DEADLINE
3:14 AM MAGAZINE

A NEW DAWN

03
13 June 2026



Rebuilding Khartoum

A compelling conversation with Dr. Jamal M. Hamid explores how past mistakes shaped Khartoum's current fragility and why its reconstruction could become a rare chance to correct decades of planning failures

Architecture of Refugee Camps

This article highlights how refugee camps, as shelters for migrants and internally displaced people, rely on social cohesion and inclusion to transform marginalization into genuine coexistence

Architectural Responses to War Brutalist Architecture

Amid wars that radically reshape cities, this piece questions whether reconstruction should revive what existed before destruction or erase the painful memories etched into the urban fabric.

Why Deadline 3:14 a.m?

Deadline is a periodical magazine published by the students of the **Faculty of Architecture-UofK** — a space where they express their opinions and document their interests. In each release, they tackle a topic to relay what they have learnt to their Architecture-interested peers. The biggest — and perhaps the only — thing students fear in this field is "the **deadline**". That is, the latest hour by which the works are to be submitted, which has become a haunting obsession, unrelenting even when they are asleep.

As for the time that this word strikes deadly blows and leaves fright in its trails, it is this: after midnight and before dawn.
Hence, our magazine is named **Deadline 3:14 a.m.**!

FOREWORD

Written By: Howaida ElKaris

ARCHITECTURE BEGINS PRECISELY WHERE RUIN STANDS

War is never a passing event in the life of a city. It is a rupture — one that unsettles not only walls and skylines, but memory, identity, and meaning. Streets fall silent. Landmarks lose their certainty. Spaces once filled with life become heavy with absence.

And yet, architecture begins precisely where ruin stands.

Beyond destruction lies a fragile, uncertain moment — the space between collapse and becoming. History reminds us that cities, no matter how deeply wounded, possess a quiet resilience. From ash and fracture, they redefine themselves.

They rise not as replicas of what was lost, but as reflections of deeper awareness. Sudan now stands at such a threshold — suspended between a painful memory and an unformed horizon. In this moment, architecture must transcend construction. It must become an act of healing, a guardian of collective memory, and a deliberate gesture toward dignity and renewal.

A New Dawn is not a naïve promise of light. It is a belief in the capacity of cities — and the people who shape them — to begin again.

For cities, like their inhabitants,
may be broken...
but they are never
beyond rebirth.



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> “The bridge in all its beauty and grace was built to outlive us, it was an attempt to grasp eternity. It transcends our individual destiny” - Slavenka Drakuliç

INTRODUCTION

WAR AGAINST ARCHITECTURE

Written by: Hiba Gasim | Translated by: Raneem Awad | Edited by: Shaimaa Babiker

War and Architecture have intricate history. Wars have almost always been accompanied by destruction, damage, and defacement. "Carthage must be destroyed" Cato the Elder, the conclusion to speeches in the Roman senate after the defeat of Carthage, 2nd century BC. The destruction of Baghdad by the Mongolians conquest in 1258. The erasure of whole cities in WW II. Even the image of wars is associated with debris, wreckage cities , and hollowed buildings.

"Cities themselves were goals."
As buildings are designed to shelter and protect their residences against the outer environment or predators, Cities developed to protect their inhabitants against outer invasions and wars. City walls, castles, trenches, bunkers…etc. , were designed as defense mechanisms against wars(wars shaping cities throughout history). Conversely, military tactics have often targeted key architectural structures such as bridges, dams, and buildings as part of military maneuvers to gain territory, or a desire to wipe the enemies capability to fight back, or a way to send a massage by targeting a symbolic buildings - terrorizing, dividing or eradicating it altogether. It's always hard to determined the true intension of destruction, and whether it was intenttionally carried or mindlessly. Nevertheless, this wars against architecture have its profound impact on architecture and the living environment.



Figure 1: City Under Ashes

"THE CITY ITSELF IS THE COLLECTIVE MEMORY OF ITS PEOPLE." -ALDO ROSSI



Figure 2: Bridge Of Mostar

Regardless of the intent, the destruction of buildings and structures is not just the loss of their physical and economic value, buildings can have meaning, values and contain memories and history that surpass their physical forms.
It is not just brick and concrete that are destructed, it is the memories and values, it is the history that is inherent in them.

Warchitecture is the name emerged in Sarajevo for the catastrophic destruction of architecture during the Bosnian war in 1992-1996. After the collapse of Mostar's bridge in that war, the writer Slavenka Drakuliç wrote : "The destruction of a monument to civilization is something else. The bridge in all its beauty and grace was built to outlive us, it was an attempt to grasp eternity. It transcends our individual destiny". Architecture is part of the cultural heritage, historic buildings, monuments, and even houses, are aliving proof, a reminder, a tie that connecting the people to their roots. Hence it is important to preserve them in times of war.

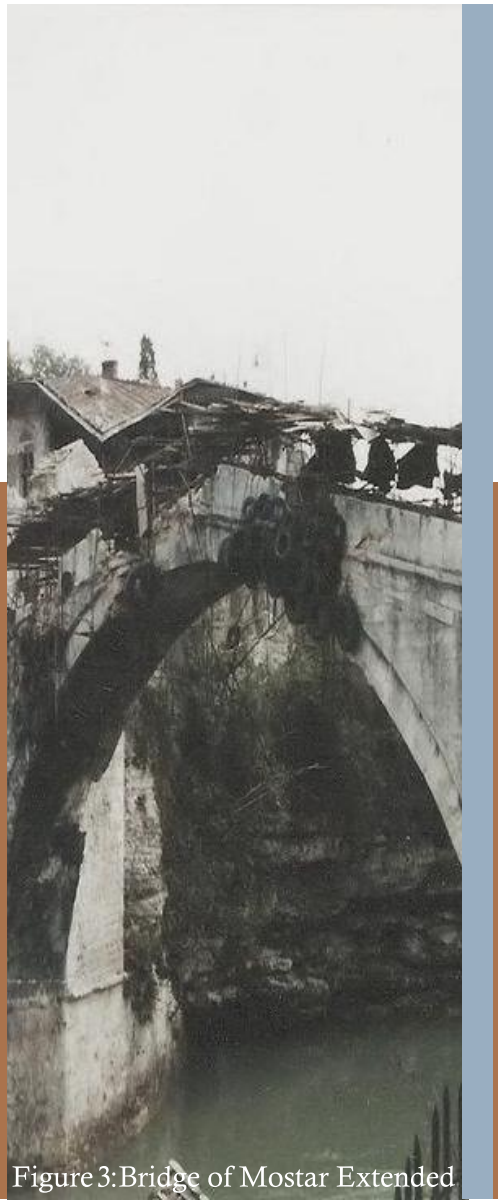


Figure 3:Bridge of Mostar Extended



The post-war eras are gloomy, fill with uncertainty and grief, yet with hope to restore the lives that were once disrupted by the war, rebuilding everything as it was before, or a hope to start again erasing the memory of tragedy and rebuilding a new life.

> **"Architecture must learn to transform the violence, even as violence knows how to transform the architecture." - Lebbeus Woods**

In The Mugaddimah, Ibn Khaldon argued that cities are living organisms; they are effected by different factors that drive their growth or decline, and its evident that the mentality, values, needs, and conditions created by wars can be seen as a major factor in the reshaping communities, their architecture, and cities. Change is inevitable in architecture. Wars precipitant that process, destruction makes way to improvisation and creation. Post-war periods witness the flourishing of many architectural styles that shape our living environment to this day.

Architectural Responses To War

Brutalist Architecture

The term ''Brutalism" came from the French word béton brut, meaning raw concrete, the material used to form buildings of the Brutalist style.



Architectural responses to war

BRUTALIST ARCHITECTURE

Written By: Hiba Qasim Translated By: Nisreen Ahmed Edited By: Danyah Altayeb

Wars and armed conflicts drastically reshape cities. Post-war, the desires and hopes of most of the survivors are presented and reflected in the town, whether to rebuild the destroyed environment to its previous state pre-destruction or to erase the memory of the tragedy and violence woven within the fabric of the city.

Following World War II, a strong desire to build a New Britain, with a rising housing problem, solutions that provided speedy buildings, rapid replacement, prefabrications, and low effort were favorable. Also, the rise of new idolisms and hopes for a better future was the fertile soil for experimentation, and eventually, it led to an increase in new architecture.

After the war, thousands were left homeless, and in a period constrained by tight budgets and short time, many houses had to be built to meet those demands. Architects resorted to concrete, speeding the building process and allowing for the importation of Modernism to rebuild the country.



Figure 4: The housing unit, designed by Le Corbusier and completed in 1954 in Marseille, was one of the most influential buildings in the Brutalist style.

Influenced by the French-Swiss Architect Le Corbusier's designs and books, a new phase of Modernism arose in Britain post-war. One of the first experiments in the New style was a secondary school at Hardstone in Northern England, designed by the architects Alison and Peter Smithson, who termed the emerging style “Brutalism”.

The term ‘’Brutalism” came from the French word béton brut, meaning raw concrete, the material used to form buildings of the Brutalist style. Many credit Swedish architect Hans Asplund for coining the term.

Architects Alison and Peter Smithson later designed The Park Hill Housing project, marking the mainstreaming of the style around the World. It can be seen in public projects globally and characterized by functionalism, industrial elements, and embracing the structure and building materials, which were left exposed with no decorations to save cost and time while expressing honesty and simplifying designs.



Figure 5: The park Hill housing unit,

With many shared and overlapping qualities with Modern architecture, what distinguishes Brutalism from Modern architecture is that Brutalism was the first attempt that sought to create a modern world to solve problems without losing the values and spirits of the place, aiming to keep the best qualities like communities while creating an equitable space replacing the overcrowded slumps.



Figure 6: A secondary school in Hardstowen, Northern England, built in 1952 in the modern style that became known as "Brutalisman".

During times of social change in the 1950s and 1960s, Brutalism was seen as a symbol of the aspirations of the post-war generation, focusing on social justice, equality, and community empowerment.

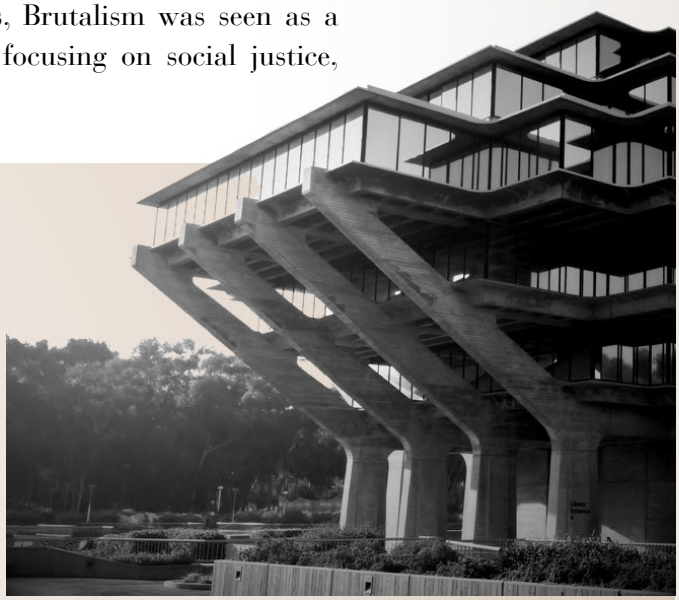


Figure 7 : Giselle Library by William Pereira at the University of San Diego

For a while, it was like a Utopian dream had come true, until it wasn't.

This was due to the higher demanded maintenance costs, and most of the housing projects witnessed an increase in criminal activities, stigmatizing those buildings and leading to their abandonment.

Brutalist buildings became associated with poverty and were hated among the public, described as gray, boring boxes that are cold, imposing, ugly, and linked to fascism and communism, leading to the demolition and abandonment of many Brutalist buildings.



Figure 8: Abdel Moneim Mustafa designed the Brothers building in Khartoum, and its construction was completed in 1970.

The rise of Brutalist cities as a Utopia, which ignored old cities and traditional building practices pre-war, building in a top-bottom approach, without consultation with the public, led to the downfall of the style, despite the good intentions behind the style.

Rebuilding cities after wars is a complicated task that needs a lot of consideration, not only for the future but also for the past, to ensure the creation of sustainable solutions and cities.



Figure 9 :The First Unitarian Church, Rochester, New York, 1962.

Did you know

Cornell Tech

Did you know that Cornell Tech houses the world's largest residential Passivhaus building, rising 26 stories?

Contemporary architecture now designs as much for the future as for the present .

ARCHITECTURE OF: REFUGEES' CAMPS

Written by: Fatima Yusif | Translated by: Manal Tariq | Edited by: Dalia Abusaleem

Refugee camps are shelter to immigrants and IDPs (internally displaced people), who, according to UN Migration, recorded 11,532,822 IDPs in Sudan Dec. 2024. (Migration). Therefore, it's an emergency solution that reflects the country's condition, geographical position, and climate.





