Spaces in Between
قدم أول مشاركة للمملكة العربية السعودية في "بينالي البندقية" عام 2018 معهد مسك للفنون، وتأتي هذه الفعالية الهامة ضمن البرنامج الدولي للمعهد لعام 2018، والذي يركز على الابتكار والمجالات الخلاقة في العمارة، والذي تم تنظيمه تحت عنوان "المساحة الحرة". نستstituição هذا دعماً للفكرية والابتكار، حيث نسعى في المعهد لتعزيز الابتكار في مختلف المجالات، بما في ذلك العمارة والفنون، وذلك من خلال تنظيم برامج وفعاليات تدعم هذه الأفكار.

وسوف يعكس الجناح السعودي في هذه الظاهرة الدولية عروضه تحت عنوان "المساحة الحرة"، كأداة إبداعية لإحداث التغيير في المجتمع، حيث نسعى إلى تعزيز الابتكار والمبدعين في مختلف المجالات، بما في ذلك العمارة والفنون، وذلك من خلال تنظيم برامج وفعاليات تدعم هذه الأفكار.

والله في "ليلي التفاصيل"، نحن نسعى إلى تعزيز الابتكار والمبدعين في مختلف المجالات، بما في ذلك العمارة والفنون، وذلك من خلال تنظيم برامج وفعالويات تدعم هذه الأفكار.

ويحكي المعرض على التصميم المعماري وتطبيقاته وخدمته، ولهذا، فإن تجربة القيمتين على الجناح السعودي، هما جواهر السديري والدكتورة سمية السليمان، لأنهما لديهما من تجربة متطورة ودراية وأدبية، هما سواء في مجال العمارة، والفنون، ووسائل الإعلام، وعندما يتم الاحتفال بالحضور السعودي من خلال العارضين، فإننا نسعى إلى تزويجهما صورة وثقافة المملكة العربية السعودية من خلال العارضين، واتخاذهم على الحياة، وتعزيز مكانة المملكة في الحياة، وتعزيز سمعة المملكة، وتعزيز صورة المملكة، وتعزيز مكانة المملكة، وتعزيز سمعة المملكة.

وقد تم اختيار الجناح السعودي من بين الجناحين الذين اجتازوا البداية، وأصبحوا جزءًا من المعهد، والذي يتميز بتنوعه وتنوعه وتنوعه وتنوعه، وتعزيزه، وتعزيزه، وتعزيزه، وتعزيزه.

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Foreword

As commissioner of Saudi Arabia’s first National Pavilion at the International Architecture Biennale, it couldn’t escape our notice that the global media has spent much of the last 18 months curiously fixated on a kingdom in the midst of seismic change. Staging an exhibition during this moment of transformation has been equal parts privilege and pressure. As with all presentations at a national level, it came with certain expectations – to capture a zeitgeist, to consider and encapsulate ‘a moment.’ There were also the usual pitfalls – becoming too embroiled with ideas of ‘identity,’ diminishing rigor in pursuit of an elusive ‘collective’ perspective.

These concerns felt even more present in the midst of unprecedented change. Saudi Arabia is being reimagined, its urban and social landscape redrawn. It feels almost too fortuitous that this year’s theme would present a framework within which these re-imaginings could take place. Within Freespace, we find an opportunity to break down and make anew. Resisting the urge to present an overly-tidy assessment of the change that has so piqued the world’s attention, a team of immense insight, energy and innovation – curators Jawaher Al-Sudairy and Dr. Sumayah Al-Solaiman, and architects Abdulrahman Gazzaz and Turki Gazzaz (founders of Bricklab) – have instead unlocked expansive spaces in between. Finding them ‘a source of inspiration and exploration – an opportunity… spaces to rediscover what it means to be part of society in Saudi Arabia.’

