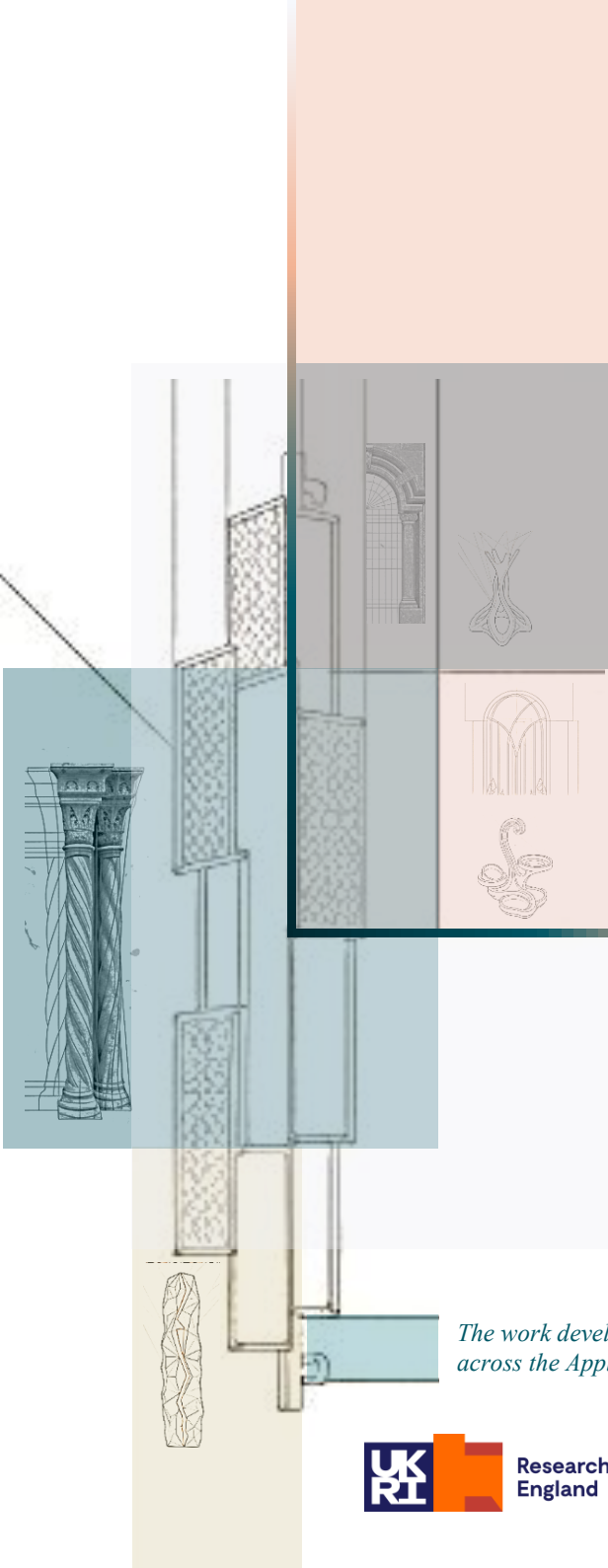


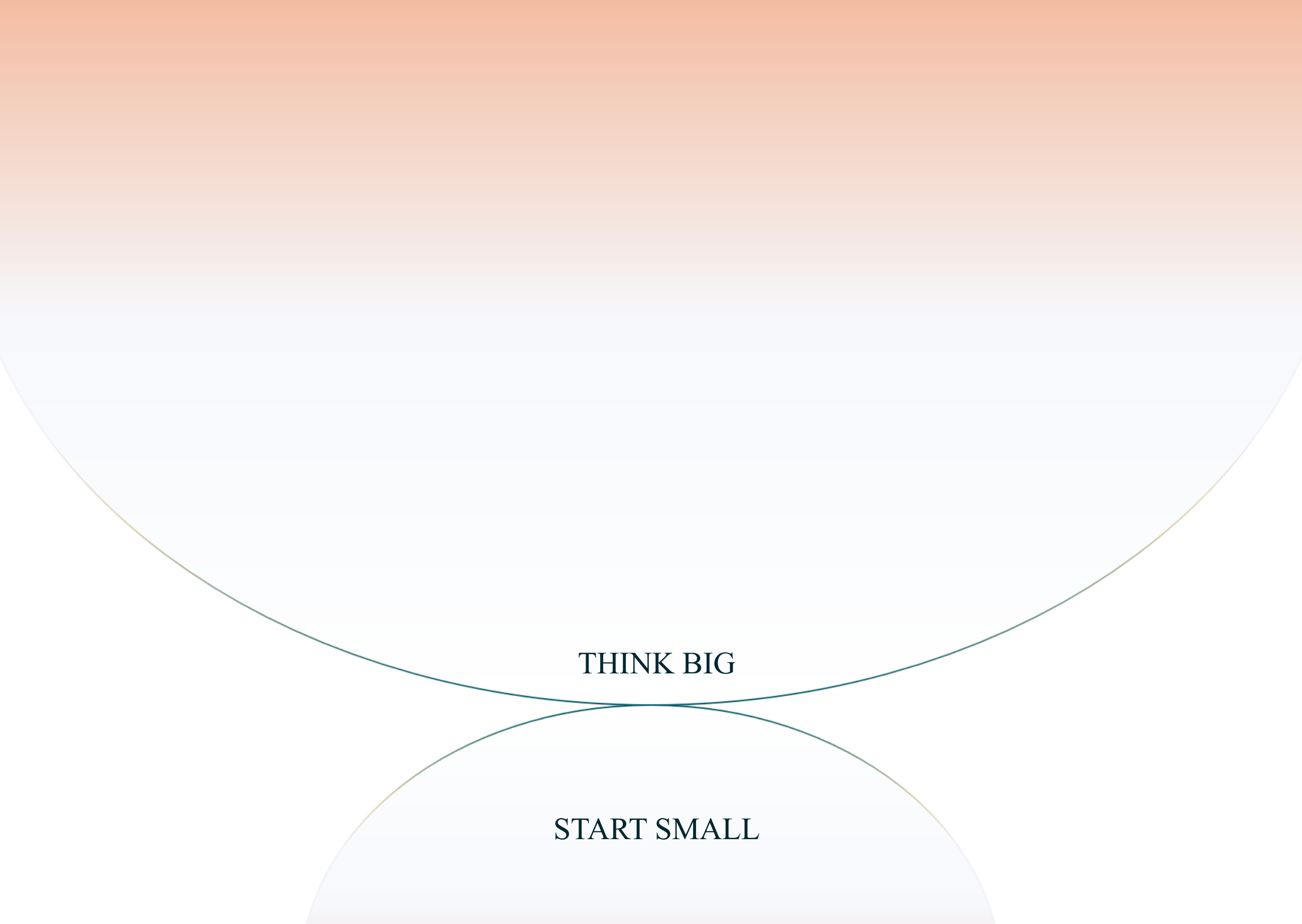


# The HERITAGE RE-MADE PROJECT

A Manifesto For Living Architecture

*The work developed within this studio operates under the umbrella of the HiB. This collaborative initiative is supported by Research England (UKRI) and partners across the Applied Science Private University and the University of Leeds.*





THINK BIG

START SMALL



**PROFESSOR GEHAN SELIM**

Hoffman Chair of Architecture  
Director of HiB

University of Leeds

## FOREWORD

The UK–Jordan International Partnership Hub for Digital Heritage Futures and Sustainable Development (HiB) represent the culmination of a long-standing collaboration between UK and Jordanian universities, cultural institutions, government agencies, local communities, NGOs, and creative industries working together to reimagine the role of cultural heritage in sustainable development. Rather than emerging as a single initiative, the Hub builds upon a series of pioneering heritage projects in Jordan that have progressively expanded the intersection of digital heritage, community participation, education, creative industries, and international research collaboration.

Among the most influential of these initiatives were two pioneering projects funded by the UK Arts and Humanities Research Council (AHRC) and led by the University of Leeds. The Living Museum of Umm Qais (LMUQ) project established an innovative model for documenting and interpreting cultural heritage through digital technologies while placing local communities at the centre of knowledge production. Building on the success of LMUQ, the subsequent Creative Economies through Youth-Led Arts and Crafts (CEARC) project extended this vision by demonstrating how heritage can become a catalyst for community-led enterprise, creative economies, and youth empowerment. Together, these projects transformed digital records of archaeological and architectural heritage into opportunities for artistic production, entrepreneurship, skills development, and sustainable livelihoods.

Together, these initiatives pioneered new approaches to heritage preservation that moved beyond documentation alone. By combining digital recording, participatory design, creative arts, and business development, they demonstrated how heritage-inspired products and cultural innovation can support local enterprise, create employment opportunities and establish sustainable models for knowledge exchange and economic development. They also provided an internationally recognised framework for equitable partnerships, bringing together researchers, communities, policymakers, industry partners, and cultural organisations to co-create solutions that respond to both local needs and global challenges.

