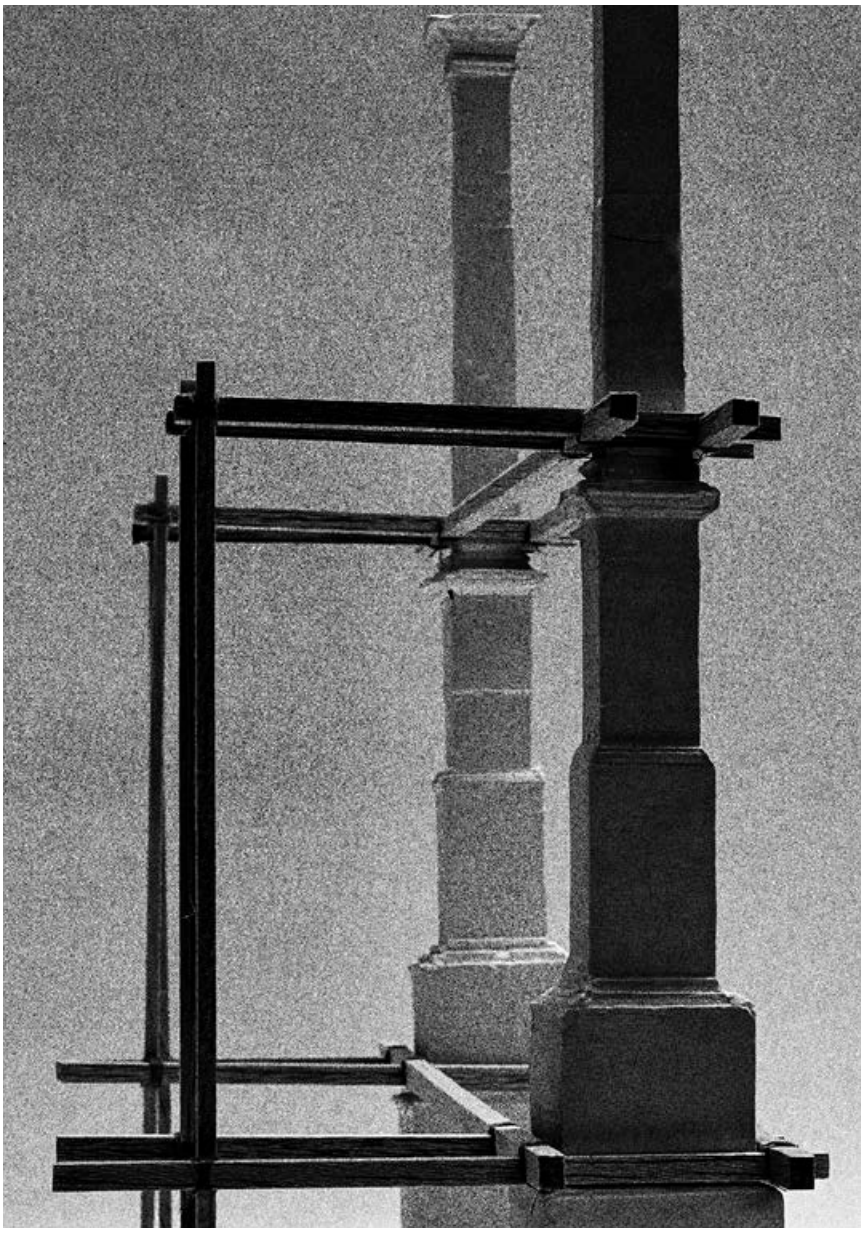
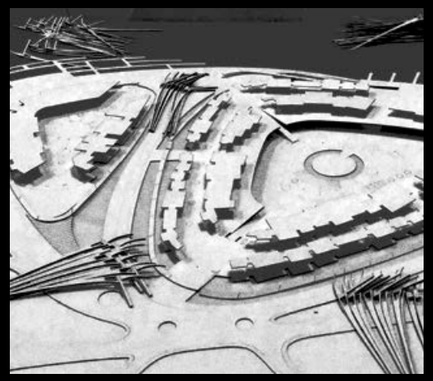
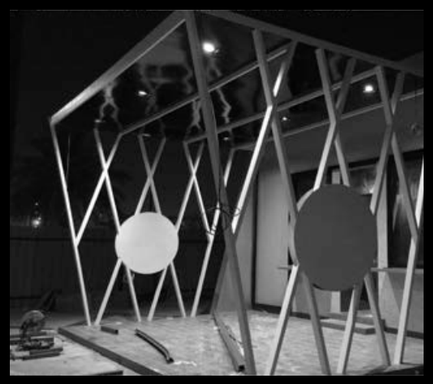


portfolio
saad shahid syed
selected works from 2019 - 2023











This portfolio highlights projects, between the years of 2019 and 2023, which have been key to my progression as a designer and thinker. The undergraduate thesis served as a gateway into noctural public landscapes of the Middle East and planning/form building. Projects executed under Studio Tasmeem delved into the domains of residential, commercial, renovations, and facade design.

Many of the projects undertaken have been realized.

Contents

B.Arch Thesis: **Redefining the Edge** Page 4

Renovations: **Gandora** Page 12

Facade Design: **1K Coffee** Page 20

Renovation: **Manto Rose Cafe** Page 26

Parametric Facade: **Graph Cafe** Page 30

Usher's Island: **The Library** Page 34

M.Arch Thesis: **Curated Decay** Page 42

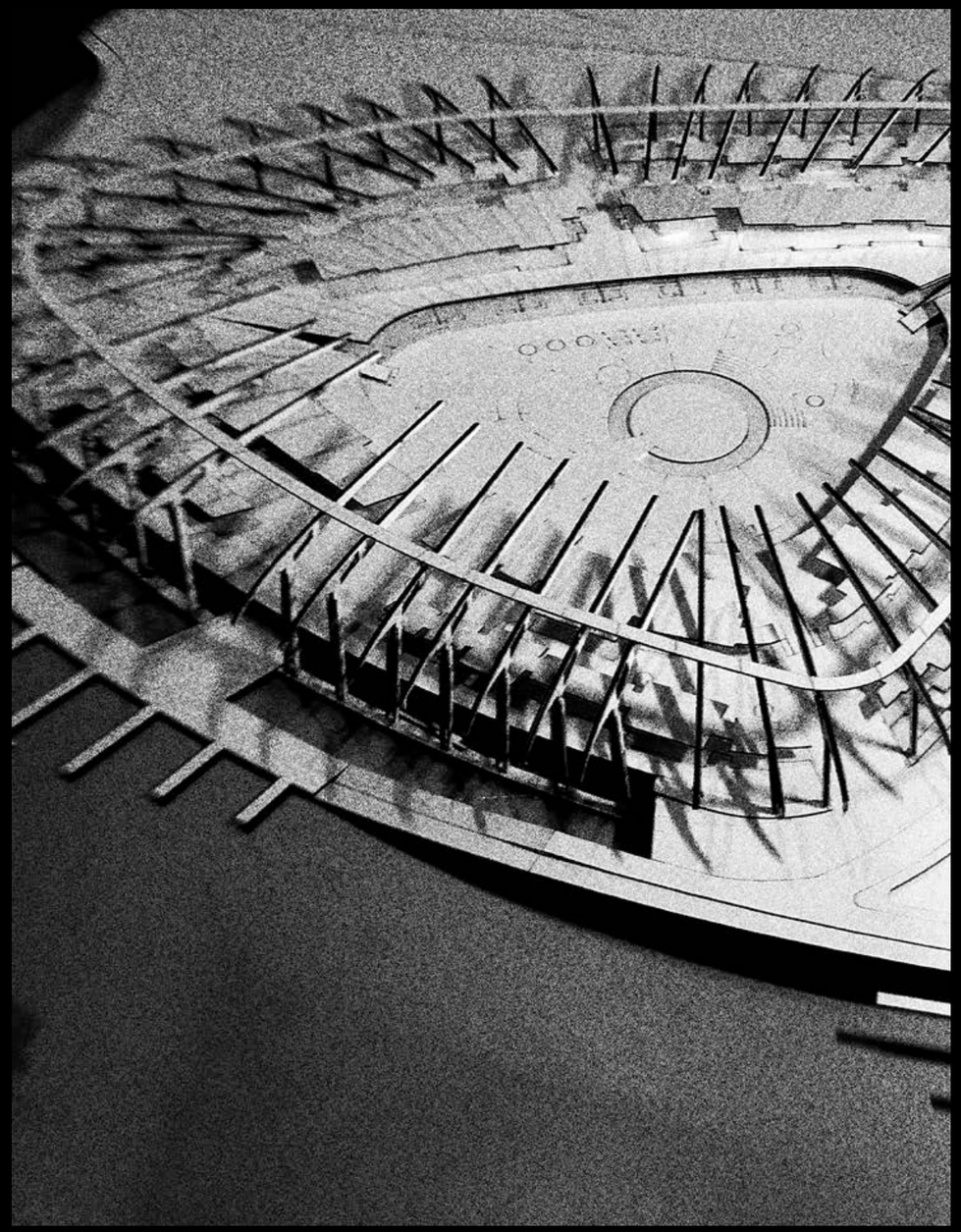
B.Arch Thesis: Redefining the Edge

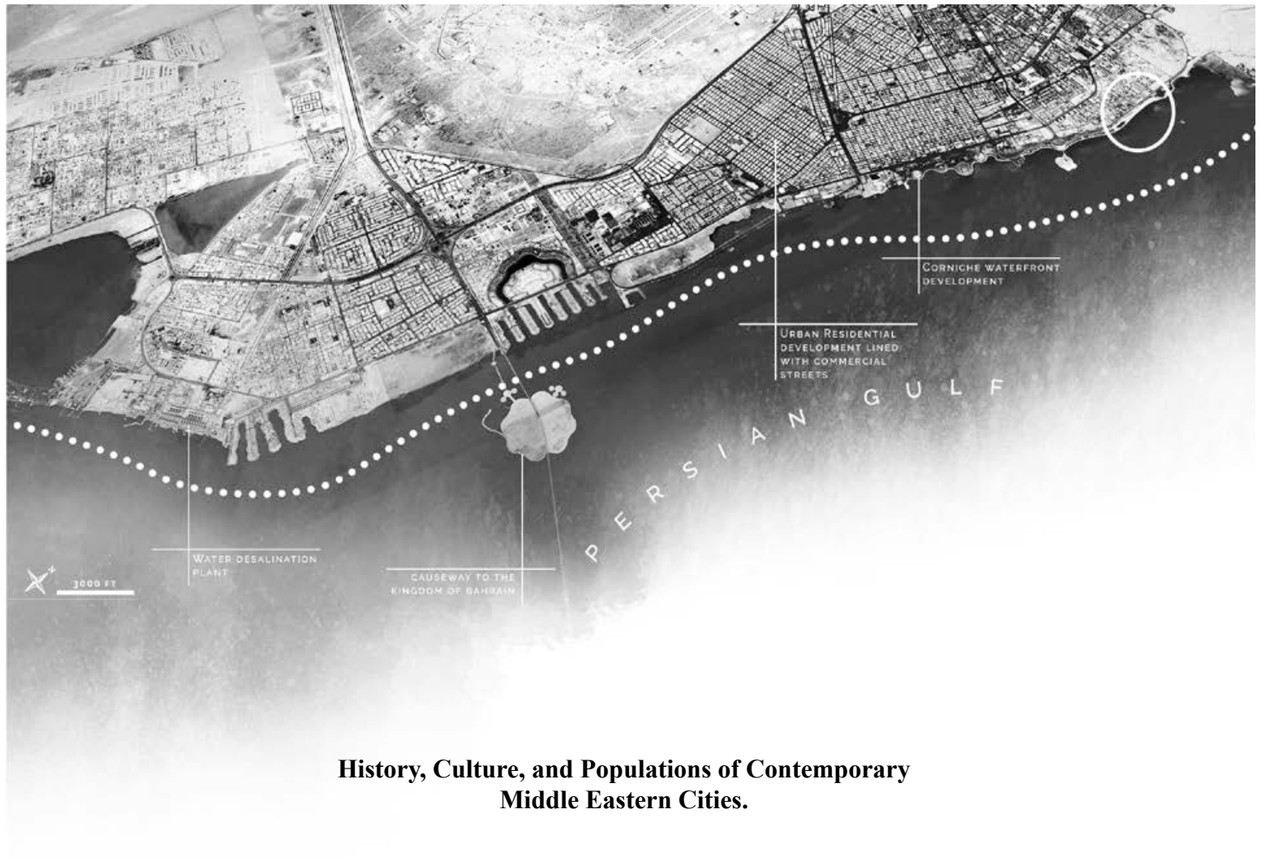
Architectural Design Studio X (2019)
Undergraduate Thesis
Supervisor: Ar. Salma Bano

The project was an inquiry into the idea of public spaces in the Middle East and recreation along the Persian Gulf. It aimed to provide an architectural response to the disconnect that exists between the expatriate and local populations of the Saudi Arabian city of Al Khobar. The Cornish Waterfront development serves as a getaway from the busy city and a hub for recreational activity.

The typology of a waterfront market was used as a vehicle to investigate public space and the historical context of renowned “Souk” Market place typology that existed in the Arabian Peninsula.

The enclosure of the structure becomes the architectural response. A shell which regulates the relationship between the inside and out.





History, Culture, and Populations of Contemporary Middle Eastern Cities.

This project started with a study of the Eastern province of Saudi Arabia, eventually into the city of Khobar.

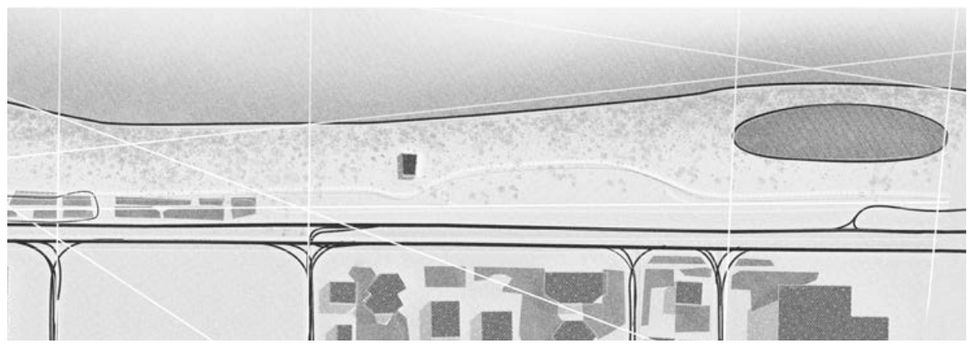
The Waterfront development, also known as “the Corniche”, is located along the eastern coast and runs through the city, forming one of its natural borders. In contrast to the widespread privacy between communities and socio-economic classes of the city, the Corniche has always proved to be a unified public space for all the occupants of the city. Most Middle Eastern contemporary cities have been modelled after Ebenezer Howard’s Garden Cities. The backdrop of the calm shallow waters of the Persian Gulf in addition to the stretches of green parks along the coast, walking tracks, and pedestrian only zones adds more value to the location when compared to the rectalinear and vehicular-centric planning of Khobar. The Corniche is a public space that brings together the diverse population without restrictions, it forms the ideal location for the community to engage with one another. The fast growing expatriate community accounts for 44% of the city’s population. They comprise of people from various countries from North Africa, South Asia, South-East Asia, and the Middle East.