There are no ‘zeitgeists’ to be found in our pavilion. Instead, we have sought something quieter, more unpredictable, a place open for personal thought and incidental exchange. Within the context of a survey that looks to our recent past, we trace the configurations of our urban and social landscapes, seeking to find spaces of isolation and inclusion, stories of sprawl and forums of exchange where all the potent potential of change can be explored at a human scale.

Beyond the thematic, curatorial and architectural investigations, the first space in between was opened by the act of mounting a pavilion. Here, outside perspectives encounter inside experiences and a forum for encounter is established. It is with immense excitement that I look forward to conversations, to free-flowing exchanges, as preconceived ideas are redrawn and reimagined. And it is with immeasurable gratitude to all those who have crafted these spaces of thought and encounter that we can look forward – to the amazing, inspiring curators and architects for their insight and ambition; to every contributor in this publication for the expansive, unprecedented story that they tell; to a team of tireless collaborators, without whom we would not be here; and to our leadership, the visionaries who have supported Misk Art Institute since its inception, for giving us space to think, experiment and imagine every day.

Dr. Ahmed Mater
Director of Misk Art Institute and Artist
Curators

Jawaher Al-Sudairy
Dr. Sumayah Al-Solaiman

Architects

Abdulrahman Gazzaz, Bricklab
Turki Gazzaz, Bricklab

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ART-ICULATE.org
Misk Art Institute is a cultural foundation and a branch of the Misk Philanthropic Foundation, established by His Royal Highness Prince Mohammed bin Salman bin Abdulaziz, Crown Prince of Saudi Arabia, within the framework of the Saudi Vision 2030 program. The institute endeavours to encourage cultural production at the grassroots level, promote cultural diplomacy and knowledge exchange, and elevate the Kingdom's status as a center for cultural innovation in the arts.

Misk Art Institute’s program comprises the launch of both local and international exhibitions and events, the development of a network of artists, and an arts education program in schools and universities across the Kingdom that seeks to invest in developing the skills of young artists, nurturing their long-term potential and achieving prosperity in a society where culture plays an increasingly significant role. Through launching its local and international cultural program, the institute aims to stimulate new dialogue within Saudi society, and between Saudi Arabia and the rest of the world.
The Pavilion
Saudi Arabia participates for the first time in the International Architecture exhibition at La Biennale di Venezia in response to the theme of ‘Freespace’ set by the Biennale curators Yvonne Farrell and Shelley McNamara. While Freespace, as highlighted in their manifesto, implies a multitude of meanings, they state that:

It is examples of generosity and thoughtfulness in architecture throughout the world that will be celebrated in the 16th International Architecture Exhibition. We believe these qualities sustain the fundamental capacity of architecture to nurture and support meaningful contact between people and place. We focus our attention on these qualities because we consider that intrinsic to them are optimism and continuity. Architecture that embodies these qualities and does so with generosity and a desire for exchange is what we call Freespace.
ويشكل هذا التركيز على النطاق الإنساني والآثار الاجتماعية للبيئة المعمارية محور الرؤية التي تقدمها المملكة العربية السعودية في مشاركتها هذا العام. حيث تركت عقود من التغييرات المادية والاجتماعية والاقتصادية أثرها على المدن السعودية وعلى سكانها.

وفي مساهمتنا الأولى في "المعرض الدولي للعمارة" في "بينالي البندقية"، نغتنم هذه الفرصة لنتأمل في تجربة المدن السعودية، وتقييم تأثير التمدد والتطور العمراني السريع على التصميم والعمارة المحلية. كما ننظر في القيم التي رفعتها هذه التجربة، والنتائج الاجتماعية المرتبطة بها. فالعمارة أداة مؤثرة يمكنها أن تجمع أفراد المجتمع كما يمكنها عزلهم. وفي هذه المشاركة نهدف إلى البحث في الفرص وتسخيرها نحو تعزيز جودة الحياة الحضرية.