The HiB builds directly upon this legacy. Led by the University of Leeds in partnership with the Applied Science Private University and an expanding international network of collaborators, the Hub provides a long-term platform for interdisciplinary research, education, digital innovation, and collaborative practice. It strengthens institutional partnerships while creating new opportunities for students, researchers, heritage professionals, and creative practitioners to exchange knowledge, develop advanced digital skills, and translate research into tangible social, cultural, and economic impact.

The Heritage Re-Made Project: A Manifesto for Living Architecture studio presented in this booklet is one expression of this growing ecosystem of collaboration. The project was run at the Applied Science University in Jordan drawing upon the digital documentation methodologies, participatory approaches, and design principles established through previous heritage initiatives, students reinterpret Jordan's architectural heritage into contemporary products that embody both cultural identity and modern functionality. Their work demonstrates that heritage is not simply preserved as a record of the past but continuously reimaged as a living resource that inspires innovation, contemporary design, and creative enterprise.

The HiB seeks to create new horizons for international collaboration, knowledge transfer, and sustainable partnerships. By connecting universities, communities, cultural institutions, government agencies, NGOs, and industry, it establishes a dynamic platform where heritage becomes a driver of research excellence, educational innovation, creative economies, and social inclusion. In doing so, the Hub advances a shared vision aligned with the UN Sustainable Development Goals, promoting equitable partnerships, empowering local communities, supporting inclusive economic growth, and ensuring that Jordan's cultural heritage continues to generate knowledge, opportunity, and innovation for future generations.



**DR REEM ALBARAKAT**

Assistant Professor of Digital  
Humanities in Architecture  
HiB Local Partner

Applied Science Private University

## STUDIO VISION: HERITAGE AS LIVING DNA

Every historic structure tells a story, not merely through the endurance of its materials, but through the invisible architectural DNA woven into its fabric. Too often, the physical remnants of our past are treated as static relics—safeguarded only within the pages of history books or reduced to passive, miniature souvenirs that strip away their original structural and cultural intellect. This booklet proudly celebrates a completely different approach to active preservation: a rescue mission driven by the talented student designers of the Architecture Program at the Applied Science Private University, developed within the specialized course Special Topics in Architecture under my direct academic supervision.

