



Farasan Islands

Architectural Design Guidelines





FIG.1 FARASAN ISLANDS ARCHITECTURAL CHARACTER AREA

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FIG.2 ARCHITECTURAL CHARACTERS MAP OF KSA

INTRODUCTION

Vision

Celebrate and preserve Saudi Arabia's rich architectural legacy inspired by culture, heritage and nature.

I.1 Guideline philosophy

The Architectural Design Guidelines (hence referred to as ADG) aim to foster progressive contemporary design that is rooted in the diverse geographic and cultural contexts of the Kingdom.

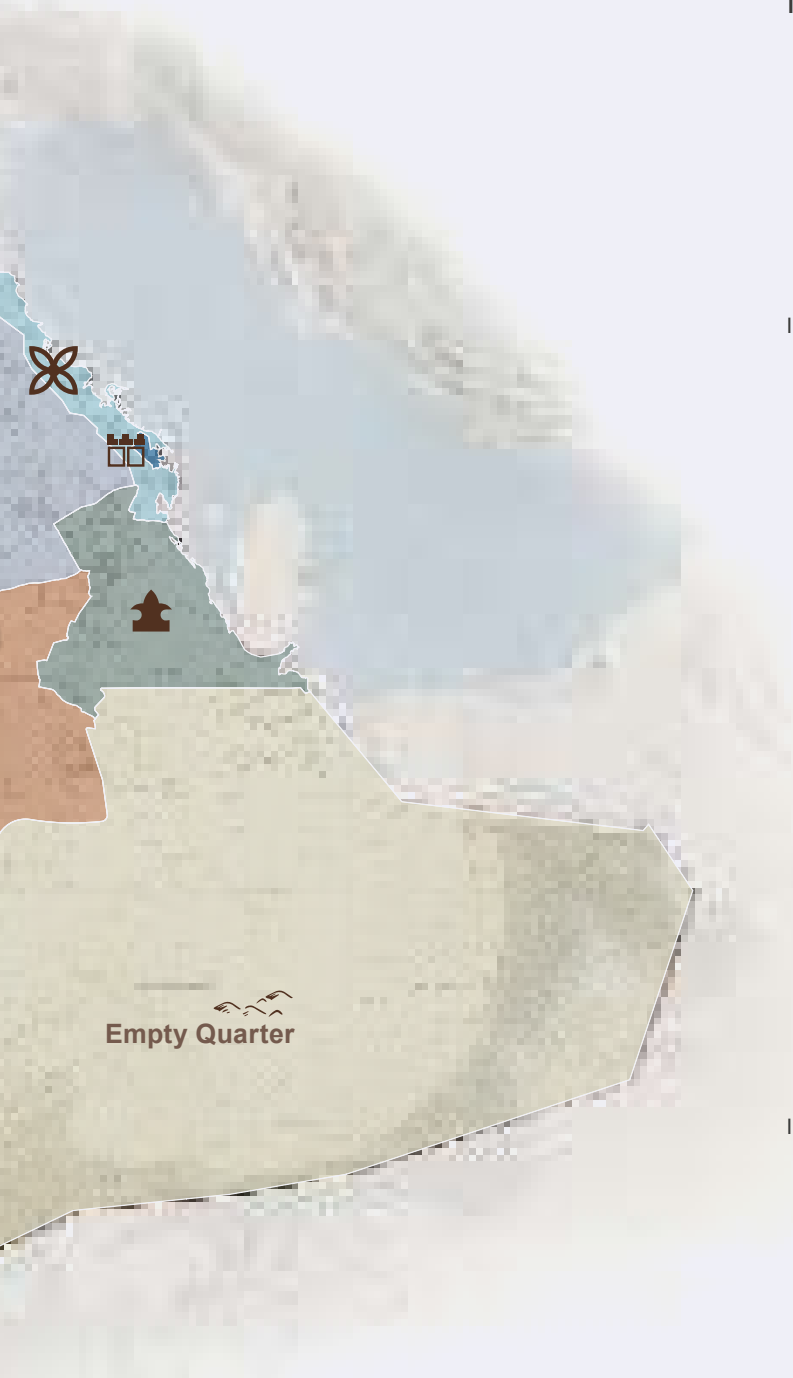
Its propositions are based on the study of historical precedent, taking inspiration from vernacular forms and the embedded knowledge shaped by generations of practice and experience.

The guidelines are forward-looking, intended for a wide range of contemporary development and suited for different levels of prescription. They aim to be succinct, well organized and useful: a positive resource for designers and easy to implement by planning authorities.

I.2 National context

This volume belongs to a suite of 19 documents, each exploring a different geographic context and describing a distinct architectural character within the Kingdom. Together they form a comprehensive portrait of the architectural heritage of the country.

Though application boundaries for the architectural character have been defined (fig. 2), influences may extend across boundaries. Designers are advised to consult adjacent architectural guidelines documents and confirm the status of their building context with facts on the ground.



I.3 **Farasan Islands**

Located approximately 40km offshore from the Red Sea coastline lies the Farasan Islands, a group of islands known for their beautiful coral reefs, marine reserve, numerous beaches, coastline and protected wildlife status, and playing an important habitat for migratory birds from Europe.

The Farasan Islands were part of the trade routes and thus have influences of different styles from other surrounding regions, making it a very unique style in the Kingdom.

The primary vision of Farasan Islands ADG is to help raise the overall architectural design quality of built environment especially in the expression of regional character of the Farasan islands zone for the improvement of both architecture and public realm design. Based on a regional character study identifying key heritage sites, natural environments as well as typical cultural landscapes, the guidelines are founded on an understanding of the traditions and heritage forming the character zone's sense of style.

Most importantly, the guidelines seek to promote the creation of new and contextually inspired architecture for the Farasan Islands respecting and fostering the character of the respective place.

They are also intended to promote a general excellence in landscape design and urban design, and intend to promote the development of an attractive, representative, and inviting public realm, with a generous and lush landscape environment.

The guidelines are developed with the following main goals:

- 1 Celebrate Farasan Islands' natural and cultural landscapes, a foundation of unique architecture for the character zone and its people.**
- 2 Preserve open space and topography remarkable settings.**
- 3 Safeguard the architectural heritage interrelated with the cultural landscape and enhance their relationship.**
- 4 Create lasting connections between people and places with new development that respects and fosters the special character and heritage of Farasan Islands.**
- 5 Inspire the production of a more contextually rooted new architecture for the area.**



Elaborate gateways



Farasan vernacular architecture



Mangrove vegetation



Use of colors



Local art



Carving pattern



Wall carvings



Narrow streets



Fort typology

FIG.3 FARASAN ISLANDS

II **Topography and landscape**

Observations on the links between landscape, climate, culture and the architectural character of Farasan Islands.

II.1 **Key information**

The Farasan islands are influenced by the climatic conditions of the Red Sea and predominantly formed by uplifted fossil coral reef. It is composed mainly, of fossil, coral surfaces, along wadis and runnels, which can be described as brown and sandy.

Vegetation is typically of a lower coverage / density. Desert plants are found in small quantities, but they represent the highest percentage of plants in the region, and are distinguished by their ability to adapt to the scarcity of rain. Grassland vegetations are also found on rocky hills and usually contain scattered trees that grow in favorable climatic conditions. Mangroves are found along the inter-tidal zone of the seashore.

II.2 **Landscape**

The highest concentration of the vegetation is seen in the sheltered wadis with fine silty clay. Main vegetation are halophytes or semi-halophytes, and the growth of these plants is influenced by the salinity of the soil and the proximity to the seashore. Vegetation along the shoreline, particularly along the inlets and bays is dominated by *Avicennia marina*, *Rhizophora mucronate* and *Avicennia marina*. Soil is typically found to be fine to coarse grained sand and gravel, but can also include saline soil, sand dunes, hard sandy-silty soil of alluvial deposits, water courses, and disturbed grounds.

The main shoreline (Farasan Al-Kabir) features a matrix of long narrow 15 m

deep ravines, alluvial fans, Sabkha (mud flats), rocky fields, sand dunes and wadis. Increased areas of vegetation, (including the palm orchards), are observed within the crevices of the rocky plateaus, ravines, silty runnels, rocky plains, and water streams / rivers, while mangrove, sand formations (dunes and plains), mostly dominate shoreline.

The eastern area of the main Farasan island consists of sand sheets, rocky fields, and uplifted coral reefs, visible from the sea surface. Development is mostly situated along wadis and major roads whereas the western area is mostly intact. The other smaller islands share similar topographic aspects to that of the main island, with the larger island consisting of fewer sand plains, with increased rocky fields with dramatic ravines.

On Farasan islands, summers are long, hot and can reach 35°Celsius and winters are warm with the lowest temperature of 23°Celsius. Five months per year are mostly cloudy from May to October. The rainy period lasts two months from July with high precipitation reaching 55mm in August. Wind speed varies mildly during the year from 12 to 15 km per hour, with the highest speed in January.

II.3 **Architectural influence**

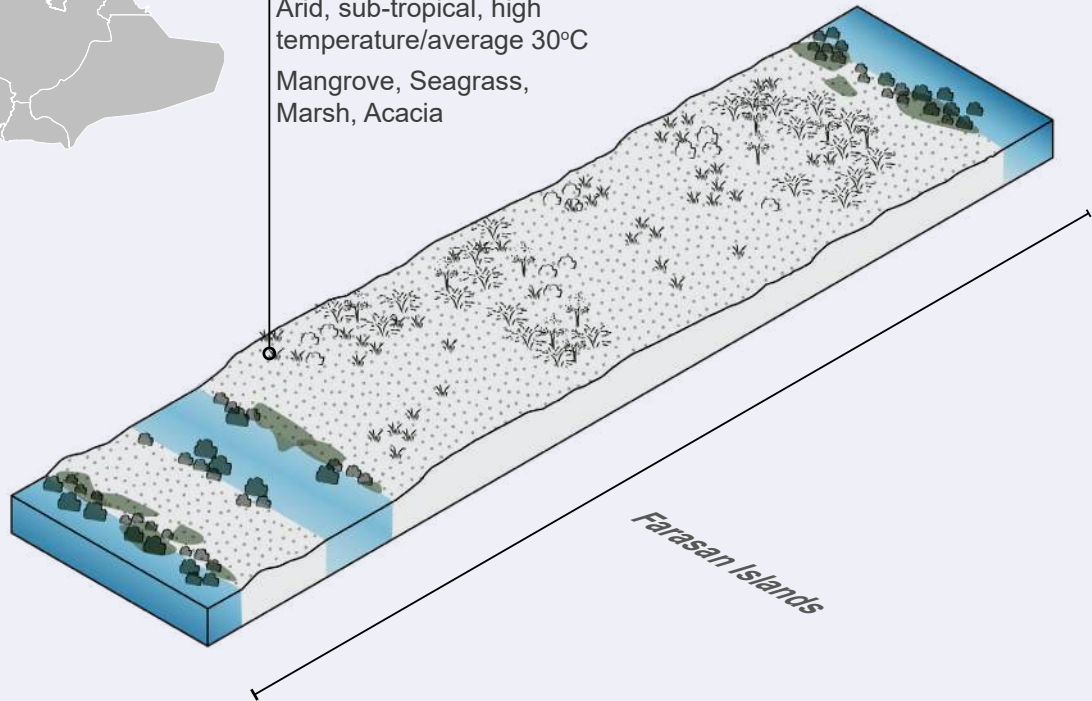
The vernacular architecture in Farasan Islands responds to the context, climatic needs and the availability of materials and resources. In addition, it also responds to the socio - economic conditions due to its location on the trade routes and the resultant influence brought in by exchange of people and culture.

The settlements are compact with narrow winding streets and gateways. Openings are large to bring the sea breeze in. Coral, plaster and local stone are the main materials used.



Farasan Islands

200m<
Precipitation: 100-160mm
Arid, sub-tropical, high
temperature/average 30°C
Mangrove, Seagrass,
Marsh, Acacia



Natural color palette

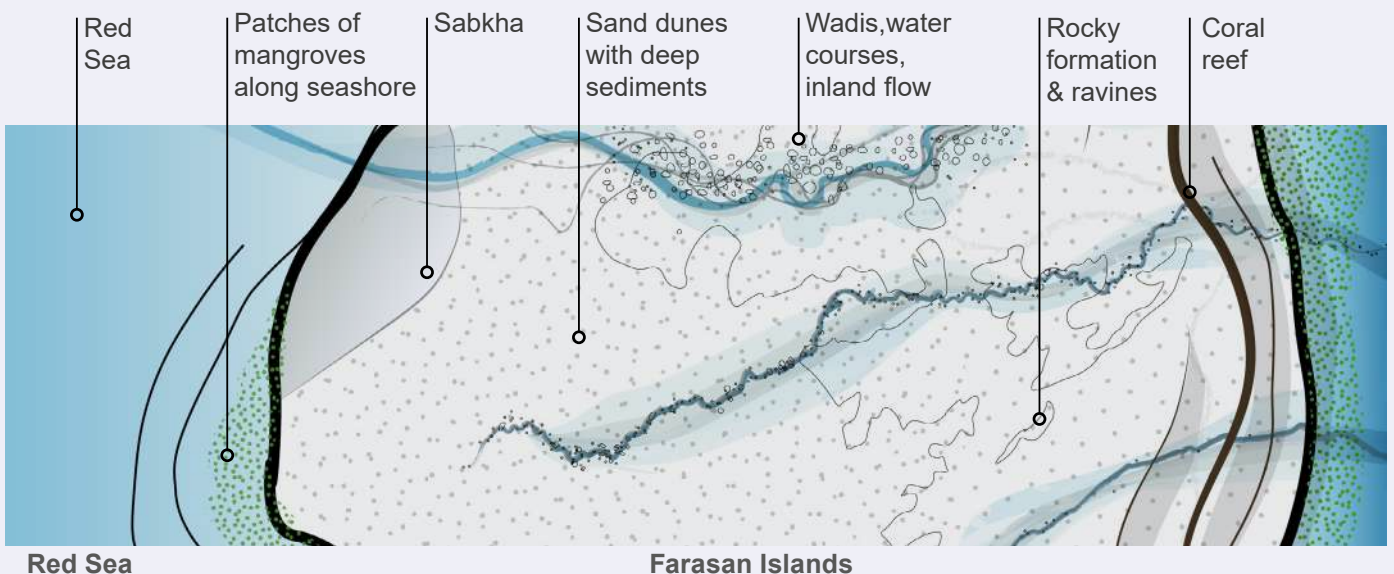


FIG.4 FARASAN ISLANDS LANDSCAPE FEATURES AND TOPOGRAPHY

III Overview of Farasan Islands Architecture

A summary of the existing character of traditional architecture and settlements in the Farasan Islands.

III.1 Settlement character

The traditional architecture on Farasan Islands is distinct from the rest of the region owing to its aesthetic richness and diversity derived from influences from other surrounding regions due to the extensive trading and wealthy trade merchants settling on the island.

The Farasan style is characterized by the presence of plastered houses.



FIG.5 Traditional settlement pattern in Farasan Islands

The houses differ in terms of the articulation displaying the wealth of the owner.

The settlement pattern is compact with winding streets and hierarchy of open spaces. Intersection of alleyways form public spaces and plazas.

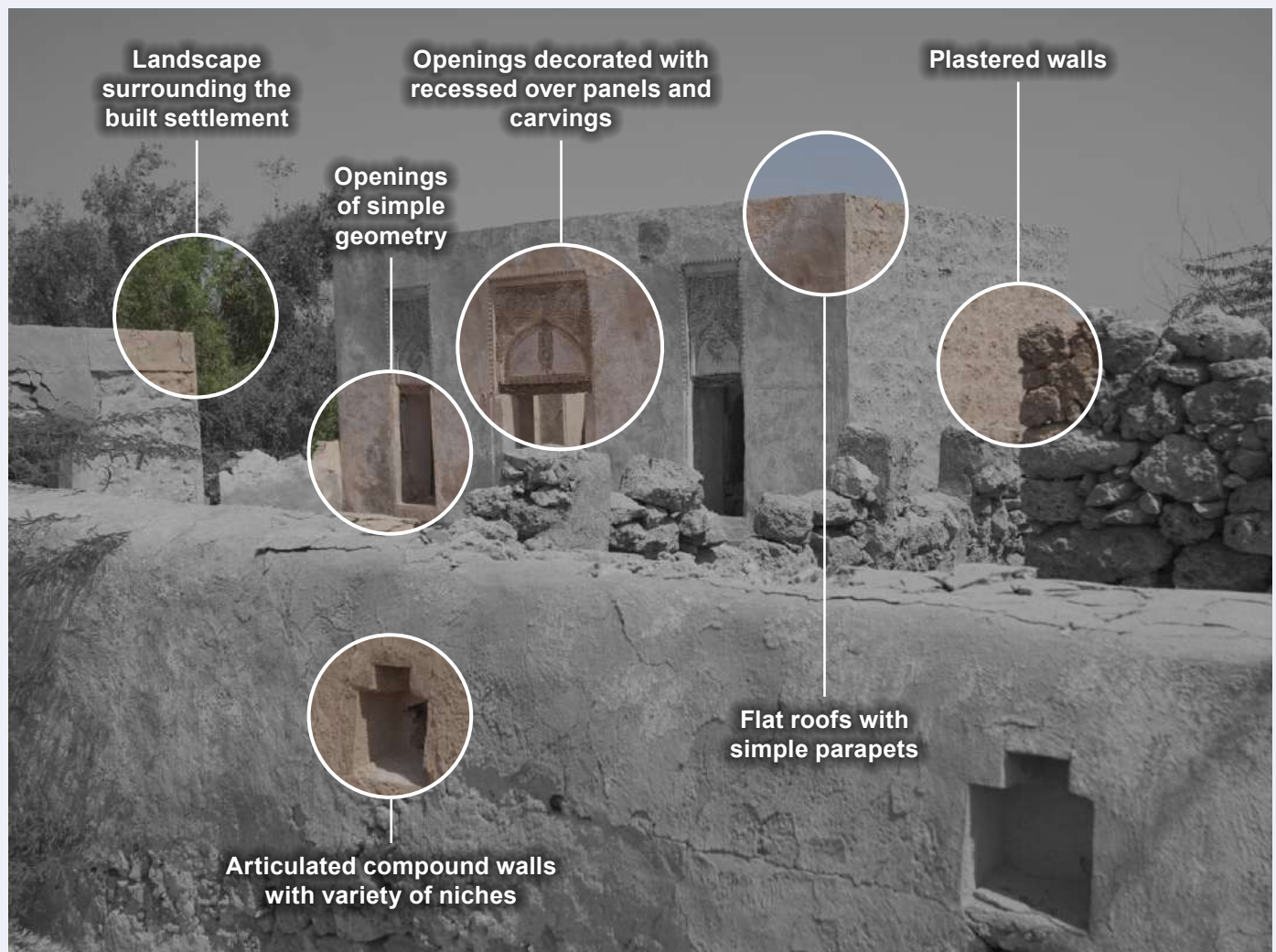


FIG.6 **TRADITIONAL SETTLEMENT IN FARASAN TOWN**

One pattern consists of compact form with houses opening on the streets and other pattern consists of houses that are distributed in form of points with compound walls around them.