ومن خلال التركيز على الجانب الاجتماعي للعمارة، فإننا نتعامل مع نظرة صريحة للحياة اليومية في المجتمع السعودي الذي تحدده البيئة المبنية. كما نكتشف تفاعل وتجارب عيق أشكال معينة من التفاعل الاجتماعي.

لقد كان التموي السريع أثره على الأعراف والسلوكيات الاجتماعية، وفي كيفية ومدى تفاعلنا مع بعضنا البعض. وبذلك، فرض التجزؤ الحضري نفسه على التركيبة الاجتماعية. كما أصبحت السيارات من أكثر وسائل النقل شيوعاً في تخطيط وتصميم المدن والمناطق الحضرية بشكل هائل.

إننا الآن على استعداد لسبر أغوار هذه العملية الدورية من التعزيز الذاتي، واستعادة الفضاءات البيئية وتجديد الفضاءات العامة. فعندما تلتقي المشاريع العمرانية بالصحراء، حيث يغزو التطور المتسارع المساحات الخالية.

تطلق المناقشات العديدة المحتلة من الفضاء، فعملي تستقطب الفترة والأدوار والمسائل، التركيز كيف يمكن أن يكون الفضاء المعماري الذي ييئة في المجتمع السعودي حيث يوجد نموذج إبداعي وفك النسيج وحوار، وتعزيز الفضاءات العامة والمساحات العامة، والمناطق المحيطة بها ضمن نطاقزكية يغيرها في المشاكل العمرانية. والمبارزات بجعلها نموذج المعايير الناجحة والمساحات الخالية ذات الفاعلية.

ويعد المجتمع السعودي فترة جديدة من التغيير، وخلال هذه "الفترة، نجد أن تلك الفضاءات البيئية تشكل منبعاً للإلهام والاستثمار، وهي فرصة نود التركيز عليها. فهي مساحات للكشف ما يعنيها أن تكون جزءاً من المجتمع السعودي.
The Pavilion: Spaces in Between

Moath Alofi and Erth Team
The Pavilion:

Spaces in Between

Free space invites opportunity. It welcomes passersby, visitors and tenants to sit, rest and reside. Once, open land offered endless space for nomadic and independent settlement. Today, such informal consumption of space drives suburban growth. Within urban peripheries, where development meets open desert, the distinction between city edge and hinterland is blunted as barren expanses are punctured by spontaneous development.

Over the past five decades, Saudi's metropolitan centers have undergone rapid urbanization, propelled by rural migration that has extended built territories outwards. Settlement-driven growth has produced disjointed, mono-functional, car-dependent neighborhoods connected by highways. This translates to a state of fragmentation, with over 40% of land within cities vacant. The wide distances created between residential enclaves have thus eroded social ties and continue to deplete natural resources. As questions of quality of life and spatial considerations take center stage in national economic plans, design and policy interventions at the municipal level must serve to create and sprawl and create density.

Focusing on the urban living conditions of Saudi cities through vignettes that engage them on the impact of infrastructure and instituting transit-oriented development. This national economic plan, design and policy interventions at the municipal level attempt to reverse sprawl and create density. The architectural response

In this exhibition, architects Abdulrahman Gazzaz and Turki Gazzaz, founders of Bricklab, examine the social implications of architecture. Visitors are invited to explore urban and architectural settings of Saudi cities through vignettes that engage them on the impact of social tie and mixing. These developments are directly transformative of quality of life and spatial considerations take center stage in national economic plans, design and policy interventions at the municipal level attempt to reverse sprawl and create density.

Spaces in Between

Architectural response

Spaces in Between

On the central feature, the pavilion, residential architecture is studied through the exhibition of three separate parts. First, the entrance area is a place of consolidation and reflection. Following the central feature of interconnected cylindrical spaces which narrates the story; and finally the forum area, a place of consolidation and reflection.
The entrance is intended to welcome visitors and allow those passing to find a place to sit and rest, as well as collect information on the Pavilion. The entrance does not allow a full view of the interior of the installation, and so visitors are encouraged to enter and explore.

