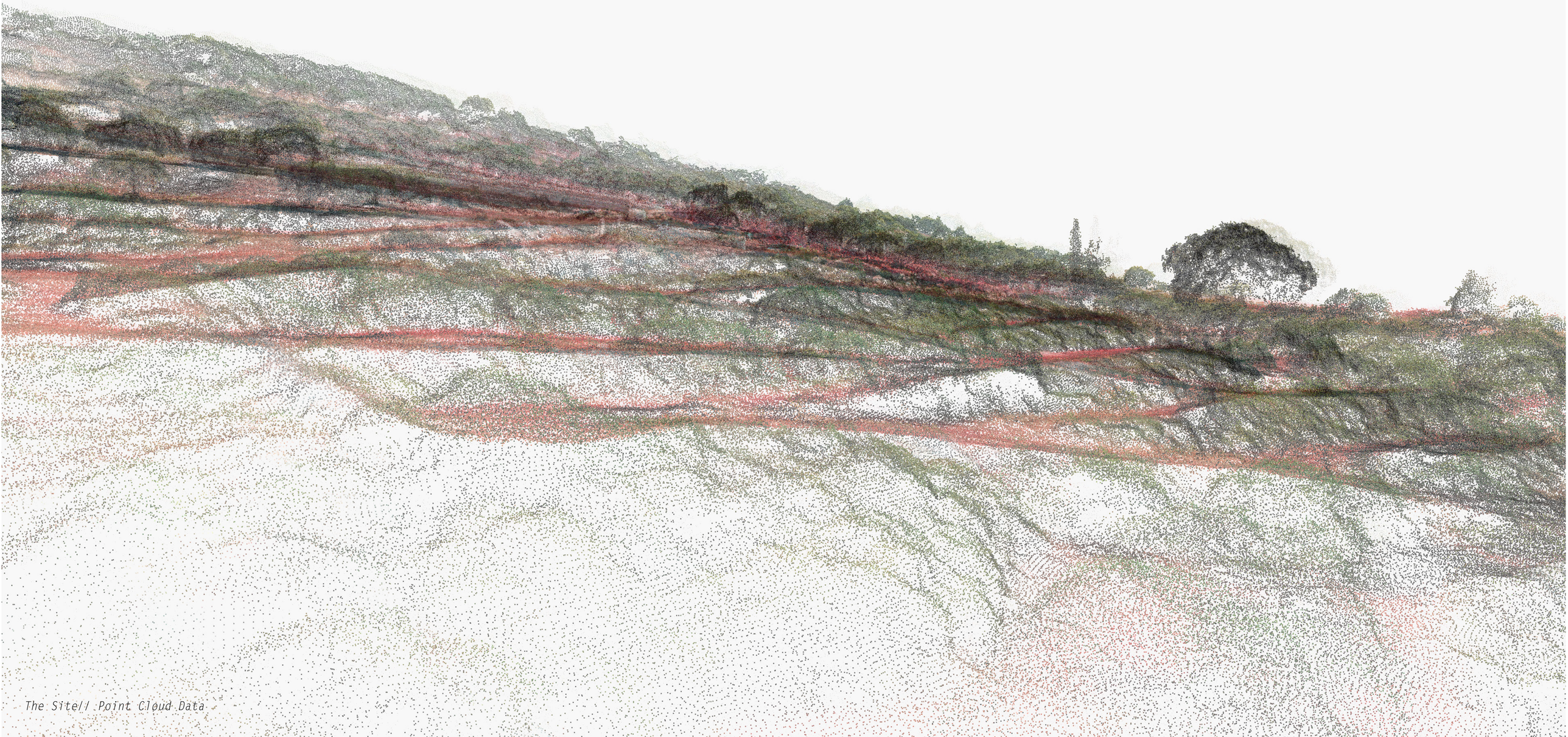
180626

Al-Qasim Foundation

Samih al-Qasim Museum & Cultural Centre

RU Relational Urbanism

Llabres Tabony Rico Di.Carlo

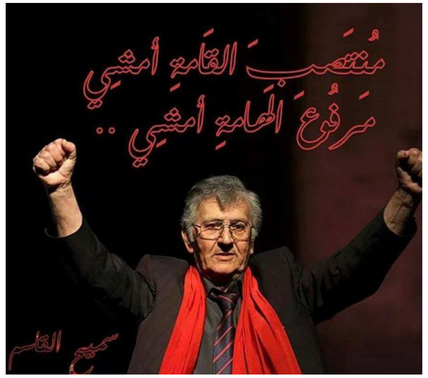


The Site// Point Cloud Data

End of a Talk with a Jailer

From the narrow window of my small cell,
I see trees that are smiling at me
and rooftops crowded with my family.
And windows weeping and praying for me.
From the narrow window of my small cell
I can see your big cell!

(Samih Al-Qasim)



Travel Tickets

The Day I die
my killer will find
tickets in my pocket:
One to peace,
one to the fields and the rain,
and one to humanity's conscience.

I beg you – please don't waste them

I beg you, you who killed me: go!

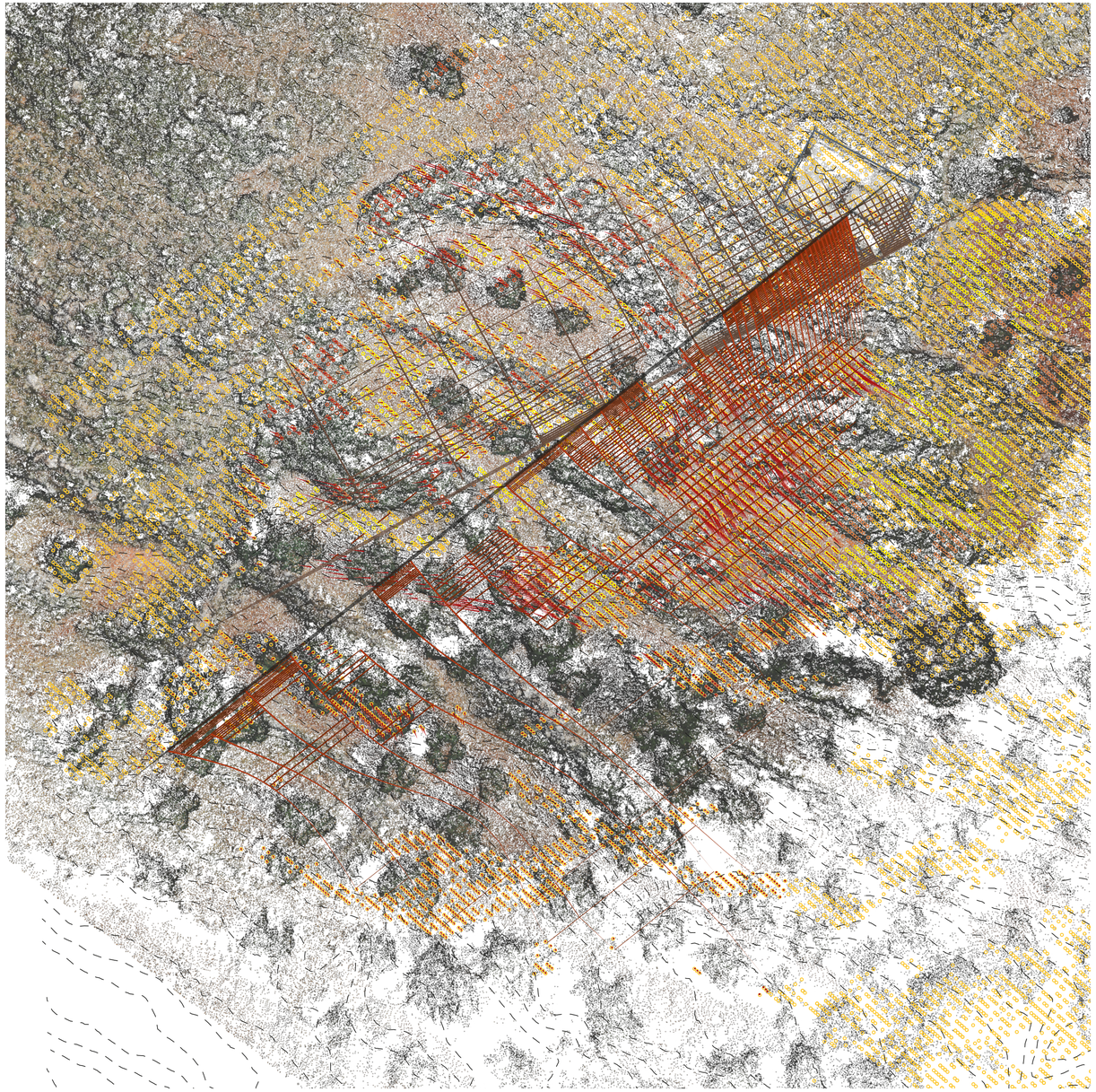
BATS

Bats on my windows
suck in my words
Bats at the entrance to my house
behind newspaper , in corners
trail my footsteps ,
observing every movement of my head

From the back of the chair, bats watch me
They trail me in the streets
watching my eyes pause
on books, on young girls' legs . . .
they watch and watch

On my neighbor's balcony , bats,
and electronic gadgets hidden in the walls
Now bats are on the verge
of suicide
I am digging a road to daylight .

(Samih Al-Qasim)



On my neighbor’s balcony , bats,

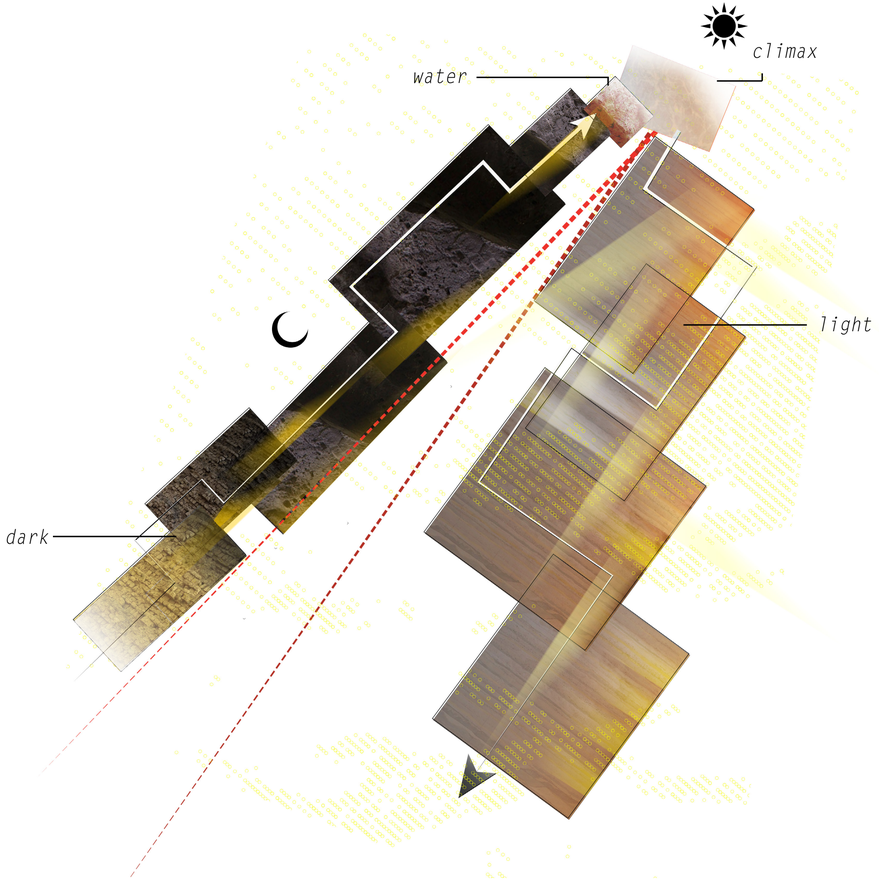
and electronic gadgets hidden in the walls

Now bats are on the verge

of suicide

I am digging a road to daylight .