Rather than viewing Jordan's historic homes as monolithic monuments, the core philosophy of this course challenges students to look closer, training them to seek out, analyse, and rescue the scattered gems of Jordan's heritage. Students are pushed to dissect and evaluate the immense aesthetic and functional value hidden in overlooked, scattered architectural details, whether identifying the structural artistry of a yellow-limestone fanlight in Al-Salt or decoding the rhythmic geometry of a handcrafted cement tile floor in Jabal Amman. By recognizing these regional craftsmanship elements as invaluable assets of Jordan's collective design memory, students learn to treat them not as static things, but as dynamic systems governed by mathematical rules, modular grids, and distinct atmospheric effects.

To bridge the gap between historical documentation and modern physical creation, our studio embarked on a rigorous, multi-phased pedagogical journey that transitioned students from traditional historians into forward-looking innovators. The process began with a collaborative, rapid-mapping exercise called The Heritage Hunt. Using critical regional digital repositories—such as Herit-IT Jordan, the UNESCO World Heritage List, and the EAMENA Database—student pairs navigated architectural markers to secure authentic historic case studies built between 1860 and 1930. Once a site was selected, students conducted thorough on-site fieldwork, documenting the homes through precise architectural drawings, detailed photography, and high-fidelity 3D point cloud modelling to capture the raw physical mesh of these historic spaces.

With this technical documentation complete, the studio shifted into the creative pivot of Heritage Re-Made. During this intensive design phase, students stripped away literal historic materials and colours to deconstruct the underlying mathematical rules and symmetries of their chosen elements. By systematically isolating the element's core architectural "verb"—such as supporting weight, filtering daylight, or enclosing space—students executed a dramatic scale pivot. They translated traditional 2D and 3D geometries into contemporary manufacturing contexts through "X-ray" structural sketches, reimagining ancient architectural logic as modern lighting installations, portable equipment, or modular furniture.

The final highly reflective stage of this workflow, The Heritage Biography, trained students to synthesize their physical research and design transformations into a cohesive, high-impact verbal and written manifesto for their portfolios. Through step-by-step narrative scaffolding, students traced the lineage of their designs along an evolutionary arc: moving from its physical origin in traditional Jordanian domestic architecture, through its transformation into a contemporary object, and finally articulating its user experience in solving a real-world modern spatial or environmental problem.

These projects prove that heritage does not belong solely to the museum. By reimagining traditional stone, cement, and wrought iron logic through a physical contrast of modern mediums, these student designs successfully ensure that the spirit of Jordan's past is actively lived with, touched, and experienced in our everyday modern spaces for generations to come.



*‘Heritage is not a relic to be entombed in museums; it is a living archive, a generative code of form, function, and memory, that must be continuously rewritten, reimagined, and repurposed for the urgent demands of modern life’.*

By bringing together the cross-institutional digital rigor of the UK–Jordan Partnership Hub (HiB) and the adaptive design philosophy championed by CEARC, this project bridges historical data and modern industrial application. We hold that digital heritage futures turn on active reuse.

The following pages showcase how our students have mobilized this research lineage, from point clouds and historical biographies to physical fabrication, ensuring that Jordan's spatial DNA continues to inspire sustainable, functional design for everyday life.

*Course-based project | Special Topics 2 in Architecture, 2025/2026 |  
Dr Reem A. Albarakat | Department of Architecture, Applied Science  
Private University*

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## FROM PRESERVATION TO PRODUCT





