

ARCHITECTURE AS A CATALYST FOR SOCIAL REGENERATION
FINAL PROJECTS IN ARCHITECTURE 2020

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Final Projects In Architecture 2020



DEPARTMENT OF ARCHITECTURE AND INTERIOR DESIGN



LEBANESE AMERICAN UNIVERSITY | **LAU**
SCHOOL OF ARCHITECTURE & DESIGN | **SARD**
DEPARTMENT OF ARCHITECTURE & INTERIOR DESIGN | **DAID**

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ARCHITECTURE AS A CATALYST FOR SOCIAL REGENERATION

THIS SELECTION OF FINAL PROJECTS BY THE PROMOTION OF 2020 TOOK AS ITS MAIN THEMATIC THE THEME OF THE BIENNALE: HOW WILL WE LIVE TOGETHER? OFFERING STUDENTS THE OPPORTUNITY TO INVESTIGATE DIFFERENT ARCHITECTURAL INTERVENTIONS THAT CARRY A SOCIAL IMPACT. THE DIVERSE SELECTION GIVES AN OVERVIEW OF THE PEDAGOGICAL APPROACH FOLLOWED AT THE SCHOOL OF ARCHITECTURE & DESIGN AT THE LEBANESE AMERICAN UNIVERSITY. THIS APPROACH CONTINUES TO STRESS THE IMPORTANCE THAT ARCHITECTURE CAN CONTRIBUTE TO THE IMPROVEMENT OF SOCIETY, THROUGH ITS ATTENTION TO SOCIAL, ECONOMIC, AND POLITICAL ISSUES.

FROM REVITALIZING OLD NEIGHBORHOODS IN BEIRUT WHICH HAVE BEEN LEFT TO DECAY UNDER SPECULATIVE 'DEVELOPMENT', TO THE CONCERN FOR SUBURBAN AND MARGINAL SITES, STUDENTS WERE INITIATED IN THE APPRECIATION OF THE URBAN DIMENSION OF THE ARCHITECTURAL PROJECT, AND ENCOURAGED TO IMAGINE FUTURE POSSIBILITIES THAT ADDRESS SOCIAL, ENVIRONMENTAL AND ECONOMIC CHALLENGES.



jad nehme
RETRIEVING PUBLIC DOMAIN:
RECLAIMING MDAWAR'S ORIGINAL WATERFRONT

mira hariz
RURAL TOURISM AND CULTURAL HERITAGE:
TWO INTERTWINED NETWORKS



kalina telfeyan
WAR AND CATHARSIS



georges eid
INNOVATION HUB

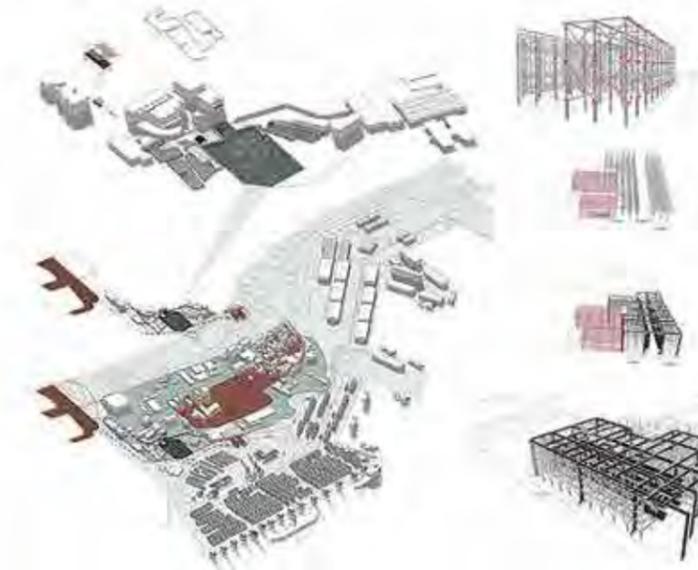
mohamad husseini
THE REBIRTH OF A DEAD COAST



youssef itani
ADAPTABILITY OF MOSQUES IN CONTEMPORARY BEIRUT:
FROM PRAYING SPACE TO THIRD PLACE



karim kantari
HOW WILL WE LIVE TOGETHER?



elie abs & tarek zeidan



Aerial View

URBAN RENEWAL OF KARANTINA INDUSTRIAL ZONE

Based on the question “How will we live together?”, we studied Karantina area, one of the most uninform areas in Beirut, at the socioeconomic, political, cultural and and environmental level.

