

AHLIA UNIVERSITY

INTERIOR DESIGN

MAGAZINE



CELEBRATING
20
YEARS
OF EXCELLENCE

ISSUE-01
2020-2021
Manama- Bahrain



Prof. Abdulla Al Hawaj



Prof. Mansoor Alaali

Table of Content

1

Introduction

6

2

Featured Articles

12

3

Course work

26

4

Graduation Project

62

5

Success Stories

68

1- Introduction



PROF. ABDULLA ALHAWAJ
Founding President
Chairman Board of Trustees
Ahlia University

Ahlia University, a rapidly emerging center of intellectual discourse and cultural creativity, has received international acclaim as an education hub par excellence in the Kingdom of Bahrain. From the inception of the Department of Interior Design, artistic expression in many innovative and creative forms has flourished in sync with cultural developments in the Kingdom of Bahrain. The crisp drawings and sleek interior designs in this magazine integrate imaginative conceptualization, masterful rendering, vivacity in color and stunning

aesthetics of a sort that people have admired for centuries in artwork. In this creative backdrop, I urge all the students in the interior design department to avail, to the fullest extent possible, of the dynamic and vibrant artistic environment afforded to you by Ahlia University. In so doing, after four years of prodigious honing of your artistic capacities, you will be exceptionally placed to make a seamless transition into the vocational world of fine art by securing careers in both the private and public sectors -- with the added option

of pursuing further education enabling you to reach your full potential in the utilization of the skills and knowledge you have gained at Ahlia University. Finally, I encourage all the students to remain engaged in university activities and to stay in touch with your professors as well as with fellow classmates and alumni proud to designate Ahlia University as their alma mater. We look forward to hearing about your experiences.



PROF. MANSOOR ALAALI

President Ahlia University

I welcome this magazine produced by the Department of Interior Design at Ahlia University, a collaborative effort by the faculty and students to reflect their aspirations and ingenuity. It marks a way for them to develop a creative design for a purpose in mind. This magazine will mirror the creativity and imagination of our students guided by their respective professors. It will also serve as a platform to demonstrate the skills and capabilities of our students and faculty. This publication will present the modern and latest advancement in the field of Interior Design.

I believe that the environment around us influences our mood, efficiency, energy levels and state of mind. With the advent of the Interior Design program at Ahlia University, the Bahrain community became more familiar with the greater roles the interior design professionals can deliver in enhancing people's lives. Interior designers basically improve the living conditions of each one of us by organizing a well-designed livable and functional spaces, creating a relaxing and safe environment, increasing creativity and productivity, improving emotional well-being, and supporting individuals develop self-confidence and personal statement.

This magazine is expected to empower better comprehension of design and to show how our day-by-day environment impact our feeling of prosperity, emotions, and self-expression. I wish the department all the success in this endeavor.



Written by:
Associate Professor Dr. Imad Assali, Ph.D
Chairperson of Interior Design
Department

The Bachelor's Degree in Interior Design at Ahlia University aims to attract imaginative students from varied study backgrounds, ages, gender, and nationalities to develop their knowledge, skills and attributes transform them into professional innovators in the interior design of built environments. The program introduces an integrated design approach of the interior space as a holistic environment composed of physical space, along with the people and the surrounding furniture, objects, activities & interactions within this space.

In stimulating studio-based educational environments, students are taught, learn, and work collaboratively to gain the design experiences of several types of interior environments. In the studios the students are supported by theoretical, historical, and technical knowledge and practice; in a teamwork environment the students cultivate their oral, written, and visual communication skills.

The result of our student-centered program is recognizable on the quality of our graduates who can stand and compete

locally, regionally, and internationally as creative professional Interior Designers. To meet the industry demands, our students are empowered by problem solving, critical intellect and futuristic thinking skills. Associated with self-development, teamwork and leadership, our graduates are resourceful in a wide spectrum of design fields including interiors architecture, furniture, gardens, T.V & theater set design, exhibitions & event planning. Additionally, their awareness on sustainability and the socio-cultural issues.

on Green Design can qualify them to deal creatively with the challenges of human health, lifestyles, and communities' development in Bahrain and beyond. The department is well equipped with modern facilities and resources to support the delivery of the program. Our faculty members are highly qualified having diverse international experience and bring with them wider knowledge gained through continuous research to ensure that students have a rich learning experience.



Dr. Imad M. M. Assali

Faculty Members



**Dr. Hasan Saeed Hasan
Ali Ahmed**



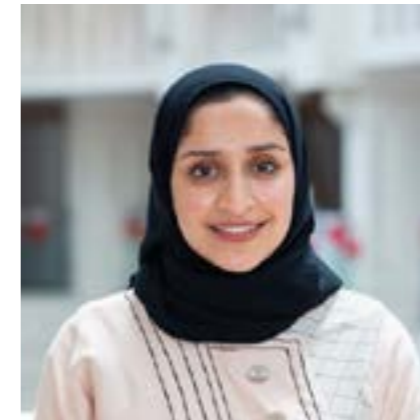
**Dr. May Jalal Hasan
Habib AlSaffar**



Mrs. Amani AlAali



Ms. Amal Attiya



**Int.Arch. Zainab
AbdulMohsen Eid**



**Ms. Fatima
AbdulWahab bin Faris
AlHawaj**

Featured Articles

1

The Effect of Coronavirus Epidemic on Designers Thinking
by Dr.Imad Assali 14

2

**New Old
Use tradition to innovate not to duplicate**
by Mrs.Amani AlAali 16

3

3D Printed Earth as a Leading Material of the Future
by Int.Arch.Zainab AbdulMohsen 18

4

(The Mosque of Isfahan) at the end of the Seljuk period / the end of the sixth century AH (12th century AD)
by Dr.Hasan Saeed 20

5

Visitors voice in historic sites interpretation centres in Bahrain: Case Study Approach
by Dr.May Al-Saffar 22

The Effect of Coronavirus Epidemic on Designers Thinking

by Dr. Imad Assali

The twentieth century so far witnessed the spread of six diseases: acute respiratory syndrome; Middle East respiratory syndrome; Ebola; Bird flu; Swine flu, and the emerging corona epidemic. There is no doubt that the Corona virus (covid19-) is the most severe one among them, as it has spread to 171 countries and territories, and there are approximately 173 M confirmed cases with a total death of 3.72 M (as of 6th of June 2021). The restrictive measures carried out to guarantee social distancing changed people's life patterns all over the world. The social distance and the security measures have affected the relationship among people and their perception of empathy toward others. Looking at the bright side, the economic crisis caused by the Covid19- pandemic has entailed some positive impacts on climate changes due to the rapid decline in energy consumption, and CO2 and greenhouse gases emissions and the demand for electricity supply. Although the residential use of electricity increases, it does not compensate for the decline in industrial use. In addition, the pandemic has highlighted the time we waste traveling for a meeting and conferences, and the economic costs associated with it. Video conferencing technology is now a much more acceptable and friendly substitute. Interestingly, people think of doctors, nurses and medical professionals, and garbage collectors as first responders to COVID19- but not architects and interior designers who offers creative and innovative solutions and develop new insights, and eventually inform new thinking to emergent complex problems related to COVID19- pandemic. Many of the precautions for halting the spread of the novel coronavirus requires immediate adjustments to how we use and inhabit buildings and space. Our built environment (BE) includes buildings, cars, roads, public transport, and other human-built spaces. People spend more than %90 of their daily lives inside the BE, therefore, it is essential to understand the potential transmission dynamics of COVID19- within the

BE to mitigate the spread and transmission of COVID19-. Different studies found that touching polluted surfaces causes more than 80 % of infectious diseases. Engineered chemicals are used widely in the building industry, especially building materials such as solvents, adhesives, asphalt, synthetic fibers, plastics, paint. These materials not only release harmful pollutants but also keep many bacteria, viruses, fungi, and other harmful substances which considered harmful and pose a threat to human health. In addition, several studies have compared the survival of different types of viruses on porous and non-porous surfaces. Most viruses remain viable for a longer period on non-porous materials. Different literature found that Materials made of copper and its alloys, bronze, and brass, have historically been known (2200 BC by different civilizations like Egyptian, Greek, Roman to store and treat drinking water) to slow or stifle the growth of bacteria and viruses. Furthermore, a significant improvement in coating technology introduced the anion antibacterial coatings is the latest coating types used in the interior environment such as doorknobs, light switches, countertops, and wall surfaces which add the effect of sterilization and antibacterial to the surfaces.



Nevertheless, the world of architecture and design is being revolutionized by the huge shift of technology along with the advent of the fourth industrial revolution such as the Internet of Things (IoT); robotics, virtual reality (VR) and artificial intelligence (AI), such as using more voice-activated technology in the kitchen,

controlling things such as lights, faucets, and appliances to remove opportunities for viral transmission.

Also, large cities, has its disadvantages such as congestion of transport networks, increased pollution, accumulation of waste. We see that the residents of major cities in Italy, Spain and France have moved towards the countryside and small villages to escape the control of the Corona pandemic on the big cities. Therefore, the post-pandemic era should be a catalyst to change the idea of metropolitan mega-cities to the era of planning a small cohesive community by providing all facilities and services without the need for other cities, to avoid obtaining those goods from other cities that may be loaded with viruses, the best example is the 20 Minute Neighborhoods in Melbourne.



As COVID19- has forced many people out of their offices and into a work-from-home. Spatial organization will change, as the place to work at home no longer a desk in the corner of the living room, there will be a rising need for functional private offices to be an integral part of the home.



The trend is to reduce unit sizes in the name of efficiency: enough space for a living room seating arrangement, enough room for a dining table, a tight kitchen, and a sleeping area. In addition, Minimalism Style in the interior design characterized by austerity using functional furniture to create a simple and uncluttered space that reduces the viruses on the interior surfaces.

Since the onset of the pandemic, our appreciation of the outdoors and nature seems to have greatly increased like roof gardens, micro backyards, porches, and balconies. It is proven that physical interaction with living plants is good for our mental health. Therefore, biophilic design—prioritizing exposure to nature—reduces stress, boosts immunity, and improves physical and mental health and provide oxygen.

Finally, public health issues will probably become more mainstream within the curriculum, especially if pandemics become more and more annual events. Environment-behavior studies and building performance will be brought from the margins of the curriculum more to the center. There may be far more attention given to comfort-related design issues: indoor environmental quality, ventilation.

New Old

Use tradition to innovate not to duplicate

***This article is part of the discussion had with students in the course INTD 313 Design and Society specifically around the topic of cultural sustainability in design**

by Mrs. Amani AlAali

Globalization has been standardizing design styles recently, which evidently has made people divert back to the past to seek inspiration to celebrate their differences. For that reason, many new businesses are taking their graphic, fashion and interior design in an interesting direction: backwards.

Not every design that takes inspiration from the past is bound to be successful, however. There is a fine line between outdated and successfully reinvented traditions made to suit the era we live in.

Most successful designs that seek inspiration from the past have one thing in common: they do not just copy the past, they re-invent it in one way or another to better suit the current audience. They are merged with elements from the current era to create new, exciting outcomes that evoke nostalgic emotions but are still inventive and original. They aim to keep us grounded through all the trends that flood through our culture from the West.

To illustrate how to successfully reinvent the past, let us take Phillippe Starck's "Louis Ghost" chair as an example (Figure 1). Representing an intersection between the "classic baroque style" chair (Figure 2) and innovative modern design, the "Louis Ghost" chair evokes nostalgic qualities but is at the same time inventive. The shapes taken from the original chair are instantly recognizable but are simplified and reinterpreted in plastic. Here, Philippe took an outdated design to the modern consumer and reinvented it with added benefits. The material used in the Ghost chair is easier to recycle, easy to clean and much more versatile as its opacity increases its suitability for plenty of different schemes, as opposed to the classic version.



Figure 1 Phillippe Stark Ghost Chair



Figure 2 Classic Baroque Chair

Another example to illustrate using tradition in a contemporary context are the "Harem pants" that took over catwalks and high streets lately. The traditional Arabian clothing was reinvented to become popular in a contemporary context. It has, however, become a fashion statement by Western designers; the heritage was not taken advantage of by Arabian designers, but left to their Western counterparts.

Designing your home to have traditional elements, much like the previous example, doesn't have to be boring and unoriginal. You don't have to go to the obvious traditional elements that everyone has already seen and which in turn lack innovation. What if you looked at the bigger pictures instead of the little details?

Most home owners that want to create a traditional look go for a very literal interpretation of this theme. The space becomes very thematic and outdated. It has the danger of losing track of what our current time stands for, as we lose the meaning of the current day by reliving the past. Instead, the design of the space could draw on traditional elements and subtly include them in the space, by fusing them with technology, modern craft skills, or newly discovered materials.

For example, traditional Bahraini homes were centered around an open courtyard that led to the other rooms, eliminating corridors and creating a focal point in the space. What if that was the inspiration? Instead of having a backyard with the garden, there could be an indoor green area, or even an open one but located in the center and the access to it is from within the house itself (Figure 3). By doing so, you have used tradition to innovate and not to duplicate.



Figure 3 Modern house with an interior courtyard

What if you used the theory behind traditional Islamic patterns and created your own pattern and applied it using wallpaper, instead of duplicating what has already been done? Or use it in an area or furniture it might not have been used in before? This also personalizes the space and creates a design unique to your home. In turn, these elements bring the feel of traditional design without overwhelming it with traditional elements. It is about using age-old Middle-Eastern aesthetics – such as geometric patterns and intricate woodwork – in an updated way to create a look that speaks to the people now.

Moreover, at first glance one might see the terms "nostalgia" and "technology" as incompatible

because technology invites change and looks to the future while nostalgia resists it and clings to the past. However, when combined, these two fuse harmoniously and help accept change but keep nostalgic elements that help us celebrate our differences. Using traditional Middle Eastern motifs in design is not about reinventing the wheel, but repurposing it. New visual language can be created to reflect the past and current cultural heritage. Take Lumeé Café as an example as shown in figure 4, taking the fine traditions and heritage of the Middle-East, a contemporary style has been added to the mix to produce an exciting experience for diners and passers-by.



Figure 4 Lumeé Restaurant, Bahrain

Moreover, Nostalgia is a very important part of design. It is what provides an emotional response to objects and designs, and therefore provides a longer lasting relationship between the users and the designs. The best way to use nostalgia is not to duplicate it, but to develop it and fuse it with modern elements and technology in order for it to be more contemporary current. We must strive to make things new. However, the past is what we build on, not where we go to hide. Continuous historical reference is an insult to creativity, and creativity defines humanity. In the end, there's nothing like a dose of nostalgia to remind us that time is fleeting; so make the most of it ...

7btin, n.d. home designs with interior courtyard. [Online] Available at: <https://7btin.net/decor/home-designs-with-interior-courtyard/> [Accessed 10 June 2021].
Casa Farneti, 2015. Louis Ghost Chair. [Online] Available at: <https://www.casafarneti.com/seating/louis-ghost-chair> [Accessed 10 June 2021].
HTDeco, n.d. Louis XVI Armchair red and gold. [Online] Available at: <https://htdeco.fr/en/louis-xvi-armchair/-5823louis-xvi-armchair-red-and-gold3700850676529-.html> [Accessed 10 June 2021].
Retail Design Blog, 2015. Lumeé Restaurant Interior & Brand Design by I-AM, Manama – Bahrain. [Online] Available at: <https://retaildesignblog.net/28/08/2015/lume%C3%A9-restaurant-interior-brand-design-by-i-am-manama-bahrain/> [Accessed 10 June 2021].

3D Printed Earth as a Leading Material of the Future

by Int.Arch.Zainab AbdulMohsen

Earth is a common material in vernacular structures, due to its availability, flexibility, and high thermal mass. The architectural experience, form, and potential change exponentially due to the development of materials and building methods. However, are all developed materials expensive and unapproachable to projects with moderate budgets?

Earth has been used since tens of thousands of years ago in the middle east and north Africa architecture, moreover approximately %30 of the world's population use it as a building material. Earthen buildings are usually associated with poor communities that have limited building recourses; however, I would argue that it is also the material of the future.

As the world's population increases along with global warming, energy consumption and the need for alternative solutions that will reestablish the balance in the eco system. There is a great need for innovation in the vernacular and reincorporation it in building design, however it must be enhanced and upgraded to match the 21st century needs and contemporary lifestyle. Furthermore, solve its limitations and restriction of form and proportions; to allow high rise structures. Besides that, increase its stability and strength while minimizing its thickness. Sustainable green buildings have been in fashion for the past decade. Buildings that are equipped with the latest technologies and features, with slanted roofs covered with solar panels. However, how far are these buildings contributing to the reduction of the carbon emissions. All these technologies need energy to be produced, transported, fixed, stored, and then replaced prior to their expiry dates. Therefore, rather than focusing on technologies, strategies must be adopted, materials should be efficient, and buildings should need less energy. Nevertheless, building cladded with reflective materials keep the building cool, yet projects the heat into the immediate surrounding and consequently increase the global warming. Therefore,

sustainable buildings definition needs to be reshaped to create a collective change on the environment.

