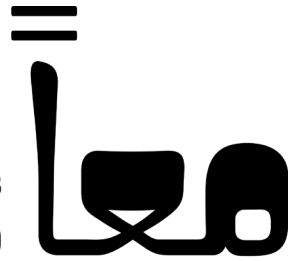


A THIRD CULTURE HUB
Maán (Together)



**Adaptive Re-use of *Sheikh Saeed Al Maktoum* House to serve as a
Contemporary Cosmopolitan Center for Adult Third Culture Kids (ATCK) of Dubai**

By Priyanka Soni

A practicum submitted to the Faculty of Graduate Studies at the
University of Manitoba in partial fulfillment of the requirements of
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Master of Interior Design

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ABSTRACT

Adaptive re-use of *Sheikh Saeed Al Maktoum* House museum in *Al Fahidi* historical district to serve as a Contemporary Cosmopolitan Centre, that fosters engagement and a sense of belonging in the Adult Third Culture Kids community (ATCK) of Dubai through Interior Design.

This practicum delves into the socio-economic and psychological landscape of Dubai, a rapidly expanding multicultural hub accommodating over 200 nationalities with its top-tier amenities and diverse lifestyles. It delves into the struggle of cultural identity experienced by both expatriates and locals amidst the cultural blend underlying its pseudo-cosmopolitanism. Despite the coexistence of myriad cultures in Dubai, genuine inter-cultural socialization and a sense of belonging are not assured. This project specifically targets the psychological and social hurdles confronted by Adult Third Culture Kids (ATCKs), individuals who have spent their formative years navigating Dubai’s evolving cultural milieu. It aims to comprehend their identity struggles and sense of belonging through a qualitative exploration of pertinent literature, translating insights into an interior spatial design concept tailored for the ATCK diaspora’s habitation.

The project honors and acknowledges the unique experiences of dwelling in Dubai, from navigating through a melange of foreign languages and Arabic dialects to appreciating the juxtaposition of sandy streets, palm trees, and remnants of dates scattered on pavements against a backdrop of traditional low-rise houses and modern towers. It aims to tackle the loss of identity and disorientation among the ATCK population, exacerbated by the UAE’s stringent economic policies that create an environment where expatriates feel insecure due to the unattainable citizenship.

Specifically targeting ATCKs aged between 25 and 35, who find themselves disconnected from both their home culture and unable to fully integrate into Dubai’s local culture, this practicum proposes the creation of *Ma’an*—a contemporary yet culturally relevant cosmopolitan center situated in the historic *Al Fahidi* district, re-purposing the *Sheikh Saeed Al Maktoum* House Museum. This location, often overlooked yet culturally resonant for ATCKs, offers the potential for inclusive community space.

Informed by the theory of Adaptive Re-Use, *Ma’an*’s design draws inspiration from vernacular building techniques, materials, and programming. It accommodates regional performances and behaviours of the ATCK community to promote congruence of lifestyles among its members, taking cues from scholars like Barbara Allen and Kenneth Frampton. Furthermore, Shawn Ginwright’s Healing Centered Engagement theory informs the centre’s programming to address the embedded identity related tribulation within the ATCK population. This sociological approach extends to interior design, creating a positive, layered, and dynamic environment where everyone is respected for their intrinsic human attributes, transcending ethnic, cultural, and economic differences. *Ma’an* acknowledges the internal conflict of belonging that ATCKs grapple with and transforms this into a celebration of their culturally agile traits through design workshops and healing-centered group

activities. The learning center focuses on educating and embracing the transient Third Cultural upbringing, turning it into a positive attribute that Adult Third Culture Kids can leverage to function in a healthier and happier manner.

Ma’an’s design aims to provide an evidence-based solution that fosters encounters, interactions, and engagement among ATCK youth in a judgment-free environment. By filling a gap in Dubai’s urban fabric, *Ma’an* acts as a bridge between nationalities, offering a space where a sense of belonging transcends citizenship.

**KEYWORDS: Adult Third Culture Kid | Adaptive-REuse | Performative Regionalism | Place Making| Belonging
Healing centred Engagement Theory | Dubai | Interior Design | Emirati architecture & design**

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KEY TERMS & GLOSSARY

- 1. *Sheikh* - an honorific, to address a respected elder such as village leaders and family patriarchs
- 2. *Mashrabiya* - Lattice partitioning with partial visibility
- 3. *Bait Al Areesh* - House made of palm fronds
- 4. *Bait Al Morjan* - House made of coral or sea stone
- 5. *Al Hawsh*- The Courtyard
- 6. *Al Bait* - The House
- 7. *Majlis* - an Arabic term meaning “sitting room”, used to describe various types of special gatherings
- 8. *Abâya* - a loose-fitting full-length robe worn by some Muslim women
- 9. *Al Menkal* - a brazier, like a coffee table
- 10. *Gahwa* - Arabic Coffee
- 11. *Dallah* - cup
- 12. *Al Liwan* - also known as the hall, is an open yet roofed section of the house located at the front of the rooms and directly overlooking the courtyard.
- 13. *Zulia* - Carpets
- 14. *Barjeel*: a traditional architectural element designed and positioned on the roof of a building for cooling and ventilating traditional structures
- 15. *Karak*: a kind of tea with milk and spices
- 16. *Khor*: a Creek, a small inlet or bay narrower and extending farther inland than a cove
- 17. *Muezzin*: a Muslim crier who calls the hour of daily prayers
- 18. *Luqaimat*: an Arabic term for a sweet dumpling delicacy is an *Emirati* traditional dish.
- 19. *Bukhoor*: It is an incense blend of aromatic materials, including natural resins, wood chips, spices, and essential oils, meticulously crafted to produce a fragrant, smoky incense.
- 20. *Qabila*: an Arabic term for tribe.
- 21. *Al Khous*: an Arabic term for weaving palm fronds.
- 22. *Dayf*: Guest
- 23. *Al Sadu*: A weaving technique intrinsically related to the Bedouin women of Arab tribes that involves intricate detailed patterns specific to the region of UAE.

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PREFACE

The genesis of the practicum’s topic traces back to my personal internal conflict, a struggle to reconcile my sense of belonging between my country of citizenship, India, and my actual home, the United Arab Emirates, where I was born and raised. Further exploration revealed that the profound connection I felt to both places, stemming from my upbringing and lifestyle, positioned me within the spectrum of an Adult Third Culture Kid (ATCK). The term “Third Culture Kid” was initially coined in the 1950s by American sociologists Ruth Hill Useem and John Useem.

While navigating through these experiences proved relatively manageable, the persistent identity crisis intensified upon my arrival in Canada, particularly when colleagues posed the ubiquitous question, “Where are you from?” It was during my time in Canada that I grasped the concept that identities are fluid and evolving throughout our lives. In fact, collaborating with students of similar backgrounds made me realize that there are specific traits that helps us be resilient in environments far removed from our own.

Unlike mono-cultural individuals, multicultural people possess social and interpersonal skills that transcend cultural, religious, and linguistic boundaries. This realization sparked the conceptualization of a Cosmopolitan Center in Dubai, aimed at providing Adult Third Culture Kids with a space to belong amongst like-minded individuals. The goal is to create a space where what may be perceived as drawbacks are celebrated as positive traits, and where cultural agility is not only recognized but also cultivated.

The central question emerged: Could I truly comprehend the innermost desires and challenges of these multifaceted individuals and, in turn, design a space that not only acknowledges but celebrates their unique attributes? At the outset, it is important to note that throughout this document, I have chosen to conflate the voices from ‘them’ to ‘us’ when referring to Adult Third Culture Kids (ATCKs). This stylistic choice reflects the deep resonance I feel with this subject. The overall research and design of *Ma’an* serves as an homage to this significant challenge.



Fig.1 Showcasing the internal conflict of belonging of the author.

مرحبا
Marhaba (Hello)



Fig.2 *Khushmak*, Touching of the Noses, A welcoming gesture in the *Emirati* culture that signifies the greeting “hello”.

CHAPTER 1 INTRODUCTION

1.0 INTRODUCTORY BACKGROUND

Chapter one serves as an introduction to this practicum project, which involves the hypothetical adaptive re-use of *Sheikh Saeed Al Maktoum* house museum in *Al Fahidi* district into a contemporary cosmopolitan Center for Adult Third Culture Kids (ATCK) in Dubai. This chapter provides critical contextual background information on the site and sets the context and rationale for this project. The chapter will provide an overview of the questions that govern the research, inquiry, and design of *Ma’an*. It also describes the research methods that will be undertaken and presents a textual and visual framework that serves as a guide for the practicum. The chapter also takes note of potential limitations and biases, and all definitions of key terms relevant to this project.

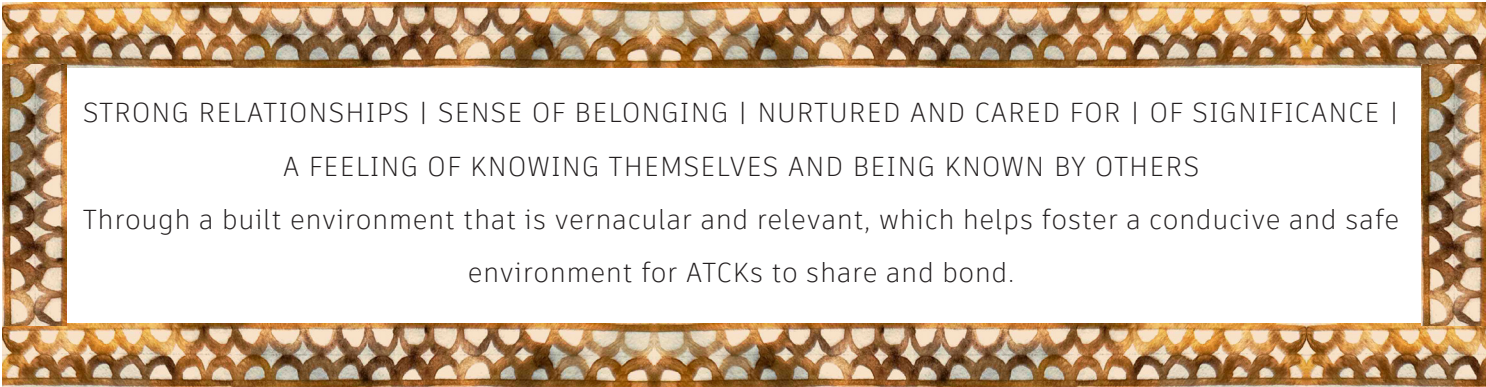
1.1 RESEARCH QUESTIONS

The following questions were crafted to guide the research and design direction of *Ma’an*. They are the driving force of the project, and each design decision can be tied back to one or all of these questions.

- 1. How can the design of an interior space help foster social interaction through serendipitous encounters among the Third Culture community of Dubai?
- 2. How can interior design celebrate and blossom the cultural agility of the UAE ATCK residents amidst a segregated economic policy and instability?
- 3. How can interior design spatial design techniques/maneuvers complement the healing centered engagement techniques to address the identity adversity of ATCK(s)?

1.2 PRACTICUM OBJECTIVE

The practicum’s objective is to address the ATCK need for:



1.3. DESIGN INVESTIGATION METHOD

To address the aforementioned questions, I have employed the following methods as a series of analyses that lead to the final design of *Ma’an*, the cosmopolitan center. Each topic is given its own chapter that explores, presents, and infers the information to answer the questions which are concretized and answered in chapter 6 which presents the culmination of my research.

1.3.1. LITERATURE ANALYSIS

Chapter 2 of the practicum examines the literature and theories pertinent to the topics of Adult Third Culture Kids, Adaptive Reuse, serendipitous encounters and Healing centred engagement bounded by the research questions surrounding the context of Dubai. These are explored within the economic and social issues that set the context for this practicum. This chapter explores the current literature and data available on this topic and analyses its relevance with my topic and site; thus establishing connections between them while also dedicating a section to outline design implications and deductions. Some of the theorists and theories studied include David C. Pollock and Ruth E. Van Reken’s Third Culture Kid theory (TCK); Sean Ginwright’s study on healing centered engagement (HCE) to address the intrinsic tribulations; Graeme Brooker and Sally Stones’ study on integrating and reusing historical buildings. Combined, the theories and research provide evidence for the design decisions of *Ma’an*.

1.3.2. PRECEDENT ANALYSIS

Chapter 3 primarily deals with precedent analysis examining the architectural and interior design strategies and principles relevant for *Ma’an*. The selected precedent projects present a foundation for *Ma’an*’s design by showcasing the practical implementation of some of the theories explored in chapter 2’s literary analysis. The findings of the precedent projects aid in providing further background to address the research questions.

1.3.3. SITE AND BUILDING ANALYSIS

There is an emphasis in the research questions on generating / creating serendipitous encounters amongst strangers and preserving a culturally relevant site. The site and building analysis in chapter 4 specifically delves in providing critical information regarding the background, history and its key characteristics to illustrate its significance and relevance for being the optimum site for *Ma’an*. While the primary theme of the project is to create a sense of belonging in ATCKs, of which primary are expatriates, what place better to serve as a cosmopolitan hub than a museum that used to be the Dubai *Sheikh*’s presidential house, it is a symbolic representation of the crux of hospitality of the *Emirati* culture.

1.3.4. PROGRAM AND USER ANALYSIS

The entire design and research of *Ma’an* is geared towards addressing the identity distress of ATCKs in

Dubai. To complement and support this research, chapter 5 focuses on an analysis of the target audience by describing their key characteristics, outlining their requirements and accordingly informing the programming of *Ma'an* to generate the most optimal spatial layout.

1.4. BIASES & LIMITATIONS

One unintentional predisposition that is evident in my approach stems from my personal affiliation and close involvement with this topic, rendering it susceptible to bias due to my emotional and subjective opinions developed over 28 years of living in this reality. However, this proximity also affords me a profound understanding and background in the context, as I have personally lived through the experiences under consideration. I also recognize that my privileged socio-economic status might not fully capture the challenges faced by lower-income communities who, instead of residing in Dubai, are segregated into lower-income localities in the emirates of Ajman and Sharjah.

Time constraints and the practicum's scope present inherent limitations. Regrettably, a comprehensive exploration of theories was unfeasible within these constraints. Ideally, I would have incorporated firsthand accounts through interviews with Adult Third Culture Kids to bolster my argument for establishing such a center. However, I chose to focus on specific theories directly relevant to the practicum, aligning with the practicum's scope.

A physical limitation arose in visiting the site, currently functioning as a museum. Restricted access to certain interior and upper levels, along with challenges in obtaining drawings of the newly renovated museum, posed constraints, likely rooted in security concerns. Despite these limitations, visiting publicly accessible areas was crucial for comprehending sight lines, airflow, lighting conditions and materiality, offering insights into the potential functionality of the space.

As I undertake the roles of researcher, program decision-maker, and designer for the cosmopolitan center, I acknowledge that certain aspects fall slightly beyond the purview of my role as an interior designer. Ideally, consultation with a structural engineer would be sought to explore possibilities related to demolition and renovation. Programming decisions, ideally, should be solidified after extensive discussions with a sample of the target audience. While I have taken creative liberties in the accuracy of the drawings, the design reflects a thoughtful synthesis of research and evidence, striving for optimal efficiency.

1.5 DESIGN INVESTIGATION FRAMEWORK

The design investigation methods mentioned earlier constitute the theoretical framework for this practicum, structured into four distinct sections (Fig. 3). The first section, the overview and identification, encapsulates the issue, provides context, and establishes the rationale for the project, outlining the key questions of inquiry. Moving to the second section, the framework delves into literary analysis, encompassing the background of Adult Third Culture Kids (ATCK), analyzing the site, exploring the role of economic policy, and incorporating architectural theories such as Adaptive Re-Use and Critical and Performative Regionalism.

The precedent study involves a comprehensive exploration of various built projects, serving as sources of inspiration for programmatic considerations, form development, and design language. Finally, the fourth section addresses parts 3 & 4 of the design investigation methods. This circular framework establishes a closed loop of evidence-based design for *Ma'an*, where each section informs or reflects upon another. This interconnection ensures that the design of *Ma'an* evolves cohesively, offering a solution that sensitively addresses the research questions and successfully achieves its intended goals.

1.6 CHAPTER SUMMARY

Chapter One introduces the critical concepts, driving factors and overall structure of this practicum project. It exposes the mental and psychological discrepancy in people who have a varied background in terms of cultural upbringing. The chapter outlines this Adult Third Cultural population's fears, afflictions and identity issues within the context of Dubai, establishing a need for a Cosmopolitan centre like *Ma'an* to create a safe space to encourage this demographic personalities' cultural agility to shine.

Further establishing *Ma'an's* purpose and role, Chapter One introduces the reader to a novel connection between the origin of a social phenomenon as a product of various economic policies and sociological factors like cultural upbringing. *Ma'an* plays a critical role by uncovering these relationships and providing a neutral space that fosters inclusivity. Situated within the historical district of Dubai, the chapter also briefly explains the context, history and connection between the city and the impact it has on Adults who have spent the developing years of their life in this city lending and emotional connection between the site and its occupants. In addition to introducing the driving concepts, factors and need for *Ma'an*, Chapter One introduces the research methods and questions that guide the project, asserts my own inherent biases toward the project and introduces key terms so the reader is well-situated with a base knowledge of *Ma'an*.

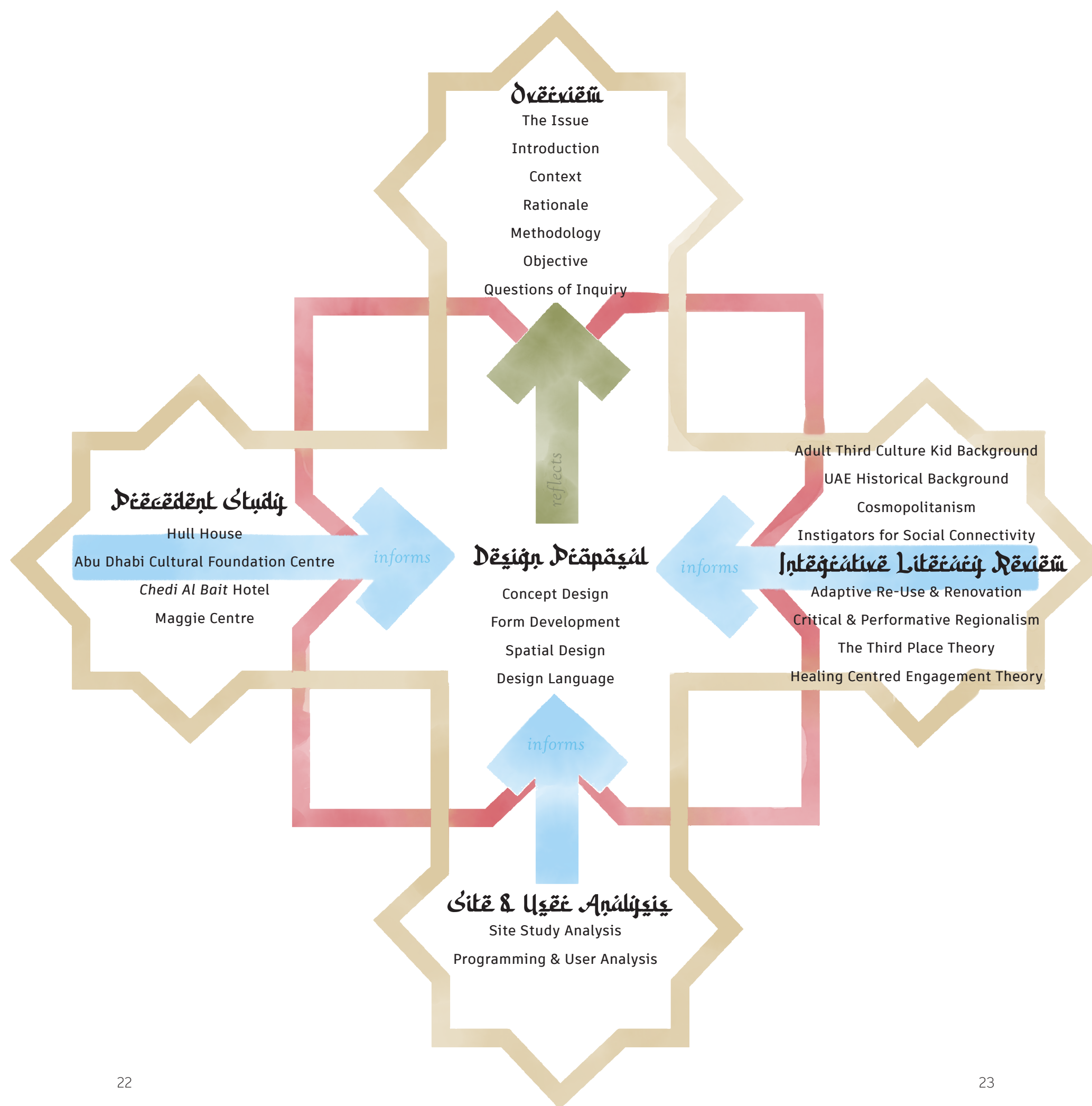


Fig.3 Theoretical Framework Diagram



Fig.4 *Majlis*, an Arabic term meaning “sitting room”, used to describe various types of special gatherings

CHAPTER 2

INTEGRATIVE ANALYSIS

2.0 INTRODUCTION

This chapter serves as the analytical and integrative literature review that presents all relevant information that is known about the topics, concepts and theories that are discussed from several perspectives so that a new and original synthesis may be derived for this practicum. This chapter forms the conceptual theoretical framework that guides, supports, and informs the design of this project.

Designing for the kind of mental processes and fluid identification of Adult third Culture Kids (ATCKs) requires an understanding of their backgrounds, their characteristics and their external influencing factors which in this case will be the city of Dubai. The interior design strategies for the adaptive re-use of such a cosmopolitan center requires evidence through a study of architectural, and sociological theories like Critical and Performative Regionalism, Human Centered Engagement (HCE) theory, and Place-Making. This chapter also sets the context by providing a cultural and economic background for the city that helps situate the origin of some of the issues that ATCKs face.

The chapter is divided into 5 sections with various sub-topics within each section. Section 1 provides a historical context of Dubai, introduces cosmopolitanism and global culture, discusses Adult Third Culture Kid (ATCK) characteristics, and the UAE ‘s economic policy. Section 2 is geared towards understanding the different social instigator mediums that enable people to engage with one another beyond their cultural, linguistic subjugations. Section 3 discusses the various architectural theories and approaches regarding vernacular materiality, performative regionalism within the context of Dubai and Adaptive Reuse principles as referenced from Graeme Brooker and Sally Stone’s book, *Re-Readings 2*. Section 4 discusses the coping mechanisms of ATCKs and their unprecedented consequences of identity issues. Section 5 specifically deals with identity related tribulations and healing centered theories to address the psychological well-being of ATCKs.

This chapter outlines five sections and includes diagrams to reinforce understanding and connections between ideas. Design implication inference tables summarizing this information are provided at the end of the chapter for reference.

2.1 BACKGROUND

2.1.1 DUBAI HISTORICAL CONTEXT

Dubai was founded when *Sheikh Maktoum bin Butti Al Maktoum* of the *Bani Yas* tribe entered the city as a nomad with his family and friends, which was then a village in 1833. The United Arab Emirates (UAE) was incorporated by the British Empire with a signed treaty that required UAE’s assurance to not trade with any other foreign power in exchange for protection by the Royal Navy (Tristam 2019). After the tragic crash of the wall street in 1929, and Japan’s artificial culturation of pearls, Dubai’s pearl industry took a hit. Eventually the discovery of oil in the 1960s in Dubai and Abu Dhabi and eventually the independence from Great Britain in 1971, laid the foundation for the independent federation of UAE to plan for the growth of the seven emirates as an independent nation. The local Emirates Airline was founded in 1985 and since then the transportation and logistics industry along with the booming globalization at the time, positioned the UAE in a favourable position

to benefit from the trade and commerce in the world.

Dubai, one of the seven emirates of the UAE, is primarily a family-run leadership of the *Maktoum* family with the ruling *Sheikh* serving as the visionary for the city’s development plans (Shifu and Lahcen 2018, 6-8). The seed for the vision of what Dubai could become was planted by *Sheikh Maktoum bin Rashid Al Maktoum* and given fruition by his son, and current ruler *Sheikh Mohammed bin Rashid Al Maktoum*. *Sheikh Maktoum’s* foresight that Dubai’s development could not solely rely on oil production led to the formation of a development plan for Dubai that was, “mainly based on an aggressive post-oil strategy of diversification centered on trade, finance, real estate and tourism”. Before long, Dubai had progressed from being a small port to a global service city focused on leisure and consumption (Pagès-El Karoui 2021, 72) (Fig 5).

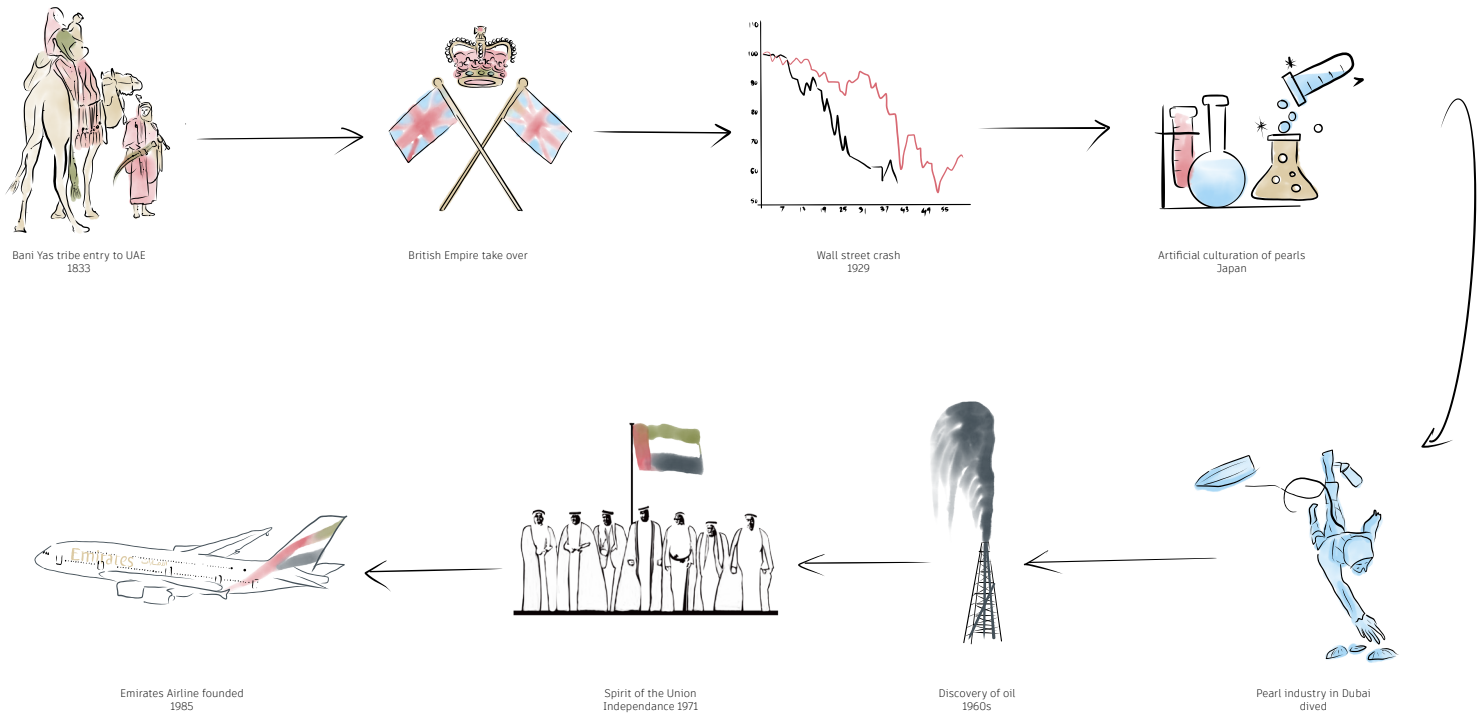


Fig. 5 Diagram depicting the history of Dubai

Dubai is a pioneer in the rapid development of the Gulf region. Some key moves that enabled Dubai’s rapid growth were the state-led support to ensure the provision of required infrastructure and services to attract foreign investment and reduce restrictions on free enterprise (Shifu and Lahcen 2018, 17). Dubai’s driving forces were its “requirement for fast speed, Cultural and religious accommodation of diversity, its improving governmental transparency, and its free-zone governances” (Shifu and Lahcen 2018, 9). This was especially lucrative for large multinational companies to prefer a city like Dubai to set up their hubs in the Middle East.

In the 1980s the construction of major icons like the “Rashid Port, Dry Dock, Aluminum Smelter, Jebel Ali Port, Petroleum Economy and its affiliated industries” led to the demand and influx of a large migrant temporary workforce since the local population numbers were not enough (Shifu and Lahcen 2018, 8). *Sheikh Rashid’s* development strategy in the 1990s for the next 30 years was focused on transforming tourism into the pillar industry and to develop Dubai into “an international business and service center, and also ... a world-class tourist city and residential place” (Shifu and Lahcen 2018, 8). This urgent vacuum created a need for a

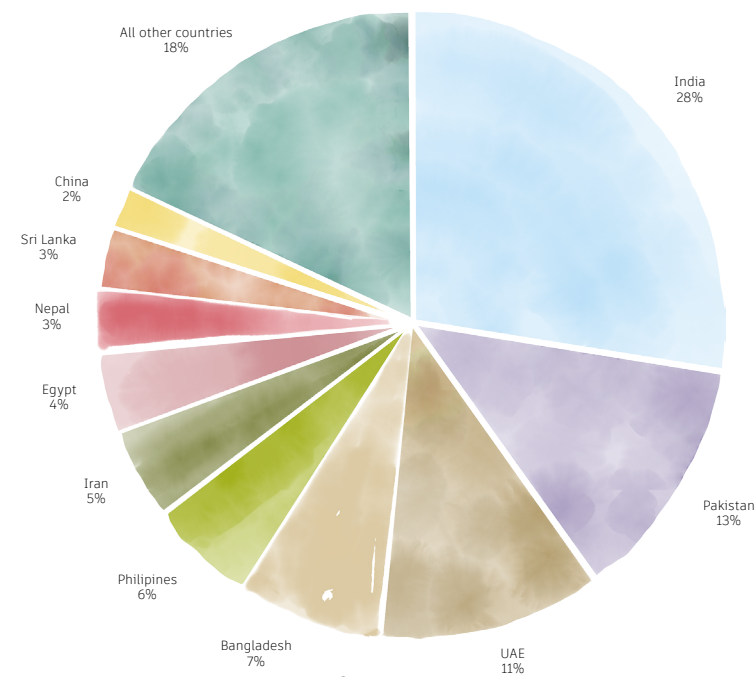


Fig.6 Composition of migrant population in Dubai

“The main population comes from South Asia, including India, Pakistan, Nepal, Bangladesh, etc., accounting for 58% of Dubai’s total population; Asia’s population accounts for 17%, including Philippine , China, South Korea, Malaysia; the United Arab Emirates 11%; Western countries such as the United Kingdom, South Africa, the United States, Canada, France, Australia, etc., accounting for 8.5% of the total population” (Shifu and Lahcen 2018, 14).

large amount of cheap labor that was mostly fulfilled by the South Asian population of India, Pakistan and Bangladesh.

Dubai is an immigrant city with a majority of its population being the youth. In 2017, when Dubai’s foreign population exceeded 90%, It was considered to be “a miracle of world urban development in a short period” (Shifu and Lahcen 2018, 1). Figure 6 demonstrates the population breakdown of the city of Dubai by its nationality. The influence of Dubai as just a city, demonstrates its influence and status. Dubai has attained an authoritative ranking of an α^+ city, one among 7 in the world as based on the Globalization and World Cities Study (GaWC) Group and Network. The ranking indicates the city’s “international influence, population, international airport, transportation system, foreign investment, immigration, and international cultural communities, headquarters of large companies or institutions, etc.”(Shifu and Lahcen 2018, 7).

However, this “instantaneous” urbanization (Bagaeen 2007) or “Dubalization” (Elsheshtawy 2010, 249) of the city characterized by the economic liberalization, social and infrastructure development led to the consequential struggle between balancing the particularities and history of the local and an increasing interconnection to global culture, capital, information, goods and people (Duyvendak and Ley-Cervantes 2021, 18).

“Dubai seems to embody a superficial or **pseudo-“cosmopolitanism”** which focuses only on the use of the lifestyle of other cultures to enrich one’s material life without normative engagement”
(Pagès-El Karoui 2021, 70)

Focused on the development of infrastructure, oriented towards the tourist industry and middle-class consumption with chain restaurants, shopping malls, hotels and a sanitized display of global appeal to everyone; Their ‘Something for everyone’ slogan (Duyvendak and Ley-Cervantes 2021, 18) harboured a temporary multinational population whose offspring would live in an environment that would disorient their identities.

It is imperative to acknowledge that the development of the city has benefited the citizens and residents with literally the ‘best’ of everything in the world while also providing a safe and opportunistic environment, providing exposure and resources by being in the forefront of innovation and experimentation, providing access to lifestyles that thrive in a marine-desert environment, top notch education and jobs but all at the cost of a commercialized backdrop of a consumerist culture that exacerbates segregation among communities.

As Shifu and Lahcen observe in their article studying the cosmopolitan cities of Dubai and Shenzhen, the future urban development process in Dubai “needs to give priority to the harmonious coexistence of economy, population, resources and environment, and in accordance with the laws of natural development” (Shifu and Lahcen 2018, 28), which can ensure sustainability and stability in all aspects.

2.1.2 COSMOPOLITANISM & GLOBAL CULTURE

Globalization, a term used to describe how trade and technology have made the world into a more connected and interdependent place in terms of its economic and social changes (National Geographic 2024) has led to many positives in terms of increased mobility and accessibility of information, people, and goods across the globe, but it also led to global homogenization. Homogenization of clothing, language, food, music, and pop culture among many other factors. Dubai has been a beneficiary of this global barter which boosted its growth in the 1990s. However, the unique diversity amongst cultures residing in Dubai is now being neutralized by globalized lifestyles that endorses universal clothing styles like wearing Jeans, speaking English, drinking coffee & tea, consuming fast food like burgers and pizza, and consuming global brands. This sub-section of the chapter explores the potential of a city to celebrate the uniqueness of diversity of cultures through integrated societies instead of eradicating our cultural characteristics for the sake of assimilation.

The digital omnipresence of information proliferated by “technological revolution in global communications networks which transcends national and cultural boundaries” (Zubaida 1999, 28) has created a space that belongs to everyone and no one at the same time. Television now broadcasts shows from all over the world, an inflation in the mass consumption of brands which are symbolic icons of globalization like “Levis jeans, McDonalds’s and Coca-Cola”; and an “explosion of tourism, travel, e-commerce and translation/publishing industries” (Zubaida 1999, 28) have fostered impressive cross-cultural transactions creating a global culture.

“The values of this global culture are based on individualism, free market economics, and democracy and include freedom of choice, individual rights, openness to change. **Global culture emphasizes tolerating and even celebrating differences.** They are not dogmatic; they are not exclusionary; they do not condone suppression of people or groups who are a minority”.

(Arnett 2002, 779)

For young people this is more appealing in contrast to their own traditional worldviews of their local culture, which may be grounded in patriarchy and necessary religious beliefs that must be followed. Globalization has existed for many centuries as a process by which cultures influence one another and become more alike

through trade, immigration, and the exchange of information and ideas, however, only now has its lasting impacts on people’s sense of identity brought this consequence to light.

Living in such globalized worlds also leads to an evolution in the cultural and psychological mindset of people. Which each passing generation, the values of cosmopolitanism are being embedded in them. Sami Zubaida defines cosmopolitanism as “ways of living and thinking, styles of life which are deracinated from communities and cultures of origin, from conventional living, from family and home-centredness, and have developed into a culturally promiscuous life drawing on diverse ideas, traditions, and innovations” (Zubaida 1999, 15; Mermier 2021, 57) . She clarifies that the mere existence of multiplicity of cultures in one place is not cosmopolitanism (Zubaida 1999, 17).

The term ‘cosmopolitan’ is often misunderstood and consequently misused. In the contemporary reinterpretation of the stoic concept of cosmopolitanism,

it is defined as **a love for humanity**, emphasizing duties owed to every individual in the world, **transcending national, religious, and ethnic distinctions**. Cosmopolitanism is characterized as a moral orientation, echoing Diogenes’ assertion, ‘I am a citizen of the world [kosmopolitês].’ Those embracing cosmopolitan values prioritize universal principles over national symbols and prioritize the common good before allegiance to a specific country. (Wang 2015, 81)

It is this definition and characterization of a cosmopolitan that I will be using to refer to the ATCKs and as a reference of standards for the practicum.

The traditional idea of a cosmopolitan city is often associated with that of being a mosaic of diverse cultural communities living side by side and Dubai markets itself as a hyper-global, inviting, peaceful haven that harbors more than 200 nationalities. However, the social dynamics amongst it’s inhabitants is revealed by their unaccounted feelings of “informal belonging and unavailable local citizenships, transient and multi-layered identities, symbolic orders and exclusionary practices” (Lejeune 2021, 1). As a city with extremely fragmented urban planning, designed for the private car and with few public spaces (Pagès-El Karoui 2021, 73) Dubai provides limited opportunities for its 200+ nationalities to mingle, appreciate and learn from each other’s cultures.

Dubai’s intense urban segregation of communities based on cultures and income disparity is not just a by-product but rather intentional by design. For example, the rich foreign western crowd often choose the residential communities of Jumeirah Beach Residences (JBR) and Marina area to reside in. Whereas the middle-class Asian population consisting mostly of Indian, Pakistani, Bangladeshi, Philippine expats live in areas like Bur Dubai, and Karama. And the even lower working-class laborers are secluded from society by being offered lower income residences at the outskirts of the developed city (Mermier 2021, 59; Thiollot and Assaf 2021, 155).

Providing world-class consumption and cultural infrastructure that facilitates global lifestyles (organic markets, yoga classes, cycle paths, etc.) is a way for Dubai to prove its standing as a global city. Parks, beaches,

and restaurants offering international cuisine helps make people from around the world feel at home in Dubai. (Pagès-El Karoui 2021, 73). Nevertheless for people who have lived in the UAE long enough, Dubai’s sense of cosmopolitanism is rather superficial. There is little meaningful social interaction between the nationals and expatriates and little space for a cosmopolitan lifestyle to thrive.

2.1.3 ATCKs ARE COSMOPOLITAN BY NATURE

2.1.3.1 DEFINITION

A Third Culture Kid (TCK) as defined by Ruth and David in their book, *Third Culture Kids*, is “someone who grows up in a culture different from their home culture and forms a culture or lifestyle different from both the first and second culture” (Reken 2009). This term was first coined by sociologists Ruth Hill Useem and her husband John Useem in the 1950s as a part of their study of the lifestyles and challenges faced by individuals who grow up in a cultural environment other than that of their parents. A major aspect of being a TCK often involves the child (now an adult) having spent a significant time of their developmental years outside of the parents’ culture (Pollock and Reken 2009, 19). This leads to the TCK building relationships with all the cultures they are associated with, while not having full ownership in any. Their sense of belonging is in relationship to others of a similar broad rooted background (Pollock and Reken 2009, 13).

Ruth and John best describe this expatriate experience, by defining the home culture from which the adults came from as the ‘first’ culture; the host culture where the family lived (in this case, Dubai) the second culture; and the shared lifestyle of the expatriate community as an interstitial culture, naming it ‘The third culture’ (Pollock and Reken 2009, 14). The Useems refer to the term ‘culture’ to represent a way of life shared with others of a similar background.

By this definition and classification, the children of 90% of the expats who moved to the UAE during the 1980s and 90s have raised their offsprings in an atmosphere detached from their home (passport) culture and their resident culture in the UAE, thus creating a population that now identifies itself on the spectrum of being an Adult Third Culture Kid (ATCK).

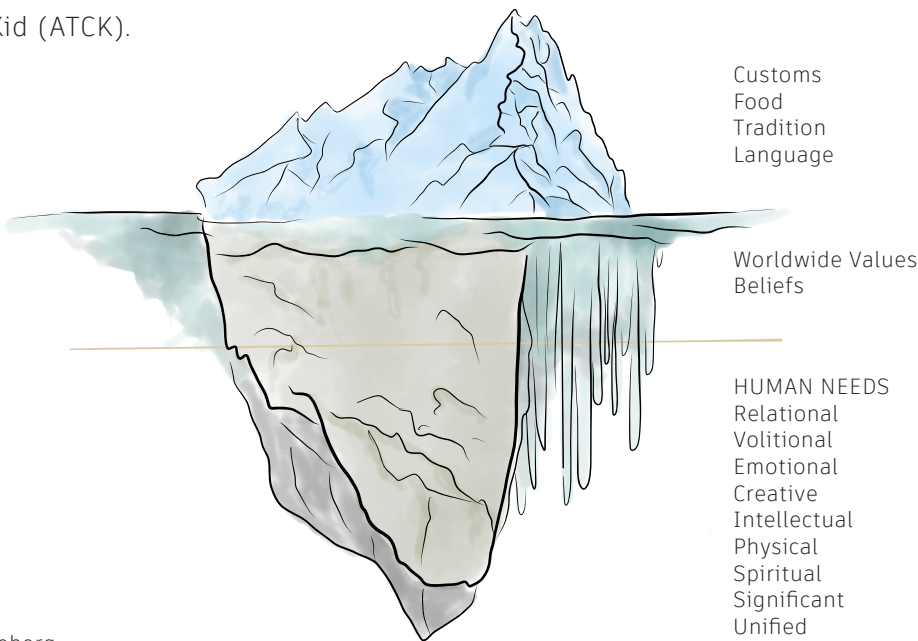


Fig.7 Gary Weaver’s cultural iceberg

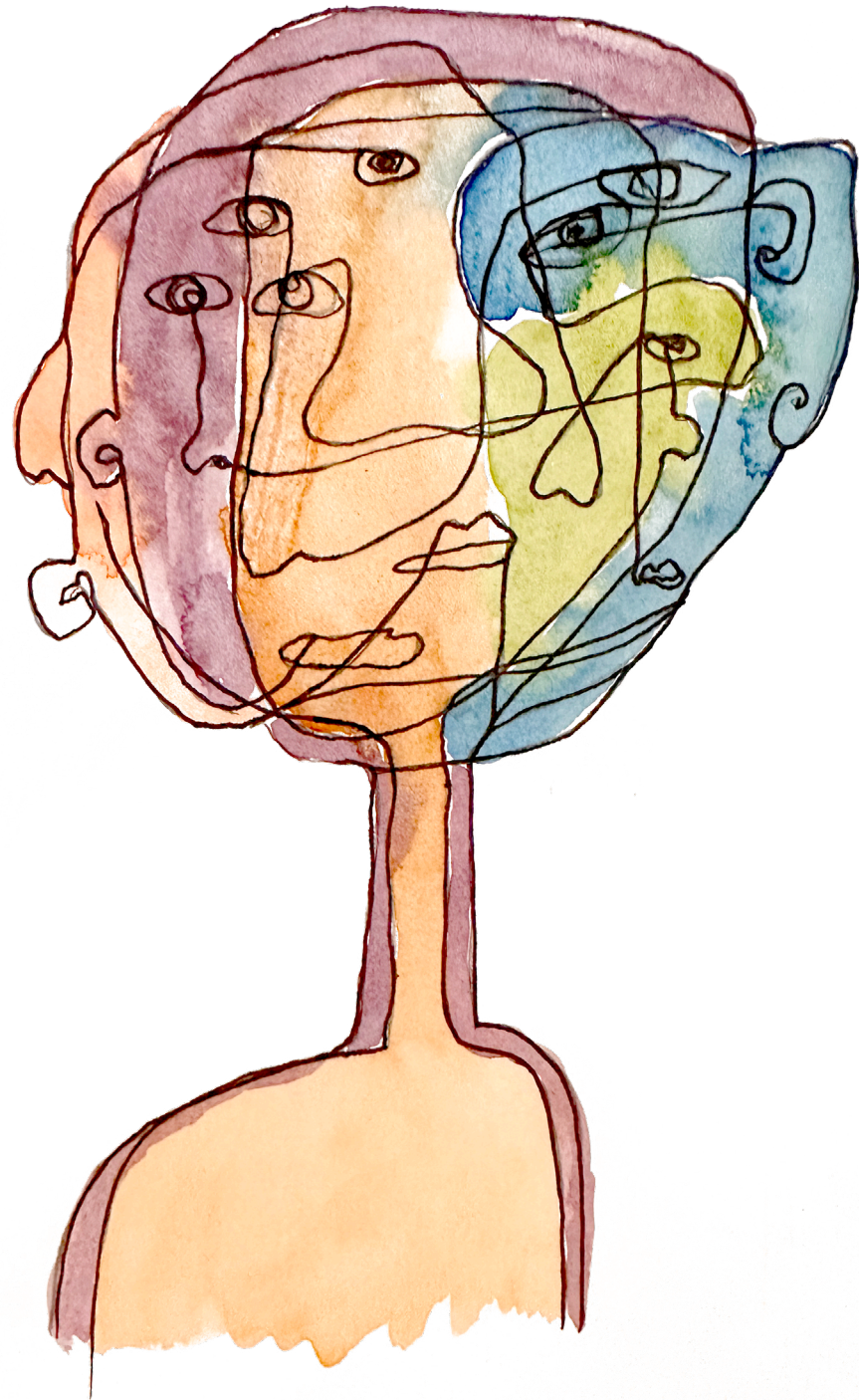


Fig.8 A sketch representing the culturally confused ATCK.