Arched gateways provide entrances to the different buildings in the house compound.

Productive landscapes and cultural landscapes surround the built settlement.

III.2 Architectural character

A Farasan house consists of several buildings and various open spaces. The multiple yards in the house serves to bring the desirable north and west winds in summer and southern winds in winter.

Windows are generally oriented towards north to bring the breeze in. The houses were generally one to two storied high and accessed through a gate that opens towards an alley.

The Farasan house is the most dominant and distinct in terms of character and articulation featuring extensive coral stone carving. Oriental arts and inscriptions were prominent in the islands and were reflected in several wealthy homes (such as Refai House). Windows are also decorated with recessed over-panels and carving surrounds.

The most important feature is the Majlis which are extensively decorated with plaster geometric patterns carried out in the form of ledges and bars.

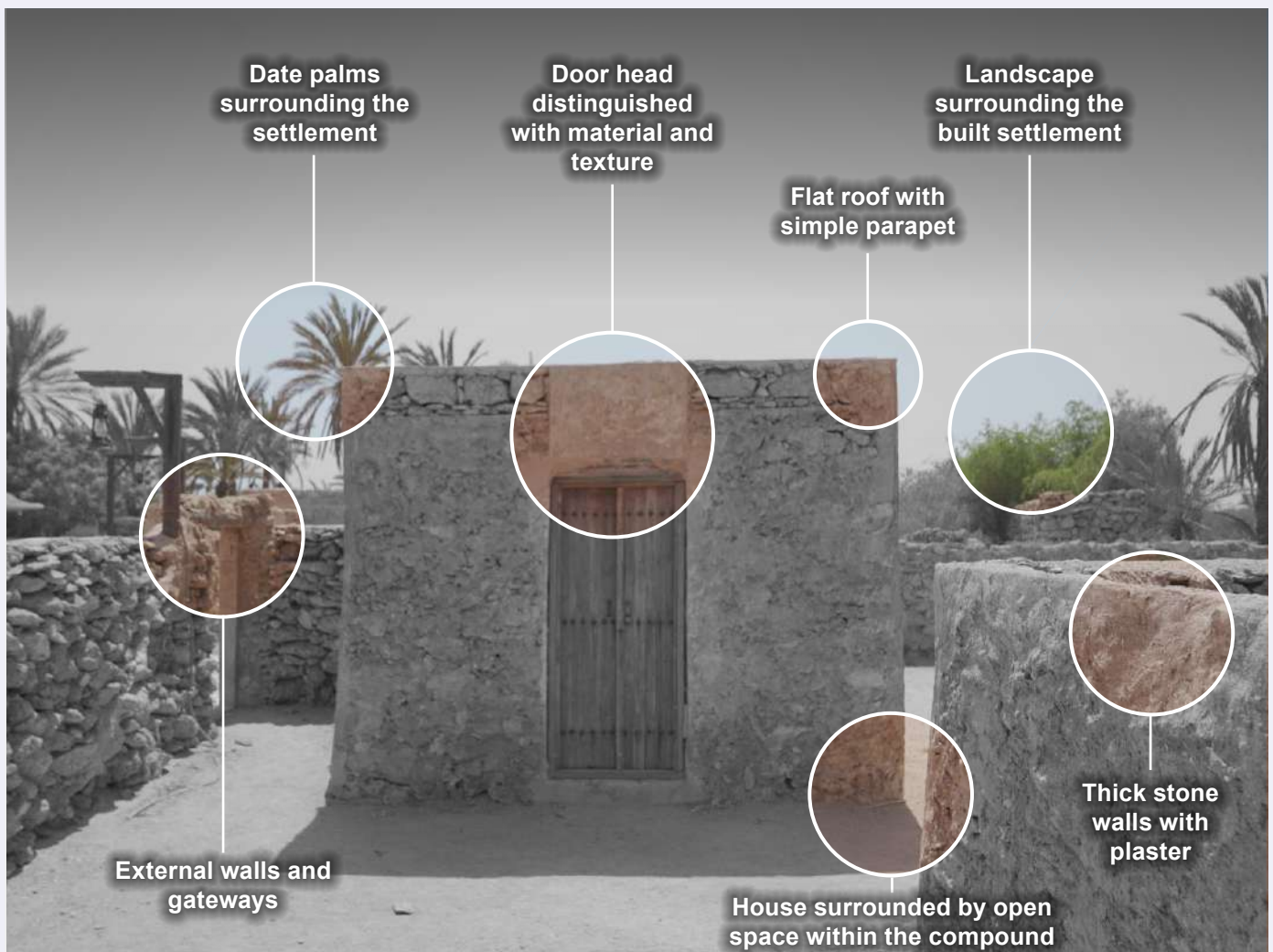


FIG.7 TRADITIONAL SETTLEMENT AL QESSAR

IV Analysis of Farasan Islands Architecture

The evidence and formal analysis upon which the guidelines are based.

To find objective characterizations of the Vernacular architecture in Farasan Islands, elevation studies were conducted to assess overall building proportions and the solid-to-opening ratio of building facades. A sample of representative buildings, including a range of different use types were selected to arrive at meaningful ranges for each statistic.

IV.1 General typologies

Vernacular buildings typically comprise simple, orthogonal forms, building heights range primarily from 1 to 2-storey structures.

IV.2 Horizontality

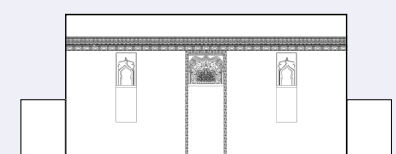
Generally, horizontal proportions with occasional vertical volumes, indicated by a width-to-height ratio between 1:0.4 to 1:0.8, are characteristic of the vernacular architecture in the area.

IV.3 Solid to opening ratio

The facades are plain, sober with moderate size openings, the 8-25% opening percentage substantiate this observation. Articulation of compound walls, gateways and carving over openings is a distinctive feature of the Farasan Islands.

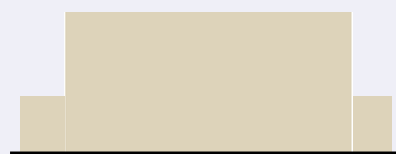
Low storey massing
Large facade openings

Locations



Farasan village

Width to height Ratio



1:0.5

Vertical walls

Facade Analysis



Facade area: 24 sqm

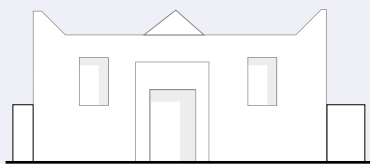
Masonry: 21.8 sqm

Timber 2.2 sqm

8.8% void

FIG.8 VERNACULAR FACADE STUDIES

Low storey massing
Medium facade openings

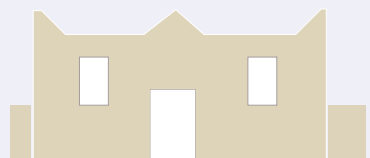


Al Qaesar



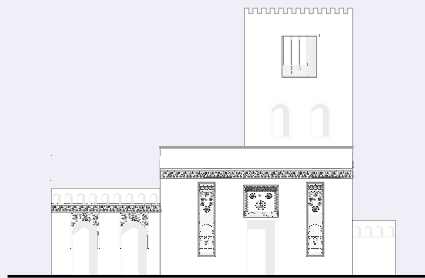
1:0.5

Vertical walls

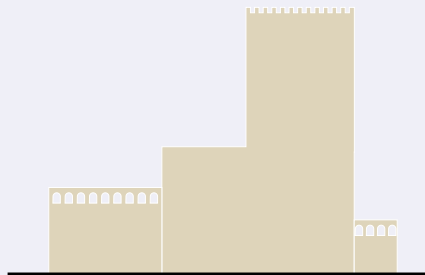


Facade area: 20.3 sqm
Masonry: 17.8 sqm
Timber 3.2 sqm
17.9 % void

Balanced massing
Large facade openings

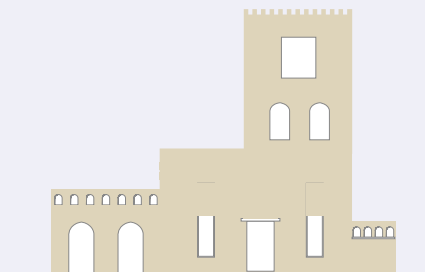


Farasan village



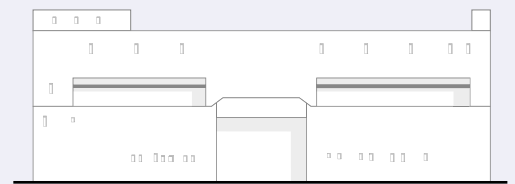
1:0.8

Vertical walls

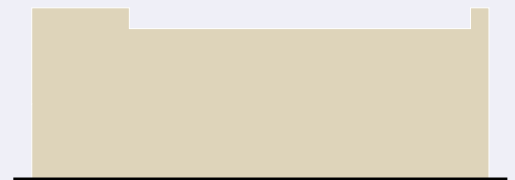


Facade area: 71.7 sqm
Masonry: 57.4 sqm
Timber 14.3 sqm
19.9 % void

Special typology
Horizontal continuous massing
Minimal facade openings

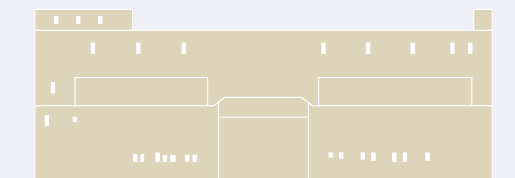


Special typology - castle
in Farasan village



1:0.4

Vertical walls



Facade area: 118.4 sqm
Masonry: 94.2 sqm
Timber 24 sqm
25.4 % void

IV.4 **Building grouping patterns**

Buildings of medium size and mass and placed within a large compound with compound walls and entrance gateways.

Massing broken into horizontal volumes with help of compound walls and entrance arches.

Flat roofs with simple parapets. Balconies are generally not used.

Larger openings oriented to bringing the gentle wind from the Red Sea. Defensive structures have minimal openings.

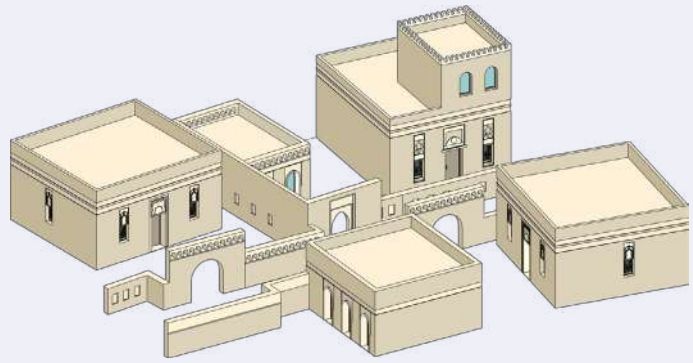


FIG.9 Building grouping massing

IV.5 **Horizontal emphasis**

A general low development of one to two stories high with simple geometries.

The horizontal massing responds to the nature of the island plains and helps preserving the horizontal and open character of the islands.

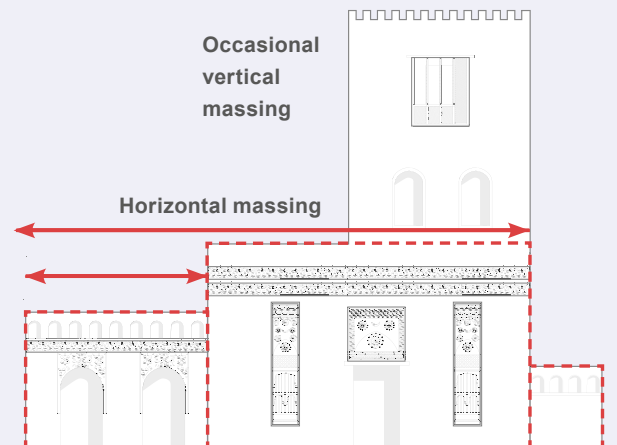


FIG.10 Horizontal massing

Volumes of 1 to 2 stories organized within compound with compound walls and gateways.

IV.6 **Recesses and projections**

Openings have niches on top with decorative patterns and carving.

Upper floor rooms have large screened openings to bring in more breeze and for privacy. Occasional screened projections are provided on upper floors.

Interior house walls also feature niches with shelves or decorative carvings.

Compound walls surrounding the house, and gateways to cluster of houses feature variety of niches and decorations.

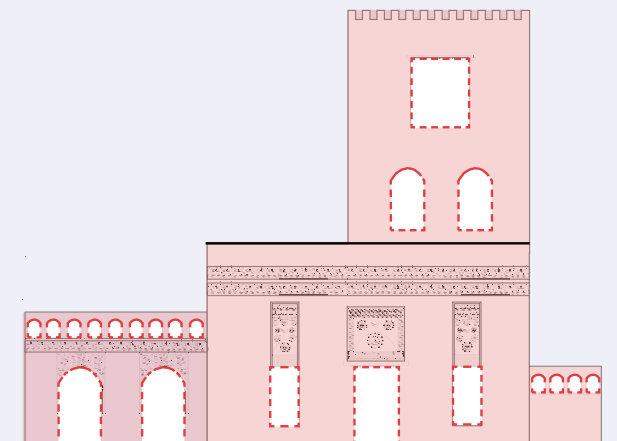


FIG.11 Openings and recesses

Large regular and arch shaped openings with recessed over panels. Compound walls featuring variety of niches and geometric decorations.

IV.7 Bipartite articulation

The facades of the buildings generally have bipartite articulation. The classification is brought through clear distinction between ground floor and top of buildings with articulation. Material is uniform in the facades in the form of coral stone with plaster layer.

Base / Ground floor: doors and windows placed symmetrically, are articulated with geometric patterns in the form of carved recesses and opening over panels on top, side and with colored timber shutters. Entrances to the cluster of houses is generally arched and compound walls are articulated with niches.

Upper: upper part of the one story structure features flat roofs with simple articulated parapets with flat top / pointed corners / occasional banding with carvings integral to the opening design. Gateways and compound walls have heavily articulated tops.

IV.8 Special motifs

Articulation was dependent on the wealth of the owner. Extensive coral and gypsum geometric decoration and frescoes implemented in the form of friezes, strips and arched frames around windows and covered with layer of stucco integrated with stained colored glass. Colored geometric ornaments are used in the ceiling and around openings. Guest houses 'Majlis' have heavily decorated plaster with geometric patterns. Window / door bars occasionally have verses of Quran inscribed in them.

IV.9 Symmetrical placement

Analysis indicates a limited palette of opening types. Common openings include arch and rectangular shapes. The openings are generally symmetrical in placement pattern. With change in volumes, openings maintain localized symmetries.

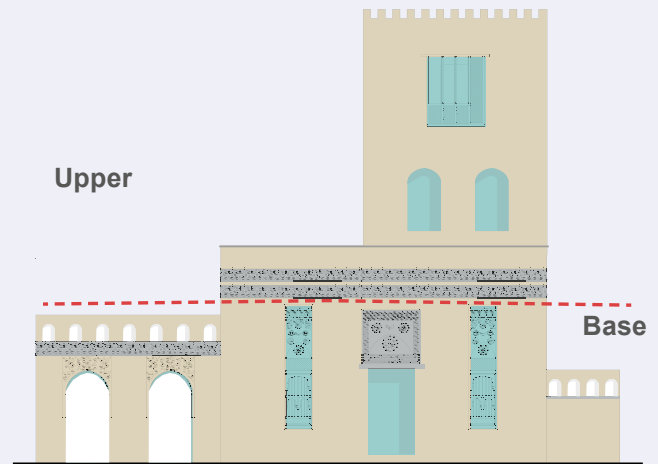


FIG.12 Bipartite articulation

Facades are typically split into two separate tiers. The base features symmetrically placed doors and windows with overhead carved recesses and patterns, while the upper part features simple articulated parapets with occasional ornamental banding.

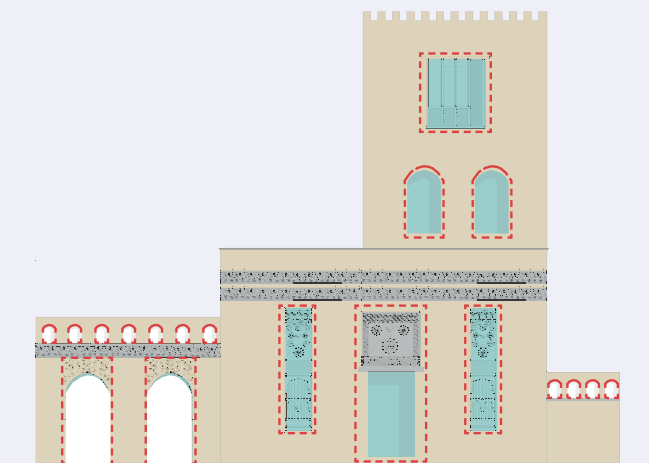


FIG.13 Openings: simple geometries with dense details

Most facades have small windows with colored shutters and decorative motifs in the middle and lower part of the building facade.

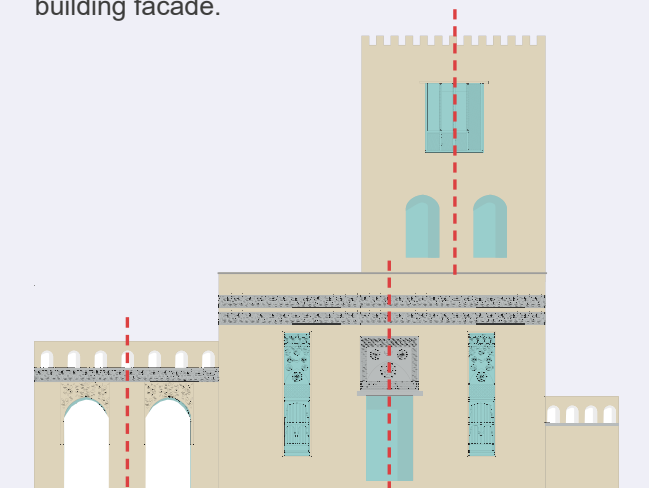


FIG.14 Symmetrical placement

V Evolution

The connection of contemporary design with traditional forms to strengthen the architectural character of a place.

V.1 Connecting past to future

The guidelines aim to provide architectural roots for contemporary buildings so that they connect to their historical context, draw upon their local culture and reflect the spirit of a place.

At the same time, a balance between continuity and innovation is needed. Advances in construction technology, material science, patterns of development and specifications for new building uses require buildings that can accommodate these changes while preserving the essence of local architecture.

V.2 Connecting environment to form

The guidelines also aspire to connect buildings to their geography. Physical context has traditionally influenced the materials available, the patterns of development and the climate response required from architecture.

These environmental constraints have created a matrix of related, regional building typologies. The guidelines aim to provide a layer of stylistic influence to accentuate these regional building types into distinct characters that can be gathered into a diverse yet related national 'family portrait' of architectural character across the Kingdom.

