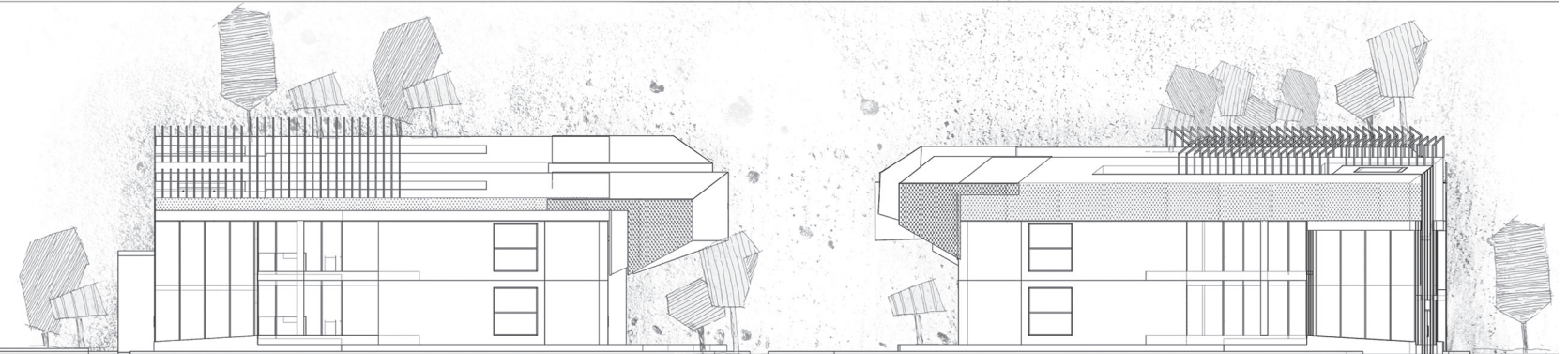
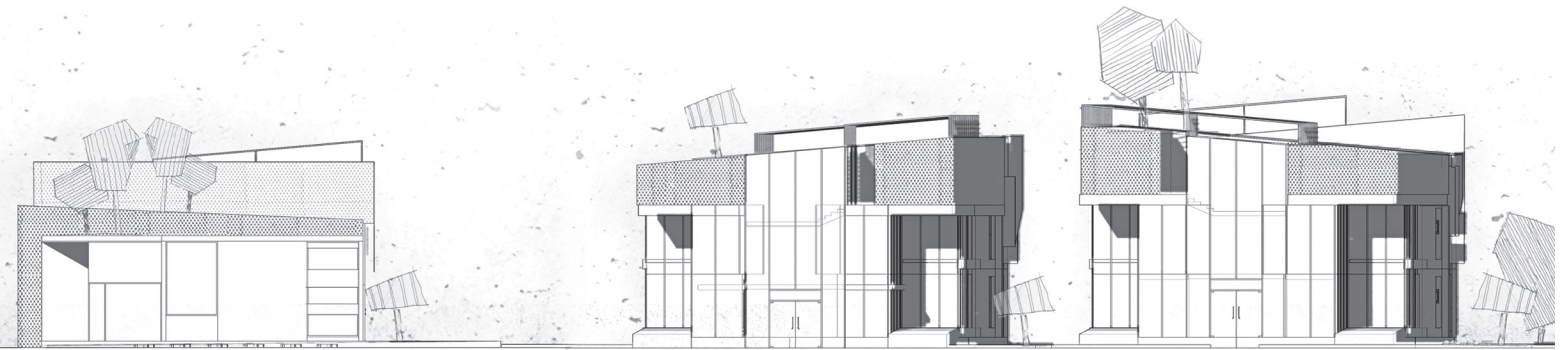
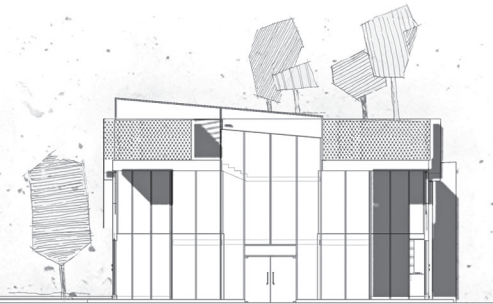


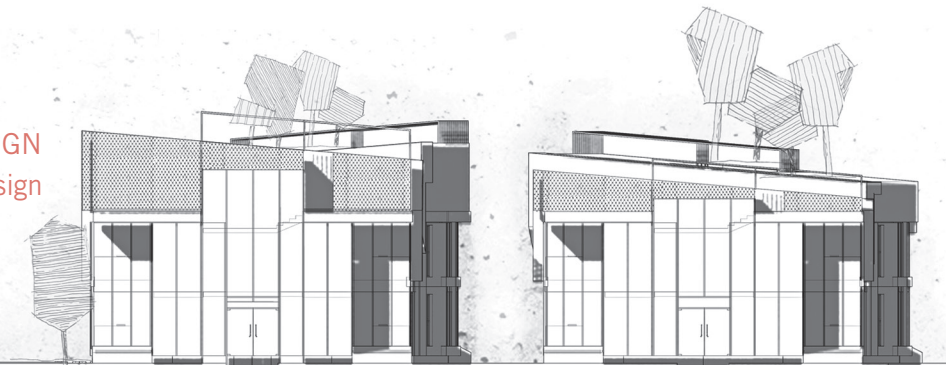
ARCHITECTURE FINAL YEAR PROJECT: STUDENT WORKS 2015

DEPARTMENT OF ARCHITECTURE AND INTERIOR DESIGN

— Architecture Final Year Project: Student Works 2015



LEBANESE AMERICAN UNIVERSITY
SCHOOL OF ARCHITECTURE AND DESIGN
Department of Architecture and Interior Design



— *Architecture Final Year
Project: Student Works 2015*

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Studio supervisors

Elie ABS
Petia RAZTOV

— *The True Needs of a City's Inhabitants*

The FPR course during Fall 2014 aimed to draw attention to the problematics of highly urbanized cities and rural areas. Students were assigned to choose a site in their village/city of origin as the area of study: analyzing it from a historical, urban, economic and social perspective, the issues that impact them and their current needs. After extensive research, field work and site surveys, they were to derive a problem-specific program, research similar precedent examples, and propose a project that answers to the needs of local inhabitants.

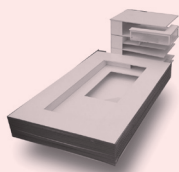
The diversity of locations resulted in a large variety of project proposals serving the local communities, from urban and industrial regeneration, to school, sports/cultural centers and centers for the elderly or the mentally disabled.

The Design X studio concentrated on guiding students to develop their individual intervention. Significant importance was given to nurturing their sensitiveness to the context while proposing

interesting architectural and functional concept designs: relation to the surrounding urban context; relation between functional and volumetric organization; balance between solid and voids, in and out; façade treatment; landscaped areas, etc.

The first phase focused on formulating schematic studies of their project through a detailed appropriate program, areas and concept definition. Students were working on functions organization and massing diagrams along with study models. During the second phase, students developed an advanced design proposal at the appropriate scale and level of detailing.

The critics received from the jurors on each presentation pushed the students to further redefine the specific priorities of their proposal and to improve on the weaknesses that were pointed out.



1



2

1 — Jad Kamel
2 — Sherine Zein

← Left page:
Elevation. Jad Kamel.

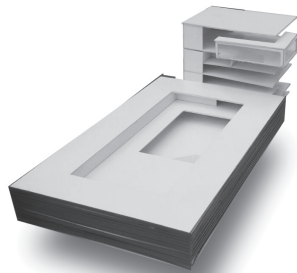
Jad Kamel

School in Burj el-Brajneh

The project is located in Burj el-Barajneh, in the southern suburbs of Beirut. Due to the increase in migration of refugees, the area became an overpopulated slum city, calculated at 100,000 inhabitants per 4.5 km². Extensive studies in the area revealed an absence of the minimum requirements for a proper educational program; as the current school buildings were previously residential buildings, their educational program contains classrooms only and lacks labs, workshops, library, multipurpose halls, as well as music and art rooms.

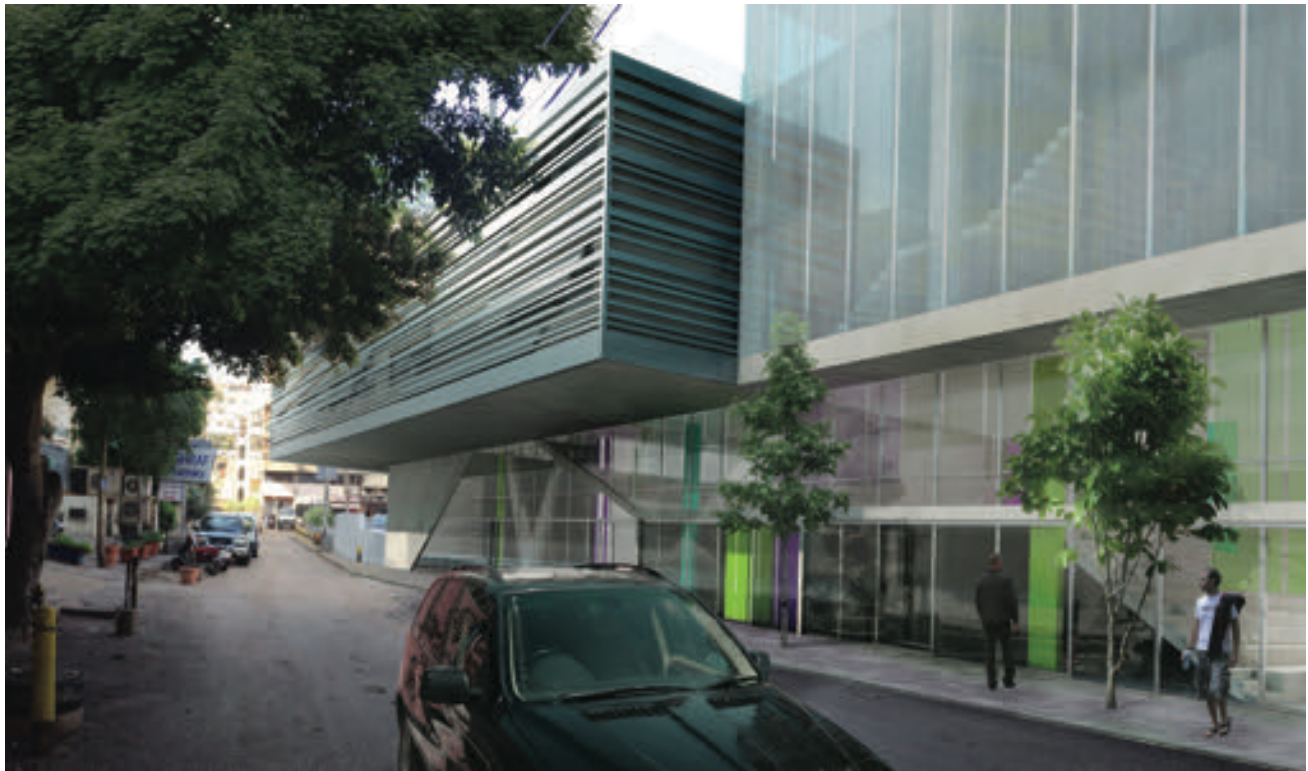
The proposal is the renovation of an existing school and the development of public facilities and activities that will serve the local community as well as the network of schools in the area. Residential buildings, a hospital on the south and one gas station on the west surround the site. Furthermore, the dense urban fabric leads to work on introverted blocks for privacy and play with the volumes' height in order to adapt it to the context. Thus, the concept introduces two types of language of a total area of 10,200 m²: a horizontal introverted block will host the private school and a vertical block the public activities. The two blocks are linked by a playful transparent ground floor, directly accessible to the public, which hosts the administration office, an auditorium, an exhibition area, and a book shop.

The school, with an area of 4000 m², and organized around a playground comprises classrooms, a computer lab, a cafeteria,



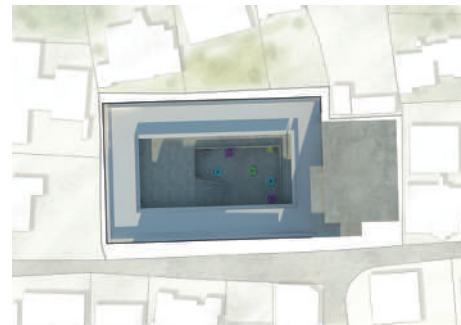
a teachers' lounge and other services. The internal transparent façade contrasts with the perforated skin that provides the privacy needed for the students to engage in a proper educational environment.

The public building houses a library, workshops, and a gallery over an area of 3000 m². This building is treated with polycarbonate sheets instead of glass in order to provide privacy while letting in daylight.



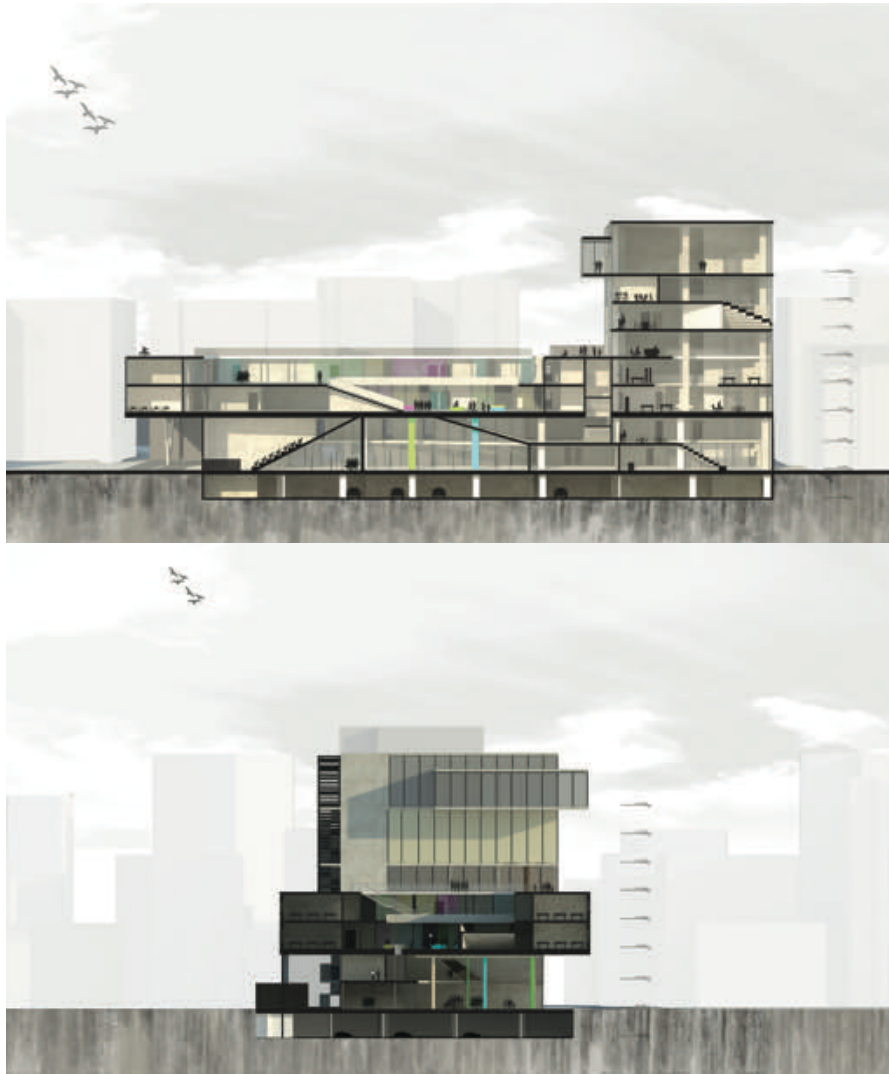
The True Needs of a City's Inhabitants
Studio supervisors: **Elie ABS - Petia RAZTOV**
— **Jad Kamel**

1



2

3



1.
School entrance.

2.
Mass plan.

3.
*Longitudinal section
and transversal
section.*

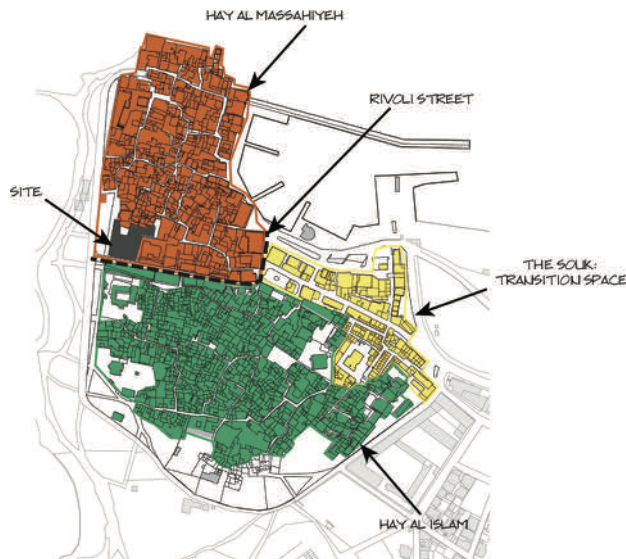
Sherine Zein

The fishermen's hub in Tyre

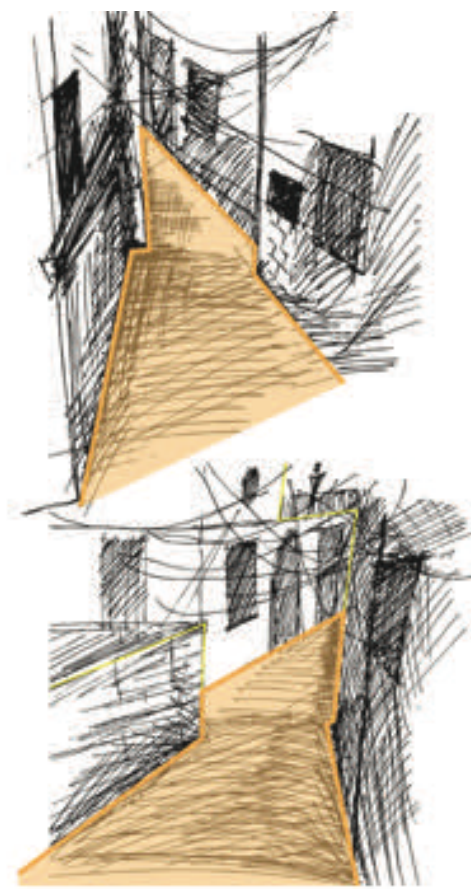
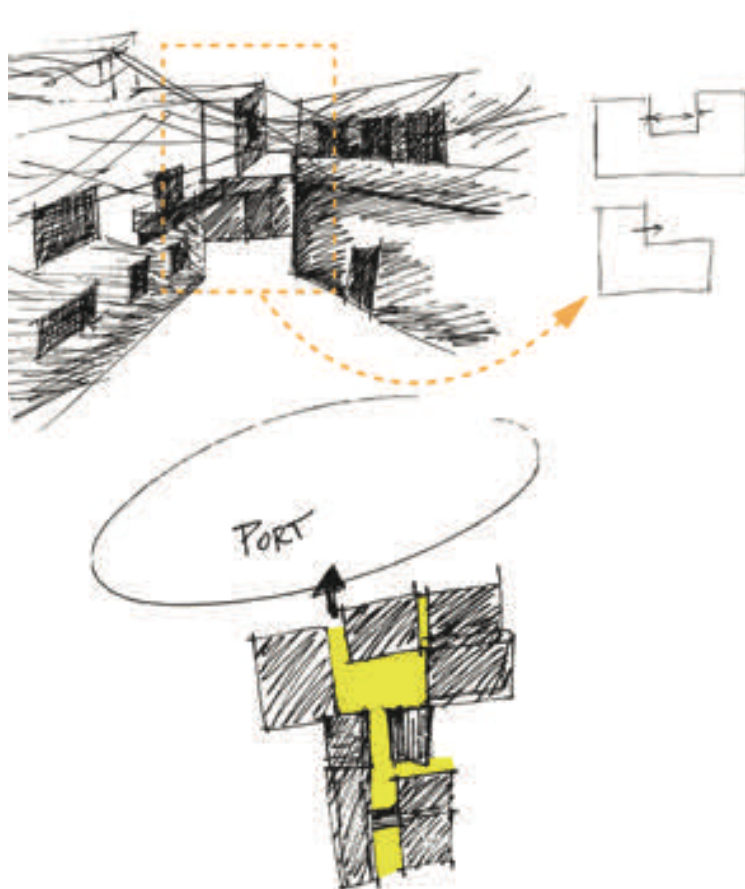
The site is located in the old city of Tyre, at the end of Rivoli, a street which acts as a dividing line between the Muslim and the Christian parts of the district. Facing the site is the city's waterfront which has a public sidewalk, greenery, restaurants and a public beach.

The approach to the site was followed by an extensive study of the area, especially its urban and social aspects. The fishing industry, which used to be one of the most important businesses in Lebanon, has declined dramatically in the past century. However, the number of fishermen is on the rise and they are currently facing poverty due to pollution and a fishing methodology that is destroying marine life. Consequently, the fishermen have resorted to desperate and illegal measures in order to get bigger fish.

As a solution, the proposal supports the fishermen's activities by providing them with facilities, workshops and public functions to bring public awareness of marine life. The project consists of: deep sea fish farming areas, a sea life museum, a diving center with accommodations, workshops, and a research facility. Each function is strategically situated in a different block and placed in specific orientations and at precise levels to maximize its performance. For instance, the public functions are directed toward the waterfront, while the private ones are more integrated into the old city's urban fabric to the back.



A central courtyard combines the workshops and acts as a social hub that is overlooked by the research facility. A main bridge unites the entire project except for the museum, which is a public building with its own promenade leading to the rooftop and which acts as a natural observatory.



The True Needs of a City's Inhabitants
Studio supervisors: **Elie ABS - Petia RAZTOV**
— Sherine Zein

1



2



1.
*Ground floor plan with
context.*

2.
*Street elevations and
view.*



Studio supervisors

David AOUAD
Youssef HELOU

— *Wastani: A Connection or a Disconnection*

During FPR in the previous semester, and throughout an architectural and urban design context analysis and diagnosis, different scales of analysis yielded extensive information on the site – its physical, functional and social links to the town of Saida, its history, internal functioning, as well as its relationship with the densely populated surrounding hills – and a solid understanding of the numerous constraints and challenges it faces.

The following topics were studied:

- Investigating the real estate market in Saida.
- An approach to the identity of the site, its public/social spaces, Wastani in the memories of the inhabitants of Saida and their collective imagination.
- Revealing the underlying economic rationale that ‘made’ the character of the different districts of Saida in order to assess the economic ground that will determine the urban development of the Wastani district.
- An urban /rural landscape approach.

Throughout the DES X studio the design stage was launched:

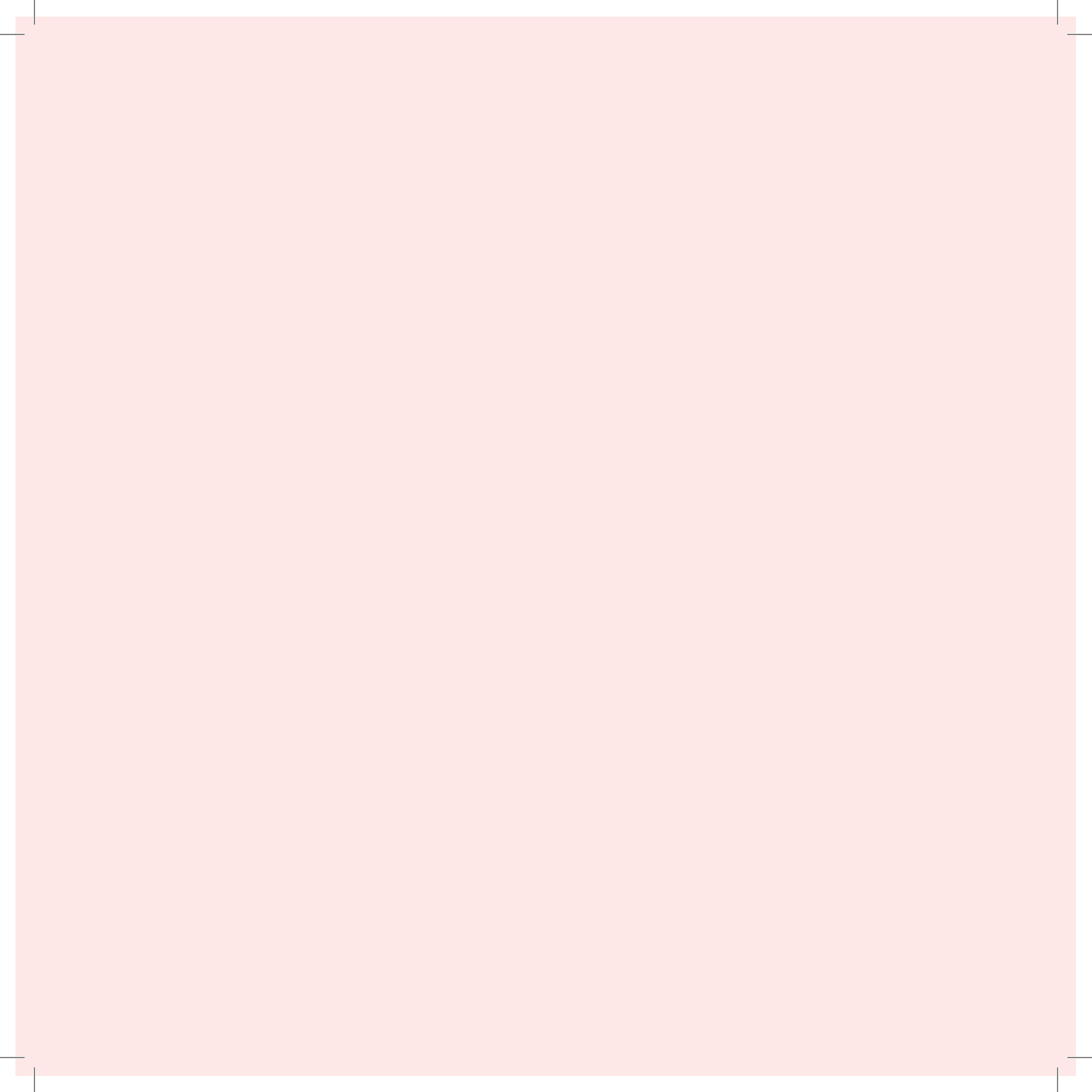
At this stage, a first approach of the strategic vision for the north of Saida, the urban design proposal for the site as well as the proposed urban regulation and guidelines would be proposed.

Based on these elements, a group of parcels and related public spaces, constituting typical clusters located in one or different districts of the site, with their related urban regulation and architectural guidelines, will be proposed in order to design a building on one of these parcels. The parcel or multiple parcels should have a total area of 5000 to 7000 sqm.

This approach will enable simulating the future process of urbanization of the Wastani site and testing the pertinence of the guidelines, balancing between:

- The search for coherence between the new urban fabric and street elevations.
- The need to allow for a creative design, avoiding a repetitive and non-functional urban space.

← *Landscape study.
Siraj Asfahani.*



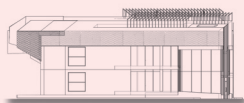
Reducing energy consumption for the future buildings is also an essential aspect to be incorporated in the design:

- Buildings orientation versus prevailing wind direction.
- Taking into account the sun path and providing shaded areas for private and public open spaces.
- Maximizing vegetated surfaces, tree alignments and canopies, pergolas, etc.
- Ensuring the availability of water.
- Openings size and orientation, avoiding curtain walls.
- Using building materials with isolating properties.

— Massing compactness, maximizing depth versus width for apartments and commercial layouts.

— Considering the use of solar panels to produce hot water, and photo-voltaic panels as a power source.

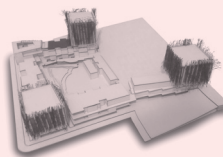
The studio concentrated in its first phase on developing the schematic studies of the project, and later developing it into a comprehensive proposal at the appropriate scale and level of detailing as an advanced design proposal. A series of graded pin-ups (two to three per term) were complemented by two major reviews (Midterm and Final) to assess the students' progress.



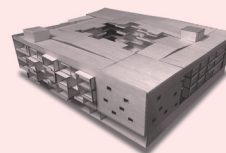
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- 1 — Siraj Asfahani
- 2 — Malak Kabalan
- 3 — Mohamad Al Mokdad
- 4 — Mazen Sleiman

Siraj Asfahani

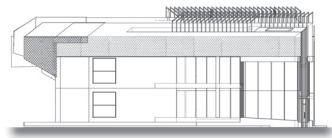
Bayt-Byout / community housing

I woke up one day and realized that I am no one, so I designed for the people and for the “Me” in them. The clients of my senior project are the dependants who never had the chance to leave their parents’ house or get jobs different from their families’ business and become an independent community based on the individuality of one unit, the “Me.” Architecturally, the project consists of a compound of 23 housing units composed of five different apartments that are flexible and that intertwine. Attached to each unit are workshop units.

With one workshop adjacent to the other, the project creates a market strip that is economically independent, for while it looks like a strip it actually works like a cycle. Between the units are public spaces which are enclosed in the form of a library, a community center, a restaurant, a pub, and a market store, and open in the shape of a park and a simple square unit of a standing tree.

The compound is a five-minute walk from a city that would be self-sufficient.

Reaching the compound from its main access would allow a resident to park his car or bike in one of the three parking spaces and continue his journey on foot. This makes the whole project seem as if it were one open space, a house composed of several rooms, which are in effect the houses.



Thinking ahead, the units can be expanded in various ways, taking into consideration the structural difficulties that may be encountered in the process. Green spaces grow inside the houses, and are exposed to green roofs through verticals atriums. This allows for continuous sunlight and an extravagant colorful environment.

— We are pack animals, a community within another.

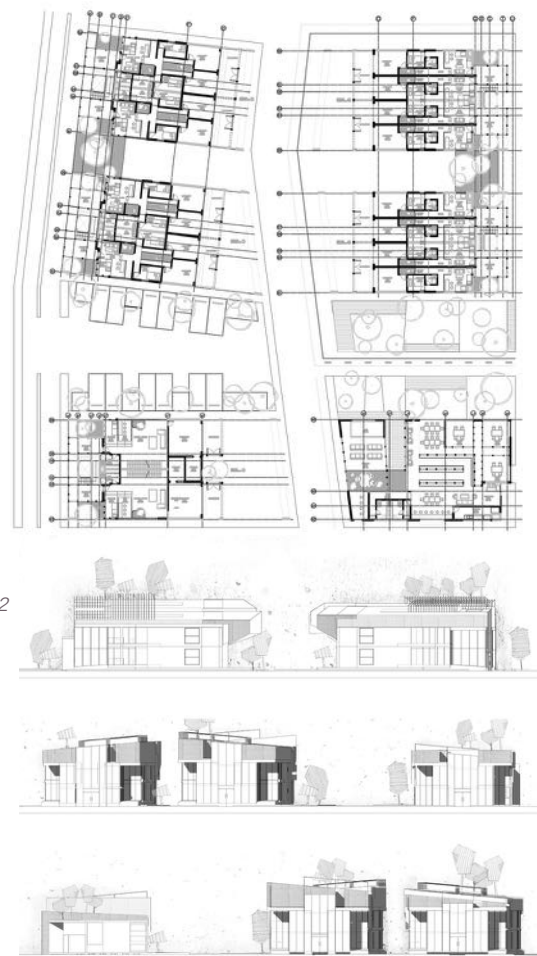
Space cannot accommodate us, for it is finite within a single experience.

True, we are pack animals, as free as we ought to be.

Bayt-Byout, a house within another, a community within another.