The central portion of the pavilion consists of interconnected cylinder-shaped modules of ranging size. Each module is dedicated to a component of the overarching theme, Spaces in Between, such as vacancy, sprawl, isolation and inclusion. The cylinders are constructed using resin, a petrochemical derivative. The choice of material aims to highlight petroleum as a component of sprawl, considering the extent to which petroleum has propelled urbanization in Saudi Arabia as well as shaped the form of cities and architecture in the country. In each of these spaces information is presented as maps, soundscapes and projections of images and videos that bring visitors closer to understanding urban life in Saudi Arabia.

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The final portion of the pavilion is the 'Forum' which allows for a variety of social uses. Its openness encourages interaction and movement. And the scattered seating in the center is intended to permit visitors to rearrange them and use them to create social groupings. The seating is framed by two wall projections showing images that complement the themes in the central installation, exploring social spaces and the contrast between city center, and hinterland.
The Pavilion: Spaces in Between
Similar to our cities, the Saudi pavilion has a center and periphery. The core extends as a series of cylindrical spaces that are interconnected, while leaving space all around it. The core becomes a marvel from within and without. These circular spaces symbolize different social groups in their sizes, connections and their limited accessibility. As the narrative unfolds we encourage visitors to reflect on similarities and differences of the global phenomenon of urban sprawl and its effects on the lives of people.

Narrative space

Space 1 and 2: A Story of Sprawl

Saudi Arabia underwent rapid urbanization following the oil boom of the 1970s, and persisted until end of the 1980s and well beyond. The average growth rate in the first two decades was estimated at 6.4% across the main urban centers, however the greatest population concentration was, and still remains, in the cities of Riyadh, Jeddah, Makkah and Dammam. Over the years, demand for housing and employment stretched city boundaries and road networks quicker than planning could keep up, producing monotonous, suburban neighborhoods.

Motordom

Such dispersed growth brought a new scale to Saudi cities, which was both sustained and augmented by car mobility. The oil boom propelled modern urbanization and visions of the “City for the Future” in Saudi, also introduced a devotion to “Motordom.” The oil boom, which propelled modern urbanization and visions of the “City for the Future” in Saudi, also introduced a devotion to “Motordom.” The oil boom, which was both sustained and augmented by car mobility, was also sustained and augmented by car mobility. The oil boom, which was both sustained and augmented by car mobility, was also sustained and augmented by car mobility.

Vacancy

At once, a seemingly irreversible commute culture dominated life and space. Highways became the lifelines connecting residential blocks to decentralized commercial strips across the city. This inefficient web of settlements and transportation networks interlocked with yet another web of vacant land and underdeveloped properties preserved by market speculation. Today, vacant land constitutes an average of 46% of the total territory within city boundaries.

Unhindered Growth

In Riyadh, the capital city in the center of the Arabian Peninsula, the size of the population in 1974 was 672,382 people. Since then, the population grew 10 fold in less than 50 years, reaching over 6 million people, comprising almost 25% of the total population in the country. Riyadh today is not only the largest city in Saudi, it is also the third most populated city in the Arab world, following Cairo and Baghdad.

The Pavilion: Spaces in Between

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The Pavilion: Spaces in Between

Map of Riyadh, courtesy of Soundouss Aboussekhra
Baghdad. The physical distribution of Riyadh’s residents across low density development has resulted in a massive urban territory, with a total area of 1,798 square kilometers – larger than New York and London. Other major cities such as Jeddah, Makkah and Dammam underwent similar growth even if on a slightly smaller scale.

Space 3 and 4: From the Car Seat

The same logic that stretched Saudi urban territories flows through its architecture, infrastructure, spaces, residences, and regulations. It permeated Saudi culture deeply and shaped the urban lifestyle. The car as a medium

The car is the predominant mode of transport in Saudi Arabia. It didn’t help that most master plans coincided with the oil of boom of the 1970s and the years of abundance that followed, which allowed for the subsidization of gas. As the main mode of transport, it has also become one of the most popular pastimes.