The project responded to the historical economy of Al Khobar as a trading and fishing village. The architectural typology includes a market place, inspired by the traditional Souq, that showcases local and foreign cultures of the citizens through the variety of food, goods, commerce and trade. In addition, an awareness center that showcases the endangered ecosystem of the Persian Gulf sea. An Arts center features galleries & libraries along with workshop spaces. An open air fish market that activiates during the night time, when the temperature drops, to provide a platform for fishermen and revive the once booming fishing industry of the region. The combination of programs explores the possibilites of a market place, challenges the conventional development of indoor malls & commercial spaces.

Site

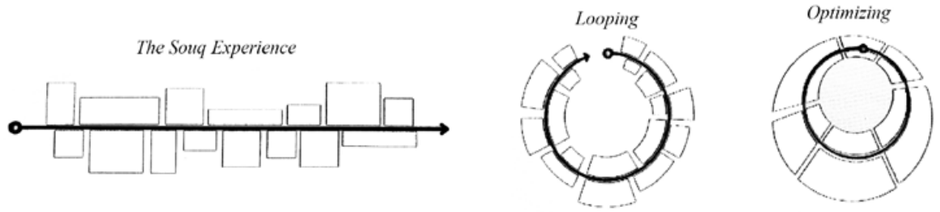
Over a hundred years ago, Khobar was nothing more than a coastal town and a collection of fishing huts with muddy swamps connecting sea and land. Now much of the city is built on land reclaimed on sea water, particularly the Corniche. The Corniche is predominantly flat with a popular walking track that runs long the coast line. It is an accomodating public zone as the entire strip gives adequate views and pedestrian access; not to mention the ease of vehicular approach towards the corniche. With a variation from coffee shops, kids playgrounds and open green spaces, the walking path provides a range of senses along the unbroken path.

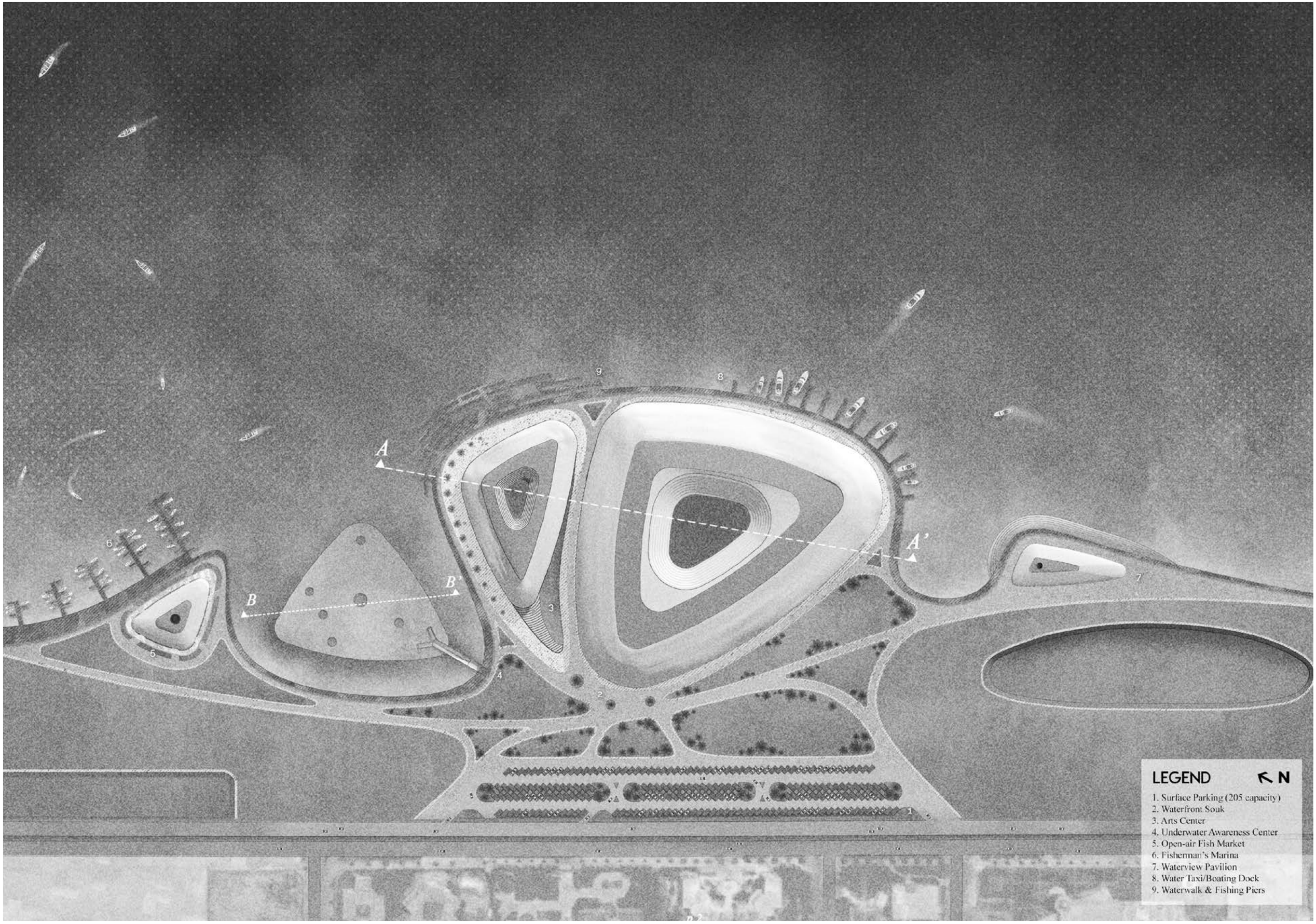




Design for Desert Climate

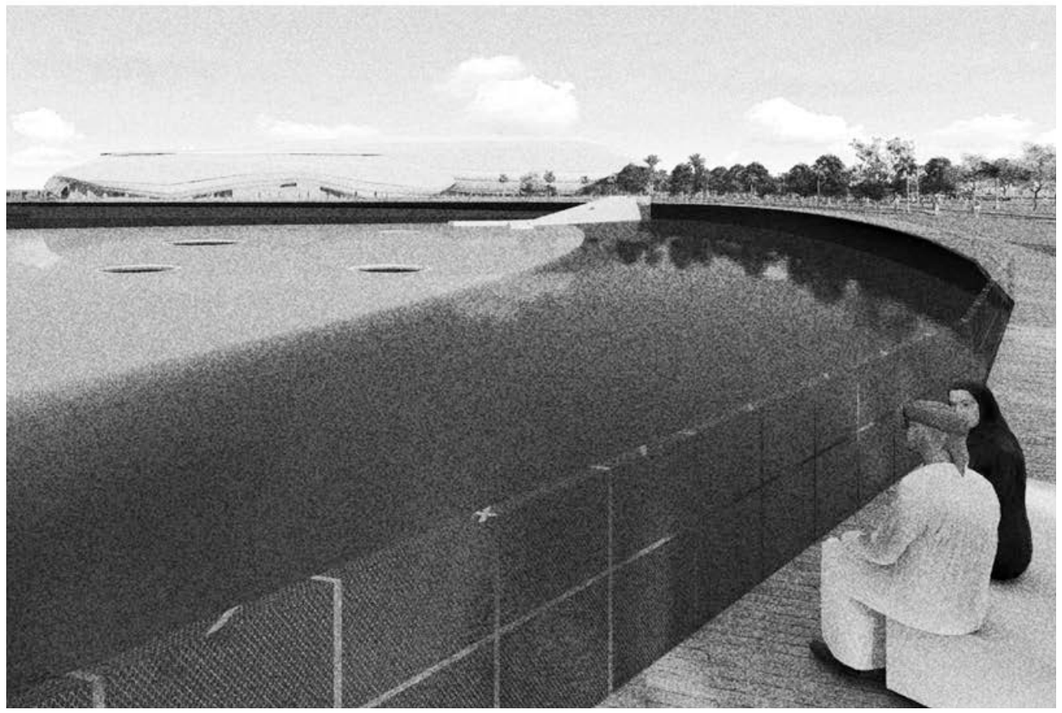
Due to high heat, the “souq experience” was enclosed within a shell to allow for controlled temperatures performance. Additionally, the shell design integrates a number of strategies to increase daylight performance. The shell acts as an exchange layer between the interior and the desert climate exterior.



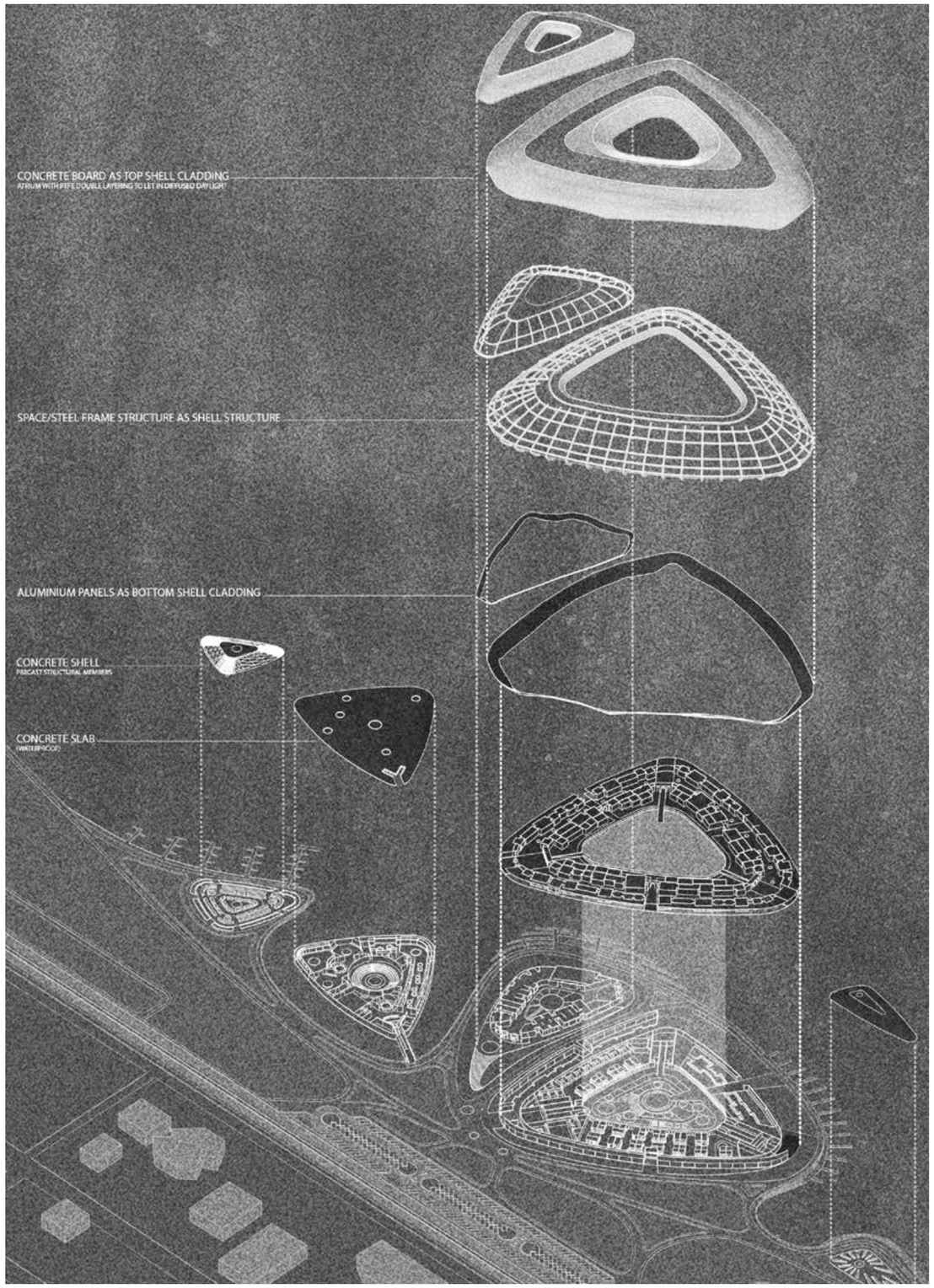

A
A'
B
B'
1
2
3
4
5
6
7
8
9
LEGEND
N
1. Surface Parking (205 capacity)
2. Waterfront Souk
3. Arts Center
4. Underwater Awareness Center
5. Open-air Fish Market
6. Fisherman's Marina
7. Waterview Pavilion
8. Water Taxi/Boating Dock
9. Waterwalk & Fishing Piers



Entrance to the Waterfront Market.



Spectating the underwater museum from the corniche.