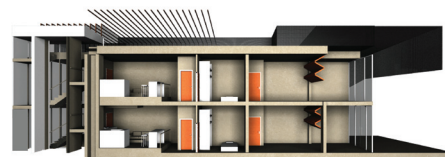
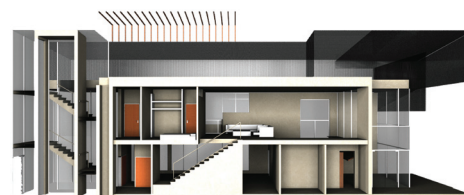
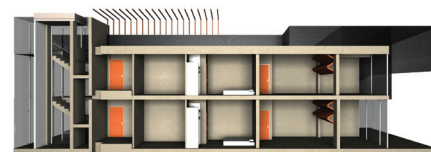
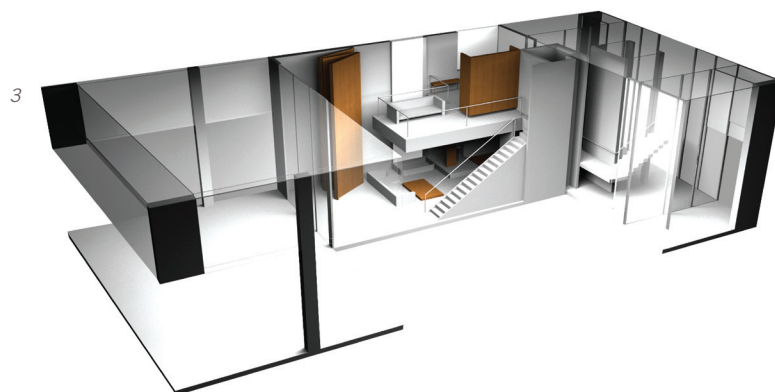
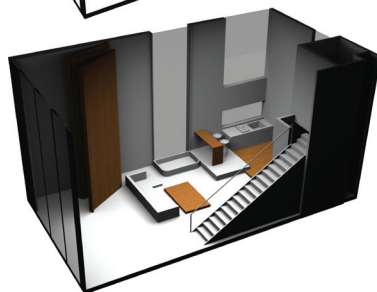
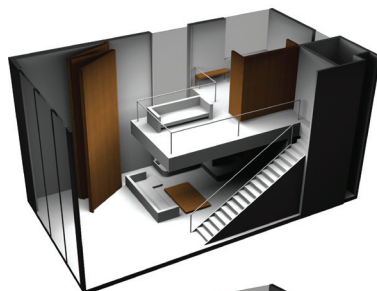
Wastani: A Connection or a Disconnection
 Studio supervisors: **David AOUAD - Youssef HELOU**
 — Siraj Asfahani



1.
*Mass plan of
intervention.*

2.
Elevations.

3.
*Section and
axonometric drawings
of dwelling typologies.*



Malak Kabalan

Community vocational institute

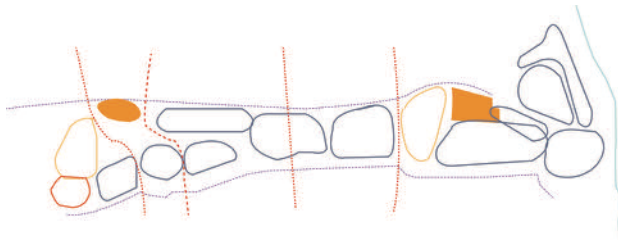
Wastani is located in Saida, currently an empty agricultural land where a new Master Plan is being proposed. This project targets one of the new proposed neighborhoods of Wastani.

The project was conceived in response to the needs of the people of Saida.

According to statistics, vocational schools have the highest percentage of students after high school, and arts and crafts is the most dominant profession in Saida. As a result of these findings and others, the program chosen was a Vocational Institute that focuses on teaching carpentry and arts and crafts, in addition to residential units for the students.

Hence, the zone was chosen because of its proximity to the old souk which is bound by roads that connect it directly to the neighborhood, and because it acts as a transition zone between one highly dense area and another less dense.

As for the strategy implemented, a new divergent pedestrian path was incorporated in the site to allow for an optimal experience, instead of a vehicular street which I suggested should be moved to the site's west boundary. The placement of the functions was developed according to the surroundings: the Vocational Institute placed opposite the Saida Technical Institute to achieve a visual connection between the two, and the residential units situated near the existing residential buildings.

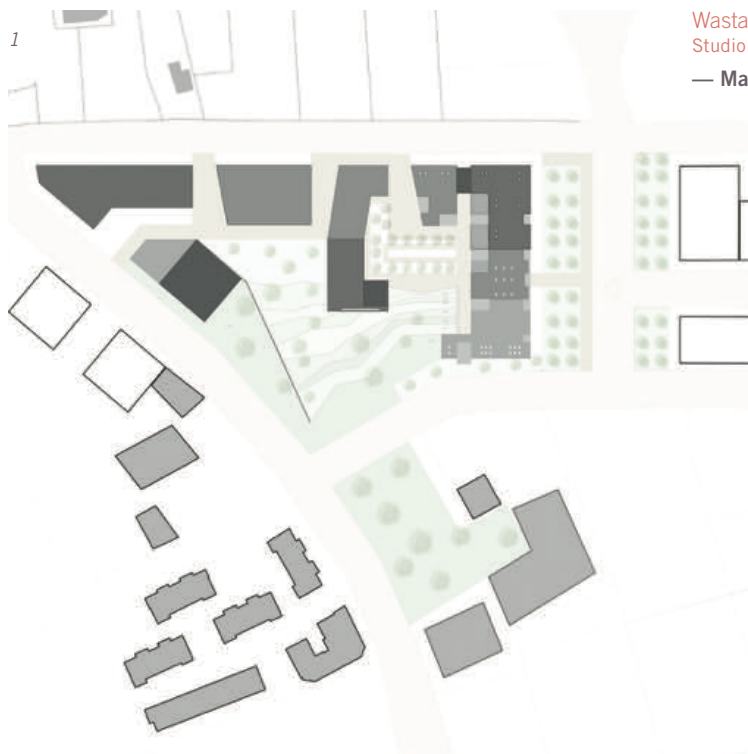


The starting point of the project is a narrow passage through the institute building which opens up to a public outdoor space shared with the restaurant on the ground level.

The vocational units are introverted as a more private public space is shared between the two buildings. The idea of the building is a system of outdoor spaces on many levels, with visual connection between them and with the indoor working spaces as well.

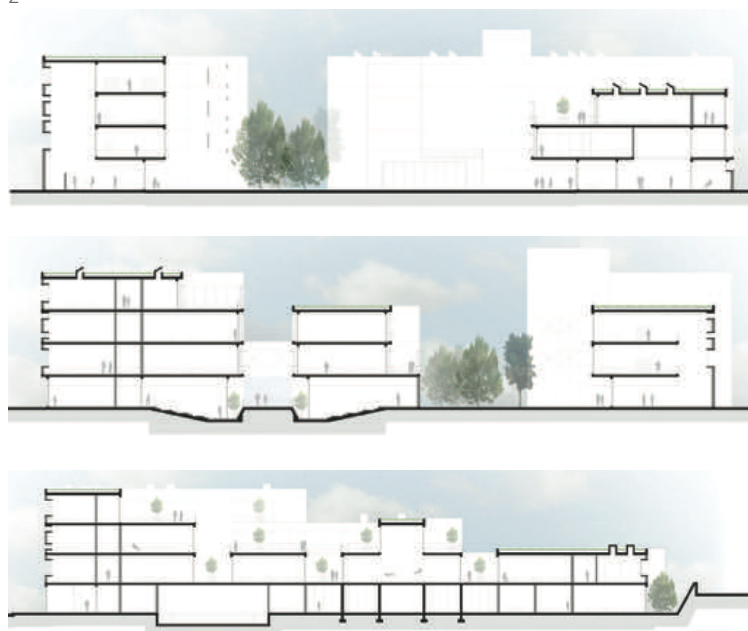


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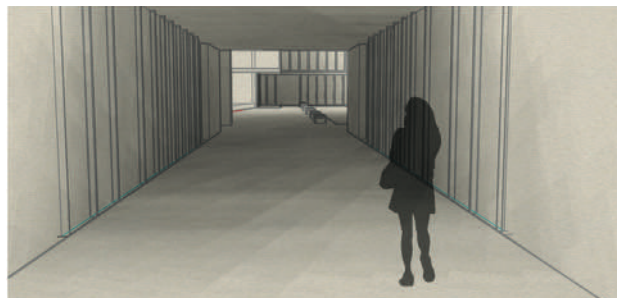
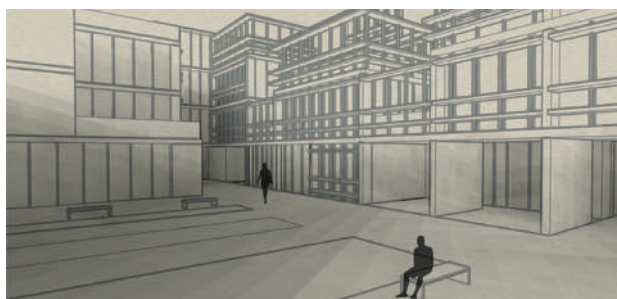
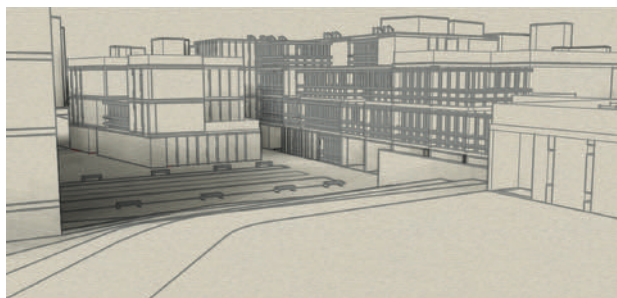
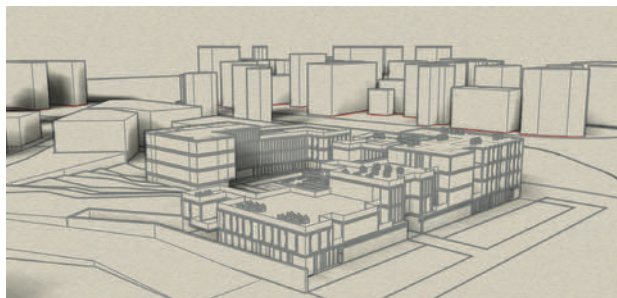


Wastani: A Connection or a Disconnection
 Studio supervisors: **David AOUAD - Youssef HELOU**
 — Malak Kabalan

2



3



1.
Master plan with
insertion strategy.

2.
Sections.

3.
Interior and exterior
views.

4.
3D view.

4



Mohamad Al Mokdad

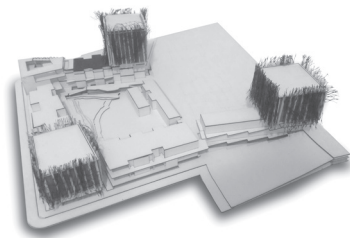
Adaptive mixed-urban installation

The project aims to investigate density within competing public and private program components by dividing the residential and commercial programs into district zones in relation to their topography levels and initial density.

The two would merge through a ground floor level hosting a variety of public programs such as retail shops, a library, restaurants, and so on. A rectangular structure for student housing would be directed toward either an open common space or a narrow private square which would hold the cubic residential housing units as landmarks.

It was an opportunity to develop a transitional open community space, created by a green belt connecting the east of Wastani to the west and from which urban corridors emerge as private transitional sectors for the citizens, while taking into consideration the sensitivity of such an approach to the existing fabric. In addition, the goal was to maintain the porosity of and accessibility to the site – defined by existing roads designating pedestrian and bike lanes – with the additional green ring acting as a central programmatic transitional way to achieve a free vehicle/pedestrian-friendly urban fabric. Thus, the new intervention located in the chosen zone offers not only density but also additional public and commercial uses.

Moreover, interacting surfaces benefiting from open roof gardens serve as a common space for both students and family



members. With regard to topographical levels, the height of the buildings increases as we move down providing new typologies of housing units of various square meters to satisfy the dwellers' requirements and that are held up as sustainable green cubes on horizontal tilted social housing/ateliers. Finally, those vertical densities of the residences are concentrated into three volumes of various scales and sparsely distributed to address density requirements while maintaining the overall porosity.



Wastani: A Connection or a Disconnection
Studio supervisors: David AOUAD - Youssef HELOU
— Mohamad Al Mokdad

1



2



1.
Ground floor plan.

2.
Section on roof garden
and auditorium.

3.
Roof garden collage.

3

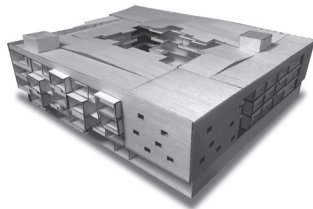


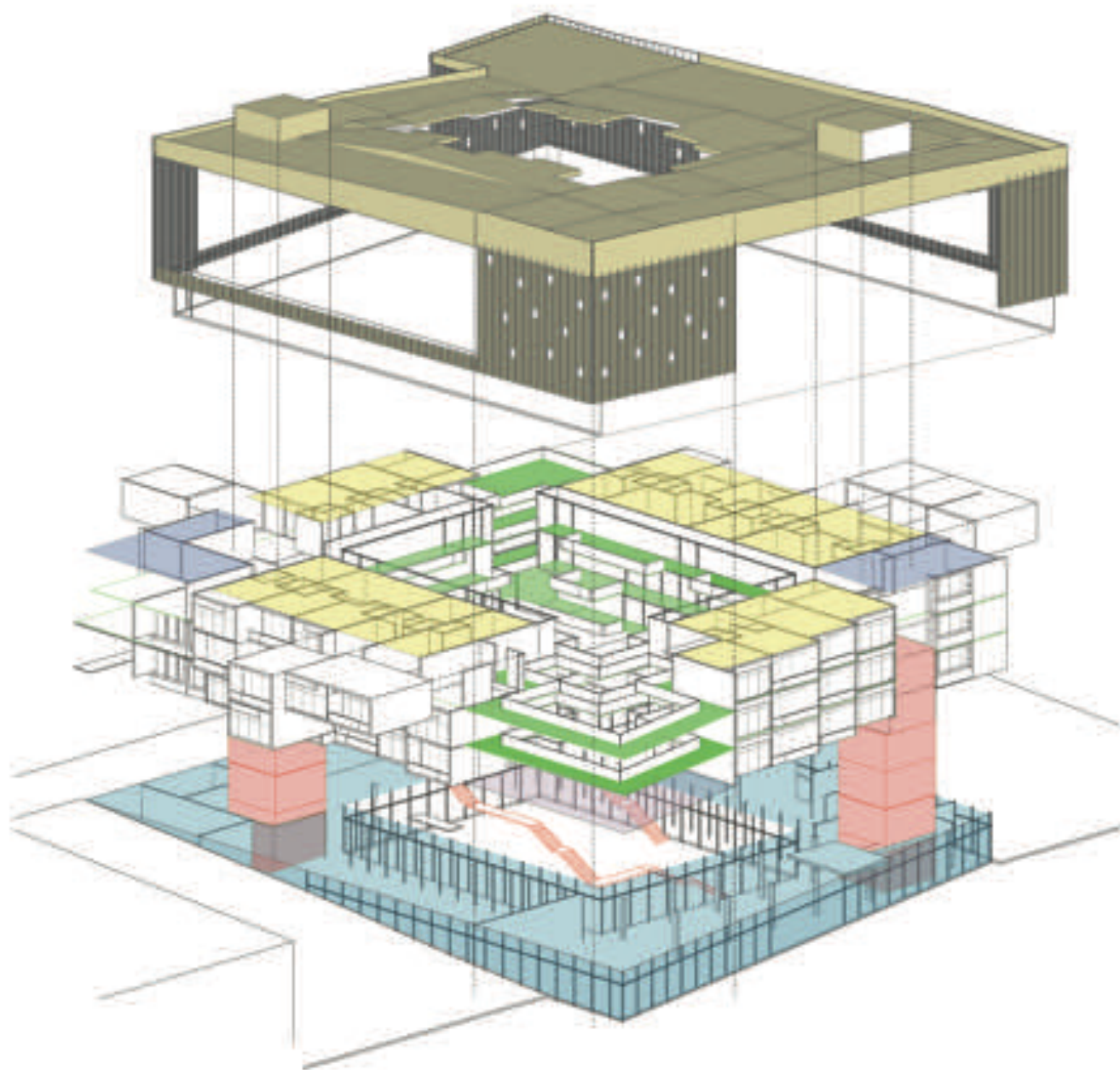
Mazen Sleiman

Youth modern living / student housing

This student housing project forms part of a new zone that is being proposed in Saida, Wastani – a huge agricultural area. The site is located between two different zones, one that is highly dense and another consisting mostly of public spaces. Consequently, the conclusion of the analysis was that the site should be treated as a transitional site (zone) connecting those two contrasting zones. The project evolved as a reaction to the site and its surroundings. It was divided into plots where each had its own program. These divisions were created from the axis formed by the existing and proposed buildings. And finally, a grid was generated as a guideline to the whole project. The part I chose to develop was a student housing.

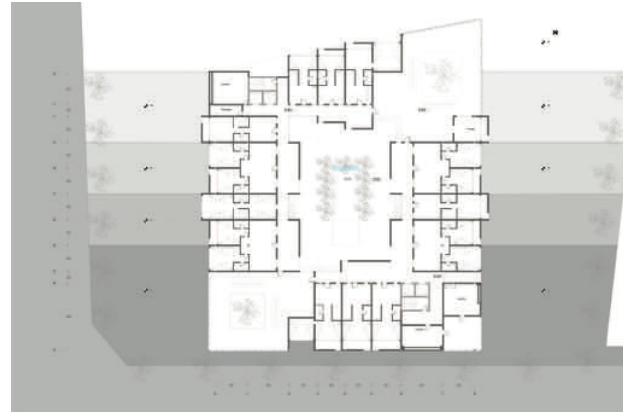
The concept revolves around creating an introverted building within a highly public-dense area, separating the building into two major elements where apartments are placed while retaining the axis for two main reasons: one being ventilation, and the other to create interactive spaces for students within the building. These spaces are mainly public areas (gardens/terraces) placed on the corners of the building, which eventually wrap up the building with a skin that connects the ground floor with the roof, creating the illusion of a mass floating on a light structure extruded from earth. The roof, which is generated from the skin, is also a public area accessible to the students. Inclinations act as benches from one side and are used for water collection on the other side. The water is collected in tanks for students' use. Green architecture was also an important and essential element of this project.





Wastani: A Connection or a Disconnection
Studio supervisors: **David AOUAD - Youssef HELOU**
— **Mazen Sleiman**

1



2



1.
First floor plan.

2.
*General view with
corner entrance.*

Studio supervisor

Maroun El DACCACHE
Mustapha SALEH

— *Tripoli: Architecture of Conflicts*

The urban complexity of Tripoli is attributed to several causes related mainly to the development of its infrastructure (“grandes oeuvres”) which has precipitated radical changes between architecture, city and territory. This is due to the master plan development for the International Fair project that has regenerated its urban morphology.

Tripoli consists of multiple autonomous urban structures which reflect its social diversity. Regardless of the projects developed in the 1970s for public activities and governmental institutions, Tripoli currently requires accurate and specific interventions to accelerate its social and economic development.

In this sense, our research is focused on the new generation, their needs, their thoughts, their ability to interpret the urban spaces and their vision for the city. The aim is to develop architectural projects that solicit new urban spaces for social inclusion and create new workspaces for the new generation; i.e. architecture that respects the rights and, consequently, the dignity of our citizens.

Analyzing and describing the culture and existing contemporary interventions is very complex and sometimes incomprehensible, since they are related to forced displacements during the war and constitute a reaction to emerging situations of the post-war period.

Certainly, it is essential to grasp the reality of our cities, the social habits, the relationship with the public space and the transformation of various temporary interventions that became the reality of urban interventions.

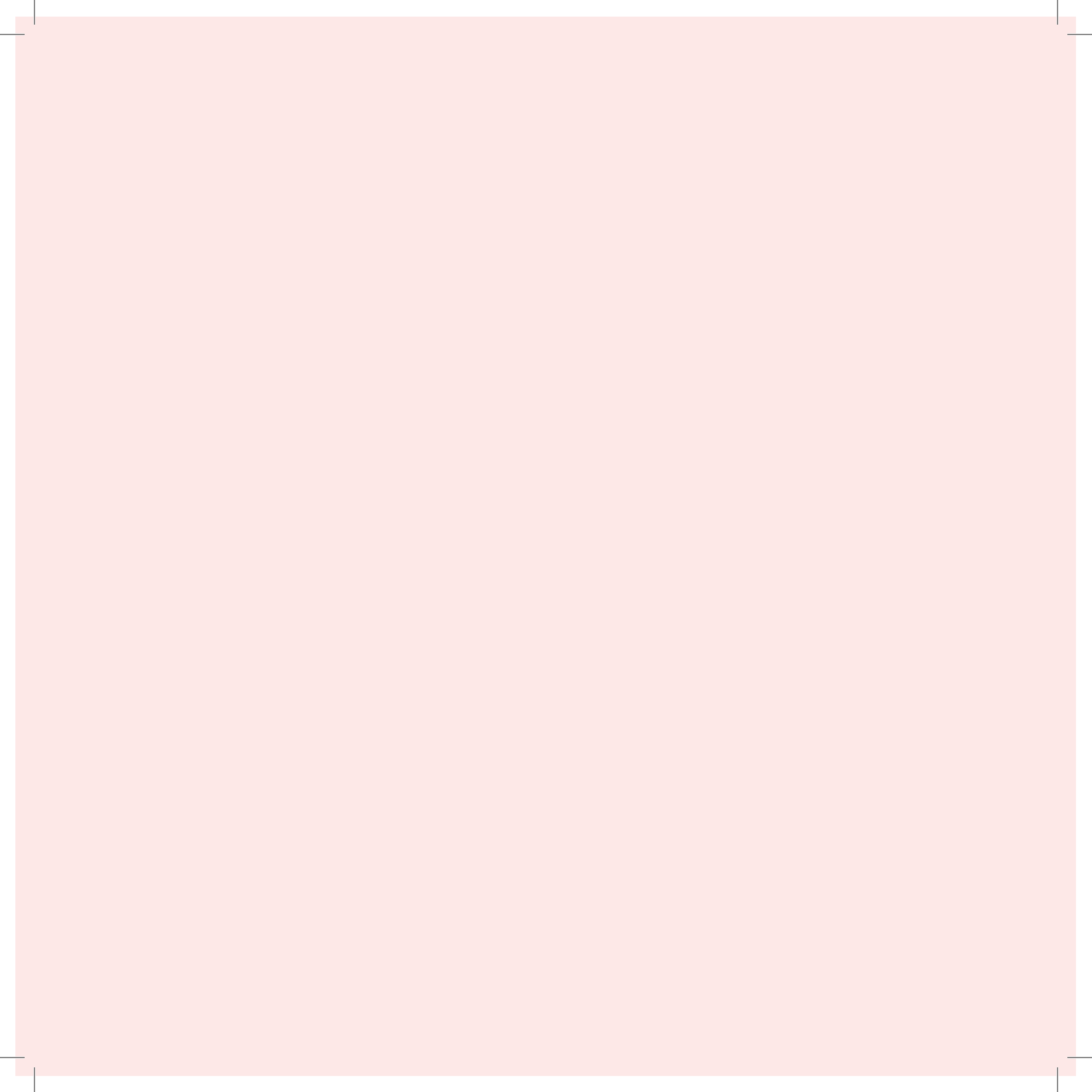
We must also recognize the criteria of speculative projects that seek to understand and take into consideration the urban context and in particular the territory.

We must investigate how the population tries to locate and redefine its living space in connection with permanent and speculative structures that influence and define a particular urban location.

We realize that the implementation and the development of the spaces phenomena need to recognize that urban and territorial structures in Tripoli are circumscribed by differences in the urban reality—because of forced movements for various reasons and conditions—and by political decisions.

The areas chosen for the study represent the historical evolution of Tripoli: the old souks that constitute the bazaar of the Islamic city; Abou Ali River which divides the city between the old souk and Bab Al-Tabbaneh; the street of Port Said, considered a crucial structure in the city; and the area of El-Mina and the Port.

← Left page: Design strategy. Carl Constantine.



The projects aim to enhance the interaction between the four areas through architectural interventions along Port Said Street, Bab Al-Tabbaneh and the Port areas, in order to develop solutions to both social and economic aspects that would complement each other within the urban development strategy.

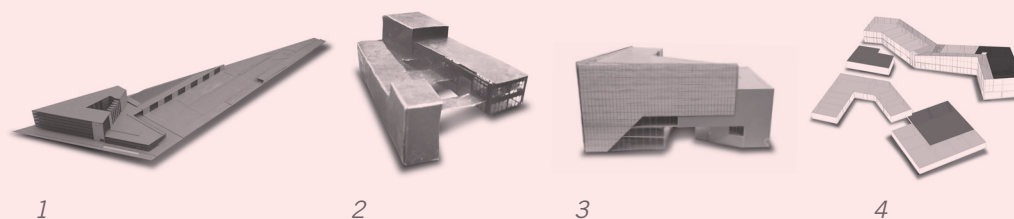
Therefore, the students' interventions are related to:

1. Projects along Abou Ali River (a souk for itinerant vendors to sell their products, a "contemporary Khan" for artisanal workshops and exhibition spaces to display their products) that would draw people to the Bab Al-Tabbaneh area;
2. Projects for a school of craftsmanship that makes use of recyclable materials, and including spaces for outdoor markets to exhibit and sell the students' products;

3. Projects for a public infrastructure development that reflect a structure for extracurricular activities for children and social spaces for the elderly.

These projects are conceived for urban degraded areas in order to regenerate workspaces for the new generation, create activities for children and the elderly, and provide an urban platform for social interaction.

In this sense, the architectural interventions should meet the demands of the city and should represent the criteria and programs for our political class in order to inspire hope and encourage the new generation to live the urbanity; i.e. to live the civilization and the history of our society.



1 — Omar Majzoub
2 — Carl Constantine
3 — Chloe Chahwan
4 — Tara Salibi

Omar Majzoub

The industrial hotel

Studying the morphology and history of the area within the last century, the evolution of the port in relation to its direct context between the cities of El-Mina and Tripoli was analyzed and divided into three main phases:

1- Early 20th century. 2- Mid-20th century. 3- Actual period.

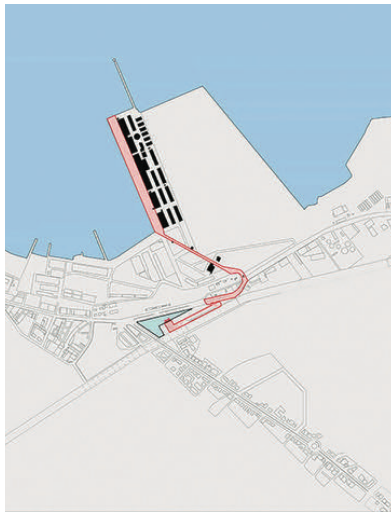
After the problematic was set, the strategy was to revive the historical relation between the market and the port on all scales and re-establish the historical connection between El-Mina and Tripoli.

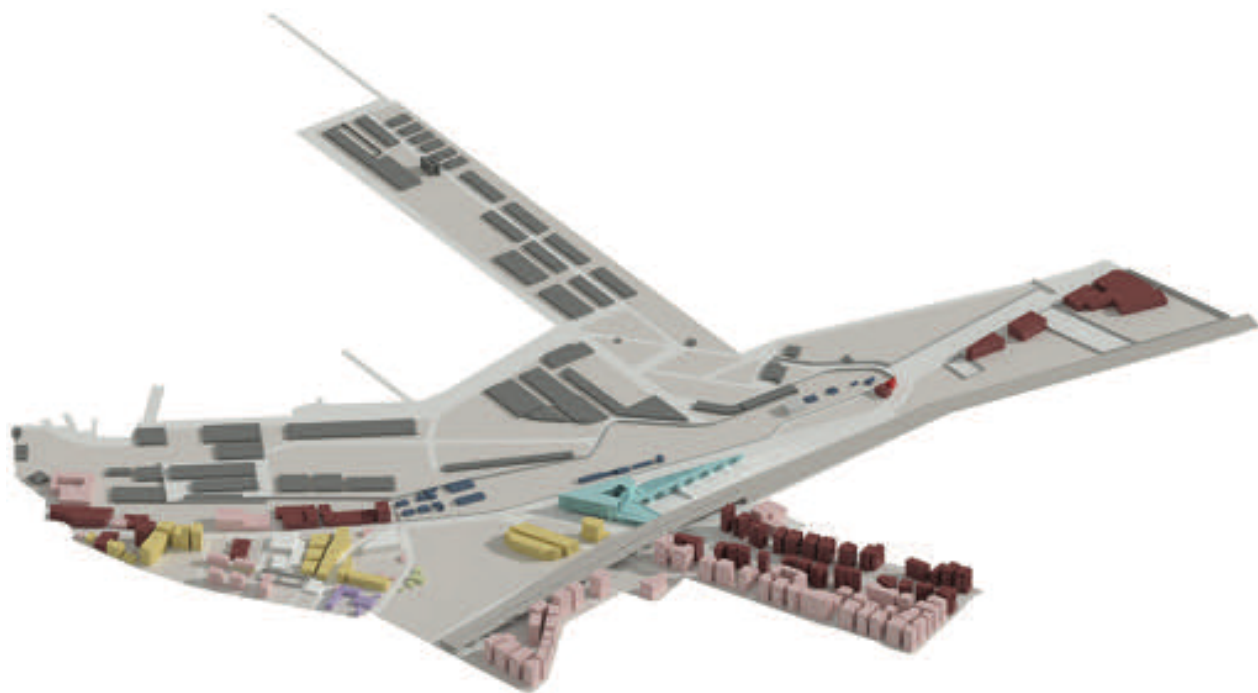
The program can be divided into two categories:

1- A program that is directly related to the port and transit activity like a waiting area for the trucks working with the port and a free temporary hostel for truck drivers.

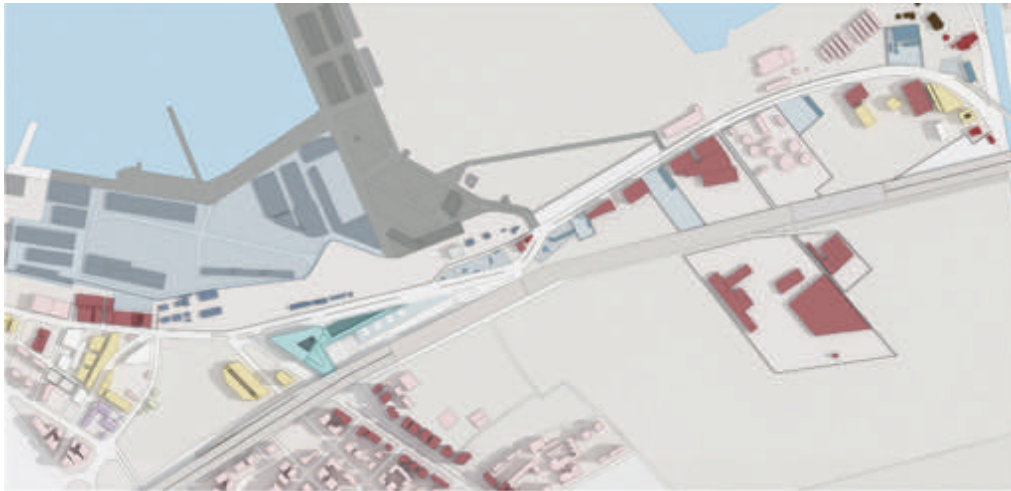
2- A transitional program between the industries and market dealers of industrial products varying in scale from the smallest product to the largest machine, and consisting of offices for customs clearance, auditoriums and conference rooms for economic forums, and most importantly different typologies of exposition spaces.