With the port as the most prominent feature, the area is connected to the sea, the adjacent industrial zones, and the heart of the public transport. Due to gentrification and the local & global economic crisis, Karantina has witnessed an urban morphosis with a highway cutting off all connections to the city. With the port, fish market, slaughter house, and recycling plant, Karantina has also become highly polluted, congested and neglected; it also hosts a series of low-density developments, abandoned structures, and leftover spaces. In this context, a complex dialect takes place between two divided zones: the east occupied by the industrial zone, tend he west with a number of institutions, hospitals, municipal buildings, and diverse religious affiliations.

In this studio, several community projects were proposed to answer the needs of the local community and to attract new-comers: a cultural intervention, a civic engagement center, a recycling plant, and an incinerator with educational facilities. Port-related projects were anticipated as well: an auction house for the abandoned containers, and a community center for truck drivers. Following the situation in Lebanon and the COVID pandemic, socio-economic solutions were proposed for the community with sustainable solutions: rehabilitation of abandoned structures and temporary structures with low impact on the environment, with adaptable typology



farah zumot



karim kantari

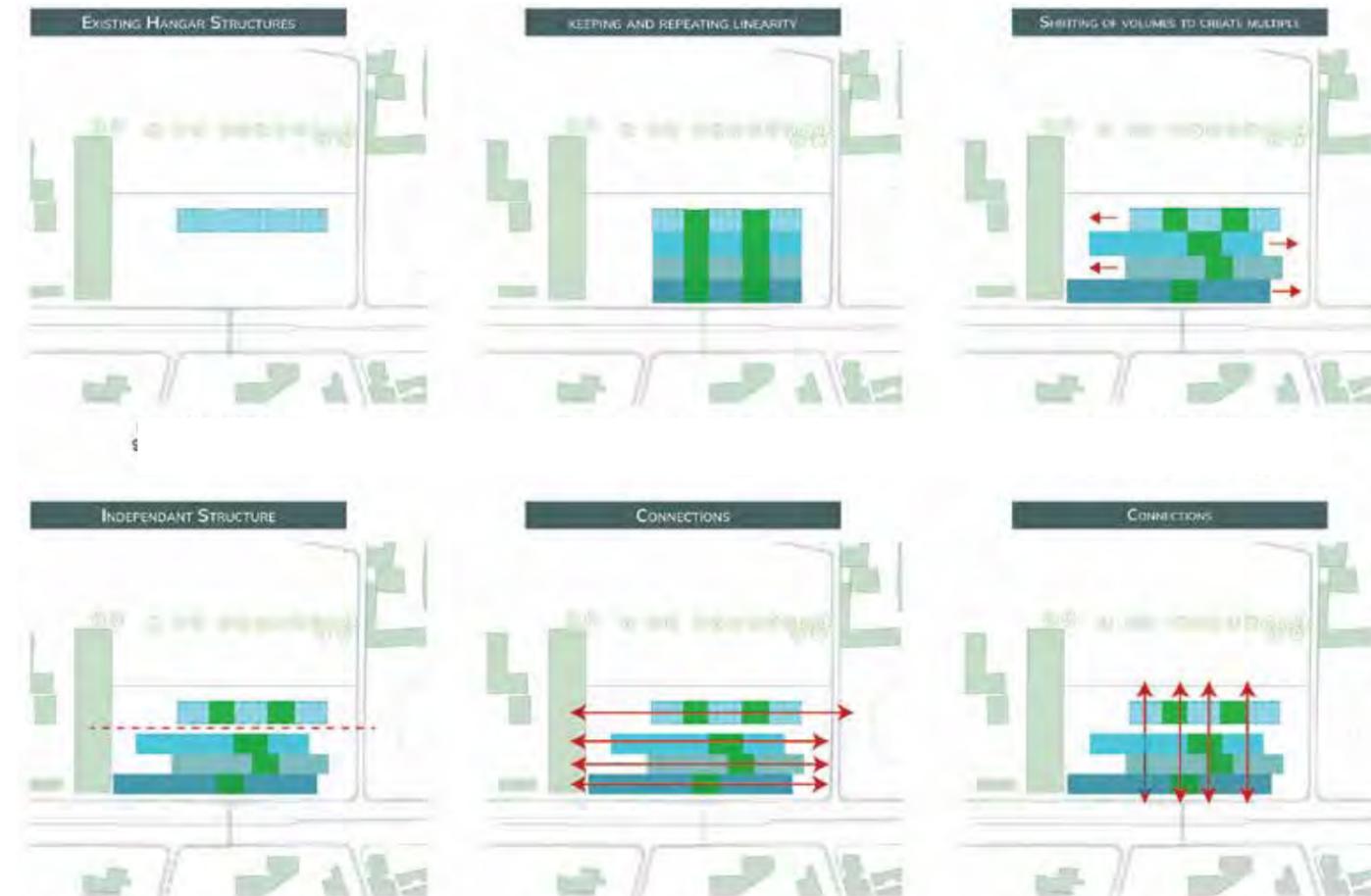
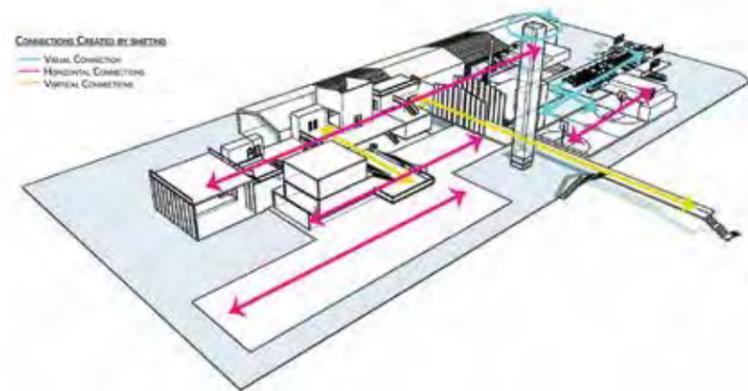
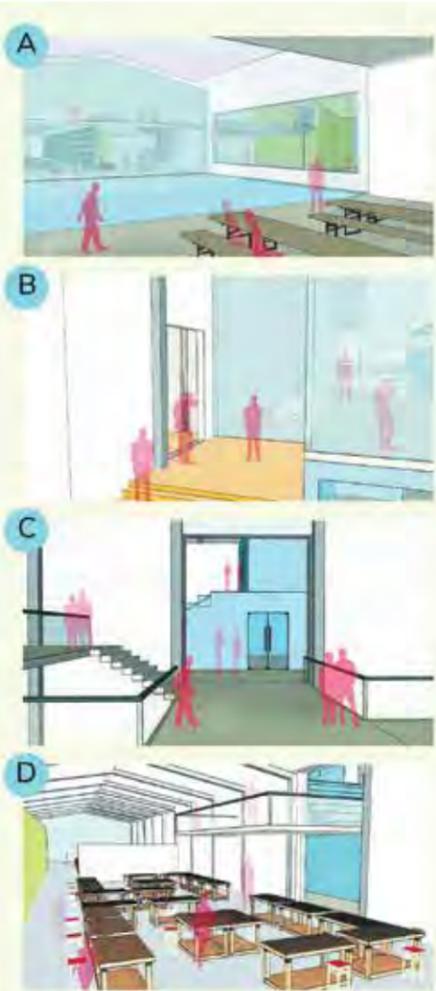


