

ARCHITECTURE FINAL YEAR PROJECT: STUDENT WORKS 2016
DEPARTMENT OF ARCHITECTURE AND INTERIOR DESIGN

Architecture Final Year Project: Student Works 2016

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



Architecture
Final Year Project 2016
a selection

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

CONTENTS

5	ACADEMIC SUPERVISORS
10	DÉSIRÉE ABBOD Junieh's Monument: sCULpTURE by the Sea
14	SIMON AKLE Naturalized Void
18	OUSSAMA ASSIR From Negative to Positive: A Difficult Place
24	RYAN AYACHE Student Affordable Housing in Nabatiyeh
28	IYAD BOU GHADA Beacon of the (Re)public
32	MALEK CHOUCAIR Recycling in Burj Hammoud
36	ABEER FANOUS Social Housing Bashoura
40	GEORGES EL GHAOUI Khoder, a Privatized Conflict: The Upcycling Exploration
44	DINA HANNA Unveiling Introverted Spaces
50	SAMER HADDAD Learning Hub on the Frontline: Bachoura Public Library and Archives Center
56	ELIAS EL HAGE The Sanctuary: Dualism of the Hillsides
62	SARA JAAFAR The Comfort Home: Affordability of Retirement in the City
68	JAD JAWAD Opera House: Pier 1, Beirut Central District
74	CHRISTY LAYOUS Living Urban Agriculture
78	FANNY MOURAD Khoder, a Privatized Conflict: The Upcycling Exploration
82	SARA NAJA Nursing the Landscape: Kindergarten and Nursing Home
98	ACILE RAMMAL The Prominent'
92	YARA RIZK SPA Baths in Maasser El Chouf
96	SARAH SHAER Tyre, A New Centrality: The Cultural Memorial
100	KARIM TAMERJI A Public House
104	CHADY WAKED Holiday Inn Transformation
110	AYMAN YOUNES (A) Cross Over-Mar Mikhael-Mdawar
114	PAULINE ZAKARIAN Art and Cultural Center in Mar Mickhael
118	BAHAA ZEIN Continuation of the Enchanting
122	FAROUK ZOUIA Saïda: The Gate

Academic Supervisors

Elie ABS
Vart BISANZ

Hometown Experiment

This course aimed to draw attention to the problematics of highly urbanized cities and rural areas. Students were to choose a site in their village/city of origin as the area of study. They were required to analyze the different pace at which cities and the countryside grow both economically and socially. They investigated the issues that impacted these changes and the inhabitants' current needs. Analyzing the area from an inhabitant's perspective, they were to propose a project that answered to a local necessity.

Through urban analysis & philosophical strategies, the seminar investigated diverse methods of exploration. The students derived a problem-specific program, researched similar precedent examples, and proposed a project that catered to the needs of the local inhabitants. The diversity of locations and projects developed was to result in an interactive learning curve among the students.

David AOUAD
Omar HARB

Waterfront Misconceptions

The conception of the relationship between architecture and water is out of date and simplistic; it needs to be redefined and a far more complex picture should be drawn. Taking into consideration tomorrow's urban, economic, social and environmental issues, how can it seamlessly integrate the different kinds of urban fabric?

Waterfronts remain rare opportunities for the development of smart and targeted projects that combine and meet different needs of today's society. A post-industrial topography in conflict today with its urban fabric needs to be established.

How is the potent and rapidly changing relationship between architecture and water affecting the city and all of us? This studio explores the challenges and opportunities presented by sea fronts, rivers and canals and asks if architects, engineers and property developers now wield the key creative power to shape the city's relationship with its water resources? Does climate change present an urgent need to reconsider our waterfronts? Could floating bike lanes and parks help to address urban problems? Is water a force that will unlock an increasingly unaffordable city or one that will fuel a trend of gentrification and

displacement? How can water become a resource for architecture rather than just a beautiful view to build upon?

In a recent PPS (Project for Public Spaces) article on "How to Transform a Waterfront," the following principles were outlined to make lively public destinations that keep people coming back: Making public goals the primary objective; creating a shared community vision for the waterfront; creating multiple destinations; connecting the destinations; optimizing public access; ensuring that new development fits within the community's vision; using parks to connect destinations, not as destinations unto themselves; designing and programming buildings to engage the public space; supporting multiple modes of transportation and limiting vehicular access; and making stand-alone, iconic buildings serve multiple functions.

Building on the above, this studio concentrated on guiding students to develop their individual interventions within the context of the Beirut Waterfront. After extensive research into the problematic of water and architecture, building on water, the new role water plays in architecture, the city's resilience, and other topics of interest, the studio focused 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. Students chose an area of intervention, an adequate program and set specific guidelines for the development of the architectural project.

Maroun DACCACHE
Mustapha SALEH

Beirut: Architecture of Conflicts 2

The urban complexity of Beirut is attributed to several causes related mainly to the development of its infrastructure ("grandes-oeuvres"), which has incited radical changes between architecture, city and territory. This is due to the development of a master plan after the civil war that has regenerated its urban morphology.

Beirut consists of multiple independent urban structures that reflect social and economic diversity and autonomy. Regardless of the projects developed in the last 20 years for public activities and governmental institutions, Beirut currently requires accurate and specific interventions in some areas to accelerate their social and economic development.

It is necessary to respond to these considerations with a research for the development of projects in certain critical zones that would ensure a dynamic transformation at the socio-economic and architectural levels.

The chosen sites for the final projects, Bachoura and Karantina areas, correspond to a very complex urban, social and economical structure of the city. They are “borderline” areas, conceived as “Architecture of Emergency,” that need to be reconsidered as integral to the development of a new urban strategy in Beirut.

The selected areas were urban spaces that needed to be reviewed as part of the city with the aim of reactivating the interrelationship between Beirut’s different social structures. The project strategy had to respond to the emerging needs of each area in order to avoid the layout of «ghetto» in the overall urban development.

The goal was to develop and reconsider the selected areas for interventions, with a view to introducing their particular specialties into the city’s urban/commercial network.

Our research for the selected areas focused on the new generation movements in our society, their needs, their thoughts, their ability to interpret the urban spaces and their vision for the city. The aim was to develop architectural projects that solicited new urban spaces for social inclusion and create new workspaces for the new generation; i.e. architecture that respected the rights, and consequently the dignity, of our citizens.

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

Elie HARFOUCHE Bernard MALLAT

In 1968, Henri Lefebvre, French Marxist philosopher and sociologist wrote ‘Le Droit à la Ville’, where he heralded the end of the industrial town, with the development of its outskirts and suburbs, and the advent of the Urban. He stated that everyone has a right to the city, that is, a right to live and enjoy the urban life of cities. However cities are not affordable to all, pushing some away from their urban rhythms and closeness to markets, workplaces and cultural facilities, into the outskirts with their limited resources.

In a review of Lefebvre’s book in 2008, David Harvey wrote for the ‘New Left Review II (53), pages 23-40, that the ‘right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.’

Building on the above logic of empowering citizens to reshape their cities, this section of Design X investigates the contemporary relevant issue of affordability of space and activities in the city of Beirut be it for residential, commercial, cultural or entertainment purposes and the role of architects in providing alternatives. The concern stems from local and international phenomena touching cities namely that of the doughnut effect hollowing their centers through increasing unaffordability, whereas peripheries get over populated by individuals with limited means causing undesirable effects on various environmental, social and economic levels.

Following the Final Project Research in Fall where an initial multi-layered enquiry on the urban level of Beirut leads students to devise programs and select sites, ensuing architectural proposals are developed in Design X in Spring. These proposals, at best, might allow Beirut to become an affordable city to various social groups. This year, the proposals have covered the following topics: Affordability of physical activity in Beirut, cultural activity, heritage preservation, specialized trades, disability, retirement, detention, housing and self-sufficient living.

Finally, this Design X section advocates political engagement and promotes an interest in everyday life versus a ‘disinterested’ position focused solely on aesthetic innovation. It invites future graduates to investigate architecture’s social and political roles in society and its agency in the betterment of peoples’ lives through architectural design.

Rana JUBAYLI Ola HARIRI

Antoine LAHOUD Zaher ABI GHOSN Mike KAMEL

Sustainable Projects for Resilient Byblos

For this year’s final year project theme, and in collaboration with the Municipality of Byblos, the studio studied nine urban empty plots envisioning sustainable projects which coincided with the selection of Byblos as one of the “100 Resilient Cities Network.”

In light of Byblos’ designation as a World Heritage site, students visualized the need for a global system of metropolitan areas in the city, working on building resilience, innovation, while protecting heritage through an urban, social and functional context of their projects. Byblos was selected because of its global historical value – including the ancient port and old city of Byblos – along with its rich cultural heritage, especially the archaeological sites.

While completing the macro analysis for their designated plots, students selected a proper detailed program and sustainable building development for each site. Taking into consideration resilient cities bylaws, Lebanese building codes, and local communities’ social analysis, they were able to respond with favorable and smart designs for their urban plots.

Having a different plot for each student created a massive proposed development for the entire city delimited by the highway from the east, the Mediterranean Sea from the west, the “Jaj” canyon from the north and the archaeological site from the south. Students were encouraged to thoroughly explore each particular site, identifying the problematic areas in order to claim their intended architectural concept with its need for carved public spaces.

In this respect, Mazen Chahabeddine’s project, entitled “The Byblos Incubatrix,” aimed to visualize the future of agrotourism in Byblos and re-define the active typology of vegetation in the city. A compound of seven buildings proposed urban farming, and an arboretum as an alternative to the city’s typological collision between greenhouses and residential buildings. Thus, economic growth and dependency on self-sustainability is maintained by setting the foundations of a compound for vegetation, crops, homemade products, research, agriculture technology, and recreation. Sustainable architecture would be present through the compound’s building material, circulation,

and environmental technologies of water, sun, and vegetation growth.

Another project, “Byblos Public Artists Quartier” by Nivin Arbid, focused on providing as a main idea a major public square that acts as a communicator, aiming to bring in people from different arteries and filters into one major space. This space or “quartier” is mainly divided into different levels, respecting the topographical layering of the chosen site, and allows easy access to various programs, such as an exhibition space, a main market strip as well as a performing arts center. The project starts from the Roman Axis, with a possible entry level from this historical infrastructural layer and can be reached from different entry points, such as the one adjacent to the new contemporary church. The quality of the site, currently a black urban void that serves as a parking space at the back of surrounding buildings, inspired the student’s concept of various activities on a public level, thereby painting this black canvas with different colors – a metaphor for the program proposed. As the project intended to respect all the given parameters of its surroundings, the form of the building reflects a dialogue between what already exists on the site and what is added as a contrasting element in white.

Karim NADER Nour SACCAL Lea HELOU

Deir el Qamar, The Old Capital

The place is magnificent, having once been the country’s old capital, and home to a mosque, palaces, a church and (albeit closed) a synagogue. This village called “monastery” or “house” of the moon – Deir el Qamar or Dar el Qamar – with so-called “miraculous apparitions” at the mount’s apex, has an enduring natural beauty.

Yet the place has aged without clearly embracing the present. Its current state raises multiple questions: What is the significance of the pedestrian village today? How does it relate to the summer season and the countless festivals? Is it a potential suburb for permanent residence? What about the spiritual dimensions of the place that demand to be explored? What is there to preserve? Is there a need to intervene? And if so, how?

Through program, site, and philosophical strategies, the seminar offers various options of exploration. Following an in-depth examination

of the site(s) and sights of this village-as-capital, every student will be invited to interpret his/her perceptions into a philosophical and theoretical problematic to arrive at a thesis formulation in site, program and vision.

Francesco POLESELLO
Nathalie MELKI

Hala YOUNES
Fouad HANNA

The Place that Remains

This studio intends to shed new light on the suburban reality of the Lebanese coast, by observing this urban reality from an unexpected and reverse viewpoint, that of the space that remains.

The observation and identification of unbuilt spaces will lead to the reading of urban reality as a negative. Through exploration and field observation of that other side of the reality, each student will build a unique problematic. Within those spaces, they will have to identify and develop a design potential.

Common site:

A strip including Adma, Ghazir and Tabarja will be used to explore the linear city of the shoreline.

This area is an illustration of the suburban condition along the coast of Lebanon, where urban sprawl seems to have invaded the totality of the space. Yet, what kind of logic and dynamics shape it, and what are its limits?

Each part of the strip responds to this question differently. Jounieh for example is a rather privileged neighborhood by virtue of its position and inhabitants, but has lost all its spatial qualities. Adma is not a dense neighborhood, but when we compare its appearance from the sea with an aerial view we are surprised by the quantity of voids. What is the nature of these voids? What do they tell us about the reality of the urban form? What potential do they bear? What narrative do they hold?

Is the city saturated? Is it condemned to death? Does it bear future mutations or potentials? If the sea view seems to be the common wealth of the place, what about the backyard? What kind of ecology, what kind of landscape shapes these spaces?

Multiple perspectives: The title of the studio allows

a plurality of interpretations.

The place that remains is a physical space, unbuilt or unbuildable, but it is also what is left of a place after it has been built with the potential of transforming a sprawl into a city. Through a common title, "The Place that Remains," the seminar will approach diverse problematics related to that condition.

- The place that remains is the void that is still to be built; it raises the question of the density of the strip and how to define it.

- The place that remains is the interstitial void between what has been built and what should remain an open space. The shape of the necessary void engages with the question of the typology of buildings.

- The place that remains is what remains of a place that has been; it talks about the nostalgia or a genius loci, the memory of the place.

- The place that remains is the void that will not be built because it is unbuildable; it is the city's limits, the slope, the unbuildable valleys.

- The place that remains is the place that still holds a potential density, that is the limit of density. It questions the transformation and saturation of the urban fabric.

- The place that remains is also the place that could hold a potential use, the public space.

- The place that remains is the leftover space, the useless space, the wilderness in the city, the place of the urban biodiversity.

- It is also the space of the financial real estate speculation. What is the geometry of speculation and its dynamics?

Marwan ZOUËIN
Omayya MALAËB

As a reflection on the everyday situation in the region, the open topic of the studio thought to explore the conflicting relationship between architecture and migration, knowing the growing ease of transportation and communication and the gradual decrease in the limits of time and geography. Permanence and the act of building, symbolism of form and identities, bordering of territories are examples of the contradictions between architecture and societies that are every day more mobile, flexible and autonomous. Although the reasons or causes of these displacements vary, the nomad, and now the migrant, is still, in many situations, characterized as the unknown,

the unsafe, and becomes the target of politics of control and normalization. It was proposed to approach recent regional situations by investigating the notion of extraterritoriality and question the role of architecture in contemporary society.

Due to the ongoing political and environmental crisis in the country, Beirut became the setting for a majority of the projects. Three situations emerged, all confronting the lack of intervention of the state and the abandonment of the public realm. What is the public role of architecture? How can architecture remain political? These are some of the fundamental questions embedded in the proposals presented here.

Chady Waked investigates the typologies associated with control in modern society and looks at the Lebanese situation, raising the issue of social iniquity in detention centres. From the need to rethink detention and reintegration in society, the project, "Monumentality at the Service of the Public" or "The Reconfiguration of the Holiday Inn," transforms an abandoned modernist icon into a model reintegration center in the heart of the city.

The Holiday Inn Hotel was built by André Wogensky and Maurice Hindié in 1974 and is remembered not only for its glamour or modern style, but because it became a symbol of the battles that took place on the demarcation line between east and west. It is now stranded in the middle of the city, sparking no other interest than the stories it harbored during the war, or the commercial value of the land it holds on to. Recent information suggests that the demolition is more interesting than the conversation. Yet, the composition of its facade regularly appears in glossy magazines.

Sitting on a hill outside of the city, the largest and most notorious penitentiary complex in the country was designed by Pierre el Khoury at a time when architects believed that form and geometry could solve anything. A series of panopticons connected to each other depending on their security requirements compose a now overcrowded detention center, home to multiple abusive behaviors. Major renovation works are required and an extension project has been on hold for many years.

The intention of transforming the "monument" into a detention center stems from the existing rupture between the condition of the prisoners, the loose enforcement of the law and the image of the rebuilt city; the perceptible glitter and the shadow of the borders. The project's genuine

intention is to create a controversy by making the lack of equality in contemporary Lebanese society and the absence of public will visible.

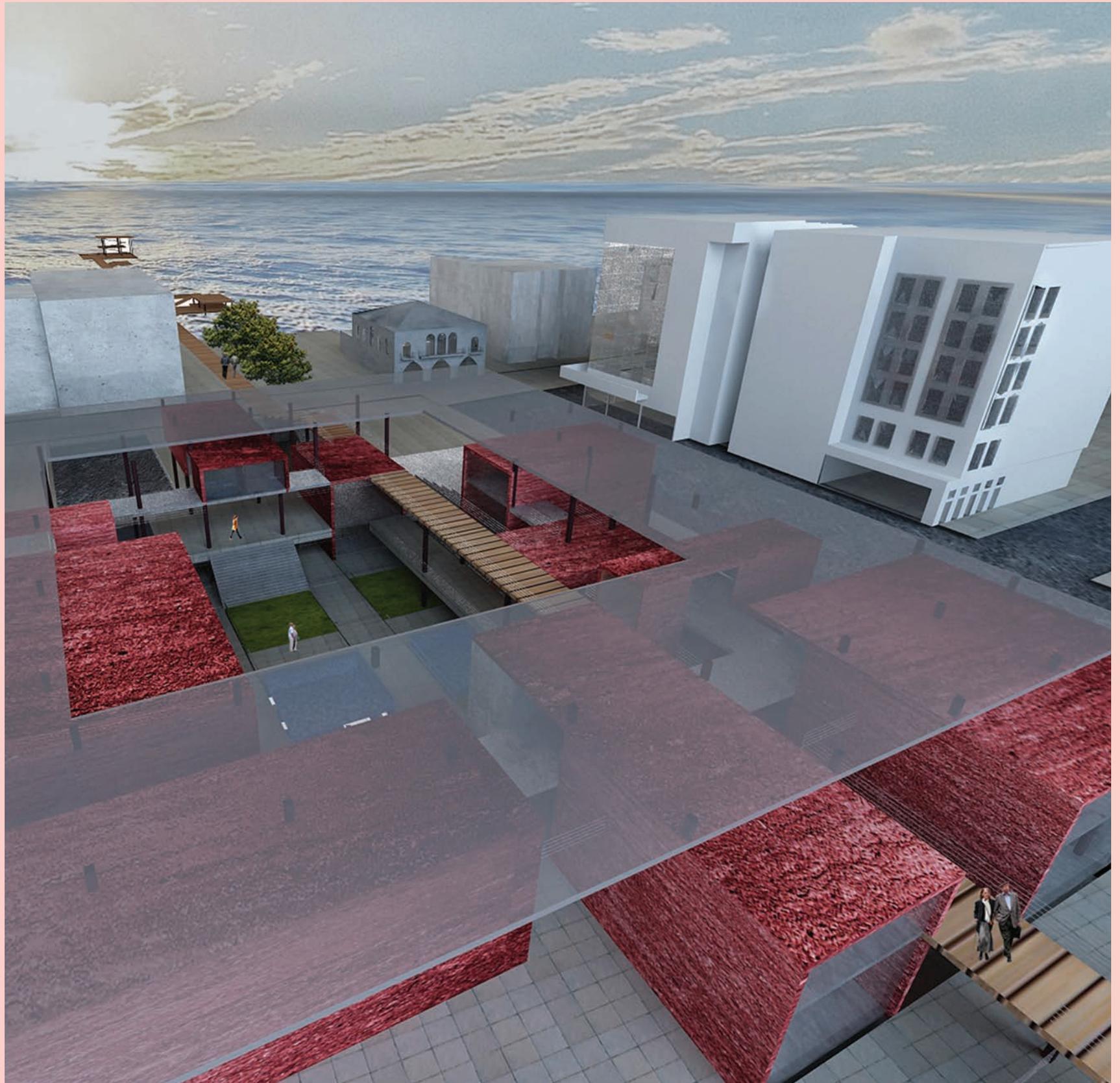
Samer Haddad studied the impact of the real estate pressure and the liberal market on the urban fabric of the leftovers of the war in a popular central neighborhood. Separated from the city center by the construction of the ring road, Bachoura became an urban island surrounded by infrastructure and big urban objects. Left aside during the reconstruction process, the derelict and now affordable land presented an opportunity for real-estate companies. A series of plots were merged, giving way to a master plan that erased the historical urban fabric and made room for the Beirut Digital District, a private real estate project hosting tech startups and companies, under a private/public partnership. It is in this context that Samer's project provides a haven for the remaining inhabitants: the empowerment of the children of Bashoura. The project works on two major aspects: first, a cultural infrastructure as an extension of the public school, hosting a public library and an archive center; and second, an open public space central to all the programs that acts as a hub, giving back the neighbors the right to use the public domain.

Malek Choucair's proposal is a direct answer to the current political situation in the country and the waste management crisis. The project chooses a pragmatic and functionalist approach, while researching how to integrate complex technical requirements in an architectural design process along with the human scale of visitors and users. The waste sorting center is located in front of the Burj Hammoud trash mountain, on the sea coast, inserted in a long narrow wasteland, and surrounded by industrial warehouses and informal constructions. Overlapping programmatic bands are used to break down the size of the huge structure and organize the various speeds of the different interior functions: trucks delivering unsorted trash, lanes of conveyor belts for the sorting of the trash, and users and visitors moving around the space, etc.

DÉSIRÉE ABOUD

Junieh's Monument: sCULpTURE by the Sea

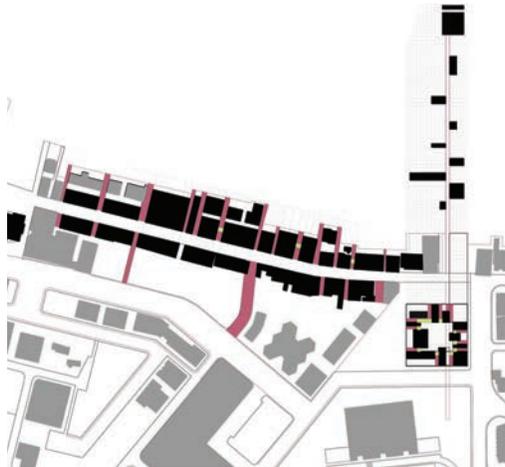
Academic supervisors:
Francesco POLESSELLO
Nathalie MELKI



A city – the construction of buildings, nature and people – not only draws a living space but also defines an urban context at a certain historical time. Although time only moves forward, we detect a past event through an enduring space that recalls its memory. This space we call a monument. Formerly, Jounieh was based on its harbor, strategically located at the corner of the bay along which an ottoman souk emerged. Today, Jounieh's spatial quality as a bay has been lost, and can only be discerned from an aerial view. Moreover, the urban corridors along the ottoman souks are blocked, and the souk area itself a dead urban space. First, I decided to create a pier in the middle of the bay to break the privatization along the coast, allow public access to the sea, and give the public the opportunity to look back at Jounieh and realize its configuration as a bay. Second, I called the souk into action. In the 1800s, a souk was regenerated with the addition of a khan as moderator. It accommodated the merchants and boosted trade of goods and services. How can a khan serve our contemporary needs? Today, people interact in public spaces, through social media, and the exchange of culture and knowledge. We are trading knowledge. By inducing functions such as a public library, cultural incubators and exhibition spaces, I assign suitable contemporary functions for the khan. And it is this dialogue between the past and present that grants the khan its name as Jounieh's Monument.



1



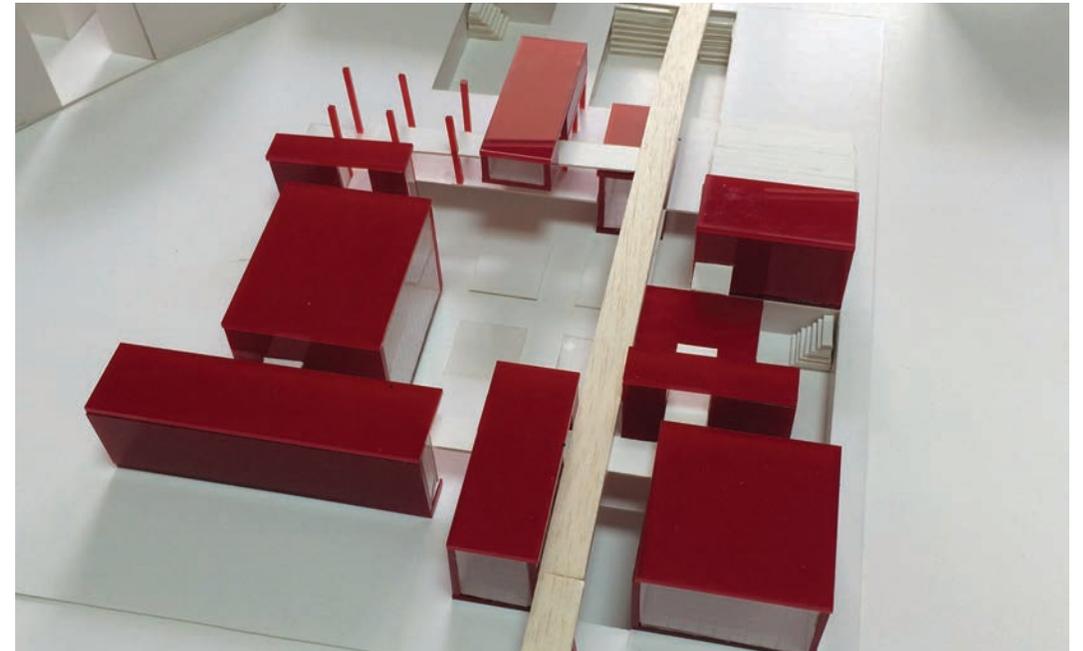
2



3



4



5

- 1. Program
- 2. Design Strategy
- 3. Ground floor plan
- 4. Mass plan
- 5. Mockup

SIMON AKLE

Naturalized Void

Academic supervisors:
Antoine LAHOUD
Zaher ABI GHOSN
Mike KAMEL



Byblos is a city that has been growing at a fast pace in the last few years. However, some of its great historical values are still being neglected, and it lacks many green and public spaces, with most of the Lebanese population detached from nature – an essential part of our daily life and existence – and consumed by the concrete jungle.

This project will highlight the values of some of the neglected archeological parts of Byblos and a critical problem we face today, namely global warming. By promoting nature and all it has to offer through sports and ecotourism, people will come to enjoy its benefits and realize the detrimental effects of their daily life

The Project: The project is located in a valley between the two cities of Byblos and Amchit, which used to be fed by the historical river of Jaj.