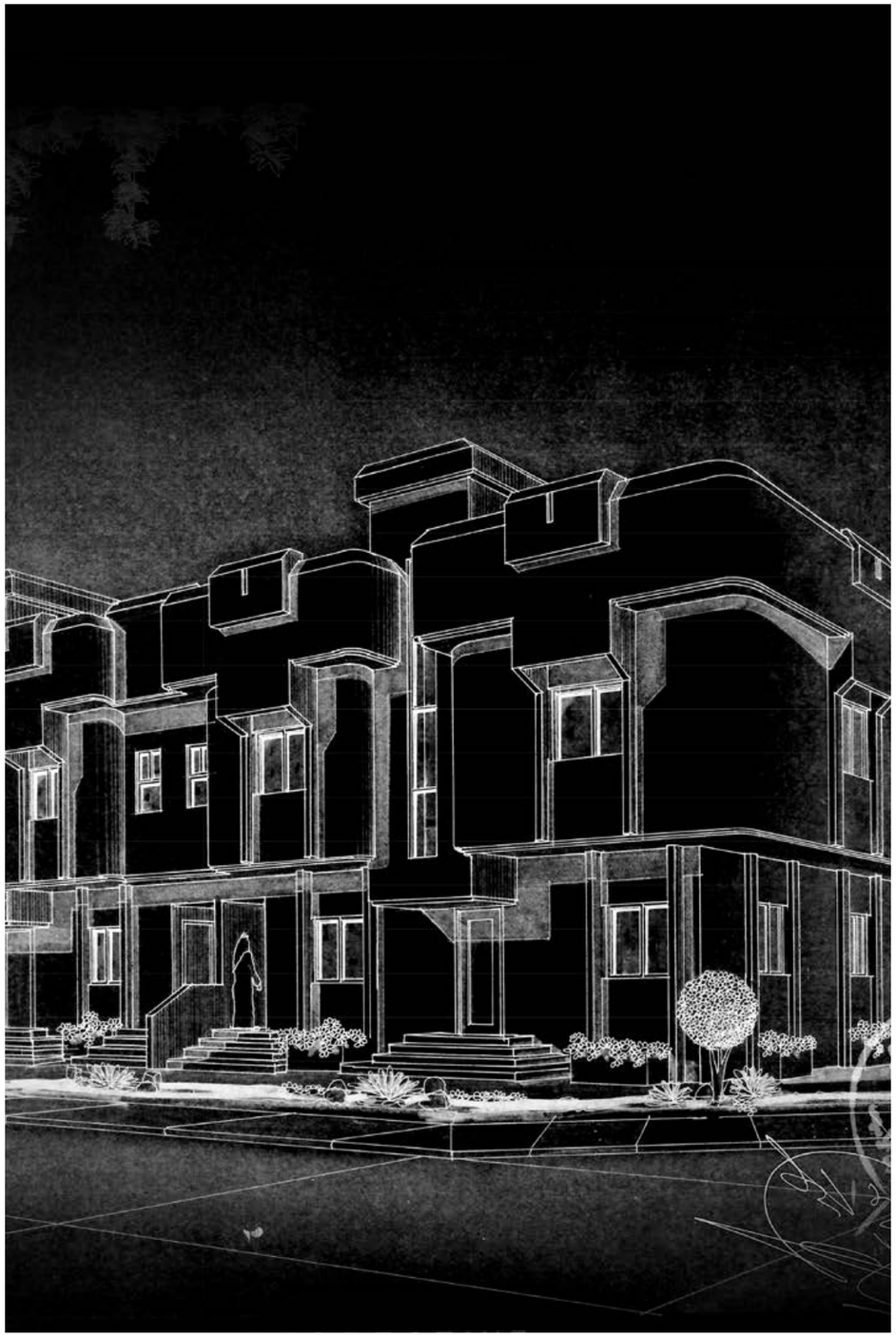
Renovations: Gandora

Studio Tasmeem (2020)
Team: Saad Shahid Syed
Location: Dammam, Saudi Arabia

Undertaking the restoration of a two-story residential block, built during the 1990s, marked my first experience into the architectural renovations, serving as the catalyst for my recognition of the profound significance of “re-use” within the realm of design. Nestled within a quiet residential neighborhood in Dammam, Saudi Arabia, the owner of two adjacent blocks sought to repurpose them into a women’s beauty salon and spa, infusing them with commercial functionality.

Encompassing an area of 500 square meters, this project necessitated a rejuvenation of the facade, wherein lightweight and easily installable materials were deployed. Furthermore, the interior layout required a reconfiguration to harmonize with the program’s specific needs. Given its technical complexity, it stood as one of the most formidable undertakings to date, requiring utmost sensitivity towards the existing structure and precise execution of the “renovated” layer. To achieve this, open lines of communication were established with survey teams, on-site engineers, and project managers.

The ground floor showcases a reception area, complete with a spacious waiting zone that offers sweeping views of a courtyard ingeniously integrated within the pre-existing core. Accommodating both regular and VIP clientele seeking hair styling services, additional chambers were designed on this level. Ascending to the first floor, an array of spa facilities unfolds, featuring massage rooms, baths, and an assortment of tailored wellness programs for women.



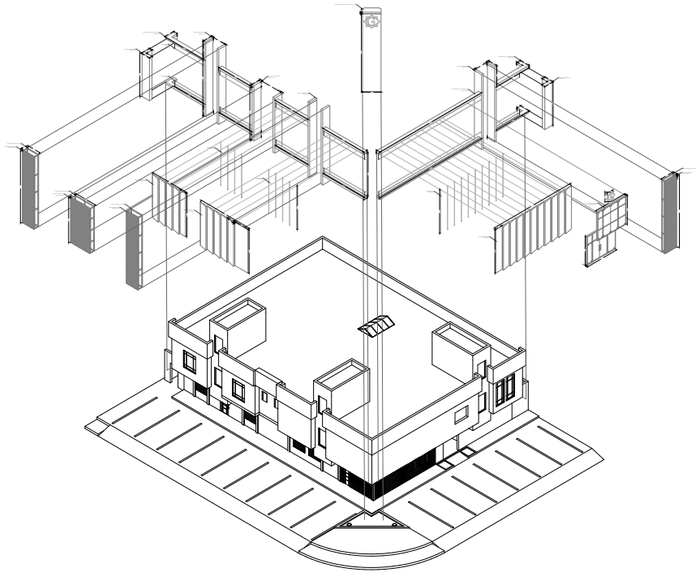
Prespective Sketch from Original building proposal.



Proposed Elevation (Rendered on Lumion).

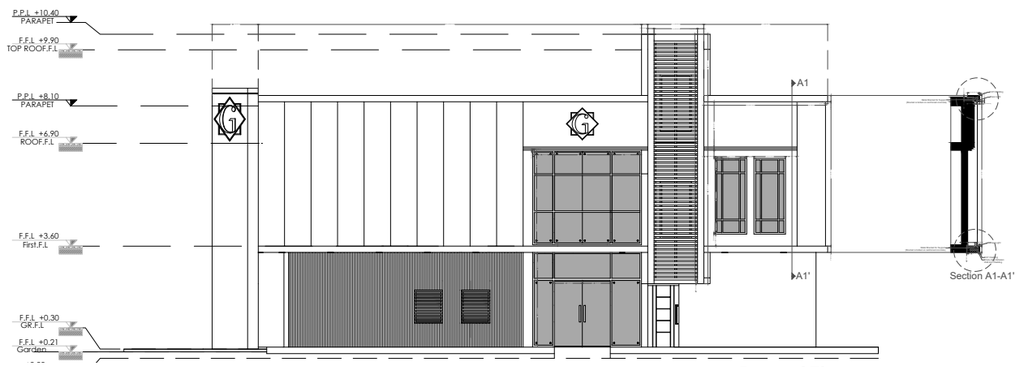


Executed Elevation (Photograph).





Proposed Elevation.



Proposed Elevation.



Derelict state of site. (2021)

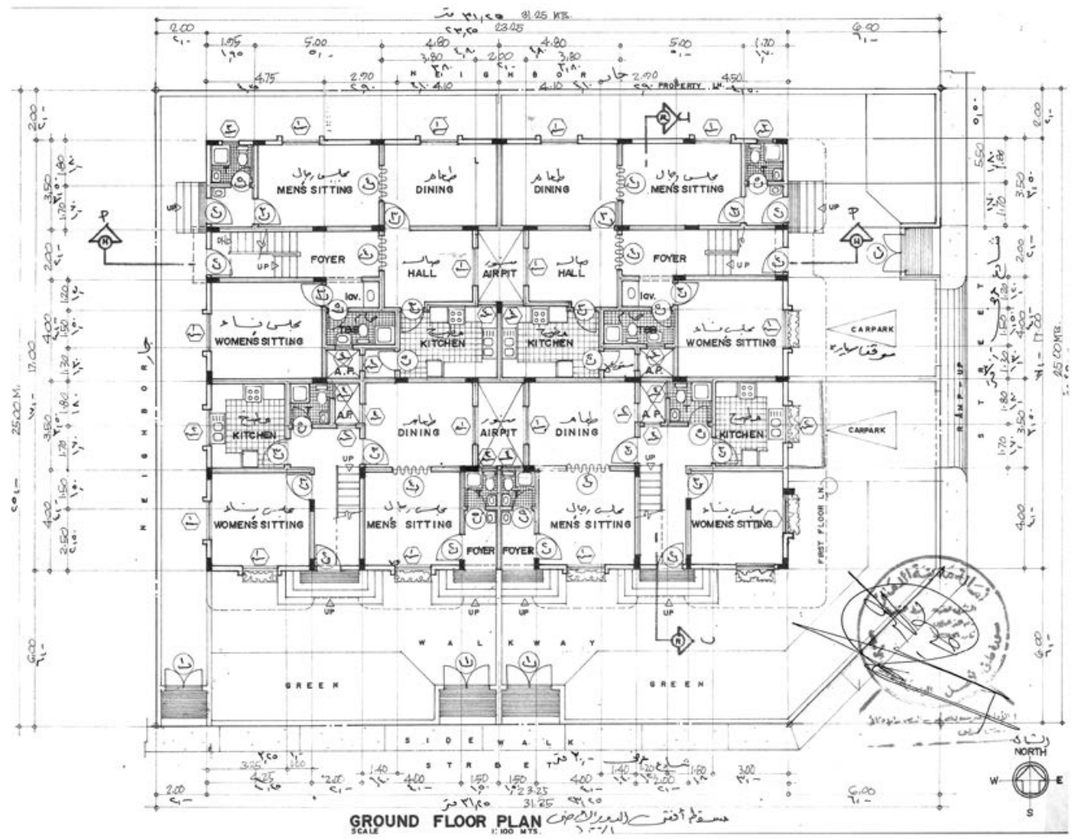


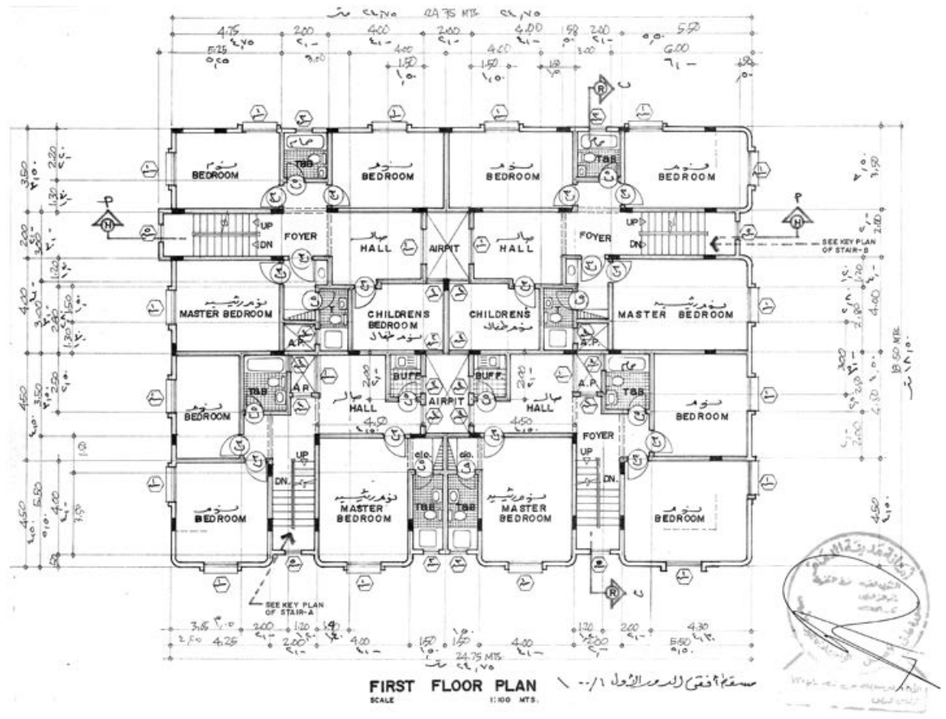
Interior Dereliction. (2021)



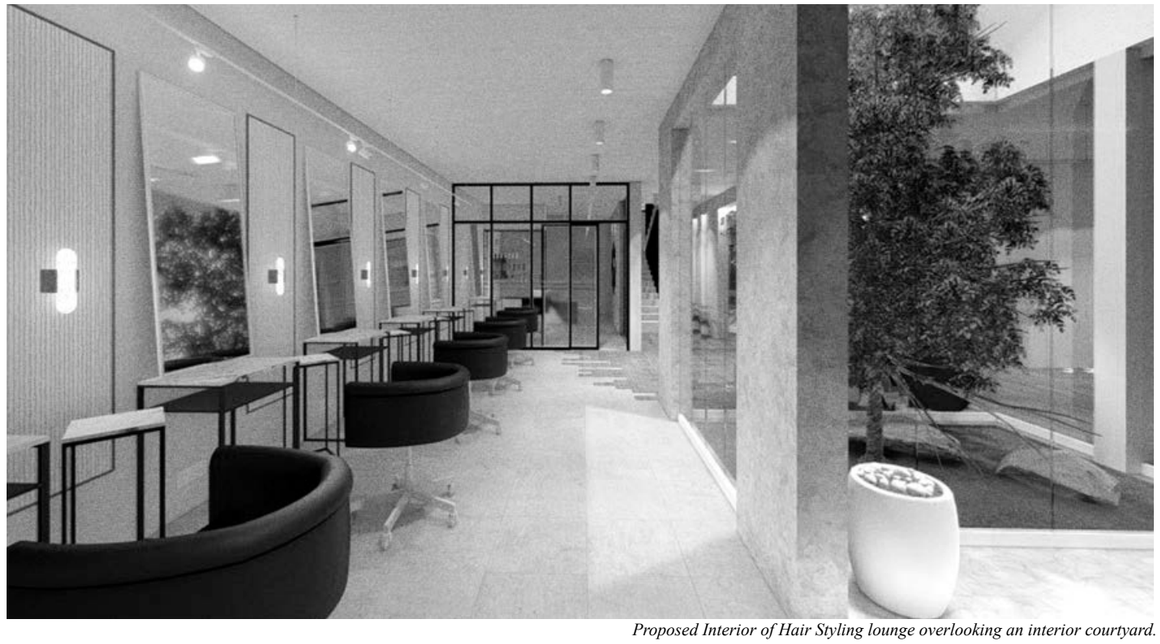
Front Elevation.







Existing Plans (Sharqia Development Authority).



Proposed Interior of Hair Styling lounge overlooking an interior courtyard.



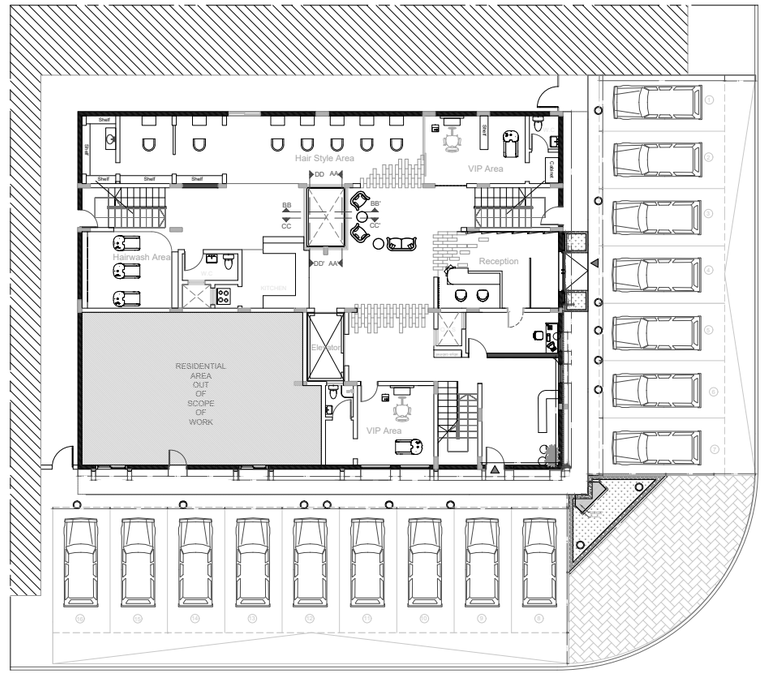
Manicure Lounge.