The culture mentioned here is characterized as a collective system of ideas, beliefs, and values that individuals acquire and assimilate from their environment, as defined by cultural anthropologist Paul Hiebert (Pollock and Reken 2009, 41). For Third Culture Kids this culture, is an amalgamation of all the cultures that they have been a part of and thus leads to the creation of a 'third culture'. Anthropologist Gary Weaver's cultural iceberg analogy (Fig. 7) helps differentiate between the 'surface culture' and 'deep culture'. ATCKs usually connect using the hidden invisible layers of the 'deep culture' represented on the underside of the iceberg, which constitute our beliefs, values, assumptions, worldview, and thought processes unlike the surface culture attributes that constitute what we can physically see or hear, including behaviour, words, customs, language, and traditions (Pollock and Reken 2009, 42).

Given that ATCKs live in a world of rapid cultural change, experiencing constantly evolving worldviews, expectations of behaviour, and even languages with an overnight airplane ride as their norm, the kinds of experiences they share tend to impact the deeper, rather than more superficial, parts of their personal or cultural being (Pollock and Reken 2009, 16). This is why ATCK's community of an 'interstitial culture' is independent of any one place but connected by people of shared experiences creating their 'tribe' (Pollock and Reken 2009, 47). Hence, these individuals' identities are strongly influenced by the cultural norms and expectations within their families and surroundings, leading them to feel somewhat out of place. They cope over this shared sense of displacement, which leads to the creation of a complex and multifaceted sense of identity.

2.1.3.2 DEFINING CHARACTERISTICS

ATCKs are complex people with complex backgrounds that create personalities and identities that are unique from people who have grown up in a monocultural background. **Travel** and **mobility** are factors that are often intertwined in their plans which help them be more aware about the world and learn several languages. Travel often also cultivates **cross-cultural relationships and friendships** that bloom beyond the usual racial, national, or social barriers helping them to relate to people of different race, ethnicity, religion, or nationality (Pollock and Reken 2009, 1). Their interaction with people of diverse backgrounds cultivates an **empathetic and understanding mindset**. Their **identity** is not defined by their passport: a passport is little more than a travel document, for it does not necessarily denote where 'home' is. Home sometimes changes every few years, with a shift in language and culture often accompanying the inevitable changes in schools and houses (Bolon 2002). Their feelings are sometimes painful and create a profound sense of **isolation**; "this is the 'nowhere' side of feeling at home everywhere and nowhere". They associate themselves with having a broader, more **global identity** (Useem, and Cottrell 1996, 7). This difference stems from "their awareness of, interest in, and desire to be connected to the larger world community" (Useem, and Cottrell 1996, 7).

ATCKs are people who never adjust. They **adapt**, "they find niches, they take risks, they fail and pick themselves up again in a new location, where they locate friends with whom they can share some of their interests, but they **resist being encapsulated**" (Useem, and Cottrell 1996, 4). They are loners without being particularly lonely. Their camouflaged exteriors and understated ways of presenting themselves hide rich inner

lives, remarkable talents, and, often, strongly held contradictory **opinions** on the world at large and the world at hand. They are people of **culturally intricate backgrounds** who are “weaving together their memories in a rapidly changing present in anticipation of an uncertain future.”(Useem, and Cottrell 1996, 4). “Their occupational choices reflect a continued **love of learning, interest in helping, and desire for independence and flexibility**” (Useem, and Cottrell 1996, 5).

“The house my parents owned in the south of France, where we spent our annual summer vacations, contained furniture, artwork, photos and souvenirs from each country we’d lived in: Indonesian batiks and puppets hung next to Venezuelan naïf paintings.”

“Home is this sum of all our places of residence”

(Bolon 2002)

Maintaining an **international dimension** in their lives is important to them, in the form of reunions with their third-culture friends or showcasing their travels and memoirs through their home décor or its reflection in their mannerism and behaviour. They feel at home everywhere and nowhere, they relate to people through their hobbies and interests, they reach out to help those who appear unsure of themselves because they “know what it is like to be confused in a country where we cannot speak the language well” (Useem, and Cottrell 1996, 6). This kind of a mobile existence also entails that either the ATCKs themselves, or those around them, are constantly coming or going. The people in their lives are **always changing** and the backdrop of physical surroundings may often **fluctuate** as well. Additionally, unlike immigrants, third culture families usually expect at some point to return permanently to live in their home country. Not all do, but that is the general presumption when they first leave their home countries, and this **expected repatriation** shapes countless decisions and thus affects the identities of children who are raised in this manner (Pollock and Reken 2009, 17).

The election of President Barack Obama made the entire world aware that this type of childhood exists and presents an example for the kind of resilient adults they make. Many of his first cabinet choices were also adult TCKs. Through politics, speaking out, or writing, ATCK voices are beginning to be heard. In 1984, sociologist Ted Ward claimed that TCKs were “the prototype [citizens] of the future . . .” (Pollock and Reken 2009, 12). Looking at the TCK world can help us prepare for the long-term consequences of this new pattern of global cultural mixing.

2.1.3.3 COSMOPOLITAN CHARACTERISTICS – CULTURAL AGILITY

Third Culture Kids can be considered “citizen(s) of the world”; serving the kosmopolis, “rejecting tradition and local loyalties” (Duyvendak and Ley-Cervantes 2021, 17) in the sense that they are citizens of the world, following international lifestyles and belong to a community that spans across “a multiplicity of identities and affiliations” (Duyvendak and Ley-Cervantes 2021, 17).

TCKs are embedded with a cultural agility that enables them to bond with people on deeper levels of relationships and conversations than others which can be slightly appalling for monocultural people (Pollock and Reken 2009, 133). For various reasons, TCKs pass quickly through levels 1 and 2 of communication and jump into topics that fall into level 3 (Fig 9). In other words, while others are still at the “polite” communication stage 1 & 2, TCKs are offering opinions on and asking what others think about such topics as how the president’s term is going, what the government should do on its immigration policy, or whether the United Nations should intervene in some new world crisis. When others either don’t seem to care about such things or don’t want to express their opinions, TCKs might think they don’t care enough.

1. *Superficial level: This involves conversation generally referred to as “small talk.” How are you? Where are you from? The weather or today’s headlines.*

2. *“Still safe” level: This is an exchange of no-risk facts. Where did you go on vacation last year? What sights did you see?*

3. *Judgmental level: Here, we begin to risk a few statements about our opinions on politics, religion, or other matters about which our new friend might disagree with us.*

4. *Emotional level: We begin sharing how we feel about life, ourselves, and others (e.g., that we’re sad, glad, worried, or depressed).*

5. *Disclosure level: We reveal our most private thoughts and feelings to another person, confessing secret dreams as well as painful failures. This stage involves an honesty and vulnerability that lead to true intimacy. Most of us only have a few people in our lives with whom we share at this level. Some people have no one to share such a place.*

Fig.9 Relational Level description (Pollock and Reken 2009, 133)

One of the reasons TCKs often jump into these supposedly deeper levels of communication faster than others is **cultural habit** (Pollock and Reken 2009, 133). ATCKs have been used to conducting ‘small talk’ with a variety of people for a far longer time and often they aren’t situated in a location for them to linger on that stage. Secondly, they have **practiced** the art of conversations. TCKs know how to get into relationships fairly quickly when they want to simply because they have had to start so many (Pollock and Reken 2009, 135). Thirdly, the **store of knowledge** they have from the various experiences they have had feeds into many different topics, so they often at least think they have something relevant to say (Pollock and Reken 2009, 135). Finally, there is always a **sense of urgency**, TCKs often jump into deeper levels of communication quickly because there is little time to develop a particular relationship (Pollock and Reken 2009, 135).

2.1.3.4 BENEFITS

There are several consequential benefits that can be attributed to the ATCKs varied background.

1.Expansive worldview: Generally, they are slightly more broadminded, more aware and care about the world’s problems. The ATCK’s perceptual awareness that there can be more than one way to look at the same thing starts early in life (Pollock and Reken 2009, 88).

*“Living overseas influenced my opinions and created new experiences and most significantly **increased the amount of tolerance** I have for people of different backgrounds and nationalities”*

(Pagès-El Karoui 2021)

2.Global sense of belonging: ATCKs usually have a sense of ownership and interest in cultures other than just that of their passport country. They enjoy aspects of the host culture others might not appreciate. They consider these aspects of their lifestyle part of the wealth of their heritage (Pollock and Reken 2009, 95).

3.Adaptability: ATCKs usually have some degree of cultural adaptability ingrained as a primary tool for surviving the frequent change of cultures. They often use the term chameleon to describe this adaptation. They can easily switch language, style of relating, appearance, and cultural practices to take on the characteristics needed to blend better into the current scene. Cultural adaptability may begin as a survival tool, but it also has immense practical benefits (Pollock and Reken 2009, 100).

4.Less prejudice / More accommodating: ATCKs may be more patient than others in a particular situation in order to understand what is going on. They give others the benefit of the doubt because they have been in multiple situations where they had to adapt and understand the cultural norms. Of all the benefits as an offshoot of the TCK background, the richness and breadth of diversity among those they truly count as friends is considered as one of the greatest (Pollock and Reken 2009, 105).

5.The Importance of Now: Because the ATCK lifestyle has had many uncalculated changes along with a sense of repatriation presenting a never-ending looming threat, many TCKs have a sense of urgency that life is to be lived now. Do it now. Seize the day! Sushi is on the menu at the shop around the corner today. Better try it while you can. Some may fault them for impulsiveness, but “they do get a lot of living done while others are still deciding what they do or don’t want to do” (Pollock and Reken 2009, 106).

2.1.3.5 CHALLENGES

1.Ignorance of home culture: Adult Third Culture Kids (ATCKs) often exhibit a contrasting perspective when it comes to their awareness of national, local, and family history. Unfortunately, they may seem somewhat ignorant and less concerned about these aspects. Their frequent relocations during childhood limit their exposure to the normal family chatter that typically binds members together through shared experiences and history. While ATCKs show commendable interest in global matters, their knowledge resembles that of a jack of all trades—wide-ranging but perhaps lacking depth. In today’s interconnected world, however, young TCKs and

ATCKs have more accessible means of staying informed about pop culture, including current movie stars, politicians, musicians, and other public figures worldwide, as well as global fads and trends (Pollock and Reken 2009, 96). It is worth noting that their limited time spent in their passport country might explain their apparent indifference towards its current state of affairs, redirecting their focus towards the affairs of their host country.

2.The delusion of choice: The delusion of choice among ATCKs is paradoxical. While some enthusiastically embrace every opportunity, others struggle to make plans or find excitement in them. Ironically, certain ATCKs, scarred by past decisions made by authority figures, express a reluctance to risk their autonomy again (Pollock and Reken 2009, 108). Some go to extreme lengths, to avoid the possibility of their lives being profoundly shaped by others’ decisions.

3.Arrogance: Real v/s perceived: The heightened awareness that enables ATCKs to consider situations from multiple perspectives can paradoxically lead to impatience and perceived arrogance, especially when interacting with individuals who only see things from their own perspective, particularly those from their home culture (Pollock and Reken 2009, 109). The normalcy of a cross-cultural lifestyle may lead ATCKs to underestimate its impact on their worldview, fostering a sense of cosmopolitan superiority and perceived intelligence compared to others (Pollock and Reken 2009, 109). This attitude may become a point of connection among ATCKs, who embrace a permanent identity of being “different” from others, further reinforcing their distinctiveness.

4.Fear of Loss: ATCKs grapple with a fear of intimacy rooted in the fear of loss. The frequent relocation of close friends or their own movements have led to numerous painful goodbyes, creating a hesitancy among some ATCKs to risk emotional involvement once more (Pollock and Reken 2009, 137).

5.Depression: Common withdrawal patterns among young TCKs, initially appearing as normal behaviors, can evolve into genuine depression. Examples include difficulty getting out of bed, spending entire days watching TV instead of engaging in school or extra curricular activities. This withdrawal often indicates a sense of giving up hope on ever fitting in, with the ongoing struggle to belong becoming a source of despair for these individuals (Pollock and Reken 2009, 230).

6.Rootlessness & Restlessness: The profound challenge for ATCKs lies in the question, “Where is home?” This query goes beyond a physical location, encapsulating an emotional sense of belonging. The persistent rootlessness experienced by ATCKs coexists with a restlessness, as they perceive their current situation as temporary, anticipating a sense of settlement upon completing education, securing employment, or acquiring a home (Pollock and Reken 2009, 126). The essence of belonging, for them, is intricately tied to relationships with others of a similar background (Pollock and Reken 2009, 39).

*“As she flew back to the United States, Erika wondered how it could be that life felt like such a rich dance in and through so many cultures, while at the same time that very richness made it seem impossible to stop the dance. To land in **Singapore** would mean she could celebrate the **hustle and bustle** of that wonderful city she loved so much, but then she would miss the **mountains of Ecuador** and the joy of touching and seeing the **beautiful weavings in the Otavalo Indian markets**. To end the dance in Ecuador meant she would never again see the magnificent colors of **fall in upstate New York** or taste her grandmother’s special Sunday pot roast, but to stop in New York or Dayton, where her parents now lived, meant she would miss not only Singapore and Ecuador, but all the other places she had been and seen. Erika wished for just one moment she could bring together the many worlds she had known and embrace them all at the same time, but she knew it could never happen. This is at the heart of the issues of rootlessness and restlessness. This **lack of full ownership** is what gives that sense of simultaneously belonging “everywhere and nowhere.”* (Pollock and Reken 2009, 23)

7.Identity & Unresolved Grief: Another challenge for ATCKs involves “finding a sense of personal and cultural identity and dealing with unresolved grief” (Pollock and Reken 2009, 64). This quest entails developing a robust personal identity and addressing the fundamental questions of ‘Who am I?’ and ‘Where do I belong?’ Traditionally, family and community serve as mirrors reflecting these answers, with the child’s image resonating within them (Pollock and Reken 2009, 41).

In the case of ATCKs, their self-perception often aligns clearly with their national or cultural backgrounds, such as Koreans, Americans, Australians, Kenyans, or Indonesians living in different places or cultures. Despite residing elsewhere, their fundamental sense of self and origin remains intact, although they may initially feel like strangers when returning to their home country after an extended absence (Pollock and Reken 2009, 40).

8.Lack of comfort: The resolution of grief among ATCKs is significantly influenced by the presence or absence of comfort. Sharon Willmer highlighted this as a crucial factor in 1984, asserting that the greatest need for a TCK is to “be comforted and helped to understand what it means to be a person” (Pollock and Reken 2009, 81). Merriam-Webster’s Collegiate Dictionary defines comfort as “consolation in time of trouble or worry.” While comfort cannot alter the situation or alleviate the pain, it conveys the message that someone cares and understands. Comfort plays a vital role in validating grief, granting permission for the grieving process to unfold, and assuring the individual that their sorrow is acknowledged and shared (Pollock and Reken 2009, 82).

2.1.3.6 OWNING YOUR DIVERSE IDENTITY

Despite the challenges and frustrations that come with a cross-cultural lifestyle, those who have grown up in other cultures often cannot envision being raised differently. The pain and grief associated with leaving

people and places is counterbalanced by the profound worth of having experienced those connections (Eakin 1998, 102). There is something about growing up in and among many cultures that creates an emotional experience and bond that transcends the details. For all the cultural complexity they have experienced, this very way of being part of the “many” is a cherished aspect of their identity (Pollock and Reken 2009, 75).

Sharon Willmer, an ATCK and therapist for TCKs explained how every person—“regardless of race, nationality, background, economic status, educational experience, or lack thereof—is a relational, emotional, intellectual, creative, physical, volitional, and spiritual being” (Pollock and Reken 2009, 142). These facets define what it means to be human, forming the baseline before cultural influence takes hold. Recognizing and meeting universal needs for strong relationships, belonging, nurturing, internal unity, significance, meaningful choices, and self-knowledge is essential for every individual (Pollock and Reken 2009, 142). ATCKs not only understand but also value their diverse backgrounds. Creating a space that positively acknowledges and nurtures these feelings and knowledge can lead to richer, less guilt-ridden lives for ATCKs.

*“... **belonging** had little to do with geography, but rather **a collection of personal interests, ideas and relationships** accumulated over time. “Growing up with three cultures around or inside me, I felt that I could **define myself by my passions, not my passport**,” he says. “In some ways, I would never be Indian or English or Californian, and that was quite freeing, though people may always define me by my skin color or accent. But also, because I didn’t have that external way of defining myself, I had to be really rigorous and directed in grounding myself internally, through my values and loyalties and to the people I hold closest to me.*

- Pico Iyer (author of The Global Souls) (Brara 2020)

2.1.3.7 SOLUTION?

Can we have a place where we are not questioned? Or rather where we are not expected to have a monosyllabic answer about our identity? David Pollock and Ruth E. Van Reken talk about some suggestions that can help ATCKs take ownership of their past so that they may use their extraordinary backgrounds and cross cultural skills to their benefit.

ATCKs can move forward by sharing how they think and feel as learning about other ATCKs’ experiences helps everyone feel significant as a human being (Pollock and Reken 2009, 173). One way of implementing this within the practicum design is to incorporate a healing space where experiences are shared and learned from. This acknowledgement can help comfort ATCK individuals and validate their backgrounds. They can learn to put words to their past, name their experiences, validate the benefits as well as the losses, and ask for help from their families and others. They can learn to name the gifts they have been given and are often unconsciously using to navigate cross-cultural encounters (Pollock and Reken 2009, 250).

Another way for ATCKs to address grief or objectively tackle trauma “is through the use of sacred objects—mementos ... that specifically reflect a certain place or moment of our lives” (Pollock and Reken 2009, 185). A makerspace with activities that enable a somatic experience in an environment where everyone belongs

in a similar way while creating objects that reflect their ‘journey’ instead of focusing on place that represents a **‘HOME’**.

*“My story, and the places I’ve lived in, make me feel like a global Jack Kerouac: a hitchhiker. It has been hard and it has been fun, and I wouldn’t trade my life for anything. Growing up internationally mobile is something only those of us who have done it can understand. It is like **a secret and special club** with an initiation that you can’t explain. It is **a way of life** that never leaves you, no matter where you live.”*

(Brara 2020)

2.1.4 THE UAE ECONOMIC POLICY

The economic policy in the UAE establishes a restrictive framework that exacerbates the identity and emotional turmoil experienced by ATCKs living in Dubai. The UAE maintains one of the most closely controlled immigration systems, a model also adopted by other Gulf countries. Initially introduced in response to the substantial demand for manpower driven by the UAE’s ambitious economic development plans in the 1970s, this policy unintentionally resulted in the formation of a “large, temporary, transnational workforce” rather than a more integrated immigrant population (Wang 2015, 71).

The legal and political context of the Gulf region severely constrains the formal incorporation of foreign residents into host societies. Regardless of the duration of their residence, foreigners are labeled as “temporary labor” and are expected to be kept under control (Thiollet and Assaf 2021, 151). All expatriates, irrespective of their educational levels, occupations, and racial/ethnic backgrounds, are considered guests in the country. The absence of a naturalization procedure, except in rare cases granted by rulers, reinforces the transient nature of the workforce, minimizing political, social, and cultural risks associated with immigrants.

This temporary status creates a pervasive sense of insecurity for expatriates. Feelings of insecurity, alienation, and marginalization are heightened due to the lack of long-term permanency (Wang 2022, 434). The UAE, for expatriates, remains merely a place of transit and can never evolve into a true ‘home.’ The assumption is that temporary workers are less likely to form strong attachments to *Emirati* society, and the absence of incentives for assimilation compels them to maintain close ties with their home countries (Wang 2015, 72).

Although Dubai portrays the diversity of its populations through official rhetoric claiming to be a “tolerant” and “open” country, the reality is described as “commodified cosmopolitanism” (Thiollet and Assaf 2021, 152).

2.1.5 TAKEAWAYS

Dubai’s remarkable social, economic, and infrastructural development establishes the historical context, coupled with the settlement of a substantial immigrant population whose children now identify themselves along the spectrum of being an Adult Third Culture Kid (ATCK). The practicum acknowledges the challenges associated with this upbringing, situated in the modern environment of a perceived cultural melting pot. The following Table 1 encapsulates the issues and key characteristics, outlining the design implications for *Ma’an* Cosmopolitan Center.

SUB-SECTION	KEY IDEAS	INFERENCE	DESIGN IMPLICATIONS & INFERENCES
DUBAI HISTORICAL CONTEXT	- Monarchy / Family-led leadership - Development focused on: - TRADE - FINANCE - REAL ESTATE - TOURISM - LEISURE - CONSUMPTION - Influx of manpower mainly from neighbouring Asian countries.	- Large immigrant population + young Emirati population raised in a multicultural background lead to the propagation of a large number of ATCK inhabitants.	- ATCK is the target demographic
COSMOPOLITANISM & GLOBAL CULTURE	- Globalisation causes homogenisation of culture, language, clothing and products. - Cosmopolitan lifestyle evolves amongst the residents, ways of living and thinking are de-racinated from cultures of origin. - Pseudo-cosmopolitanism propagates, lack of meaningful interaction amongst the multicultural inhabitants of Dubai.	- A transnational ATCK population that has evolved into a pseudo-cosmopolitan population. - The ATCKs desire to learn, share, and grow by studying from the richness of other residing cultures in an economically designed segregation that causes exclusion.	- Provide a inclusive place for such an ATCK population to mingle beyond socio-economic barriers. - Cause for the inception of <i>Ma'an</i> Cosmopolitan centre.
ATCK BACKGROUND & KEY CHARACTERISTICS	- Third culture lifestyle originated for the expat and <i>Emirati</i> kids growing up and raised in a multi-cultural environment. -Key Characteristics: - HIGH MOBILITY, GLOBAL IDENTITY - CROSS-CULTURAL RELATIONSHIPS - EMPHATIC, UNDERSTANDING & TOLERANT - ISOLATED, OPINIONATED - ADAPTIVE, RESILIENT - DEFY ENCAPSULATION - INTERNATIONAL DIMENSION - FLUCTUATING BACKGROUNDS & PEOPLE - CULTURALLY AGILE - EXPECTED SENSE OF REPATRIATION - Benefits: - EXPANSIVE WORLDVIEW - GLOBAL SENSE OF BELONGING - ADAPTABILITY, TOLERANT, PROACTIVE - Challenges: - IGNORANCE OF HOME CULTURE - DELUSION OF CHOICES, ARROGANCE - FEAR OF LOSS, DEPRESSION - ROOTLESS & RESTLESS - IDENTITY TROUBLE & UNRESOLVED GRIEF - LACK OF COMFORT	- ATCKs have complex identities that are often unacknowledged and they continue living with embedded identity related adversities to fit into a society that does not value their backgrounds. - They live in a society where they aren't well understood. - A large population of people who reside, operate with an extremely beautiful set of characteristics of being culturally agile yet also torn by unresolved grief of not having their complex backgrounds acknowledged and misunderstood. - They value their diverse and complex backgrounds but lack external and intrinsic acceptance.	- Provide a place for such like-minded people of similarly disorienting backgrounds to meet, learn, share, acknowledge and accept their identities to function in the world with more confidence and be proud of their journey. - To address the challenges of ATCKs and provide community learning and healing spaces.
UAE ECONOMIC POLICY	- Unavailable citizenships - Large transnational workforce	- Feelings of insecurity, doubt, alienation constantly harbour the ATCK population.	- Provide a place of belonging de-racinated from culture, nationality, religion and gender to mitigate the effects of the economic policy. - To instill a sense of intrinsic and emotional belonging.

Table.1 Key Takeaways of Section 2.1

2.2 SOCIAL INSTIGATOR MEDIUMS

The previous section 2.1 of this Chapter delves into the necessity of establishing a space in Dubai for Adult Third Culture Kids (ATCKs) to connect with like-minded individuals, recognize their identities, and address embedded emotional afflictions. While the creation of a cosmopolitan center is a crucial step, it does not guarantee that its inhabitants will seamlessly engage as intended by the project. Human nature suggests that ATCKs in conscious proximity may not interact spontaneously unless prompted. Section 2.2 explores four potential instigating mediums, encompassing psychological and physical maneuvers designed to facilitate serendipitous encounters among *Ma'an* users without imposing undue pressure to socialize.

2.2.1 FAMILIARITY & PLACE-MAKING

One way people form connections is through the shared familiarity of spaces and places where they feel a sense of belonging. Establishing such a space in *Ma'an* for Dubai ATCKs to bond, transcending socio-economic barriers, necessitates a specific understanding of what transforms a generic space into a meaningful place. Dubai serves as an illustration of a generic place, where its apparent sterility is veiled by glossy plastic and glass surfaces. In this city, we navigate industrialized landscapes, traversing self-propelled conveyor belt-like highways, encountering faceless apartment buildings, and generic suburbs with clockwork regularity. Despite living and working in this environment, our dreams often revolve around an ideal place where a true sense of home can be found – a challenge faced by every ATCK in Dubai.

Dubai embodies a standardization process that facilitates communication and movement across cultural borders, creating a semblance of familiarity. These generic qualities offer “cognitive assurances” capable of fostering feelings of home, regardless of the exact location (Duyvendak and Ley-Cervantes 2021, 20). However, the placelessness experienced reinforces, and perhaps epitomizes, a culture of dissatisfaction (Berleant 2004, 42).

Dubai aspires to instill confidence in its residents, encouraging them to rise beyond mere recognition of their surroundings and acknowledge “others” to foster convivial interaction (Jones et al. 2015). Unfortunately, this intent often falls short due to economic policies prioritizing segregation and exclusion. ATCKs are accustomed to coexisting in proximity to other cultures without genuine interaction. Thus, there exists a need for *Ma'an* to initiate a sense of belonging, facilitating connections generating ethnic mixity in mundane co-presence through “civil inattentive forms of conviviality” (Jones et al. 2015, 644) among ATCKs in this unique cultural landscape.

The characteristics or unintentional benefits of undifferentiated generic spaces play a crucial role in fostering the conviviality essential for Adult Third Culture Kids (ATCKs). Take, for instance, the ‘familiar points’ found in branded spaces like Starbucks, where **recognizable behaviours and mannerisms** provide a sense of cultural reassurance and social comfort. These spaces allow individuals to be in the presence of others while enjoying relative solitude, immersed in the spaces’ “conversations, temporal rhythms” (Jones et al. 2015, 647). The **predictability** and known nature of corporate leisure and consumption spaces creates an **atmosphere of**

‘uneventfulness,’ enabling ethnic mixity and embodying Gilroy’s concept of conviviality as the way diverse populations ‘dwell in close **proximity**’ (Jones et al. 2015, 647).

Amanda Wise’s exploration of multicultural in Australian shopping mall food courts further highlights this phenomenon. Customers, seemingly alone, are observed enjoying the **‘light-touch company’** of others in these public spaces, where this sociality is facilitated by the **anonymity** of the surroundings, sliding beneath the “Otherness radar” (Jones et al. 2015, 648). The demand for social proximity, such as sharing tables with strangers, waiting in queues, and navigating around others, is not perceived as burdensome. These proximate sharing practices, combined with the material and social closeness of cafe spaces, create conditions that may generate actual and/or potential social interaction and encounters with unknown, ethnically, and socially different individuals (Jones et al. 2015, 652).

“...when it is really busy, people **cram together on small tables** along the back where customers have to **slip through narrow gaps** between tables to sit down, or **negotiate around** small children and bags with their trays of hot drinks to find a spare seat. It’s **noisy**, with the **constant sounds** of the coffee machine, steaming and grinding, the **background** of unchallenging pop music, and the **chatter** of multiple conversations all around.

-(Jones et al. 2015, 652)

To encourage amicable engagements, a strategy akin to Erving Goffman’s unfocused attention strategies, particularly **civil inattention**, is pertinent in this environment of proximity. Civil inattention calls for a delicate balance in offering just enough social notice to others without being overly intrusive. Such interactions foster friendly engagements, signalling that there is nothing to fear or avoid in being seen or seeing others, and that one is not ashamed of themselves or their surroundings (Goffman 1963, 84). These non-challenging, ‘known’ gathering places provide a sense of social comfort through activities like chatting, laughter, and banter, aligning well with the limited/light engagement demands of civil inattention.

The apparent contradiction of these generic spaces being highly managed yet maintaining a relaxed informality creates a paradox that instills social confidence in those present (Jones et al. 2015, 653). For instance, becoming familiar with the routines of a place like Nando’s can transform someone into a regular, and this knowledge easily transfers to other branches regardless of location. These environments, by virtue of their accessible and inclusive nature, generate a sense of belonging, working seamlessly with the minimal social demands of civil inattention. Adult Third Culture Kids (TCKs) thrive in this delicate balance between immediate access to difference and the loss of distinctiveness in the proliferation of so-called “generic places” (Duyvendak and Ley-Cervantes 2021, 18).

The physical nature and social construction of these spaces are important for the quality of the mixing that occurs. So how do we transform these generic spaces into places imbued with meaning enough so that ATCKs can take ownership while we retain the characteristics of the generic spaces that fosters encounters?

A belonging that trumps “national, religious and cultural” branded affiliations to their surroundings and provides connectivity, and inclusivity (Duyvendak and Ley-Cervantes 2021, 22).



Fig.10 Relationship between characteristics of a generic space & conviviality

As highlighted in the studies by Duyvendak and Ley-Cervantes, David Purnell & Deborah Cunningham Breede, and Yi-Fu Tuan in his book “*Space and Place*,” the transformation of an undifferentiated space into a place occurs as it accumulates value and sentiment over the years (Tuan 1977). A place is not solely defined by its physical attributes but is rather shaped by the interactions and engagements of people within that space. The creation of a personal experience imbues the physical site with meaning, often unrelated to an individual’s prior history or engagement with the site (Purnell and Breede 2018).

Belonging to a place, as discussed by Duyvendak and Ley-Cervantes, is not confined to a fixed community but is rather constructed through emotional affiliations to a particular space (2021, 25). It emphasizes the idea that the sense of belonging is intricately tied to the personal experiences and emotional connections individuals form within a space, transcending traditional notions of community affiliation.

A place is **A location of meaning**

It is a concretion of value through personal memory ... it is an object in which one can dwell (Tuan 1977; Berleant 2004, 43). A key aspect of Tuan’s thought is that any changes to a ‘space’ can profoundly change its character as a ‘place’. People increasingly report feelings of disconnection or unbelonging while social and economic pressures change and shape the development of cities and other inhabited landscapes such as have been the case for Dubai in its hyper-development era for the past 30 years. Such changes do not always fit with the lived experience and emergence of relational meaning which, Tuan argues, are essential characteristics of humanity, and thus essential to human fulfilment.

A place is **Experienced through living**

A ‘place,’ according to Menin (2003), is an experiential realm for an individual, engaging their entire consciousness and enabling meaningful associations. It is the backdrop against which the events of human living unfold, serving as the locus of action and intention. Place is omnipresent in all consciousness and perceptual experiences, distinguishing it from the surrounding space or a mere geographical location. This human-centric focus is what sets apart a place, making it more than just a physical entity but a context infused

with personal meaning and significance (Berleant 2004, 42).

A place is **sacred**

A sacred place transcends mere physical coordinates; it is never just a location. Its sanctity may arise from profound personal significance, perhaps marked by a life-changing event. Alternatively, it could be a modest place cherished for its ability to connect us with our innermost layers. The sacredness of a place might emanate from its compelling social or cultural importance (Berleant 2004, 47).

The essence of experiencing a place lies in the understanding that “we do not grasp space only by our senses...we live in it, we project our personality into it, we are tied to it by emotional bonds; space is not just perceived ... it is lived” (Berleant 2004, 48). Therefore, the goal of good place design is to fashion locations that evoke a sense of the sacred, aiming to instill spaces with a significance that goes beyond the tangible and resonates on a deeper, emotional level (Berleant 2004, 51).

A place has **Significant presense**

True placemaking entails more than a mere physical presence. No superficial formula or mechanistic emulation, whether following the international style or relying on postmodern architectural clichés, can yield a genuine recipe for creating a sense of place. Significantly, the development of presence requires the designer’s perceptual capacities, encompassing “kinaesthetic consciousness, somatic spatial awareness, the sensory recognition of volumes and textures, auditory acuteness, and the richly complex sensibility of synaesthetic perception” (Berleant 2004, 52). This amalgamation of perceptual skills allows designers to acquire a phenomenological perspective – an intense awareness of the direct experience of sites and structures. It enables them to convert this awareness into a sensitivity to the creative possibilities inherent in specific locations.

A place has **Personal significance**

Spaces are characterised through specific processes of personalization, as noted by Duyvendak and Ley-Cervantes (2021, 19). This involves achieving a sense of control over the space and imbuing it with personal meaning. Personalization can manifest in various forms, including the use of symbolic markers that reflect the identity of an individual or a group (Duyvendak and Ley-Cervantes 2021, 19). This tendency is often observed in the domestic interiors of ATCK homes, where individuals decorate and embellish spaces with components that articulate and celebrate their composite identities.

The familiarity inherent in generic spaces empowers individuals to transcend mere recognition of their surroundings, allowing them to confidently navigate with relative anonymity in an atmosphere of uneventfulness. This familiarity serves as an instigator for serendipitous encounters, creating opportunities for meaningful interactions. Consequently, facilitating ATCKs to form such connections within *Ma’an* can contribute to the

development of a sense of place within the ATCK consciousness. This process, in turn, embeds meaning in *Ma'an*, the cosmopolitan center.

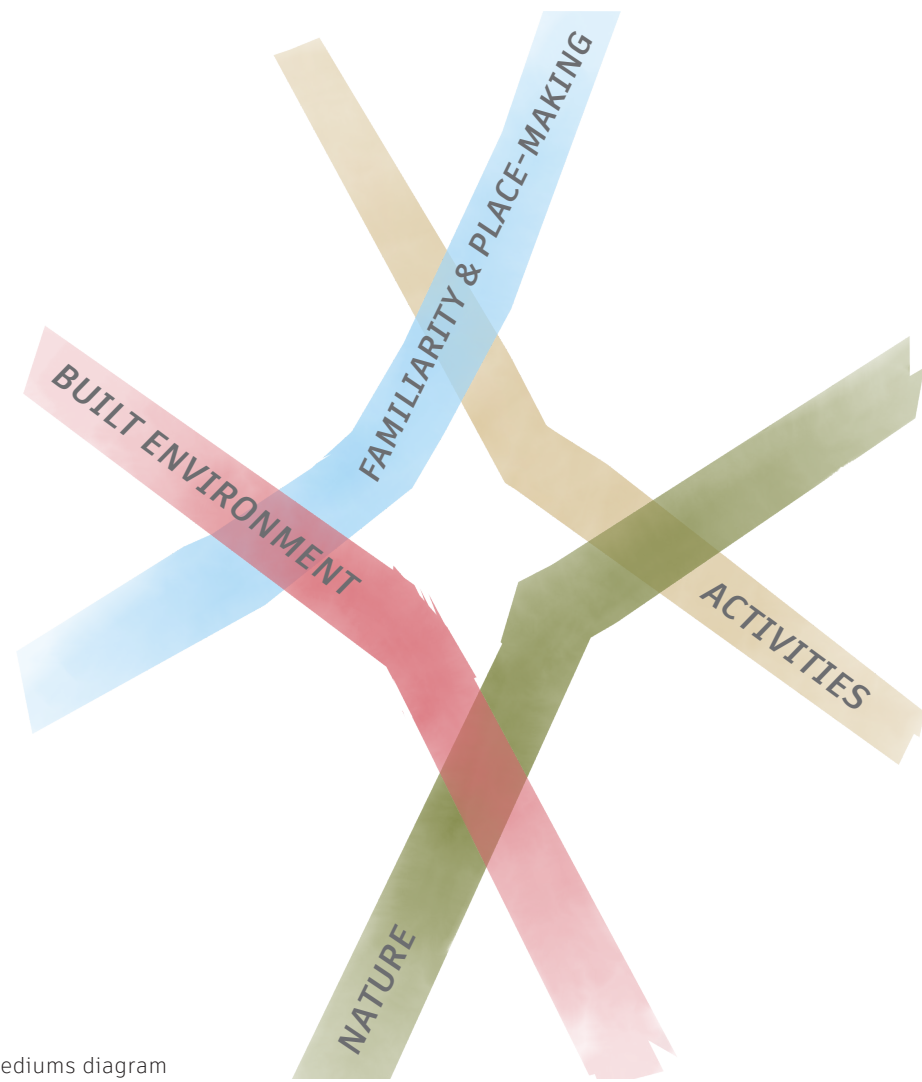


Fig.11 Social instigator mediums diagram

2.2.2 INTERACTIVE ACTIVITES

This section provides examples of various interactive activities that use audio-visual technology and activities to facilitate mingling. One such example comes from the study conducted by engineers and designers, Koen Schellekens and Elisa Giaccardi (2015, 417), exploring how objects can influence social encounters in social settings. They implemented a social experiment with drinking glasses embedded with lighting that changes to synchronized colors when clinked with another glass, indicating the formation of a social bubble through interaction with an object. This experiment offers an intriguing technological intervention that could be incorporated to foster mingling.

Another example is presented by researchers from universities in Australia, discussing how passersby were encouraged to interact via a floor-installed motion sensor receptor during the 2013 edition of Vivid Sydney. The interaction with the motion sensor would, in turn, alter the façade lighting on a building. As observed in these examples, such group activities can manifest in various forms of interactions taking place in the various programs of *Ma'an*, which are further discussed in Chapter 5.

2.2.3 NATURE

A study conducted by sociology departments at universities in the UK explored the relationship between parks as catalysts for social interactions, participatory practices, and shared affinities across ethnic and cultural differences to encourage convivial encounters (Neal et al., 2015, 463). The study concluded that parks and natural settings act as spaces that facilitate social interactions, bridging ethnic and cultural gaps. They are perceived as sites of “quotidian democracy and inclusivity” (Neal et al., 2015, 474). In Dubai, managed parks integrated into the urban landscape play a similar role, fostering mingling among children of different nationalities.

Neal et al. argue that natural spaces, including parks, are open to everyone regardless of ethnic origin, age, or gender, making them democratic forums for people to gather, connect, and build social ties. These spaces entice diverse populations to sit, watch, chat, and be, creating a sense of routine encounter, mixity, and place belonging (Neal et al., 2015, 463).

The micro-sociality within these parks revolves around everyday activities such as dog-walking, children playing, and queues at ice cream stands or cafes. These activities provide opportunities for shared stories and spontaneous interactions, contributing to a shared social confidence among the diverse population. The familiarity of favorite walks, benches, trees, and other features establishes a rhythm and repetition that contributes to the creation of a sense of place (Neal et al., 2015, 469).

Proximity is another factor, allowing individuals to feel part of the larger community without explicit engagement with others. The simple act of being together, enjoying the park in the sunshine, and watching children play fosters a sense of warmth and belonging, encouraging users to engage with the broader community (Neal et al., 2015, 470).



Fig.12 Social instigator mediums - Path-driven & nature inspired design

2.2.4 BUILT ENVIRONMENT (PATH-DRIVEN NETWORKED DESIGN)

The built environment can play a crucial role in facilitating interactions among its occupants, as demonstrated by Christopher Benninger’s Mahindra United World College in Pune, India. This school exemplifies the use of a network of paths to encourage encounters. As one of the ten United World College public schools, led by Nelson Mandela, with 35% of its students from India and the rest representing 58 different countries, the design aims to celebrate the distinct sense of diversity and community among its students.

The path-centric layout of the school provides various points of encounters and scenic views toward distant valleys. The interconnected and flowing spaces converge at the central courtyard, reminiscent of the traditional houses of the region, known as *Wadas* (Canizaro 2007, 422, see Fig 12). This design fosters a sense of connection and interaction, creating a vibrant environment for the diverse student community. The site for *Ma’an* similarly draws inspiration from its historical surroundings, nestled within a dense fabric of historic buildings and narrow pathways, employing a vernacular approach to shade pedestrian traffic.

2.3. COPING MECHANISM & CONSEQUENCES

2.3.1 CONSUMPTION CITIZENSHIP

The connection between expatriates and UAE society has predominantly centered on economic factors. A pivotal aspect of life in the UAE is consumption, a concept articulated by Neha Vora (2020) through the notion of ‘consumer citizenship.’ This framework illuminates the paradox of ‘belonging’ without fully ‘being.’ Vora’s concept challenges conventional citizenship boundaries, positioning active consumption as a coping strategy for expatriates. Engaging in consumption grants expatriates access to various social services and facilities, exploiting the spatial and temporary nature of cosmopolitan interactions (Thiollet and Assaf 2021, 154).

Cities like Dubai have, at their core, the developmental goal of capitalizing on cultural diversity to transform into globalized spaces of consumption (Molz 2011, 38). Adult Third Culture Kids (ATCKs) navigate their complex sense of belonging in Dubai through consumption practices, in the hopes of weaving themselves into the fabric of the city.

These consumption practices, contrary to being tethered strictly to one’s identity or demographic context, are embraced as integral to the global lifestyle. For Third Culture Kids (TCKs), experiencing diverse cuisines and interacting with people of different languages and clothing is not merely incidental but considered virtuous—a positive characteristic (Thiollet and Assaf 2021, 160).

However, it is to be noted that not everyone is able to participate and achieve this sense of citizenship as it is purely based on the income and economic status of one residing in the city. There are multitudes of people who fall within the ATCK category who due to their limited degree of autonomy (Vora 2020) and economic means are not even able to access facilities like *Ma’an* as they are restricted by design within the industrial and labour accommodation regions of other emirates like Sharjah, and Ajman (Almutawa 2022, 544).

An illustrative example is the Global Village, perceived as “a gigantic mall barely disguised by the effort to introduce visitors to world cultures” (Pagès-El Karoui 2021, 77). This venue offers attractively priced goods,

often manufactured in China, with loose connections to the pavilion’s represented country, particularly evident in the case of European countries. Global Village serves as a rare space in Dubai where visitors, including many nationals, interact across social boundaries. Newspaper narratives underscore how it epitomizes inclusivity, with mentions of a dissolution of social hierarchies:

“There are people there of all nationalities, from all walks of life, representing the full gamut of Dubai’s multicultural makeup; all of the city’s perceived hierarchies seem to melt away. Literally and metaphorically, it is the common ground that is so often lacking in the UAE” (Pagès-El Karoui 2021, 77) (Fig 13).