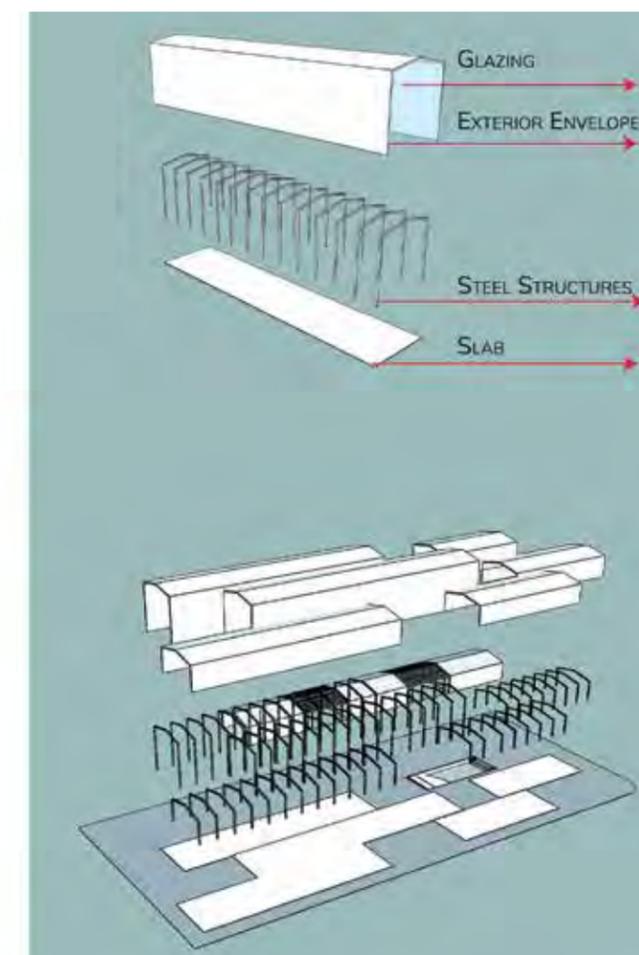
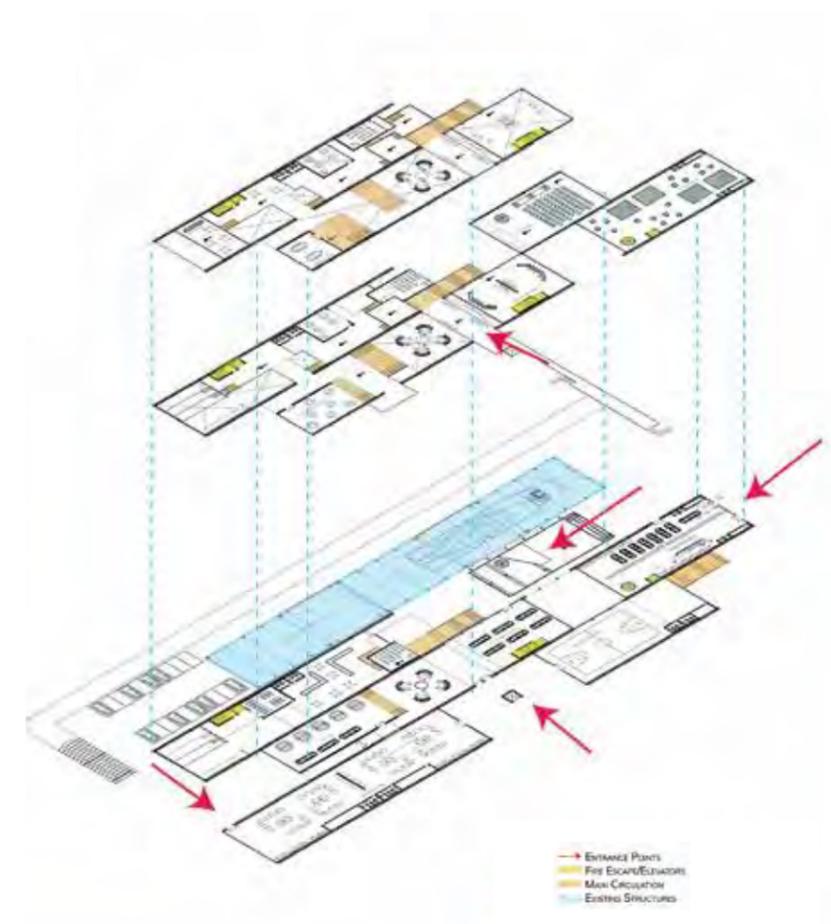
