

CLEAR DARK ICON

In only one generation, Dubai has given birth to the planet’s highest buildings from the sands of desert. Not a single town in the world has seen such a growth. **The story of this incredible expansion is the theme we want to explore and put on scene.** It is the story of a city born out of earth with the association of science, technology, and its men’s visionary determination.

Dubai has seen so many buildings, but very few give today credit to the history of this land and roots. The attention is mostly toward technological and formal feat. This attitude is not questionable, for its also Dubai’s history.

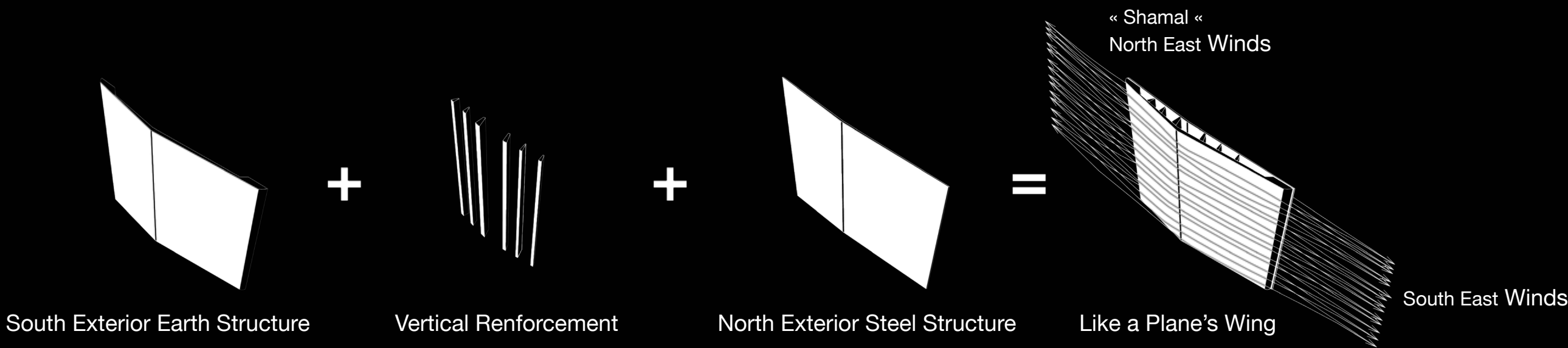
This competition, however, gives us the opportunity to settle in time, and in the frantic timeline of the city. It gives us the time to step aside from the technological escalation, to take a break. Thus, in this race where each new performance turns the previous to obsolescence, where the hypeness of to-day is condemned to rot tomorrow in oblivion, the search for meaning rather than extravaganza appeared to us like the only possible way.

It appeared important to us to give special attention to soil and sand, that are often forgotten in constructions that shine and allow transparence. It also appeared important to take time to look at the challenge that went through building a city in the desert, as well as remind that science and technology take ground in history, and that future builds itself from its knowledge of its own past.
If history builds by redundancy and knowledge of the past, it cannot live without change.

Therefore, our attention went to designing a building able to symbolize the association of movement and novelty from which Dubai is the emblem, and the permanency of earth and origins, that civilization needs to avoid beeing empty shells.