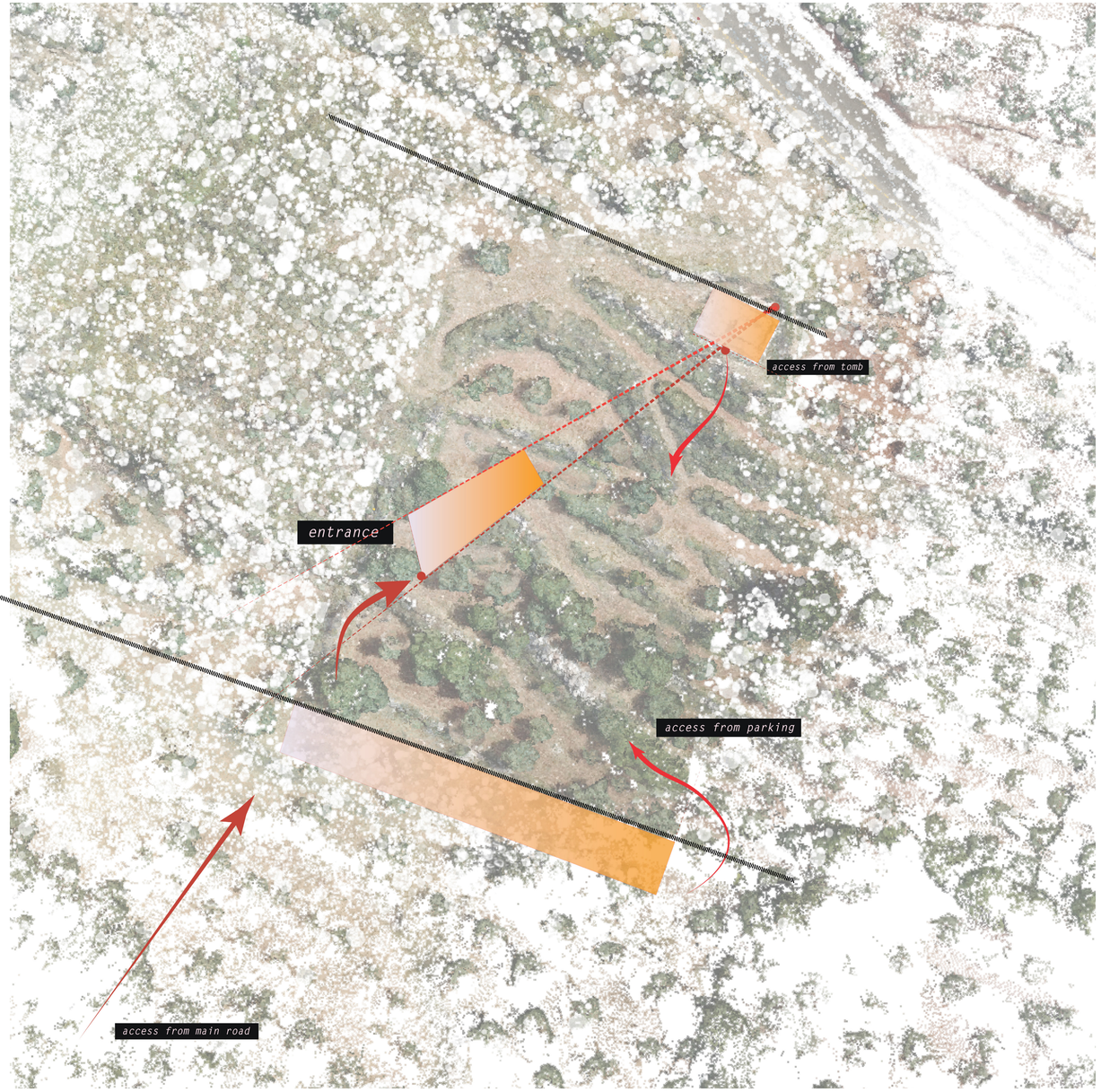
darkness to light rythm

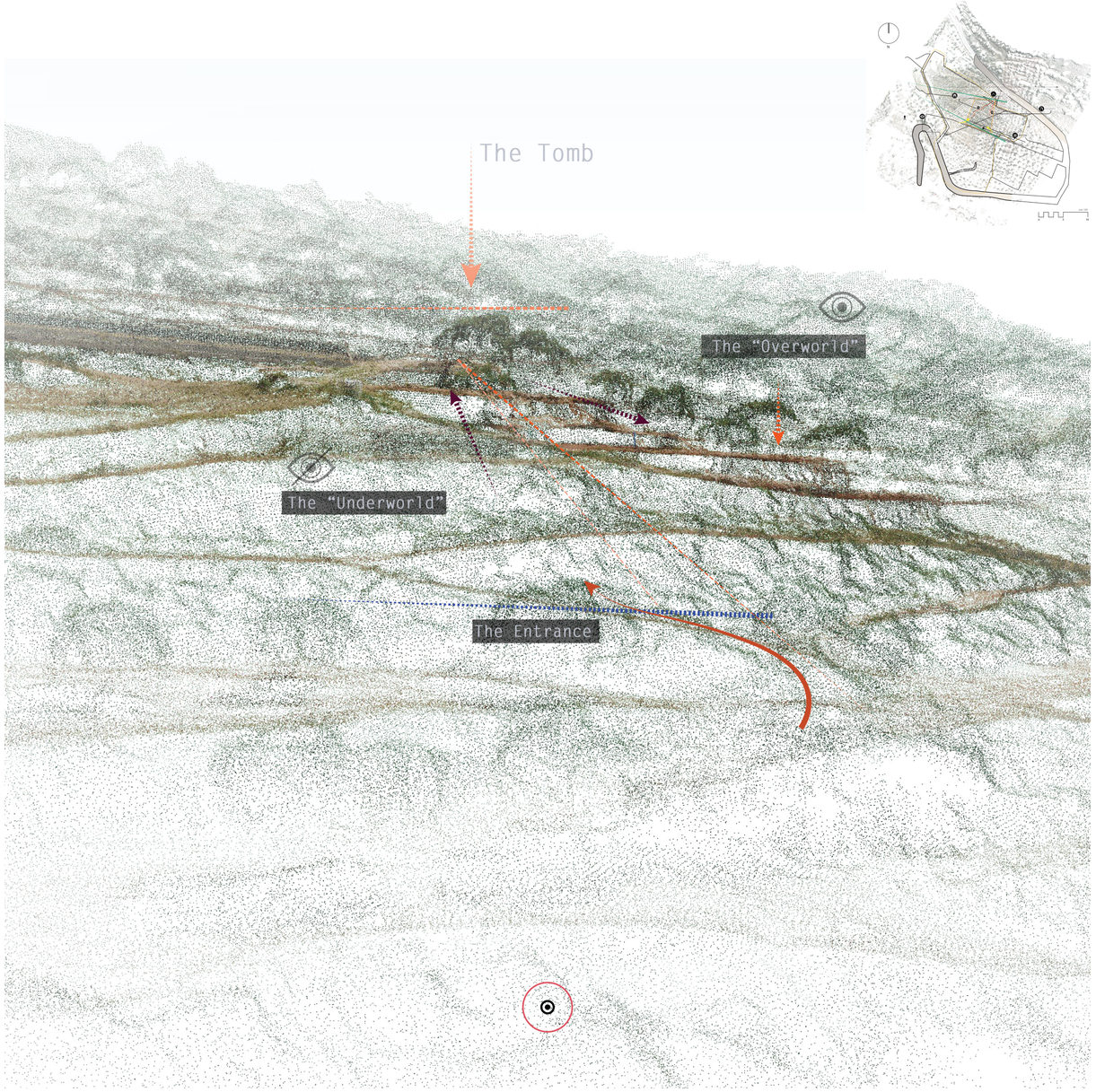


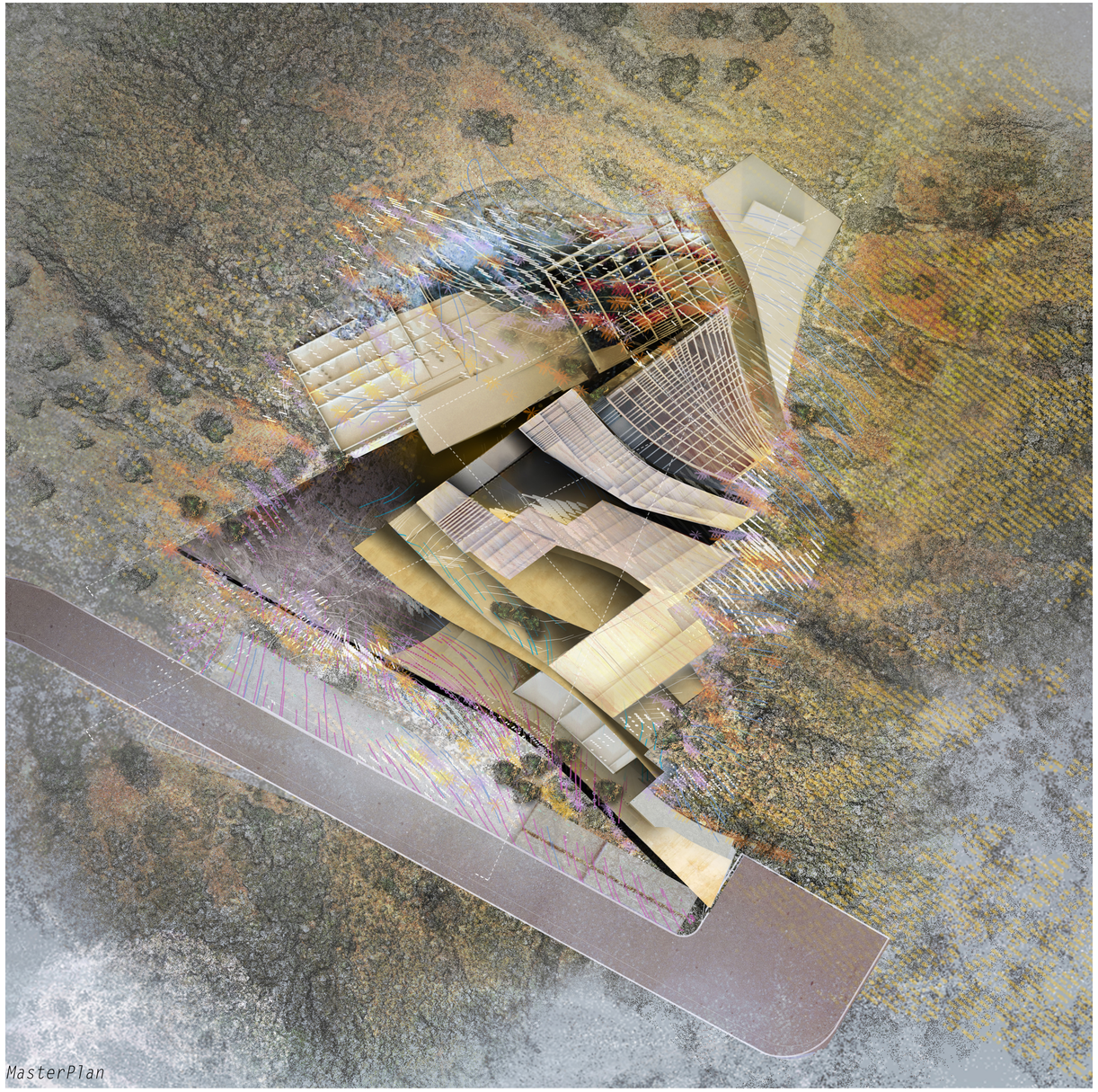
I am digging a road to the Daylight....