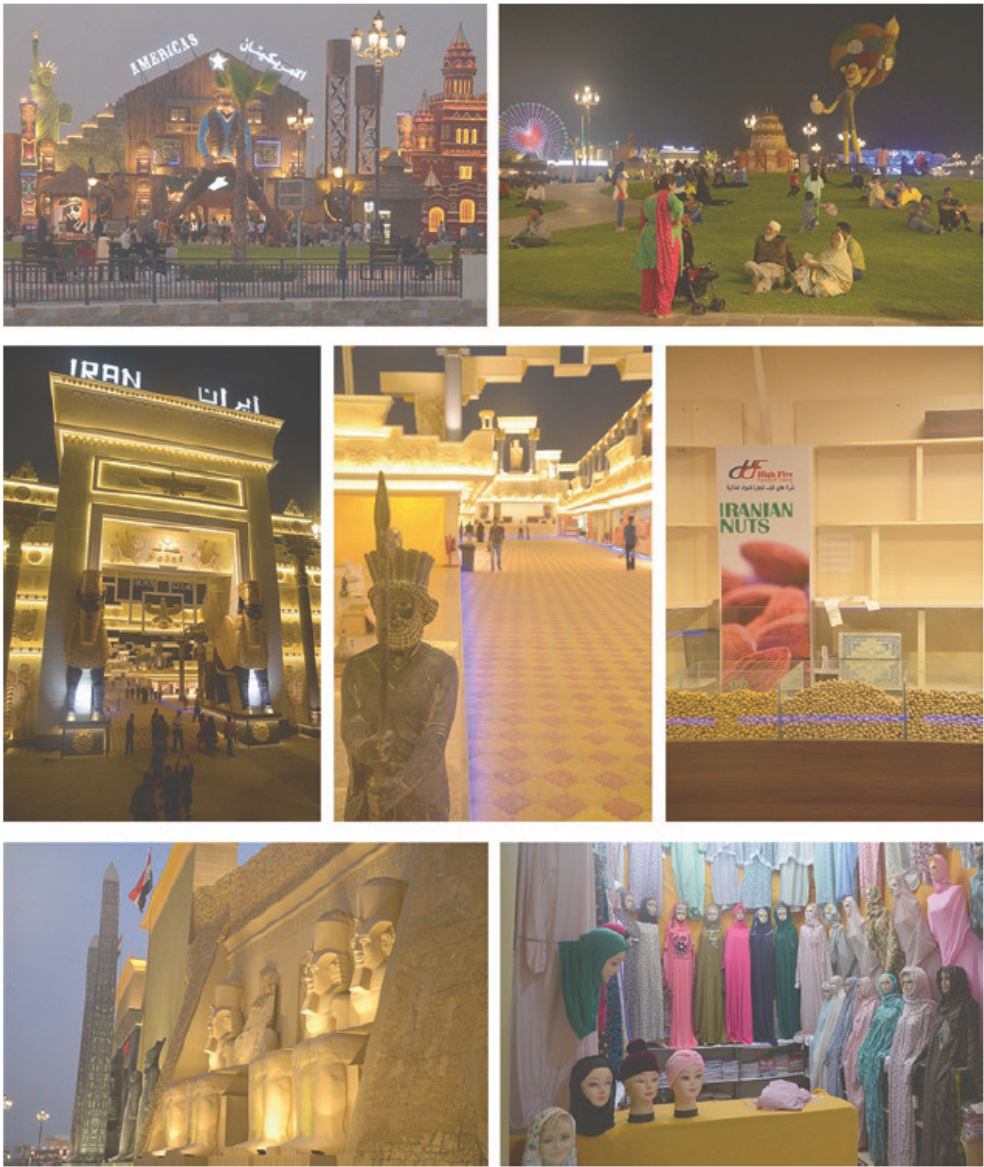


Fig.13 Cosmopolitan landscapes in Global Village highlighting Consumption citizenship

2.3.2 COPING THROUGH BEHAVIORAL CHANGES

Third Culture Kids (TCKs) grapple with their complex sense of belonging by adopting coping mechanisms, creating a simultaneous sense of being both “a part of” and “apart from” their surroundings (Eakin 1998, 18). Raised in multiple cultures, they find belonging in none, hence starts a continuous process of adapting and finding their place, as described by Ruth Hill Useem (Eakin 1998, 21).

Jeffrey Jensen Arnett’s exploration of the impact of globalization on identity formation identifies a

coping mechanism shared by those with experiences akin to TCKs. These individuals develop a multicultural/ hybrid identity, blending their original ethnic identity with a local one tied to their place of residence, alongside a global identity influenced by the broader global culture facilitated by advanced telecommunication (Arnett 2002, 774). During adolescence, a stage marked by impressionability, they assimilate information from global media, forming a hybrid identity (Arnett 2002, 778). However, this process can lead some to a state of identity confusion, feeling at home in neither their origin culture nor their local culture, ultimately fostering a sense of community only among other TCKs (Arnett 2002, 777).

Another coping mechanism and defining trait of adult TCKs is their perceived “out-of-step” nature concerning thinking processes, local cultural references, language slangs, and dressing styles. This often results in a “prolonged adolescence” as they grapple with decisions about their lives, living arrangements, and the idea of settling down, marriage, and children (Useem and Cottrell 1996, 3-4).

Assimilation into the existing society as a coping mechanism is common among TCKs, involving emulation of local customs and behaviours to fit in (Useem and Cottrell 1996, 3).

A contrasting coping mechanism is withdrawal from social contact due to extreme depression, highlighting the diverse ways TCKs navigate the challenges of their unique cultural position (Useem and Cottrell 1996, 3).

Dr. Wang’s qualitative study in her article ‘*Global Citizen’ and the Dislocated Generation in the United Arab Emirates*, delves into the firsthand impact of rootlessness among high school students and young adults who spent their formative years in the UAE. Identified issues include a lack of depth in the expatriate residential community’s understanding of the UAE, its society, cultural traditions, and language, leaving Adult TCKs in an in-between space with no strong identification with their culture of birth or the city in which they were raised (Wang 2022, 428).

2.3.3 IDENTITY ISSUES

Demonstrating the confusion, frustration, and grief of someone upset with her identity is demonstrated in an interview of a young Jeddah-born Pakistani lawyer who was educated in the United States. Despite wearing the abāya and the veil, speaking perfect Arabic (both dialect and standard) as part of her claim of a strong attachment to Saudi Arabia, Islam and to Jeddah, where her parents still lived and where she grew up. Her belonging to Jeddah was intertwined with an idealized version of “Saudi-ness” associated with Islam and a pious life. While claiming to be “completely integrated,” she grappled with not being fully accepted as Saudi, experiencing frustration after returning home from studying at elite U.S. universities, seeking recognition that was elusive (Thiollet and Assaf 2021, 156).

This sense of loss and lack of acknowledgment, despite seamless cultural assimilation, deepens the yearning for a ‘home.’ Dr. Wang’s study on migrants in the UAE reveals that Adult Third Culture Kids (ATCKs) cope with this adversity by aspiring to become cosmopolitan ‘global citizens,’ attempting to reconcile their strained relationship with the rapidly changing society of the UAE (Wang 2015, 73). The dilemma arises when individuals raised in a place like the UAE form strong ties and attachments to local aspects, and the lack of

acknowledgment of this connection can lead to a sense of betrayal.

An illustrative example is provided by a respondent of Russian and Syrian descent in the UAE who recalls her Indian Christian friends’ profound sadness lamenting the loss of *Sheikh Maktoum bin Rashid al Maktoum* “as if they had just lost their own father”, the former ruler of Dubai in 2006. This sentiment challenges conventional boundaries of national identity, prompting the question of whether expatriates can exhibit a form of national identity by feeling a deep connection and zeal for their adopted homeland (Wang 2015, 77).

For young people, a crucial aspect of identity-building is finding validation and understanding from those around them. Driven by the need for acknowledgment, they seek spaces like *Ma’an*, where ATCKs can connect, share experiences, and find solace in the company of like-minded individuals (Eakin 1998, 13).

2.3.4 UNCERTAINTY

Another challenge for Adult Third Culture Kids (ATCKs) is the disruption of predictability. In their 30s, many have encountered the need to uproot their lives for the sake of mobility and gaining experience, resulting in a sense of uncertainty. As expressed in Eakin’s research, they often find themselves in a state of disequilibrium, feeling off-balance until they can make a comfortable transition to their current living situation (Eakin 1998, 16).

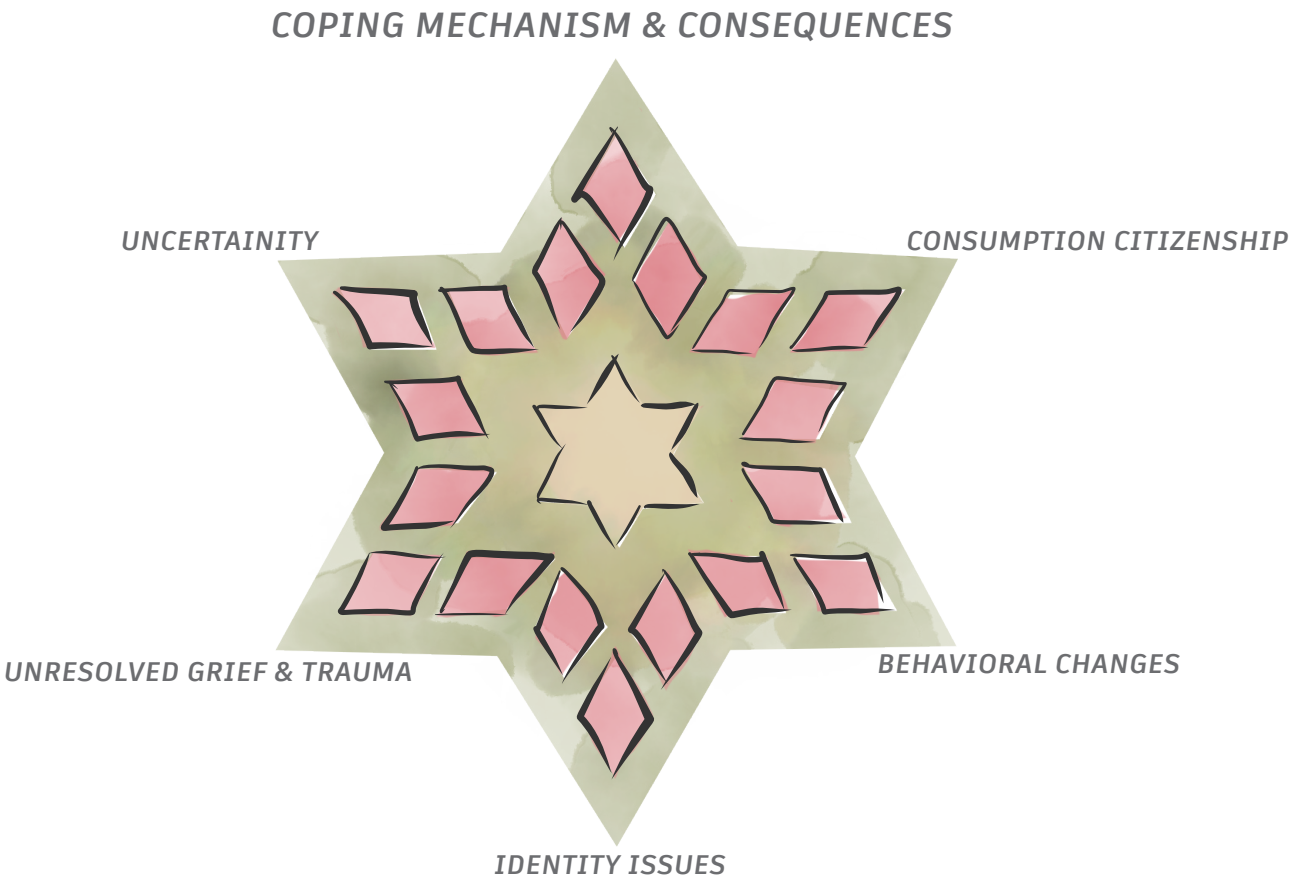


Fig.14 Coping Mechanism & Consequences Outline

2.3.5 UNRESOLVED GRIEF

The Adult Third Culture Kid (ATCK) lifestyle is marked by a persistent challenge of unresolved anguish, primarily stemming from the constant mobility and transience inherent in their experiences. As Eakin highlights,

the pain associated with leaving friends is a recurrent theme, intensifying during the teenage years, where many ATCKs have already encountered substantial experiences of despair (1998, 17). Pollock emphasizes that dealing with unresolved grief is a major aspect of working with ATCKs, who frequently grapple with the repetitive nature of relationships that are short-lived due to constant relocations (Eakin 1998, 17). By the age of 20, most TCKs have undergone more woeful experiences than monocultural individuals typically do in a lifetime (Eakin 1998, 17).

As children mature, forming and parting with friends becomes increasingly difficult and emotionally taxing. To shield themselves from the pain of repeated goodbyes, many mobile children adopt a defensive approach, investing less in each relationship to avoid the grief process (Eakin 1998, 61). This sentiment is echoed by the reluctance expressed by some ATCKs to make new friends, fearing the inevitable separation.

The roots of TCKs, in contrast to those of monocultural individuals, are intricately tied to people rather than a specific place. Eakin (1998) notes that while people may come and go, they linger as a lasting part of a TCK’s life. The grief of bidding farewell to mobile friends becomes a poignant aspect of their existence, contributing to the broader yet shallower roots experienced by ATCKs, as highlighted by Prof. Wang. The concept of “home” for ATCKs extends beyond physical boundaries, encompassing every country visited and lived in, and the rich tapestry of cultural and sensory experiences accumulated through their extensive travels (Eakin 1998, 19, 21).

2.4 EMOTIONAL IDENTITY ADVERSITY AND HEALING CENTRED ENGAGEMENT (HCE)

Shawn Ginwright, an Associate Professor of Education and African American Studies at San Francisco State University, advocates for a shift from trauma-informed care (TIC) to Healing Centered Engagement (HCE) in healthcare. In his influential paper, “The Future of Healing: Shifting From Trauma Informed Care to Healing Centered Engagement,” Ginwright discusses the limitations of current healthcare approaches and proposes a more comprehensive solution.

Presently, healthcare practices revolve around building resilience in young people through youth development, and trauma-informed care. While these approaches address specific physiological needs, they fall short of encompassing the entire spectrum of an individual’s experience, especially for those who have experienced emotional or psychological associated adversity. Ginwright’s endorsement of HCE stems from recognizing the limitations of a deficit-based approach, where individuals are defined by their deficits rather than their complete identity (Ginwright 2018).

Unlike TIC, HCE acknowledges the experienced ordeal as not just an individual experience but often a collective issue affecting multiple people in various capacities. This inclusive approach considers the context that introduced trauma, offering a more holistic understanding (Peakcare 2019).

HCE excels in this aspect by prioritizing the strengthening of individual well-being set in a “humanistic framework”, focusing on hope, happiness, imagination, and trust, rather than merely treating pathology (Peakcare 2019). Just the absence of disease does not encompass wellbeing. HCE builds on this premise and moves beyond reducing negative emotions and behaviours associated with trauma to actively promoting well-

being (Ginwright 2018).

In the context of Adult Third Culture Kids (ATCKs) in Dubai, HCE proves highly relevant. By viewing those exposed to the identity ordeal as agents in the creation of their own well-being, rather than victims, HCE aligns with the multicultural and cosmopolitan experiences of ATCKs. *Maán*’s healing center will implement HCE strategies to address the emotional stress embedded in the psyche of ATCKs. This unique instructional approach will help in fostering multicultural awareness, respect for differences, and group cohesion (Mehl-Madrone and Mainguy 2014). The traditional circular format encourages deep listening and reflection, preventing reactive communication.

Maán will incorporate the five core areas of HCE principles known as **CARMA**, outlined by Holdsworth and Ash from the RECOVER Urban Wellbeing Core team:

CULTURE - *Maán* will provide a platform for ATCKs to learn and share about their identities and backgrounds, fostering pride and understanding. The ATCK are not ignorant or just woeful about their backgrounds, if anything they are keen and proud of them. Providing a human library, knowledge spaces in *Maán* can help ATCKs learn and share about their identities and backgrounds.

AGENCY – is the ability to act and create, as well as change the root causes of anguish, providing opportunities for civic engagement. While addressing the agony associated with a lack of acceptance as citizens might be challenging through civic engagement, *Maán*’s healing circles will provide a neutral ground for individuals to share feelings and bond.

RELATIONSHIPS - *Maán* aims to create a space beyond cultural barriers, promoting, creating, sustaining healthy relationships among ATCKs by practicing empathy and fostering a culture of connectedness.

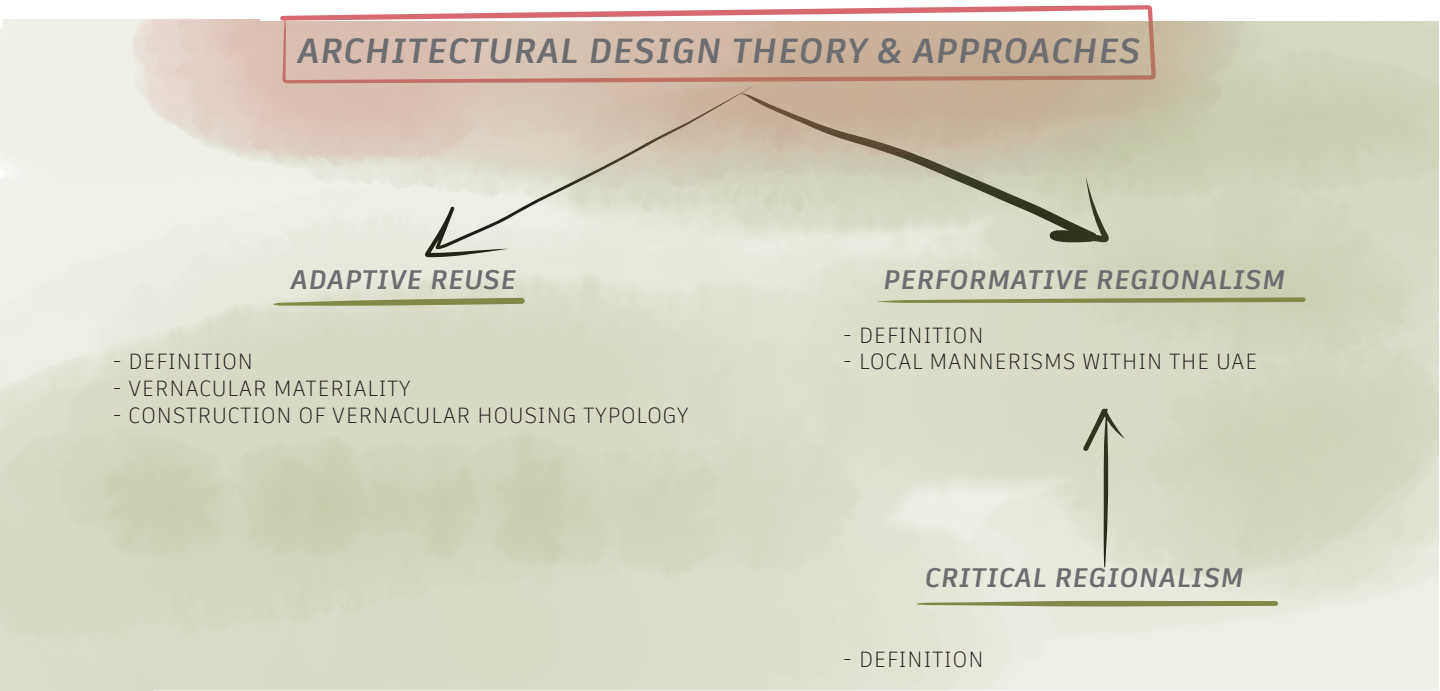


Fig.15 Section 2.5, Architectural Design Theory & Approaches outline

MEANING – To identify your own assets and connect to your purpose. *Maán* will help ATCKs identify and leverage their cosmopolitan abilities to excel in a dynamic, multicultural environment.

ASPIRATIONS - In the realm of aspirations, *Maán* goes beyond merely acknowledging the diverse backgrounds of Adult Third Culture Kids (ATCKs) – it actively encourages them to perceive their cultural diversity as a source of strength.

In essence, Healing Centered Engagement offers a comprehensive approach to addressing the complex despair and frustration experienced by ATCKs, fostering resilience, and promoting well-being in a multicultural context.

2.5. ARCHITECTURAL DESIGN THEORY & APPROACHES

2.5.1 ADAPTIVE RE-USE

As architect and sustainability expert Carl Elefante aptly stated, “the greenest building is the one that is already built” (Jones 2022). The concept of Adaptive Reuse arises from the imperative to preserve historic places and re-purpose vacant buildings into new homes, offices, and hotels, aligning both with financial prudence and sustainability goals. Adaptive reuse manifests in various forms, encompassing the preservation of heritage and transforming vacant structures into opportunities to revitalize communities. Prolonging the lifespan of buildings is a sustainable strategy that brings both social and financial advantages. In the context of this practicum, we have chosen to explore all three types of adaptive reuse methodologies outlined in Graeme Brooker & Sally Stone’s book, *Re-Readings 2*, positioning the adaptive reuse approach for our site on a spectrum informed by these methodologies (Fig 16).

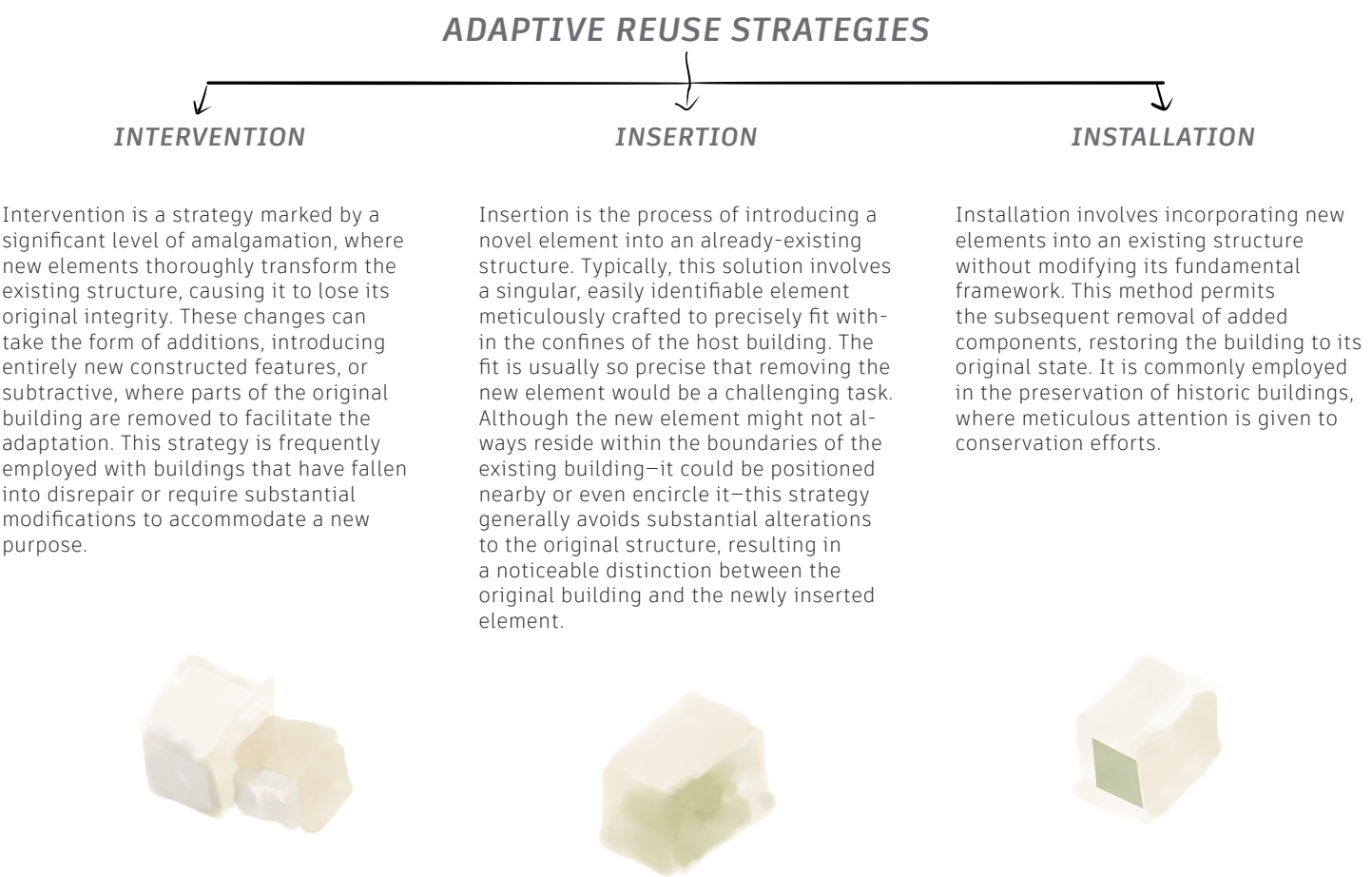


Fig.16 Adaptive Reuse strategies from Brooker & Stone 2018, 79.

2.5.2 VERNACULAR MATERIAL & CONSTRUCTION

Two predominant architectural vernaculars in the UAE were *Bait Areesh*, constructed from palm fronds, and *Bait Morjan*, made of coral or sea stone. The *Sheikh Saeed Al Maktoum House*, the site for this practicum, exemplifies *Bait Morjan*, utilizing coral and shell stone from a nearby creek for its walls. These materials are bound with a mixture of mud, sand, gypsum, and limestone (Rashdan and Mhatre 2019, 53). Coral stone’s excellent thermal properties ensure comfort throughout the day, with the ability to absorb and retain warmth during cooler nights. It is imperative to address the “high porosity and reduced strength of coral stone in saturated conditions” through proper waterproofing in finishes to preserve structural integrity (Ochieng 2012, 94). Notably, the UAE prohibits coral extraction to protect marine life (Rashdan and Mhatre 2019, 54), emphasizing the importance of its preservation.

The wall thickness of such building’s ranges from 0.5 m (internal wall) to 1.6 m (external wall), providing a robust, stable structure with high thermal capacity. The ground floor consists of layers, including a sand layer covering a mix of gravel and clay, topped with carpets made of palm leaves (Rashdan and Mhatre 2019, 54). The roof, traditionally constructed with palm trunks and timber joists, features woven palm fronds covered by gypsum and clay tiles. Windows have gypsum screens without glass panels for shade, while doors are crafted from local timber (Rashdan and Mhatre 2019, 54).

2.5.3 CHARACTERISTICS OF A TRADITIONAL EMIRATI HOUSE

1. **Decorative elements** in this context include depictions of nature, plant motifs, and the incorporation of Arabic letters through calligraphy. The overall intention is to avoid explicit imagery or objects, focusing on more abstract and culturally significant design elements.

2. **Courtyards (Al Hawsh)** hold a central and crucial role as they are overlooked by all rooms, providing both illumination and ventilation. Functioning as internal overlooks, these spaces are characterized by spaciousness, openness, and adorned with cultivated plants. Serving as a gathering place, especially in warm weather, courtyards contribute to family life (Taha and Awad 2020, 140).

Designated as private areas, courtyards act as an internal link between interior spaces, offering the benefits of natural light, privacy, security, and tranquillity. Their cool micro-climate and cross ventilation further enhances comfort. Courtyards effectively mitigate solar overload by creating shaded areas, incorporating natural cooling strategies, and shielding against dust or sand. In hot, arid climates, courtyards utilize their extensive surface area to store heat during the day, functioning as “heat sinks” that radiate warmth into the night air, reducing severe temperature stress (Rashdan and Mhatre 2019, 52). The combination of a large surface-to-volume ratio, thermal mass, and shading enhances the building’s thermal performance, enabling low-energy strategies despite air conditioning limitations.

Walls surrounding the courtyards are constructed with stones or bricks of suitable thickness to prevent heat transfer from outside (Rashdan and Mhatre 2019, 51). Windows facing the courtyard deploy wooden or gypsum screens, known as “*Mashrabiya*,” to create shade and regulate lighting.

3. The **Majlis**, designated for receiving guests and visitors, is typically located at the main entrance, often overlooking the outside of the house to maintain family privacy. The floor is adorned with Persian rugs, and all mattresses and cushions are intricately embroidered and ornamented. In this space, a brazier (*Al Menkal*) is present for serving Arabic coffee (*Gahwa*), accompanied by a tray featuring coffee pots (*Dallahs*), cups, and various local date confectioneries. The walls display gypsum patterns, and specific types of arms, such as rifles, swords, and daggers, are hung for decorative purposes (Taha and Awad 2020, 139).

mirrors adorned with pictures on the walls. The floor is covered with Persian rugs, mats, and cushions, contributing to the overall comfort and aesthetics of the space (Taha and Awad 2020, 141).

7. **The kitchen** is strategically placed at the corners of the house, separate from the sitting room, to prevent any food odours from permeating shared spaces. Additionally, a dedicated wind tower is employed to extract odours and ventilate the kitchen during cooking. The walls of the kitchen feature recesses designed for storing utensils and appliances (Taha and Awad 2020, 141).

8. The traditional *Emirati* house incorporates numerous **balconies and apertures** in its design. Characterized by staggered floor levels, the house adopts a **terraced design**, offering multiple vantage points for lookouts and creating leisure spaces on multiple rooftops.

9. The **mashrabiya**, characterized by a latticed patterned design, serves multiple purposes in the traditional *Emirati* house. Primarily, it ensures privacy by controlling the passage of natural light, protecting occupants from the intense sun. Additionally, *mashrabiya* regulates climate conditions within the dwelling, controlling airflow, reducing air temperature, and increasing humidity. Acting as part of a cooling mechanism alongside wind towers and courtyards, *mashrabiya* creates air drafts. These window-perforated screens feature diverse patterns and materials, including wood and gypsum, tailored to satisfy various conditions and functions (Rashdan and Mhatre 2019, 54).

10. The **size, number, and materiality** of doors and windows in the traditional *Emirati* house serve as reflections of the family's **socio-economic status**. The design considers the growing needs of the family members, with room layouts harmonizing privacy, facilitating various social events, and aligning with ecological and environmental requirements (Taha and Awad 2020, 138). As family members marry, additional rooms are added to the house to accommodate the children who move in after marriage (Taha and Awad 2020, 142).

11. A wind tower, also known as a “wind catcher” or “**Barjeel**,” is a traditional architectural element designed and positioned on the roof of a building. Its primary role lies in cooling and ventilating traditional structures, providing natural thermal comfort for inhabitants without relying on energy consumption (Rashdan and Mhatre 2019, 48). The fundamental principle involves capturing wind at an elevated position and channelling it into the building’s inner environment. Traditional wind towers are composed of various components, including openings, a roof, a head, a channel, and internal partitions, forming a hollow square tower. This design allows the tower to capture wind from any direction, creating an airflow into the shaft that aids in ventilating the occupied space. Wind towers come in diverse designs such as unidirectional, bi-directional, and multi-directional (Rashdan and Mhatre 2019, 49).

The operational mechanism of wind towers (Fig 18) relies on pressure differences, facilitating the upward movement of less dense hot air, to escape through exhaust channels at the top, while cooler winds descend into the building, replacing the escaped air. In the morning, external winds at roof level generate positive pressure on the windward side and negative pressure on the leeward side, delivering fresh air indoors while extracting stale and warm air.

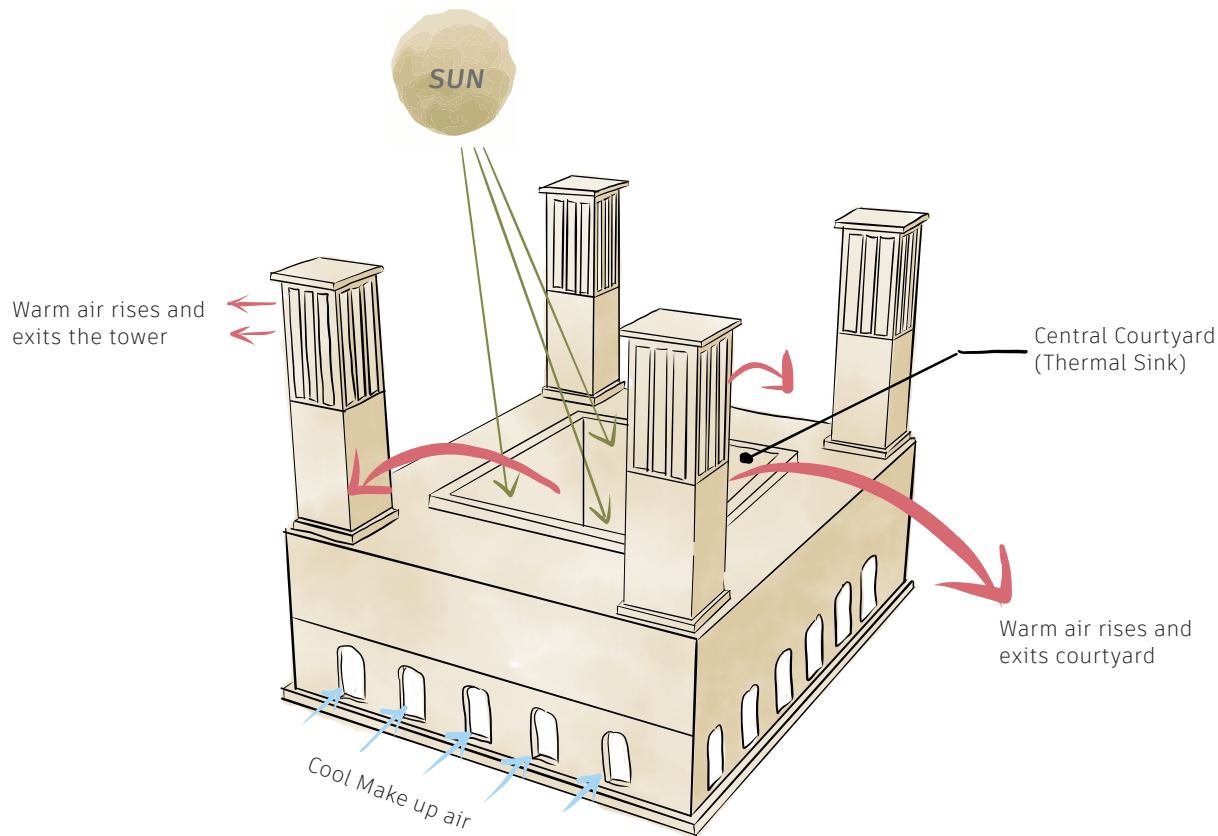


Fig.17 Courtyard as a 'heat sink'

4. **Al Liwan**, also known as the hall, is an open yet roofed section of the house located at the front of the rooms and directly overlooking the courtyard. The ceiling of *Al Liwan* is crafted from wood and gypsum. Its facade facing the courtyard features columns adorned with floral and natural patterns, along with various geometric shapes. Functioning as an open shaded area, *Al Liwan* shields the rooms from direct sunlight while offering an expansive internal view. Often covered with carpets, known as *Zulia*, it is frequently furnished with seating arrangements (Taha and Awad 2020, 140).

5. **The main sitting** room features multiple windows that connect to the adjacent room, known as the bride's room (*Al Hajlah*). Gypsum niches are incorporated for storing small boxes or hanging pictures on the wall. The room is adorned with embroidered cushions, and its floor is covered with Persian rugs layered on straw mats. Instead of couches, carpets and mattresses are employed for seating (Taha and Awad 2020, 140).

6. **The Women's Majlis** is typically positioned in one of the corners of the house to ensure privacy and features a distinct entrance. The finely designed door leads to a room containing several wooden boxes and

During night time or low wind conditions, wind towers operate through the natural buoyancy of thermal forces created by temperature gradients between the interior and exterior of the building. Notably, wind towers in the UAE feature partitioned windows, enabling air movement, blocking sand, and supporting natural light control (Rashdan and Mhatre 2019, 49). Beyond their ventilation role, wind towers contribute to the energy efficiency of buildings, reducing the need for cooling energy consumption.

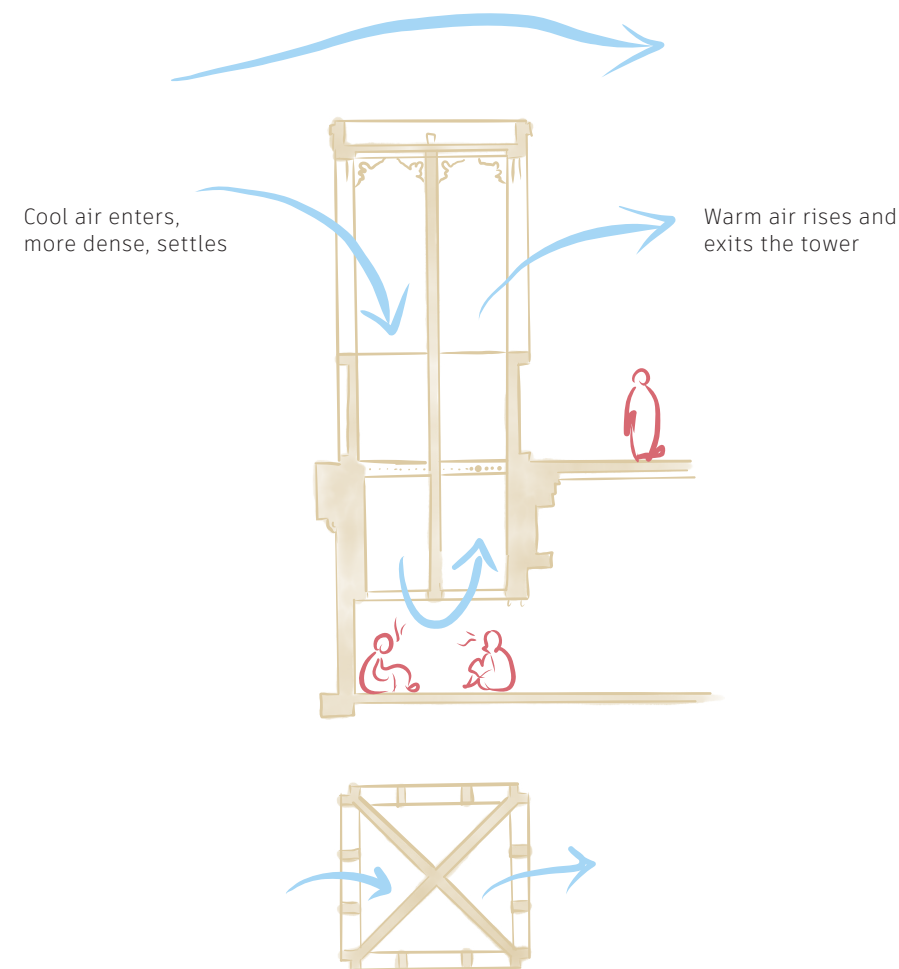


Fig.18 Operating Principle of the *Barjeel* (Wind Tower)

The original significance of these architectural elements has faded in the context of the newly developed city, primarily due to our heavy reliance on modern transportation. Our complete dependence on artificial air conditioning has further led to the abandonment of traditional cooling methods, such as the *barjeel*. Technological advancements, along with the prevalence of modern building materials and construction methods, have significantly influenced the patterns and designs of houses. The shift has been from a more vernacular style to a more globalized approach, with concrete playing a central role and glazing being prioritized to create expansive openings for views (Taha and Awad 2020, 143).

The objective of this section in the chapter is to leverage our understanding of the vernacular materiality, construction techniques, and characteristics of *Emirati* homes. It aims to incorporate the principles of the architectural theory of adaptive reuse to preserve and celebrate the identity of the site. This approach ensures that, in the transformation of the site from a museum to a dynamic cosmopolitan center, its unique features and programs are accommodated while maintaining a connection with its rich history and cultural identity.

2.5.4 CRITICAL REGIONALISM

Critical regionalism, as articulated by Kenneth Frampton, responds to the challenges posed by modern consumerism and the widespread use of universalization in the built environment, which often results in a sense of placelessness. Frampton highlights architects like Tadao Ando, Luis Barragan, and Glenn Murcutt as exemplars of critical regionalism, emphasizing the need for contemporary architecture to establish a meaningful connection between local vernacular and the utilitarian language of the universal (Frampton 1983). This approach, however, is not a nostalgic yearning for the past but rather a conscious effort to resist the homogeneity of the International Style.

In the context of *Ma'an*, critical regionalism serves as a pivotal concept. It acts as a resistant medium against the placelessness and the erosion of identity in Dubai, while offering a functional approach that transcends global contexts while responding to the cultural identity of the specific locale (Frampton 1983). The core principles of critical regionalism—"place, identity, and architectonic" (Zahiri, Dezhdar, and Foroutan 2016, 2) –are integral to the project's ethos. Emphasizing the "value of local economies, labor, and materials" (Zahiri, Dezhdar, and Foroutan 2016, 11), the project aligns with the ideas of critical regionalism to create a cosmopolitan center that integrates local architectural concepts while remaining relevant to contemporary needs.

The aim of the cosmopolitan Centre is to seamlessly integrate inherited architectural concepts, preserving the site's spirit while addressing contemporary code requirements and the psychological needs of individuals and the community. Through the lens of critical regionalism, the project seeks to not only integrate and preserve vernacular architecture but also redefine its purpose, offering a cosmopolitan center tailored for ATCKs.

2.5.5 PERFORMATIVE REGIONALISM

Alexander Tzonis and Kenneth Frampton's critical regionalism, while grappling with questions of cultural identity, has been criticized for its tendency to focus more on formal aspects than on the social practices or performances that give these forms meaning. Barbara Allen, in her work on Performative Regionalism, introduces the concept of performativity, emphasizing the iterative acts—both tangible and intangible that instill norms in a locality. According to this perspective, people's identities are shaped more by their actions than by their appearances, and a building adhering to critical regionalism should reflect and reverse the activities of its inhabitants, engaging in a reflexive process (Canizaro 2007, 422).

In examining the everyday practices of mall visitors, it becomes apparent that these actions can disrupt social and spatial segregations enforced in Gulf cities. The mundane and routine activities of individuals contribute to transcending external barriers such as clothing, language, and culture that may otherwise divide residents (Thiollet and Assaf 2021, 158).

Dubai exhibits a particular characteristic in the stark contrast between the main roads on its highway boasting up to eight lanes of fast-moving traffic and the interior of neighbourhood blocks, where traffic comes to a standstill behind double-parked cars honking in front of a shawarma shop. The cars stop to order the

omnipresent *karak* (tea with milk) consumed by almost all residents, considered an intrinsically “local” drink in the UAE despite its South Asian origin (Thiollet and Assaf 2021, 160). Meanwhile, children play cricket in the parking lot or football on the small square surrounding the local mosque. Multi-generational groups of women gather around tea, coffee, and biscuits on beach mats, while young children play in the playgrounds. Later on, families settle on the grass for elaborate picnics, which may include barbecues and *narghiles* (*hookah*). Groups of Filipino friends can be seen celebrating a birthday party while other families stroll around as “intimacies in the open air” (Thiollet and Assaf 2021, 160). Leisure time spent in these informal, daily spaces is cosmopolitan by nature, bringing together the various communities that make up these urban societies while still maintaining boundaries between them (Thiollet and Assaf 2021, 160).



Fig.19 Performativities in UAE, Children playing cricket in parking lots, Ordering Karak Chai in cars, Picnics in Parks, Roadside fruit stalls

2.5.6 TAKEAWAYS

Djamel Boussaa’s influential article, “Dubai: The Search for Identity,” delves into the history of Dubai, emphasizing the erosion of identity amid the creation of landmarks during periods of economic and infrastructural development. Our goal is to rediscover and redefine this identity through the application of Adaptive Reuse and Performative Regionalism within an urban context. This approach recognizes the diverse backgrounds and cultural roots of the resident population, celebrating them in a vernacular context within *Ma’an*.

To instill a sense of ownership and belonging among residents and locals alike, it is essential to address the exclusion experienced by children born in Dubai. Despite exposure to local culture in museums and through

textbooks, expatriate kids often lack direct engagement with traditional Emirati activities (Haq et al. 2021, 254). *Ma’an* can serve as a platform to bridge this gap by incorporating traditional Emirati activities into the makerspace area or workshops, juxtaposing them against contemporary functions. The cosmopolitan center becomes a backdrop for reminiscing and celebrating the site’s history while encouraging users to actively participate in these activities, fostering a deeper connection with the culture they may have only observed from a distance.

This initiative aligns with Place-making, offering residents who have felt alienated an opportunity to feel more integrated and accept the UAE as their home by gaining a deeper understanding of it. Creating positive associations with local practices and establishing social and emotional bonds related to them can contribute to a greater sense of belonging and familiarity.