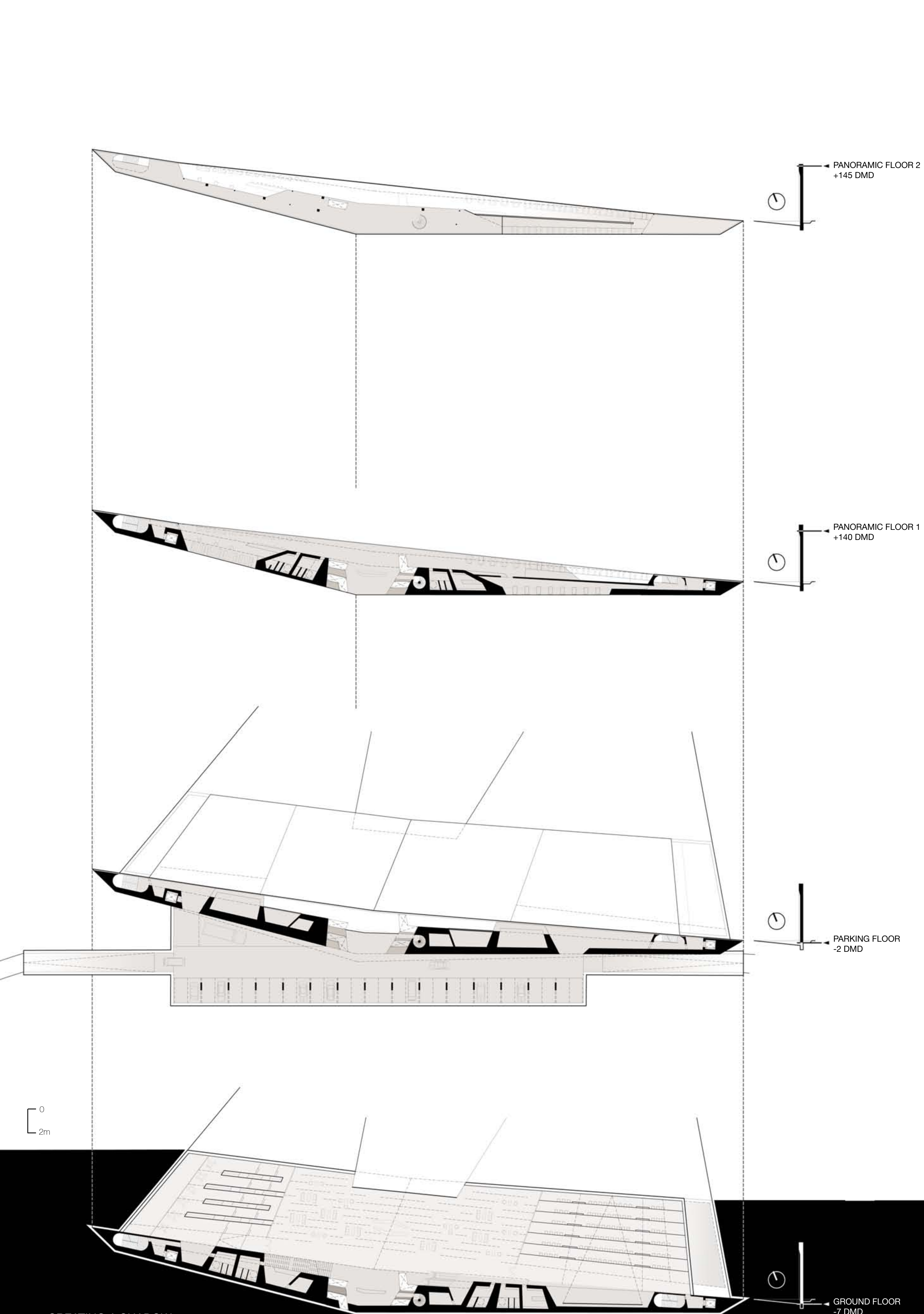
FACADE SUD

0
2m



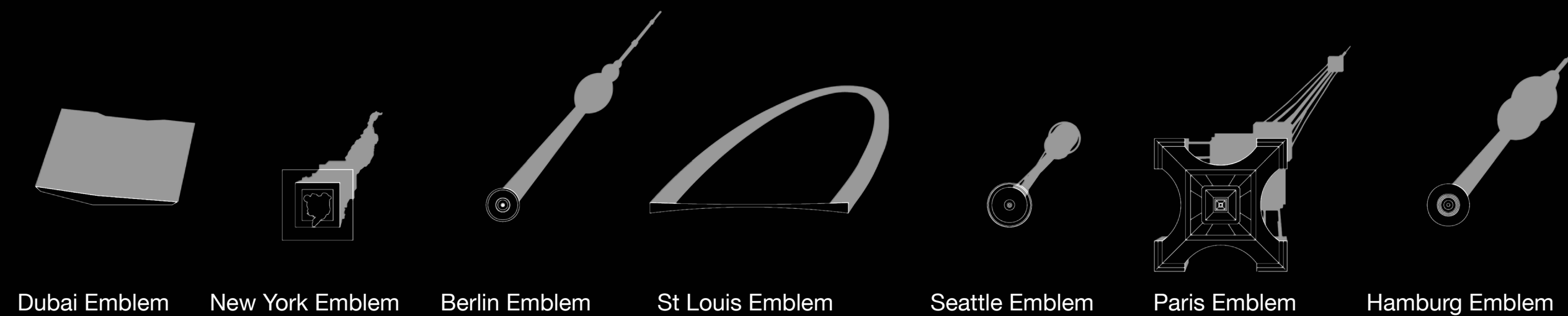
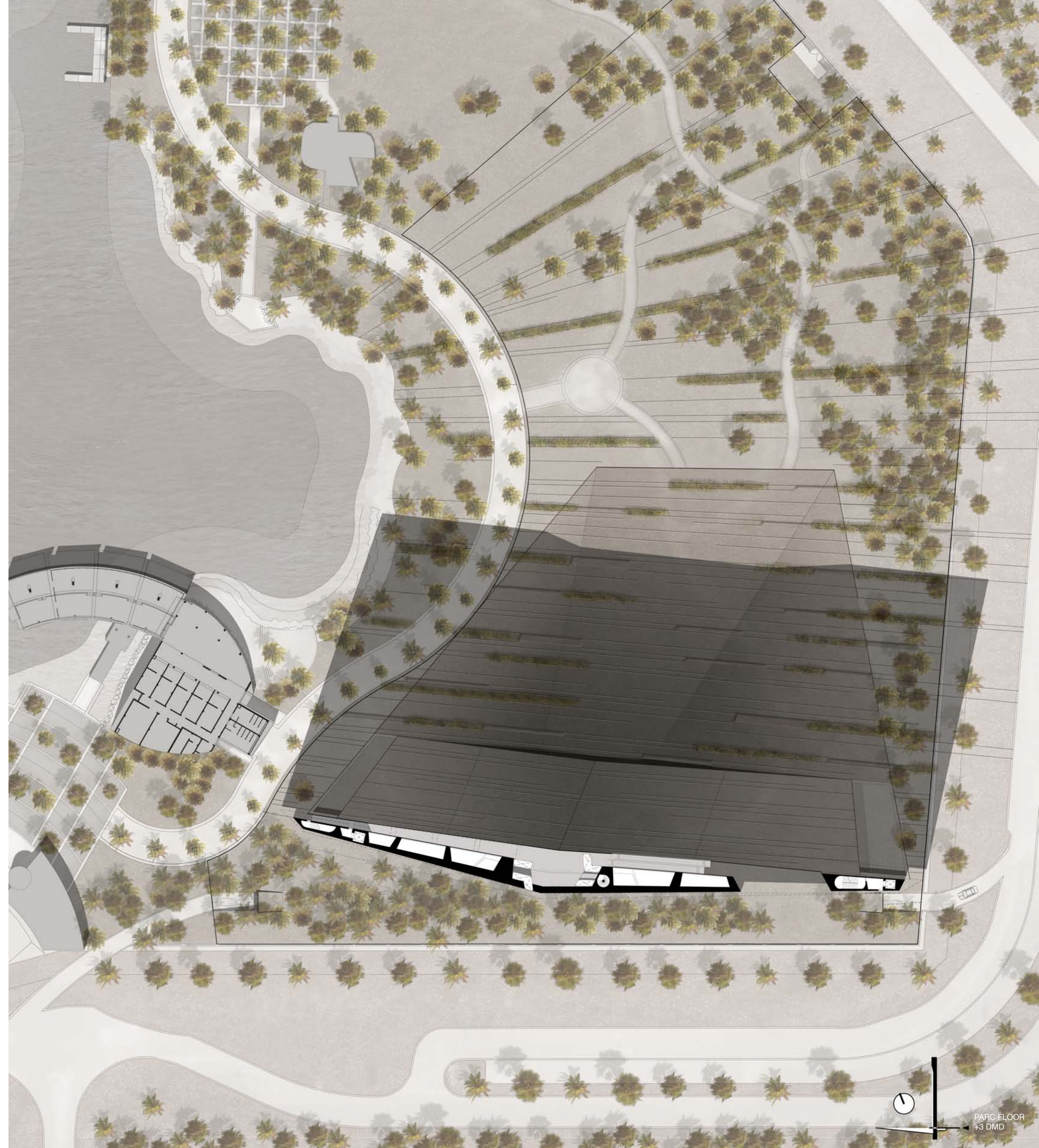
PLAY WITH WINDS
Construction scheme

Tower’s structure is predetermined by its shape and orientation to the winds. The Shamals, coming from the shore, inflex the structure on the west side, and the evening winds a contrario, inflex the south west side of the building. The tower bows to anchor itself on its convex summit, thickest part of the emblem. Like a wing, the tower presents an extrado an an intrado surrounding optimized vertical cores that act like broadsides and nervures.



