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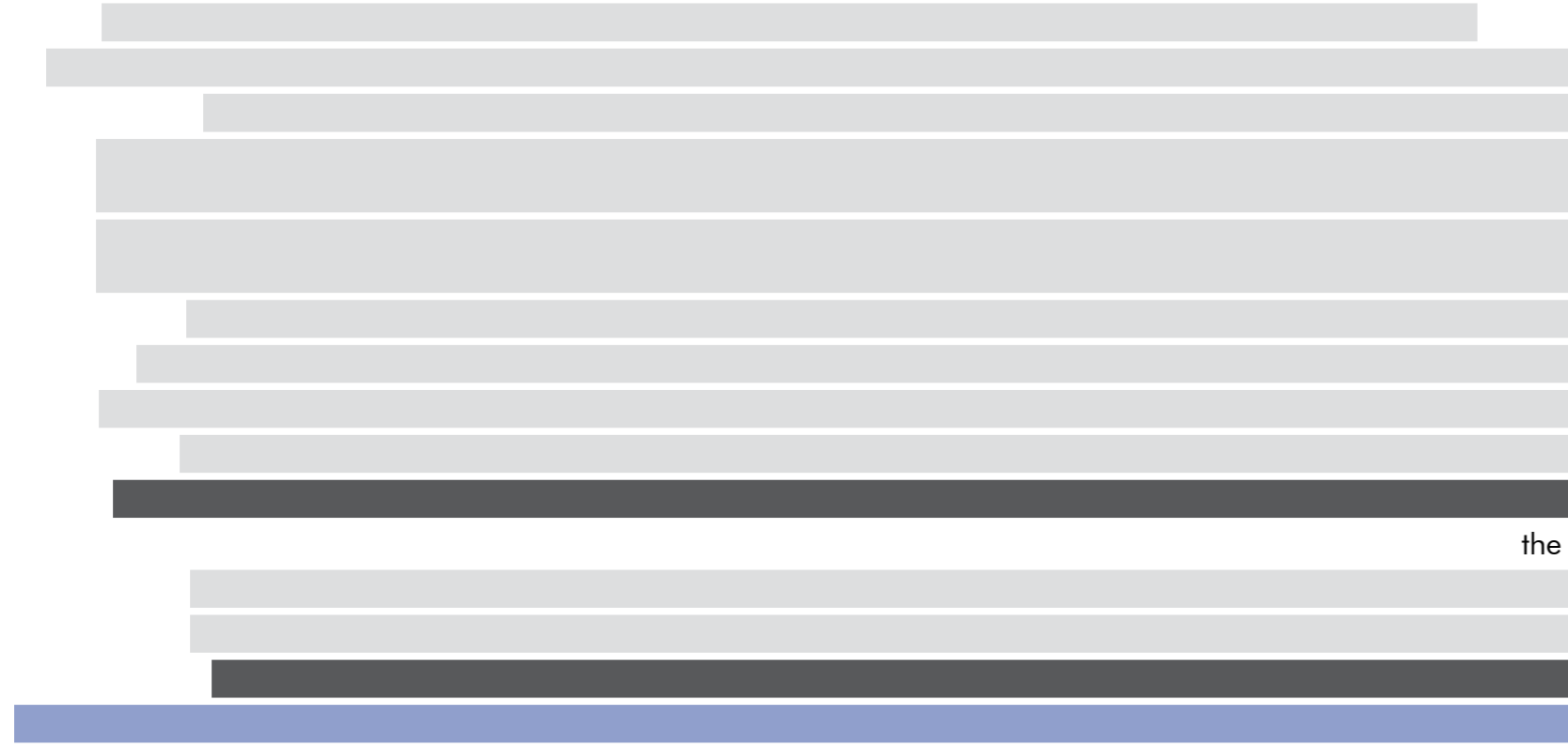
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GF

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DAWUSER

& PARTNERS

Is proud of its distinct and unique personality. It was founded on the basic principles of open partnership and integrity with a goal to achieve a good reputation and excel in the delivery of outstanding services. The recent years turned out to be very rewarding for us, because as an international multi-disciplinary interior design and fit-out firm, our strength not only stems from our diversity and expertise but also from our design philosophy based on creating original concepts rather than just designing projects.

I am extremely proud of our team for all the creativity, skills and effort they have put into the projects entrusted to us by our clients, which have enabled the making of some ingenious design concepts. In the years ahead, we look forward to maintaining our position as an international role model design and fit-out firm across the MENA region, Europe, and Africa.

Daousser Chennoufi
CEO

MÖVENPICK HOTEL Gammarth, Tunis	MARRIOTT RESORT Djerba, Tunis	ORF & SHERATON Tunis			
HILTON LE PALACE Hotel, La Marsa, Tunis	RADISSON INDIVIDUALS Hotel, La Marsa, Tunis	HILTON KAMPALA Hotel, Hotel Apartments & Offices			
CONVENTION CENTER Sindbad Hotel, Tunis	MICHAMVI RESORT by Autograph Collection, Tanzania, Zanzibar	BELVEDERE HOTEL Tunis			
PALM GARDENS Luxury Residences, Dubai	VILLA PALM Luxury Villa, Dubai	VILLA A.B Luxury Villa	INTERCONTINENTAL Hotel and Hotel Apartments		
LES JASMINES DE GAMMARTH Hotel Apartments, Tunis	RADISSON ROYAL Hotel	UPPER HOUSE Hotel			
FOUR POINTS BY SHERATON Hotel	SKY GARDENS Residence	BRISES DE GAMMARTH Apartments, Tunis			
RADISSON ROYAL Hotel	HUES Boutique Hotel, Dubai	THE ACT Hotel, UAE	H72 Boutique Hotel	MIRAGE Hotel	
HAWTHORN Hotel & Suites by Whyndham JBR	IBIS STYLES Hotel	AIRPORT Hotel, Dubai	SANTORINI Hotel	WEST AVENUE Tower Apartments	
BAKHIT HOTEL Dubai	ROBERTO'S RESTAURANT Dubai	URBAN BISTRO Dubai	HILTON DJERBA Resort		
9RR Tower Apartments	INTILAQ Business Centre & Offices	IBEROSTAR DIAR EL ANDALOUS Hotel & Resorts	DAR BOUKHRIS Hotel		
MAISON DEDINE Small Uuxury Hotel Sidi Bou Said	VILLA MÖVENPICK Boutique Hotel	ASBU Hotel	SYPHAX Hotel	BELHADJ VILLA La Marsa, Tunis	
INTERPRETATION CENTER Dougga Archaeological Site	OASIS VILLAGE International Hotel	KHALFAOUI villa	BABYLONE GARDENS Residences	THEATRE Plein -air	
SNIM Hotel	TELEMLY Hotel	ZERALDA Hotel	KIGALI Villa	CONTINENTAL Hotel, Minsk	ALBERT 1^{er} Hotel, Algeria

EIG & SHINE HOTEL

A SIGNATURE TOUCH BY

DAWSER
& PARTNERS

Behind each and every project, there's a story. A story that comes from within the synthesis of the fine understanding of the context, the client's demand and the constraints. The knowhow and expertise of Dawser & Partners will make the story come to life through architecture, space, and art, just to name few.

Make each & every project unique!

/ the /
project

/ the /
birth of a story

/ hospitality /
business school





The Birth of a Story

“ THE NIN9 IS A STORY OF STORIES. REBIRTH OF A DECADE. ”

...let's discover it



Gulf of Tunis

/ the /
name

In reference to the location on highway **9** where the hotel is located.

/ the hospitality /

CHALLENGE

ARCHITECTURE & INTERIOR DESIGN

Transforming an aging hotel in an industrial district into a contemporary hospitality destination demands a disciplined, methodical rethinking of every architectural and experiential component. The core challenge is straightforward: the existing structure was never designed to meet current international standards for comfort, safety, efficiency, or aesthetic coherence. Any successful transformation must confront these constraints directly rather than conceal them.



**“ The double-skin
facade.**

The façade of The 8 acts as the building’s primary environmental and aesthetic filter. Conceived as a ventilated double skin, it wraps the existing structure in a contemporary layer that improves both performance and identity.

The design uses a multi-layered assembly combining large-format, neutral-toned composite panels with a continuous system of vertical aluminum louvers. This strategy reduces solar heat gain while also providing acoustic buffering.



“ The NIN9 Hotel
Main Entrance



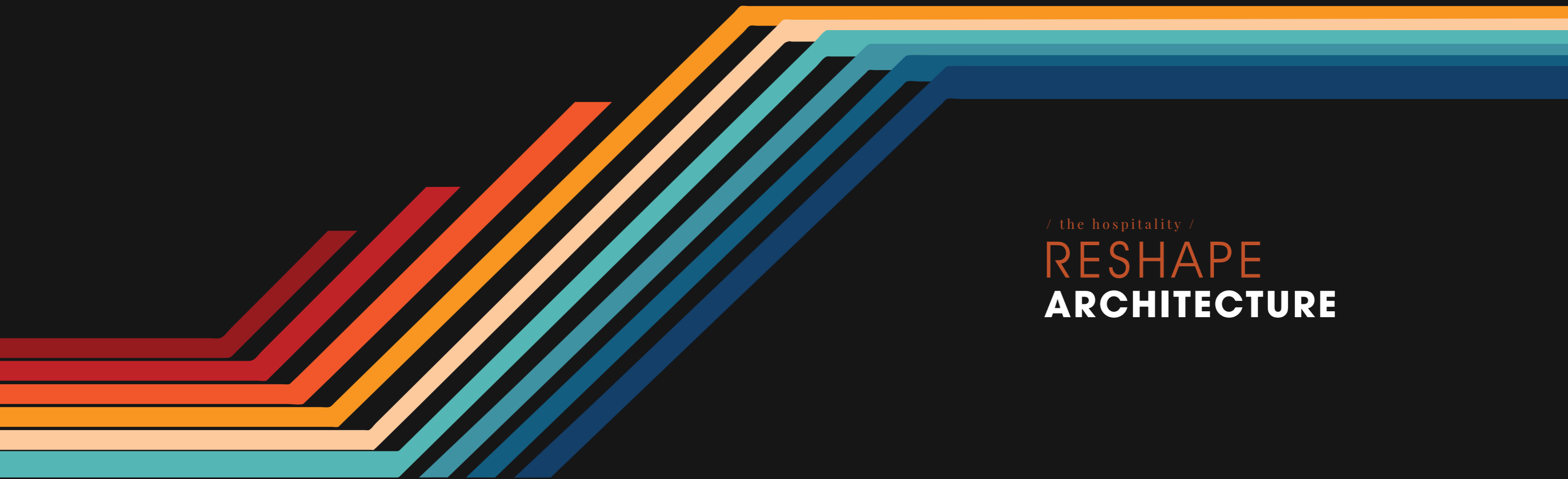


The ventilated second skin creates an air cavity between the existing structure and the new exterior layer, allowing natural stack-effect ventilation and improving the building's thermal performance.

At night, the façade becomes a luminous surface. The louvers and panels are backlit in deep azure and violet tones, giving the building a strong nighttime presence that echoes the graphic vibrancy of 1970-80s Tunis.