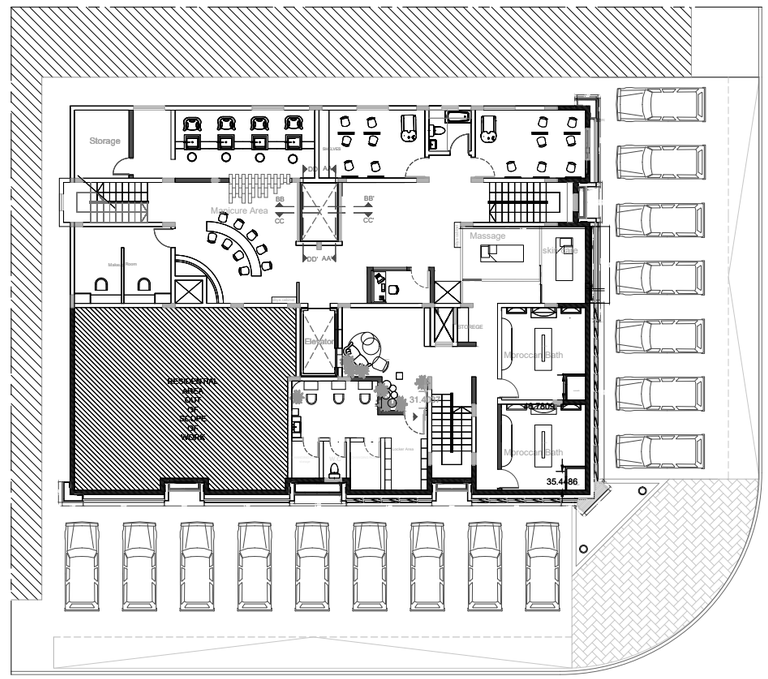
Washing Area.



Waiting Area overlooking the Hair Styling lounge.



Proposed Ground Floor.



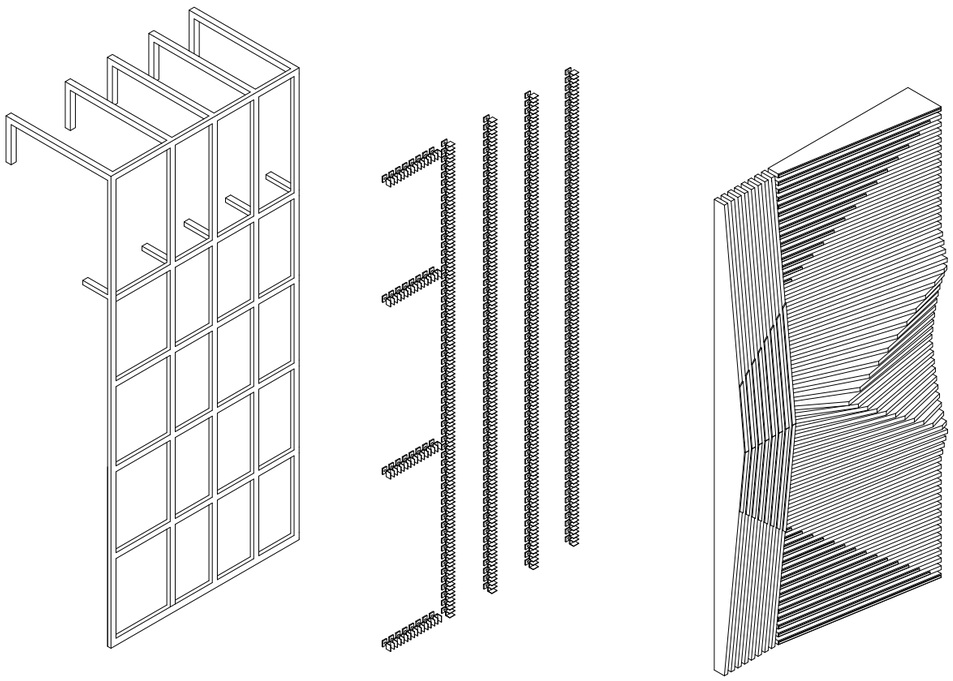
Proposed First Floor.

Facade Design: 1K Coffee

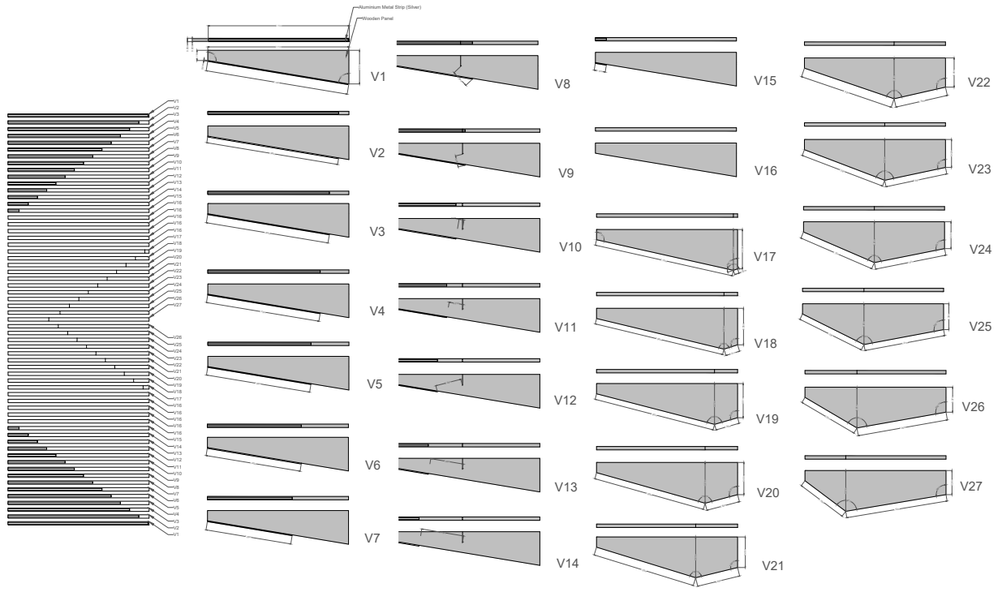
Tasmeem Creative Studio (2020)
Team: Saad Shahid Syed
Location: Abha, Saudi Arabia

Nestled in the foothills of the fertile Asir Mountains of South-Western Saudi Arabia, comes a culture of coffee farms and hospitality. The project set out to rehabilitate an existing building into the flagship store for 1K Coffee, a family-run business who grows their own coffee beans and are now expanding into the commerical cafe business. The facade proposal aims to solidify the brand's contemporary identity while also using materials and construction methods native to the local region. The interior design reinforces the cafe to introduce collaborative co-working spaces to the quaint town of Abha.

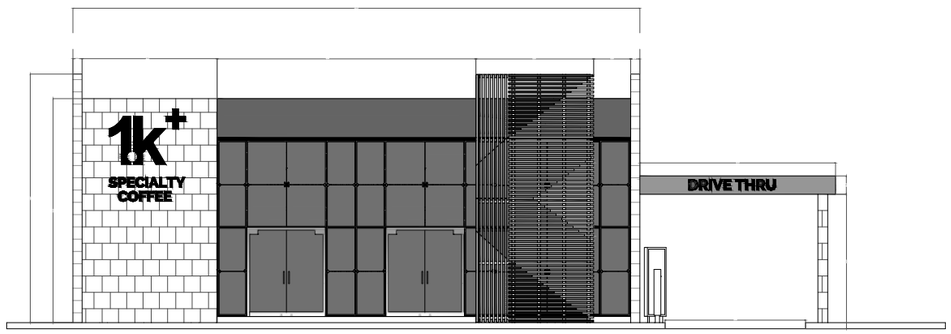




Facade Panelling (generated via Parametric Software).



Panel Detail (generated via AutoCAD).

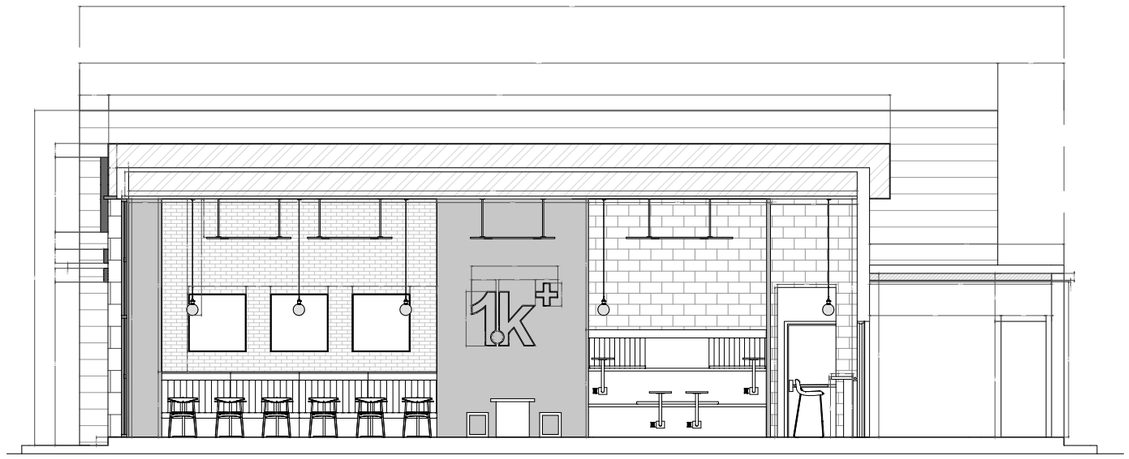


Proposed Elevation (created on AutoCAD).



Proposed Elevation (rendered on Lumion).





Sectional Detail.





Interior Proposals.



Renovation: Manto Rose Cafe

Tasmeem Creative Studio (2019)
Team: Saad Shahid Syed
Location: Dammam, Saudi Arabia

The Manto Rose Cafe project was a successful execution of an empty concrete structure situated on the Dammam SeaFront promenade. The Facade Uplift and Interior renovation employed performance strategies such as shading, lighting design for nightscapes and a combination of seating accomodations. It also used materials which are efficient in installation, easy to replace, and have a high safety standard. There was an emphasis to create a design which used the brand-identity and logo of the brand to solidify their presence in the area.

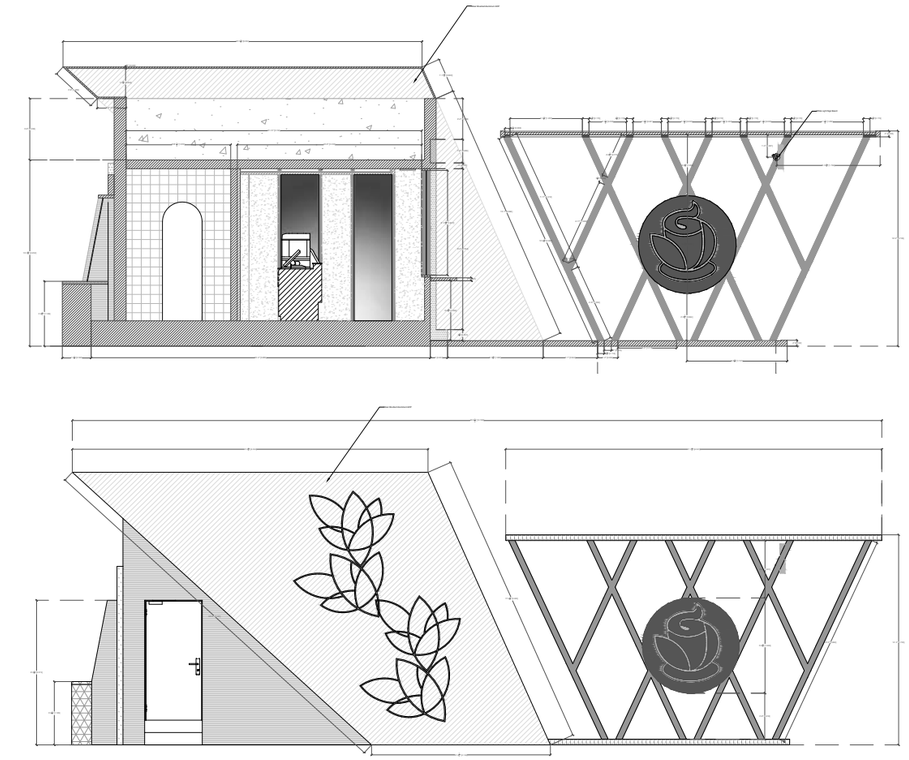




The Existing Site (Photograph).



Executed Design (Photograph).



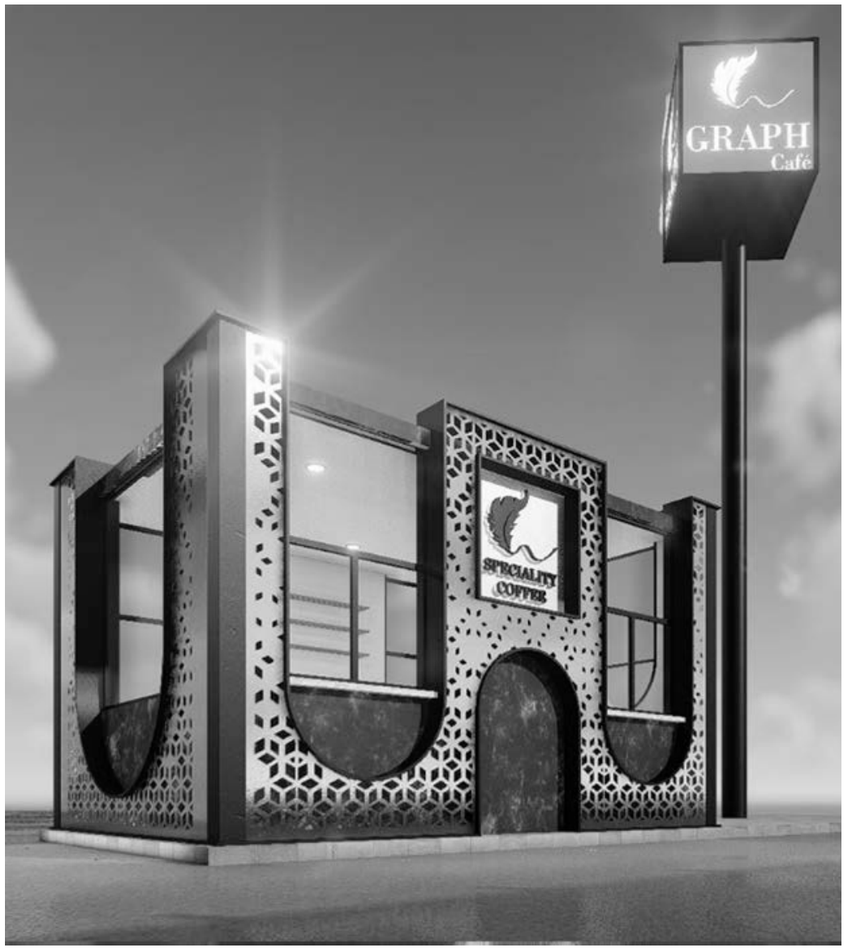
Elevation and Sectional Details.