CREATING A SHADOW
A signal at satellite scale / a protecting invitation

In comparison with other urban iconic signals, like Eiffel Tower, Toronto or Berlin's telecom towers, Dubai Emblem is distinguishing itself by the mass of its shadow. Shadow and light are two predominant elements of arabic culture, narrow streets of a medina, clear dark mashrabiya are many of the signs proving the need for shelter, and hiding from the heat. This emblematic shadow is a sign and a guide from the park or neighbouring parkings.



Dubai Emblem

New York Emblem

Berlin Emblem

St Louis Emblem

Seattle Emblem

Paris Emblem

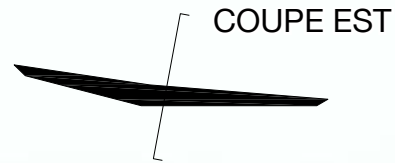
Hamburg Emblem

CLEAR DARK ICON CREATING A SHADOW

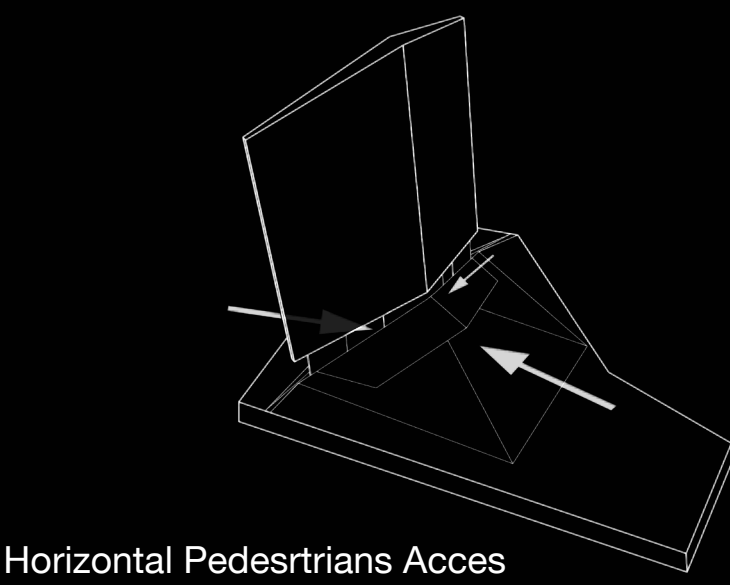
We also questionned the notion of leadership and signal. What value shall be given to a building in a city where extreme is commonplace ? What meaning shall be given to a signal embodying a territory at the time of satel-lite view and fast overflying. From flat planet to Nasa zoom, our image of the world has changed and icon's notion shall take its measure. This leads us to combine the verticalness of the given project to its impact on plan, on what can be seen from above. Our goal is therefore to maximise aerial footprint of the building through its shadow, and minimize its objective footprint.

Of course our choice of shadow as a sign of recognition, is not innocent, and is linked to arabic long time tradition of light capture and use of sha-dow as a decorum through mashrabiya's. It is also our vision of public buil-dings.

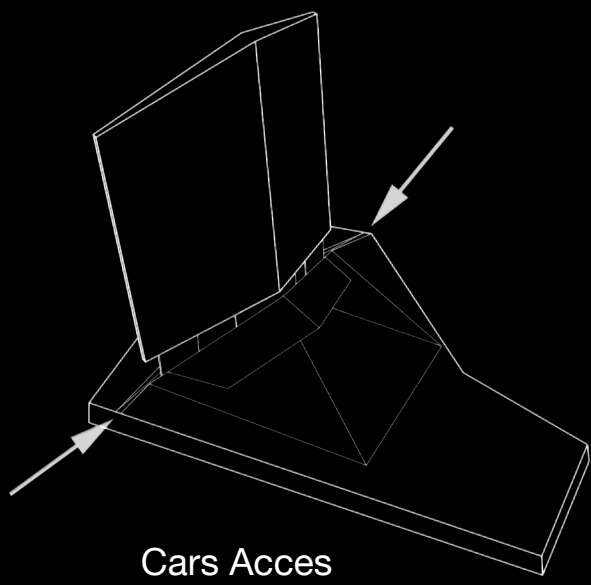
We think that architecture, and that of public buildings especially, is for eve-ryone to see, and shall override its basic function. Thus, in a country where temperature can exceed 50° celcius, offering shadow, and also coolness with smart landscape design is a sign of goodwill toward pedestrians and visi-tors, shall they be using or not the building.