In contrast to the exterior envelope, the entrance to the 9 Lobby is marked by a sudden spatial compression: a monumental, low coffered ceiling with hundreds of integrated spotlights, creating a warm and theatrical transition into the “modern nostalgia” atmosphere of The 9.



/ the hospitality /
RESHAPE
ARCHITECTURE

/ the architecture /

RESHAPE THE SPACE

Flow, Accessibility & Functionality.

Restructuring the ground floor of the hotel enhanced functionality and guest experience by optimizing space for seamless flow and accessibility. It allowed for modernized layouts that accommodate versatile uses such as upgraded lobbies, dining areas, retail spaces, and functional units, ultimately increasing the revenue potential and the aesthetic appeal.

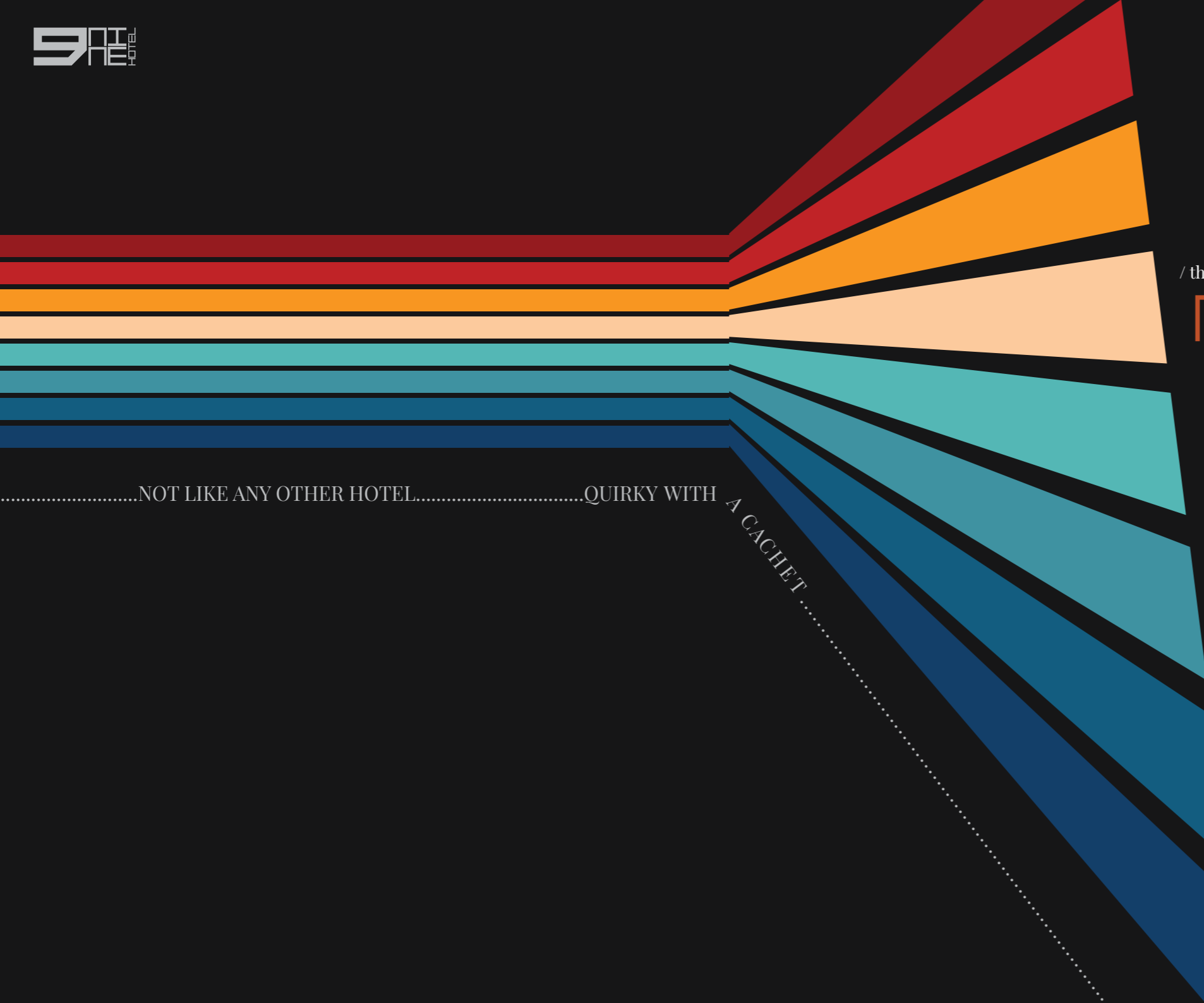


Inefficient volumes must be reprogrammed to create functional zones.

GF

/ the floor /





.....NOT LIKE ANY OTHER HOTEL.....QUIRKY WITH

A CACHET.....

/ the / INTERIOR DESIGN

RESTYLE

Countless working sessions were devoted to distilling the project’s narrative—the idea that would anchor its identity and define its next chapter. As concepts intersected and evolved, the name the9 became a catalyst, opening the door to a 1990s reference point and, from there, a natural progression into the 1970s and 1980s. These decades, deeply significant to the client, offered a reservoir of cultural depth and emotional resonance.

The design direction that followed is unmistakable. Artworks, materiality, textures, culinary cues, and musical references all draw from the visual and atmospheric codes of the 70s and 80s, reinterpreted within the contemporary architecture of the 9. Each space—lobby, lounge, restaurant, patio, spa, gym, guestrooms, and more—has been crafted as a moment of return, where fragments of these eras are curated, reframed, and expressed.

Visitors move through the building to encounter stories embedded in the environment and to uncover new layers drawn from these defining periods.

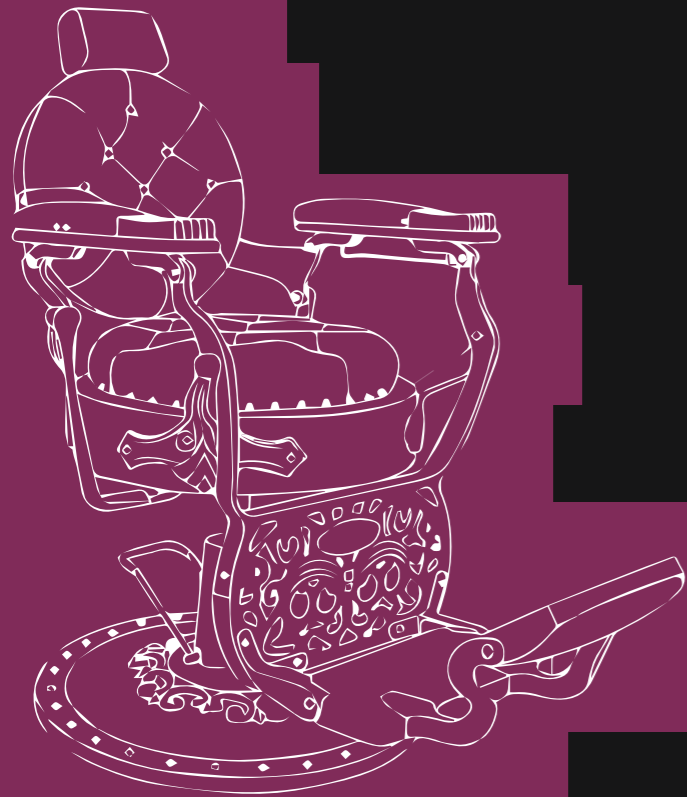
/ the / INTERIOR DESIGN

INSPIRATION

In the 1970s and 1980s, life in Tunis blended modernity and tradition, with urban areas adopting Western lifestyles, while the Medina retained its traditional atmosphere. Daily life revolved around work, socializing in cafes, and communal gatherings at home. Tunisian cuisine remained central to daily life, with staples like couscous, and French influence introduced European dining habits.

Culturally, the city experienced a renaissance in art, literature, and music, merging Arab and Western traditions. Media and television brought global trends, and Tunisia's international diplomacy solidified its role in Arab and African politics.

A booming tourism industry and Western cultural influence further shaped the city, modernizing its social and economic landscape.



/ the / reception

1970/80's Influence

Vintage objects—such as barber chairs, travel suitcases, and other period artifacts—evoke a sense of nostalgia and reference the aesthetic of the 1970s and 1980s.

Modern Twist

Through carefully curated placement, these pieces become narrative elements within a contemporary interior. Beyond the objects themselves, the choice of lighting, color palette, and staging reinforces the dialogue between vintage character and modern design.