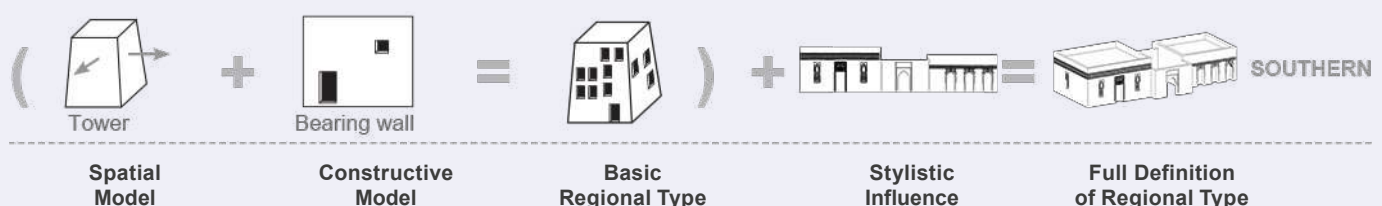
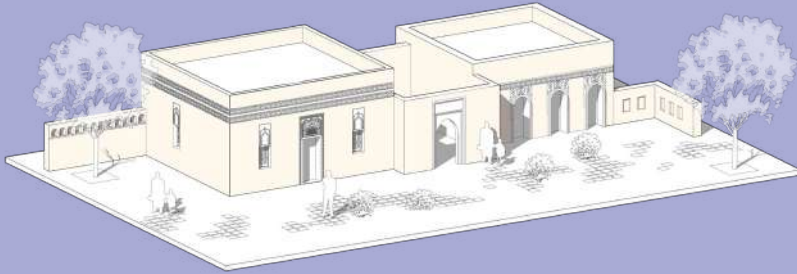


FIG. 15 Character equation for the Farasan Islands (after Ishteeaque & Al-Said 2008)



Traditional building

TRADITIONAL

The massing and design of the new building should foster the architectural character by adopting in a sensible way the traditional forms and patterns, elements and decorations, materials and colors.

General low storied massing, arched openings, large openings with niche on top, articulated gateways and walls, occasional projected balconies, use of traditional patterns.



Transitional building

TRANSITIONAL

The form and style to be adopted for transitional style should distill the most essential qualities and character giving architectural elements, such as the use of appropriate material and color palette and interpretation of dominant architecture features.

Materials and colors sympathetic to traditional style, integral windows. Interpretation of gateways, articulated parapets, and patterns, active frontages, balance of volumes.



Contemporary building

CONTEMPORARY

The form and style of contemporary style should distill the essential qualities and values of vernacular architecture in a new and ever contemporary expression.

Abstraction of geometric planes and forms, adapting to a range of building types and increased daylighting. Balance of volumes, interpretive use of patterns, screens and setbacks for shade.

FIG. 16 Evolution of styles

VI **How to use the guidelines**

The guidelines have been organized to present the rules of architectural character in a clear, efficient and useful way.

VI.1 **Chapter organization**

The first chapters sort the guidelines into different dimensions that help define architectural character:

- 1 **Key features** - The most essential qualities for the architectural character.
- 2 **Composition** - The rules by which buildings are shaped and elements are related to one another.
- 3 **Elements** - The individual parts that are the building blocks of the architectural character.
- 4 **Material and color** - The prevalent materials used and color range found within the architectural character.
- 5 **Pattern** - Common motifs and patterns used in the traditional craftsmanship and material culture of the character.

These chapters are followed by two sections focused on guideline implementation:

- 6 **Applying the architectural character** - Guidance for the proper interpretation and use of architectural character in new buildings.
- 7 **Worked examples** - Design studies that illustrate the use of architectural character at different scales and strengths.

The document concludes with:

- 8 **Public realm** - An overview of public realm character in Farasan Islands.

VI.2 **Guideline formatting**

Individual guidelines are formatted graphically to make them more useful:

- 1 **Chapter number and heading** - Guidelines are gathered into major categories for ease of reference.
- 2 **Guideline number and heading** - Guidelines are given a unique 2-digit decimal number and heading for ease of reference and to provide precision in enforcement.
- 3 **General description** - Descriptive text to introduce the guideline topic.
- 4 **Guideline actions** - Instructions clearly identifying the actions to be taken by designers. Each action is numbered for ease of reference and to provide precision in enforcement.
- 5 **Rationale** - Set in colored text and highlighted by a side bar are the objectives and reasons for the guideline. This gives the applicant an opportunity to propose designs that meet the rationale through alternative ways. Alternatives require the approval of the relevant local authority.
- 6 **Illustrations** - Illustrations, photos and diagrams that help explain the guidelines. They are examples only: where contradictions arise between illustrations and guideline text, the text shall overrule the illustration.

The items above correspond to the figure on the facing page.

Link to the
Contents page

Farasan Islands Architectural Design Guidelines

1 Chapter number
and heading

2

Composition

In contemporary parameters, the different compositional elements of layout, open space, massing, design, and facades described in chapter 1 should translate into the following provisions.

2 Guideline
number and
heading

2.1

Townscape groupings

Guidance for layout aims to achieve and contribute to factors like topography of site and its context, figure ground qualities, and public realm.

3 General
description

- 1 Human-scale, socio-cultural and family values, with different levels of privacy should be fostered in the design.
- 2 Spatial enclosures should be promoted to achieve a sense of place with a clear hierarchical variety of open spaces. Courtyards should be provided for climate comfort and varying levels of privacy.
- 3 Walkable and non-car dominated environments with attractive public realm should be prioritized.
- 4 Land use should promote a mix of uses.
- 5 Large blocks (>100m in any direction) should in general be avoided, or provide mid-block passages for walkability.

A permeable block structure with mix of uses is essential to create a walkable and vibrant urban space.

4 Guideline
actions

2.2

Relationship to landscape

- 1 Conservation and enhancement of environmental and cultural resources on site should be prioritized.
- 2 Development should be sensitively designed so as not to impact the flat and open visual character of the islands.
- 3 In general, a usable open space should be provided within the plot oriented toward the public frontage.

To respect and respond to the natural landscape context, climate and environment.

5 Rationale

20 GUIDELINES

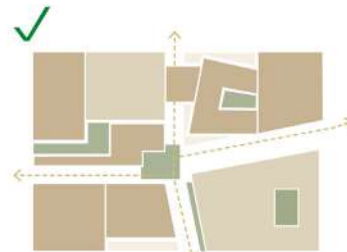


FIG. 20 Permeable fabric with hierarchy of open spaces, mixed uses, and continuous pedestrian network



FIG. 21 Large blocks / consolidated blocks without pedestrian permeability should be discouraged

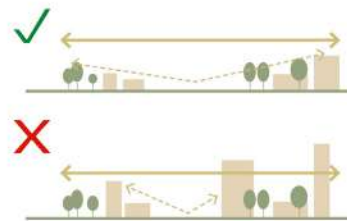


FIG. 22 Respecting the horizontal nature of island plains, scale and open views to the landscape

6 Illustrations

FIG. 17 Typical guideline structure

GUIDELINES

1 Key features

The form and style of contemporary architecture of Farasan Islands should distil the essential qualities, key features and the values of vernacular architecture.

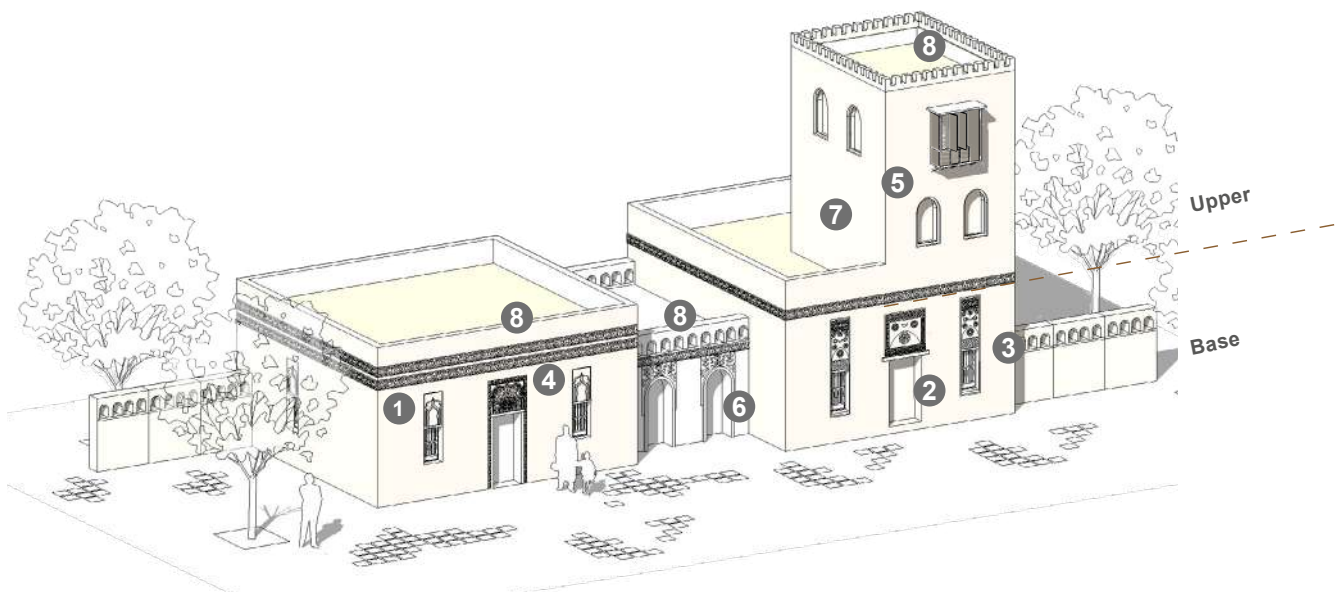


FIG. 18 Farasan Islands key features

Key features:

- 1 A general low development of one to two stories high with bipartite facades.
- 2 Soft, simple form articulated with openings in symmetrical pattern.
- 3 Walls are sober with rectangular or arch shaped openings, and generally form a pattern with decorative niches on top.
- 4 Extensive coral and gypsum geometric decoration and frescoes implemented in the form of friezes, strips and arched frames around windows and covered with layer of stucco, occasionally integrated with stained colored glass.
- 5 Openings do not cover more than 25-40% of the overall facade. Occasional use of projected screened balconies.
- 6 Arched gateways provide entrances to the different buildings in the house compound.
- 7 Typical colors are white coral from sea and white for Farasan houses from the plaster and mainly shades of light pastel colors, beige, and brown for stone buildings from locally available natural stone, and sand.
- 8 Houses have flat roofs with simple parapets. Compound walls, gateways feature niches and elaborate parapets.

1.1

Character summary

The vernacular architecture design, proportions, patterns and architectural features in Farasan Island were evolved based on primarily the local climatic conditions, materials available, local traditions, culture and influences from other regions and their cultures owing to high trade.

The design of vernacular architecture distinguishes itself from the other character zones with Farasan house being the most dominant and distinct in terms of articulation featuring extensive coral stone carving on top of openings and walls. Openings do not cover more than 25-40% of the overall facade.

One of the other distinct features is the arched gateways with ranging levels of articulation providing entrances to the different buildings in the house compound or housing clusters.

The images illustrate examples of the dominant style of vernacular architecture in the Farasan Islands.

Contemporary architecture in Farasan Islands may be achieved by re-interpreting in an innovative way vernacular forms and patterns, architectural elements and decorations, and, materials and colors while retaining the values of the local culture and context.



FIG. 19 Example of Farasan vernacular architecture, houses of pearl merchants in Farasan village

2 Composition

In contemporary parameters, the different compositional elements of layout, open space, massing, design, and facades described in chapter 1 should translate into the following provisions.

2.1 Townscape groupings

Guidance for layout aims to achieve and contribute to factors like topography of site and its context, figure ground qualities, and public realm.

- 1 Human-scale, socio-cultural and family values, with different levels of privacy should be fostered in the design.
- 2 Spatial enclosures should be promoted to achieve a sense of place with a clear hierarchical variety of open spaces. Courtyards should be provided for climate comfort and varying levels of privacy.
- 3 Walkable and non-car dominated environments with attractive public realm should be prioritized.
- 4 Land use should promote a mix of uses.
- 5 Large blocks (>100m in any direction) should in general be avoided, or provide mid-block passages for walkability.

A permeable block structure with mix of uses is essential to create a walkable and vibrant urban space.

2.2 Relationship to landscape

- 1 Conservation and enhancement of environmental and cultural resources on site should be prioritized.
- 2 Development should be sensitively designed so as not to impact the flat and open visual character of the islands.
- 3 In general, a usable open space should be provided within the plot oriented toward the public frontage.

To respect and respond to the natural landscape context, climate and environment.

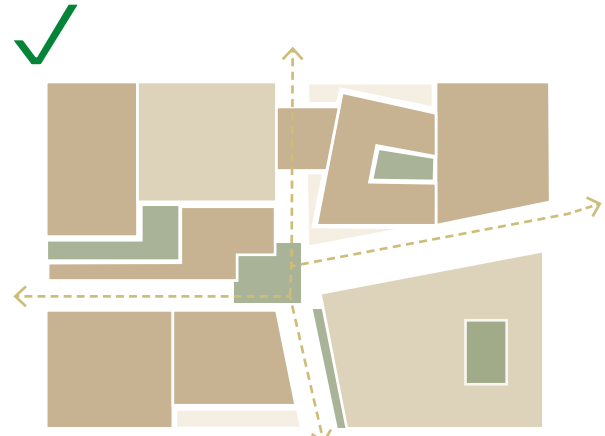


FIG. 20 Permeable fabric with hierarchy of open spaces, mixed uses, and continuous pedestrian network

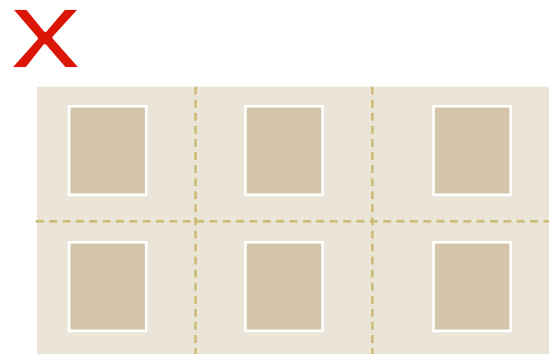


FIG. 21 Large blocks / consolidated blocks without pedestrian permeability should be discouraged

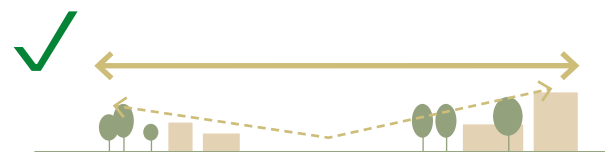


FIG. 22 Respecting the horizontal nature of island plains, scale and open views to the landscape

2.3 Horizontal building forms

Building form guidelines aim to contribute to the contemporary interpretation of factors like scale of buildings, heights and proportions.

- 1 Generally, building massing should adopt low-rise form, responding to the immediate context of the islands and history, while also fostering human scale.
- 2 Forms should be compact with strong geometric, orthogonal shapes and provide a well-balanced variety that adds to the skyline.
- 3 Large building massing should be avoided; typically, larger floor plates should be broken by means of full breaks and / or recessed to introduce variation and foster human scale.

To retain the typical horizontal form of traditional settlements.

2.4 Flat roofs

Roofscape guidelines significantly contribute to the character of the place through contemporary interpretation of roofline, views and skyline.

- 1 Building massing should be designed to have flat roofs. Varied roof line can be created with stepped co-joined units, gateways and compound walls with varying heights.
- 2 MEP equipment, utilities, delivery, refuse containers, and other types of utilities should always be screened by parapets or located underground / internalized.

To maintain the traditional flat roof forms.



FIG. 23 A general horizontal massing with flat roofs with variation achieving human scale and variety to the skyline



FIG. 24 Large monolithic building blocks, non-contextual roof profiles should be avoided

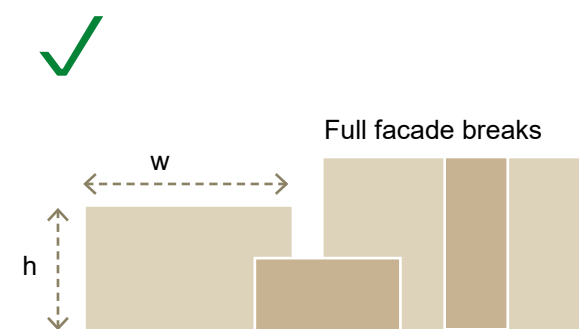


FIG. 25 Flat roofs, width-to-height ratio and facade breaks promoting horizontality

2.5 Facades with localized symmetries

The guidance for elevations and frontages aims to achieve and contribute to the contemporary interpretation of factors like use of traditional facade elements, ratio of solid and openings / voids, placement patterns, relationship to street, orientation for quality of light and shadow, and privacy requirements.

- 1 Localized symmetry should be maintained in the placement, rhythm and patterns of the openings, interpreting the general symmetry of houses from the vernacular architecture.
- 2 Facade design should be integral to all public sides - i.e. with the same level of design quality and a consistent treatment.
- 3 Facade design should always ensure privacy of neighboring residential buildings.
- 4 Large-scale symmetry should be reserved for only the most important of civic and religious buildings.
- 5 Materials or finishes should be generally uniform in use for the overall facade surface.

To observe simple symmetry defining the traditional architecture.

2.6 Simple openings

Facades should be articulated by horizontal and vertical breaks and also by finishes, recessed entries, fenestration pattern and projections.

- 1 Generally, openings should consist of medium sized windows of simple geometry. Large windows in balanced proportion may be used on upper floors, oriented to bring the see breeze in.
- 2 Arch shaped openings should be used in balanced proportion to reflect the character of the zone.



FIG. 26 General symmetry on ground floors, localized symmetry in opening placement patterns

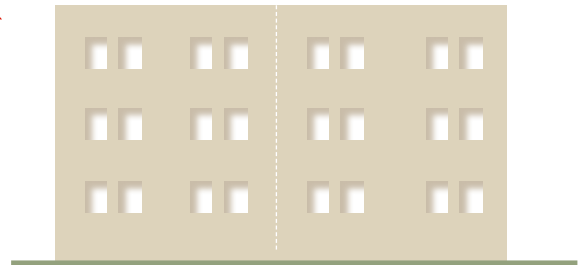


FIG. 27 Long monotonous facades, large scale symmetry without facade breaks should be avoided

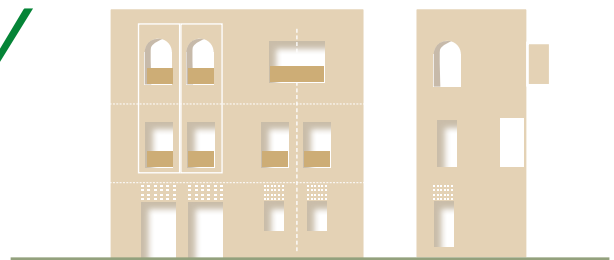


FIG. 28 Moderate opening percentages with localized symmetry and articulation using patterns. Max. 30-50% openings. Occasional balconies

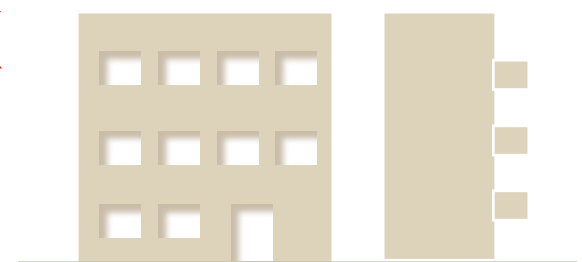


FIG. 29 Large openings, arranged in grid patterns, projected balconies should be discouraged

- 3 Windows and doorways should feature ornamentation, use of patterns, niches, screenings to reflect the detail articulation of the vernacular architecture.
- 4 Generally, openings should have a maximum share of 30 to 50% of the overall facade surface, according to their solar and wind exposure.
- 5 Loggias may be incorporated in frontages and should be preferred over abutting balconies.