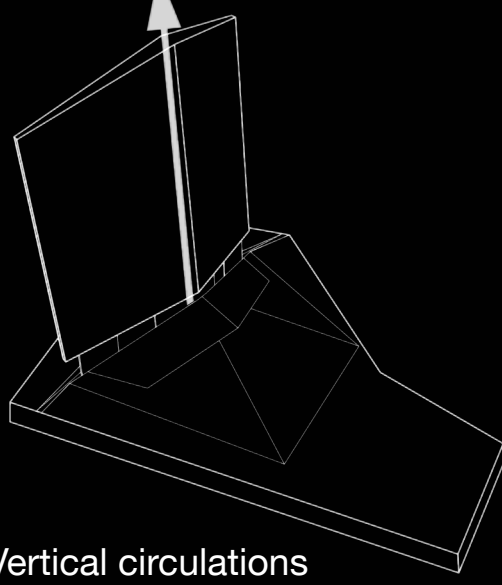
0
2m



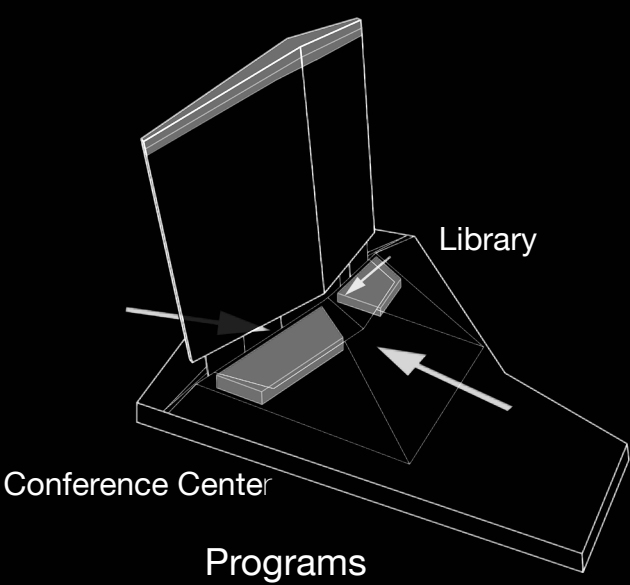
Horizontal Pedesrtrians Acces



Cars Acces



Vertical circulations



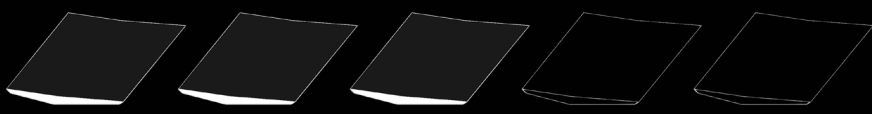
Conference Center

Library

Programs

FROM EARTH TO SKY
Programmatic scheme

The tower, rising from the ground, reveals a wide and generous esplanade guiding us toward the main entrance of the building. The forecourt, under which is organized the conference room and the child's library seeks porosity all the way to the existing park. Landscape design of the garden guides us in the concave shell of the entrance. The base of the building at park level leans forward to provide acces through a rift that leads east-west to the lobby, and to the west to the escalators. At the nadir, at the center of the lobby and heart of the building are the lifts running all the way to the 150m vertical travel to the panoramic café.



CLEAR DARK ICON DARKROOM

We have chosen to display the **richness of the association between move and tradition** by combining two facades that are visually opposite, but per se complementary and inseparable, the building itself beeing resumed to its two facades.