/ the /
lobby



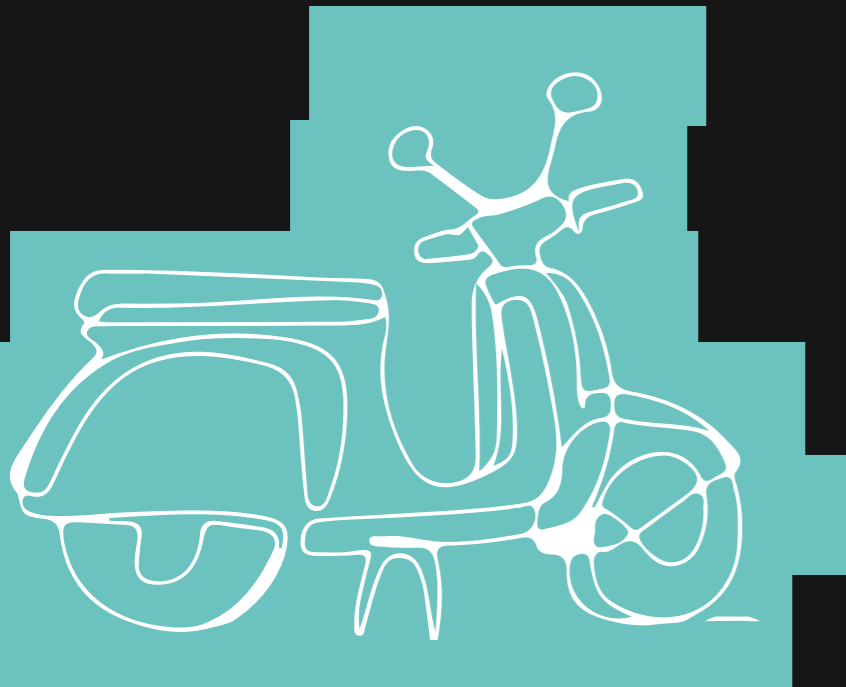
Renault 4CV est un projet quasi-secret, en pleine clandestinité, pendant la Seconde Guerre mondiale, à une époque où les entreprises françaises de la zone occupée sont sous le joug allemand. Deux cadres de Renault, Serre et Picard, opposés à la collaboration avec l'occupant et qui plus tard emmèneront le projet, décident en octobre 1940 de commencer à concevoir cette petite voiture populaire en prévision de l'après-guerre³. Charles-Edmond Serre, 58 ans, est un des employés de longue date de Louis Renault ; dessinateur industriel, il est devenu administrateur de la société et directeur des études et de la recherche³. Fernand Picard, un de ses principaux adjoints, est marié à une fille de Louis Renault ; dessinateur industriel, il est devenu administrateur de la société et directeur des études et de la recherche³. Fernand Picard, un de ses principaux adjoints, est marié à une fille de Louis Renault ; dessinateur industriel, il est devenu administrateur de la société et directeur des études et de la recherche³. Louis Renault, qui ne croit pas à une voiture populaire, même après avoir vu la Volkswagen Coccinelle au salon de Berlin en 1939, n'est pas informé du projet. C'est seulement en 1935 et est alors le directeur du bureau d'études³. Louis Renault, qui ne croit pas à une voiture populaire, même après avoir vu la Volkswagen Coccinelle au salon de Berlin en 1939, n'est pas informé du projet. C'est seulement pour lequel il n'est pas impliqué car, pour lui, l'automobile est un produit de luxe et c'est seulement sous la pression de la crise que ses ingénieurs ont réussi à le convaincre de lancer en 1938 la Juvaquatre³, un modèle moins luxueux que celui de son constructeur mais qui a été un succès. Louis Renault n'appréciera pas. Fernand Picard travaille avec un groupe très restreint de collaborateurs³. Connu sous le nom de code « 106 E », le prototype n'est achevé qu'au bout de deux ans, en décembre 1942³. Sa structure générale est particulièrement pour son avant arrondi⁷, mais cette hypothèse n'est pas toujours acceptée⁸ et semble même surprenante. En effet, en 1946, Marcel Paul, ministre communiste de la Production industrielle invite Ferdinand Porsche, à cette époque le plus célèbre constructeur automobile allemand, à donner son avis sur la future Renault 4CV. Néanmoins, Pierre Lefaucheur est furieux de cette initiative et exprime très vite son mécontentement au Premier ministre : « J'ai accepté de remettre un dossier au professeur Porsche concernant la 4CV, nous exécutons actuellement les outillages. Nous étudierons bien entendu avec la plus grande attention les suggestions qui pourraient être faites, [...] mais il est bien entendu que nous resterons les seuls juges de l'opportunité de suivre ou de ne pas suivre ses suggestions éventuelles ». Le ministre insistant, neuf rencontres auront lieu, mais l'intervention n'aura aucune influence sur la 4CV. « Nous estimons que la 4CV peut être lancée en série dans un an », déclare Porsche aux représentants du ministre⁹. [pas clair] La 4CV en vacances. Fabriqué en aluminium, ce prototype n'a que deux portes et son style est plutôt ingrat. Échappant miraculeusement à un bombardement visant les usines Renault, le prototype effectue ses premiers tours de roues le 4 janvier 1943, autour de Meudon¹⁰. D'une cylindrée de 760 cm³, il atteint 84 km/h sur le plat et réussit à grimper des pentes de 17 % en quatrième vitesse avec quatre personnes à bord². Le prince von Urach, héritier de la couronne du Wurtemberg et directeur de Renault sous l'occupation, se rend néanmoins compte qu'un projet se trame à son insu et interroge Picard sur un curieux engin peint en vert que l'on a vu passer à plusieurs reprises du côté du pont de Sèvres. Picard dément avec force, suspend les essais pendant une quinzaine avant de continuer ses recherches¹¹ avec une voiture repeinte en noir¹². Charles-Edmond Serre présente le prototype à Louis Renault courant 1943³. Mais celui-ci refuse le modèle, il ne veut pas d'une voiture populaire et n'aime pas l'esthétique de la 4CV³. En dépit de l'interdiction des autorités d'occupation de poursuivre quelque développement que ce soit, Charles-Edmond Serre et Fernand Picard continuent à travailler sur le projet de berline 11 CV2, le deuxième prototype est développé et assemblé en mars 1944. Son dessin est dû à Roger Barhau, dirigeant du département des carrosseries de Billancourt. Il est largement modifié par rapport au premier projet. Il effectue, lorsque la guerre le permet, quelques tours de pistes pour des essais. Deux événements accélèrent l'évolution du modèle : la libération et l'arrestation de Louis Renault pour faits de collaboration et, par suite, la nomination de Pierre Lefaucheur à la tête de la Régie nationale des usines Renault comme administrateur provisoire en octobre 1944 et PDG en mars 1945. Celui-ci saisit l'intérêt du projet et impose d'améliorer le modèle. Très tôt après avoir pris la tête de Renault, Pierre Lefaucheur réalise quelques essais sur un prototype de Renault 4CV. Il est dès lors convaincu de reprendre la conception de ce modèle, en y apportant néanmoins quelques modifications. Il décide alors de remplacer les deux-portes par une version quatre-portes, ayant eu des difficultés par sa haute stature à entrer à l'arrière du prototype¹³. Lefaucheur ne possède pas d'affection particulière pour l'automobile en général. Par ailleurs, il considère que l'avenir des entreprises Renault passe par une stratégie fordiste. La seule manière de garantir un prix de vente bas consiste en la fabrication d'un modèle unique adapté à la demande du marché¹⁴. C'est donc en novembre 1945 que le troisième et dernier prototype, proche de la version de série, voit le jour. À l'inverse des deux précédents, ce prototype est équipé de quatre portes, orientant ainsi le véhicule vers la catégorie familiale⁸. En 1946, les ingénieurs s'aperçoivent que la hauteur des phares n'est pas réglementaire. Or, les machines-outils sont déjà fabriquées. C'est ainsi que Fernand Picard parvient à faire proposer par la Commission Nationale Automobile la modification de la hauteur des projecteurs à 550 mm. La production des Renault 4CV ne démarre qu'à l'été 1947, en raison des dommages subis par les industries durant la guerre et des délais nécessaires à la restauration des machines, sous la forme d'une série de 300 exemplaires destinés aux concessionnaires qui vont ainsi assurer la promotion de la voiture¹⁵. La 4CV devient l'unique nouveau modèle Renault d'après-guerre (le break Juvaquatre continue d'être produit). En effet, la situation économique du pays est précaire et le gouvernement de De Gaulle



ARCHITECTURE WORLDWIDE







/ the /
Instagram Corner





/ the /
Atrium & **B4 bar** / the /

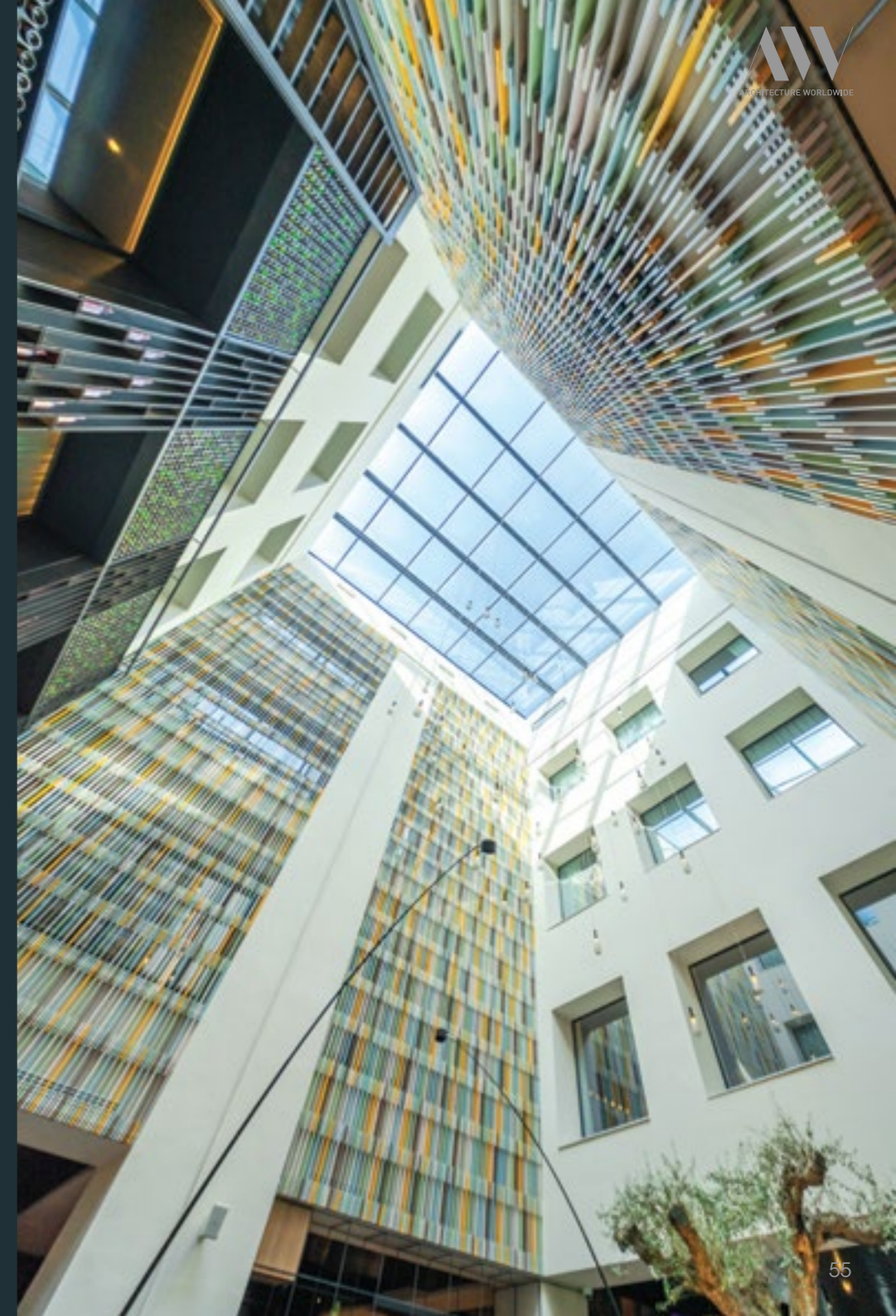


Located at the center of the ground floor, the B4 Bar functions as the hotel's indoor placette – a lively crossroads where the different energies of the building converge. Positioned between the lobby and the 9bis Urban Bistro, it offers a panoramic vantage point over the surrounding social spaces.

Inspired by the social dynamics of a traditional Tunisian square, the bar becomes a democratic meeting point where hotel guests and city visitors naturally gather.

The interior narrative draws on 1970s and 1980s nostalgia, expressed through curated artifacts such as vintage radios, typewriters, and the iconic yellow mailboxes. These elements add character while reinforcing the project's "modern nostalgia" concept.

Open visual connections link the bar to the surrounding spaces, allowing guests to experience the hotel as a vibrant, continuously evolving social landscape.





Atrium & B4 bar illuminated by a vertical "luminous void".

Olive tree anchors circulation and Mediterranean roots.

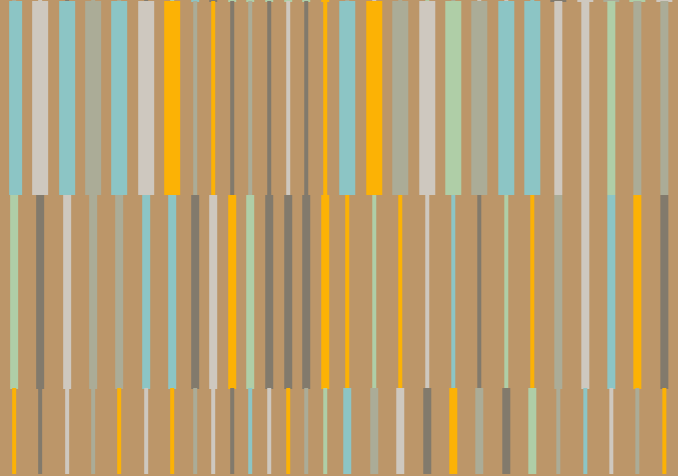
Vertical fins and patterns echo 70s -80s geometric style.