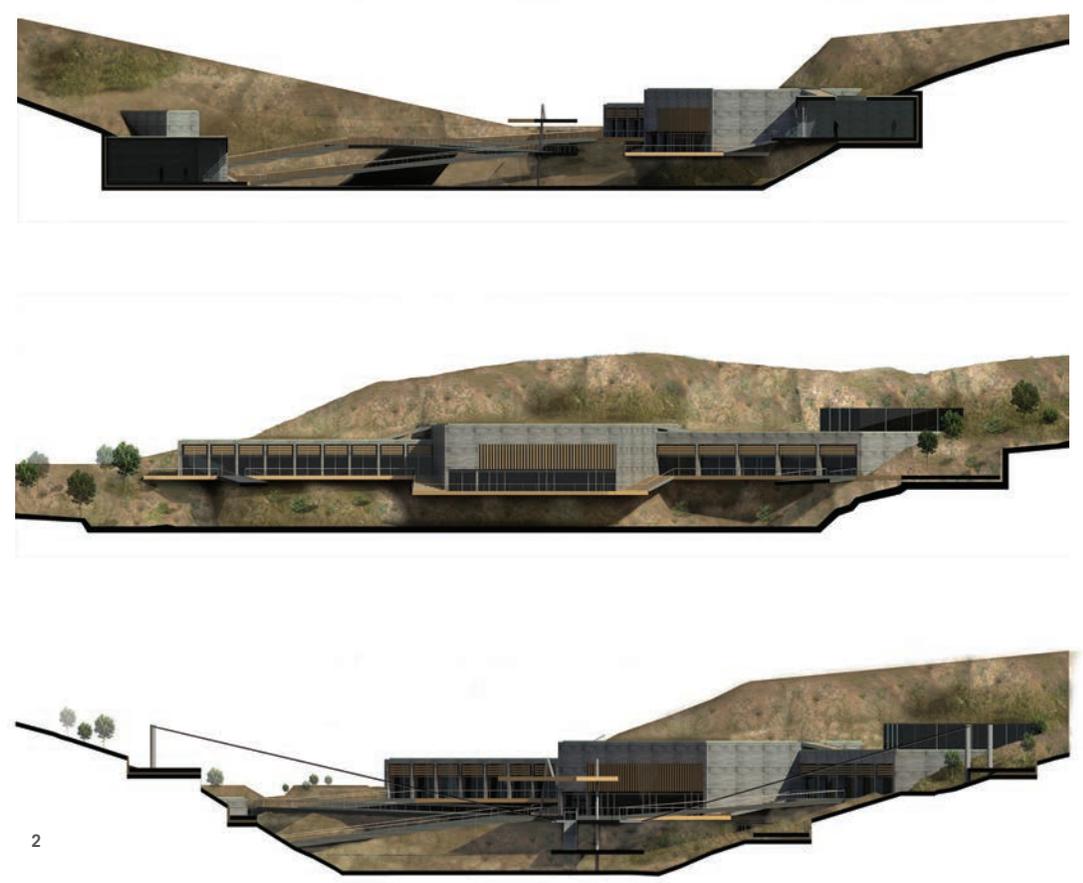
This river played a major role through history and especially in the Phoenician era, during which cedar wood was transported from Jaj to the sea for the purposes of construction or export. Unfortunately nowadays, and like many of the historical sites in Lebanon, this valley is not only neglected, but at some point also became overrun with garbage.

The philosophy behind this project is to revive the valley by filling it with life and nature far from the noisy city. As the best way to go back to nature is through sports and ecotourism, the main functions would be extreme sports activities and an environmental awareness center. However, my volumes are embedded in the valley at different levels while taking into consideration its topography lines in order to leave the valley intact, and establish the movement of the people in the project along those same lines. The volumes are therefore connected with wooden platforms, thereby creating a promenade and circulation between the functions.

In order to enhance the visitors' experience and introduce the physical link between the two sides, steel bridges connect the volumes through their platforms.

Moreover, a steel strip holds these bridges together, in addition to connecting the whole project to Pont de Jaj and the railway bridge, establishing a promenade along the groove of the valley. This strip in certain cases passes above, and in others beneath, the bridges, creating meeting spaces, and ends up with an opening toward the mountains that serves as the starting point of a hike in the valley to the Cedars of Jaj. The relation between the two sides of the project and the valley is also achieved through the continuation of the wooden platforms and the use of tyroliennes.

- 1. Site panoramic view
- 2. Sections



The project emphasizes a context-aware approach that is not culturally familiar to most architects in the area of Tabarja. The immediate visual contrast between the project and the surrounding built environment strikes an unusual solution to an existing problem. The site, “a difficult place,” is an abandoned hole in the ground that was excavated around 15 years ago to accommodate a hotel. The site sits behind a rocky cliff adjacent to the Mediterranean Sea. The only connection to the Sea is through a natural stone arch, which was an entrance to a cave that does not exist anymore. A mental image of the site urges to keep the built area beneath the level of the previous land before excavation. Inspired by the connection with the only remaining accessible beach in the area, and the ever-increasing state of emergency because of an unacceptable disregard for the beauty and health of the coast and the Mediterranean Sea, the program emerges as an educational research center focusing on marine life and the preservation of the coast.

The entrance extends the public space into the project. A virtual plane is created, reminiscent of the existing land plane, which also becomes a balcony

overlooking the project. Stairs take you from the street level down to sea level where the project sits. A perforated rusted steel facade acts as a blind wall blocking the rest of the “Hole.” Behind this wall, the east facade is perfectly transparent from inside so that visitors can finally discover the “Hole’s” beautiful stone walls. This facade is a mirror from outside reflecting these stone walls. When the visitor exits to the backyard space and looks back... the building has disappeared. The outdoor experiment ponds create educational, scientific and leisure activities for students, scientists and visitors.



1. Cross section
2. Wall section
3. Short elevation
4. Long section

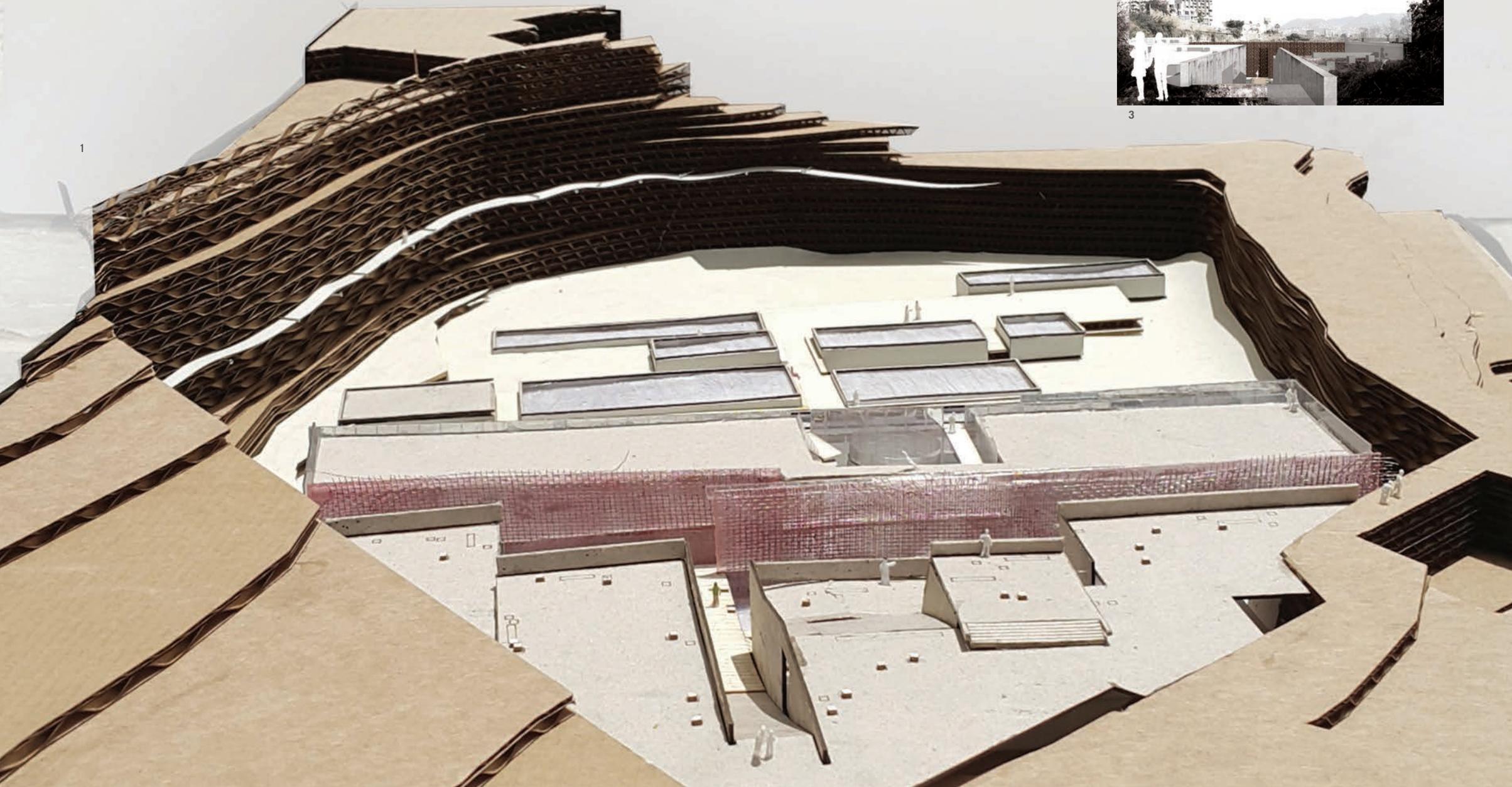
1. Mockup
2. Outdoor rendered view
3. Entrance view



2



3



1

RYAN AYACHE

Student Affordable Housing in Nabatiyeh

Academic supervisors:

Elie ABS

Vart BISANZ



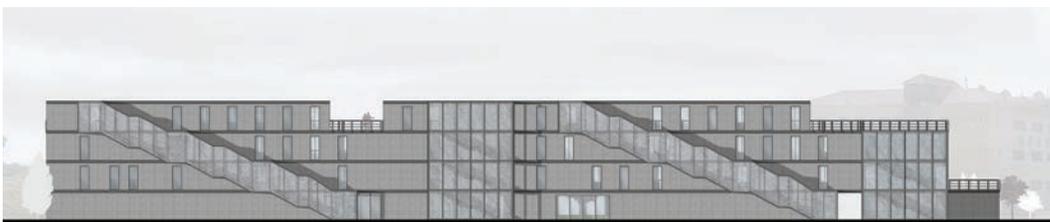
Image across. Perspective view

Located in a southern Lebanese city with a distinct socio-cultural character, the Nabatieh student housing aims to help the development of a newly established "university neighborhood." The three new universities attract a large number of students from remote areas who rely on public transportation because of their limited means. This student housing project aims to provide them with affordable accommodation that answers to their strict socio-cultural needs, by minimizing personal space and focusing on shared facilities and programs. Based on a singular personal module, the building is crafted into three gender-based blocks that make it look like a single terraced building, thus creating a sense of community.

- 1. South section
- 2. North elevation
- 3. Perspective view
- 4. Program isometric



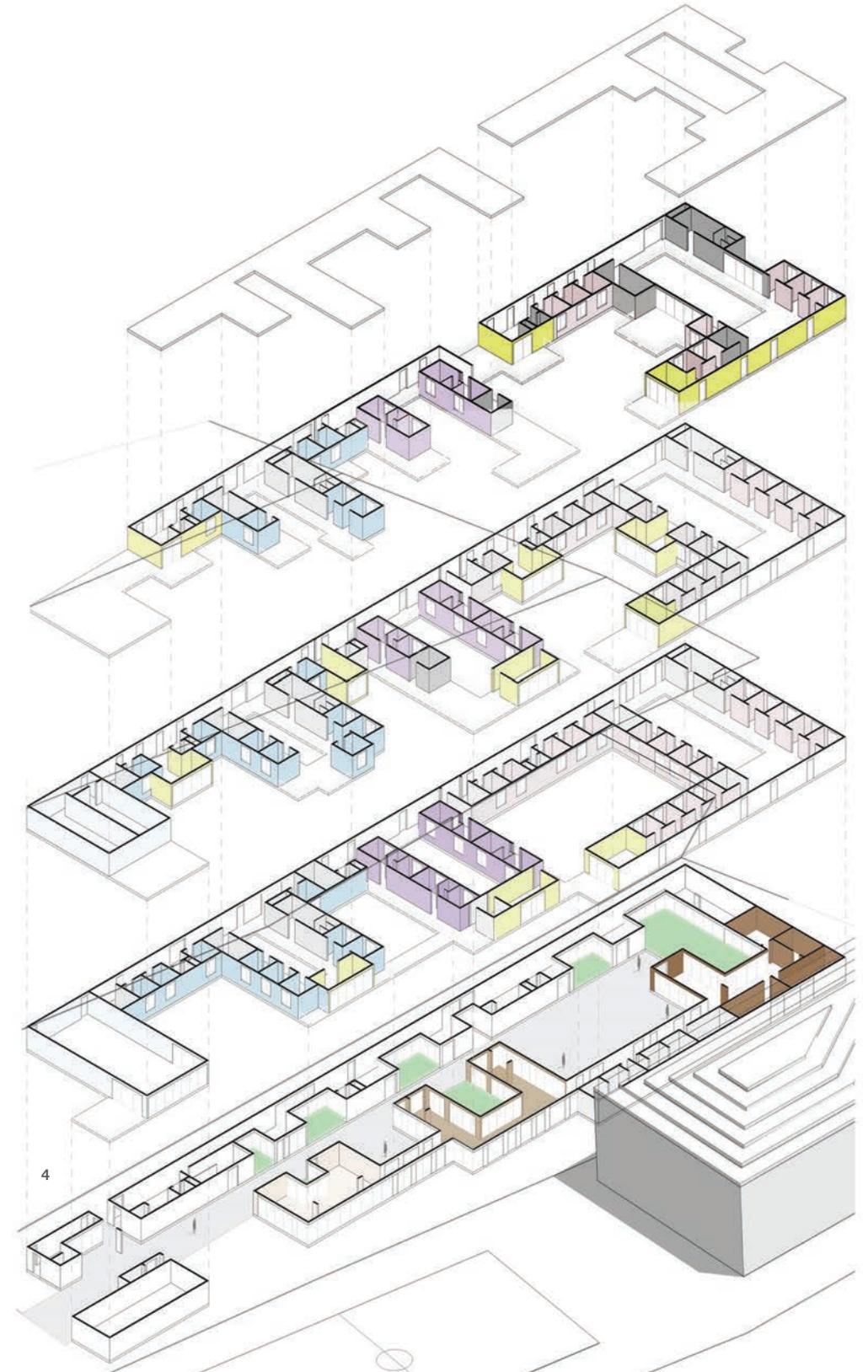
1



2



3



4

IYAD BOU GHADA

Beacon of the (Re)public

Academic supervisors:
Rana JUBAYLI
Ola HARIRI

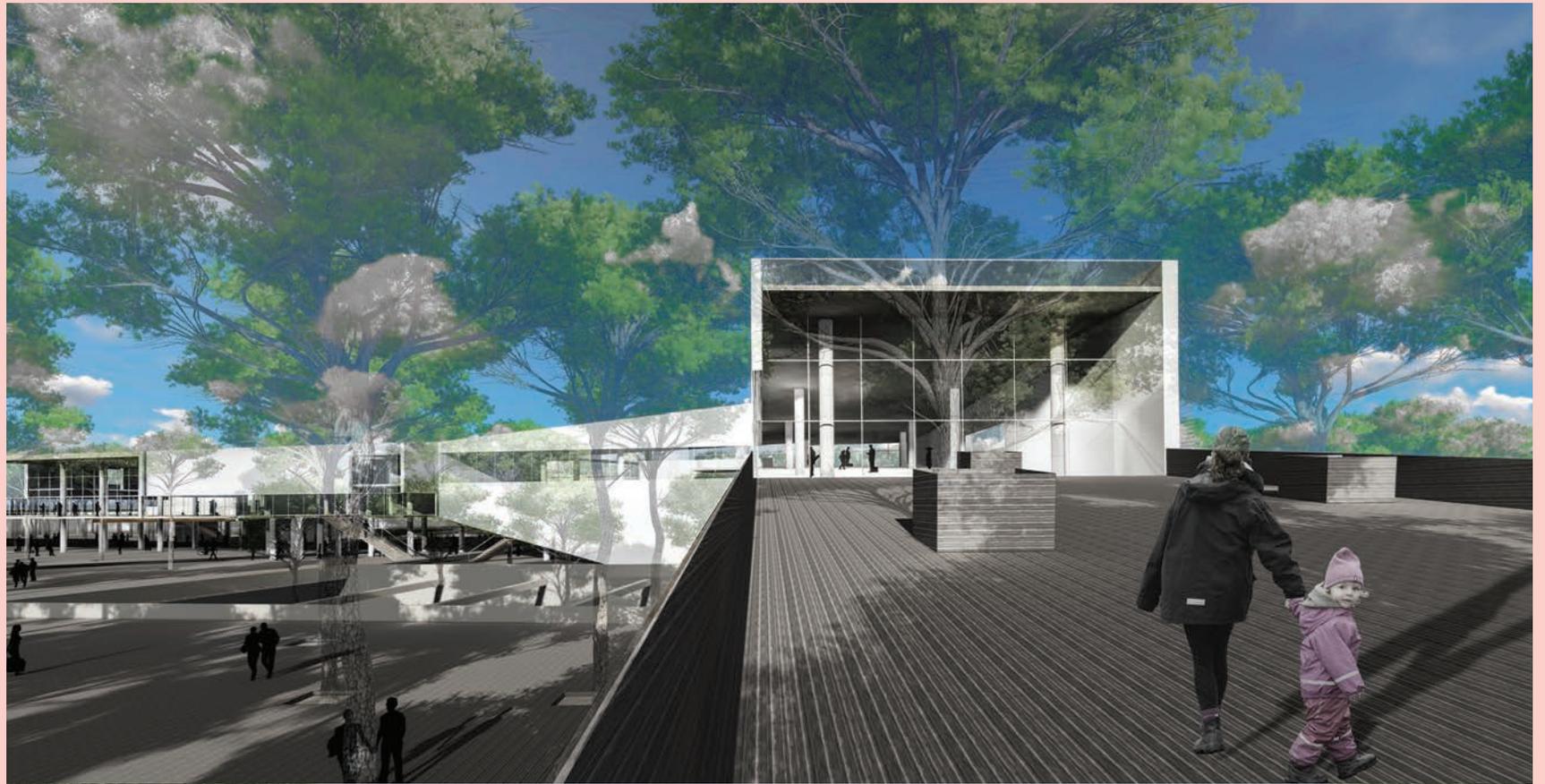


Image across. Rendered view from the ramp and rendered view looking towards house of senates

Architecture of Empowerment investigates the capabilities that lie within architecture as a discipline and practices in empowering people, regions, sites and so on, by creating alternative spaces that evoke a new dynamism among their users. The main point of this approach is not simply to empower people, but also to empower a nation that has been segregated into many polarities. This objective has led the research toward exploring governmental institutions that empower both the public and the republic.

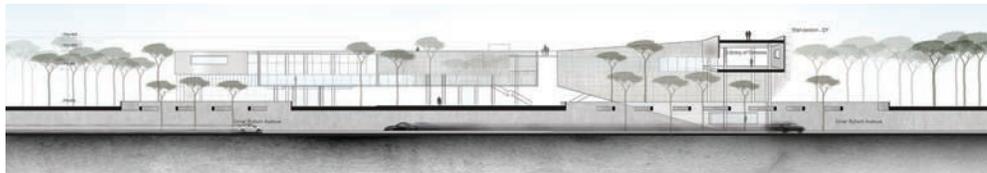
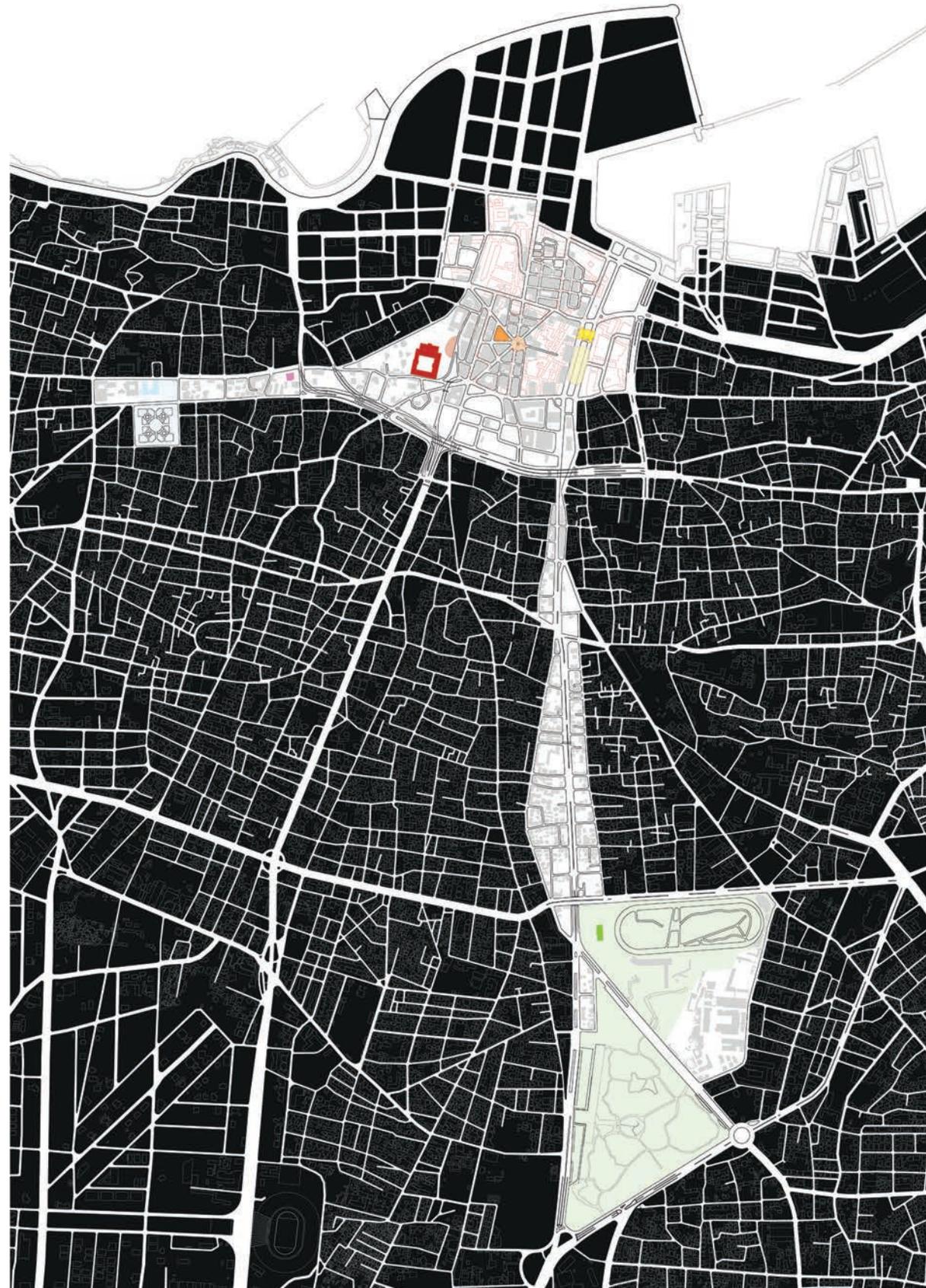
This project reinterprets the aspect of transparency among citizens and government, and a way to create a common podium where both parties can meet, interact and converse about the future of the country.

This is achieved by offering a sequence of unfolding interior and public spaces that redefine the boundaries between functions, spaces, and voids. The overall architecture is grand, but unlike institutional buildings that are monumental and intimidating, it is a light structure at times floating on colonnades that mimic the surrounding pine tree trunks, and at other times gracefully touching the surface to root itself in the country's common

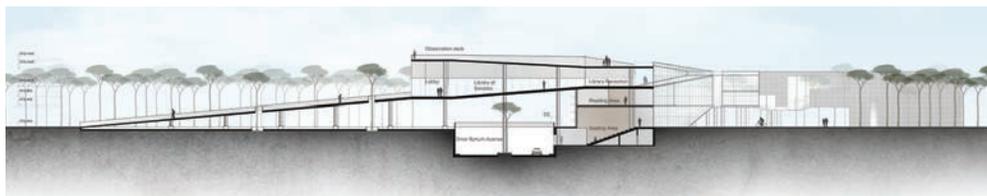
ground. Moreover, the project stretches out to the pine forest – Horsh Beirut – by stitching it back to the site – the Beirut Hippodrome – via the library of senates cantilevering over Omar Beyhum avenue, which is transformed into an artificial landscape punctured by existing pine trees that takes the visitor down to the Horsh. The Beacon of the (Re) Public reclaims not only a mere site filled with pine trees, but the collective memory of the nation of Lebanon as a whole, by integrating the Pine Palace and pine forest, from which this nation was born, in a master plan of a civic and governmental complex. Thus, a great sense of identity will be restored.

1. West elevation
2. Section
3. Section

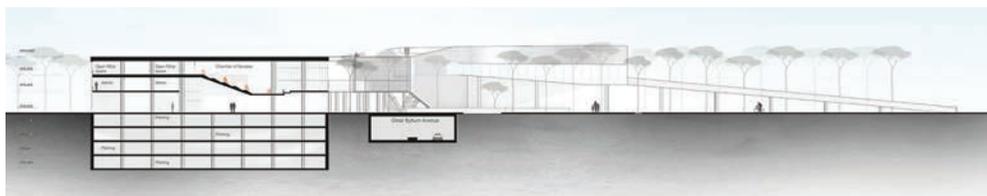
Image across. Governmental institutions map



1



2

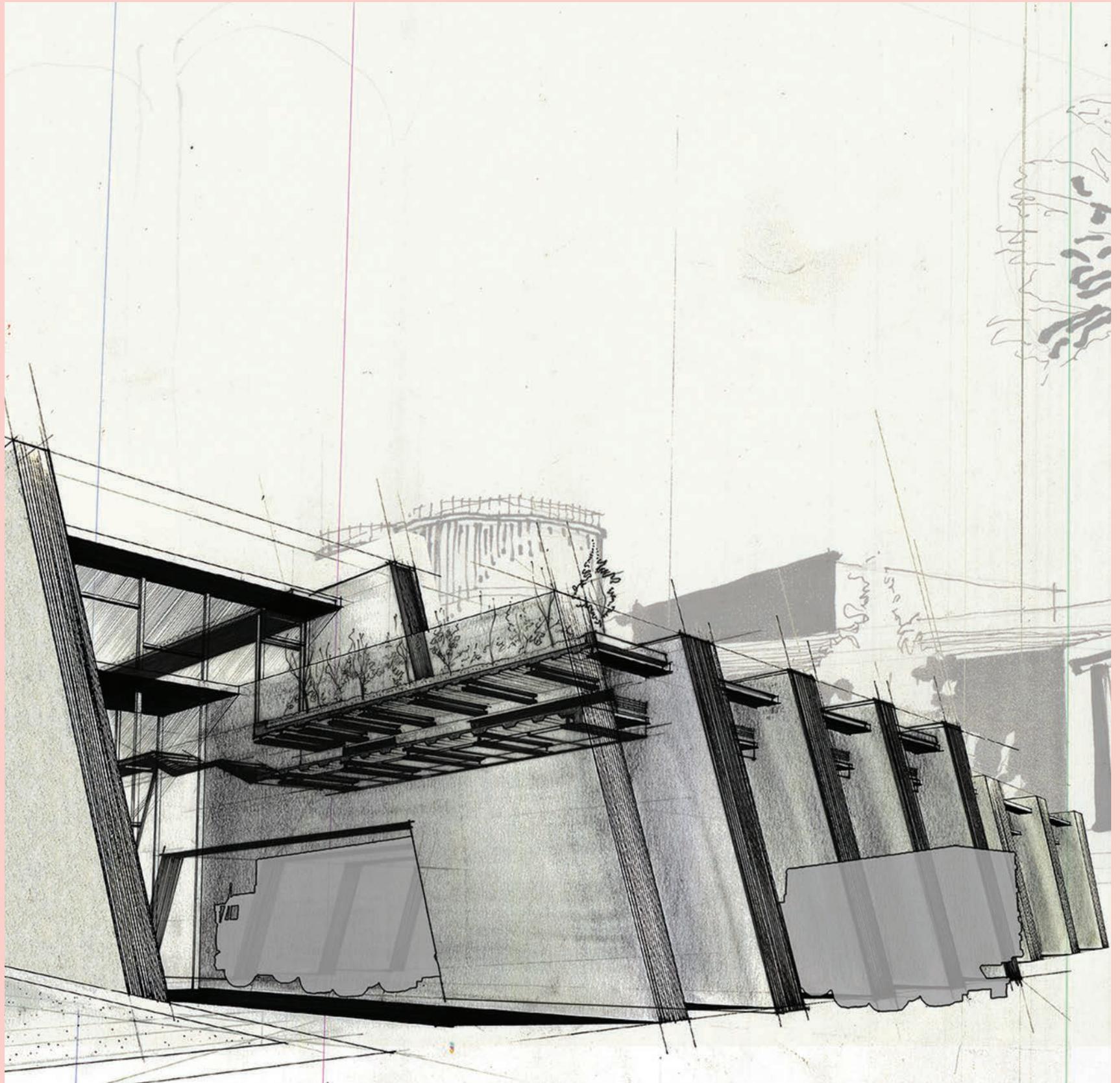


3

MALEK CHOUCAIR

Recycling in Burj Hammoud

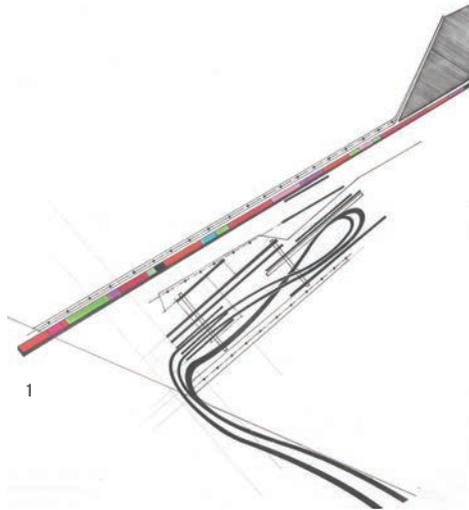
Academic supervisors:
Marwan ZOUEIN
Omayya MALAEB



Thesis: LFM-R is, first and foremost, a program of necessity. It is a theoretical proposal that rests on a national crisis, all while tackling its collateral damage.