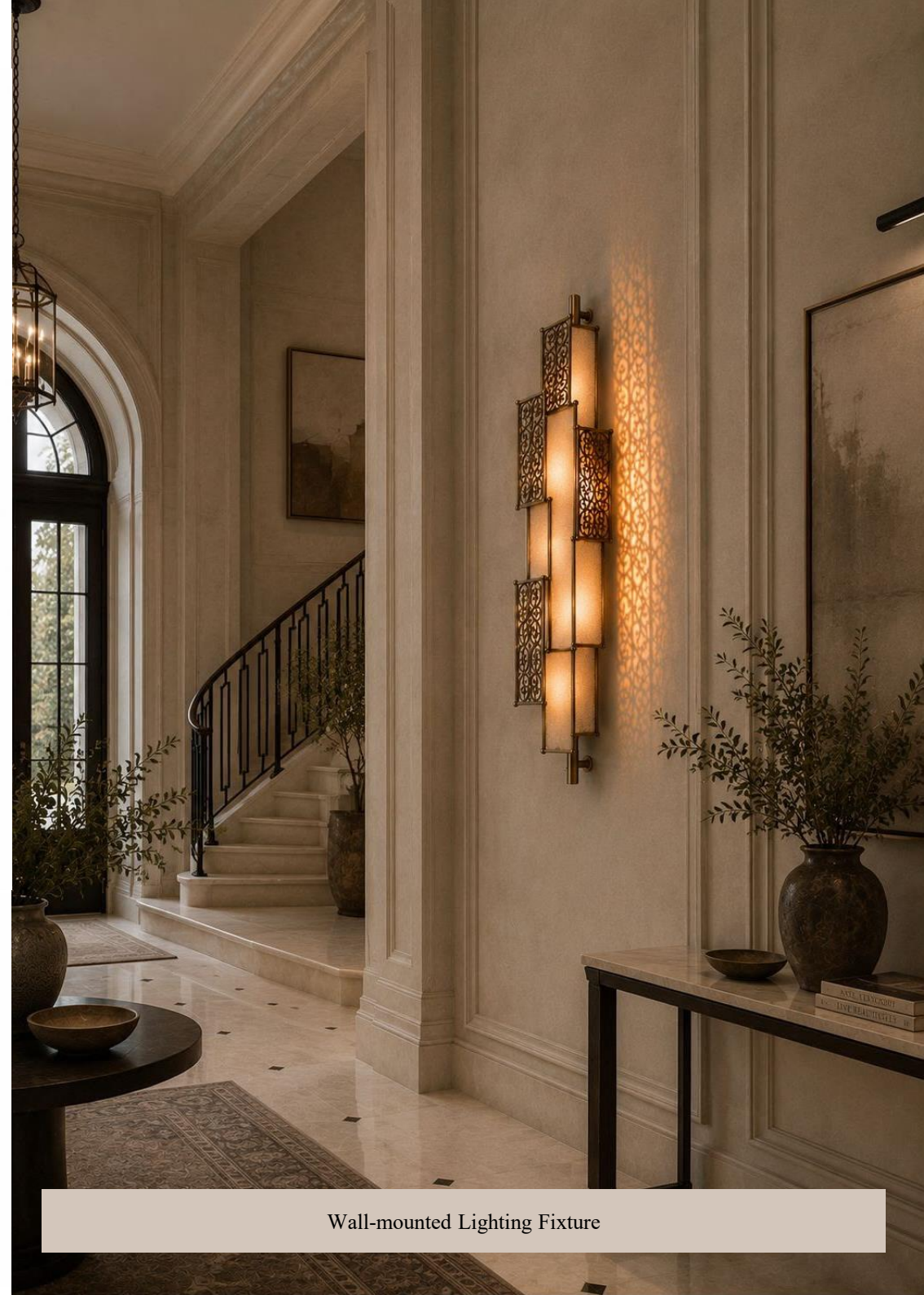
*Fanlight - Falah Al-Hamad House*

## Transforming the Ornamental Fanlight into a Contemporary Wall-Mounted Lighting Fixture.

By: Tala Samara

The selected heritage element originates from Falah Al-Hamad House, one of the significant nineteenth-century residences in the historic city of Al-Salt, Jordan. Constructed from locally quarried yellow limestone, the building demonstrates traditional Jordanian craftsmanship through its carved stone details, decorative arches, twisted columns, and ornamental ironwork. Unlike purely decorative architectural elements, the traditional fanlight successfully combines environmental performance with artistic craftsmanship, as it originally served the crucial practical functions of natural ventilation, daylight penetration, and ornamentation within the home.

This project breathes new life into the traditional architectural component by extracting its layered geometry, filtered light quality, and rhythmic shadow patterns. The design transforms this historical element into a contemporary wall-mounted lighting fixture tailored specifically for homeowners, architects, designers, and upscale hospitality spaces. The resulting product creates a warm ambient glow while simultaneously strengthening the emotional and visual connection between modern users and Jordanian cultural identity. Rather than preserving heritage as a static object, this project ensures that its original craftsmanship and structural design logic continue to actively evolve through everyday contemporary utility.



Wall-mounted Lighting Fixture





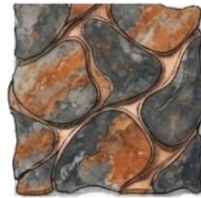
*Cement and stone tiles - Dar Al-Anda*

## Reinterpreting Heritage Tiles into a Contemporary Lighting Unit

By: Nour Alhuda Mizher

This project explores how a static, historical element can be thoroughly deconstructed and reborn into a highly functional, sculptural object. Rooted in Dar Al-Anda, a prominent 1930s residential villa located in Amman, Jordan, the design draws its primary inspiration from the traditional encaustic cement and stone tiles found in the balcony area. Instead of creating a direct replica, the project analyses the "controlled randomness," irregular symmetry, and rich geological layering of the stone tile, extracting a unique DNA of cool grey tones, rusty orange patches, and organic veining to inform a contemporary, biomorphic lighting unit.

Standing at an impressive height of 165 cm, the lamp seamlessly merges advanced digital fabrication with traditional artisan styling. The structure features a parametric shade cell framework, an interwoven biomorphic strand core acting as a root-like spine, and an organic base nodal structure. Utilizing a material palette of bio-sculpted patinated bronze, copper, and natural stone veneers, warm LED light passes gracefully through the framework openings to replicate the visual depth of the original historic tile, transforming a heavy historical fragment into a lightweight, ambient statement piece for luxury spaces.



Exoskeleton Floor Lamp





*Wrought-iron window grille - Beit Yaish*

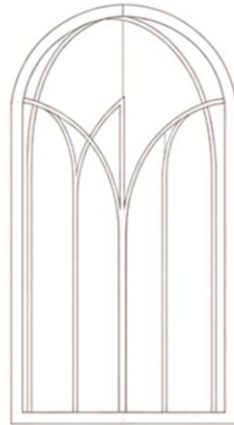


## The Grille Armchair of Beit Yaish

By: Mohammad Jamous

The design of this lounge chair draws its foundational inspiration from the handcrafted ironwork of Beit Yaish House, a landmark residential building erected during the 1920s and 1930s in Amman's historic Jabal Al-Weibdeh district. In its original architectural context, the wrought-iron window grille served a vital dual purpose: it offered security and privacy for the home's inhabitants while simultaneously acting as a highly expressive, ventilation-friendly sculptural element on the building's facade.

By analysing the inherent structural logic of this historical ironwork, the project abstracts its distinctive arches and balanced geometry, shifting them from a protective external barrier into an intimate, interior furniture piece. This furniture piece functions as an active bridge between Jordan's rich craftsmanship legacy and the demands of modern interior design. Tailored specifically for heritage boutique hotels, high-end hospitality lounges, and curated residential spaces, the chair wraps the user in a striking visual framework composed of powder-coated steel and premium woven upholstery. The repeating rhythmic patterns of the frame adapt historical craftsmanship into a functional, highly durable seating system built for daily lived experiences.