Lounge seating and carpets create intimate social clusters.





A century-old olive tree anchors the space, structuring circulation and grounding it in Mediterranean heritage. Colorful vertical fins on the atrium façade reference the bold geometric compositions of the 70s and 80s, while low lounge seating and patterned carpets recreate the relaxed, conversational spirit of vintage lounges. By blending the warmth of a bygone decade with contemporary architectural precision, the B4 Bar captures the energy of the past within a fresh hospitality experience.



Metal details are integrated into the bar structure and furniture, providing a sharp, contemporary counterpoint to the warmer, softer materials. The palette balances wood, stone, and plant life with metal and glass, reinterpreting the richness and tactility of 1970s design with refined clarity.

Behind the bar, a light-and-glass installation of hundreds of colored glass bottles forms a honeycomb-like screen, towering behind the counter. The bottles filter light into a warm, multi-colored glow, creating a dynamic, shifting “light sculpture” that animates the space throughout the day.

The sleek dark metal frame anchors the installation, while the bottles evoke tactile, nostalgic references to classic Tunisian café culture of the 1970s–80s.





Metal and natural materials balance warmth and precision.

Honeycomb bottle installation creates dynamic light sculpture.

Colored glass filters ambient light into multi-hued glow.

Sleek metal frame anchors the installation with industrial elegance.



/ the /
Working
table



/ the /
Cozy
corner









The Working Table and Cozy Corner offer flexible, informal spaces within the lobby, designed to meet the evolving needs of modern travelers. Curated objects — including a vintage dactylo, radios, payphone, a yellow mailbox, and photos of famous Tunisian singers — evoke the social and creative life of 1970s–80s Tunis, transforming the hotel into a living museum of a vibrant era.

Soft textures, comfortable seating, and warm tones invite guests to slow down, creating moments of respite within the hotel's lively rhythm. A bold supergraphic across glass partitions defines the spaces while maintaining openness and energy. Together, these areas balance professional functionality with residential comfort, offering guests a nostalgic journey through time in a contemporary design setting.





/ le /
9BIS
urban bistro



SERVING GREAT

F



D



Handwritten text on chalkboard: "SNO K... was Nice"

THE UNUSUAL PLACE FOR UNUSUAL PE...

BIS



9BIS Urban Bistro is a vibrant culinary spot blending casual dining with the energy of 1970s -80s Tunisian café culture. Retro graphics, warm lighting, and textured materials set a lively scene, while quirky elements- like a vintage motorcycle and suspended kitchenware- add playful character. Designed for socializing, the space features communal tables and an open kitchen, making 9BIS a dynamic extension of the hotel's vibrant spirit.

Suspended vintage kitchenware and an 80s motorcycle as playful art installations, adding nostalgic character and dynamic visual interest to 9BIS Urban Bistro.



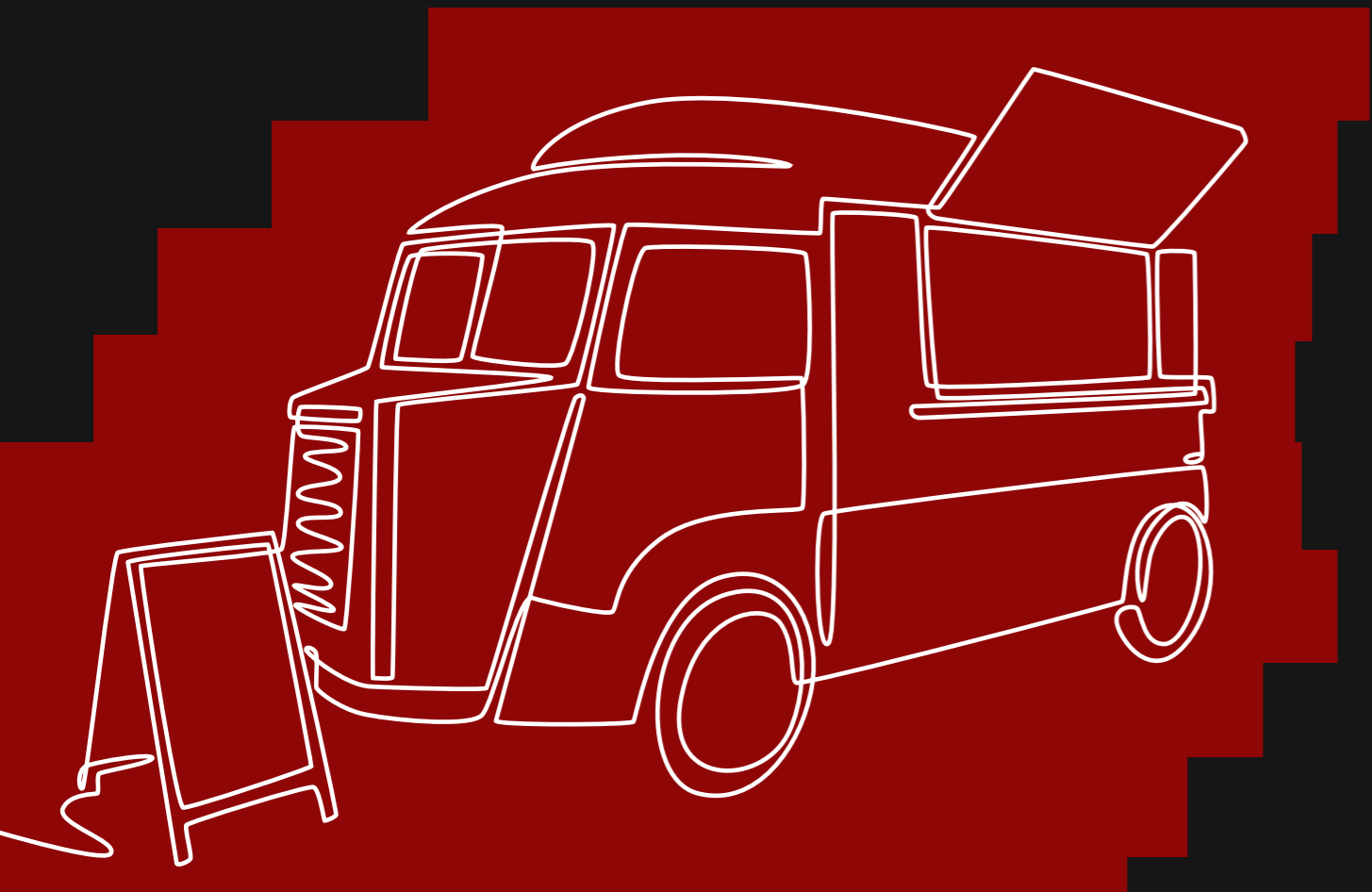
Vibrant dining inspired by 70s -80s Tunisian café culture.

Retro graphics and warm, textured materials.

Vintage motorcycle and kitchenware as playful decor.

Communal tables and open kitchen encourage socializing.

9BIS: a lively social extension of the hotel.



/ la /
PLA7
terrace





PLA7 Terrasse extends the hotel experience outdoors, connecting guests with the surrounding landscape and linking the hotel to the adjacent eighth building. The terrace offers a sense of retreat while remaining in dialogue with the city, balancing calm and urban vibrancy.

The design emphasizes lightness and openness. Natural materials, vegetation, and soft lighting create a relaxed atmosphere that evolves throughout the day – from a quiet morning café to a lively sunset destination.

Quirky, nostalgic elements punctuate the space, continuing the hotel's concept: a red Citroën Type H food truck recalls 1970s -80s Tunisia, while red FLS stairs provide bold visual anchors.

PLA7 Terrasse becomes an urban oasis, a place of pause where guests can experience the hotel from a fresh perspective.

/ the /
sanitaires



Extending the hotel's narrative through art and materiality, the public restrooms feature monumental murals that reinterpret Tunisian motifs and portray historic figures: Kahina in the ladies' restroom and Hannibal in the men's restroom, evoking the legacy of Carthage.

Natural stone basins, dark textures, warm lighting, and subtle natural light create an intimate yet dramatic atmosphere, transforming a functional space into a refined cultural experience.



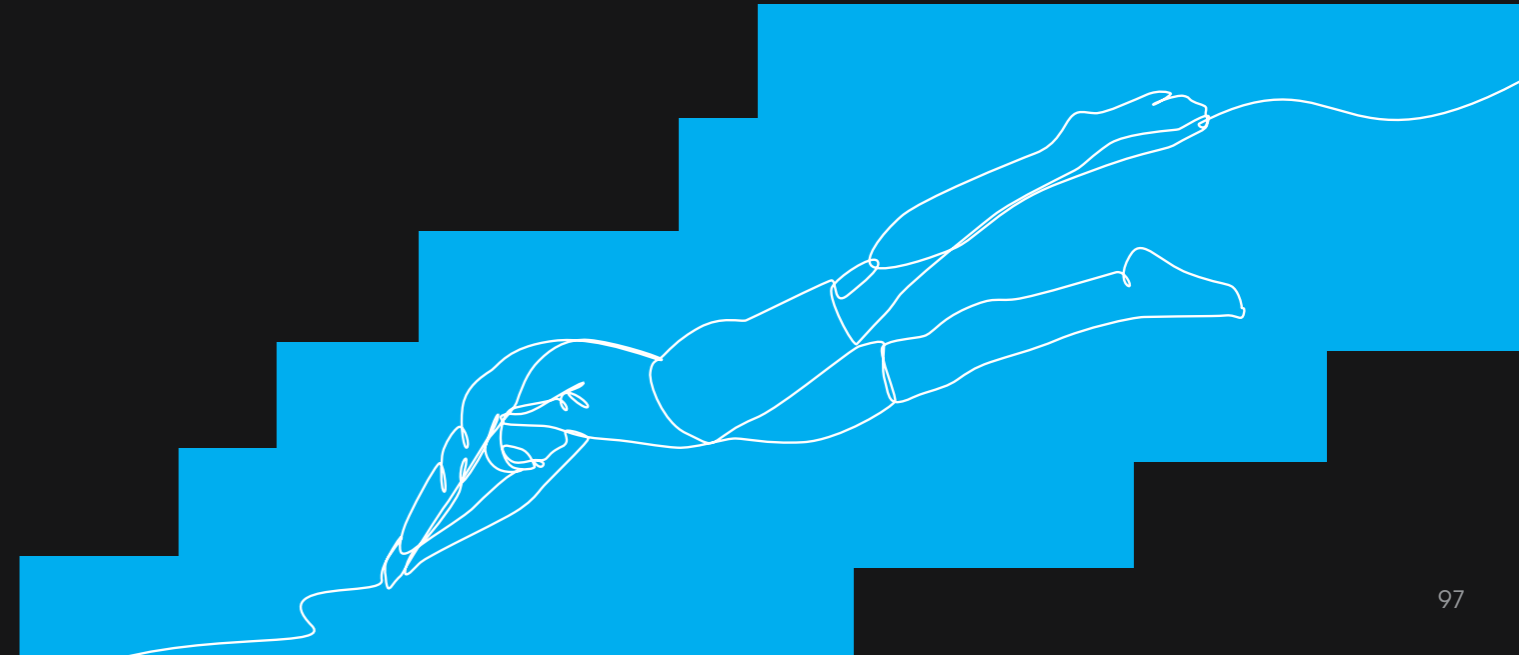
. Murals depicting Tunisian motifs and historic figures [kahina in the ladies restroom and hannibal in the men's restrooms].

