

ON THE CONTRIBUTIONS OF JORDANIAN ARCHITECTS IN THE CONTEMPORARY ARAB ARCHITECTURE, YAGHMOUR ARCHITECTURE AND ITS MANIFESTATIONS OF RATIONAL AND POST MODERN PRODUCTS

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Abstract

The last years have witnessed a lot of attention in presenting the architectural meaning in the architectural manifestations of the Jordanian architects. This emphasis was apparent in buildings that convey certain meanings, being influenced and subjected to the design contextual conditions. This orientation of architectural thinking was the outcome and the result of the practices of modern architecture in the early seventies, and the efforts Jordanian architects to reclaim such practices. This was questioned by some architects at a later stage, especially with the similarities that resulted in the outcomes that came to highlight either the particularity or identity of the project. The purity and abstraction of forms and masses came to contradict the Jordanian's Architects intention in attempting to create congruity between creativity as a basic necessity in architecture and the need to give the building a meaning at the other end.

To convey this, the architect depended on previous notions and languages to generate a new message embodied in the architectural form of the building. This direction of utilizing former architectural languages and schools to create and design architectural projects was adopted, and such it became the main attribute of Jordanian Architecture practices for the last 10 years of the 20th century. There were some variations in expressing and describing this practiced attribute, some focused on the general conveyance, others highlighted the importance of relating to the urban context and the particularity of each project. Dr. Farouk's Yaghmour contributions were chosen to attain the study's objectives. His experience focused on conveying certain ideas that stem from the constituents of the direct design conditions of each project, such as the functional requirement, the location, building materials and available building techniques.

Keywords : Design Conditions, Jordanian architects, architectural languages, local prototype

О ВКЛАДАХ ИОРДАНСКИХ АРХИТЕКТОРОВ В СОВРЕМЕННУЮ АРАБСКУЮ АРХИТЕКТУРУ, АРХИТЕКТУРУ ЯГМОЕРА, И ЕЕ ПРОЯВЛЕНИЯХ В РАЦИОНАЛЬНЫХ И ПОСТСОВРЕМЕННЫХ РЕЗУЛЬТАТАХ

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Аннотация

За последние годы в работах иорданских архитекторов прослеживалось сильное влияние традиционных представлений об архитектуре зданий. Это было очевидно в зданиях, проекты которых разрабатывались в рамках контекстных условий, и их архитектура зависела от них. Данные представления стали результатом разработок методов проектирования и строительства в начале семидесятых годов. Зависимость архитекторов от прежних школ стала главным признаком иорданской архитектуры в течение последних 10 лет XX столетия.

В настоящее время среди архитектурной среды традиционные представления подверглись сомнениям и работа архитекторов стала направленной на их обновление. Главенствующими в проектах становятся особенности и идентичность. Целью является интеграция

творческого потенциала, как основной потребности в архитектурной практике, с функциональностью и практичностью в строительстве. Одни архитекторы сосредоточились на изменении общего облика зданий, другие выдвинули на первый план важность городского контекста и оригинальности каждого проекта. Одним из наиболее значимых в достижении поставленной цели является вклад доктора Фэрука Ягмоера. Его работы сосредоточены на возможности интеграции идеи, функциональных требований к проекту, местоположения, строительных материалов и доступных методов строительства.

Ключевые слова: условия проектирования, иорданские архитекторы, архитектурные языки, местный прототип

Introduction

Architecture, and its international concepts, became multi-cultural, and because global intellectual development, the local architect became more accepted with development and exchange between cultures. At the same time this international interaction imposes on the local architect to develop local peculiarity, without this development all the places in the world will become similar in style and form. Because of the western architecture at the present time is more influence than other, the local architect must be in connection with what is happening. If the local architect wants to be up to date with the global architecture development, he must find his right position in the international cultural net.

After the architect get his relative independence, from the international thoughts, and the local prototype. He moves to another level with this international thinking, it becomes a case of interaction, interdependence, and balance. And to choose what concepts and ideology he wants to apply [1]. The contributions of Architect Farouk Yaghmour have focused on creating a communication language that affects the romantic aspects rather than addressing it deliberately. The idea of rationality crystallized to become the main goal the designer aspires to accomplish in his architectural manifestations. During his studies, architect Farouk Yaghmour have concentrated on the theoretical level, which was realized later in application and practice. In reference to this, the research focuses on 2 purposes:

First: Forming a theoretical framework to the notions of modern architecture instituted by the German Architecture (influences of the place of study).

Second: Comparatively analyzing Yaghmour architectural work, and examine the rational direction throughout the projects.

To realize **the first goal:** the attributes of German architectural schools theories and propositions between the two wars shall be defined. This is determined as a feature for generating architecture that aims to accomplish influential and dominant communication; this shall be achieved in the following various levels of expression the designer aspire to convey:

- Design Context and Conditions;
- Crystallization of Ideas in aspects of expression;
- Formal forms of idea expression.

To realize **the second goal:** the above influences shall be applied to Yaghmour's projects. The outcomes of applications shall be examined and the direction in levels of expression shall be analyzed also. This will focus on the diverse technicalities applied in the works of Dr. Yaghmour throughout different periods; in addition to that the realization of ideas that are based on conceptions influenced from the German architecture for disciplines related to levels of expression will be examined.