Lebanon's garbage crisis is seemingly proud to push the limits of what is acceptable and what is not. Rampant corruption in a Beirut municipality is making matters worse. Landfills are reused for the same reason they became landfills in the first place. With an output of 3000 tons of waste a day and no facilities to process it, it is no surprise that the Beirut / Burj Hammoud industrial belt is now as infested as ever. It is high time a sustainable solution is implemented, one that not only deals with processing and recycling waste output, but also reaches out to the community in more ways than one.

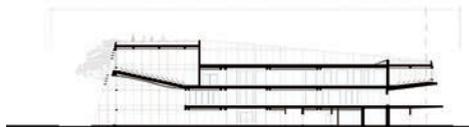
Firstly, the plant should demonstrate transparency of management and trustworthy processing. Secondly, the workers' wings should operate under humane working conditions. Thirdly, the gas treatment plant should harness a dormant resource that has been sitting there for the past 20 years. And lastly, the educational center would be a testament to a long-term community solution, one that is based on awareness, training, and career building.



1



2



3



4



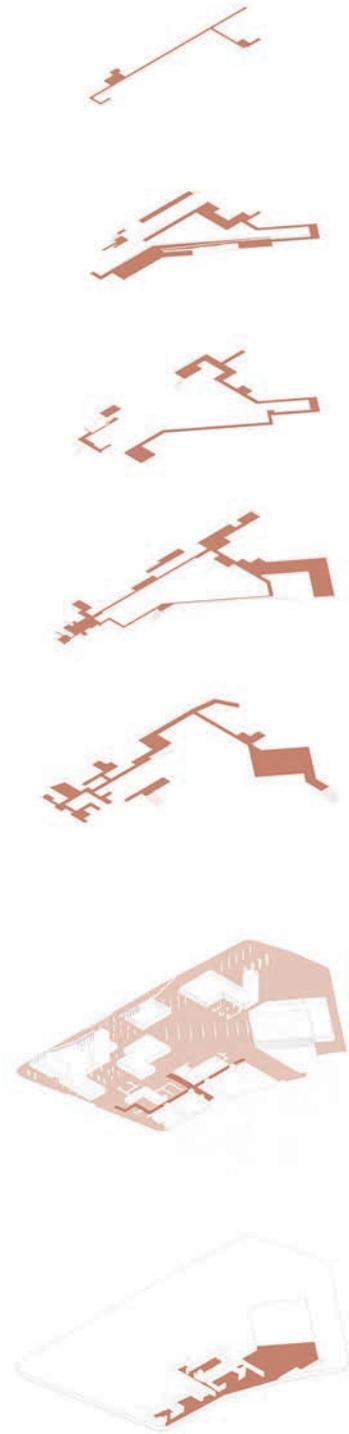
5

- 1. Circulation
- 2. Partial longitudinal section
- 3. Administration and educational center
- 4. Top view
- 5. Drawings

ABEER FANOUS

Social Housing Bashoura

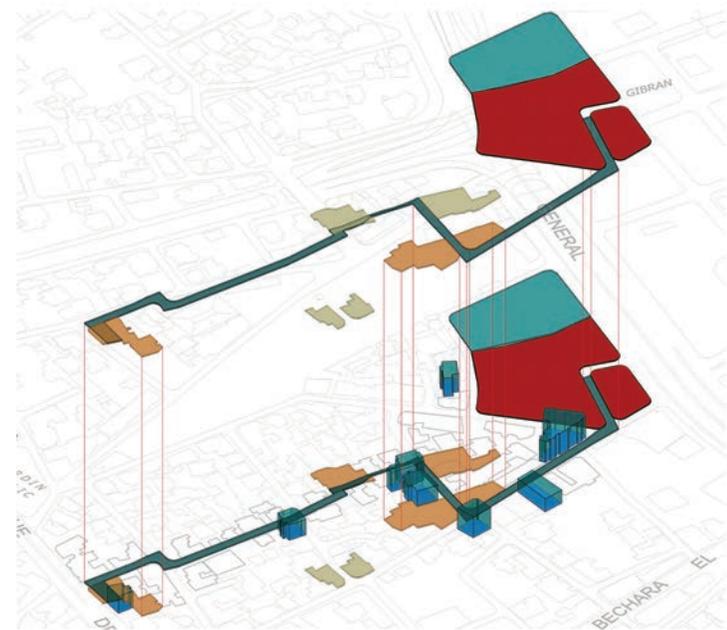
Academic supervisors:
Maroun DACCACHE
Mustapha SALEH



1

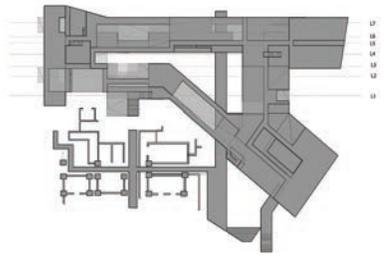


2

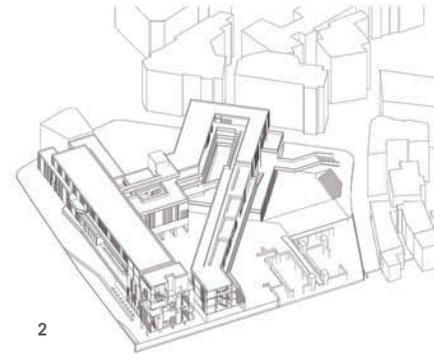
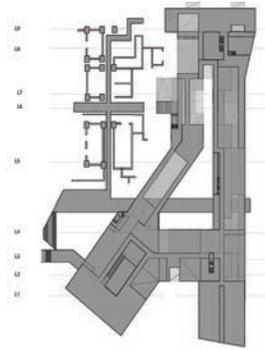


3

Images across. 1. Design strategy, exploded axonometric of network circulation 2. Spine linking abandoned urban voids and reviving the most dead area 3. Proximity to archeological and historical sites

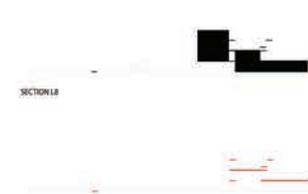
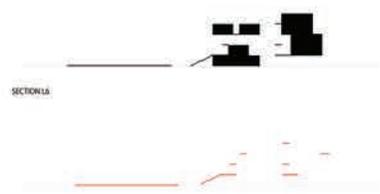
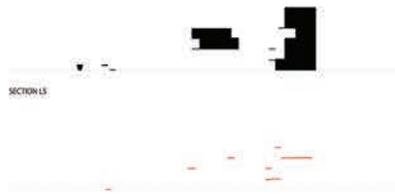
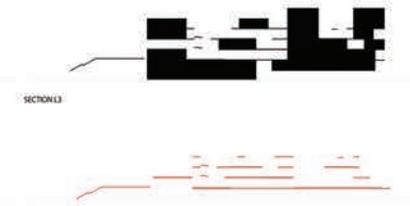
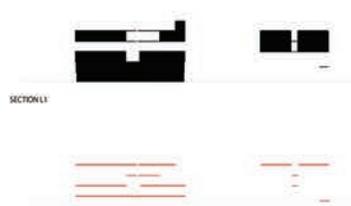
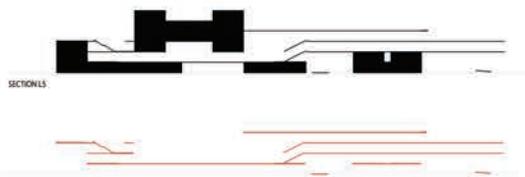
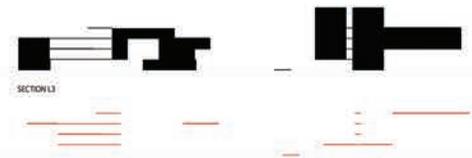
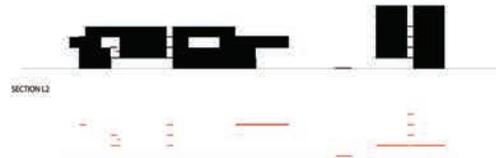
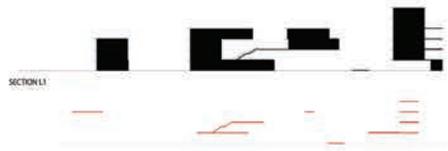


1



2

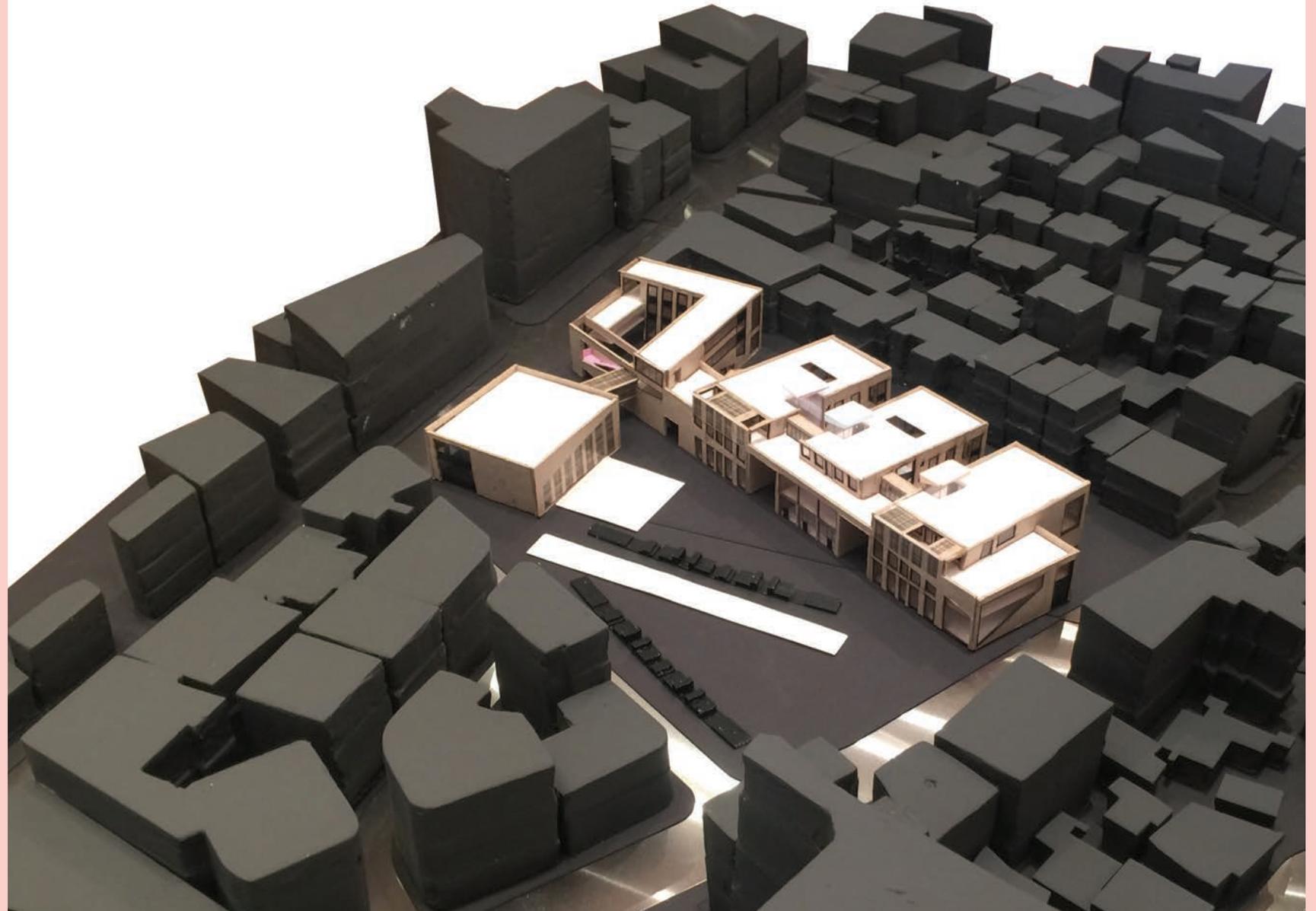
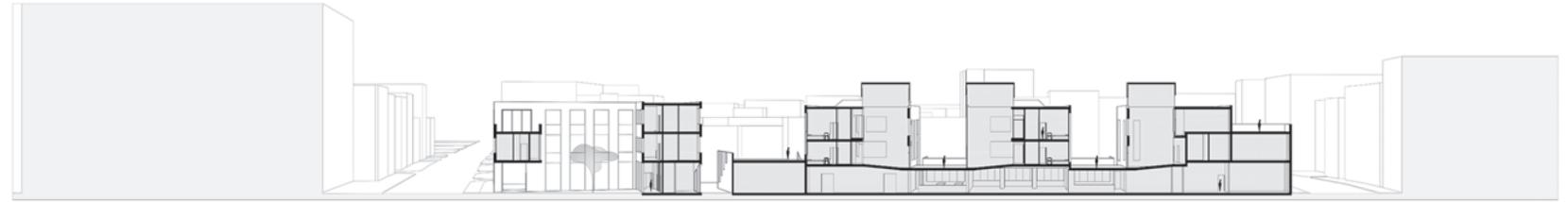
- 1. Diagrammatic sections showing mass
- 2. Cross section
- 3. Sections



GEORGES EL GHAOUI

Khoder, a Privatized Conflict: The Upcycling Exploration

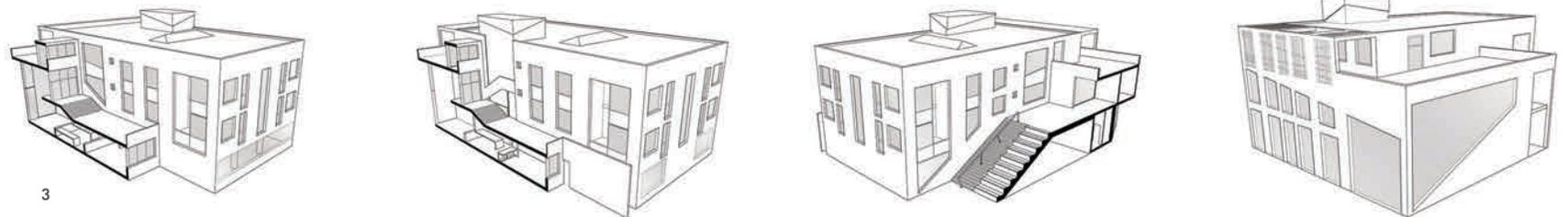
Academic supervisors:
Maroun DACCACHE
Mustapha SALEH



Khoder is located in Medawar near the central business district of Beirut. It is an emergency area, mainly at the sociological level, where the youth culture is missing and where social interaction is non-existent. The buildings still show damage from the war, and residents from different sects, divided by the abandoned public park, do not communicate. It is an industrial area privatized by the military, and has been stigmatized by the rest of the city since the Lebanese Civil War. Throughout history, Rue 80 has always been an important road/axis in the area, separating different building functions, typologies and sects, all the way to Mar Mikhael. Today, it is detached from Mar Mikhael and bisected by the highway, as industrial and military privatization have created a wall.

The project aims to revive this area by inviting a broader public to this stigmatized city. Its goal is to deprivatize this circle of different sects. The strategy of the project is to bring back the public park to life, allow Khoder's residents to interact with each other, link back the area to the rest of the city and its people, and restore Rue 80's importance. The upcycling center creates a public entity, providing job opportunities for locals. The market in the public park is regenerated in the project through market platforms cutting into work spaces, and public ramps inviting the people. Rue 80, the forgotten landmark that dates back to 1840, becomes a central path breaking through the military wall to become the main access point to the project. The center requires importing recyclable materials, and working on them to manufacture new products that are sold in the public park market, thus attracting a broad public to Khoder.

This public area of exploration interrupts a privatized city, creating communication between locals and the public. The center is not a factory; it is a place of interaction, where people get to explore the art of upcycling. It is an Upcycling Exploration.



- 1. Rendered view
- 2. Rendered view
- 3. Axonometrics

DINA HANNA

Unveiling Introverted Spaces

Academic supervisors:

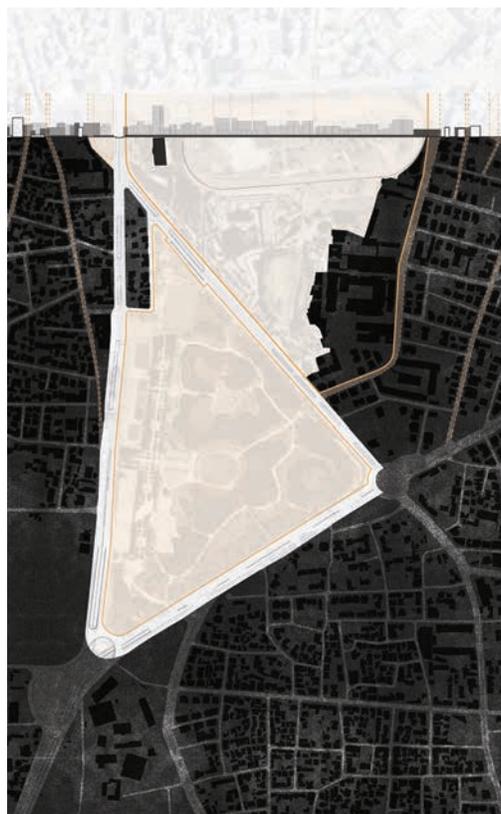
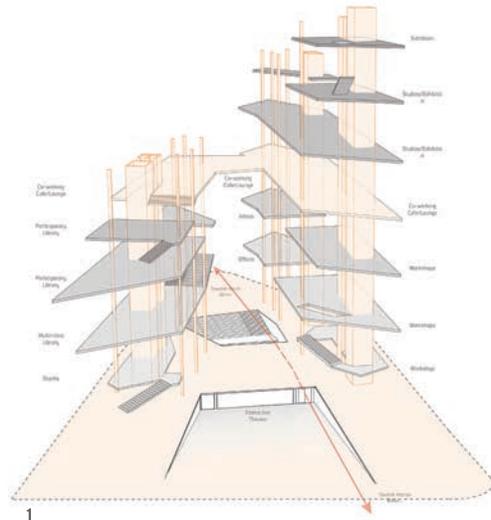
Rana JUBAYLI

Ola HARIRI



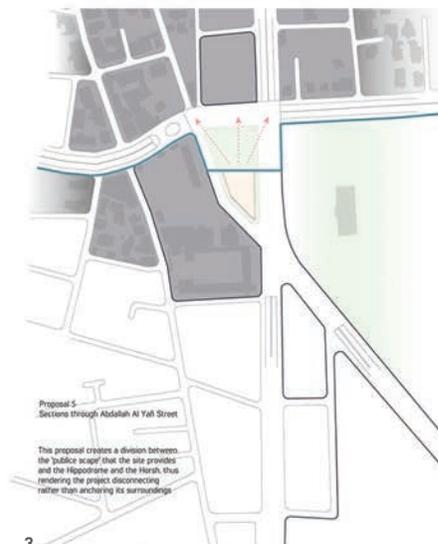
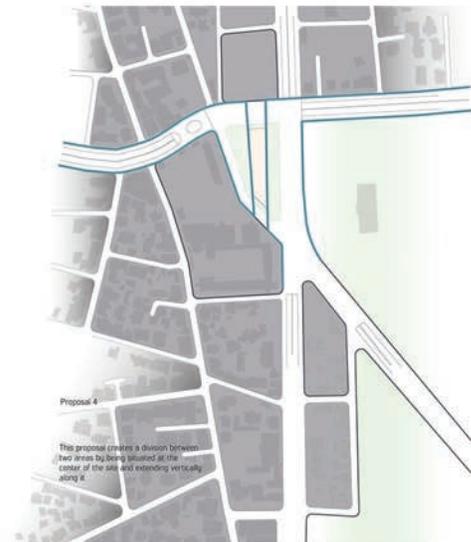
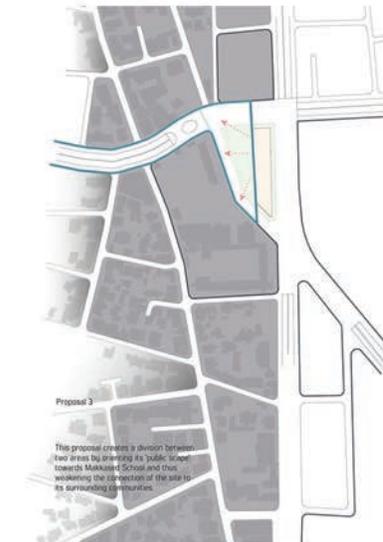
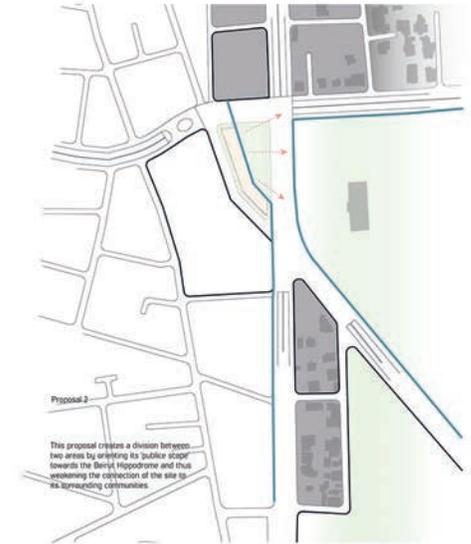
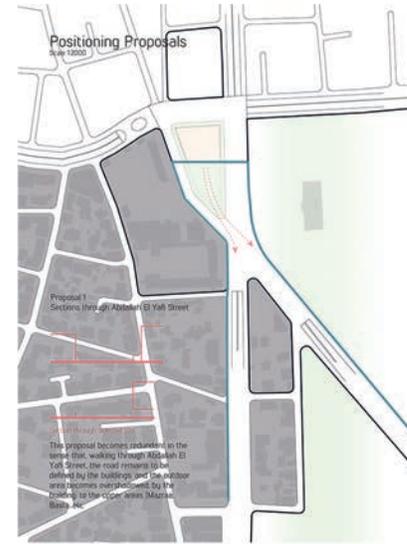
“Spaces that spatially segregate or exclude certain groups, or relegate them to spaces in which they are either invisible or visibly subordinate are the direct result of a comprehensive system of social oppression.” (Discrimination by Design, p.64) That is the harsh reality, and my interest in the topic is similarly entrenched in the fact that in the society where I was born and raised this becomes very evident.

Stemming from this reality and the interrelationship of gender, space and architecture, this project aims at unveiling ideas and issues and their influences on obscured public spaces. By focusing on the Beirut Hippodrome and Horsh Beirut, which are arguably currently introverted sites, this project highlights the importance of empowering people who are spatially marginalized and who seek to achieve equity and equality through an inclusive environment, by finding an architectural language that is accessible to everyone involved. This is achieved by implanting an ‘incubator’ that includes multiple platforms to communicate “matured” ideas to the public through social and participatory means, such as the social arts. Whilst constituting an inclusive space of self-representation at once connected to and free from social norms, the incubator encourages and nurtures the proposal of ideas, boosting the public’s active participation in transforming stereotypes in Lebanon. These innovative ideas also attract investments and mentoring opportunities, rendering the physical environment an active agent in the promotion of social and economic equality in our society.