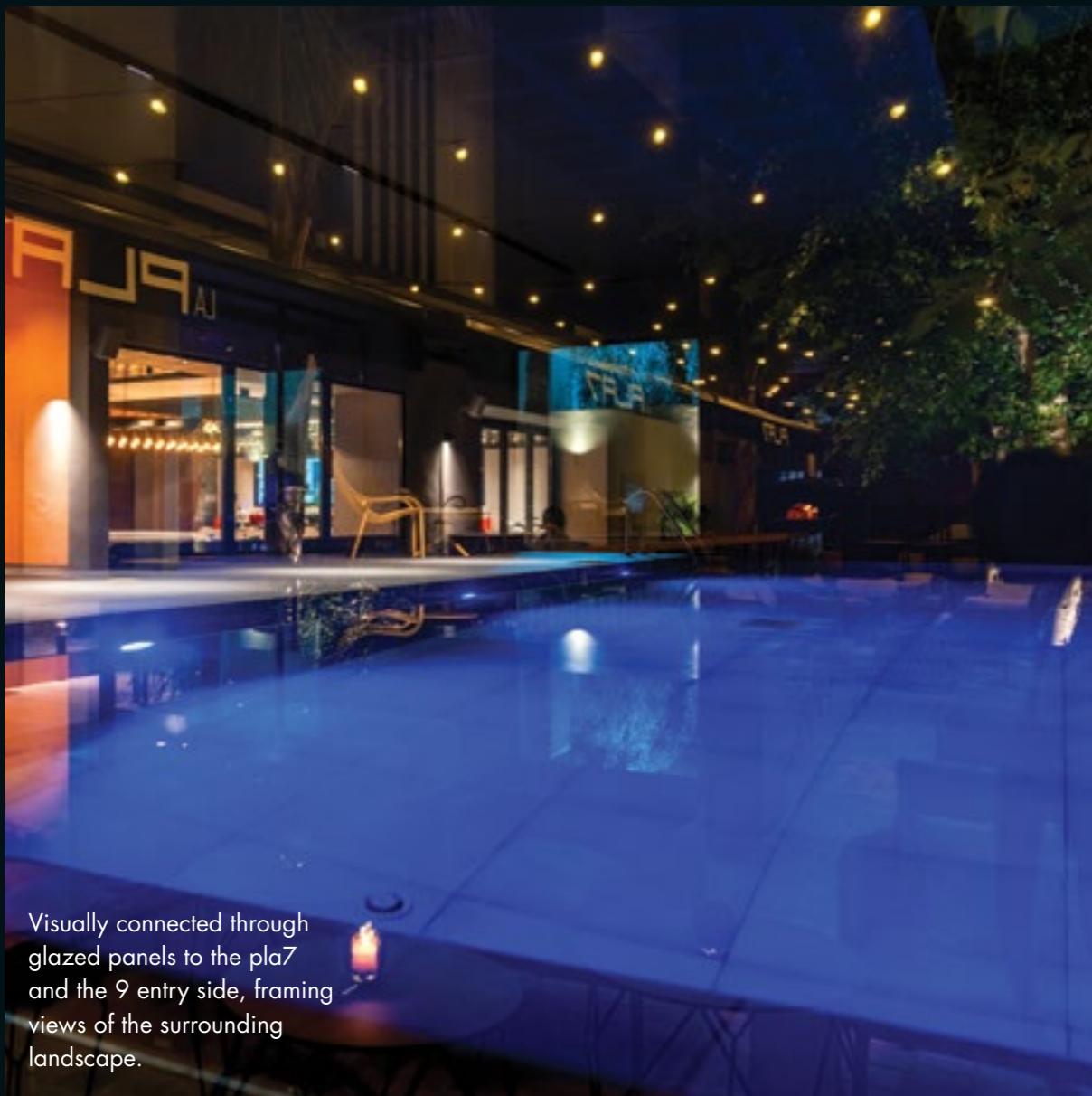
. Natural stone basins with dark textures.

. Warm lighting and subtle natural light for dramatic, intimate atmosphere.

. Public restrooms as a cultural extension of the hotel.

/ the /
pool & / the /
gym





Visually connected through glazed panels to the plaza and the 9 entry side, framing views of the surrounding landscape.



. Vertical wood slats reference 80s Tunisian textures.

. A full-height stylized portrait marks ladies locker room entrance.

The indoor pool reinterprets 1970s Tunisian boldness, shifting from bright guestrooms to a cinematic, moody atmosphere.

Dark masonry and large-format tiles absorb light, creating a "Modern Noir" effect.

The Light Void: A linear skylight casts a dramatic blade of light, enhancing reflections on the water.

The pool offers a quiet sanctuary, emphasizing raw materials and deep blue water.

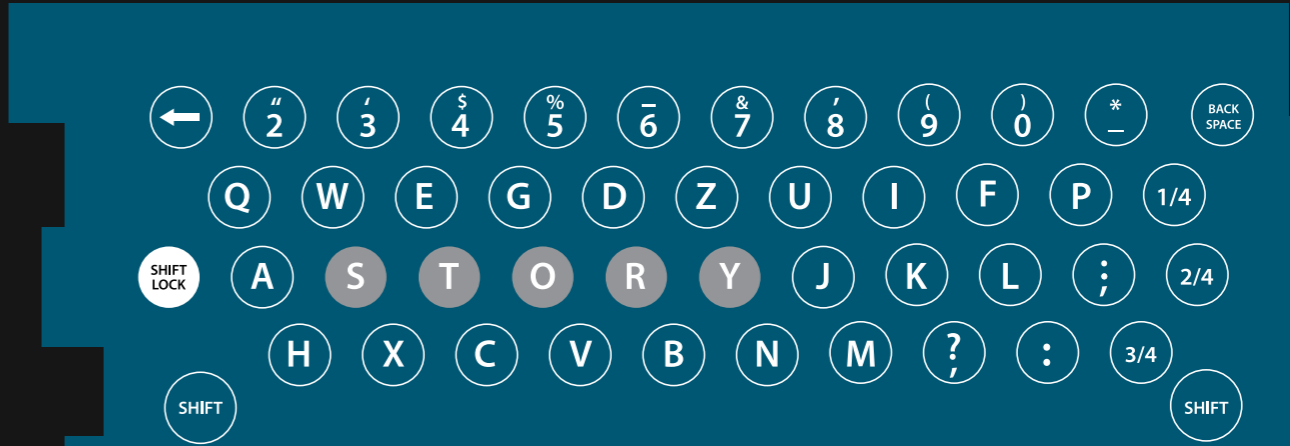


IT'S
NOT
GOING
TO
LEAVE
ITSELF





/ the /
guestroom



/ the architecture /

RESHAPE THE ROOMS

Comfort & Return On Investment

Restructuring the typical floor of the hotel improved spatial efficiency, enabling better room configurations and maximizing occupancy rates. It enhanced guest comfort by incorporating modern amenities, optimizing natural light, and upgrading finishes, leading to increased satisfaction and higher revenue potential.



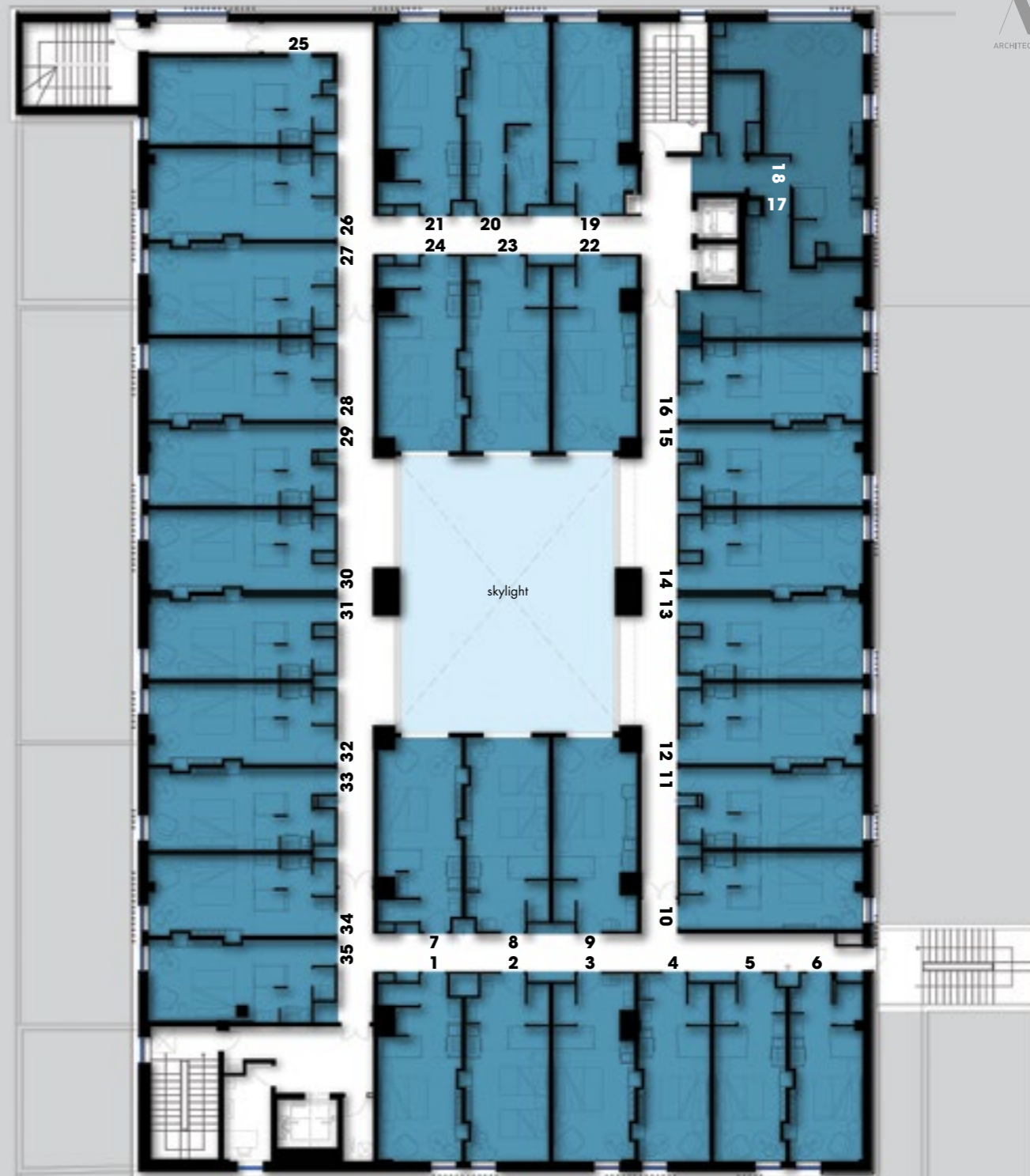
Areas lacking identity must be re-articulated through materials, lighting, and spatial sequencing so they deliver a meaningful guest experience rather than simply house programs.