3D printing is the contemporary age technology that has been adopted with various materials that has high liquidity when printing and quick settling properties. Earth is relatively a low-cost material that has been getting more attention due to its ecofriendly characteristics. However, it has not been widely used due to its slow construction process, and the need for intensive labor which is suitable for community projects where collective human resources collaborate to build. Therefore, to widen the range of using earth as a construction material experiment showed it can be 3d printed if altered to monitor it physical qualities where it can be poured yet hardens quickly. 3d printed structures are created using automated robot by apply successive layers of the material, the stability of the structure is determined by the construction rate in relation to the structural build up rate. On the same hand, the material endurance in carrying the increasing load of the layers. Research showed that earth must be combined with %45- 40of water for it to be bumped with 20 bar bumping pressure, also earth takes hardens while drying which may take up to 24 hours, therefore a thickening medium was added to fasten the earth stability and allow a full section to be completed in a single day.]11 [Alginate is used as a thickener, which create a higher resistance to the added load. (A.Perrot, D.Rangeard, E.Courteille 2018)

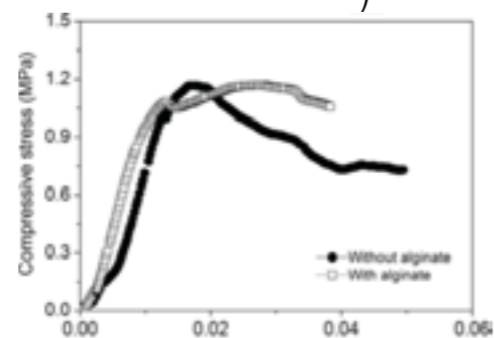


Figure 1: Strength measurements of printed earth with and without alginate.

Two cross sections were used round and rectangular. The round cross section had some empty gaps between the stacked layers, while the rectangular was more dense (figure 10) (A.Perrot, D.Rangeard, E.Courteille 2018)

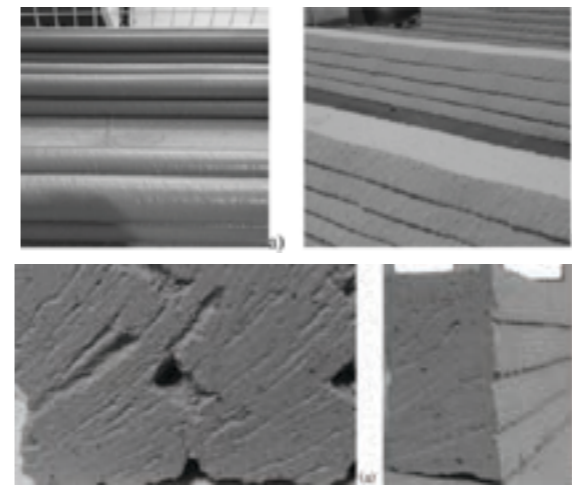


Figure 2,3 :3d printed earth with a: round cross section, b: rectangular cross section

TECLA which is the sustainable 3d printed homes taking place in Italy has been experimenting with WASP construction 3d printer to create an ecofriendly community. It has combined the most ancient building materials with the most recent technology to create efficient homes. The created spaces are circular with rippled walls to maximize strength while introducing air cavity between the vertical layers, which can be used for electrical and plumbing work. Moreover, can be filled with insulating materials such as waste from rice harvesting or thatch.



Figure 4:3d printed units using earthen walls with integrated voids for electrical and plumbing connections

The interior experience combines the material honesty with the sculptural form created by technological advancement. The used earthen material has a great thermal mass that maintains human comfort and simultaneously create wall ventilation due to the breathable characteristics of soil.



Figure 5:Italian architect Mario Cucinella inside the 3D-printed home he designed.

A. Perrot , D. Rangeard, E. Courteille, 3D printing of earth-based materials: Processing aspects, (2018)
J.Parkes , Tecla House 3D Printed from locally sourced clay, Dezeen, (2021), URL (<https://www.dezeen.com/23/04/2021/mario-cucinella-architects-wasp-3-d-printed-housing/>), Accessed on 20th April 2021.
3Dwasp, (2021), URL (<https://www.3dwasp.com/en/3d-printed-house-tecla/>), Accessed on 20th April 2021.

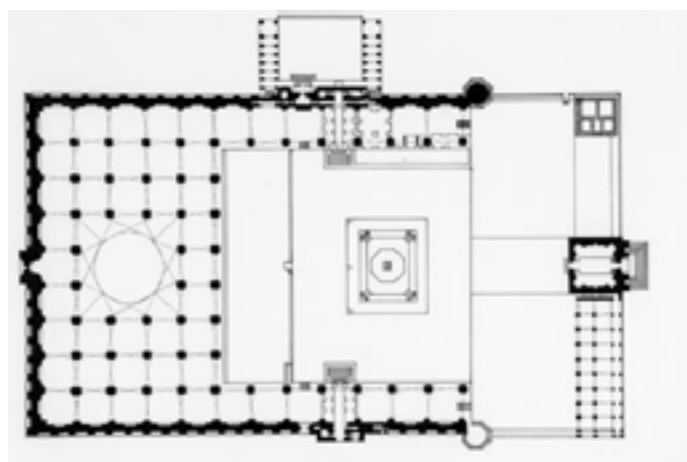
(The Mosque of Isfahan) at the end of the Seljuk period / the end of the sixth century AH (12th century AD)

by Dr. Hasan Saeed



The layout of the mosque, its units and architectural elements:

The mosque of Isfahan is distinguished in its new architecture with great clarity in architectural and decorative aspects, which made it a unique feature. The Isfahan Mosque is the first mosque built in a new innovative style, in religious architecture and is considered one of the best examples of planning.



Mosque architecture and layout in general:

The layout of the mosque includes a canopy for prayer in the front, sides and rear around the courtyard in the middle of the mosque, and it opens on the four sides of the courtyard. It has four Awan, with two perpendicular axes. On the vertical axis in the Qibla portico of the Mihrab tiles. It has a square area and a huge dome was erected. On the same axis, on the north side, there is a dome smaller than the south dome of the library.

This mosque occupies a rectangular area, its length on the outside is approximately 142 meters, and its width on the outside is approximately 84 meters, meaning that the area is more than ten thousand square meters, where the width of its long walls is one and half meters, and the transverse walls are thick and two meters wide.

The whole mosque had four doors, one on the western wall in the Qibla hallway and the two sides, while the second is opposite it on the same axis but on the eastern wall. These two doors are the main entrance for the Qibla hallway. There is a door next to the dome of the library in the northeastern section leads to the library and to the northern Iwan, the other door opens in the northeastern which leads to the library, then to the northern Iwan of the mosque.



Qibla hall:

The prayer canopy at the front included an Iwan in the middle and behind it the dome overlooking the courtyard, and next to the Iwan and on its right there were seven galleries parallel to the Qibla wall, and on its left also seven galleries parallel to it. To the right and left of it are six rows of arches loaded with cylindrical columns of brick, each of the porticos about four meters wide. As for the southern Iwan. It is thicker and higher, 13 meters deep from the edge of the courtyard, and the width of its vault was about 14 meters, which is built over a square area.

We can say that the canopy of the front of the mosque consists of 82 vertical cylinders, and these pillars that support the vaults of the mosque's roof, and most of them are in circular shape, except the right and left of the dome and the Iwan. It is a mixture of round columns and square shoulders. Accordingly, the prayer house was divided into three sections, and the middle section consists of the Iwan and the dome. It is flanked by two other sections, as the Iwan is five meters large.



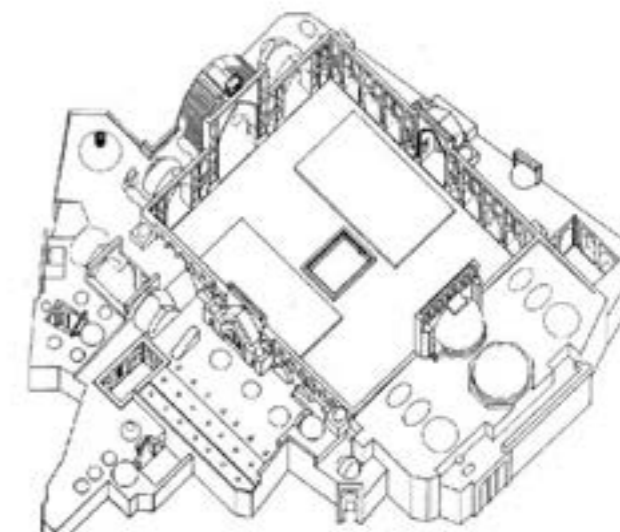
The additions made to the Mosque of Isfahan after the Seljuk period

Renovations and additions have followed in the later eras until the present day, for example:

- * In the southern section, Sultan Muhammad Khadabandeh Al-Jaito (717-703 AH) added some corridors, as well as a wonderful Mihrab and a wooden pulpit.

- * Historical writing in the Mihrab: It is located in the middle and in the Thuluth script.

- * During the Safavid era (1145 - 907 AH), the library section located between the Dome of the King's Crown and the northern Iwan was reconstructed, and increased the area of the eastern section of the mosque, demolishing the eastern wall to accommodate the prayer house.



Visitors voice in historic sites interpretation centres in Bahrain: Case Study Approach

by Dr. May Al-Saffar

Abstract:

Throughout the past decade, a number of site interpretation centres, such as site museums, visitor centres, site exhibits, have grown in Bahrain, a country that is seeking international recognition through culture. This specific typology of museums intends to explain the nearby historical site through the use of multiple interpretation strategies. Understanding the visitors' expectations is an important component in the success of cultural institutions. Exploring the components of a visitor experience and expectations within site interpretation centres has, so far, received limited attention. Hence, this research intends to analyse the visitors' experience and expectations in a specific site interpretation centre in Bahrain: Qalat al Bahrain Site Museum. The visitor's experience and expectations were assessed through two streams of feedbacks. First, an analysis of the comments recorded on the visitors' book. These comments addressed the visitors' reflections, expectations, experiences, and the type of activities undertaken within the premises. Second, the online TripAdvisor from 169 valid returns, 200 TripAdvisor comments and an overview of the visitors' written comments, different types of emotional and spiritual experience expectations were extracted for further analysis... In parallel, this research analysed visitors' behaviour through observation inclusive of different timings during the day and during the year to understand the impact of climatic condition on the visitors' experience and expectations for validation purposes. Finally, some related scholarship discussions and suggestions were proposed based on visitors voice and reflection underlining the reasons why people choose to visit site interpretation centres with reference to personal and social demands.

1. Introduction and background

The current development of cultural and heritage activities is a cause for great satisfaction for its residents because appreciating the past is the

best act to build the future, (1). Among the Gulf States, Bahrain has played a significant role in promoting its rich cultural heritage. Bahrain is the land of Dilmun civilization and has been the house of multi-cultural and ethnic groups since the third millennium and continues to be the land of many historical sites, archaeological remains and other heritage houses that witness the evolution of Bahrain into a modern country. In the special issues of World Heritage publication 2011, Shaikha Mai Bint Mohammad Al-Khalifa, President of the Bahrain Authority for Culture and Antiquities and Chairperson of the Board of the Arab Regional Centre for World Heritage (ARC-WH) expressed Bahrain's vision to protect and promote world cultural and natural heritage.

"Heritage site remains the country's sole responsibility in terms in their continuity maintenance and development", (2).

Therefore, it is necessary to preserve our identity by understanding, protecting and remaining tightly linked to our tangible and intangible heritage. Museums and cultural institutions play an important social and cultural role (3). Over the past decade, Bahrain Authority for Culture and Antiquities led the development of various types of museums such as historic site interpretation centre/site museum, and visitor centre, cultural institutions and other sociocultural programs targeting different levels of interactions with various audiences that varies from economic policy to education and engagement with the community. These developments aim to protect tangible cultural heritage such as artefacts and pieces of art, as well as communicate and share knowledge with visitors, (5,4). In Bahrain, historic site interpretation centres fall under three settings such as (a) located near by the historical site as for Qal'at Al Bahrain site museum, Al Khamis Mosque visitor centre and Abu Maher Fort visitor centre, (b) located within the historical

site as Shaikh Salman Bin Ahmed Al Fateh Fort permanent exhibition, (c) located within historical district visitor centre such the Pearling Path visitor centre.

The historic site interpretation centres or site museums and visitors centres are in most touristic advertisements such as TripAdvisor, Lonely Planet as well as Bahrain Authority for Culture and Antiquities official website. Tourists usually visit these destinations for the sake of understanding the country's history and exploring the country cultural heritage, (6). On the other hand, residents generally may visit historical sites for their specific interest in history, (7) while the majority choose to spend their free time in leisure activities, (8) such as cultural activities and programs hosted by Bahrain cultural institutions but not necessarily related to history and archaeology. Nowadays, most of the museum studies have shifted their attention to the museum objects to be more visitor-oriented, (9,8). This confirms that the visitors' experience has become the centre of cultural institutions focus and this interest calls for investigation. The visitors' experience and expectations are highly influenced by the museum experience model components as personal content, physical content and social content, (10,9). Despite the museum various services in preservation, education and exhibits, visitors' voices are highly important to these cultural institutions management to understand their experience, expectations and perspectives about the services offered. Much of the research on visitors focused on the needs of audience and their learning, (8,4,9). Audience needs and interests are driven by their prior knowledge, level of understanding, expectations and learning styles, (11,4). The social responsibility and accountability towards the diverse and complex societies become crucial issues of museum, (12,4). Generally, museums are facing some challenges mainly; (i) historical gap between visitors and exhibits (ii) using conventional museography (iii) limited

understanding of museum visitors (iv) lack of visitors, (15-13,9,4)

Visitors' comments on site interpretation centres and any museum is a well-established way to give their visitors a voice and encourage their engagement with the institution services, (16,17). The idea of incorporating visitor voices within museum can improve the exhibition and make them more meaningful, (18). In general, museums are places where visitors can create their own meanings through their own engagement with exhibits, (19) and other cultural engagements, (20,9). Commentaries or feedback and contribution of personal knowledge can help these intuitions in advancing their services to meet visitor's expectations, which open a communication channel between institutions and their visitors, (16).

To this end, the present study has a specific focus on the visitors' perceptions and experiences about the current services via raising the questions on the reasons for visiting the museum; activities they undertake; their evaluation of the current services/facilities and finally their improvement proposals.

2. Selection of Case Study Approach

To understand the historic sites and their related sited interpretation centres in Bahrain, the authors' conducted a series of visits to different four types of historical sites and their site interpretation centre namely Qal'at Al Bahrain, Shaikh Ahmed bin Salman Al Fateh Fort, Abu Maher Fort and Al Khamis mosque, we found out that:

a. Among all the visited sites mentioned above, Qal'at Al Bahrain is the most popular historical site. Most of the visitors are visiting the historical sites and the associated facilities such as restaurants or events but not the site interpretation center itself.

b. The number of visitors in the historic sites is more than the number of visitors in the site interpretation centers.

c. Visitors vary between locals and non-locals, adults, and children, individually and in groups.

On-site observations carried were further validated with official statistical information provided by the Bahrain Authority for Culture and Antiquities 'figure 1'. Based on that Qal'at Al Bahrain site museum was selected to explore the visitors' experience and expectations.

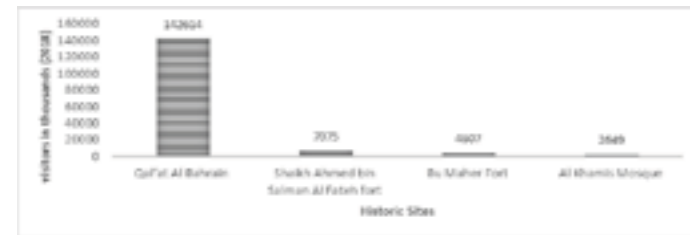


Figure 1 the number of visitors for year 2018

The archaeological settlement of Qal'at Al Bahrain contains ruins and remains of sizable city located within an area of past trade and economic importance 'figure 2'. Qal'at Al Bahrain site museum officially opened in 2008. The site museum houses an archaeological exhibition, presenting the site remains and historical development, including café, seminar hall, and other services for visitors. The exhibition space is arranged around a central -30meter-long recreation of the archaeological strata, in levels referencing to archaeological sediments, from early Dilmun period exhibition on the lower level to the highest level, which exhibits most recent Islamic period.

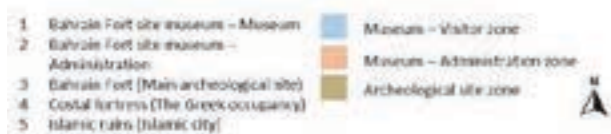


Figure 2 Qal'at Al Bahrain contextual setting

The statistic displays the number of visitors to Qal'at Al Bahrain site museum between January and December 2017 'figure 3'. This site museum attracts more visitors during the winter season; the highest recorded number of visitors over the year was in December. In contrary, the number of visitor's drops down during the summer season. However, in June, July and August there is a relatively higher number of visitors than May and September due to the growth of international tourists. Comparing to other museums in Bahrain, Qal'at Al Bahrain site museum is one of the most visited museums in Bahrain and it ranks a leading attraction for international tourists.

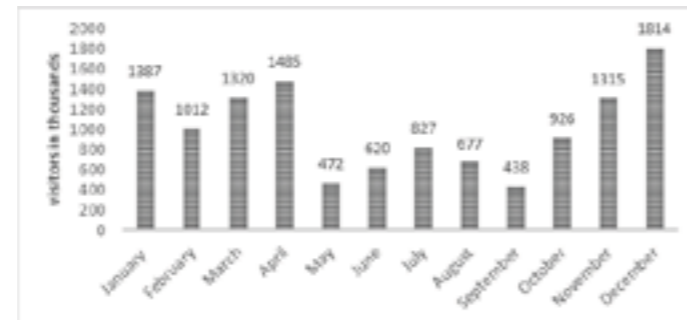


Figure 3 Total numbers of visitors to Qal'at Al Bahrain site museum in 2017

In addition, Qal'at Al Bahrain site museum hosted number of events and programs for locals and non-locals to enhance the public understanding of Bahrain cultural and historical heritage on one side, and to encourage the public engagement within the archaeological setting. In order to reach a large audience, Qal'at Al Bahrain site museum and Bahrain Authority for Culture and Antiquities hosted wide range of free events or at reasonable cost such as guided tours, scientific seminars, movie nights and workshops for children were largely advertised through their official accounts on social media channels such as "Instagram" 'figure 4'.