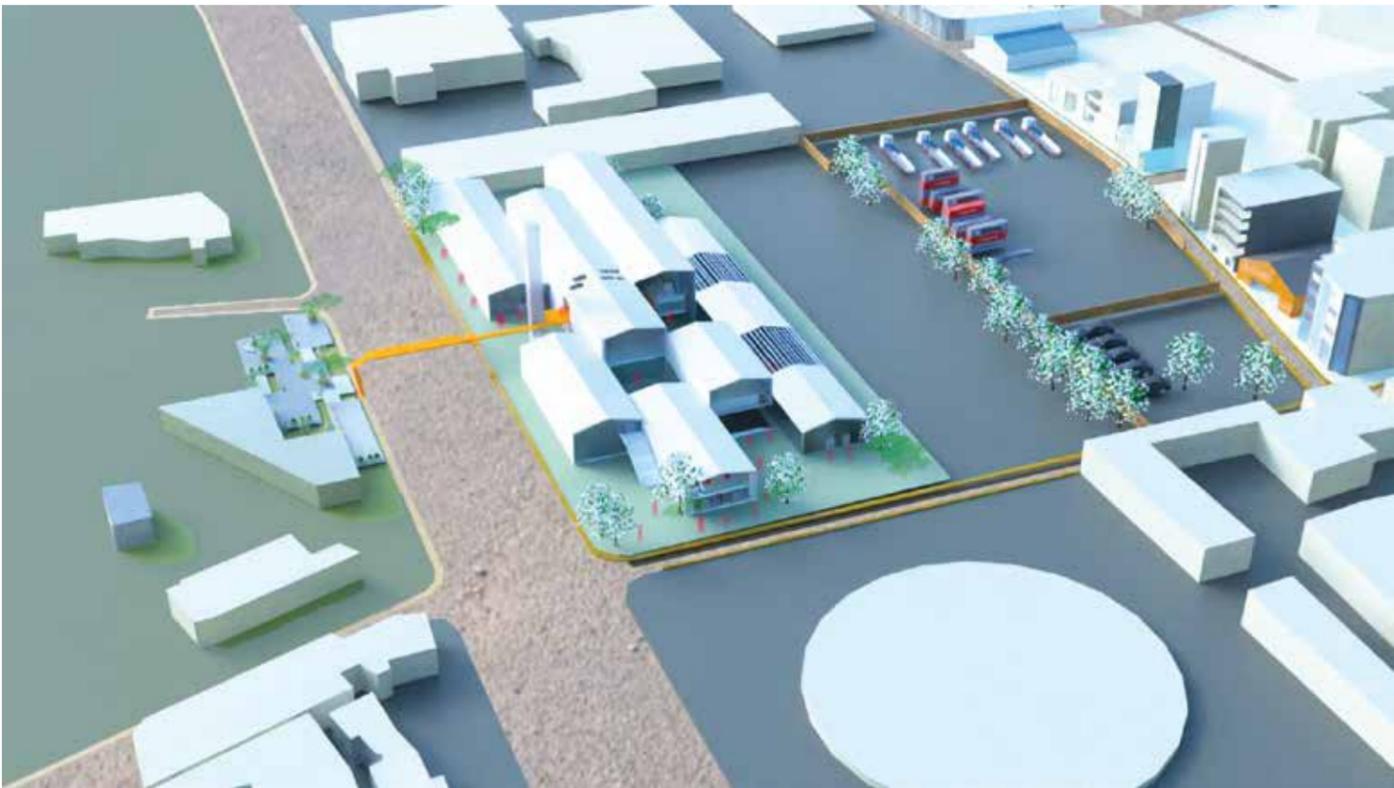
zein ali ahmad