The Grille Armchair of Beit Yaish



*Cement and stone tiles - Dar Al-Anda*

## Reinterpreting Heritage Tiles into a Contemporary Lighting Unit

By: Tala Bardisi

The fabrication of this contemporary lighting unit relies on a thoughtful blend of advanced manufacturing and tactile materiality to translate the essence of the historical tile into a multi-dimensional object. Standing at an impressive height of 160 cm, the unit features a faceted, geometric structural shell made from a high-quality polyresin composite. This outer body is meticulously sculpted into interlocking triangular and diamond panels that evoke the sharp symmetry of the original encaustic cement pattern. At its core, a continuous vertical zig-zag channel houses an integrated, warm white LED strip. This light source is softened by a high-transmission frosted acrylic diffuser, allowing a gentle radiance to escape from the inner cavity, which mimics the historic interaction between solid form, void spaces, and natural shadow play.

Beyond its technical assembly, the sculptural lighting fixture is engineered for spatial versatility, enriching the user experience across a variety of contemporary living environments. Anchored securely by a heavy, circular metal base that supports rotating capabilities, the luminaire adapts effortlessly to different interior contexts, casting a welcoming glow in an entrance hallway, office, living room, or bedroom.



Helical Sculptural Lamp





Cement Floor tiles - Bait Shokair



## Natura Glow

By: Abdullah Rafea

Natura Glow stands as an innovative design project that centres on a rigorous architectural element study of Bait Shokair, a prominent early 20th-century historic residence nestled within the urban fabric of Jabal Amman, Jordan. Specifically, the project analyses the villa's authentic, handcrafted encaustic-style cement floor tiles, which beautifully showcase a classic Levantine geometric-floral symmetry. This intricate design features acanthus-like leaves radiating from a central point, meticulously composed using traditional terracotta red, ochre yellow, and deep charcoal tones.

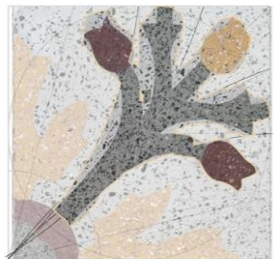
Rather than allowing these culturally rich materials to be lost or discarded at the inevitable end of their initial residential lifecycle, the project actively upcycles the salvaged tiles into a highly sophisticated, contemporary product experience. By seamlessly integrating the historic tile patterns into a modern functional piece—equipped with a custom-engineered base and surrounding ambient lighting—the design dynamically highlights and illuminates the organic forms, textures, and geometric logic of the original craftsmanship. Through this circular approach, the project breathes new life into regional craftsmanship, successfully preserving the personal memories, tangible histories, and architectural identity embedded within Amman's early urban heritage for modern interior spaces.



Base



light surroundin



Natura Glow





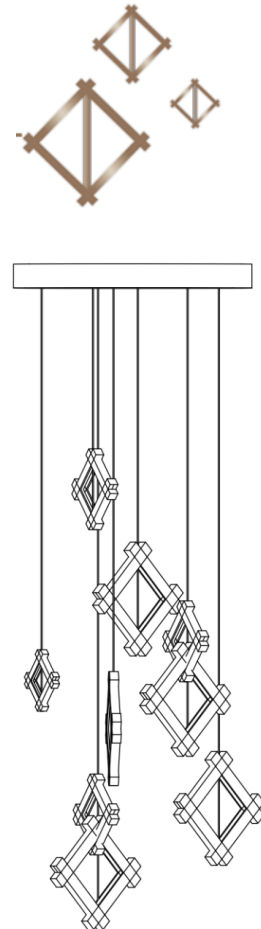
*Cement Floor tiles - NOFA House*

## Mid-Century Modern Cluster Lighting

By: Lujain Tariq

This project breathes new life into the traditional floor tile patterns found in historical Jordanian homes, drawing its primary inspiration from the significant geometric layouts of the historic NOFA House. Characterized by geometric grids, diamond formations, and visual balance, these traditional concrete floor tiles stand as a testament to traditional Jordanian craftsmanship, featuring structured repeating configurations that originally served to organize and enrich interior spaces. Unlike purely decorative structural features, these tile patterns originally served a vital environmental purpose by establishing spatial boundaries, mapping out residential movement, and enhancing the visual weight of historical rooms.

By isolating this specific element, the project masterfully extracts its layered geometry, modular rhythm, and balanced spatial layout, transforming a functional flooring relic into an innovative, contemporary suspended chandelier lighting system. Designed to resonate with homeowners, architects, designers, and upscale hospitality spaces, the resulting product yields a warm ambient glow while deepening the user's connection to Jordanian cultural identity. Rather than locking heritage away as a static, preserved artifact, the design logic ensures that historical craftsmanship actively evolves through everyday contemporary application, serving as both a functional illumination source and a sculptural piece of storytelling.

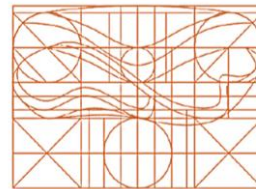
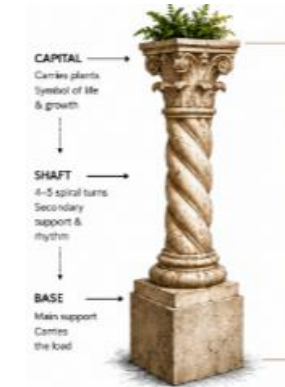


Mid-Century Modern Cluster





*Twisted entrance columns - Falah Al-Hamad House*



## A Contemporary Reading Pod Inspired by Salt's Architectural Heritage

By: Mariam Ramadan

Conceived as a modern reinterpretation of Jordanian architectural legacy, this design reimagines the iconic twisted entrance columns that define the historic residential streetscapes of Salt. The concept deconstructs the structural framework and dynamic geometry of these stone monuments, translating their classic proportions into an organic, multi-tiered public Reading Pod. Rather than creating a literal replica of the past, the design logic relies on deep functional transformation: the heavy stone foundation re-emerges as a stepped wooden seating deck, the rhythmic helical shaft is adapted into fluid backrest contours, and the plant-bearing ornamental capitals are reborn as integrated internal green spaces.