2.5.7 CHAPTER SUMMARY

Chapter Two offers a comprehensive exploration of the historical development of Dubai, providing an economic framework that lays the foundation for the emergence of cosmopolitan Dubai. This evolution towards an international global culture sets the stage for the formation of a third culture identity among the population. The chapter delves into the distinctive attributes of the UAE’s third culture population, highlighting their cultural agility while acknowledging inherent challenges in identity formation, rootlessness, and a sense of restlessness in defining ‘home,’ especially in the context of stringent economic policies.

Within this context, the chapter establishes the rationale for the necessity of a center like *Ma’an*. It investigates various mediums and catalysts facilitating interaction and collaboration among Adult Third culture Kids within the center. Placemaking strategies and theories of civil inattention, explored through interactive activities in natural spaces and a purposefully designed built environment, serve as avenues for fostering connections among the center’s community.

Furthermore, the chapter addresses coping mechanisms and consequences for Adult Third culture Kids acknowledging the embedded grief and adversity in their psyche. Shawn Ginwright’s Healing Centered Engagement theory is introduced as a valuable framework to guide and implement healing practices within *Ma’an*.

Architectural theories, particularly adaptive reuse, are then examined. This section utilizes insights from *Emirati* vernacular design and characteristics to inform the design and development of *Ma’an*, adopting a lens of performative regionalism.

In summary, Chapter Two provides robust scholarly support and evidence, laying the groundwork for the target audience, the chosen site, and the sociological issues to be addressed in subsequent chapters.

اللقيمات

Luqaimat (Sweet Dough Balls)



Fig.20 *Luqaimat*, an Arabic term for a sweet dumpling delicacy is an *Emirati* traditional dish.

CHAPTER 3

PRECEDENT ANALYSIS

3.0 INTRODUCTION

Chapter Four meticulously examines various precedent projects to inform the design of *Ma’an*. Each precedent serves a distinct purpose, exploring programmatic, aesthetic, functional, form development, structural, and material applications. These projects act as exemplars, offering insights into theoretical principles discussed in the literature review. They also provide valuable lessons on operational and programmatic features drawn from existing cultural models of built-design, and innovations in healing-centric design, as well as spatial configurations and aesthetic relevance for the region.

The chapter follows a structured format for each project. Beginning with a brief synopsis, it introduces the design intent and background before delving into analyses that relate to *Ma’an*.

The first project, Hull House, serves as a source of programmatic inspiration. It illustrates the potential of an aggregating strategy, exemplified by the central courtyard, in terms of form development.

The second and third projects, The Abu Dhabi Cultural Foundation and the *Chedi Al Bait* hotel, showcase the integration of a regionalist approach. They emphasize the concept of privacy as a determinant of spatial organization, while the inclusion of natural elements promotes connectivity within the built environment.

Lastly, London’s Maggie Centre stands out as a model project demonstrating the profound impact and relationship between programming and design language on mental health and healing. This project provides critical insights into how the built environment can contribute to positive mental health outcomes.

In essence, Chapter Three synthesizes key learnings from a range of precedent projects, offering a rich resource for the design process of *Ma’an*. It draws upon these exemplary cases to inform programmatic decisions, spatial organization, and aesthetic considerations in the development of a healing-centered space tailored to the needs of the Adult Third Culture Kid community in Dubai.

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Project Name:	Hull House
Location:	Chicago, United States
Opened in:	1889
Founded by & Designed by:	Jane Addams
Area:	4,047 m²
Purpose of Study:	Programmatic inspiration and form development

The Hull House, founded by Jane Addams, is an interesting architecture worthy of observation to study how Jane Addams’ political ideology of reform for the poor immigrants, women’s rights and residential accommodation of various migrant populations under one roof, gained spatial form (Awdur 2022). It transformed from a residential building to becoming a public centre that functioned as the very first multicultural centre of the time in the United States.

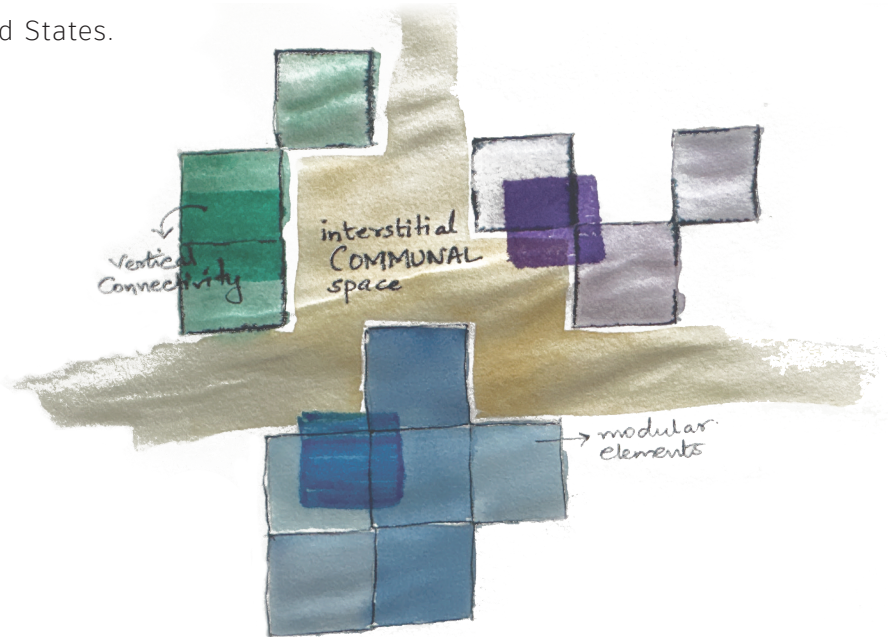


Fig.21 The Hull House, conceptual diagram for understanding by Author

As the Hull House housed a multitude of different ethnic groups, they learned about and from each other. The house’s programs included “bathhouse, gymnasium, women’s lodgings, co-living rooms, skill-exchange schools, art exhibit studios and Chicago’s first kindergarten. Its staff was hands-on and lived on site” (Awdur 2022). The Hull House like *Maán* supported the idea of creating bonds between people of diverse ethnic backgrounds through activities. This concept will act as a central and pivotal idea for the practicum.

Jane Addams considered the Hull House as a flexible unit that grew to accommodate its population based on the activities taking place within (Awdur 2022) (Fig 32). This is very similar to the way a traditional *Emirati* house grows based on the increasing family unit size. This led to a housing settlement and cultural centre that showcased its growth with time through an aggregation of building styles and a literal aggregation of built structures growing from the centre. Her consideration of the volume as a vertical and horizontal layered structure with overlapping spaces (Awdur 2022) is also interesting as it creates spaces of encounter. A lot of these spatial characteristics are considered as influences for *Maán*’s volume design.



Fig.22 The Hull House

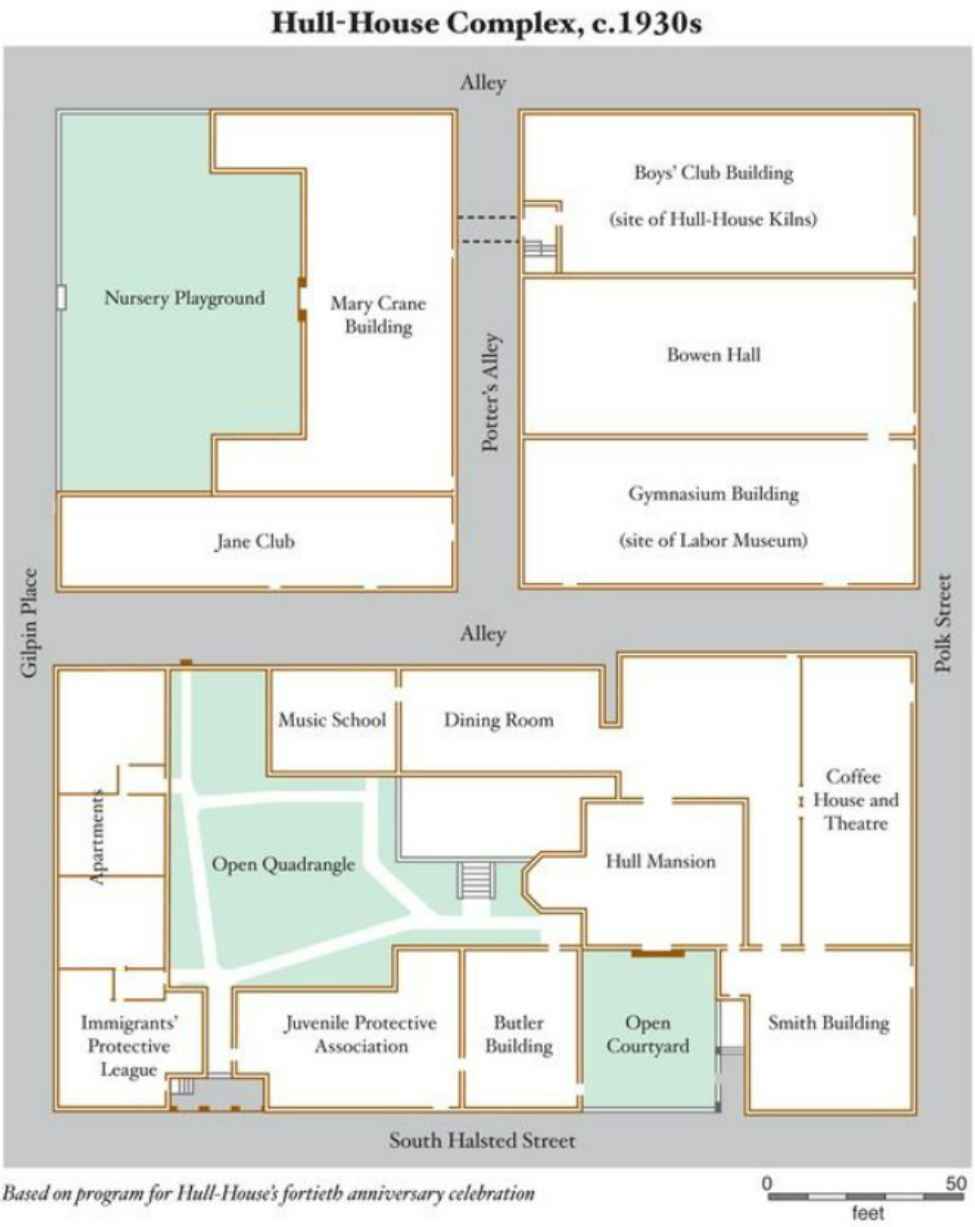


Fig.23 The Hull House complex, Plan



Fig.24 The Hull House Communal activities: Dining Hall



Fig.26 The Hull House Communal activities: Painting



Fig.25 The Hull House Communal activities: Cooking



Fig.27 The Hull House Communal activities: Day care

Project Name: Al Serkal Foundation
Location: Al Quoz, Dubai, United Arab Emirates
Opened in: 2007
Design: by founder Abdelmonem Alserkal
Area: 46,451 sqm
Purpose of Study: Programmatic inspiration, Community centre design

Alserkal Avenue, once a bleak industrial area in Dubai’s Al Quoz district, was set up in 2007 as a creative arts hub by the Alserkal family that previously housed a marble factory on the same plot of lands in what formed the basic, unadorned warehouses (Adam 2019). The Alserkals (who wholly own and run the avenue) already engaged in many of the actions the foundation does –commissioning, offering residencies and educational programmes. But it will bring all these activities under one umbrella and add research grants to the mix.

AlSerkal Avenue is a community of artists, creators and entrepreneurs from across the globe working to transform the existing superlative image of Dubai and establish the city as a cultural hotspot. A maze of 40 warehouses, the avenue houses art galleries and artists in residences, artisanal cafes and coffee shops, artisan studios, wellness clinics, dance studios, chic workout spaces and creative incubators (Sullivan 2023). Alserkal Avenue has a packed calendar of exhibitions, workshops, performances, tours and screenings, along with pop-ups from local and international artisans and activations like Alserkal Art Week.

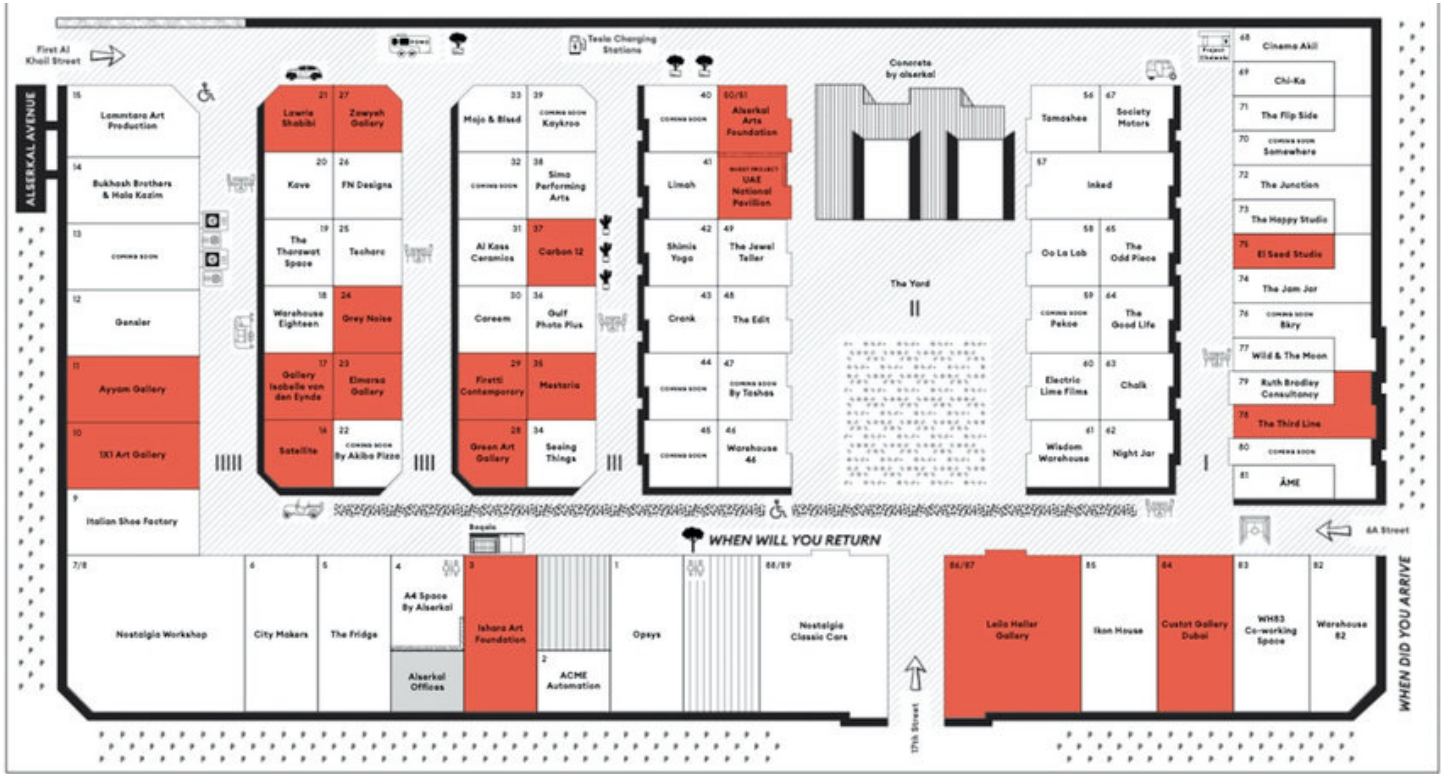


Fig.30 Map of AlSerkal Avenue



Fig.28. AlSerkal Avenue located in Al Quoz industrial area



Fig.29. The Yard at AlSerkal Avenue

The overall design aesthetic and language of AlSerkal Avenue retain the industrial vibe of its surroundings. However, eclectic and bright signage, posters, and graffiti highlight its renewed purpose. While this facility aims to promote the arts and culture scene in the region, it doesn’t cater to any single culture like Ma’an. Instead, it welcomes all while appealing to a population with above-average socio-economic standards.



Fig.31 Street view of AlSerkal Avenue

Project Name: Cultural Foundation
Location: Abu Dhabi, United Arab Emirates
Opened in: 1981
Architect: The Architects' Collaborative (TAC) & Hisham Al Ashkouri
Area: 8,600 m²
Purpose of Study: Programmatic inspiration, Design language inspiration & Community centre design

The cultural Foundation centre in Abu Dhabi was envisioned by the late *Sheikh Zayed bin Sultan Al Nahyan* to serve as a modern cultural institution to promote art, intellectual thought, and cultural programs. A landmark that truly celebrates a fine balance between modernity and its traditional arab-islamic style design, it supports the programs of Learning (Library), Performance (Auditorium) and Visual Arts (Exhibition Halls). The centre houses the first library of the country, hosts workshops for children, and cultural performances in its auditorium and has exhibition halls promoting local artists' work.



Fig.32 Cultural Foundation, Childrens Library

Its design is skilfully translated as a “thoughtful fusion of Modern and Islamic design principles and aesthetic details” (Cultural Foundation 2023). The designers emphasized on function and geometry to allow the programs to flow together. The main concept focuses on the idea of the ‘universal space’ where “volumes and spaces evolve organically and fluidly into each other” (Conservation of the Cultural Foundation 2023). This design approach of utilising the repetition of elements, aesthetic use of geometry and play of light and shadow appeals to a universal language of spatial design that will be used as an inspiration for *Maán* (Fig 37).

The foundation also utilises the courtyard in a manner that celebrates its historic heritage purpose of serving as a meeting point as in a traditional residential house. The designers use the external courtyard to reflect on the concept of *fnaa* which is “a preliminary staging area for social, communal interactions that



Fig.34 Cultural Foundation Building

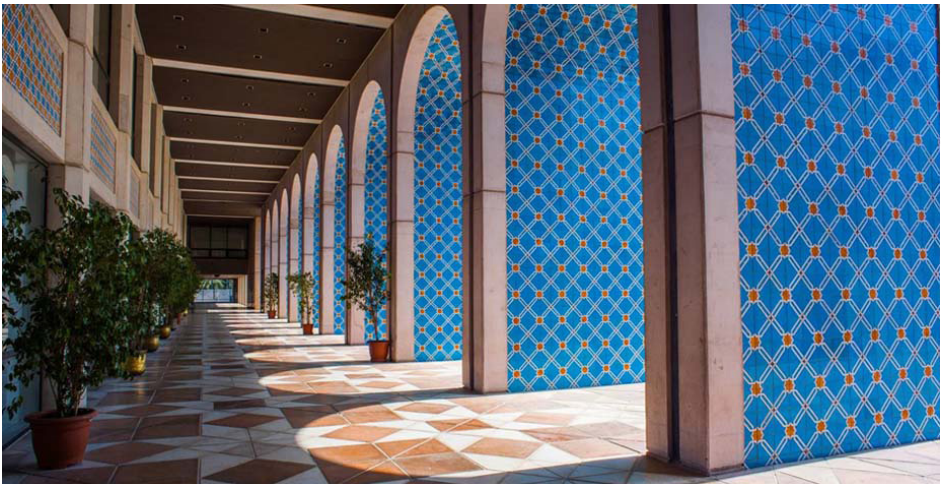


Fig.35 Cultural Foundation Pathway

occur before the main function” and *sehan* which is an “intimate, almost hidden” affair where the “focus is on the cultivation of the mind” (Conservation of the Cultural Foundation 2023). *Maán* will use these traditional Arab concepts of the spectrum of privacy to organise its programs.

The water fountain in the centre of the courtyard makes a significant symbolic statement in that “as water brings life to a thirsty land, so art and a sense of heritage can bring life to a thirsty mind” (Conservation of the Cultural Foundation 2023). The moving water is a significant element that represents dynamism in life and is another one of the design language inspirations for *Maán*.

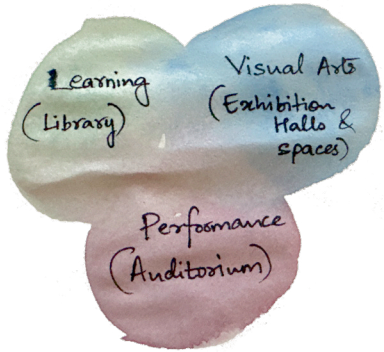


Fig.36 Cultural Foundation Programs

Project Name: The Chedi, *Al Bait* Hotel
Location: *Al Mareija* area, Sharjah, United Arab Emirates (UAE)
Opened in: 2018
Architect: Godwin Austen Johnson (GAJ)
Area: 10,000 m²
Purpose of Study: Restorative historic preservation inspiration in the UAE context

The Chedi *Al Bait*, Sharjah is the only heritage hotel in the United Arab Emirates and is a unique collection of seven heritage houses once owned by local families who made an impact culturally, intellectually, and politically on Sharjah’s history (Tapley 2022).

Godwin Austen Johnson (GAJ) were tasked with the redevelopment of five existing historical buildings with the aim of respecting the heritage area buildings and maintaining the traditional urban fabric of the Sharjah city (The Chedi *Al Bait* Sharjah 2019). The hotel is designed in the manner of traditional villages in the emirate with individual room villas surrounded by meandering alleyways and atmospheric wind towers (Fig 42). The hotel celebrates the *Emirati* hospitality and its charm through the integration of customary *Emirati* decorations such as water barrels filled with jasmine flowers and petals to welcome guests along with an olfactory greeting of local *bukhoor* (incense) (Tapley 2022). This is complemented by the *Emirati* woodwork and textiles found throughout the spacious accommodations.

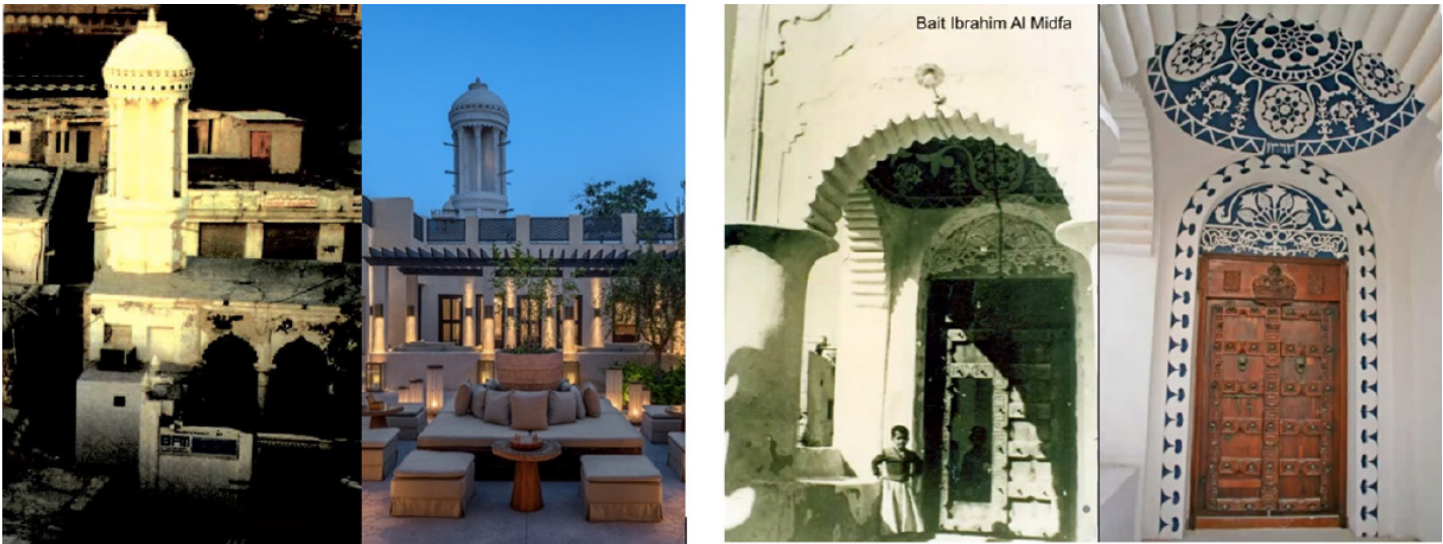


Fig.37 Architectural elements showing the original building before and after Adaptive-Reuse

In terms of economic sustainability, the developers insisted on using “local materials such as traditional clay flooring, masculine leather and timber ceilings, shutters and doors” (Ibrahim and Eltarabishi 2021, 246). They have also selected “traditional *Emirati* fabrics, patterns, and ornaments (Ibrahim and Eltarabishi 2021, 246). The integration of vernacular elements promotes growth in the local market economy and local employment. Additionally, the extensive library in the hotel introduces knowledge about the history of the heritage site to the guests.



Fig.38 Architectural elements showing the original building before and after Adaptive-Reuse

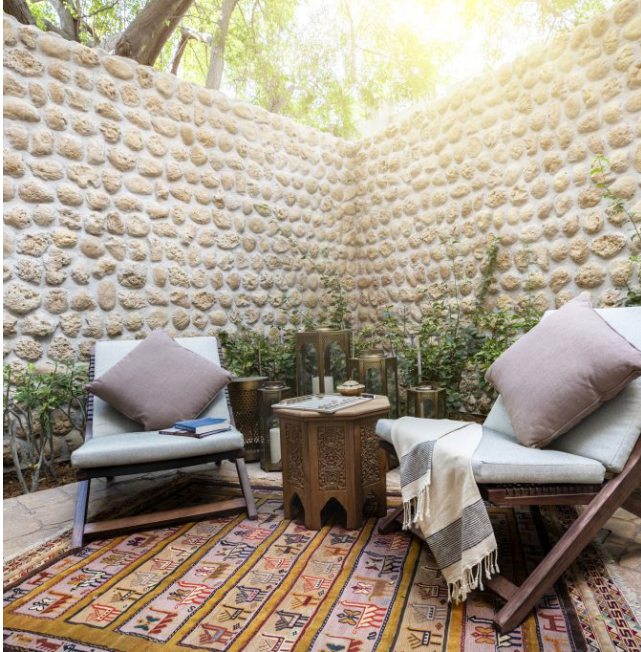


Fig.39 Outdoor lounge space

This project is an exemplary project that showcases how adaptive re-use and restoration of a heritage site can highlight the site’s historic yet unique characteristics while also modifying it to suit our urban conveniences.



Fig.40 The Courtyard, the main gathering space

Project Name: Maggie's Centre
Opened in: 2019
Architect: Sir Thomas Heatherwick, Heatherwick Studio
Location: Leeds, UK
Purpose: Design language inspiration for Healing spaces

The Maggie centre, named after Maggie Keswick Jencks (a gardener and designer), was ideated as a haven for cancer patients to process, comfort and reassure after her devastating breast cancer diagnosis in 1996 (Vincent & partners 2020). Being the 26th venue for Maggie's Cancer Care Centres in the UK, Sir Thomas Heatherwick's design approach is a perfect example of how architecture can help enhance lives and improve health and wellbeing.

The design approach for this centre originated from oversized plant pots (DW Euromaxx 2021). The architecture and interiors of the building are cohesive in language and provide a beautiful space where the patients feel safe and calm, away from the clinical area at the hospital. The private interior rooms are designed with no edges so they feel "like a warm fluffy blanket keeping you safe" (DW Euromaxx 2021). The centre is built in a sustainable and natural manner using reclaimed timber, natural materials, soft lighting and numerous private spaces designed to encourage social interaction.



Fig.41 Communal lounge spaces

The studio integrated the qualities of a home in the use of warm, natural materials, the placement of decorative and homely objects to express individuality, gentle lighting, and communal spaces (Vincent & partners 2020). The centre piece of the building is a bespoke timber kitchen featuring two cork tables designed by Heatherwick studio. The table is a symbolic focal point inviting patients to share their experiences. The pillars of support at Maggie's are the counselling rooms, which are placed like three pavilions, around a heart for those seeking quiet contemplation and reflection (Vincent & partners 2020). *Ma'an* too will explore and integrate the qualities of biophilic and soft architecture for the healing spaces.



Fig.42 Exterior View



Fig.43 The focal point, The handcrafted Kitchen table

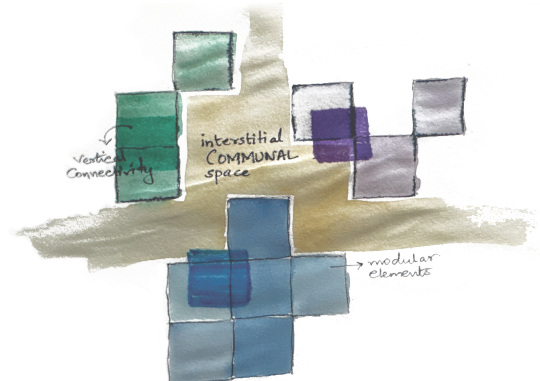
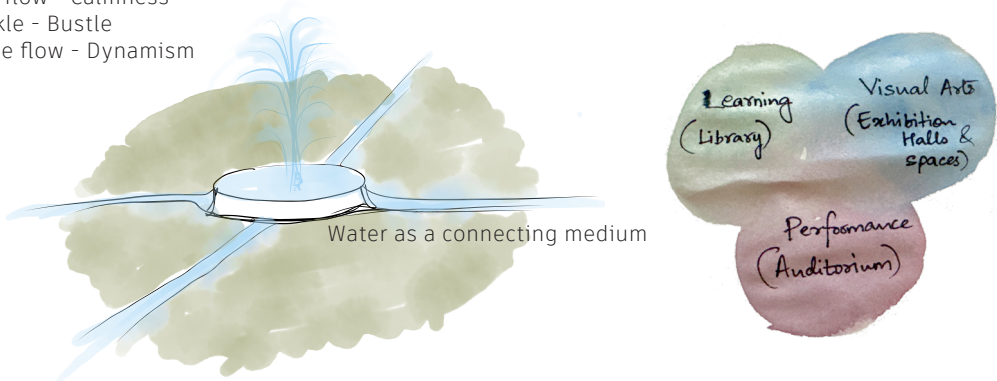
PROJECT	DESIGN IMPLICATIONS	
HULL HOUSE, CHICAGO 		- Programmatic inspiration - Form development as an aggregating strategy - Support engagement amongst people of diverse ethnic backgrounds - Courtyard is the pivotal bonding ground and programmatic connector
CULTURAL FOUNDATION, ABU DHABI 	Still flow - Calmness Trickle - Bustle Large flow - Dynamism 	- Privacy as determinant of programmatic and spatial organization - Courtyard is the pivotal bonding ground and programmatic connector - The use of geometry and natural elements in the form of: repetition / light / sound / shadow / water - Design language inspiration in terms of vernacular architectural elements - Critical Regional design in terms of material, labour, built - form & typology - Inclusion of natural elements like water to promote dynamism and connectivity
CHEDI AL BAIT HOTEL, SHARJAH 	meandering alleyways - Connectivity 	- Restorative historic preservation through Adaptive ReUse - Performative Regionalism exhibited through the inclusion of local practices and behaviours - Regionalism displayed through the use of local materials & labour - Sustainable use of vernacular elements like the <i>Barjeel</i>
MAGGIE CENTRE, LONDON 	Soft language + Biophilia 	- Design language inspiration for Healing Spaces - Inspiration for using reclaimed materials for sustainability - Integration of biophilia to promote healing

Table.3 Design Implications of Precedent Study

بيت آل عريش

Bait Al Areesh (House made of palm fronds)



Fig.44 *Bait Al Areesh*, an Arabic term meaning “a house made of palm fronds”; This house is located in the *Al Jazirat Al Hamra*, Ras Al Khaimah

CHAPTER 4

SITE & BUILDING ANALYSIS

4.0 INTRODUCTORY BACKGROUND

Chapter three serves as a situational analysis of the physical context of the site of this project. Completed in hierarchical succession, this analysis is comprised of an introduction to the site and its selection rationale, an overview of the site in context of geographical features, landmarks, views and vistas, the history and current state of its contextual district and function. The site itself is then examined including its movement and circulation patterns and climate. Honing in deeper, the building analysis examines a brief history of the building, its condition, the structural and mechanical systems in place, and takes inventory of the materiality of its fabrication. This comprehensive analysis serves to inform the opportunities and constraints of the site, and acts as guideline for the design development.

4.1 SITE AND BUILDING RATIONALE

The selected site for this project is the *Sheikh Saeed Al Maktoum House* in the *Fahidi* district of Dubai, a renowned heritage site that once served as the royal residence of *Sheikh Saeed Al Maktoum* and his family. Constructed in 1896 and inhabited by the *Maktoum* family from 1912 to 1958, this majestic residential complex spans 3,600 m² and has been transformed into a museum. The museum houses a diverse collection of artifacts, paintings, photographs, and historical items, providing a captivating glimpse into Dubai’s rich past.

Part of the *Al Shindaga* museum, the *Sheikh Saeed Al Maktoum House* contributes to the exhibition of *Emirati* architecture from the 19th century, featuring iconic wind towers like the *Barjeel*. The museum comprises nine exhibition houses that delve into various aspects of history and culture, including the history of the house, the *Al Maktoum* family, historic documents and maps, old Dubai, clothing, perfumery, marine life, coins and stamps, and trade, pearl diving, and oil.

The choice of this site is strategic, driven by its central urban location between the old and new Dubai and its architectural typology as a courtyard house. Its physical configuration aligns with the vernacular architecture of the region.

Moreover, the *Sheikh Saeed Al Maktoum House* holds cultural importance in the collective memory of Dubai’s residents, symbolizing the city’s growth from the 1980s to the 2000s. It stands as a cultural symbol, representing both the local vernacular and the *Emirati* culture’s spirit of hospitality. Transforming this historic site goes beyond preserving the physical structure; it becomes a testament to preserving the community’s identity, bridging the gap between past and present.

Converting the *Sheikh Saeed Al Maktoum House* into a contemporary space serves as an homage to the communal spirit that thrived in Bedouin culture, fostering connections that have somewhat eroded in the modern urban fabric, giving rise to a sense of isolation. This project not only preserves history but also revitalizes a cultural narrative, offering educational opportunities and contributing to a deeper understanding of the community’s roots.



Fig.45 Diagram showing the location of the site in the Al Fahidi District

4.2 SITE ANALYSIS

The site is located next to Dubai Al Khor (creek) oriented along a North-West South-East axis with a southern primary entry point. The building has a large external courtyard and a similar complementary internal courtyard hence the building has both an internal and external outlook. The site while private has a public vantage point of the Deira creek with boats hustling past carrying trade.



Fig.46 Diagram showing the site and important landmarks nearby



4.3 VISUAL ATMOSPHERIC STUDY

The site offers various approaches primarily through pedestrian and bicycle access. Strolling along the promenade or navigating the breezy narrow alleyways leading to the building, you can feel the warmth of the sunlight caress your face, filtered through numerous planted trees, creating pockets of respite and shade. You can hear the creek water ripples, infusing the surroundings with a sense of dynamism and life.

The fluttering of the UAE flag on the nearby cafeteria and the distant call of the muezzin from the mosque anchor you in the moment, serving as reminders of the daily call to prayer. These elements weave together, forming a comforting background chorus, affirming the reassuring regularity of life.

Fig.47 Visual Atmospheric Study

4.4 CLIMATE, AND SUN STUDY

Dubai has a hot arid climate with only two seasons – winter and summer. Summer in Dubai begins around the last week of April and ends around the first week of October. This period is characterized by extremely hot weather, hot winds and high humidity. Due to the city’s close proximity to the sea, the city has high humidity which can make the weather extremely unpleasant in summer. Rainfall is scarce during the summer months, but the windy conditions ensure there are frequent dust storms (Wikipedia 2024).

Winter in Dubai begins around the last week of October and lasts until the middle of April. Most of the precipitation takes place during this season. Strong thunderstorms are not uncommon in the city during this period, these are accompanied by strong north-westerly winds and lower temperatures. An urban heat island effect does exert an effect on Dubai as well, for example during the winter months when temperatures regularly fall to around 15 °C (59 °F) and lower in the outskirts of the city and its suburbs, the temperature in Central Dubai rarely falls below 18 °C (64 °F) (Wikipedia 2024).

Fig. 24 shows the average precipitation and surface air temperature levels in Dubai over the past 30 years. The temperatures soar as high as 42°C in the summers and dips to around 13°C in the winters. The average precipitation levels rise between the months of December and March with an average of approximately 11.5mm.

The Sun path diagram in Fig. 25 showcases the summer and winter solistice along with the equinox line. The site is situated along the North West axis and so the main entrance and the south east facades have ample amount of sunlight overlooking the creek view.

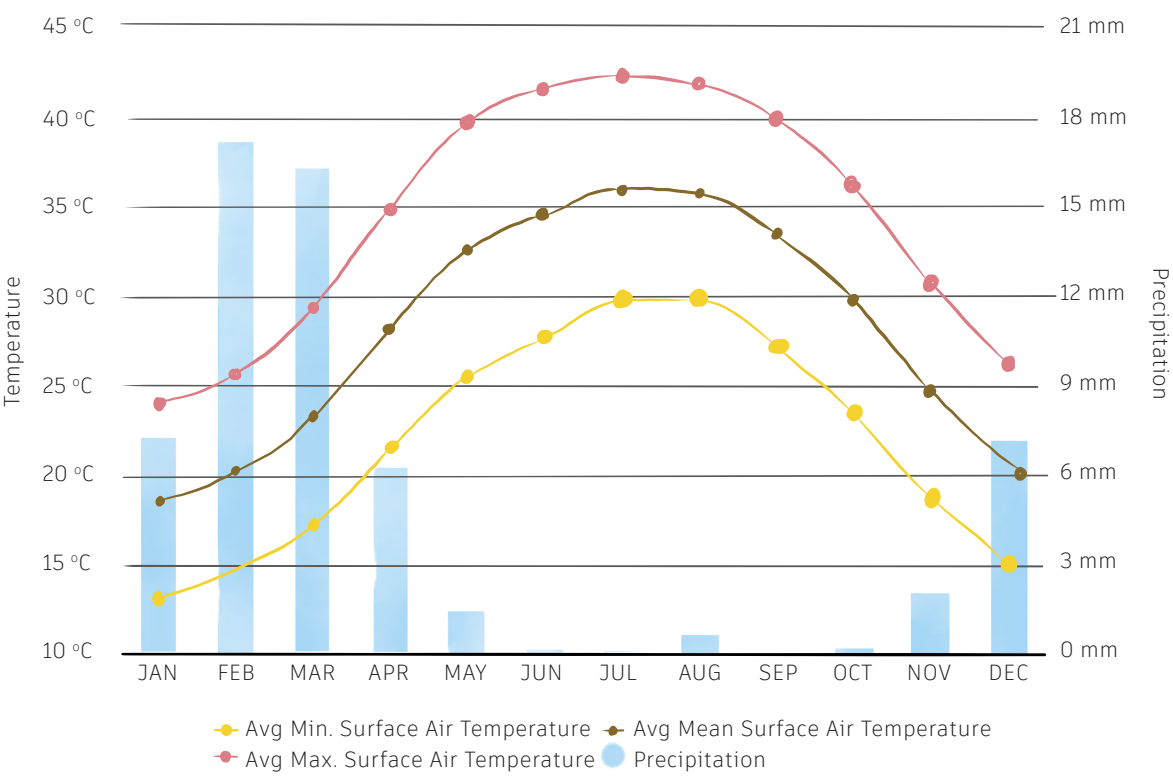


Fig.24 48 Monthly Climatology of Average Minimum, Mean & Maximum Surface Air Temperature of Dubai from 1991 - 2020, UAE.

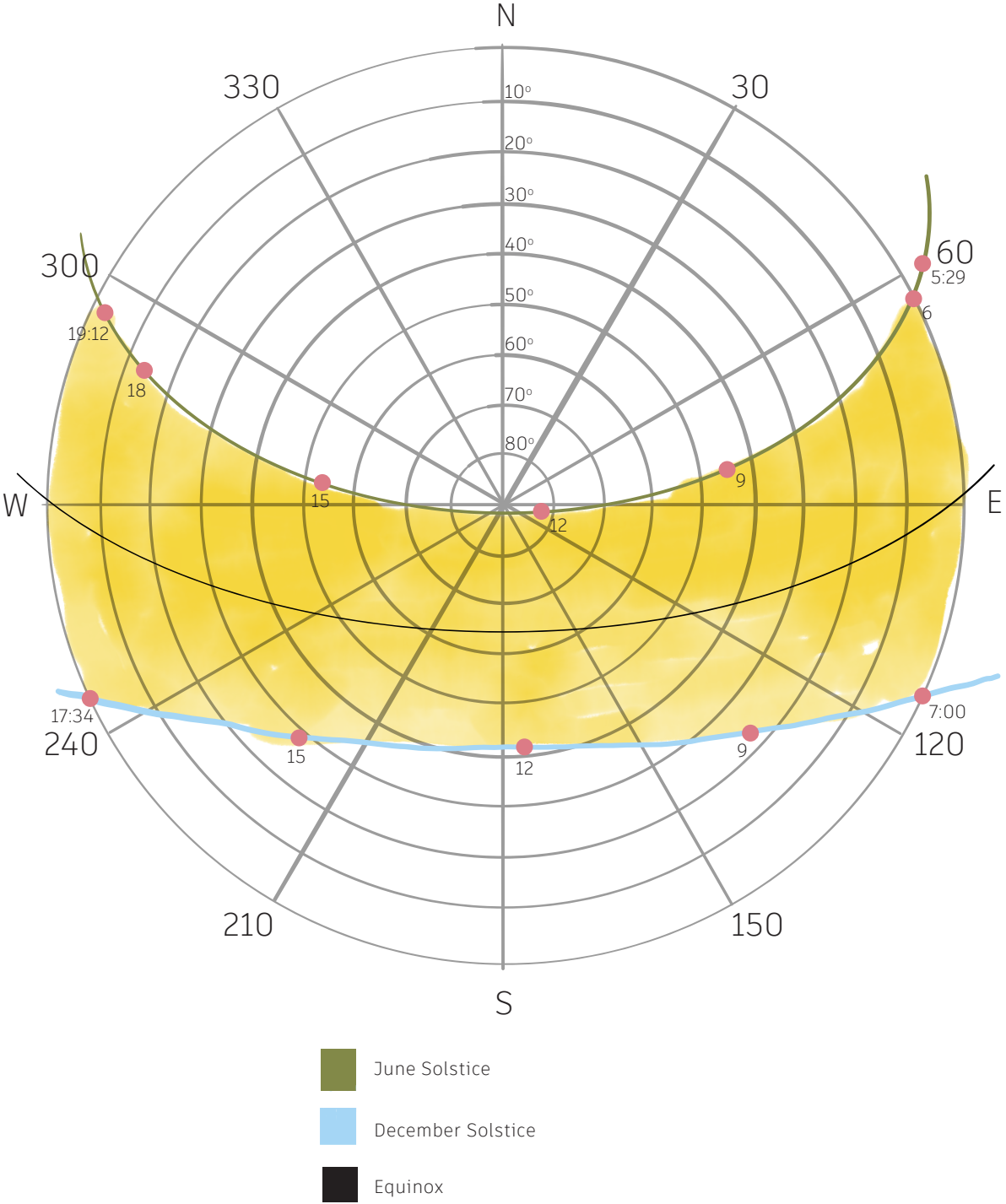


Fig.49 Sun Path Diagram of Dubai, UAE.

4.5 BUILDING ANALYSIS

The *Sheikh Saeed Al Maktoum* building is a preserved structure made of coral rock foundation walls and jointed with plaster and limestone. The built form typifies vernacular architecture with demonstrated materiality, planning of internal rooms and its characteristic courtyard. The Building's interior highlights the vernacular use of niches and openings for access to natural lighting, ventilation and sightlines.

For the sake of this practicum, the Dubai Building Design Code will be followed along with the National Building Code for overall comprehensiveness. The Dubai Building Code shall supersede for any conflicting and regional design decisions.



Fig.50 Aerial View of *Sheikh Saeed Al Maktoum* building

The speciality of this building is its multi-terraced structure and partially open plan, growing radially from the courtyard as a central focus, prioritizing sightlines and visual accessibility within the interior eco-system. Its tessellated structure, built-in niches and staircases are reminiscent of Adolf Loos' Villa Müller design which was also built like an inverted theatre box

ADAPTIVE RE-USE PROJECT	
BUILT IN:	1896
TOTAL AREA:	3,600 sqm
FLOORS:	G + 1 + Roof
ZONING:	COMMERCIAL
CURRENT TYPE:	MUSEUM
INTENDED USE:	COSMOPOLITAN CENTRE
OWNERSHIP:	DUBAI GOVERNMENT

where each space was treated as its own performance space which liberated the domestic realm and bestowed upon it the character of a theatrical performance with intention.