Figure 10: Refugee Tents at Arbat Transit Camp for Syrian Refugees [March 2014] ©Cmacauley



Figure 11: Abeer Seikaly's Structural Fabric Shelters Weave Refugees' Lives Back Together. Courtesy of Abeer Seikaly

Camp's units taking various forms like tents, super adobe (clay), steel structures and polypropylene panels (RHU). (Gautam)
The construction techniques are simply mind-blowing yet attainable, often using unconventional materials, for example cardboard and paper tubes used in UNHCR's Byumba Refugee Camp, Rwanda, designed by Shigeru Ban.
Another example is Weaving A Home, which is a collapsible structural fabric shelter that can adapt to various climates, designed by Abeer Seikaly. (Gautam)



Figure 12: Paper Emergency Shelters for UNHCR. Image © Shigeru Ban Architects



Figure 13: Settlement in Roraima. Courtesy of ACNUR

Unfortunately, refugee camps evolve into Permanent habitats or as Bauman says "permanent state of transition''. Therefore, their social cohesion and inclusion are very important promoting co-existence over marginalization. This can be guided architecturally through the selection of the site, the blurring of the boundaries, or the amalgamation of shared facilities and activities. (Gautam)
Hence internally, communal spaces play a vital role, like open gathering spaces (Maiden tent), or Jarahieh Refugee school, which transforms into a public cinema and aid distribution site on weekends. (Ghisleni)



Figure14: Maidan Tent - Architectural Aid for Europe's Refugee Crisis. © Filippo Bolognese



Figure15: Jarahieh Refugee School/Catalytic Action. Courtesy of CatalyticAction

Architecture students in U of K have explored Community Centre projects and their role on Refugee camps. One example is Fatima Hassan's project: A Community Cultural Centre in Kalma IDP Camp, located in Darfur state, east of Nyala city.





Figure 16: Architectural renders of Fatima Hassaan's Project (A Community Cultural Centre in Kalma IDP Camp), Courtesy of Fatima Hassan

Kalma Camp was described in 2005 as a large town set in a wide, sandy expanse-one that continue to grow today. (Munro) An entire generation of youth call it home, being born and raised within its bounds. But is it a truly humanly suitable environment?

The camp consists of temporary, small mud houses built by the residents, set in a flood-prone valley. (humanitarian) The streets are narrow and irregular. There is a commercial market that acts as the heart of the camp- providing a sense of purpose and routine to daily life. Since UNAMID peacekeepers withdrew, resident's insecurity has risen in the area. (Kleinfeld/TNH)

IDPs need a space reflects the sense of normalcy they lost when forced from their homes. They are promising, dreaming individuals whose lives were abruptly altered by crisis and insecurity. (Gautam) As architects, we MUST recognize their humanity and struggle and design accordingly.

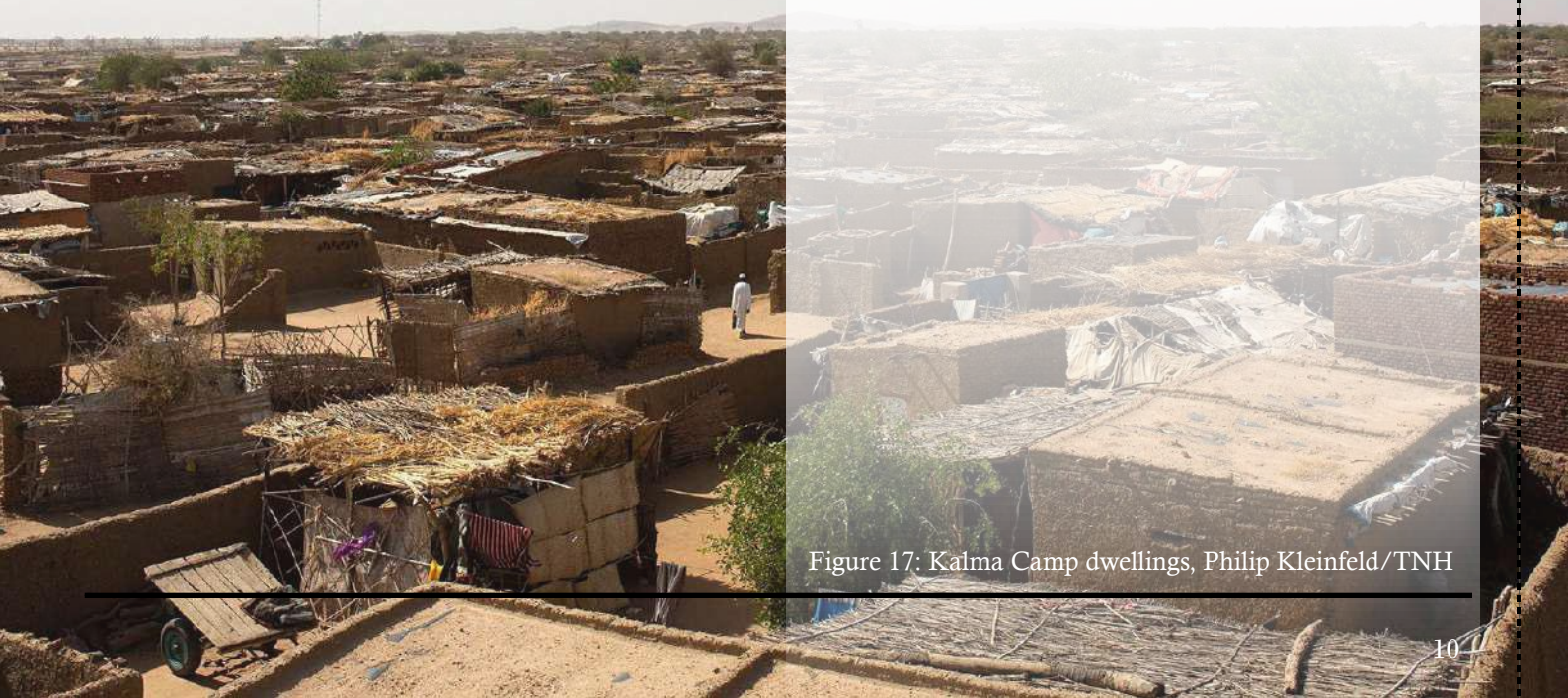


Figure 17: Kalma Camp dwellings, Philip Kleinfeld/TNH

Did you know

Le Palais Idéal

Did you know that Le Palais Idéal was built over 33 years by a postman who collected stones during his daily rounds?

An architecture born not of institutions, but of persistence.

HIROSHIMA

A Phoenix City Dedicated to Peace

& STORY OF KIGALI



"the unwavering story of commitment to rebuilding not just a city, but also a legacy of peace provides invaluable lessons, and a ray of hope to guide wounded cities and communities"

HIROSHIMA

A PHOENIX CITY DEDICATED TO PEACE

Written by: Lina Ahmed
Translated by: Safa Modather
Edited by: Shaimaa Babiker



FIGURE 18 : HIROSHIMA 1945 AFTER THE ATOMIC BOMBING

In the aftermath of the catastrophic and atrocious devastation unleashed by the atomic bombing of Hiroshima, it looked like an insurmountable task for Hiroshima city to regain its strength and rise resiliently once again.

However, Hiroshima's people displayed a surprising amount of determination to rebuild their city from the ground up and rise from the ashes.

They were committed to building a new, peaceful Hiroshima, one that never forgets the atrocities of war, but would stand as a global symbol of peace and healing throughout the world.

Prior to the bomb drop, Hiroshima was a garrison city and a castle town, with its main attraction being Hiroshima Castle. On August 6, 1945, Hiroshima's city center was bombed by the world's first atomic bomb, leaving the city devastated, necessitating extensive, resilient, and robust planning.



FIGURE 19 : HIROSHIMA CITY 2017

Complete urban renewal and abandonment of the traditional planning manners, emphasizing a modern urban zoning and functionality.
A grid system was adopted for better navigation, urban flow, and expansion. As well, it ensured a clear separation for the residential, commercial, and industrial zones.

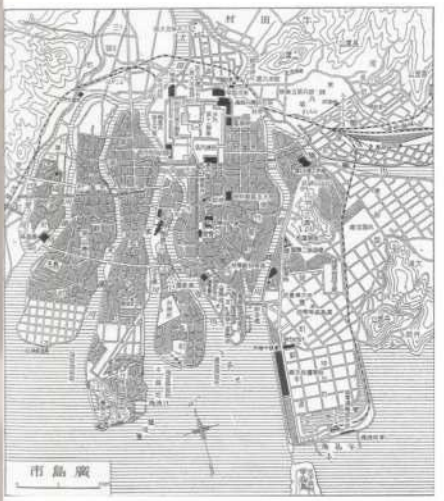


FIGURE 20 : HIROSHIMA CASTLE TOWN 1930

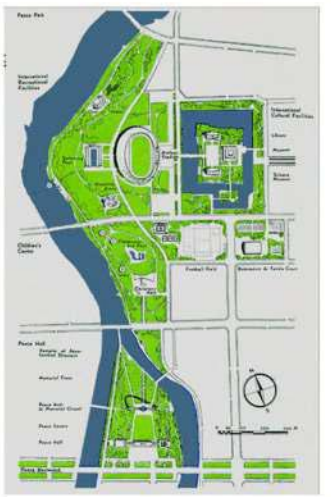


FIGURE 21 : HIROSHIMA RECONSTRUCTION PLAN

Modern architecture principles were finally incorporated in the reconstruction, moving away from traditionally used wood to contemporary materials such as reinforced concrete, steel, and glass. Designs of simple geometric forms, clean lines, and exposed materials were introduced; emphasizing function and resilience .
Notwithstanding its extraordinary resilience and meticulous planning, Hiroshima's unwavering dedication to peace, which led to its designation as a City of Peace, is the primary factor making Hiroshima one of the world's most influential cities. The city's replanning was centered on creating structures and spaces dedicated to peace, to serve as a reminder to the inhumanity of wars and the atomic bombing.



FIGURE 22 : HIROSHIMA PEACE MEMORIAL MUSEUM

The Hiroshima Peace Memorial Park designed by Kenzo Tange ; the Japanese architect who had the greatest influence on Hiroshima's reconstruction, stands as a solemn tribute to the past and a beacon for a peaceful future.

The park is located at the epicenter of the atomic blast, consisting of a memorial museum offering comprehensive exhibits detailing the bombing history, the Genbaku Dome, a preserved ruined structure; to serve as a constant reminder of the bombing's impact, and a memorial cenotaph symbolizing protection for the victims' souls.



FIGURE 23 : HIROSHIMA PEACE MEMORIAL PARK



FIGURE 24 : HIROSHIMA PEACE MEMORIAL MUSEUM

Hiroshima's reconstruction is a remarkable example of resilience and profound wisdom, the unwavering story of commitment to rebuilding not just a city, but also a legacy of peace provides invaluable lessons, and a ray of hope to guide wounded cities and communities.



FIGURE 25 : GENBAKU DOME



FIGURE 26 : THE MEMORIAL CENOTAPH

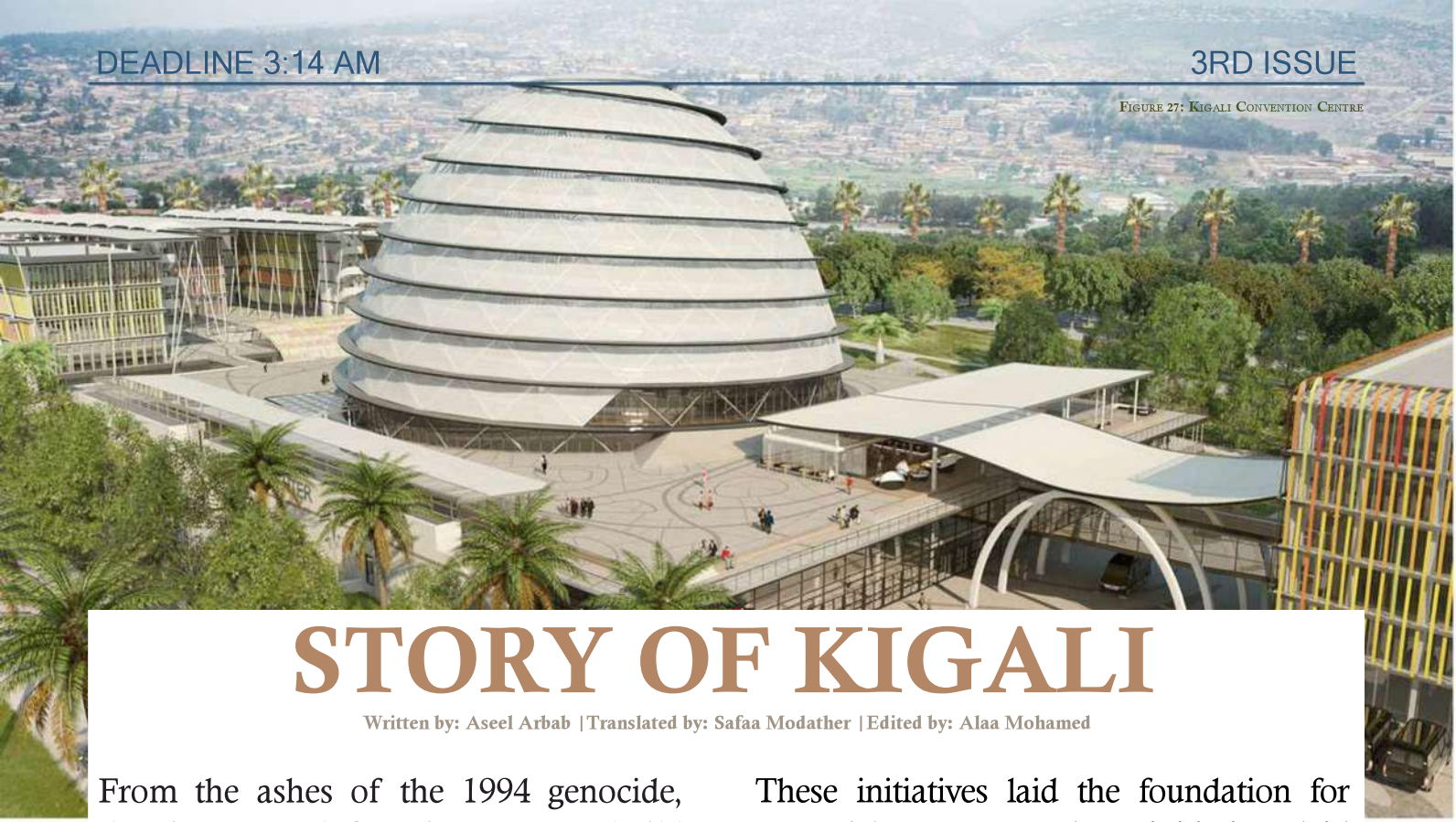


Figure 27: Kigali Convention Centre

STORY OF KIGALI

Written by: Aseel Arbab | Translated by: Safaa Modather | Edited by: Alaa Mohamed

From the ashes of the 1994 genocide, drawing strength from its scars to rebuild itself. Today, it stands as a thriving hub where adversity has fostered remarkable growth. The aftermath of the genocide highlighted the urgent need to provide essential shelter and reconstruction efforts, services. The government sought international aid to fuel which included traditional mass housing projects, and the rebuilding of infrastructure and public buildings. He unveiled the (Kigali 2020 Vision), a master plan designed to establish Kigali as a modern, sustainable city while preserving Rwanda's rich traditions and cultural heritage.