To observe the rich, diverse and distinct aesthetic character of the islands.

2.7 Grounded facades

- 1 Generally, facades should express external solid walls that are grounded to the street level.
- 2 Ground floor facade treatment should foster a high-quality interface between the building and the street, with active frontages.
- 3 Arcades and colonnades are encouraged for active frontages.
- 4 Facade materials should be hard-wearing and robust.

Design of ground floors should express the architectural intent and character of the place.

2.8 Gateways, recesses, and patterns

- 1 Generally, primary building entrances should front the main road and should be well defined, clearly visible and well articulated using patterns/ materials.
- 2 Compound walls should be well articulated with the use of entrance gateway, articulated parapets, niches, and openings.
- 3 Patterns and art should be used in balanced proportions to highlight openings and special elements.

To highlight the character of the Farasan Islands while creating attractive facades.

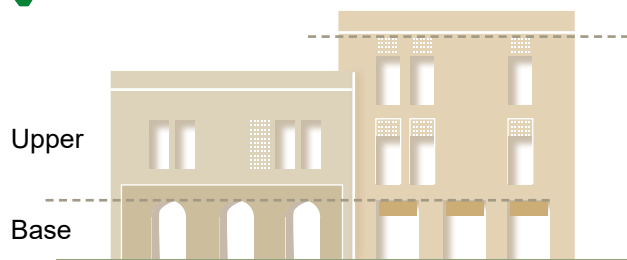


FIG. 30 Grounded facades, bipartite treatment with ground floor and upper floors. Simple, active ground floors and articulated upper floors



FIG. 31 Very large openings at base, thin columns, blank, recessed ground floors, non-integral facades, lack of respect to privacy needs, should be avoided

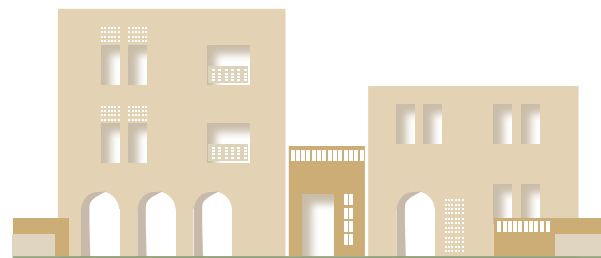
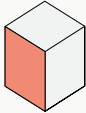
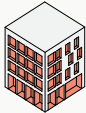
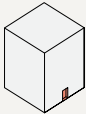
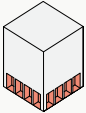
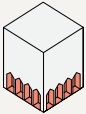
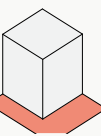


FIG. 32 Highlighted entrance, articulated compound walls and balanced use of patterns and screens

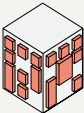
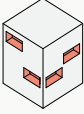
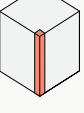
3 Elements

The individual parts that are the building blocks of Farasan Islands architecture.

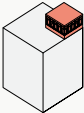
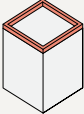
TAB. 1 Farasan Islands architectural elements

GENERAL ELEMENTS		
	Key characteristics	Simple geometries, simple symmetries, arch shape openings, detail patterns and articulation of facade. Refer to source in section “1 Key features” on page 18 for detailed key characteristics.
	Facade proportion	The massing, design and height of the new building should foster human scale, respect and work with the existing proportions of the heritage built form. Generally horizontal building form with occasional use of vertical volumes.
	Window-to-wall %	Openings should generally not exceed 30-50% of the overall facade surface and propose a similar window-to-wall % to the heritage site. Openings should follow a localized symmetrical pattern and rhythm contributing to the character of the place as well as designed for human comfort in the character zone. Refer to section “3.3 Windows and openings” on page 29.
	Opening proportions	Openings are medium to large based on orientation and location. Opening proportions should interpret the traditional character of openings in the region / heritage site. Refer to section “3.3 Windows and openings” on page 29.
	Composition	Depending on overall building size, the base may be characterized by as much as the ground floor of the building. For taller buildings, stepping the massing at lower floors may help establish a sense of horizontality at street level.
BASE ELEMENTS		
	Entrances	Entries should be recessed from the building facade and well proportioned for a pedestrian scale. They should be well defined, clearly visible, and universally accessible from the sidewalk. Vehicular entrances should be placed at the back of the building.
	Shop fronts	Active frontages between ground floor and main street should be emphasized. Large openings if provided should maintain grounded base quality of the ground floors. Recessed ground floor should be avoided.
	Arcades	Arcades and colonnades should be encouraged for active frontages.
	Curtilage	Curtilage: small court or yard. Buildings’ exterior ground floors, should strive for material and design integration with the surrounding public realm. The transition from the public domain to the curtilage should be universally accessible, with no abrupt changes in level, single steps, or other trip hazards. By optimizing the micro climate around buildings, it is possible to ensure a favorable pedestrian experience.

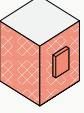
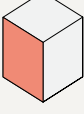
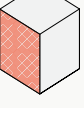
MIDDLE ELEMENTS

	Wall articulation	Facades should feature articulation with the use of niches, variation in openings, and use of patterns. Compound walls and parapets should be integral to the facade design and feature integral patterns, and designs. Regular breaks (generally at maximum 30 meters intervals) along building facade are recommended. Wall breaks should be a minimum of 1.5 meters deep and 3 meters in length and extend to at least 70% of the facade vertically.
	Windows and Openings	Openings should follow a pattern and rhythm encouraging local symmetries contributing to the character of the place, as well as designed for human comfort. Window and opening design are subject to a large number of compositional guidelines. See expanded guideline "3.3 Windows and openings" on page 29.
	Projecting elements	Projecting features should reference historic examples, if used, being appropriately sized for the rooms they serve. Occasional projected balconies with screens may be provided. Projecting balconies should take care of the privacy requirements.
	Recessed elements	Recessed elements are set inwards from the building facade; they extend access or perception of the public realm inside the plot boundary. This may include: recessed entrances, arcades, overhangs and chamfered corners.
	Shutters and Shading	Should adapt to the vernacular language. Shading may be achieved by recessing openings from the facade, or providing perforated or latticed screens. Complementary color palette may be used to highlight shutters as special feature, based on the vernacular language.
	Corner features	Building corners should be well defined, positively contribute to the public realm and help pedestrian movement.

TOP ELEMENTS

	Roofscape	Active, accessible roof space is encouraged. Use as amenity space and to incorporate sustainability and green roof measures is encouraged. Roofscape can be punctuated by articulated parapets.
	Rooftop Elements	Should be set back min.4m from the parapet/building facade and be of a lighter expression of construction (i.e. materiality or color). Rooftop rooms derived from vernacular architecture are encouraged. Temporary fabric shading also permitted. Rooftop elements usually, should not extend more than 33% of the frontage.
	Parapets	Parapets should be horizontal, with ornamentation as shown in section "3.4 Roofscape" on page 29 or materially continuous with the wall below. Parapets are typically low in height. Parapets may be articulated, not necessarily duplicated based on the vernacular style, or feature as extension of external walls.

OTHER ELEMENTS AND ORNAMENTATION

	Materiality	Materials should match the local character and reference the near-by heritage; be consistent in nature, minimum 50% of facade should feature one material. Excessive layering of multiple materials and generally, use of low quality materials is discouraged. See expanded guideline "4 Materials And Colors" on page 30.
	Colors	Generally, approximately 60-70% of facade should be in one light earth tone or light pastel color. Complementary colors, integrated in design composition may be used to highlight features, generally up to 30% of total facade surface. See expanded guideline "4 Colors and materials" on page 30.
	Pattern	Local art and patterns should be integrated in design composition, generally up to 20% of total facade surface. See expanded guideline in section "5 Patterns" on page 34.

Top



Gateways and compound wall tops with articulation in the form of curvilinear shapes



Pointed corners



Banding with articulation



Plain and simple top part

Middle



Carving around windows



Recess on top of window with articulation



Window in niche



Simple geometries



Small ventilation openings



Arch shaped openings

FIG. 33 Examples for top, middle, base, ornamentation and other elements

Base



Highlighted entrance with articulation on top and side



Simple entrance with articulated niche on top



Simple openings and geometries



Pointed arches with niche



Wide round arches



Regular round arches with niche

Ornaments and other elements



Traditional patterns use as ornamentation.



Stain glass ornamentation



Colored floral patterns



Stain glass niches



Simple niches with curvilinear geometries



Niches used for compound wall geometries

3.1 General details and considerations

Details and construction techniques guidance provides standards and guidelines for use of traditional elements, provisions to translate these details to contemporary parameters, types and percentage of elements on the facade, protection and enhancement of traditional building features. Elements depicted should be used as starting points for interpretation rather than direct copying.

- 1 In general, architectural elements like the rooftop elements, openings, entrances, and construction techniques should express a plain, simple and elegant style.
- 2 A vocabulary of architectural details should celebrate or re-interpret the traditional architectural elements, as per identified in Section 1.
- 3 Traditional architectural elements should be combined with contemporary and new technologies in an innovative way.
- 4 Contemporary architectural elements and construction techniques should be appropriately selected to respond to climatic conditions as per identified in Section 1 (i.e. shading strategy and use of non-reflective surfaces, wind directions, rain harvesting, green roofs).
- 5 Contemporary adaptation of traditional building techniques and materials, should be proposed (i.e. limestone, mud colored plaster, beige metal/ high-pressure laminate HPL cladding).

Architectural elements are the unique details and component parts that working together with specific construction techniques form the architectural style of buildings.

3.2 Doors and entrances

- 1 Generally, doors, entrances and gateways should consist of geometries ranging from rectangular geometry to variety of arch shapes such as pointed arch, regular arch and wide arch.
- 2 Doors should be of a width-to-height proportion ranging from 1:1 - 1:2.
- 3 Generally openings with top recesses and articulation should display proportions of 1:2 - 1:4.

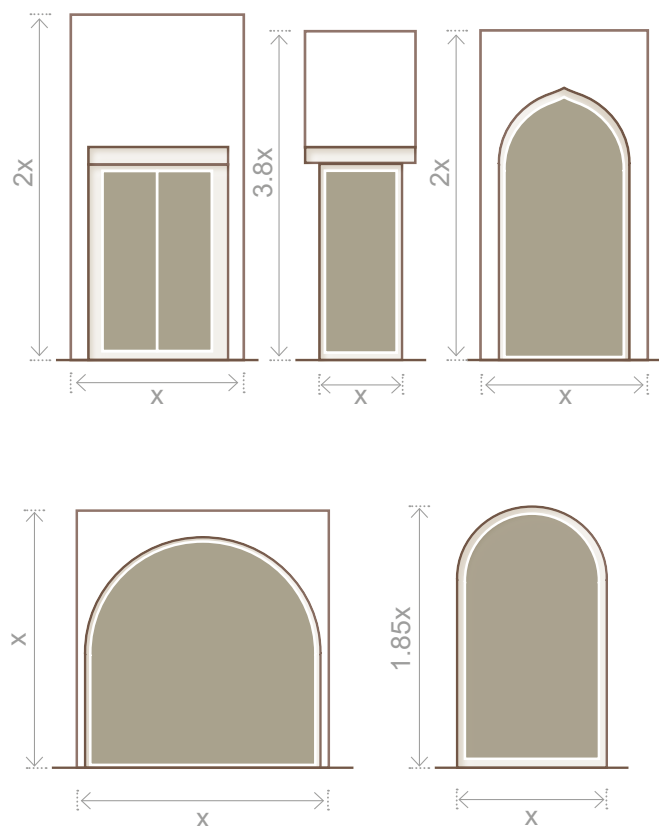


FIG. 34 Traditional door elements proportions

3.3 Windows and openings

- 1 Openings should be articulated with niches, screens, recessed over-panels, featuring carved local patterns.
- 2 Opening surrounds may be recessed or projected from the main facade to increase compositional layering and the play of light on the facade.
- 3 Generally, openings should consist of medium sized windows of simple geometry. Generally vertical windows should be of proportions 1:1 - 1:5.
- 4 Arch shape openings are generally of 1:2 proportion.
- 5 Locally symmetrical alignments related to both, interior room layouts and external facade composition.

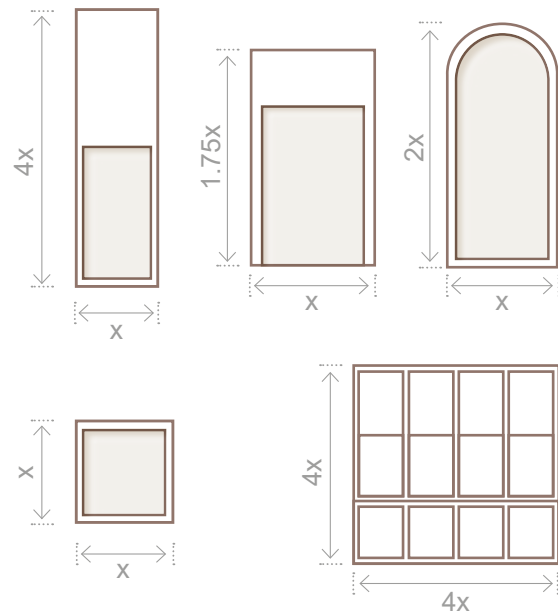


FIG. 35 Traditional window elements proportions

3.4 Roofscape

The traditional roofscape of the Farasan Islands houses is characterized by their simple strong geometric shapes and flat roofs with occasional ornamentation. Gateways feature articulated tops. Roofscape articulation includes:

- 1 Articulated skyline with heights and articulated parapets.
- 2 Articulation includes pointed parapet, parapets with crenelations, curvilinear geometries with proportions as displayed in the figure.
- 3 Contemporary use of parapets should retain the values of vernacular architecture such as privacy, showcase of art and patterns and defense, to create screening for utilities, articulation and creating interesting skyline.

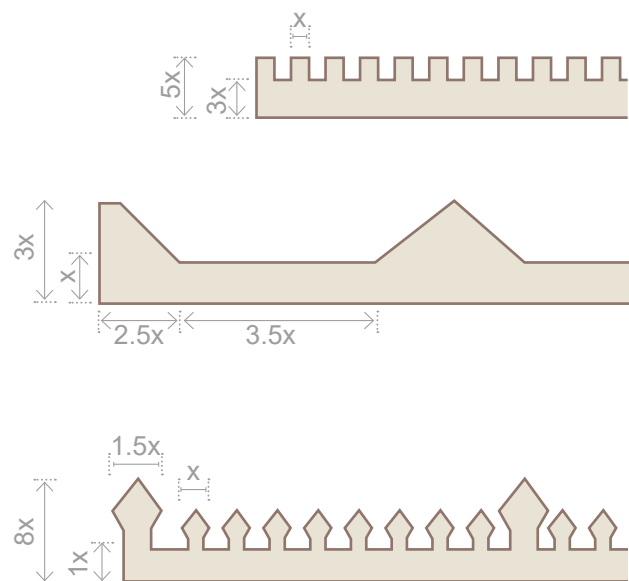


FIG. 36 Traditional parapet element proportions

Contemporary interpretation of architecture through factors like ratio of solid and openings/voids, proportion and size of openings maintain the traditional architectural source of the Farasan Islands.

4 Colors and materials

The skillful interpretation, application and interplay of light, shadows and colors, so characteristic of Farasan Islands traditional architecture, can convey additional meaning and contribute to providing a rich and contextual experience of the space.

In contemporary parameters the use of colors for new buildings should focus on:

- 1 A limited spectrum of natural colors and materials to be preferred.
- 2 Limited use of complementary colors may also be used for public realm, hardscape and softscape elements.
- 3 For all public frontages, typically, 70% to 90% range of the project's colors palette to be composed of light gradations of earth tones, with a maximum of 10% to 30% of the total composition reserved for stronger gradations and complementary colors.
- 4 Intensified and/or contrasting colors to be reserved for accentuating important elements, such as entries, arcades, openings and others. The range for intensified and/or contrasting colors should be maximum 5% of the total composition.
- 5 Changes of exterior color, texture or material may be used to reinforce the architectural formal idea and are best accompanied by changes in plane or occur at an inside corner (i.e. at vertical recesses, or horizontal step-backs), or accommodated via architectural detailing, such as gaps, or other changes in plane.

Appropriate colors derived from the local landscape and heritage vernacular palette should be used to contribute to an aesthetically pleasing, and distinctive while more uniform urban environment.