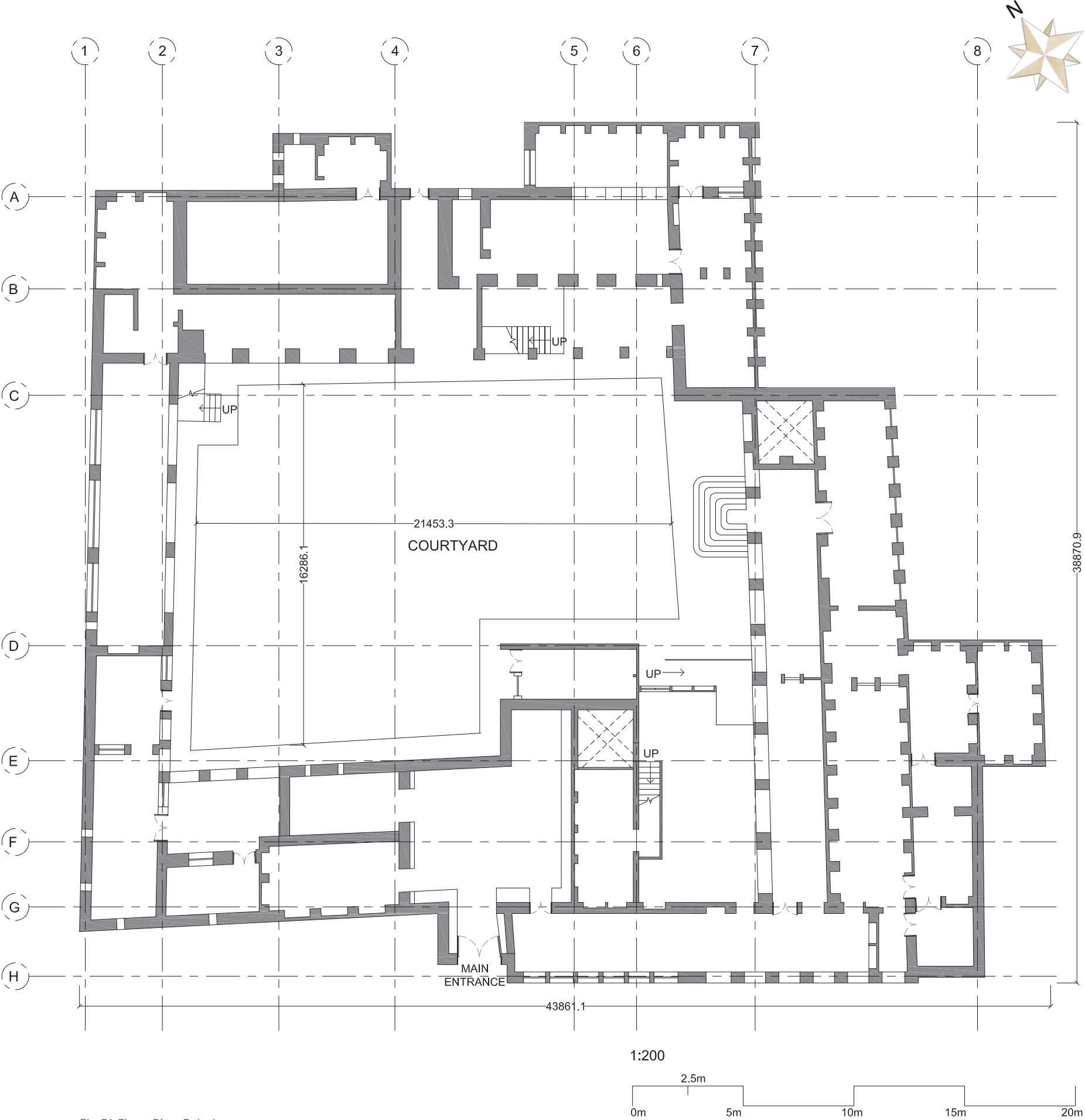


Fig.51 Floor Plan Existing

4.6 INTERIOR VISUAL STUDY



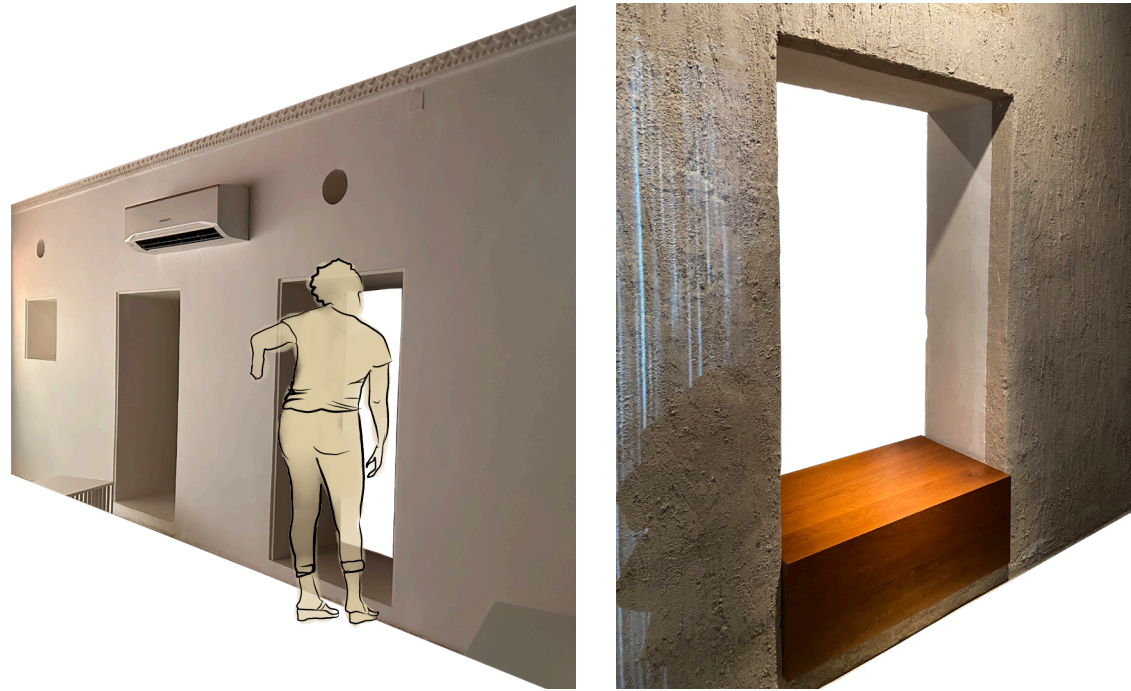
Mashrabiya and Stone flooring characteristics the spaces, accentuates the play on mystery, spaces are veiled yet they unfold as you turn a corner or peek above a baluster.



Anthropometrics and culture, one must bow when entering rooms ... you experience the intimate and handmade scale of architecture



Decorative Niches, Light niches ...



Openings for Doors, Openings for seating, Openings for ventilation and sightlines ... The thresholds are thick, signifying the transition from one space to another, every movement is saturated with intention and gravitas.

The building's material textures echo those found in the surrounding environment. The dwelling emerges from its surroundings, a structure rooted in the very earth it occupies. Materiality, textures, and details serve as a testament to the meticulous time and care invested in designing our dwellings. The furniture not only extends an invitation but also makes a bold statement, combining comfort and craftsmanship.



Fig.52. Interior Elements collage

4.7 OPPORTUNITIES & CONSTRAINTS

OPPORTUNITIES	CONSTRAINTS
1. A great existing renovated structure with cultural characteristics that are currently up to Dubai code since its recent renovation.	1. Cannot remove any of the original Coral Walls.
2. Passive conditioning systems are already in place	2. Completely outdoor place with little indoor rooms, will need to account and integrate Building systems for Air conditioning, Water supply, Hygiene and Sanitary requirements (Utilities)
3. To implement build strategies using local materials in a sustainable and contemporary manner to be integrated for a new use.	3. Transportation of building materials to site to be hand carted / on special buggy carts during allocated times from parking lot.
4. Can integrate more natural features on site (Trees/ landscaping / water elements)	4. Not accessible. Only stairs available currently no ramps / elevators.
5. Site location is in a heritage location with great cultural impact and relevance for the target audience	5. Tight Security on site
6. Increased views and accessibility to promote fluidity in spaces and with Al Khor (the Creek)	6. A low height building, Views are restricted to be directed inwards or towards Al Khor (the Creek)
	7. Located in a neighborhood with low-average income
	8. Climate is mostly sunny with temperatures around 40 deg Celsius for approx. 7-8 months. Mitigate climate conditions with shading systems.

Table.2 Opportunities & Constraints of Site & Building

4.8 CHAPTER SUMMARY

Chapter Four delves into the site and building characteristics of the *Al Fahidi* neighborhood, with a particular focus on the *Sheikh Saeed Al Maktoum* House. Notably, the site boasts a favourable location accessible by car, taxi, metro, water taxi, and on foot. Situated within an urban fabric defined by narrow alleys, coral rock walls, and stone and brick paths, the surroundings feature strategically planted trees providing shade to benches littered along the pathways for rest.

The building itself, currently functioning as a museum, necessitates alterations to accommodate its new role as a cosmopolitan center. Adaptations are crucial to ensure universal accessibility. This chapter lays the groundwork, introducing the built environment conditions. It sets the stage for subsequent design maneuvers, aiming to facilitate cosmopolitan encounters among Adult Third Culture Kids.

قبيلة

Qabila (Tribe)



Fig.53 *Qabila*, an Arabic term for tribe. The image depicts the bedouin lifestyle that the *Bani Yas* tribe used to practice.

CHAPTER 5

PROGRAMMING

5.0 INTRODUCTORY BACKGROUND

Chapter Five critically examines the extensive research and literature synthesized in the preceding chapters. Utilizing this wealth of information, the chapter aims to delineate the user, spatial, functional, and aesthetic requirements integral to shaping the components constituting the cosmopolitan center. The process kicks off by conceptualizing a programmatic statement, providing a guiding framework for spatial, programmatic, and functional prerequisites tailored to the Adult Third Culture Kids.

Subsequently, a comprehensive list of users will be identified, detailing their behavioural, spatial, and psychological needs. This comprehensive data will serve as the foundation for an elaborate tabulated description encompassing spatial requirements, accompanied by their rationale, necessary area, desired atmospheric qualities, as well as material, color, and furniture specifications. The chapter will also include a breakdown of fixtures, furnishings, and equipment (FF&E) requirements, complemented by a spatial adjacency diagram illustrating the affinity between people and activities.

Concluding this section, a spatial layout will be visually represented through a bubble diagram, offering a holistic and intuitive overview of the proposed cosmopolitan centre’s organizational structure.

5.1. PROGRAMMATIC CONCEPT STATEMENT

The programmatic aim of this practicum is to centre the design of the cosmopolitan centre around the target audience, the Adult Third Culture kids of Dubai between the ages of 25-35 years including locals who identify as Third Culture Kids.

For, **ATCKS**
(ADULT THIRD CULTURE KIDS)

WHY?
DO WE NEED MA'AN

TO ADDRESS perplexity, frustration, and lingering distress stemming from unpredictably estranged relationships, coupled with feelings of loss and betrayal arising from refusal of acceptance, a lack of validation, and the ensuing depression. To address the deep-rooted sense of rootlessness, restlessness, and psychological discomfort intertwined with the unacknowledged and misunderstood identities.

WHAT?
ACTIVITIES WILL TAKE PLACE

TO BUILD an inclusive space beyond socio-economic, religious, cultural, ethnic barriers. A space to meet, acknowledge, learn, share, accept, and heal in their journeys to mitigate their identities.

HOW?
WILL IT TAKE PLACE

THROUGH Interactive group activities, an intentional involvement with vernacular *Emirati* practices and third-culture performativities of Dubai.

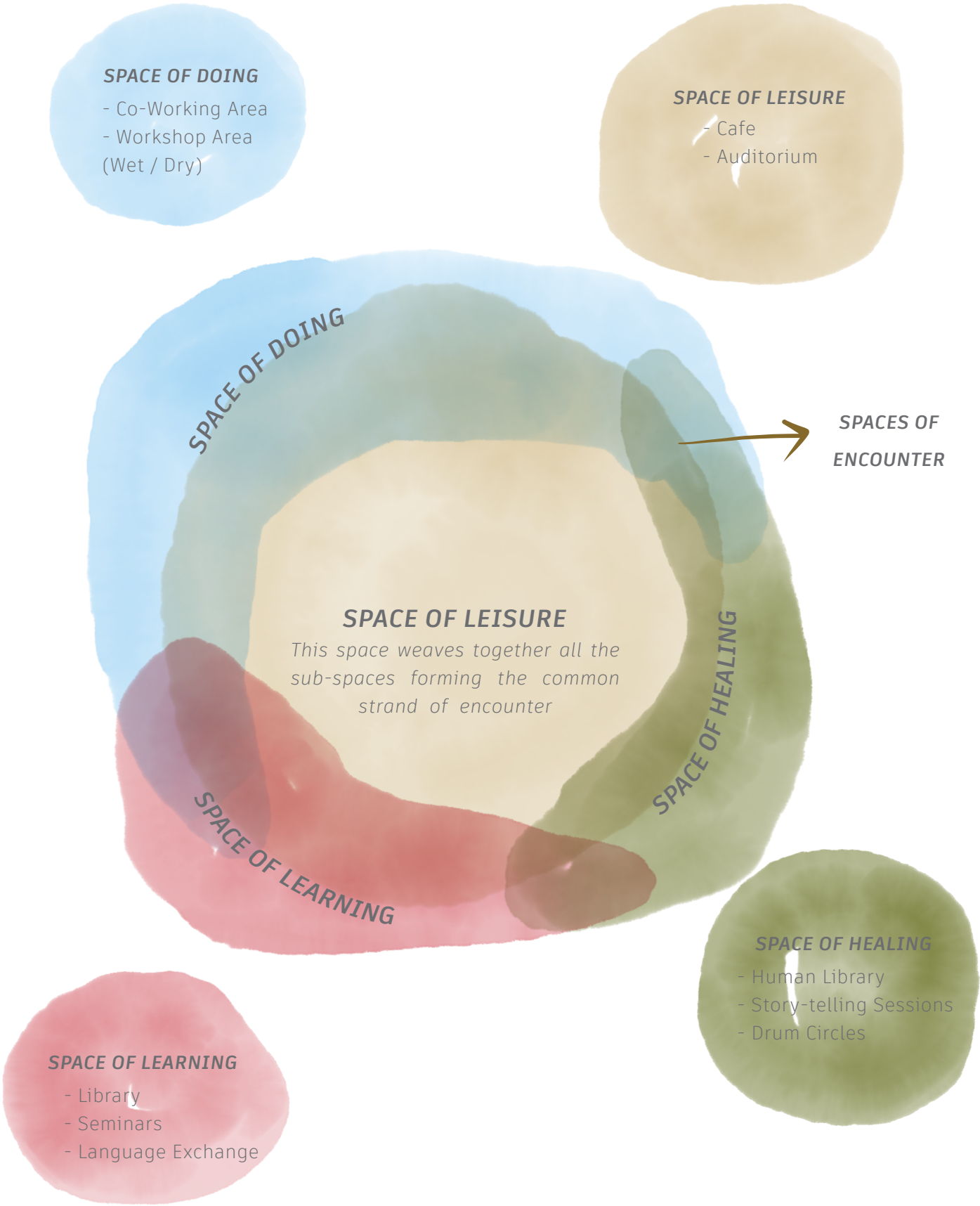


Fig.54 Programmatic diagram highlighting the spaces in Ma'an

5.3. CLIENT DESCRIPTION & USER PROFILES

The programmatic goal of this practicum is to centralize the design of the cosmopolitan center around its target audience: Adult Third Culture Kids (ATCKs) in Dubai aged between 25-35 years, including locals identifying as ATCKs. Where, ATCKs are individuals who have spent a significant part of their formative years outside their parents’ culture.

The practicum acknowledges that while the intention is to accommodate all, the target audience will mostly cater to ATCKs who are financially comfortable, who have a preliminary awareness of this issue and who have a higher level of education than high school. The practicum also acknowledges that understanding and pursuing the fulfilment of such a psychological dilemma can only happen once a person’s basic requirements are taken care of as per Maslow’s hierarchy of needs.



Fig.55 ATCK demographic representation sketch

As previously outlined, their key characteristics include:

- Cultural Agility and adaptability

- High mobility

- Cross-cultural relationships and friendships

- Empathetic mindset

- Global Identity

- A sense of isolation

- Opinionated
- Love of learning, interest in helping, and desire for independence and flexibility

- Maintaining an international dimension

- Expected repatriation

- Sense of urgency

- Expansive world view

- Rootless & Restless

GENERAL NOTE: For this practicum, gender classification adheres to the regional cultural norms, assuming either male or female. Separate gender-specific washroom facilities will be provided, along with a universal unisex washroom to respect these cultural distinctions. Additionally, while *Ma’an* aims to welcome individuals from all socio-economic backgrounds, it primarily appeals to a demographic with above-average socio-economic status and education. This is reasonable, as according to Maslow’s Hierarchy of Needs, individuals must have their basic needs met before they can be curious and engaged enough to consider the sociological issues that *Ma’an* addresses. The general age demographic of staff and visitors is expected to range from 18 to 65 years.

Table 4 summarizes the user profiles, their priority of occupancy in spaces, descriptions of the spaces they occupy, psychological and spatial requirements, technological and Furniture, Finishings and Equipment (FF&E) needs, and their respective expected occupancy loads. This data provides a structured foundation to inform the spatial square footage requirement and the adjacency diagram for the cosmopolitan centre’s spatial layout.

USER TYPES:	Members	1°
	Regular users of the space frequenting the activities around 3 days a week to 15 times a month. People who have an established presence and regular participation with a membership card for unlimited access.	
	Casual Visitor (Walk-in)	1°
	Walk-in users of the space who wish to join the activity of the day based on the website schedule. They pay the day fee or activity fee.	
	Primary Operation & Management Team	1°
	The Front of House (FOH) team that manages and operates the facility on a day to day basis and who have permanent offices and places of work in the establishment. For example: Receptionist, Barista.	
	Transient Workforce	2°
	The Front of House (FOH) team that interacts with the facility on a less frequent basis and who may have permanent offices and places of work in the establishment. For example: Workshop instructors, in-house janitors	
	Facilitators	3°
	The Back of House (FOH) staff who help run the facility with regular maintenance checks. For example: Garbage disposal collectors, Delivery trucks etc.	

USER PROFILE		NO.	PRIORITY OF USER	SPACES	DESCRIPTION OF ACTIVITY	TYPE	PSYCHOLOGICAL NEED	SPATIAL REQUIREMENT	TECHNOLOGICAL REQUIREMENT	FF&E REQUIREMENT	OCCUPANT LOAD CUSTOMER STAFF	
RECEPTIONIST		2	1 ⁰	RECEPTION	Welcome guests, register members, pick up deliveries, explain activity scehdules	FOH	Set the mood of the space, welcoming, warm, medium lighting levels	Reception desk with seating space, accompanying storage area for reception, ample space for circulation.	Computer, internet connection, telephones, WIFI.	Table, ergonomic chairs, waiting lounge chairs, Rugs	5	2
				RETAIL	Selling in-house made products	FOH	To respect, admire the goods and appreciate their value.	Display mechanism to highlight the wares	Adjustable Lighting	Display shelf & pedestals		
FACILITY MANAGER & SUPPORTING STAFF		5	1 ⁰	PVT. OFFICE	Manages the operation of the entire facility, is a decision maker and has hiring and firing ability to ensure smooth operation.	BOH	Needs a comfortable private place preferably one where they can oversee the internal functioning of the space. Needs privacy and some space to colaborate with the team.	A pvt office with seating space, accompanying storage area and a meeting space for team collaboration.	Computer, internet connection, telephones, WIFI, digital display board or projector screen with speakers	Table, ergonomic chairs, lounge chairs, Rugs		5
IT MANAGER		2	1 ⁰	IT ROOM	Manages the day to day and overall smooth running of audio-visual IT devices across the facility.	BOH	Needs a comfortable private place with a server room. Needs privacy.	A pvt office with seating space, accompanying storage area.	Computer, internet connection, telephones, WIFI, servers.	Table, ergonomic chairs		2
AREA FACILITATORS	1 ⁰ 2 PPL	1-2	2 ⁰	WET & DRY WORKSHOP SPACE	A multipurpose convertible space with ample storage area for active hands-on activities	FOH	Active well lit area to facilitate interaction and dynamism.	Shelving, Storage, tables, chairs, lounge chairs, built-in seating, partitions, drainage, sinks	Computer, internet connection, telephones, WIFI, digital display board or projector screen, speakers	Variety of tables, side tables, chairs, stools, countertops, sink	10	2
				CO-WORKING AREA	A space with ample seating area + standing desks with power outlets and configurable desks + activity area.	FOH	Active well lit area to facilitate interaction while also allowing for individual work.	Shelving, Storage, tables, chairs, partitions.	Computer, internet connection, WIFI, digital display board or projector screen, speakers	Variety of tables, chairs, countertops	5	
				STORAGE SPACE	A space that can accommodate unused furniture, accessories and equipment.	BOH	Well ventilated area that allows organisation of unused articles.	Shelving, Storage boxes, empty area for furniture.	Lighting, power socket	Adjustable Shelving unit		
				STAFF OFFICE	A space where staff can store belongings, decompress and work in off-hours away from FOH.	BOH	Well ventilated calming lounge area that promotes a break from the working FOH spaces.	A working area, lounging area, music and TV watching space with a kitchenette	Lighting, power sockets, TV, microwave	Adjustable Shelving units, Shelving, Lockers, lounge funiture, Plants, Rugs		
	PERFORMER	1-2	2 ⁰	OPEN AIR AUDITORIUM	A communal outdoor gathering space for events to take place or as an overflow of the library activities. Airy, Lively, Music, Flowing, Homely space.	FOH	Active and dynamic space with an airy and dynamic vibe.	Flexible seating solution, stage area,	Lighting, power sockets, audio-visual equipment, speakers.	Multi-purpose funiture, Plants, Rugs, audio-visual equipment	20	2
BARISTA		1	1 ⁰	CAFE	Responsible for beverage and customer facing interactions	FOH	Airy, lively, efficient workspace with an engaging atmosphere	Beverage and Reception counter	Fridge, Freezer, Power Sockets	Rest Bar stool, Stove, necessary kitchen equipment	15	1
WAITER		2	1 ⁰		Responsible for customer facing interactions and service	FOH	Airy, lively, efficient workspace with an engaging atmosphere	Beverage and Reception counter				2
CHEF / COOK		2	1 ⁰		Responsible for BOH kitchen organisation and cooking of meals	BOH	Efficient, hygenic workspace with a open window to customer space	Large space for kitchen equipment and ample circulation space	Fridge, Freezer, Power Sockets	Rest Bar stool, Stove, necessary kitchen equipment		2
JANITOR		2	1 ⁰	WASHROOMS & JANITOR AREA	Manages the maintainance and servicing of the public areas and washrooms	BOH & FOH	A small private space for Janitor to rest in off hours.	A small space in the staff area to rest and eat in off-hours with good ventilation.		chair		2

Table.4 USER PROFILE AND SPATIAL REQUIREMENTS RELATIONSHIP TABLE

USER PROFILE	NO.	PRIORITY OF USER	SPACES	DESCRIPTION OF ACTIVITY	TYPE	PSYCHOLOGICAL NEED	SPATIAL REQUIREMENT	TECHNOLOGICAL REQUIREMENT	FF&E REQUIREMENT	OCCUPANT LOAD CUSTOMER STAFF	
LIBRARIAN	1	1 ⁰	LIBRARY	Conducts activities and manages the library documents	FOH	A welcoming, calming and organised atmosphere to enable vulnerable people to share, collaborate, study	Office Desk with seating space, accompanying storage area and a large desk	Computers, internet connection, telephone, WIFI, printer	Table, ergonomic chairs, lounge reading chairs, Rugs	10	1
PSYCHIATRIST CUM PHYSICIAN FACILITATOR	2	1 ⁰	HEALING SPACE	Conducts activities and manages the healing space events. 1:1 counselling also offered.	FOH	A welcoming, calming, reassuring and organised atmosphere to enable vulnerable people to share, collaborate, and discuss. Needs special thought because its a highly emotionally charged space.	Multi-functional furniture layouts and lighting settings, a private space for 1:1 discussions. Cave-like nature inspired introverted space.	Computers, internet connection, telephone, WIFI	Tables, chairs, lounge chairs, Rugs	10	2
			HEALING SPACE STORAGE AREA	Storage area for all the equipment for the Healing space activities.	BOH	Well ventilated area that allows organisation of unused articles.	Shelving, Storage boxes, empty area for furniture.	Lighting, power socket	Adjustable Shelving unit		
Table.4 USER PROFILE AND SPATIAL REQUIREMENTS RELATIONSHIP TABLE								SIMULTANEOUS CONSUMPTION OCCUPANCY LOAD		75 + 24	
								TOTAL OCCUPANCY LOAD		99 PEOPLE MAX.	

5.5 PLUMBING FIXTURE REQUIREMENT CALCULATION

LEVEL	DRINKING FOUNTAIN	WATER CLOSET		LAVATORY		UNIVERSAL ACCESSIBLE WASHROOM
		MALE	FEMALE	MALE	FEMALE	UNISEX
GROUND	1	2	2	2	2	1
1 ST FLOOR	1	1	1	1	1	1
TOTAL	2	3	3	3	3	2

Table.5 Plumbing Fixture Calculation & distribution based on Occupancy Load of International Building Code (IBC 2018)

5.6. SPATIAL ADJACENCY, PRIORITY ORGANISATION DIAGRAM

The diagram in Fig. 52 shows the hierarchical and adjacency spatial relationships between the various programs of Doing, Learning, Leisure and Healing within the spaces of Ma'an. The zones with the dashed boundaries within the bigger zones represent embedded spaces and the green squiggle represents potential use of natural elements like indoor plants or water as a soft threshold or buffer between spaces. The diagram also presents an approximate idea of the relative area each space occupies while alluding to physical 'weaving' of spaces that overlap and visual 'weaving' through the idea of accessible sightlines.

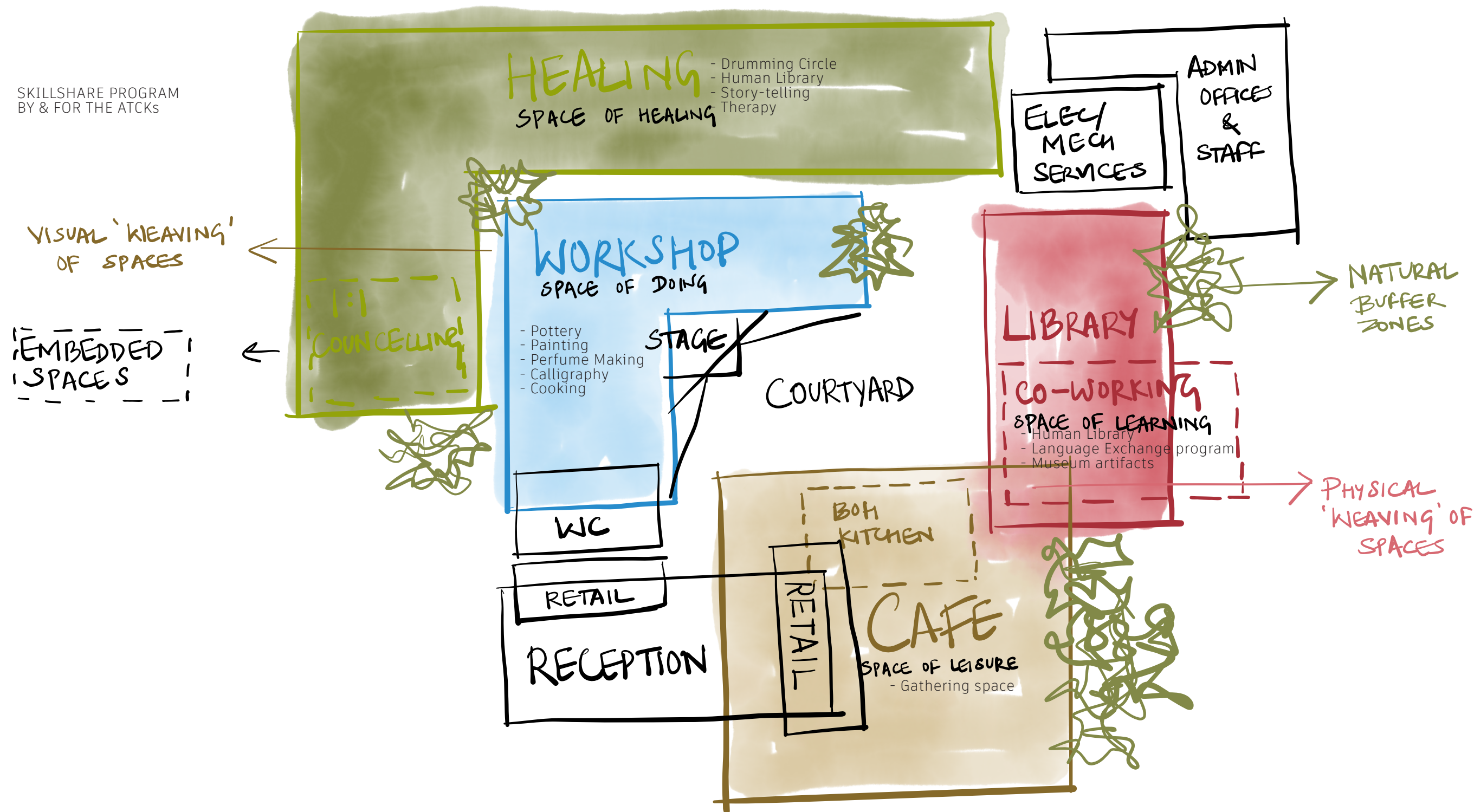


Fig.56 Conceptual Bubble Diagram exhibiting hierarchical priorities and spatial adjacencies.

الخوص

Al Khous (weaving palm fronds)



Fig.57 *Al Khous*, an Arabic term for weaving palm fronds. The image depicts the way women and men of the bedouin tribe used dried refined palm leaves to weave baskets, mats and other domestic use products.

CHAPTER 6

DESIGN APPLICATION

6.0 DESIGN STATEMENT

This project delves into the theme of weaving, serving as an ode to illustrate the diverse ways in which Adult Third Culture Kids (ATCK) intricately “weave together their memories in a rapidly changing present in anticipation of an uncertain future” (Useem and Cottrell 1996, 4) of where they might move to next. Beyond its metaphorical significance, this theme also pays homage to the cultural tradition of weaving as both an art form and a symbolic representation of the interwoven strands of nationalities that collectively form the urban fabric of Dubai.

6.1 DESIGN INTENT

The project endeavours to alleviate the sense of urgency in life experienced by Adult Third Culture Kids (ATCKs) by strategically situating *Ma’an* in a familiar and culturally recognized locale. The familiarity and predictability of a known neighbourhood, enriched with cultural affiliations, aims to instill the realization that the place is intended to endure, just as the individuals engaging with the facility.

Secondly, *Ma’an* aims to foster engagement and communication among cultures.

Thirdly, *Ma’an* aims to address ATCKs’ fear of loss of relationships and place by encouraging each meeting at *Ma’an* to be seen as an opportunity to make friends.

Fourthly, *Ma’an* aims to generate Place-Making through group programs, employing recognizable and predictable patterns and schedules so that ATCKs may thrive in proximity within an atmosphere of ‘light-touch company.’ The site’s familiarity facilitates communication in an unpressured environment, drawing on Erving Goffman’s ‘civil inattention’ principles to strike a balance between proximity and maintaining a non-intrusive atmosphere. Being a highly managed yet informal space is key; it helps ATCKs have meaningful interactions in an intrinsically *Emirati* space, imbuing it with meaning and enabling a sense of belonging.

Finally, *Ma’an* aims to dispel the notion that belonging can only be achieved through consumptive exploitation. The business model for *Ma’an* follows a ‘For the ATCK, By the ATCK’ model, where the majority of roles are temporary and voluntary, emphasizing a community-driven approach to establish their diverse identity.

6.2 DESIGN FUNCTIONAL MODEL

Ma’an operates under a community-driven model, ‘For the ATCK, and By the ATCKs’ of Dubai. In alignment with this philosophy, ATCKs interested in becoming more permanent members will be encouraged to apply as members or employees through a subscription format, becoming integral members of the ATCK *Kabila* (Tribe) of Dubai. On the other hand, casual or walk-in guests, known as *Dayf*, will be treated as temporary visitors with limited access to the facility.

6.3 DESIGN PROGRAM RATIONALE

PROGRAM	PURPOSE
SPACE OF LEARNING	This space is designed to recognize and celebrate the equal importance of all cultures, emphasizing the beauty of diversity and the various ways in which people lead their lives through a Library and Co-Working Area.
SPACE OF DOING	This space aims to confront and overcome ignorance about one’s own home culture by actively engaging in activities. Participants are encouraged to learn about and engage with their resident and home culture by indulging in various hands-on activities in a workshop setting to celebrate their journey rather than just reflect a vague representation of their ‘home’.
SPACE OF HEALING	This space provides a safe environment to address, share, and learn about the struggles individuals face with their Adult Third Culture Kid (ATCK) identity. It seeks to validate their experiences through healthy engagement, and actively acknowledging and addressing any repressed emotions regarding their identities and sense of belonging. This space adopts a healing-centered engagement approach, acknowledging the emotional, intellectual, creative, and volitional aspects of every person, regardless of race, nationality, or background through group and individual therapy sessions in the form of drumming circles, yoga sessions, painting classes etc.
SPACE OF LEISURE	A designated area for individuals to unwind and enjoy the sensory experiences of the surroundings in the company of others without feeling compelled to socialize. This space provides an opportunity to decompress and feel connected to the community through a principle of “civil inattention,” allowing for relaxed and unimposed social interactions.

Table.5 Design Programme Rationale

6.4. DESIGN SYNTHESIS

This project delves into the theme of weaving, serving as an ode to illustrate the diverse ways in which Adult Third Culture Kids (ATCK) intricately “weave together their memories in a rapidly changing present in anticipation of an uncertain future” (Useem and Cottrell 1996, 4). Beyond its metaphorical significance, this theme also pays homage to the cultural tradition of weaving as both an art form and a symbolic representation of the interwoven strands of nationalities that collectively form the urban fabric of Dubai.

Weaving is a universal practice observed in various cultures, where different nationalities employ diverse weaving techniques to skillfully combine various fibres, creating objects or fabrics of utility in an organized manner. In the natural world, the weaverbird serves as a notable example, showcasing the adept weaving of selected strands of leaves, twigs, and other materials into a structurally stable nest for its offspring. Similarly, the orb-weaving spider exhibits remarkable weaving skills, constructing intricate and symmetrical webs using silk produced from their spinnerets, demonstrating the artistry of weaving in the animal kingdom (Fig 54.).

Within *Emirati* culture, an art form recognized by UNESCO as part of the Intangible Cultural Heritage of the world is, *Al Sadu* (UNESCO 2024). Originating as a craft practiced by Bedouin women in Middle Eastern tribes, *Al Sadu* was initially used to produce soft furnishings and decorative accessories for camels and horses. Traditional colors encompass black, white, brown, beige, and red, featuring distinctive patterns in the form of narrow bands with geometric designs.

Al Sadu weavers commonly gathered in small groups to engage in spinning and weaving activities, creating an environment where they exchange family news and occasionally partake in chanting and reciting poetry. These gatherings serve as the traditional means of transmission, with girls learning by observation and gradually taking on tasks like sorting wool before progressing to more intricate skills (UNESCO 2024).

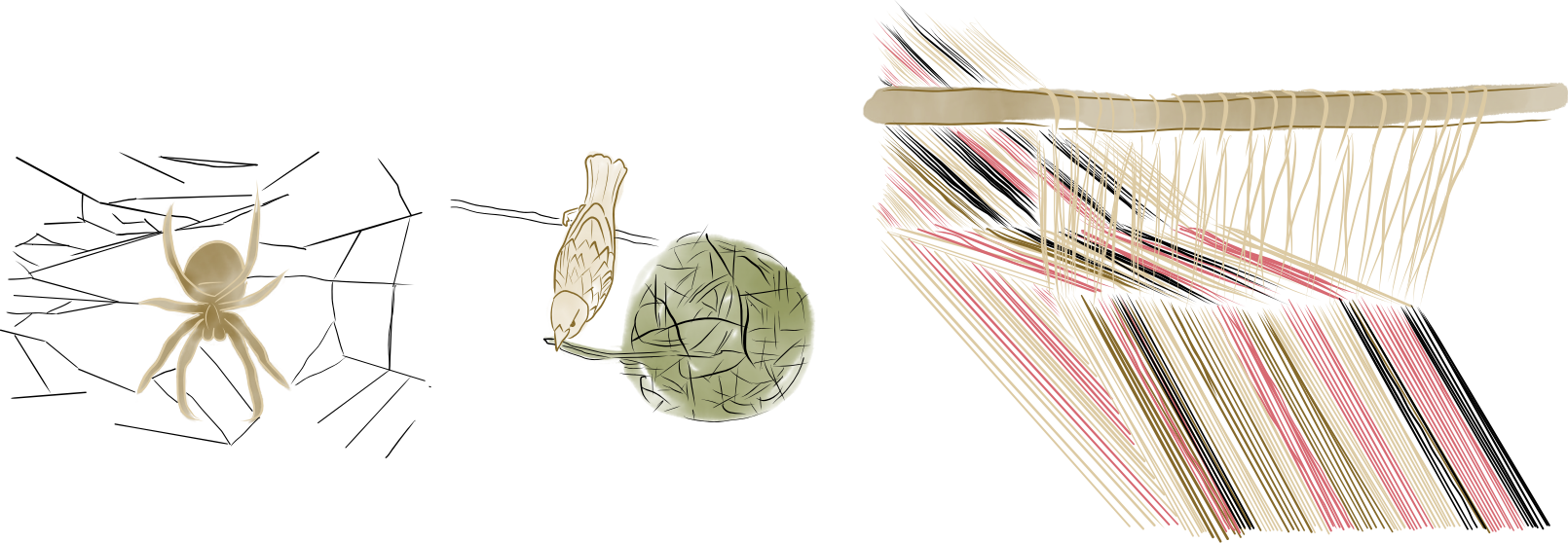


Fig.58 Weaving occurs everywhere; in nature and in different culture.

Utilizing the principles of vernacular weaving techniques and materials, this approach draws upon the fundamental design parameters associated with the concept of weaving. As illustrated in Fig 55., the Concept of Weaving is deconstructed into four facets: Technique, Direction, Materiality, and Synthesis/Interaction. These facets serve as foundational elements governing the design language, providing a framework for both

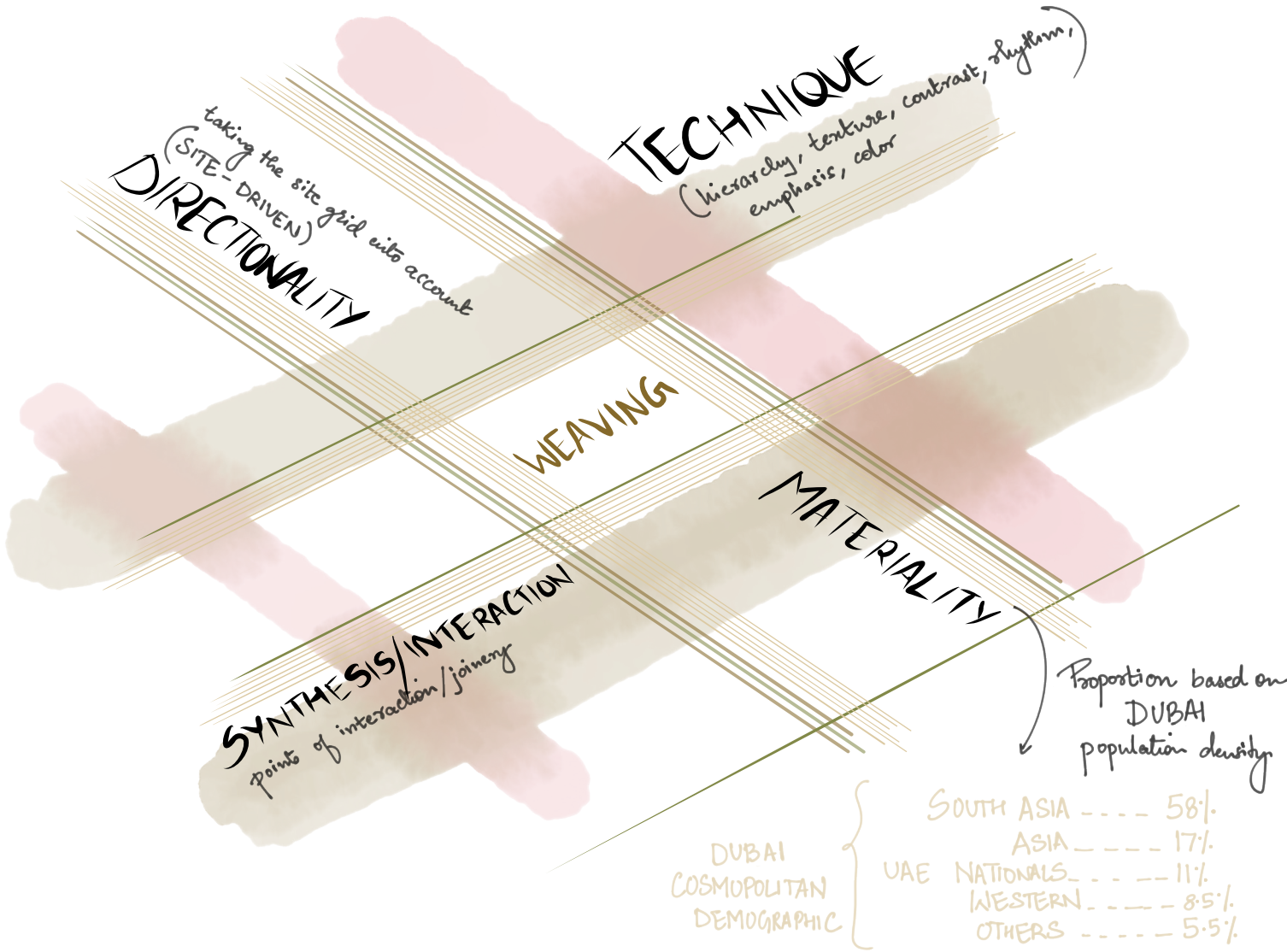


Fig.59 Four governing facets within the concept of Weaving for Ma'an.

metaphorical and spatial realizations within the project.

The weaving design language within *Ma'an* will utilise these four facets as guiding principles to organize the space and address the issues in the Design Rationale from Table 5 . Technique refers to the manner in which the different materials are weaved with each other instead of the traditional warp and weft. They will deal with ideas of hierarchy, texture, contrast, rhythm, and emphasis. Directionality respects the site-driven extrapolated grid. Synthesis / Interaction refers to the method of interaction of different materiality and joinery techniques. Materiality restricts the use of materials to 5 main strands alluding metaphorically to the 5 main sub-components of nationalities that form the cosmopolitan fabric of Dubai with the South Asian population, including India, Pakistan, Nepal, Bangladesh, etc., accounting for 58% of Dubai’s total population; Asia’s population accounts for 17%, including Philippine, China, South Korea, Malaysia; the United Arab Emirates nationals 11%; Western countries such as the United Kingdom, South Africa, the United States, Canada, France, Australia, etc., accounting for 8.5% of the total population” (Shifu and Lahcen 2018, 14) and the others accounting for the remaining 5.5%.

Drawing upon these thoughts and ideas, my first instinct was to conceptualize how and what it means to weave, What it means, for different strands to come together, supporting one another to form a meaningful and strong fabric, celebrating the long old saying that there is strength in Diversity and unity.