Historically, these columns acted as structural anchors and physical thresholds managing the boundary between the busy street and private domestic life. By adapting that exact spatial transition, this layout establishes a protective micro-environment within bustling interior landscapes, offering an ergonomic retreat that balances personal privacy with open visual awareness. Engineered specifically for contemporary educational environments, design-forward libraries, and shared innovation hubs, the resulting installation accommodates two users within a sculptural, highly tactile configuration fabricated from premium natural oak veneer, layered birch plywood, and highly durable performance textiles.



Biophilic Public Seating





*Fountain - Bait Shokair*

## The Fontaine hair clip

By: Sabri Almnaseer

The Fontaine hair clip project shifts the narrative of cultural preservation from static museum exhibits to dynamic, everyday utility. Developed at the Applied Science Private University, the accessory breathes new life into traditional Jordanian craftsmanship by integrating it into a highly visible, portable format. Designed to withstand daily wear while maintaining an elegant aesthetic, the piece serves as an active link between generations, enabling the wearer to carry the stories of regional heritage into modern social and professional spaces, transforming cultural identity from an occasional observation into a repeated, intimate ritual of personal styling.

Artistically, the accessory finds its balance at the intersection of organic fluid mechanics and structured geometry. The central motif mirrors the upward and outward arching paths of a water fountain, balanced symmetrically within a crisp, geometric hexagon that signifies harmony. This structured core is softened by a whimsical border of asymmetrical vines and delicate leaves, meticulously set with a multi-coloured palette of natural gemstones—including amethyst, aquamarine, tourmaline, and peridot. Crafted from high-polish 18K yellow gold and diamonds, the hair clip successfully adapts historical craftsmanship into a luxurious silhouette.



The Fontaine hair clip





*Decorative floor tile - Dar Al-Anda*

## **From Heritage Tile to Multifunctional Organizer**

By: Mayar Abdullah

This design initiative translates the geometric sophistication of an early twentieth-century decorative floor tile—originally resting inside a historic residence in Jabal Al Weibdeh, Amman—into a fluid, multifunctional tabletop organizer. The architectural relic, housed within a space that has since transitioned into a contemporary art gallery, is characterized by its strict four-fold symmetry, sweeping curvilinear motifs, and a highly balanced layout centred around a single focal point. Rather than presenting a literal or flattened replication of the ceramic artifact, this project deconstructs its visual DNA to adopt organization as a physical utility.

The original tile's centralized layout is structurally manifested as a vertical supporting spine, while its expressive radial geometry branches outward into a series of staggered, curved storage compartments that balance aesthetic fluidness with structural stability. Engineered for highly versatile domestic applications, the final 3D-printed accessory seamlessly adapts to a variety of modern lifestyles and spatial contexts. Its layered configuration features tiered trays and designated sculptural holds that effortlessly accommodate everyday items—ranging from keys and wallets in a home's entryway to phones, gaming controllers, or kitchen spices, integrating heritage logic directly into contemporary daily routine.