Therefore, the project consists of a core holding all the facilities and shops along circulation, surrounded by heavy machinery exhibition spaces in one large open space.

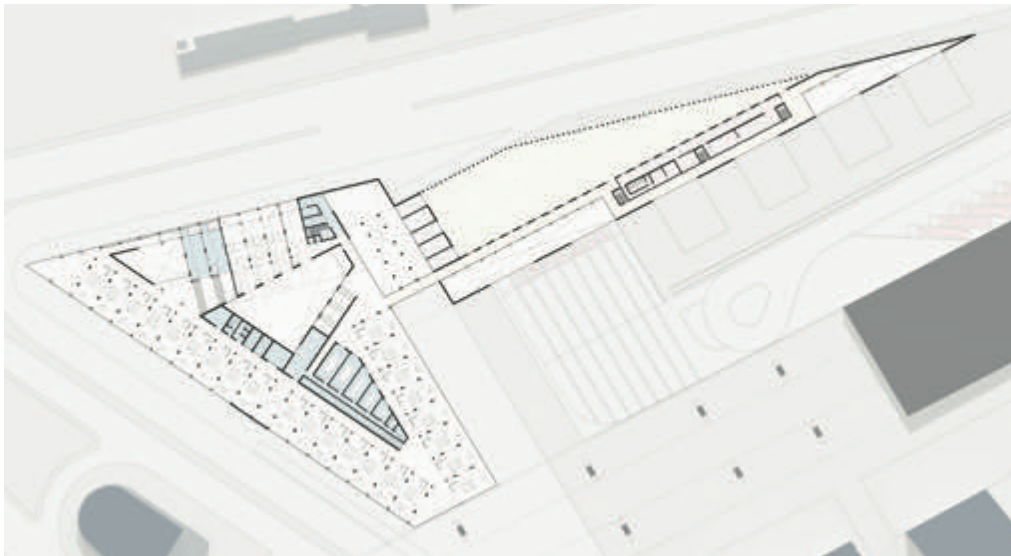




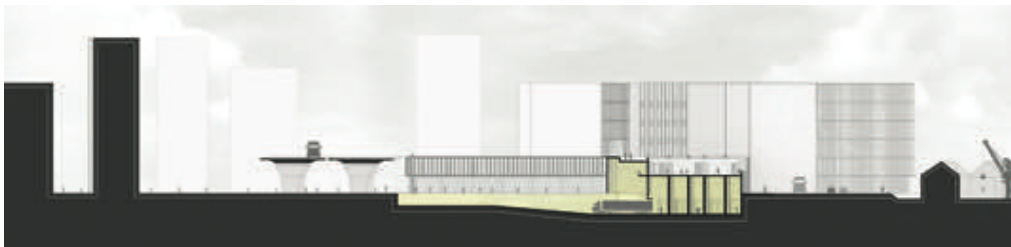
1



2



3



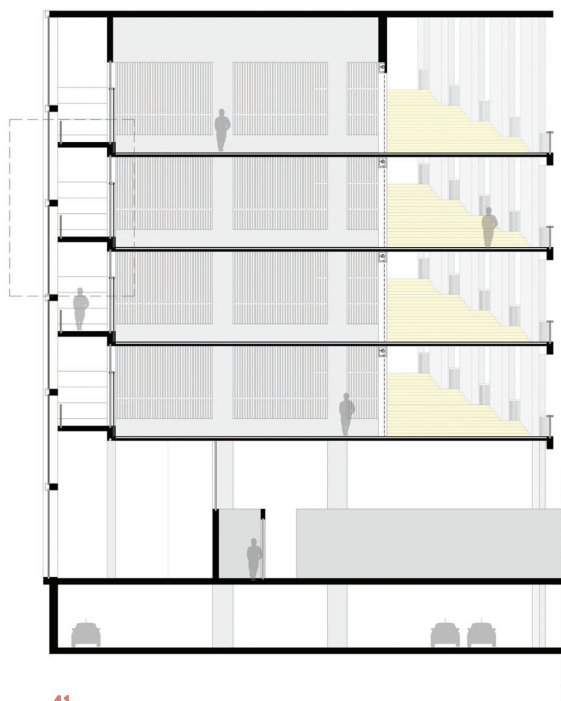
1.
Mass plan.

2.
First floor plan.

3.
South section elevation.

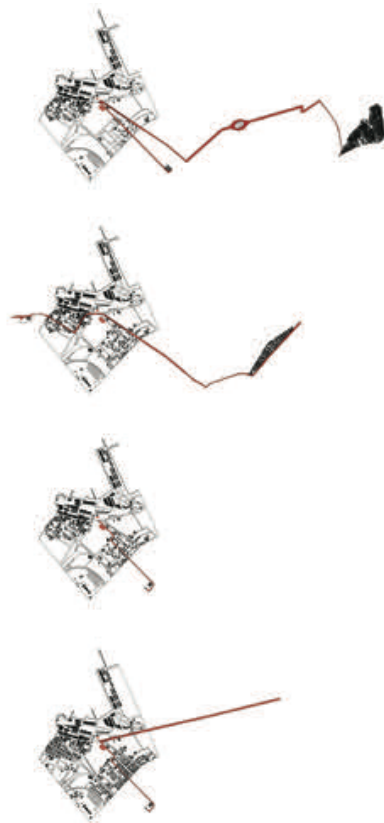
4.
Sections on working spaces.

4



Carl Constantine

The machine: communal workshop and industrial market



In the final design studio entitled 'Tripoli – Architecture of Emergency,' a study of the morphology of the city was carried out which showed that throughout history, Tripoli had maintained its role as a strong industrial and commercial center due to its geographical location on the Mediterranean Sea. Along the path where the merchandise would travel, a vertical connection between the port and the inner city center grew through the ages. But this vertical connection on which the city was founded was sadly lost after the Lebanese civil war, when the port ceased to serve as the main gate for goods to the city which started to grow horizontally between Beirut and Syria. Therefore, my intervention tackled the revitalization of the industrial and commercial sectors of Tripoli by regenerating several zones that used to function as a link between the port and the city. The main strategy for this intervention was to bring together three different communities: the goods importer and exporter, the workshops, and the market. When these communities work together like cogs in a machine, the whole sector flourishes and when they do not, as is the case nowadays, the whole sector falls apart. For this reason, the intervention became based on four paths: goods transportation, the relation between the workshops, the transportation of industrial productions, and lastly the relation between the city and the market. This created a series of spaces where the paths converged, based on the need of the users of the project. In this manner, the project would allow the different communities to interact in order to grease all parts of this machine. Only then, would the city once again function as it was designed to.





1

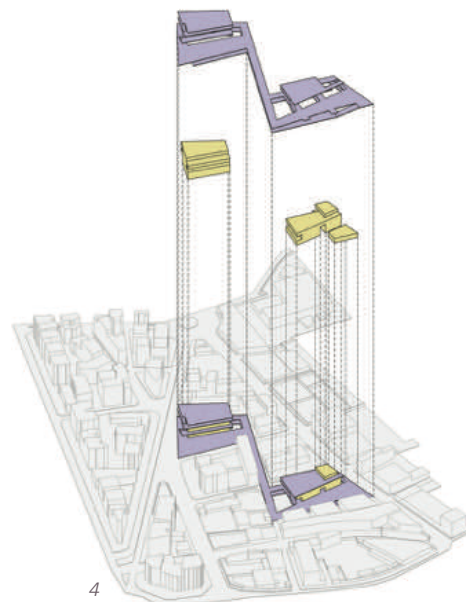


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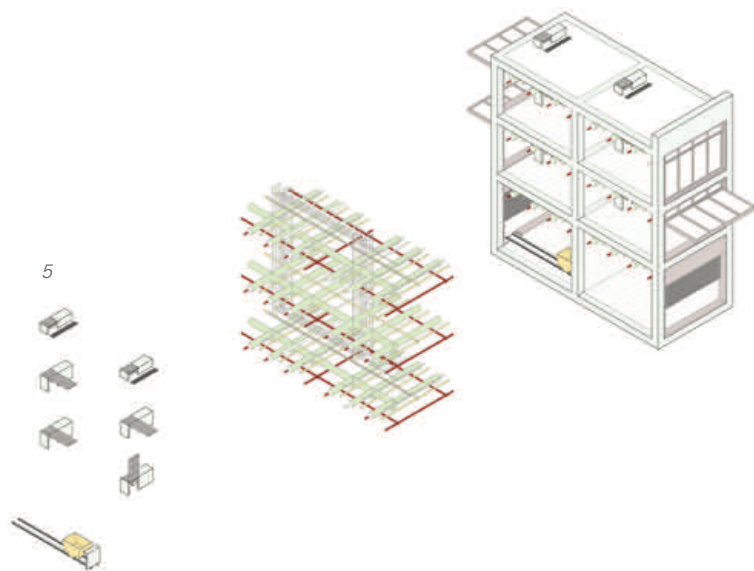


3

Tripoli: Architecture of Conflicts
 Studio supervisor: **Maroun El DACCACHE - Mustapha SALEH**
 — **Carl Constantine**



4



1.
Master plan and site
locations.

2.
Mass plan of overall
intervention.

3.
Ground floor plan of
building A.

4.
Axonometric drawing
of urban insertion.

5.
Axonometric drawing
of workshops.

6.
Transversal section of
building A.



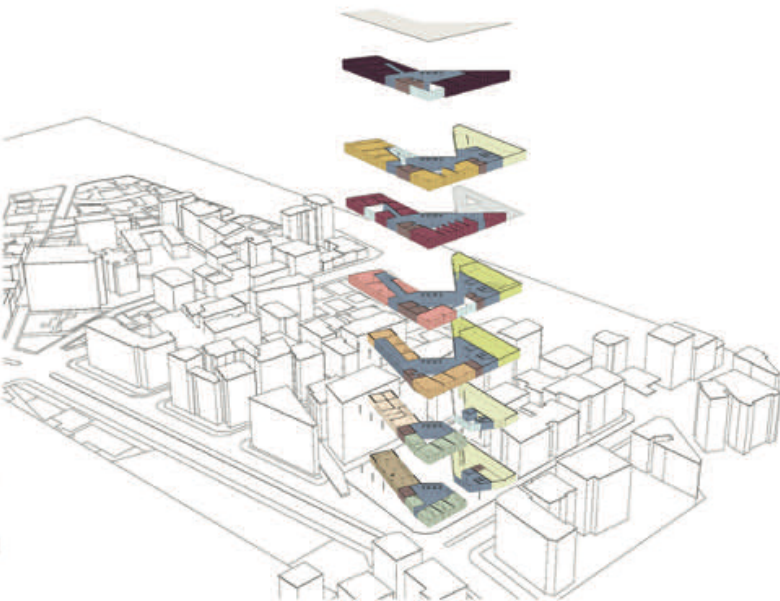
Chloe Chahwan

Community arts center

'Architecture of Emergency' was the theme for this studio. But what kind of emergency, exactly? Every student had it differently. For me, it was an artistic emergency, because everyone in my view is an artist, though not everyone has the chance to explore his/her creativity.

It was heartbreaking to see how people in the city can just give up on education and spend their time on the streets, smoking, waiting for other children to come out of school to make fun of them, or even work in a mechanic's shop. At times, these city dwellers seemed full of aggression and hate. Art is a way of expression, it is an escape, and it is a means of releasing emotions, especially for children. This is what, in my opinion, lacks in the city where I have not seen one cultural facility.

My Community Arts Center is aimed at people of all ages, and at various arts fields. What I wanted to give the city was a space everyone can enjoy, where they can relax, escape from their lives for a while, and feel surrounded. The ground floor is open to the community, following the entire city's structure where the ground floor of buildings is, by and large, commercial. There is a public library, a cafeteria and shops servicing the building. Going up, the building is divided into public functions such as a theater and exhibition rooms, and semi-public functions that cater to the school of arts. I also added a therapeutic section where people can treat themselves through the arts.



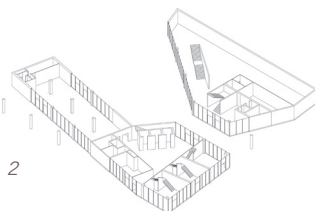
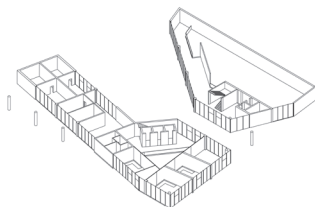
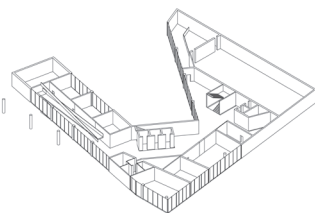
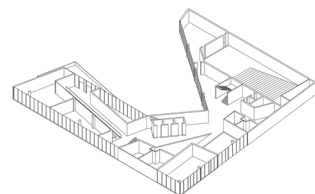
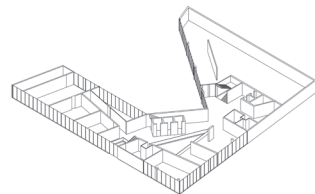
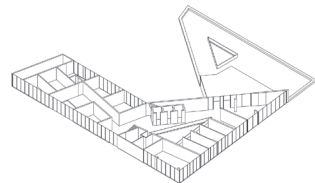
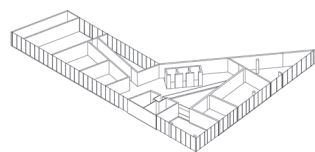
The directionalities of the building – inspired from our analysis of different types of courtyards in the region that we studied – all come from the area itself and lead people inward into a courtyard. And since my site is situated on a corner that attracts people from all sides of the city, I chose to add entrances to the courtyard from every angle of the site.



Tripoli: Architecture of Conflicts
Studio supervisor: **Maroun El DACCACHE - Mustapha SALEH**
— **Chloe Chahwan**

1





2



3

1.
View of courtyard.
2.
Axonometric drawings
of plans.
3.
Ground floor plan.
4.
Exterior view.



4

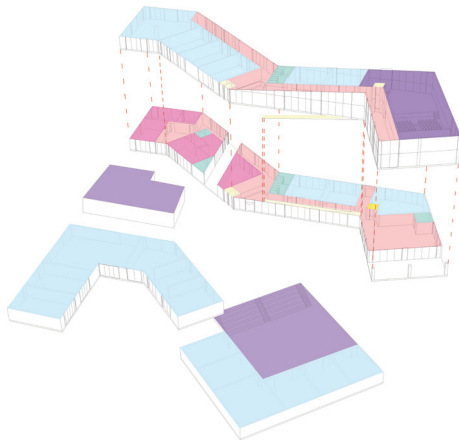
Tara Salibi

The cultural shadow

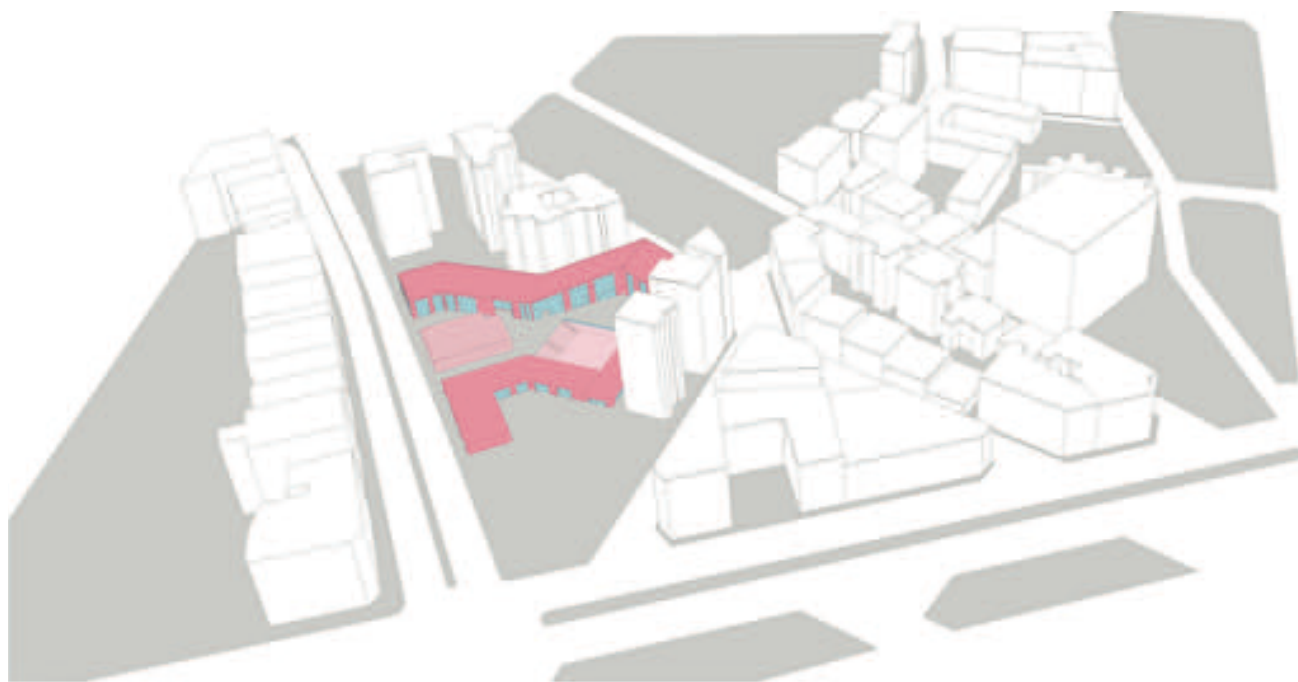
For my final project in Tripoli, I tackled, through architecture, a socio-cultural issue that emerged from an analysis of the area of intervention that I conducted in order to deduce my problematic. In the analysis phase, I was able to decide what type of space I wanted to use and develop by looking into the horizontal and vertical layers of spatial qualities, for example: abandoned or misused public plazas, spaces created by the layout of buildings, etc. In parallel, as I zoomed in further on the area, I noticed an abundant social phenomenon that raised a question: Why is there a large number of children on the street, and why are most of them working in car repair workshops?

The architectural and social features I focused on both stem from a certain cultural background and/or lack thereof. All the above helped me devise a program that binds the social and architectural aspects to reach a solution. My program consists of a shadow educational institution which teaches students, with a minimal or basic education, a professional mechanical skill in a proper environment.

The institute is designed in a way that mimics the environment of car workshops by using a prototype of the workshops and repeating it in the project horizontally and vertically. The series of prototypes will create a learning space bound by public plazas that will also encourage social public interaction. In addition, the workshops will be interacting with another element

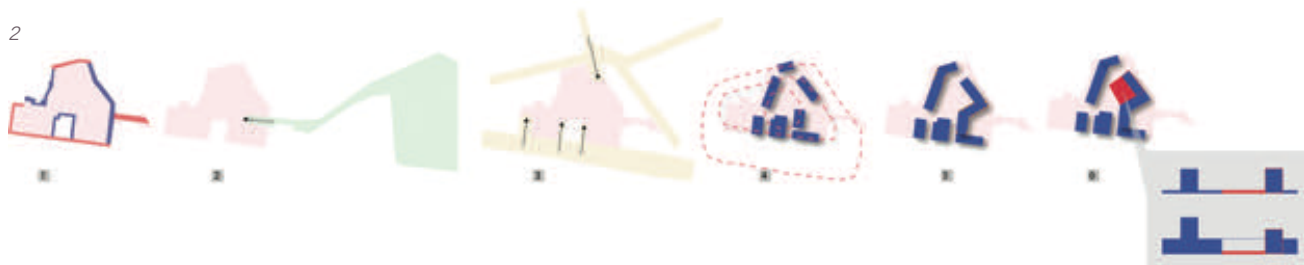


holding the classrooms, an auditorium, and other features of the institution. This way, the students will get an education and later job opportunities without being confined in a space that is strange to them, but one that gives them a sense of familiarity and belonging through the special experience.



1

2

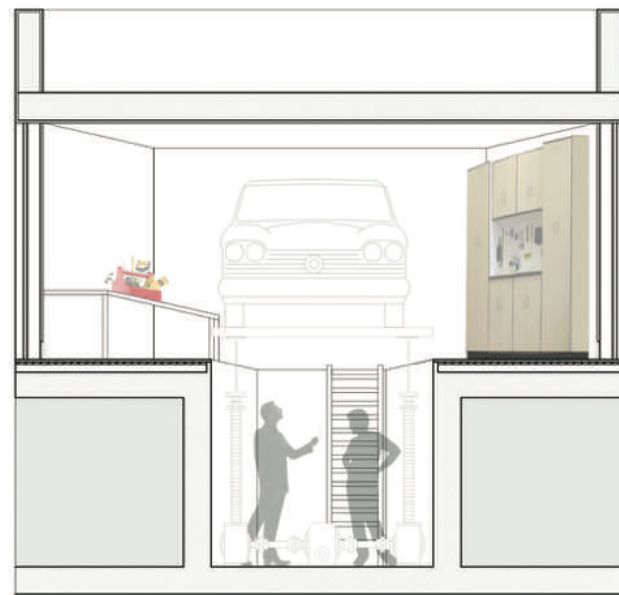


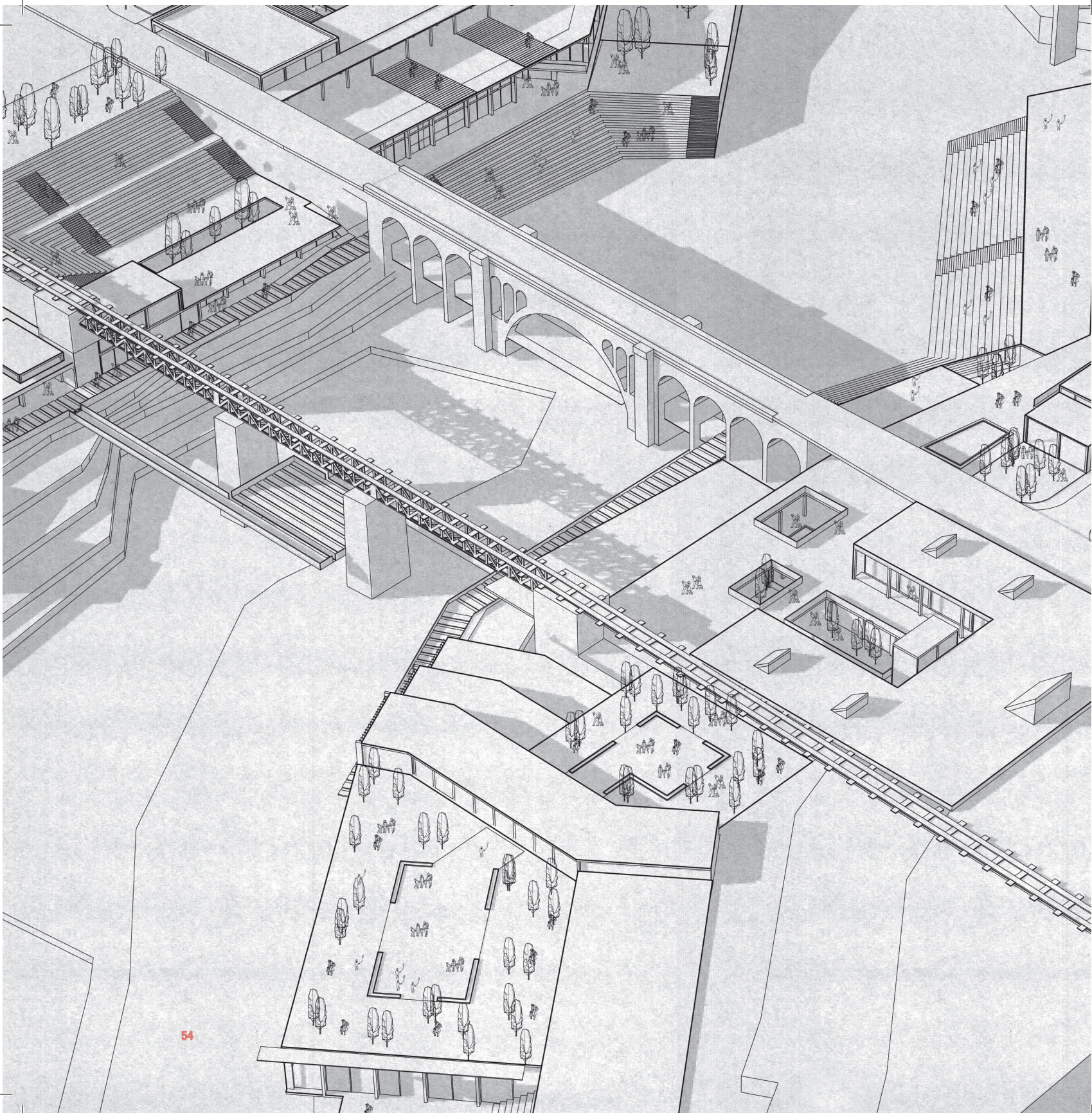
1.
Ground floor plan.
2.
Design strategy.
3.
Interior views.
4.
Section on workshop.

3



4

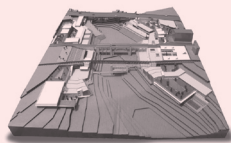




Studio supervisor

Joseph KIPRIANOS
Mike KAMEL

— *Byblos 2025* *Rejuvenation*



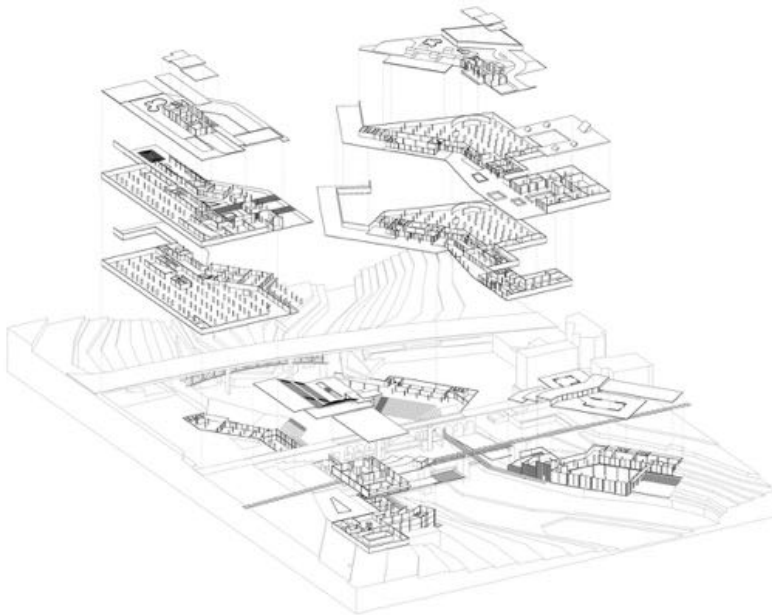
1

1 — Tony Wehbe

← Left page: Isometric view of
Jaaj river with intervention.
Tony Wehbe.

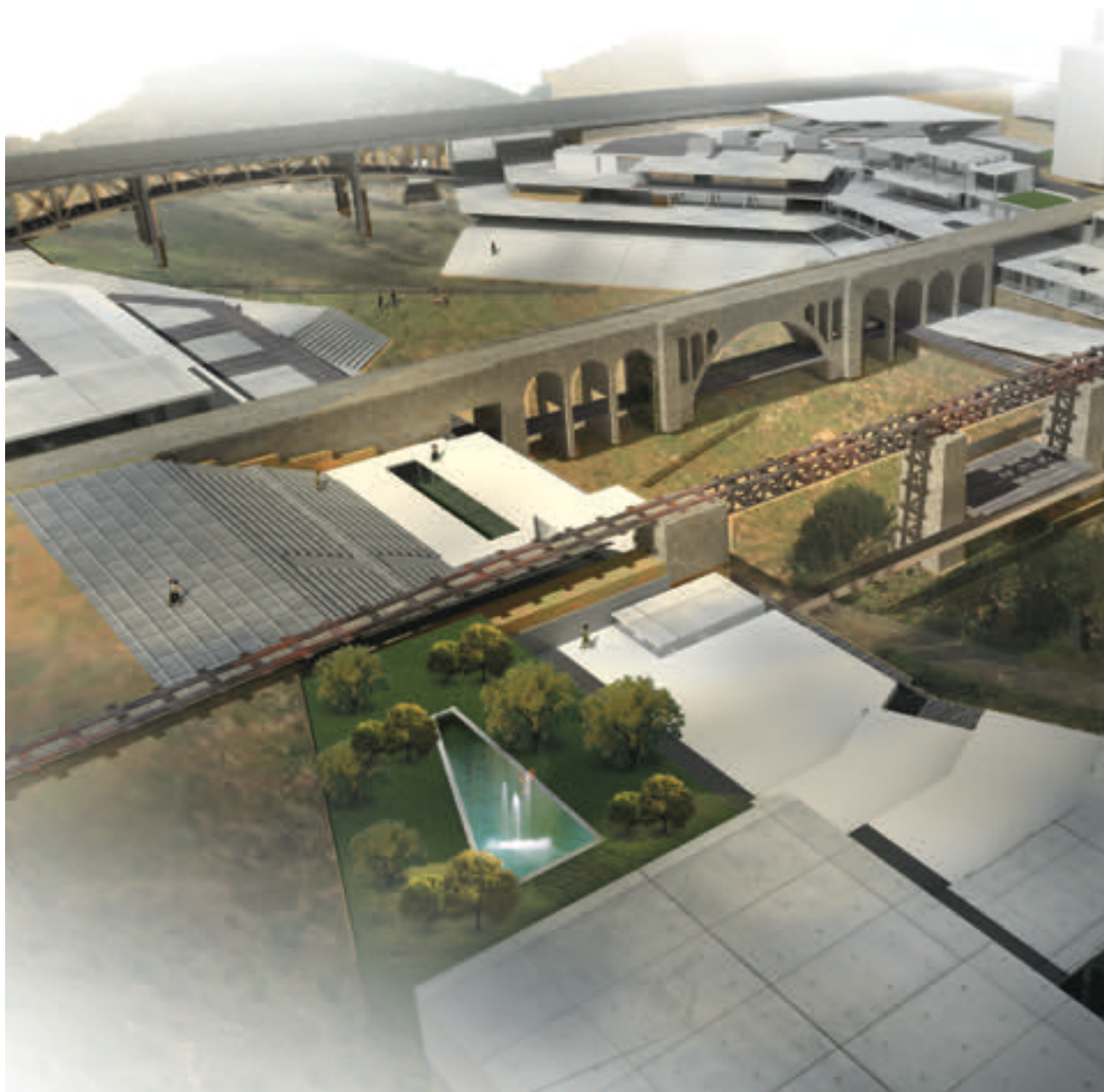
Tony Wehbe

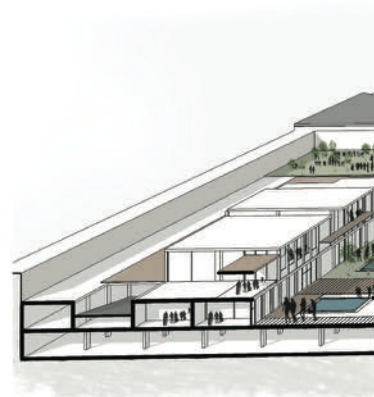
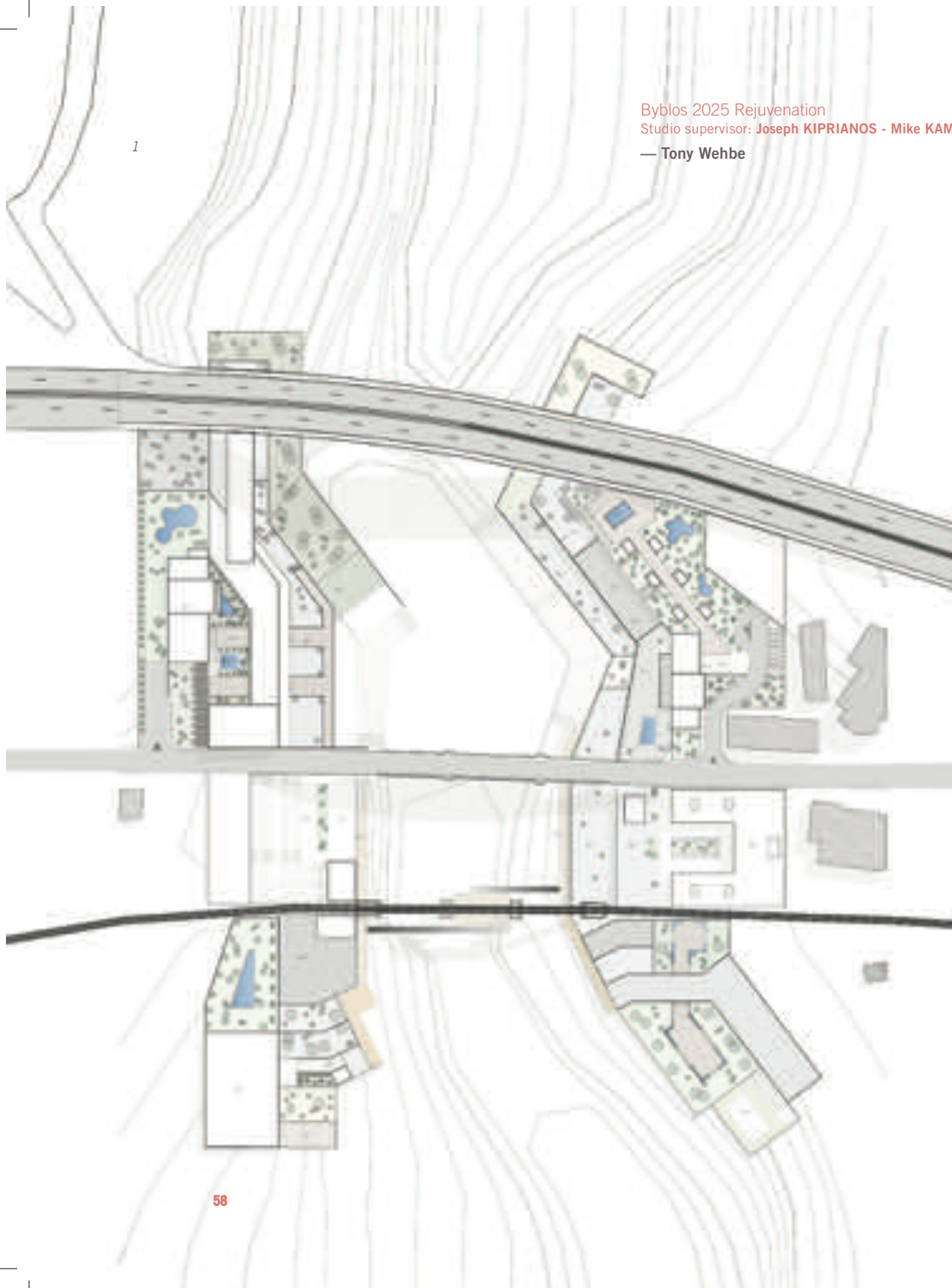
Jaaj River, Byblos



In Byblos 2025, the theme is to improve the natural aspect of the city where most of the valleys are neglected and overflowing with backfill. The site is located on the highway, and its purpose is to link the eastern and the western sides of Byblos as three main bridges currently subdivide the expanding city.