2. A brief of factors that influenced the architectural journey of Dr. Yaghmour

2.1. Source of inspiration

Dr. Yaghmour chose the city of Hebron as his prime generator of inspiration since childhood (Fig. 1a). This developed the essential artistic sense in the early life of the architect. Such artistic inspirations out stretched the limits of design constituents to reach a broader aspect of developing the architectural sense that was immersed in the architectural formulations of the city of Hebron (Fig. 1b).



a)



b)

Fig. 1(a,b): a) Hebron city; b) View from Hebron's city district

Resource: Hebron Rehabilitation Committee

This became later a collector of raw and referential material for the intellectual approach of the visionary phase to formulate different interactions and expression languages. This was expressed through practice and theory, which reflected the consistency in the architectural works of Dr. Yaghmour.

2.2. Theory and Ideology

In the process of architectural theory development, and in his efforts to reinforce the importance of this orientation, the German school of Bauhaus in Weimar played a major and essential role in pertaining the conceptions and theories of rational modern architecture, and thus its impact was reflected on the architect's works. Further investigation to this section will be tackled, for such aspect is one of the purposes of the research. This will be achieved through presenting the most important ideas, analysis and comparison.

2.3. Nourishments

In his educational lifetime of Dr. Yaghmour and during his higher degree in the State University of New York in Buffalo, he was not restricted to attending and studying the required courses, but he practices the academic life also through teaching in the his university. He assisted and taught with academicians like Professor Peter Panham, and the application was through his practices in the office works.

2.4. Practice and Application

In reference to what was mentioned earlier, one can sum what was the influential factors that influenced the architectural aspects of Dr. Yaghmour and one can derive how it influenced his emphasis on having a meaning behind the architectural works on the local level of Jordan and on the Arab World. This shall be also presented through the research purposes.

3. General Conceptions of German Architecture (Between the two World Wars period)

The German architecture and the modern representatives played an essential role between the two wars, in the history of modern architecture and in the efforts to reinforce its positions in the European architectural scene. The credit goes to German architects and their efforts in employing modern architecture; this eased the architectural design process and elevated the professional levels. In addition a multiplicity of design propositions, all within the wide perspective of modern architecture. The German architectural scene was characterized with its educational institutions that took on their behalf the responsibility of establishing the conceptions of modern architecture, and the process of institutionalizing architects and designers that trust those propositions and ideas. One of the leaders of such institutions, is the famous Bauhaus school, this benefited from the modern architecture movement greatly in terms of speed and success. The Bauhaus school sought to eliminate the gap between abstract and applied arts, between crafts and the machine.

According to Gropius, the institutional faculty should pay enough attention to produce graduates with high artistic and intellectual values. Students should be familiar with the theoretical and practical technicalities of drawings, design and formation. Besides this, they should be experts in the technologies of contemporary fabrications of artistic products, add to that their expertise should cover construction works and finishes in public and residential buildings [2]. Unifying the art and the craft was the slogan announced by the Bauhaus, in reference to the directions of the German architecture prior to the First World War. Maintaining such unity was not an easy job amongst the common conceptions between architects and artists in Germany. This was in regards to what the artistic activity should be, and the artist position in the society.

It was hard for German artists to let go of the inherited Nietzsche ideas about the heroic artist role, and how he should employ his talents to benefit the crafts and the machinery production [3]. Gropius determined the goal of institutionalizing the new educational facility; the main goal was to enhance the contemporary living conditions. This should start from the basic house tools and into designing the residence itself, all in connection to the latest technologies and through using new materials and new formulas that designers can balance the contemporary requirements with the conventional traditions.

This shall generate new forms of technologies and rationalism. However, his continuous emphasis on the importance of studying the relationship between forms and colours, and the necessity of blending concepts that tackle problems freely on a wide spectrum of expression, depends on the idea of developing the process of form and formulation, from 2D to 3D. Referring to this, what distinguishes the features of German schools philosophies and what determines it as a feature of generation aiming to reach for an influential affecter for the designer is evident in **3 levels** of expression:

3.1. Representation of Design Context and Conditions (level A)

In this one shall expand in the intellectual domain of architecture rather than being constricted and limited with the functional and site requirements. Such attributes should not be superficially and directly listed and prescribed; a thorough analysis and investigation shall present the meanings behind such requirements [4]. Gropius paper in 1932 on the theory and organization of the Bauhaus is considered one of the most important documents that emphasized on the pragmatic shift that affected the direction of educational facilities, the document reflected great awareness to the spirit of the new age.(In depth analysis to what the vocabularies of the site and functional requirements). He notes that the distinction of the contemporary ages comes apparent in its building; in it you can find the spirit and the expressions of that period.

The essence of rich architecture cannot be separated from the people, and it reflects the various connections between the different arts and technologies. Architecture today is realized in the unity between the Arts. In an exhibition held by the Bauhaus on the experimental house conceptually designed by the architect Adolf Mayer and George Mosh, their work exhibited by Am Horn in Weimar. This house represents a model to the production of prefabricated houses (advocated by Gropius). New technologies were employed in the construction process of the model, from its

smallest detail and throughout the whole construction phase. This collaborative experience extended into a new social experience and a new start point to the Bauhaus, where it adopted the functional design means of that era and this functionalism was tied to the school until the thirties [5].

3.2. Realization of ideas in Aspects of Expression (level B)

This refers to the multiplicity of ideas proposed from all aspects and the development of conceptual thinking that resulted from the nature of such ideals. This comes from relating such concepts to certain domains, and investigating the centralization of such ideas around similar concepts [4]. Works designed by architects of the Bauhaus such as Adolf Mayer in the year 1921 are considered as examples where the school succeeded in delivering the first experiments towards designing a complete comprehensive building, as a result of the student's efforts in their design workshops. Regardless of the modest scale they were capable of reflecting the expressive aspects of their design throughout all the details and through all the proposed ideas.