Parametric Facade: Graph Cafe

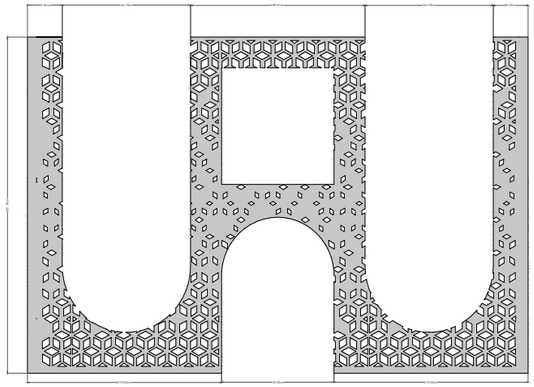
Tasmeem Creative Studio (2021)
Team: Saad Shahid Syed
Location: Dammam, Saudi Arabia

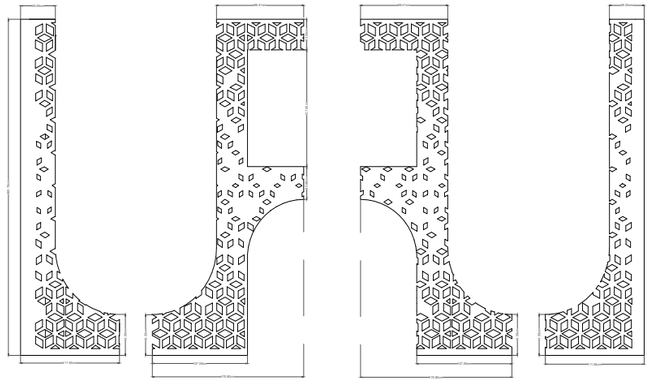
The project represents the culmination of a rigorous computational design course, wherein the objective was to meticulously recreate an existing building using digital modeling tools such as Rhinoceros and Grasshopper software.

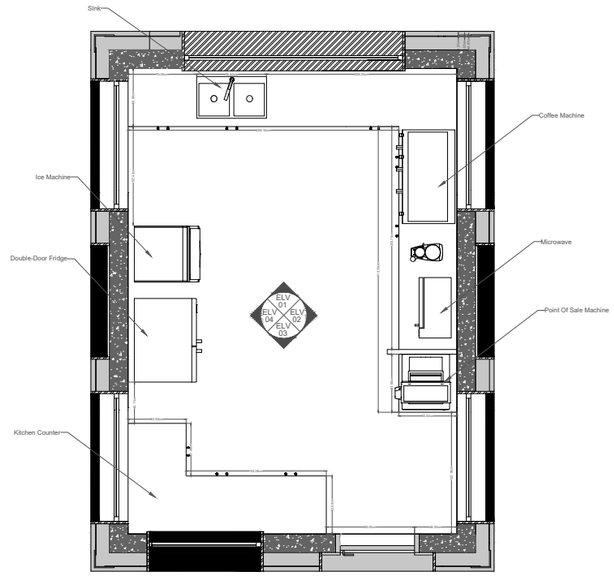
Originally created by Ateliers Jean Nouvel, the Louvre Abu Dhabi has a unique geographical location, situated on the coastal waters of the Persian Gulf. The dome hovering over the museum serves as the highlight of the design. Islamic geometric patterns create a parasol of rain of light. It not only shades from the harsh desert sun but creates a cooling micro-environment. The structural layers and their individual composition of geometric patterns become the point of interest. The project not only pays homage to the original masterpiece but also deepens the understanding of the intricate spatial and geometric complexities intrinsic to its design.



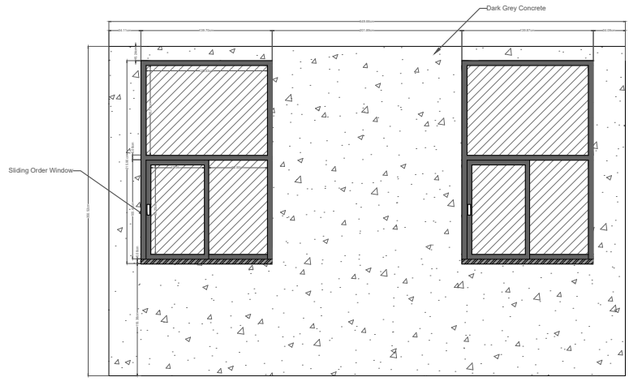
Rendered using Lumion.



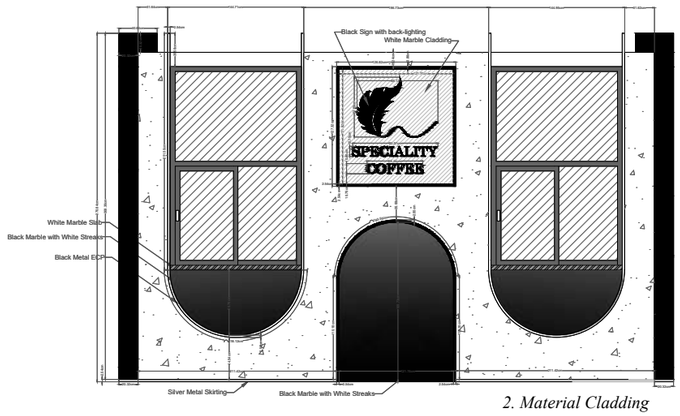




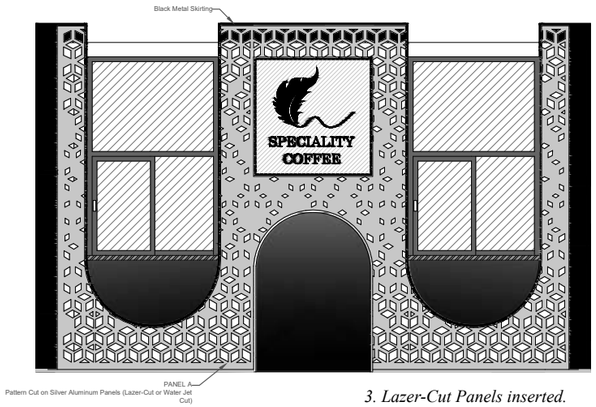
Floor Plan.



1. Concrete Structure



2. Material Cladding



3. Lazer-Cut Panels inserted.

Usher's Island: The Library

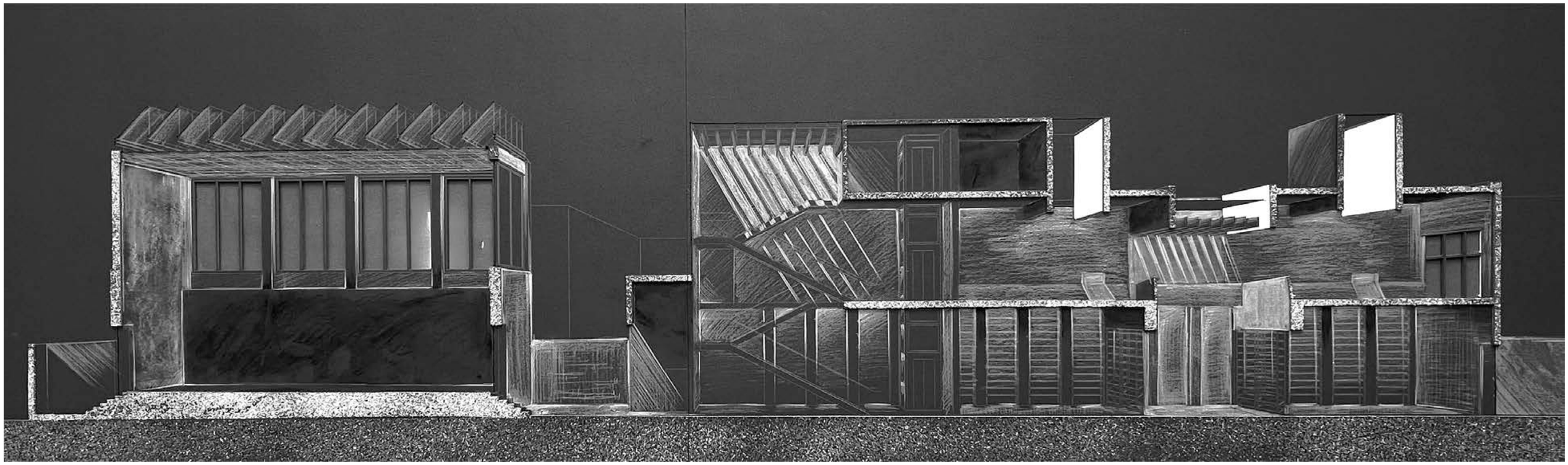
M.Arch 2 Studio - Autumn 2022
Tutors: Fiona Hughes, Marcus Donaghy, James Martin

The position of the project investigates relationships between materiality and space, and their tabgible/ intangible qualities. A linear shaped site on Usher's Island provides itself as a unique testbed to explore these relationships. The existing inhabitation of the site as a bikeshop plays a crucial aspect in initiating the new proposed function as a library.

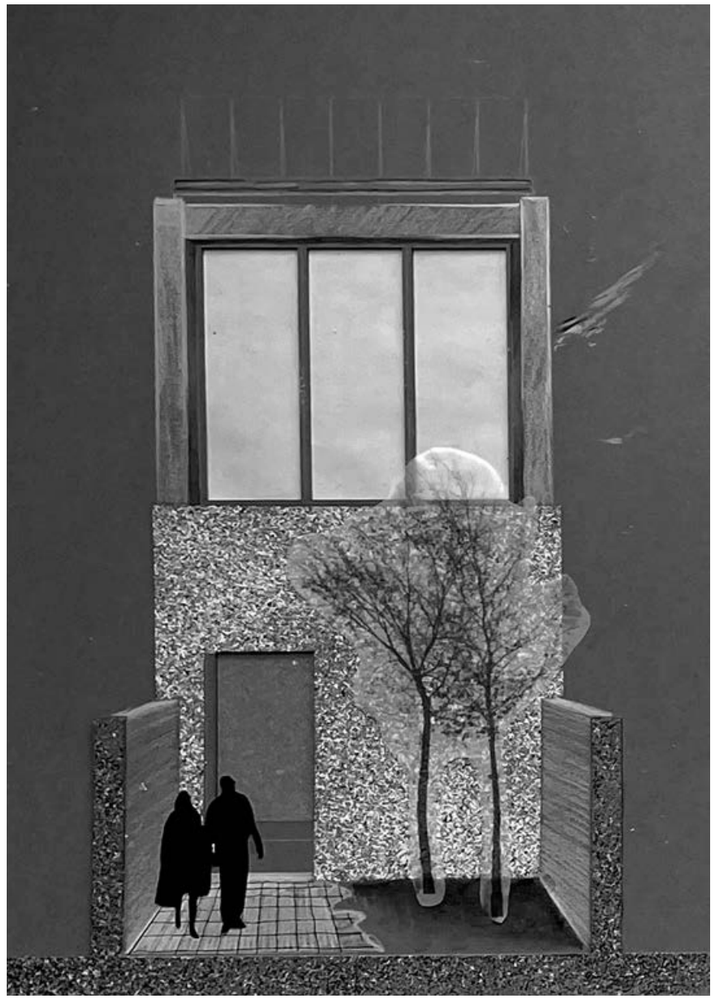
The existing usage of space, lighting startegies, and materiality were used as inspiration to propose a new-built which pays homage to the former. Due to its linear form, the design sees the roof as means to illuminate the interiors of the library and maker's spaces by lightwells. The scarcity of space meant going vertical, in addition, spaces which can transform the nature of their purpose via light. The Exhibition space transforms itself into a Media room or an Art Gallery by controlling the allowance of natural or artifical light into the space.

The project was a means to recognise our indiviual interests in architecture, and further paved the way for the final thesis project.