Schematic accessibility

movement and light diagram


access from tomb
entrance
access from parking
access from main road

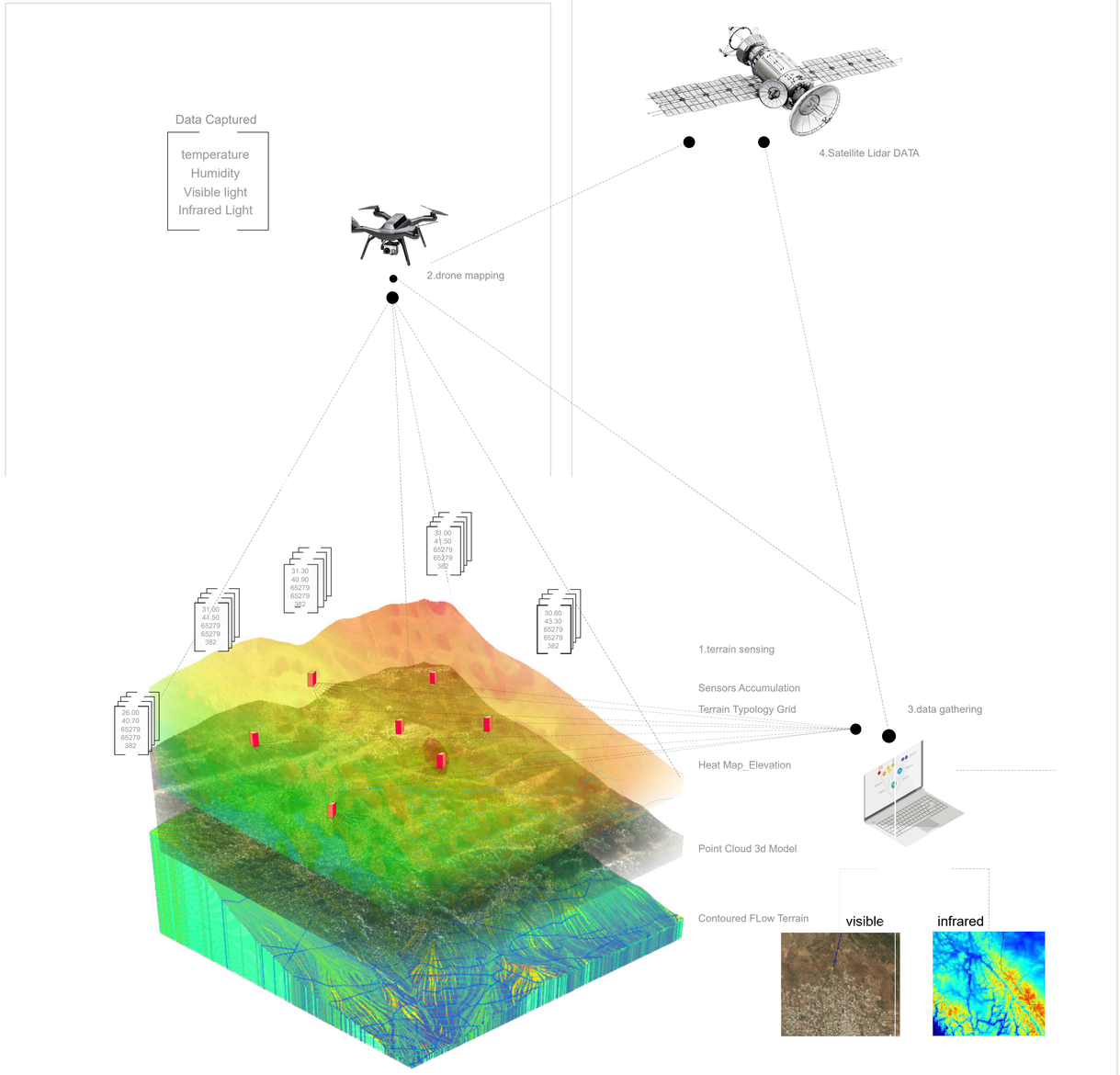

The Tomb
The "Overworld"
The "Underworld"
The Entrance

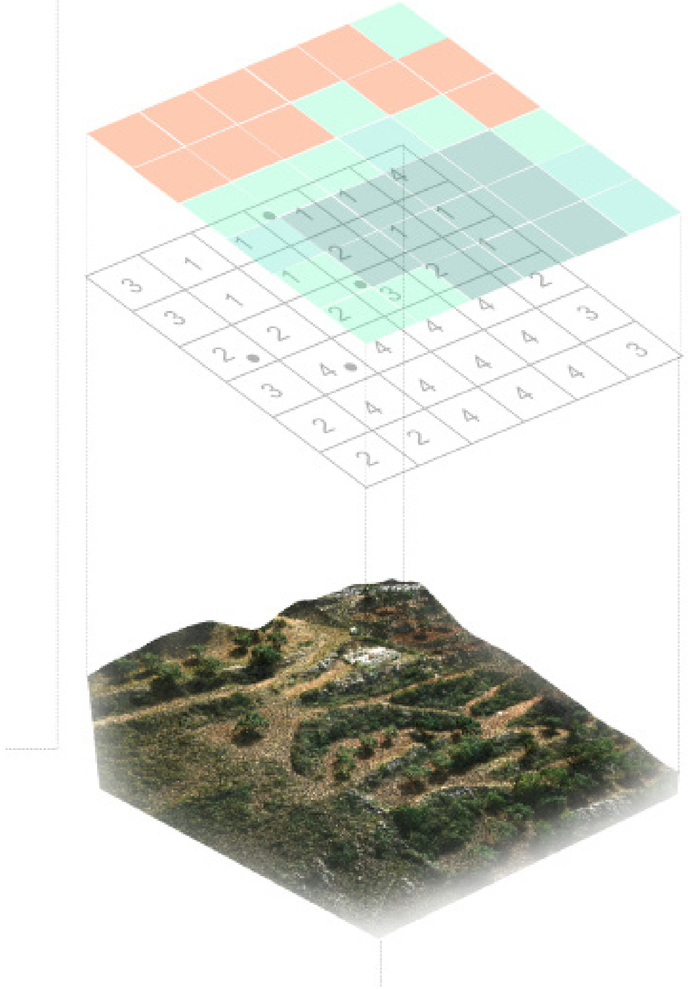


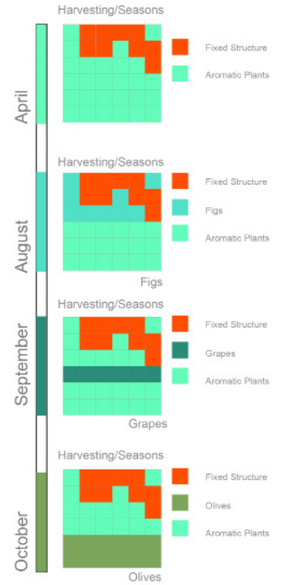
MasterPlan

“A poet is a human being and is part of nature ... I’m influenced by changes in nature and my body is a part of this nature.”

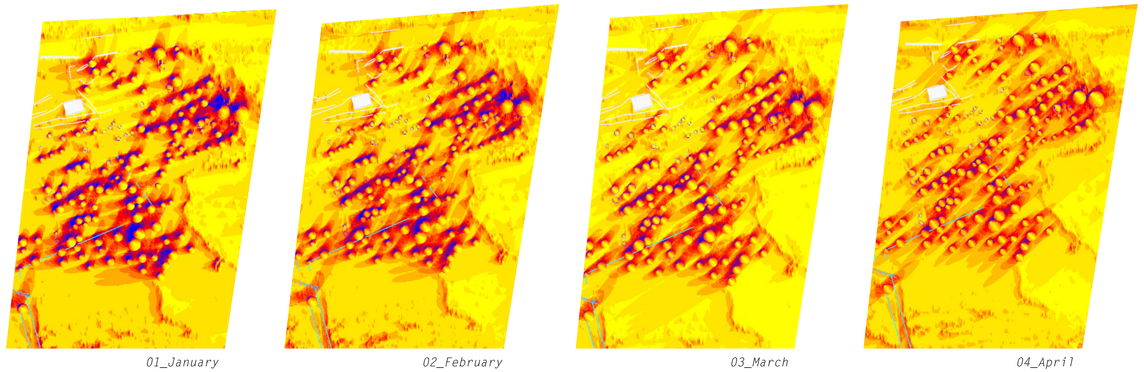
(Samih Al-Qasim)



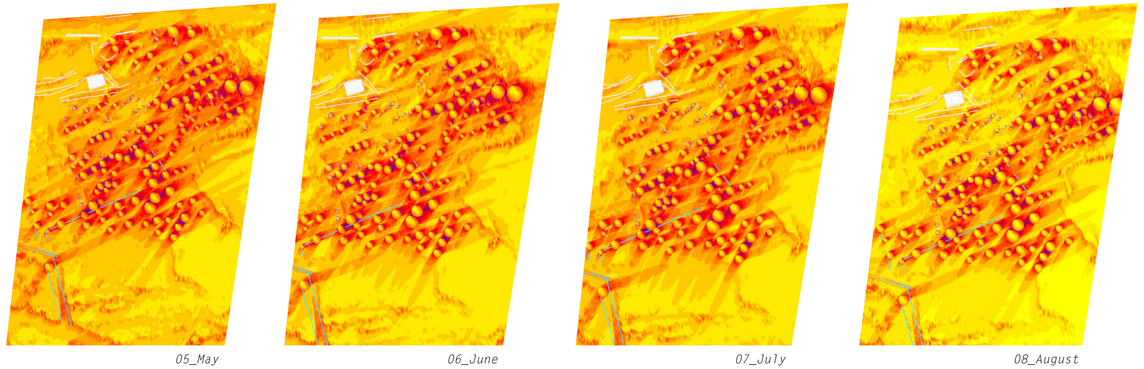




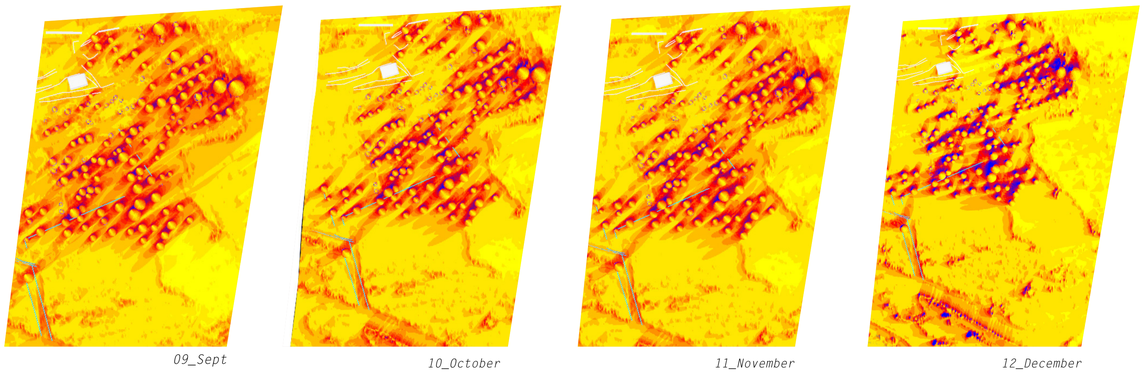
Sensing of Site



01_January 02_February 03_March 04_April

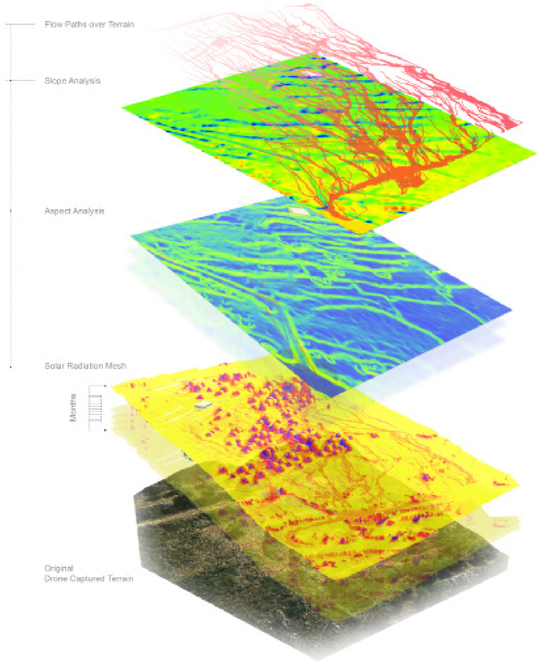


05_May 06_June 07_July 08_August

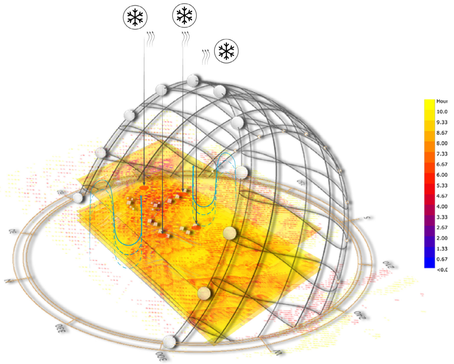


09_Sept 10_October 11_November 12_December

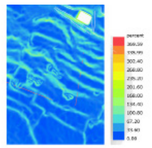
Data Manipulation//Radiation



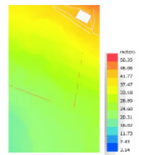
Data Manipulation//Overlap



identification of the highest radiated areas
to provide immersive cooling through adaptive openings