KARANTINA MARITIME SCHOOL

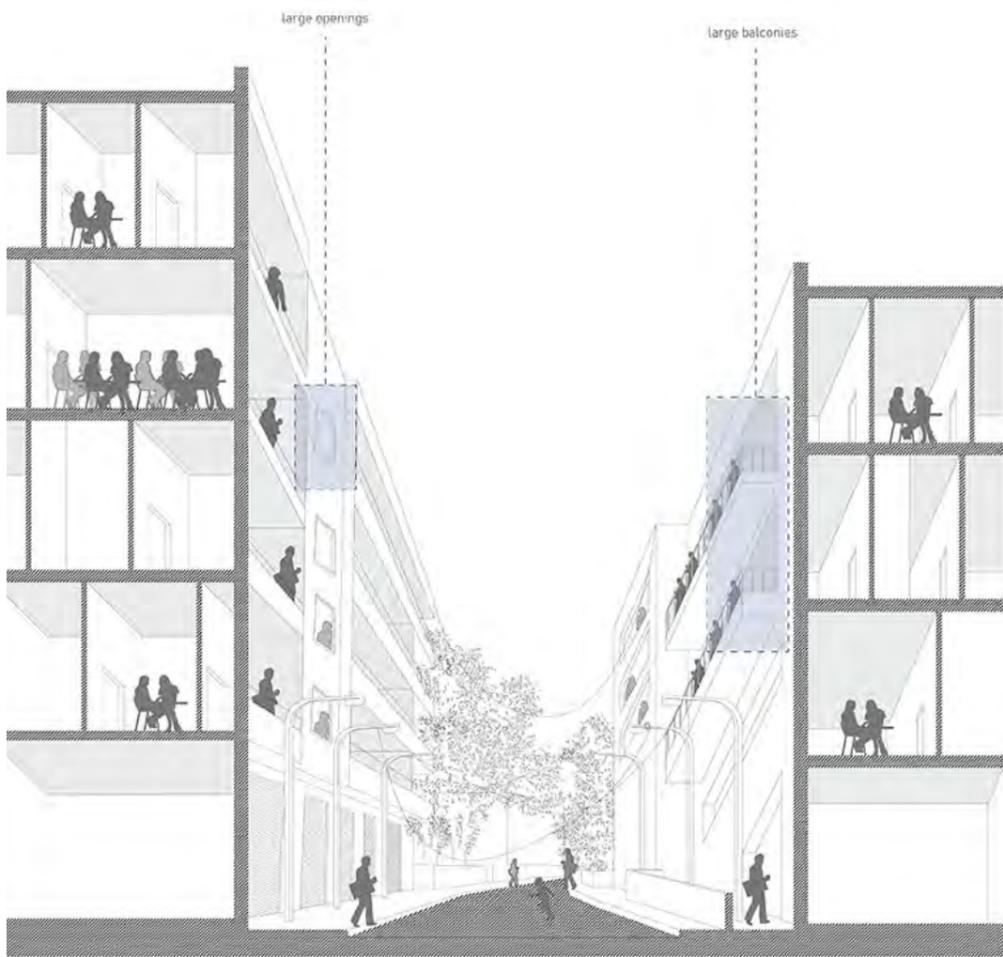
farah zumot

In a time of economic crisis, Karantina Maritime School is a project that takes advantage of the continuously growing port and creates work opportunities by providing new jobs. The location of the school on Beirut's highway allows it to become an eye opener allowing people to see there is more to Karantina than what meets the eye. The site has three existing hangar structures that have been adapted and reused, inspiring the project and eventually become a huge outer shell that shields the interior additions. Across the highway, the project connects through the pedestrian bridge to Karantina's neighbor, Mar Mikhael, bringing the user in to explore the project. Additionally, through the observation tower, a direct visual connection with the port is created. The different layers of the project each encapsulate a different theme: work, interact, connect, entertain, learn, and observe.





REVIVAL OF SENEGAL STREET

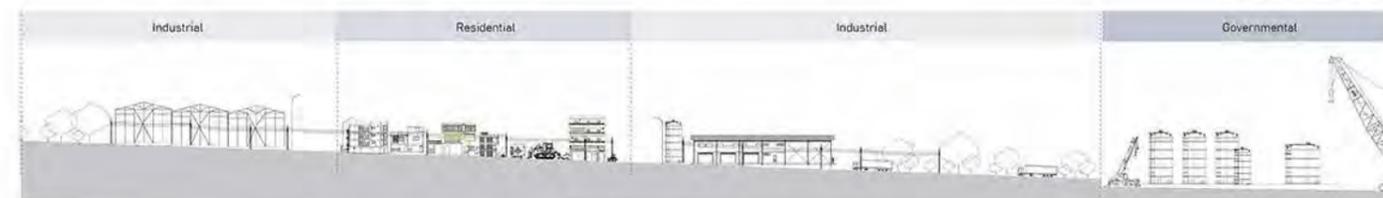
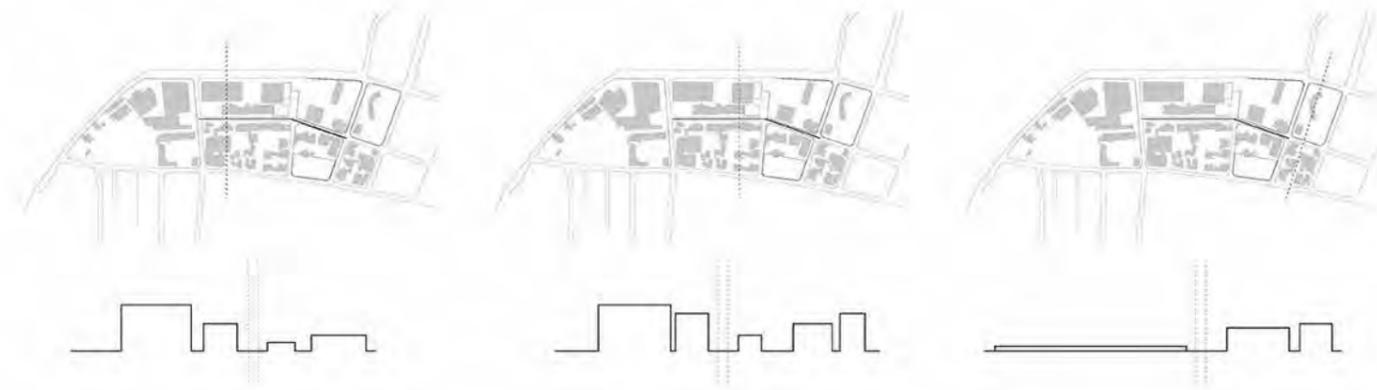