These initiatives laid the foundation for Rwanda's recovery, These initiatives laid the foundation for Rwanda's recovery, culminating in the opening of the Kigali Genocide Memorial a solemn architectural space, honouring the victims. The site, which includes mass graves, landscaped gardens, and exhibition halls, guides visitors through a journey of history and remembrance.

As the new millennium unfolded, Kigali entered a phase of rapid, informal expansion. This growth was seen as a hopeful sign of stability, prompting President Paul Kagame to accelerate the city's transformation.

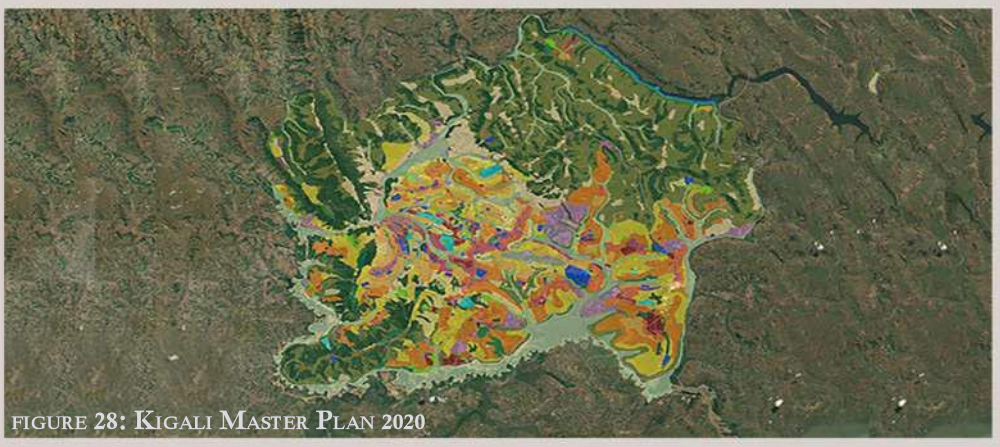


Figure 28: Kigali Master Plan 2020

In 2008, the initial outlines of the (Kigali 2020 Vision) were drafted—a blueprint shaped by Rwanda's visionaries. Architects and urbanists such as Pierre-Celestin Rwabukumba, Alexis Kalibata, Eric Kayiranga, and Faustin Gatera infused their expertise into a tapestry of innovation. Their plan prioritized durable infrastructure, environmentally sustainable growth, the revival of Rwandan art and heritage, and a commitment to local materials.



FIGURE 29: KIGALI GENOCIDE MEMORIAL



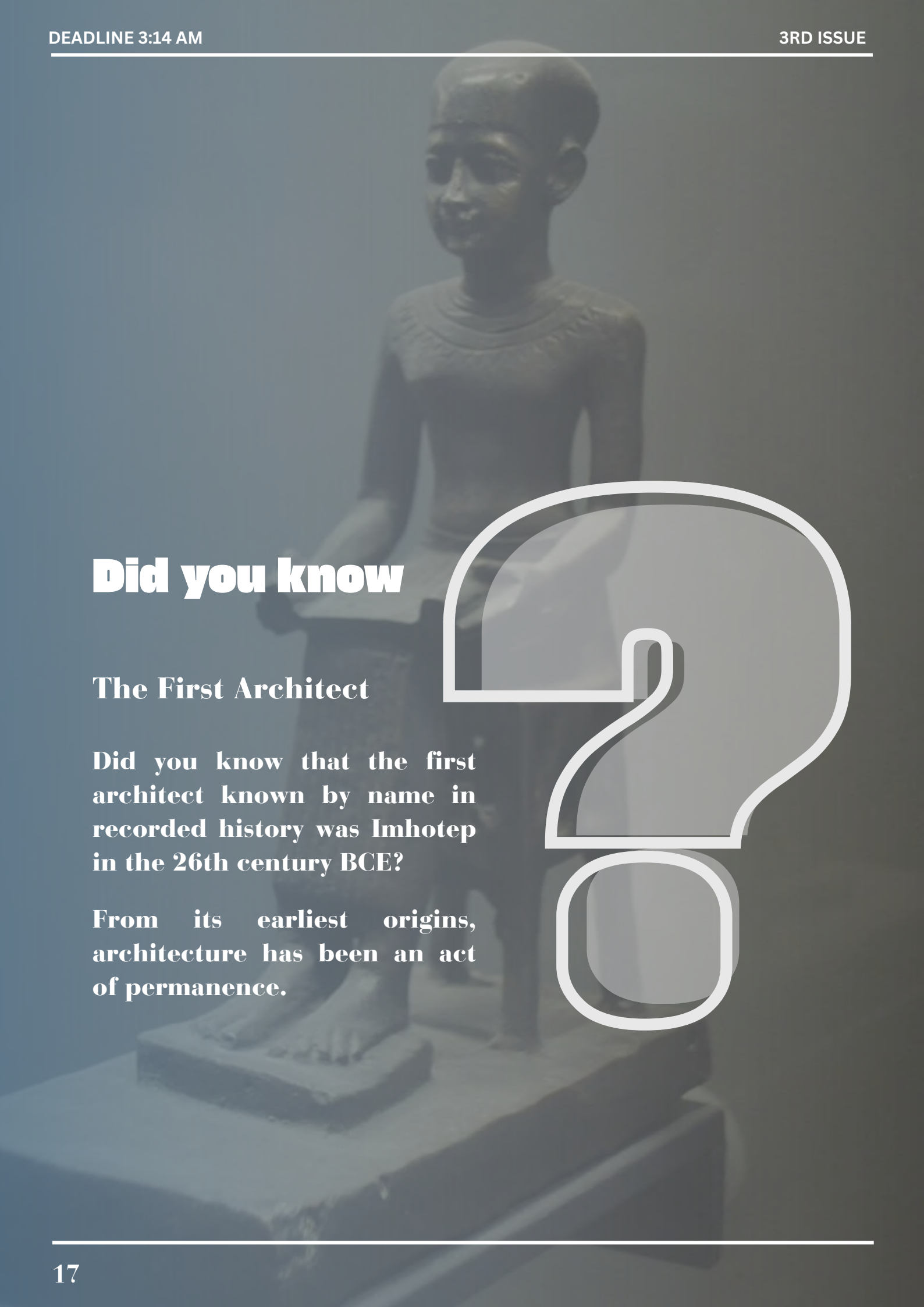
FIGURE 30: KIGALI MASTER PLAN 2050

With the assistance of Surbana Jurong's skilled architects, the vision took form, embodying a collective dream.Major projects soon followed, including the (Kigali Convention Centre) a landmark that blends contemporary design with cultural inspiration, becoming a defining feature of Kigali's identity.

The dome-shaped structure, set against a scenic landscape, draws inspiration from the traditional Rwandan King's Palace (Ibwami) in Nyanza. Beneath its steel lattice framework, clad in glass and aluminium, lies a 2,600-seat auditorium a design that is both futuristic and deeply rooted in heritage.

The (Kigali 2020 Vision) has profoundly reshaped the city's landscape, creating iconic landmarks that champion sustainability, modernity, and respect for heritage. Kigali's journey to become Africa's premier hub continues with the (Kigali 2050 Vision), which promises a smarter, greener, and more aesthetically vibrant city, ensuring its legacy endures.

Rwanda's transformation stands as a powerful testament to its resilience, proving to the world that with unity and vision, even the deepest scars can ignite growth.



Did you know

The First Architect

Did you know that the first architect known by name in recorded history was Imhotep in the 26th century BCE?

From its earliest origins, architecture has been an act of permanence.

How War Affects Architects



Le Corbusier as a case study

War impacts architects not only as citizens but also as professionals deeply involved in the political and social fabric of their communities. Le Corbusier is one of the pioneers of modern architecture.

In this article, will explores how the First and Second World Wars influenced his ideologies and architectural style. These wars, along with the social and political changes of that time, played a significant role in shaping the evolution of his architecture—from classical and early modernism to expressionism and postmodernism.

Written by: Saadia Zaki Translated by: Sara Mohamed Edited by: Danyah Altayeb

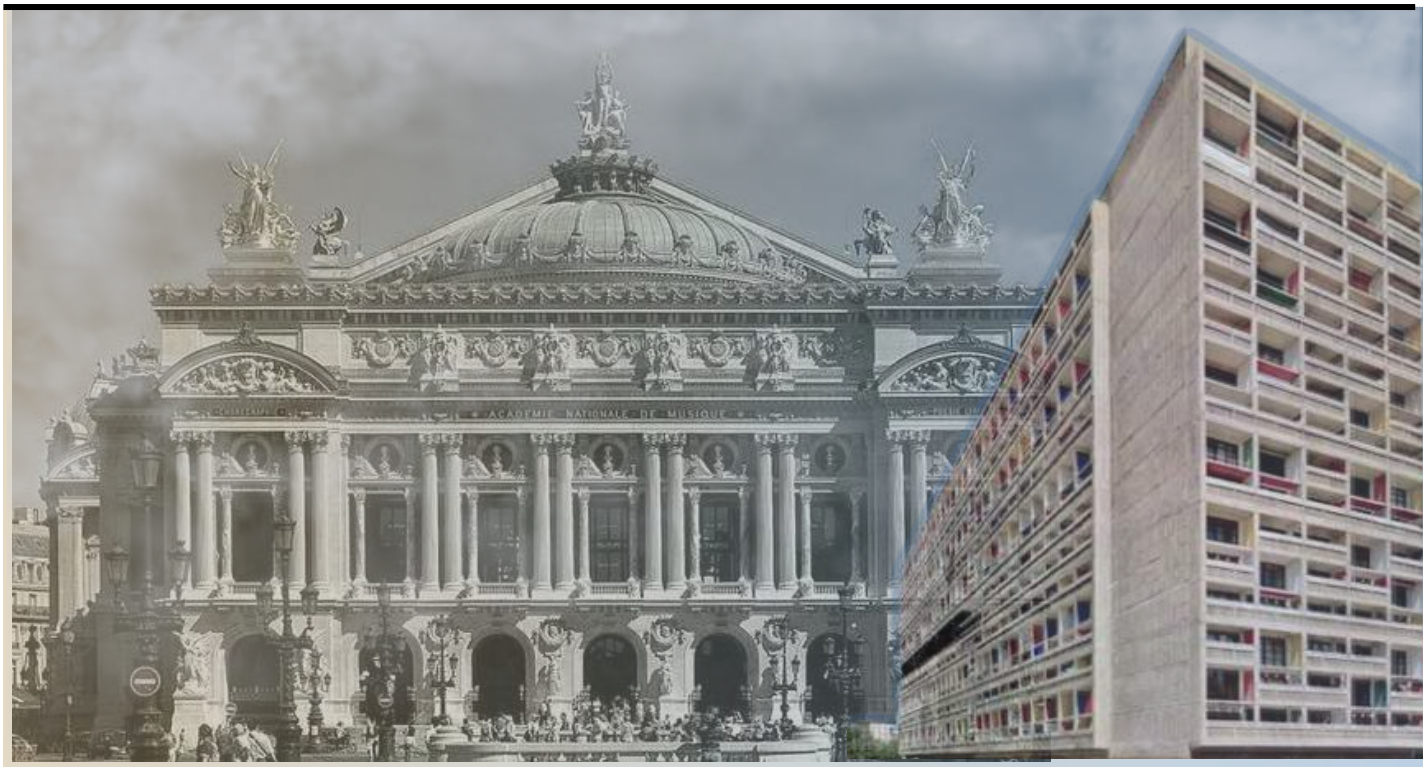


Figure 31: Opèra Garnier 1914 vs Unité d'Habitation 1945

In 1916, Amédée Ozenfant established a magazine and began laying the foundations of Purism, a movement he viewed as a refinement of Cubism.