RAL Color codes

RAL codes are part of a universal color-matching system used to provide consistency in architectural finishes. It is recommended that teams verify colors with a physical fan deck. For more information visit www.ral-farben.de/en/



FIG. 37 Farasan Islands color palette

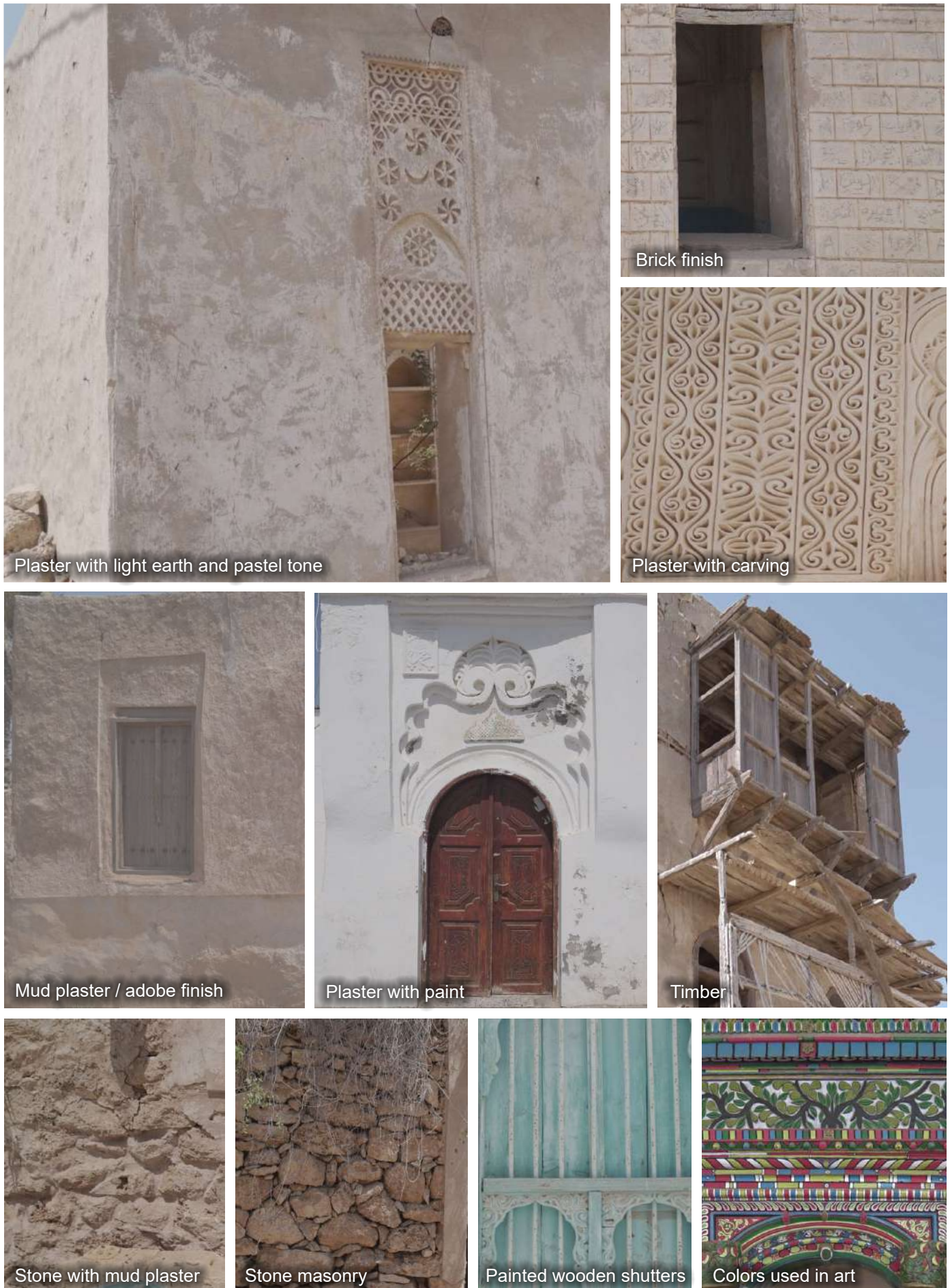


FIG. 38 Farasan Islands colors and materials mood board

In contemporary parameters the use of construction materials and finishes should focus on:

- 1 Generally, materials finishes and colors treatment should be integral to all sides of the building and particularly along public frontages.
- 2 Solid materials and clear shaped geometries should be preferred.
- 3 Use of locally available traditional materials should be preferred.
- 4 Materials should convey a sense of quality and durability and that are able to retain their appearance over time.
- 5 High-quality durable materials should be used particularly for public facades. Since the lower part of a building, typically the first 4 levels, has the greatest visibility at ground level and while driving, its materials should be of enhanced quality and durability.
- 6 Changes of exterior color, texture or material may be used to reinforce the architectural formal idea and are best accompanied by changes in plane or occur at an inside corner (i.e. at vertical recesses, or horizontal step-backs), or accommodated via architectural detailing, such as gaps, or other changes in plane.
- 7 Generally, the use of min. 50% of facade treatment with one consistent material should be required.
- 8 Generally, the use of metal cladding and curtain walls should be limited to max. 20% of the total facade area.

Material and finishes should aim to achieve and contribute to the Farasan Islands architecture through factors like quality of new materials, hierarchy, proportion and palette of materials responding to the local context.

Recommended materials

Recommended materials are those durable and quality materials that give the building a sense of authenticity, weight, texture, and mass, such as:

- Local stone / natural stone.
- Colored concrete.
- Terra cotta.
- Mud brick (full or face brick).
- Rammed earth.
- Cementitious panel siding.
- Green walls.
- Smooth plaster.
- Terrazzo.
- Robust stone veneer.
- Low reflectivity clear glass.
- Limited use of high-quality metal panels.
- Durable tensile fabric for shading structures.

Discouraged materials

Use of low-quality building materials and elements are discouraged, such as:

- Metal cladding.
- Colored and mirrored glass.
- Plywood siding, T-1-11 plywood siding.
- Vinyl siding.
- Thin layers of stone or unit masonry that appear veneer-like.
- Corrugated plastic sheets.

From the tradition



Local stone



Local stone



Clay plaster

Contemporary interpretation



Limestone



Stone tiles



Shalestone

Earth base



Plaster



Adobe



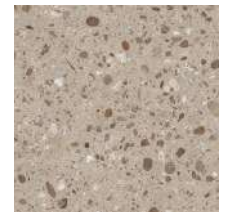
Rammed earth



Basalt



Terrazzo



Terrazzo



Shell limestone



Shell limestone



Concrete

Pigmented
concrete

Marble

Other materials limited to 10% - 20%



Palm wood



Metal cladding



Tensile fabric



Travertine

FIG.39 FARASAN ISLANDS - RECOMMENDED MATERIALS

5 Patterns

Common motifs and patterns used in the traditional craftsmanship and material culture of Farasan Islands.

Traditional patterns help to express the architectural character and preserve its socio-cultural values, customs and traditions. Traditional patterns differ between the main settlements. Patterns and motifs are commonly and extensively used in Farasani Islands and it gives a unique character to each island settlement.

Farasan islands have a distinct method of stucco or gypsum carving and painting within the Kingdom. Elaborate geometric, curvilinear and floral patterns are used on interior and exterior facades.

- 1 Traditional patterns and motifs may be represented through use in facade treatment, public realm and hardscape elements.
- 2 Art pattern should be used to reinforce the architectural formal idea, accentuate openings, entrance areas and for special architectural elements. Art patterns may also be used for enhancing a blank facade. In public plazas and open spaces, local art may be used to theme public realm elements.
- 3 In general, the range for decorative patterns should be between 10%-20% of the total facade area.

Retain Farasan Islands character with heavy and frequent use of patterns and articulation.

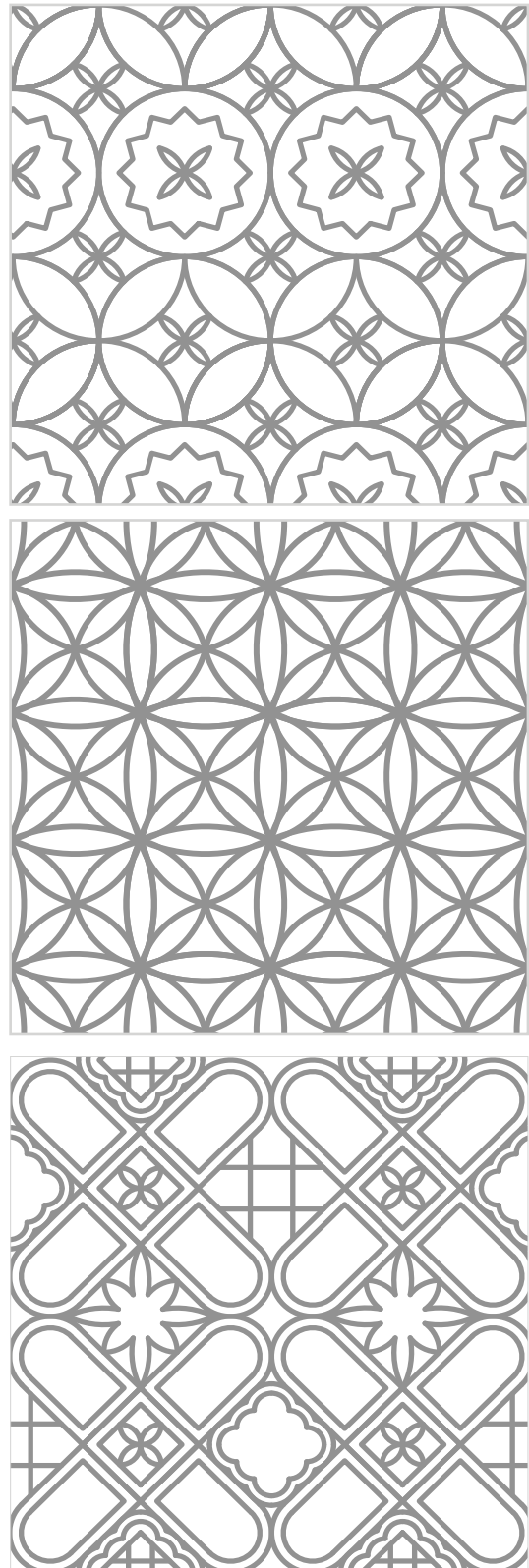


FIG. 40 Example of abstraction of decorative patterns and motifs

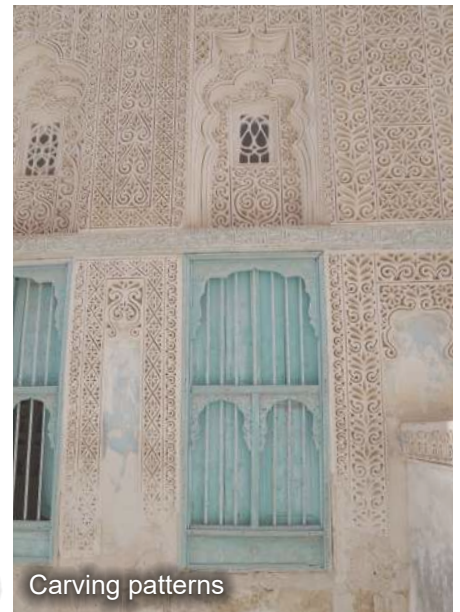


FIG. 41 Traditional patterns present in Farasan Islands

6 Applying the architectural character

Guidance for the careful interpretation and application of architectural character to contemporary developments.

6.1 Interpretation

Good application of architectural character does not mean direct copying of historical examples. Their contemporary use should involve interpretation: a selective emphasis of characteristics to create meaning and beauty in its new context. Designers can selectively use formal characteristics such as:

- Color (hue, tonality, tint).
- Shape (figure, outline, 2-D geometry).
- Form (volume, 3-D geometry).
- Texture (physical surface quality).
- Line (verticals, horizontals, diagonals, zigzags, curves, dashes, etc.).
- Value (lightness to darkness).

Interpreted elements can be further transformed in the way they relate to one another. Designers can play with compositional rules such as:

- Balance (equality or harmony of parts).
- Contrast (difference of parts).
- Emphasis (strengthening of parts).
- Movement (change, directionality).
- Pattern (repetition, symmetry).
- Rhythm (even and uneven spacing).
- Unity/variety (degrees of variation).

Designing with architectural characters is an interpretive art, an effort to express the spirit and essence of the original architecture in new yet familiar ways.



FIG. 42 Example of building material abstraction

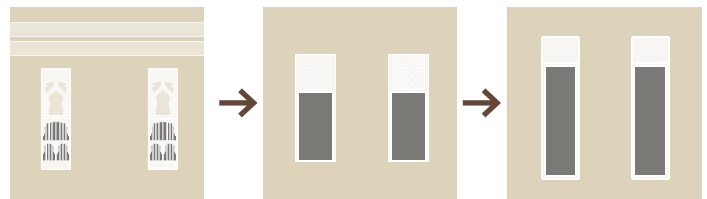


FIG. 43 Example of window shape abstraction

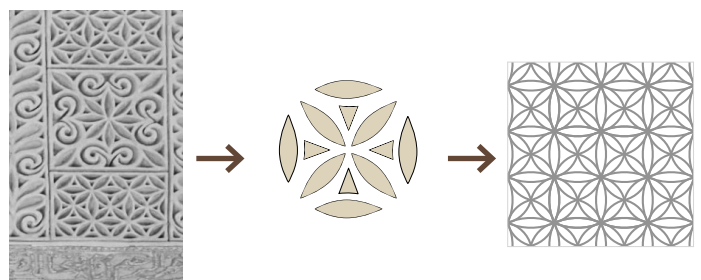


FIG. 44 Example of pattern abstraction

To encourage contextually sensitive contemporary design.

6.2 Scaling

Architectural characters often come from historical building types of a particular size. When applied to new developments of a dramatically different size, the original character can become distorted or repeated in a way where their quality and craftsmanship are reduced.

When applying architectural characters to new developments, designers should:

- 1 Be sensitive to the challenges of large project sizes. Break down building massing into smaller, more diverse and interesting massing that can better fit traditional elements of architectural character.
- 2 Observe the way elements are related to one another and to interior layouts in the source examples of architectural character.
- 3 Avoid mechanical repetition of elements without a clear design intention.
- 4 Respect the proportion, size and construction logic of the original architectural elements.
- 5 Do not scale and distort small elements into oversized graphic features that ignore the principles behind the use of the original element.
- 6 Pay special attention to building elements visible from the public realm, especially at the ground floor. The closer the element is to the public, the greater the fidelity and quality it should be. Conversely, elements farther away from public view may be more highly abstracted.

To successfully apply elements of traditional architectural character to large contemporary buildings.



FIG. 45 Break down building massing to better fit traditional architectural elements

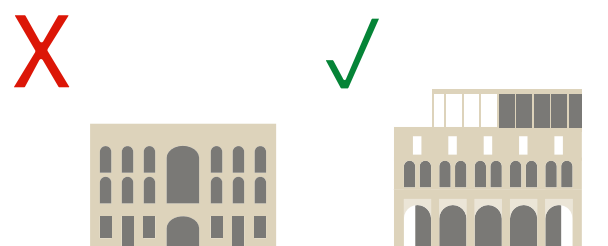


FIG. 46 Do not scale and distort smaller elements into oversized graphic features

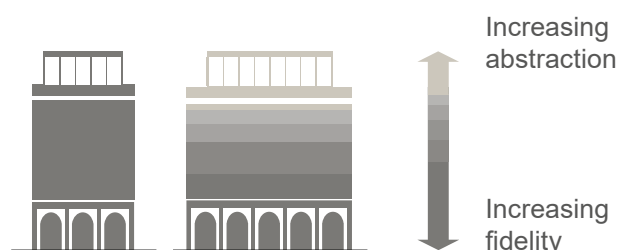


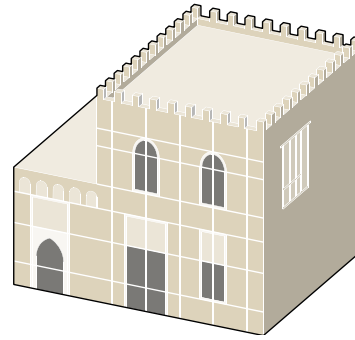
FIG. 47 Pay attention to building elements near the public realm, especially at the ground floor

6.3 **Functionality**

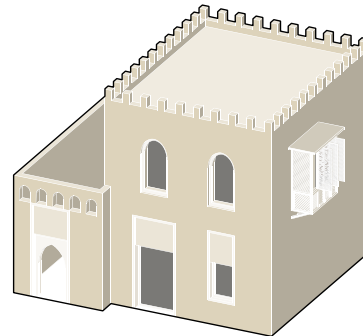
Architectural elements should perform functionally like their traditional counterparts, and not be applied superficially like graphic signage.

- 1 Architectural elements should be purposeful, contributing to the climatic or technical performance of a building for example: shutters should be operable, providing shading and privacy.
- 2 Architectural characters should not be applied in a superficially like wallpaper on an unrelated building form.
- 3 Architectural elements should not employ material fakery for example: the use of one material that pretends to be another.
- 4 Ornamental architectural elements are permitted where they strengthen the character and improve the quality of the building.

To maintain the functionality of architectural elements.



Superficial arcade and window screens



Functional arches, recesses and window screens

FIG. 48 Example of functional architectural elements

6.4 **Adaptation**

The application of traditional architectural characters to new building types requires sensitive adaptation.

- 1 Precious materials from the original may need to be substituted with suitable replacements.
- 2 Some architectural elements may need to be adapted for new building systems or methods of construction.
- 3 Some new building systems may clash with an architectural character, and should be avoided (for example: large space frames, spider-joint glazing, and large areas of curtain wall).

To apply architectural character through contemporary means.

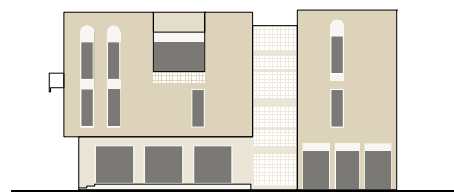
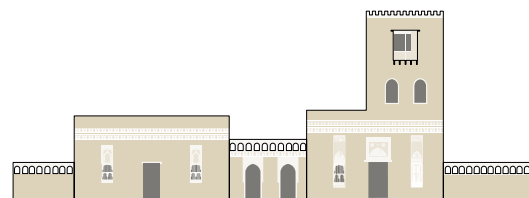


FIG. 49 Adaptation of traditional architectural elements to a contemporary building

6.5

Mixing

Architectural characters are part of living cultures that continually grow and change. The boundaries defining architectural character areas should be understood as provisional, open to influences from all around, rather than as fixed borders. This invites the possibility of styles and character strengths mixing together in large projects, and particularly in sites located on the edge of two or more character areas.

- 1 In large projects, when the project site is located at the edge of two or more character zones, the adjacent characters can influence the project by mixing the characters in different buildings, while prioritizing one above the other based on an analysis of the local context.
- 2 Avoid mixing more than one character within a single building; instead, the mixing should occur across different buildings depending on their location within the project and their functional use.
- 3 When mixing characters, the permitted style (traditional, transitional, or contemporary) should be taken into consideration based on the specified level.
- 4 Exercise informed creativity. Do not slavishly copy architectural characters.

To propose a clear method for the mixing and blending of architectural characters in large projects.

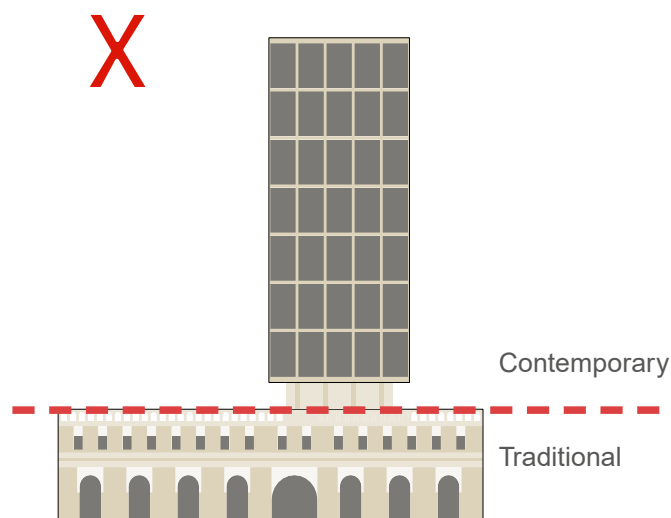


FIG. 50 Do not create hard breaks between mixed sources

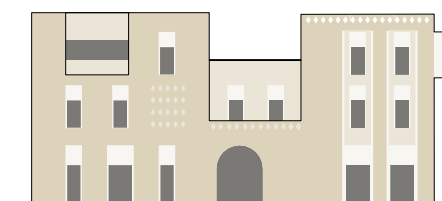


FIG. 51 Create gradual transitions between mixed sources and strengths of character application

7 Worked examples

This section provides examples for three styles, ranging from the traditional, transitional to contemporary, for Farasan Islands character zone, showcasing application of key compositional elements as described in chapter 1.