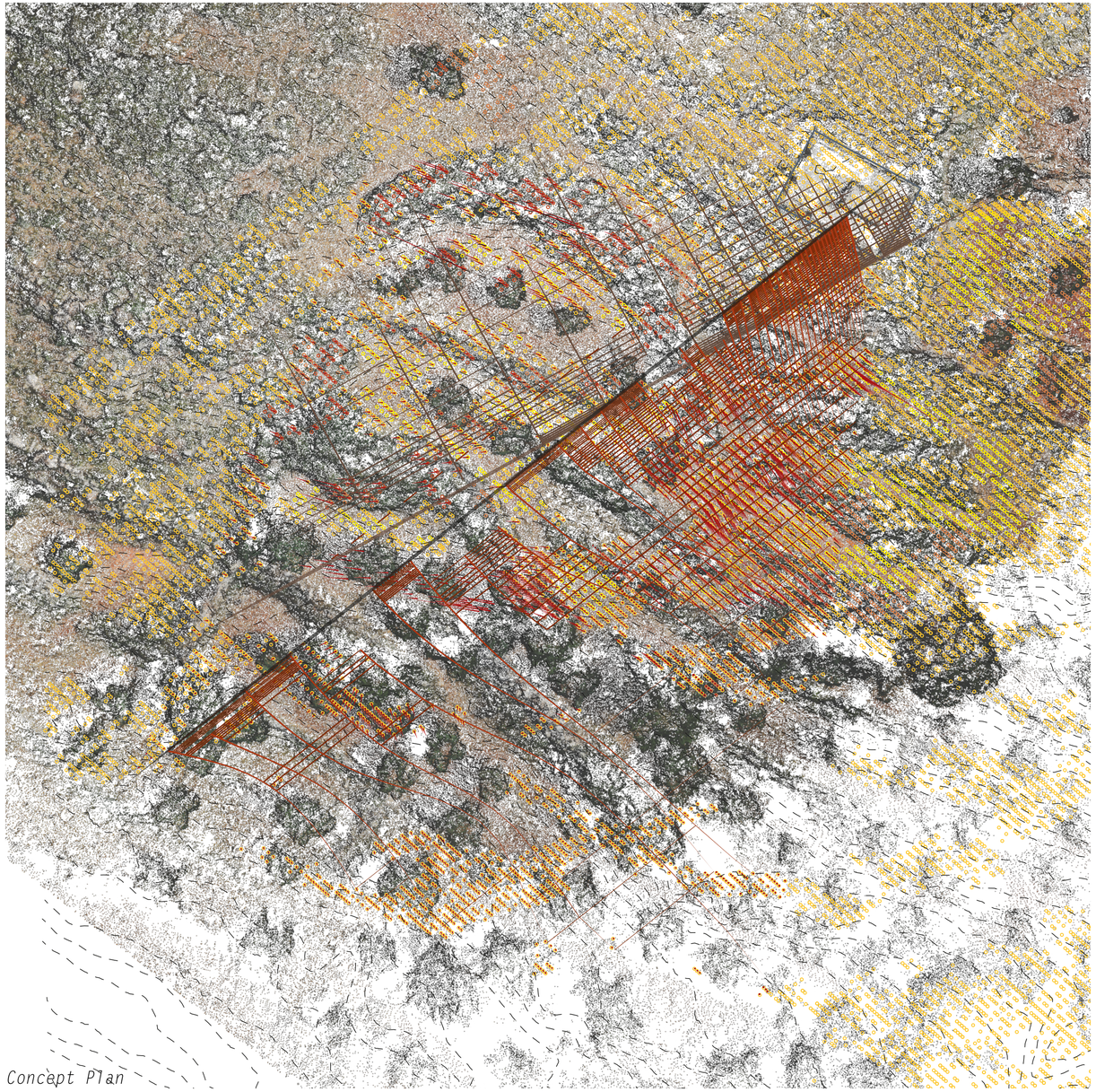
Grade_Plan View



Elevation_Plan View

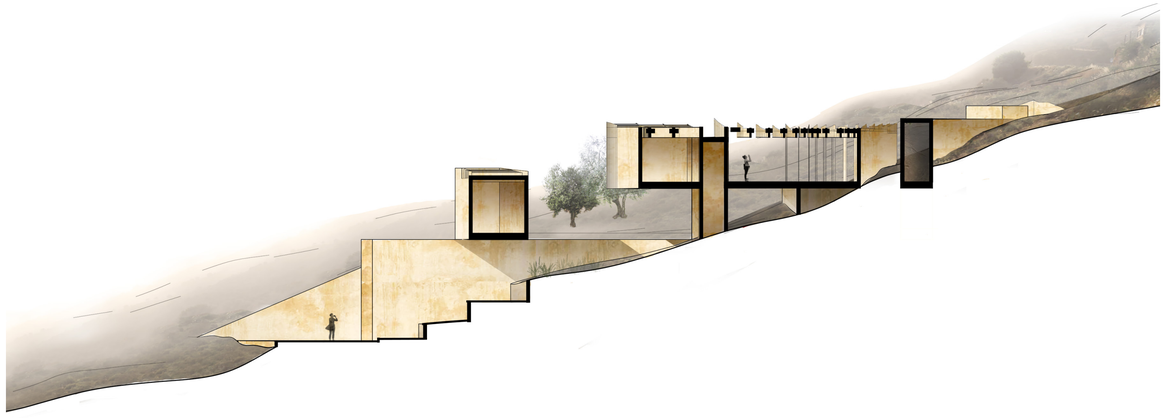
Topo Flow_Plan View

Sensing of Site

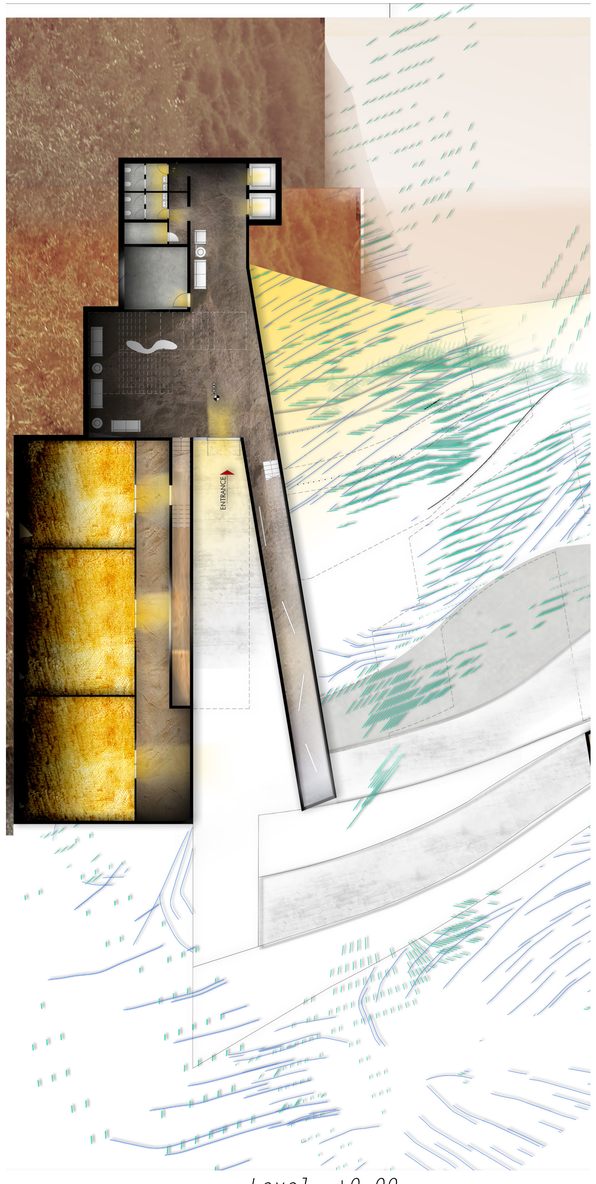


Concept Plan

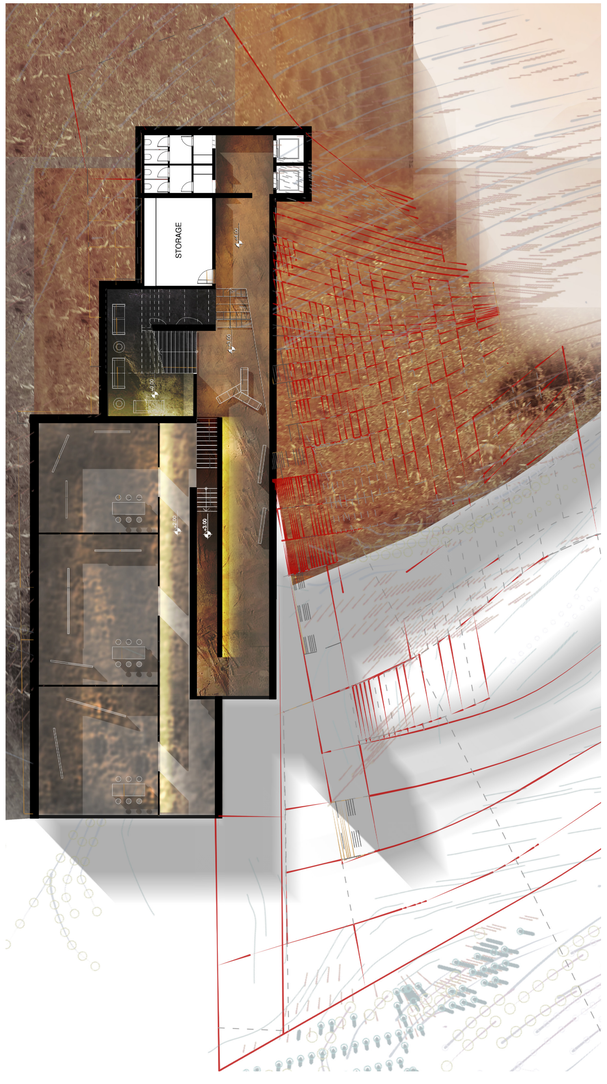
longitutinal underground section



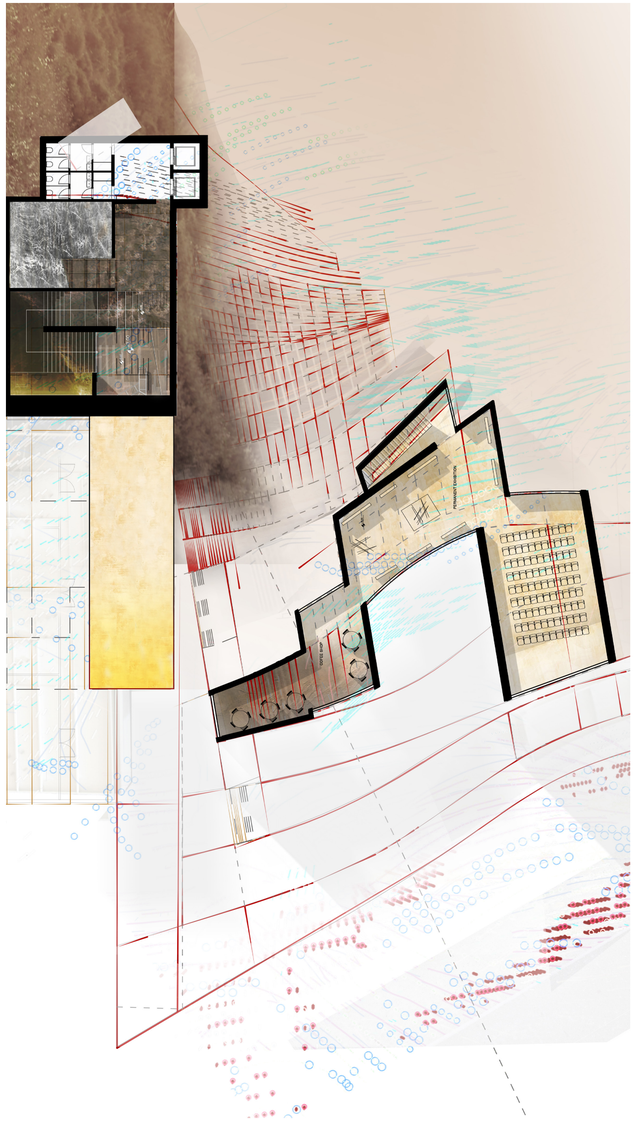
longitutinal overground section



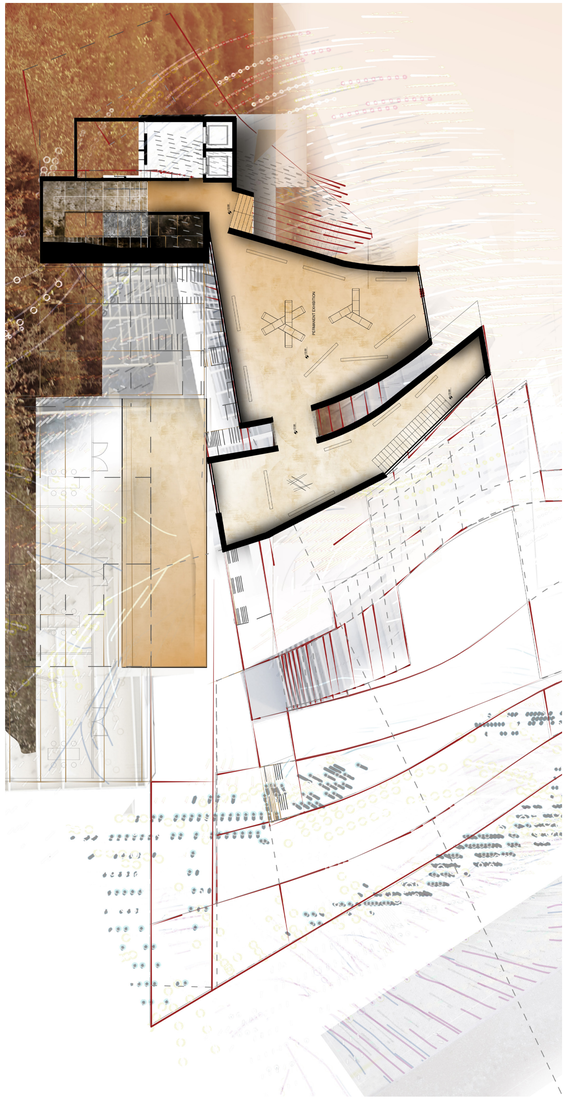
Level +0.00



Level +4.00

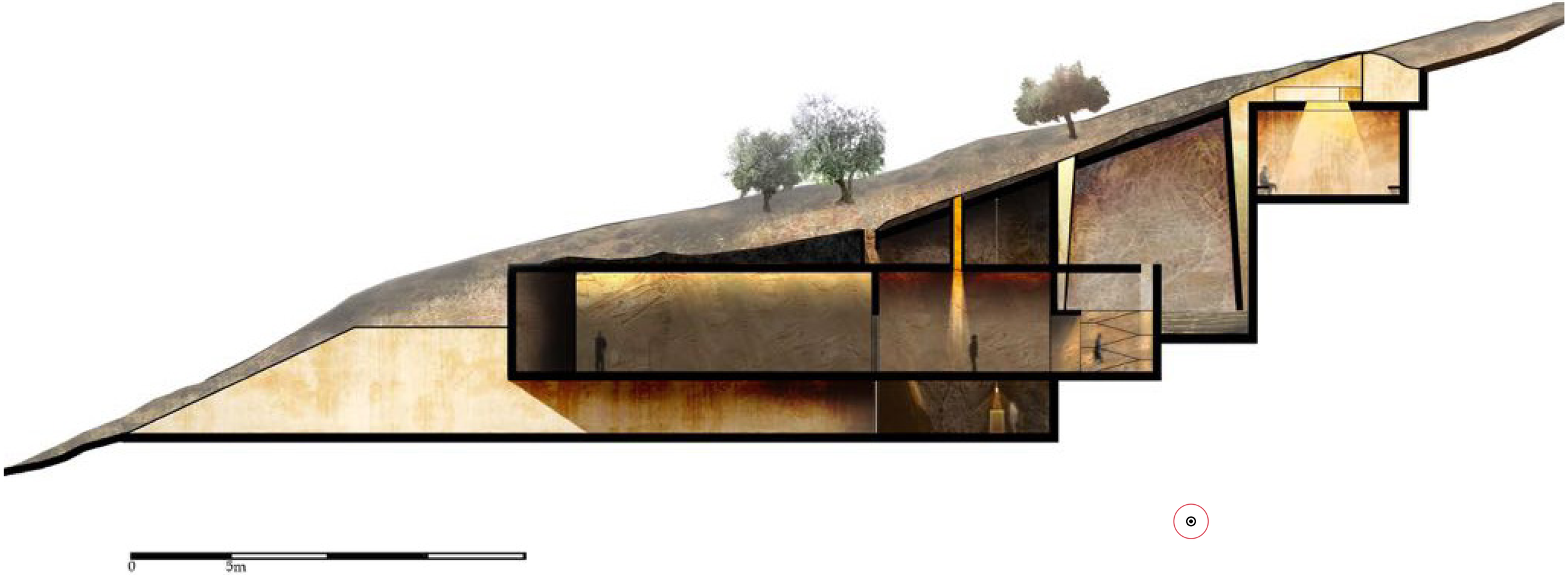


Level +12.00



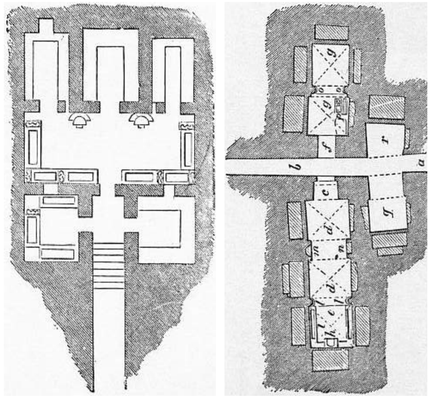
Level +16.00

Plans



0 5m

The rite of burial - historical references across different religions and traditions



The rite of burial - hypogean chambers

Palette

“I used to use the basalt stone. If there is a single drop of water dropping on this basalt stone then not today, not next month, not next year but there will be a small hole by this drop of water.”

(Samih Al-Qasim)

STORAGE

BATS

Bats on my windows
suck in my words
Bats at the entrance to my house