In 1917, Le Corbusier moved to Paris, where he began collaborating with Ozenfant, who introduced him to painting as a form of artistic expression. Later, Le Corbusier and Ozenfant co-authored Après le Cubisme (Post-Cubism), which served as the theoretical manifesto of Purism and accompanied their first Purist Painting exhibition. Purism would later influence many of Le Corbusier's designs through its emphasis on precision and clarity of form—principles that strongly resonate with architecture. These ideas played a significant role in shaping his design theory and defining his architectural style.

During World War I, Le Corbusier developed the "Maison Dom-Ino" project (1914–1915), which utilized modern materials like prefabricated steel and reinforced concrete. This project embraced modernist principles and later influenced modular design practices.

Before World War II, Le Corbusier's architectural approach was rooted in functionalism, As exemplified by projects such as Villa Savoye (1929). His Purist ideology was further reinforced by his travels, during which he encountered the architecture of Rome. He viewed the metaphor "A house is a machine for living in" as more than a purely functionalist concept. He saw it as a poetic and beautiful response to human needs and lifestyle. While also reducing costs and supporting the housing sector.

Le Corbusier's reaction to World War II is exemplified by his "Les Maisons Murondins" project, developed in collaboration with Pierre Jeanneret in Paris in 1940. This initiative aimed to provide temporary housing for displaced populations during the Vichy government era.

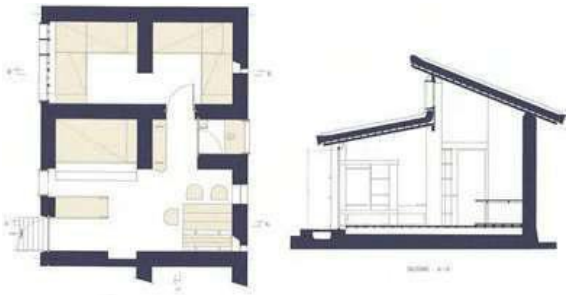


Figure 32: Les Maisons murondins



Figure 33: Maison Dom-Ino

Unlike "Maison Dom-Ino," which embraced industrial materials, this project advocated for readily available materials such as mud and timber, allowing local youth to construct the shelters themselves. While "Maison Dom-Ino" reflected modernist ideals, "Les Maisons Murondins" embraced a regionalist perspective, highlighting Le Corbusier's evolving political and social views between 1914 and 1940. Neither project was realized during their respective periods.

After World War II, the architectural sector experienced a stagnant period, and Le Corbusier did not engage in actual projects for nearly ten years. Coincidentally, he spent almost two decades researching urban planning and the Modular system. One of the key results of this study was the Marseille Apartments (1945), which integrated his Modular system and conveyed his vision of an ideal city.



Figure 34: Marseille Apartment

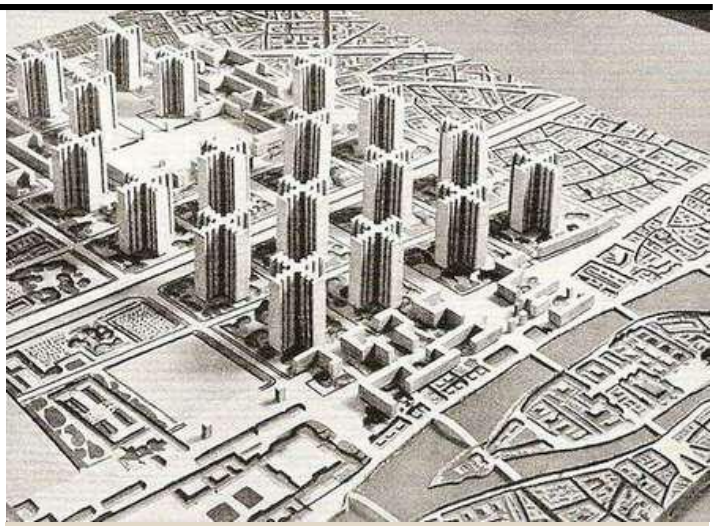


Figure 35: Ville De Radieuse - urban planning

After 1950, his work began to reflect a shift towards expressionism and postmodernism. The Pilgrimage Chapel of Notre Dame du Haut was a remarkable design that marked a departure from his earlier classical style. In other words, Le Corbusier believed in combining classical beauty (as seen in the Parthenon) with modern technology, a fusion that embodies the essence of architectural design.





Figure 36: Chapel of Notre Dame du Haut

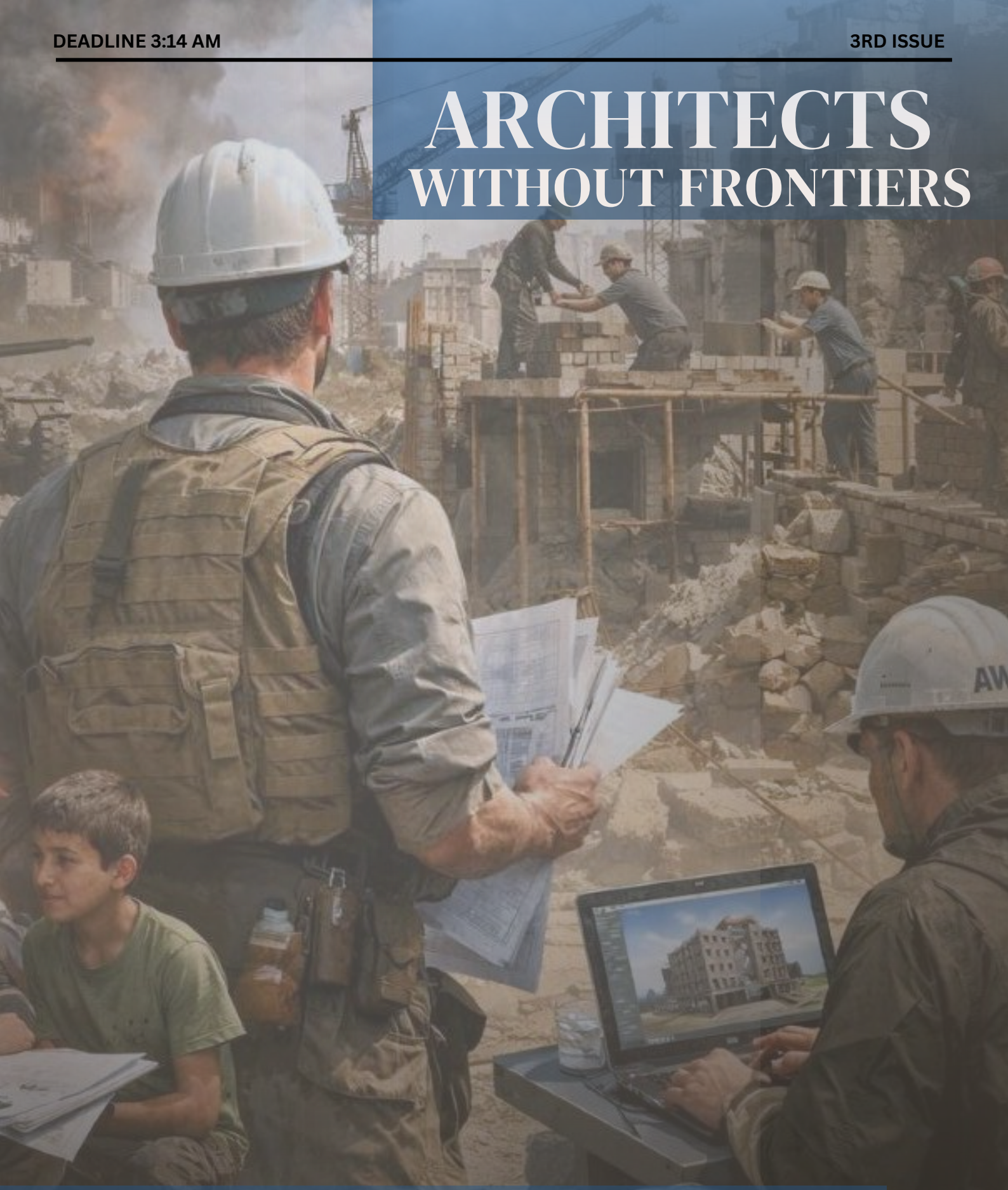
Did you know

Cincinnati Subway

Did you know that the subway system of Cincinnati was halted by World War I and remains, to this day, a fully built system that was never used?

A city beneath the city — interrupted before it could begin.

ARCHITECTS WITHOUT FRONTIERS



War-damaged cities force us to explore urban antagonism and tolerance, and to see how designers, planners and policy-makers can contribute practically to the alleviation of racial and social segregation.

—Esther Charlesworth, Architects Without Frontiers

ARCHITECTS WITHOUT FRONTIERS: WAR, RECONSTRUCTION & DESIGN RESPONSIBILITY

Written By: Leina Mohammed Translated By: Lina Mohamed Edited By: Doha Gazi

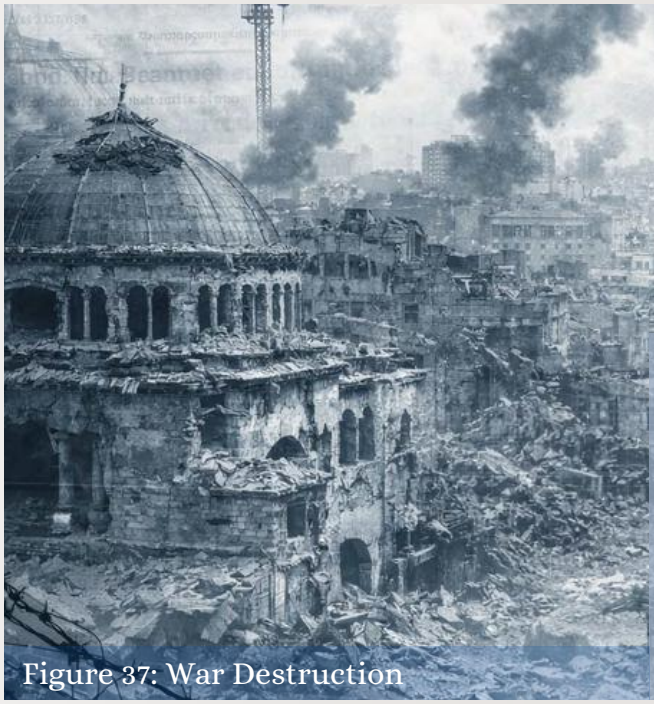


Figure 37: War Destruction

In her book Architects Without Frontiers, Charlesworth discusses the responsibilities and roles of architects in forming post-conflict environments through design projects for communities tragically affected by violence, segregation and urban dysfunction.

Through interviews and analysis of three case studies of cities torn by ethnic and religious conflicts, Charlesworth provides an understanding that " underpins and informs the manifesto for an 'engaged architecture'" (Charlesworth 7).

She categorizes the roles taken by architects in post-war reconstruction into six archetypes: pathologists, heroes, historicists, colonialists, social reformers, and educators. She critiques the prioritization or neglect of each role in relation to the social, economic, and physical issues of war-torn cities.

In the first case, Beirut, post-war reconstruction was privatized and focused on the central business district, neglecting the rest of the city. The planning process lacked public consultation, resulting in exclusion and a widening gap between economic classes. In contrast, the second case...

Nicosia, offers an example of social— rather than merely economic— revitalization. Multidisciplinary teams of architects, sociologists, politicians, and economists from both ethnic groups in Cyprus collaborated to create a bi-communal master plan addressing the needs of all residents.



Figure 38: Post-war reconstruction

The final case, Mostar, the post-war reconstruction efforts, led by international development agencies focused on cultural heritage and were centered on creating strong visual symbols such as the restoration of Stari Most Bridge. The bridge's reconstruction was intended to rekindle the connection between warring factions and revive the city.

However, Charlesworth argues that this initiative overlooked the environmental concerns and the failed to prioritize the importance of local participation and consultation in the planning and design processes.

> "Bringing down walls, both in fact and symbolically, is a major contribution of architecture to the promotion of human rights." (Charlesworth131)



Figure 39: Planning and re-designing Cities

CONCLUSION

In the concluding chapters, the author proposes an operational framework for peace- building in war-torn cities, comprising three key principles: political and ethnic collaboration, public consultation, and pilot projects.

As a constructive path forward for design professionals working in conflict zones, she advocates for the proactive roles of architects as pathologists, social reformers, political mediators, and educators.

"Through listening, observing, and speculating about modest spatial solutions, and working with other professions in the slow healing of communities and cities" (Charlesworth 160),

The author concludes that architecture possesses transformative aesthetic and social capacity for achieving sustainable and socially just design outcomes.

REBUILDING KHARTOUM

Could coexistence be the cornerstone?



Introduction

After the war, Khartoum still stands at a historic crossroads, where the new reality imposes significant challenges on its reconstruction. The destruction of buildings and infrastructure was not the only problem social changes, mass displacement, and the reshaping of the city's urban landscape are all factors that will influence its future. In my conversation with Dr. Jamal Hamid, he emphasized that reconstruction is not just a matter of concrete and steel but begins with peaceful coexistence.
This article is an attempt to explore how past mistakes contributed to Khartoum's current fragility, what the urgent priorities are, and how reconstruction can be an opportunity to correct decades of planning failures.