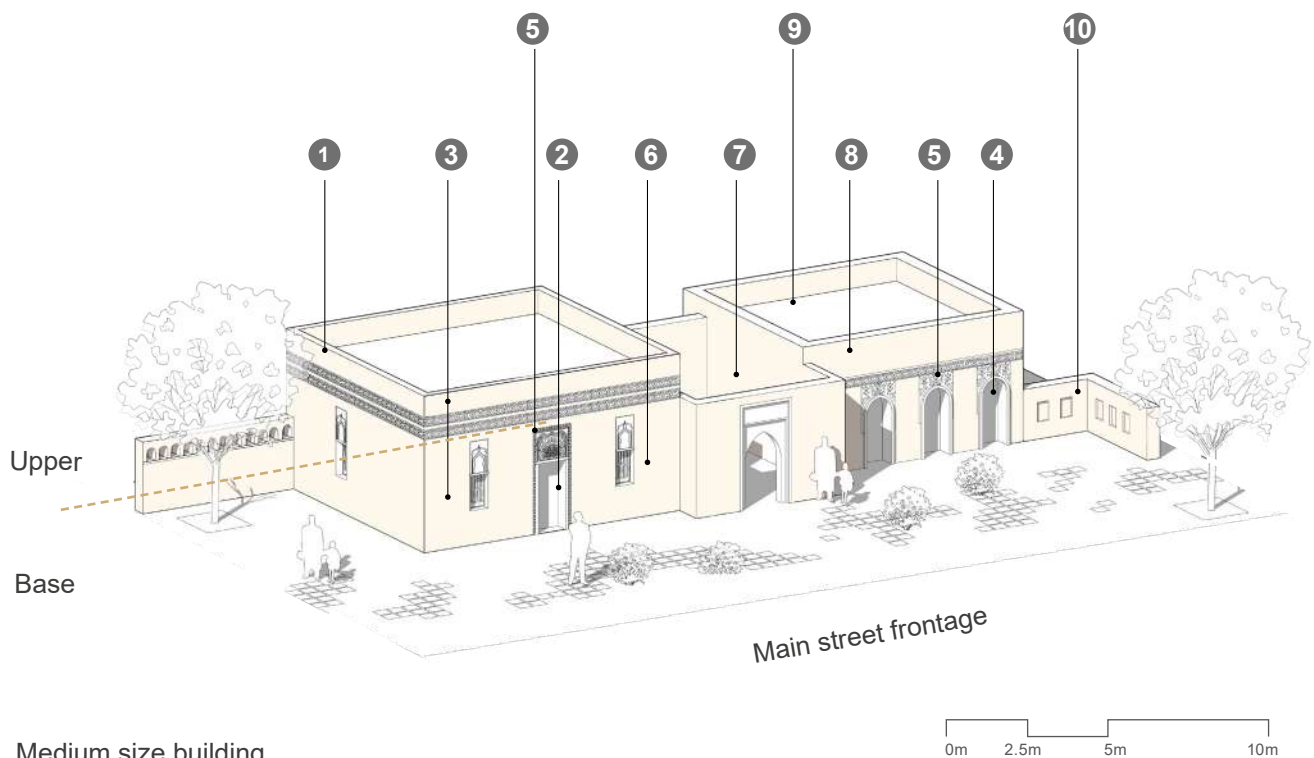


FIG. 52 Medium size building

7.1 Traditional

The massing and design of the new building should foster the character by adopting in a sensible way the traditional forms and patterns, elements and decorations, materials and colors.

The form and style of traditional architecture should be sensitive and sympathetic to the existing heritage asset and help reinforce its local character.

- 1 A general low development of one to two storeys high.
- 2 Soft, simple form articulated with openings in a symmetrical pattern.
- 3 Generally, a bipartite facade articulation with a base featuring openings, while the upper part features articulation.
- 4 Walls are sober with rectangular or arch-shaped openings and generally form a pattern with decorative niches on top.

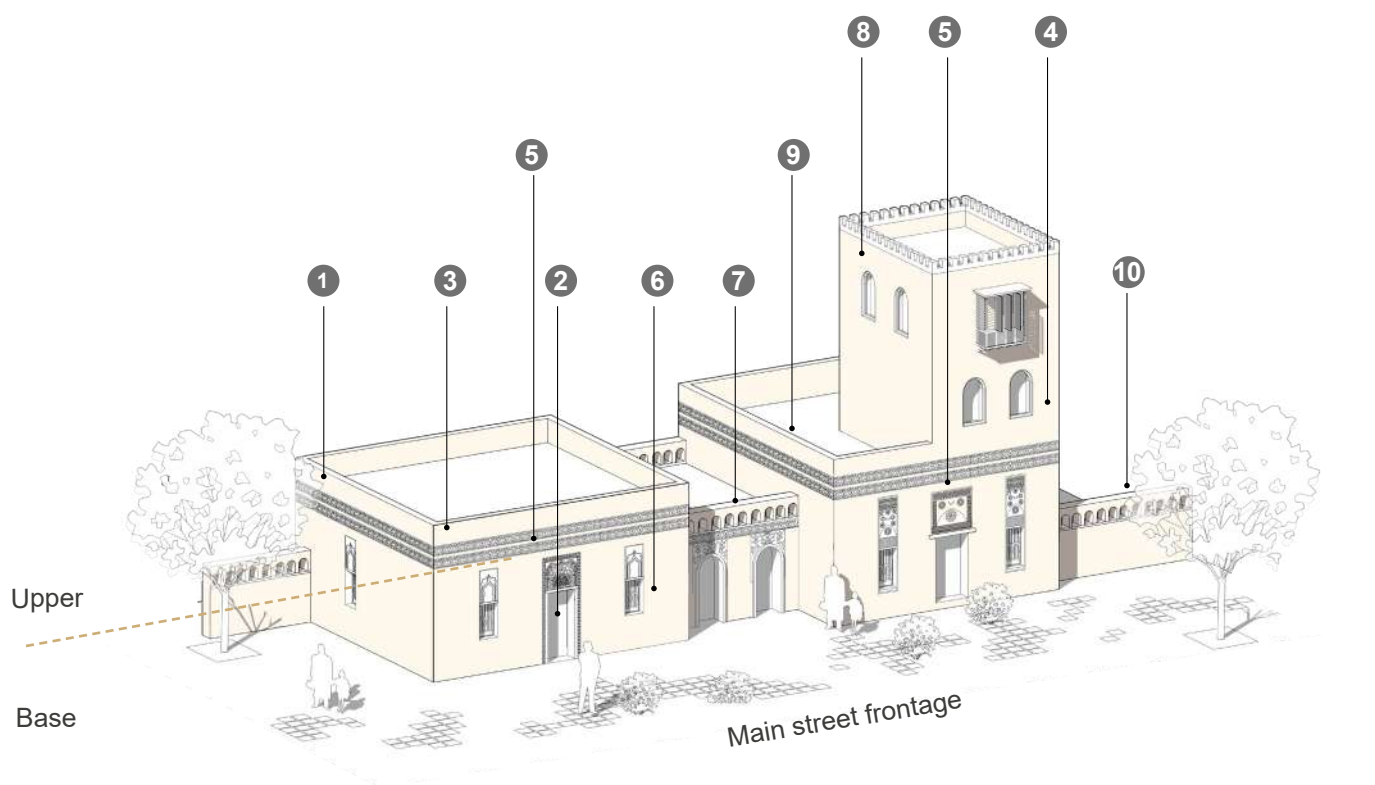


FIG. 53 Large size building

0m 2.5m 5m 10m

- 5 Extensive gypsum geometric decoration and frescoes are implemented in the form of friezes, strips, and arched frames around windows and covered with a layer of stucco integrated with stained colored glass.
- 6 Openings do not cover more than 30% of the overall facade. Occasional use of projected balconies.
- 7 Arched gateways with elaborate decorations provide entrances to

the different buildings in the house compound.

- 8 Typical colors are white coral from the sea and white for Farasan houses from the plaster, and mainly shades of beige and brown for stone buildings from locally available natural stone and sand.
- 9 Houses have flat roofs with simple parapets.
- 10 Compound walls feature a variety of niches and articulated parapets.

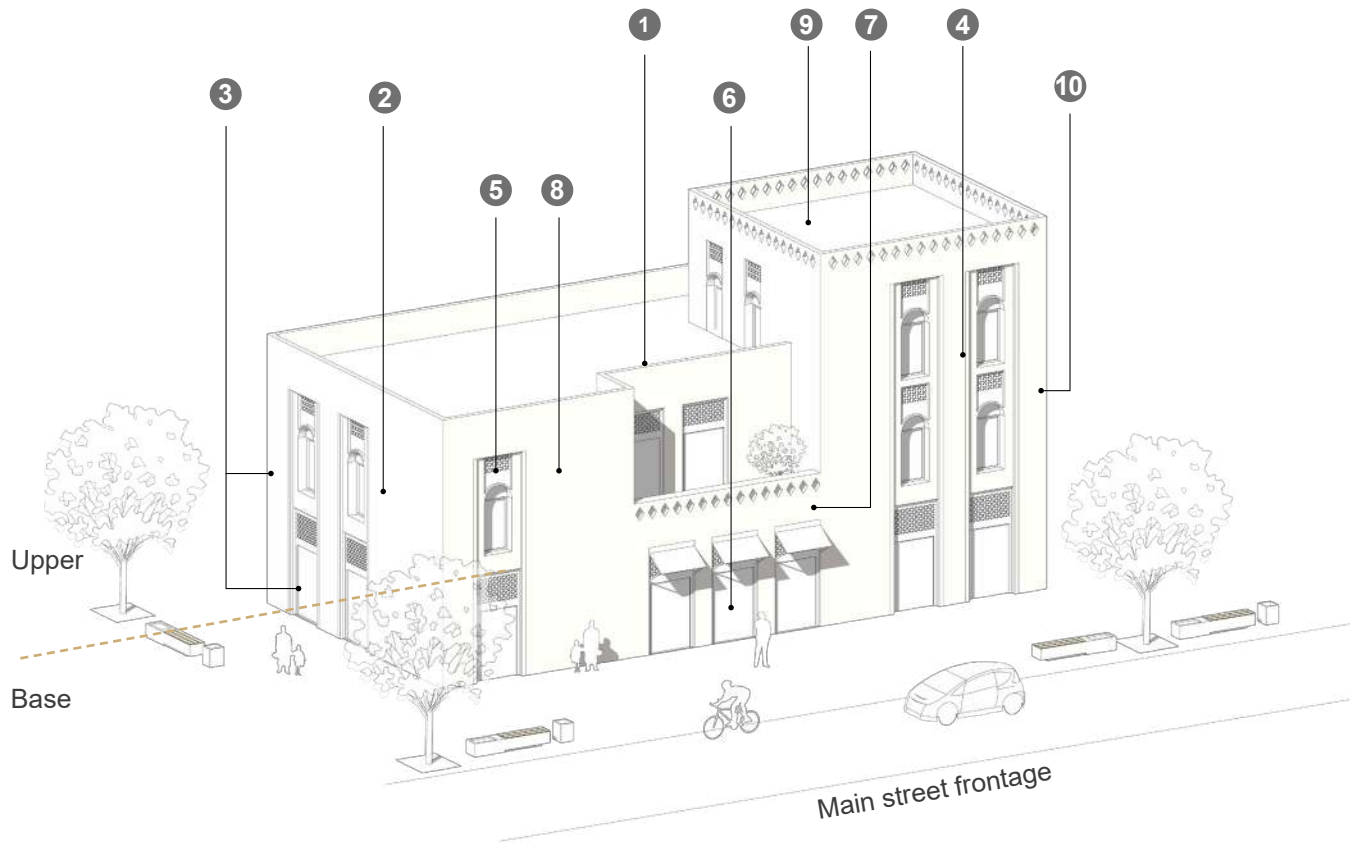


FIG. 54 Medium size building

0m 2.5m 5m 10m

7.2 Transitional

The form and style of transitional style should distill the essential qualities and values of vernacular architecture addressing the need of new ways of living yet reflect a strong character respecting and celebrating the local character and traditions; providing a sense of belonging.

The form and style to be adopted for transitional style should distill the most essential qualities and character giving architectural elements, such as the dominant features and use of appropriate material and color palette.

- 1 Compact massing with strong geometric shapes, and flat roofs.
- 2 Moderate window to wall ratio: medium to large windows with a balance of arch shaped openings. Max. 40% openings of the overall facade surface.
- 3 Generally a bipartite facade articulation with base featuring openings, while upper part featuring articulation.
- 4 Facades with generally symmetrical composition, use of volumes bringing variation through vertical accentuation.

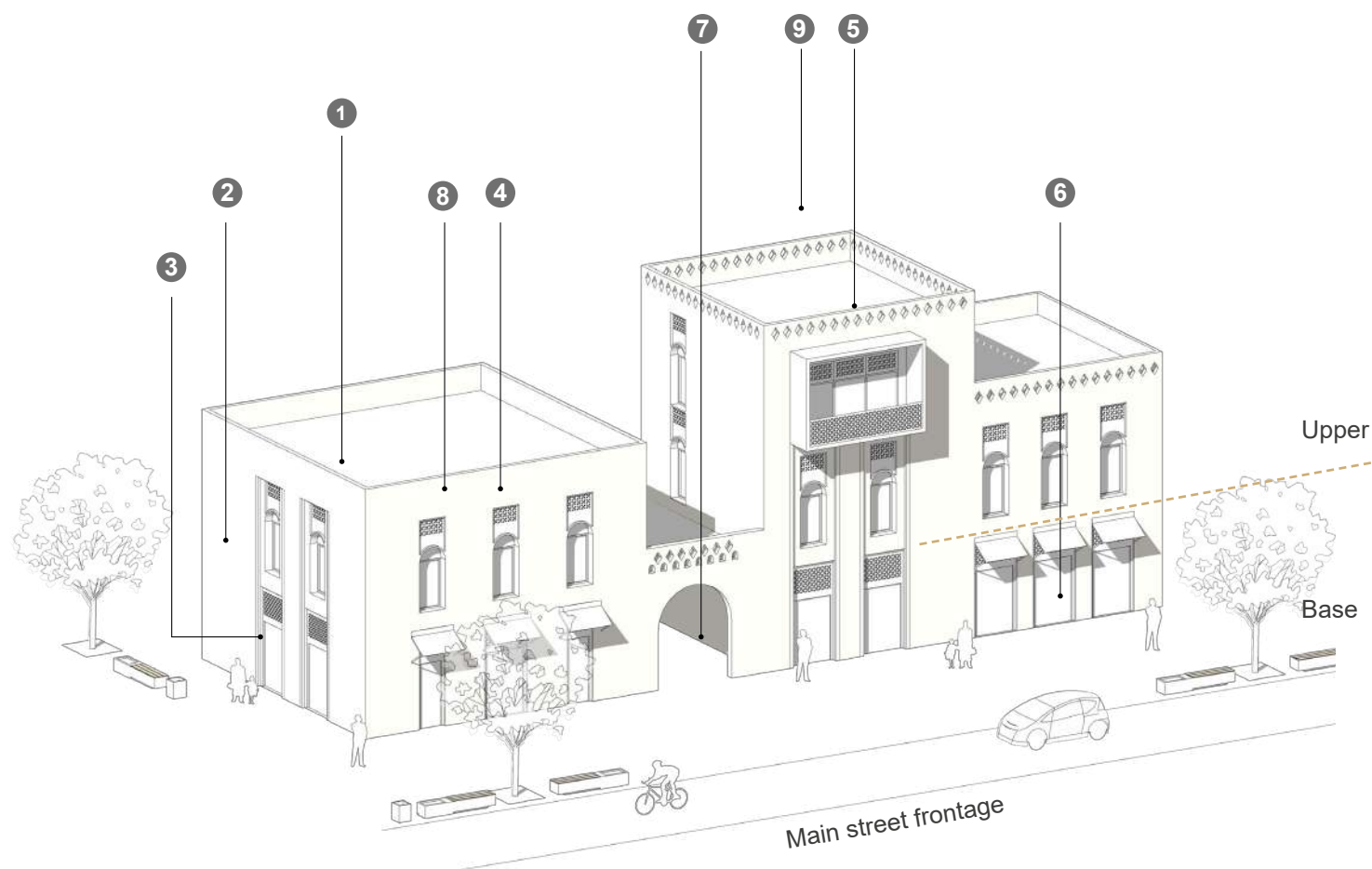


FIG. 55 Large size building

0m 2.5m 5m 10m

- 5 Interpretation of patterns, openings with carved niches, arch shape openings, projecting balconies.
- 6 Integrated shop-fronts, shutters and screens. Perforations and patterning in surfaces. Use of Large openings, arcades encouraged on ground floor maintaining grounded character of base.
- 7 Highlighted main entrance / gateway to the building.
- 8 General palette of beige, brown, light pastels and white.
- 9 Flat roofs with articulated parapets, supporting privacy requirements and hiding roof top equipments.
- 10 Massing limited to one to four stories promoting horizontal form. Large buildings should maintain horizontal form with facade breaks promoting human scale.