The site is distinguished by the presence of three main vital elements – the bridges. The problematic of these components is that they break the flow of the city's expansion. Therefore, my concept is to unify what has been interrupted by these physical elements via this valley which would connect the western and the eastern sides. In this manner, the traces of the valley are revived and kept intact to uplift its value and beauty with landscape architecture embedded on both sides.

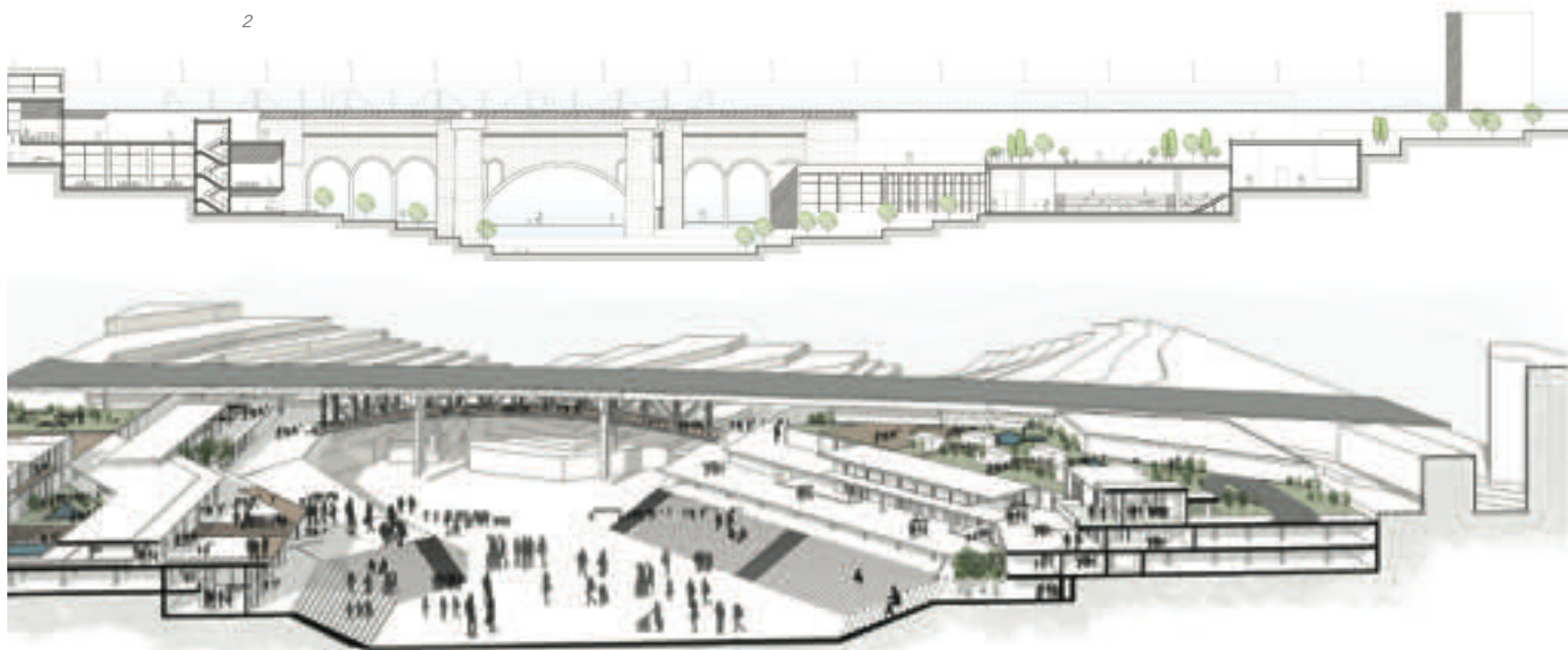


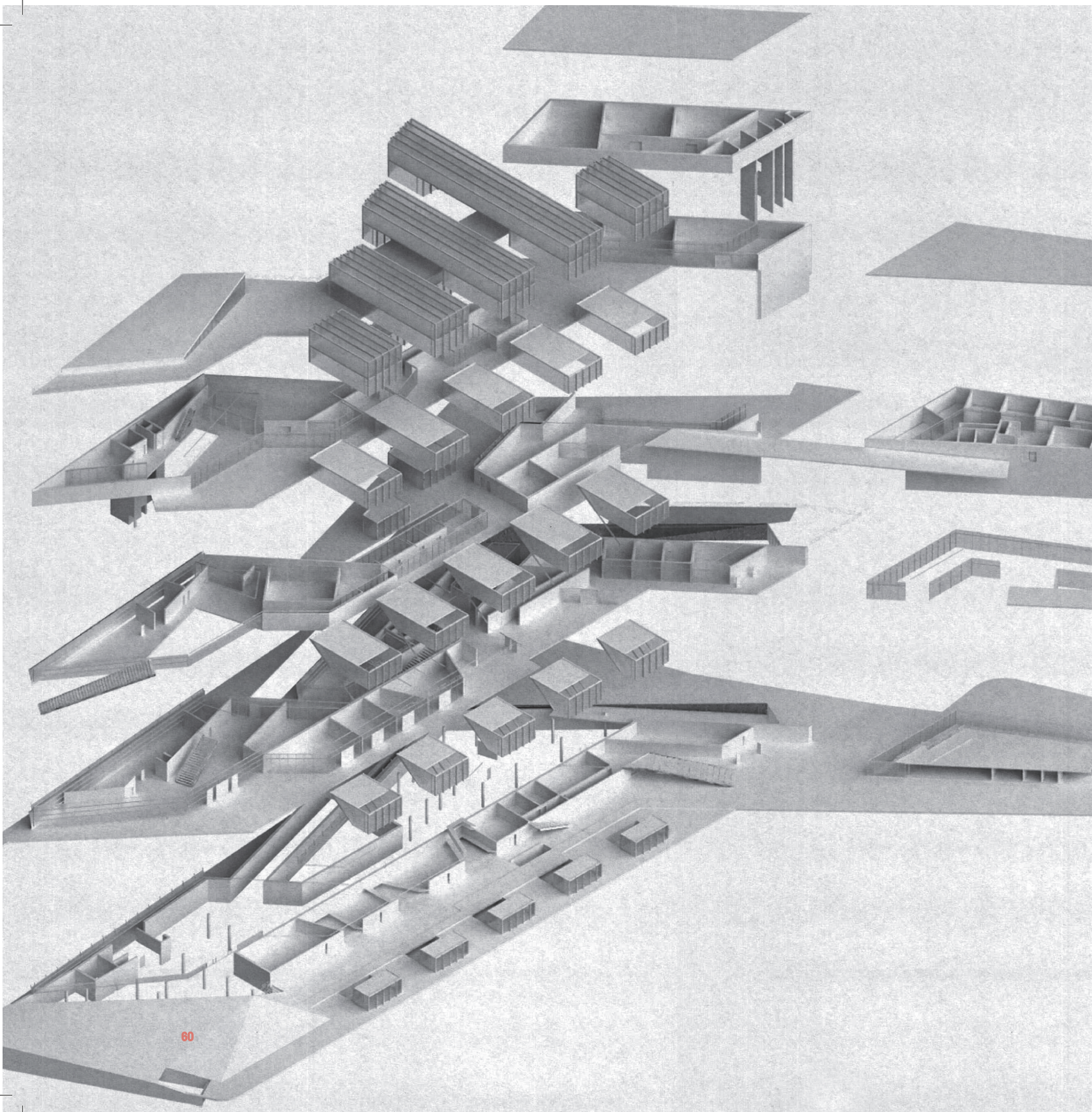


1.
*Mass plan with
infrastructure network.*

2.
*Transversal sections on
Jaaj river.*

2

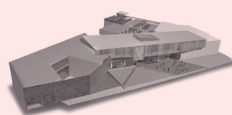




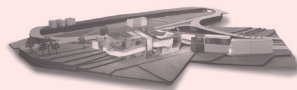
Studio supervisors

Antoine LAHOUD
Bernard MALLAT
Zaher ABI GHOSN

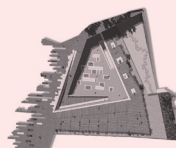
— *Patchwork of Future Byblos*



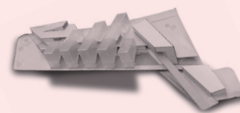
1



2



3



4

- 1 — Rouba El Rahi
- 2 — Gaelle Fahd
- 3 — Sandra Hanna
- 4 — Mohamad Safieddine

← Left page: Exploded
axonometric drawing.
Mohamad Safieddine.

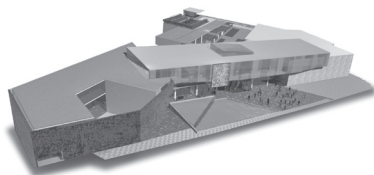
Rouba El Rahi

The media wall

Since my site is located on an existing parking lot, it was obligatory that my project comprise an underground parking area to serve the community of Byblos, the adjacent shops, offices, restaurants, etc. This parking consists of different levels and floors, connecting all the functions and spaces above, and accommodating up to 200 cars. While retaining the existing space (parking) by adding more parking spaces to the city, my project brings a new spirit to the area which will attract people from all around the world.

How is my project sustainable?

What makes the project sustainable from an environmental standpoint is the ability of the façade to produce its own energy via photovoltaic cells which ensure an energy consumption equal to zero, in addition to a green roof that provides a stable ecosystem in the heart of the city of Jbeil and a glass material covering. The whole structure maintains a bright and well-lit environment in favor of green energy and a reduction of unnecessary lighting in daytime. Moreover, the Media Wall will provide the city of Byblos with the first venue dedicated to digital media art, while offering the most radical example of sustainable technology applied to an entire building's envelope. The media façade should be part of the genesis of the building, and not an artificial supplement. In other words, the media façade and building must be a holistic concept with regard to function, aesthetics and narration, communication and energy management.



How is my project contextual?

This media architecture validates the contextual parameters that promise to facilitate new patterns of use and socialization, by forming a relatively novel medium for interaction in public spaces and the urban environment. The most obvious value of media architecture is its ability to augment social cohesion by acting as a conversation starter and increasing identity cognition and community feeling through the creation and sharing of content, thereby reinforcing people's social identity and civic pride. Media architecture has therefore a contextual influence on the frequency and quality of social activities in the city of Jbeil.

How is my project contemporary?

Contemporary architecture goes beyond the strict form and function of materials used in building. It describes those styles that are being implemented today and includes an integration of materials with their natural habitat. Interior and exterior spaces are designed to incorporate the environment they are in so they become a natural extension of nature. An interactive media façade creates a real auditorium in the urban area. At first glance, Byblos' media façade aims to attract the public audience, even from a larger distance; generate a landmark, which is easy to distinguish from the surrounding area; foster a certain identity; and communicate/narrate certain intrinsic functionalities.



Patchwork of Future Byblos

Studio supervisors: Antoine LAHOUD - Bernard MALLAT - Zaher ABI GHOSN

— Rouba El Rahi



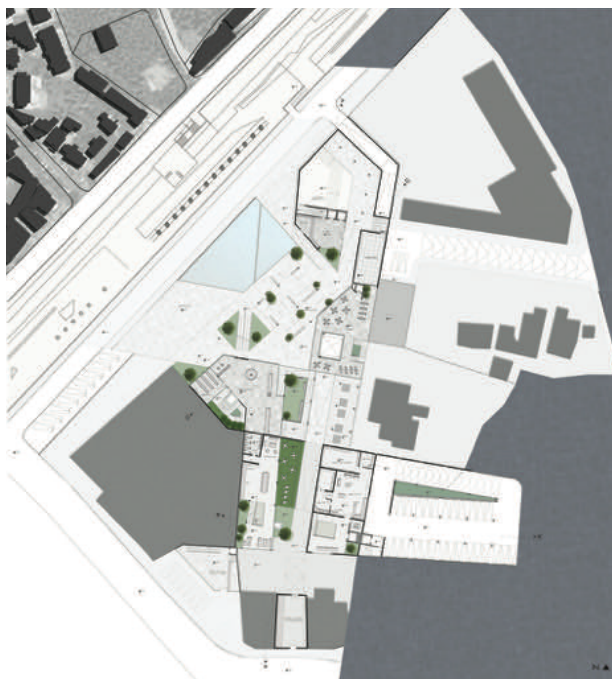
1.
Longitudinal section.

2.
Street elevation on
roman axis.

3.
General view of
intervention.

4.
Ground floor and first
floor plan.

4



Patchwork of Future Byblos

Studio supervisors: **Antoine LAHOUD** - **Bernard MALLAT** - **Zaher ABI GHOSN**

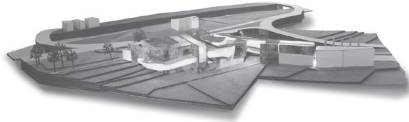
Gaelle Fahd

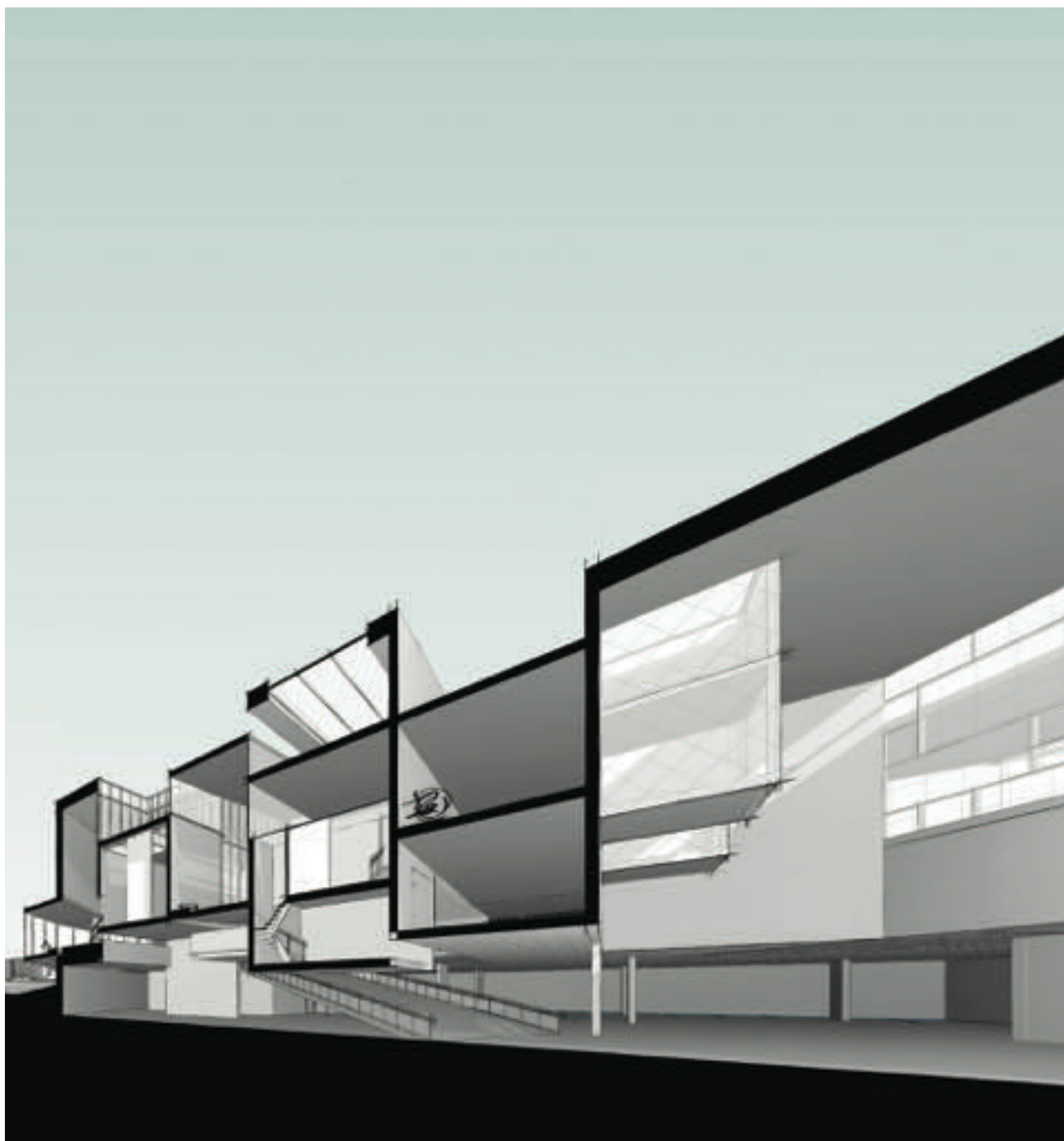
Discovery journey through time

Byblos has seen the rise and fall of numerous empires for the last seven millennia, marking an imposing cultural heritage that has morphed the layers of the city.

In order to preserve them and expand Byblos' exposure worldwide in a futuristic vision, a digital recreation of the old findings will take place in a path reflecting the future (encompassing the museum) and weaving through the larger volumes which reflect the past. This is achieved with 4D simulations of each era and international conference rooms embedded in a skin of copper that ages with time just like Byblos (rusts to green blending with the receding landscape).

Each room has a strategic surprise giving hints of the era through sound, material, texture (for the blind) color (for the deaf) and is easily accessible to the disabled. The experience provides surprising destinations (allusion to Bernard Tschumi). Therefore, the project is a 'Discovery Journey through Time.'



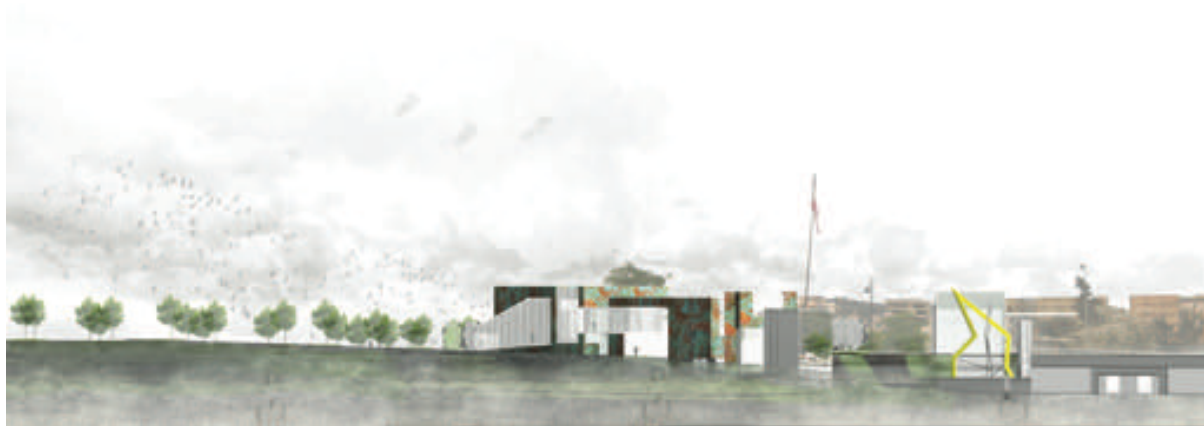


Patchwork of Future Byblos

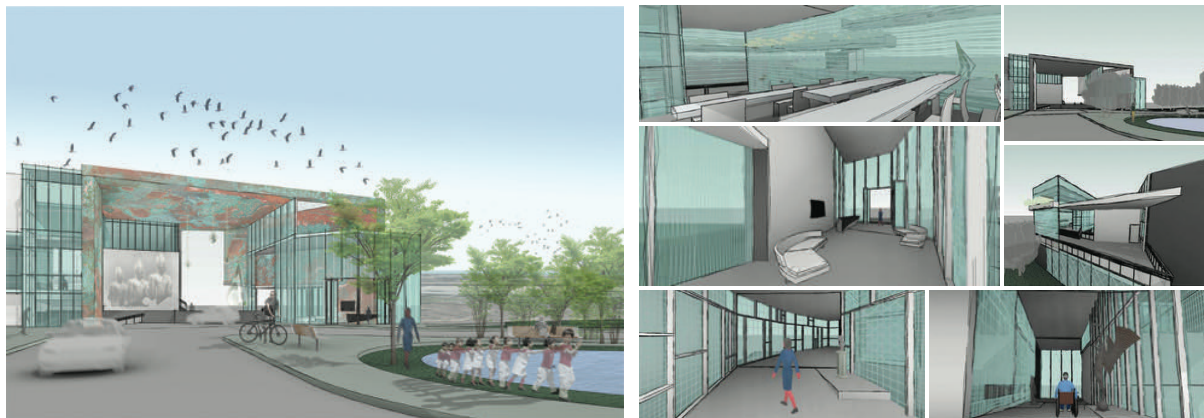
Studio supervisors: **Antoine LAHOUD** - **Bernard MALLAT** - **Zaher ABI GHOSN**

— **Gaelle Fahd**

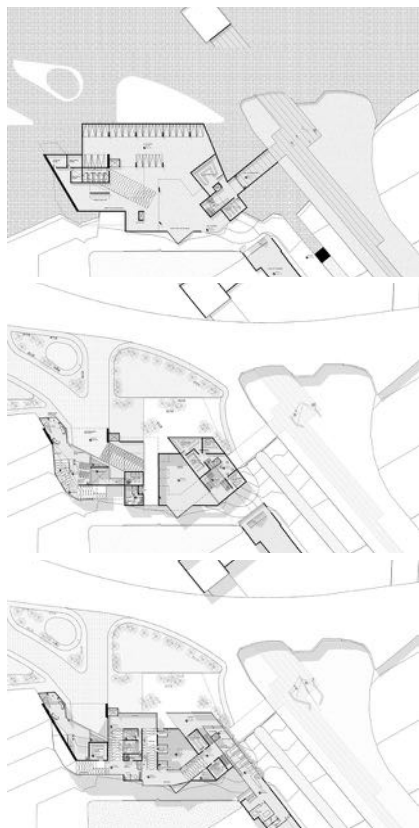
1



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3



4



1.
Elevation.

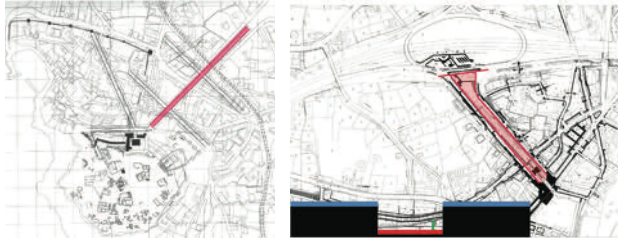
2.
Interior and exterior
views.

3.
Basement, ground
floor, and first floor
plan.

4.
View of interior
exhibition spaces.

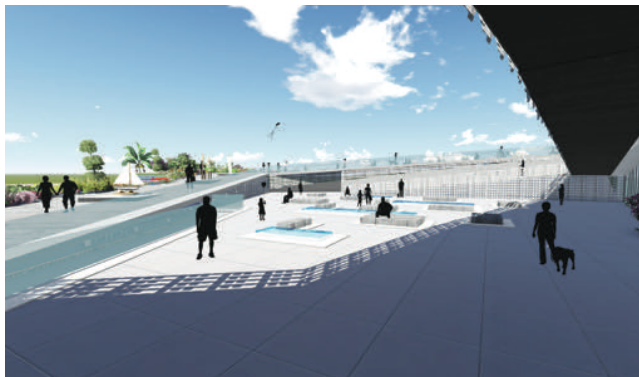
Sandra Hanna

The bionic arm of Jbeil Roman road



The concept is to create a public activity on the two sites located on either side of the Roman road to revive the historical public space.

The new and futuristic architecture is designed to attract people to the archeological site. In order to access both sides of the project, they would have to cross the Roman road.

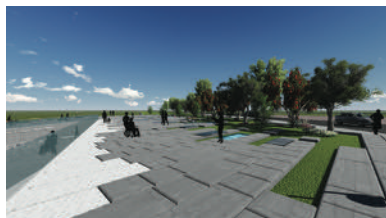


Patchwork of Future Byblos

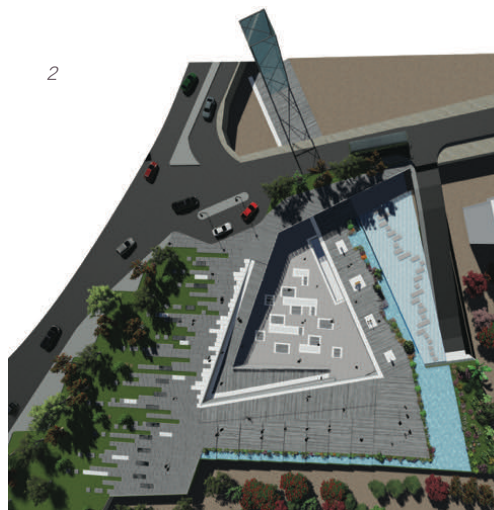
Studio supervisors: **Antoine LAHOUD** - **Bernard MALLAT** - **Zaher ABI GHOSN**