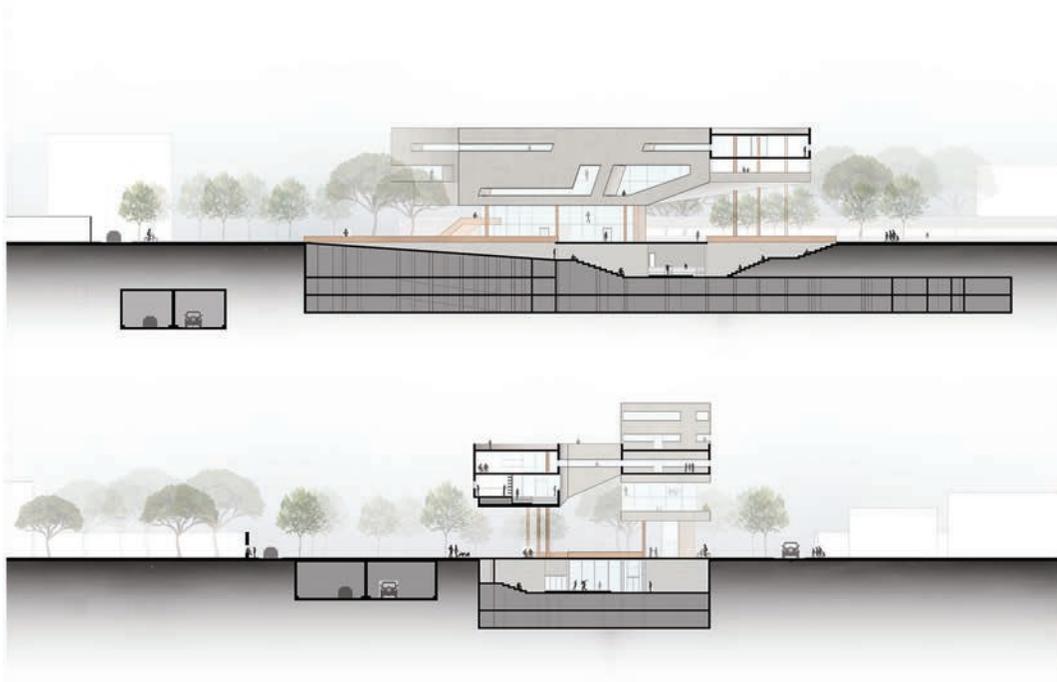
2

1. Diagrams
2. Mass void
3. Positioning proposals



3

- 1. Sections
- 2. Mockups
- 3. Perspective views



1



2

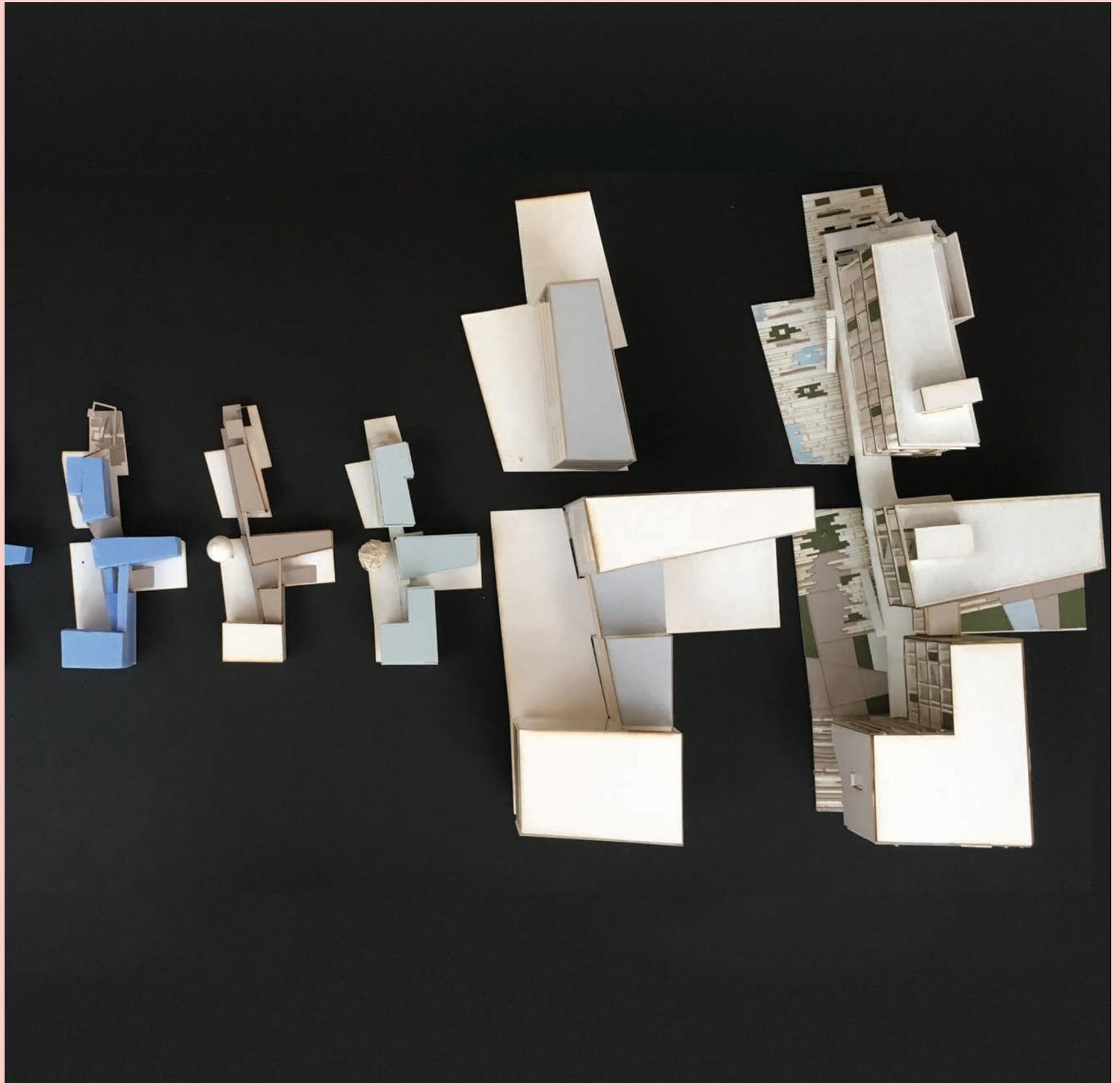


3

SAMER HADDAD

Learning Hub on the
Frontline: Bachoura
Public Library and
Archives Center

Academic supervisors:
Marwan ZOUEIN
Omayya MALAEB



Thesis: Located directly on the green line that divided Beirut, Bachoura witnessed the Lebanese civil war from the front seat. Today, there is real estate pressure on Bachoura to erase that line, not only physically but also from the memory of the Lebanese people.

Placing a public program inside Bachoura will help in its fight for survival and, through architecture, counteract the control of space by real estate, armed groups and religion.

The archives of the Lebanese war will attract people to Bachoura where they will be able to rediscover their history.

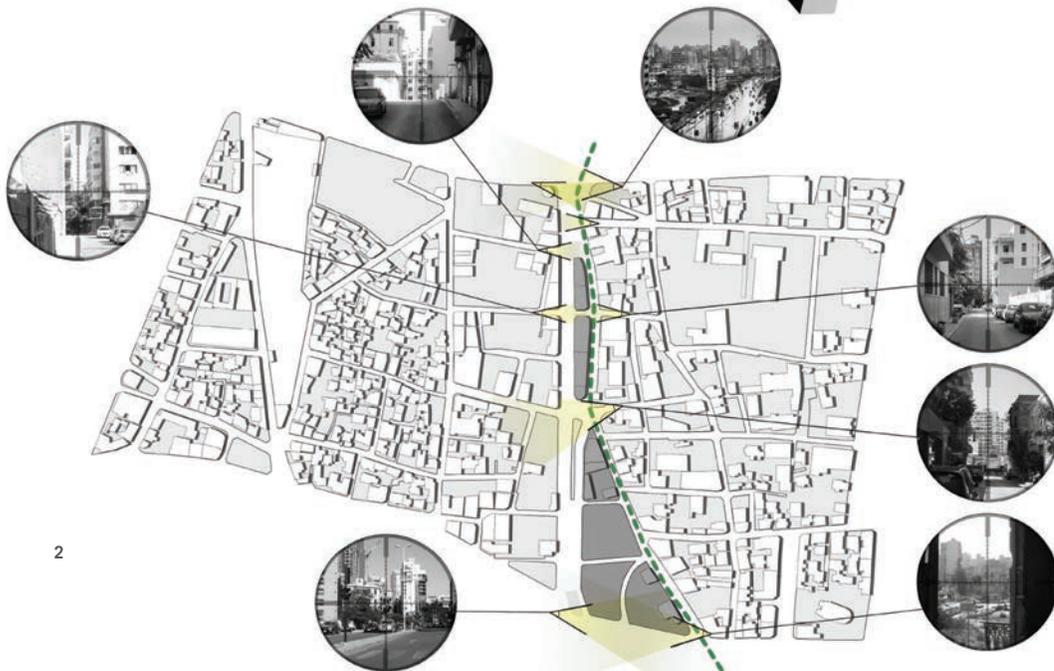
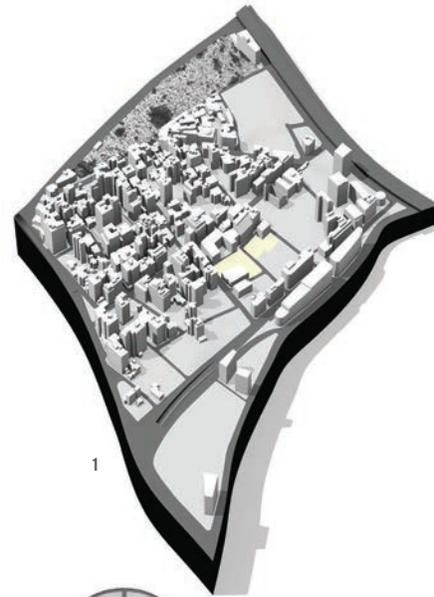
Strategy: Due to the lack of public space in the area, it was important for this project to provide a space where kids could play, and people could interact.

Elevating some parts of the building allowed me to maximize the public space on the ground floor. Moreover, plot 1264 contains an age-old eucalyptus tree that eventually became part of the project. Plot 1280 is located next to a classified building that is being renovated.

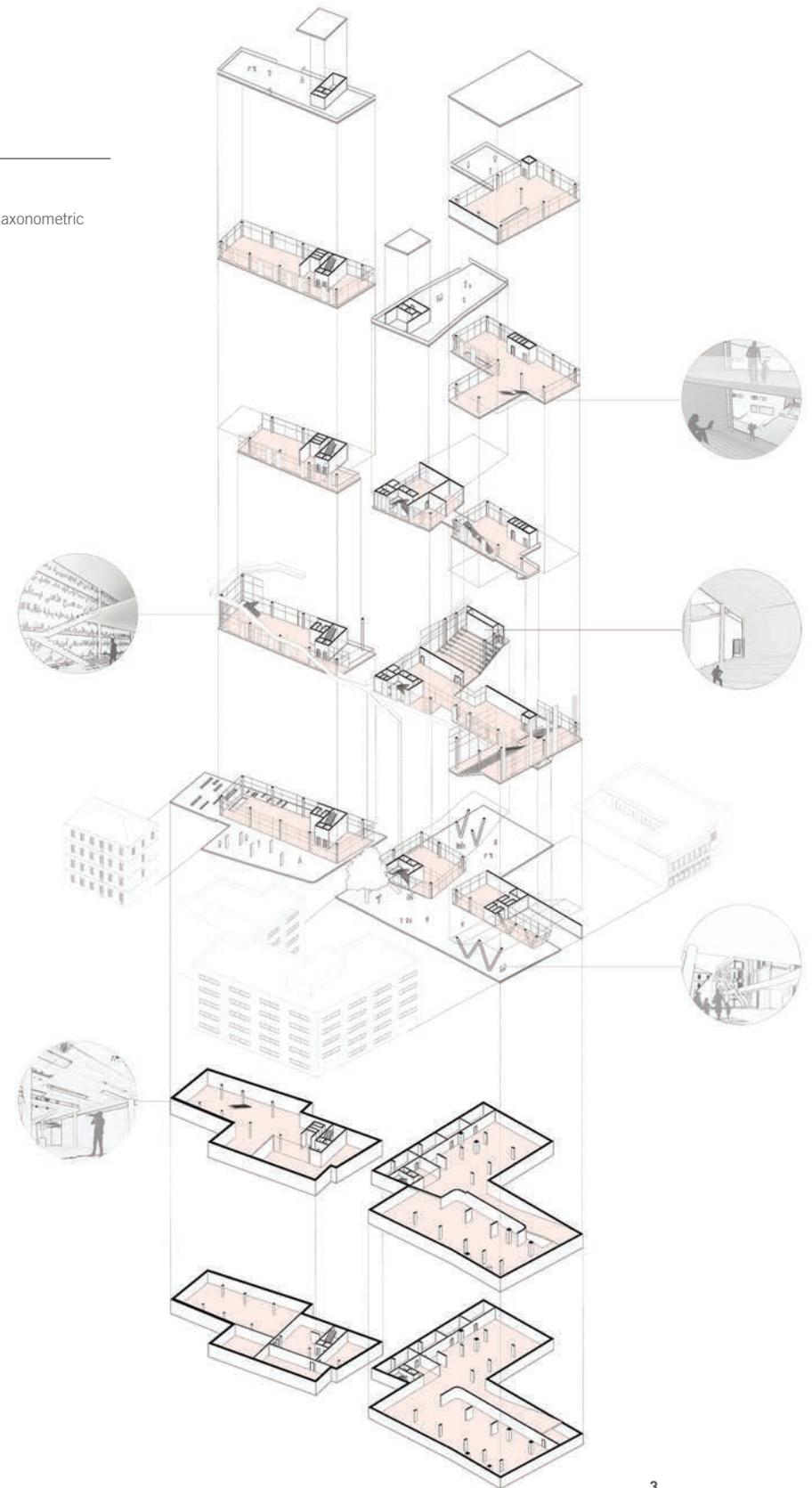
Starting with the early models and sketches, a relation between the project, the tree and the old house was created. A connection with the adjacent public school was also designed on the third level of the library giving the students of the school direct access to the library and a kids area that responds to their needs.

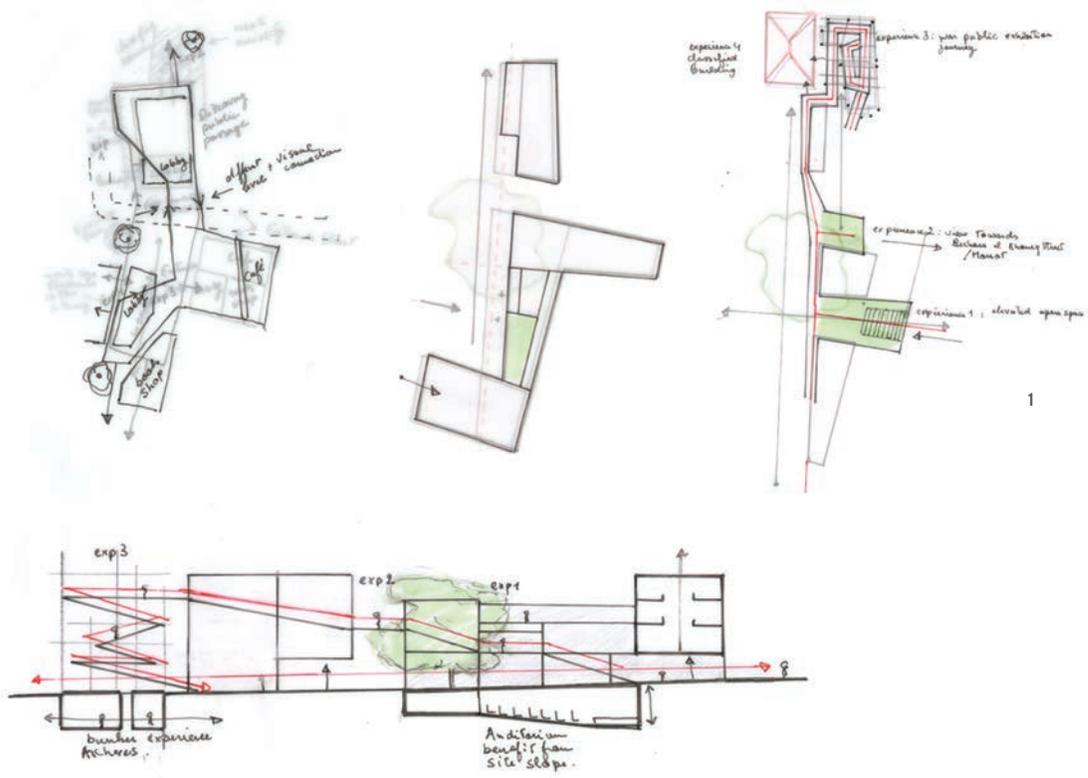
Program: Libraries are reinventing themselves as content becomes more accessible online and their role becomes less about housing tomes and more about connecting learners and building knowledge.

The libraries of the 21st century provide spaces that encourage exploration, creation, and collaboration between students, teachers, and the community. In other words, instead of being an archive, libraries are becoming learning hubs.



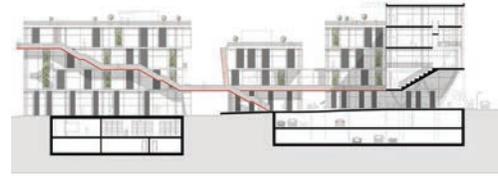
1. Research
2. Research
3. Exploded axonometric view





1

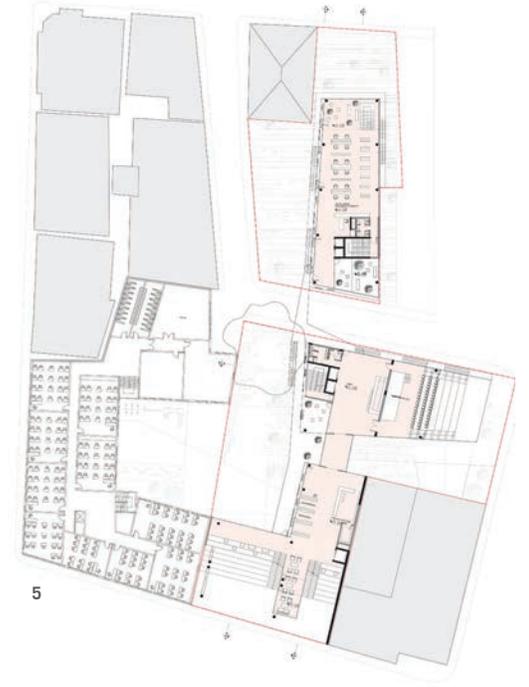
2



3



4



5



- 1. Sketches
- 2. Research
- 3. Section
- 4. Mockup
- 5. Level one plan

ELIAS EL HAGE

The Sanctuary: Dualism of the Hillsides

Academic supervisors:
Karim NADER
Nour SACCAL
Lea HELOU



Cultural Diversity: Birth and Death in Deir El Qamar

The driving interest in this town stems from an apparent gap and deterioration of what was once the most culturally diverse, concentrated, and rich rural setting. I questioned, in general, the cause and effects of how settings are born, reach a pinnacle, and decline with time; and here, in particular, the birth but eventual loss of Lebanon's diverse culture and its contradictory impact on the town and Chouf district today. It is essential to first introduce the folktale of Deir El Qamar, which claims that in 1585, a Druze Emir standing on the Baakline hillsides, opposite Deir El Qamar, saw a light emanating from the virgin mountain. He ordered his men to journey toward it in search of an expected religious presence. Beneath this light, a moon and cross were found marked in stone, confirming the pre-existence of a Christian Roman temple. And so, a new church was built, Saydet El Talle, with this original keystone embedded at the door entrance. This would serve as the birthmark of the town, founded on what will be termed a "religious seed."

The Value of Symbolism: From Myth to Reality

The decision was to act out of boundaries, to make a statement from without the town rather than from within it. The reaction was to reflect the myth and folktale of these people onto themselves. Now, there is an unusual light emanating in the opposite virgin hillsides of Deir El Qamar for all of the town to see every night. But the journey to this light, as tradition would have it, would reveal that there is no religion. This causes two things: distance and destination. Regarding distance and the significance of the walk, these fit within a larger picture. This natural world and all its dimensions served as the common denominator of place, with significant historical and cultural meaning. As equal and opposite reactions, the intent was to formulate a sacred rather than religious landscape, a duality that would become the steering factor from intention to design application.

Rather than build a temple, shrine, or a monument, embrace the landscape as a place of a dimensional spirit. Rather than build a monastery, or a setting reflecting ideology and theology, introduce the

"ideal": an intentional community whose goal is a return to the innate and the spiritual, the origin of religious paths.

Through detailed research, the "challenge of the common" – not only as place but as space – begins to constellate with the notion of sacred landscapes at its root.

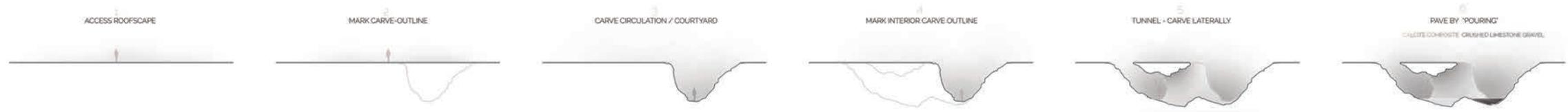
the Site: The search for site specificity within these large hillsides was narrowed down to a large leveled bedrock, one which necessarily receives southern sunlight and is of equal altitude to the town as a visual vantage point. Three natural spring sources were evident, with findings of calcite crystals surrounding these nodes. Confirmation was made that this site, belonging to 52,000 sqm of existing agricultural terrain, had once been a quarry for the excavation and sale of crystalline rocks during the 1970s, before the Civil War. Post reactions had now left the site unaltered.

Embracing and Marking the Sacred Landscape

These various characteristics determine how and what this place can be. Sacred landscapes have always played a major role in many religions, where the nature of the place is never dominated by what is placed on it. Pristine natural settings have always held certain meanings: The mountain as the monument and elevated retreat to a "higher" place; the cave as the original shelter and womb of the earth, where the miraculous or internal are in harmony; water, particularly that from the earth, as the element of abluion, cleansing, or rejuvenation.

The project is thus driven by these three elements as the primary and thematic aspects of an architecture which is the result of – rather than the dominance over – a landscape, be it through public and private promenades, the relationships and sculpting of space, self-supporting construction techniques, local or recycled materiality, dependent thermal quality, and with regards to ecological and environmental footprints.

1. Room planning
2. Sections



SARA JAAFAR

The Comfort Home: Affordability of Retirement in the City

Academic supervisors:
Elie HARFOUCHE
Bernard MALLAT



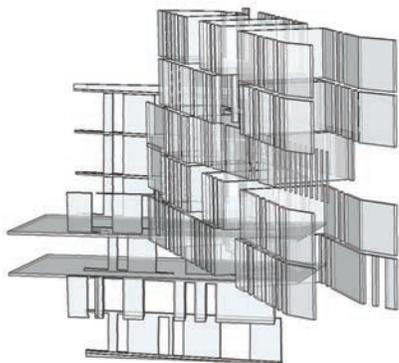
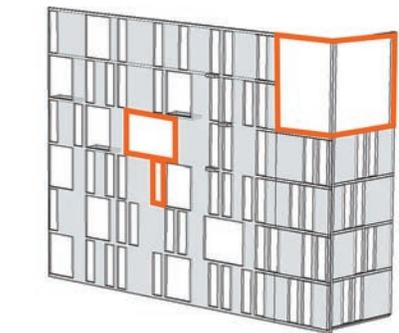
Image across. Perspective view

Everyone has the right to be and stay in the city they have lived in. To survive, a city needs to protect the mutual relationship that production and consumption have with its dwellers, according to age sections. However, there is little doubt that Beirut lacks affordability nowadays, and is starting to lose its character by losing its middle class, from youths to seniors.

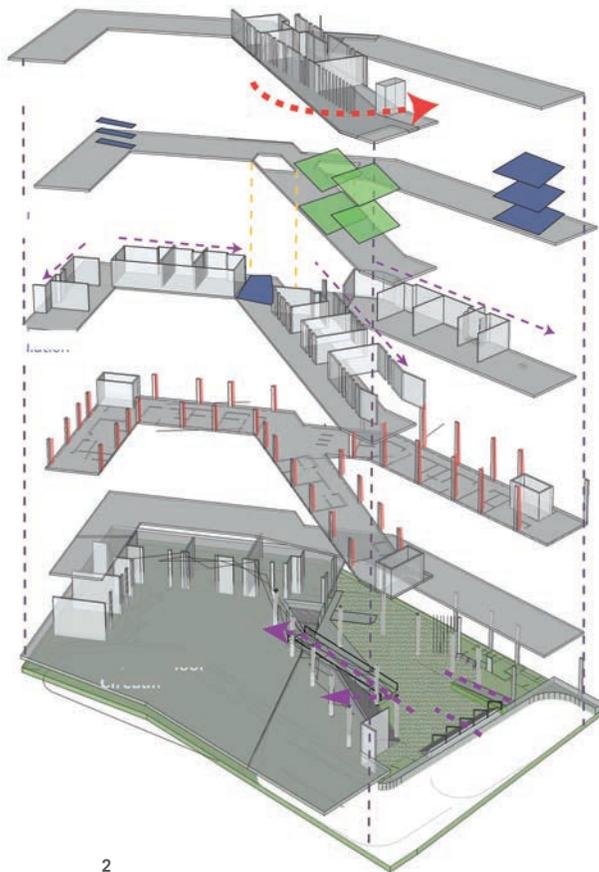
It is the right of every senior person to be able to sustain his/her lifestyle independently. Although elderly residents today either retreat to their villages, or stay with their children in Beirut, or are even sometimes sent to inadequate foster homes, the project aims to enable them to carry on living in the city, by creating a mixed-use complex with a main program: an independent senior community.

For this forgotten and excluded portion of the Lebanese community, an adequate site needs to be quiet yet active, separate yet connected, central yet affordable.

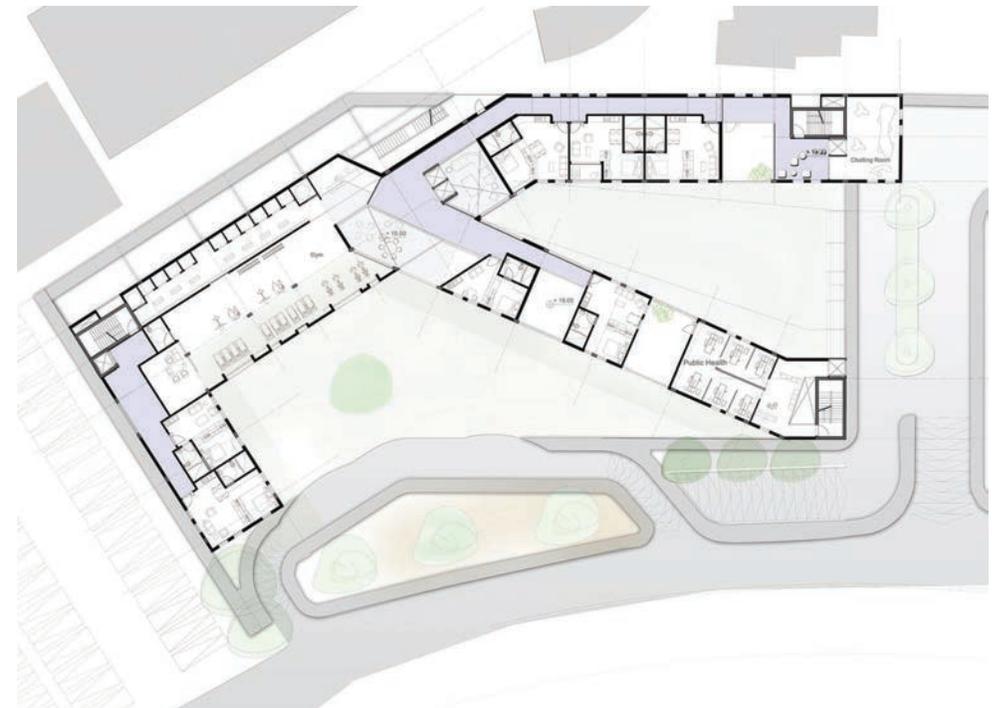
1. Facade openings
2. Interior circulation
3. Floor plans



1



2



3

1

1. South elevation



JAD JAWAD

Opera House: Pier 1, Beirut Central District

Academic supervisors:
David AOUAD
Omar HARB



After extensive analysis that tackled all levels and aspects of architecture, urban planning and sociology, I arrived at a suitable intervention plan, or new formula, that would break the dull formality of Downtown Beirut, while introducing the functions that would fill the existing wide gap. Amendments would have to be implemented in a project large enough to make a difference, while ensuring that the neighborhoods around the site are not neglected, by having it act as a catalyst to boosting the area. It is vital to bring back the life, spirit and texture that once existed in Downtown Beirut, as a city of opportunity for the many who lost their homes, businesses and way of life.