behind newspaper , in corners
trail my footsteps ,
observing every movement of my head

From the back of the chair, bats watch me
They trail me in the streets
watching my eyes pause
on books, on young girls' legs . . .
they watch and watch

On my neighbor's balcony , bats,
and electronic gadgets hidden in the walls
Now bats are on the verge
of suicide
I am digging a road to daylight .

(Samih Al-Qasim)

I don’t like you, death

I don’t like you, death

But I’m not afraid of you

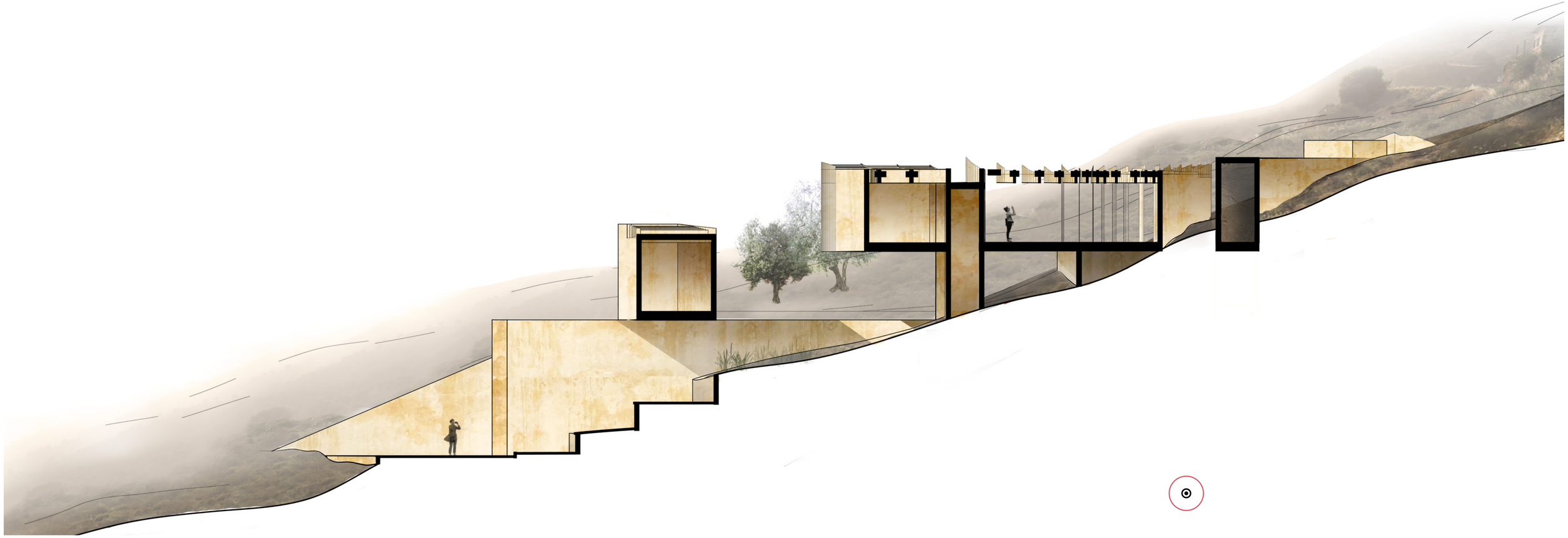
And I know that my body is your bed
And my spirit is its cover
And I know that your banks, on me ,
are getting narrower

I don’t love you, death
But I’m not afraid of you. .

The Wall Clock

My city collapsed
The wall clock remained
Our neighbourhood collapsed
The wall clock remained
The street collapsed
The wall clock remained
The square collapsed
The wall clock remained
My home collapsed
The wall clock remained
The wall collapsed
On went
The clock

(Samih Al-Qasim)