The elements and expressions produced by students through their artistic attempts of exposing the material and employing the craft in the search for pure geometrical forms especially in the building elevations, all of this was apparent in the buildings designed in the Bauhaus (relations to concepts were specified). Aside to this came the process of presenting the interior as an echo to the original concepts of abstract art. And the efforts to use a variety of construction materials came to be a union between the expressionism movement and the De Stijl movement. (The centralization of ideas around one common concept). Both artists and architect Van Dusberg (the pioneer in De Stijl Movement) and the artist Kandinsky (the pioneer in the Russian Constructivism movement) played a major role in transforming the Academic theories of the Bauhaus into solid products. In the year 1923, Dusbergh presented the aesthetics with rationality in opposition to the expressionist and individualistic tendencies, and the later presented art with the spiritual symbolic and impressionist meanings [6].

3.3. Formal Forms of Ideas Expressions (level C)

This is inclusive to the expressions of ideas in its formal matter; similar vocabularies are used to express more than one idea. And the minimal wage of formal elements of expression in comparison to the derivative forms of expression. And the extent of using reference in expression, [4] where it is difficult to assess the reasons that led Gropius to shift towards the direction of rationality in his work. Artistic activities and the revolutionary artistic and architectural movements (Russian Constructivism, De Stijl, Le Corbusier thoughts in the new spirit magazine) all led to influence and change Gropius's academic and practical approach (Dependence on references in the forms of expression).

The Chicago tribune came as an apparent indicator to the new functional and rational approach that became the interest of Gropius, besides his interest with the consequent productions between (1922-1923). Gropius also presented in collaboration with Adolf Mayer the studies in the field of prefabricated houses that are based on mass production lines. This was reflected on the importance of the function and the formal modes of expression of the ideas, and the influence of the De Stijl movement on Gropius.

Their work adopted the use of basic cubical elements to be installed and assembled in different and various directions. Depending on the concept of combining elements that Van Doesburg talked about in Weimar. (Fig. 2a) (The use of modular shapes to express more than one idea). The influence of the De Stijl movement is obvious in the works of Gropius, especially in the interior design works and the design of elements that come to be complementary to the space, this is the case in Gropius's study room in the Bauhaus (the extent of adopting the formal coherent references) (Fig. 2b) [6].

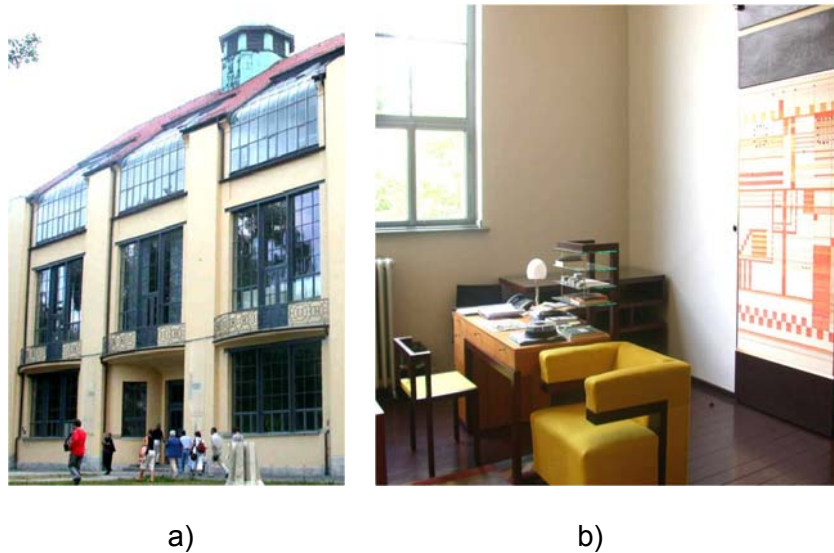
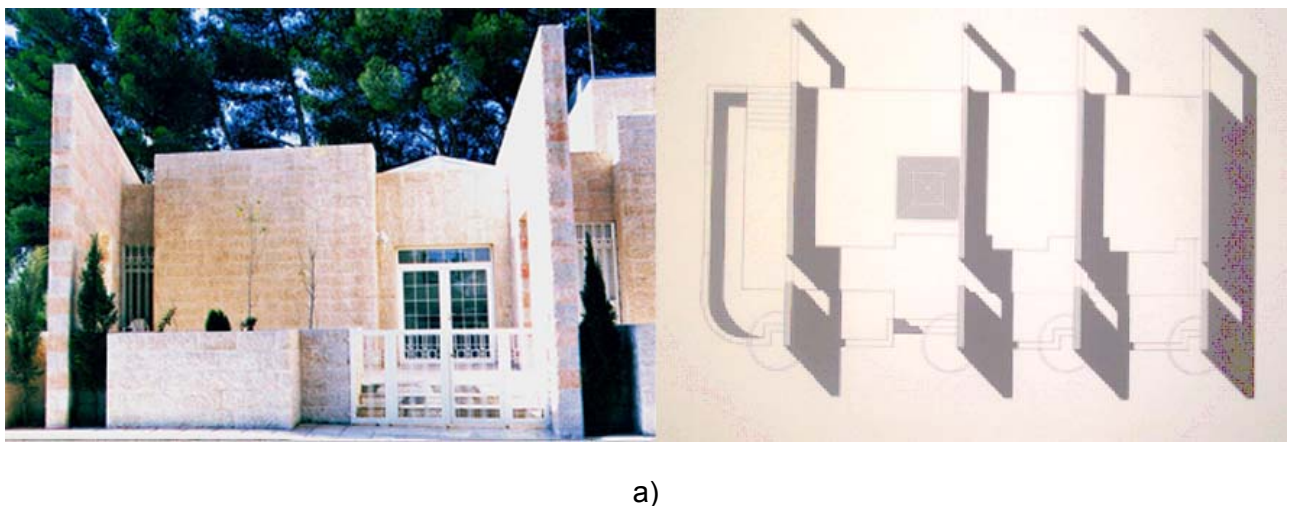