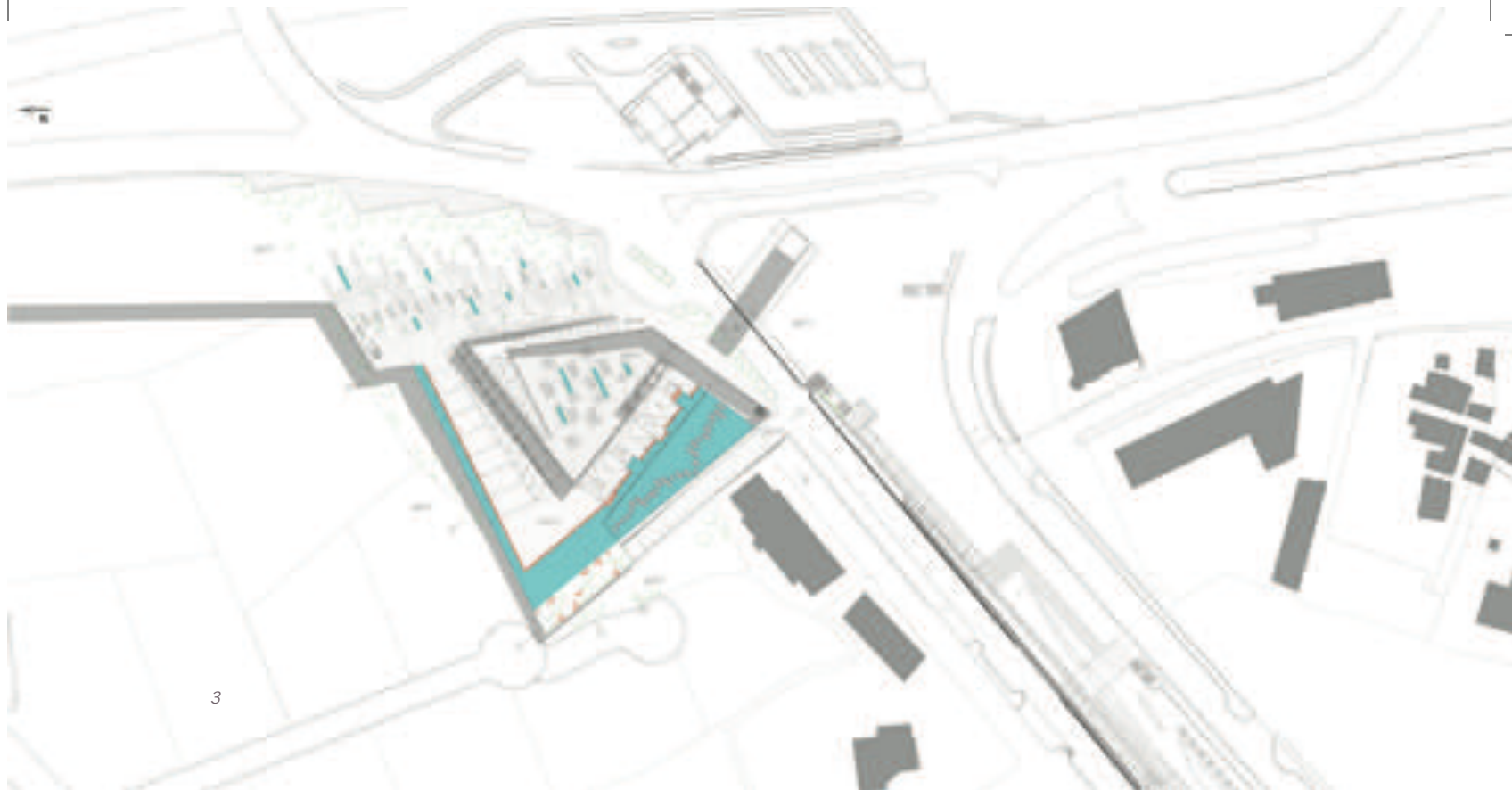
— **Sandra Hanna**

1

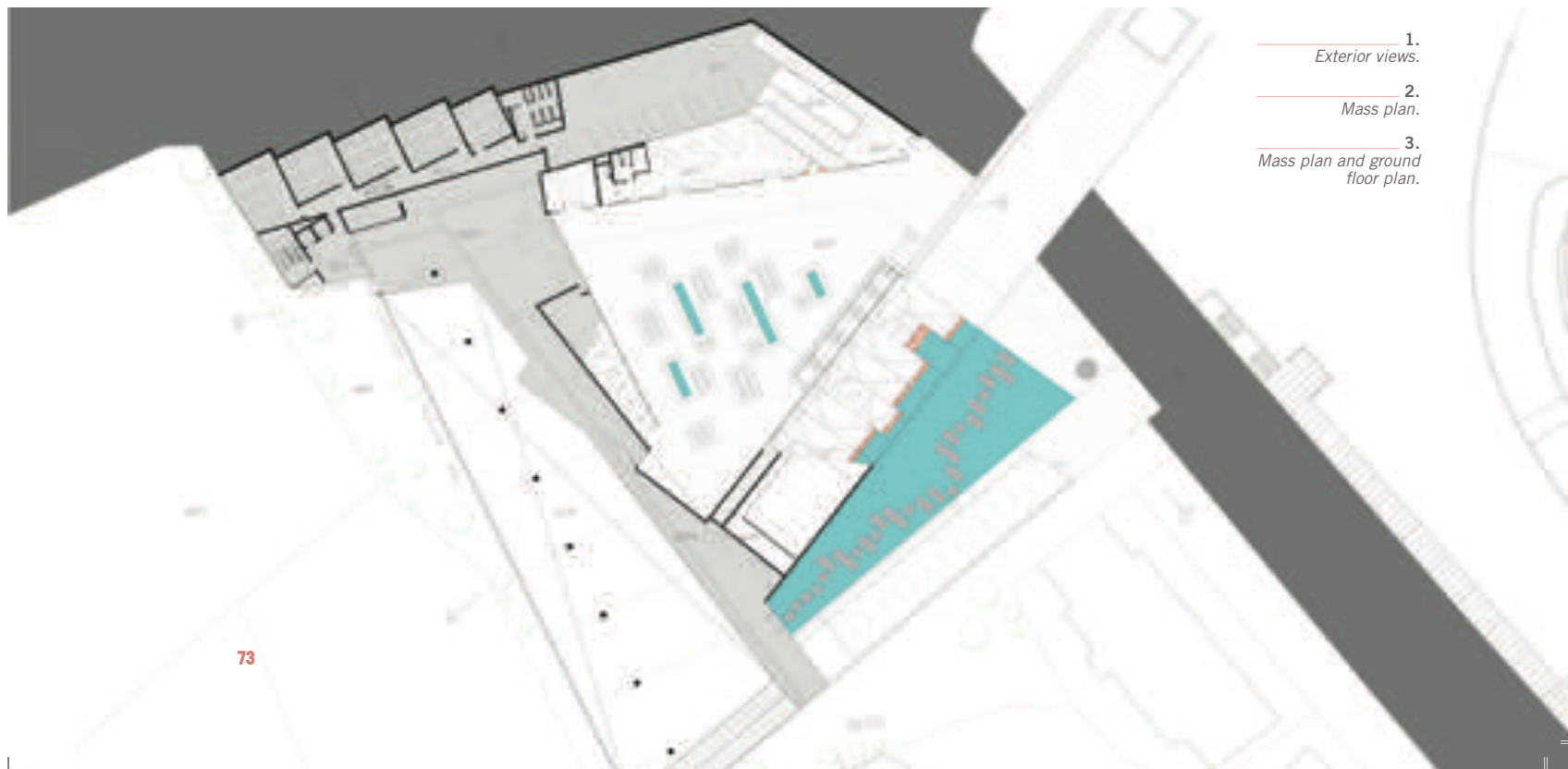


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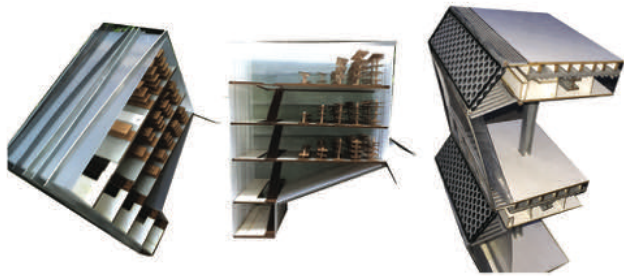
3



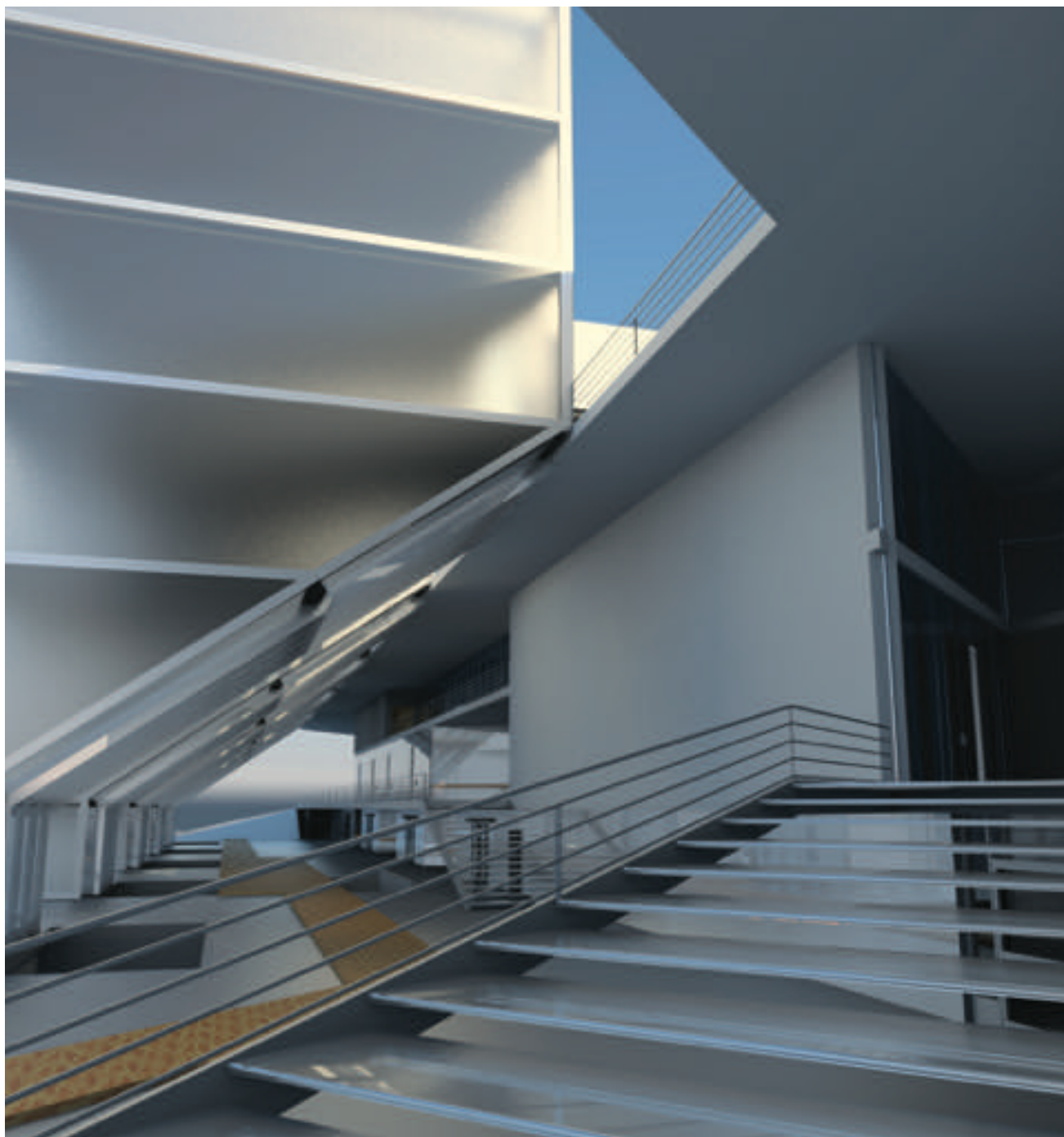
1. Exterior views.
2. Mass plan.
3. Mass plan and ground floor plan.

Mohamad Safieddine

Jbeil's harvest: Defining a new architectural urban typology



Forecasting Byblos 2020, I have raised a problematic that is crucial to Jbeil's urban context. As the agricultural typology collides with the expanding urban context, residential and commercial functions are faced with the dilemma of accepting or rejecting this essential architectural facility that ensures Jbeil's economic and social sustainability. Thus, the introduction of a hydroponic station resolves the critical problem in the city in three ways: it would control these vertical agricultural towers; provide a sustainable process of irrigation that circulates between the hydro; and achieve the interaction of an urban function with an effective agricultural intervention.

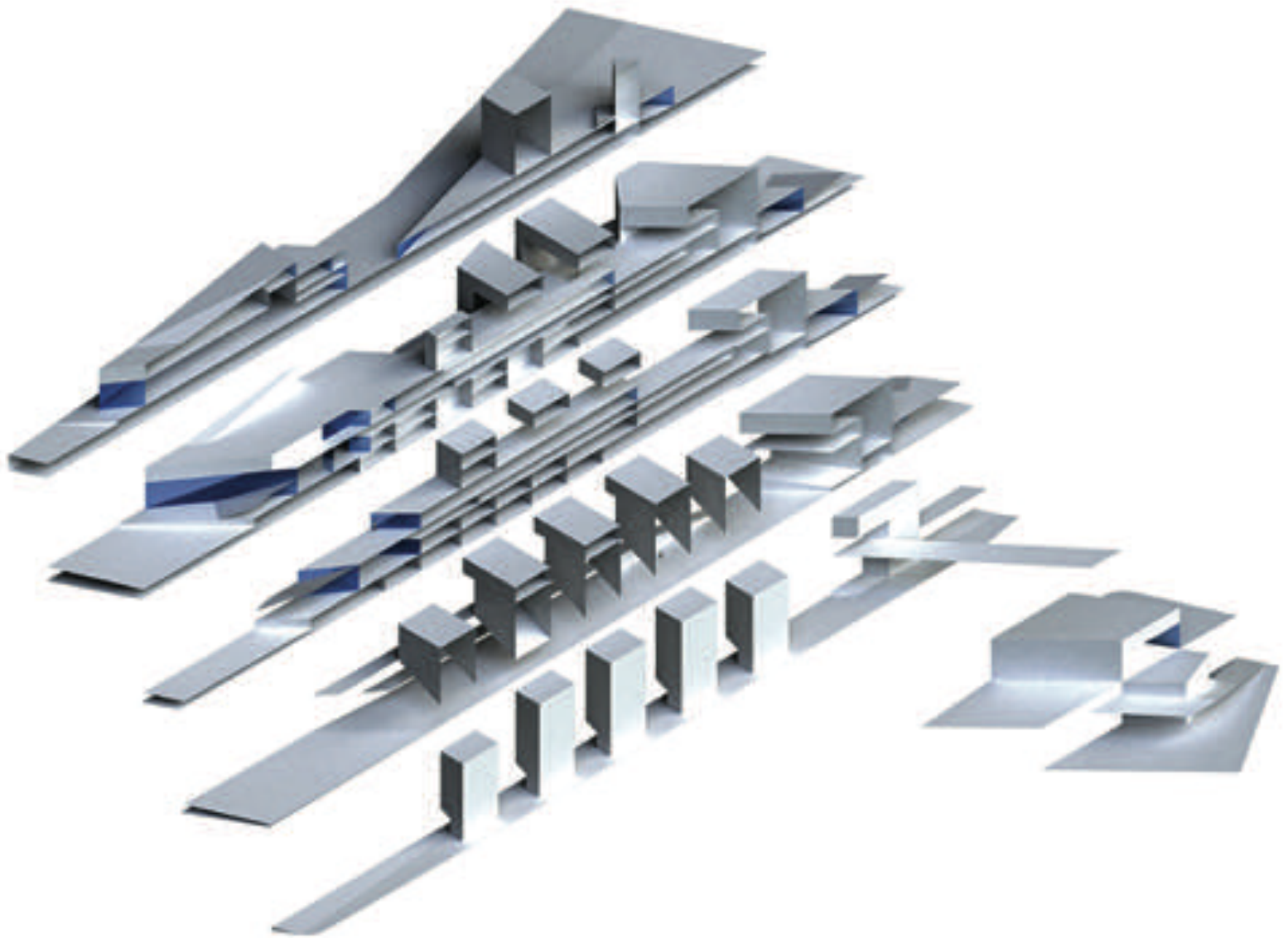


Patchwork of Future Byblos

Studio supervisors: Antoine LAHOUD - Bernard MALLAT - Zaher ABI GHOSN

— Mohamad Safieddine

1



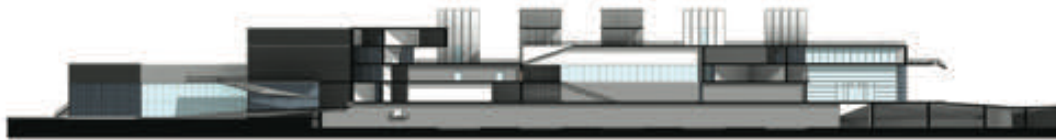
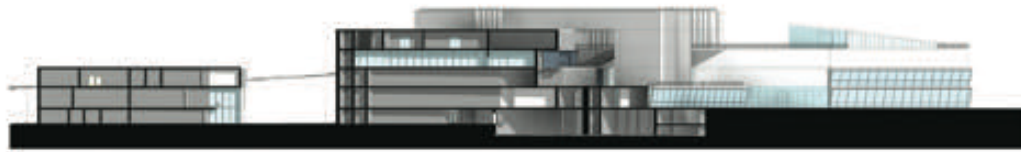
2



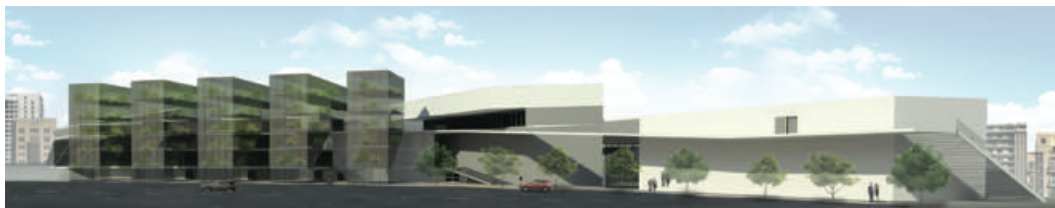
1.
Sequence of
axonometric sections.

2.
Longitudinal sections.

3.
Street elevation with
harvesting pods.



3



Studio supervisors

Karim NADER
Nour SACCAL

— *Transforming Suburbia*

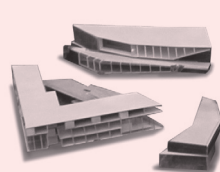
Entitled 'Transforming Suburbia,' the vision of this course, which is conceived as a continuation of the Final Project Research (FPR) course in the fall semester, is to revolutionize the Lebanese suburban sprawl that encroaches haphazardly on the mountains and slopes. It criticizes the Lebanese legal framework that creates individualized and repetitive typologies in which the landscape is but a leftover around the preconceived housing blocks.

Process

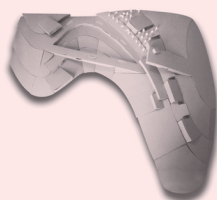
Designed as a creative workshop, the studio will focus on meticulous craftsmanship of architecture through a variety of media that includes: model making, collage, sketching, 2D and 3D drawing, oral presentation, etc.

Ultimately, the purpose of the course is to invite the students to produce a highly crafted piece of architecture that creates a modern day manifesto to revolutionize suburbia.

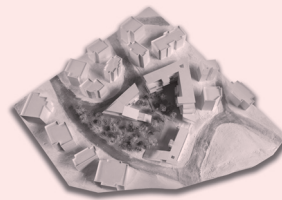
The studio concentrated in its first phase on developing the schematic studies of the project, and later developed it into a comprehensive proposal at the appropriate scale and level of detailing as an advanced design proposal. An initial graded pin-up was complemented by two major reviews (Midterm and Final) to assess the students' progress.



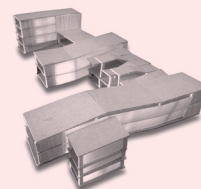
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4

- 1 — Sara Addam
- 2 — Alain Chahoud
- 3 — Sally Saliba
- 4 — Rita Zeinoun

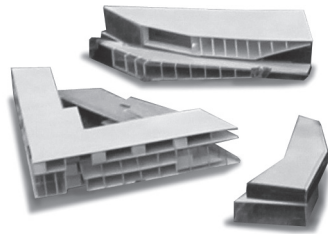
← Left page: Close-up
view of model.
Sally Saliba.

Sara Addam

The patch: Promoting social coherence

Under the theme of 'Transforming Suburbia,' I found it interesting to choose Aramoun since it has been undergoing a huge change on the social level which was the primary factor in my functional divisions.

After site visits and interviews, I decided on three main categories: the residential, the library related to the existing school, and a new program that consisted of sports facilities and a cinema. With that in mind, I based my massing on several elements: the extension of existing lines that frame a multipurpose public space in the middle, in addition to the existing topography that was the starting engine of the project. Each building starts from the ground and extends in a way that the ground becomes the roof, without having to take away any potential public space which, I believe, can belong to both nature and human. The functions were set in a way that departs from the modern norms which promote individualism; meaning that each building is designed to fit the user's personal needs while encouraging social interaction.



The residential building consists of apartments of different areas, each designed to provide privacy and, more importantly, openness. Along with communal kitchens, lounges, indoor markets, a beauty salon and many other activities that are usually on the urban strip are elevated to the residential corridors in order to enhance social ties among the users

from diverse backgrounds. The library consists of private and public reading spaces, in addition to workshops that enable less fortunate people to invest in themselves and aspire to a better future. Finally, the cinema hall and sports facilities, with a special façade treatment contradicting the city's monotony, are visible from the main street in a way that displays their presence and potential. Residents of the city will have the opportunity to overcome today's traumatic social differences and better themselves.

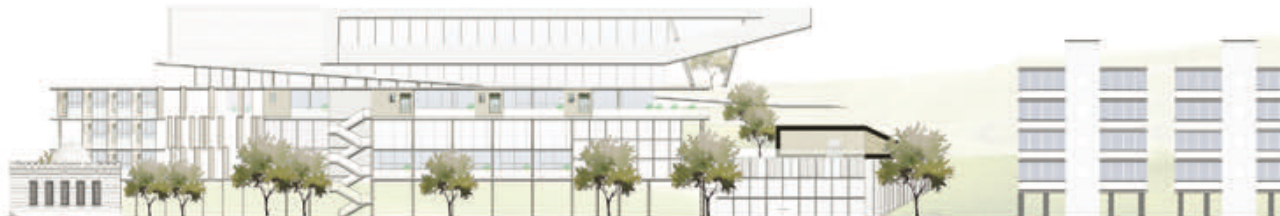


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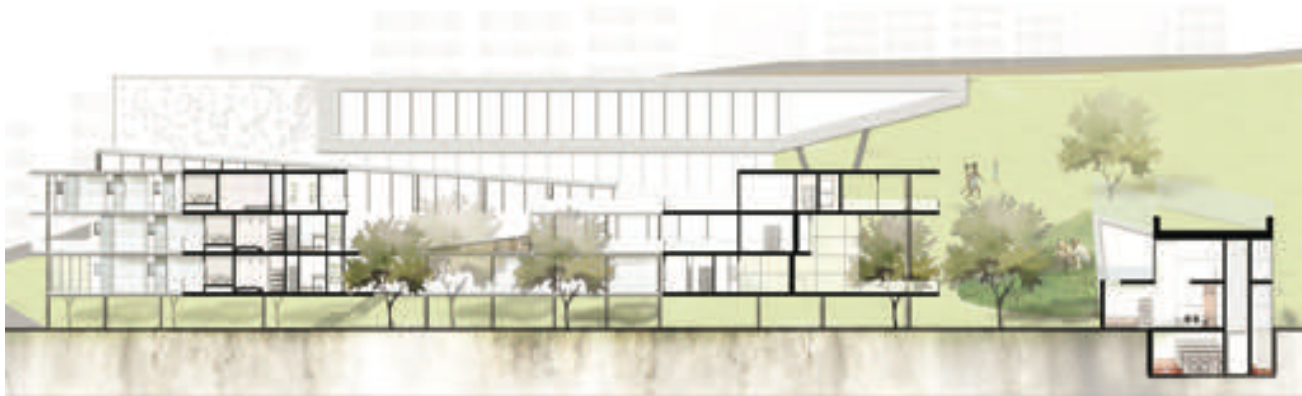
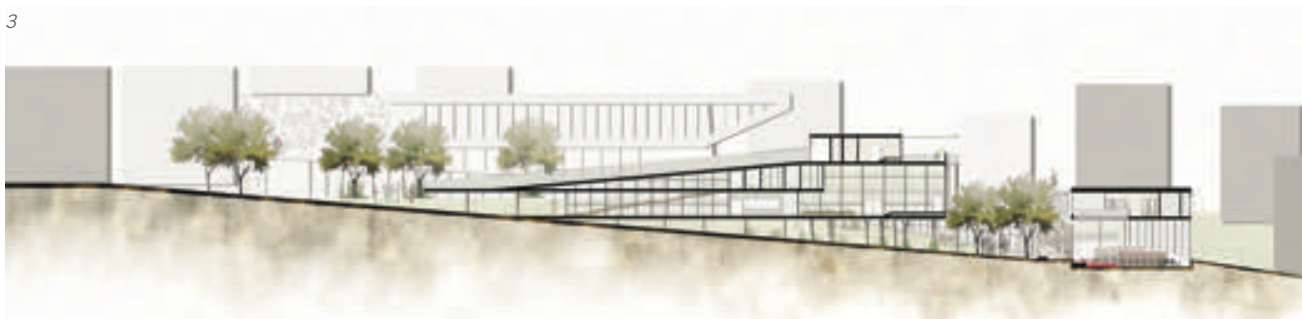
Transforming Suburbia
 Studio supervisors: **Karim NADER** - **Nour SACCAL**
 — Sara Addam



2



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4



1.
North east elevation.

2.
North west elevation.

3.
Section along slope.
Section on interior
courtyard.

4.
Ground floor plan.

5.
Collage of communal
space.

5



Alain Chahoud

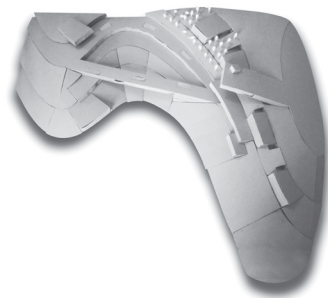
The link: Stitching the valley Re-finding the role of Fatqa

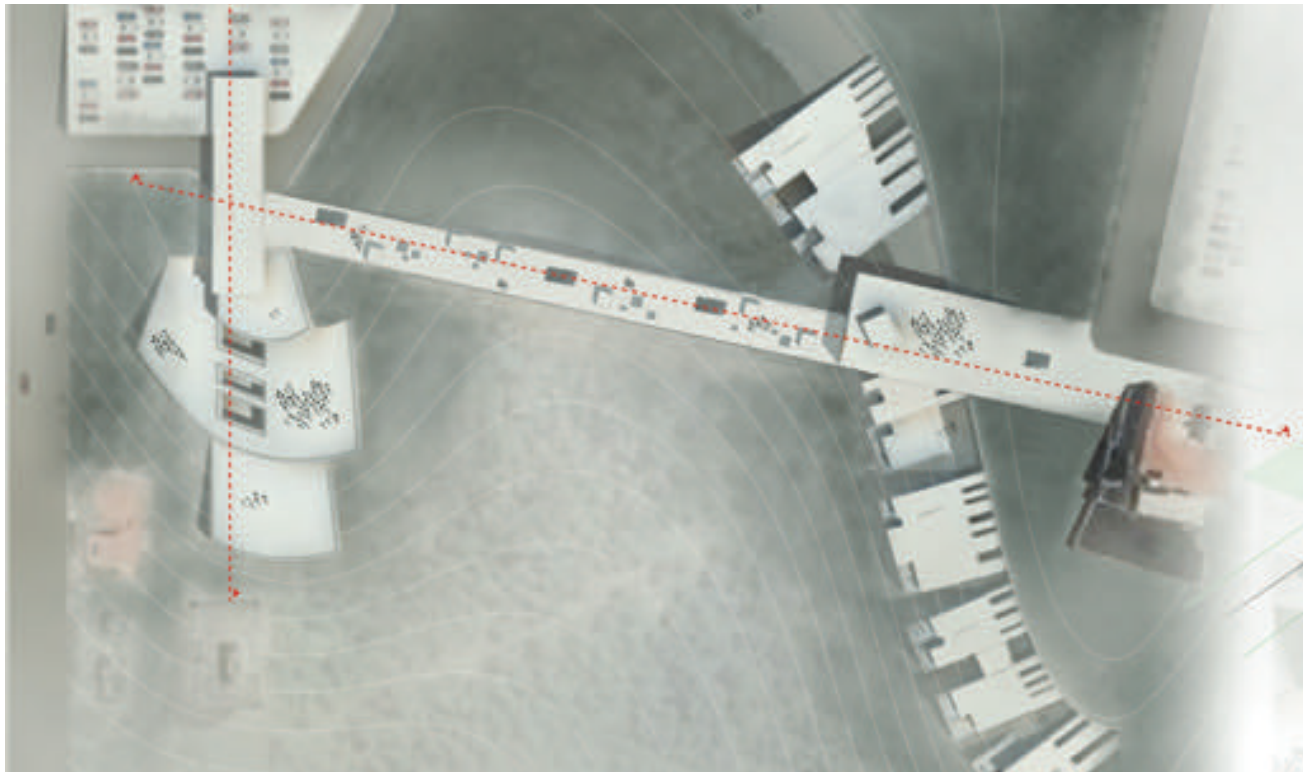
Geographically Fatqa is a node, a roundabout connecting five different suburbs from all its sides, but in reality it does not live up to its name. Due to the new urban sprawl and the new divisions in this area, Fatqa is growing into a cluster of different private spaces. The new projects being built are all closed communities that do not allow for interaction between people. The chosen site itself is an area consisting of two hills separated by a small valley. The diverse existing functions are totally separated.

The project consists of a communal kitchen linked to the existing church, a school and different residential typologies set apart on the two hills but connected by a bridge that houses an open market, multipurpose spaces and a gym. The project is a promenade that starts from the residential area through the bridge into the open market and ending at the school.

Architecturally, the volumes are inserted into the site in four different ways: cantilevers, embedding, seating, and bridging.

The project entails creating open and closed public spaces in the area to enable interaction between local residents and revive the social life in the city that has been destroyed by the new architectural privatization.

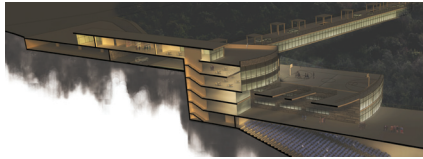




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Transforming Suburbia
 Studio supervisors: **Karim NADER - Nour SACCAL**
 — **Alain Chahoud**

5





1.
View towards east.
2.
Library and school perspective section.
3.
North elevation.
4.
View of the bridge and open market.
5.
General view of the intervention.
6.
Section on residential unit.

6

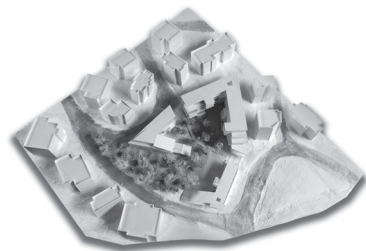


Sally Saliba

A social fusion in Fanar

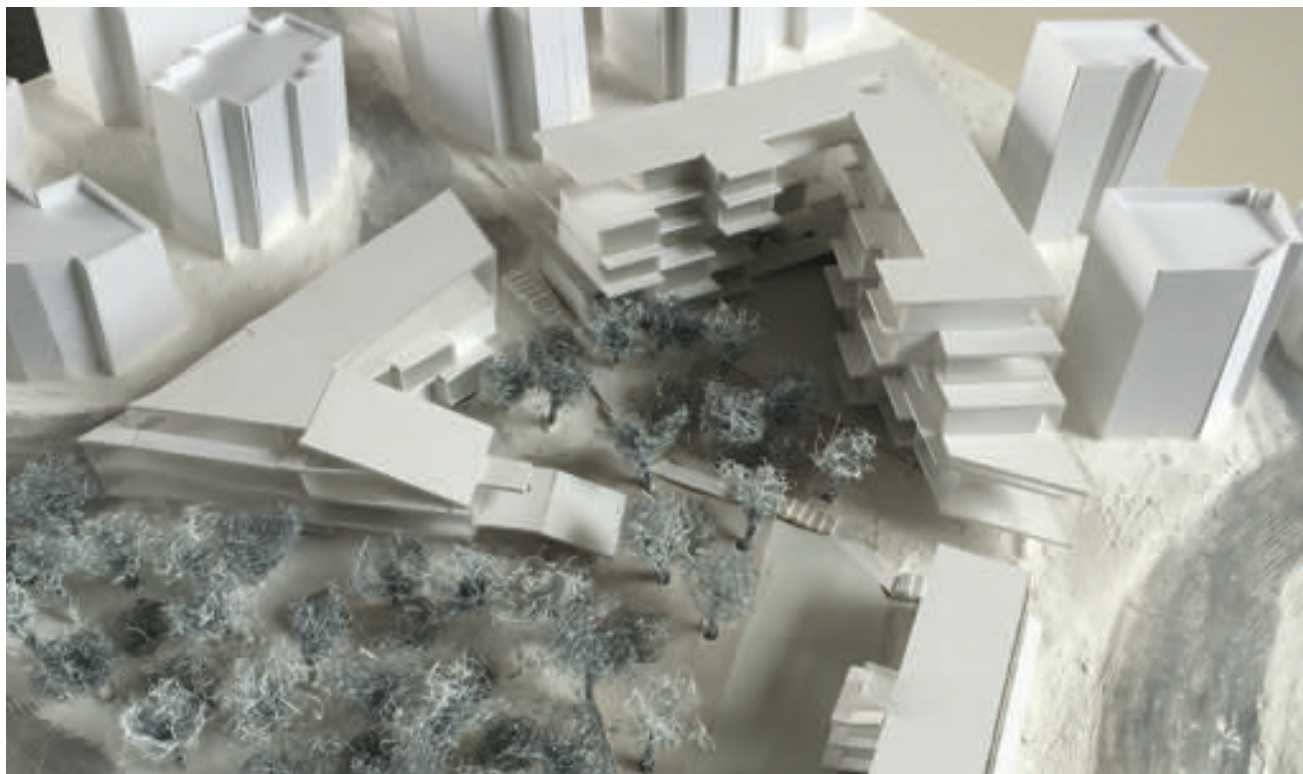
Buildings define people's relationship with their city, inspiring certain behaviors and feelings of pleasure. How can this manifesto be applied with such outdated laws? It is indeed forcing an individualistic lifestyle with very little or no relation among people. To tackle this issue, Fanar, which literally means a lantern, is the targeted suburb where the project aims to restore what was lost and light up people's lives.

The chosen site in Fanar is characterized by high social complexity and diversity resulting from juvenile delinquencies and a mixed community of elderly residents and refugees. The social problem lies in the fact that, as the children's reformatory is taken up by refugees, they are being sent to Roumieh prison instead, an unhealthy environment for kids. The intention is therefore to fit all three groups in one self-sufficient community, taking into account all contradictions between freedom and imprisonment, young and old, and finally rich and poor. Moreover, the site has a big pine tree forest which must be protected and respected by the new architectural proposal.



