

## **TWO ROOMS** **public square**

Period: **2012: competition (2nd prize)**  
Place: **Manama, Kingdom  
of Bahrain**  
With: **Guido Tesio**  
Competition promoter: **Ministry of Culture of Bahrain**  
Land surface: **3ha**

As of today, the Bab Al Barhain square is not a square: it is a series of parking lots surrounded by major traffic roads. Bab Al Bahrain lies in between the market to the south and the Bahrain Financial Harbor to the north. The hollowness of the site and its strategic location suggests a possible urbanity.

The Bab Al Barhain area is an urban void waiting for aggressive metropolitan appropriation. Its emptiness is ready to host metropolitan activities. A new design simply needs to protect the emptiness and let it blossom.

The Bab Al Barhain square has no program, no content. Its complete programmatic indeterminacy allows a multitude of uses to take place in the square. Bab Al Barhain just needs a precise definition of its borders to allow a complex metropolitan program to appear. Formal precision will allow for free appropriation of space.

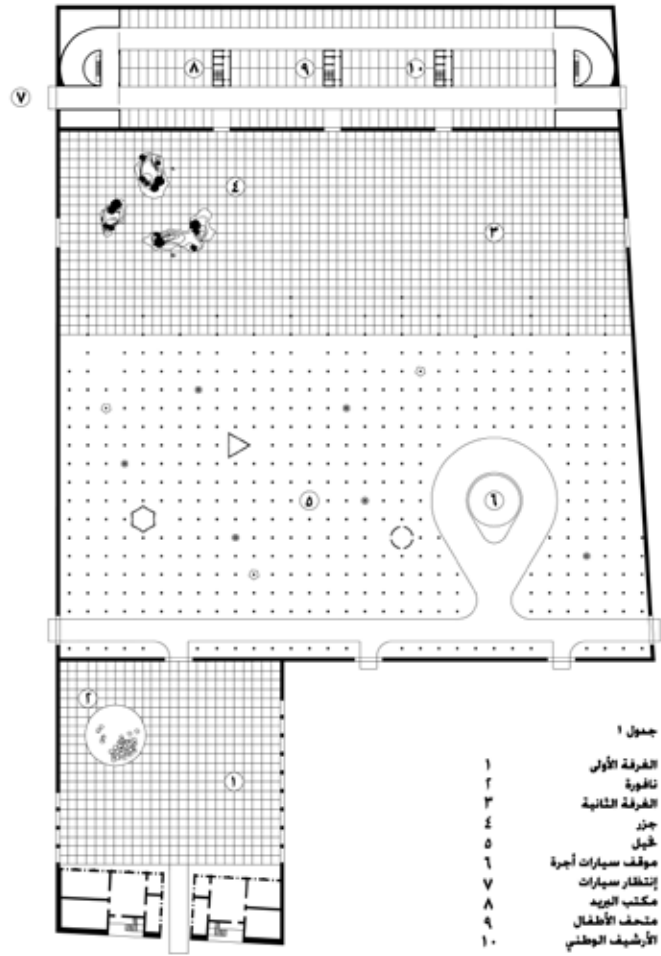
Two new open air rooms appears at Bab Al Barhain, following the geography of the context: a large room to the north and a smaller one to the south.

The two rooms are defined by a 10 m high wall following the perimeter of the competition site. The two rooms offer different conditions and dimensions: a huge open air venue for public events and festivals, a forest of palm trees, a smaller square fitting to the historical part of the city. This set of spaces is entirely public and deliberately monumental. As in a Roman Forum the external wall allows for the easy incorporation of subsidiary elements with different programs and the insertion of a multitude of "exceptions" that provide the rooms with a lively atmosphere.

As interior spaces the two rooms will grow accumulating the traces of the life of their visitors. The simplicity of the spaces and the purity of the walls will be transformed in time by everyday rituals, both private and public, old and new.

The two rooms are plural from the very beginning.

The rooms do not represent anything; they just let things appear. Like decompression chambers, they realize a clean, rarefied condition, where the different desires of the city can come to the surface. While calling for private exploration and appropriation, the two rooms try to define a shared figure where the traces of all populations of contemporary Barhain can be recorded.



جدول ١

- ١ الغرفة الأولى
- ٢ نافورة
- ٣ الغرفة الثانية
- ٤ جزر
- ٥ جويل
- ٦ موقف سيارات أجرة
- ٧ إنتظار سيارات
- ٨ مكتب البريد
- ٩ متحف الأطفال
- ١٠ الأرشيف الوطني