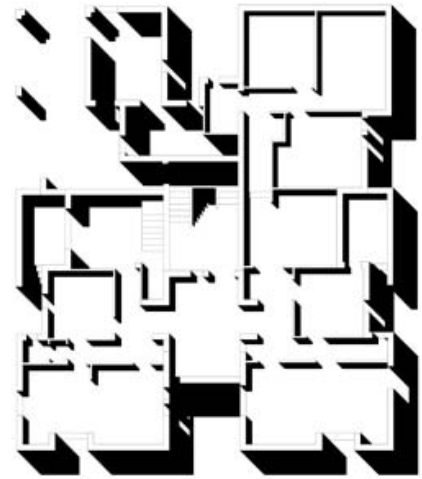
Fig. 2(a,b): a) Bauhaus school, Weimar; b) Gropius office in Bauhaus

4. Requirements of the Second purpose of the research

Explorations of variations in the rational attitudes towards architectural products of Yaghmour architecture. The research objectives focus on detecting and exploring the variations in the rational directions of Yaghmour Architecture, with identifying the basic concepts and their aspects and relationship among them. There are aspects regarding the products that would be selected. The study aims to explore the variations in the architectural practices of Yaghmour Architects; this study will be based on a comparative methodology that aims to illustrate how the rational modern conceptions are applied practically and how those applied indicators are invested in the buildings of Yaghmour. Within this perspective the research will focus on the selected projects of Yaghmour Architects:

- Villa Dr. Walid Maraqa (Fig. 3a);
- Abu Gharbieh Residential Complex (Fig. 3b);
- Villa Dr. Fatayer (Fig. 3c);
- Solomon Pools Project (Fig. 3d).

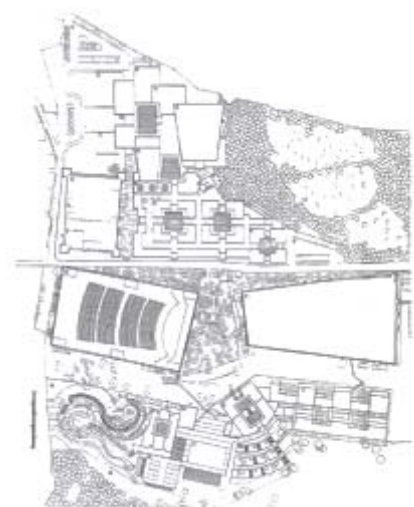




b)



c)



d)

Fig. 3(a-d): a) Villa Dr. Walid Maraqa; b) Abu Gharbieh Residential Complex; c) Villa Dr. Fatayer; d) Solomon Pools Project

4.1. Villa Dr. Walid Maraqa

The residential project is compromised from 3 main zones; the main zone embraces the reception area, the guest room and the main entrance zone. Aside to this is the second zone that houses the bedrooms area that has also the family living room and kitchen, secondary entrance and the main circulation element leading to the basement and into the villa's roof. The levels of expression throughout the 3 levels will be later presented to understand the intellectual approach of thinking. The design expresses a range of influences whether emotional or rational to the wide perspective of meanings that will be delivered to the recipient. Villa Maraqa is distinguished with the wide range of areas that express the contextual aspects the designer intended to portray.

Those areas are directly related to the contextual aspects and characteristics of the project (functional and site requirements) in addition to the wider intellectual and philosophical aspect present. The designer focuses on 2 subjects: relationship between the nature and the architecture and on the direct design context that is related to the functional needs of maximizing the relationship between the outdoor and indoor spaces to overcome the limitations of a small plot. (Fig. 4a) The green walls in between the site boundaries define such site contextual characteristics (level A). The comparison between the stone and the natural walls added depth to the intellectual spectrum of the project. (Fig. 4b) This is one of the aspects of this relationship categorized by the level of cohesion between architectural and natural forms (level B). On the wider theoretical range of the project, the designer defined the relationship between nature and architecture by combining two strong propositions.

In the first proposition, architecture comes in contrast with nature's soft and free lines, in its essence it proposes that their is a dialogue between architecture and the environment. In the second proposition and in reference to that the designer architectural work should not only contrast nature or emphasize on the relationship with nature, but should be the result of both. In the form formulation (green walls with stone walls) it is the contrast that emphasizes with nature in the essence (what is in between those walls) both ideas are realized in the final form. The final product depicted the elements of nature, formally and in the spirit of the building (level C) (Fig. 4c).