The Rhizome Dock





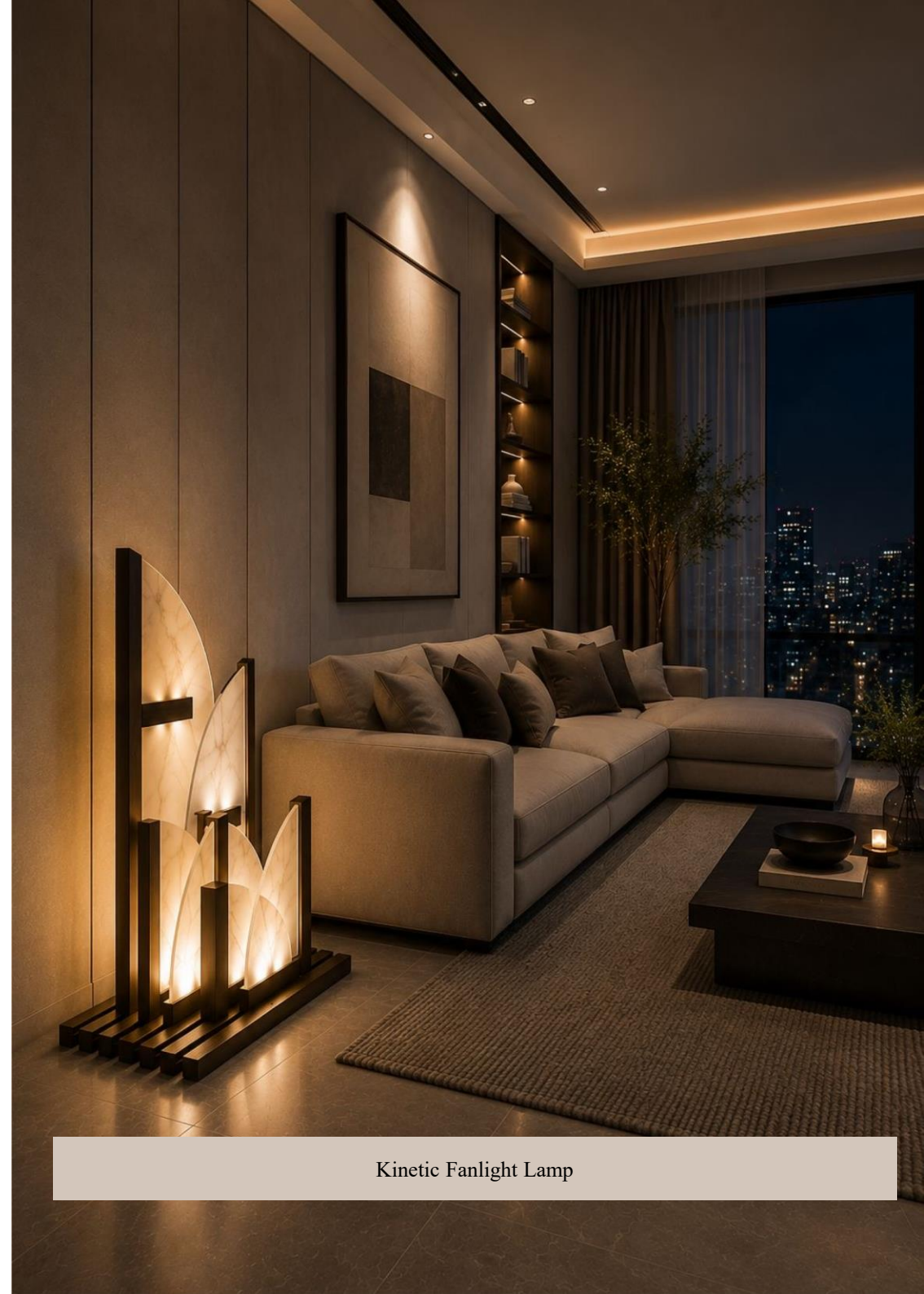
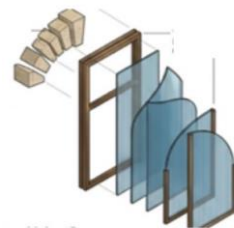
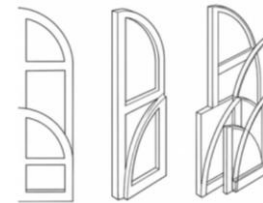
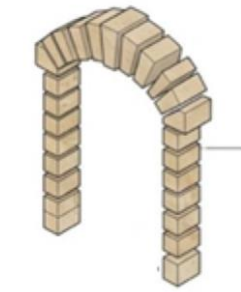
*Double-arched window - Falah Al-Hamad House*

## Translucent Tectonics: The Kinetic Fanlight Lamp

By: Rula Abu Hdaib

This industrial design project extracts the behavioural DNA of Levant vernacular architecture and compresses it into a scalable lighting fixture. The design finds its muse in the Falah Al-Hamad House, a historic yellow-limestone residence constructed in the Wadi Al-Akrad quarter of Al-Salt between 1890 and 1918. By conducting a structural "X-ray" on the building's signature double-arched window, the project strips away the crushing mass of the external masonry to isolate its core internal grid rhythm. The original architectural apertures—documented at 1.05 by 2.18 units with a precise 0.52-unit internal sub-matrix—are decoupled from their structural load-bearing duties and reimagined as a fluid, multi-planar spatial system.

The resulting kinetic stand lamp entirely inverts the material language of the nineteenth-century building, trading heavy masonry for a high-performance palette of bronze metal frames and reeded glass sails. Rather than acting as a static souvenir, the object features a staggered, stepped composition of glass panes that slide along parallel tracks on a solid stratified base. This mechanism allows users to physically slide the panels, manually filtering light into shifting shadow patterns.



Kinetic Fanlight Lamp





Floral stone carving - Beit Yaish

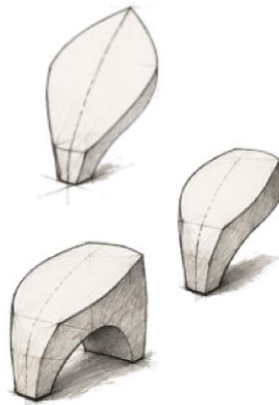


## Reinterpreting a Heritage Floral Ornament into a Contemporary Coffee Table

By: Majid Abdullwahab

This design exploration bridges the gap between traditional Levantine masonry and modern industrial design by reinterpreting a historic floral stone carving from the Yaeish House. The project extracts the underlying geometric intelligence of a traditional radial ornament—characterized by an arrangement of layered petals encircling a central void—and scales it into a sculptural coffee table dubbed the "Bloom Table". Rather than mimicking the intricate surface decoration of the original masonry, the design process systematically strips away ornamental noise to expose the pure structural proportions beneath.

The classic floral motif undergoes a distinct physical evolution: the delicate stone petals are thickened into heavy, load-bearing legs, while the negative spaces between them are transformed into sweeping architectural arches that lift the table off the ground and reduce its overall visual mass. Fabricated from regional materials like travertine and natural limestone, the final product relies on an advanced manufacturing workflow that merges CNC stone milling machines with manual finishing. Preserving the exact radial symmetry of its historical predecessor, the 1200 mm wide tabletop maintains a sharp 120 mm central opening as a direct visual anchor.