Written by: Zainab Eltayeb | Translated by: Mariam Mohammed | Edited by: Souad Alaa El-Din, Danyah Altayeb

Past Mistakes That Brought Us to the Present

1. Khartoum's Urban Planning: From a Colonial City to an Urban Crisis

When thinking about the reasons Khartoum ended up in its current situation, its historical roots, dating back to the colonial era, cannot be ignored. It's clear that Khartoum was never planned to accommodate such massive population growth and rapid urban expansion; it was primarily a centralized city built for administrative purposes.

In our conversation, Dr. Jamal Mahmou pointed out that the city began with limited growth. At the time of independence in 1956, Khartoum still had narrow geographical boundaries.

He explained:

"The international airport, army camps, and prison were all on the outskirts of the city. But as it expanded, these facilities found themselves surrounded by residential areas, creating constant traffic crises and sources of tension."

In my view, this unplanned expansion revealed a deeper issue: Khartoum grew without a clear vision for how to sustainably accommodate urban growth. There was no planning for vertical expansion or for setting aside areas for industrial development. Instead, the city expanded horizontally in an unorganized way, leading to the emergence of informal settlements.

As Dr. Jamal Mahmoud noted:

"Informal neighborhoods like Mayo began on the city's outskirts but gradually became part of its core, creating severe housing and service crises."

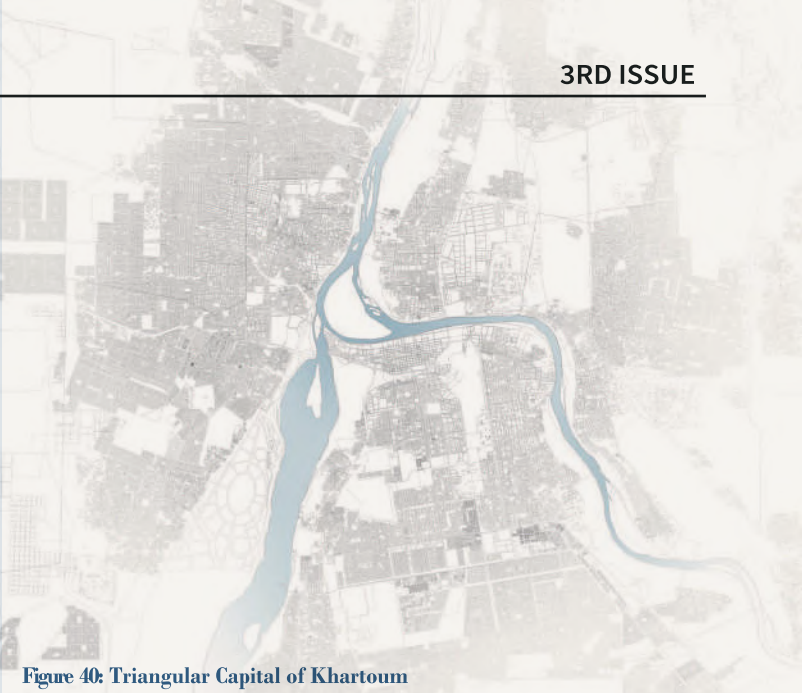


Figure 40: Triangular Capital of Khartoum

This issue was not inevitable; it resulted from the lack of a flexible, sustainable, long-term planning vision. With the accumulation of crises, these areas became fertile ground for conflict, especially with rising marginalization and poverty.

2. Urban Centralization: Khartoum between Domination and Neglect

Urban centralization was undoubtedly one of the biggest problems contributing to Khartoum's fragility. During our discussion, Dr. Jamal talked about the impact of these policies:

"Development was overly concentrated in Khartoum, while the other regions were left without real resources to support their growth. This led to massive internal migration to the capital."

This shows that reconstruction must take decentralization into account, so Khartoum does not once again become the sole center of life in Sudan a point we will return to later.

The Current Situation

Today, Khartoum reflects a fragmented urban reality, with challenges varying across areas. With the collapse of infrastructure and basic services, the city resembles a broken shell some areas are abandoned and lifeless, others overcrowded with displaced people living in tragic conditions.

This displacement should not be seen as temporary; experiences from other conflict-affected cities show it often reshapes urban life long-term. Many may never return to their original neighborhoods, creating complex urban and social challenges that demand comprehensive planning.

However, Dr. Jamal Mahmoud believes the displacement may not be permanent, explaining:

"Khartoum hasn't received a large number of displaced people from outside it has seen limited internal movement to areas like Karari and southern Khartoum. As conditions improve, most of these displaced people are expected to return to their original neighborhoods, except those who lost their homes entirely. They will need temporary housing solutions until their neighborhoods are rebuilt."

A Vision for Reconstruction



There are differing opinions about where reconstruction should begin:

should we rebuild Khartoum first, or focus on the regions that have been neglected for decades?

Figure 41: Reconstruction of Khartoum visualization

I asked Dr. Jamal, and he said:

"Khartoum has long dominated everything. This dominance was reflected in unfair national resource distribution, with other cities treated unjustly. Now, the war has shown that the regions need urgent development, as they were unprepared to absorb displaced populations. Reconstruction efforts should be balanced between Khartoum and other cities to avoid repeating past mistakes."

In this context, it's essential to address basic needs that ensure stability in daily life. Before talking about long-term plans or significant development projects, we must focus on restoring the city's vital functions by repairing damaged infrastructure.

Dr. Jamal believes that priorities should begin with reactivating water and electricity stations, followed by clearing the city of war debris, and then restoring essential facilities like police stations, schools, and hospitals so they're ready to receive people again. He also highlighted the importance of forensic engineering at this stage inspecting buildings and assessing their usability is a vital part of urban rehabilitation.

Moreover, one of the most compelling points in our conversation with Dr. Jamal was the idea that reconstruction does not begin with buildings but with society. He said:

There must be peaceful coexistence among the city's residents. Khartoum cannot be rebuilt unless every citizen feels the city belongs to them, that they have the right to housing, work, and services like anyone else. If we do not start there, we will find ourselves facing the same issues ten years from now.

This confirms that reconstruction is not just an engineering project, It is a community process that requires urban justice and social inclusion.

The Role of Youth and Community in Rebuilding

One of the most important topics we discussed was the role of youth in rebuilding Khartoum. Dr. Jamal emphasized that young people will not be handed a role, they must claim it for themselves.

"Youth should organize themselves into clear groups with a vision, creating real initiatives that support their communities. There must also be partnerships between universities and students, so graduation project ideas can move from academic research to real-life implementation."

Dr. Gamal Mahmoud summed up his vision for Khartoum's future in one sentence:

> "A safe, stable city, full of opportunities for all its residents living together with solidarity, cooperation, and compassion."
>
> -Dr. Gamal Mahmoud

Talking about rebuilding Khartoum can no longer remain confined to theories and postponed plans. The future is built step by step, starting today, no matter how small. If we want to restore the city's soul, we must first restore people's sense of belonging and safety.

Rebuilding is not the responsibility of one party it's a collective responsibility that requires every individual, especially youth, to take part with initiative, ideas, and a determination to bring real change.

Khartoum needs our efforts now more than ever. Either we rebuild it with a new vision based on justice and coexistence or we risk repeating the same mistakes that led to this destruction.

The choice is ours.
Let us be the beginning.
Let us start with peace.
Peace be upon you. Peace be upon you.

About Dr. Gamal Mahmoud



Dr. Gamal Mahmoud Hamid graduated from the Department of Architecture, Faulty of Engineering and Architecture, University of Khartoum, then did postgraduate studies in housing and urban planning at M.I.T. and U.C.L.A., U.S.A., respectively.

Dr. Hamid has teaching experience of about 22 years. At the University of Khartoum, he assumed leadership of the Department of Architecture, Faulty of Engineering and Architecture, as well as that of the Faculty of Architecture. He also worked with the Arab Urban Development Institute, Riyadh, Saudi Arabia, and UN Habitat, Nairobi, and assumed public offices for a few years.

In addition, Dr. Hamid has rich professional experience and has published widely on issues of housing, sustainable development, migration and displacement, women- and child-friendly cities, and various aspects of urban development.

THE ROLE OF CULTURAL INSTITUTES

In preserving the heritage



> “Cultural heritage is essential for communities as it strengthens cultural identity.”

THE ROLE OF CULTURAL INSTITUTES

In preserving the heritage

Written by: Ahd Mohammed
Edited by: Mozan Haitham
Translated by: Dania Altayeb

According to the UNESCO Institute for Statistics, cultural heritage includes tangible and intangible elements like artifacts, monuments, and sites with cultural, historical, and social significance.



Figure 42 : War and the Erosion of Cultural Heritage - Sudan
The image depicts the extent of devastation experienced by ancient cultural structures in Sudan due to the conflict.

As Harrison states in Understanding the Politics of Heritage, heritage acts as a learning resource, facilitating the transfer of skills and knowledge from one generation to the next. Cultural heritage is essential for communities as it strengthens cultural identity.

Adapted from Smith and Akagawa, cultural heritage unites diverse social groups, respects differences, strengthens, and elevates communities. By preserving traditions, customs, and languages, it connects the past, present, and future.

Cultural heritage encompasses both intangible and tangible elements. Intangible heritage includes traditions like stories and folktales, while tangible heritage refers to physical entities such as historic buildings, monuments, and artifacts.

These historic buildings, considered part of cultural heritage, fully served their purpose at the time despite the absence of modern comfort technologies.

War destroys tangible and intangible heritage by destroying the built heritage, looting it, and forcing displacement to distort the cultures of communities.

The impact of war on cultural heritage in Sudan.

The war in Sudan has led to the loss and destruction of a large part of the cultural heritage. The National Museum and the University of Khartoum Library were damaged and looted, resulting in the loss of rare manuscripts and artifacts. Archaeological sites such as Merowe and Mount Barkal have also become more vulnerable to theft due to the lack of protection.



Figure 43: War jeopardizes Sudanese cultural heritage, prompting efforts to preserve the pyramids.

The image above depicts the Khartoum Museum prior to the war.

Intangible heritage has been also greatly affected by population displacement and the cessation of cultural activities, leading to a decline in traditional practices.

Historical Museums, Archaeological Museums, National and State Archives, Cultural and Art Centers, Religious and Community Institutions, Universities, and Research Institutions and Organizations have been established to ensure the protection of heritage rights **for example:**

UNESCO (United Nations Educational, Scientific and Cultural Organization):- classifies archaeological sites worldwide, such as Sudan's Pyramids of Meroe and Jebel Barkal.

After the war, it collaborated with the Ministry of Culture to combat antiquities trafficking and held workshops to train heritage professionals.

UNESCO Memory of the World Project



Figure 44: Workshop on the Digitization and Preservation of Sudanese Cultural Heritage.

ICOMOS (The International Council on Monuments and Sites):- provides technical consultations on the preservation of archaeological and historical landmarks.

It nominates sites for the World Heritage List.In Sudan, ICOMOS develops management plans to assess damages caused by the war.

Additionally, UNESCO reported widespread looting of museums and heritage sites.Workshop on the Digitization and Preservation of Sudanese Cultural Heritage – War jeopardizes Sudanese cultural heritage, prompting efforts to preserve the pyramids.

EXTERNAL PARTICIPATIONS

Reimagining Khartoum After the War: Between Identity and Urban Transformation

Written by: Aya Ahmed 016

Khartoum, the capital of Sudan, stands as a unique urban tapestry where rich heritage intertwines with contemporary challenges. However, the conflict that has swept through the city did more than destroy infrastructure; it tore at the very social and physical fabric of the metropolis. This reality necessitates a profound reconsideration of how to rebuild—moving beyond mere construction toward a city that ensures social justice and sustainable development.



"Southern Urbanism" as a Critical Framework

In seeking a path forward, I draw inspiration from the concept of "Southern Urbanism." This perspective shifts the focus toward the lived realities of cities in the "Global South," addressing their specific challenges such as informal expansion, urban poverty, and institutional fragility.Through my academic research on Khartoum's urban growth, I have found that this framework allows for a critical model that responds to the Sudanese context, rather than importing mismatched Western templates that fail to resonate with local needs.



Sudan: A Living Mirror of the Global South

Sudan represents a quintessential example of the Global South. The colonial legacy left behind deep-seated spatial imbalances and inequalities in service distribution. Today, these developmental hurdles manifest as sprawling informal settlements, crumbling infrastructure,and a stark divide between the center and the periphery, all exacerbated by the pressures of internal displacement.

Yet, amidst these struggles, local communities demonstrate remarkable self-capacity and resistance. This is expressed through organic networks of solidarity and grassroots initiatives that often bypass formal systems to provide essential support.

The Role of Architecture and Planning in Post-War Recovery

As a researcher in architecture and urban studies, I observe that Khartoum's current state is a lens through which we can see concepts like informal urbanization, climate vulnerability, and urban justice in sharp relief. My research has highlighted how inhabitants create "alternative solutions" despite limited resources. These observations align with the core principles of Southern Urbanism: understanding the city through the everyday practices of its people rather than through rigid, centralized master plans that often ignore the human element.



Toward an Internally Renewed City

The post-war era presents Khartoum with staggering challenges—mass displacement, systemic infrastructure failure, and a worsening housing crisis. However, within this devastation lies a historic opportunity to reimagine the city in a comprehensive and equitable manner. From a Southern Urbanism perspective, reconstruction policies should:



Empower communities to participate directly in decision-making

Promote spatial equality in the distribution of resources.

Provide adequate housing utilizing sustainable, locally-adapted techniques.