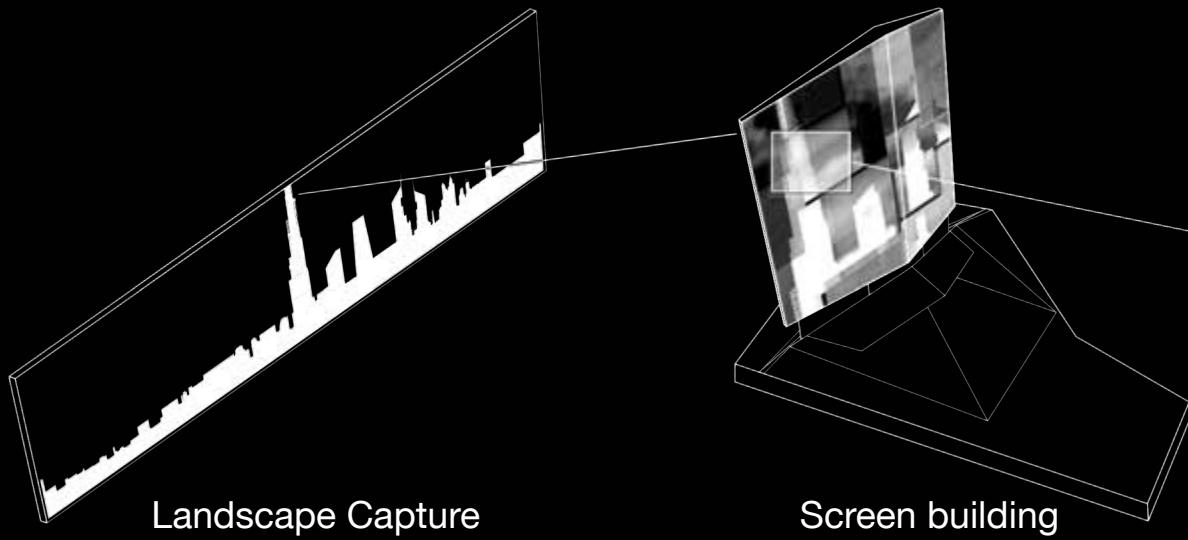
The south side, almost opaque and impenetrable to light, is massive and provides the shadow and anchoring of the building to the grounds of the origins of Dubai. The north side, evanescent and light, means to provide abstraction to the image of the buildings from distance, and melts the building in its surrounding in the landscape from which it receives its own image. The garden side, backlit, uses solar rays from its counter part side to form an image of Dubai. The immutable process of the darkroom projects on the park side the skyline view from the otherside, and tend to blend the icon building into the sky. **This simple technical process turns the facade to a perpetual witness of the evolving city surrounding it.** It gets its meaning from the association with the other opposite side, **the intemporal facade built of perpetual material, guard of the darkroom structure, as much as the display façade is the guard of its visibility.** The two elements are the components of a system that is more than the simple addition of their two entities : it is a whole.

The use of the darkroom is enabled by the intensity of Dubai's light. It is also a chance to pay homage to **Ibn Al-Haytham (Alhazen)**, born in 965 in Al-Basrah, who was the first humanist to describe the principle of the darkroom. He is the father of quantum physics, of psychological physics, and his work has help humanity to understand the objective, as well as artistic world. Before being at its apex in photography, darkroom was used by painters, among them Vermeer, Canaletto...that provided mankind with part of History 's pic-

FACADE NORD

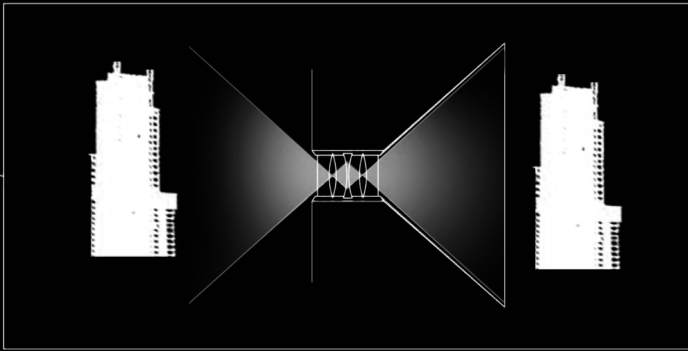


0
2m



Landscape Capture

Screen building



Darkroom Detail

EVOLVE WITH THE SKYLINE
Allowing image evolution, following the city's perpetual movement

The edifice performs like a multiple cluster of darkrooms each capturing emblematic images of Dubai city. Optical lenses are set in the south facade, and collect light and reality facing the facade and outputs it on the screen on the north facade. This millenium old device, discovered by Arabic Humanist Alhazen (965-1039), gives instant image without ever freezing it in present. The device also allows, on special occasions, to artificially display through lenses light and chosen images / animated images.