Floral Ornament table





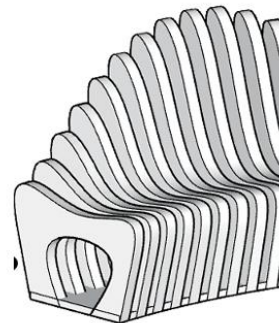
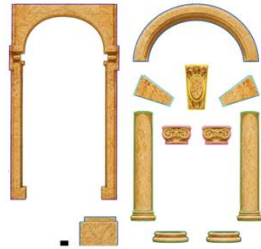
Stone archway - Beit Yaish

## Reinterpreting the Heritage Arch into Parametric Seating

By: Saleh Alhamad

The architectural narrative extracts the spatial and formal logic of the traditional stone archway. Renowned as a definitive symbol of regional architectural identity, the structural language of the heritage arch—specifically its rhythmic stone composition, visual continuity, and sense of threshold—undergoes a systematic deconstruction. Instead of creating a direct historical replica, the project distills these architectural traits into a modern parametric outdoor bench suited for high-end residential villas and recreational landscapes. The sweeping curve of the classic archway is rotated and arrayed horizontally, transforming a vertical overhead monument into an ergonomic, contoured seating surface that integrates fluidly with natural garden pathways.

The resulting street furniture is designed for common walkways, shared residential zones, and green recreational spaces, offering a comfortable resting spot for individuals navigating outdoor environments. Constructed from repeated, computationally sliced timber panels, the bench employs a layered graduation that forms a high, protective backrest on one side before tapering downward, mimicking the natural curvature of stone vaulting. Structural voids are cut through the lower base panel, a direct nod to the open vistas historically framed by traditional archways, effectively lightens the physical and visual weight of the bench.

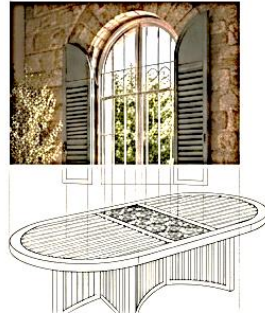


Parametric Seating





Arched window - NOFA House

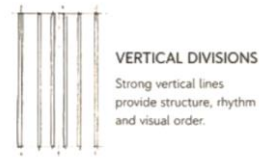


## Translating Transparency: The Heritage Flow Coffee Table

By: Laya Farhad

This industrial design initiative reinterprets domestic Levantine architecture by shifting a mid-twentieth-century building component from the vertical facade to the horizontal living plane. The design centres on a signature arched window from the NOFA Creative Space—originally a private stone residence on Rainbow Street in Jabal Amman. Historically, this feature served as a passive environmental filter and a social threshold, balancing family privacy with a visual connection to the vibrant street below. Rather than treating this memory as a static artifact, the project deconstructs the window's architectural language—its symmetry, vertical rhythm, and light filtration—translating an element meant for looking through into a functional surface designed to gather around.

The resulting piece, named the Heritage Flow Coffee Table, embodies these historic principles through a highly calculated material palette of warm walnut wood and powder-coated steel. The rhythmic, repeating slats of the traditional timber shutters are cleverly repurposed into an open-slatted wooden tabletop and a matching system of intersecting vertical support fins, mimicking the way sunlight once filtered into the home. Mirroring the window's structural layout, the table is organized around a strict central axis, highlighted by an ornate, geometric steel insert that modernizes the original hand-wrought iron scrollwork.



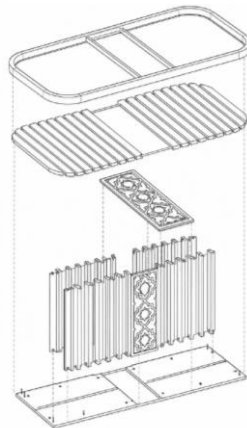
### VERTICAL DIVISIONS

Strong vertical lines provide structure, rhythm and visual order.



### CENTRAL AXIS

A clear central axis ensures balance and symmetry.



Heritage Flow Coffee Table





*Mid-semester visit to the Petra National Trust: Inspiring Lecture on Jordanian Heritage Houses*

*Venue: Petra National Trust, Yaish House, Amman, Jordan*

*28.04.2026*

## ACKNOWLEDGEMENT

We extend our deepest gratitude to the talented student designers of the Department of Architecture at the Applied Science Private University (ASU) whose dedication and creativity brought this portfolio to life. Working within the rigorous framework of the *Special Topics in Architecture* course under the supervision of Dr Reem Albarakat, these students successfully stepped beyond the role of traditional historians to become forward-thinking innovators. By mastering complex digital workflows, photogrammetry, and adaptive design methodologies, they successfully rescued fragments of Jordan's architectural legacy and translated them into functional, modern utility assets.

We also express our sincere appreciation to the Petra National Trust in Jordan for graciously hosting our studio mid-semester. Their hospitality and the inspiring, in-depth lecture they delivered on the history and significance of Jordan's heritage houses provided our students with invaluable contextual grounding, deeply enriching their design journeys.

This booklet stands as a proud testament to our students' hard work, technical skill, and a shared commitment to ensuring that regional craftsmanship actively evolves to shape our contemporary everyday spaces.

Tala Wajeeh Samara

Majed Muntasir Abdel Wahab

Tala Yasser Bardisi

Laya Musab Farhad

Abdullah Omer Rafea

Mayar Marwan Abdallah

Lujain Tareq Al-Dile

Sabri Sami Elmanaseer

Noor Alhuda Ashraf Muzher

Saleh Moussa Al Hamad

Mohamad Ali Jamous

Maryam Wesam Ramadan

Rula Kamal Abu Hdaib



# UK - Jordan International Partnership Initiative

## for Digital Heritage futures and Sustainable Development

### Collaboration and Engagement





***“HERITAGE IS NOT A RELIC TO BE ARCHIVED,  
BUT A LIVING DNA REWRITTEN FOR MODERN LIFE.”***



Research  
England

تراث أمّ القيوين  
Umm Qais Heritage



Arts and  
Humanities  
Research Council



ASU  
APPLIED SCIENCE PRIVATE UNIVERSITY

The Heritage Re-made Project: A Manifesto For Living Architecture

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