0 5m

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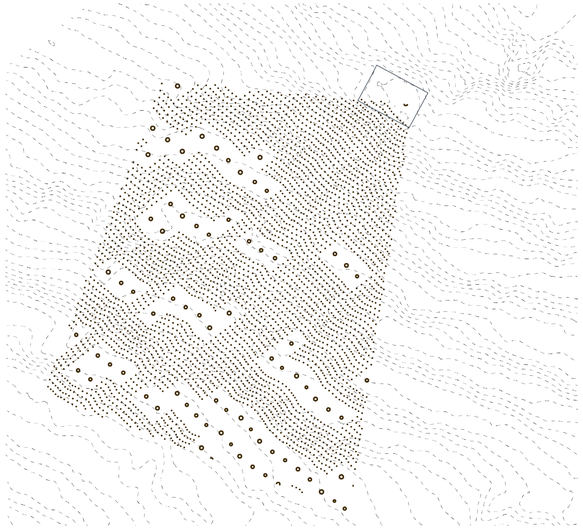
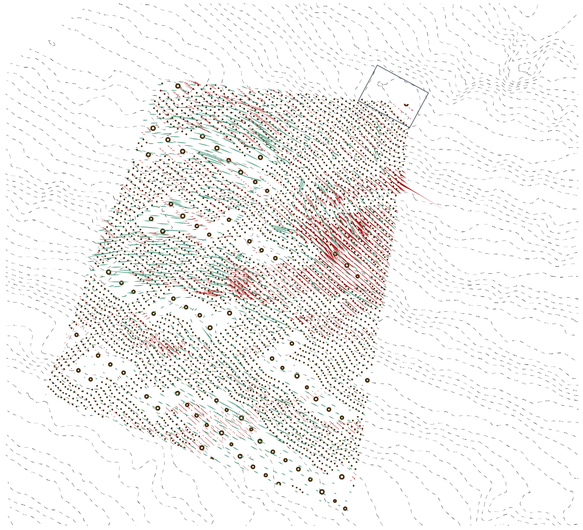
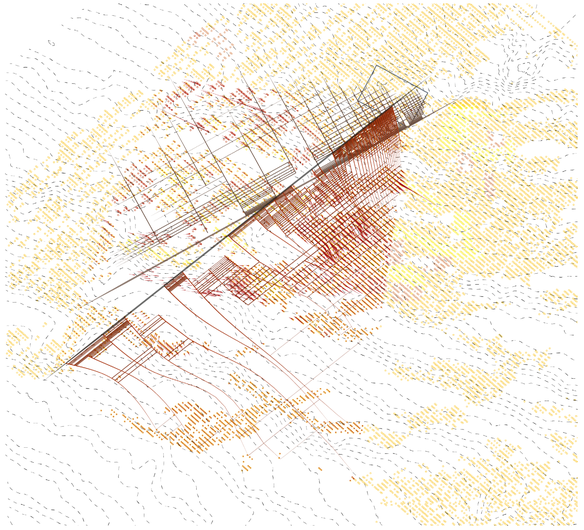
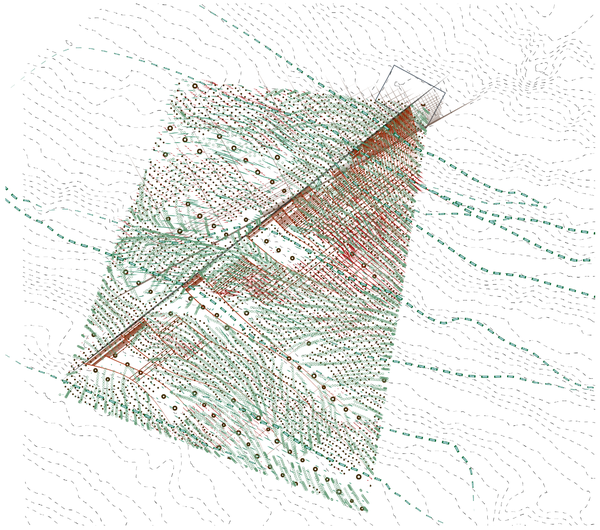
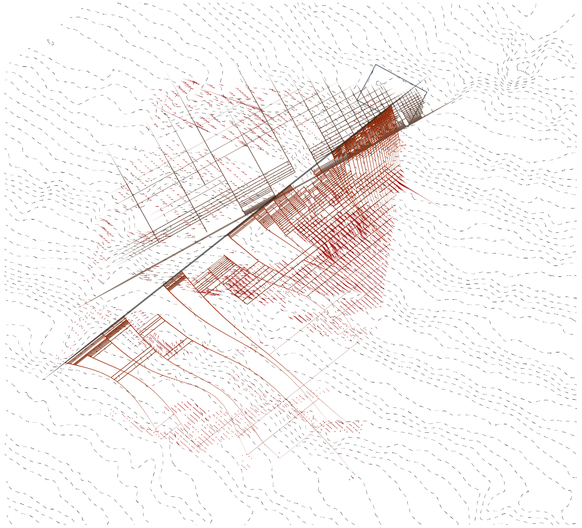
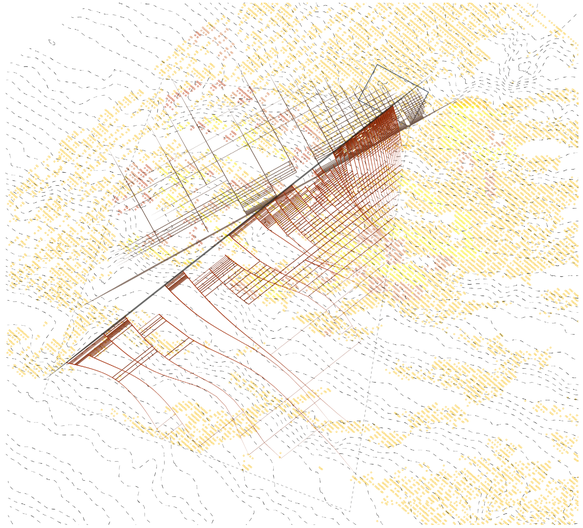
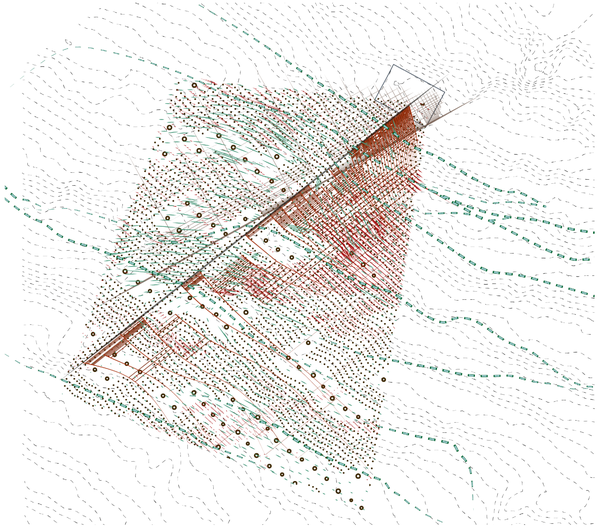
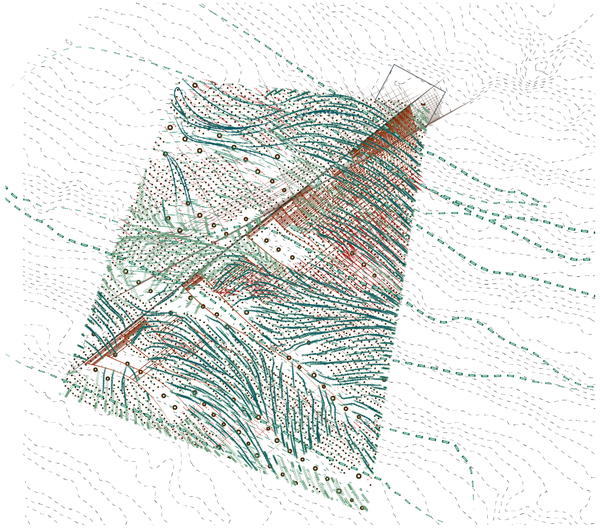
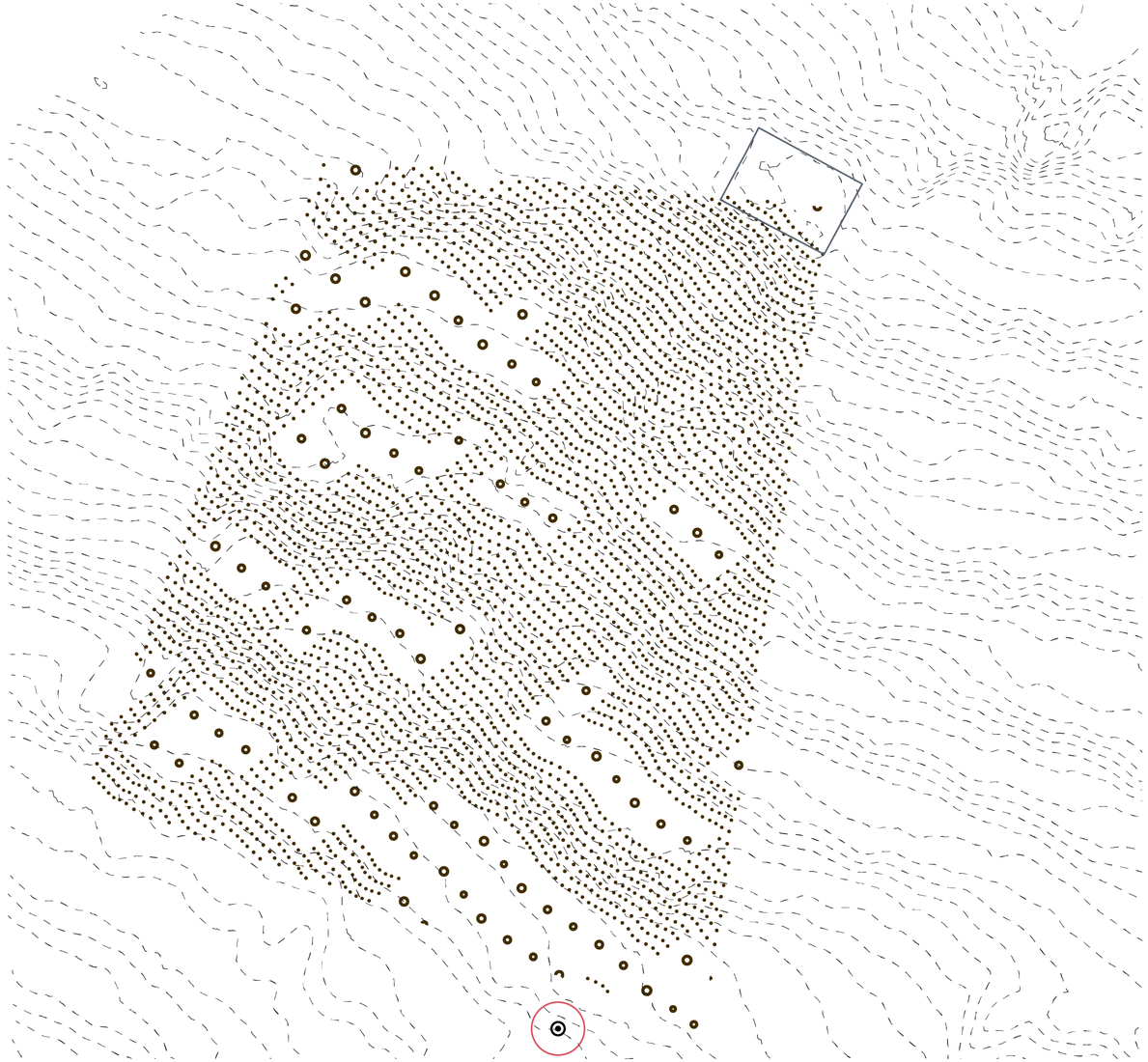
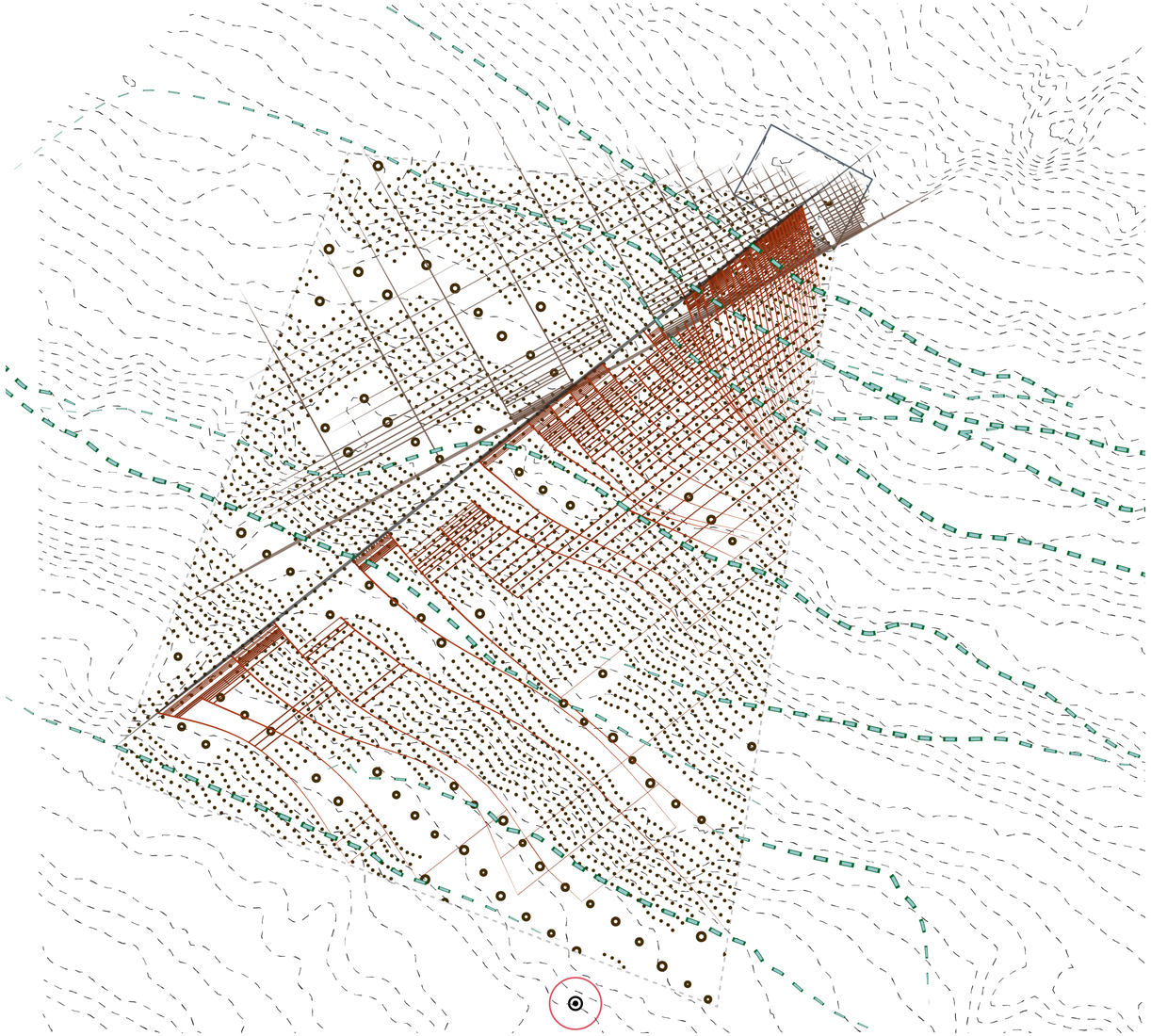