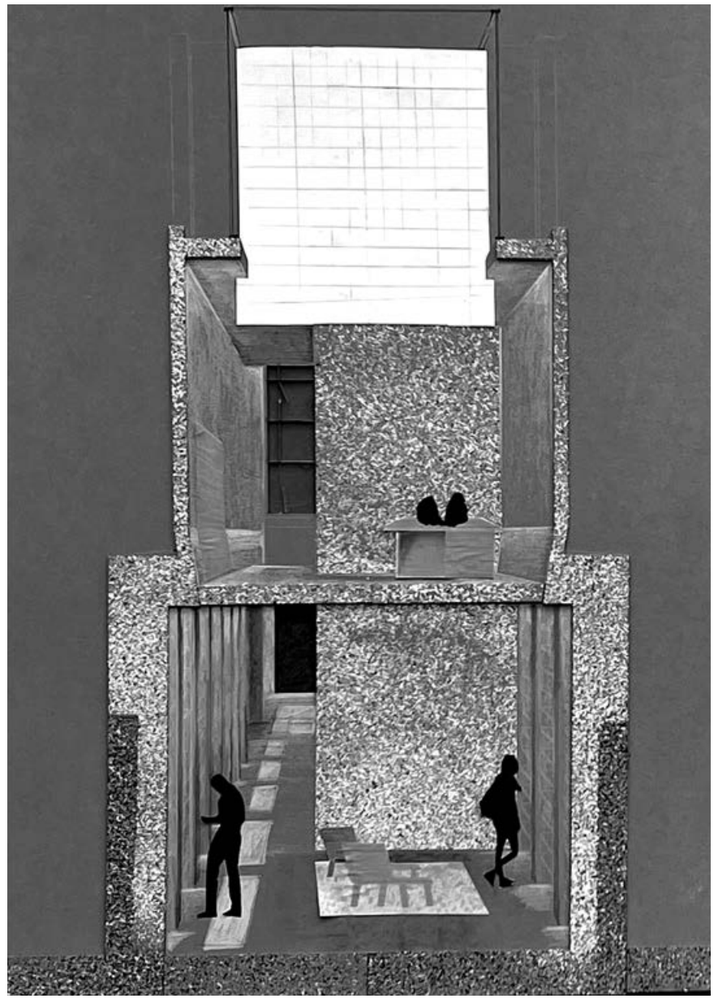




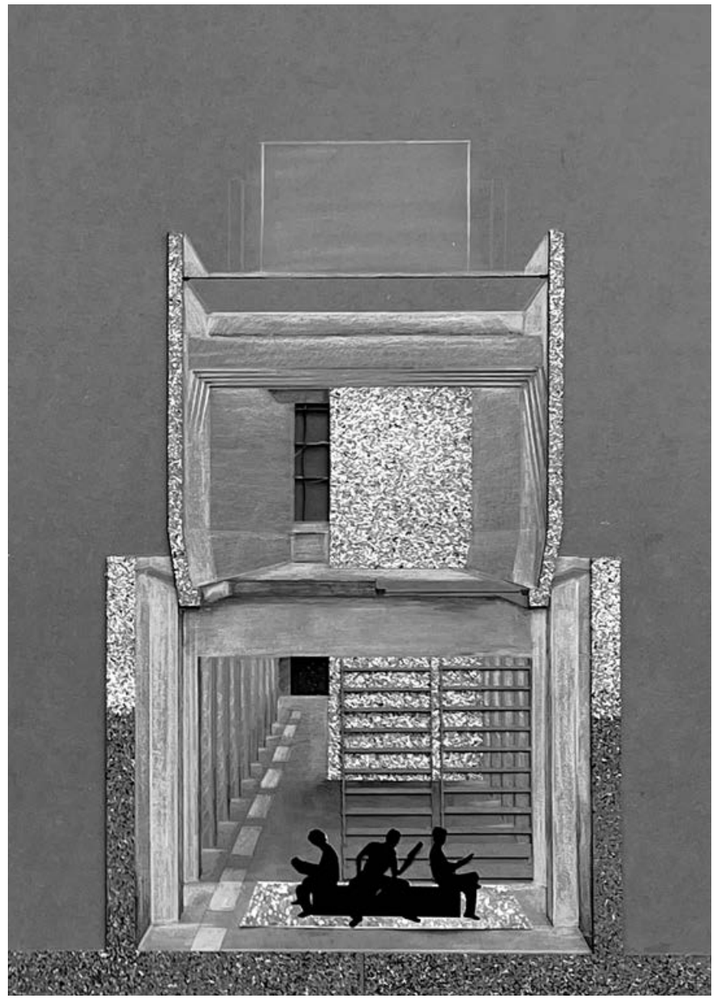
Sectional Relief Drawing through the Site.
The proposal contains a Library, a Maker's Space, and an Exhbition Room.



Section through the Courtyard.



Section through a void in the Library.



Section through the Library & Maker's Space.

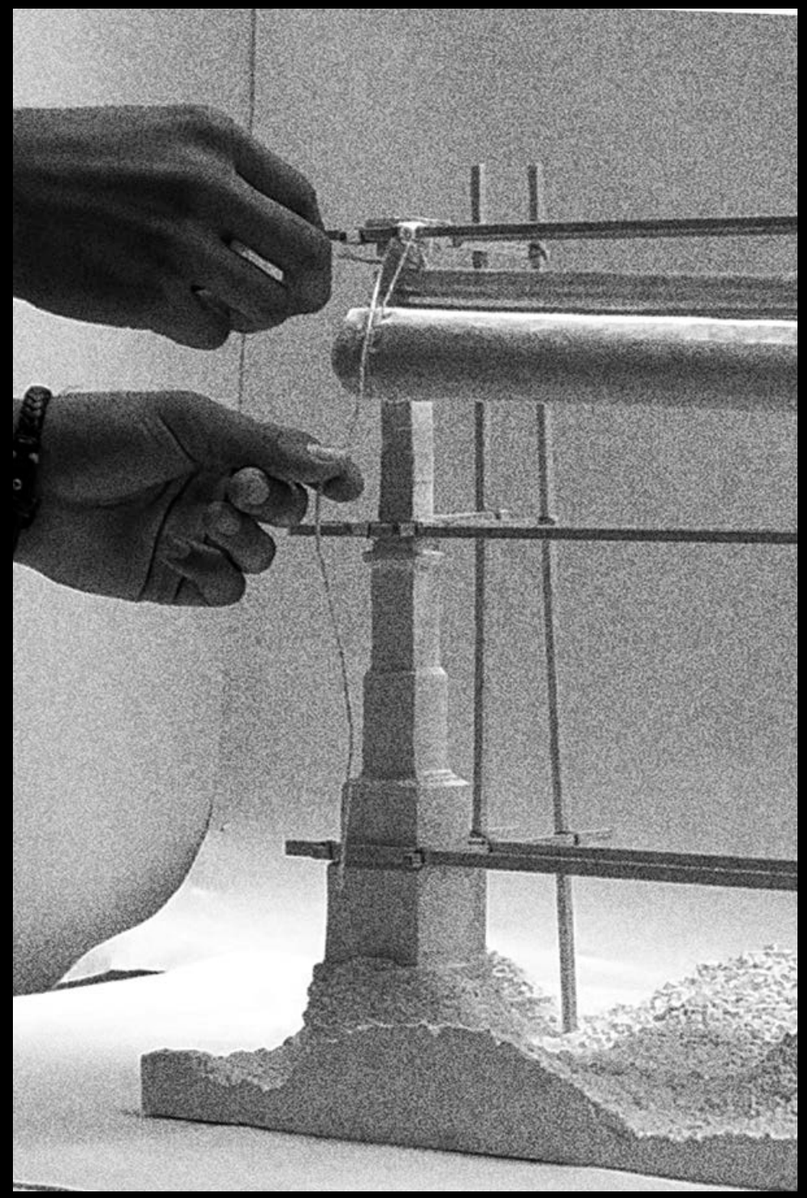
UCD Thesis: Curated Decay

Interventions to stabilize derelict structures

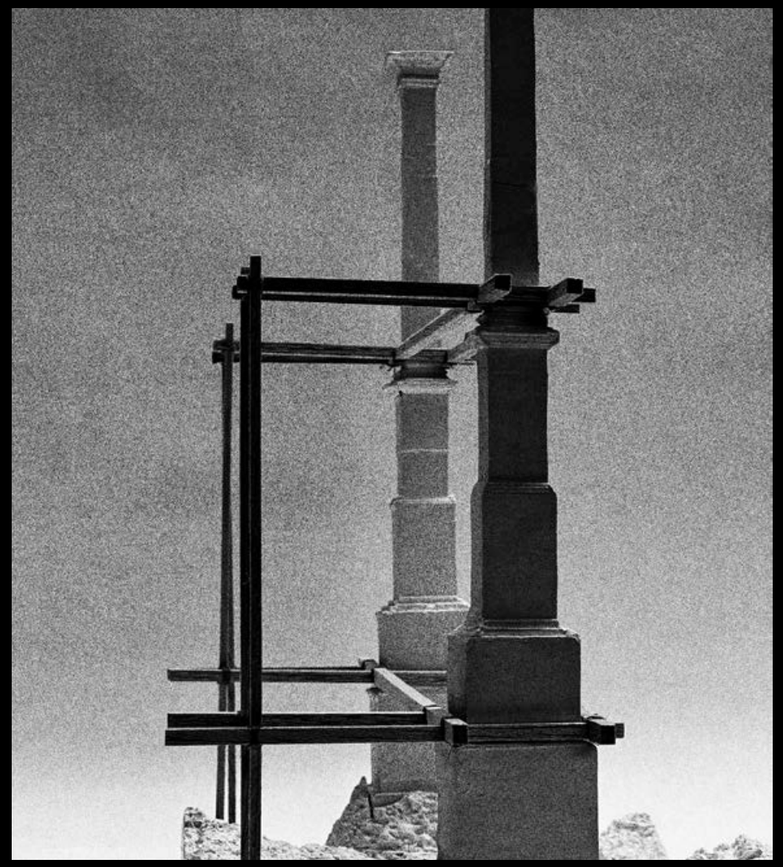
M.Arch 2 Thesis Project - Spring 2023
Tutors: Marcus Donaghy, James Martin,
Samantha Martin, & David Leech

The thesis project is centered around the illustrious Iveagh Markets located in the Liberties neighbourhood of Dublin. The owners of this remarkable site have long held a deep reverence for its structure, perhaps even to the point of being overly cautious about making any alterations. However, the project aims to strike a balance between preservation and revitalization by exploring the concept of “stabilizing” the derelict structures. We delve into the realm of architectural interventions that not only introduce new materials and spatial elements but also pay homage to the layers of time and the previous inhabitants who have left their mark on this cherished space. Our approach can be likened to that of a skilled gardener tending to a garden, infused with meticulous care and thoughtful consideration.

Remaining faithful to this guiding principle, we carefully select materials that are both easy to install and maintain. By doing so, we ensure the longevity of our interventions while harmoniously integrating them within the existing fabric of the building. Our comprehensive study encompasses various aspects such as structure and function, allowing us to propose interventions that enhance the site’s overall integrity. Through this project, we aspire to honor the essence of the Iveagh Markets while breathing new life into its dormant spaces. By weaving together the threads of time and embracing the responsibility entrusted to us, we aim to create a harmonious blend of tradition and innovation that will safeguard the site’s legacy



Excavation of the Iveagh Markets in 2000 (Dublin City Archeological Archive).

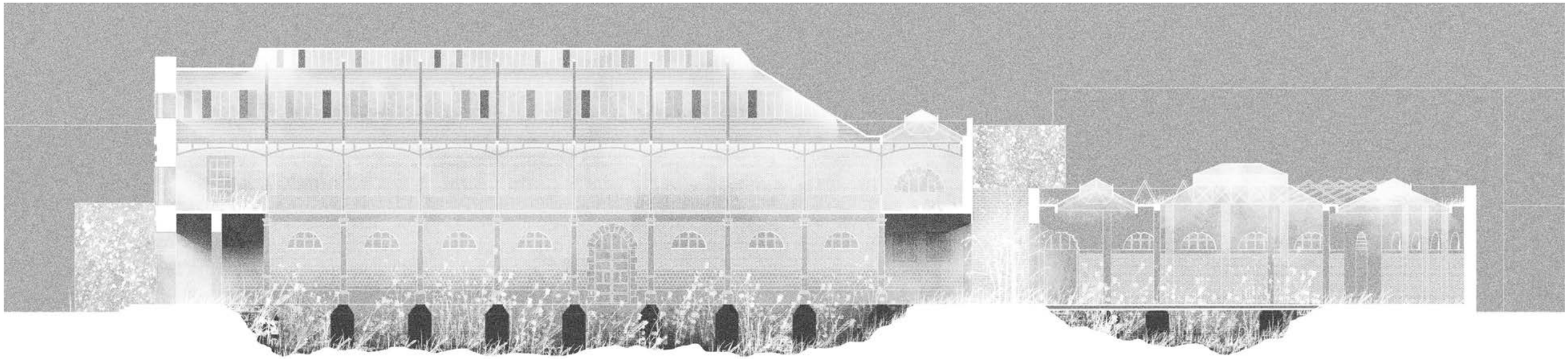


1:20 Scale Model of the Existing columns casted in plaster.

Now, the Iveagh Market has undergone a remarkable transition into a thriving nursery. In this new iteration, the wet market has evolved into a vibrant farmers market, while the adjacent empty plot has been transformed into an inviting outdoor nursery. Moreover, the dry market now serves as a versatile chameleon space, a temporary public area that allows for endless possibilities in terms of light, movement, and access. To unravel the functional potential of these spaces, the project employs a multi-faceted approach. Extensive research serves as the foundation, drawing upon various methodologies such as digital and physical model making. Additionally, invaluable resources such as excavation reports from the Dublin City Archaeological Archives, dereliction reports, and the theoretical perspectives of Viollet Le Duc, particularly his insights on abandoned structures have influenced the work undertaken.

At the heart of our project lies the fundamental goal of rejuvenating derelict structures by envisioning alternative methods to “stabilize” them. By applying innovative thinking and exploring diverse functional avenues, we aim to breathe new life into these neglected spaces. The architectural sections presented dive into a multitude of possibilities, showcasing how these spaces can be repurposed and adapt to different needs.

Ultimately, the project aims to foster an attitude that embraces the revival of abandoned structures, celebrating their potential for functional resurgence. Through research, material intervention, thoughtful design interventions, and a profound understanding of the site’s history, the project strives to create a harmonious blend of preservation and transformation, offering a compelling vision for the future of the Iveagh Market.



Sectional Drawing surveying the Dry Market and Wet Market halls, and their excavations.

Nestled in the heart of Dublin's Liberties district, the illustrious Iveagh Markets stand as a silent witness to a bygone era. Steeped in history, this grand structure once pulsated with the vibrant energy of commerce and community. Erected in1907, the markets became a thriving hub of activity, showcasing an array of second hand goods and a place for street vendors. With its majestic façade and intricate edwardian architectural details, the building stood as a testament to the city's bustling marketplace heritage.

However, as time unfolded, the tides of change swept through, leaving the Iveagh Markets in a state of haunting dereliction. The echoes of its past glory now mingle with the emptiness of neglect, awaiting a renaissance that will breathe new life into its weathered walls and restore its rightful place as a vibrant cornerstone of the Liberties. Amidst the present, the Iveagh Market stands in a desolate state, bearing witness to the passage of time. Back in the spring of 2000, when ambitious plans were set in motion, only to be halted by an unexpected revelation.

As the ground floor slab was excavated to make way for a prospective planning application, the ruins of 17th-century Dublin emerged, unearthing a profound connection to the city's storied past. A void, stretching deep into the depths of the earth, revealed itself—a void that beckoned nature's embrace. Deprived of human presence, the Dry Market hall became a sanctuary where sunlight, cascading through its resplendent street truss and glass ceiling, delicately caressed the exposed soil beds.