Figure 4 Public events advertised through Instagram official account

3. Conclusion

The paper explored the visitors' perceptions and experiences in Qal'at Al Bahrain site museum, in Bahrain. A combination of qualitative and quantitative methods was used to analyse the comments left by visitors' in the museum book and the analysis of the participants' suggestions through a digital survey that was conducted between June and December 2018. The analysis of comments made by visitors and the responses to a survey identified a number of areas that appear to be of a great concern to visitors including the quality of services and facilities, interpretation strategies and the power of meaning-making, accessibility and way-finding at a city level and the adequacy of the entry fee was also considered as one of the problems and considered to one of the main two visitors' concerns.

Furthermore, some issues such as hot weather and the limited leisure activities were identified too as other areas of concern, and the visitors' suggestions opens up a path for developing the overall experience. In summary, historic site interpretation centres are considered to be on the top of Bahrain attractions and it is anticipated to receive local and international visitors. Therefore, understanding the visitors' expectations is an important component in the success of such cultural institutions.

To this end, the site interpretation centres need to employ the visitors concerns in order to enhance the overall experience of their visitors. Including the visitors' observations, comments and perceptions of the museum management system is anticipated to increase the visitors' satisfaction and the museum frequentation, bearing in mind that the preceding is integrally personal and subjective, and bounded in space and time (8).

References

1. Frampton K. Towards a Critical Regionalism: Six Points for an Architecture of Resistance. In: Foster H, editor. The anti-aesthetic: essays on postmodern culture. New York: New Press; 1998. p. 34-17.
2. Al-Khalifa SM. Interview with Shaikha Mai Bint Mohammad Al-Khalifa, Bahrain Minister of Culture. World Heritage in the Gulf Region [Internet]. 4-12;(60):2011 pp.].
3. Hooper-Greenhill E. Museums and Their Visitors. London, UNITED STATES: Taylor and Francis; 1994.
4. Cerquetti M. More is Better! Current Issues and Challenges for Museum Audience Development: A Literature Review. JOURNAL OF CULTURAL MANAGEMENT & POLICY. 2016;Vol. 6, No. 1.
5. Harada T, Hideyoshi Y, Gressier-Soudan., Jean C, editors. MUSEUM EXPERIENCE DESIGN BASED ON MULTI-SENSORY TRANSFORMATION APPROACH2018; Croatia: DESIGN 2018.
6. Kempiak J, Hollywood L, Bolan P, McMahon-Beattie U. The heritage tourist: an understanding of the visitor experience at heritage attractions. International Journal of Heritage Studies. 92-375;(4)23:2017.
7. Bahiyamin N, Rashid MM. Understanding Science Centre Engagement in Nurturing Visitor Interest and Curiosity. Procedia - Social and Behavioral Sciences. 43-222:235:2016.
8. Packer J, Ballantyne R. Conceptualizing the Visitor Experience: A Review of Literature and Development of a Multifaceted Model. Visitor Studies. 43-128;(2)19:2016.
9. Falk J. Museum audiences: A visitor-centered perspective. Loisirs et Société / Society and Leisure. 70-357;(3)39:2016.
10. Van Mensch P. Museology and management: enemies or friends? Current tendencies in theoretical museology and museum management in Europe 2004 .1. In: Museum management in the 21st century [Internet]. Tokyo: Museum Management Academy; [19-3]. Available from: http://icom-portugal.org/multimedia/File/V20%Jornadas/rwa_public_pvm1_2004.pdf.
11. Kelly L. Evaluation, Research and Communities of Practice: Program Evaluation in Museums. Archival Science. 69-45;(2-1)4:2004.
12. Kirchberg V, Martin T. Experiencing Exhibitions: A Review of Studies on Visitor Experiences in Museums2012.
13. Soren BJ. Museum experiences that change visitors. Museum Management and Curatorship. 51-233;(3)24:2009.
14. Rein A. Competences and responsibilities of ethnographic museums as global actors213-193 .2012 p.
15. Robinson H. Curating convergence: interpreting museum objects in integrated collecting institutions. International Journal of Cultural Policy. 19-2016:1.
16. Winter M. Visitor perspectives on commenting in museums. Museum Management and Curatorship. 505-484;(5)33:2018.
17. McLean K, Kathleen M. Visitor Voices. Journal of museum education. 5-3;(3)28:2003.
18. Gahongayire L, Nyiracumi AM. Breaking silence: Documenting individual experiences based on visitors' book of Kigali Genocide Memorial Centre, Rwanda. International Journal of Innovation and Applied Studies. 57-1444;(4)7:2014.
19. Latham KF. Museum object as document. Journal of Documentation. -45;(1)68:2012 71.
20. Steier R, Pierroux P, Krange I. Embodied interpretation: Gesture, social interaction, and meaning making in a national art museum. Learning, Culture and Social Interaction. 7:2015(Supplement C):242-28.

Course Work

1

First Year

29

2

Second Year

37

3

Third Year

47

4

Fourth Year

55

First Year

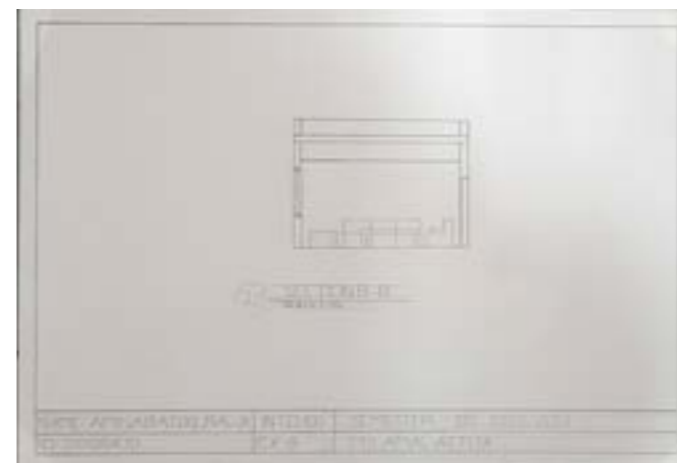
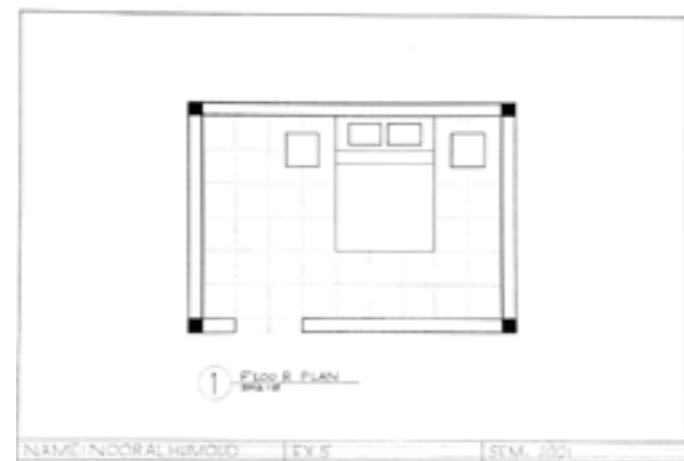
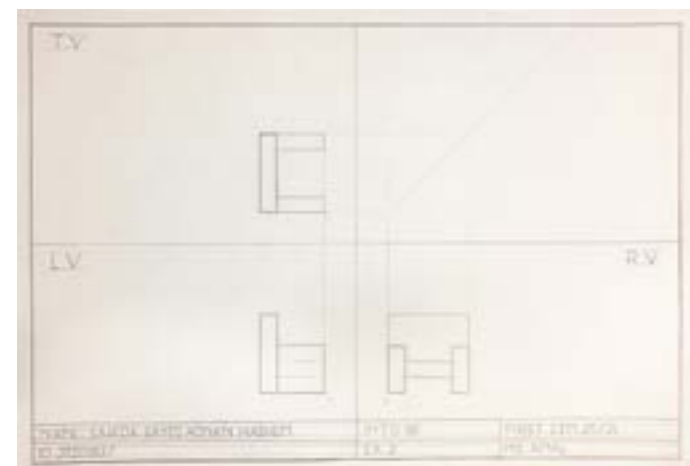
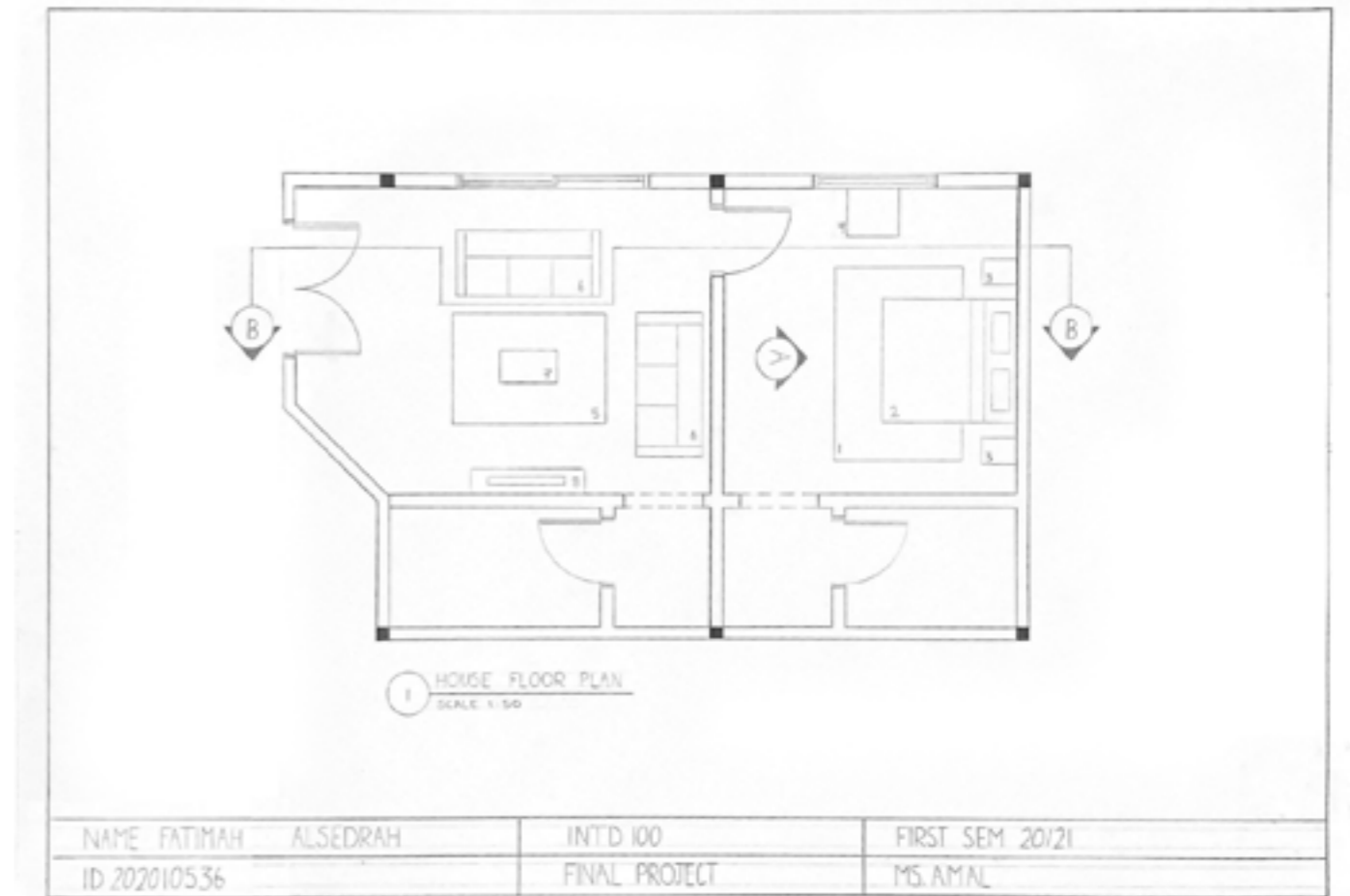
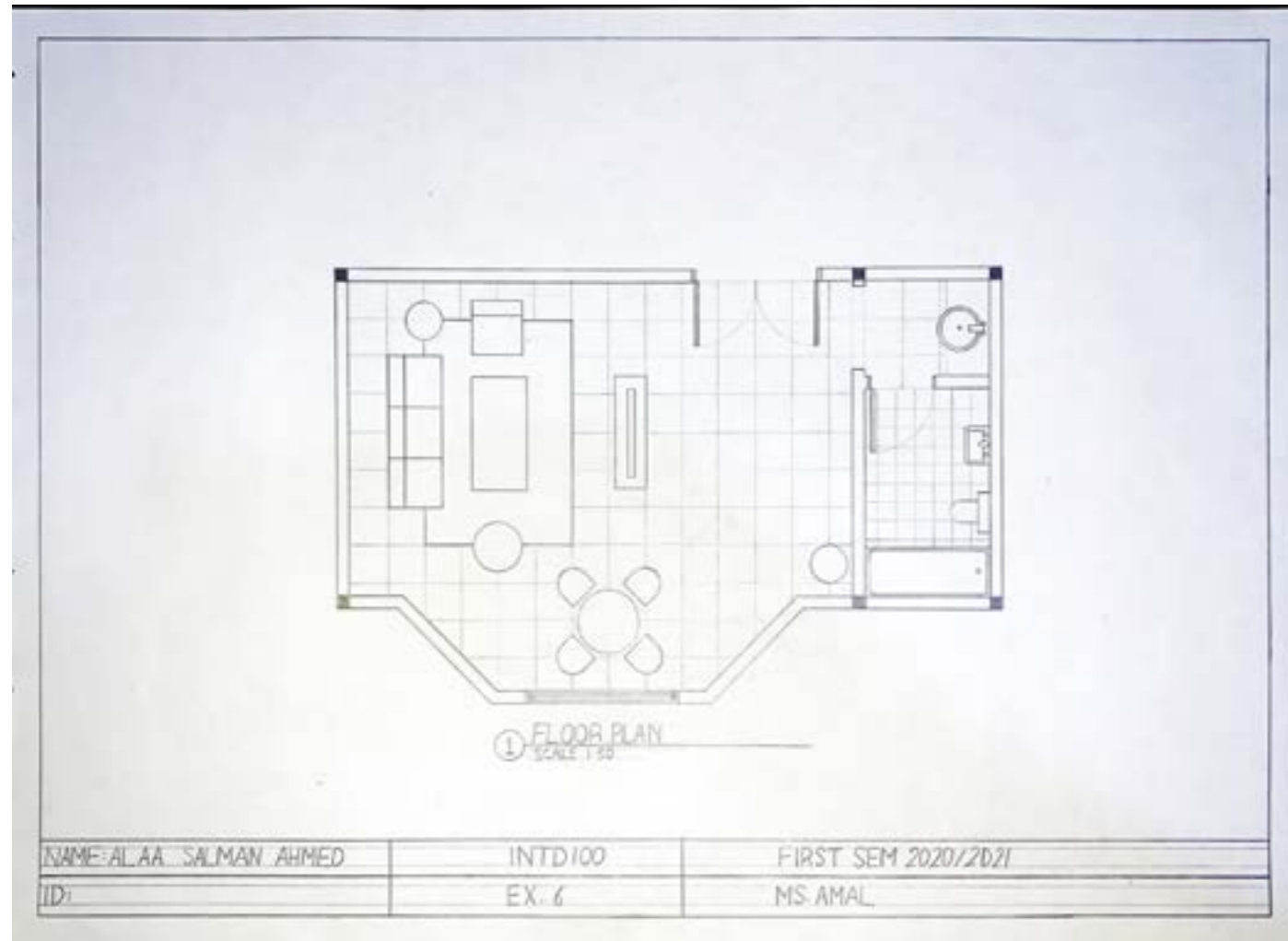
1

INTD 100: Engineering Drawing

Instructor: Int. Amal Attiya

This course is an introduction to manual architectural drawing. It is intended to equip the students with the necessary manual dexterity

and knowledge of drafting providing them the opportunity to create orthographic and technical drawings using freehand and equipment.