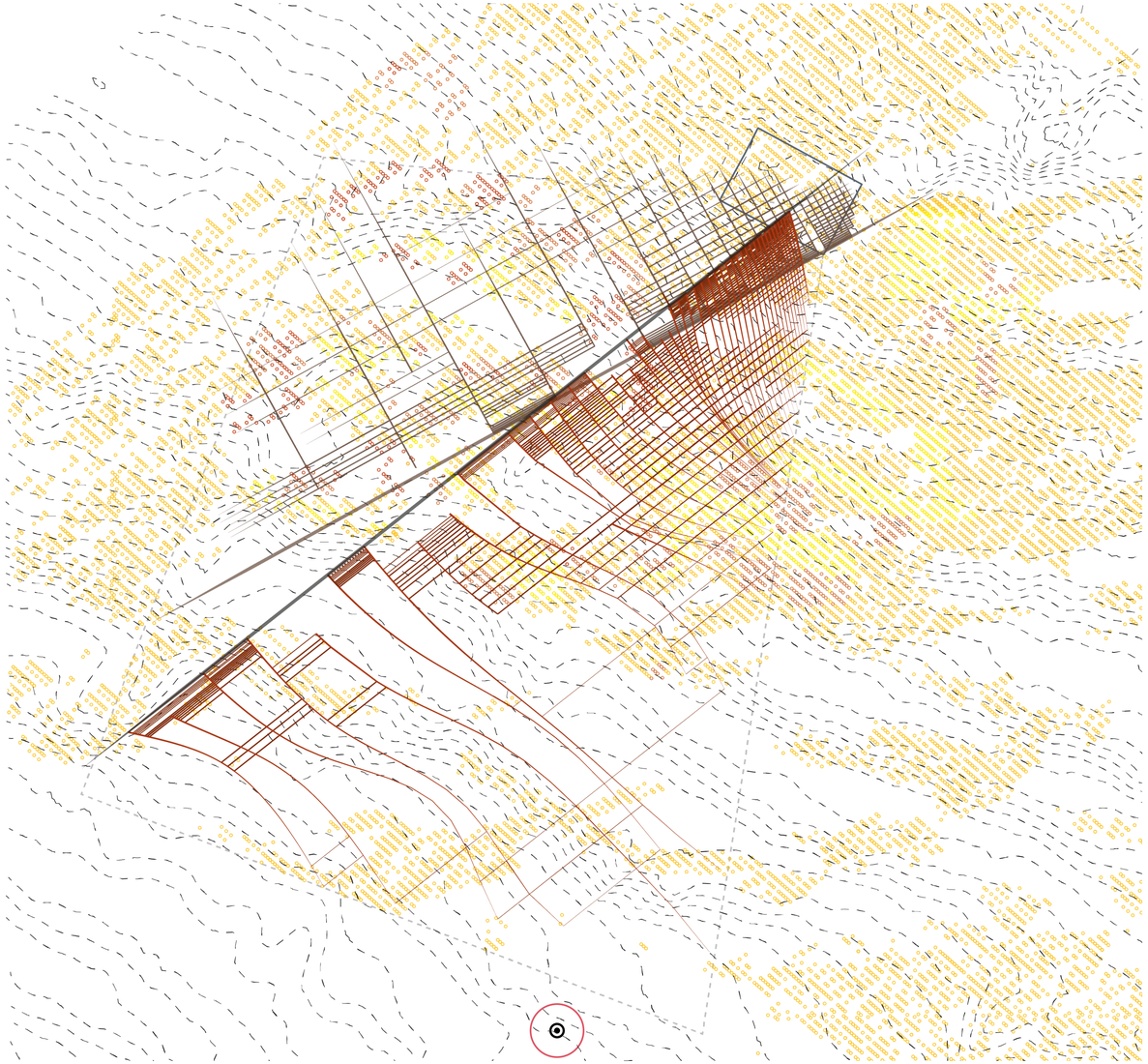
Landscape



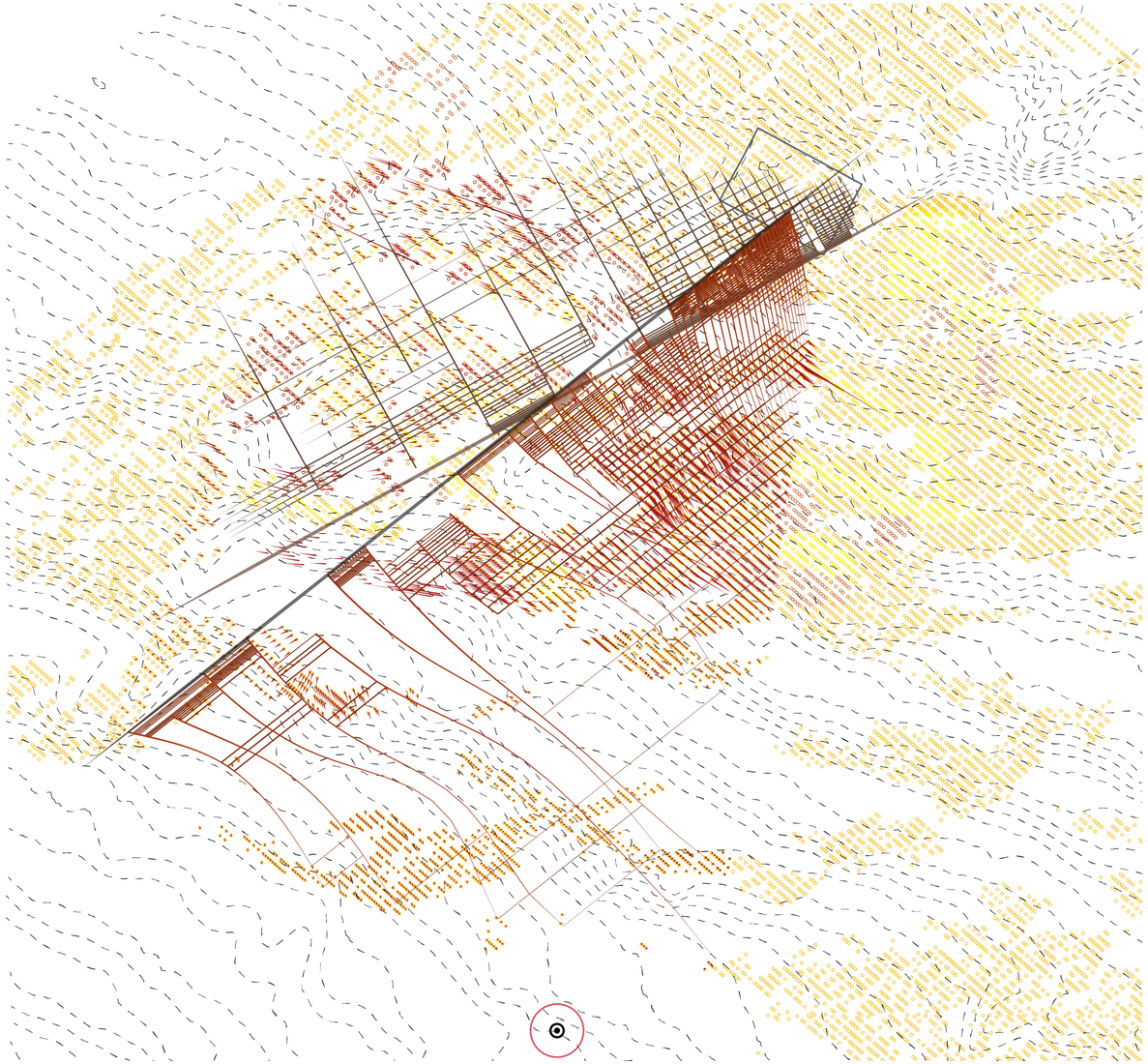
Step one: Writing a script that identifies the steepness of the land. In this manner, we can see where are the optimal areas to create urban rest corridors, compared to the positioning and spread of the productive and cultural landscape landscape to the steepest parts.



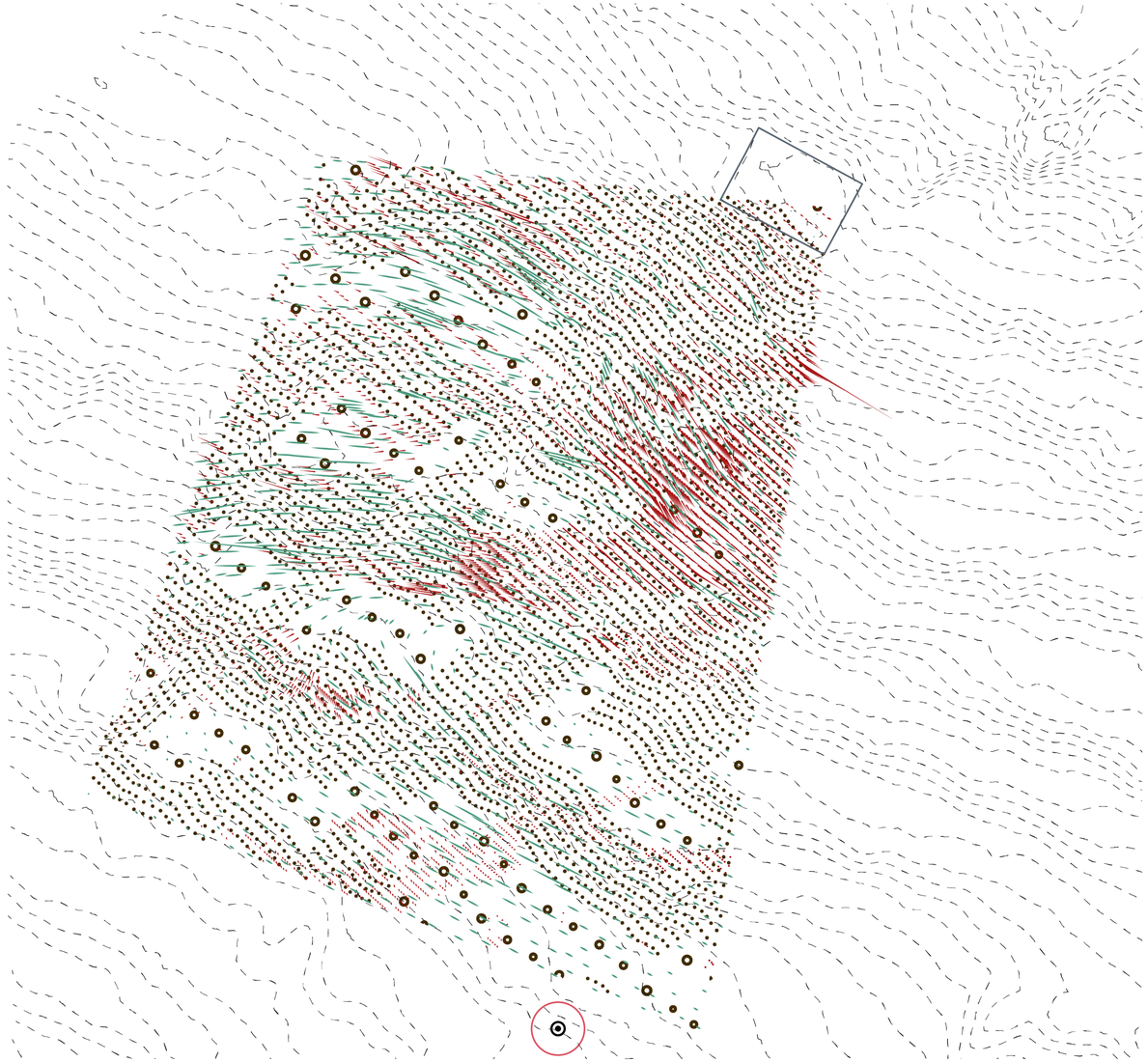
Step Two: Using a script to design the optimal path positions with a slope of 1:20. This creates thee guidelines for the urban corridors schematically formed around the basic volumes of the museum.



Step Three: Overlapping given conditions with the radiation outcome, identifying the most powerful solar areas, from where the masses grid and landscape grid derives.