Fig. 56 demonstrates an attempt of weaving in a non-traditional manner breaking away from the traditional grid format. To understand this concept in a 2-dimensional manner I use foam board, push pins and palm tree rope and turn the fabric around points formed from the push pins, acting as a kind of framework to support the woven fabric. This iteration achieves greater strength in an axis perpendicular to the axis of the woven fabric.

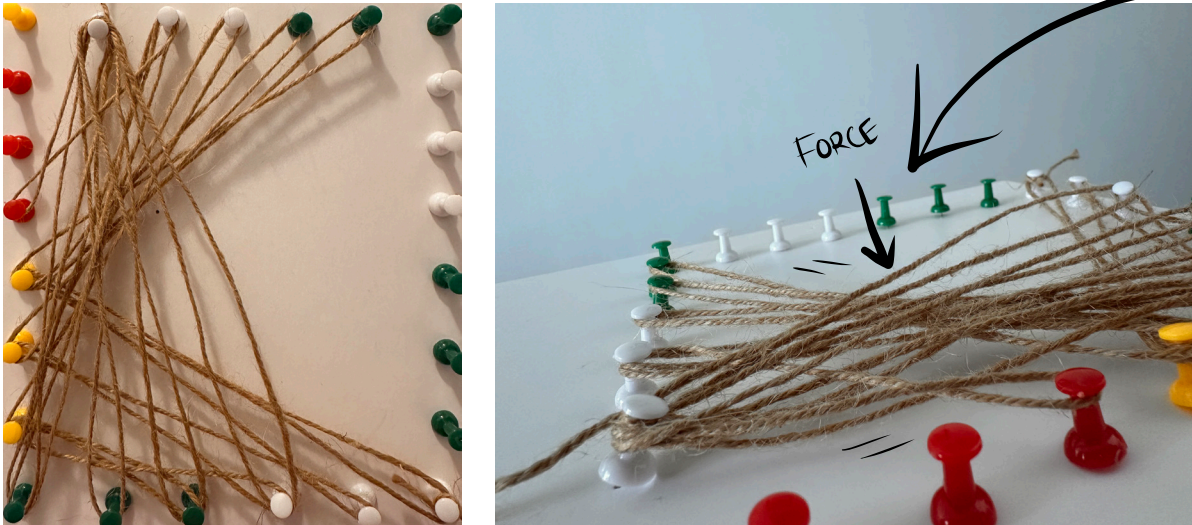


Fig.60 Iteration 1, 2-dimensional weaving.

In the next iteration (see Fig. 57), I created a makeshift 3-D volumetric base with foamboard to attach the pushpins in all planes other than the ground, to understand how this weaving could potentially occur in a 3-dimensional space. The intention was an exploration of the potential of this system to enable inhabitation. I attach some brass fastener split clips onto the 3 planes and start winding the fabric to form space using the thin colored palm rope.

During this process, I notice that as a system, the push pins or brass fastener split clips act as temporary nodes depicted on a larger invisible grid. To materialize this grid (Fig. 57), I cut out a square hole on one side of this volumetric plane and attach a yellow palm leaf mesh fabric with a weave large enough to accommodate palm rope to be weaved in different directions.

Working on the 3-Dimensional model helped me understand that I need to combine the strength from the 2-dimensional model (Fig. 56) by imagining these weaves as fabrics in space with a structure on the top and bottom (Fig. 58). The manipulation of the structure then can accordingly manipulate the threads connected to it in space, making it a more systematic and manageable system (Fig 59).



Fig.61 Iteration 2, 3-dimensional weaving and incorporation of a Palm leaf mesh fabric.

The next realisation was that this concept could be transferred into a system where the ‘structure’ instead of being 2 separate ‘stands’ could inherently be a metal mesh that supports this weaving of the palm leaf ropes. Fig 60. demonstrates this concept.

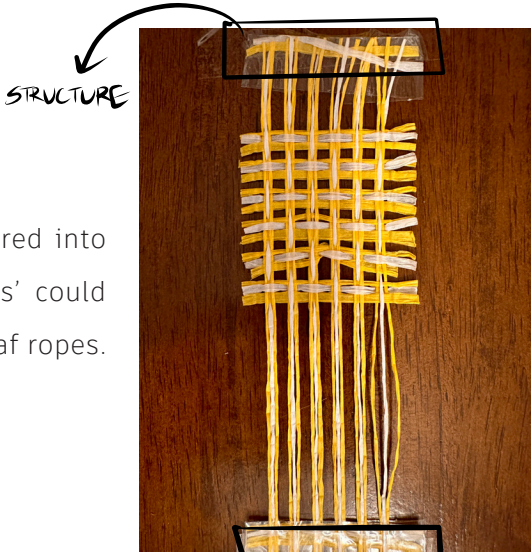


Fig.62 Weaves with structure.

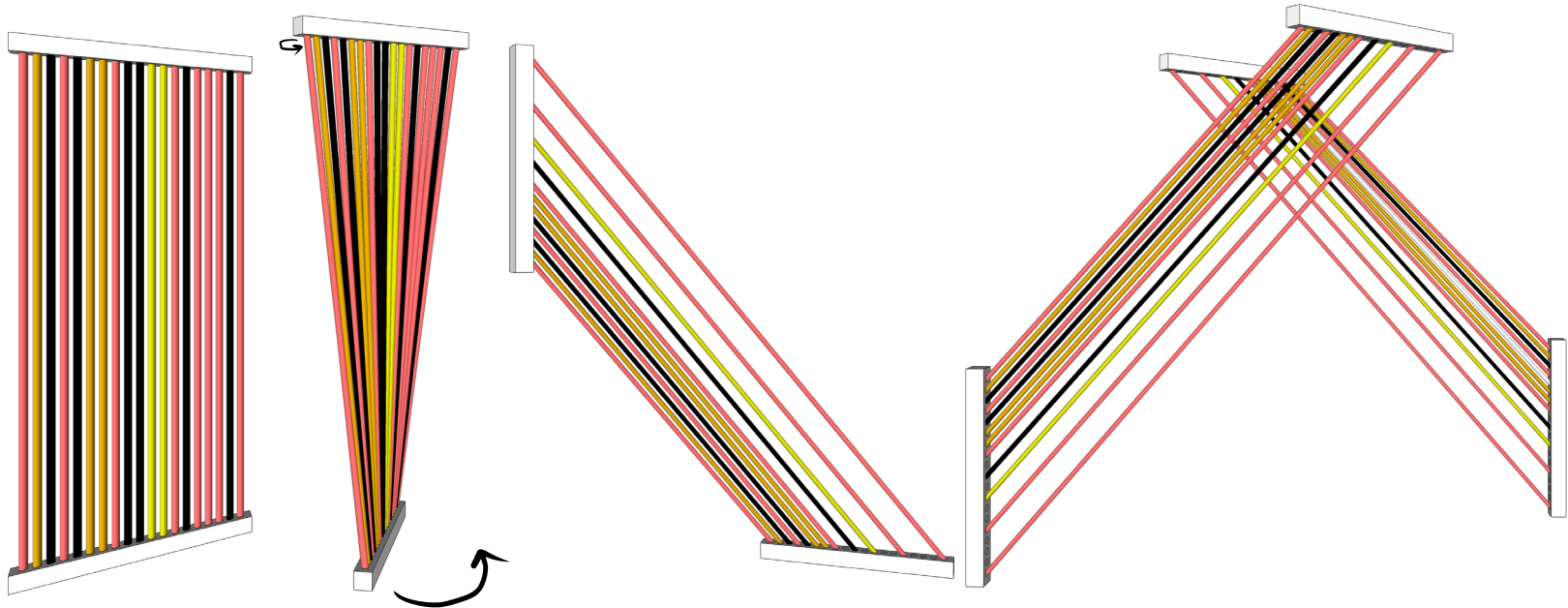


Fig.63 Manipulation of structure governs weave direction.

The contemporary white metal mesh perforated screen acts as not just the structural support for the palm leaf ropes but also metaphorically alludes to the visual transparency that the vernacular mashrabiya system enabled. It stands as a stark contrast in form and material to the existing site to highlight the difference between the old and new and also complement the existing building with minimal invasion. The palm leaf ropes have the potential to be weaved in multiple directions using the metal mesh structure and allow various functions to occur within *Ma'an* (Fig. 61).

The colors of the metal mesh is a powder coated neutral white to complement the existing site materials of Coral Rock and plaster and the plam leaf ropes are colored with natural dyes to highlight the various zones of Learning, Leisure, Doing and Healing within *Ma'an*.

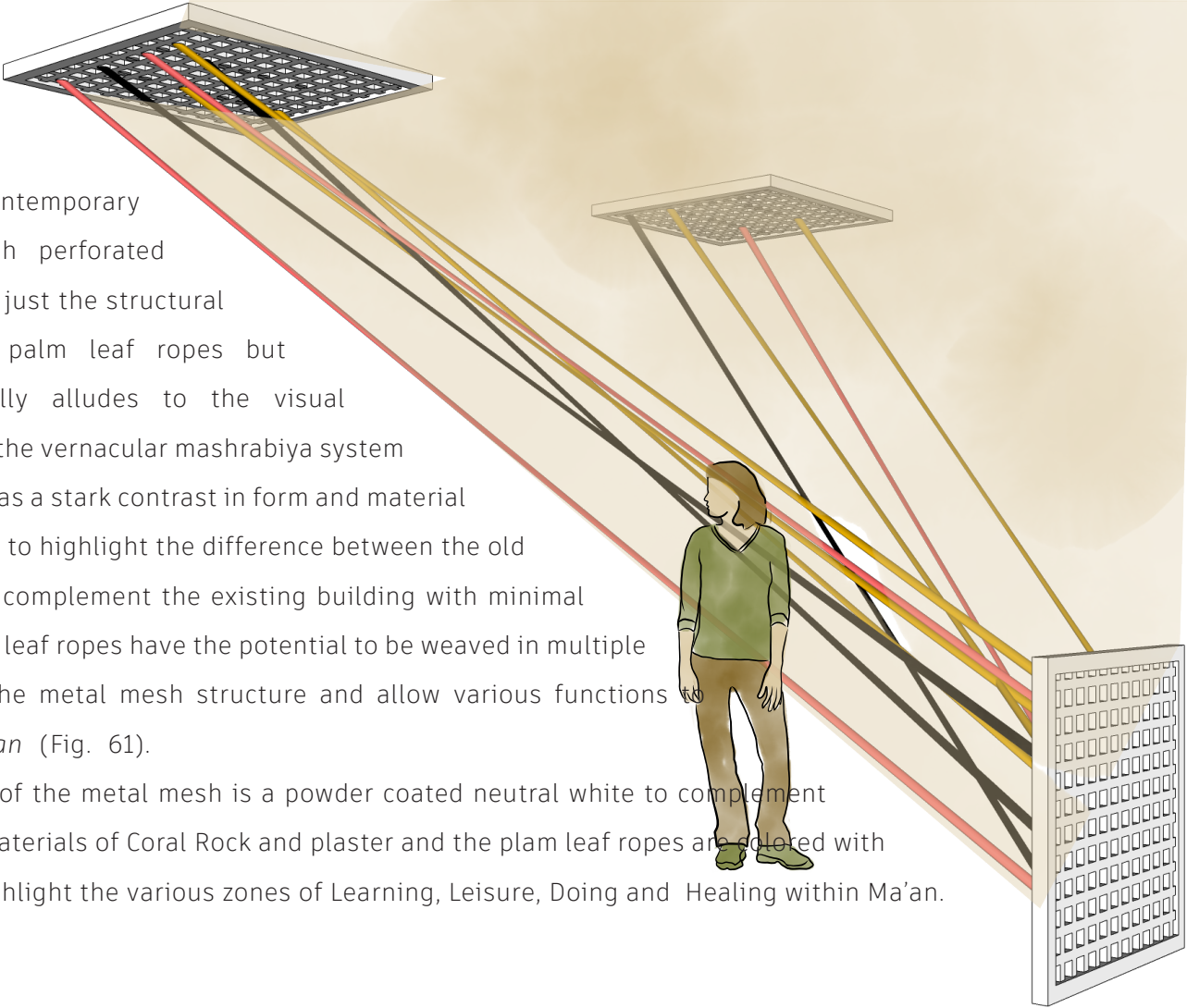


Fig.64 Structure as a metal mesh and the palm leaf ropes weave through this structures to form the Interior Design language for *Ma'an*.

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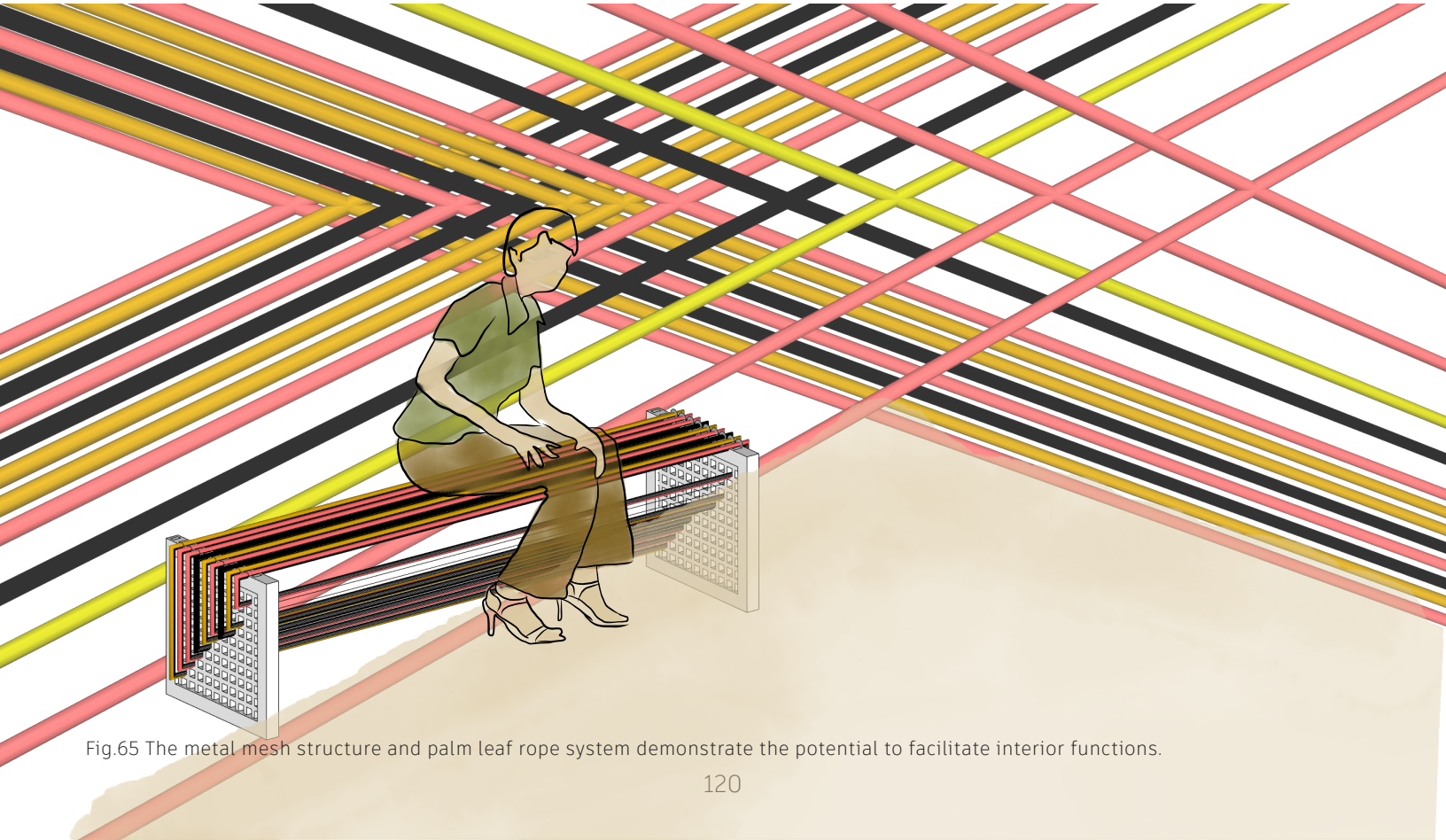


Fig.65 The metal mesh structure and palm leaf rope system demonstrate the potential to facilitate interior functions.

6.5. FLOOR PLANS

Fig 62. shows the detailed Ground Floor Plan as an extension of the bubble diagram in Fig 52. The different spaces are labelled and dimensioned showing the space allocation for Ma'an. Fig 63. shows the detailed First Floor Plan labelled and dimensioned as well.

6.6. WAYFINDING BOARDS

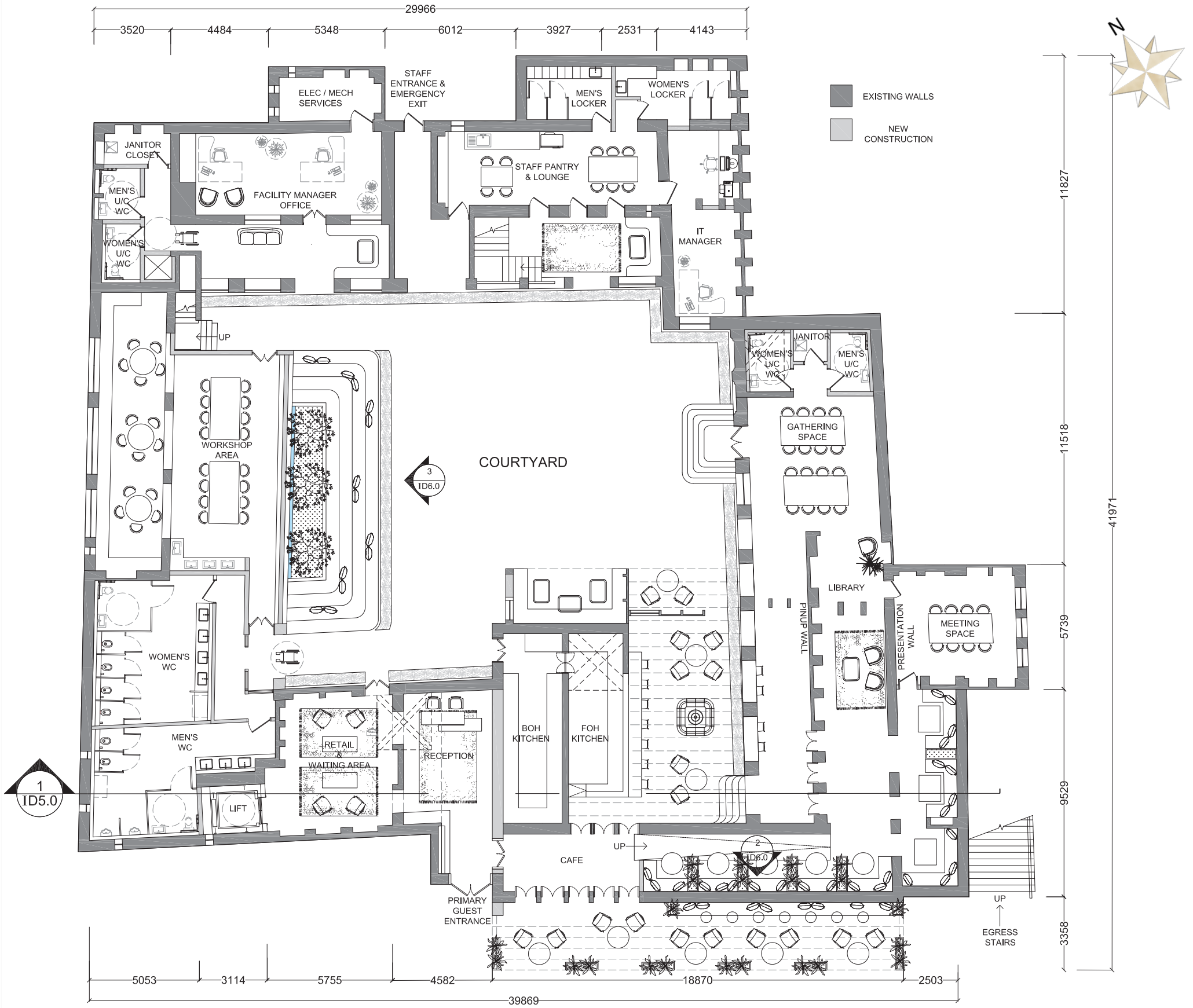
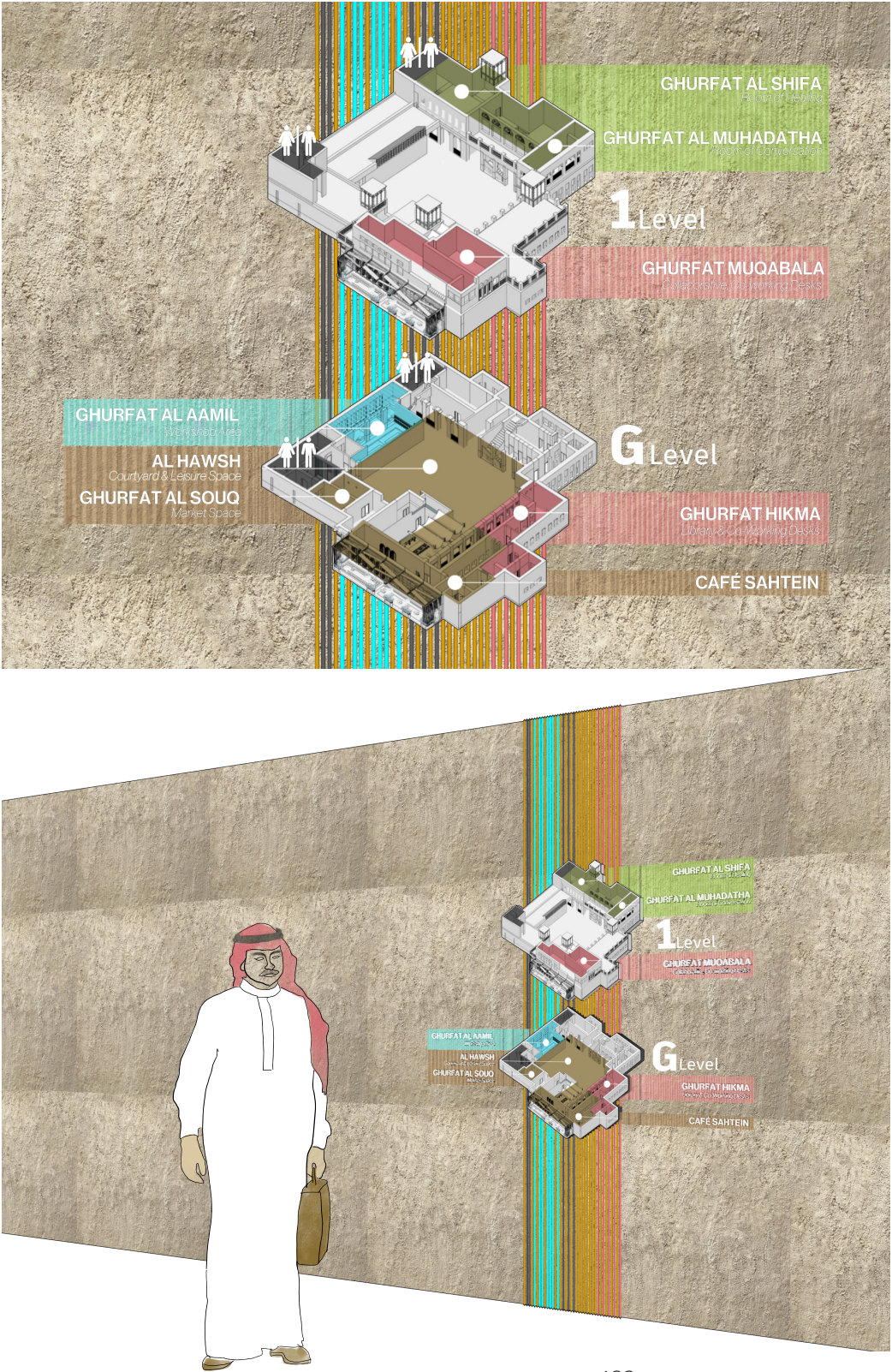


Fig. 66 Ground Floor Plan

6.7. DIAGRAMS

Fig 64a and Fig. 64b are conceptual diagrams highlighting the underlying principles of privacy that govern the technique aspect of the conceptual design parameter. We notice that the courtyard acts as the primary circulation zone, being the ‘space of encounter’ and the spaces in direct connection with the courtyard are the most public areas. The secondary spaces of the workshop, library, meeting space, are slightly more private and the therapy consultation rooms along with the group healing classes and co-working areas have the maximum security ensuring more privacy for programmatically and functionally sensitive concerns.



Fig. 67a Privacy Zoning - Conceptual Diagram - GROUND FLOOR

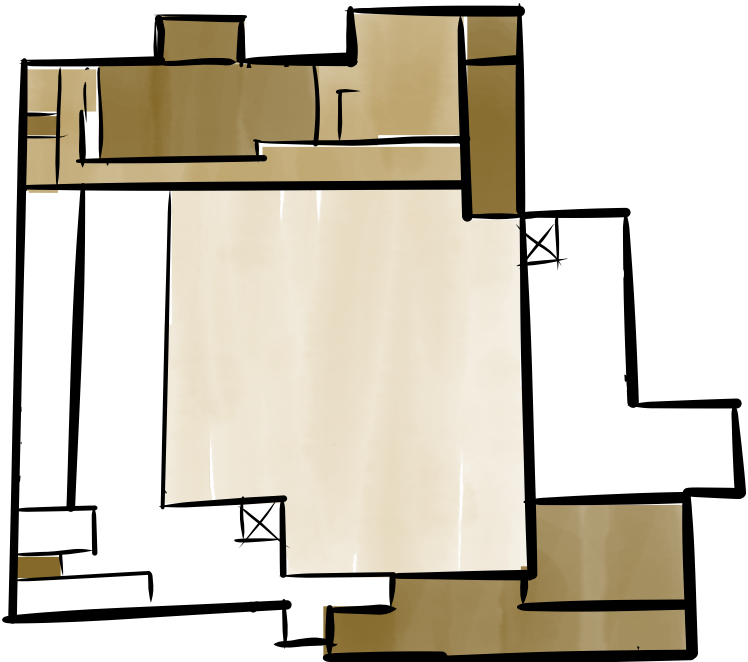


Fig. 67b Privacy Zoning - Conceptual Diagram - FIRST FLOOR

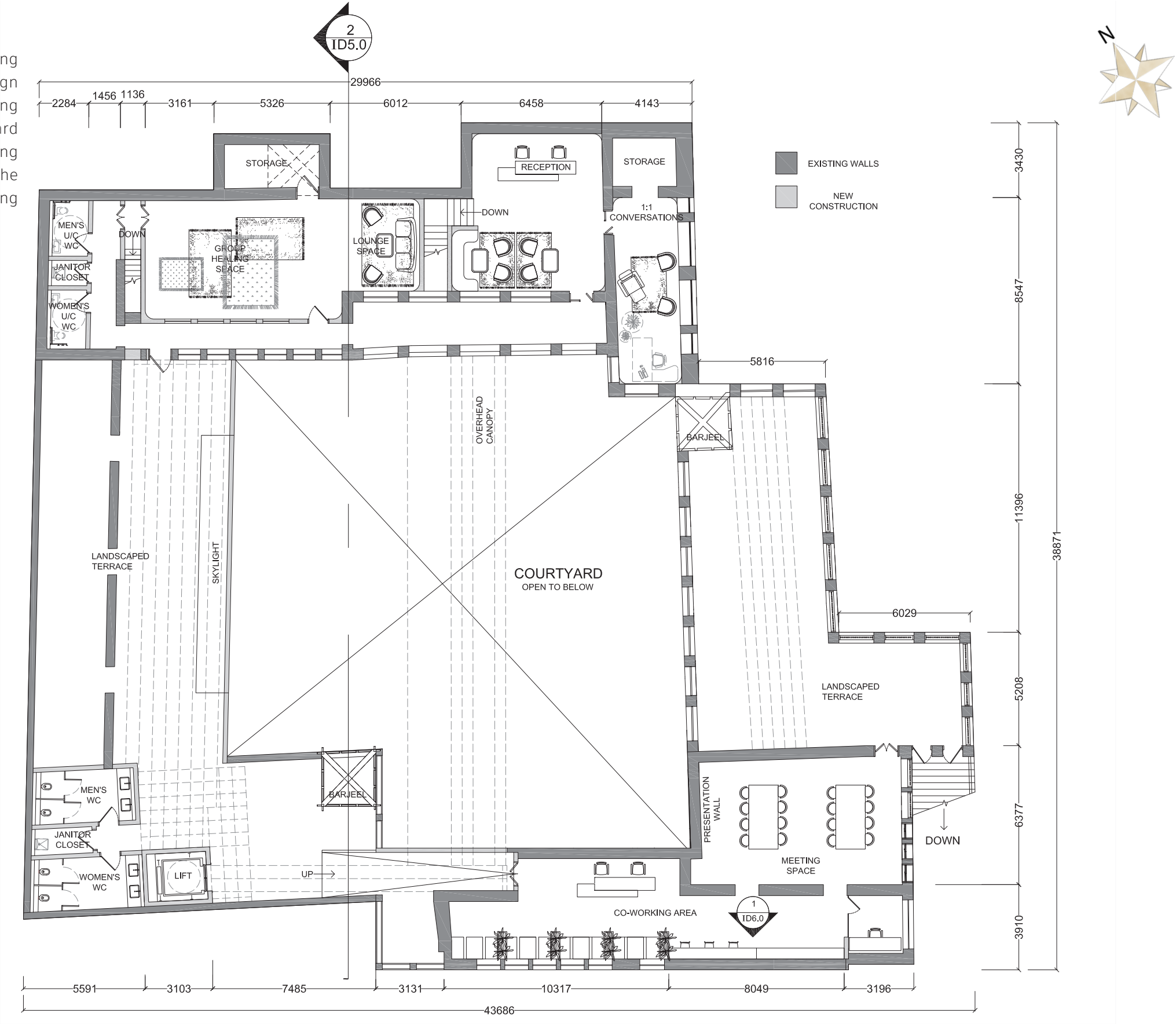


Fig. 68 First Floor Plan

Fig. 69a and Fig. 69b highlight the Front-of-house (FOH) & Back-of-House (BOH) circulation paths and areas, highlighting exclusive and overlapping places of occupation. This study helps streamline the work flow in terms of the operational aspect of the centre and in terms of security and levels of accessibility.

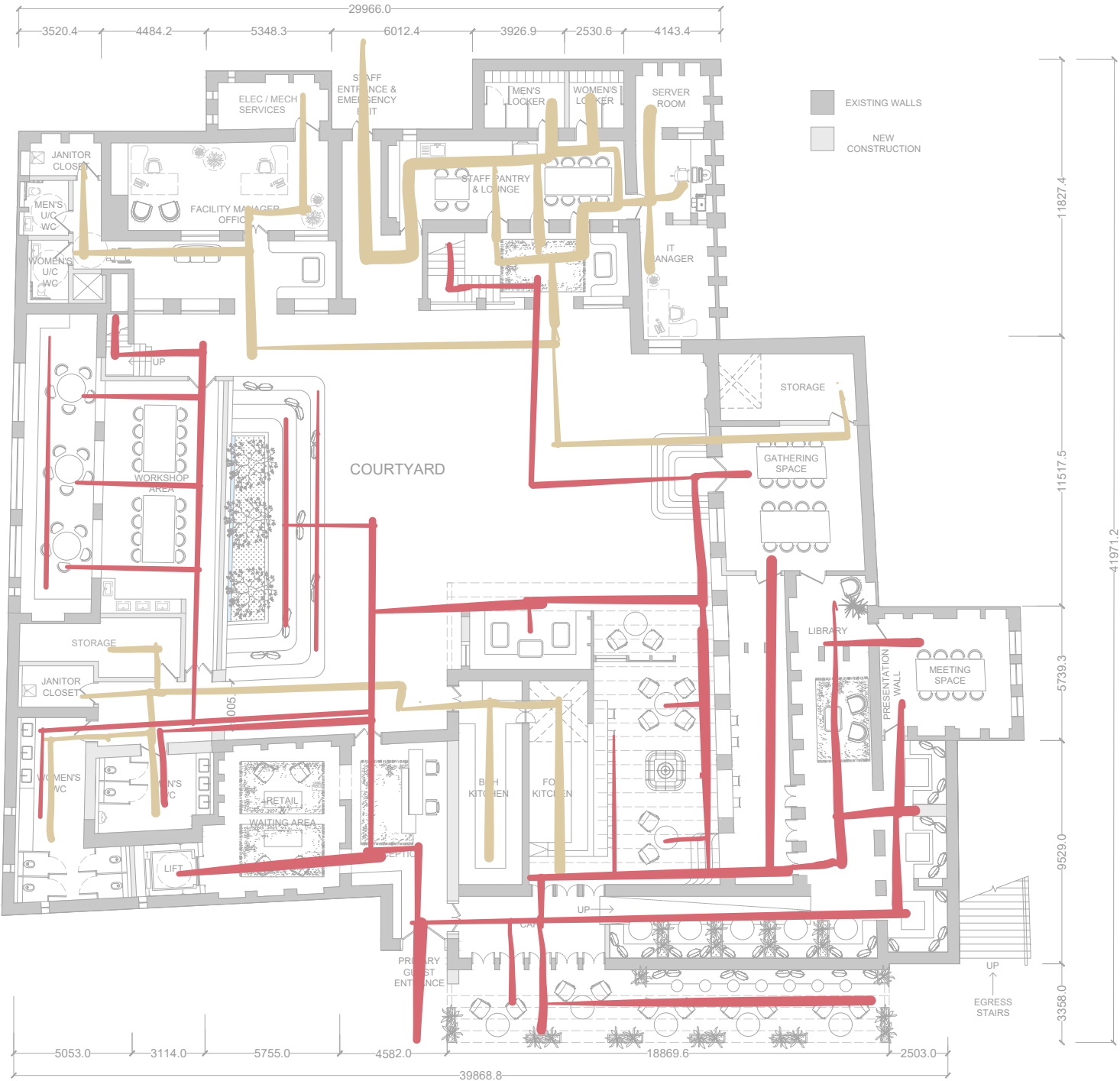


Fig. 69a FOH & BOH circulation paths - GROUND FLOOR

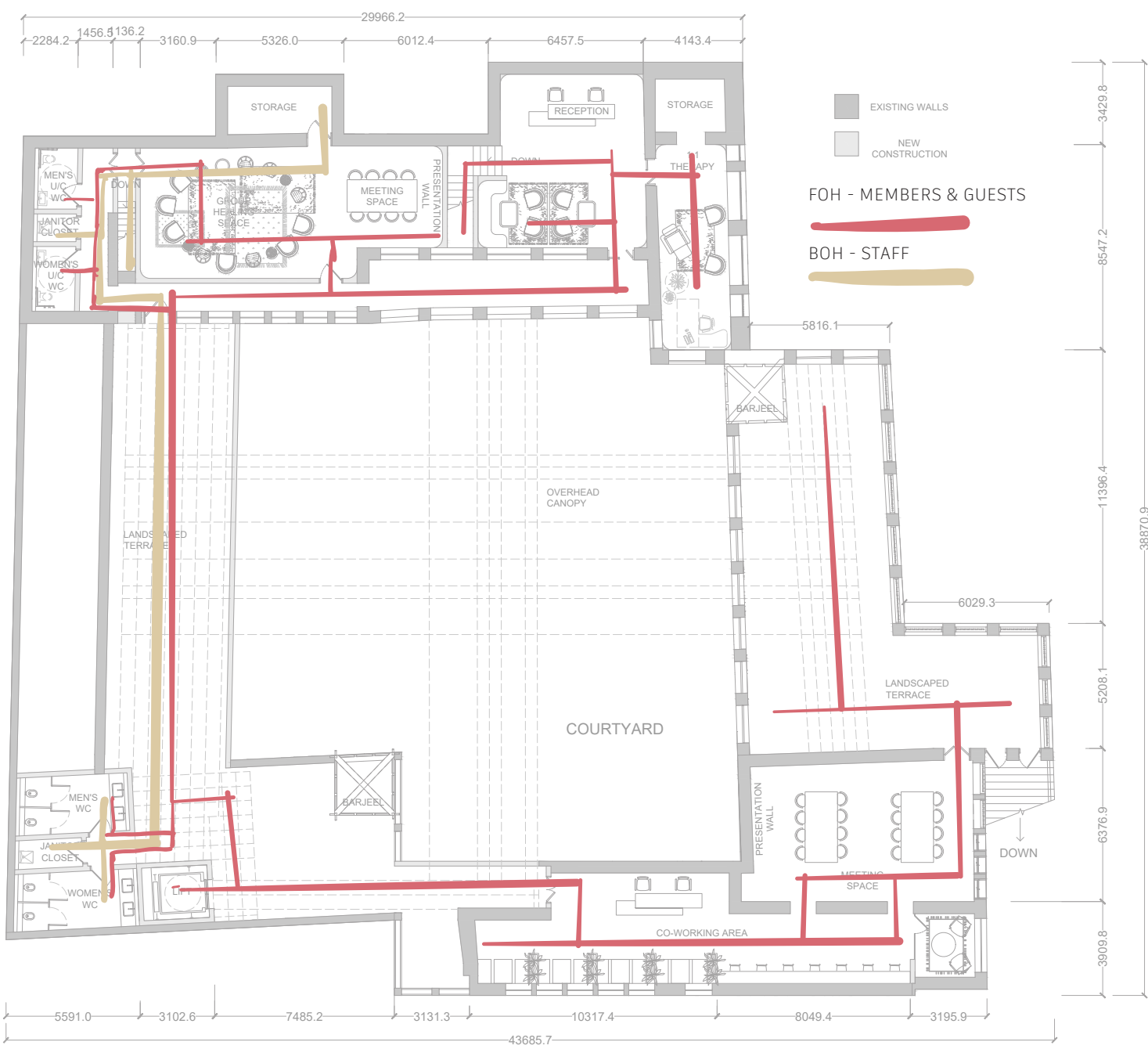


Fig. 69b FOH & BOH circulation paths - FIRST FLOOR

Fig. 66a and Fig. 66b showcase a rendered perspective of the Floor plans of the ground & First Floor highlighting the usage of spaces and hinting at the materiality as well.



Fig. 70a RENDERED FLOOR PLAN - GROUND FLOOR

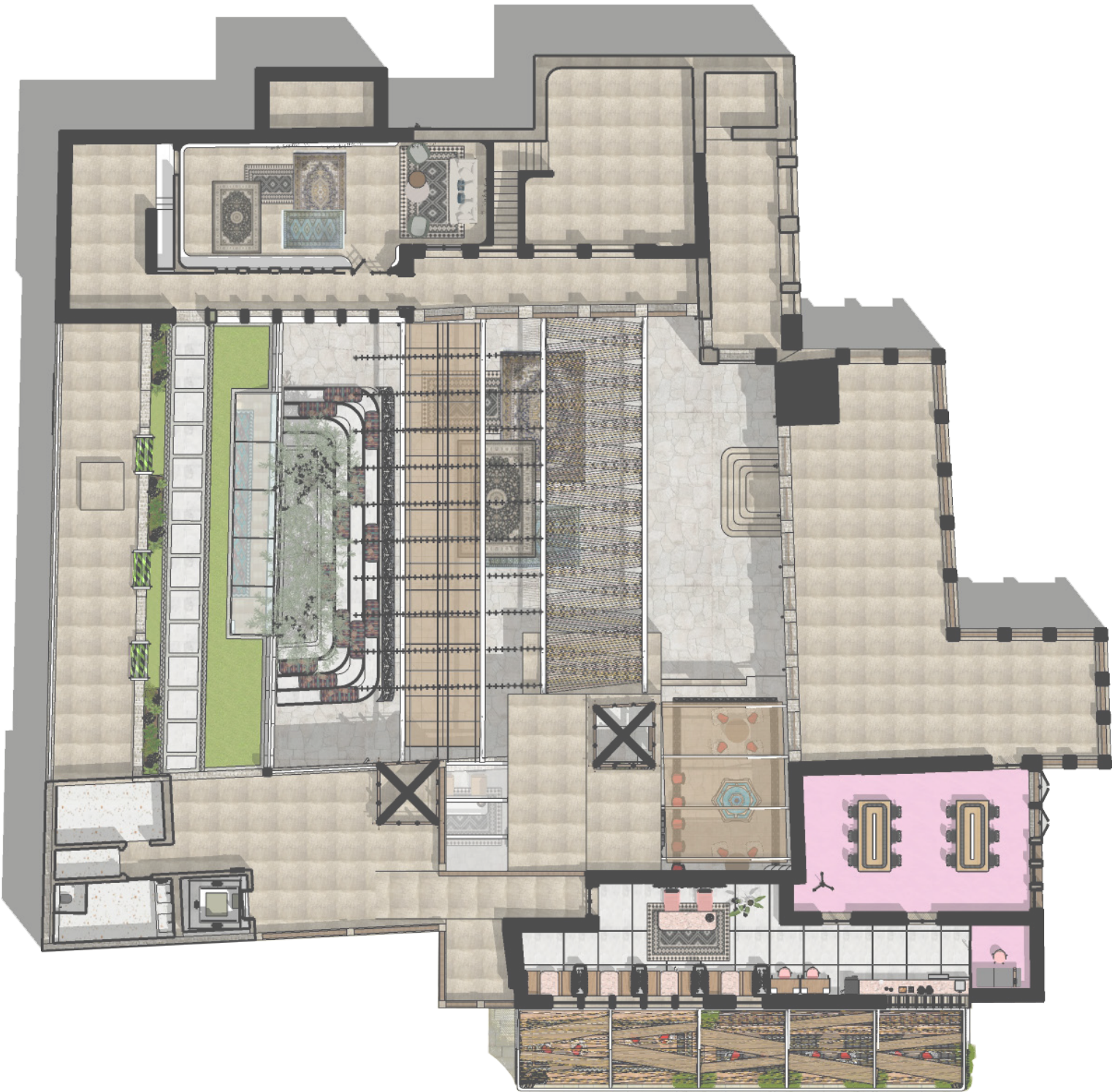


Fig. 70b RENDERED FLOOR PLAN - FIRST FLOOR



Fig. 71 Entry to Cafe and Facility - GROUND FLOOR, Digital Visualisation

6.8 VISUALISATIONS

Section 6.8 highlights the occupational use of *Ma'an* as a functional, and culturally important icon for ATCKs through selected digital visualizations that showcase its potential to function as a cosmopolitan centre. Fig. 66 showcases the entry to the facility of *Ma'an*. The large historic building of *Sheikh Saeed Al Maktoum House* that was familiar as a museum to the occasional tourists and passersby of Al Fahidi now attracts attention with a colourful overarching canopy that houses people who are relaxing in the shade, reading a book while children play alongside with a slight salty breeze, unfurling nearby flags and the cawing of the seagulls. The outreaching cafe draws curious visitors in to enquire about its renewed purpose.

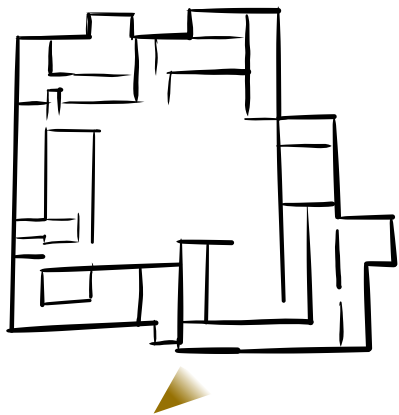




Fig. 72 Reception - GROUND FLOOR, Digital Visualisation



Fig. 73 Cafe Rampway - GROUND FLOOR, Digital Visualisation

Visitors, and Members are welcomed into the reception (Fig. 67) with the sound of a gentle waterfall and to the smell of *oud* into a familiar yet contemporary space. ATCK volunteer members greet them at the reception desk while describing the story of the inception of *Ma'an* and explain the various spaces of *Ma'an* on a helpful way-finding board. The addition of a new glazing system to prevent loss of conditioned air in the reception is complemented by a retractable shading system during the peak afternoon heat periods.