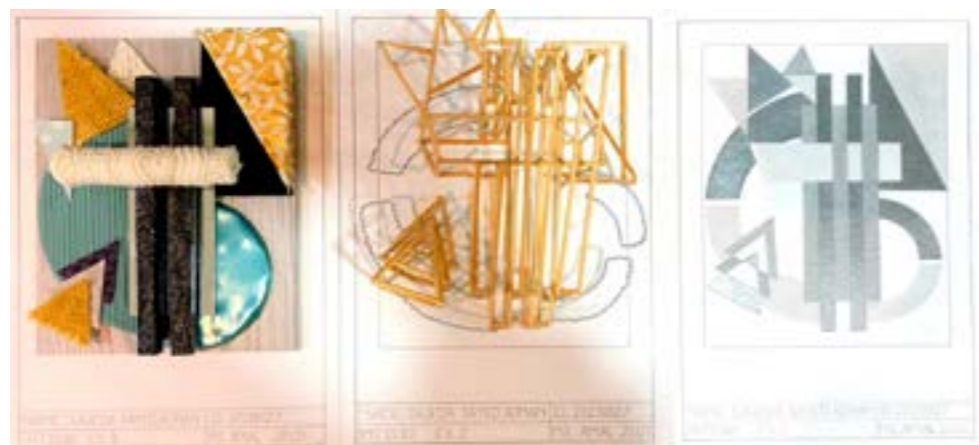
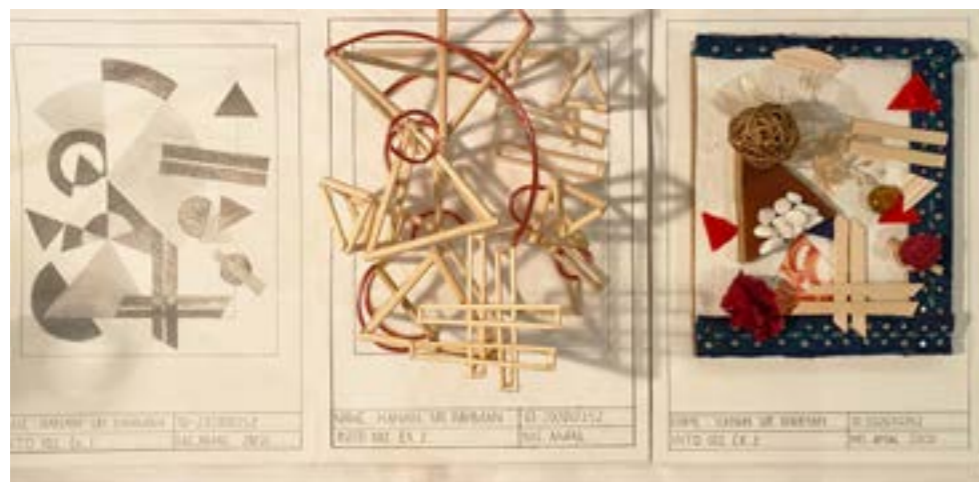
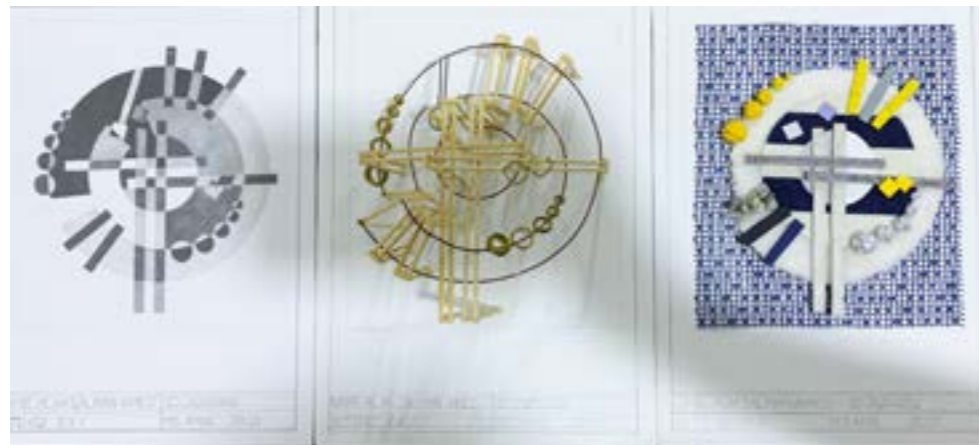


INTD 102: Introduction to Design

Instructor: Int. Amal Attiya

This course covers the basic elements and principles of design to create -2D and -3D visual compositions using drawing techniques, rendering, model making, and other presentation techniques. The elements of design consist of point, line, pattern, proportion, scale, shape, texture, light, color, form and space. The principles of design include unity and variety, balance, emphasis and rhythm. Upon completion of the requirements of

this course, students will be able to demonstrate an awareness of major art movements, designers and design concepts. Part of this course covers the basic elements of design which consist of point, line, shape, form, space and color. The bellow exercises show the development of 2D to a 3D composition using drawing techniques, rendering, model making, and study of color scheme and different interior design materials.

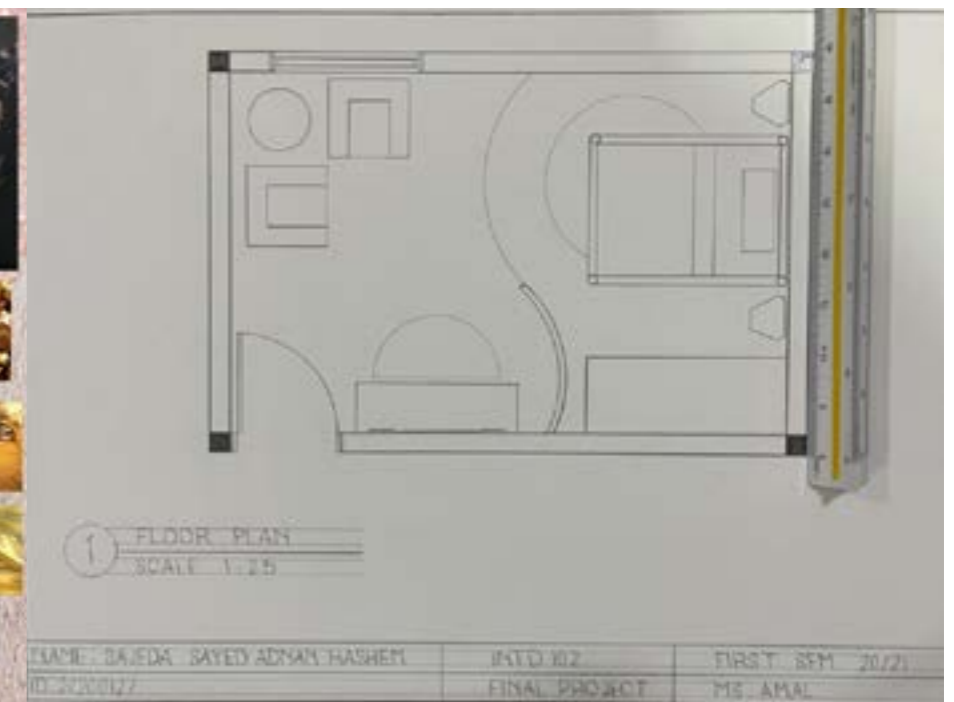
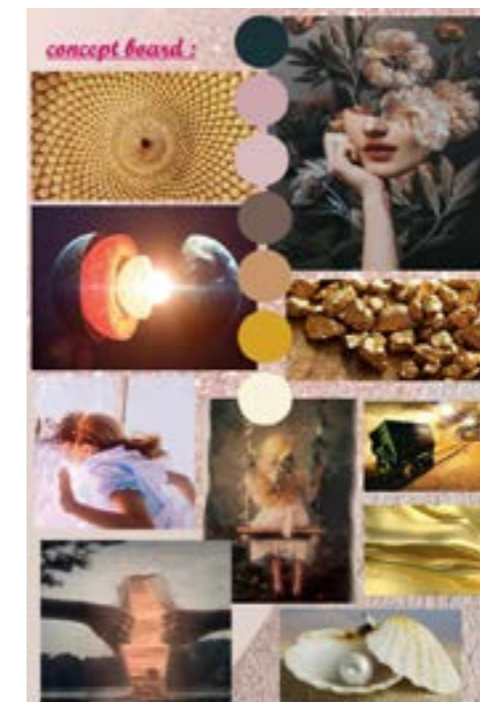


Project description:
For the final project, students were required to design their own bedroom, in reference to a specific concept analysed from their own personality. The concept assisted them with the selection of style, colors, materials, etc.

Sajeda's Concept:
Title: Soul Purity
Statement: People covers themselves with a very hard shell as a protection but when you get to know them and discover the core of their

personality you be amazed of the beauty and shimmering carried within, just how gold, a precious shiny element, can be found in the core of the solid rough earth.

Sajeda used radial balance and emphasis for her design as it represents the striking and unique golden core of earth. She also used circle to represent the shape of earth and Irregular rough shapes and materials to represent the gold before it's refined.

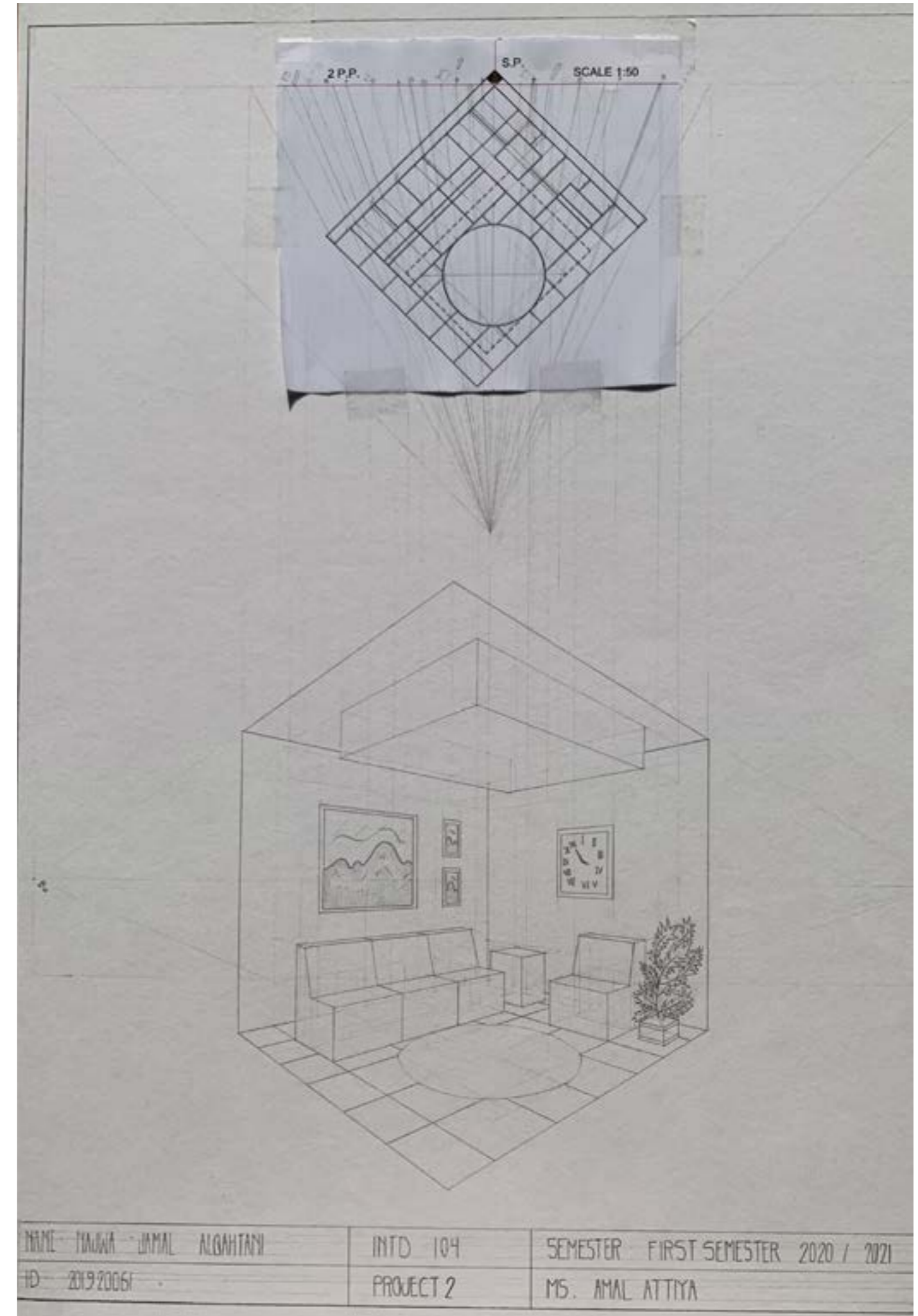
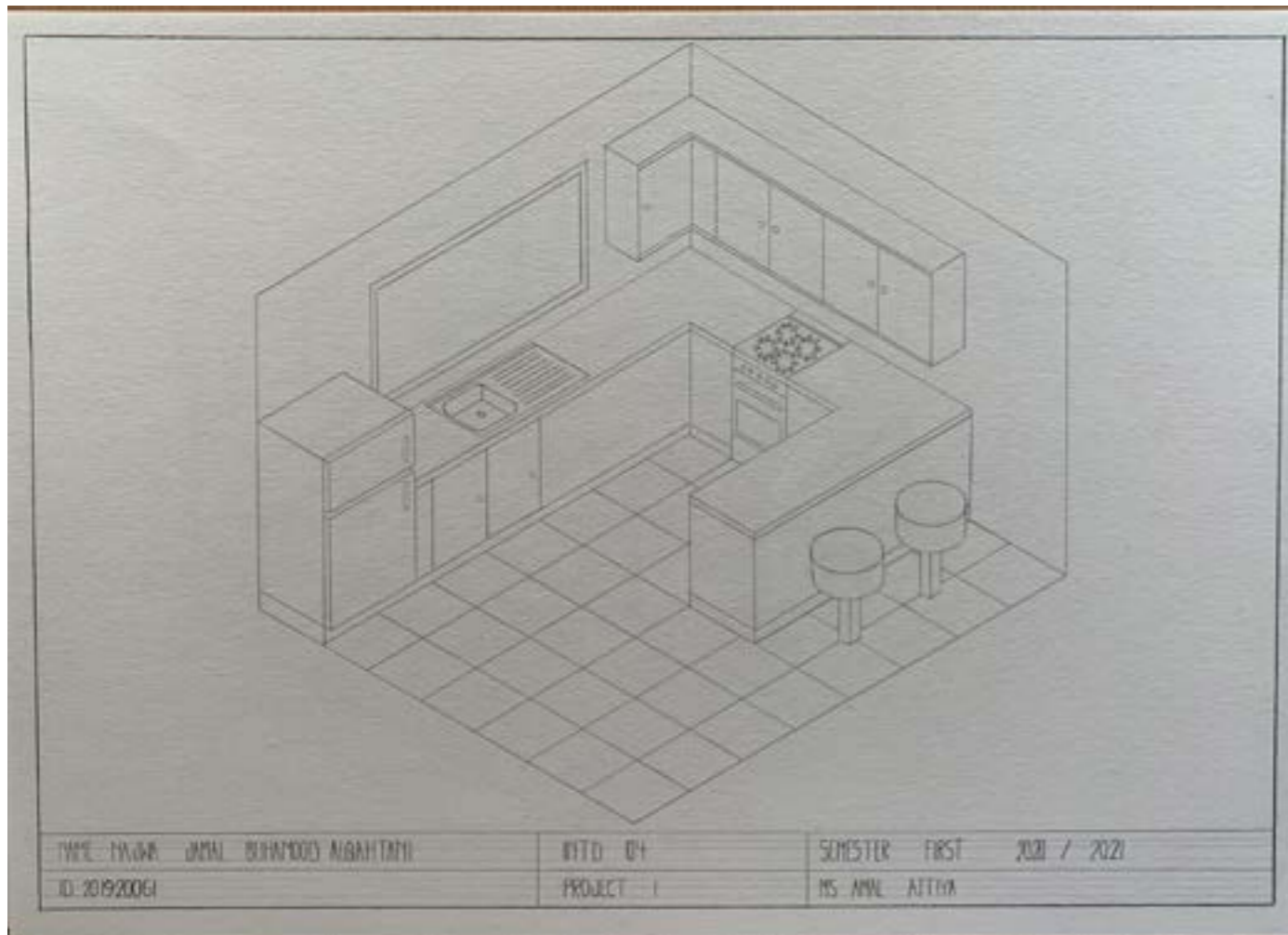
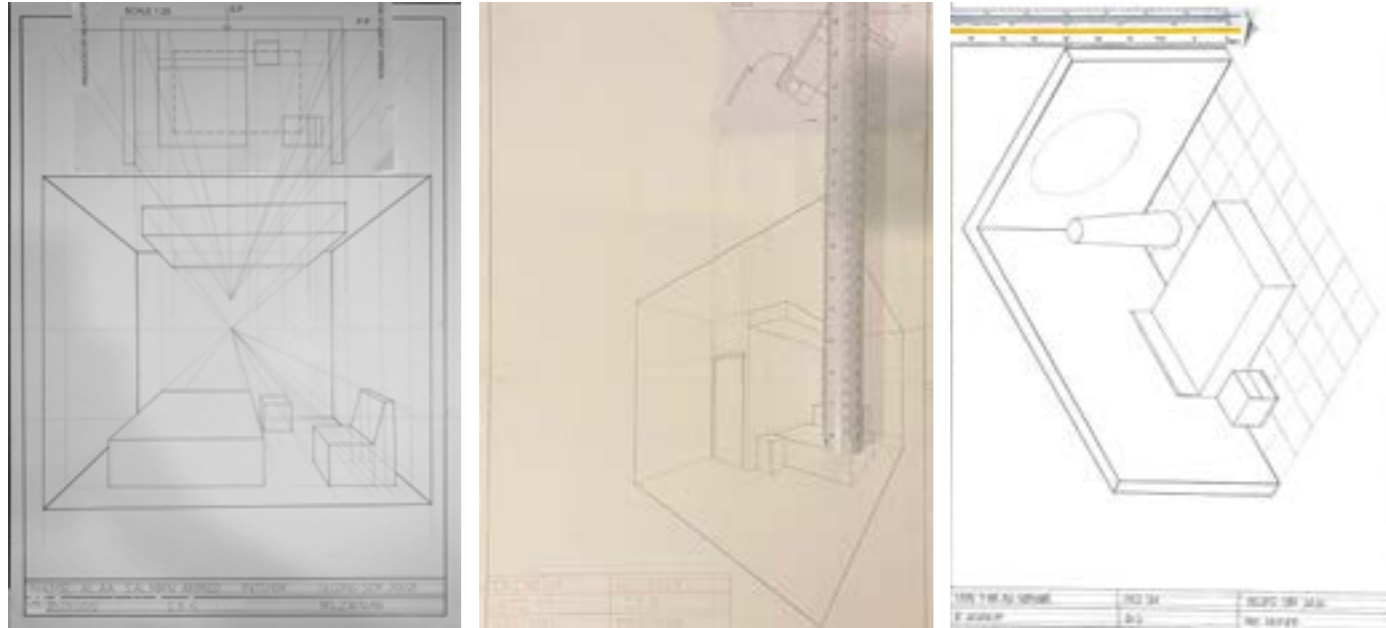


INTD 104: Interior Design Drawing

Instructor: Int. Amal Attiya, Int. Zainab AbdulMohsen

This course aims to develop three-dimensional communication (perspective) as a means of creating the illusion of -3dimensional space on a -2dimensional surface. Using both one (1) and two

(2) point perspective and how effectively render the illusion of space using pencil techniques and ink.