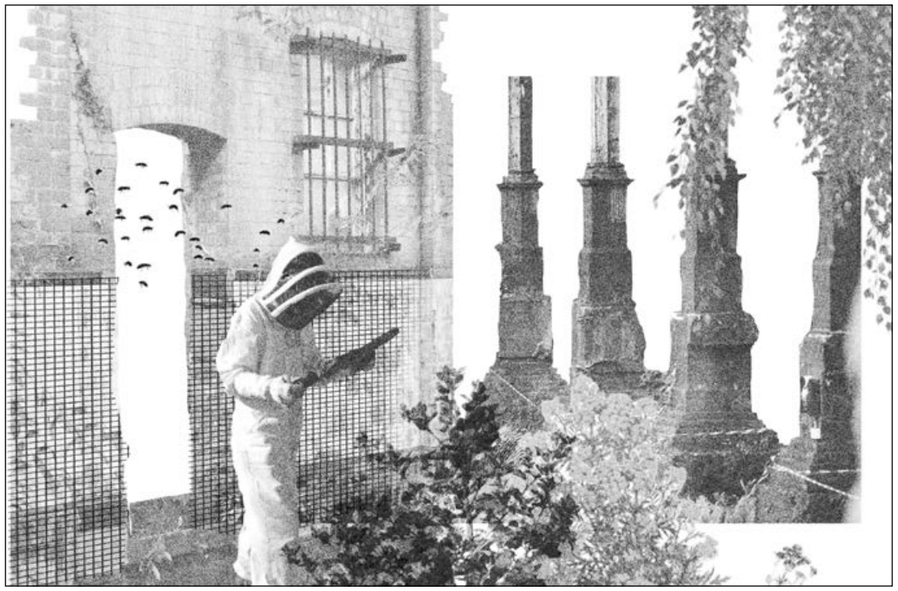
The once-hidden drainage sumps emerged from their earthly dwelling, now exposed and broken, leaking water to give life. Over the course of the ensuing 23 years to present day, nature reigned supreme within this abandoned realm, undisturbed and unchecked. Majestic Tuscan Ionic columns of the once Dry Market Hall, once proudly adorned, now stood exposed, their foundations trembling, threatening the very integrity of the entire structure.

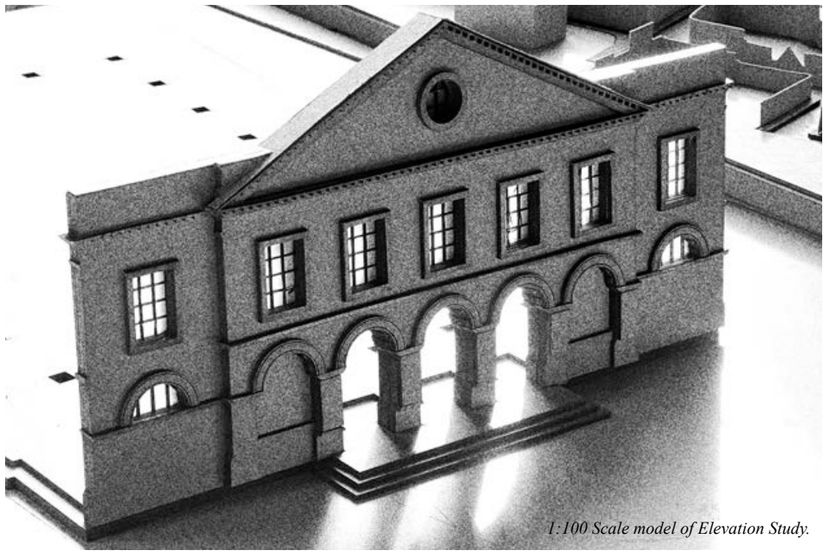
In pursuit of breathing new life into the Iveagh Markets, scaled models of its façade and structural components were crafted, serving as windows into the realm of possibilities. Within a writing workshop conducted, the market's potential was reimagined as a terrarium—a harmonious sanctuary where nature and its decomposers would reign supreme as the principal inhabitants. The owners, conscious of the historical significance imbued within this building, treasured it with utmost reverence. However, their cautiousness bordered on the edge of inaction, as if entrapped within a self-fulfilling prophecy, leading to its gradual decay, yielding to the relentless passage of time.

Unhindered by human intervention, nature's tenacious embrace engulfed the building, transforming it into a hidden oasis, concealed from prying eyes. Here, an exquisite wilderness thrived, challenging the conventional notions of curated growth within the cityscape. This untamed haven dared to question the need for constant curation, offering a glimpse into the inherent beauty of unbridled natural expression that disregards the constraints of human expectations.

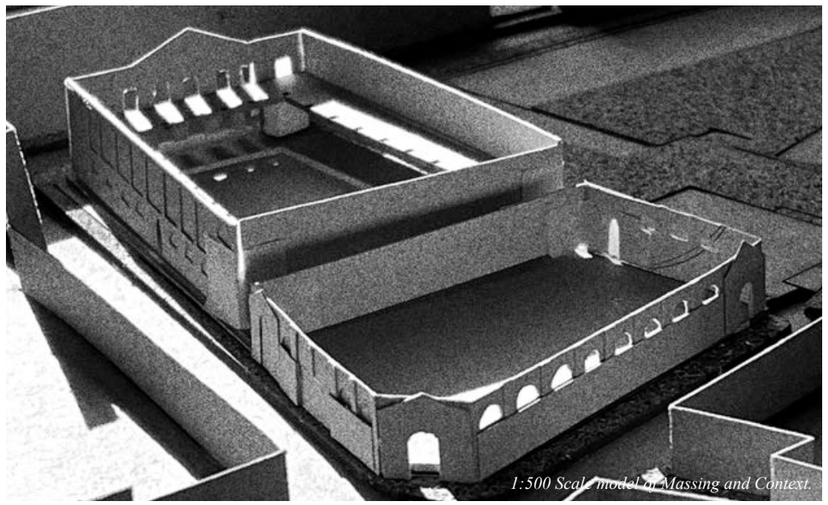
Embracing the organic metamorphosis unfolding within, the Iveagh Markets bloomed into a wild garden, celebrating the untamed wonders that lay dormant within its walls. As the testing cycles of the design studio unfold, the garden becomes a living testament to the resilient spirit of nature, a reminder of its capacity to flourish and flourish despite the absence of meticulous cultivation.

This gave way to encourage what already is housed within, a wild garden.

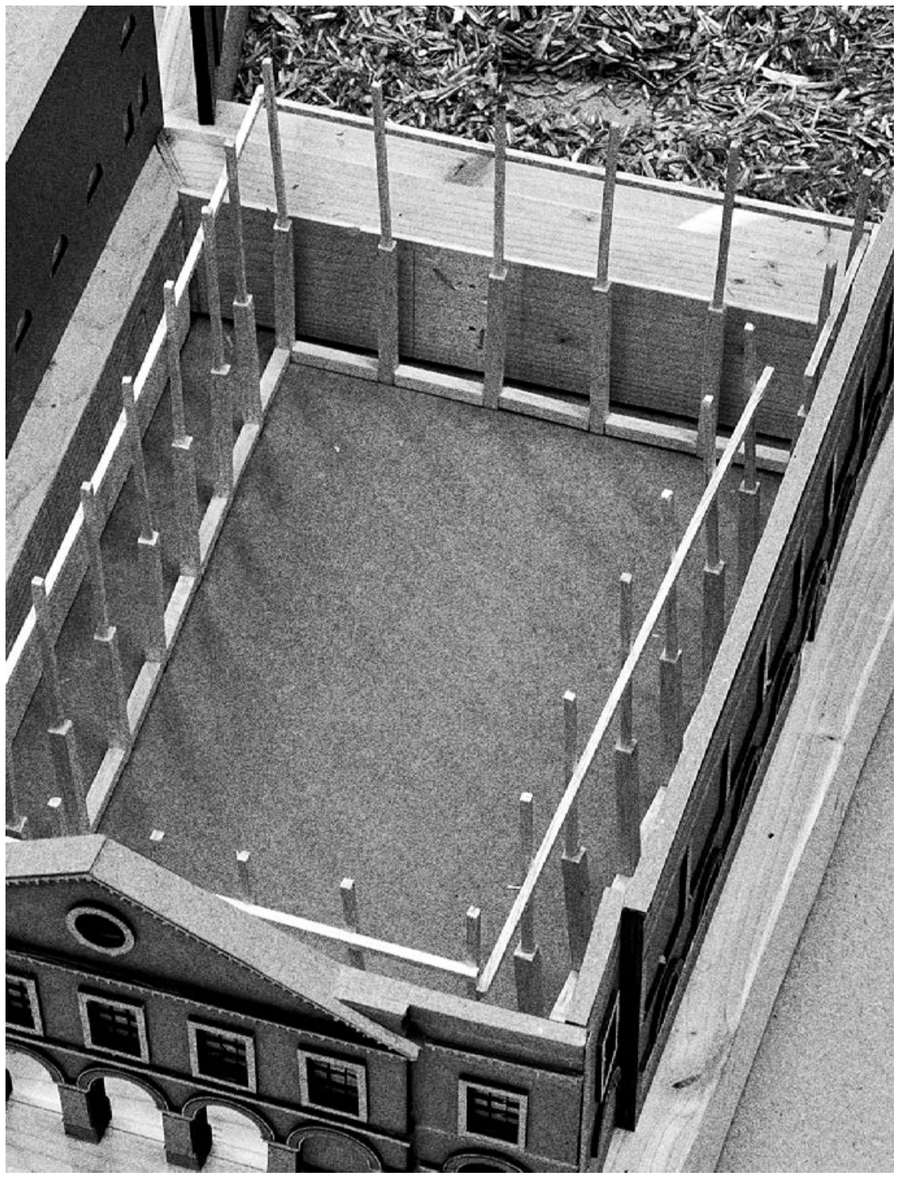


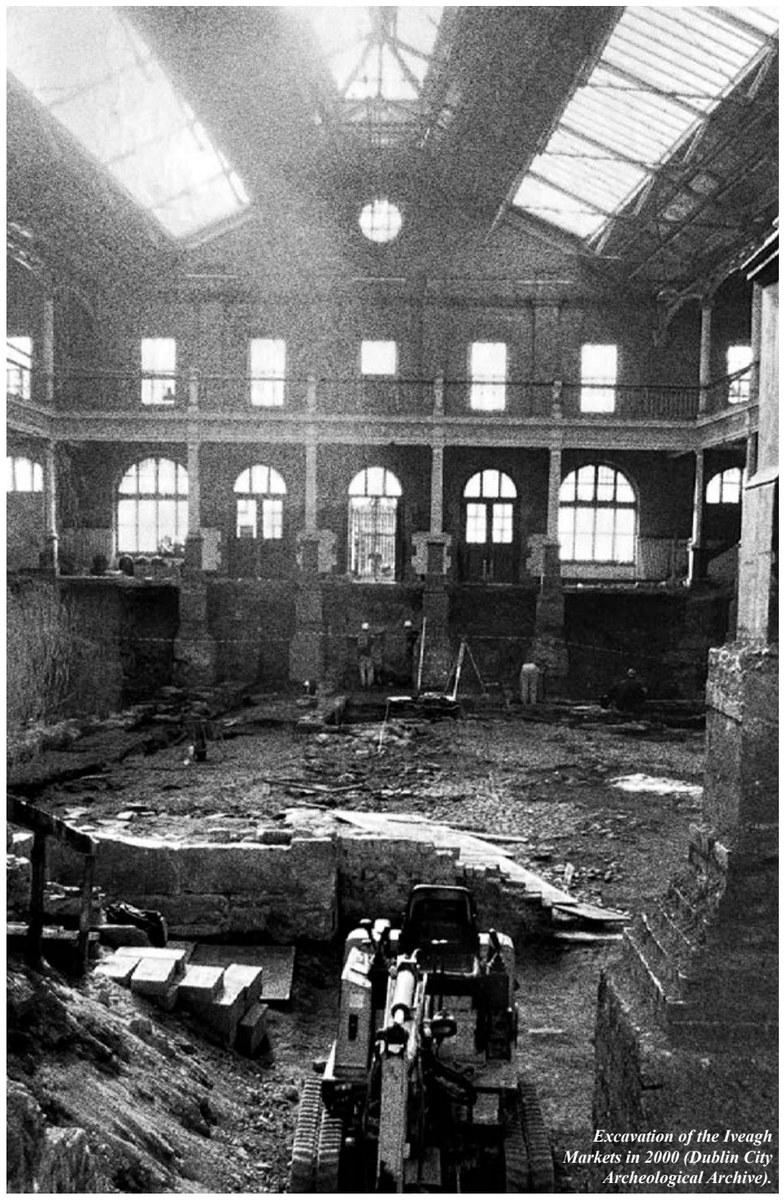


1:100 Scale model of Elevation Study.

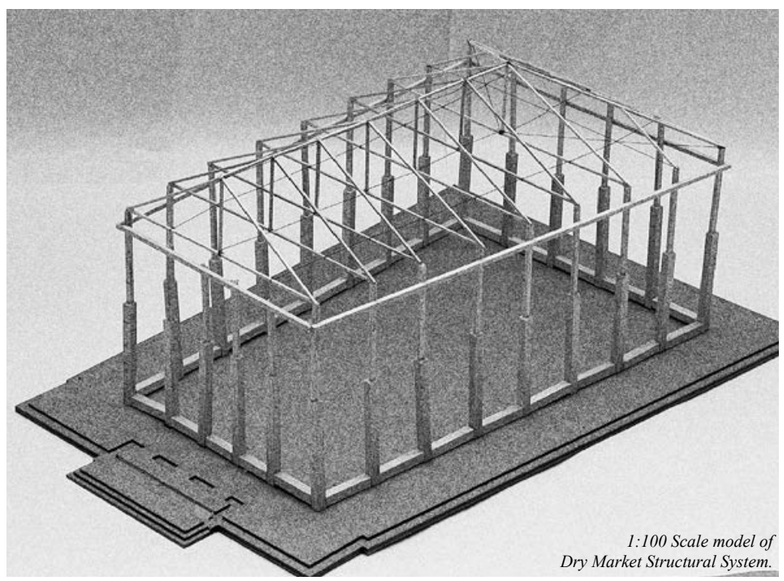


1:500 Scale model of Massing and Context.





Excavation of the Iveagh Markets in 2000 (Dublin City Archeological Archive).



1:100 Scale model of Dry Market Structural System.

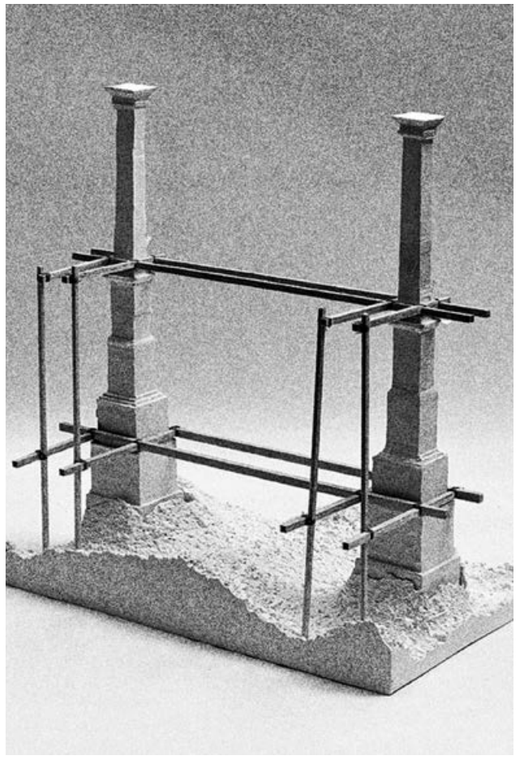
This research culminates the extensive and meticulous research on spaces capable of transforming their character and function through the deft utilization of materiality. The interplay of light, color, and materials holds the power to evoke distinct sensations and engender novel functionalities within a given space. Embracing an approach that embraces the passage of time, akin to the uncovered ruins in the Dry Market Hall, this methodology shuns the dogma of traditional restoration that seeks to revert a building to a fixed point in history. Rejecting an overly reverential stance towards “saving” buildings, for doing so would render our cities lifeless mausoleums, this architectural paradigm strives to “stabilize” edifices for immediate repurposing and adaptive reuse.