A Vision for the Future: Identity and Inclusion

My vision for post-war Khartoum is that of a vibrant city that celebrates the diversity of its inhabitants through its streets and public squares. It should be a place where modernity is integrated with a strong sense of place, and where safe public spaces are a right, not a luxury. We must build a city that reaffirms the importance of education, healthcare, and sustainable mobility while celebrating a pluralistic Sudanese identity.

Conclusion

The reconstruction of Khartoum must not be viewed as a purely technical exercise; it is a political and social project that must reflect the aspirations of its people. It is not the sole responsibility of the state, but a collective mission involving individuals, local communities, and international institutions. Through this lens, we can transform the current devastation into a new urban project—one that is more just, equitable, and resilient.

WATTSON 360



The Story

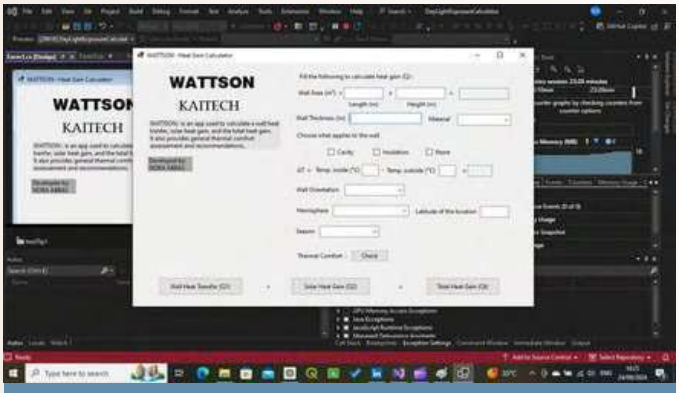
While the wait for the university doors to open was taking long, I decided to join a course on Digital Engineering. Learning about BIM, GIS, AI, and VR, and how they affect architecture and the market, was a nice addition to my experience, but the subject that enthralled me most was programming.

You might wonder how programming is connected to architecture. Well, that reflects highly on the apps you use in your everyday life as an architect, starting from AutoCAD to Lumion, and WATTSON 360 isn't any different from them. You probably remember how heat from the building's environment and solar exposure affect buildings, and all the factors you had to account for when analyzing it.
In my humble attempt to bring this into a more practical and easier way to understand - accompanied by a strong desire to connect architecture and programming-WATTSON 360 was brought to life.

What does it do?

WATTSON 360 is an app made with Unity, used to calculate heat gain and solar heat gain for a specific wall in a building. It helps architects analyze their design decisions and assess the overall thermal comfort of the building.

It also offers an interactive way to test how each element contributes to the heat gain or loss of the wall.



Early stages of WATTSON 360

Walkthrough 360



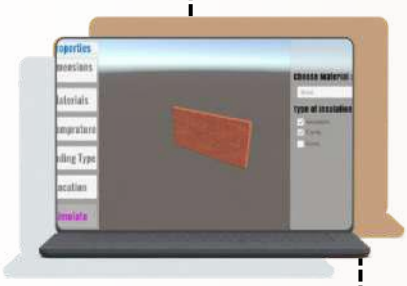
1 Interface

Once you click the app icon, you are welcomed into the home page.



2 Dimensions

Start with inserting your wall dimensions and the wall on display will change according to the input.



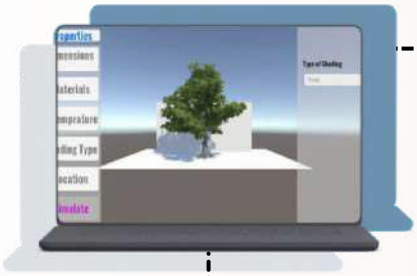
3 Materials

Click on the materials tab to change the material of the wall. Don't forget to specify if your wall has any treatments (cavity, insulation or both).



4 Temperature

Adjust the temperature according to the environment of the wall .



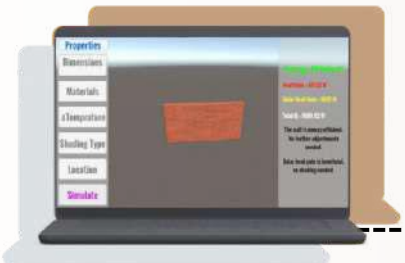
5 Shading Type

Pick a shading technique to your wall



6 Sun Path

Enter the co-ordinates of the wall and watch the sun path update accordingly to the data



7 Results

Simulate the wall performance and you get the result along with assessments!

DEVELOPER

Nora Abbas
021



9 TIPS
FROM GRADUATES

Learn Key Software

Learn and apply architectural software in your project, at least one per process: Revit, 3ds Max or SketchUp, Corona, and Photoshop.
University is the best time to learn; even if you lose a few grades, the skills will benefit you more after graduation.
The job market values those who master software; BIM is becoming essential.
Don't rely solely on old-school opinions—keep up with current trends.



Self-growth is More Important Than GPA

No one hires you for being top or bottom of the class; what matters is your experience and skills.
Social skills and peer exchange are vital university is a unique community.
Don't compare yourself to your classmates—compare yourself to global students.



Portfolio is Everything

Keep your old work and organize it, it's more important than anything else.
Some universities don't give certificates unless your portfolio is submitted and approved.
If you graduate without a portfolio, you haven't really graduated.



Read and Train Your Eye

Images are vital early on, but reading adds meaning.
By the 3rd year, start reading seriously and understanding architectural philosophy.
Learn about sustainability (LEED), concept design, etc.



Leadership and Social Experience

Don't graduate without at least one leadership or social experience.
Manage your time to avoid skipping meals for submission deadlines.



Self-learning is Crucial

University alone won't give you enough practical knowledge.
Read references, watch tutorials, and teach yourself.



Professionalism in Submissions

Don't rely on luck—stay inspired by senior students' work and find your own path.
Never skip juries or critiques—never ever!





Extra Advice

- After each project/semester, take time to polish your work for the portfolio.
- Learn as many programs as possible—skills matter more than theory in the job market.
- Try not to take exams in Arabic—the English version is more useful globally.
- In your final year, decide whether you want to pursue postgrad studies or work, and prepare accordingly.

Presentation and Tools

Focus on strong presentation, and don't limit yourself to Revit or Archicad. Learn additional tools for diagrams, maps, and visual communication—they will greatly benefit your future. You still have the time!



Written by: Ahmed Sharif - Hind Mohammed - Lina Emad - Khalifa Salah - Shahd Mansoor

THE LINK

Atbara Capacity Development Centre

Designed by: Hala Waleed 017



From crisis to opportunity story..

The ongoing conflict in Sudan is one of the worst humanitarian crises in recent history, that has displaced many IDPs, leaving them without access to basic needs such as shelter and livelihood, while also placing heavy pressure on already vulnerable host communities.

The Link project responds by following a **UNHCR** inspired approach that supports both groups through **a crisis-resilient architectural theme**.

Capacity Development Centre serves **immediate needs during conflict** - offering safe shelter, vocational training and communal spaces - then transforms into an educational and incubation hub as stability returns.

Project Aims:

Inspired by its name, the project aima to connect, **linking people** , **resources** and **functions**. Through adaptable, affordable, and climate-responsive design, it becomes more than a shelter, supporting resilience and long-term community recovery.



Concept:

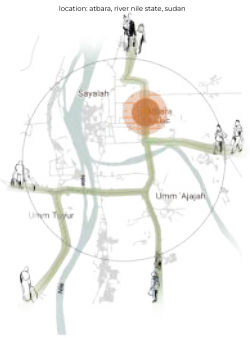


Location:

The project location was chosen through a structured process that mapped IDP distribution across states, assessed needs their needs, and applied clear selection criteria to reach an informed decision.

River Nile State was selected for its strategic location and railway connectivity, with displacement driven mainly by economic pressures and the search for better services and jobs.

Within the state, **Atbara city** stands out as a key site due to its position between two rivers and major highways, making it ideal for investment and infrastructure growth. The area hosts **a significant number of IDPs**, offers various **job opportunities,** including **skilled labor** that shows **strong potential for development** even beyond post-conflict recovery.





Participatory Design:

The construction process adopts participatory design approach, by involving the community directly in building the centre, both IDPs and host community have the chance to work, share their skills, and support one another. This hands-on involvement creates a real sense of ownership and belonging, strengthens relationships, and ensures the centre is shaped by the people it is meant to serve.

“Building Foundations,
Building Futures,
Hand in Hand”





Double Roof

- Reducing heat gain from direct sunlight.
- Improving air circulation.
- Enhancing aesthetic appeal.
- Reduced Energy Costs.

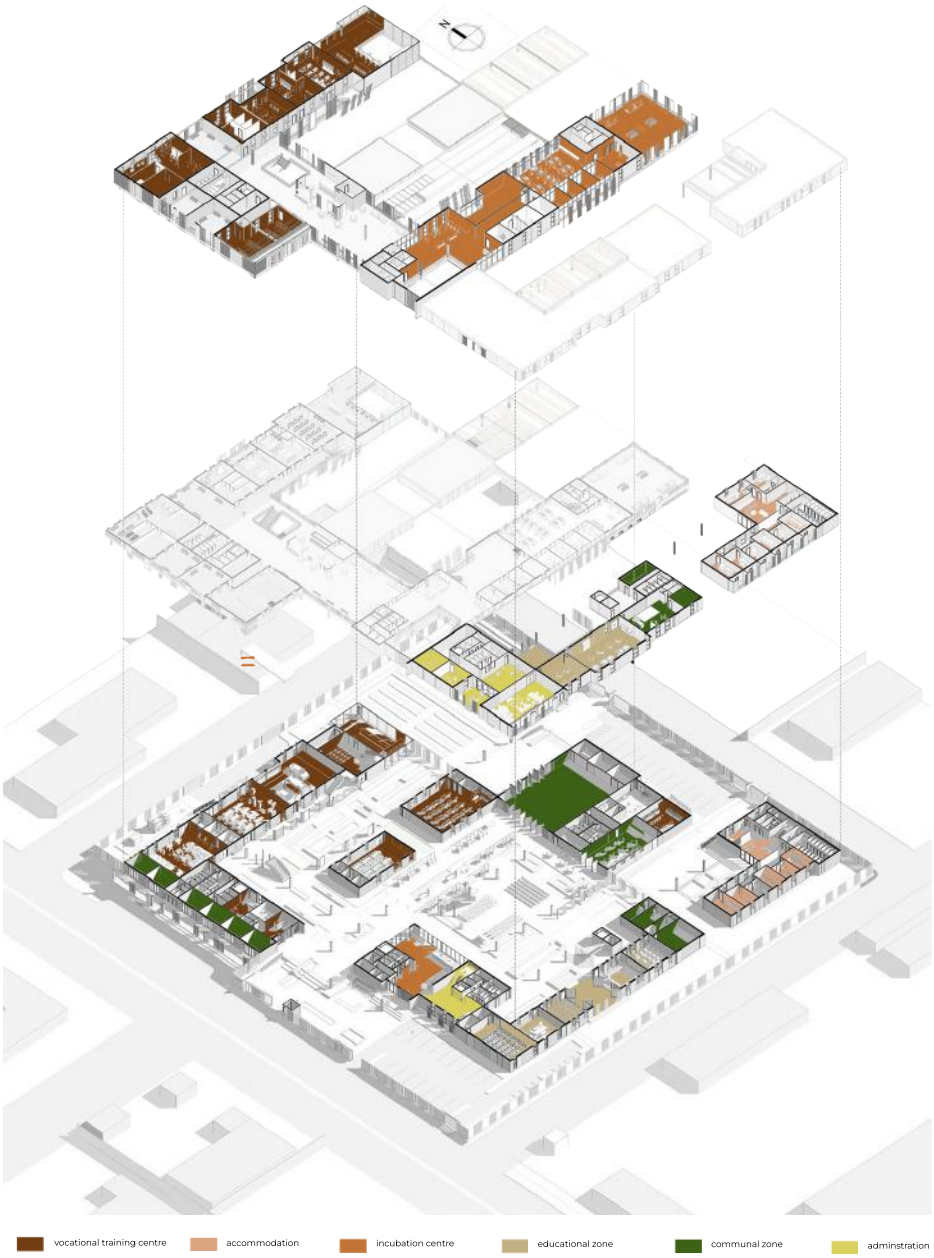
Solar Panels

- 0.90x1.60m **22°** tilted solar panels **(22° + Roof slope (3°)) = 25°** towards south (optimum solar angle)
- Renewable Energy Source
- Reduces energy demand
- Low Maintenance

Veranda

- Improving air circulation.
- Additional Living Space.
- The overhangs erduce heat gain.



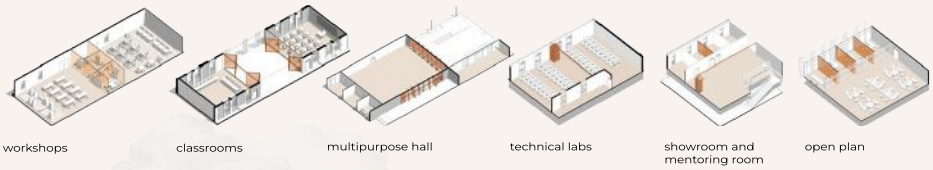












شيلوه . . وزيدوه . . وطن الجمال
علوه . . وخلوه . . في عين المحال
زيديوه . . وأبنوه . . بعزم الرجال

القومة ليك يا وطني

Vertical Bi-Fold Windows

- Easy operation and increased ventilation
- Space optimization and flexibilty
- Good connection with outdoor
- Provide continuty to the slanted walls
- Provide a cozy seating area
- Reflect solar radiation and minimize heat gain

Green Lung (Courtyard)

- Reduced energy consumption through natural ventilation and daylighting
- Sense of community and shared spaces
- Indoor-Outdoor Connection

Cross Ventilation

- Reduces energy consumption
- Increases thermal comfort
- Increases natural light
- Improves air quality



KALMA

A COMMUNITY CULTURAL CENTRE

Designed by: Fatima Hassan 017



A Community Cultural Centre for reclaiming the cultural identity of internally displaced people in Kalma Camp.