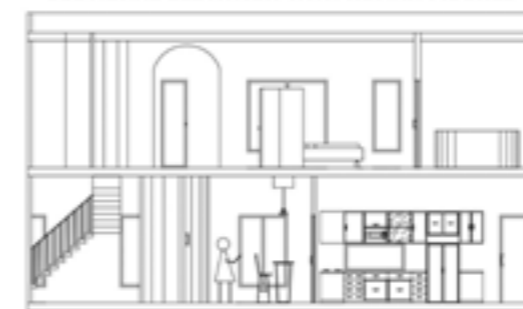
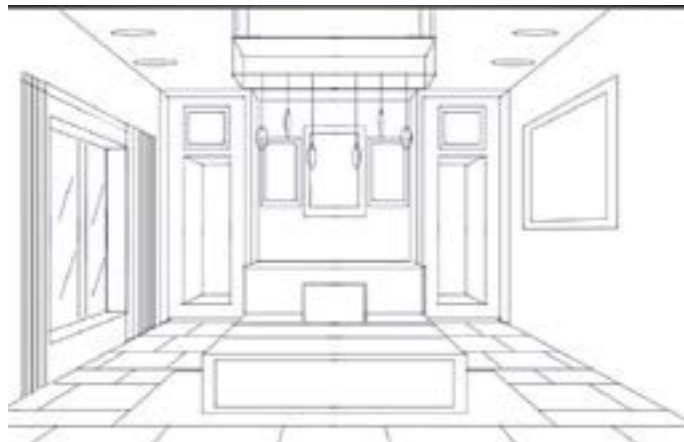
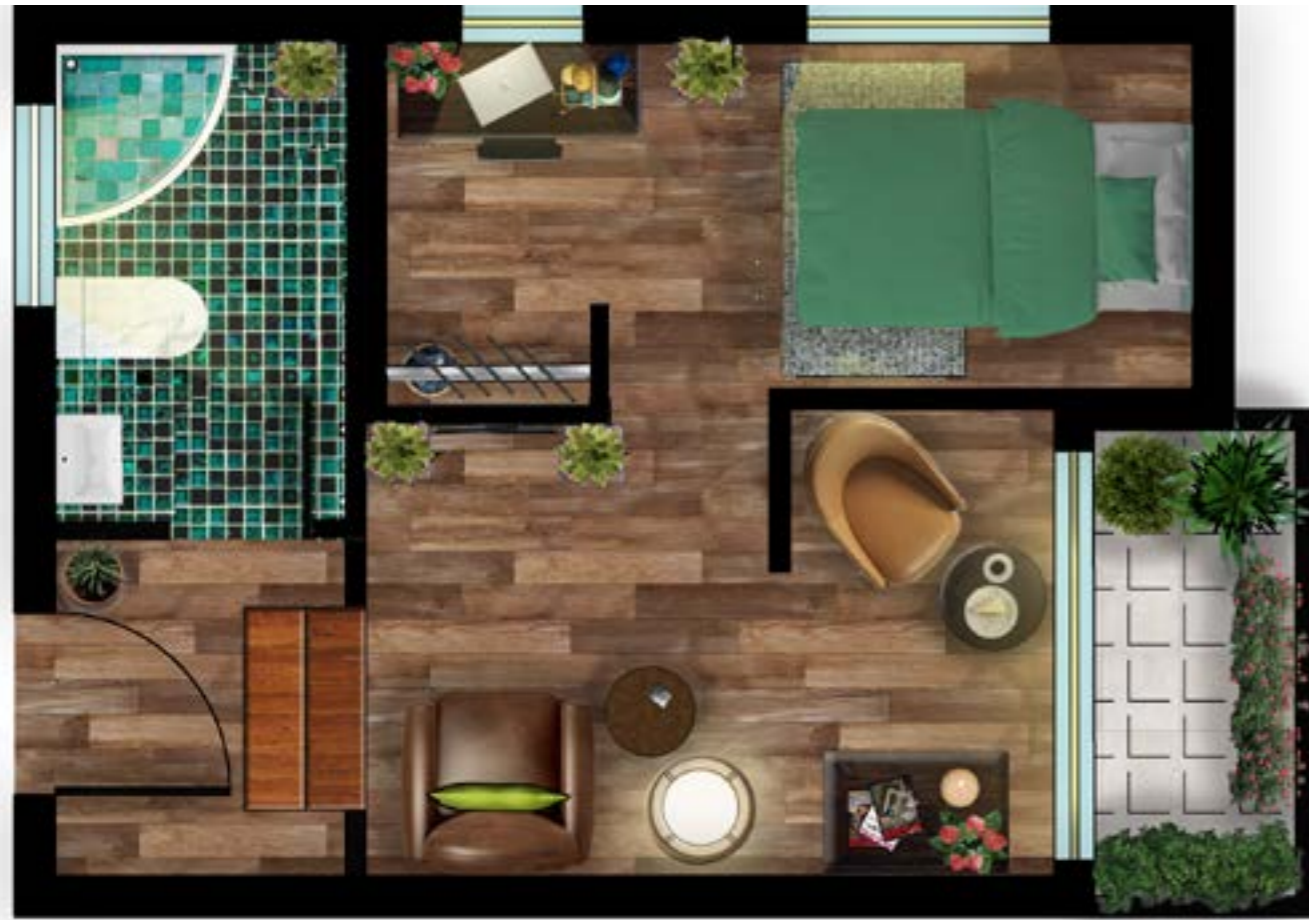


Second Year

2

INTD 212: Elementary Residential Interior Design Studio

Instructor: Dr. Imad Assali

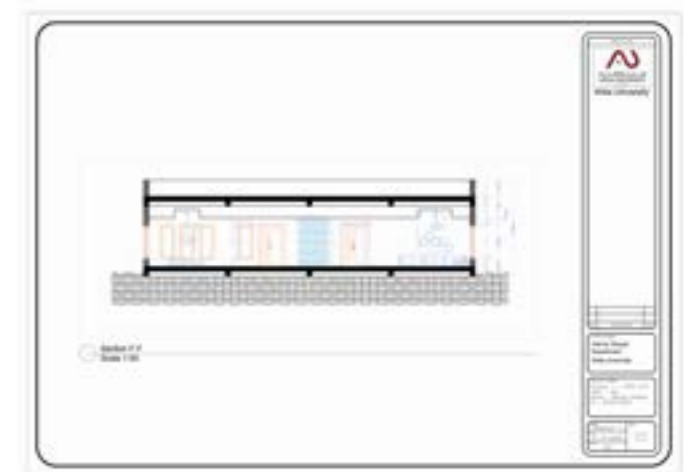
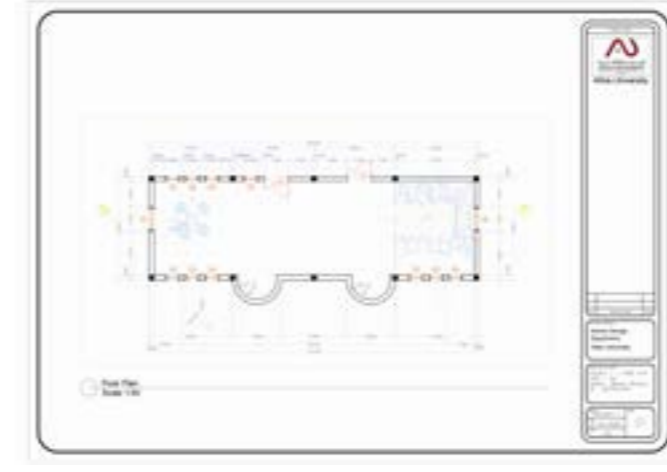
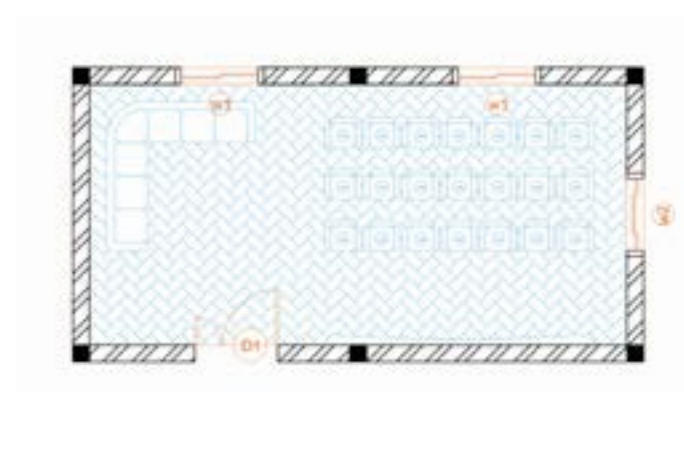
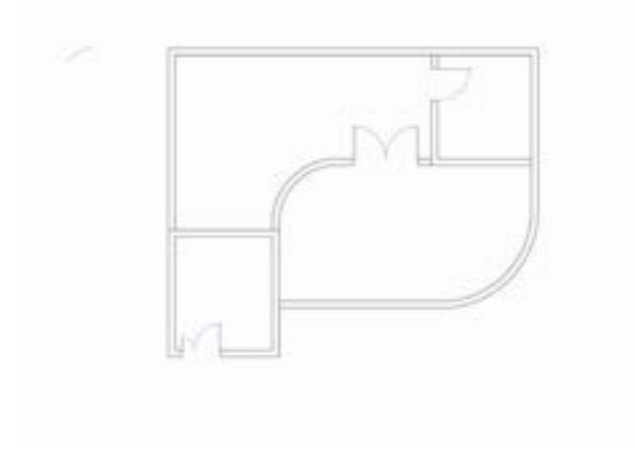
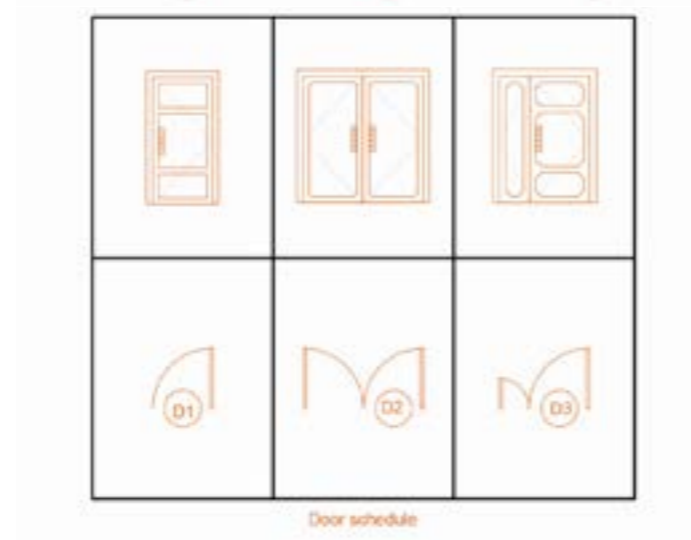
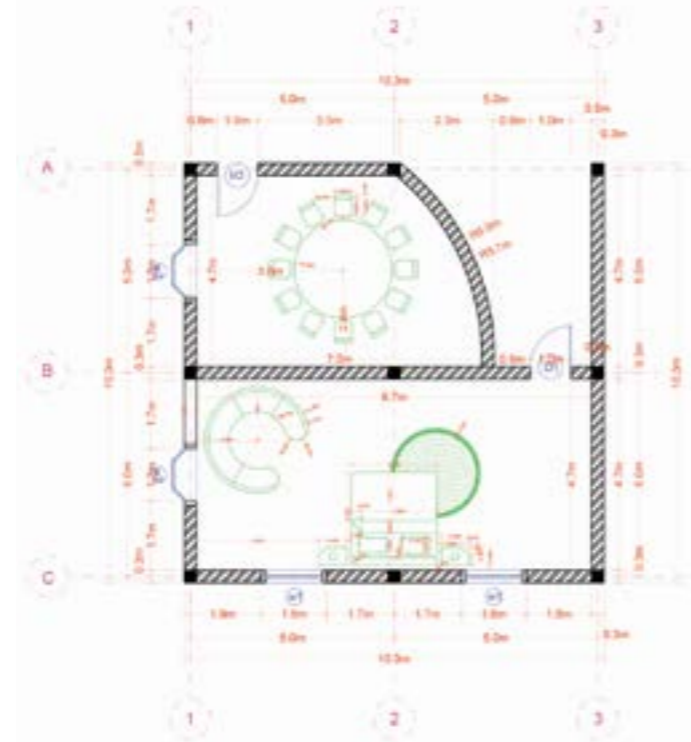
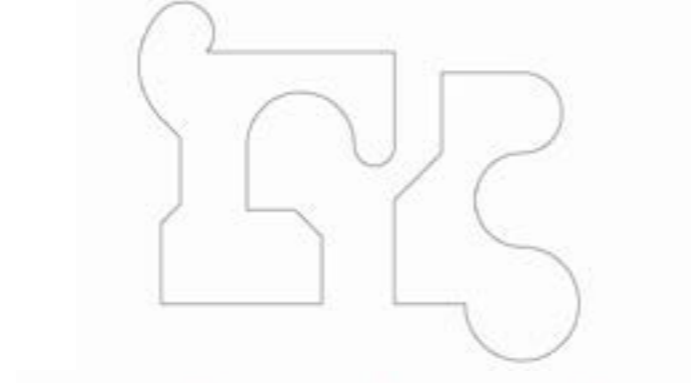
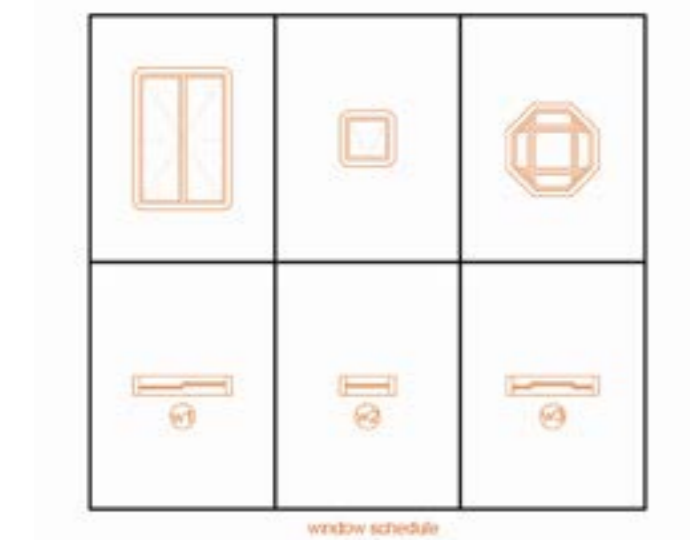
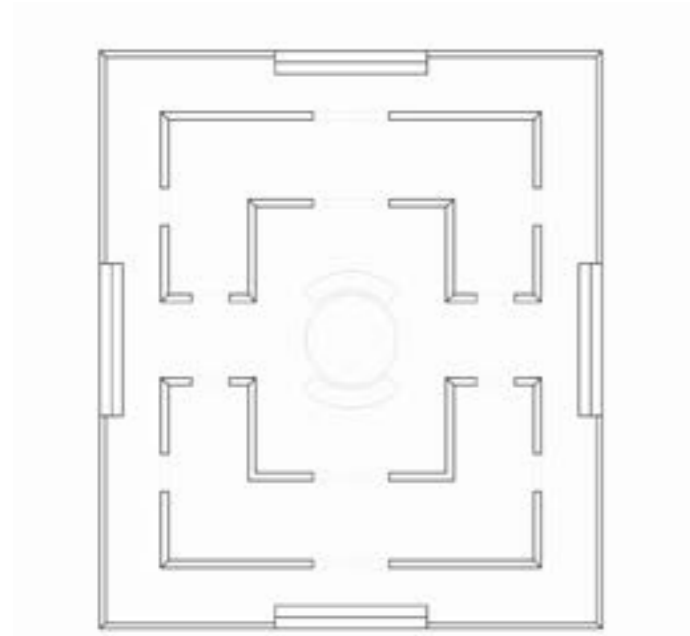
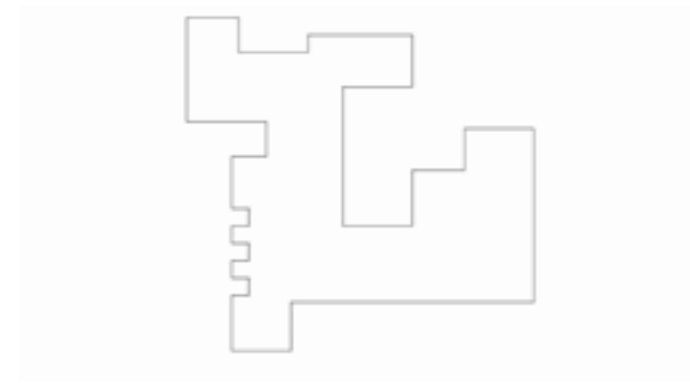


INTD 214: Software Technologies for Interior Design

Instructor: Int. Zainab AbdulMohsen

The course aims to provide students with the specialist knowledge to develop computer-aided drafting skills using, primarily, the latest release

of CAD software to develop attractive interior drawings (plans, elevations, sections, etc.) in conjunction with Adobe Photoshop.