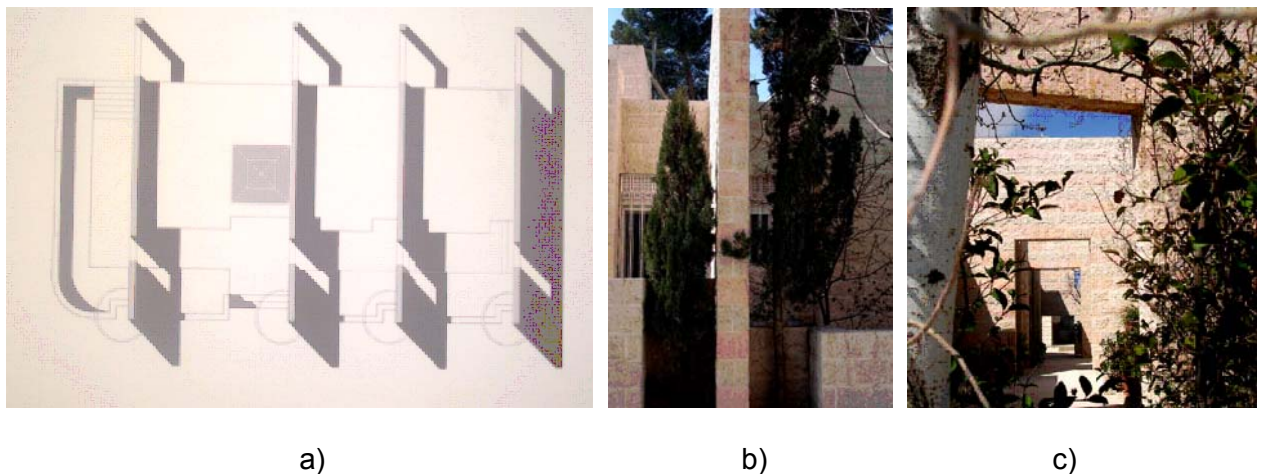


Fig. 4(a-c): a) top view of the villa in site; b) the comparison between the stone and the natural walls; c) the elements of nature, with the spirit of the building

4.2. Abu Gharbieh residential Complex

This project is compromised from 5 residential apartments, divided on 4 floors, the ground floor houses two apartments, the main entrance of the building, parking locations and the services of the building. The first apartment spreads on the ground floor, opposite to it is the second apartment that resides in 2 floors, the ground has the entrance, guest area and kitchen, while the first floor has the bedrooms area. This takes us to the first floor that is compromised of two apartments, one also spreading throughout the first floor and the second has the bedrooms zone

on the second floor, and the entrance, guest area and kitchen are all on the first floor. The second and third floors are dedicated to the fifth apartment that is a duplex also, where the guest area, living space and kitchen are separate from the bedrooms area on the third floor (Fig. 5a).

The design ideas stems from realizing the indicators that represent the whole as a part, by focusing on the areas associated with more than one meaning [7]. This is obvious in Abu Gharbieh's project. A project that is influenced from the inherited past (Hebron's traditional architecture influenced the designer, (level A). The clustering of residential units and the use of neighboring apartments represents the spirit of the old traditional neighborhoods in particular. (Fig. 5b) With focus on the outdoor spaces, such as the open terraces that connect the apartments together and with the common open spaces and shared facilities, (Fig. 5c) such as the main circulation element and the bridge connecting the terraces together. In this the designer was capable of achieving all the design areas within the givens of the general idea of the project. Generally, there was a focus on the chronological realm with reference to the past, and an another realm representing the relationship between architecture and nature. This focus on the spaces between residential apartments, neighbouring buildings patterns to represent the site impact from immediate neighbours and the use of bridge and terraced structures to express the broader context of the city of Hebron (level C).

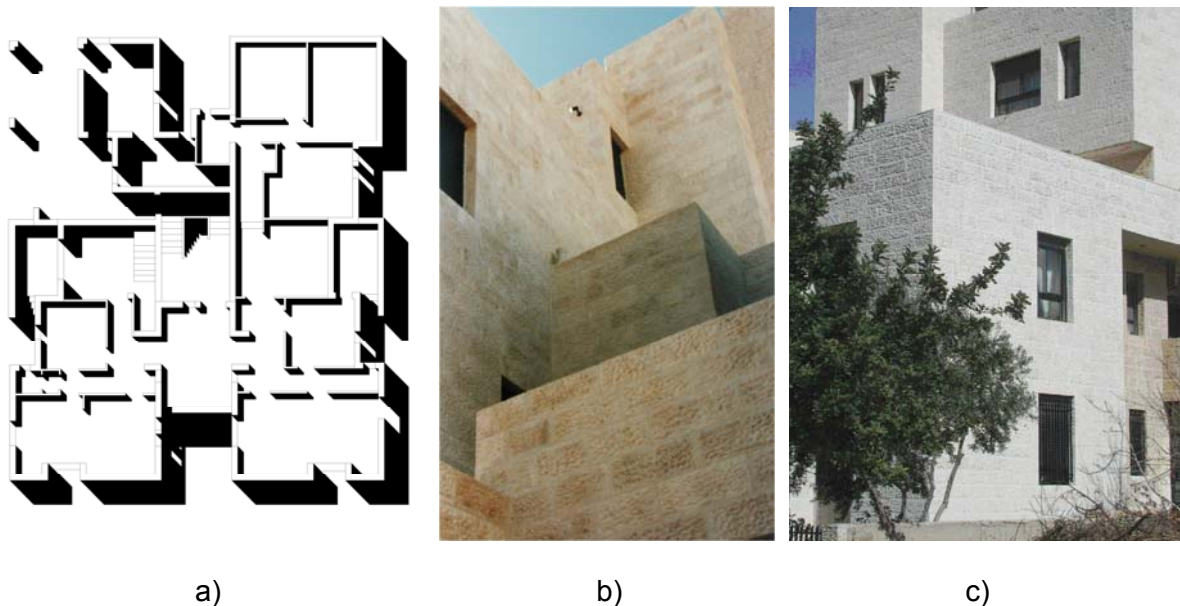


Fig. 5(a-c): a) plan of Abu Gharbieh Complex; b) the clustering of residential units; c) terraces that connect the apartments together

4.3. Villa Dr. Fatayer

A residential villa comprised of three floors, the ground floor houses the entrance, guest area, kitchen and the internal stairs that connect the ground living room with the first floor to come in the middle of the sleeping area on that floor. A basement floor encompasses the services plus a small guest's apartment (Fig. 6a).