The project aims to provide a place that represents the cultural identity of the different tribes in the camp. Much more than a building, it is a place for dialogue and reflection, encouraging people to hold on to good practices and not the harmful ones that today's world is filled with.

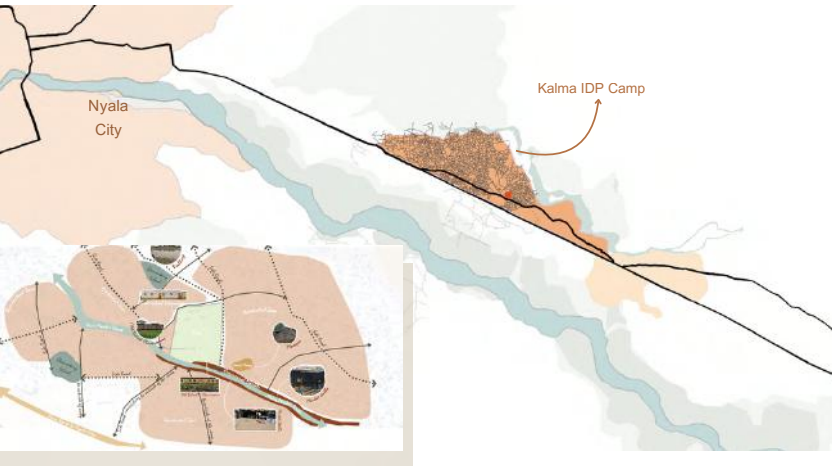
It focuses on preserving the cultural heritage of the affected communities by creating a place where IDPs feel connected to their ancestors and how they lived for hundreds of years, their food, language, and traditions. It is a place where artisans can practice crafts that represent their tribes' traditions and culture, such as pottery, woodwork, embroidery, and practiced arts like poetry, music, and song.

A place that brings together the different ethnicities in the camp under one roof to promote reconciliation.

Project Aims



Site and Surrounding Context



Location

Kalma camp, located in South Darfur state, east of Nyala city, originally started back in 2004 after the outbreak of war in Darfur, it is the largest camp in Darfur and considered one of the largest IDP camps worldwide, with an estimated number of residents that exceeds 300,000 IDP, according to local sources.

20 years later, a new generation was born inside the camps with no hope of learning about their lost homeland, disconnected from their traditions and roots. And the newly displaced people feel a sense of identity crisis as a result of the new community and lifestyles they were forced to live in order to find security.

The camp is run by local administration and is divided into 8 sectors, each sector is headed by a Sheikh. The camp consists of 23 tribes descending from west Sudan, with the main tribe being Fur. Some of the main challenges in Kalma are the disparity of electricity network, clean water distribution network or sewage system.

Master Plan

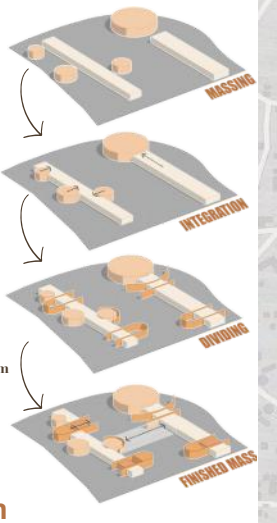


Massing Diagram

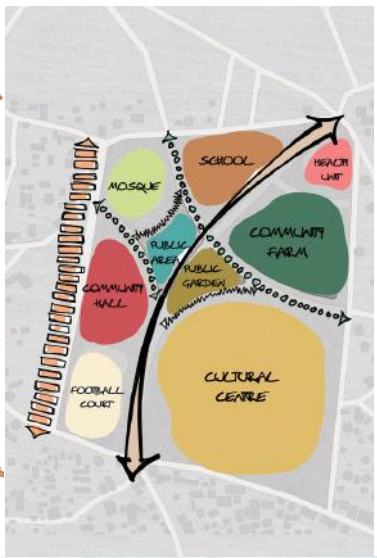
Using the basic Circle and Rectangular shapes which are derived from the traditional Darfurian House Composition.

Using Rammed Earth edges in enclosing workshops and providing private outdoor workshop space.

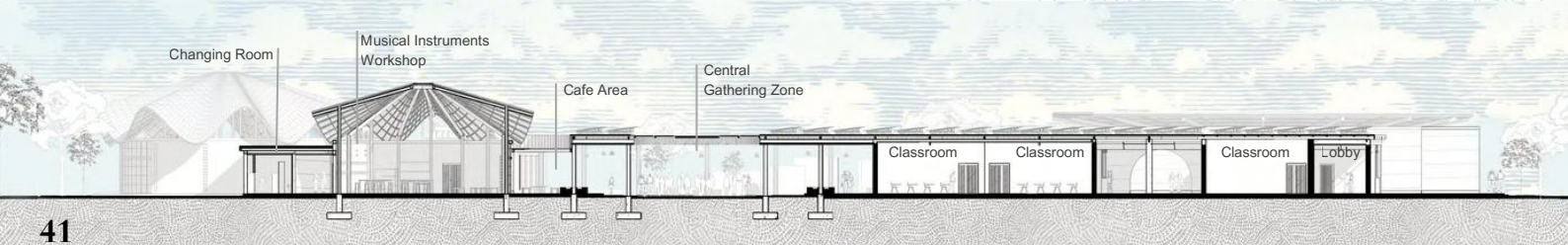
Site Area= 13900 sqm
Total Buildup area is 4100 sqm



Zoning



Profile Section



The project will host different functions: community gathering, Folklore dance performances, kids gathering area, conflicts resolution by Hakamat and Sheikhs of the camp.
It also aims to empower women and youth by educating them about income generating skills and providing lecture rooms where NGOs can conduct awareness lectures and workshops.



The participation of the community in the design and construction process is important to solidify the relationship between the community and the building and reflect a feeling of ownership and belonging to the building.

The main goal is to design a building that represent the culture of the community and provide peaceful environments that encourage creativity and good practices.

Approachable Building
By designing familiar environments, using local materials, taking inspiration from traditional Darfurian Houses in design and giving the community a sense of ownership of the building by collaborating in the construction process and using different local handmade materials.

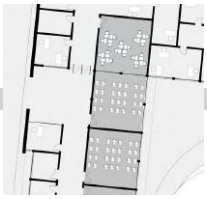
Connection with Nature
Achieved by blurring the lines of indoor and outdoor spaces through flexible walls allowing for a connection with the landscape. while building with Earth and using natural materials helps in bringing the ambience of nature indoor. and designing different open and semi-open gathering spaces.

Interactive Design
Flexibility and interaction, is translated in the use of flexible wall panels, expressing on Memorial Walls and collaborative Murals that expresses the life of the community.

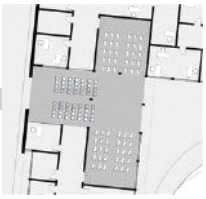
Building for All
By taking into consideration all community members in the design process and including zones for public users and public services like Public Toilets, Water Collection point and a Community Farm.



Scenario (a) Outdoor Group Discussion Area

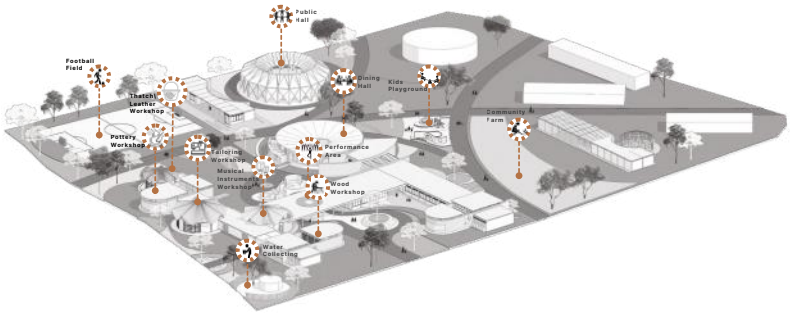


Scenario (b) Additional Lecture room



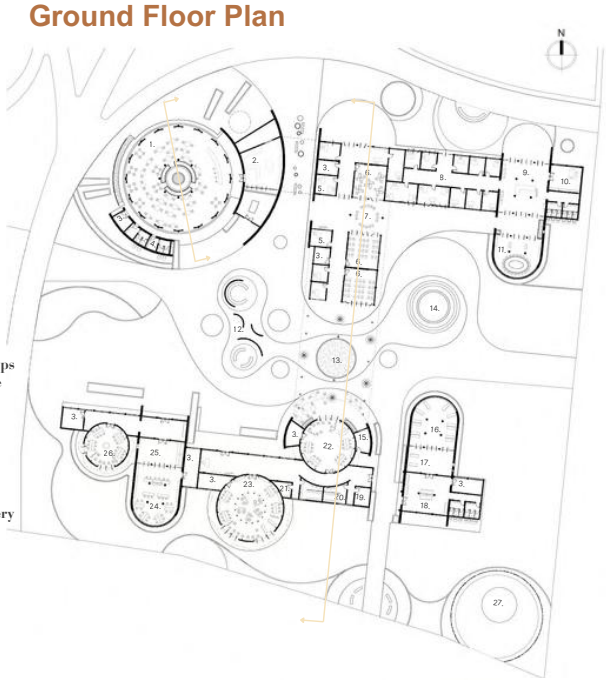
Scenario (c) Community Meeting Area

Activities Diagram

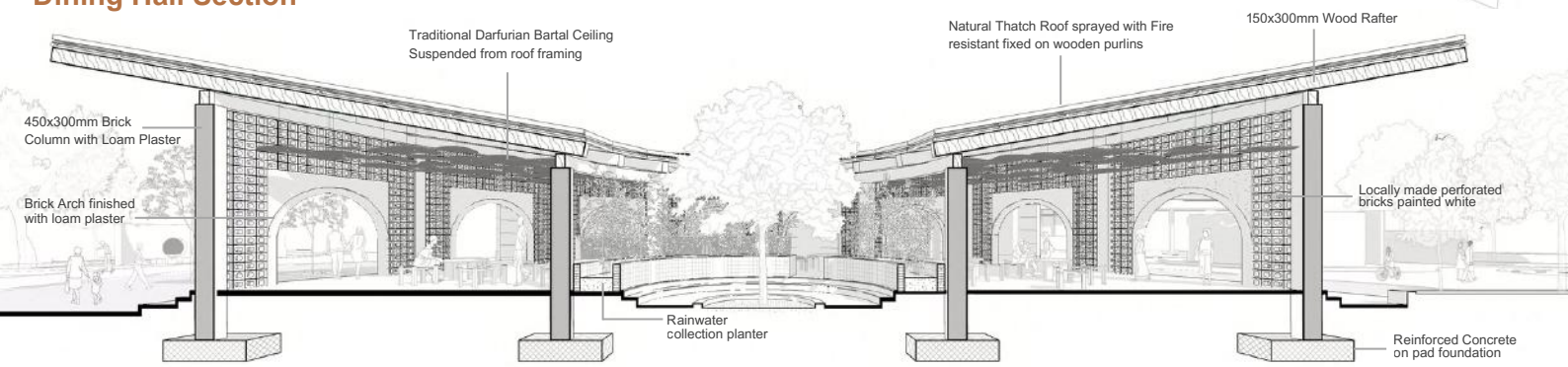


Ground Floor Plan

1. Dining Hall
2. Kitchen
3. Storage
4. Composting Toilets
5. Lecture rooms offices
6. Lecture Room
7. Outdoor learning zone
8. Administrative Offices
9. Admin reception lobby
10. Camp Sheik (President) Office
11. Meeting room
12. Memorial walls
13. Central Gathering Zone
14. Outdoor Sitting area
15. Outdoor Cafe
16. Woodworking Workshops
17. Outdoor workshop zone
18. Gallery Zone
19. Electrical room
20. Changing rooms
21. Janitor
22. Musical Instruments Workshop
23. Tailoring and embroidery Workshop
24. Pottery Workshop
25. Outdoor Pottery Space
26. Leather and Basketry Workshop
27. Water well



Dining Hall Section









Journey of Healing

PSYCHOSOCIAL REHABILITATION CENTER

Designed by:Hanaa Abdulrahman 017



Journey of Healing is a psychosocial rehabilitation center that addresses the severe psychological impacts of war and displacement in Sudan, where a large proportion of the population suffers from **trauma-related mental disorders** while access to care remains extremely limited.