RESIDENTAL PROJECT

PROJECT 2
INTD 214
DALAL AHMED
201910009
MS.ZAINAB // MS.FATIMA

FLOOR PLAN SCALE 1:50

BED ROOMM INTERIOR DESIGN

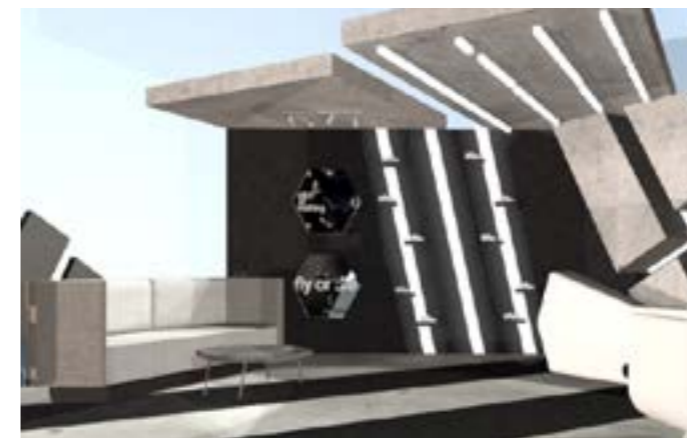
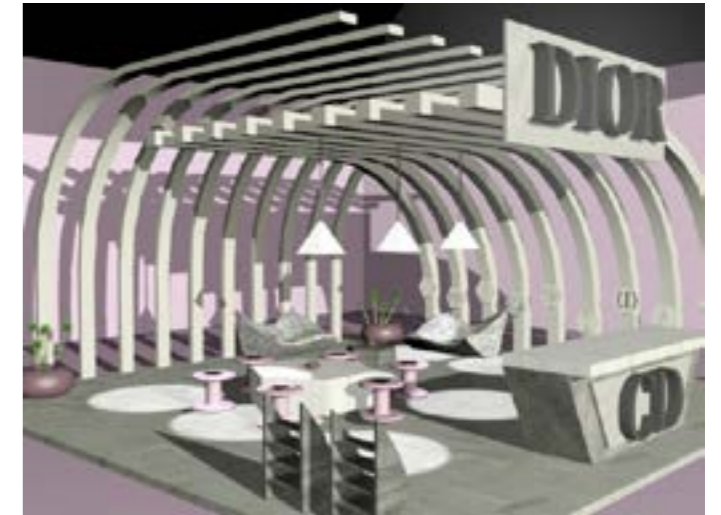
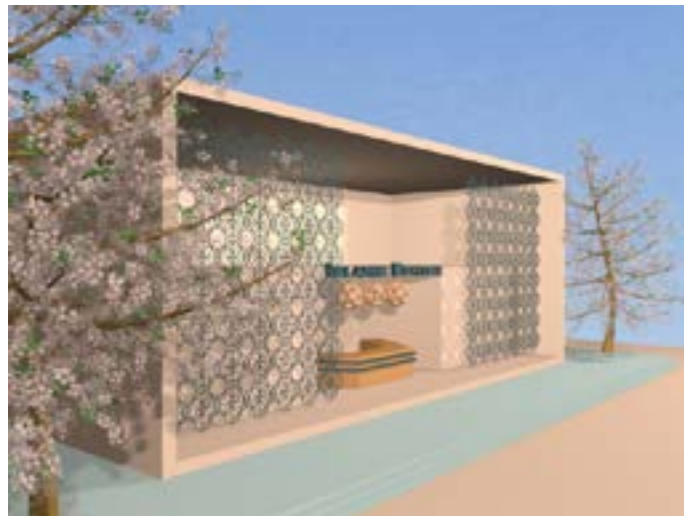
SECTION ELEVATION SCALE :150

INTD 215: Digital Visualization in Interior Design

Instructor: Int. Zainab AbdulMohsen

This course serves as a primer on computer-aided visualization techniques that enable students to gain facility in creating layouts for digital and printed presentations; integrating media and

presentation techniques; and using software technologies to elaborate design concepts. Students will also be exposed to the digital models and data structures in the built environment.



INTD 216: Elementary Commercial Interior Design Studio

Instructor: Int. Amal Attiya

This course focusing on commercial interior environments, the problem-solving discipline of the design process and its application to offices, restaurants, lobbies, and related interior spaces, it develops concepts to achieve design goals and apply theoretical knowledge and technical skills to design solutions. Topics covered include commercial client needs, branding, space planning, material and furniture selection, building code requirements, barrier-free access, sustainable design practice, and presentation techniques used in the design of commercial interior spaces.

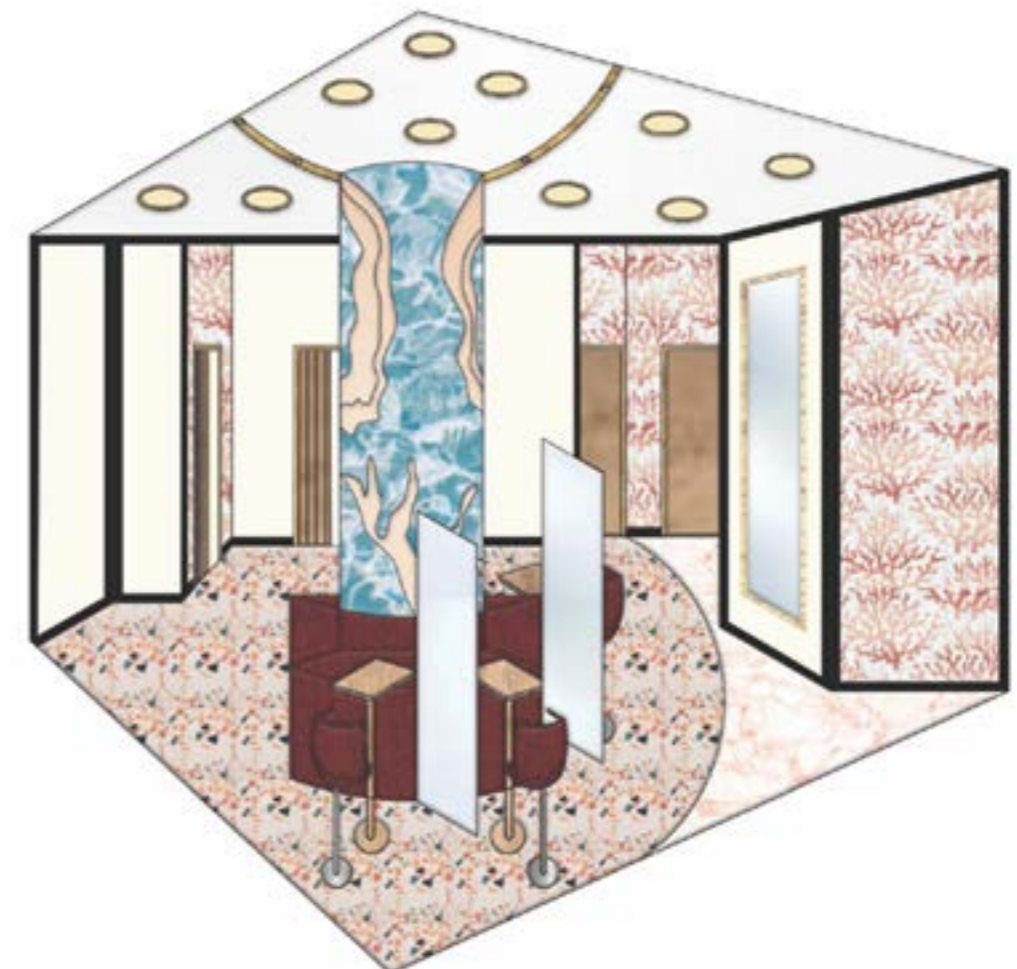
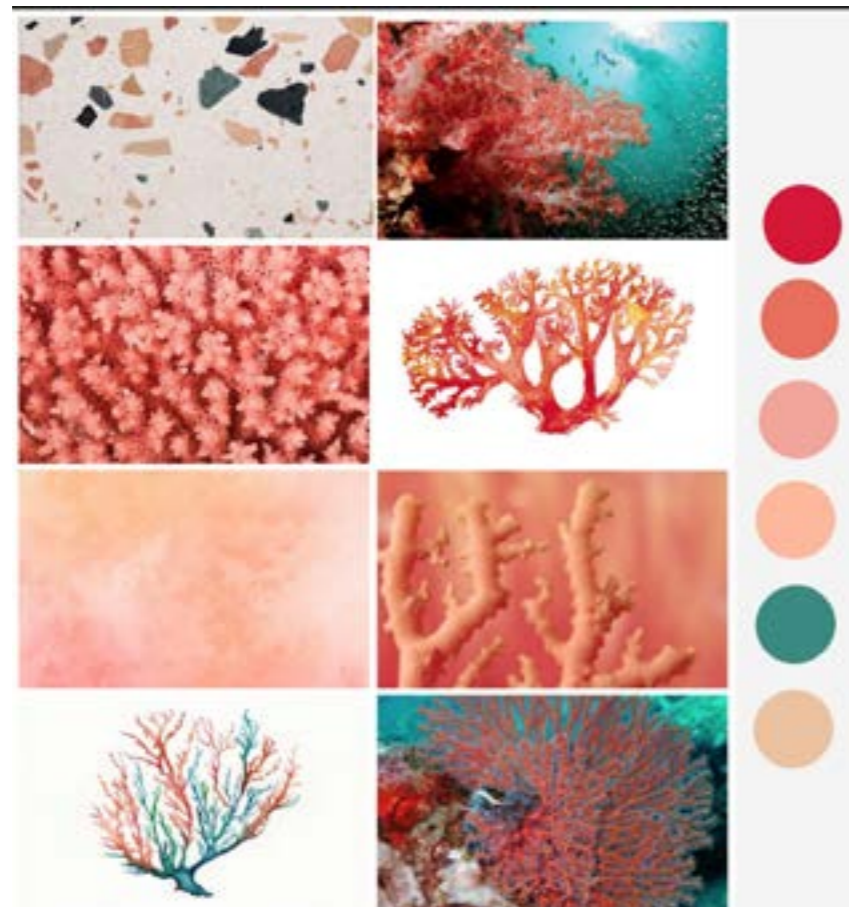
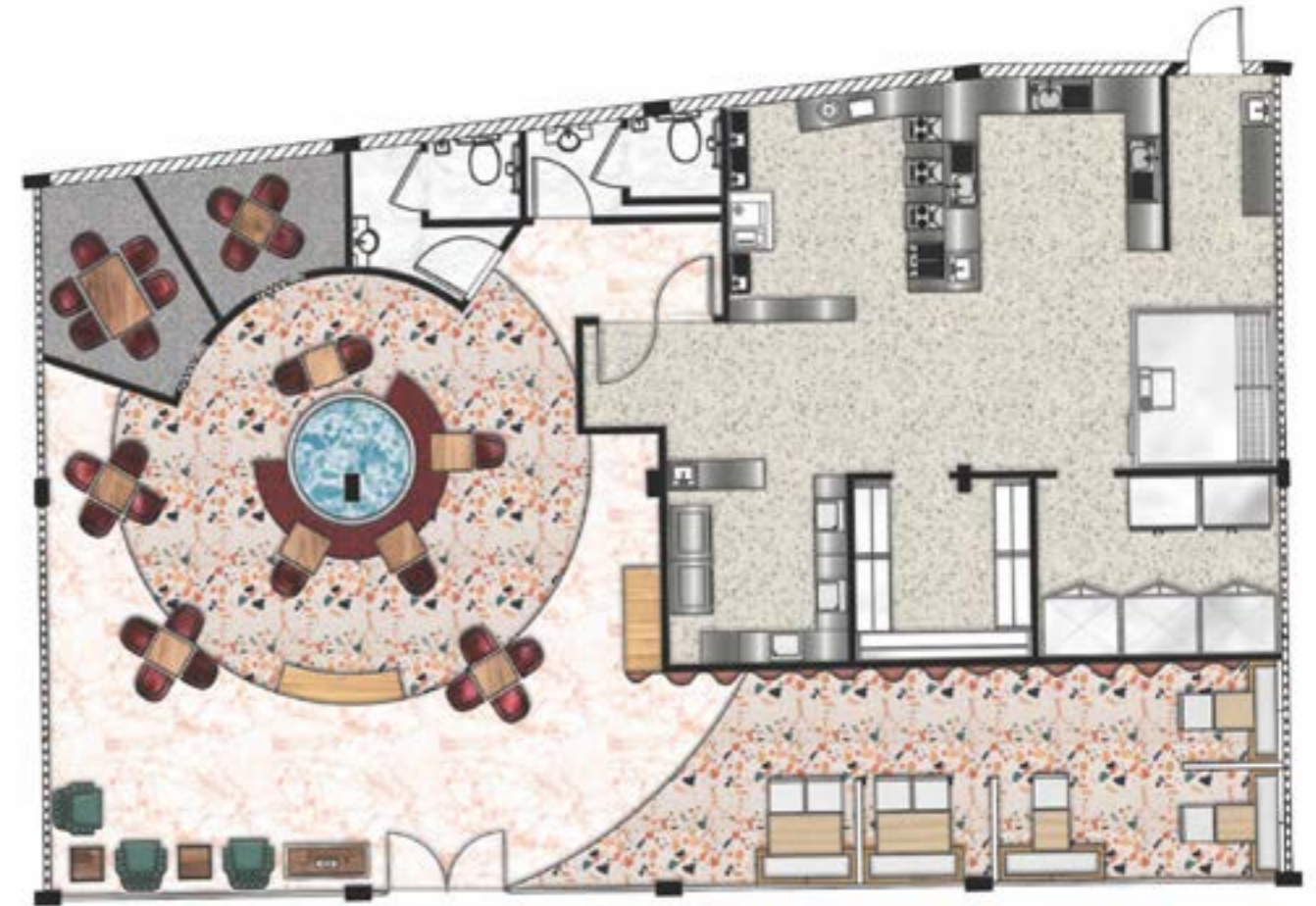
Project description:

Students are required to design a casual restaurant and commercial kitchen in response to a specific menu (seafood, Asian, Italian, Mexican, etc.).

The components of the restaurant will mainly depend on the menu which is analysed throughout the course. The restaurant is located in Garden Plaza, Jannusan, Bahrain must follow coronavirus safety procedure.

Concept: Coral Reefs

As the restaurant menu is focusing on seafood cuisine, the concept of the design is about coral reefs which are marine creatures whose beauty and comfortable to the eye, as they are branching structures of multiple colors that grow in the form of rocky, and sometimes they grow in the form of a soft image, as they spread in the warm seas.