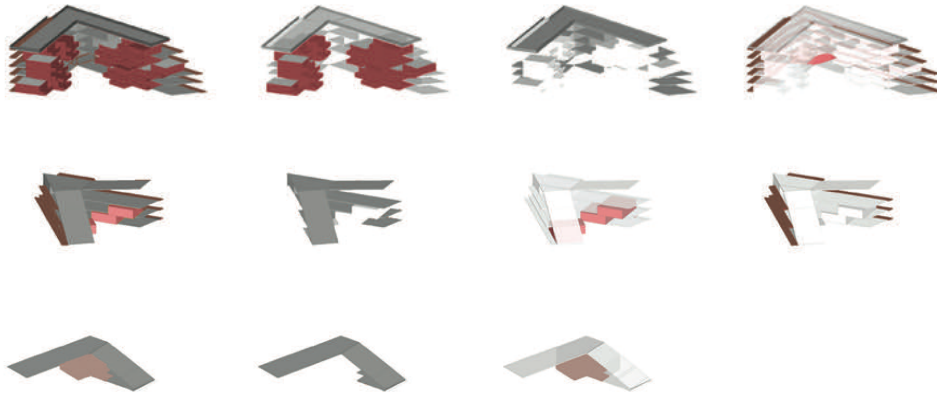
The suggested project is separated into three different yet connected volumes. The first is a residential block for the elderly that fosters a communal lifestyle with a common kitchen and workshops so that they may be productive and benefit their society. The second volume is a reformatory where the healing process takes place in three stages. On release, in the final stage, the children are able to serve the elderly through

community service tasks. The last building is the commercial public area where people are invited to reconcile with nature and profit their community by buying what they produced. It represents the interface between the project and the rest of Fanar. Therefore, it is a way to connect all these contradictions into one tight-knit community living as the title states: a welded lantern.



Transforming Suburbia
 Studio supervisors: **Karim NADER - Nour SACCAL**
 — Sally Saliba

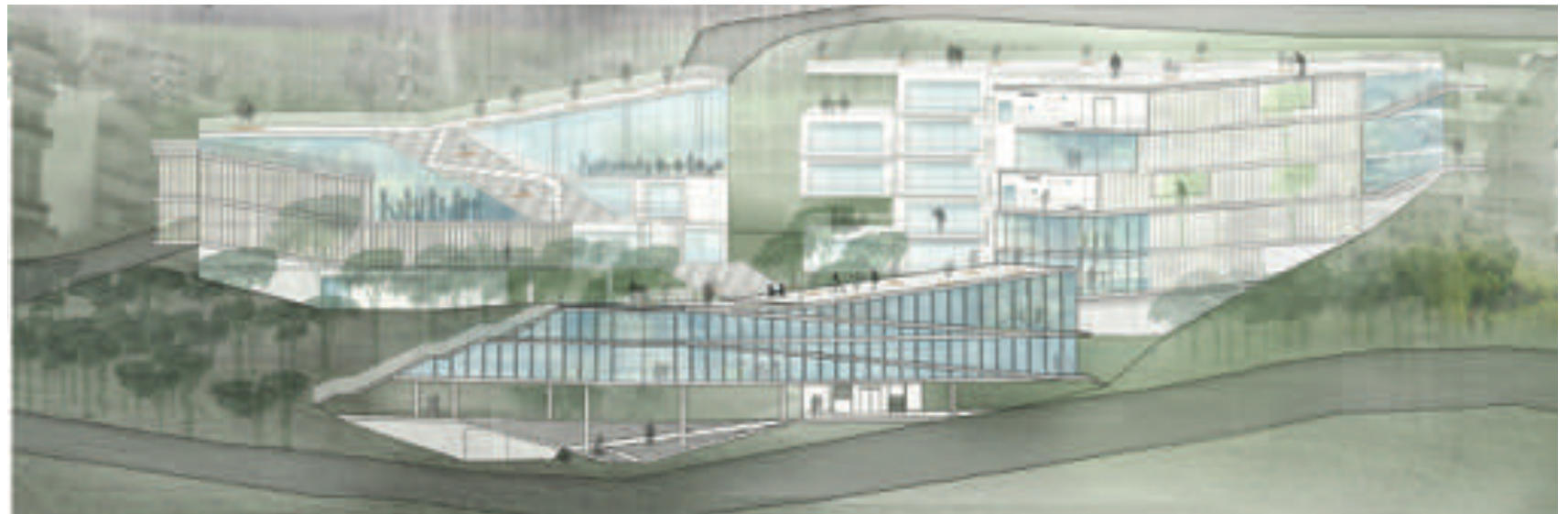
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1.
Design strategy.

2.
Collage.

3.
General elevation.

4.
Conceptual collage.

5.
Mass plan.

6.
Close-up on corner articulation.

4



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6

Rita Zeinoun

Reviving Marqod

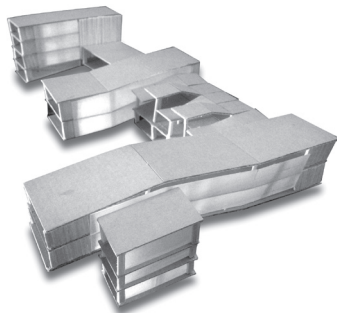
Beit Mery, which means in Aramaic 'House of my god', was an ancient Phoenician suburb dedicated to Marqod, the god of music and dance. However, with the passing eras and civilizations, this distinctive characteristic of Beit Mery faded away.

While researching and observing this chosen cluster, I learned about the physical conditions and the day-to-day concerns that the residents face. The buildings are surrounded by block fences, unused setbacks, and restricted balconies, reflecting a barbaric, closed, and individualistic setting. Socially, some tenants are practicing musicians who reside in typical dwellings, while others, who are not musicians, choose to live in a quieter environment.

The purpose of the intervention is to have a scheme integrating an interactive community for both types of tenants, while maintaining privacy between them.

The residential complex lies integrated with the slope landscape, taking on its character and providing a visible connection with the adjacent forest.

The residential buildings comprise a mix of units ranging from apartments suitable for musicians and families to accommodations for the elderly or retired musicians.



As having secluded rooms is a necessity for composers, five isolated music rooms are integrated within the nature, providing a romantic ambiance conducive to inspiration and composition. Similarly, the indoor and outdoor concert hall as well as the music academy offer a place for performing and teaching music.

Enticing people to interact is highly influenced by the design of the spaces, and undertakes two different approaches: porosity at both the physical and visual level, and engagement

into communal activities. The project aims to tackle the two approaches by transforming closed barbaric buildings into extended and well-integrated houses, as well as maximizing social interaction through shared activities among tenants in a suitable public program that includes music theaters and a music academy for tenants and other users.

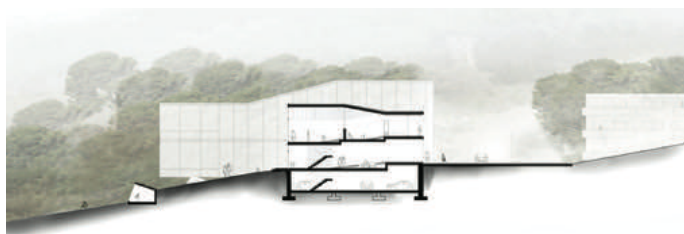


Transforming Suburbia
Studio supervisors: **Karim NADER - Nour SACCAL**
— **Rita Zeinoun**

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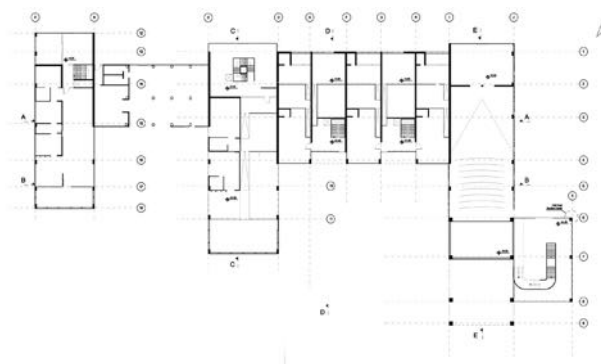
1.
General views of
intervention.

2.
Transversal section on
dwellings.

3.
Longitudinal section.

4.
Ground floor plan.

5.
Views.



Studio supervisors

Antoine ROMANOS
Tarek ZEIDAN

— *Beirut Central District: The Post Conflict City*

The focus of the studio was to investigate, assess, and explore the outcomes of Lebanon's civil war and how the reconstruction plans carried out by a private Lebanese building company affected the city, specifically the Beirut Central District, as well as its social, political, and economic structure. Through individual studies of Beirut's city center and reconstruction plans for other post-war cities, critical sites within the center were selected by each student along with a specific program designed to address and solve a particular issue, thereby revitalizing the city center.

In the aftermath of any war, a ruined city and its distraught society are confronted with the difficult task of reconstruction, not only on a physical level, but socially, economically, and politically as well. Though the physical damage and human suffering of wars might have many similarities regardless of place and time, the means and objectives of reconstruction usually vary. Furthermore, the socio-political and economic specificity of each situation inevitably mandates a different approach.

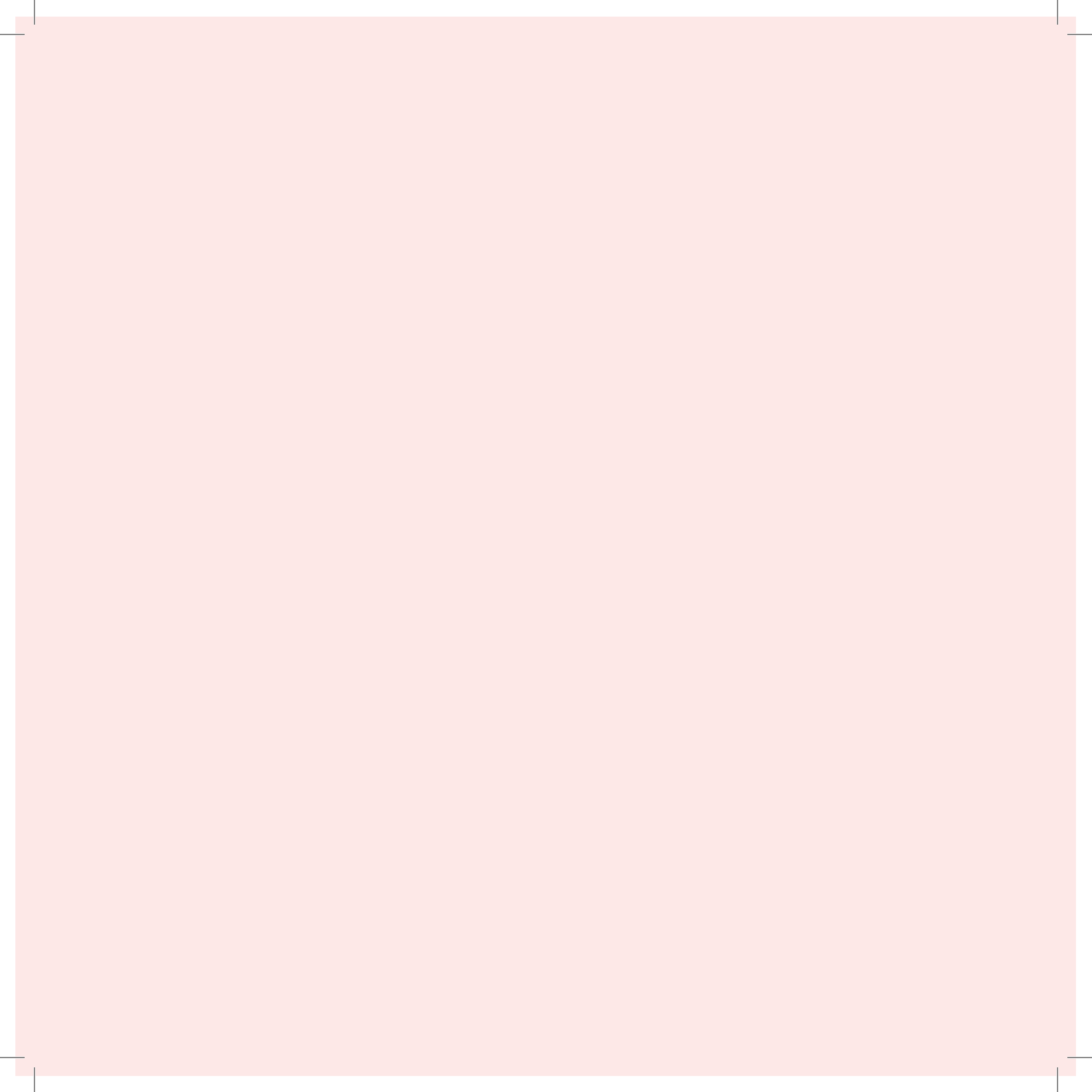
Such is the case of Beirut, a city that is both condensed and contested within its center. The last three decades have witnessed the obliteration of the city center beginning with the

Lebanon's civil war (1975-1990), along with its spectacular commercial resurgence, and most recently its national contestation as rival political coalitions compete for strategic space through demonstrations, protests, and street battles. Throughout this period of prolonged war and urban violence, Beirut's Central District was both the epicenter of intense clashes and subsequently the focus of the most rigorous reconstruction plans, with architects, urban planners, and politicians debating over visions of the city's post-war recovery.

The role of architects in this process of recovering, renewing, and revitalizing Beirut was put into question, with each student focusing on a different solution. While all students identified a major problem with the outcomes of the current reconstruction plans, the magnitude and severity of the problem itself was debated and discussed throughout the course of the studio. These varying viewpoints were reflected in the approaches of each project.

With the collective aim of reviving the city, and while taking into consideration their exploratory studies and research, the students put forward specific programs for critical sites within the city center. One of the main themes targeted was

← *Street map network
of Beirut. Paper model.
Rawad El-Kontar.*



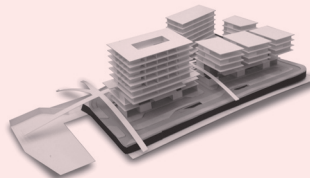
the abstract and controversial issue of collective memory and its significance in a torn and war-stricken city as complex as Beirut, which resulted in proposals ranging from a reconciliation center to a memorial and war museum linked to an existing and abandoned church. An alternative issue explored within the studio responded to the lack of connection between the city center and the rest of Beirut, thus proposing a transportation hub that would reconnect the two. Another approach, involving a social assessment as well as an analysis of social behaviors, spatial patterns, and spatial needs, promoted a center for the youth and future generation of the state.



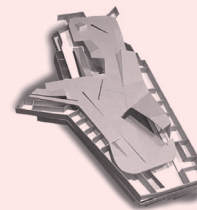
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- 1 — Michel Ghulmiyyah
- 2 — Zakaray Karam
- 3 — Rawad El-Kontar
- 4 — Nadeen Safa

Michel Ghulmiyyah

Beirut memorial & history museum

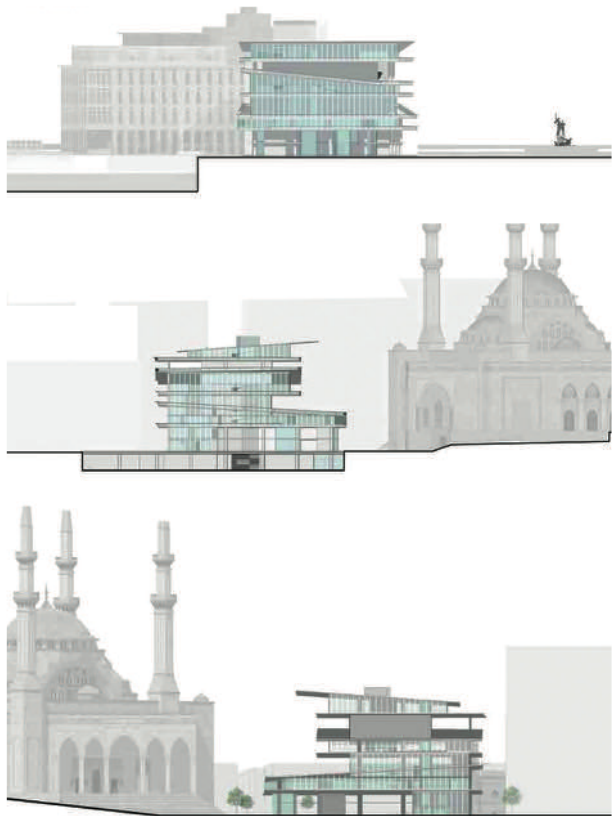
In a city with endless historical layers and not enough awareness, the project's main purpose is to help today's generation learn, understand and appreciate everything it has been through. Consisting of an urban park linked to a cultural building in the heart of the city, the project aims to connect and revive some of these notable layers such as Martyrs' Square and the Garden of Forgiveness.

The park is made up of meditation spots, sculpture gardens, temporary art installation areas, and a promenade that leads to the cultural building which houses exhibition space and educational facilities. The connection between the park and the building not only joins and revives two important layers, but it also attempts to restore a vital axis that once existed on that same plot back when it was a bustling market place. The ground floor of the building is an entirely public area that allows transparency and the flow of space from Martyrs' Square to the Garden of Forgiveness; an aspect that none of the surrounding buildings offers. It acts as a memorial with its diverse scattered rooms, each representing a different event, martyr or phase that the city has known. Thus, the experience on the ground floor reflects the dispersed and fragmented city as it is today while proving that coexistence is still possible.



Each of the upper floors, however, represents a layer of the city's history. The building possesses a different yet very light appearance by maintaining its linearity and transparency with

the help of extended slabs and various slanted terraces. The distinct leveled terraces serve as reminders of the historically rich surroundings, depending on whether they are directed toward Martyrs' Square, the Ottoman style mosque and church or the Roman ruins. Overall, the project offers the people of the city a new type of learning experience that will help them appreciate their culture and that motivates them to reconcile for its sake.



Beirut Central District: The Post Conflict City
Studio supervisors: **Antoine ROMANOS - Tarek ZEIDAN**
— **Michel Ghulmiyyah**

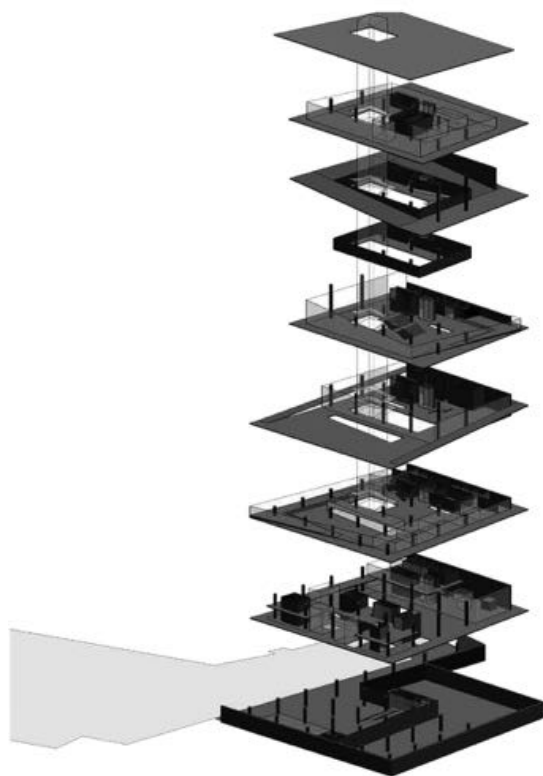
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1.
Views from Martyr's square.

2.
Section through entrance.

3.
Exploded axonometric drawing.

Zakary Karam

St. Vincent De Paul memorial

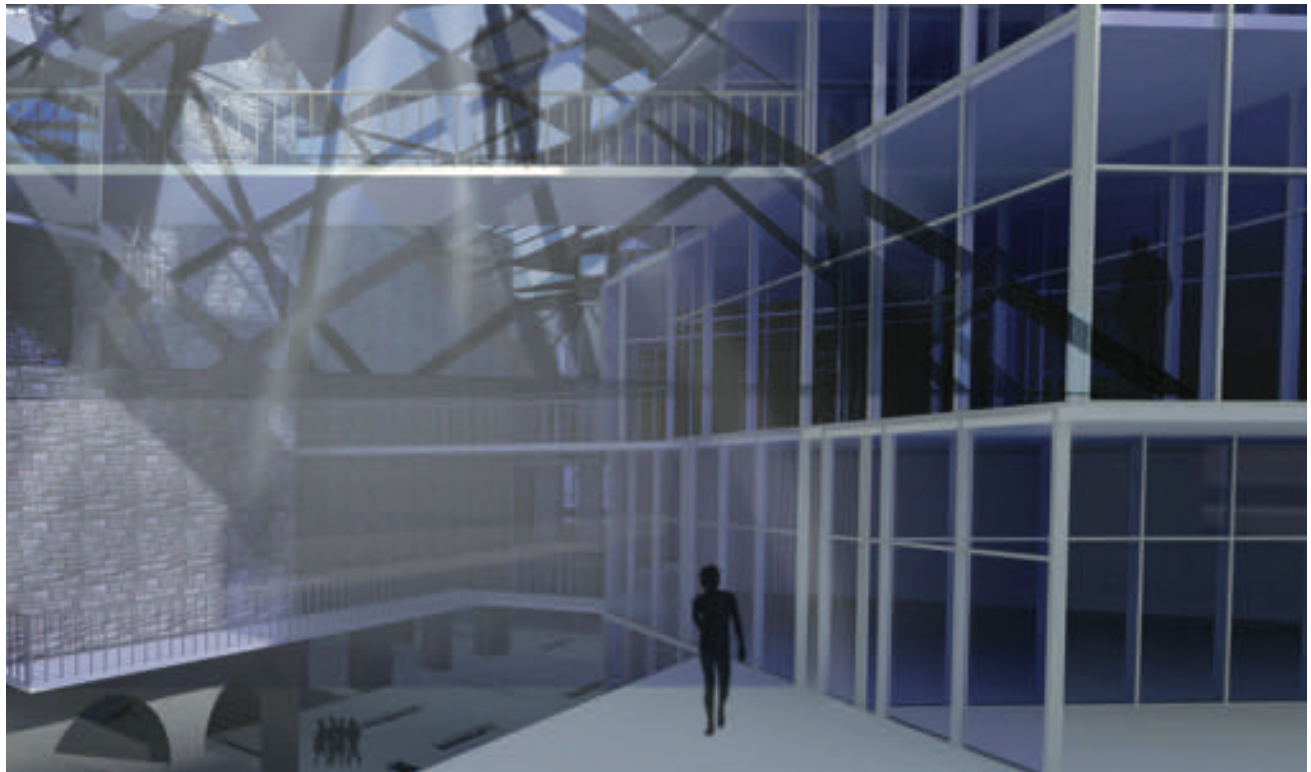
St. Vincent de Paul Church, located on the green line and still bearing the scars of the civil war, was important since its patron society has long provided services and help not only to Christians but to Muslims as well. With this intervention, the church was used as an icon with various functions such as a museum, a cultural center and offices that merged the different religions, divided after a brutal war, through a light steel structure.

The site was simplified into three blocks that were taken as a reference to its existing limitations. The church itself was left untouched, only elevated off the ground with the remnants of the war preserved. The area beneath the church was kept as a museum, portraying momentous events that shaped Lebanon's future, and serving as a memorial to those who lost their lives. The space around the church was used as a community center, providing classes, workshops and exhibition centers that cater to residents in and around the area. Moreover, the tower acted as a financial catalyst to the project, allowing the St. Vincent community to function sustainably. Covering part of the project was a triangular steel structure that conveyed a sense of war and pain, while standing at the same time as a distinctive sculpture in Downtown Beirut.

That the church was one of the few surviving post-war structures on the green line was a story in itself. Being able to weigh up heated arguments on whether the church should be kept or removed, be it for the Christians or for the whole of Lebanon, in

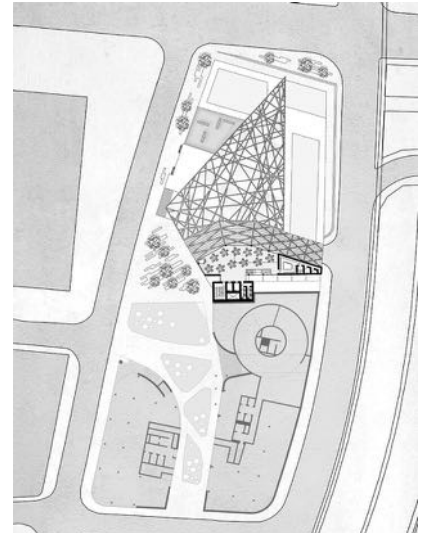


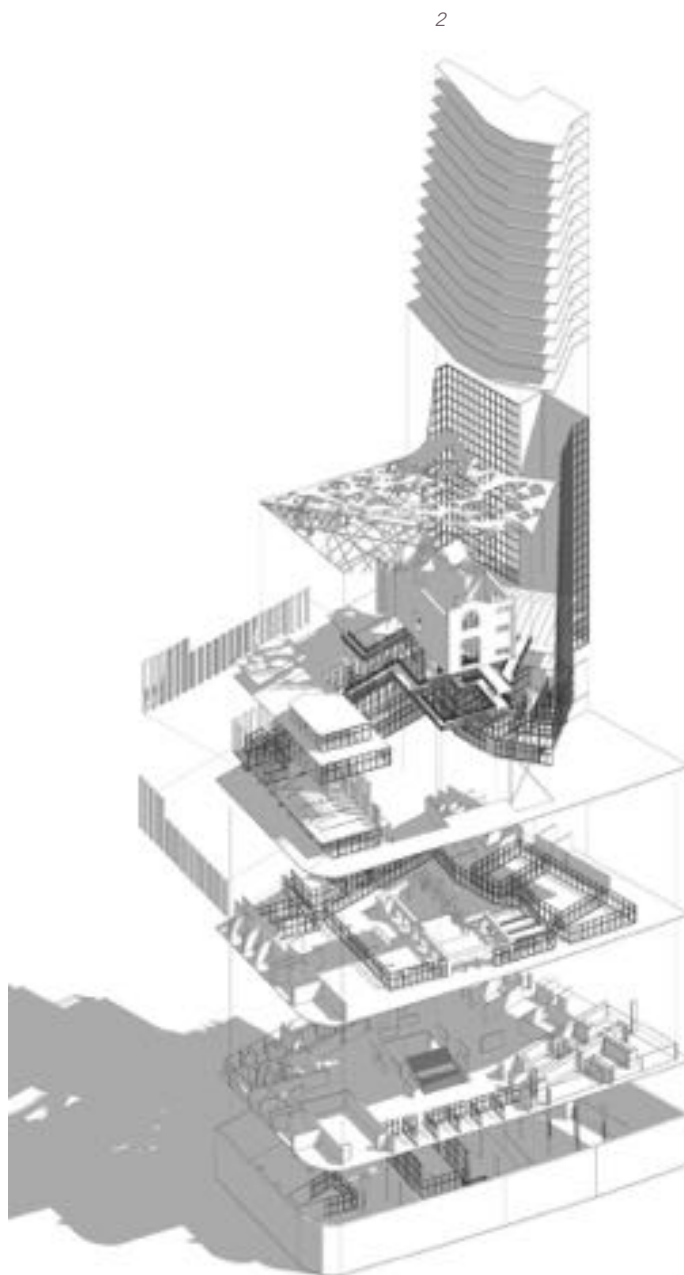
my opinion allowed this project to succeed. After a good eight months of research and analysis, the restoration of old buildings will continue to be an ongoing debate. As an architect, I believe one should never aspire to please the people, but rather the architecture itself.



Beirut Central District: The Post Conflict City
Studio supervisors: **Antoine ROMANOS - Tarek ZEIDAN**
— Zakaray Karam

1





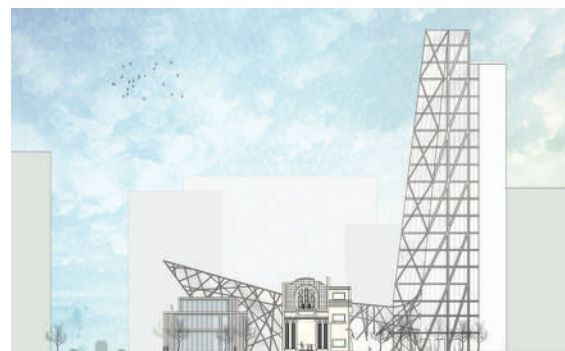
1.
Basement plan,
ground floor plan,
typical plan, and roof
top plan.

2.
Exploded axonometric
drawing of program
and circulation.

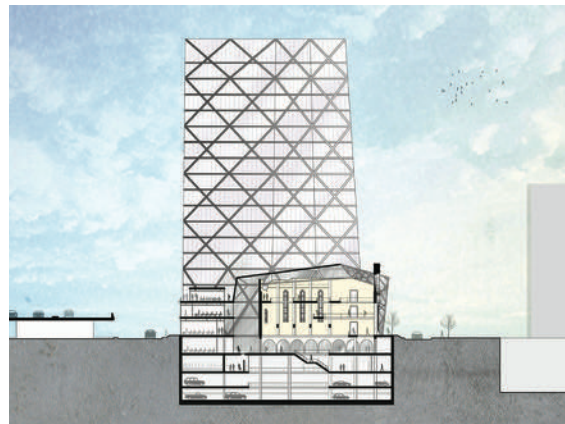
3.
South elevation.

4.
Section through main
void.

3



4

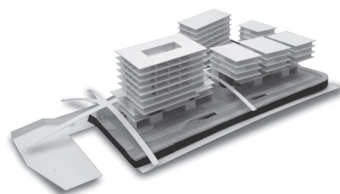


Rawad El-Kontar

Connective overlay

The chosen site is on the border of Beirut Central District (BCD). Based on the hypothesis of extending the urban fabric and connecting it to the city center, the project aims to regenerate the flow of activity and density inside the city center. It will also act as a surgical prototype for resolving problems of density, connectivity and transportation in other areas within the city.