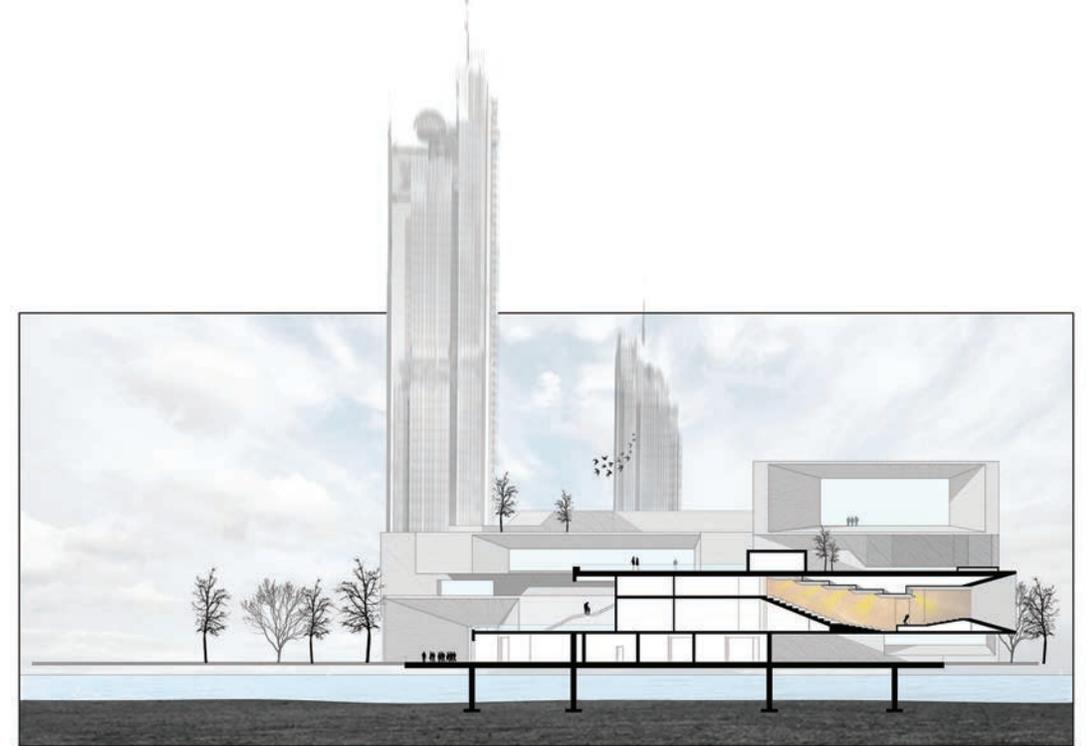
The site chosen for the project intervention would be on the inner side of the Beirut waterfront and directly exposed to the port. Downtown Beirut not only requires a large-scale project, but also one of smaller proportions and volumes.

These would act as hubs for the diverse functions that serve as catalysts for the area. One must keep in mind, here, the importance of history, the public and the relationship between memory and emotion. As Gaston Bachelard once said, "We comfort ourselves by reliving memories of protection. Something closed must retain our memories, while leaving them their original value as images. Memories of the outside world will never have the same tonality as those of home and, by recalling these memories, we add to our store of dreams; we are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost."

The new relation between water and architecture is considered as the new formula for generating different projects and constructions on water and seashores that adopts three main strategies: First, the strategy of relocation of the military port to a more suitable area; second, the strategy of defense, which consists of a protection zone or layer for the shoreline of the Beirut waterfront; and third, the strategy of integration that allows water to integrate into the land, which will later on be used or stored. Resilience is a strong resultant of water integration and city protection, of a land accessed by the public for the public.

Will the public get used to the idea of dealing directly with the sea after more than two centuries of recession and constant protection and fear? Will the rise in sea level present a threat after all the strategies that are used? Would the memory of, say, the Grand Theater in Beirut still live on in people's memories after the new performing arts center is completed? And would the newer generations, who did not get the chance to experience the old grand theater, be able to experience the same sensations and emotions of being in a public theater? On a national level, would the artists in Beirut and Lebanon who are currently suffering from the emptiness of the space they used to work in, be relieved with the integration of such a project? On an international level, how would Lebanon, especially Beirut, become a new cultural hub and destination for tourists and artists?

1. Study mockups
2. Section
3. Front elevation
4. Back elevation



2

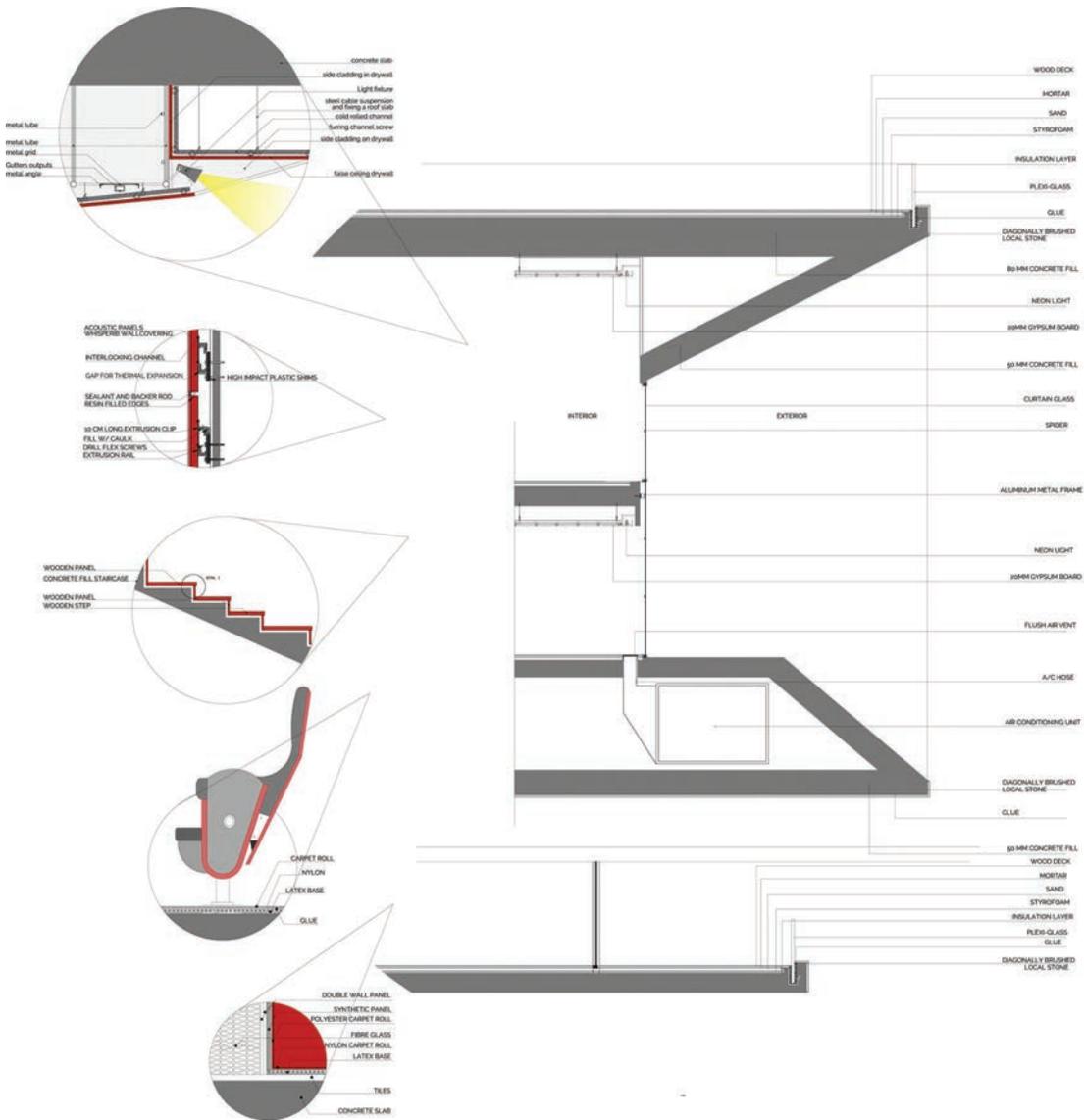


3

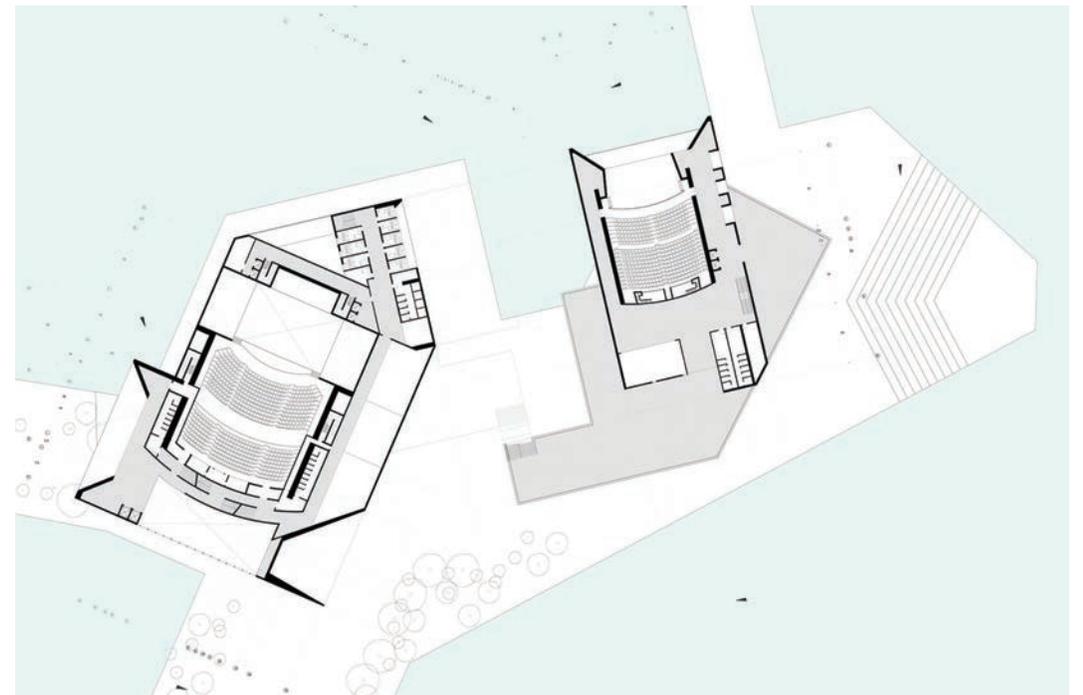


4

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



2

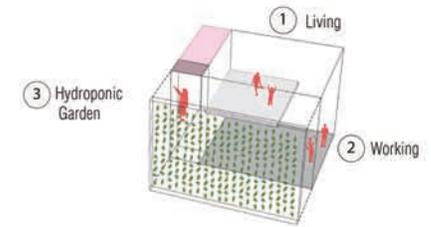
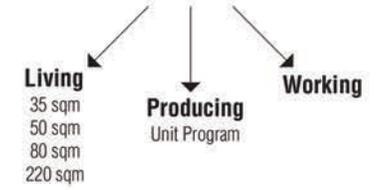
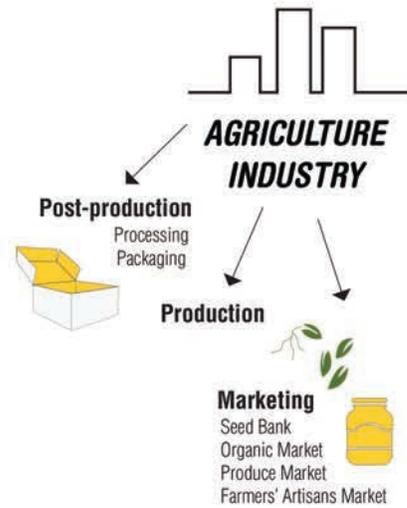


3

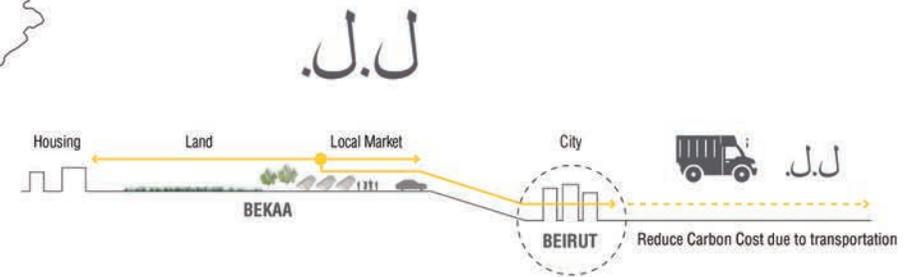
CHRISTY LAYOUTS

Living Urban Agriculture

Academic supervisors:
Elie HARFOUCHE
Bernard MALLAT



HYDROPONIC SYSTEM

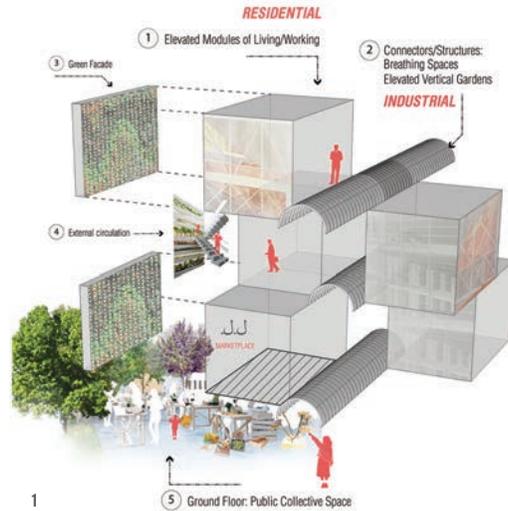


In a city that risks being gentrified, some breathing spaces need to have a structural role in order to prevent that from happening. Inhabited by almost half of the population, Beirut is a city that is being smothered and left with few places of relief. One of these happens to be an agricultural land that seems to have been cropped out of a rural area and inserted in an urban context, which gives it more value. The purpose of this analysis is to study the morphology of the area to understand how the site has survived the rapid densification around it. The area used to have tangible relations with the adjacent train station and river, which have both become virtual lines in history. Ever since, it has been reduced to an industrial zone that continues to be reused, with a couple of additional layers: the cultural and the residential.

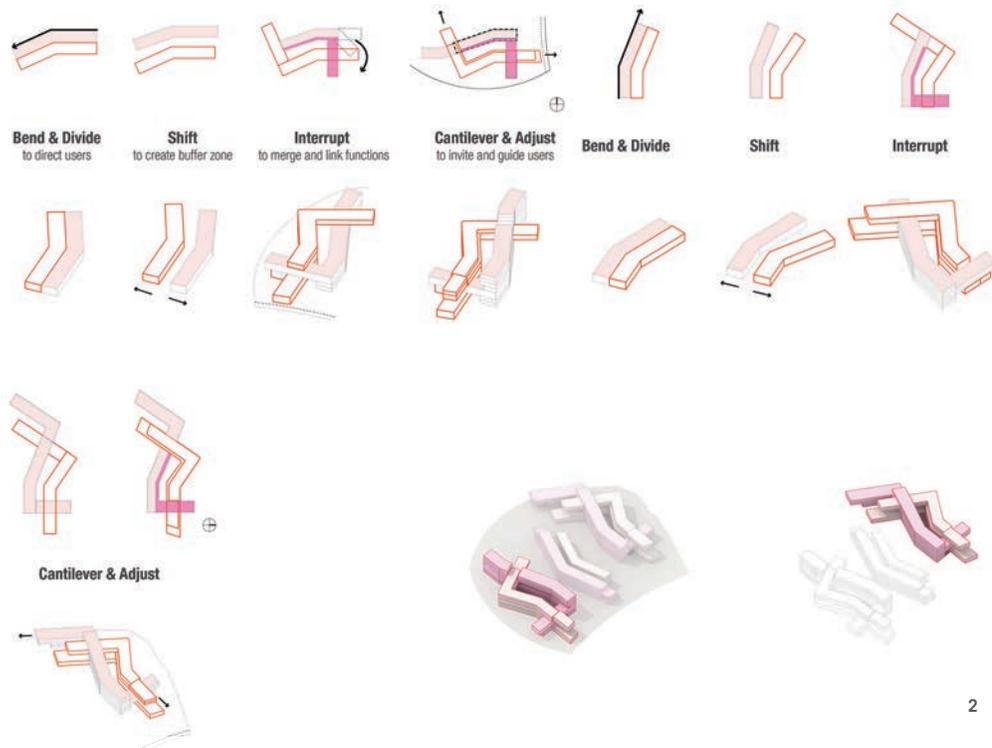
The project aims at proposing an alternate scenario whereby two different programs can actually interact, instead of simply being adjacent to one another.

The modules still allow for the residents' privacy while providing them with opportunities to interact throughout the project, especially through circulation. In this manner, they are able to catch glimpses of the agricultural industry without being seen.

1. Site plan iterations
2. Program
3. Neighborhood
4. Type A unit



1



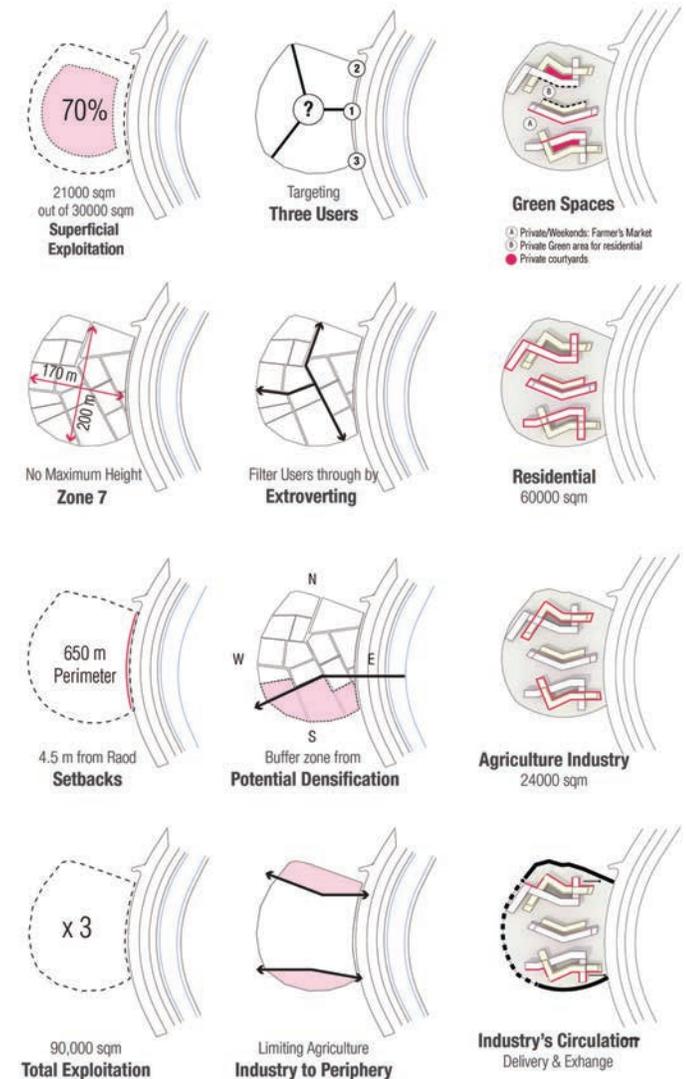
2



4



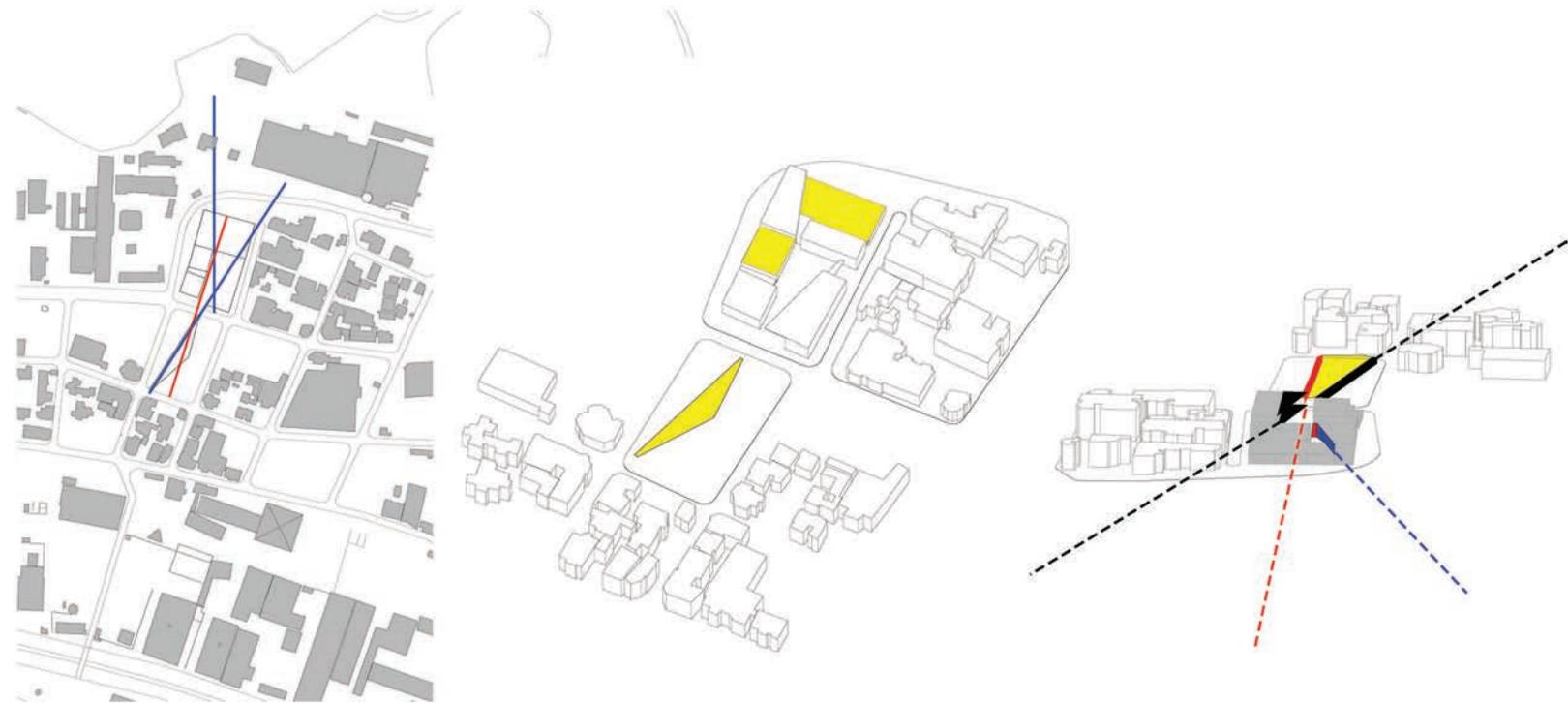
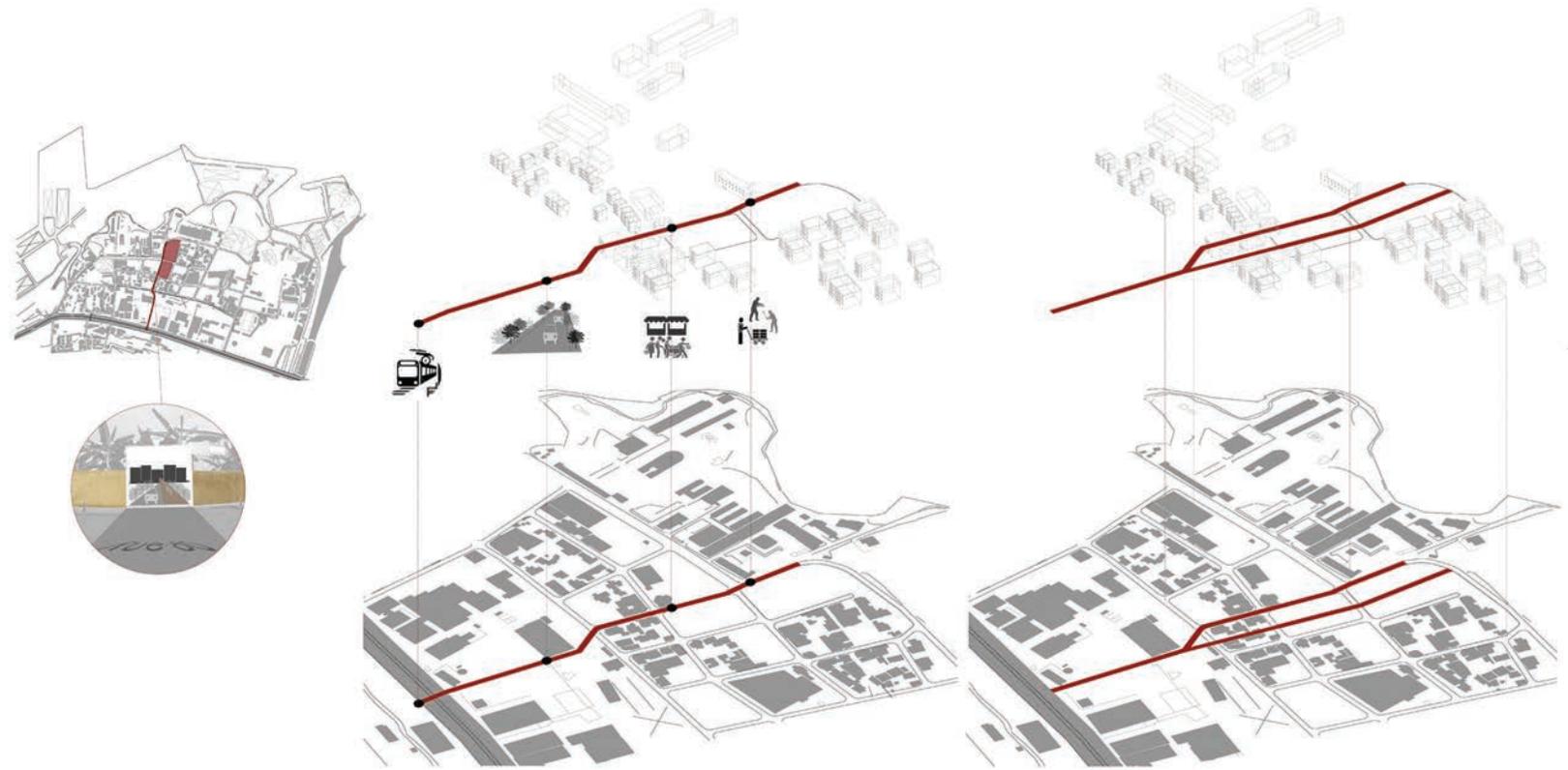
3