Traveling across any Saudi city expands both space and time needed for travel. It becomes an experience that repeatedly underlines the fragmentation of neighborhoods, sprawl and the monotony of the scenery. However, rather than be limited to necessity, it has also become a tool of leisure where driving around the city for hours visually consume space.

Groups of friends are able to socialize in the car and on the move, often with no particular destination. Yet this same tool also creates a form of isolation and segregation from the surrounding environment and from social interaction. Traveling across any Saudi city expands both space and time needed for travel. It becomes an experience that repeatedly underlines the fragmentation of neighborhoods, sprawl and the monotony of the scenery. However, rather than be limited to necessity, it has also become a tool of leisure where driving around the city for hours visually consume space.

Through the screen

When the city is not experienced directly or through the windshield, it is experienced through the screen of smartphones and social media. Snapchat is one of the most popular applications in Saudi, which links geography with social activity. These are presented as real maps that reveal different and informal read of the city.

What were predominantly private spaces now open up to a wider audience to reveal informal centers of activity, and places of

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What were predominantly private spaces now open up to a wider audience to reveal informal centers of activity, and places of
gathering. While public open spaces exist, traditional city centers have been unable to keep up with growing and changing demand. Through social media and big data, we are able to reveal a previously hidden dimension of urban life, and pockets of social spaces that have traditionally been private.

**Space 5 and Forum: Spaces of Isolation and Inclusion**

Social groups come in different sizes. They may be strongly defined or form spontaneously in a given space. In the biggest of the cylindrical spaces we provide a setting of inclusion, a place in which strangers can share an experience as a group. Increased livability is related to the provision of spaces in which social ties can be forged without them being too restrictive or demanding.

This space provides an opportunity to be part of a group through the central egalitarian seating or through the shared soundscape of different soundscapes of social gatherings. The variety of represented groups enriches the experience and provides alternative spaces of conviviality.

The final space of the ‘Forum’ re-engages with the idea of sprawl, openness and spaces in between. The grid of seating becomes a setting in which people organize themselves allowing absolute freedom. Seats are non-directional and allow the viewing of images and videos on opposite wall. The space represents in-betweenness and underlines the potential of its quality.
In this exhibition, architects Abdulrahman Gazzaz and Turki Gazzaz, founders of Bricklab, examine the social implications of architecture. Visitors are invited to explore urban and architectural settings of Saudi cities through vignettes that engage them on the impact of space and design.

وفي هذا المعرض، يرصد المهندسان المعماريان عبدالرحمن وتركي قزاز مؤسساً بريك랩، التأثير الاجتماعي للعمارة. ويشاركون الزوار البيئات الحضرية والمعمارية للسعودية من خلال صور ومحتوى يدعو للتفاعل مع الفضاء والتصميم.
The National Pavilion of Saudi Arabia, section
Ms. Jawaher Al Sudairy holds a Master’s degree from Columbia University School of Architecture, Planning, and Preservation in New York City, a Bachelor of Arts from Smith College, as well as a degree from the University of Beijing. Jawaher is currently the Director for Research at Al Nahda Society and the Senior Program Manager at Evidence for Policy Design at Harvard Kennedy School. She is a member of the organizing committee for the annual Rahmania Seminar in collaboration with the Princeton Institute of Studies. Previously, she has worked as research associate at the NYU Furman Center for Real Estate and Housing Policy. She also served as a Strategy Consultant at Monitor Group and as the Investment Promotion Manager at Saudi Arabian General Investment Authority (SAGIA). Her research focuses on mobility, housing and social integration, concentrating on the cities of Riyadh and Makkah.