The design represented a spectrum of expressions that does not breach the meaning that will eventually influence the receiver, regarding the variety of ideas invested to collaborate in comprehending and understanding the meanings. In villa the designer was attentive to dealing with the site and to other functional matters, where the living area mass is made distinctive by tilting it towards the good views of the site (level A). To express this aspect, two other unique masses were created and connected on the site with another mass that became the entrance zone. To determine two created masses and to confirm tilting the mass of the living spaces a frame is formulated on the elevation of the building (Fig. 6b).

Within this orientation the ideas were expressed regarding functional issues, for instance, the entrance is considered a major element that portrays such ideas; such element is symbolized as an important feature that formulates what's around it. (level B) The idea proposed around the entrance (the framing and tilting of the living mass) was represented by making the entrance an element that reflects the spirit of the building are apparent in the entrance mass. After setting the different aspect and ideas in Fatayer Villa, this level is usually important in architectural study one can discuss the abstraction of expressing ideas in comparison to common notions of relating the form to ideas. Moreover, after studying the stone material of old Ammani houses, among his findings were the striped colored courses and the rose colored stones, such treatments were used to express the importance of some functions. Where in this case, such notions were utilized to focus on certain functional elements (such as the living area mass) (level C) (Fig. 6c).

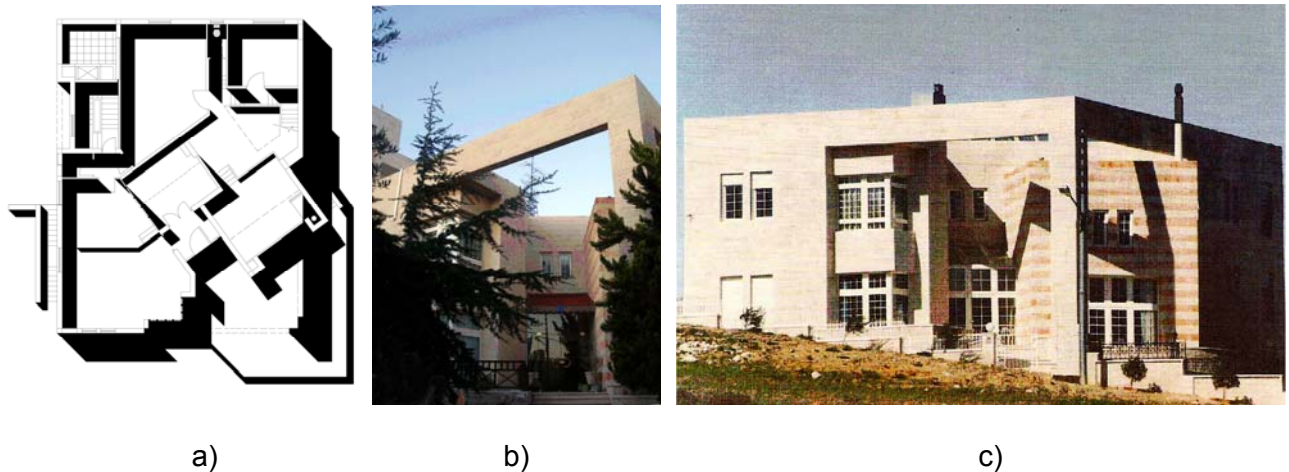


Fig. 6(a-c): a) plan of villa Fatayer; b) a frame is formulated on the elevation of the building; c) the striped colored courses and the rose colored stones

4.4. Solomon Pools Resort: Levels of Expression

Achieving an aesthetical value should be attained by influencing the broader abstract, indirect range within a comprehensible aesthetic framework. This aesthetic value is tied to past notions and principles of expression that define this wide field. This is expressed in Solomon pools project in Bethlehem, Palestine. The project is 12Km south of Jerusalem and 4 Km away from the church of Nativity. This project embraces different historical elements. The project encompasses three pools built to reserve water for Jerusalem, with an area of 30,000 m². Two pools were constructed at the age of Herodias at the beginning of Christianity; the third pool was built in the age of King Thaher Khosqadain in 1460. (Fig. 3d) Whereas on the level of the direct design context the designer expressed thoroughly on all elements of the project related to the functions and to the context of the project. In this the elements of the project were related to the concepts of cohesion and balance with the nature, the relationship is equal to that relating the project to the historical background and other ideas that characterized the project. (level A) (Fig. 7a).

As a whole, with its three calibers, the historical, cultural and recreational, in all architecture was tied and associated to nature on its primary level. And the previous shapes were shifted and changed according to functional necessities. There are variable ideas proposed by the designer to express the context, rehabilitating and protecting the surrounding existing environment, reviving the historical site with a comprehensive language that breaks the common notions with distinctive apparent site visuals (Fig. 7b). In addition, the project came to be an icon that blends harmonically with the historical and natural surroundings, where the architectural concept was based on a balanced clustering formulation that came in reference to symbolic functional perspective, and so the project came to merge easily with the nature and rich views to the pools and the surrounding forest (level B) (Fig. 7c).