3

2

1

/ the floors /





Guestrooms at THE 9 fuse the vibrant energy of 70s -80s Tunisia with contemporary luxury, embracing a “quirky with a cachet” narrative expressed through tactile, curated details.

. Each floor features a distinct wall color, creating a chromatic journey, with armchairs selected to complement the palette.

. Open-Concept Bathrooms: Tinted glass partitions and floating vanities provide a transparent, airy counterpoint to the bold, vibrant bedroom walls.

. Oversized vintage typewriter keys spell "WELCOME", transforming an 80s analog tool into playful, graphic wall art.

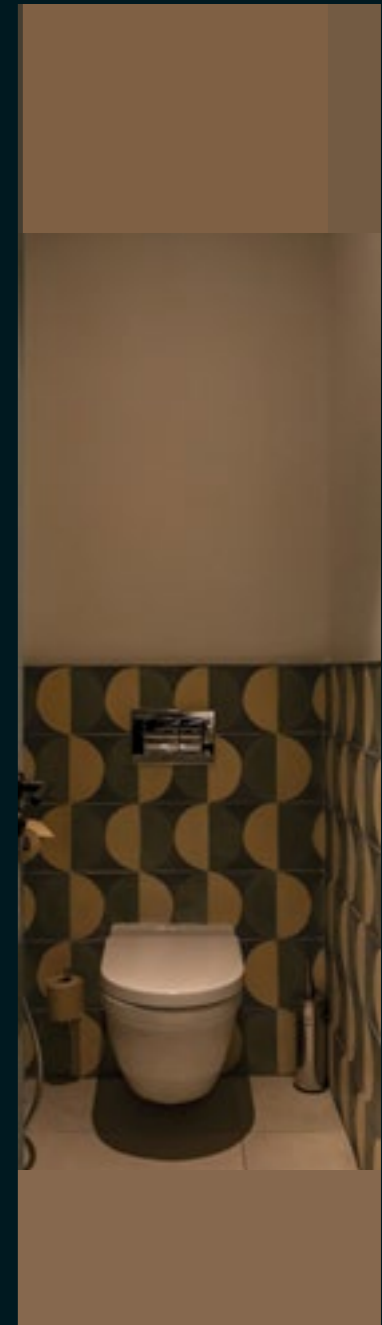


. Currency Sculptures: Tunisian coins from the 70s -80s are reimagined as large-scale 3D reliefs, celebrating the era's graphic heritage.

. Retro light switches and minimalist furniture reinforce a "time-travel" experience within modern comfort.

. Sleek circular backlit mirrors and black fixtures continue the high-contrast design in the bathrooms.

. Glass and metal framing let bold colors and light flow throughout, making the room feel cohesive and curated.





- . Guestrooms: 70s -80s Tunis meets modern luxury.
- . Floor-specific wall colors and matching armchairs.
- . Transparent, floating bathrooms counter bold walls.
- . Dactylo keys as graphic wall installations.
- . Vintage coin sculptures as tactile 3D reliefs.
- . Retro details enhance a "time-travel" experience.
- . Backlit mirrors and industrial fixtures unify the space.





/ the /
suite







/ the /
corridor





EIG HT
/ hospitality /
business school

&

/ the /
NoMAD
lounge

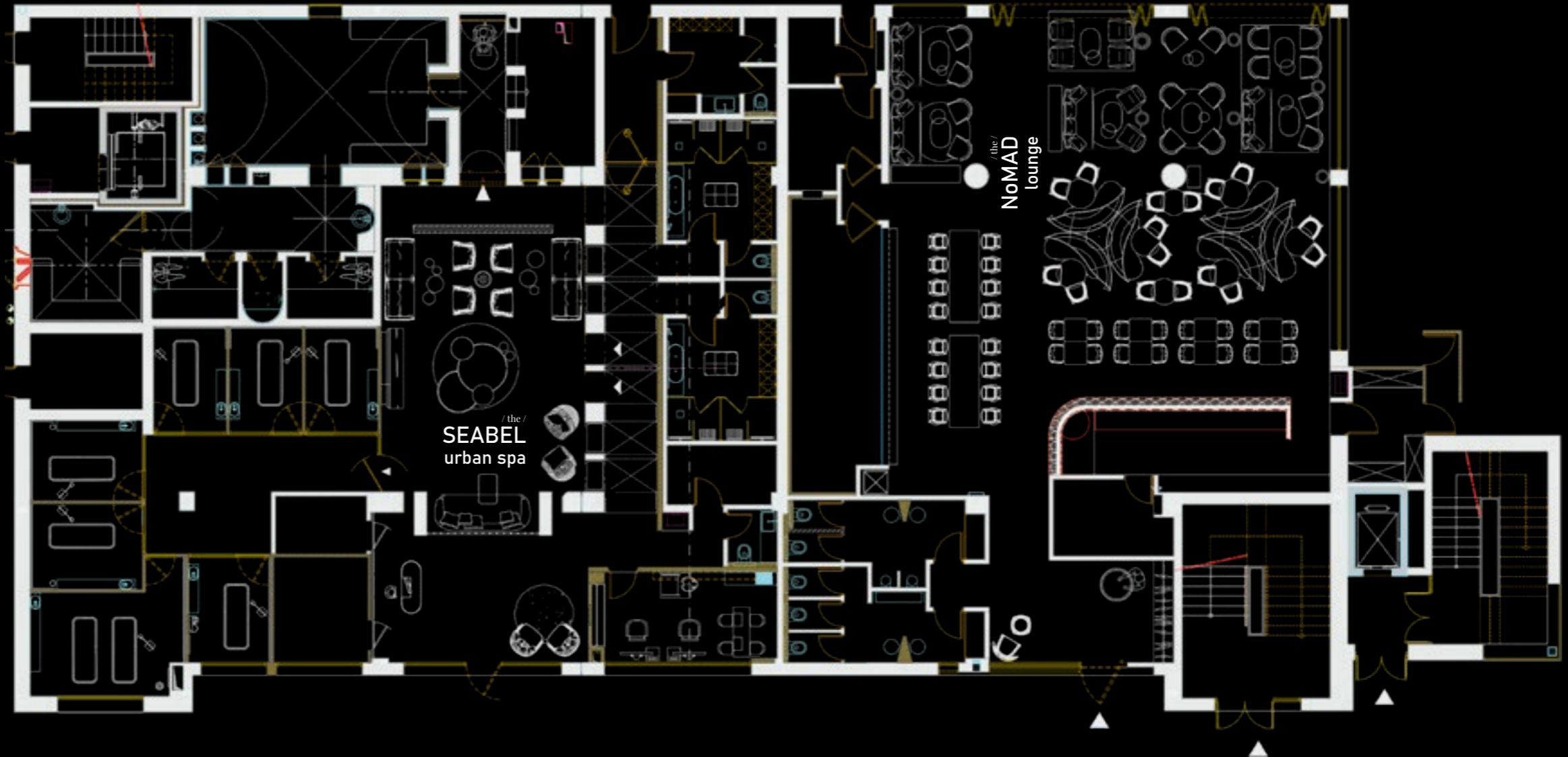
/ the /
SEABEL
urban spa

The ground floor of the secondary building, known as “The 8,” operates both as an extension of THE 9 hotel and as a destination accessible to external visitors.

Hotel guests arrive internally through Pla7, while outside clients enter from the road via a dedicated reception, preserving the privacy of the hotel environment.

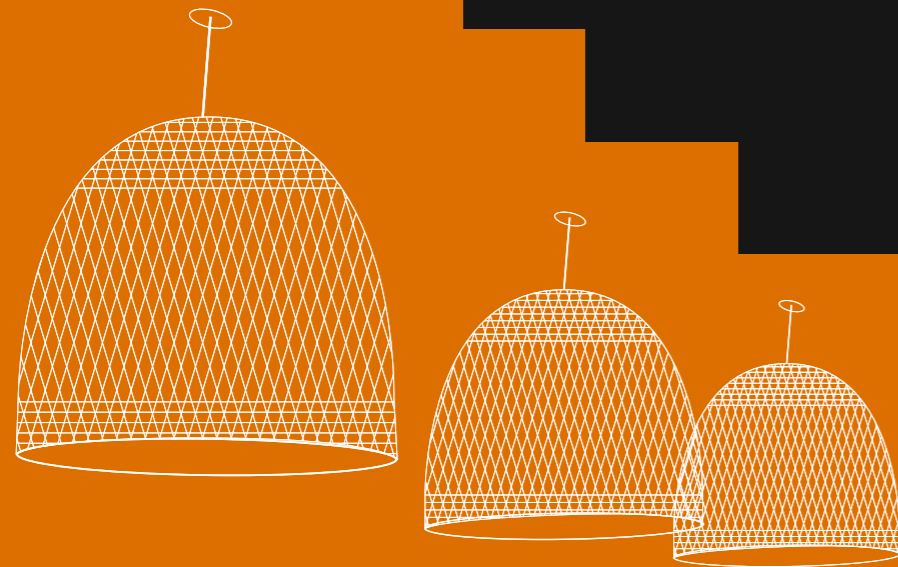
The NoMAD Lounge, located in the northern zone, is organized around organic seating clusters and intimate “birdcage” alcoves, encouraging both social interaction and quiet conversation.

The Spa, located in the southern wing, unfolds as a sequence of increasingly private spaces. Treatment rooms and a hammam are arranged around a central relaxation lounge, positioned within the building’s core for acoustic calm.



/ the /
RESHAPE

GROUND FLOOR



/ the /
NoMAD
lounge



A striking sculptural element, the reception desk is crafted from a mosaic of fragmented glazed ceramic pieces, forming an organic, barrel-like silhouette. Its textured surface offers a tactile welcome, celebrating traditional Tunisian mosaic craftsmanship while expressing a sleek, contemporary design language.

Inspired by nomadic culture and the vibrant creative energy of 1970s–80s Tunis, the NoMAD Lounge is conceived as an intimate sanctuary within the hotel.

Guided by the concept of modern nostalgia, the design reinterprets the past through a contemporary architectural language. Rhythmic wood-slat ceilings and woven light fixtures create warmth and shelter, while layered textures and 3D patterns balance cultural references with modern hospitality design.

Through this harmonious blend of materials and patterns, the NoMAD Lounge captures the “quirky with a cachet” spirit of The 9, offering a retreat that is both timeless and contemporary.





Colored glass bottles are arranged to form a semi-transparent screen behind the bar. Acting as delicate light filters, they capture ambient light and refract it into a warm spectrum of colors, casting vibrant reflections that enrich the dynamic, atmospheric nightlife of the NoMAD Lounge.