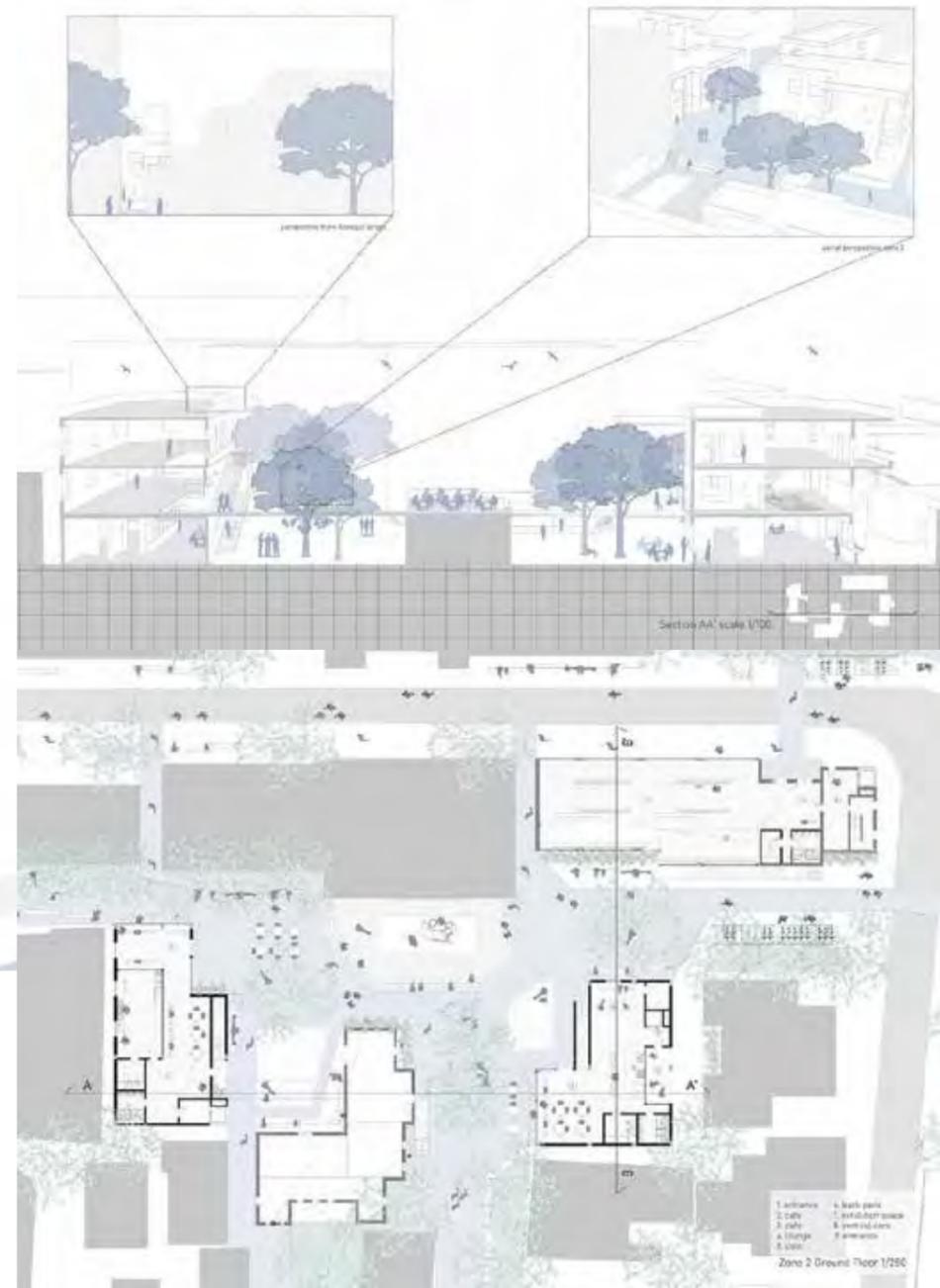
Stairs leading directly to levels



zein ali ahmad

Karantina is currently overwhelmed by the industrial and governmental sectors barricading the whole district, isolating it from its surroundings. In this context, Senegal street has many abandoned structures located between a church and a park, acting as a link between the two largest residential clusters in the district. The proposed cultural intervention aims at reactivating community functions previously abandoned, providing social spaces, and bringing people of all religious sects and backgrounds together. This is achieved