However, in terms of forms expression, the historical, natural and functional aspects were all tied together. This came also in parallel to utilizing the historical inheritance of the castle building and the surrounding site. The project renovated the castle and revived it to become a national museum for Palestine, the designer was capable to achieve that by designing the exteriors and interiors based on the idea of using 'contracts' were contemporary materials and methods of constructions are used to contrast the existing structures, passing the direct way in dealing with the previous forms it was also confirmed by Antoniades, though he insured to the importance of the visual similarity and through his focus on some similarity it confirms it's importance in helping the perceiver to decode the designer hidden messages [8] (Fig. 7d). Another component is the organic balance between buildings and the outdoor and indoor courts that came to preserve the rocky nature of the site and the forest, and attempt to incorporate it into the built masses.

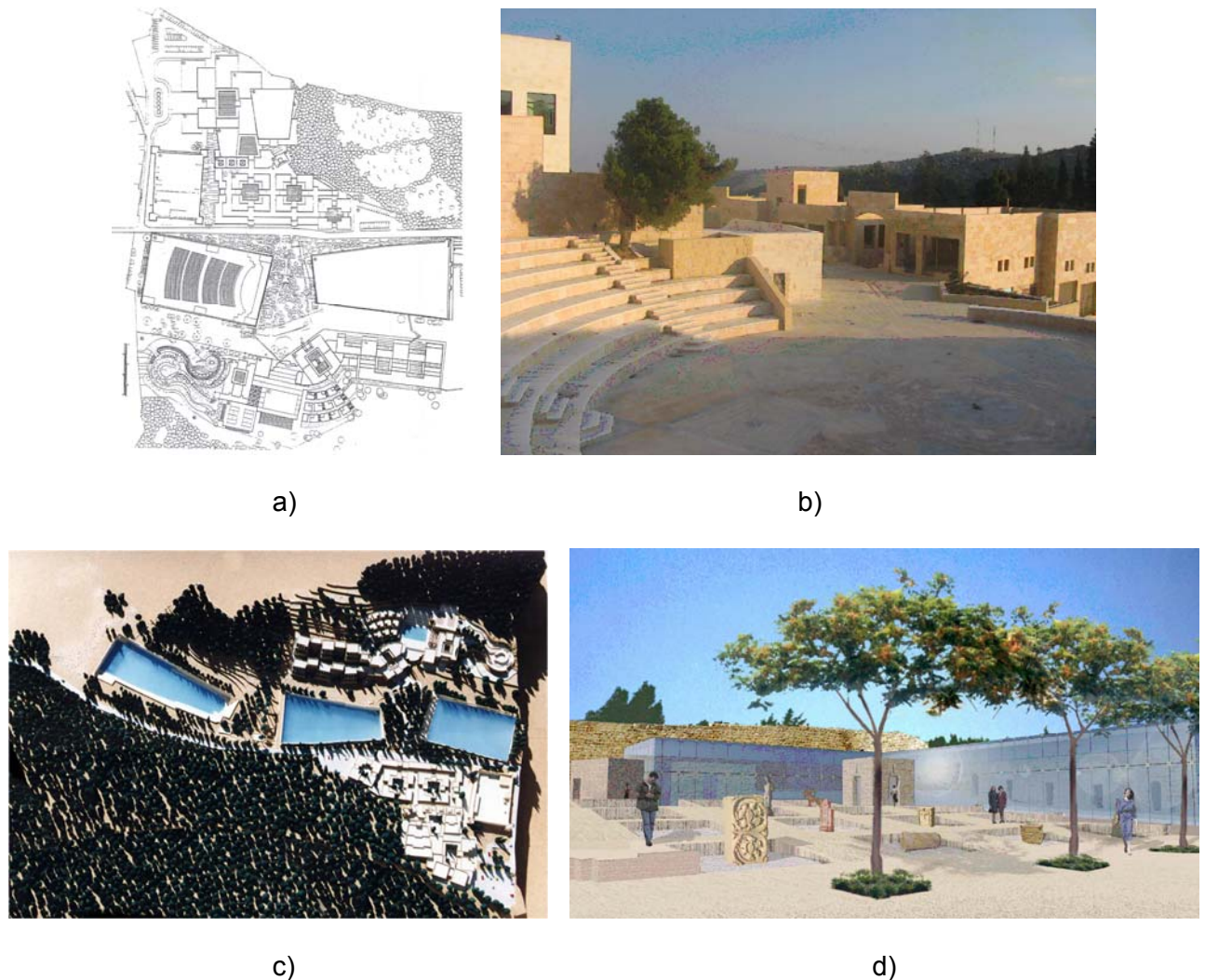


Fig. 7(a-d): a) plan of Solomon Pools Resort; b) reviving the historical site; c) rich views to the pools and the surrounding forest; d) contemporary materials and methods of constructions

The crafts center is comprised of two main masses, both embrace two main courts that are connected with allies and covered bazaars. This center is related to the castle through architectural expressions throughout the plazas and the designed outdoor activity spaces. (level C) "on the architecture aspect, the style of post-modern was captured, like comparison, subtraction, contrast, and exaggerate as a simulated pictures for the fact that they interact with the past traditions and norms trying to break it." [9]

Yaghmour incorporated this style in all levels of expression in the four selected projects as presented in the following table.