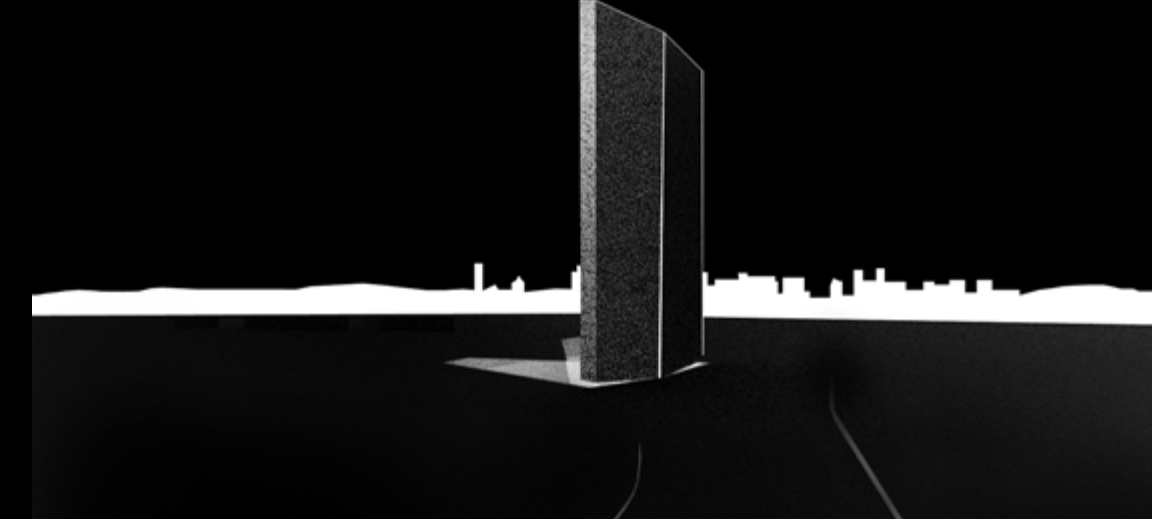
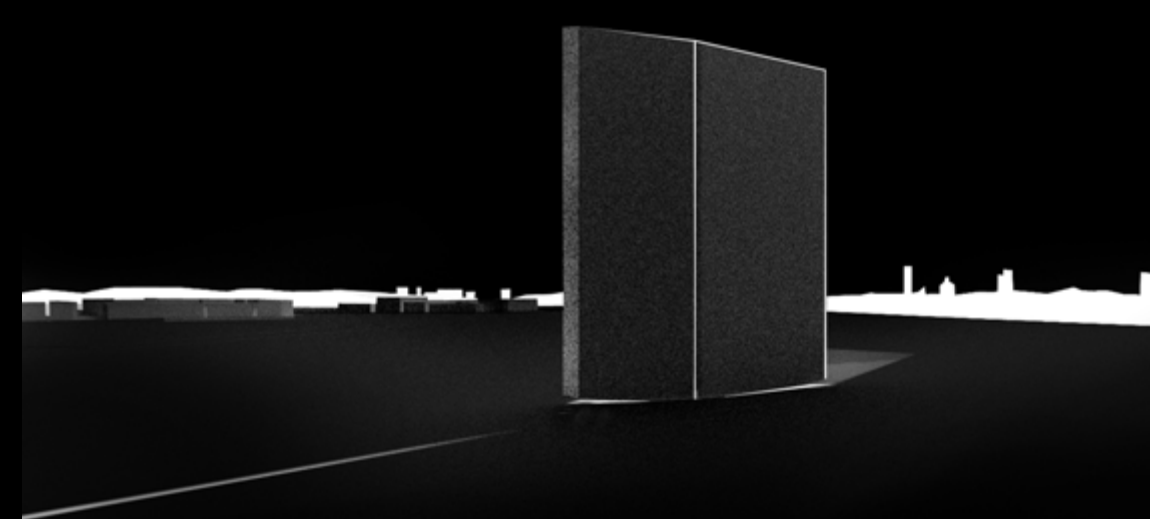