FANNY MOURAD

Khoder, a Privatized Conflict: The Upcycling Exploration

Academic supervisors:
Maroun DACCACHE
Mustapha SALEH



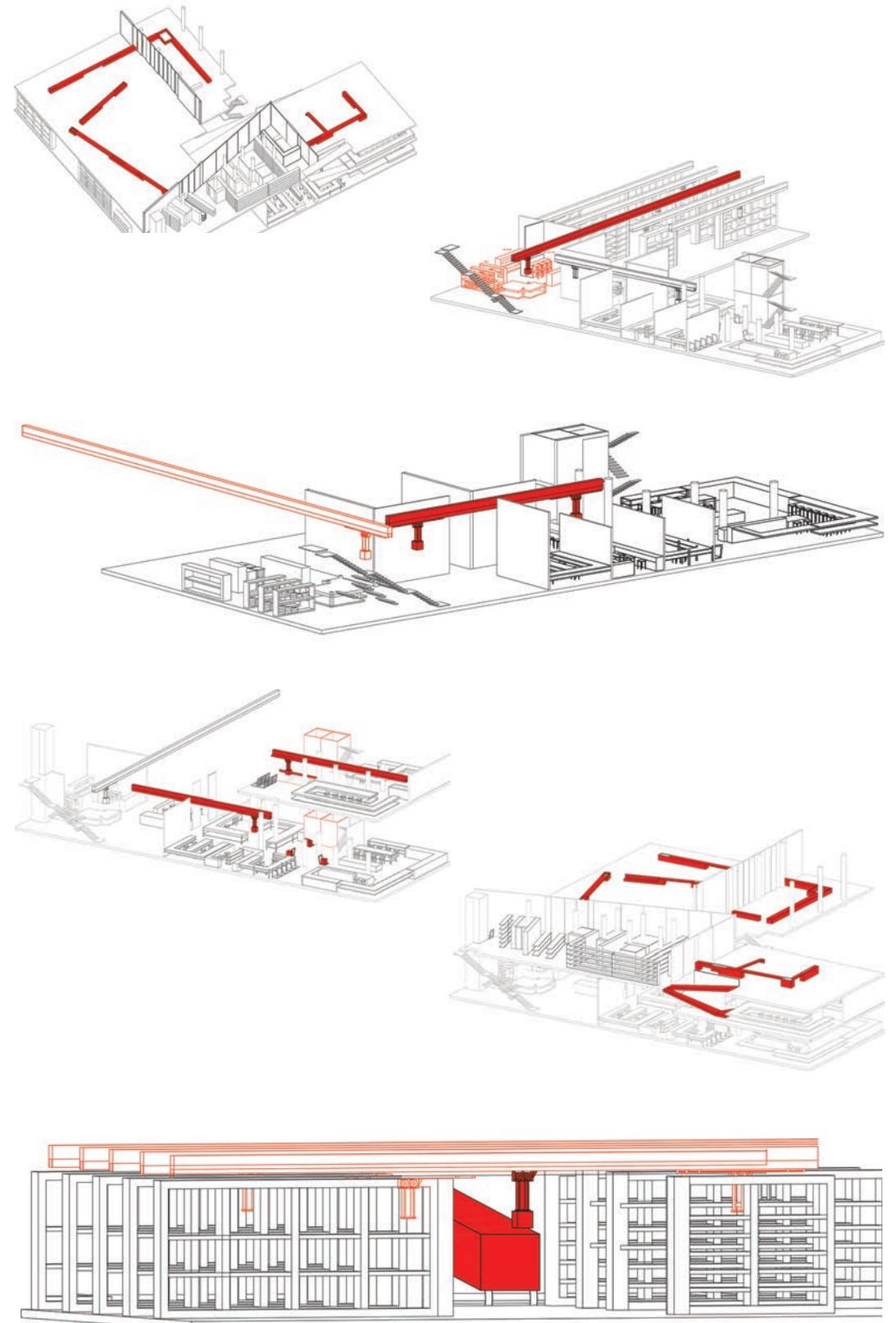
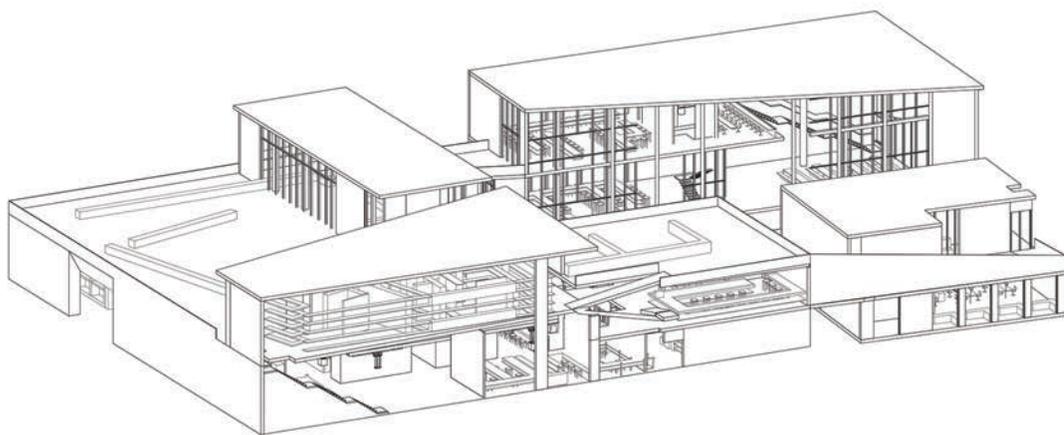
Khoder is located in Medawar near the central business district of Beirut. It is an emergency area, mainly at the sociological level, where the youth culture is missing and where social interaction is non-existent. The buildings still show damage from the war, and residents from different sects, divided by the abandoned public park, do not communicate. It is an industrial area privatized by the military, and has been stigmatized by the rest of the city since the Lebanese Civil War. Throughout history, Rue 80 has always been an important road/axis in the area, separating different building functions, typologies and sects, all the way to Mar Mikhael. Today, it is detached from Mar Mikhael and bisected by the highway, as industrial and military privatization have created a wall.

The project aims to revive this area by inviting a broader public to this stigmatized city. Its goal is to deprivatize this circle of different sects. The strategy of the project is to bring back the public park to life, allow Khoder's residents to interact with each other, link back the area to the rest of the city and its people, and restore Rue 80's importance. The upcycling center creates a public entity, providing job opportunities for locals. The market in the public park is regenerated in the project through market platforms cutting into work spaces, and public ramps inviting the people. Rue 80, the forgotten landmark that dates back to 1840, becomes a central path breaking through the military wall to become the main access point to the project. The

center requires importing recyclable materials, and working on them to manufacture new products that are sold in the public park market, thus attracting a broad public to Khoder.

This public area of exploration interrupts a privatized city, creating communication between locals and the public. The center is not a factory; it is a place of interaction, where people get to explore the art of upcycling. It is an Upcycling Exploration.

- 1. Massing strategy
- 2. Interior product circulation



SARA NAJA

Nursing the Landscape: Kindergarten and Nursing Home

Academic supervisors:
Hala YOUNES
Fouad HANNA





1

Kfaryassine is an area of rich agricultural history that decreased as buildings increased. The chosen site is strategically located next to a school and a quiet residential area on the other side. It provides parents with an easy drop-off regimen along with a general peaceful atmosphere for the elderly. Nevertheless, watching games on the school field is an event for the elderly to enjoy. The site is in close proximity to the primary and secondary roads, but located on a tertiary road. It allows privacy and serenity while remaining easily accessible. Located next to a landmark in the area, it will become a landmark of its own. The views vary from various moments of the site. From the upper part, the Mediterranean sea is visible along with the Jounieh bay from afar. The school field is visible from the south side with the mountains of Ghazir behind them. As the level decreases in the site, residential buildings become more visible on the west side, but maintain a distance from the site. "Nursing the Landscape" is a project that provides children and the elderly with a chance to relate to the area's agricultural heritage. The site is terraced for agricultural purposes, and the buildings placed along these terraces. The program is divided into three parts: a kindergarten, a nursing home, and an elderly residential. The nursery is closest to the school, allowing parents to drop off their children easily. The nursing home is in the center of the project, providing a secure place for seniors requiring constant care. The elderly residential

at the bottom of the site provides accessibility for residents. The ramps in the landscape create easy circulation throughout the project for both the elderly and children. This promenade allows access to various buildings from different levels. Each building is treated as a block with its own uses. To emphasize the lightness of the buildings, the facades are made from white polycarbonate material.

1. Rendered section
2. Mockup
3. Site analysis



2

Kfaryassine 1:5000



1968: Agricultural

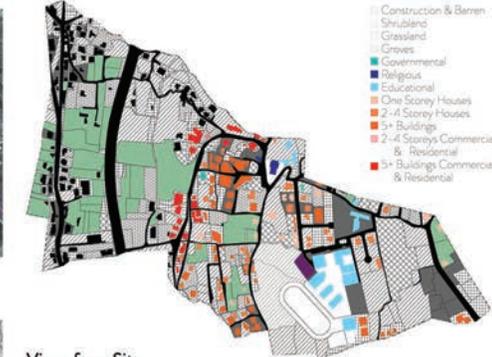


1994: Rural



2007: Urbanized

Surrounding Voids & Masses



Views from Site

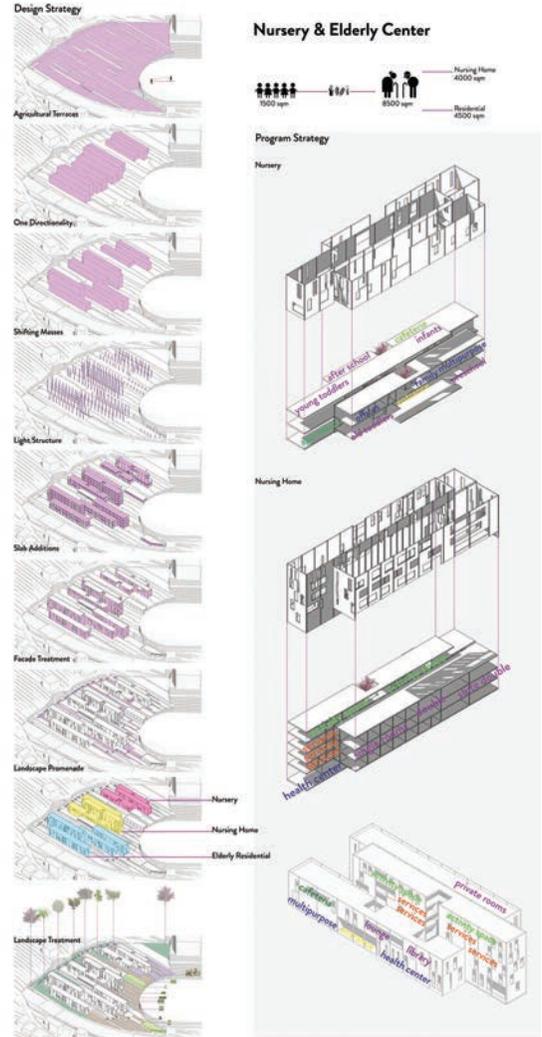


Site Condition





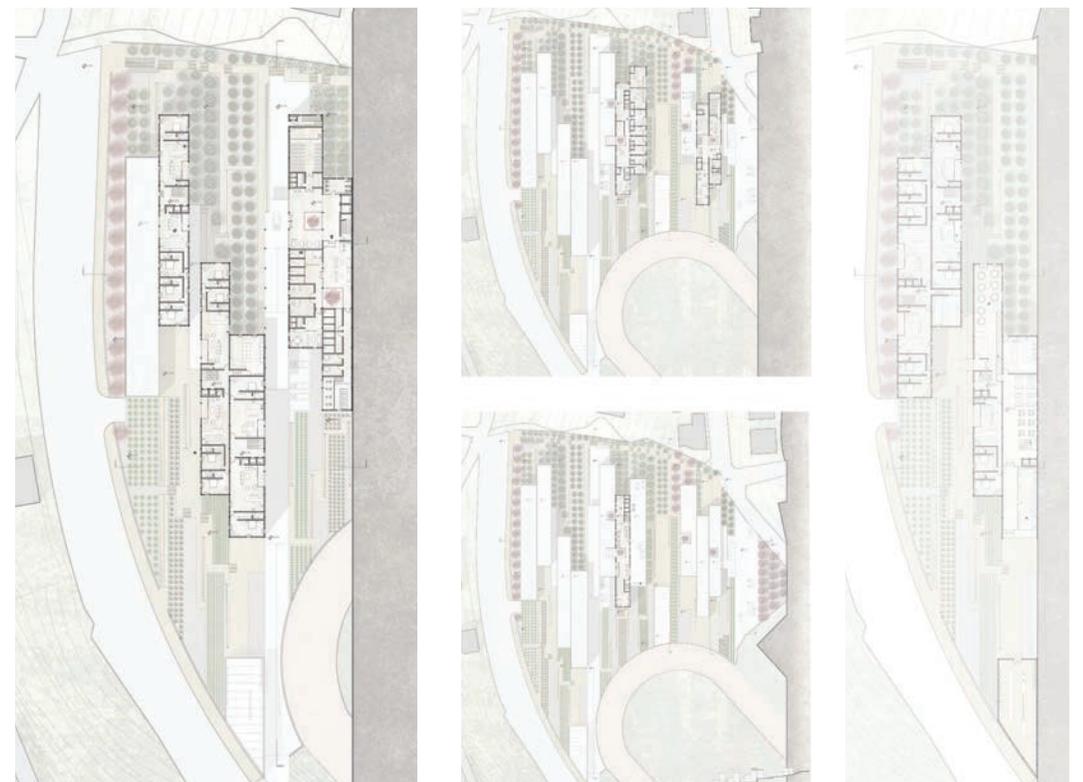
1



- 1. Rendered side view
- 2. Mockup
- 3. Design and program strategies
- 4. Plan views



2



4

ACILE RAMMAL

The Prominent'

Academic supervisors:
Elie HARFOUCHE
Bernard MALLAT



Image across. Render of cafeteria

Beirut is neither a friendly city nor an affordable one for disabled people. People with Disability (PWD) struggle to make a living because of societal biases and absence of proper frameworks organizing their right-to-work. PWD are exceptionally hit by this phenomenon and are excluded from productive life in the city being driven out into the outskirts.

PWD form 15% of the Lebanese population according to the World Report on Disability (2011).

Only 7% of them live in Beirut and 36.8 % live in Mount-Lebanon seeking adequate space at an affordable cost.

Article 220/2000 of the Lebanese law covers the rights of PWD, stipulating that they are entitled to housing, healthcare, work, and education. However, in reality, only three working institutions are available in Beirut providing education and healthcare service to PWD.

The proposed final year project program will tackle PWD needs according to their rights. I will

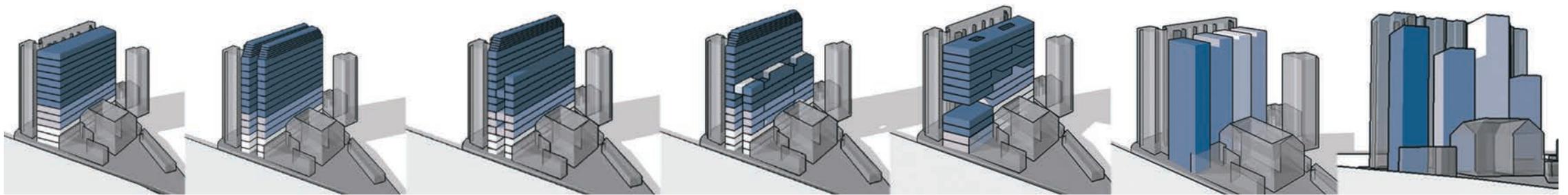
provide an adequately designed housing facility for the blind and the disabled, especially those in wheelchairs. The program will also encompass an educational component with several workshop studios, an auditorium, a market place as well as a training center enabling PWD to enjoy a productive lifestyle.

The chosen site in Bashoura has an ideal location and dimensions that are suitable for the intended program. It sits in a predominantly residential area in close proximity to the Beirut's central district where offices and commerce are easily accessible.

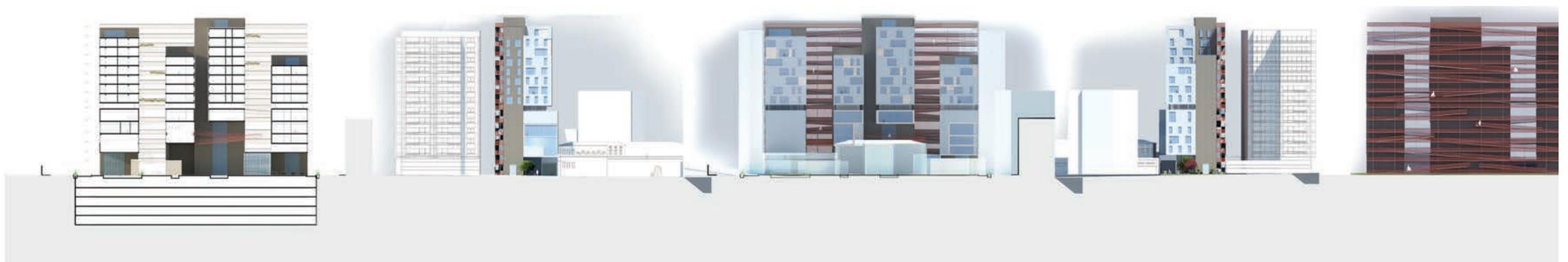
1. Diagrams
2. Section and all elevations
3. Ground floor plan



3



1

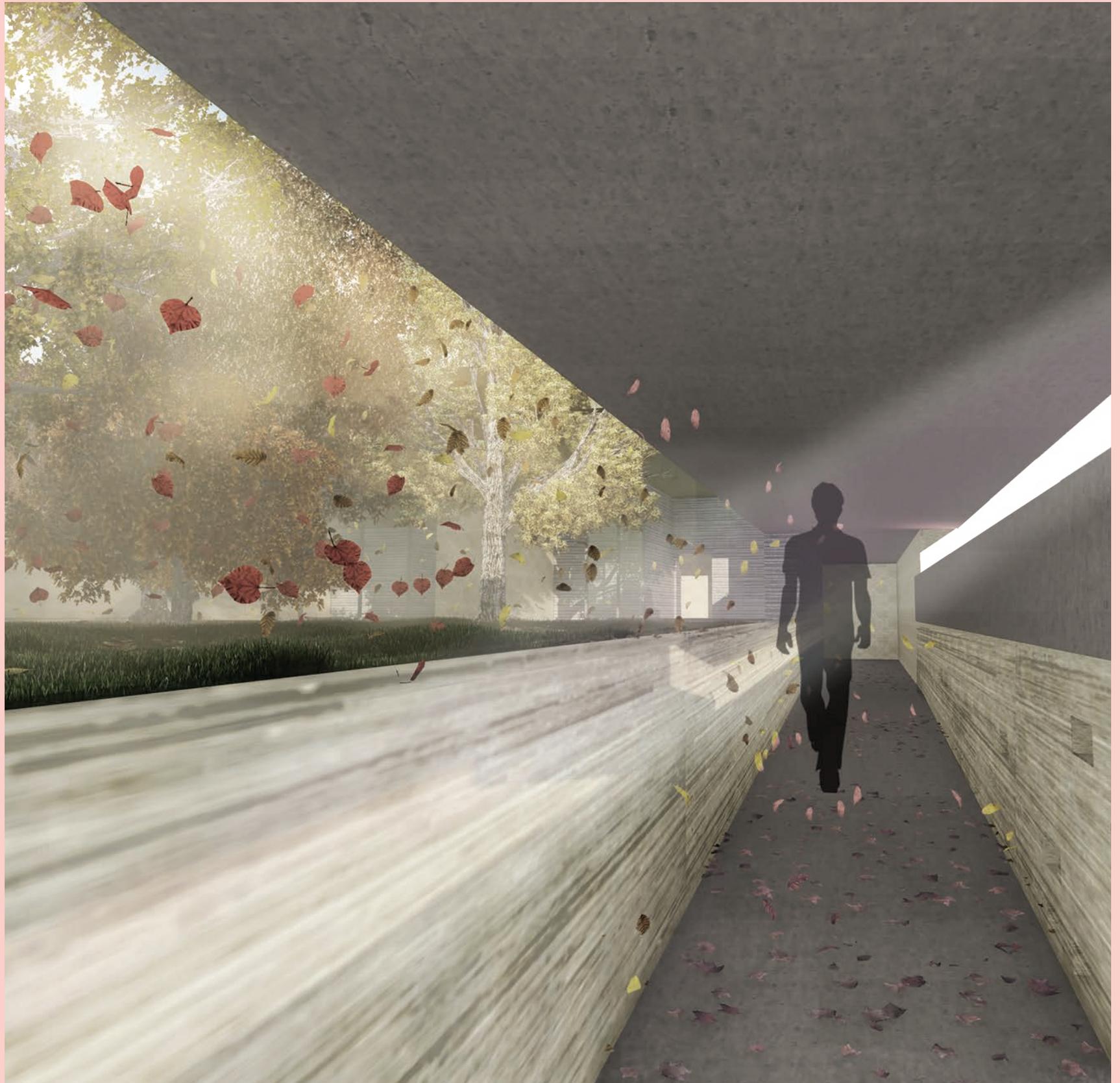


2

YARA RIZK

SPA Baths in Maasser El Chouf

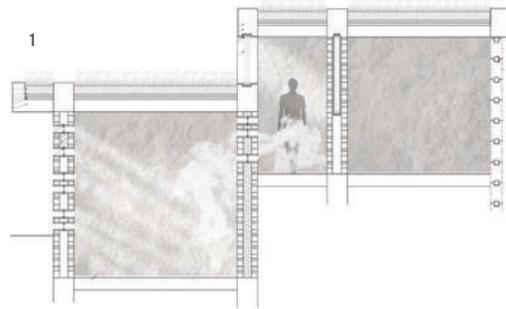
Academic supervisors:
Elie ABS
Vart BISANZ



Maasser el Chouf is the last village on the trail from Beirut to the international Cedar Reserve. It is an ecotouristic village, a getaway due to its serenity... Still, Maasser is suffering from rural-urban migration.

The main idea of the project is to design a profitable center, promoting ecotourism and targeting retreaters on a national and international level. The program incorporates a hammam, a central space, a meditation hall and garden, and a holistic center. The center houses an organic restaurant along the sleeping quarter. And, finally, it will produce essential oils, soaps and candles and spread the different scents throughout the project. Maasser is the only supplier of the project, promoting agriculture and other activities. The site stands between the reserve and the village, offering different views, within walking distances of both. It was an old terraced agricultural land, with feature trees at one end (the meditation garden) and at the other a pine tree, a well and an old ice house. The project consists of terracing following the landscape between these two ends. It is a series of floating accessible gardens and pools sifting light and smells to the interior. It is a succession of different sensual moments felt through spaces, materials (sandstone, concrete, translucent concrete), natural elements, views, sounds and smells.

- 1. Construction details
- 2. Rendered view
- 3. Sections



2



SARAH SHAER

Tyre, A New Centrality: The Cultural Memorial

Academic supervisors:
Francesco POLESSELLO
Nathalie MELKI



As a result of its history and expansion from the Eastern part, Tyre is characterized by urban corridors leading from the northern part to the southern beach.

My goal is to focus on cultural tourism, encouraging people to understand the city through its spirit and history, by evoking three different sensations: physical, mental and visual.

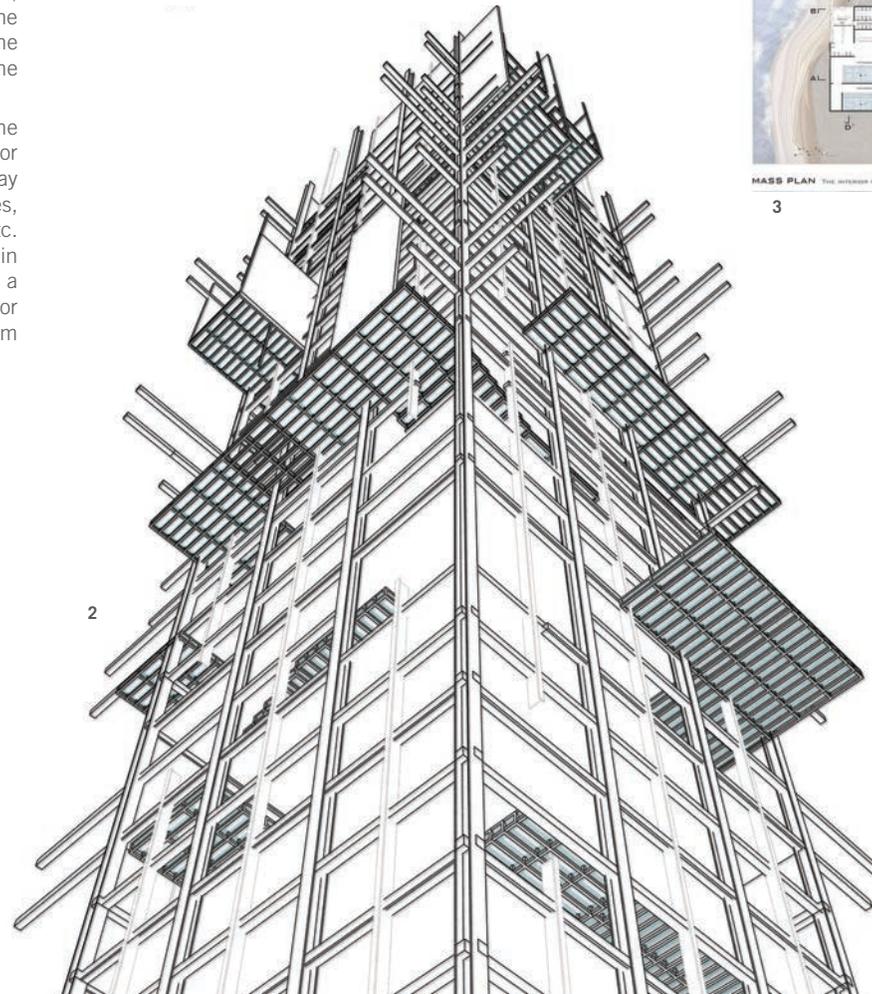
The site is in the old city's nucleus, accessible through the only vehicular street, Rivoli Street, which bisects the city into a Muslim and a Christian quarter. Therefore, the methodology is to make it pedestrian friendly, thus unifying the city and allowing people to perceive it as one entity. On an urban level, the site's adjacent western coastal line will be transformed into a public park.

The approach is to create a promenade through the corridors of the old city, making it a live outdoor exhibition space, which, like a story, will vividly describe the complete historical image and climax in a "New Centrality" or, more specifically, a tripod of activities: a hammam, an archeological museum, and finally an observation tower that will freeze the city's moments through its openings on the one hand, and act as a monumental lighthouse on the other hand.