The visitors are then given a tour of the facility by taking them through the doors onto a rampway (Fig. 68) that demonstrates a visual narration of the inception of *Ma'an* alongside a fusion seating area with spaces to remove footwear and sit cross legged while enjoying some cosmopolitan food and drinks.

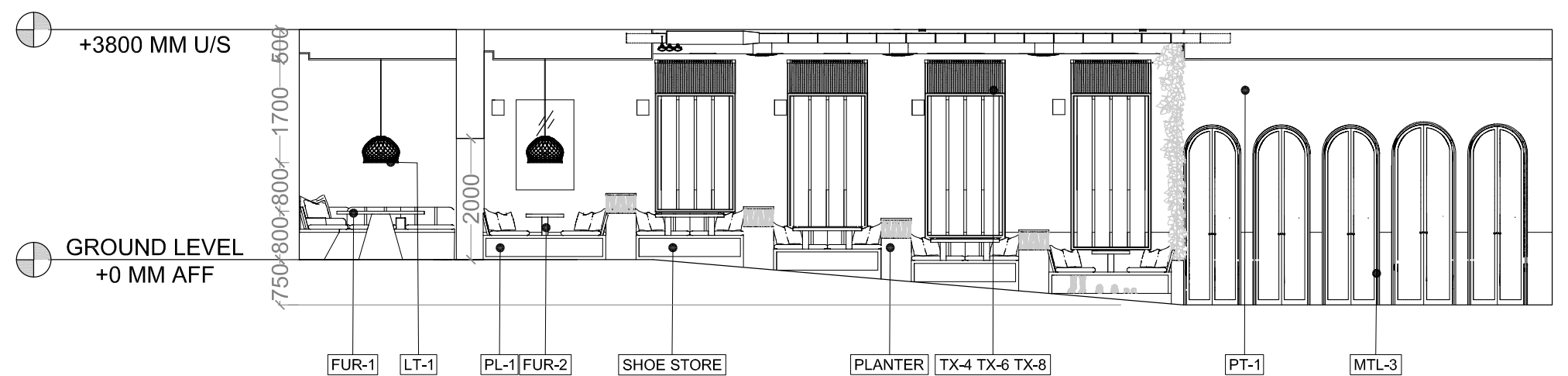
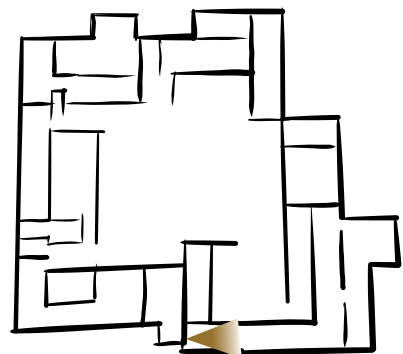


Fig. 73 Cafe Rampway Elevation - GROUND FI



As you turn the corner, you notice to have crossed an invisible threshold that delineates the predominantly brown decor with the increasing pink accents in the furniture and the decor to highlight that we are now in the 'Learning' space which constitutes of the library and the meeting space which utilizes the built-in niches as contemporary bookshelves.

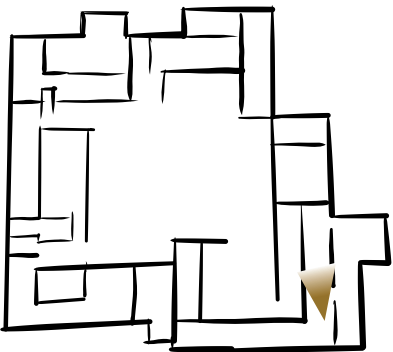
Moving forward we come across a larger multi-purpose space that converts into a skill share area with a mobile monitor to engage in activities like the human library or sharing of knowledge and languages celebrating the different cultures settled in Dubai.



Fig. 74 Library - GROUND FLOOR, Digital Visualisation



Fig. 75 Human Library - GROUND FLOOR, Digital Visualisation



Moving on from the human library area, visitors hear the increasing sounds of brewing coffee, and the smell of delicious bakery items that draw the visitors towards the plug-n-play desks (Fig 71.) of the cafe. On the wall alongside is a pin-up collage that demonstrates the wanderings and journey of the various members of the ATCK *qabila* in the form of photographs, drawings, poems, snippets of memories of this global journey uniting in similar experiences.

The cafe Sa7tein (Fig 72.) also presents a dynamic atmosphere with the fountain adding a pleasing background rhythm that sets a convivial atmosphere to encourage conversations in moments of ‘civil inattention’.



Fig. 76 Plug & Play Seats - GROUND FLOOR, Digital Visualisation



Fig. 77 Sa7tein Cafe - GROUND FLOOR, Digital Visualisation

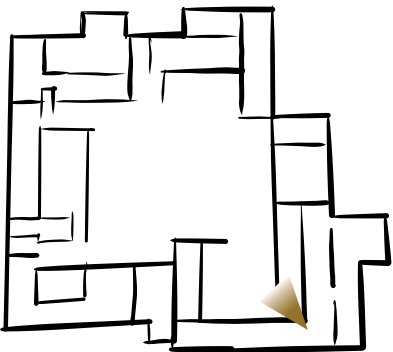




Fig. 78 Courtyard- GROUND FLOOR, Digital Visualisation

After grabbing a drink from the cafe, visitors are guided onto the main activity cum circulation area, the courtyard of *Ma'an* (Fig 73.) that presents a holistic overview of users from all walks of life uniting over shared interests and hobbies under a canopy providing shade while one sits under the olive trees enjoying the simpler joys of life; bonding and meeting people of similar multi-cultural backgrounds who call Dubai home now.

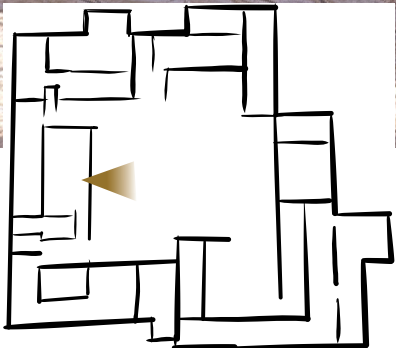




Fig. 79 Courtyard raining scene- GROUND FLOOR, Digital Visualisation

In the rare event of rains spoiling the bustling activities occurring at *Ma'an*, the facilitators draw out a retractable waterproof canvas canopy to facilitate uninterrupted movement between the different parts of the centre while the integrated perimetric drainage helps prevent water clogging into the surroundings rooms.

Fig. 76 and 77 showcases the various functions of the multi-purpose Workshop area that can accommodate the various skill sharing activities so that ATCKs from various cultures may share and educate about their craft.

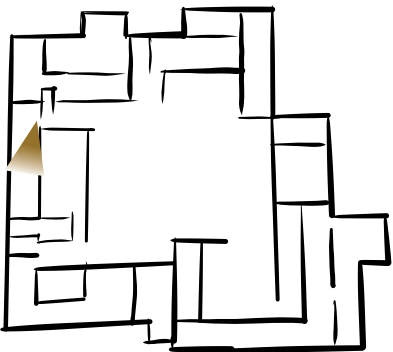
The design language in this area now shifts to a predominant of blues and reds helping visitors gauge their presence in different zones. The craft of weaving is especially embraced in the incorporation of ceramic tiles that mimic the weaving patterns while the blue-dyed palm ropes woven to form symbolic archways mark the threshold between the old space and the new extension with the skylight.



Fig. 80 Pottery Wokshop- GROUND FLOOR, Digital Visualisation



Fig.81 Dance Wokshop- GROUND FLOOR, Digital Visualisation



As the visitors then make their way using the stairs or the elevator to the first floor, they are shown their way under a shaded canopy pathway to the co-working space (Fig. 78) where they may rent spaces by the hour and utilize some quiet booths or rent the collaborative meeting space for some larger meetings.



Fig. 82. East-West Sectional Perspective Diagram



Fig. 83. North-South Sectional Perspective Diagram



Fig.84 Co-Working Space Reception - FIRST FLOOR, Digital Visualisation



Fig. 85 Collaboration Space - FIRST FLOOR, Digital Visualisation

Here again visitors notice the recurrence of the coral pink shade delineating a re-entry into the learning space (Fig. 78) of *Ma'an*. Figure 80 demonstrates how the co-working space highlights and preserves the existing historic structure while incorporating new elements of white anodized metal canopies to create operable movable partitions to provide shade over the kitchentte area as seen in the Interior Elevation on the right. The existing skylight and niches in the private booth too are utilised as sources of natural light and to place additional acoustic panels to increase sound privacy for phone calls or zoom meetings.

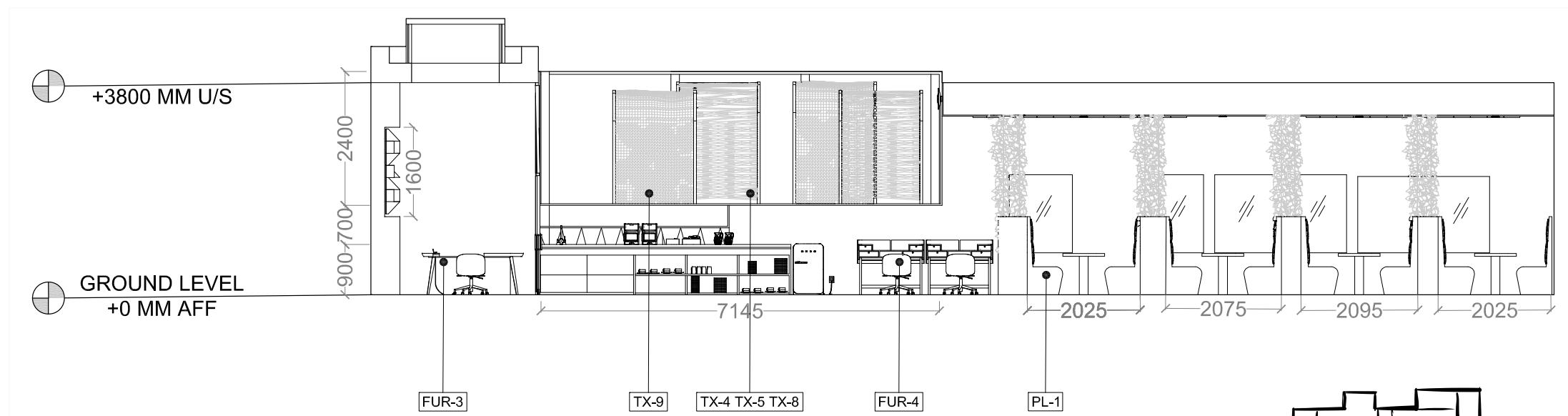


Fig. 86. Interior Elevation Drawing of Co-Working Office

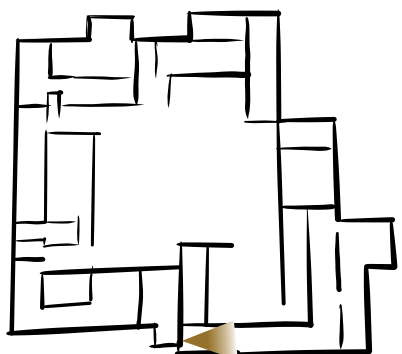
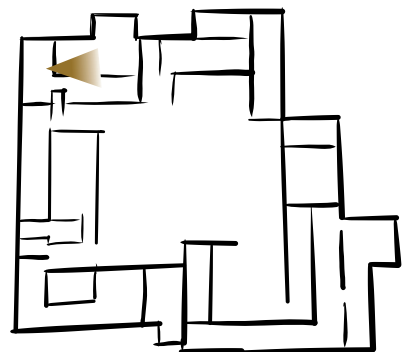
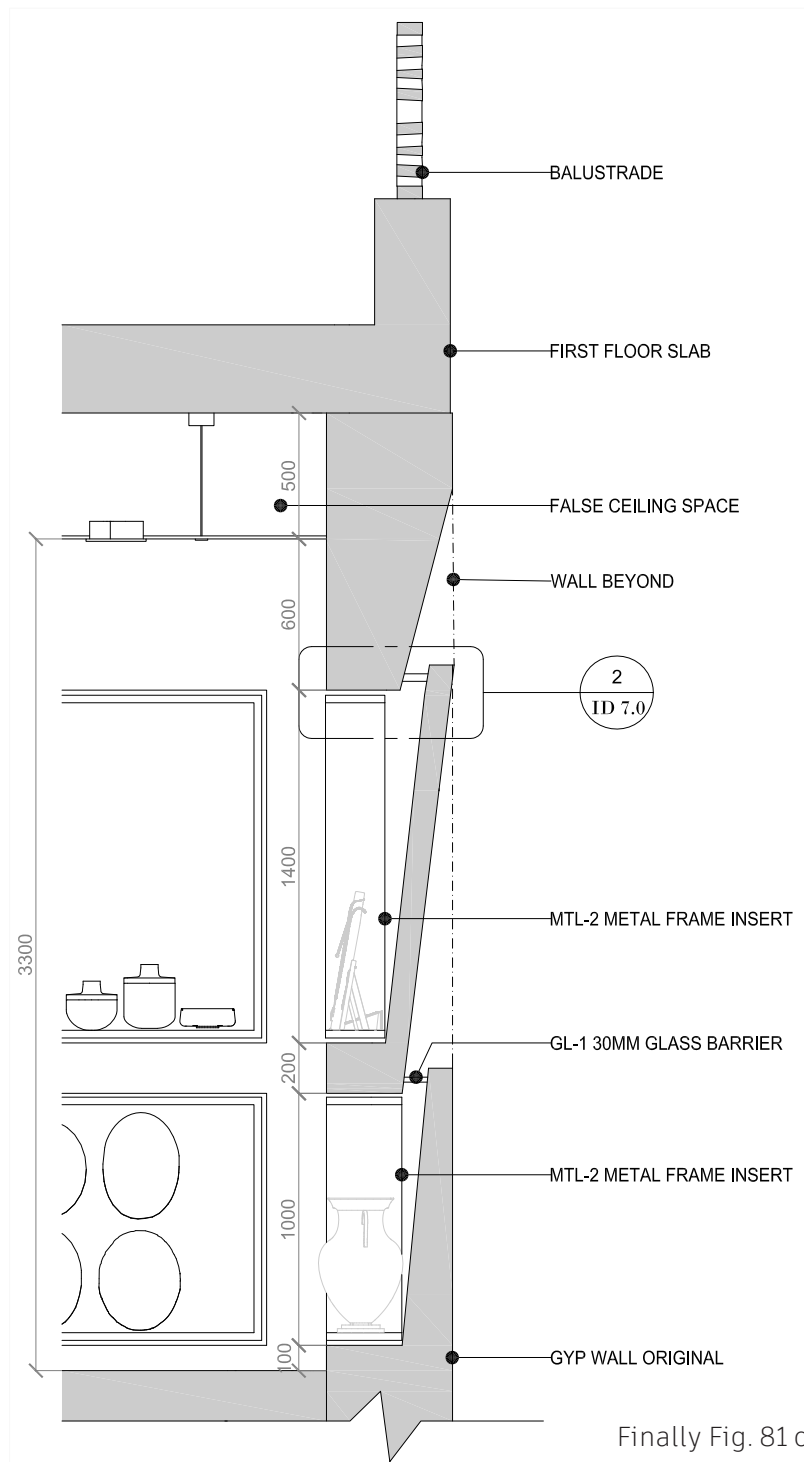




Fig.87 Healing Space - FIRST FLOOR, Digital Visualisation

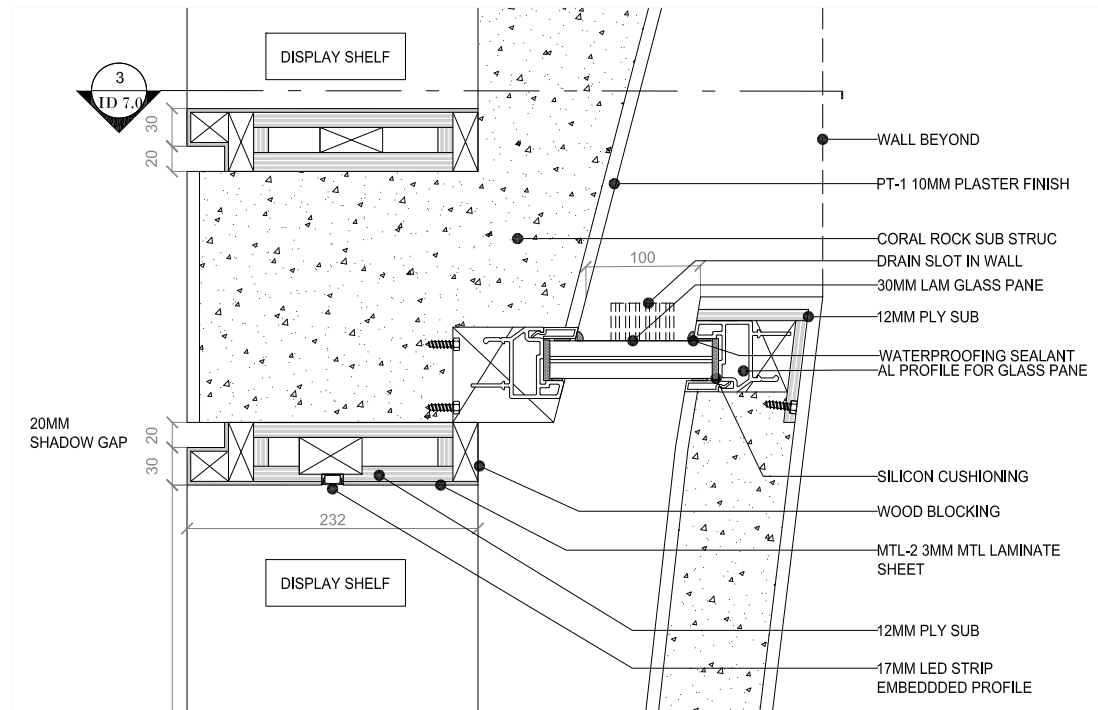
Fig. 80 showcases the communal Healing space which is the second primary activity that takes place on the first floor of *Ma'an*. This is a dedicated space with a soothing sage green background and consistent indirect lighting and subdued natural light creating a background for meditative activities like painting, yoga and drumming to take place. The smooth surfaces, and residential scale furnishings, shelving and carpeting are meant to encourage solidarity in silence, to bond over activities, and open up to reveal any troubled thoughts or ideas that one may face while engaging in comforting activities.



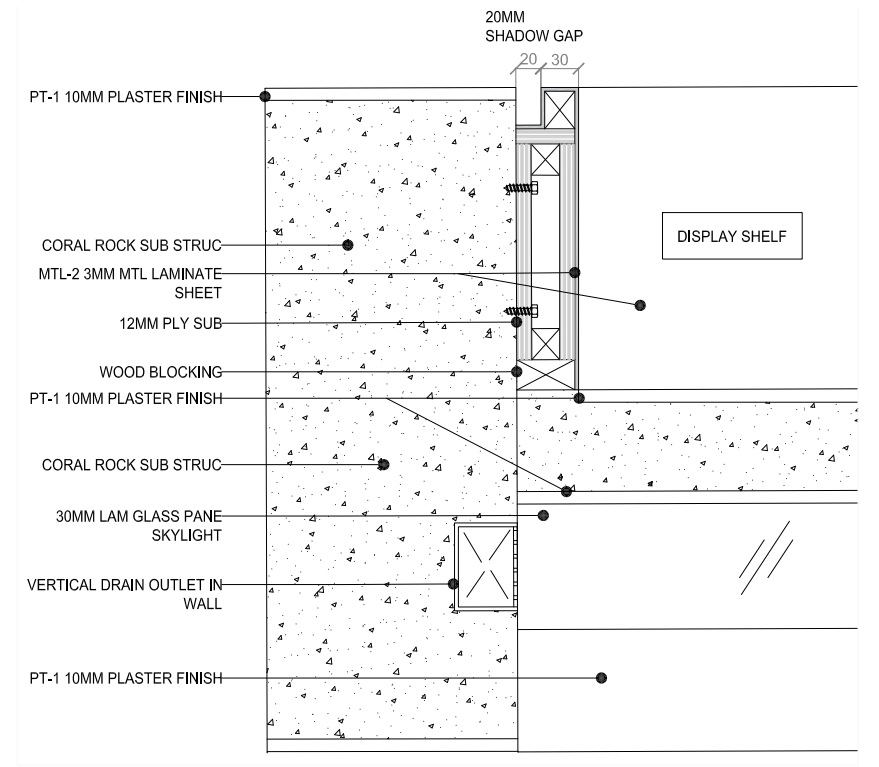


1 LIGHT NICHE WALL DETAIL
ID7.0 SCALE: 1:30

Finally Fig. 81 culminates the visitor's journey through *Ma'an* as the elevator leaves them in the retail space that houses ATCK branded merchandise for sale whose proceeds go for donation, made by the ATCK members in the workshop and Healing spaces. This space completes the entire journey and presents the visitor an option to sign up on the reception desk for a walk-in class or a more long-term monthly and annual membership if they wish to commit to the cause of bringing more awareness about such multi-cultural gatherings in Dubai.



2 LIGHT NICHE SECTION
ID7.0 SCALE: 1:5



3 LIGHT NICHE SECTION: PLAN
ID7.0 SCALE: 1:5



Fig.88 Retail Area - GROUND FLOOR, Digital Visualisation

Bukhoor (Perfume incense)

بخور



Fig.89 Emirati Lady embedding Bukhoor incense in her clothes and veil.

CHAPTER 7 CONCLUSION

7.0 CONCLUDING STATEMENTS

The project *Ma’an*: A Cosmopolitan Hub, began as an introspective exploration into how I could pursue an adaptive reuse project for my practicum, driven by a personal interest in preservative architecture. However, incorporating the personal sociological dilemma of a multicultural sense of belonging revealed layers of cultural, material, architectural, sociological, and psychological aspects that I was previously unaware of within Dubai. In fact, with increasing research on the literature about Third Culture Kids, adaptive reuse, and social conviviality, the project’s aspirations grew, as did my research and ambition to create a synchronous and congruent facility. Insight from articles like Sami Zubaida’s *Cosmopolitanism in the Middle East*, Delphine Pagès-El Karoui’s *Cosmopolitan Dubai: Consumption and Segregation in a Global City*, formed a foundation that showed that there was a need for a facility to bring residents and locals together amidst a consumption based lifestyle. Hence formed the aim for Ma’an to be a facility that is approachable, affordable, and appealing to the younger generation through social media, educating them about the intangible feeling of belonging everywhere and nowhere.

The scope of this project enabled me, as an interior designer, to weave together these usually disparate phenomena into one coherent space through the extensive study of architectural regionalism in the book *Architectural regionalism : collected writings on place, identity, modernity, and tradition* by Vincent B. Canizaro and understand how to enable place-making through Sarah Menin’s book *Constructing Place: Mind and the Matter of Place-Making*. Situated within the context of adaptive reuse and the sociological parameters of Third Culture Kids and healing-centered engagement ideas.

As a result, this practicum proposes that the design of interiors should not only reflect evolving societal trends but also adopt a regional approach that synthesizes tradition and innovation. Historically, interiors have had a more intimate dialogue between people and place, yet modern materials and programming often neglect the inherent cultural essence (Arnett 2002). Sensitivity towards the region in the interior domain is imperative in preserving authentic local vernaculars and demonstrates a phenomenological experience of culture that is less pronounced in architecture.

The contemporary interior design discipline, influenced by the philosophy of performative regionalism, can mediate the dialogue between tradition and innovation, and between internationalism and regionalism, as demonstrated in the practical application of my project. At its core, a regional approach in interior design involves creating a phenomenological experience of place, rooted in an inherent respect for local culture as identified by intangible mannerisms and behaviours.

7.1 RESEARCH QUESTIONS REVISITED

1. How can the design of an interior space or facility help foster social interaction through serendipitous encounters among the Third Culture community of Dubai?

Ma’an puts Erving Goffman’s ideas of civil inattention into play by transforming an inherently vernacular space into a space of conviviality through familiarity of programs and predictability of behaviours in spaces like the café and courtyard. The known temporal rhythms in an environment of proximity encourages Civil inattention. Common areas and gathering spaces, such as the courtyard, and cafe are strategically placed to serve as natural meeting points. The design incorporates elements reflecting the diverse cultural backgrounds of the community, creating inclusive cultural and social hubs like galleries and performance areas that promote cultural exchange. Interactive and engaging environments with art, performances, installations, and tactile materials spark curiosity and conversation. Visual connectivity between different areas, achieved through glass windows, open staircases, and an internal courtyard, fosters a sense of openness and transparency, increasing the likelihood of chance encounters. Regular events and activities, including workshops, lectures, cultural festivals, and social gatherings, cater to the diverse interests of the community, providing structured opportunities for interaction. The hub’s atmosphere is comfortable and inviting, with warm lighting, comfortable seating, and natural elements, creating a relaxed environment conducive to social engagement. The hub epitomises placemaking by allowing the undifferentiated space of *Ma’an* to transform into a place of meaning for ATCKs as it accumulates value and sentiment (Tuan 1977).

By integrating these design strategies, *Ma’an* successfully creates a vibrant hub for social interaction, fostering serendipitous encounters and strengthening the sense of community among Dubai’s Third Culture individuals.

2. How can interior design celebrate and blossom the cultural agility of the UAE ATCK residents amidst a segregated economic policy and instability?

Interior design can play a pivotal role in establishing a sense of place for people and *Ma’an* demonstrates that by providing an experiential realm for ATCKs to engage their entire consciousness and enable meaningful associations. It provides an opportunity for ATCKs to embed new meaning into the space and create personal associations within *Ma’an* which in turn encourages a sense of belonging (Menin 2003).

By creating spaces that emphasize inclusivity, adaptability, and cultural richness, designers can help bridge the gaps and create environments where cultural agility thrives. While the design language may not borrow from any one specific community to yet again be labeled, it is predominantly rooted in *Emirati* architecture while celebrating activities, crafts and food of the various resident cultures that enables validation and acknowledgement in a site that is historically significant. Moreover, promoting social cohesion by creating common areas and activities that encourage interaction among people from different economic backgrounds can mitigate the effects of economic segregation. Shared experiences can serve as neutral grounds where

diverse groups can interact, collaborate, and build relationships. In fact, the ATCK branded merchandise created by the users of *Ma'an* helps reinforce the notion that they belong to a community of shared experiences and feelings. Lastly, ensuring that the design of *Ma'an* is resilient and sustainable in materiality, design language and respect for the vernacular can help provide a sense of stability amidst economic and social instability.

3. How can interior design spatial design techniques/maneuvers complement the healing centered engagement techniques to address the identity adversity of ATCK(s)?

The interior design of *Ma'an* addresses the identity adversity faced by Adult Third Culture Kids (ATCKs) through a holistic and culturally inclusive approach. By creating safe, comfortable spaces with warm colors, soft lighting, and natural materials, *Ma'an* fosters an environment conducive to relaxation and devoid of introspection. Biophilic elements such as natural light and indoor plants enhance psychological well-being. Flexible communal areas encourage social interaction and community building, while private and semi-private areas provide balance between social engagement and solitude, catering to individual needs. These design strategies, strive towards helping ATCKs navigate their complex identities and fostering a sense of stability, connection, and self-awareness.

7.2 PROJECT SUCCESSES & LIMITATIONS

The project of *Ma'an: A Third Culture Hub* achieved its primary goal of creating a culturally inclusive space for Adult Third Culture Kids (ATCKs) in Dubai. Design decisions ranging from site location, to a demonstrated respect for the existing coral wall construction alongside the use of warm, calming colors, soft lighting, and natural materials created a welcoming environment. Integration of biophilic design elements, such as indoor plants and natural light, demonstrated an attempt to enhance psychological well-being, while flexible communal areas encouraged social interaction and community building. The project successfully balanced functionality and aesthetics, integrating advanced technologies with the limited information available of the site.

However, despite its successes, the project faced several limitations. The project could benefit from some real survey from Adult Third Culture Kids living in the vicinity of *Al Fahidi* and also in other parts of Dubai to gauge interest in interaction of such a facility. Additionally, the time restrictions limited the extent of user testing and feedback integration. Ideally some more iterations of the design language could be tried on physical models to test for a stronger design language that could be more integrative. Future improvements could include exploring further into construction and joinery techniques of the various conjunction areas of the historical coral rock material and modern metal and concrete panels.

7.3 FUTURE SPECULATIONS

If *Ma'an* were to be implemented as a sanctuary for Adult Third Culture Kids (ATCKs) in Dubai, it holds significant potential to foster a sense of community and could be replicated on a global scale. *Ma'an* envisions establishing branches in key cities worldwide, creating a network of interconnected spaces where ATCKs can always find a home away from home. These hubs would provide not only physical spaces for connection but also cultural and educational resources tailored to the ATCK community. Through strategic partnerships and innovative approaches, *Ma'an* could empower ATCKs globally, fostering cross-cultural understanding and harmony. In this envisioned future, *Ma'an* would stand as a beacon of diversity and belonging, enriching lives and bridging cultures across the world.

Additionally, future research in Interior Design related to ATCKs could explore areas that this practicum was unable to delve into. Key topics for investigation might include extensive research on forms of entertainment, behavioral patterns influenced by socio-economic status and geographical location, and how these factors can inform the design of interior spaces that promote a sense of community among ATCKs in Dubai. Further studies could also explore the concept of a global community and what unites us beyond cultural and ethnic identities. Another promising avenue of research could examine the similarities that bring people together in the online realm. Since online interactions often transcend geographical boundaries, a study on how online content fosters global connections could provide insights into how people might relate to each other in real life.

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APPENDIX

- A. DUBAI BUILDING CODE
- B. TECHNICAL DRAWINGS
- C. MATERIAL BOARD
- D. MATERIAL SCHEDULE
- E. FURNITURE, FIXTURES & EQUIPMENT SCHEDULE (FF&E)

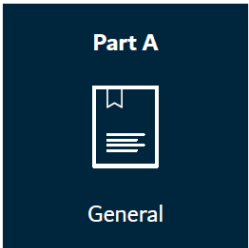
APPENDIX A. DUBAI BUILDING CODE

The Dubai Building Code (DBC) 2021 is referred to in this practicum as a reference to help govern the design in terms of compliance, safety and wellbeing of its occupants to the best of its ability . The rights to the contents of this document are reserved by the Dubai Municipality and is reproduced here for reference purposes as it is part of the public information available to all. The below referenced Sections and sub-sections are a direct reference from the DBC document for easy understanding.

A.1 INTRODUCTION

The objective of the Dubai Building Code (DBC) is to unify building design across Dubai, and to create a building code that is easy to use and clearly mandates the minimum requirements for:

- a) the health, safety, welfare and convenience of people in and around buildings;
- b) the health, safety, welfare and convenience of people who might be affected by buildings;
- c) building design to reduce the impact on the surrounding environment; and
- d) the sustainable development of buildings.



A.5 SCOPE AND APPLICATION OF THE DBC

Occupancy	Use
Assembly	Amusement park, theatre, cinema, restaurant, museum, art gallery, place of worship, library, exhibition and conference centre, etc.
Business	Office, professional services, government centre, post office, bank, etc.
Educational	University, college, school, kindergarten, nursery, educational institute
Hotel establishment	Hotel, resort, guesthouse, hotel apartment
Residential	Apartment, studio, student accommodation, labour accommodation, staff accommodation Villas and townhouses
Parking	Open, enclosed, mechanical
Retail	Shopping centre, department store, shop, kiosk, showroom, stores
Mall	Open mall, enclosed mall
Industrial	Factory, workshop
Storage	Warehouse

Table A.2 Occupancies and use types

Considering that *Ma’an* is a mixed use typology, it will consider the occupancies of Assembly, Business, Retail, Industrial and Storage for its recommendations.

Buildings in heritage areas or considered to be heritage buildings shall follow the DBC. The heritage department of the Authority controls the elevation design and façade treatment. Since I do not have direct access to validate the renovation of the site for *Ma’an* as its scope is limited to a conceptual draft of an idea, the design will not be required to be approved by the relevant heritage authorities.

B.4 GENERAL ARCHITECTURAL PROVISIONS

Buildings located in heritage areas shall respect the identity of these areas and shall adhere to any conservation requirements imposed by the Authorities.

The building or development should take the following into account:

- 1) Arabic and Islamic cultural identity;
- 2) Local architectural character, especially for buildings of cultural significance
- 3) the building’s relationship with the surrounding environment;
- 4) the building’s compatibility with the planning limitations and urban planning themes of surrounding developments.

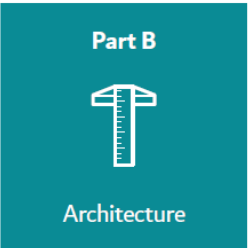
The massing of the proposed building should take into account the visual privacy of adjacent structures and buildings in the surrounding properties and neighbourhoods, as well as the privacy of different uses and occupancies within the same development.

B.5 MINIMUM SPACE REQUIREMENTS

B.5.1 OCCUPANT LOADS

The total occupant load for *Ma’an* including Visitors & Employees is 99 at maximum capacity as calculated in Table 4 of chapter 5, Programming. The occupant load factor from Table B.2 in the Dubai Building code is then used to measure the required net area for the respective area of use. This compilation of net area (sqm) is then integrated into the floor plan design for the Ground Floor & First Floor respectively. as shown in the drawings on page 174-177.

Occupancy	Use	Occupant load factor (m² per person unless otherwise stated)	Area used for calculation
Assembly	Concentrated – ballrooms, multipurpose-assembly halls	0.65	Net area
	Conference rooms, meeting rooms	1.4	Net area
	Exhibition halls, production studios	1.4	Net area
	Bench seating	455 mm linear	Net area



	Conference rooms, meeting rooms	1.4	Net area
	Exhibition halls, production studios	1.4	Net area
	Bench seating	455 mm linear	Net area
	Fixed seating spaces (cinemas, theatres and similar)	According to number of fixed seats provided	Net area
	Waiting areas – standing	0.65	Net area
	Kitchens (e.g. in restaurants, not private residential)	9.3	GA
	Library – reading areas	4.6	Net area
	Library – stack areas	9.3	GA
Retail	Retail shops	5.6	GA
	Department stores, multi-level retail	3.7	GA
	Floors used for goods not accessed by public	27.9	GA

Table B.2 Occupant load factor per person (continued)

B.8 COMMUNAL PROVISIONS IN BUILDINGS

B.8.1 SANITARY FACILITIES

The total number of sanitary fixtures to be provided were calculated based on the occupant load factors given in Table B.18 and the calculated amount of people in the facility at maximum capacity. The calculated no. of fixtures is shown in Table 5 below.

The number of occupants of each gender is calculated by halving the total number of occupants and rounding up to the next whole number. For calculations involving multiple occupancies, fractions of numbers for each occupancy shall first be summed and then rounded up to the next whole number.

LEVEL	DRINKING FOUNTAIN	WATER CLOSET		LAVATORY		UNIVERSAL ACCESSIBLE WASHROOM
		MALE	FEMALE	MALE	FEMALE	UNISEX
GROUND	1	2	2	2	2	1
1 ST FLOOR	1	1	1	1	1	1
TOTAL	2	3	3	3	3	2

Table.5 Plumbing Fixture Calculation & distribution based on Occupancy Load of International Building Code (IBC 2018)

C.10 ACCESSIBILITY REQUIREMENTS FOR SPECIFIC BUILDING TYPES AND OCCUPANCIES

C.10.2 ASSEMBLY BUILDINGS AND SPACES

C.10.2.1 CULTURAL BUILDINGS, LIBRARIES, MUSEUMS AND EXHIBITION ROOMS

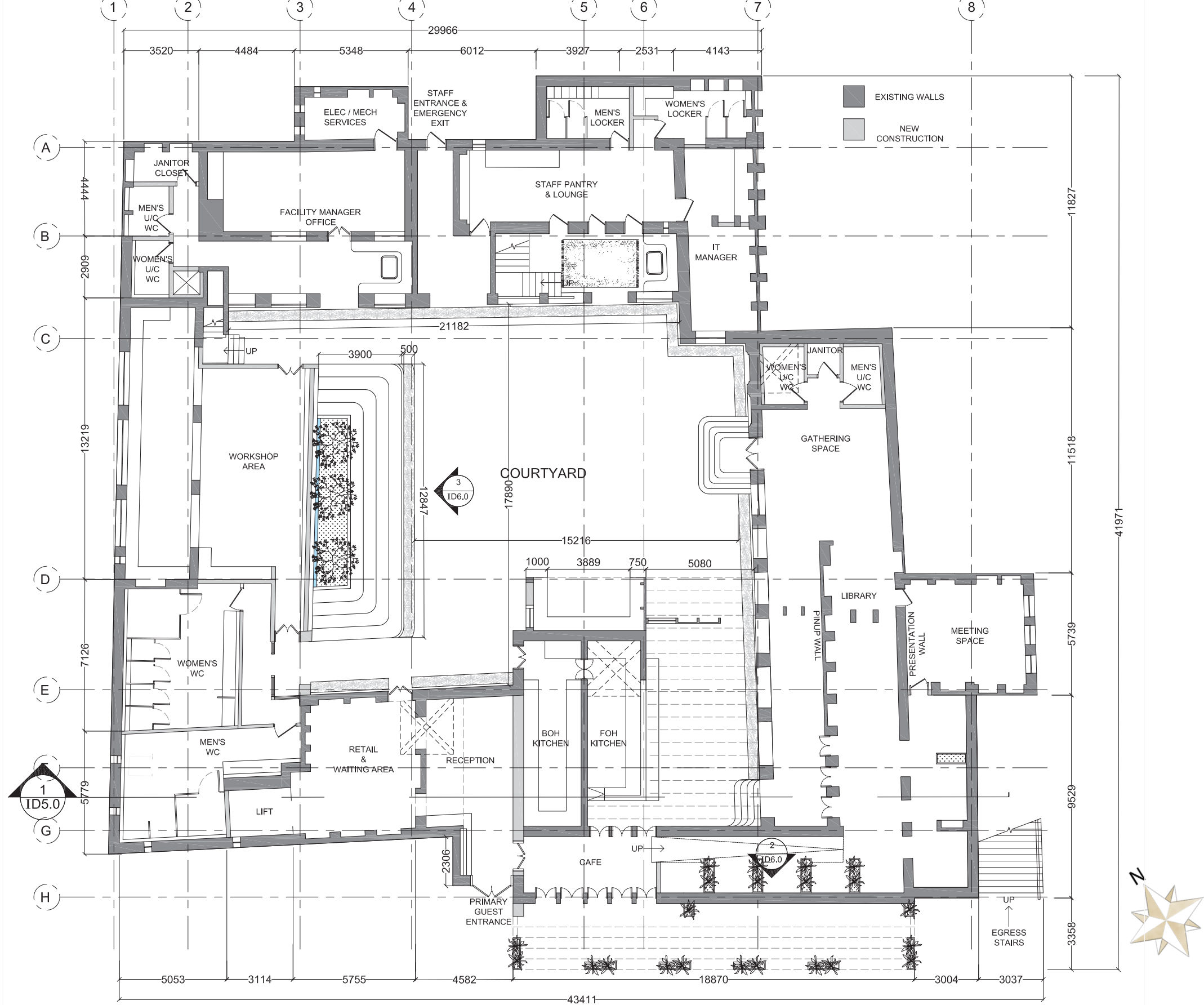
The following requirements and recommendations apply to cultural buildings, libraries, museums and exhibition rooms.

- a) Exhibitions should be designed to allow exploration, discovery and enjoyment of different sensorial experiences by different abled people. Different users perceive information using different senses. Lights, smells, sounds, colours and other multi-sensorial elements can be used to assist visitors.
- b) Audio guides should be provided for exhibitions to explain, guide and assist the visitors. Induction loops shall be provided when acoustic information is provided.
- c) Visual displays shall conform to C.11.5.

Occupancy	Use	Water closets		Washbasins	
		Male	Female	Male	Female
Assembly	Restaurant, dining areas	1 per 75 for the first 300 occupants 1 per 200 occupants for the remainder exceeding 300	1 per 50 for the first 200 occupants 1 per 75 occupants for the remainder exceeding 200	1 per 75 for the first 300 occupants 1 per 200 occupants for the remainder exceeding 300	1 per 50 for the first 200 occupants 1 per 75 occupants for the remainder exceeding 200
	Ball rooms, multipurpose assembly hall, exhibition hall, production studios, art gallery, museums, exercise rooms, fitness centres, waiting areas	1 per 125 occupants	1 per 65 occupants	1 per 125 occupants	1 per 65 occupants
	Fixed seating spaces (cinemas, theatres and similar). Conference room, meeting rooms, library – reading area	1 per 125 occupants	1 per 65 occupants	1 per 125 occupants	1 per 65 occupants
	Amusement parks, indoor play areas, skating rinks	1 per 75 occupants for the first 1,500 1 per 120 occupants for the remainder exceeding 1,500	1 per 40 occupants for the first 1,600 1 per 60 occupants for the remainder exceeding 1,600	1 per 120 occupants	1 per 60 occupants
Business	Offices	1 per 20 occupants for the first 100 1 per 50 occupants for the remainder exceeding 100		1 per 20 occupants for the first 100 1 per 50 occupants for the remainder exceeding 100	
Retail, mall	Retail shops and malls	1 per 200 occupants	1 per 100 for the first 500 occupants 1 per 200 occupants for the remainder exceeding 500	1 per 200 occupants	1 per 100 for the first 500 occupants 1 per 200 occupants for the remainder exceeding 500
Healthcare	Hospitals	Requirements to be based on DHA regulations and guidelines [Ref. B.3 to Ref. B.18].			
	Clinics and outpatients' facilities	Requirements to be based on DHA regulations and guidelines [Ref. B.3 to Ref. B.18].			
Industrial and storage	Factories, workshops and warehouses	1 per 25 occupants	1 per 25 occupants	1 per 25 occupants	1 per 25 occupants
Educational	Schools (students)	1 per one class, sized for children use		1 per one class, sized for children use	
	Schools (teachers and staff)	1 per 10 classes with minimum 2 for each gender		1 per 10 classes with minimum 2 for each gender	
	Kindergartens (students)	1 per one class with size suitable to children		1 per one class with size suitable to children	
	Kindergartens (teachers and staff)	1 per 10 classes with minimum 2 for each gender		1 per 10 classes with minimum 2 for each gender	
	Nurseries (children)	1 per 1 baby room		1 per 1 baby room	
	Nurseries (teachers and staff)	1 per 10 rooms with minimum 2 for each gender		1 per 10 rooms with minimum 2 for each gender	
Hotels	Hotels, resorts and hotel apartments	Requirements to be based on DTCM regulations [Ref. B.19 to Ref B.36]			
Residential	Labour accommodation	1 per 10 occupants		1 per 10 occupants	
		Water closets shall be separated from wash basins and bathtubs for consolidated services. Shower facility shall be provided at the rate of 1 per 10 occupants.			
	Student accommodation	1 per 10 occupants		1 per 10 occupants	
		1 shower facility per 8 occupants.			
Fuel dispensing facilities	Public and visitors	Minimum of 1 male and 1 female toilet with washbasin			
	Staff	1 per 20 occupants for the first 100 1 per 50 occupants for the remainder exceeding 100		1 per 20 occupants for the first 100 1 per 50 occupants for the remainder exceeding 100	

Table B.18 Minimum number of sanitary fixtures (continued)

APPENDIX B. TECHNICAL DRAWINGS



1 CONSTRUCTION PLAN: GROUND FLOOR
ID0.0 SCALE: 1:200



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NO.	DATE	REV.	CHK.
1.	13 MAY 2024	A	SMH.