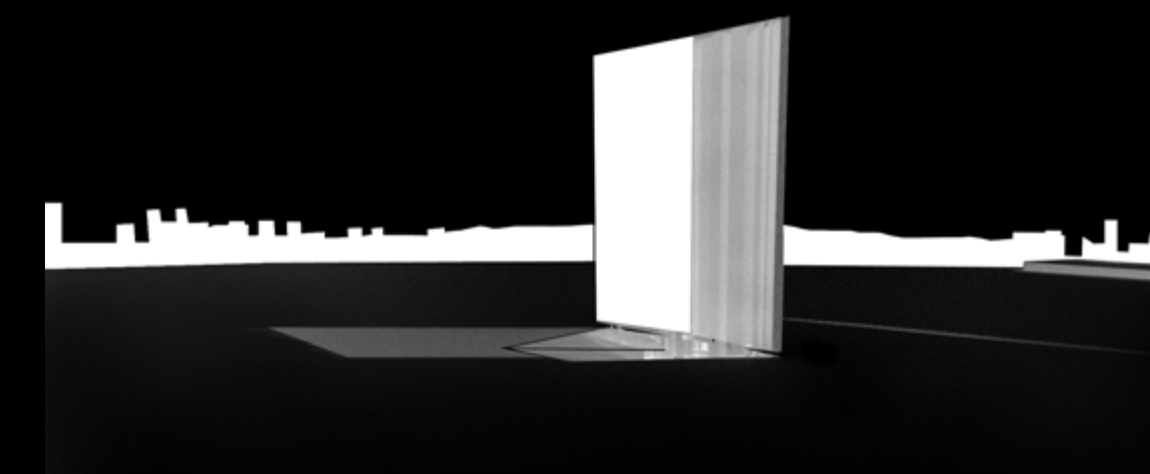
North - East view

North view

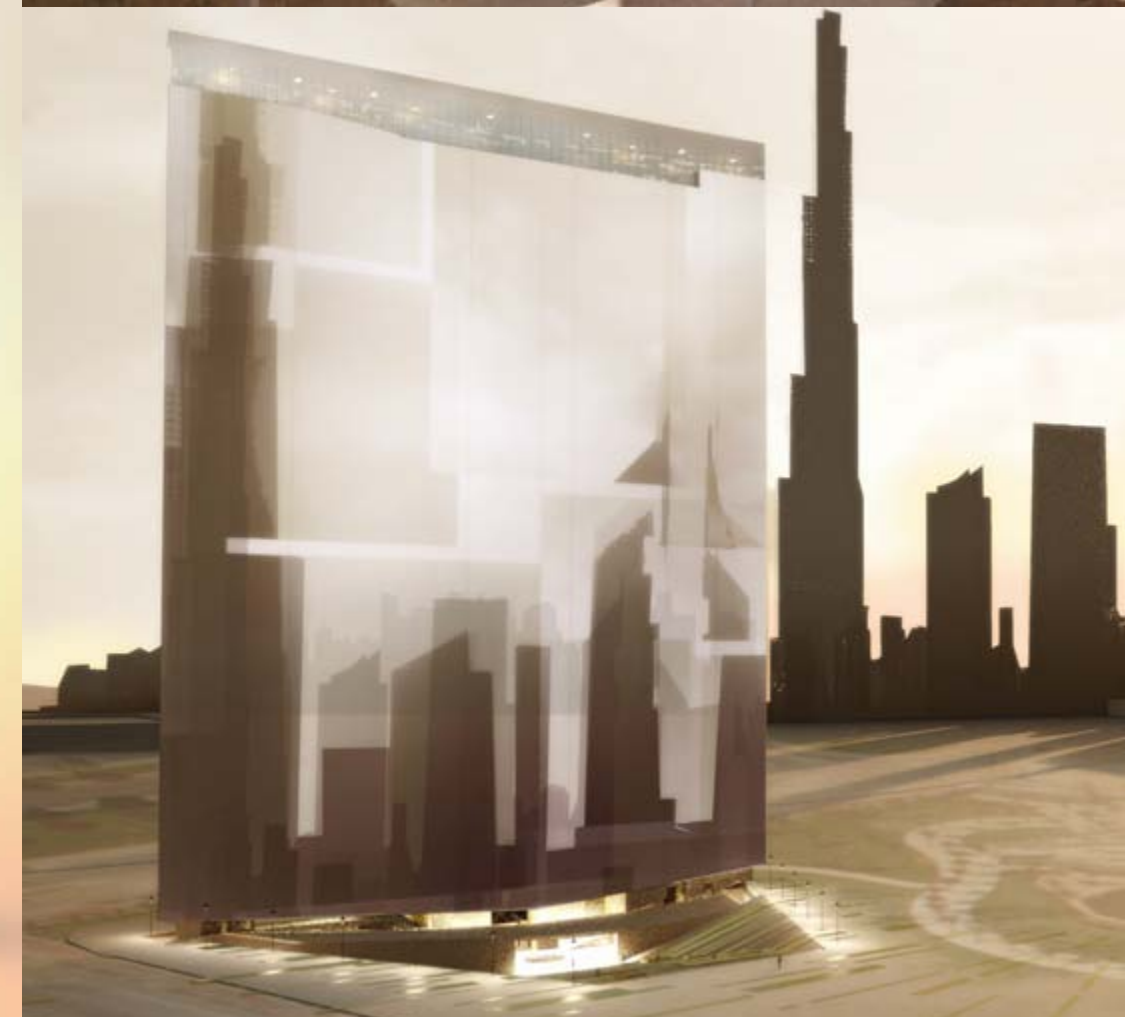
North - East view



South - West view



Conference space



Lobby view