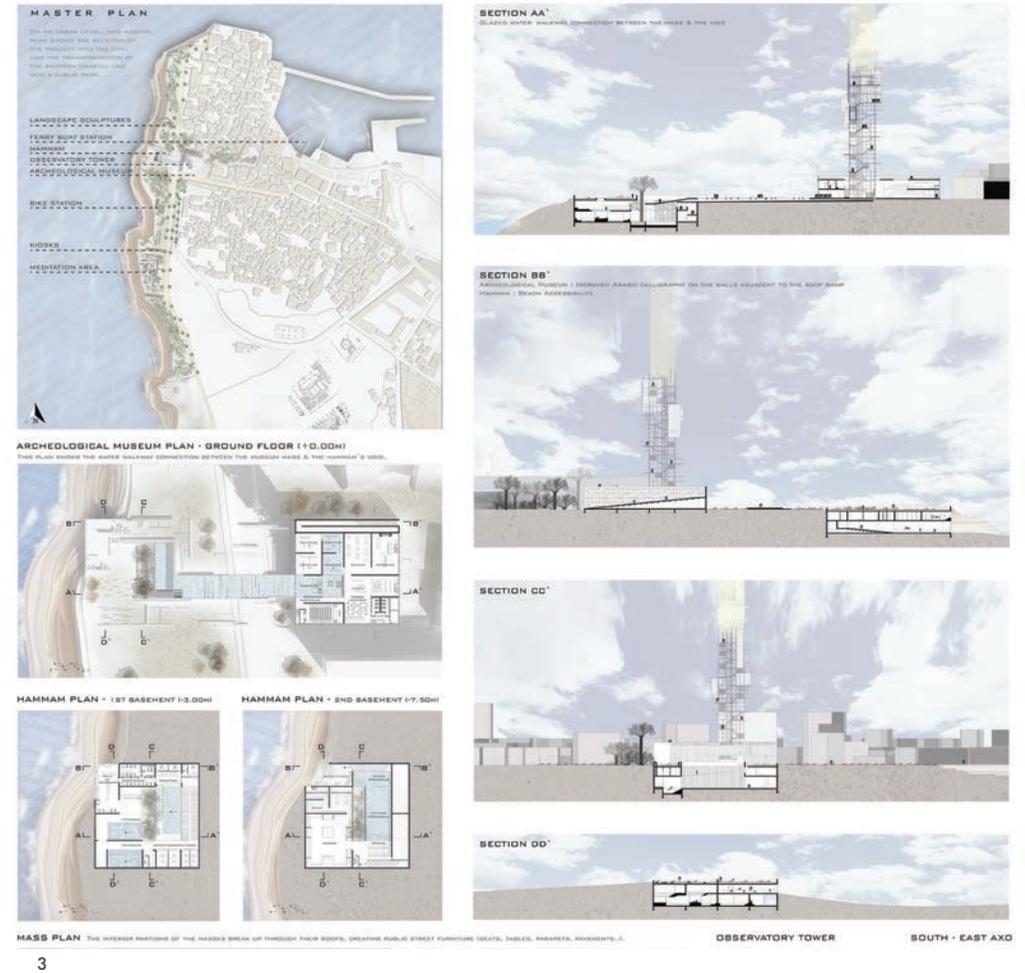
To accentuate the visual appearance of the hammam's void to pedestrians, the lower interior partitions will penetrate its terrace, in a way creating public street furniture such as benches, tables, parapets, flower beds, pavements, etc. The archeological museum mass will be tackled in the same manner. As for the tower, it will have a light feel, with the use of steel bars and glass for circulation and structure, so that people will seem floating like the city itself, but above it.



1

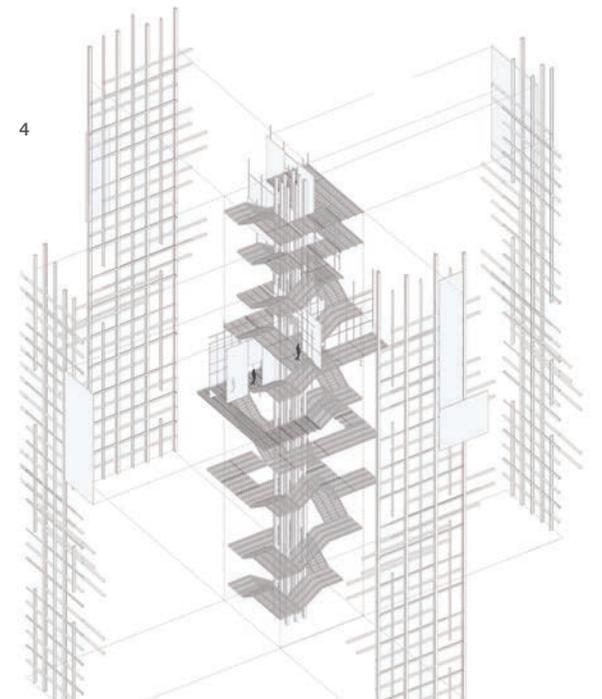


2



3

4



- 1. Interior view
- 2. Observatory tower
- 3. Competition board
- 4. North west axonometric

KARIM TAMERJI

A Public House

Academic supervisors:

Karim NADER
Nour SACCAL
Lea HELOU

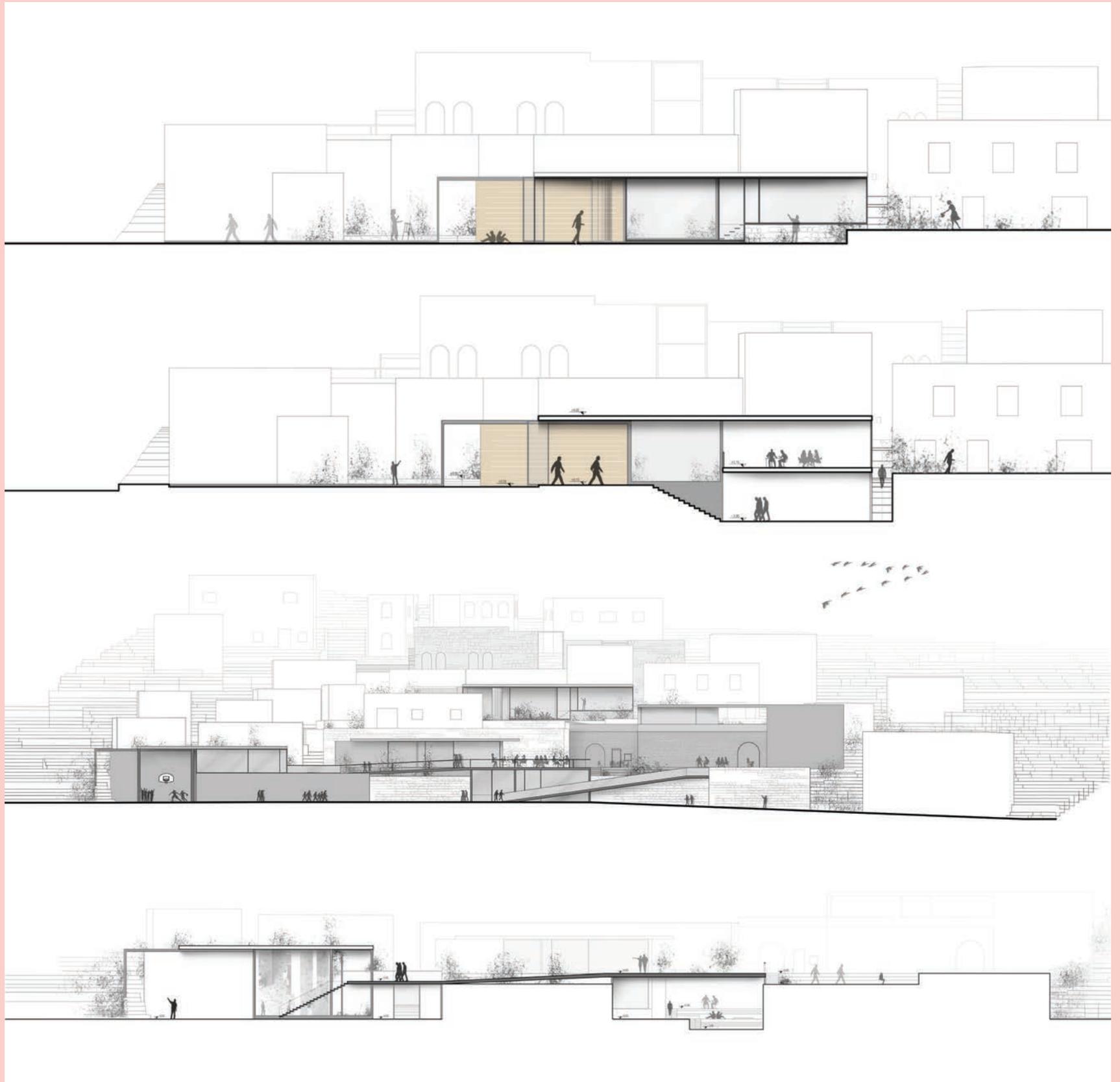
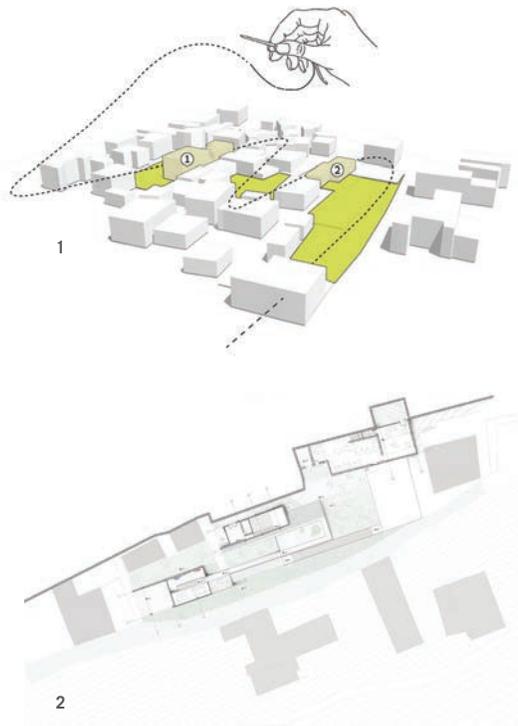


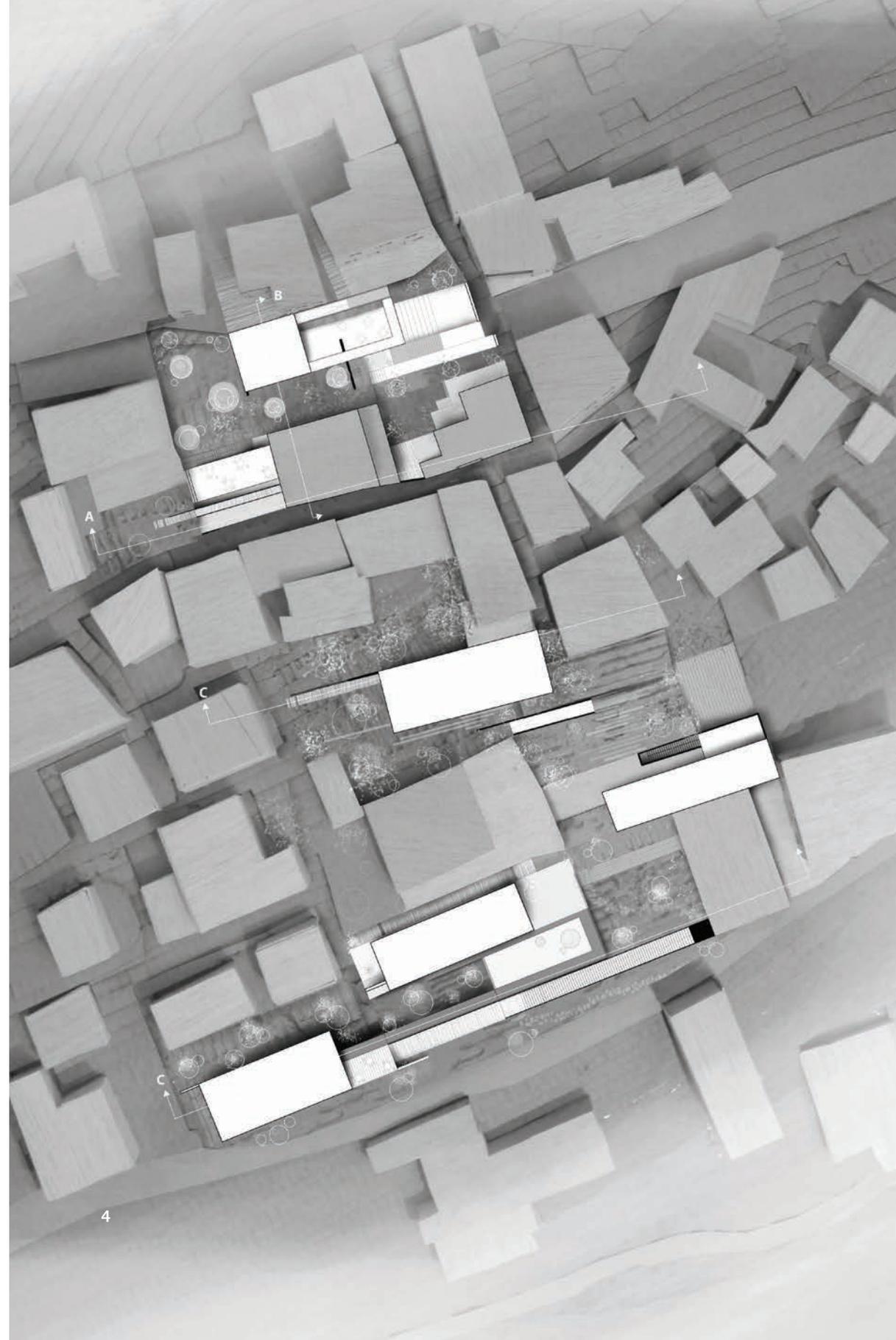
Image across. Middlesite and southern sections

As I walked through the valley of Deir el Qamar, I was drawn toward the pedestrian corridors of the residential part. The locals there kindly invited me into their houses to talk, have a coffee, or even meet other family members, which made me feel at home, among people I had known for years, and comfortable enough to continue my journey through the houses. The social aspect of this town interested me and I wanted to know how it was reflected in the built environment. I noticed that the mystery and intimacy in the areas of circulation generated unplanned meeting spaces, and the topography created different levels of interaction between the neighbors and the public, where at times the roofs and balconies of the houses were visible and accessible from the level of the main pathway, allowing visitors a peek into the life of a local. This topography breaks the boundary between the street and the houses, creating freedom of circulation for different users. During my walk, however, I was disappointed to find that several places and structures of value that had the potential to contribute to this social aspect of this community were neglected and abandoned.

Thesis: An intervention of social relevance that would emphasize the town's communal bond and promote it by reactivating abandoned structures and reusing surrounding roof networks, thereby giving the locals a more homely experience in public spaces and stimulating spontaneous meetings, conversations and activities across different ages and interests.



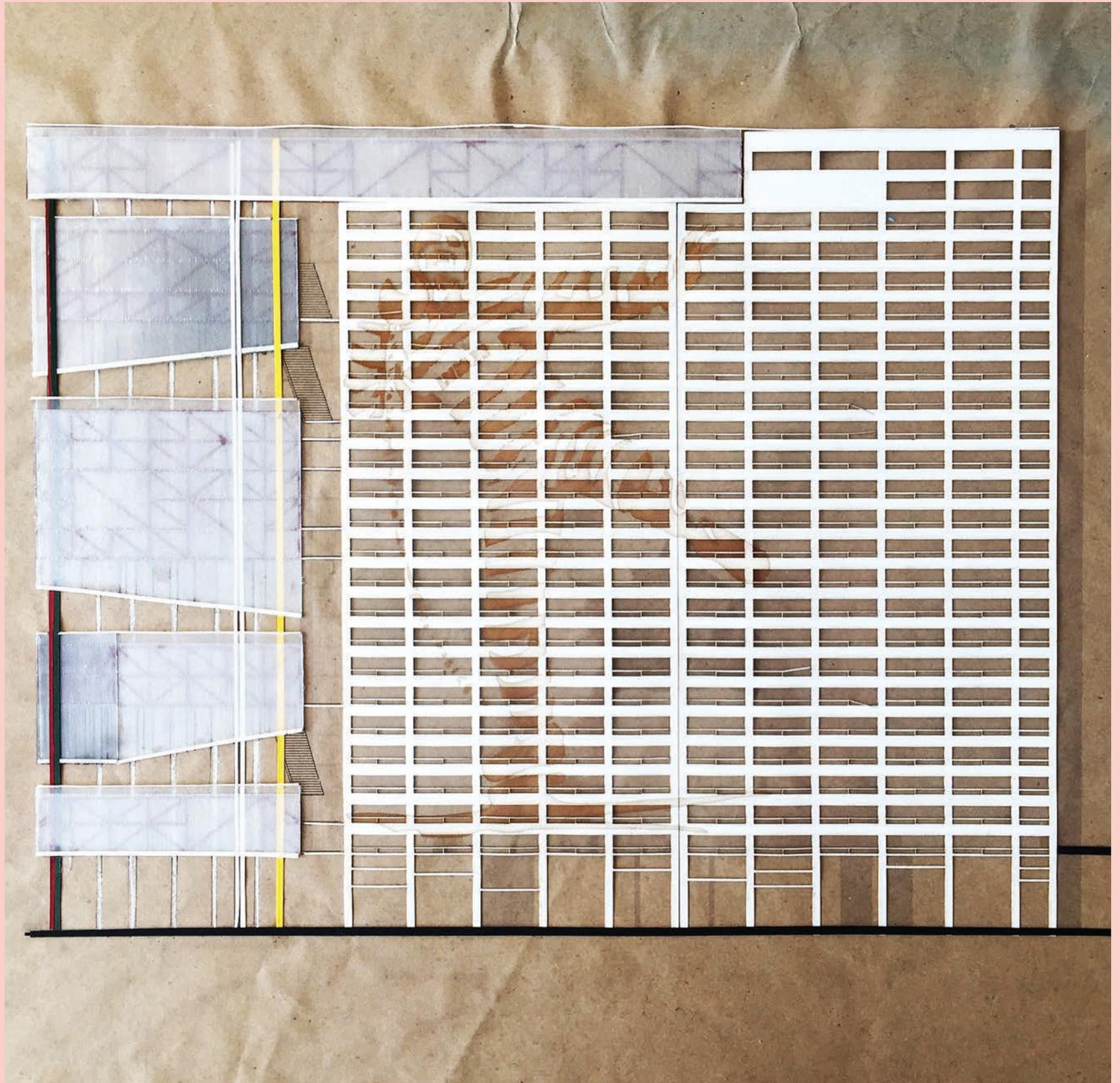
1. Stitching into the urban fabric
2. Southern site
3. Perspective view
4. Mass plan



CHADY WAKED

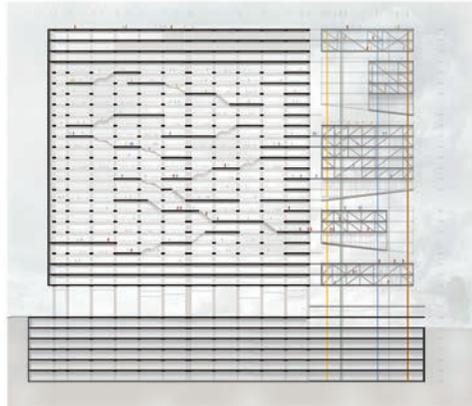
Holiday inn Transformation

Academic supervisors:
Marwan ZOUEIN
Omayya MALAEB

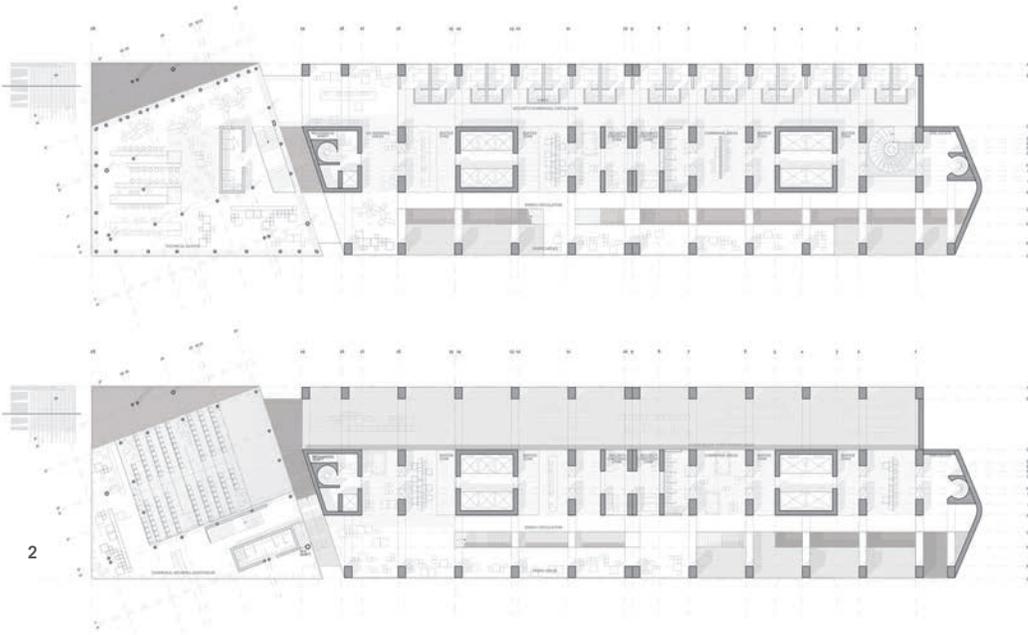


The project consists of a radical approach to prison design that institutionalizes those who have migrated from society to a sub-societal environment. Rather than focus on designing execution chambers or solitary confinement units, the new approach would involve of redirecting prisoners in an effort to boost the community.

Prisons are often seen as problematic for their local communities. After centuries of discouraging economic growth and occupying valuable real estate that is a necessary component of towns and cities, many of correctional facilities have been relocated further away from city centers. If viewed differently, they can have great influence.

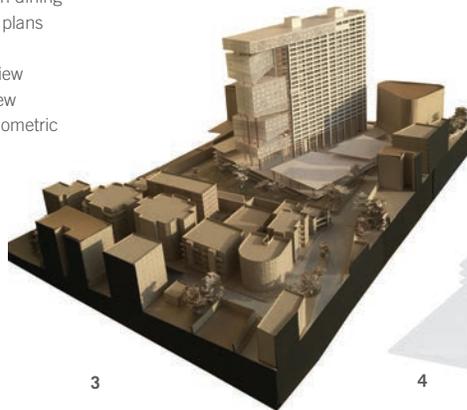


1

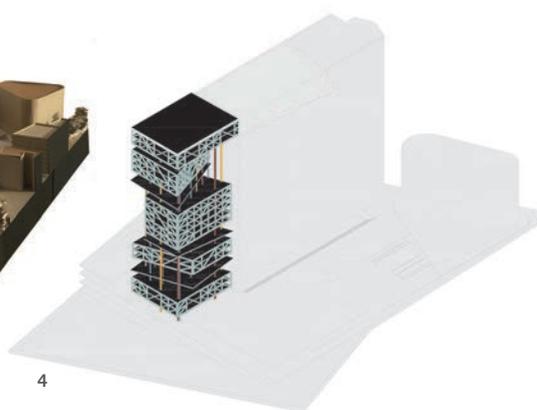


2

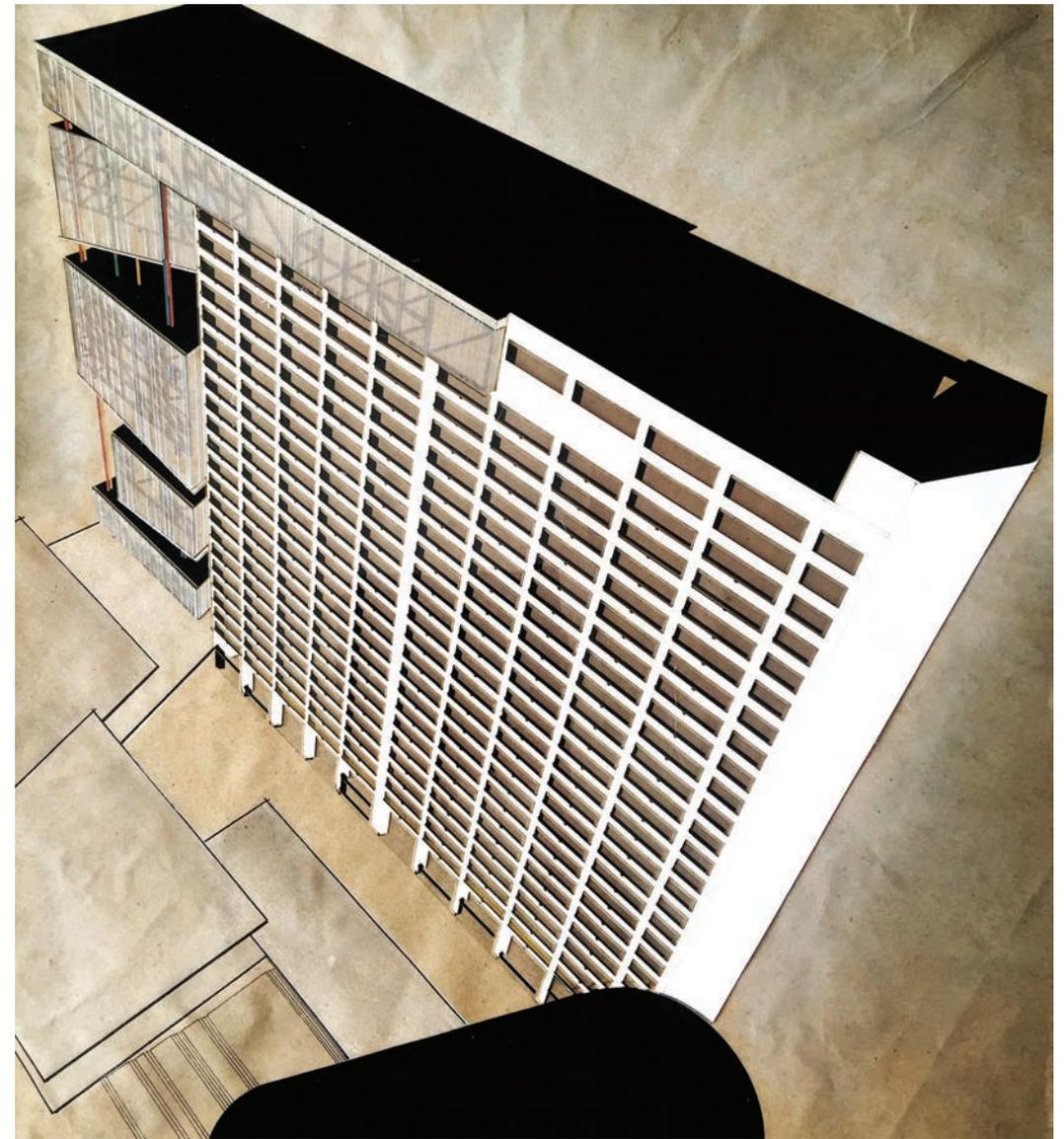
1. Section through dining
2. Standard floor plans
3. Mockup
4. Axonometric view
5. Perspective view
6. Exploded axonometric