An architect approaching historical structures assumes the role of a meticulous gardener, tending to each element of the building with intimate care and contemplation. This stewardship involves employing materials that are easily maintained and installed, leveraging their inherent properties to ensure the building’s longevity. The malleable nature of such materials becomes an asset, enabling the realization of the chameleon room’s transformative essence. The proposed structural bracing system is devised not only to provide lateral support to vulnerable columns but also to introduce a layer of spatial configuration. Through the historical excavation, the new floor level is unearthed is used to our advantage. These multi-tiered platforms can be added or removed as per the activities transpiring within the Dry Market Hall.

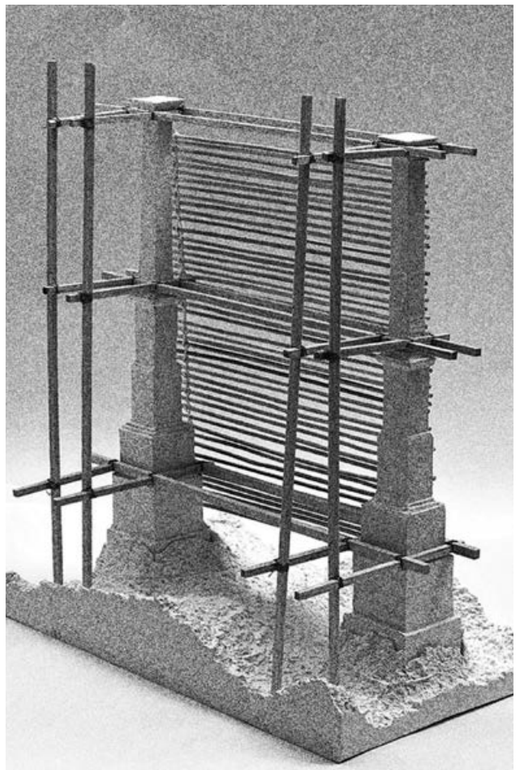
Amidst the stately columns, bamboo blinds elegantly hang, capable of unfurling or retracting to regulate both light penetration and visual access. In concert with these blinds, vertical wave shades fashioned from canvas cloth dangle from the lofty ceilings, capable of receding to permit the sun’s radiant beams to penetrate the embrace of the indoor garden.



1:20 Scale model of the Tuscan Ionic Orders of the Dry Market



Model used as a design tool, exploring possibilities.



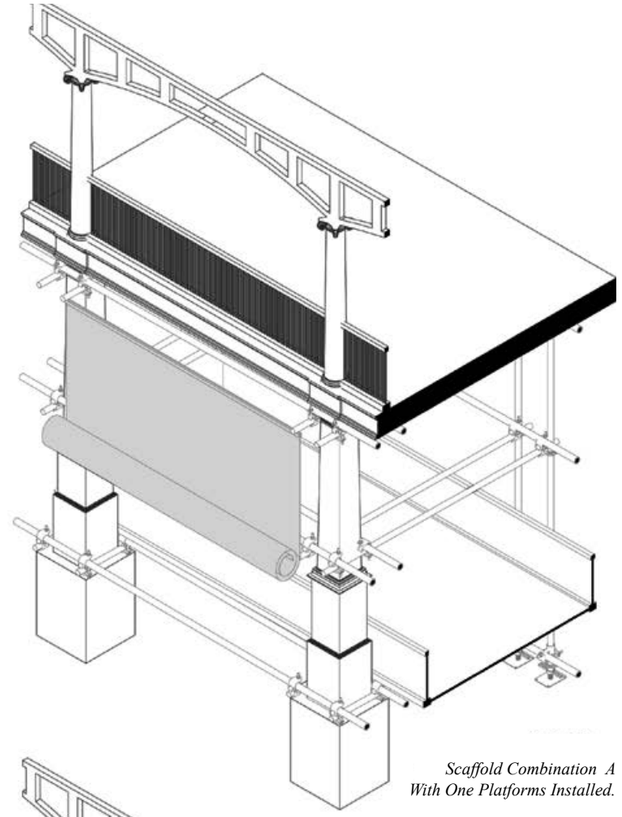
Bamboo Blinds as a way to create partitions.



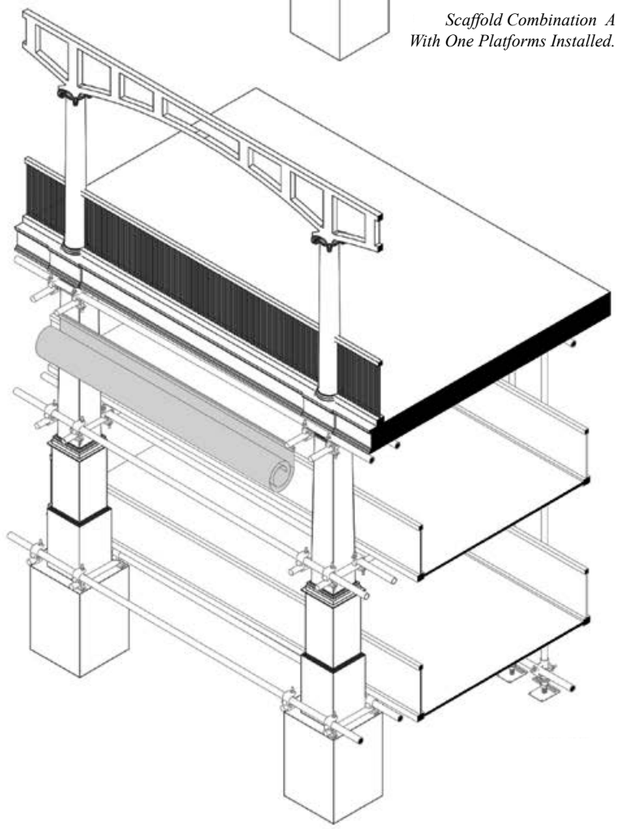




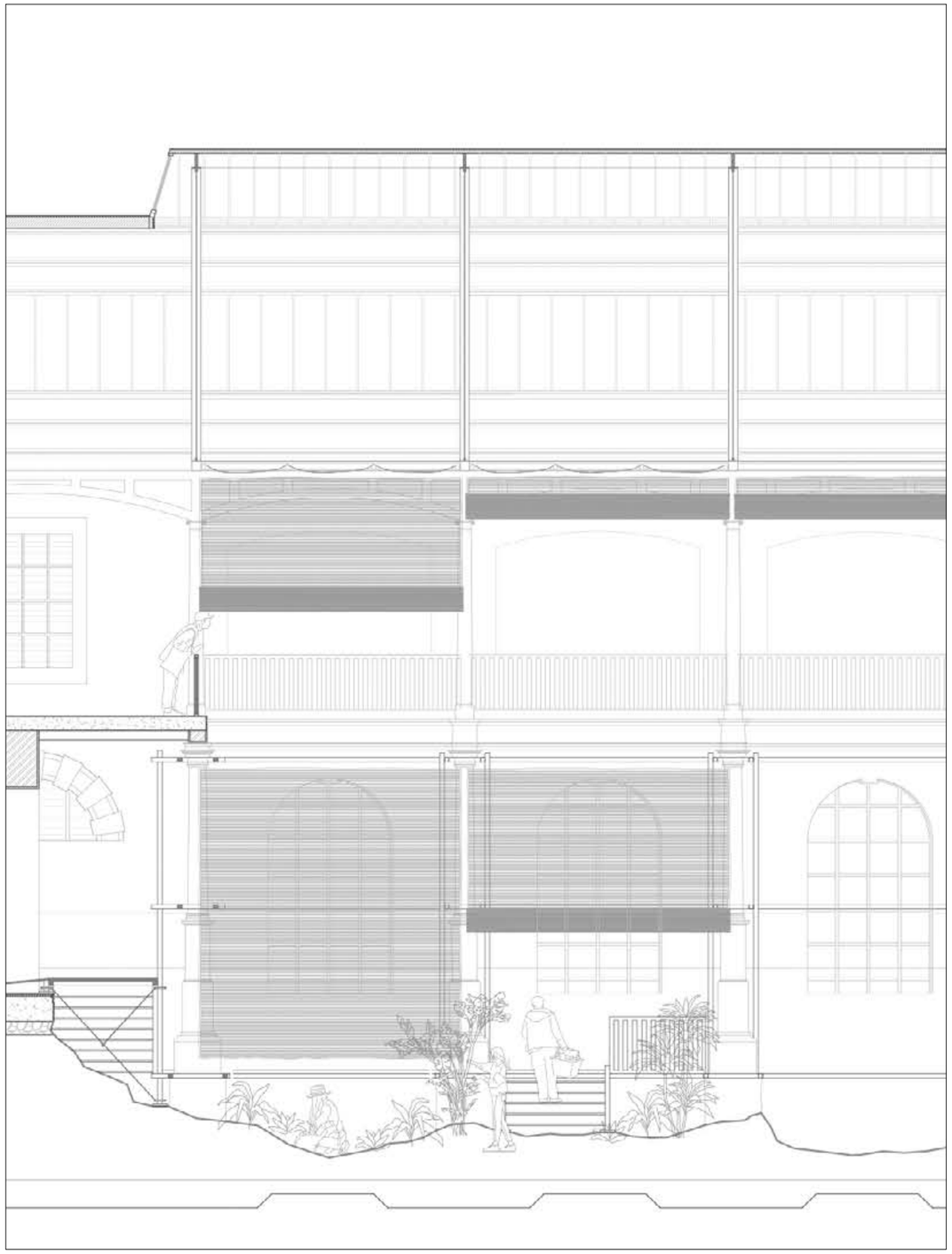
Light Study: Effect by tthe bamboo blinds with canvas cloth backing.



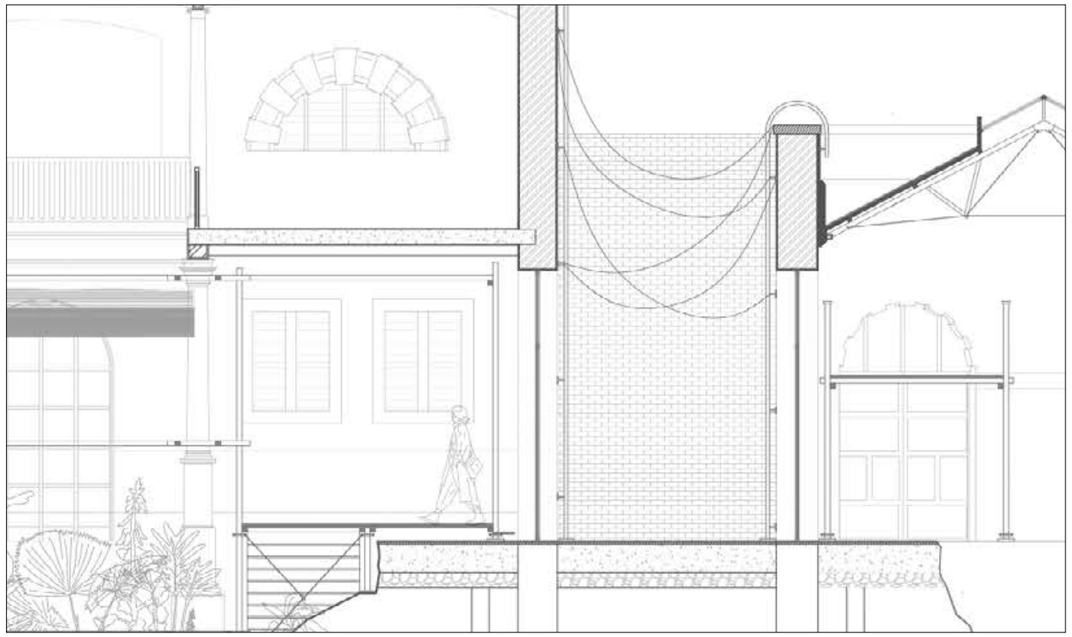
Scaffold Combination A
With One Platforms Installed.



Scaffold Combination B
With Two Platforms Installed.



The Chameleon Space: Transforming its spatial quality with its material interventions. The scaffolding structure supports the columns and also adds a spatial layer of circularion. The blinds, supported by the scaffolding, fall as they divide or extend space, creating physical and visual barriers. The main hall can be isolated for certain functions, and exposed for others. The possibilities are endless.



The ‘open-air’ connection corridor between the Dry Market and Wet Market allows light and air, and also access to the roof structures for repairs.

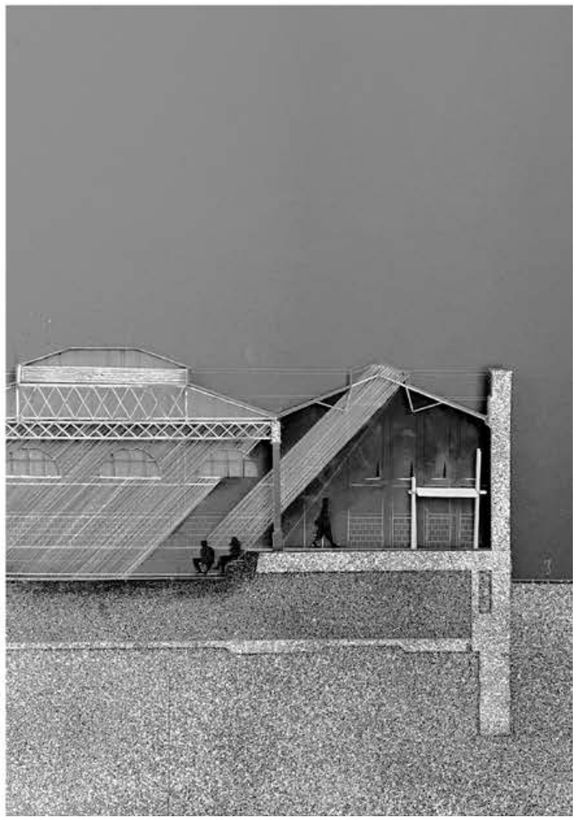


The Farmers Market with a community garden at its heart. Sunlight pours down at the heart of the market as visitors circulate around the market.









A 4 Piece Sectional Relief presented at the Final Exhibition.
Displayed at the Royal Hibernian Academy of Arts in Dublin for their 194th Summer Exhibit.

+ 353 89 2377 193
Dublin, Ireland
saad.shahidsyd@gmail.com
syedsaadshahid@gmail.com