Dr. Sumayah Al-Solaiman
Dean, College of Design, Imam Abdulrahman bin Faisal University

Dr. Sumayah Al-Solaiman is the Dean of the College of Design at Imam Abdulrahman bin Faisal University. She is also currently a member of the Municipal Council of the Dammam Metropolitan Area and a columnist. She received her PhD in Architecture from Newcastle University in the UK and her Master of Architecture from King Faisal University. She also has executive degrees in Management, Leadership, Strategy and Innovation from the Massachusetts Institute of Technology in the United States and was the recipient of the Ibn Khaldun Fellowship at that renowned institution for the 2013-2014 academic year. Previously, she was the Vice Dean for Quality, Development and Academic Accreditation and the Chair of the Graphic Design and Multimedia program at the college. She was also editor-in-chief of the Postgraduate Journal “Forum” at Newcastle University. Her research interests include areas of intersection between architecture and politics such as the mediation of power in space and place, ideologies and nation-building in architectural practice and regionalism within modernism.
Abdulrahman and Turki Gazzaz
Founders, Bricklab

Brothers Abdulrahman and Turki Gazzaz, were born and raised in Jeddah. Abdulrahman holds a Bachelor’s degree in Architecture and Planning from the University of the West of England, located in Bristol, United Kingdom, while Turki earned his Bachelor’s degree in Architectural Engineering from McGill University in Montreal, Canada. These respective studies have cemented their attachment to the field of architecture, leading them in 2015 to found Bricklab - Saudi Arabia, a studio for developing architectural concepts based in Jeddah. Their diverse backgrounds have led them to deepen their knowledge in architectural engineering, planning and history. This drives them to focus on evolving the research aspect of each project and offer contributions with new dimensions for specific social, economic and political contexts.
The Pavilion: Spaces in Between

الفضاءات البينية

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The Pavilion: Spaces in Between
How does your pavilion respond to the theme of this year’s International Architecture Exhibition?

The theme of this year’s Biennale, which is framed by Yvonne Farrell and Shelley McNamara as ‘Freespace,’ explores the complex spatial nature of architecture. By reducing architecture to its primary spatial quality, excess connotations of technology and historicity may be discarded. ‘Freespace’ thus becomes at once built and unbuilt, tangible and intangible, present and absent – a space of dual situations that exist simultaneously. These complexities manifest themselves in what we’ve called ‘Spaces in Between,’ embodying sensorial, spatial and temporal attributes of our daily lives.

A series of pods placed within the Arsenale site delimit the boundaries between inside/outside. The resulting enclosures induce certain sentiments of inclusion/exclusion as the visitors explore the variation in scale created by the interior boundaries of the pavilion. Visitors are constantly shifting in between spaces for an investigative exploration of the kingdom’s built environment through a cohesive architectural language.

كيف يتناول التصميم موضوع بينالي العمارة لهذا العام؟

لبيب أيبرن إيفون فاريل وشيلي مكنامارا، "الفضاء الحر" موضوع بينالي البندقية هذا العام يتشكل من خلال اكتشاف الفضاء المكاني لشبكة العمارة. ومن خلال إقصاء العمارة إلى خصائص المكان الأساسية من خلال فضاء الفضاء الحر، يمكننا يمكننا من خلال التوصيفات المكانية الأساسية. يمكن تحمل العديد من الحالات المطورة وبناء المواقع اللغوية والمعمارية، وتشمل هذه الحالات المطورة وغير المطورة، الخصائص والتفاصيل، في أن تشكل هذه الحالات المطورة والمعمارية مع بعضها البعض. وتشمل هذه المواضيع في موضوع "الفضاءات البينية" التي يجسد فهي السمة الحساسة والمكانية والتقنية لحالة اليومية. نظام الفضاءات البينية حيث يتم الإبلاغ عن حالة العمارة للمملكة من خلال فضاء معماري مقرب.