PROJECT:
GRAD 7030
INTERIOR DESIGN PRACTICUM

CLIENT:



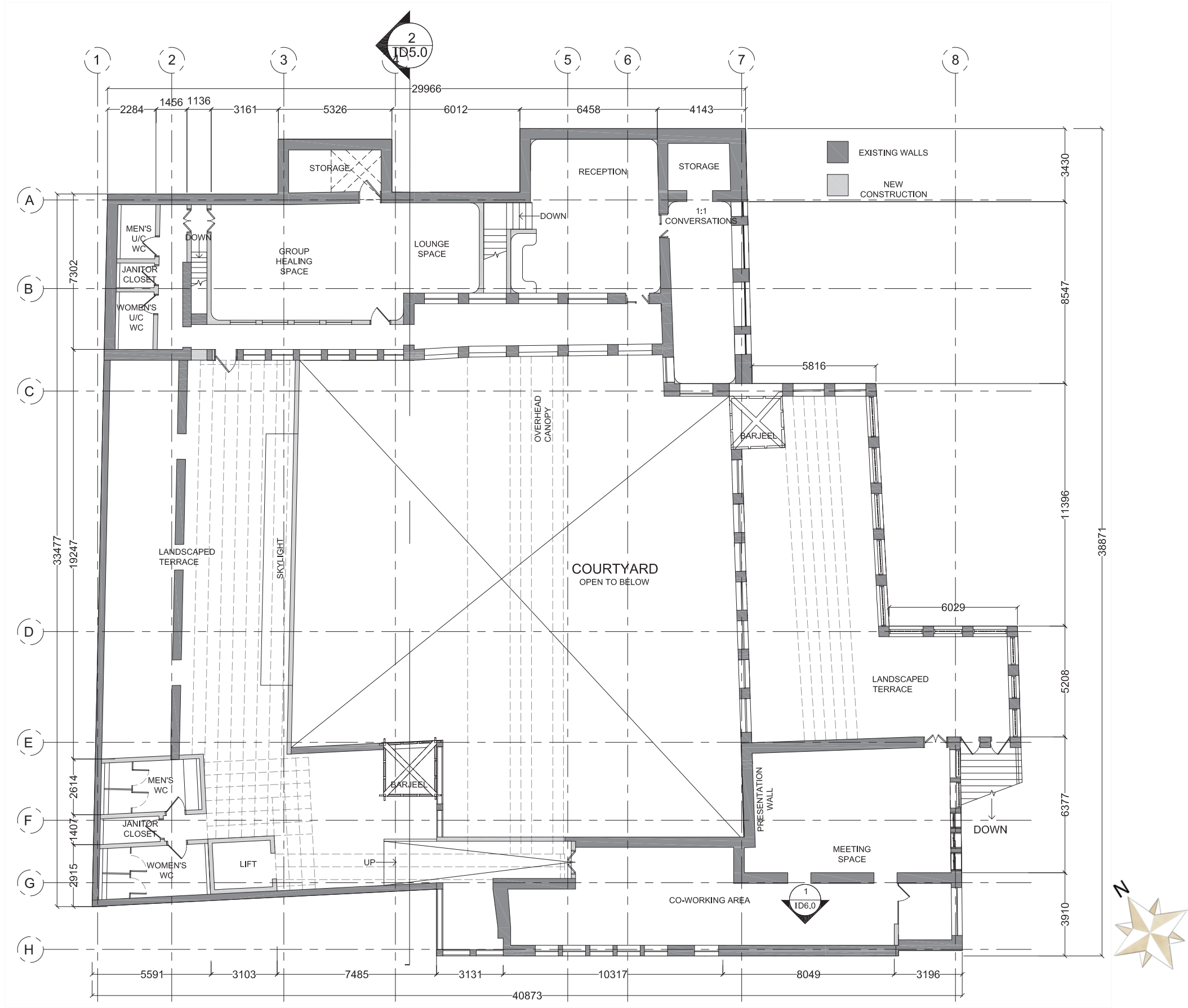
CONSULTANT
(DESIGNERS ON RECORD):
PRIYANKA SONI

DRAWING TITLE:
**CONSTRUCTION PLAN
GROUND FLOOR**

SHEET SIZE & SCALE:
1:200 @ TABLOID PAPER

DRAWING:
ID 0.0

REV.:
A
DATE:
7 / JUN / 2024



1 CONSTRUCTION PLAN: FIRST FLOOR
ID1.0 SCALE: 1:200



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PROJECT:
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INTERIOR DESIGN PRACTICUM

CLIENT:

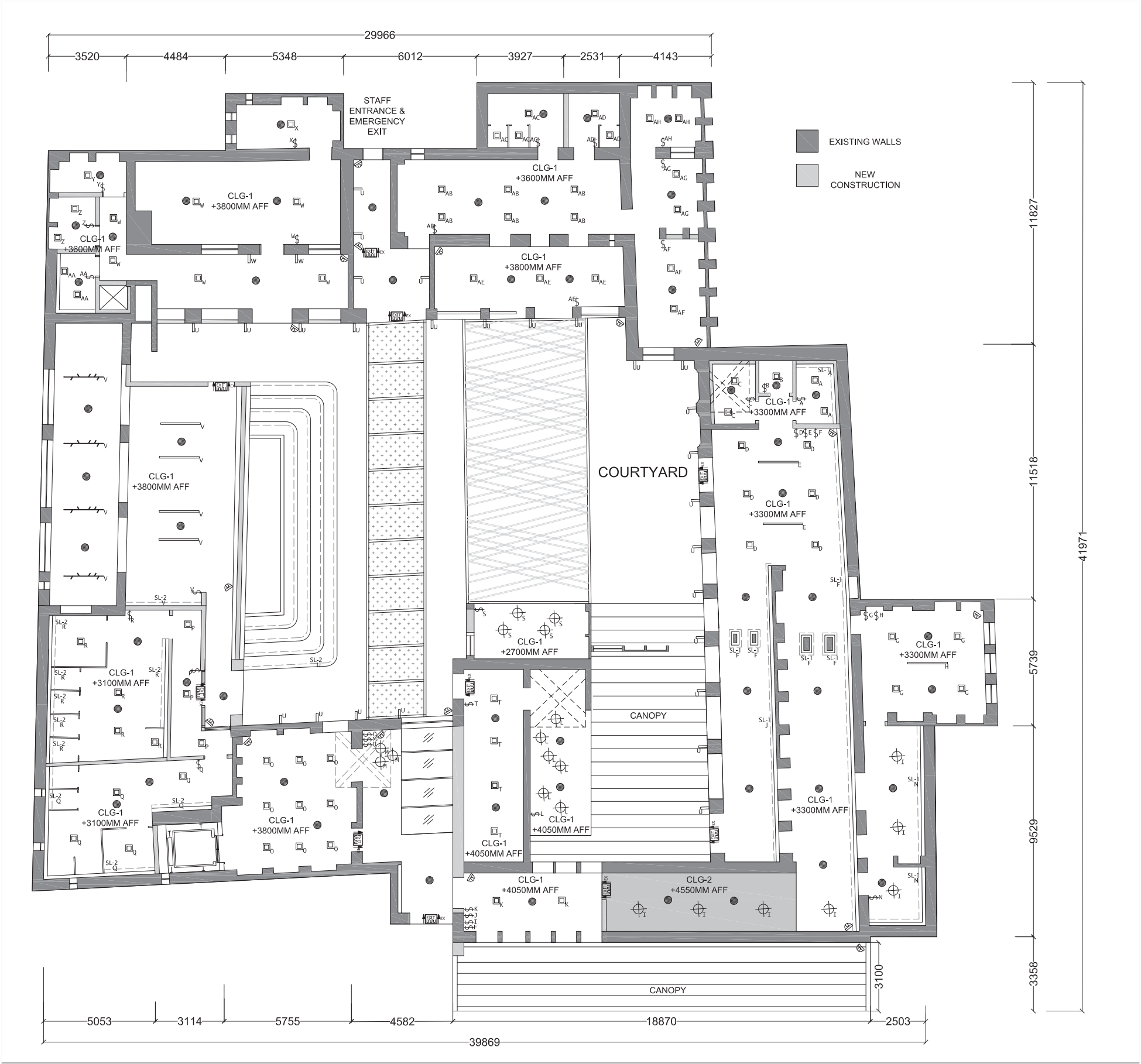
Faculty of Architecture

CONSULTANT
(DESIGNERS ON RECORD):
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DRAWING TITLE:
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FIRST FLOOR**

SHEET SIZE & SCALE:
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DRAWING: ID 1.0	REV.: A DATE: 7 / JUN / 2024
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CEILING M.E. FIXTURES LEGEND:	
SL-1	DALI DIMMABLE FLEXIBLE LED STRIP LIGHT WITH SURFACE MOUNTED PROFILE - DRY AREAS
SL-2	DALI DIMMABLE FLEXIBLE LED STRIP LIGHT WITH SURFACE MOUNTED PROFILE - WET AREAS IP65
	CONCEALED SPRINKLER HEAD
EXIT	RECESSED CEILING MOUNTED TYPE EXIT LUMINAIRE, IP40
	CEILING MOUNTED EMERGENCY LIGHT
	CCTV CAMERA
	100 X 100MM RECESSED LED DOWNLIGHT
	LED BULB FOR PENDANT LIGHTS
	SWITCH
NOTE: ALL SPRINKLERS TO BE 2130M APART O.C.	
CEILING FINISH LEGEND:	
	CLG-1 MONOLITHIC ACOUSTIC GYP CEILING
	CLG-2 EXPOSED CEILING WITH UIS PAINTED

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CLIENT:

Faculty of Architecture

CONSULTANT
(DESIGNERS ON RECORD):
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DRAWING TITLE:
**REFLECTED CEILING PLAN
GROUND FLOOR**

SHEET SIZE & SCALE:
1:200 @ TABLOID PAPER

DRAWING: ID 3.0	REV.: A DATE: 7 / JUN / 2024
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PROJECT:
GRAD 7030
INTERIOR DESIGN PRACTICUM

CLIENT:



CONSULTANT
(DESIGNERS ON RECORD):
PRIYANKA SONI

DRAWING TITLE:
INTERIOR ELEVATIONS

SHEET SIZE & SCALE:
N.T.S @ TABLOID PAPER

DRAWING:

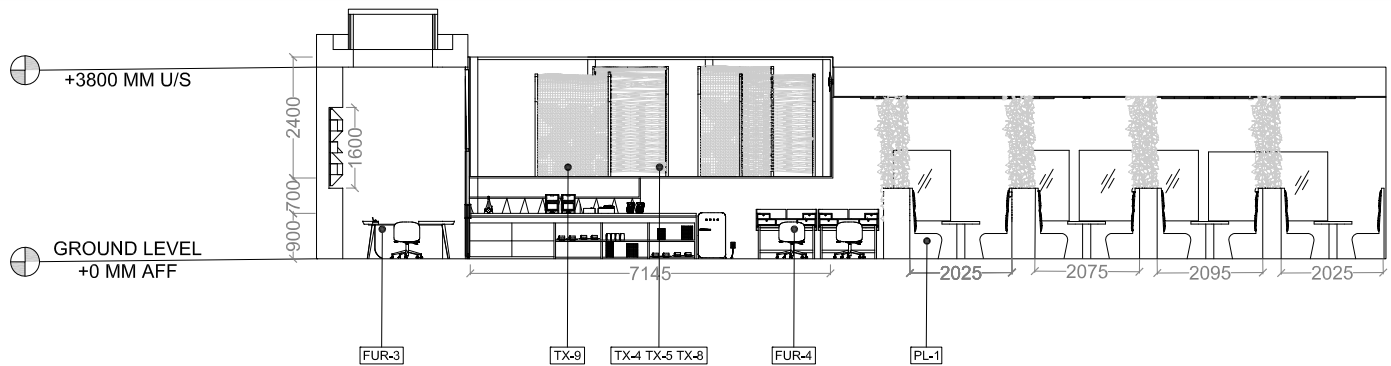
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REV.:

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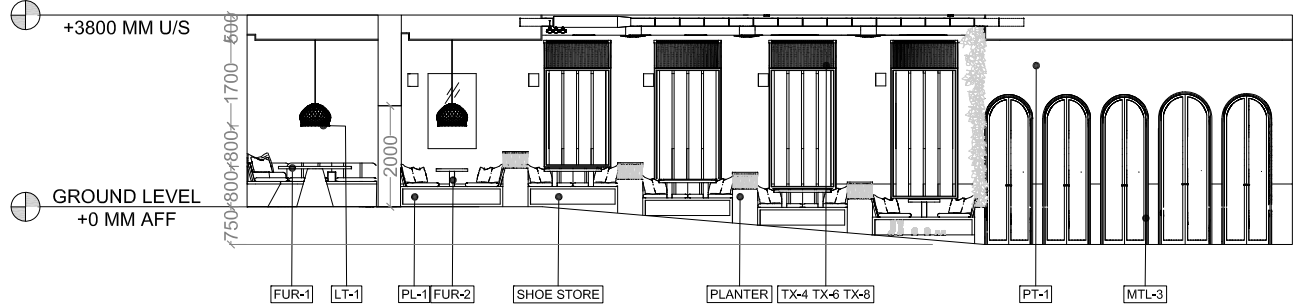
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7 / JUN / 2024



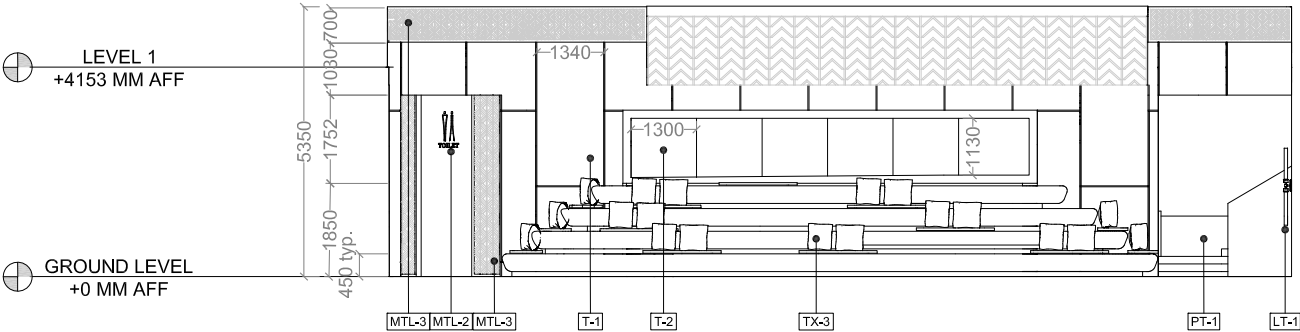
1 INTERIOR ELEVATION - CO-WORKING OFFICE

ID6.0 SCALE: 1:150



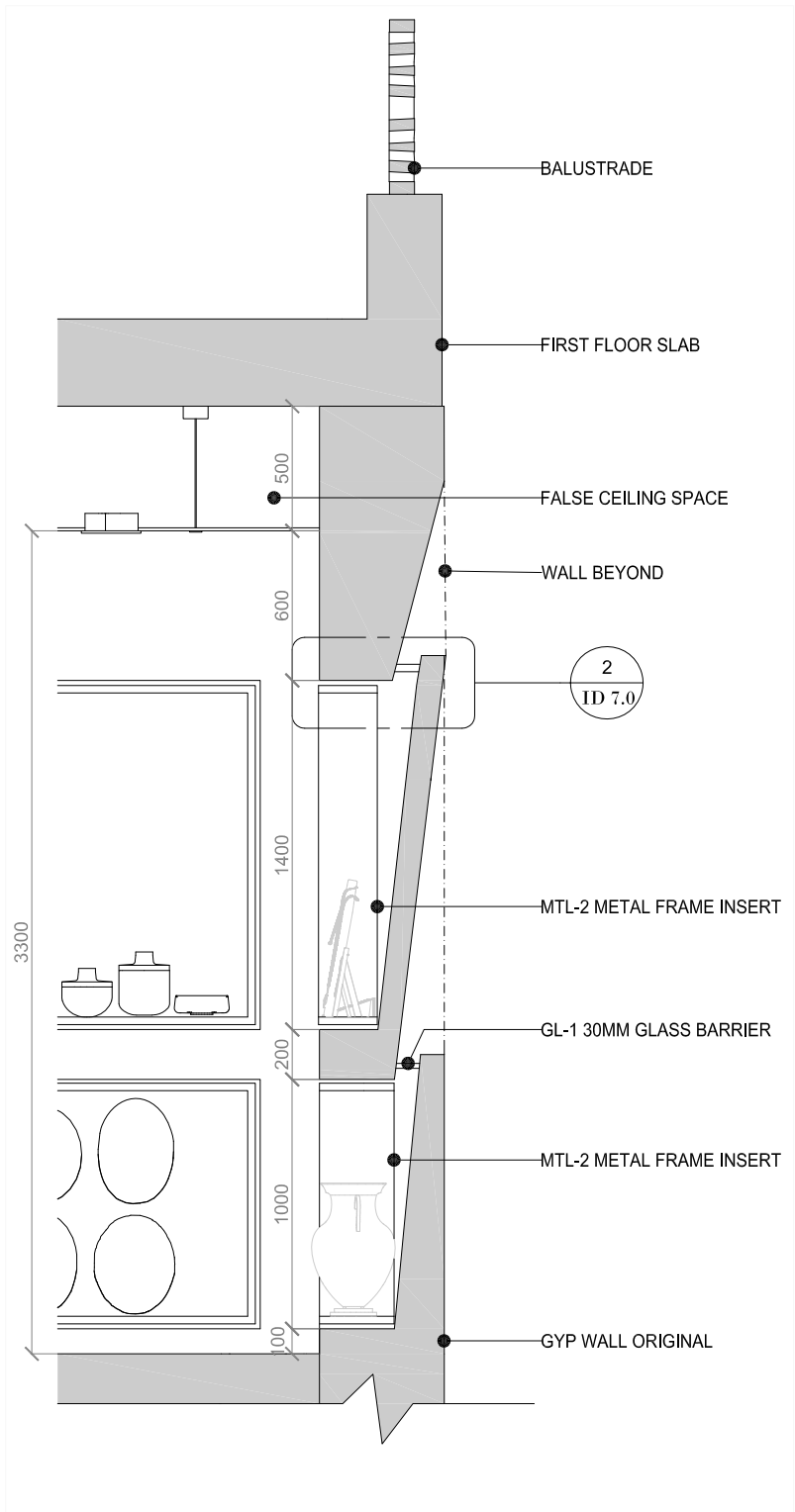
2 INTERIOR ELEVATION - CAFE RAMPWAY

ID6.0 SCALE: 1:150

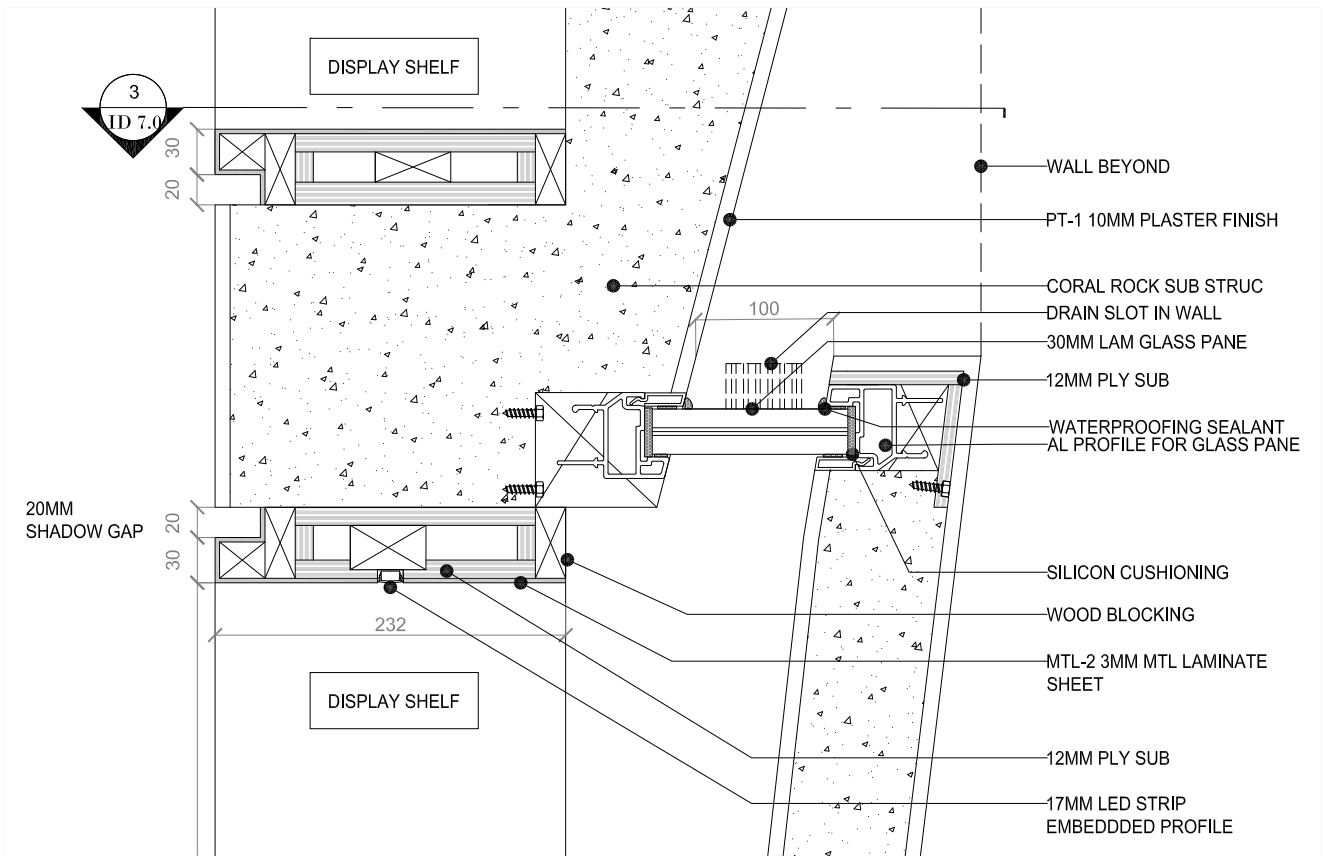


3 INTERIOR ELEVATION - COURTYARD STAIRS

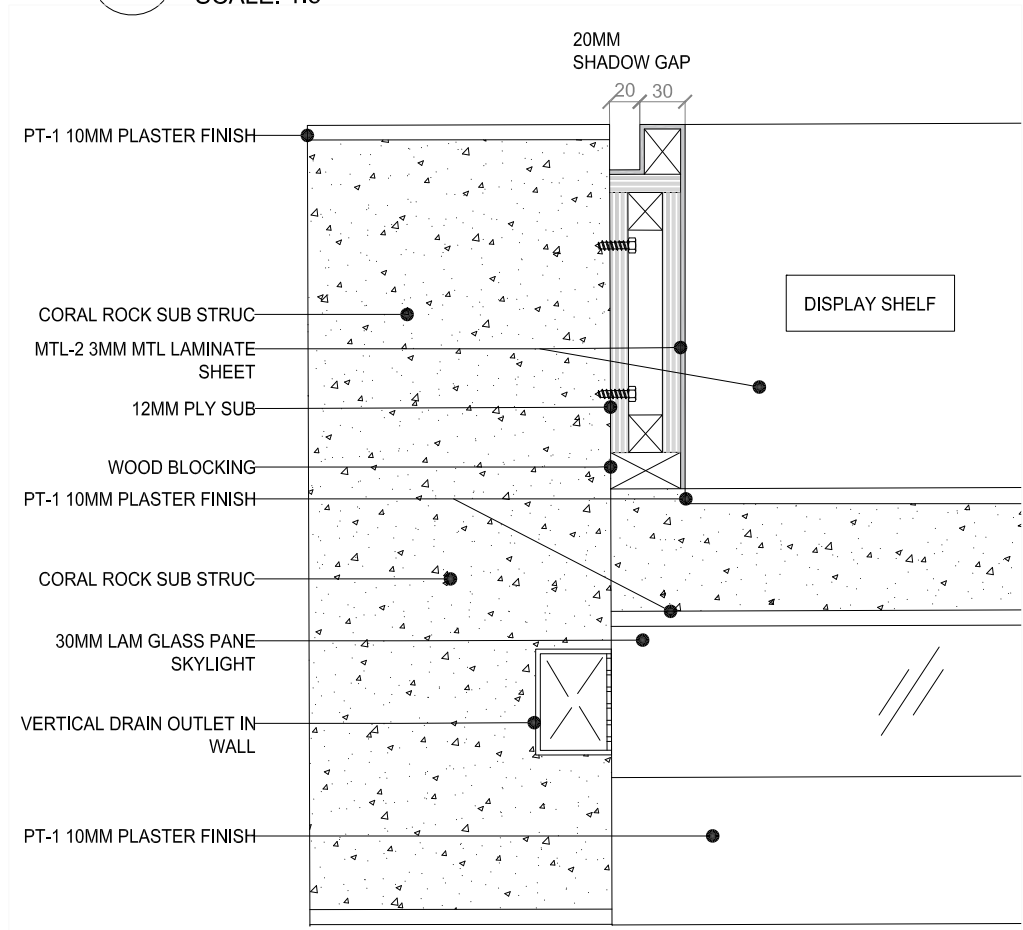
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1 LIGHT NICHE WALL DETAIL
ID7.0 SCALE: 1:30



2 LIGHT NICHE SECTION
ID7.0 SCALE: 1:5



3 LIGHT NICHE SECTION: PLAN
ID7.0 SCALE: 1:5



4 LIGHT NICHE: RETAIL AREA
ID7.0 SCALE: N.T.S



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FINISH NOTES:
REFER TO FINISH SCHEDULE FOR ALL FINISHES.

MILLWORK NOTES:

1. CONFIRM HARDWARE WITH CLIENT.
2. REVIEW WOOD FINISH WITH CLIENT.
3. REVIEW MILLWORK LIGHTING WITH CLIENT.
4. MILLWORK LIGHTING TO BE 3500K - WARM WHITE - TYP.
5. REVIEW FINISHES WITH CLIENT.
6. CONFIRM APPLIANCES WITH CLIENT.
7. SITE VERIFY ALL MEASUREMENTS BEFORE COMMENCEMENT OF FABRICATION.

ABBREVIATIONS:

ADJ - ADJUSTABLE
CL - CENTER LINE
C/W - COMPLETE WITH
GWB - GYPSUM WALL BOARD
OFCI - OWNER FINISHED
CONTRACTOR INSTALLED
PL - PLASTIC LAMINATE
T - TILE
TBC - TO BE CONFIRMED
WC - WALL COVERING
WD - WOOD

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PROJECT:
GRAD 7030
INTERIOR DESIGN PRACTICUM

CLIENT:

Faculty of Architecture

**CONSULTANT
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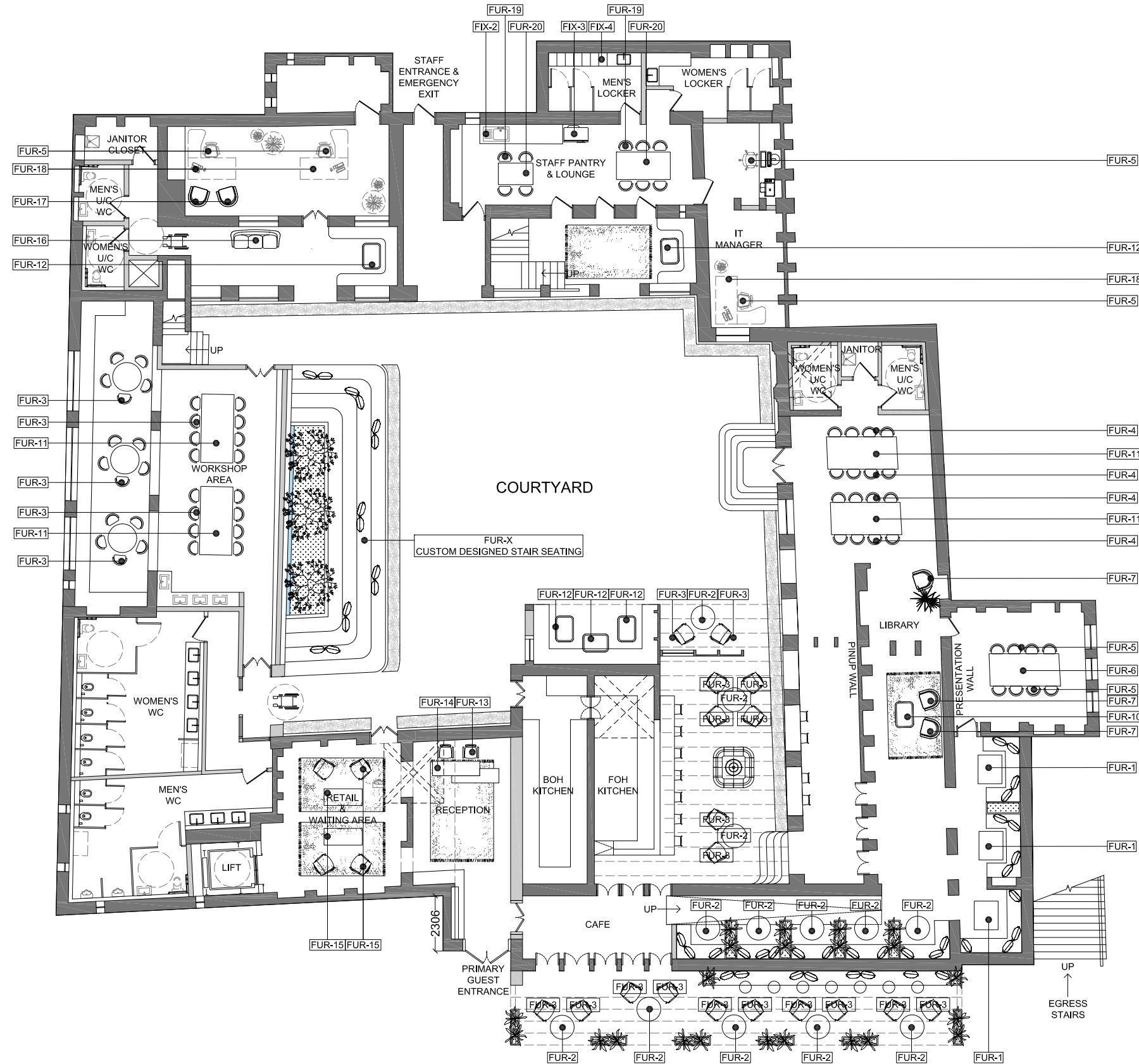
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**JOINERY
DETAIL DRAWING**

SHEET SIZE & SCALE:
N.T.S @ TABLOID PAPER

DRAWING:
ID 7.0

REV.:
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DATE:
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NOTE:

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ALL MISSING ITEMS INFORMATION IS TO BE ADDED & UPDATED IN THE FF&E SCHEDULE WHEN RELEVANT INFORMATION IS AVAILABLE.

ALL SANITARY FIXTURES ARE TO BE REFERRED IN THE SANITARY FIXTURE SCHEDULE.



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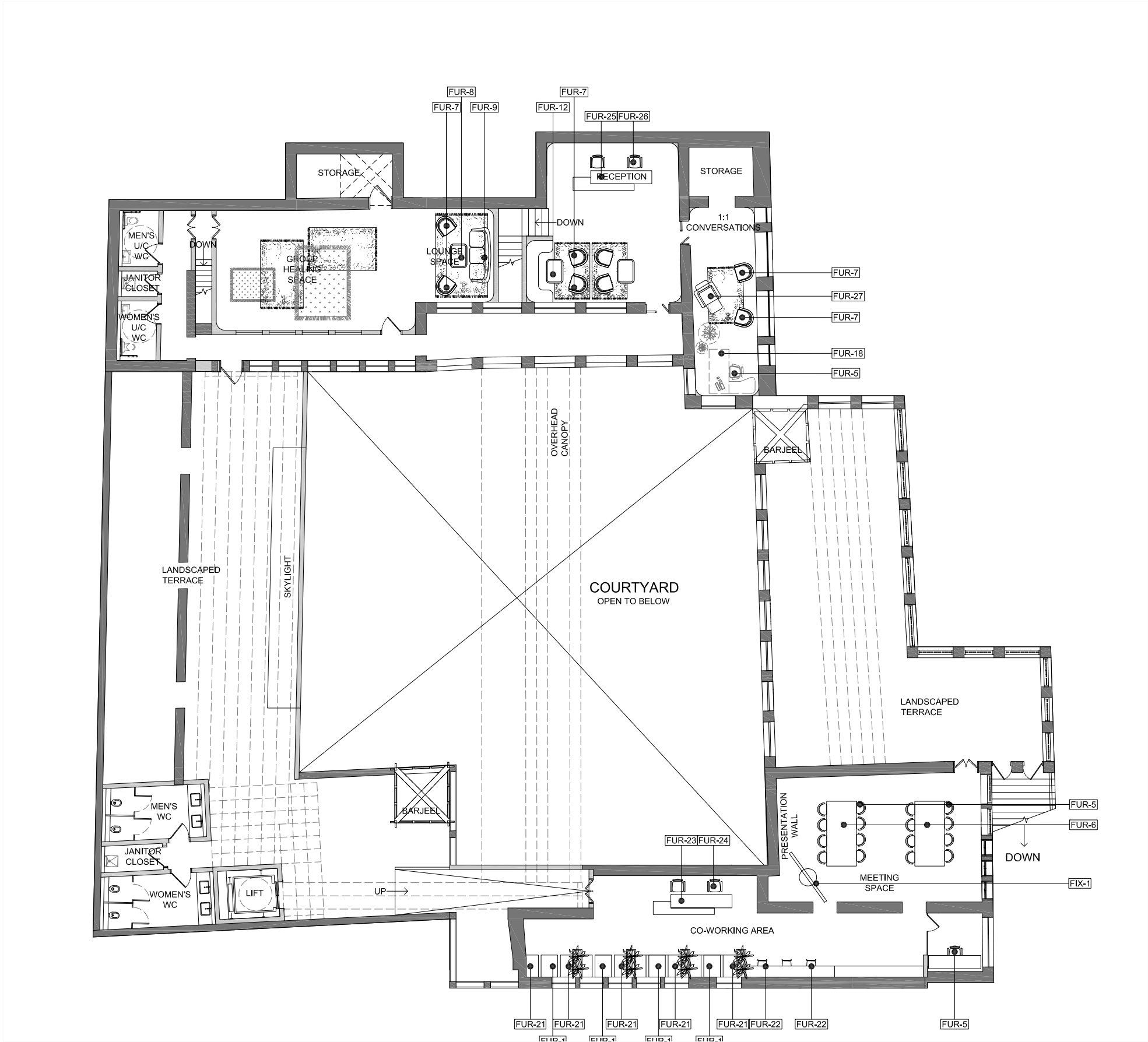
Faculty of Architecture

CONSULTANT
(DESIGNERS ON RECORD):
PRIYANKA SONI

DRAWING TITLE:
**FURNITURE, FIXTURE &
EQUIPMENT PLAN
GROUND FLOOR**

SHEET SIZE & SCALE:
1:200 @ TABLOID PAPER

DRAWING: ID 8.0	REV.: A DATE: 7 / JUN / 2024
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INTERIOR DESIGN PRACTICUM

CLIENT:

Faculty of Architecture

CONSULTANT
(DESIGNERS ON RECORD):
PRIYANKA SONI

DRAWING TITLE:
**FURNITURE, FIXTURE & EQUIPMENT PLAN
FIRST FLOOR**

SHEET SIZE & SCALE:
1:200 @ TABLOID PAPER

DRAWING: ID 9.0	REV.: A DATE: 7 / JUN / 2024
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APPENDIX D. MATERIAL SCHEDULE

IMAGE	CODE	PRODUCT TYPE	MANUFACTURER	PRODUCT CODE	SPECIFICS: COLOR, FINISH, PATTERN, SIZE
	CPT-1	CARPET RUG	CARPET CENTRE	VINCE SANDY	Color: Orange and beige with accents of light blue and red Design: All-over medallion pattern with an ornate border Material: Polyester with a matte feel and low pile Pile Height: 3 mm.
	CPT-2	CARPET RUG	CARPET CENTRE	RENZO FUME	Color: Beige and black Design: Zigzag and triangle pattern all over Material: Polyester with a matte feel and dense, high pile Pile Height: 10 mm.
	CPT-3	CARPET RUG	CARPET CENTRE	RENZO ASHTON	Color: Blue and light grey Design: Criss-cross and squiggle pattern all over Material: Polyester with a matte feel and dense, high pile Pile Height: 10 mm
	GL-1	GLASS PANEL	EMIRATES GLASS	PYRANOVA EI 120	Emirates Glass and SCHOTT provide certified EN and UL multifunctional, laminated, and insulation fire resistant glass types with up to 120 minutes of barrier time THK: 52mm LIGHT TRANSMISSION: 74% SOUND REDUCTION: 42 db WEIGHT: 106 kg/m²
	MTL-1	METAL	FORMS & SURFACES	FUSED GRAPHITE	Finish: Satin
	MTL-2	METAL	FORMS & SURFACES	FUSED NICKEL BRONZE	Finish: Satin
	MTL-3	ALUMNIUM PROFILE	NATIONAL ALUMINIUM EXTRUSION CO	ALUMINUM EXTRUDED PROFILE	Finish: Anodized White fused metal
	PL-1	WOOD LOOK LAMINATE	FORMICA	9312 PLANKED URBAN OAK	Texture: Matte 58 ThicknessL 0.035in Dimensions: 60 x 144in

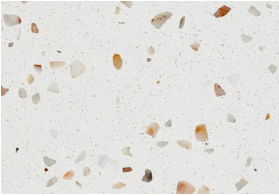
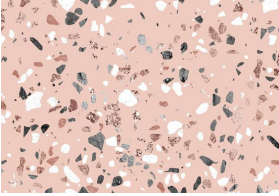
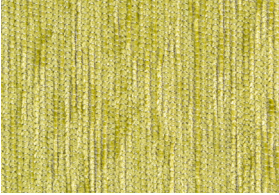
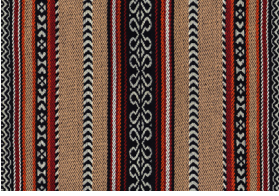
IMAGE	CODE	PRODUCT TYPE	MANUFACTURER	PRODUCT CODE	SPECIFICS: COLOR, FINISH, PATTERN, SIZE
	PT-1	TEXTURE PAINT	TERRACO	TERRACOAT GRANULE	Finish: 2mm Granular Application Method: Trowel Vapour permeable allowing substrate to breathe. (ASTM E96) Extremely tough and durable. (ASTM 4060) Water based and environmentally friendly. Developed to withstand extreme climatic conditions such as hot desert climates and extreme cold climates.
	ST-1	TILE	SANIPEX	ESSENCE COLONIAL TERRAZZO	Size: 60 x x60cm tiles Thickness: 10mm Finish: Matte Material: Porcelain
	ST-2	TILE	PERINI	TEKNIKA NOCE MOSCATA	Finish: Honed Size: 400x400mm Thickness: 20mm
	T-1	TILE	RAK CERAMICS	A05GLFTC-IVO.M6X0R	Size: 80x80cm SERIES: LOFT CONCRETE COLOR: IVORY STRUCTURE: LIGHT STRUCTURE SURFACE LOOK: MATT EDGE: RECTIFIED THICKNESS: 9 MM
	T-2	DECORATIVE CERAMIC TILE	JEFFREY COURT	TRENTON MOSAIC NERO MARQUINA 18190	MATERIAL(S): Marble FINISH: Honed/Polished Dot THICKNESS (MM): 10 PRODUCT TYPE: Mosaic PRODUCT NAME: Trenton Mosaic COLOR: Nero Marquina
	TX-1	FABRIC	ASTYORK	SUNBRELLA SOLIDS & STRIPES SJA 3936 137 LIME	Dimensions: 50m roll by 137cm width Composition: 100% Sunrella Acrylic Finish: Water-repellant & Stain proof Color Fastness UV indoor: Class 8 Color Fastness Dry Friction: ISO 105X12 Class 5
	TX-2	SADU FABRIC	PARKING SHADES	SHOW REF. IMAGE	Canvas based backed fabric, durable for outdoor & Indoor Use.
	TX-3	SADU FABRIC	PARKING SHADES	SHOW REF. IMAGE	Canvas based backed fabric, durable for outdoor & Indoor Use.

Table.4 MATERIAL SCHEDULE

IMAGE	CODE	PRODUCT TYPE	MANUFACTURER	PRODUCT CODE	SPECIFICS: COLOR, FINISH, PATTERN, SIZE
	TX-4	DYED PALM ROPE	GULF SAFETY	-	Custom made, Dyed Palm Rope. Max length requirement - 10m.
	TX-5	DYED PALM ROPE	GULF SAFETY	-	Custom made, Dyed Palm Rope. Max length requirement - 10m.
	TX-6	DYED PALM ROPE	GULF SAFETY	-	Custom made, Dyed Palm Rope. Max length requirement - 10m.
	TX-7	DYED PALM ROPE	GULF SAFETY	-	Custom made, Dyed Palm Rope. Max length requirement - 10m.
	TX-8	DYED PALM ROPE	GULF SAFETY	-	Custom made, Dyed Palm Rope. Max length requirement - 10m.

Table.4 MATERIAL SCHEDULE

APPENDIX E. FURNITURE, FIXTURES & EQUIPMENT SCHEDULE (FF&E)

IMAGE	CODE	PRODUCT TYPE	MANUFACTURER	PRODUCT CODE	SPECIFICS: COLOR, FINISH, PATTERN, SIZE
	LT-1	WALL SCONCE	ZAFFERANO	ZFN-LD9525C3	Stick Double Indoor Wall Light Mains Hardwired; Integrated LED IP44; CRI >90 L73 x W115 x H700 mm Finish : Satin Bronze
	LT-2	PENDANT LAMP	OLEV	OLV-6311-RS07-SET-NG	Mercedes Indoor Pendant Light With Canopy And Driver Integrated LED Mains 220-240V IR Rating: IP20 2000 mm Cable Length L910 x W42 x H 85 mm Finish : SCRATCHED BLACK/MATT BLACK
	FUR-1	CUSTOM TABLE	CUSTOM	-	Custom table, see drawings for detailed specifications
	FUR-2	CUSTOM TABLE	CUSTOM	-	Custom table, see drawings for detailed specifications
	FUR-3	BERTOIA DIAMOND™ CHAIR	KNOLL	-	Frame Finish: White Upholstery Type: Journey, Banner

Table.4 FURNITURE, FIXTURES & EQUIPMENT SCHEDULE (FFE)

IMAGE	CODE	PRODUCT TYPE	MANUFACTURER	PRODUCT CODE	SPECIFICS: COLOR, FINISH, PATTERN, SIZE
	FUR-4	CHAIR	LAURA JAMES	PAUL STACKABLE CHAIR 480220	Paul Stackable Dining Chairs - Set of 2 - White Height 77.5 cm Width 46 cm Depth 50.5 cm Seat Height 44 cm Product Weight Capacity 100kg 2 year guarantee, LVL melamine engineered wood
	FUR-5	OFFICE CHAIR	STEELCASE	ZILO BY AMQ ZILO003	Zilo Black, Mesh Seat, Polished Aluminum Base Height 39.5 - 43.5" Width 27" Depth 27" Seat Height 18" , 22" Product Weight 38 lbs
	FUR-6	COLLABORATION TABLE	STEELCASE	E-TABLE 2 BY COALESSE COET2RECA	Rectangular Table with Aluminum Base 192"L Height 29" Width 192" Depth 48"
	FUR-7	ARMCHAIR	STEELCASE	PHILIPPA ARMCHAIR BY BOLIA AB0210001	Height 28" Width 33" Depth 32" Seat Height 15" Product Weight 38 lbs Certifications FSC™ Certified Wood, EN Compliant Warranty 10 Years
	FUR-8	COFFEE TABLE	WAYFAIR		Top Material: Manufactured Wood; Microlite stone Base Material: Manufactured Wood Storage Included: Yes Overall dimensions: 11.81" H X 31.5" L X 31.5" W
	FUR-9	SOFA	WEST ELM	PENN SOFA	Modern Chenille upholstery (65% polyester, 35% recycled polyester) in Slate. Metal legs in a Black finish. Seat firmness: Medium. On a scale from 1 to 5 (5 being firmest), it's a 4.
	FIX-1	MOBILE TV CART	NORTH BAYOU	S200798487	NB North Bayou Mobile Cart TV Stand with Wheels for 55"- 80" LCD LED OLED Flat Panel Screens up to 200lbs Black

Table.4 FURNITURE, FIXTURES & EQUIPMENT SCHEDULE (FFE)