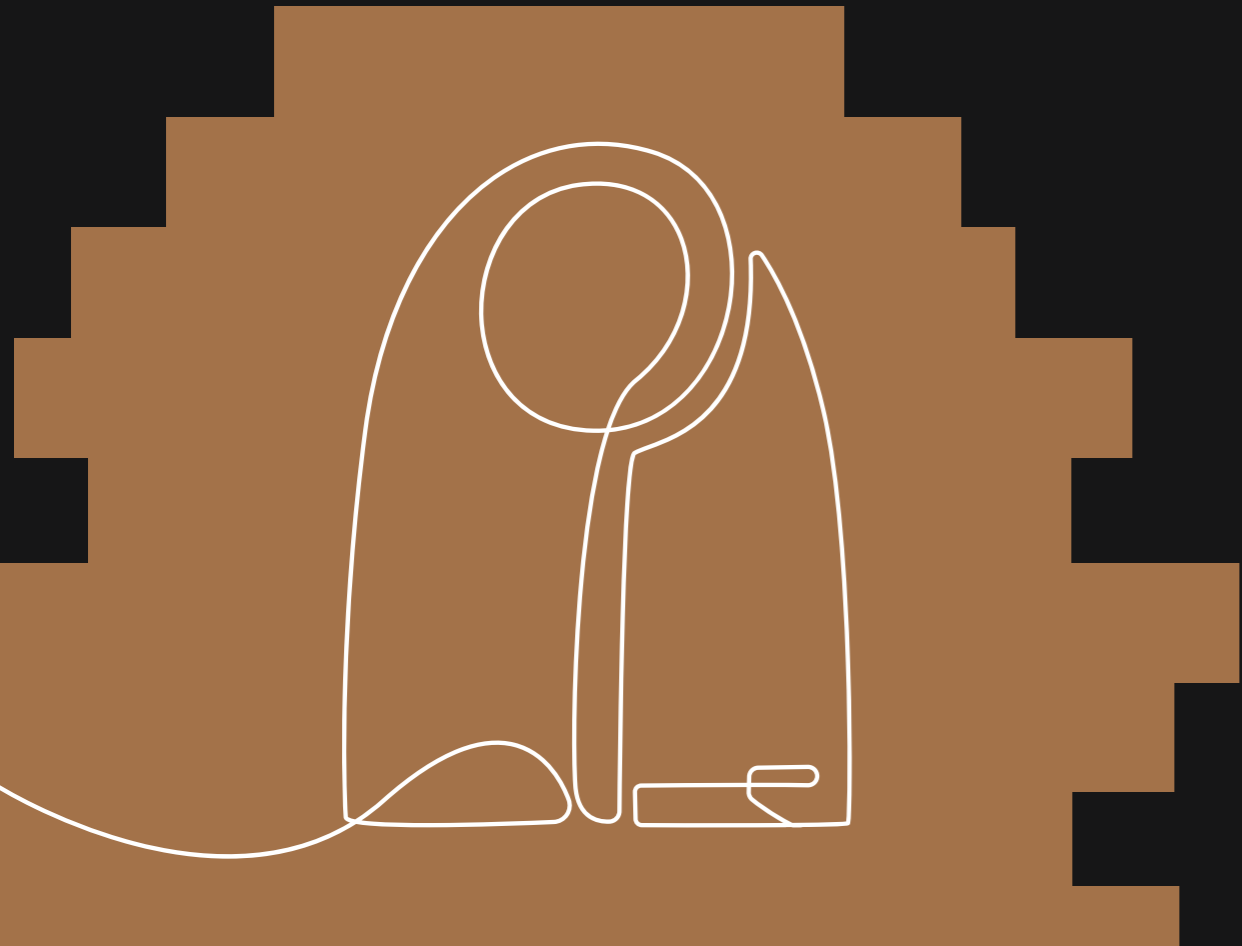






THE NOMAD LOUNGE RESTROOMS

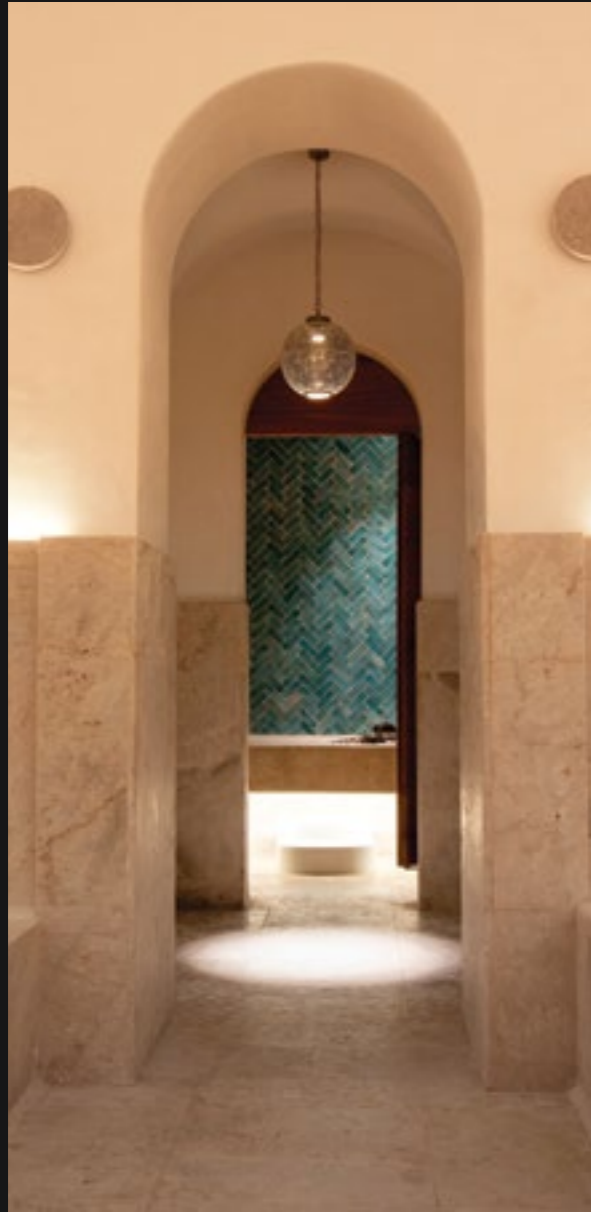
The design of the restrooms elevates utility into an aesthetic experience with an ethnic tone. The walls are clad in deep, high-gloss bespoke ceramic tiles featuring embossed, subtle geometric patterns that evoke 1970s graphic sensibilities. These are paired with raw, hand-carved stone sinks that balances the glossy surfaces and enriches the tactile quality of the space.



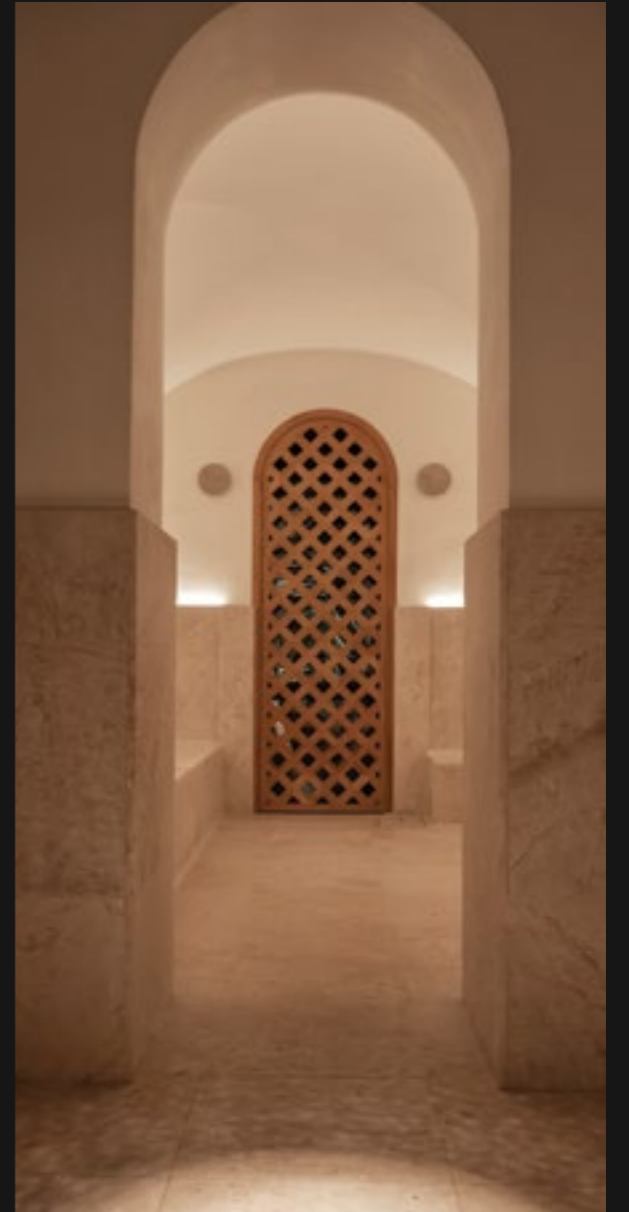
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SEABEL
urban spa



A tranquil wellness space where the architectural language shifts from the social energy of the 70s-80s to a timeless, meditative atmosphere.











SEABEL Urban Spa offers a serene retreat within the hotel, where traditional Tunisian design meets contemporary comfort. The spa spaces are characterized by soft, natural materials and warm, indirect lighting that create a calming, intimate atmosphere.

Architectural elements like vaulted ceilings and arched openings echo Tunisia's traditional heritage, while modern touches and clean lines maintain a refined, minimalist aesthetic. Textured stone walls, elegant mosaic tiling, and carefully crafted niches enhance the tactile and visual richness of the environment.

The spa's design invites guests to unwind and reconnect, blending cultural authenticity with contemporary luxury –transforming wellness into a sensory journey that complements the hotel's overall narrative.

. Serene retreat balancing tradition and modernity.

. Vaulted ceilings and arches referencing Tunisian heritage.

. Warm indirect lighting enhances calm atmosphere.

. Textured stone and mosaic tiles add tactile richness.

. Minimalist design rooted in cultural authenticity.





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RESHAPE ARCHITECTURE

Transforming an empty building into a functional and modern university through assessment and renovation, incorporating flexible multi-purpose spaces, state-of-the-art technology, and sustainable materials.

Maximizing the building's usability with innovative layouts for classrooms, labs, and common areas while ensuring compliance with safety and accessibility standards.

By focusing on cost-effective yet high-quality solutions, the project not only provided an attractive and efficient educational environment but also offered a strong return on investment through reduced long-term operational costs.