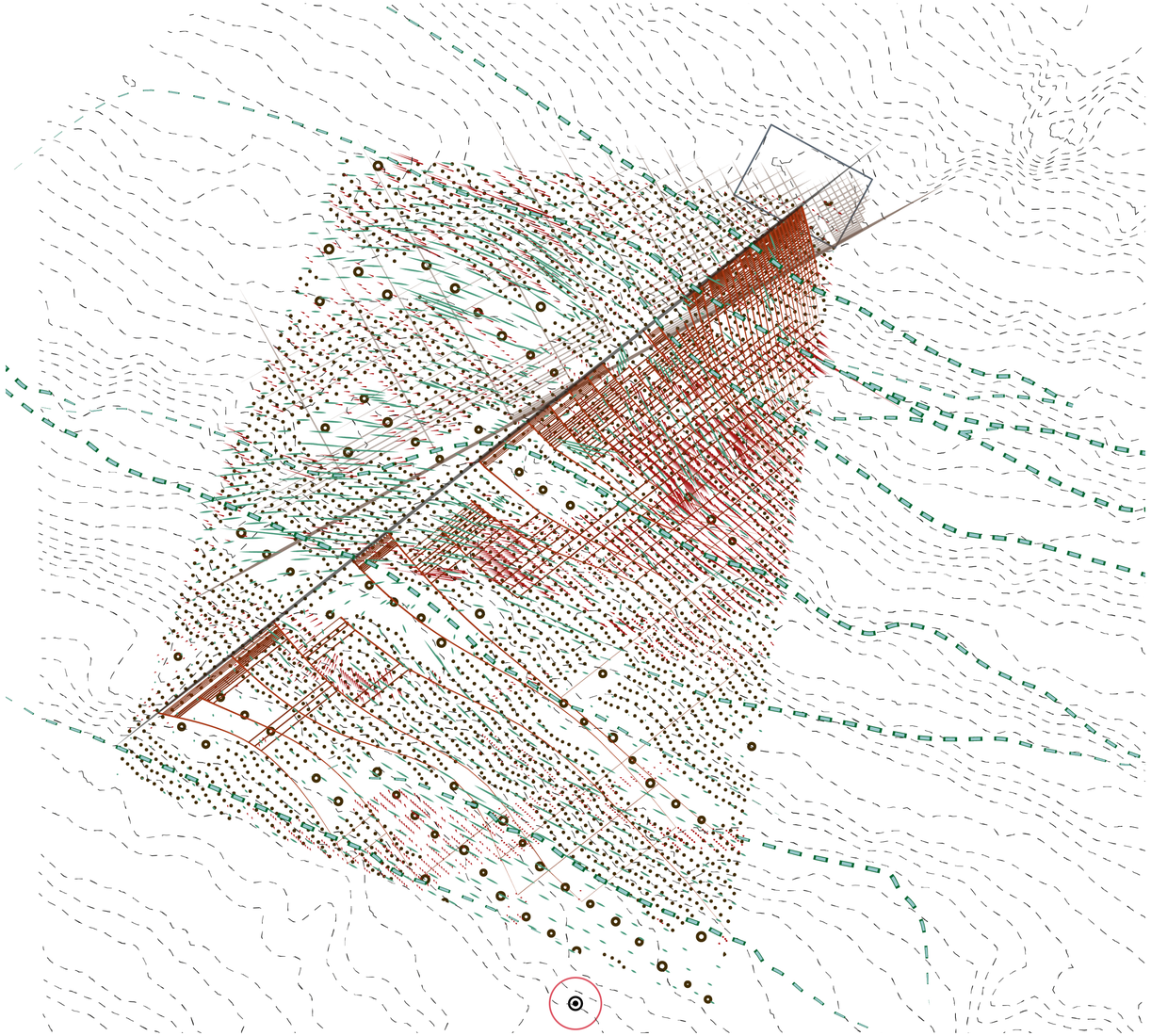
Step four: Introducing Landscape Tensions, which work with the masses and radiation. These are landscape elements that adjust to the shadow and sun, rotated in optimal angles so they create both shade for the urban movement and evolution of a sun necessite landscape pattern.



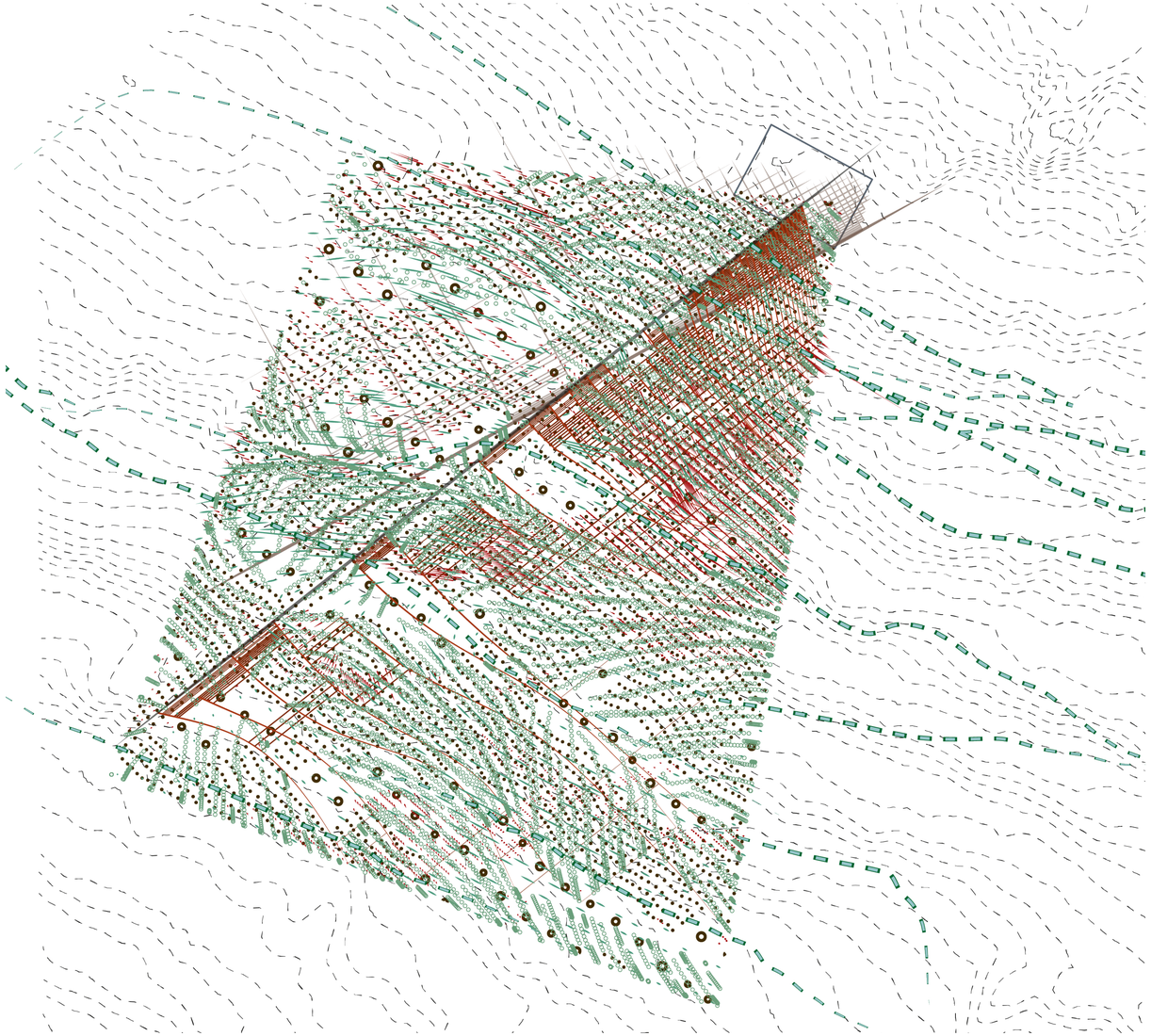
This is where abstract strokes of flowers are inserted in the landscape, deriving symbolically from the flock of birds that AlQasim has used in some of his poems:

"Samih developed a genre of poetry which he called Sirbiyya, flock poem. This is like sirb, flock of birds that fly together but occasionally one or two birds move ahead of the flock, or move sideways or backwards for a while, only to rejoin the rest of the flock. Ideas or images my shoot out of the body of the poem to develop or augment a new image or idea, thus adding richness of the poem. There are twelve 'flocks poems' among the fiftysix collections that the poet produced in his career."

(Abdulwahid Lu'lu'a, Cambridge, Uk 2014)



Here is where all elements come together: the Sun, the Grid, The Flocks, The Landscape. According to the flow paths Analysis, and taking into consideration the poet's favourite flowers as well as other traditional existing wild flowers and plants, we propose the following :
roses near the Tomb,
Lemon Trees,
Lavender,
Santolina,
as well as
Xeriscape elements:
Cynomorium coccineum,
cordyline electric,
small succulents.



Landscape Methodology

"Outside the rose, the hedge and Arabian jasmine"

"I planted my palm trees, house, roses and offsprings"

"My death rose, the fairest of things"

"The spirit of Jasmine and jellyflower, ...In the shades of your lemon, ...in the moons of your olive"

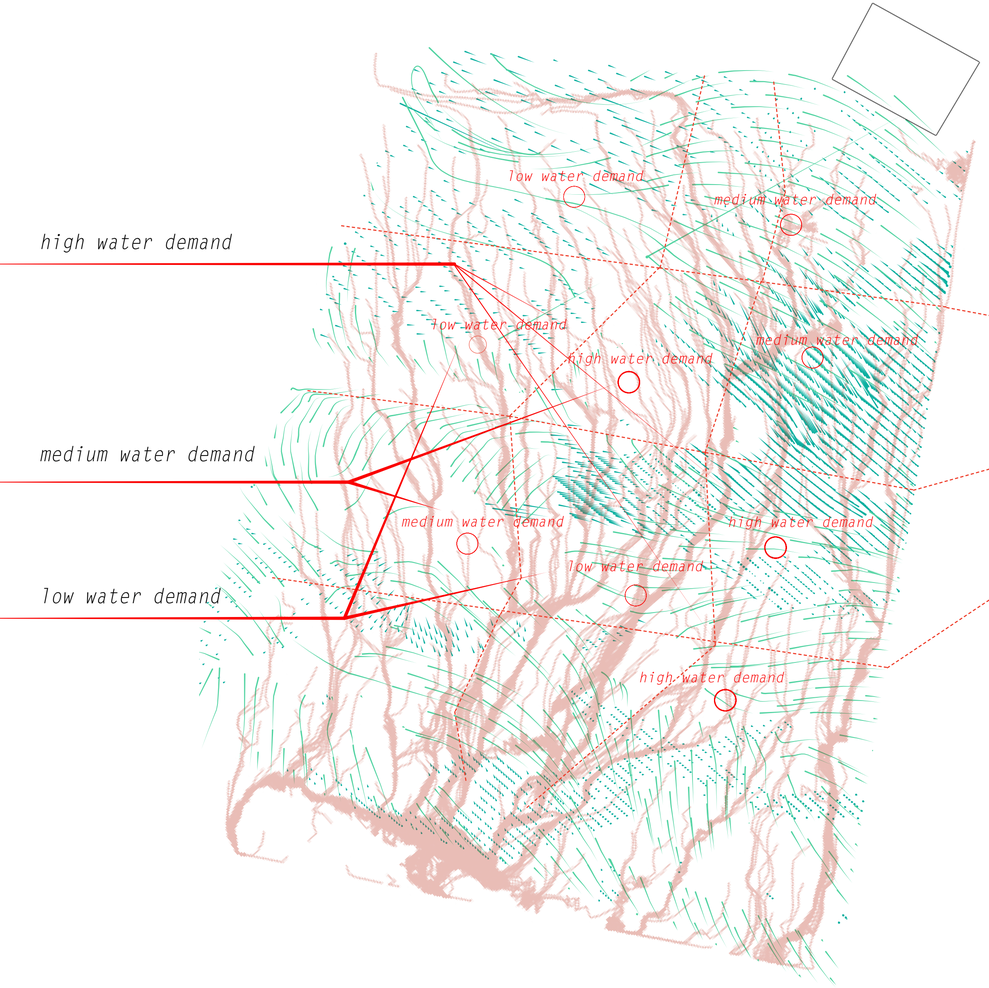
"A man , of the valley lilies
And the mountain sumac trunks"
"At the house,
the almond tree.
And the rose,
By chance."

"My armies are olives and palm trees"

Field Flowers

Productive Trees

Xeriscape



high

medium

low

damascus roses

lemon trees

lavender

santolina

olive trees

xeriscape plantation

Planting Distribution Optimisation

RU 09

Relational
Urbanism

Llabres
Tabony
Rico
Di.Carlo