كيف يجسد هذا العمل الحالة المعمارية اليوم، سواء في المملكة العربية السعودية أو على المستوى الدولي؟

يستخدم اللغة العملية والمكانية لإبراز الفضاء المعماري لستمرار التخطيط والعمارة المعمارية في المملكة. وتتيح الإشارات أن هذا الممارسات في استخدام الخطاب العالمي داخل الفضاء المعماري.

ويمكن الإبلاغ عن النقطة الأولى التي يبدأ منا لإتخاذ استراتيجية تجريبية. ومن هذا المدخل، يساهم الفضاء المعماري المملكة بنهج من المبادرات الإستراتيجية كلاعب رئيسي في فضاء الفضاء العالمي من حيث إعدادات الطاقة.
The relationship between architecture and culture falls directly into the dilemma of causality; which came first: the chicken or the egg?

Does architecture influence culture, or is it shaped by it? And how does this manifest itself particularly in Saudi Arabia?

Interview with BrickLab

The relationship between architecture and culture falls directly into the dilemma of causality; which came first: the chicken or the egg?

Human interactions with their physical surroundings elicit certain behaviors depending on the form of the given objects/spaces. In turn, the environment becomes subject to appropriation by the populace. This sets up particular trends for the future development of that community.

How does the pavilion translate the dilemma of economy and landscape through the use of resin (a petrochemical byproduct) and sand (a reference to the landscape) to make the walls of the structure? This material becomes emblematic of a dual condition. Furthermore, it references the country's urban and architectural development after the oil boom.

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How does the pavilion capture the state of contemporary architecture both on a broader, international level but also as a reflection of architecture in Saudi Arabia today?

The pavilion uses the language of materiality and space to communicate the experiential values of contemporary architectural and planning practices in the kingdom. It is important to note that these practices are an extension of the global discourse on architectural thought and production.

Crude oil can be considered that primordial condition out of which most contemporary construction materials are produced. Hence, Saudi Arabia's oil economy strategically positions the country as a key player in the global building industry in terms of energy supply. Unfortunately, development across the kingdom has followed the highway/high-rise trend, completely oblivious to the desert landscape so characteristic of the country. With an abundance of steel, glass, and AC units, the built environment responds poorly to the local landscape and climate.

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In Saudi Arabia, architecture and urbanism have stood as a symbol of the country’s steadfast modernization. Supported by transportation technologies, an unprecedented form of contemporary culture has prevailed across the kingdom.

What is the main experience you hope visitors will take away with them?

First of all, aside from the architectural experience of the space itself, we hope that the visitors come to a closer understanding of what Saudi Arabia is and what it is shaping itself to be. It is imperative to have visitors identify similarities between Saudi and their own individual backgrounds. This may demonstrate how, even with all the differences in the world we still experience very similar situations which bring us together as a society regardless of our race or culture.

Second, we also aim to emphasize the relationship between space and community by creating a heightened awareness of the dual nature of space as both inclusive and isolating.

How did the city of Jeddah specifically shape your work as architects?

Jeddah is always in the background. The influence of the city is present in every urban or architectural space we visit, envision or develop. Being haphazardly planned, constantly changing and fragmented, we are in a constant state of investigation of how design can influence (or be influenced by) the chaotic nature of the city.

Also, we’d like to note that Makkah has greatly influenced our work, as well. The Holy Mosque is one of the most vibrant, egalitarian public spaces that continues to inspire our engagement with the role of architecture in the formation of communities.

What do you hope to do for architecture in Saudi?

We believe architecture, as a critical discourse that can tackle issues of culture, community and economy, needs to develop further. We hope to utilize architecture to create communities that respect and celebrate our natural environment, respond to its needs and project a more sustainable lifestyle for future generations.
Work by Bricklab is presented over the following pages.
Indeterminate Plateaus

المتقطع المجهود
Broken down to 5 frames per second, the opening shot of the prayer broadcast focuses 47% of its duration on the clock tower and 53% on Al-Kaaba.
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Madinah Center for the Arts