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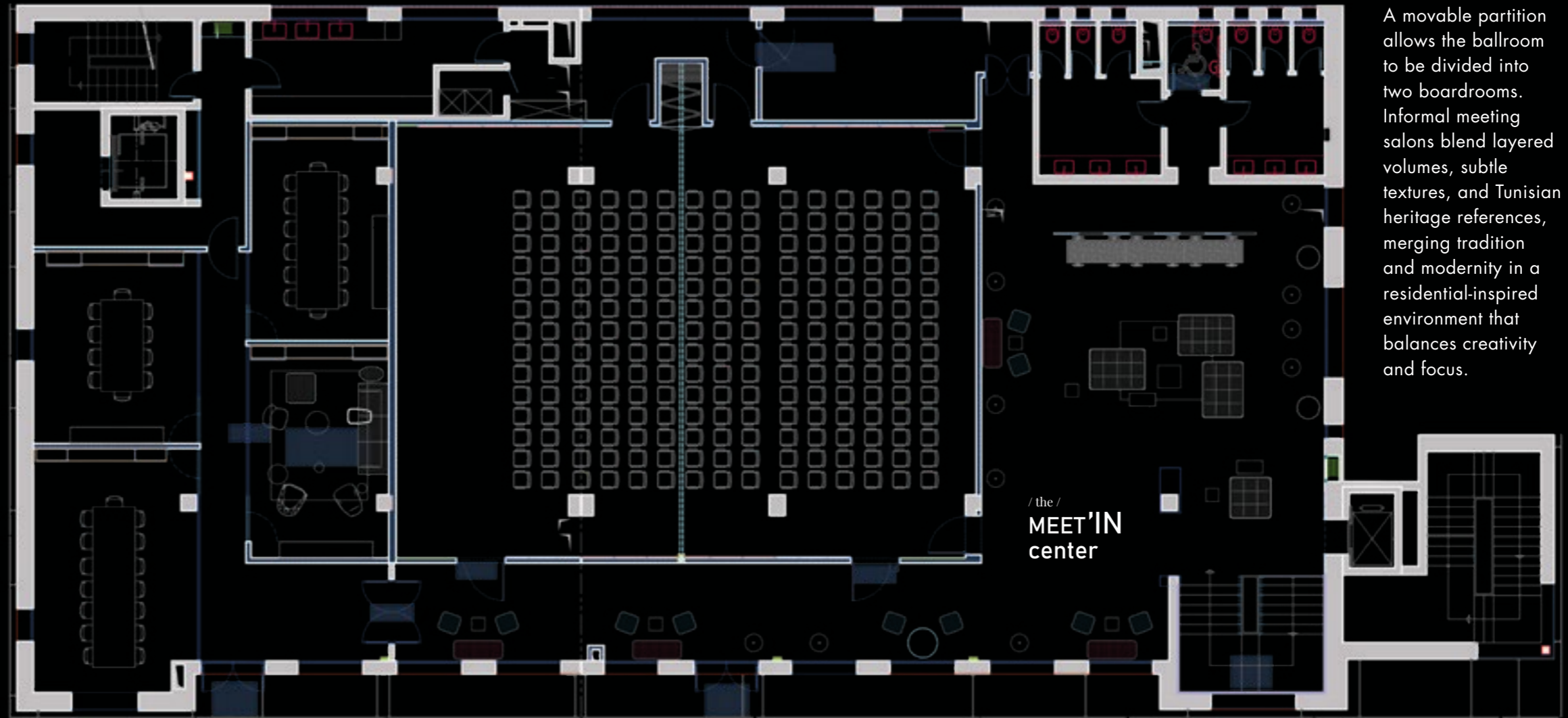
\ the \ INTERIOR DESIGN
RESTYLE

Transforming the interiors by creating functional, inspiring, and adaptable spaces that cater to the diverse needs of students, faculty, and staff. By incorporating modern and ergonomic furniture, vibrant color schemes, and versatile layouts, the aim was to enhance the learning environments, study areas, and social spaces. Utilizing natural light, sustainable materials, and advanced technology were used to foster a welcoming and innovative atmosphere. Additionally, personalized touches reflecting the university's culture and values were applied to create a cohesive and motivating environment that promotes academic excellence and community engagement.

The Meet'IN Center is located on the first floor of the secondary building known as "the 8", the Meet'IN Center meets international standards while reflecting the hotel's Modern Nostalgia.

Fluid pre-function and break-out zones, with rhythmic architectural elements and soft, diffused light, create informal, welcoming spaces.

The ballroom's high ceilings, geometric carpet patterns, and integrated lighting define scale and graphic identity, while wood and fabric-clad walls ensure acoustic comfort.



A movable partition allows the ballroom to be divided into two boardrooms. Informal meeting salons blend layered volumes, subtle textures, and Tunisian heritage references, merging tradition and modernity in a residential-inspired environment that balances creativity and focus.



The MEET'IN Center is designed for operational efficiency and spatial flexibility, accommodating both large-scale events and intimate business meetings.



On the western wing, three boardrooms provide dedicated settings for focused discussions.



The ballroom forms the central anchor of the plan, with a movable partition allowing it to be divided into two independent spaces.



The pre-function area on the eastern side serves as the main arrival and networking zone, while break-out niches along the circulation paths encourage informal interaction. Supporting spaces –including pantry, storage, and restrooms –are strategically positioned to ensure smooth event operations.

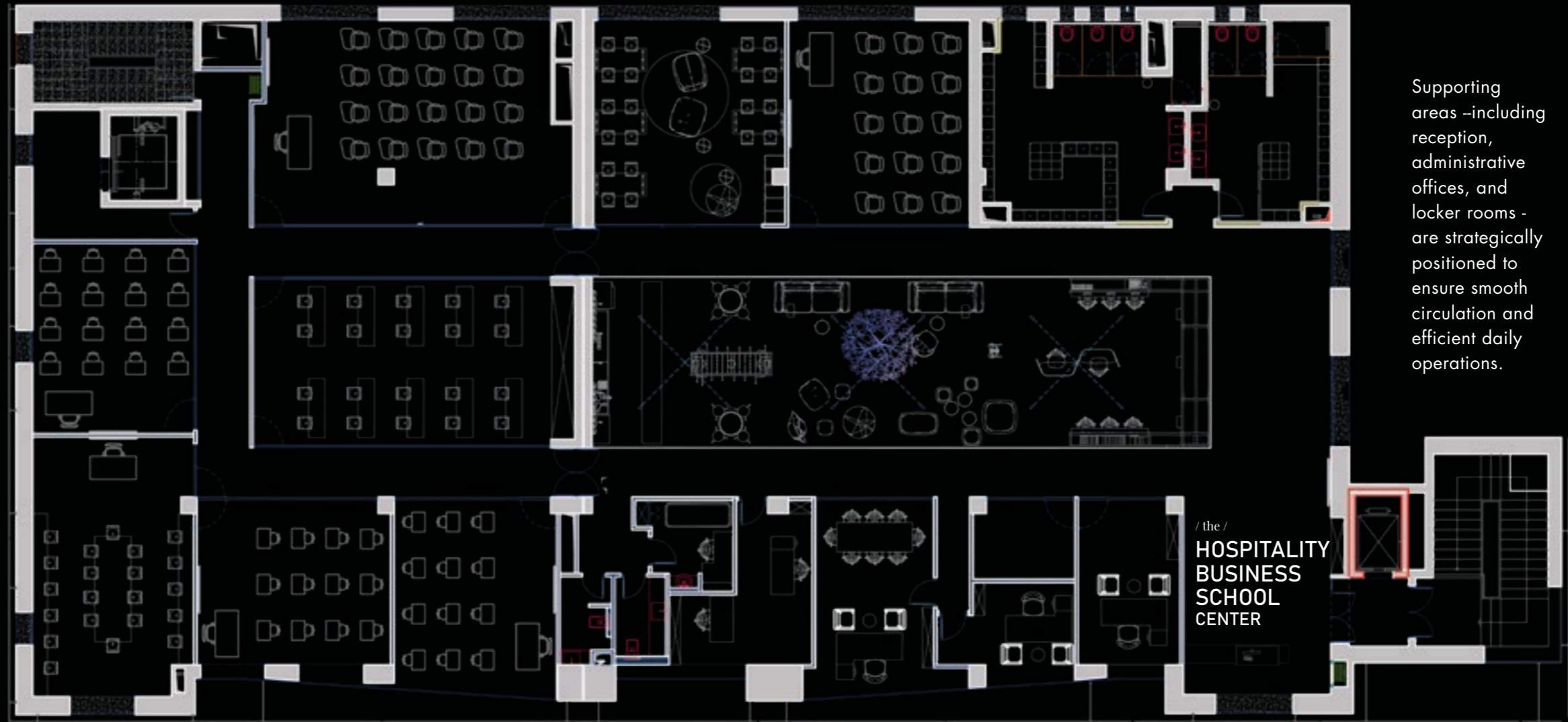


Pre-function & Break-out Zones - Fluid circulation, rhythmic architectural elements, and soft, diffused light create informal, welcoming spaces.



Located on the second floor of the secondary building known as "the 8", the Hospitality Business School is designed to reflect the operational flow of a high-end hotel while supporting a practice-oriented learning environment. The layout combines theoretical teaching with real-world simulation, echoing the vibrant social and creative that defines THE 9.

At the heart of the plan, a central hub acts as the school's social core, featuring a bar that can operate as training bar for hospitality practice. An enlarged floor opening above this space that brings natural light into the hub. Application rooms and classrooms provide flexible environments for seminars and practical training, while a computer lab supports digital learning in hospitality management.



Supporting areas –including reception, administrative offices, and locker rooms – are strategically positioned to ensure smooth circulation and efficient daily operations.

/ the /
**HOSPITALITY
 BUSINESS
 SCHOOL
 CENTER**

\ the \
RESHAPE

EIG HT 2nd FLOOR



By integrating the school within the hotel's ecosystem, the building becomes a living laboratory for future hospitality professionals.





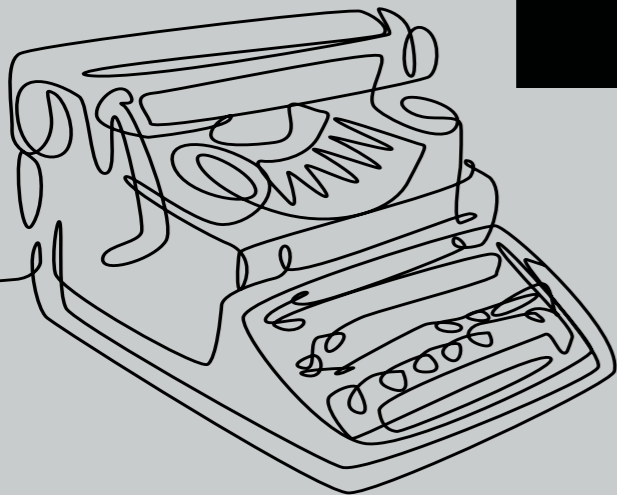
ACKNOWLEDGEMENTS

The Nine Lifestyle experience and the Eight Hospitality Business School would not have come to life in the same way without the trust and confidence of **Mr. Belajouza** and **Ms. Ben Fadhl** née Belaajouza. We sincerely thank them for, believing in both the process and our creativity to transform the concept we envisioned into a truly one-of-a-kind project.

From the very beginning, their openness to our vision and the concept we proposed created a space for dialogue, exploration, and creativity. It allowed the project to evolve naturally, step by step.

Throughout this journey, our ideas and the client's perspective sometimes converged and at other times diverged. Yet, these exchanges consistently enriched the process, guiding us forward with a shared ambition: **to create something truly unique, distinctive, and memorable.**

We would also like to extend our sincere thanks to everyone who contributed to bringing this project to life - consultants, engineers, contractors, suppliers, and craftsmen - for their dedication, expertise, and commitment throughout.



CLIENT'S ACKNOWLEDGEMENT

When my sister and I imagined The Nine Lifestyle Experience, we dreamed of a living, unique place where every space tells a story.

With Dawser, the architecture breathes and light sculpts the volumes. The décor extends this vision, giving life and personality to every detail.

Every texture, every color, every object interacts to create a singular atmosphere.

Thanks to Dawser, The Nine is not just a hotel: it's a universe to feel, an experience to live.

*We dreamed it... Dawser made it happen.
And now, we wait for the next dream.*

Mr. Belajouza & Ms. Ben Fadhl née Belaajouza.





Photography Credits:

- M. Ben Temessek
- S. Soussi
- Elyes
- R. Khayati

TO THE NEXT CHAPTER...

DAWSER
& PARTNERS