Third Year

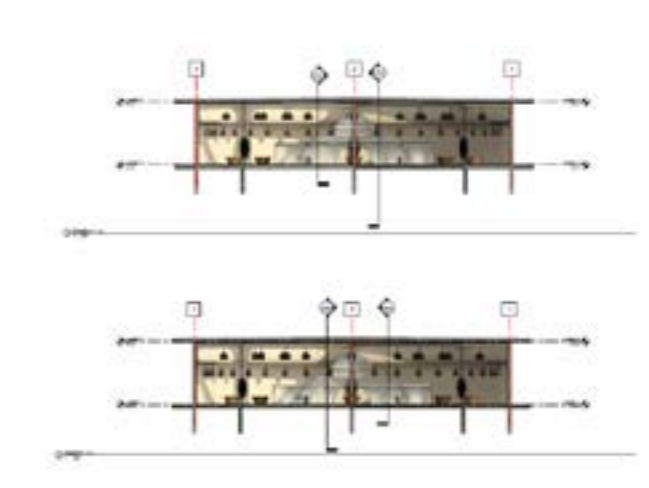
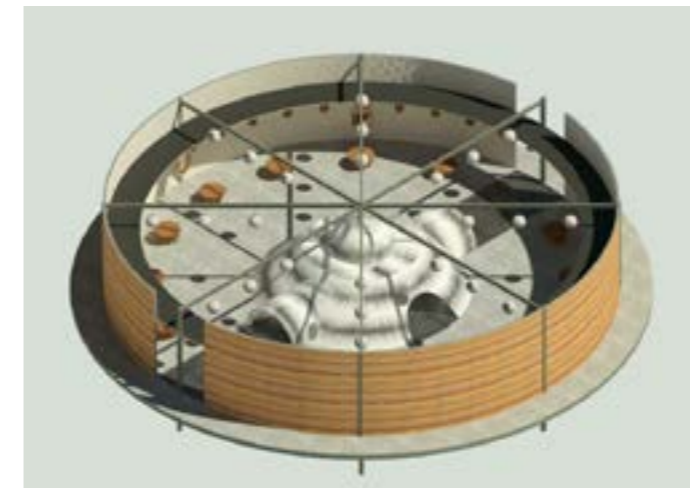
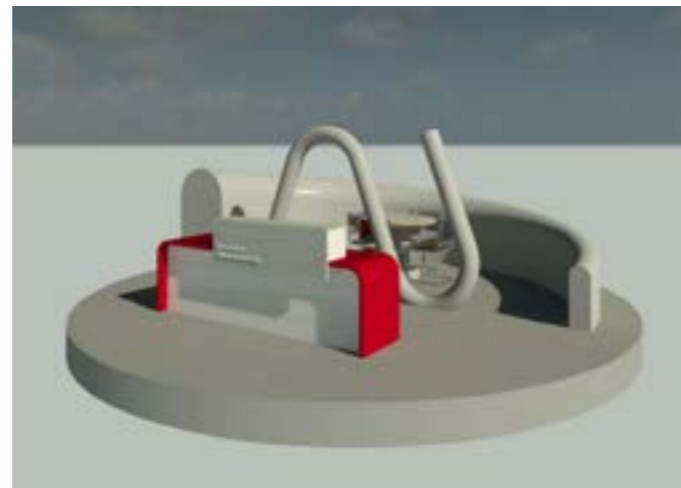
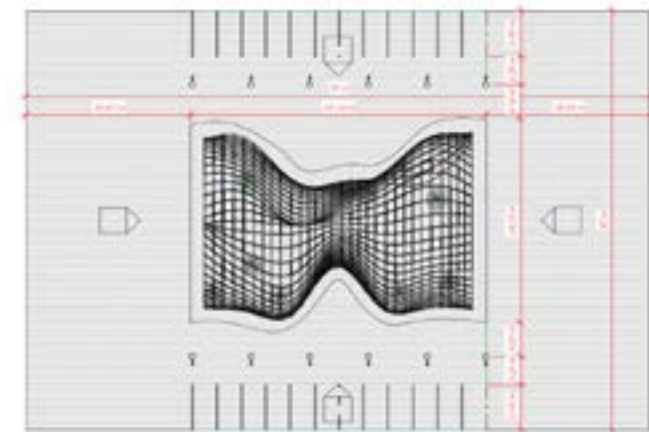
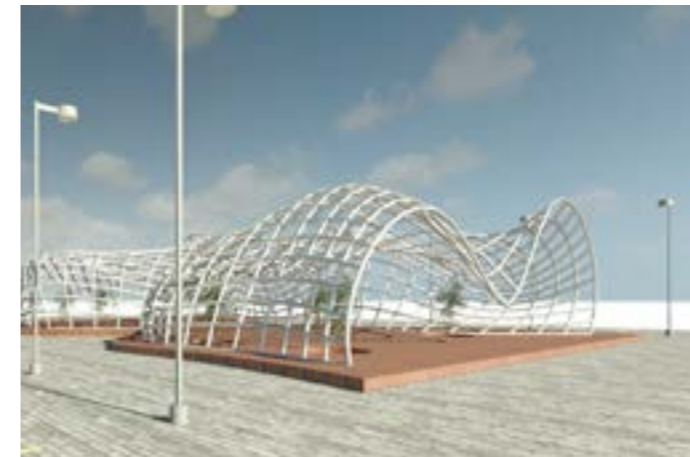
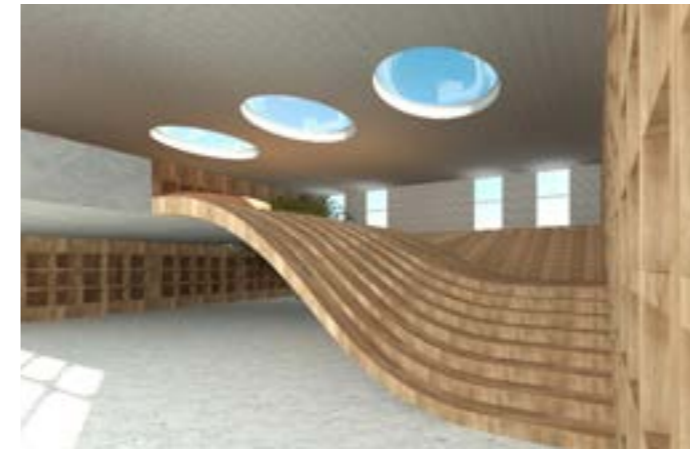
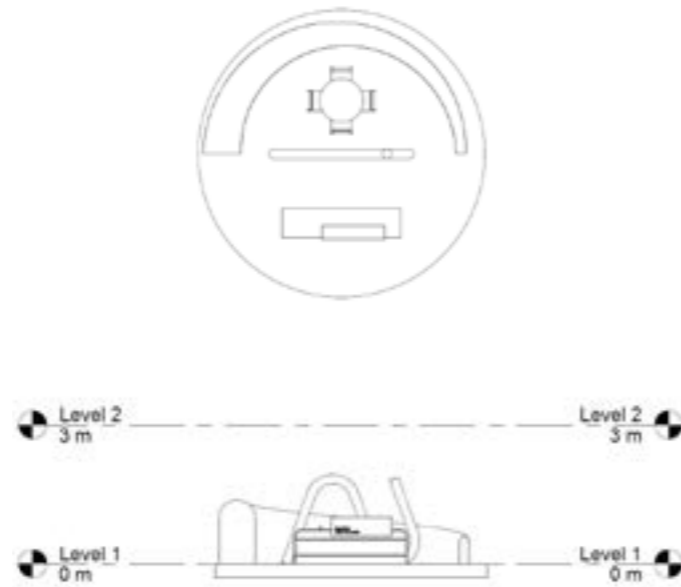
3

INTD 309, INTD 329: Building Information Modeling (BIM) I, II

Instructor: Int. Zainab AbdulMohsen

The course objectives focus on fundamentals of Building Information Modeling (BIM) as a construction documentation system, introduces concepts and features of BIM. It includes software

structure and features, modeling and editing techniques, and sheet creation and organization. It focuses on applying BIM software to develop a set of construction documents.



INTD 314: Color in Interior Design

Instructor: Dr. Hasan Saeed

Customer has a restaurant land about 1200 m² in the Manama capital. He needs to redesign interior space with new paint or wallpapers and other materials decoration on it from two stories. He would like to have the following:

- The first floor shall be individual colors exist warm and cool varieties.
- The second floor shall be Contrast of extension refers to the relative force that a color exerts in relation to the other colors in a system design analogous scheme



LEBANESE RESTAURANT DESIGN

FIRST FLOOR

Considering the Lebanese Restaurant's needs, Local materials has been used along traditional Indian craft accessories in a modern way. Local artisans had to create various wooden techniques that represents the identity of the place, also eco-friendly and handmade art has been included in the material and finishes and as well as the mosaic patterns that were made purely by hand. Additionally, Nature source of colors which are red, yellow, and green. Which sums up a "Simultaneous Contrast".



LEBANESE RESTAURANT DESIGN

GROUND FLOOR

Considering the Lebanese Restaurant's needs, Local materials has been used along traditional Indian craft accessories in a modern way. Local artisans had to create various wooden techniques that represents the identity of the place, also eco-friendly and handmade art has been included in the material and finishes and as well as the mosaic patterns that were made purely by hand. Additionally, Nature source of colors which are red, yellow, and green. Which sums up a "Simultaneous Contrast".



INTD 315: Garden and Landscape Design

Instructor: Dr. May AlSaffar

The course introduces students to principles of landscape design including culture, ecological, spatial, environmental aspects to be considered in planning and designing the landscape areas. This course also focus on design of attractive and functional gardens as a very important part in built environment. Students undertake a site survey and frame a conceptual design consonant with

client needs, selecting appropriate hard and soft landscaping materials, with a view to modeling the created design of garden.



LANDSCAPE DESIGN FOR SHEIKHA HESSA GIRLS SCHOOL

INTD 315- GARDEN AND LANDSCAPE DESIGN

STYLE: MODERN GEOMETRIC STYLE

INSPIRED BY THE WAY PEOPLE MOVE THROUGHOUT THE SPACE, IF A SPACE IS OPEN THEY MOVE FASTER VS A SPACE WITH LOTS OF CORNERS THEY MOVE SLOWER



COLORSCHEME: NEUTRAL

DESIGN PROGRAM:
 - BADMINTON COURT
 - COURT BENCH SEATING
 - WALKING AREA
 - WALKING AREA SEATING
 - GAMES/ DINING AREA

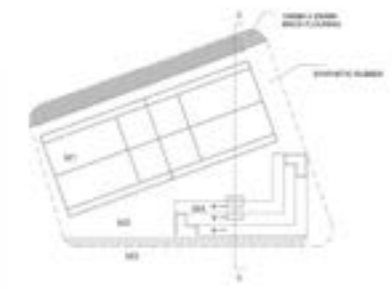


SPECIFICATIONS

Item	Material	Color
1	Grass	Green
2	Path	Grey
3	Plant	White
4	Plant	Red
5	Plant	Blue
6	Plant	Yellow
7	Plant	Pink
8	Plant	Orange
9	Plant	Light Green
10	Plant	Dark Green



PLAN NOT TO SCALE



EMPHASIS AREA PLAN



SECTION C-C



SECTION A-A



SECTION B-B



Fourth Year

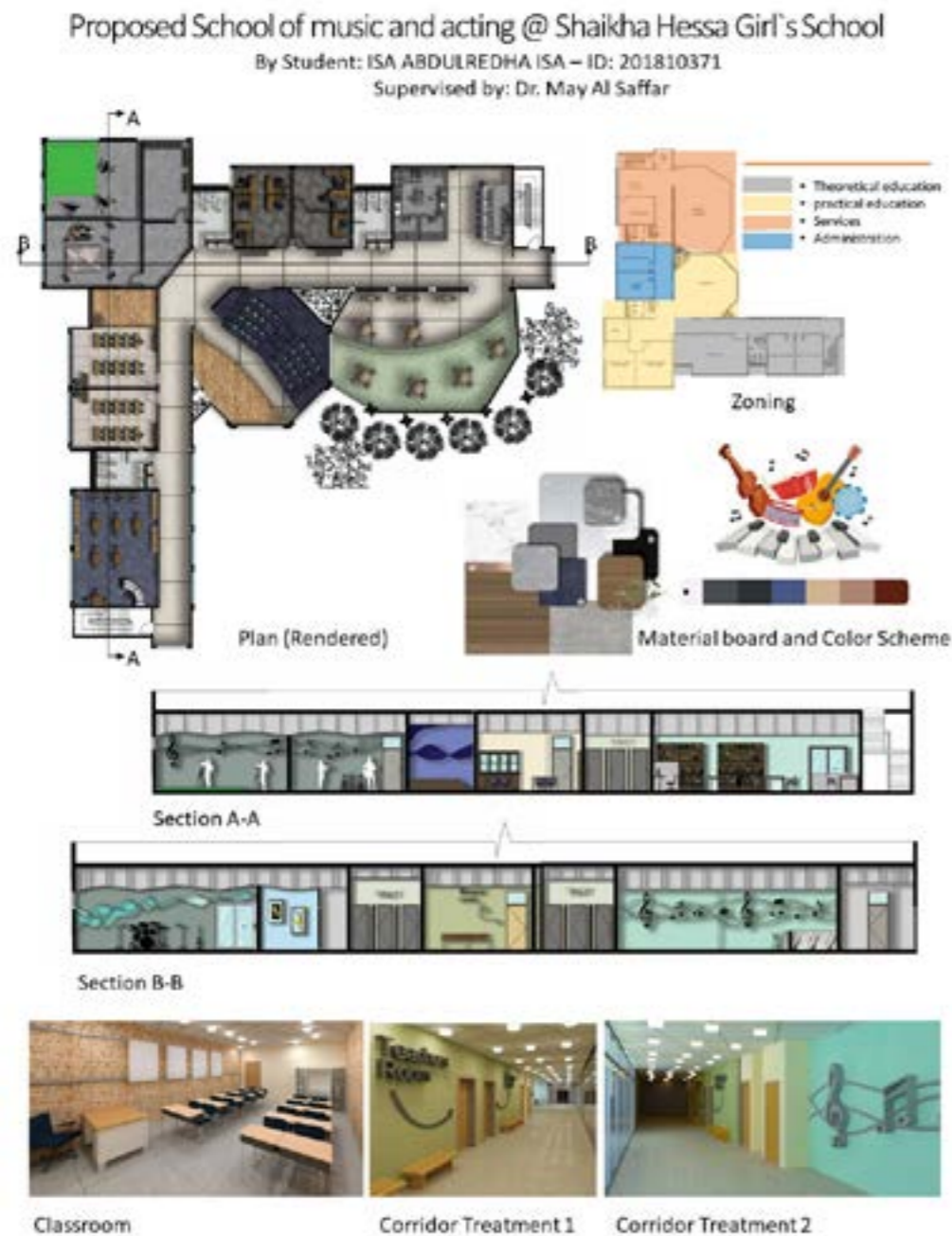
4

INTD 404: Advanced Educational Interior Design Studio

Instructor: Dr. May AlSaffar

Objective of the final and last design studio is a complex and large educational facility that provides students with a “virtual studio” environment where industry practices and design theories are integrated into simulated projects. Students are expected to utilize all theories and resources developed in preceding courses to produce an advanced space planning solution, and complete construction documentation for a major design problem. Demographic, economic, behavioral, conceptual and contextual

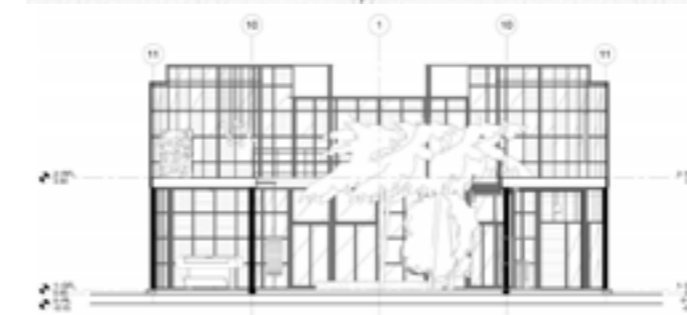
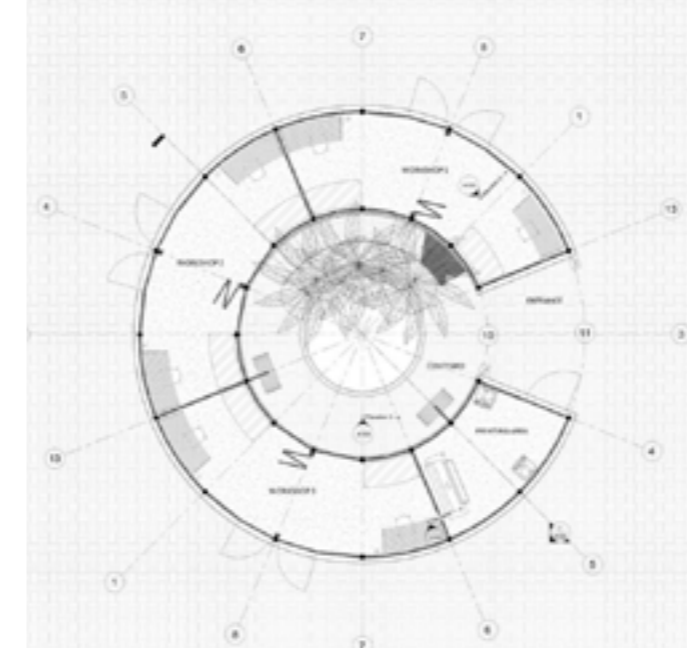
consideration for a tiered educational facility is considered. Emphasis will be placed on collaborative skills, research, critical analysis and incorporation of sustainable practices. Students also get to use digital media for three-dimensional presentations of design projects are implemented such as AutoCAD 2D, Google Sketch up, Photoshop, 3D Max and Revit to support the Interior Design Advanced Studio Project.



Instructor: Int. Zainab AbdulMohsen

The Students are required to design an Intelligent classroom that corresponds to Covid 19 Pandemic. The class should follow the safety measures by keeping the social distance, maintaining the hygiene aspect. The spatial layout,

details should serve to limit the transfer of the virus. Moreover, the students should refer to design technologies that will increase the flexibility and efficiency of the classroom. The design solutions should encourage interaction while maintain the social distance.

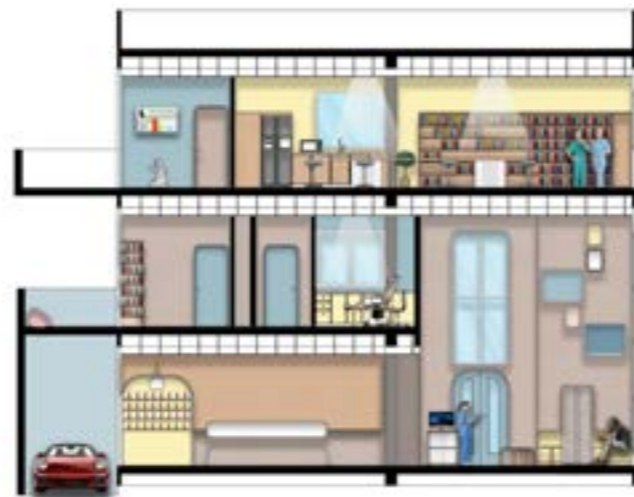


INTD 417: Advanced Healthcare Interior Design Studio

Instructor: Mrs. Amani AlAali

For this project students were asked to redesign an existing dental care facility (Dr Hala Al-Sayed Clinic). The challenge is to balance between a comfortable, cozy environment and the need for

extreme hygiene. The dental care environment should improve patients treatment experience and your entire staff's work environment.