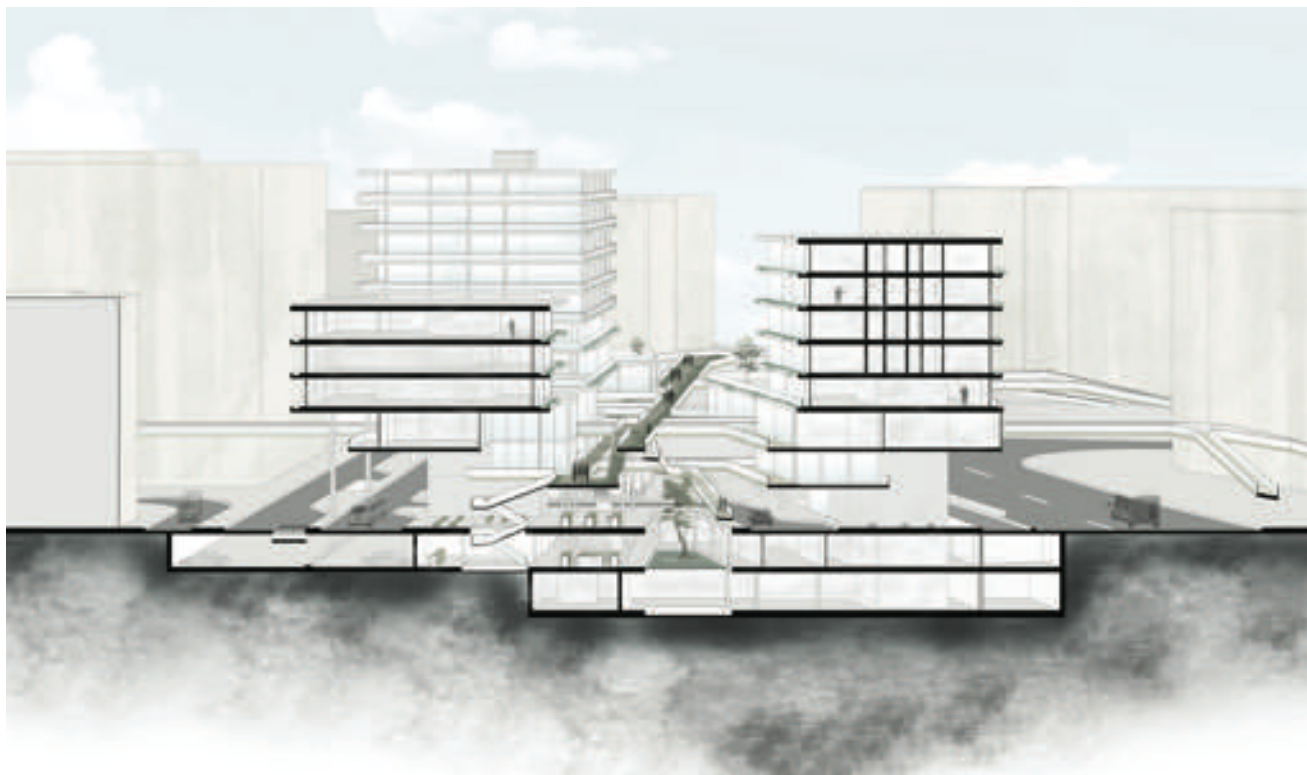
Because traffic density was a major concern in Al Bourj Square in 1960, Charles El Helou station was built outside the city center as a temporary solution for transportation and traffic. This aspect, along with the harsh infrastructure that bordered the city center, resulted in the dissection of the network that connected the city center with its peripheries, making it a dead area. The theoretical approach was to raise the district itself, and set apart the built space that has long been promoting a general isolation within the area. This would allow the creation of an underlay constituting a connective public platform that would free the lower levels, and enable the population to interact through activities and transportation.



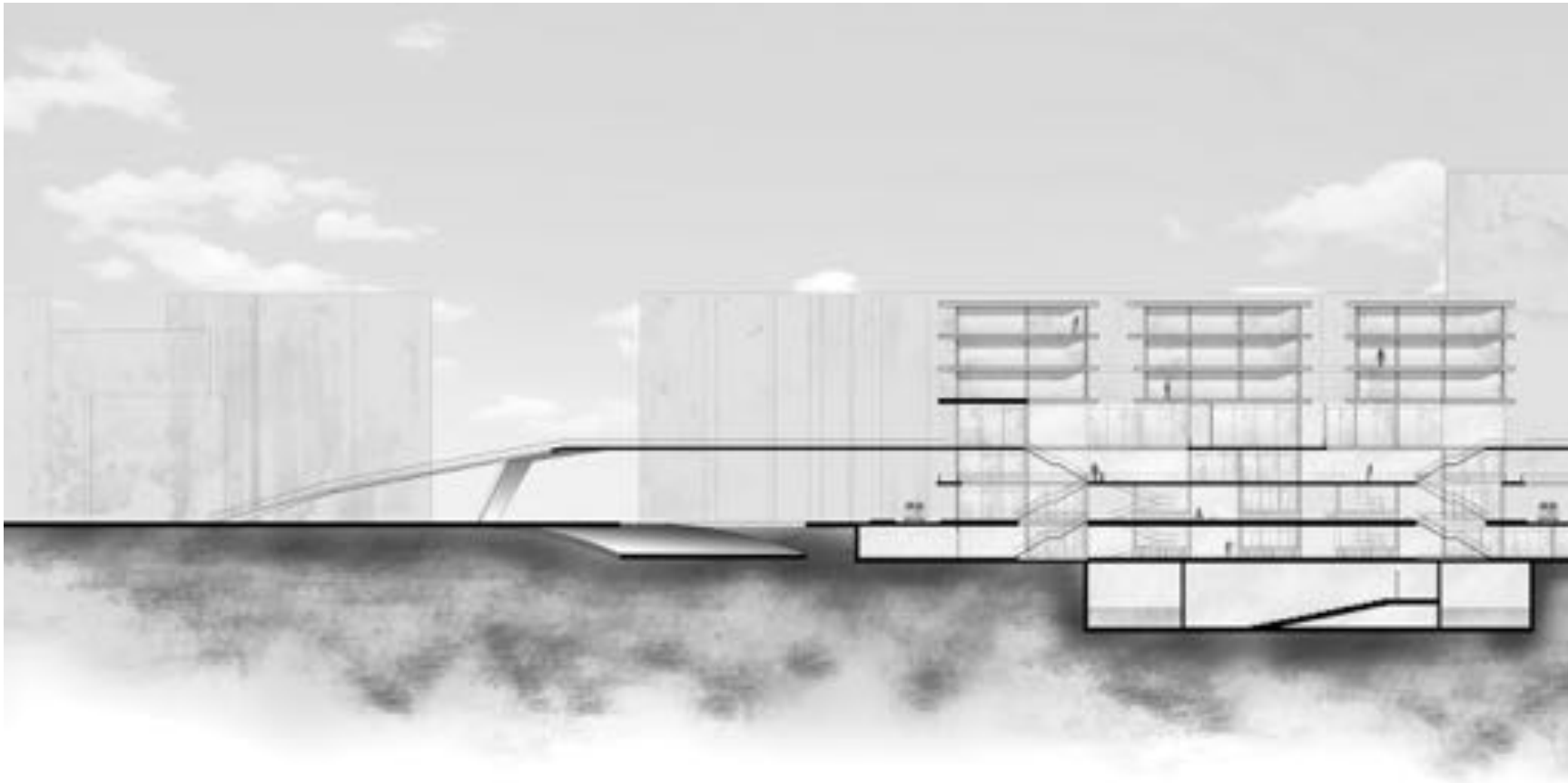
The proposed intervention is a hybrid mega structure, a connective overlay which is formed by a series of porous layers. These layers create a heterogeneous project that allows for different types of activities to take place simultaneously in a small space, thus tackling the issue of density. The design strategy includes raising a pedestrian platform and keeping the original ground level as a transportation station. The platform extends to link different vibrant parts of the city to the center.

The project consists of stacked perforated layers, which play a role in eliminating the norms of a typical ground level. These overlapping layers create a beehive network that accommodates different public facilities connected to the van station on the ground level. The transportation hub receives transport units from all Lebanese districts. The vertical circulation from four separate waiting areas cuts through the porous slabs, allowing the individual to reach the different overlapping layers. The lower layers tend to be more public, in contrast to the more private level which increases as one moves up to the residential or office layers. The two layers underground contain public

shopping areas and restaurants that are situated around sunken gardens and green spaces. This underground layer extends under the infrastructure to connect to archeological sites, making the project accessible from all directions. The mid layer contains various public programs of social character (library, gym, restaurants, cafés, music shops etc.), finally leading up to the main pedestrian layer, which extends across the highway to join the Al Arz street to the Weygand street.



Beirut Central District: The Post Conflict City
Studio supervisors: **Antoine ROMANOS - Tarek ZEIDAN**
— **Rawad El-Kontar**



1



1.
First, second, and
third floor plans.

2.
Longitudinal section.

2



Nadeen Safa

The social [re]generator of Beirut

Situated beneath Martyrs' Square in the Beirut Central District, the project aims to encourage the future generation of Lebanon to congregate, collaborate, and invest their energy into something more productive not only for themselves, but for the benefit of the state's future.

Beirut's most iconic, controversial, and critical public space in the city has undergone many transformations in the course of Lebanon's history. Consequently, the location and activities the square holds can be directly related to the economic, political, and social conditions of the state itself. Having been the center of the city in terms of transportation, entertainment, and communication, to becoming a no-man's land dividing the city into two during the civil war, has led to the square's ambiguity as a public space within the city. Even today, the fact that the square remains undefined spatially and characterized by sporadic activity is a direct reflection of the confusion and uncertainty of the state itself.

These periodic activities which constitute six main categories – protests, awareness campaigns, funeral ceremonies, celebrations, and music festivals – encompass a wide range of social, political, and economic groups. Depending on the group, circumstances, and time, the square has the capability to transform its identity. As sociologist Henri Lefebvre states, “social space is a social product.” It is the needs of the people that define the space, and it is to these needs that the project



responds. Therefore, the approach was to extract social behaviors, spatial patterns, and spatial needs to create different scenarios based on the user, circumstances, and time.

Embedded underground, so as to free the square above, the project comprises three levels, each consisting of peripheral 'walls' which house the studios and working stations, enclosing a free and flexible space that is subject to change depending on

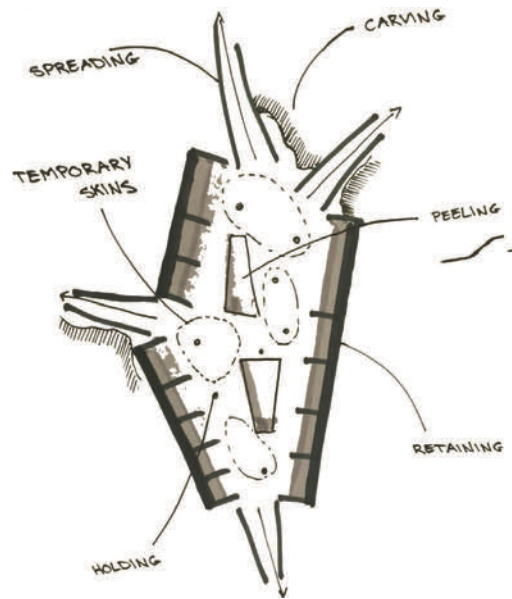
the user, circumstances, and time. Within this flexible central space are two voids, which let light into the project and provide visual connections between the underground levels. The square itself was treated as a skin, peeling and tearing in certain places to allow for pedestrian access ramps.



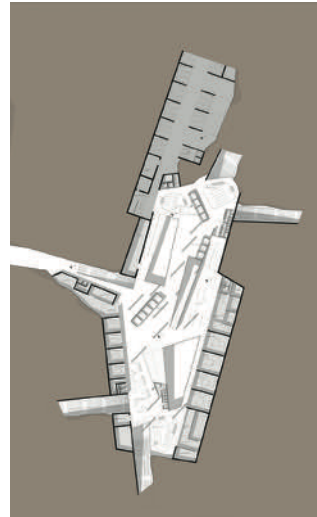
Beirut Central District: The Post Conflict City
Studio supervisors: **Antoine ROMANOS - Tarek ZEIDAN**
— **Nadeen Safa**

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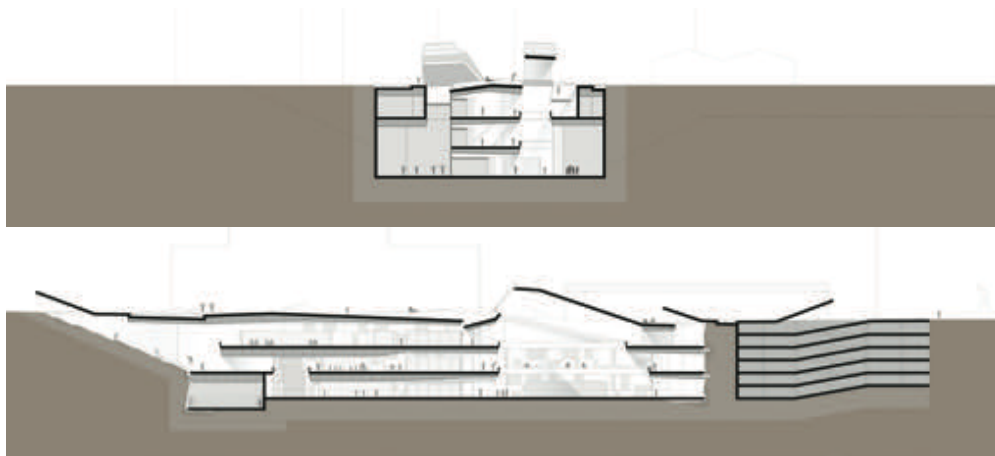


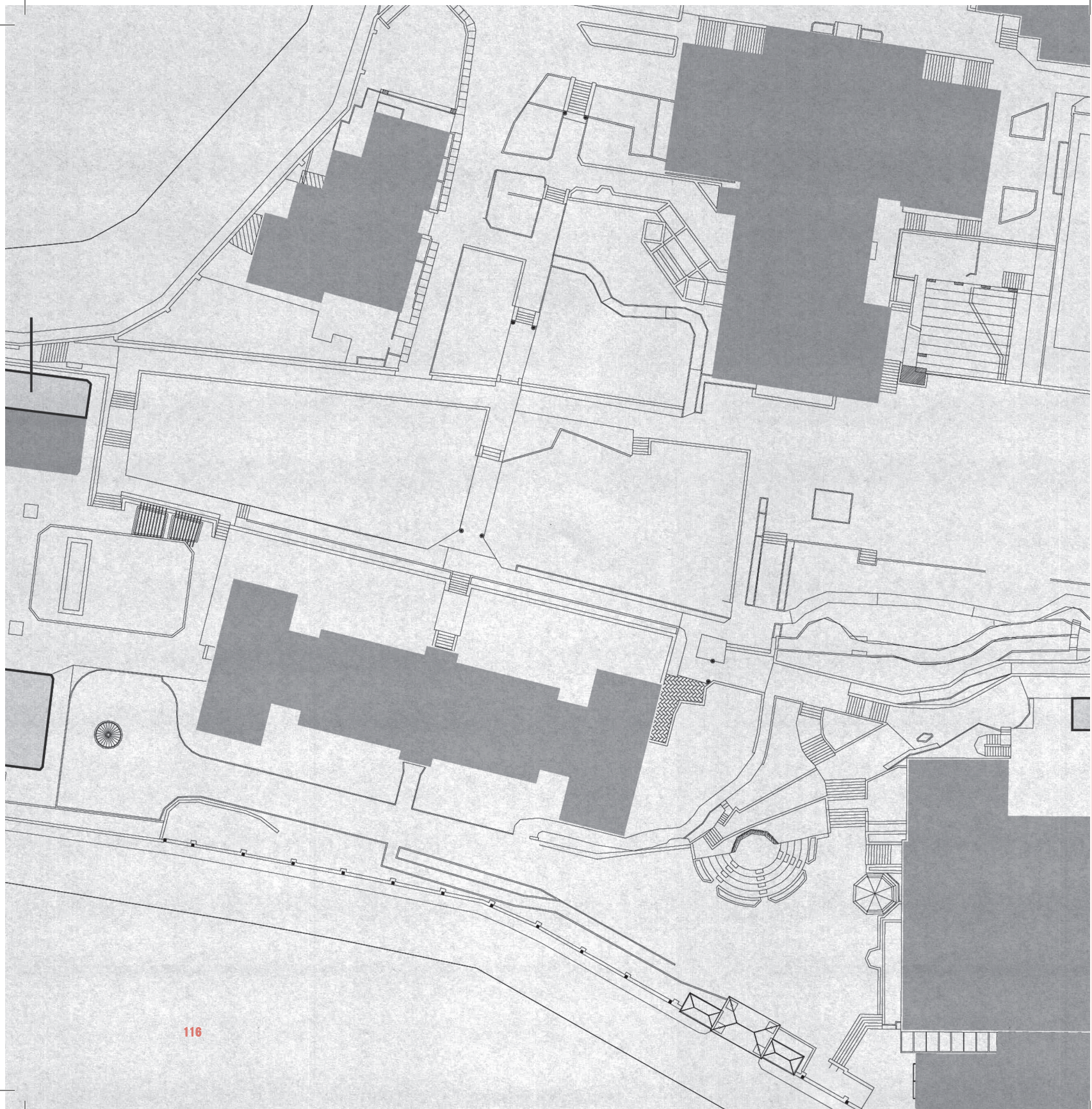
1.
Model.

2.
Conceptual drawing.

3.
First basement plan.

4.
Transversal section.
Longitudinal section
through entrance and
main space.





Studio supervisors

Hala YUNIS
Yasmina El CHAMI

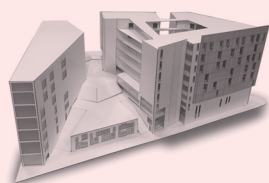
— *Rethinking The Univer-City*

This studio looks at the idea of the 'Univer-city.' A university can be defined as a 'knowledge society,' a community within which knowledge is shared, disseminated and discussed. The campus is the physical space in which universities are housed, traditionally taking the form of buildings in a field. However, in the contemporary city, and the dense urban reality, the university can no longer be conceived as an open field campus. Each student developed within this problematic a specific urban and architectural question that aimed to rethink the relationship between education and society, university and city, university and student. The projects were elaborated on both the architectural and urban scales, using typology as the method to analyze, understand and translate the relationship between both scales.

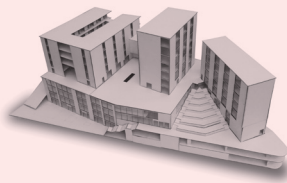
During the research phase in the first semester, each student identified an urban problematic related either to the campus of LAU Beirut or that of LAU Byblos, and an architectural question linked to an aspect of education and its dissemination within the space of the university.

Based on these questions, chosen case studies and precedents were analyzed typologically, to elaborate spatial strategies and the 'parti' used in order to propose a specific project for the chosen context of the university, and a corresponding program. Sites of intervention were then analyzed, either within the campus or surrounding it. On the urban scale, the questions raised addressed the relationship of the campus to the city and its context; its role in the neighborhood; its ability to catalyze or hinder urbanization; and its responsibility toward the contribution of knowledge to a wider audience. On the architectural scale, the questions turned inward, addressing the functionality of educational spaces, the lack of certain facilities, the need of the campus to create interactivity and connection among students, and the rethinking of traditional learning spaces.

Throughout the second semester, the students worked on developing these questions and analysis into a detailed architectural project, addressing the different themes and scales they had chosen.



1



2

1 — Hassan Ezzeddine
2 — Mohamed Mortada

← Left page: Mass
plan of LAU campus.
Hassan Ezzeddine.

Hassan Ezzeddine

New architecture of social engagement

Architecture is not only a living space or a shelter. It is a culture in itself. It organizes the way we live and interact with each other and affects our moods. However, in a city like Beirut, we lack this culture. Digging deeper, a school of architecture would help us spotlight the importance of the discipline in our daily lives through seminars, workshops, and exhibitions.

Furthermore, architecture students at LAU are in severe need of an independent building where they can spend some time, since their academic life is different from other faculties. They need work spaces, design classes, and meeting rooms where they can interact with each other. The main focus is to create a community and interactive spaces that will change the way architecture is taught in our schools.

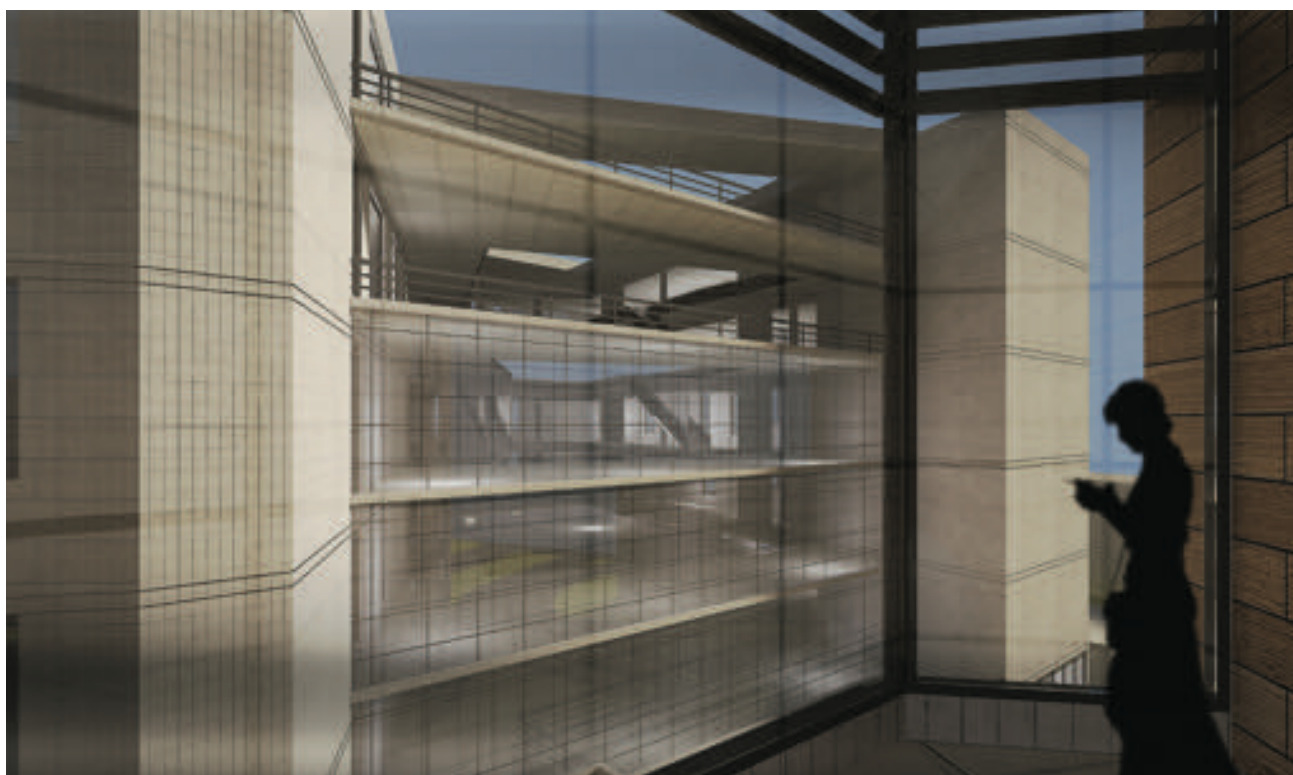
Consequently, two argumentative questions were developed from my thesis. The first focused on the urban scale, which is related to the urban context, and entailed introducing public talks and events that inform the larger community about architecture. The second concerned the architectural scale of the project, namely designing a school of architecture that behaves like an island where students live and work in a space that is very different from the rest of the university.

As a solution to the problem, a school of architecture was designed with a large space for public use that includes an auditorium, exhibition space, a book shop and areas where



students can interact with the public. As for students, lecture halls, workshops, jury halls and common working spaces were the main focus of the project.

The design also took into consideration the site's topography and the city's typology, ultimately fulfilling all the requirements to become LAU's new icon.



Rethinking The Univer-City
Studio supervisors: **Hala YUNIS** - **Yasmina EI CHAMI**
— **Hassan Ezzeddine**

1

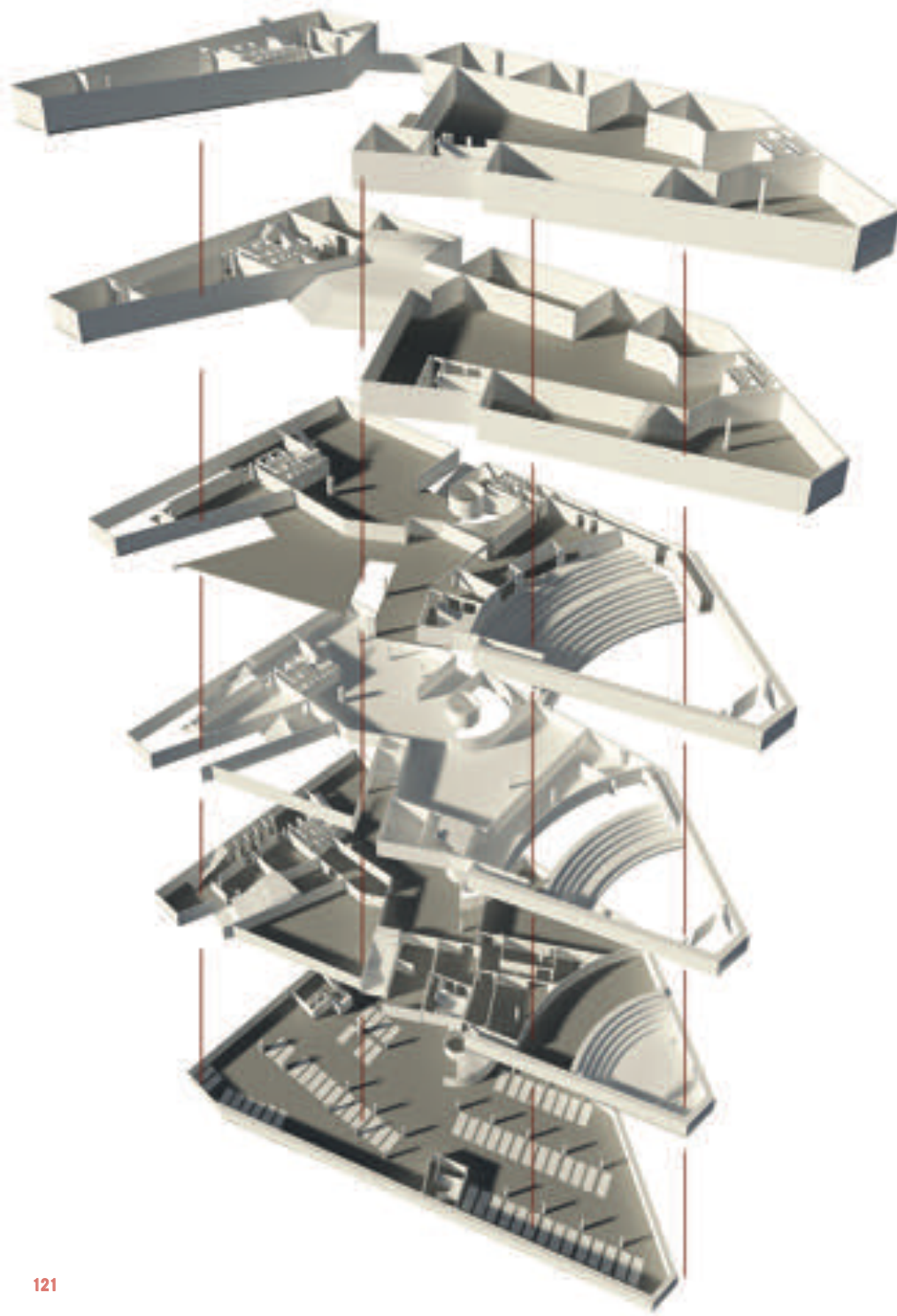


2



3





1.
Section on main
atrium and entrances.

2.
Street elevations.

3.
Exterior view.

4.
Exploded axonometric
drawing of floor plans.

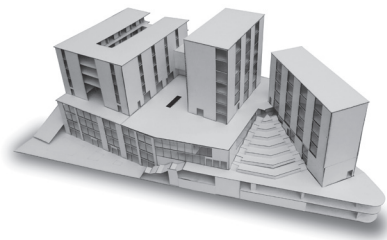
Mohamed Mortada

Campus for public opinion

With respect to the 'Rethinking the Univer-City' project, education has been looked upon as a tool for shaping citizens into responsible and active members of the society. Therefore, universities should act as models for the city where future citizens are encouraged to be politically engaged instead of remaining neutral to events around them. From a design perspective, this posed two questions at the urban and architectural levels respectively: How can the design of a campus as a meeting place act as a model for the city integrated in its fabric? How, through non-hierarchical spatial composition, can a university promote collective decision making and debate?

As a consequence, the project will be mainly a platform for debate, interaction and collective action. To address the questions posed, a study of hierarchy was made to assess its impact on social behavior in a given space. A site analysis determining the focal points was also drawn to adapt the desired strategy to the realities of the site such as the different views, topography and traffic flow.

Based on the site analysis, program, and study of hierarchy, the design placed a debate space in the center surrounded by the other functions in plan and section. Club rooms, a cafeteria, a library/archive, and exhibition spaces were located on the higher end of the project, closer to the university. At the lower levels, the debate space created the boundary between the higher and



lower public spaces, and around it, workshops, conference and multipurpose rooms, a restaurant and parking spaces filled the space. Joining the two levels, at the quiet end of the site, was the office block, overlooking a terraced public space.

The Campus for Public Opinion project will play an important role in stimulating student life at LAU and other educational institutes nearby, and it will help education go beyond teaching technicalities to forming responsible citizens.

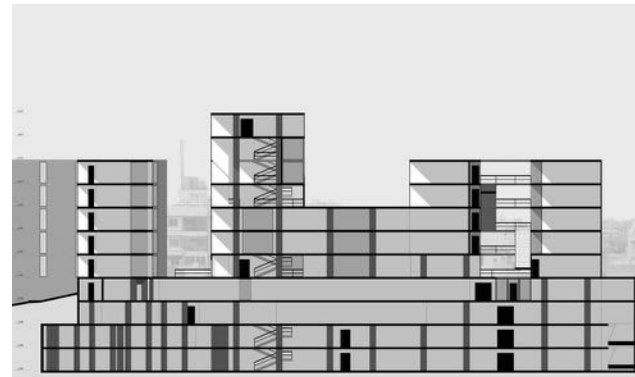
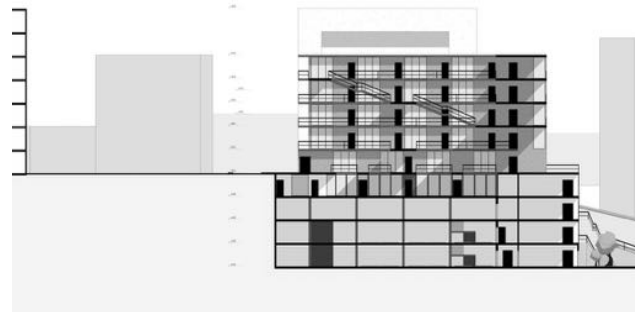


Rethinking The Univer-City
Studio supervisors: Hala YUNIS - Yasmina EI CHAMI
— Mohamed Mortada

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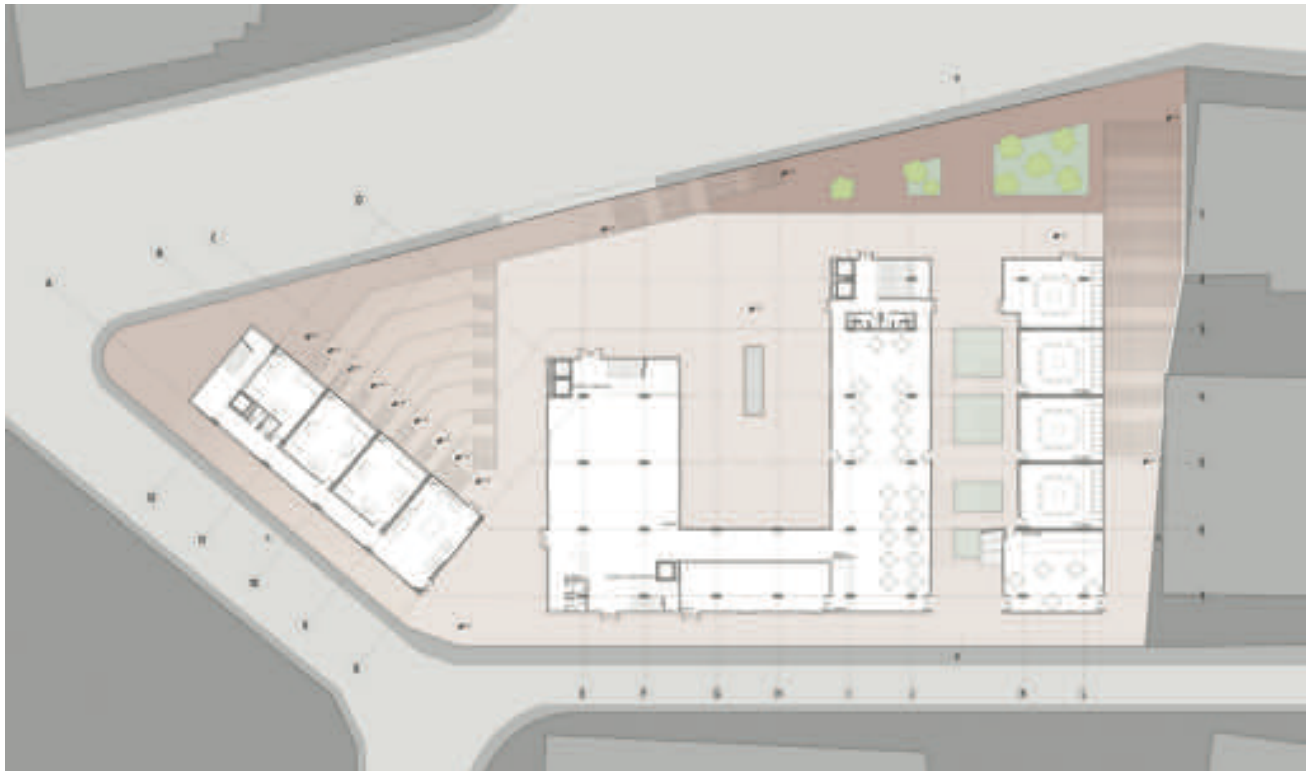


1.
*Drawing of main
public space.*

2.
*Sections and street
elevations.*

3.
Fourth floor plan.

3



Studio supervisors

Marwan ZOUEIN
Omayya MALAEB

— *Beirut* *As a Terrain Vague*

‘Empty, abandoned space in which a series of occurrences have taken place seems to subjugate the eye of the urban photographer. Such urban space, which I will denote by the French expression *terrain vague*, assumes the status of fascination, the most solvent sign with which to indicate what cities are and what our experiences of them is. (...) Today, intervention in the existing city, in its residual spaces, in its folded interstices can no longer be either comfortable or efficacious in the manner postulated by the modern movement’s efficient model of the enlightened tradition. How can architecture act in the *terrain vague* without becoming an aggressive instrument of power and abstract reason?’
— Ignasi de Sola Morales, *Terrain Vague*.