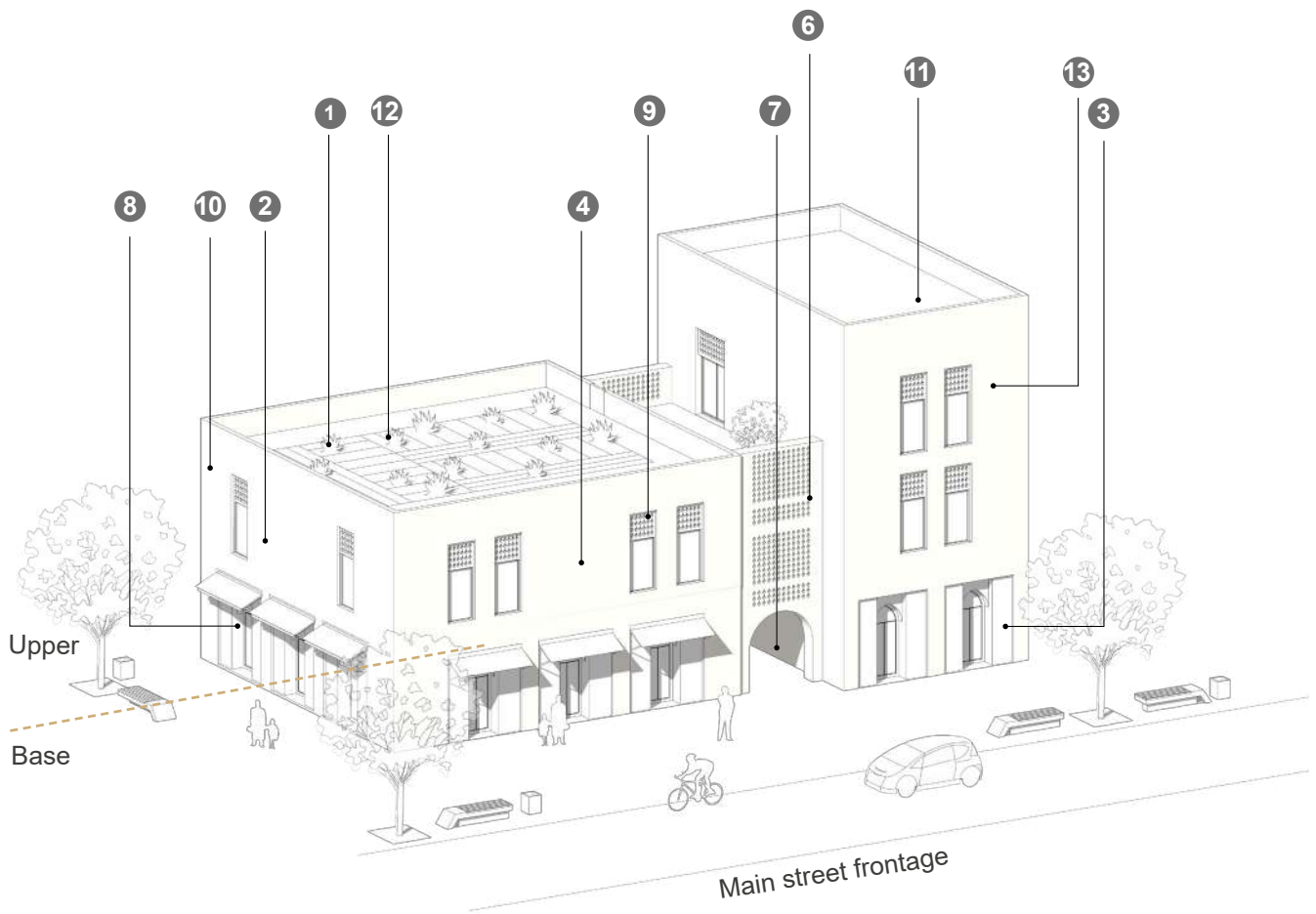


FIG. 56 Medium size building



7.3

Contemporary

The form and style of contemporary style should distill the essential qualities and values of vernacular architecture in a new and ever contemporary expression. It should address the need of contemporary living yet respect and celebrate the local natural character and traditions; providing a unique character to the built form and a sense of belonging.

Contemporary style should be achieved by re-interpreting in an innovative way traditional forms and patterns, traditional architectural elements and decorations, traditional materials and colors.

- 1 Compact massing with strong geometric shapes, and flat roofs.
- 2 Moderate window to wall ratio: medium to large windows with a balance of arch shaped openings. Max. 50% openings of the overall facade surface.
- 3 Generally a bipartite facade articulation with base featuring openings, while upper part featuring articulation.
- 4 Facades with generally symmetrical composition, use of volumes bringing variation through vertical accentuation.

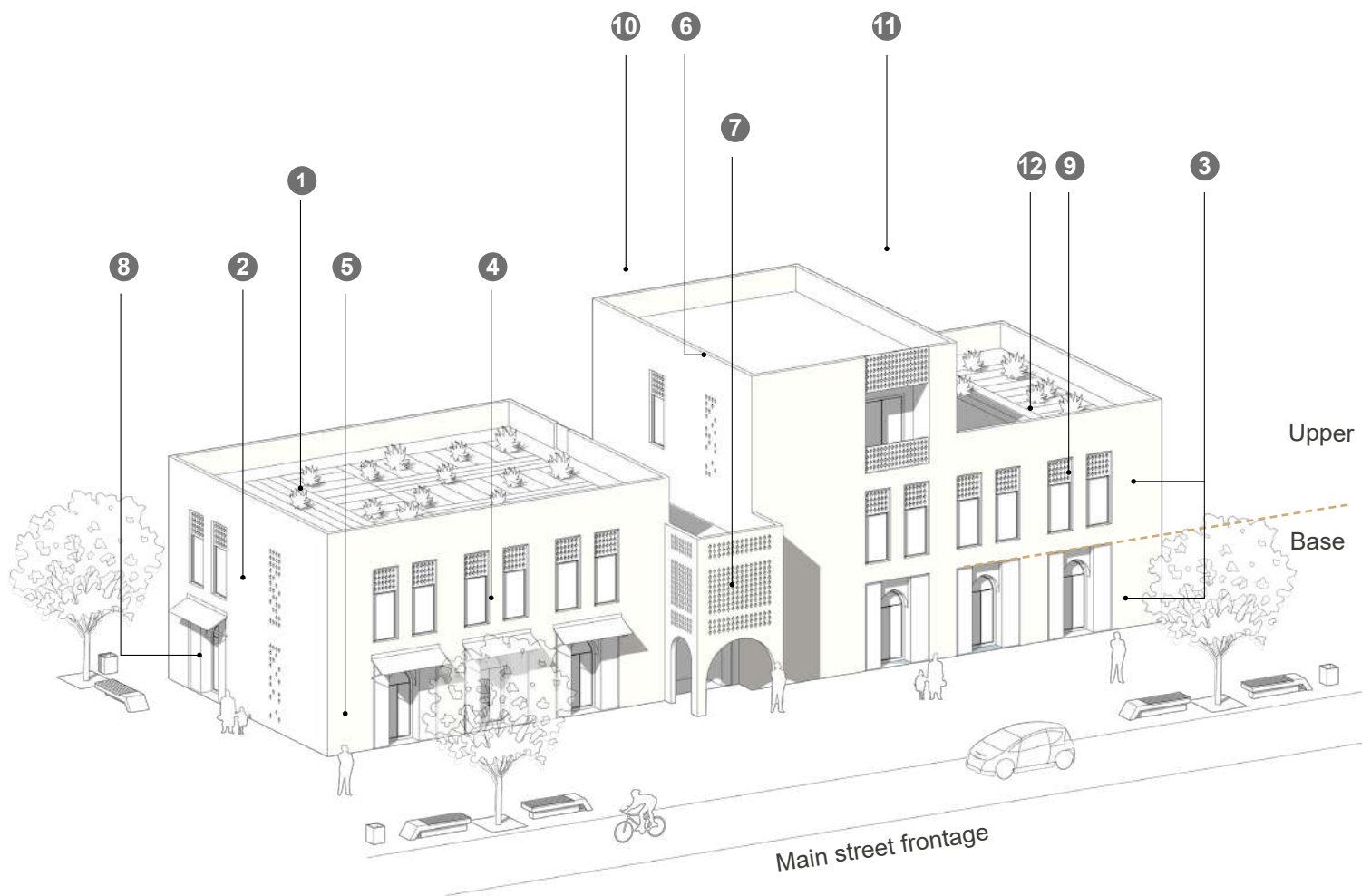


FIG. 57 Large size building

0m 2.5m 5m 10m

- 5 Generally, the use of maximum 2 architectural compositional motives for the design derived from the sources is recommended.
- 6 Interpretation of patterns, openings with carved niches, arch shape openings.
- 7 Simplified detailing and accents.
- 8 Integrated shop-fronts, shutters and screens. Perforations and patterning in surfaces. Use of Large openings, arcades encouraged on ground floor maintaining grounded character of base.
- 9 Use of patterns and art to highlight features.
- 10 General palette of beige, brown, light pastels and white.
- 11 Flat roofs with simple / articulated parapets, supporting privacy requirements and hiding roof top equipments.
- 12 Integrated terraces and rooftop gardens.
- 13 Massing limited to one to four stories promoting horizontal form. Large buildings should maintain horizontal form with facade breaks promoting human scale.

8 Public realm

An overview of public realm character in Farasan Islands.

8.1 Overview

The focus of the public realm guidelines within this document is to strengthen local character by identifying and enhancing distinct characteristics of public realm in Farasan Island. It is meant to provide high-level principles and recommendations to be further developed in masterplans and public realm strategies within the Character Area.

These guidelines are not intended to be a comprehensive technical resource. For this the designer should consult the National Public Realm Design Manual prepared by the Ministry of Municipalities and Housing, and support the five key principles identified in it.



- 1 Human scale
- 2 Pedestrian mobility
- 3 Sustainability
- 4 Culture and heritage
- 5 Visual appeal

FIG. 58 National Public Realm Design Manual and its five key principles

This chapter is organized as follows:

- **General character** - a narrative summary and photographic overview of the qualities of public realm found in the character area.
- **Types of public space** - a selection of spatial types that provide the built environment distinctive character.
- **Materials** - a summary of hardscape character for the area.

- **Planting** - a summary of softscape character for the area.
- **Street furniture** - suggestions and precedents for suitable street furniture.
- **Lighting** - high-level lighting principles for the enhancement of the public realm.
- **Signage** - high-level signage principles for the enhancement of the public realm.
- **Parking** - high-level parking design principles for enhancement of the public realm.
- **Worked examples** - visualizations that illustrate the combined intentions of the public realm guidelines.

Together the sections above aim to give a broad overview of public realm that will reinforce the character of Farasan Island.

8.2

General character

The adjacent photographs summarize the typical characteristics of public realm, local landscape and the variation of patterns and motifs in each Farasan island, reflecting its context.

As set out in the introduction, the area of the Farasan Islands is characterized by its location, 40km offshore from the Red Sea coast with its diverse wildlife and ecology and rich history of inter-continental trade.



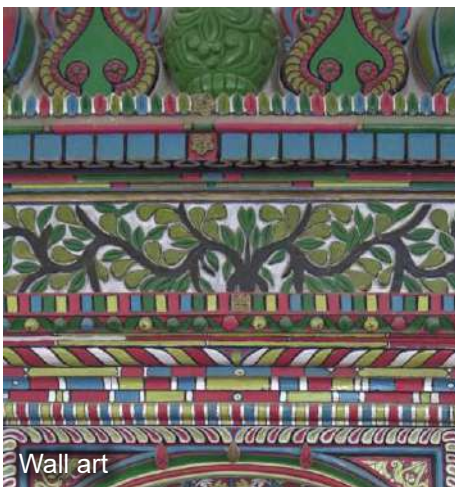
Mangroves



Sandy shoreline



Coral reefs



Wall art



Gateways



Historic fort



Baraha

Narrow zuqaq
shaded by tall walls

Boundary walls

FIG.59 PUBLIC REALM ELEMENTS

8.3 Types of public space

Due to its small size, settlement patterns on the Farasan islands are relatively compact, with the public realm characterized by open spaces generally consisting of winding streets and intersecting alleyways, (Zuqaq) forming a hierarchy of public spaces and plazas, (Baraha and larger Saha). Beyond the built settlements, the cultural landscape is a mix of agricultural lands and wadi farming.

The general characters and hierarchy of the public realm are distinguished by their scale, character, and relationship with the surrounding topography and predominant land uses. Collectively these spaces create a diverse public realm which contributes to the community for both residents and visitors alike and reinforces the distinct architecture of the area.

The following plan illustrates a typical hierarchy of urban spaces and streets in the Farasan Islands.

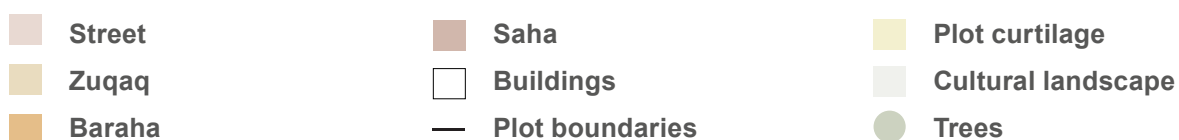
The following categorizations are considered the principal typologies:

- Street- primary routes which define the edges of smaller settlements, mediating between undeveloped areas and buildings.
- Zuqaq- local alleys, generally narrow and of varying width and footfall which connect spaces and streets across settlements.
- Baraha- local public open space, usually found in a residential neighborhood. Often appear as a widening of streets and the confluence of several streets.
- Saha- larger local open space with a public function, such as public gatherings or markets.
- Promenade / Seafront- primarily associated with harbors and coastal settlements, traditionally part of overland transit routes but latterly recreation.

Specific areas might include additional variations in these typologies, reflecting local scale, character and use. Parks and recreation areas should also be provided.



FIG. 60 Typical settlement pattern



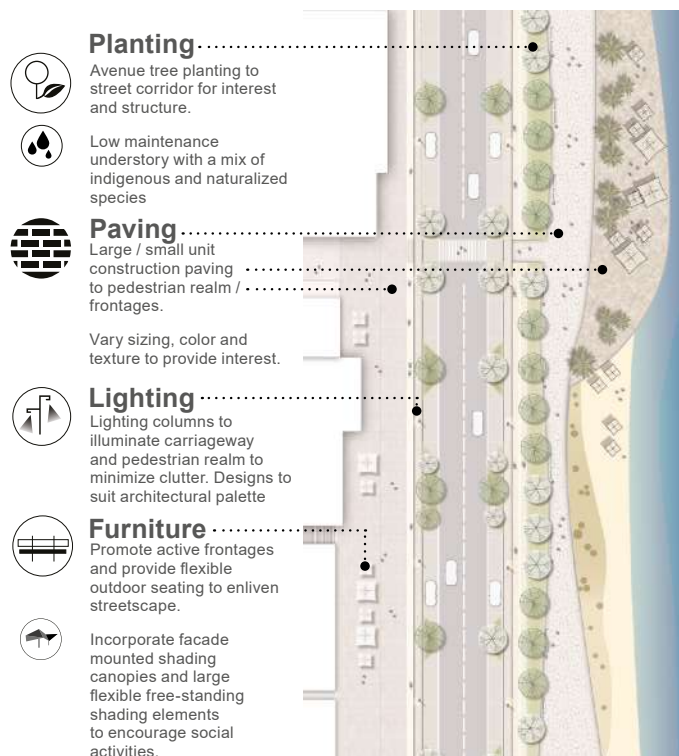


FIG. 61 Street / Promenade
Vehicle corridor with adjacent pedestrian realm

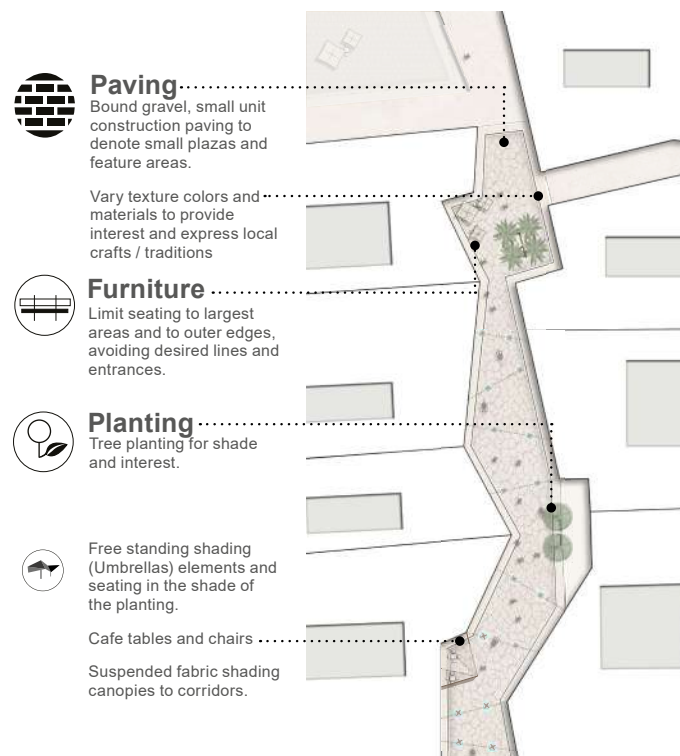


FIG. 62 Zuqaq
Pedestrian realm, no vehicular access or shared access

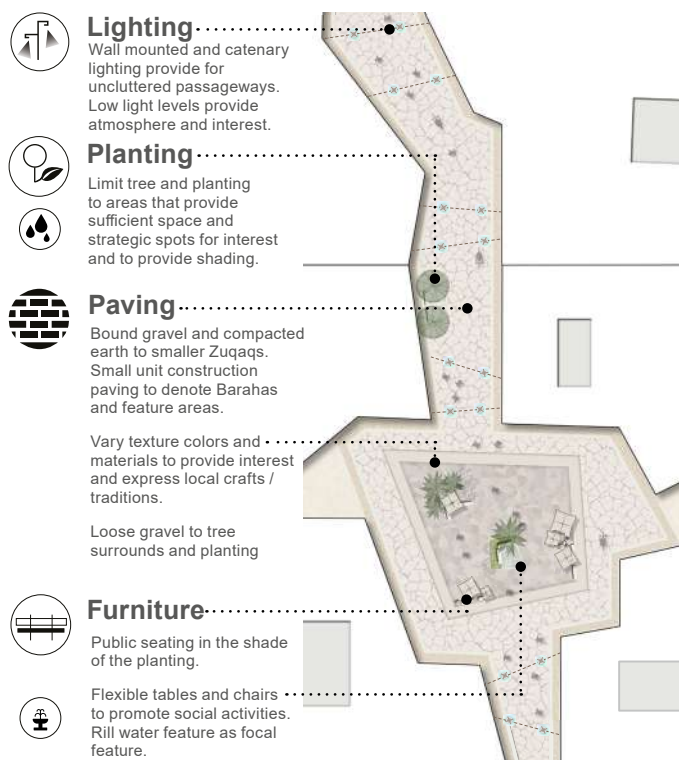


FIG. 63 Baraha
Pedestrian realm, no vehicular access or shared access

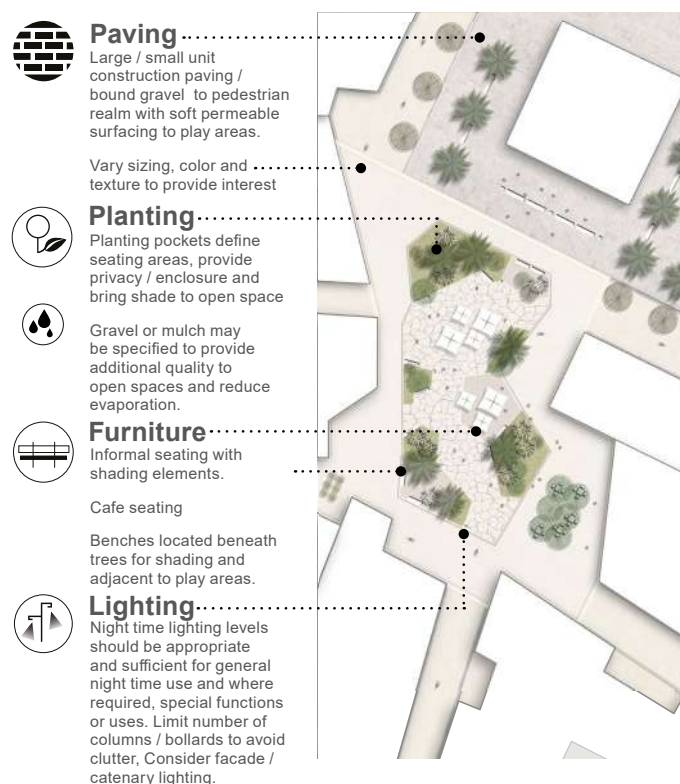


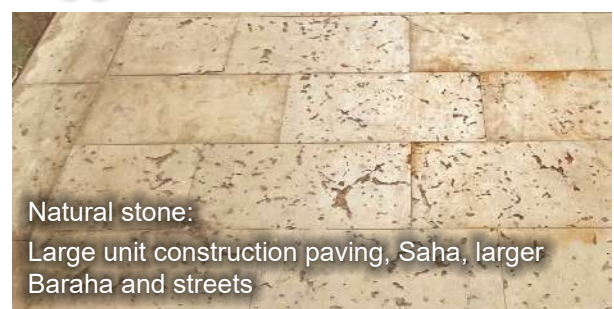
FIG. 64 Saha
Pedestrian realm, no vehicular access or shared access

8.4 Materials

The materials palette for Farasan Islands has been designed to be simple and sensitive to the existing character of the area.