INTD 427: Signage & Wayfinding Systems

Instructor: Int. Amal Attiya

Way finding functions to inform people of the surroundings in unfamiliar built environments with a view to highlighting information at strategic points to guide people into the right directions to overcome the fact that complex structures in the built environment are interpreted and stored by the human memory vary such that distances, locations and time are remembered differently

than as they appear to be in reality. Students gain insight into landmarks, orientation and navigation as key inputs in strategizing way finding designs. Students integrate signage systems in a design grid used to integrate information in the context of four sub-types of signage: Informational signs, directional signs, identification signs and warning signs.

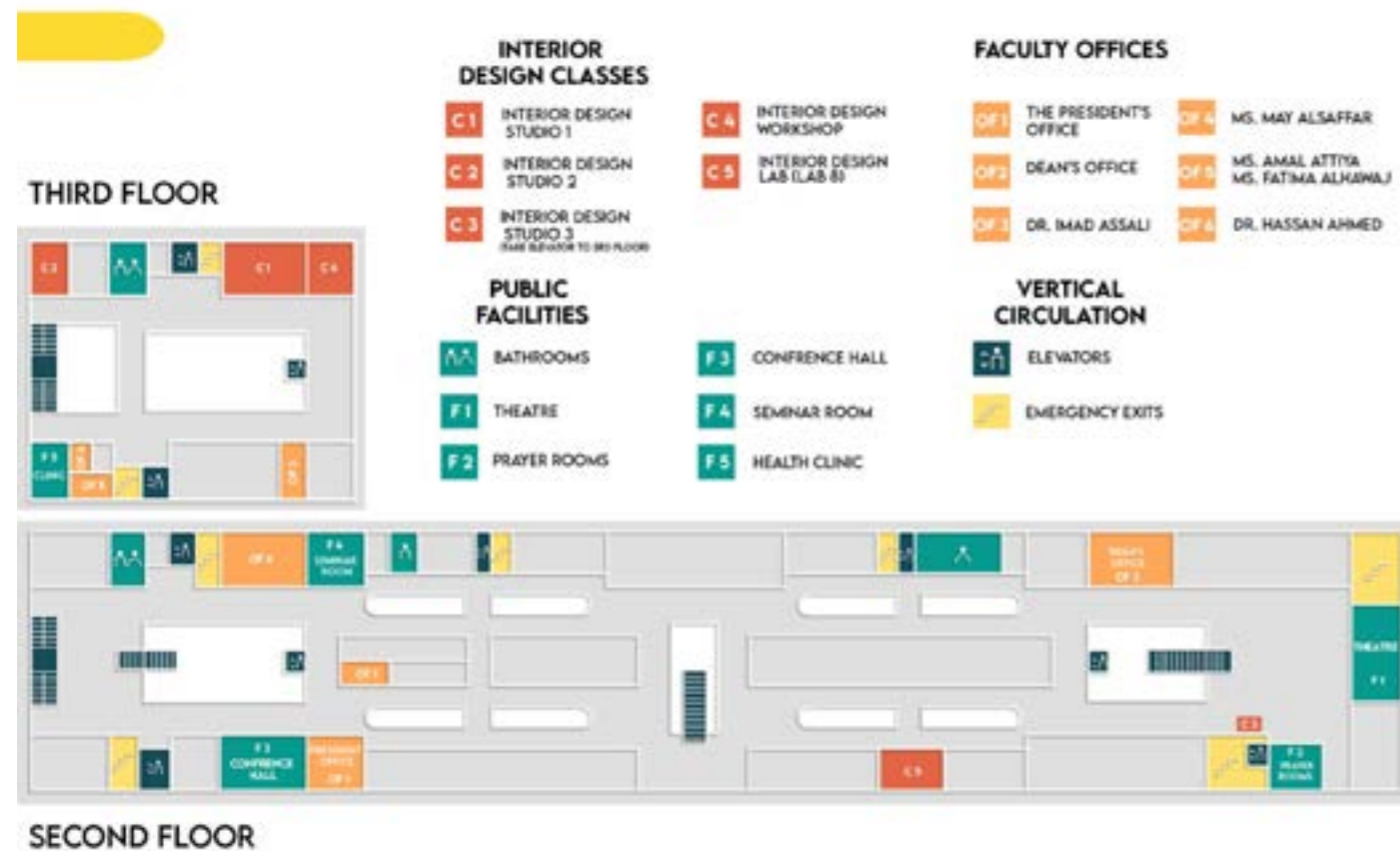
Ahlia University Map Project

Project description:

Students are required to design a map for the interior design department of Ahlia university to indicate the location of toilets, design studios, faculty offices, etc.

Students:

Sumaya Yusuf
Layali Fadhel
Fatima Safar
Yusuf Salmeen

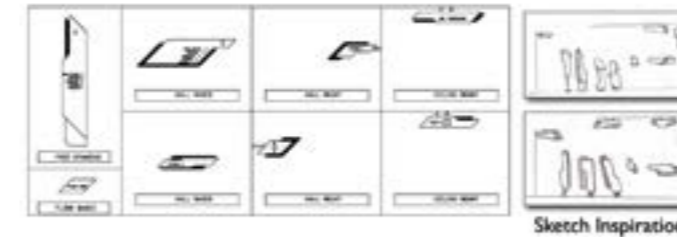


Project description:

This project focuses on creating a set of signages that include directional, identifiers, and regulatory for the Ahlia university interior design department. The signages for third floor of the Gosi mall includes classrooms, workshops, labs and design studios, faculty offices and washrooms.

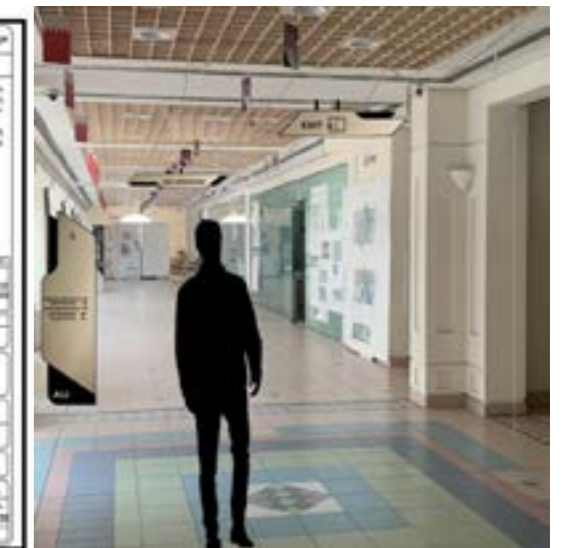
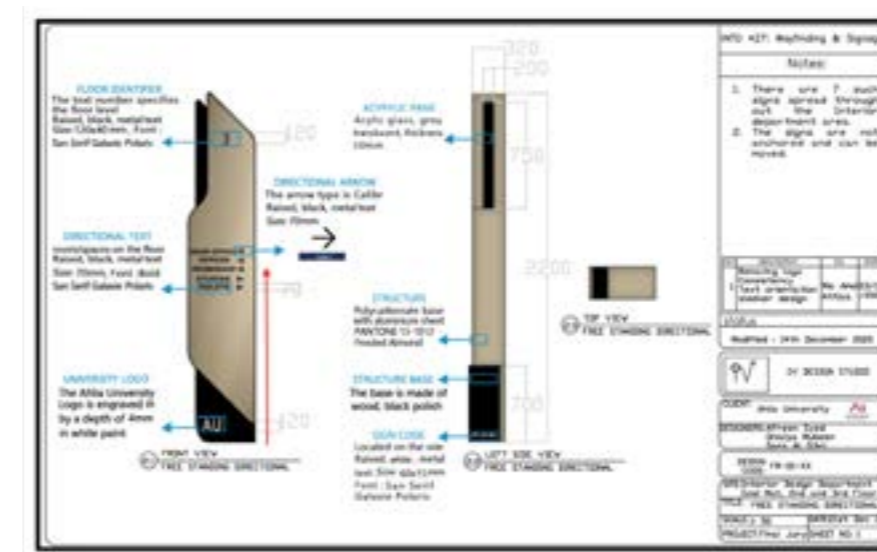
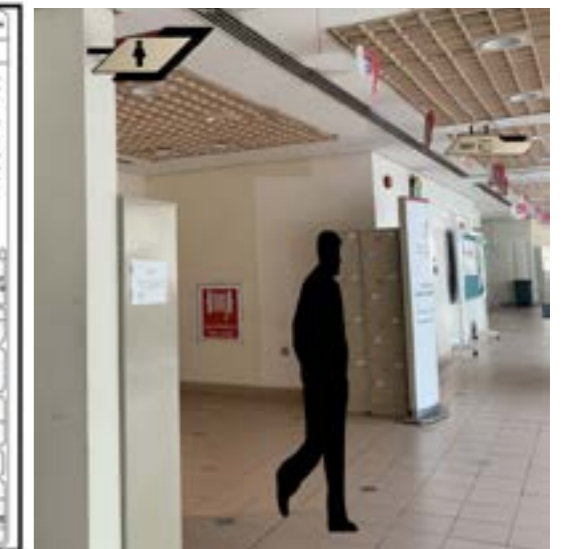
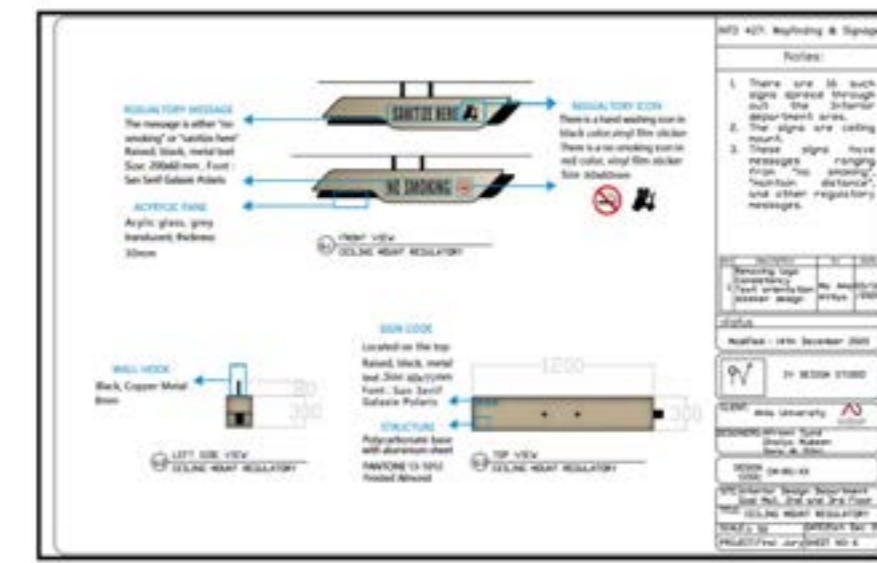
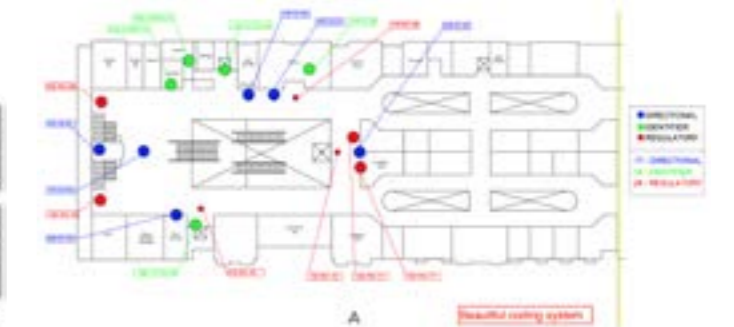
Students:

Afreen Syed
Ghaliya Mubeen
Sara AlSitri



Concept:

The concept for the design is driven from coalesce which means to come together to form one mass or whole. The main purpose is to bring the space and function together and how lines merge to give a sense of togetherness and continuity which is what Ahlia University stands for. Interior department is a part of Ahlia university but is distinct due to its unique identity of creativity and designing.



Graduation Projects

1

Ghaliya Mubeen 64
Instructor: Dr.Amani AlAali

2

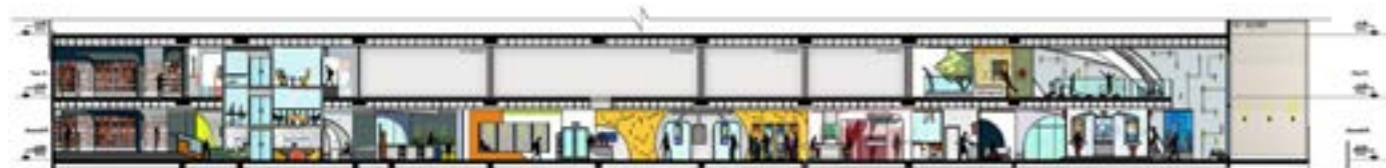
Designing for the 66
aging population- by
Sumaya Yusuf
Instructor: Dr.Imad AlAssali

The Scope of a Synergistic Science and Technology Invention Center for A Conscious Youth In Bahrain by Ghaliya Mubeen

Instructor: Mrs.Amani AlAali

The aim of the proposal was to establish a space dedicated to the advancement of Science and technology in the Kingdom. The center will target young people to foster an individual's creativity, blossom admiration towards science, provide

them with technologies to bring their ideas to life and finally serve as a facility that enriches their potential to become next generation innovators/designers.

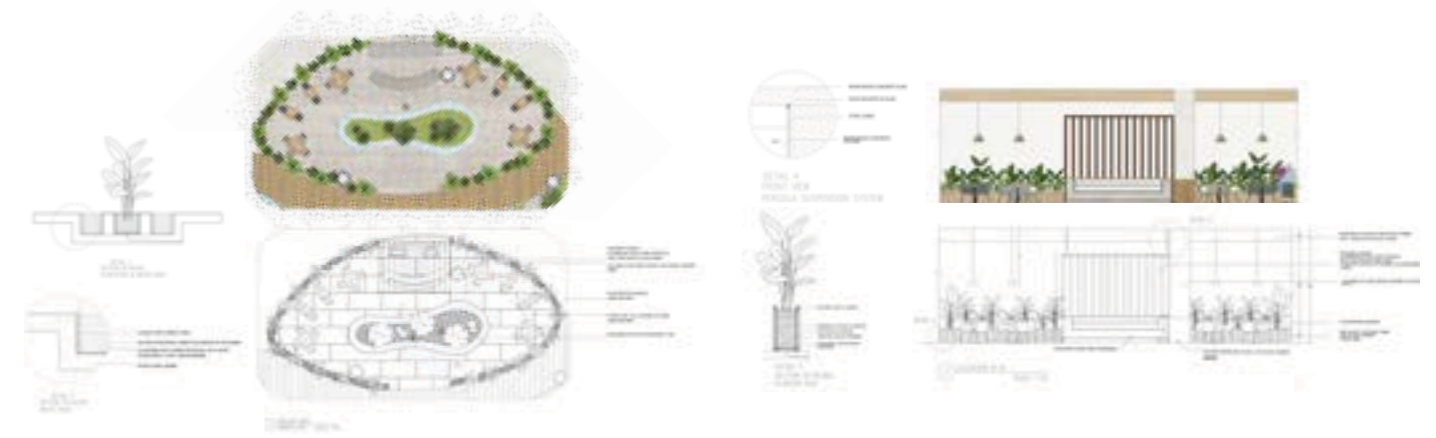


Designing for the aging population- by Sumaya Yusuf

Instructor: Dr.Imad Assali

This Project will be talking about designing a care facility that promotes a comfortable and healthy quality of life for the residents by providing spaces that gives the sense of community and belonging

that would be achieved through creating cozy and welcoming interiors that encourage interactions and promotes a healthy and relaxed environment.



Success Stories

1

Mariam Al-Hawaj 70

2

Aysha Hamad 70

Mariam Al-Hawaj



I worked as an interior designer for one year and I felt that I needed to do something more. Therefore, I decided to get my MBA and explore new opportunities. PayTaps was the first step for my career to enter the fintech industry which was a great decision. Started my journey in 2014 as an Account Officer which gave me the chance to work with several industries. The interior design experience inspired me to close the deals.

Starting with understanding the merchant needs to design the presentation and execute the proposal. Before pitching the offer there is a cycle to be followed.

My achievement today is a reflection of my past experience as interior designer.

Aysha Hamad



After graduating from Ahlia I started to do some freelancing for a couple of residential projects, following that I began working at Impact Interiors as a Junior Interior Designer, during my two years at Impact Interiors I worked on multiple luxurious residential projects and commercial spaces like MUH in Juffair Squares and Al-Quraishi Group headquarters in United Tower. Currently I am pursuing Masters Degree in Design from Teesside University, UK, where I am researching into Biomimicry and Biophilia in Spaces and how to make the space more functional yet sustainable and aesthetically pleasing.



Private Residence - Freelancing



Biophilic Co-working space designed for one of my MA Modules.



Private Residence - Freelancing



Biophilic Co-working space designed for one of my MA Modules.



Private Residence – Done with Impact Interiors



Private Residence – Done with Impact Interiors



Al-Quraishi Headquarters –Designed with Impact Interiors



Biophilic Co-working space designed for one of my MA Modules.



ISSUE -01
2020-2021
Manama- Bahrain
Designed by:
Int.Arch. Zainab AbdulMohsen