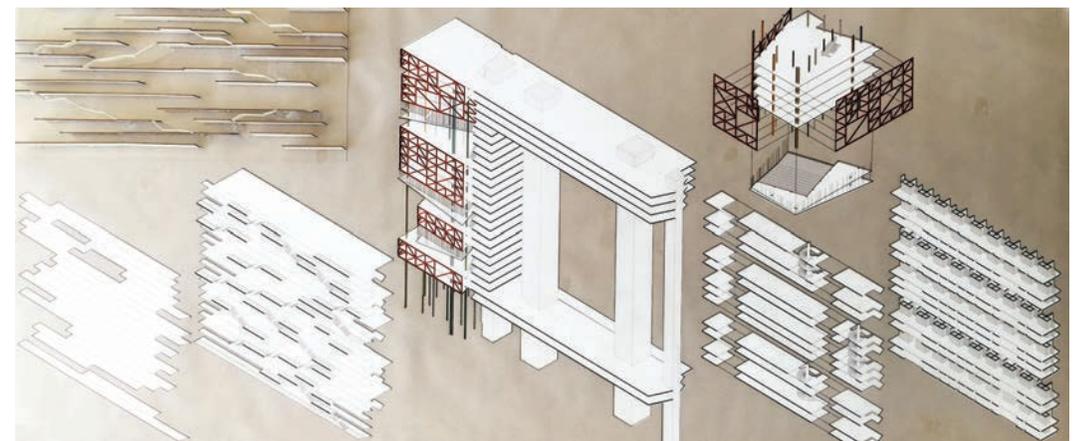
3



4

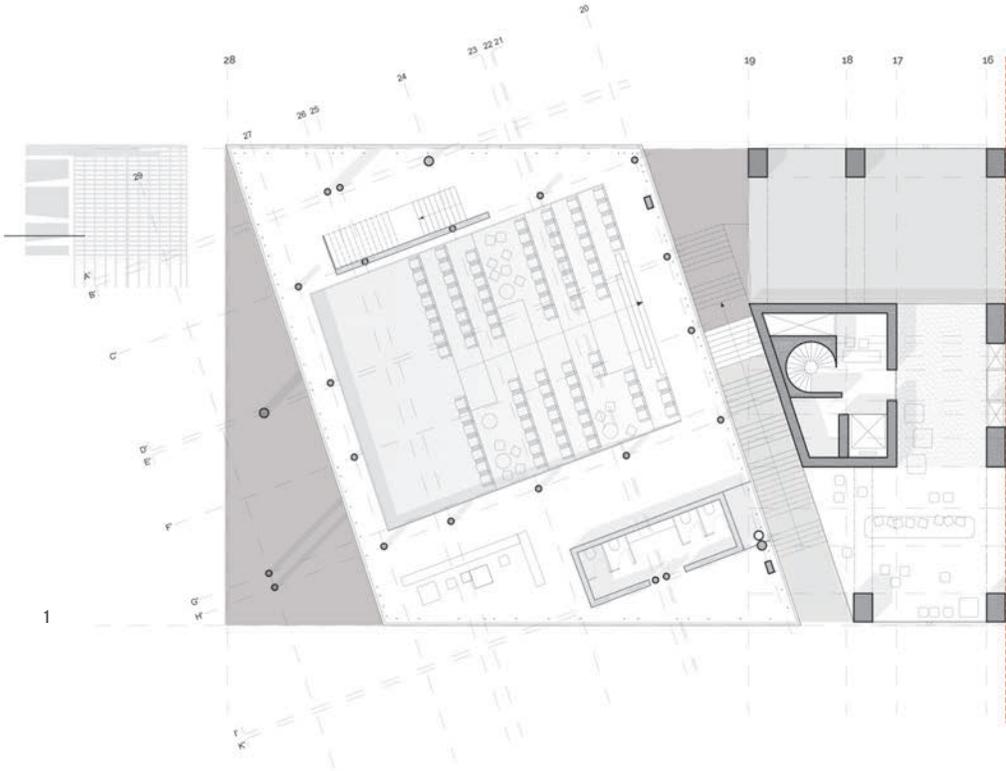


5

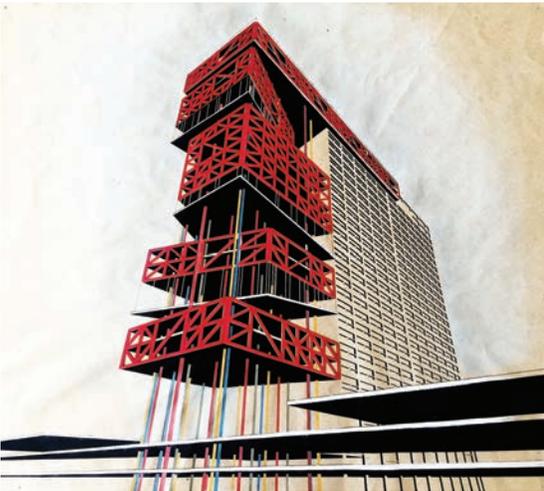


6

- 1. First floor plan
- 2. Perspective views
- 3. Simulations
- 4. Mockup



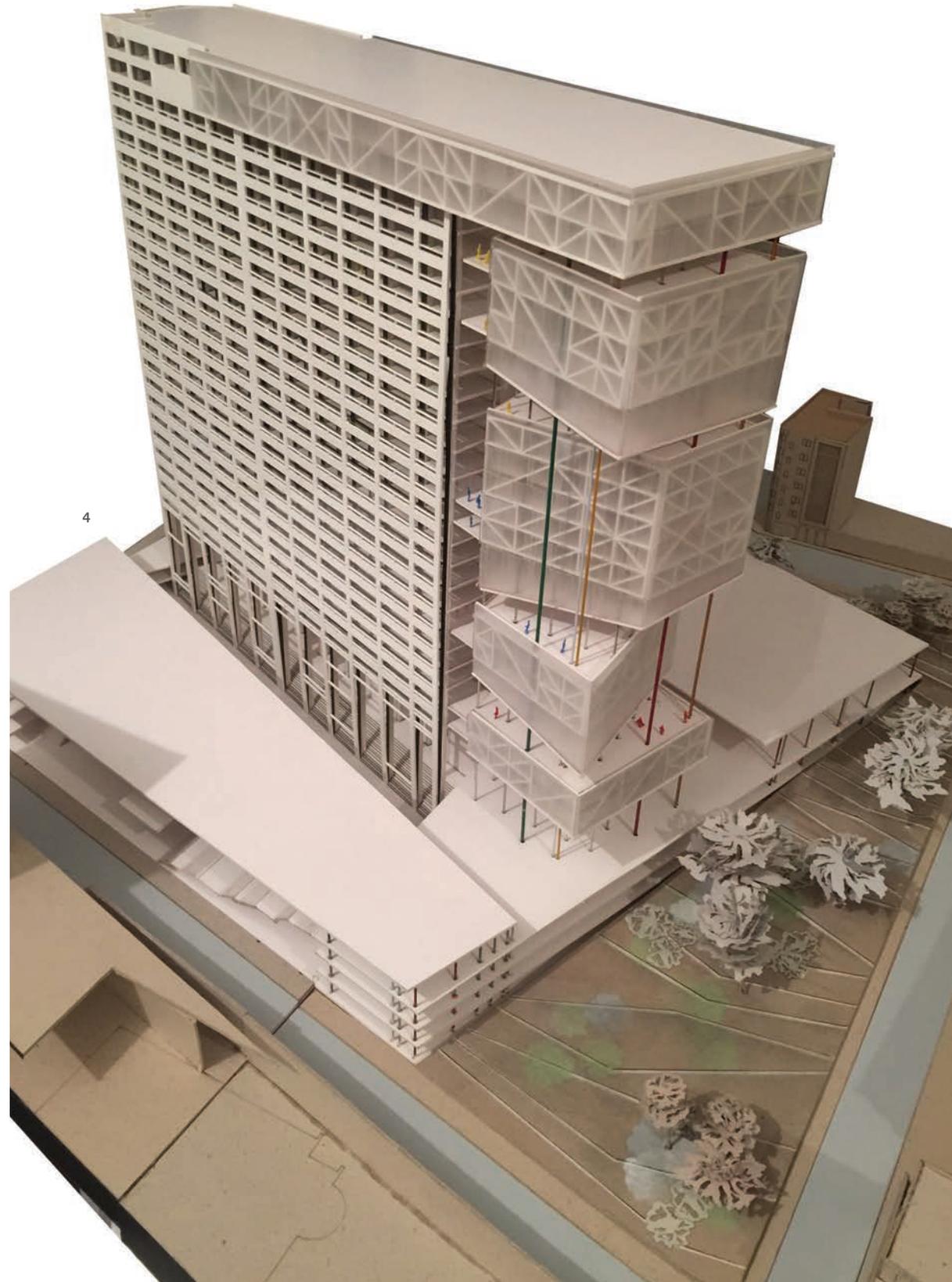
1



2



3



4

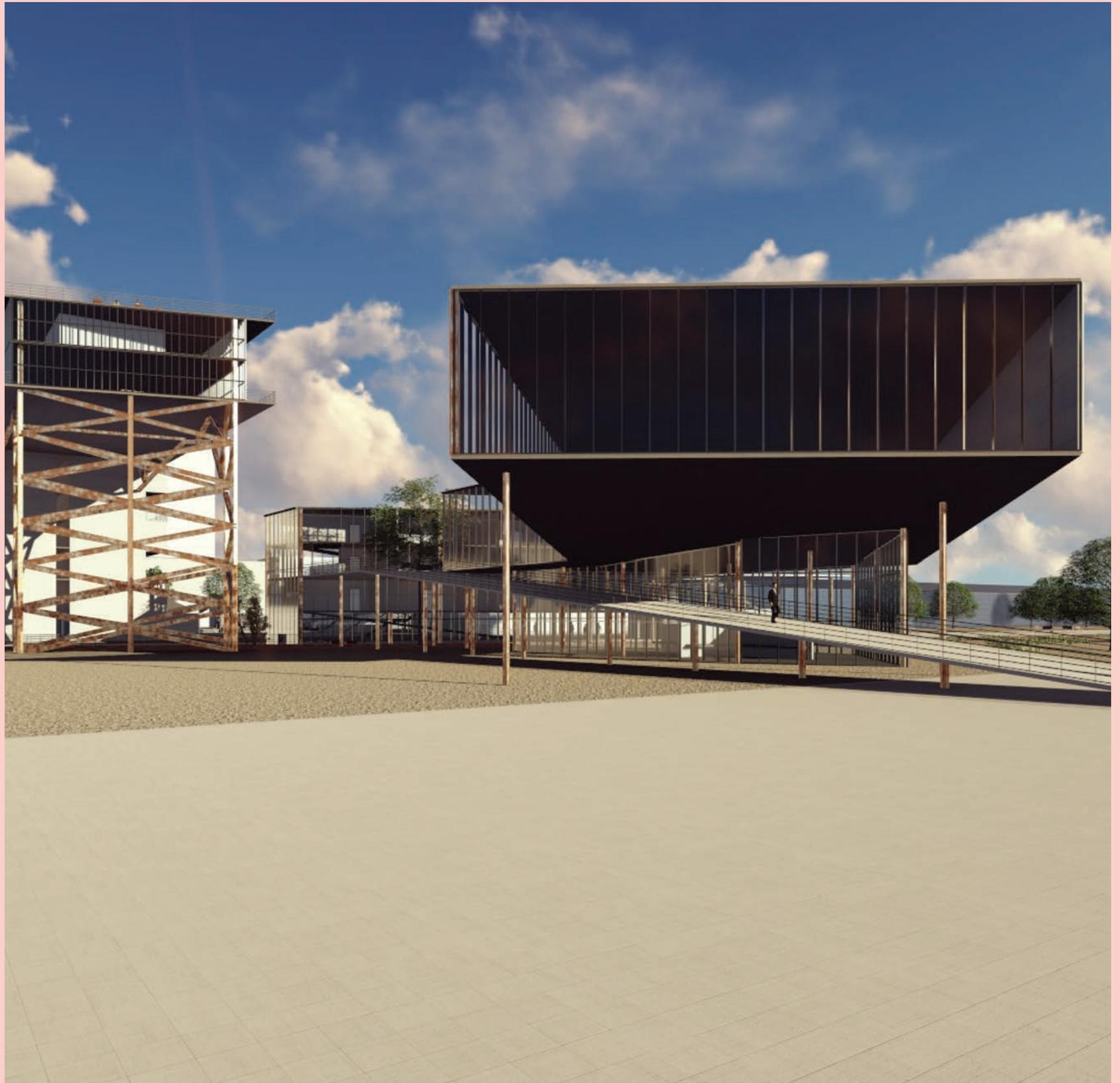
AYMAN YOUNES

(A) Cross Over-Mar Mikhael-Mdawar

Academic supervisors:

Rana JUBAYLI

Ola HARIRI



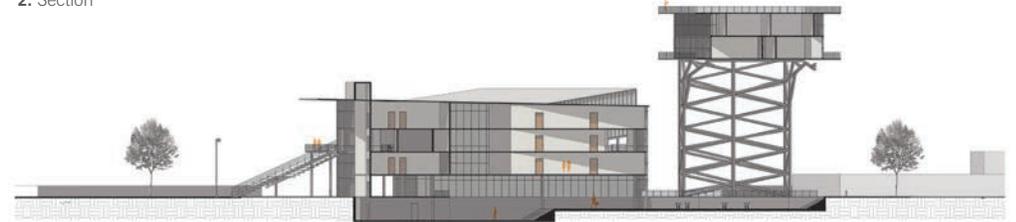
This thesis aims at stitching the gap between Mar Mikhael, which is considered to be a prime social attraction for youth, and Medawar, that is the upcoming expansion. The project establishes multifunctional spaces that are open to the inhabitants and general users, as well as to the public. It provides an alternative educational facility in hospitality management, diverse accommodations, and a working environment for the youth.

Locating the educational facility and the living spaces in Mar Mikhael and the workspaces in Medawar establishes a Cross Over that empowers

connectivity. This sustainable community will empower the youth to actively contribute to the economy of the neighborhood and impact their future.

Strategy: Redirecting the traffic toward the new coastal highway. Depressing Charles el Helou highway. Reconnecting the roads between Mar Mikhael and Medawar. Choosing two sites, in Medawar and another in Mar Mikhael and connecting them with a pedestrian Bridge.

1. Mockup
2. Section



2

1



PAULINE ZAKARIAN

Art and Cultural Center in Mar Mickhael

Academic supervisors:
Elie ABS
Vart BISANZ



History & Analysis: The Laziza brewery is the oldest brewery in the Middle East. It represents a symbol of Mar Mikhael's industrial past and consists of three factory buildings. Laziza was the first local beer producer in Lebanon in 1931, until Brasserie Almaza was established in 1933 by the Jabre family, when Lebanon was still under the French mandate.

During the civil war in 1975, the beer tanks of the brewery were turned into water suppliers due to water shortages. Sometime after the war in 1995, Laziza closed its gates because of financial issues. In 2003, an entrepreneur used it to provide other beverages while Almaza bought Laziza to eliminate the competition, until it closed its gates for good. It has been abandoned ever since. During this time, new local microbreweries opened, such as 961, Beirut Beer and Colonel. Nowadays, the brewery is used for social activities such as "Creativity and Regeneration in Mar Mikhael" by Gaia Heritage (2014) and "Reviving Forgotten Spaces: The Kino Project" by Mina23 (2015). Today, however, Bernard Khoury is working on Mar Mikhael Village and has already started with the construction of two of the buildings.

Program & Intervention: The plot chosen, and on which one of the buildings stands, is located between two public stairways leading to Ashrafieh. At the moment, it is just a big bulky building without a function. The intervention was to open access points from the Ashrafieh road to Mar Mikhael and enhance circulation for pedestrians. The function of the building is a Cultural Hub, which is what Mar Mikhael needs. It is a place where the locals will meet for social events, art exhibitions, and recreational activities. The owners of the existing art shops will be able to display their work, and use the workshops, as will international artists who will have mini studios provided for them. When visitors walk into the building, they will enjoy the Mar Mikhael experience, while being reminded of its history and the brewery. The ground floor is a public plaza connecting the urban corridors within the project. Floors one to three offer different kinds of exhibitions related to art and the history of Laziza, workshops, and education and performance halls. The upper floors are entertainment areas such as beer tasting, a microbrewery tour, a restaurant and bar. Moreover, there is a public theater on the roof of the extension building which is also a public promenade connected to the Ashrafieh road.

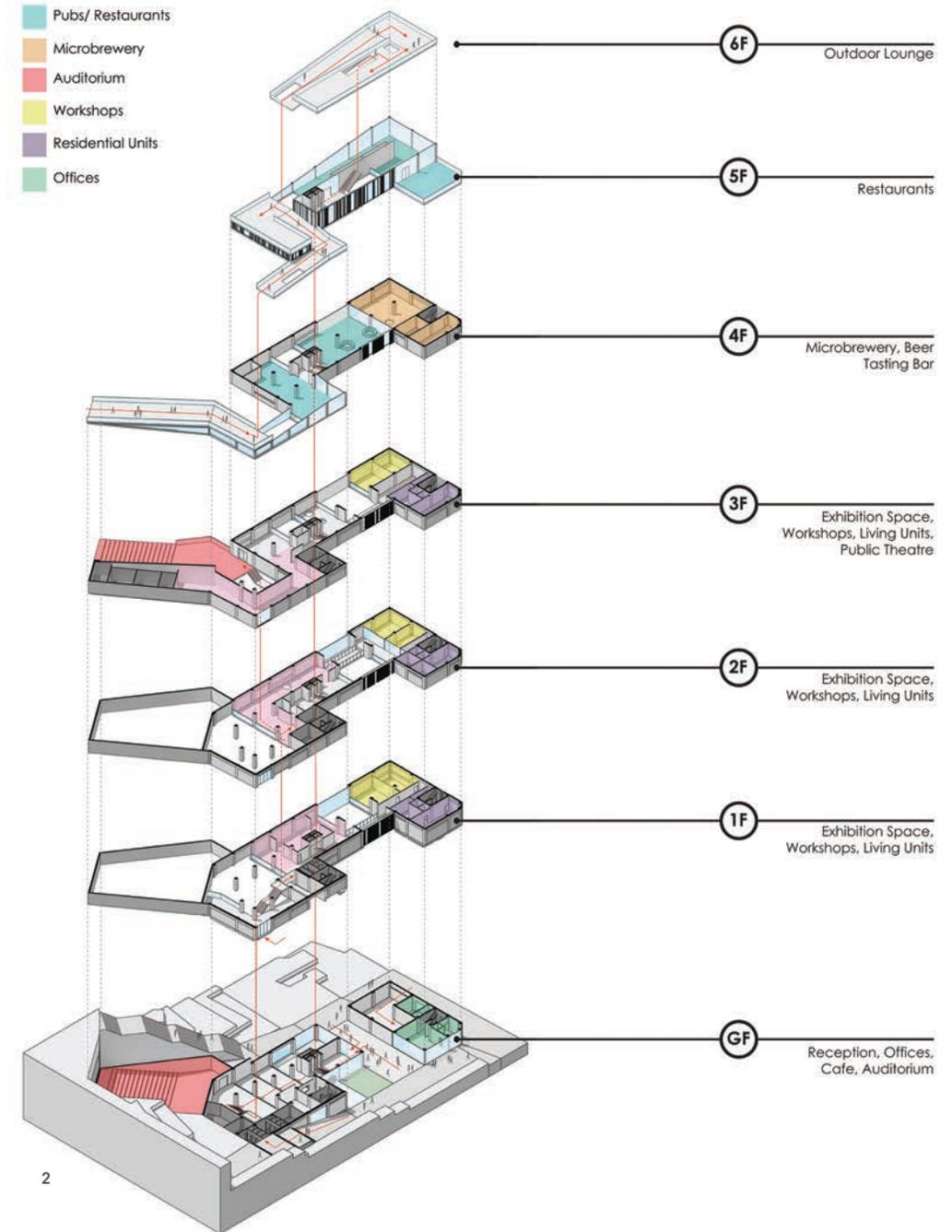
The structure of the building is kept, but the interior has been divided into three blocks of different functions, and an addition of bridges, voids and extensions within the project connected to the surrounding. The main facade of the building remains intact to preserve its identity, but the

openings are rearranged according to the inner functions and the amount of light needed for the different exhibitions. The extension building and the additional upper floor, however, are totally different, which is a contemporary approach.

1. Elevations and perspective view
2. Programmatic diagram
3. Mockup
4. Elevation



1



2



3



4

BAHAA ZEIN

Continuation of the Enchanting

Academic supervisors:
Karim NADER
Nour SACCAL
Lea HELOU



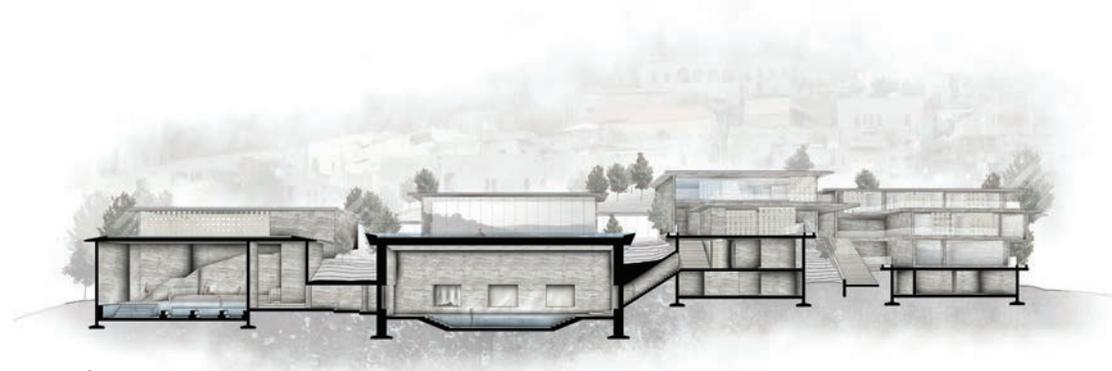
Thesis: A village that belongs to the people, built by the people, but planned by Mother Nature. The surrounding hills and valleys carved this village, creating roads, pathways and staircases, engraving their way between the sandstone small houses. A highly homogeneous combination of houses, overlapping bridges and tunnels, where one experiences a serene promenade of different moments and experiences that blend within the same medium of colors and textures. I subjectively perceive this part of the village as a place of peace, harmony and serenity. As illustrated in the model, with the use of one media – clay – the purpose would be to create this coherent homogeneous mix between the alleyways and the buildings, with an earth color that connects the actual model to nature. The buildings were illustrated with low heights, though condensed. So these pathways give the effect that everything is interrelated and within reach regardless of actual distances, as if different parts of the town overlap in this small community. The big loop also illustrates how a rough nature dominates the city with its topography, and how people managed to live with it, and build on it. The sketches also resemble the same feeling conveyed in the model with the use of monotonous colors, giving these pathways homogeneous earthy colors.

Project brief description: For centuries, people have used thermal water resorts not only for pleasure but also for therapeutic purposes. This project involves a spa in a place where different treatments and therapies are provided, mainly with the use of water. The location in a natural environment is part of the relaxation package and de-contextualization from urban civilization and daily routine, offering the possibility to regain natural balance. Bearing this in mind, the program transcends the traditional definition of a spa as a leisure and health space, and creates an environment capable of providing wellness, peace and a relaxing atmosphere, where all the elements – air, sounds, colors, textures and forms – enhance the facility. The building has been conceived on the basis of its materiality, with construction determining design. It pursues a poetic balance with the natural surroundings. Nature is treated as one of the many materials. The reflections in the water, the breeze, the rustle of leaves in the wind, the clear views of the sky, are all elements of the composition. Material and formal austerity, and strong plastic expression are key elements in the search for intensity. Through its material condition, the building aims to promote different states of mind in the different spaces, with the use of light, textures, sounds, reflections, and so on. Accordingly, it is no longer a building that accommodates a spa, but architecture that is part of the therapeutic treatment, in harmony with nature.

-
1. Clay model
 2. Mockup
 3. Elevation
 4. Section through pools
 5. Sections



3



4



5

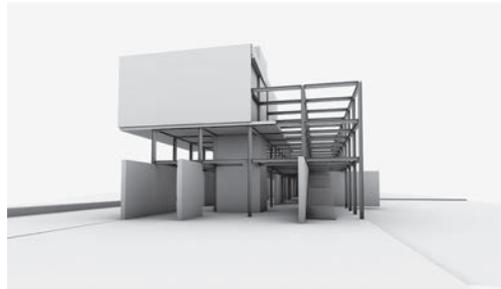
FAROUK ZOUIA

Saida: The Gate

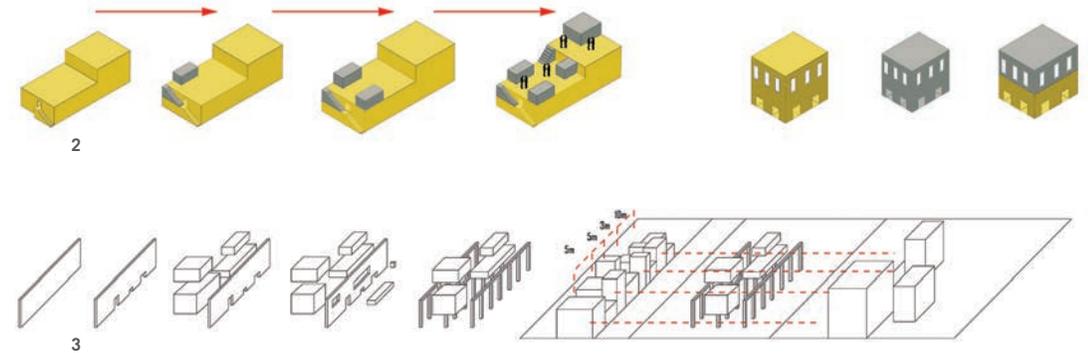
Academic supervisors:
Francesco POLESSELLO
Nathalie MELKI



The old city of Saida is rich in history, as many civilizations inhabited it across time: Phoenicians, Umayyads, Abbassides, and Ottomans, leaving behind various monuments such as khans, mosques, and hammams representing the main public spaces in the city and that are still used by its inhabitants. However, the city is enclosed upon itself and mainly opens toward the sea, allowing direct access to the port, as it was and still is the main commercial center of Saida. The city is surrounded by a large wall that served to protect it from invaders who would seek its riches with restricted access through specific gates that were guarded at all times. Today, this wall, a visual and physical barrier, divides two communities. The old city remains unknown to the residents of the new area – known as the greater city of Saida – that expanded beyond the limits of the medieval wall during the French mandate, and is characterized by narrow maze-like passages where most of the city's pedestrian interactions occur. These passages give life to the city as they teem with people and shops of various crafts and trades. The main goal is to propose a community center at one of the gates of the old city, which would act as an extension echoing the spirit of the maze-like passages. The center will also provide a connection/urban filter to the new city, re-introduce the human element in order to reactivate the area by breaking the barrier created by the medieval wall, and reinforce pedestrian interactions between the two communities through various functions such as workshops, exhibitions and an archeological level – the driving force of the center.



1



4



5



6



7

1. Renders
2. Building morphology and material
3. Strategy
4. First floor and ground floor plan
5. South elevation
6. Section
7. Section

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

© 2017 copyright Lebanese American University. All rights reserved. No part of this publication may be reproduced or transmitted by any means, electronic or mechanical, including photocopy, recording or any information retrieval system, without permission in writing from the Lebanese American University.

Any views or opinions presented in this catalog are solely those of the artist and do not represent those of the Lebanese American University in any form or manner. The Lebanese American University disclaims any liability regarding any implied or stated views or opinions.

Catalog

Editor: Marwan Zouein
Design and layout: Danielle Kattar
Text editing: MarCom
Print: Aleph Printing Press
Typeface: Trade Gothic typeface family
Cover picture: Abeer Fanous

ISBN: 9953-461-43-0
EAN: 978-995346143-4

Beirut campus
P.O. Box 13 5053
Chouran Beirut,
1102 2801, Lebanon
Tel: +961 1 786456 / 64
Fax: +961 1 867098

Byblos campus
P.O. Box 36 Byblos, Lebanon
Tel: +961 9 547254 / 63
Fax: +961 9 944851

New York Headquarters & Academic Center
211 East 46th Street,
New York, NY 10017, U.S.A
Tel: +1 (212) 203 4333
Fax: +1 (212) 784 6597

sard.lau.edu.lb