Beirut as a *terrain vague*

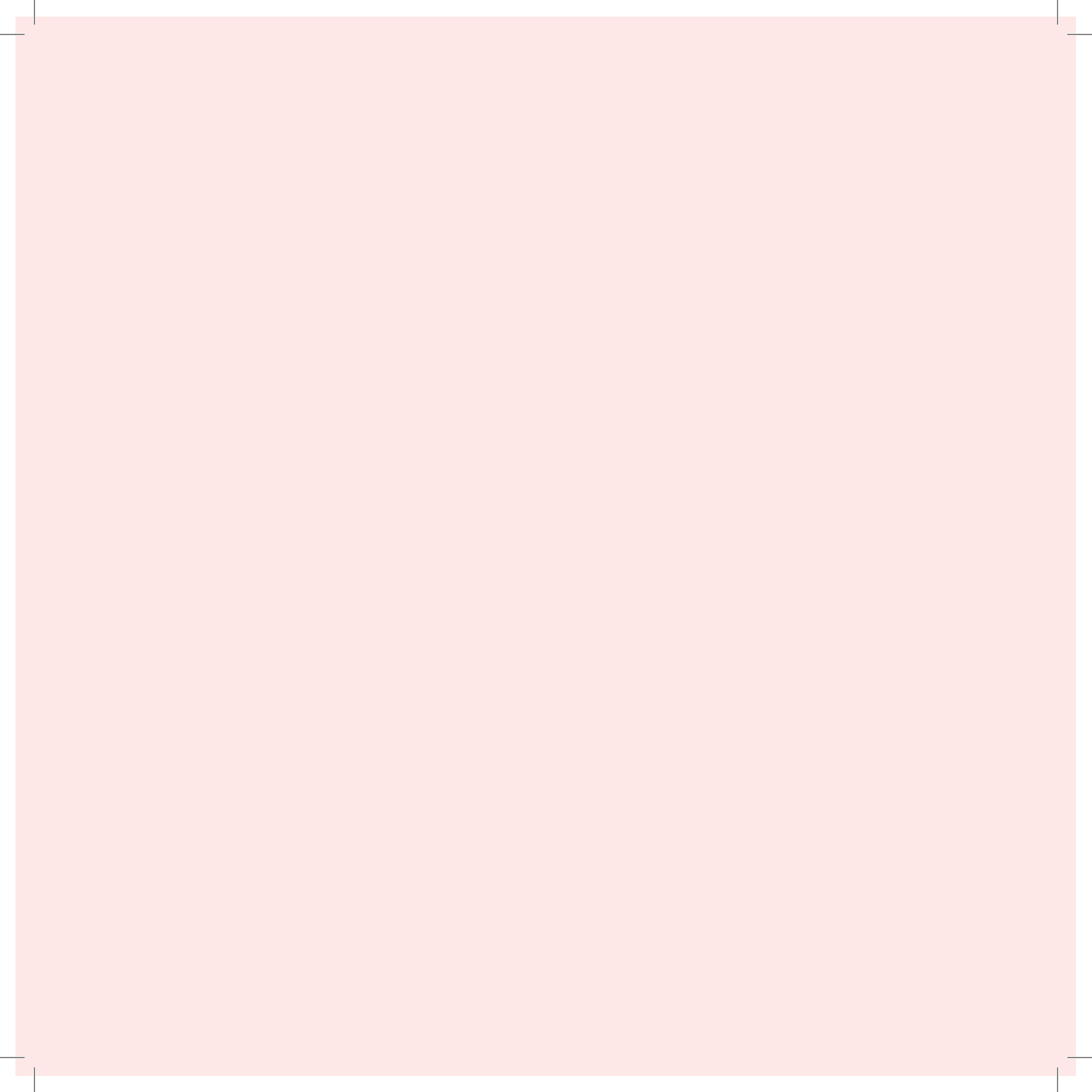
The abandoned, the left over, the interstitial disturbs the reading of the urban grid and opposes the planned voids that offer controlled variations in a continuous urban fabric. The ambiguity of such entities as defined by Sola Morales, lies in their lack of temporality. Isolated from their immediate context, cleaned from any visible trace, these moments are on hold; yet they reveal

themselves as spaces of the possible, of freedom, of expectation. In an intent to answer Sola de Morales’ interrogation, the city becomes a testing ground. Three proposals are presented here, intertwining the idea of the *terrain vague* with the city of Beirut:

1. Hiba’s project draws attention on an invisible border between two antagonist districts in the southern suburbs of Beirut. The security measures imposed by political parties on the public domain have halted the growth of the city; Visibility, accessibility and assembly became synonym with risk and intromission for those who invested these residential areas. This situation of provoked anxiety has removed people from the streets and cancelled commercial functions in the residential area.

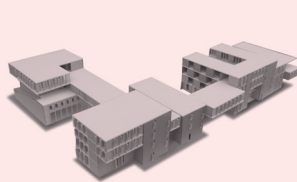
An abandoned lot found in this unfinished urban grid, with little potential from a real estate point of view, becomes the generator of the intervention. By blurring the boundaries between the public and the private, and transforming the control aspects as starting point for a design research, the project empowers an existing third age centre, squashed between walls and screens and converts it in a true public entity.

← Left page: Map
of Beirut, district of
Karantina. Pia Aoun.

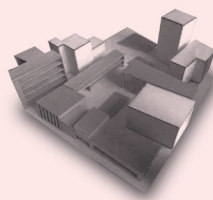


2. the 1960's grid of Hamra and the vacant interiors of many urban blocks led Vanessa to study more in depth the nature of these voids and their relation to everyday practices. Referring to the psychogeographic map of Guy Debord, the research phase identified alternative readings of the urban fabric of Hamra, based on existing shortcuts through these voids, providing transversal and informal routes. In addition, the cadastre map revealed a series of singular lots that originate in the construction law and the notion of the “servitude”. A strategy of 5 sites hosting complimentary programs led to the development of a central entity, main generator of the smaller sites. An open architecture school would provide students and professionals an independent collaborative platform located in an intense urban environment.

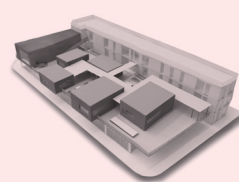
3. Recent stories of displaced populations overlap with traces of a History buried in the ground, yet close enough to the surface to remain in everyday memories. Karantina is an area on hold, depository of the unwanted, the rejected, the atrophied, the degenerative, the abnormal. An Industrial area where a derelict residential district neighbours a military site, the old quarantine hospital, the port and its slaughterhouse, an open air dump, all cut off from the city by systems of infrastructure. Pia's project proposes a more optimistic reading of the area, based on a study of local communities. Her vision offers permanence and expectation to local residents by introducing a vocational school for car and truck mechanics. The strategy goes hand in hand with a rehabilitation of the surrounding buildings, avoiding future displacements as real estate pressure is growing.



1



2

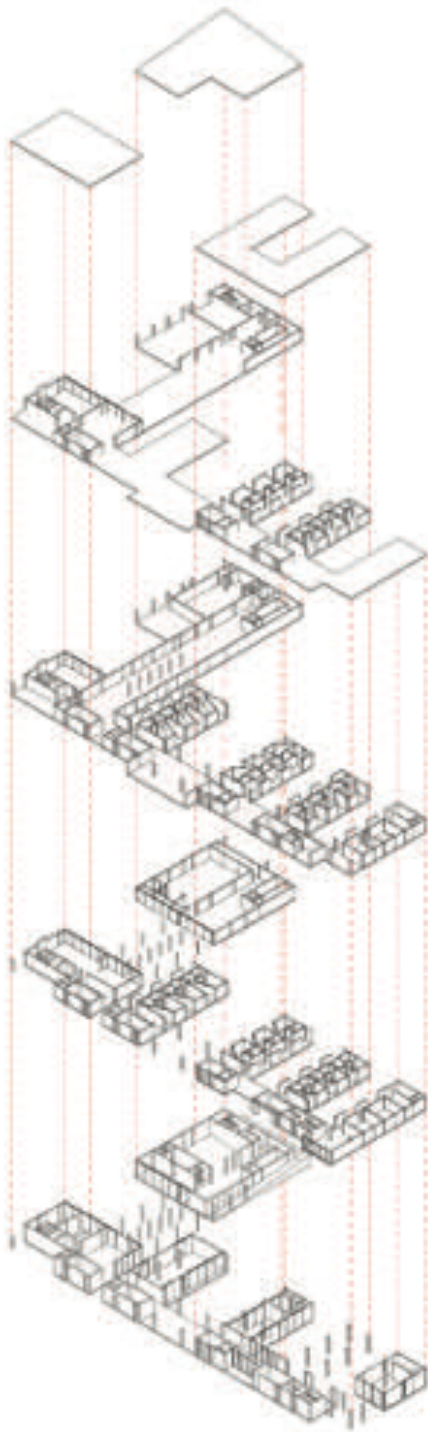


3

- 1 — Hiba Hteit
- 2 — Vanessa Daher
- 3 — Pia Aoun

Hiba Hteit

Beyond boundaries



Beyond Boundaries is a project located in the southern suburb of Beirut, Jnah, and surrounded by embassies and security borders.

The project encompasses a nursing technical school and a home for the elderly as well as private and public gardens. The private garden is designed in a way to ensure a very calm environment for the elderly and patients. The public garden is surrounded by buildings which afford patients a view from their rooms, and from the visiting area and cafeteria on the ground floor.

The structure of the building provides clear and direct circulation between programs which are divided into separate buildings that connect on the second floor.

On the other hand, the materials used are concrete and wood to protect the elderly from direct exposure to sunlight during the day, especially in summer.

For the technical school, two buildings are built separately: one consisting of the administration department, offices and workshops, and the other of classes and lecture rooms. Moreover, the two buildings connect via the library.





1.
*Longitudinal section
on main circulation.*

2.
*Ground floor plan and
first floor plan.*

3.
*Views of courtyard and
garden.*

3



Vanessa Daher

What is on the inside?

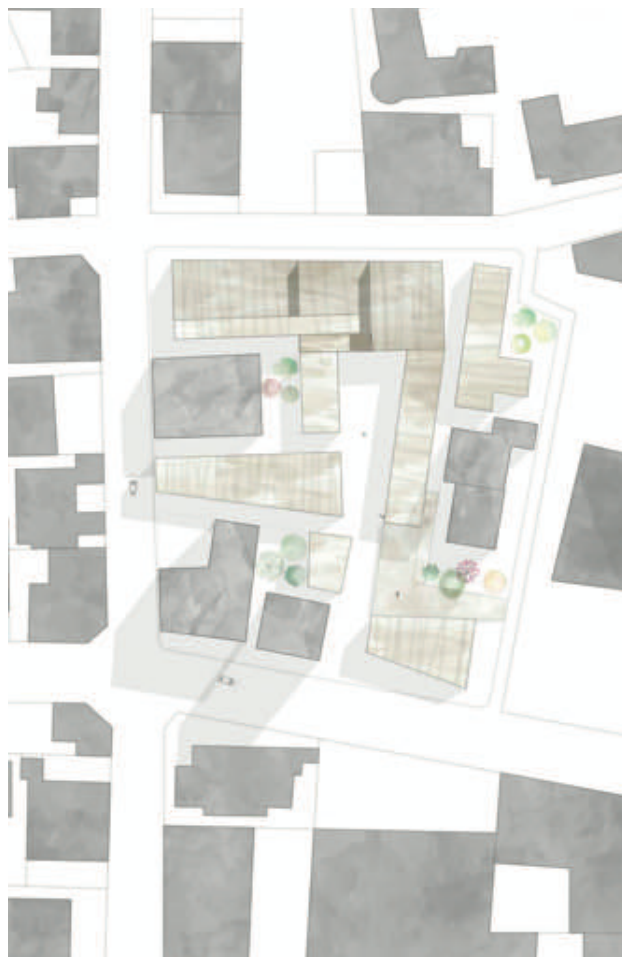
After an analysis of leftovers in Hamra, and their classification into four types (leftovers, servitudes, parking and empty lots), I became interested in how some spaces and voids were formed in that street. These were most often the result of an overlap of different types that created voids, which I found unusual in such a dense city. Through my journey in Hamra, I discovered that most of them were blocked, inaccessible, hidden or simply unapproachable because of their function. But what really happened inside these voids? And how did they adapt to different conditions as empty and waiting spaces?

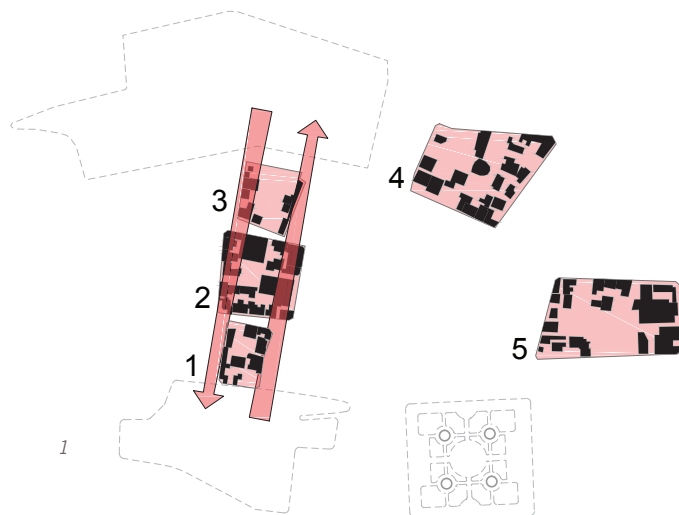
For my intervention, I chose five sites that followed these guidelines and drew on the character of the city that has always been a place for intellectuals and artists. I divided the programs between the five sites which are also spread out on Hamra. Focusing on the lot that was situated on one of the main historical arteries in the city and which was related to AUB and LAU, I decided to propose a place for architecture students like me, namely a site for workshops.

In general, the intervention would be low rise, spread out and would constitute a temporary structure, as a reaction against Hamra's density and verticality. The access is limited to passages leading to the core – a void adaptable to the functions taking place within it. These passages were taken from the existing laws and surroundings, and every one of them offers another

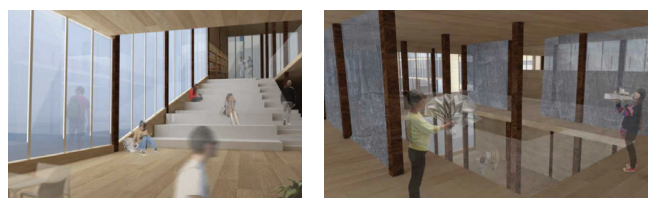
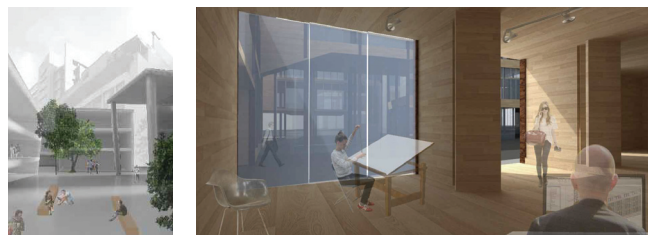
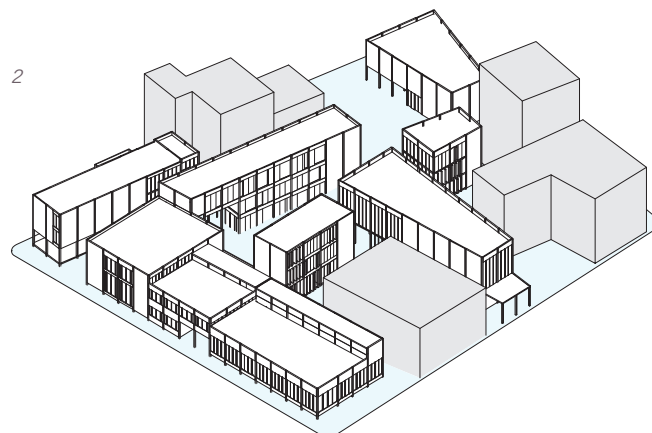


experience. On the inside, functions overlap and connect visually or physically to achieve an interesting journey within the project. As my main concepts are openness and flexibility, the interior is also free, adaptable to the users' needs with flexible partitions, and comprises flexible, functional furniture.





Beirut As a Terrain Vague
 Studio supervisors: **Marwan ZOUËIN - Omayya MALAEB**
 — Vanessa Daher



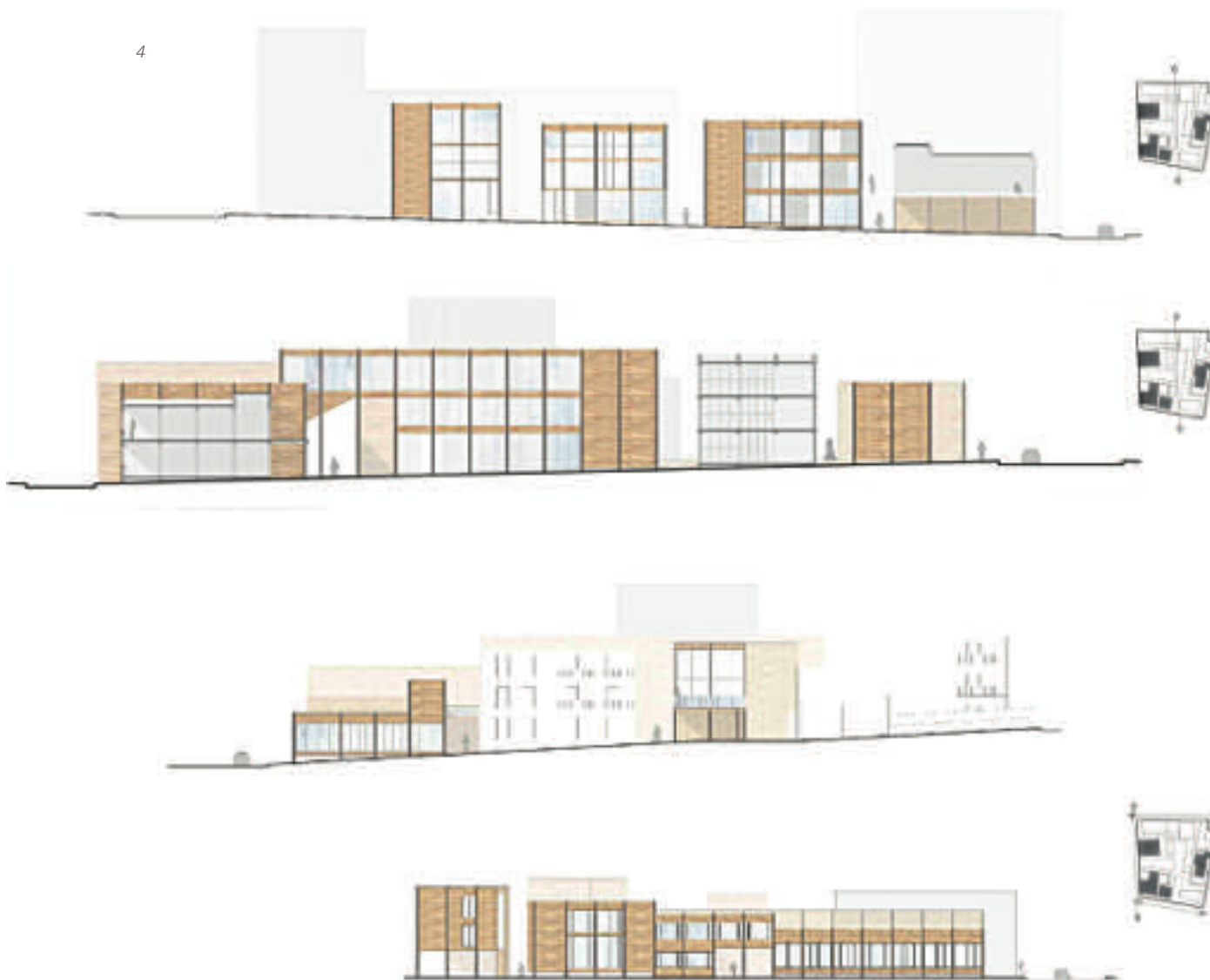
1.
Urban strategy.

2.
Ground floor plan.

3.
Interior and exterior views.

4.
Street elevations.

4



Pia Aoun

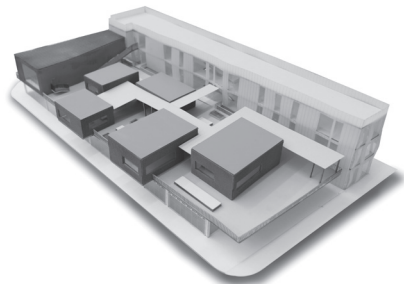
A double strategy

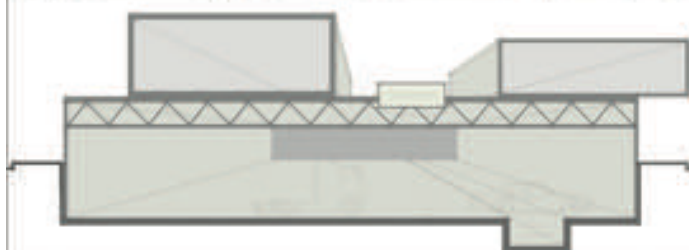
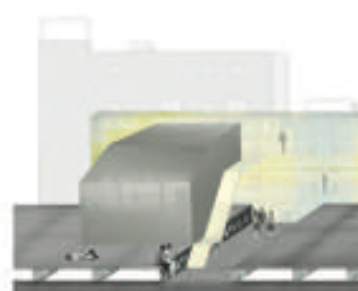
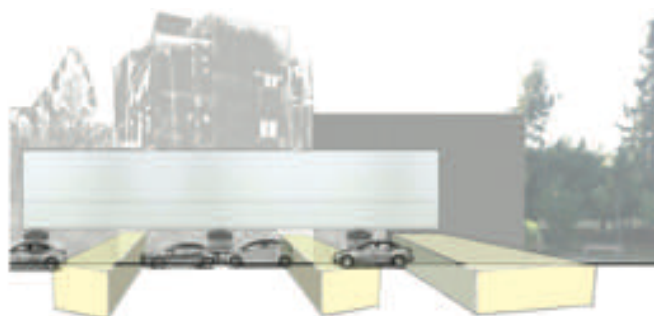
My intervention in the heart of the residential area in Qarantina, the north-east entrance of Beirut, is composed of two complementary strategies.

The first is a Technical School in which the four fields taught were determined by surveys and interviews in the neighborhood. These fields are very specific to the region, and directly related to the environment of the local inhabitants, who constitute my main target users. The school will enhance their way of life by allowing them to have better job opportunities in and outside the area. The message of education is one of my targets in this intervention, rendering my project more than just a building.

The second is a residential Urban Proposal on few urban blocks which are left empty due to the modified zoning of the area. Some of the successful existing aesthetic as well as architectural characteristics of the buildings are repeated in the new proposal. Other aspects are added according to the needs and social profile of the inhabitants. In addition, the intervention follows the rules and regulations of the specific zone. This proposal ensures the growth of the region, thereby solving the existing problematic.

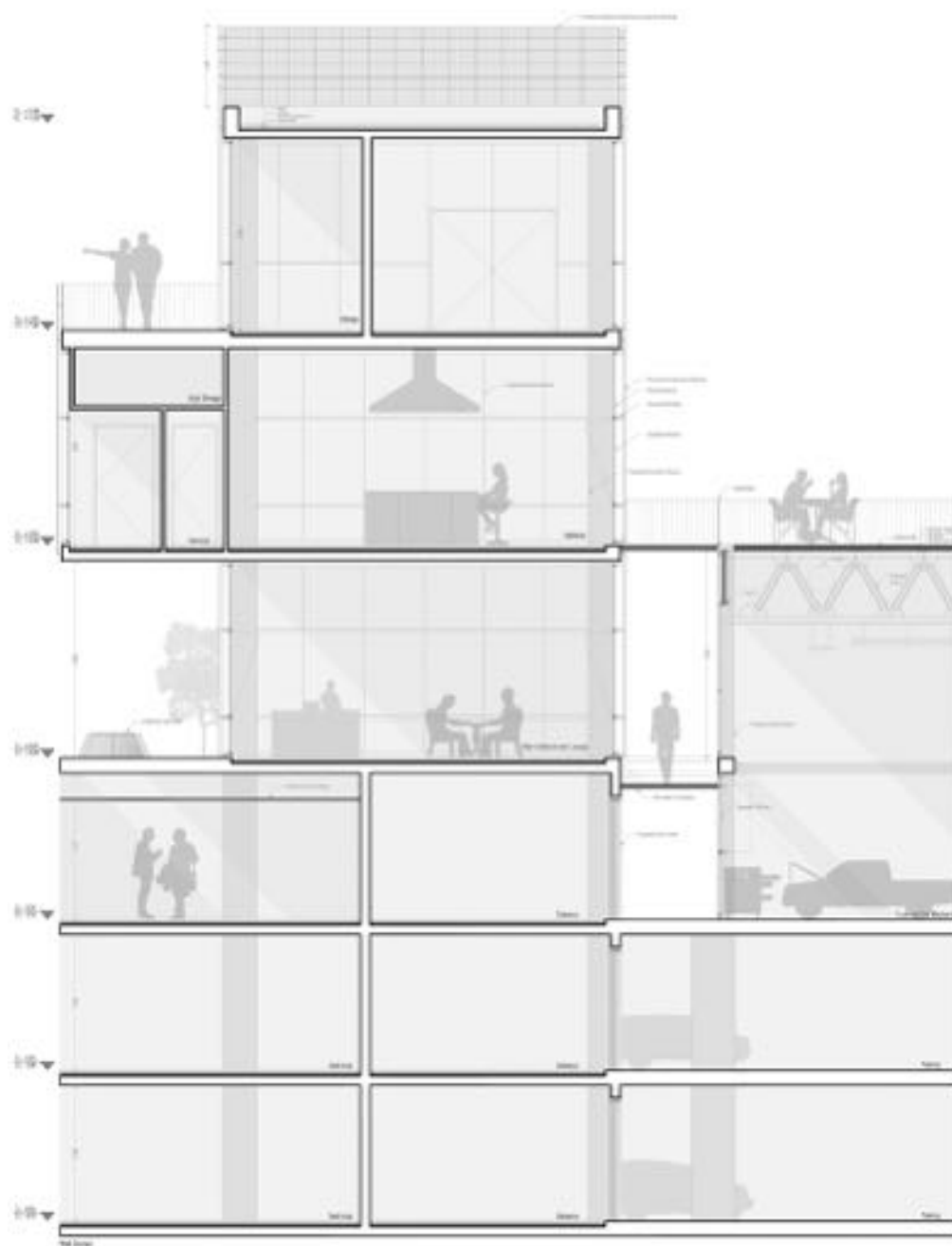
The initial intention is to keep the inhabitants on site and enhance their lifestyle within their environment. Both the architectural and the urban proposals are complementary in responding to the main purpose.





Beirut As a Terrain Vague
Studio supervisors: **Marwan ZOUEIN - Omayya MALAEB**
— Pia Aoun

1

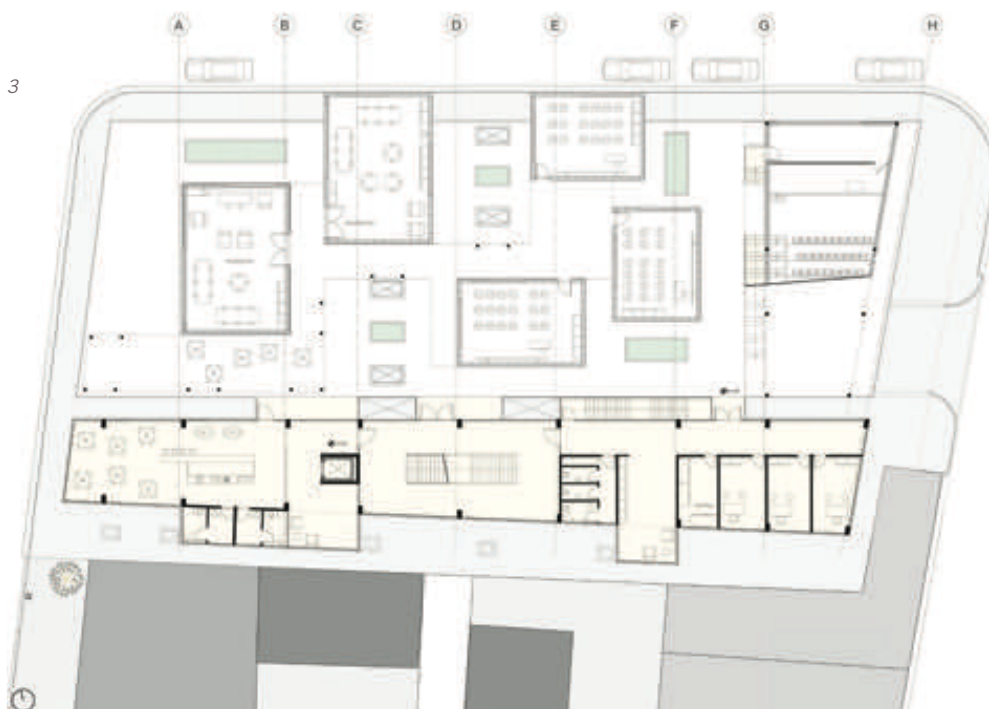


1.
Wall section.
2.
Section on workshops.
3.
First floor plan.

2



3



— *Note from the editor*

Second of it's genre focusing on the Architecture Final year project in the department of Architecture and design at the SARD, this publication is not an exhaustive list of all the graduating project produced in the department during the last academic year, but an intent to offer a panorama of the diverse approaches in the guidance of a final year project in architecture. It is also a pedagogical tool for the faculty and a reference for the students. All the instructors of the Design X Studio were invited to submit projects that would better reflect the topic explored during a year long research.



This compilation was made possible through the collective efforts of the architecture program faculty and staff at the Lebanese American University.

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