Located in **Port Sudan** "a stable city with strong infrastructure and a unique natural setting" the project utilizes the Red Sea environment as part of the healing process and shifts mental healthcare away from clinical, institutional models toward a **human-centered, restorative environment.**

The center integrates p**sychological therapy, vocational training, recreation, and social interaction** within a continuous healing journey that supports recovery, empowerment, and reintegration, using **architecture, landscape, light, and spatial experience** as active tools for

SITE LOCATION

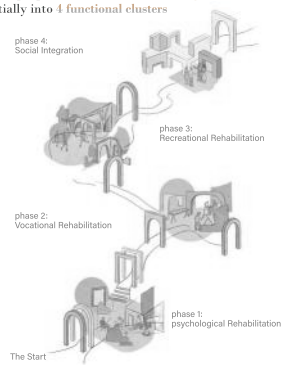


Location:
Radio street, Port Sudan, Red sea state, Sudan.
Coordination: 19°38'02.3N 37°12'55.3"E
Area: 9,000 M²
Strategically located in the city center near essential services and transportation, the site remains relatively tranquil, buffered from the noise and congestion of the nearby market.

CONCEPT PHILOSOPHY

A. Journey of Healing

The design is conceived as a healing journey for war affected people, structured into four stages, and translated spatially into 4 functional clusters





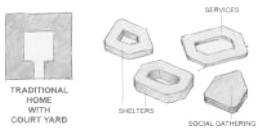
B. Biophilic Design

The design immerses users in nature through sensory, varied spaces that strengthen connection and create a strong sense of place, reflected in the spatial sequence, clusters, and material choices.



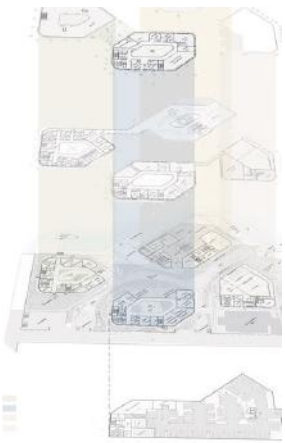
C. Flexibility Approach

The building is an emergency shelter with flexible, home-like clusters and central atriums. Interspersed courtyards and lower heights enhance comfort and prevent overcrowding while providing shared accommodation and community spaces.



GROUND FLOOR PLAN





Psycological Rehabilitation unit
Vocational Rehabilitation unit
Recreational Rehabilitation unit
Social Integration unit


AERIAL VIEW


CENTRAL COMMUNITY PLAZA


SEASIDE CORRIDOR

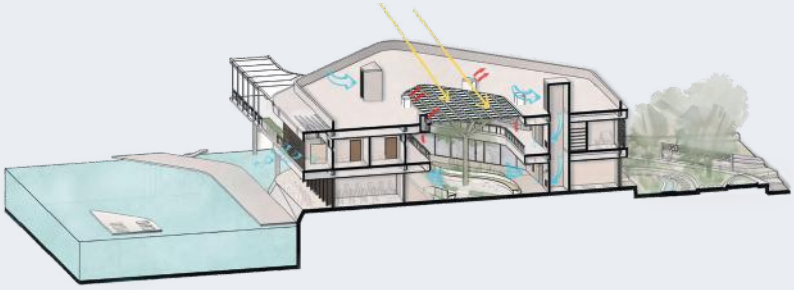


ELEVATION



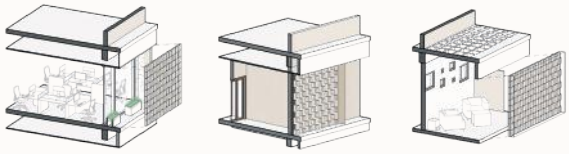
PROFILE SECTION

PASSIVE COOLING STRATEGIES



Natural cooling is achieved through a passive ventilation system, where a wind catcher draws cool sea breezes from the north into the building. A humidifier in the atrium regulates humidity to enhance thermal comfort, while warm air rises and exits through small upper openings, creating a continuous pressure-driven airflow. Natural lighting is provided through a semi-transparent roof, allowing soft daylight to penetrate the interior spaces while reducing glare.

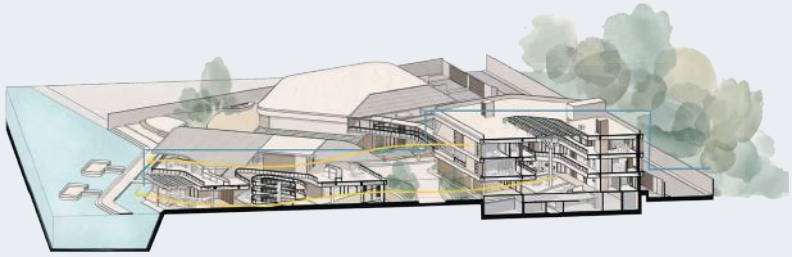
FACADE SHADING STRATEGIES



Glazed Shading Wall Shading Terrace Shading

The facade employs passive shading techniques to improve thermal comfort and environmental performance. Perforated brick screens are used on terraces and glazed areas to control daylight, enhance privacy, and reduce heat gain. The western facade is treated with protruding brick elements that create self-shading, lowering surface temperatures and minimizing solar impact, which contributes to improved indoor comfort and energy efficiency.

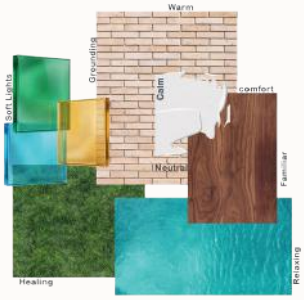
SPATIAL AND ENVIRONMENTAL DESIGN CV STRATEGY



The stepped heights of the building clusters allow clear visual access from every floor toward the plaza and the sea. This visual continuity is further enhanced by the third cluster, which opens at its core, preventing any obstruction of key sightlines.

Courtyards are introduced between the building clusters to enhance visual permeability, improve microclimate, and create comfortable semi-outdoor social spaces. In addition, a central atrium is integrated within the blocks to enhance natural daylight and ventilation.

MATERIALS AND PSYCHOLOGICAL COMFORT



Materials are chosen for both their environmental performance and sensory impact. Sight, sound, touch, and smell come together rustling leaves, flowing water, natural textures, and subtle scents creating a calm, safe, and restorative atmosphere.



SEA LEISURE



SERENE ATRIUM



SEASIDE ART THERAPY

AFTERWORD

Written By: Howaida ElKaris

HOW DO WE WANT OUR CITIES TO BE REBORN?

At the end of this issue, we do not so much close a page as we open a horizon. War leaves behind a void that cannot be measured in stone, but in feeling. Streets that know our names, buildings that embraced our childhood, squares that witnessed laughter that no longer echoes as it once did. And yet… cities do not die. They suffer, they bend, but they do not surrender.

Architecture after war is not merely about drawing new plans; it is an attempt to restore reassurance to the heart of a place. It is the search for a small light at the end of a dark street, and for a space where people can say: here, we will begin anew.

The question remains open:

How do we want our cities to be reborn?

And which dawn do we choose to create?

Sudan today carries its wounds, but it also carries its capacity to rise. Dawn is not born from the absence of darkness, but from resisting it.

Perhaps this issue did not provide definitive answers, but it tried to place the questions in their proper place. Cities, like their people, do not end with war… they are redefined afterward. Perhaps it was nothing more than a whisper of hope, reminding us that cities, like humans, are capable of dreaming once again.

And so, between memory and vision, dawn remains an ever-present possibility.



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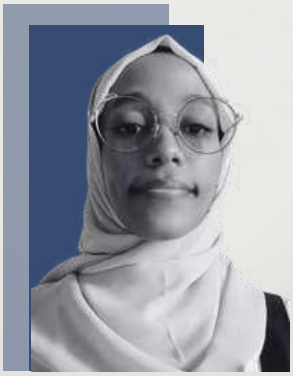

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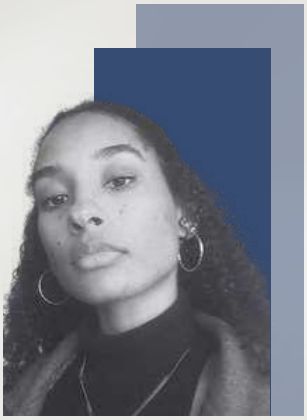

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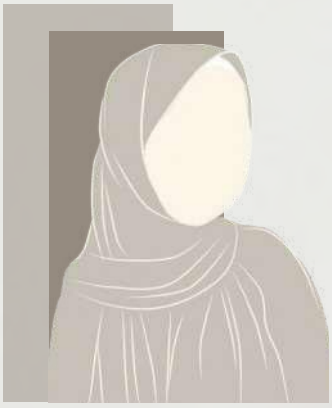

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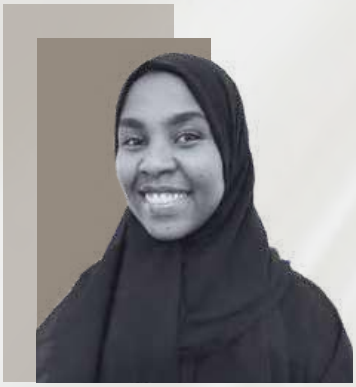

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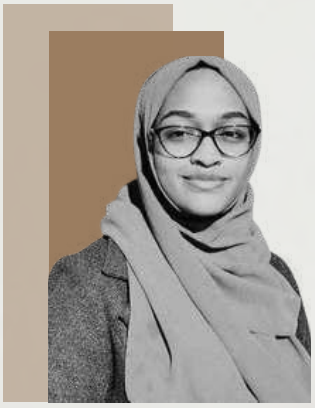

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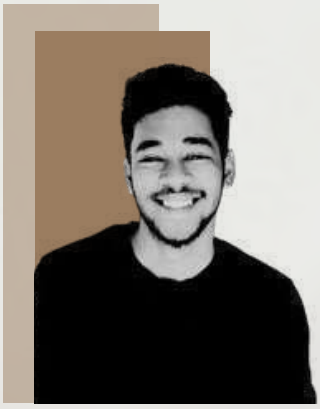

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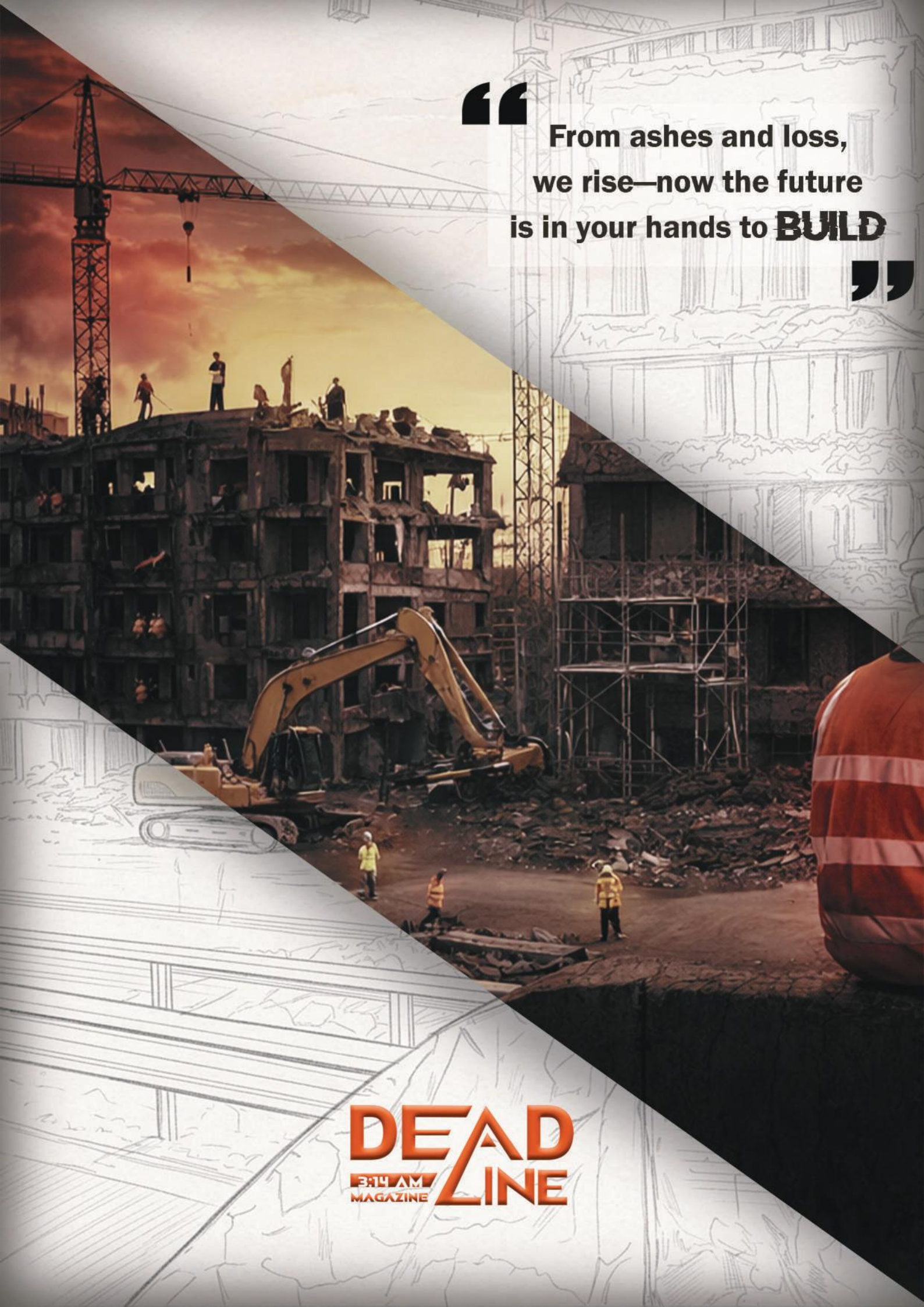
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DEAD LINE
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