Key considerations

- 1 Select locally sourced KSA materials with low embodied carbon and high content of reused or recycled aggregates (for non-natural materials).
- 2 Areas with higher footfall demand paving should have a higher specification and durable materials, fit for purpose, minimizing the need for regular repair and replacement.
- 3 Re-use materials where possible formed from waste material.
- 4 Deliver materials to site using sustainable means of transport, where possible.
- 5 Select materials that are robust and have longevity and that can be easily cleaned, repaired, and sourced – so high-quality materials can be replaced like for like. Maintain a nominal extra supply of materials to enable quick replacement of damaged or missing units.
- 6 De-pave where possible to improve the micro-climate and use suitable sands / aggregates or suitable hydro zones in place of non-permeable paving.
- 7 Materials should provide varying textures within a simple color palette to compliment the area's architectural character.
- 8 Employ subtle changes to paving to highlight difference between typologies.
- 9 Make good and renovate existing streetscapes, ensuring materials are replaced only when necessary to minimize carbon footprint.
- 10 Using a larger paving format to emphasize more prominent routes.
- 11 Consider incorporating special patterns or textures to emphasize important places or spaces.



8.5

Planting

Tree and shrub planting should complement the overall character of the Farasan Islands, helping to define places and enable planting habitats through sustainable methods.

Key considerations

1 Water must:

- Be considered carefully, responding to the local micro-climate and water availability.
- Use drought tolerant species and consider Xeriscapes principles to minimize water consumption.

2 Trees should:

- Adopt informal, small arrangements, avoiding strong linear (unless forming street avenues or promenades), or formal compositions. Occasional tree clusters, with greater coverage along wadi corridors and coastal inlets, reflect the natural tree habitat.
- Only be planted where shade can be best utilized for pedestrian comfort and interest.
- Make a characterful contribution to the quality of routes and spaces. Consideration should be given to how a tree is seen and how trees can be used as wayfinding markers and frame important views and routes.

3 Planting should:

- Be limited to Xeriscape solutions within urban areas, mainly in gathering spaces (Saha / Baraha). Contribute to maintaining and enhancing wadi corridors, using multi-layered, informal planting where appropriate, comprising a variety of indigenous species.
- Minimize ornamental planting outside urban areas.
- Consider additional habitat value such as fruits for birds.
- A varied mix of indigenous and naturalized species will help create an appropriate response to rural or urban applications.

Trees



Acacia ehrenbergiana
(Salam tree)



Acacia tortilis
(Umbrella thorn)



Calotropis procera
(Apple of sodom)



Tamarix nilotica
(Nile tamarisk)

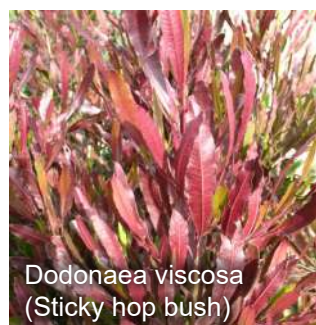
Shrubs



Andropogon distachyus
(Broomsedge)



Indigofera oblongifolia
(Jhil)



Dodonaea viscosa
(Sticky hop bush)



Pennisetum setaceum
(Fountain grass)



Plumbago zeylanica
(Wild leadwort)



Lavandula dentata
(Lavender)

8.6 Street furniture

Street furniture should be carefully selected to provide continuity and co-ordination, limiting clutter. Colors and style of furniture should blend into the context rather than stand out as features. In general, the design of street furniture should explore opportunities to utilize local materials, respond to the local landscape and cultural heritage and celebrate local crafts, traditions, and skills.

Key considerations

- 1 Be distributed evenly across all areas with reference to space types above.
- 2 Not obstruct pedestrian movement, cycle paths nor clutter public open spaces.
- 3 Consider color and material consistency.
- 4 Be integrated into the public realm, flexible and movable where required.
- 5 Feel ephemeral and informal, acknowledging the historic condition of street furniture in the region.
- 6 Consider accessibility with seating distributed at suitable intervals and have suitable heights and have backs or armrests.
- 7 Be of high quality, coherent, and rationalized to minimize street clutter.
- 8 Have a co-ordinated appearance, with a consistent materials and color palette to compliment character of the public realm.
- 9 Avoid duplication by rationalizing and combining elements.
- 10 Be easily maintained and repaired with easily available / replaceable components.
- 11 Be retained and renovated / improved where existing furniture has heritage value.
- 12 Boundary walls should contribute to the landscape character and scale and contribute to the character and setting of the space.



FIG. 65 Modern interpretation of traditional motifs and hues in public realm elements. Herringbone Restaurant, Mexico



FIG. 66 Traditional seating designs built with local materials. Farasan Islands, KSA



FIG. 67 Reconstituted stone walls, wooden elements and native planting. Farasan Island, KSA

8.7 Lighting

A coordinated lighting strategy should create an appropriate and distinctive atmosphere for different areas to reinforce Farasan Islands' architecture. Lighting should not be distracting, the focus should always be on the setting, mood or character and quality of the space and buildings.

Key considerations

- 1 Light levels should be kept as low as possible to minimize light pollution and adverse effects on ecology and habitats.
- 2 Utilize lighting to increase overall safety and enjoyment at night.
- 3 Provide lighting and light levels that are appropriate to patterns of use, character, and context.
- 4 Utilize lighting temperature to reinforce difference between routes and to define contrast between character areas.
- 5 Sensitive highlight historic buildings, mosques and public buildings / spaces after dark, subtly revealing their architecture without over-use of light.
- 6 Utilize lighting that is appropriate to scale and context of routes and spaces- e.g. lower mounted lights on smaller lanes and in historic conditions to highlight textures.
- 7 Utilize contemporary lighting elements which are low energy, low heat, and dust resistant with a long life expectancy.
- 8 Manage private light spill, light pollution, or trespass - particularly over-lighting of shopfronts on souqs and streets - producing diffuse, soft and warm light.
- 9 Design of lighting fixtures should be authentic to the area - simple, sensitive to the setting, not historically pastiche or using imported historic forms.
- 10 Introduce a lighting control system that allows variable light levels.



FIG. 68 Low key traditional lighting elements with local material and native planting to enhance the space. Farasan Islands, KSA



FIG. 69 Low key lighting incorporating signage / advertising, Al Ula, KSA



FIG. 70 Low key floor lighting highlighting walkways and routes. Al Ula, KSA

8.8 Signage

Signage and public information system design, including materials, should respond to the character and environmental elements within the Farasan Islands.

Signage elements should be seen as part of a wider strategy that seamlessly integrates with the furniture, lighting elements and landscape, reflecting and complimenting the hardscape materials palette.

Key considerations

- 1 Should include a combination of unified and integrated elements that are simple, concise, legible, and consistent that help and orient people to find their way, educate, entertain or to provide relevant information.
- 2 These can include landmarks, points of interest, sculptural designs integrated with architecture, materials, landscape, lighting, furniture, and digital information.
- 3 Robust, flexible, and hard wearing with high quality durable finishes which adopt sustainable processes.
- 4 Allow for upgrading / updating and possible customization (e.g. special events).
- 5 Consider minimizing the amount of visual clutter by keeping fittings and support elements to a minimum by utilizing lighting columns, buildings and other structures in lieu of standalone columns and supports.

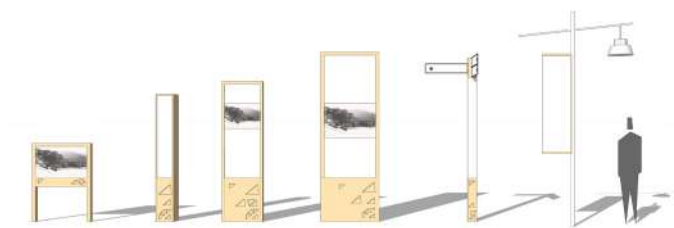


FIG. 71 Example of a signage family illustrating how contextual elements of traditional patterns and colors could be expressed within the lighting and signage elements



FIG. 72 Materials and colors of signage elements with traditional context. Grand Palladium Hotel, Ibiza

8.9 Parking

Parking areas are divided into two distinct groups, off-street parking which is predominantly private and on-street parking which is dedicated to public parking.

The design of parking areas should be integrated into the overall design of the public realm, considering, requirements of the user, pedestrians, urban mobility, landscape, and hardscape elements.

Key considerations

- 1 Consideration shall be given to the needs of all users, with design solutions for ease of accessibility to parking for the physically impaired.
- 2 Clear legible, defined, and safe pedestrian links between parking areas and adjacent destinations should be planned.
- 3 The screening of large areas of parked cars shall be considered, with trees, hedging and landscape berms helping to minimize views of parked cars.
- 4 Consider introducing planting in regular parking spaces, to break up the expanse of cars and introduce shading.
- 5 Large canopy trees should be considered for the shading of vehicles.
- 6 Consider adopting sustainable urban drainage solutions for surface storm water runoff. The use of permeable surfacing materials and bioswales to parking medians with suitable planting should be encouraged.



FIG. 73 Example of cycle & pedestrian shared path with limited vehicle access.



FIG. 74 Example of an attractive public realm, incorporating parking, pedestrians and planting



FIG. 75 Variation in paving materials segregate the different routes and communicate uses and hierarchies of each lane. Abha, KSA

8.10 Public realm worked examples

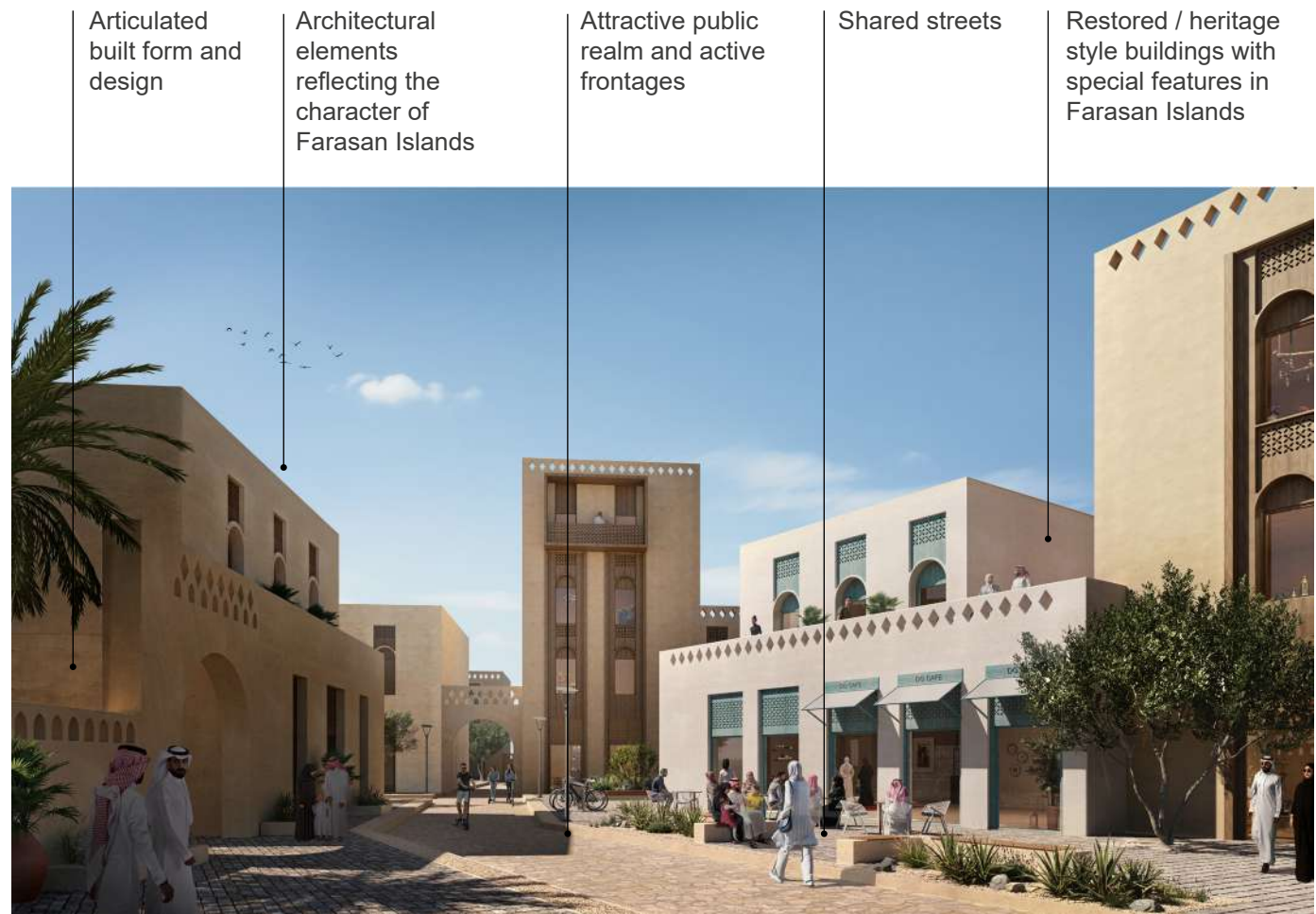


FIG. 76 Proposed view of local street in Al Farasan town

The above illustrations are an example of a holistic vision for a heritage plaza and a main street in the main center in the Farasan Village, with displays of an attractive public realm, active frontages, restoration of heritage buildings, contemporary interpretation of contextual architecture elements, high standard architectural materials and finishes, a color palette reflecting the local context, use of local art and patterns, and the enhancement of natural features.

- 1 Progression of privacy, from private to public in open space design, the relationship between spaces should be dependent on the local culture of the place.
- 2 Whilst the materials and colors should be limited within the spectrum of the natural context of the Farasan Islands, complimentary colors and contemporary patterns shall be used to highlight destinations, routes and help reflect adjacent architectural elements.
- 3 Contemporary building massing should respond to the immediate context and to the history of the place fostering human scale.

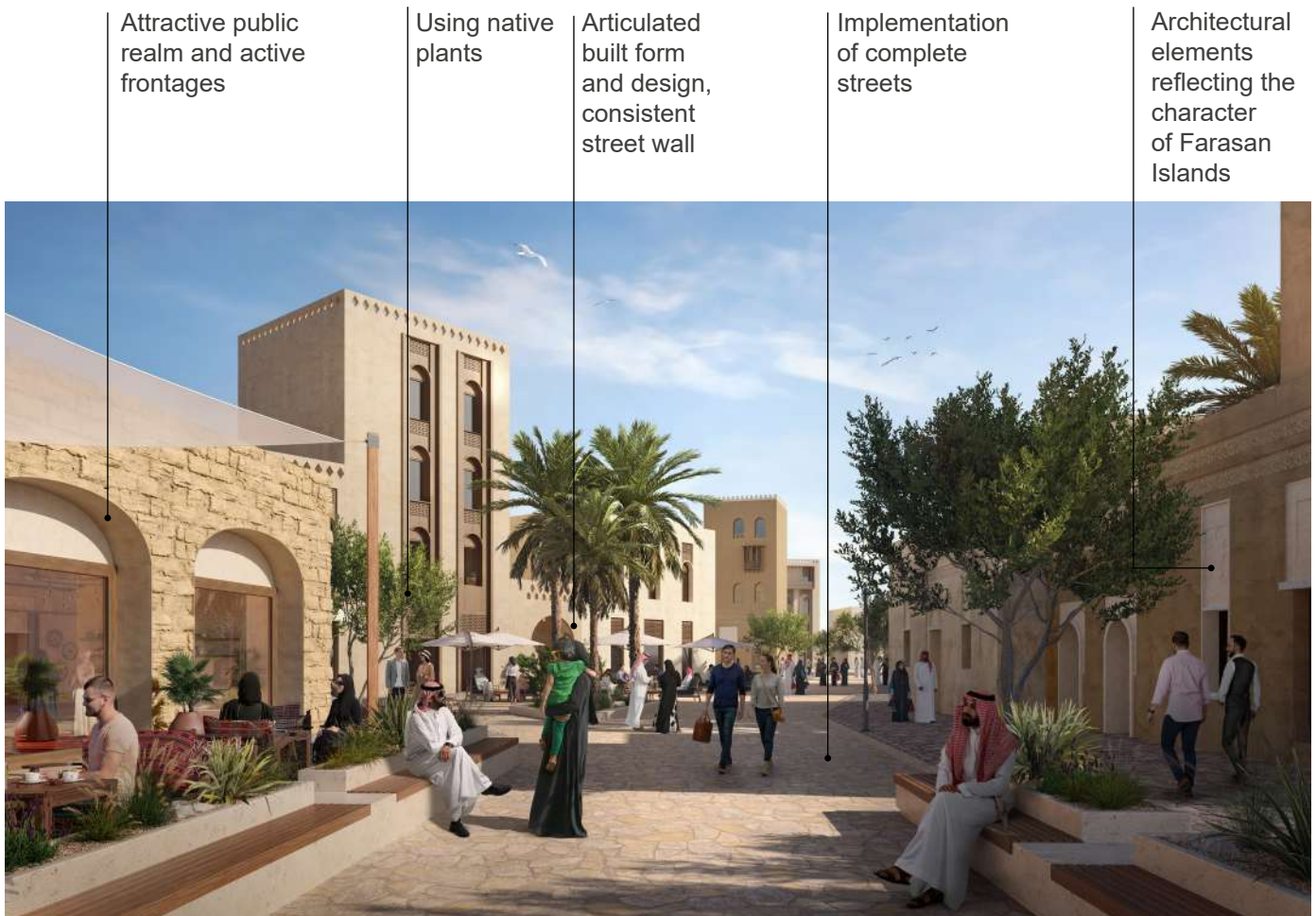


FIG. 77 Proposed view of local street in Al Farasan city center

- 4 Vegetation palettes in traditional zones to primarily reflect the contextual indigenous planting, including diversity, naturalistic arrangements, and coverage.
- 5 Hard paved areas should contribute to character and ensure functionality as well reflecting the material and color palette of the adjacent architecture and built form. Paving materials, unit size, textures and laying bond can express a contemporary or traditional design rationale and provide additional interest through variety and inclusion of art.
- 6 Primary paths may be accented with boulevard planting and trees, used to

highlight destinations or points of interest and importance. Softscape design in contemporary urban areas shall be predominantly indigenous species with a percentage of ornamental planting to provide variety and interest.

The main aspiration in promoting a more contextual driven architectural character is to produce building form and spaces reflecting the learnings from tradition, enhancing the proper character of the place, and thus creating a sense of belonging.

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