Table 1. A Summary for the levels of Expression for the Selected Architectural Practices of Yaghmour Architecture

NO.	Project	Level (A) Representation of Design Context and Conditions	Level (B) Ideas realized in the fields of expression	Level (C) Formal forms of expressing ideas
1	Villa Dr. Maraqa	-Influencing the wide field of meaning to be delivered to the receiver emotionally and rationally. -relationship between architecture and nature	-Use of stone walls. -Blending with the nature walls of the site	-Architecture came to oppose the nature in the difference between the architectural geometrical shapes and the free shapes of the site.
		-Creating spaces that connect the outdoor and indoor spaces to overcome the limitation of the small areas.	-In its essence the architecture is in harmony with the natural forms.	-Second position focuses on an architecture that is in harmony with natural forms in its essence.
		-The green walls defined the characteristic of the direct site design context.		-The final form depicted the site elements on a intangible level and the other view also on the formal level.
2.	Abu Gharbieh Complex	-Realizing the indicators that represent the whole as a part, by focusing on the domains that relate to more than one meaning. Representing the past (in reference to the city of Hebron)	-The idea of clustering is used to represent the residential units -The use of neighboring units to symbolize the spirit of the neighborhood specifically. -There is a focus on creating outdoor terraces related to the apartments and relating those spaces with bridges.	-There is a focus on creating spaces between the residential units. -The direct neighboring buildings typologies represent the site domain. -On a wider scale, the use of bridges and terraced structures represents the city of Hebron.
3.	Villa Dr. Fatayer	-Affecting the receiver with a wide spectrum of ideas by investing the minimal to allow him to complete the meanings behind. -Relating the project to the site, plus dealing with the functional constituents of the project and tilting them toward the view .(the living area mass)	-Creating two connected masses and positioning them in the site to define the entrance to side pergola. -To define those two masses, the living room mass is tilted and a stone frame outlines the formation.	-Tilting the living mass and creating a frame that defines the entrance to the villa. -The designer focused on studying the material of stone in the old Ammani buildings, where he discovered that the use of colored courses and the rose colors came to connect those notions with the functions of the villa (the living area mass)

4.	Solomon Pools Project	<p>-On the level of the existing design context the designer fully expressed the vocabularies related to the functions is the project and its location.</p> <p>-The elements of the project were related to the ideas of harmonically blending the project with the site .</p> <p>-The forms invested inherited historical notions that characterized the project.</p>	<p>-The projects with its three calibers (historical, cultural and recreational) , in all architecture was tied and associated to nature on its primary level.</p> <p>-The previous shapes were shifted to serve the functional context vocabularies.</p> <p>-Preserving and rehabilitating the environment and site conditions.</p> <p>-reviving the historical site with a comprehensive language that breaks the common notions with distinctive apparent site visuals.</p> <p>-the project came to be an icon that blends harmonically with the historical and natural surroundings, where the architectural concept was based on a balanced clustering formulation that came in reference to symbolic functional perspective</p>	<p>-utilizing the historical inherited citadel building and site to serve the projects elements.</p> <p>-Renovating the castle and reviving it to become a national museum, and the use of contemporary materials and methods of constructions are used to contrast the existing structures.</p> <p>-The organic balance between the building and the exterior and interior spaces to preserve the rocky environment and forest nature of the site. This was expressed in the crafts center that was divided into two masses that embrace 2 courts connected together with allies and covered bazaars. This center is related to the castle through architectural expressions throughout the plazas and the designed outdoor activity spaces.</p>
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Conclusions

There is a diversity in the ideas incorporated in the four projects, this is apparent in different in the levels of expression in each project. This diversity came to intensify the design thinking in investing different levels of expression that expands into the theoretical area in the following fields:

- 1- Expansion in the intellectual and the architectural areas rather than confining to the functional and site requirements.
- 2- Expanding to the larger constraints of the site rather than its direct limits.
- 3- Expanding towards the historical backgrounds of the site rather than being constricted with its present.
- 4- Digging deeper in the meanings behind the vocabularies of the functional and site requirements instead of apparently stating them.

Expanding towards architectural and general ideas rather being stuck with the site and functional requirements. This is obvious in Villa Dr. Maraqa, where the dialogue between architecture and environment reflects that on its fundamental nature (level B). In Abu Gharbieh, the selection of

bridges and terraced structures expresses the wider context of the city of Hebron. And finally and in Solomon pools project the architectural products express a cultural monument that deals with the historical and natural environment of the site, this achieved through harmony with the symbolic meanings and functional requirements of the site (level B) Table 1. In regards to expanding to the broader context of the site rather than the direct boundaries, villa Dr. Maraqa was successful in creating spaces that continuously connect the outdoor and indoor spaces to overcome the limitations of the small plot (level A).

And in the project of Solomon pools the organic balance between the building and the exterior and interior spaces to preserve the rocky environment and forest nature of the site through inducing the nature into the architectural masses (level C) Table 1. As for expanding towards the historical backgrounds of the site rather than being constricted with its present, this was established in Abu Gharbieh Complex where there was a general reference to the past, the view to the architecture of the city of Hebron is apparent in the mind of the Designer (level A), and in the Solomon pools project the utilization of the historical inheritance of the castle and site to suit the elements of the project (level C) Table 1.

In looking for deeper meanings behind the vocabularies of the functional and site requirements instead of apparently stating them, this is obvious in Villa Dr. Maraqa, where the green walls of the site represent the direct design context conditions (level A). And in Villa Dr. Fatayer and by studying the material of stone in the old Ammani buildings, where the use of colored courses and the rose colors came to connect those notions with the functions of the villa (focus the living area mass) (level C). And in Solomon Pools Project, regarding the direct design conditions the designer expanded in expressing the vocabularies that characterized the function and location of the project (level A) Table 1. The proposition of such ideas stems from the interests and influences of the rational ideas, that were reflected in most of Dr. Yaghmour's projects. However, in the case of Solomon Pools Resort, the philosophy and conceptions of the Post Modern style came to be an objective he aims to express rather than being just a tool of expression. Attaining a successful idea understanding by influencing the receiver, rather than merely delivering a concept is the main aim.

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Note:

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