through small urban scale interventions (sidewalk width, shading structures, benches, pedestrian friendly street) and several architectural interventions using existing structures: the abandoned warehouse as a flexible venue space, the empty residual plots to house exhibition spaces, library, co-working spaces, cafes and restaurants with outdoor plazas and performance spaces scattered between the buildings with indirect alleys and courtyards. This will blend the urban fabric so to revitalize Senegal street and eventually the whole district.



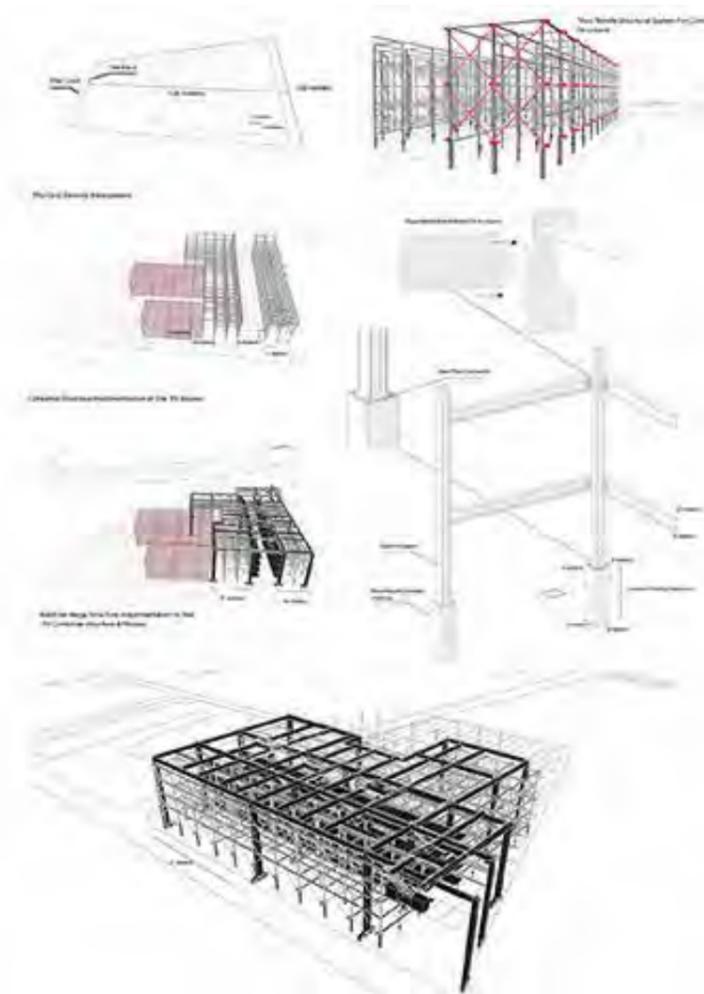


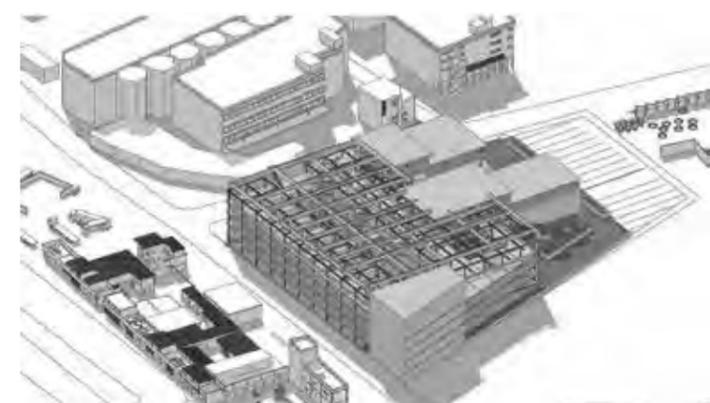
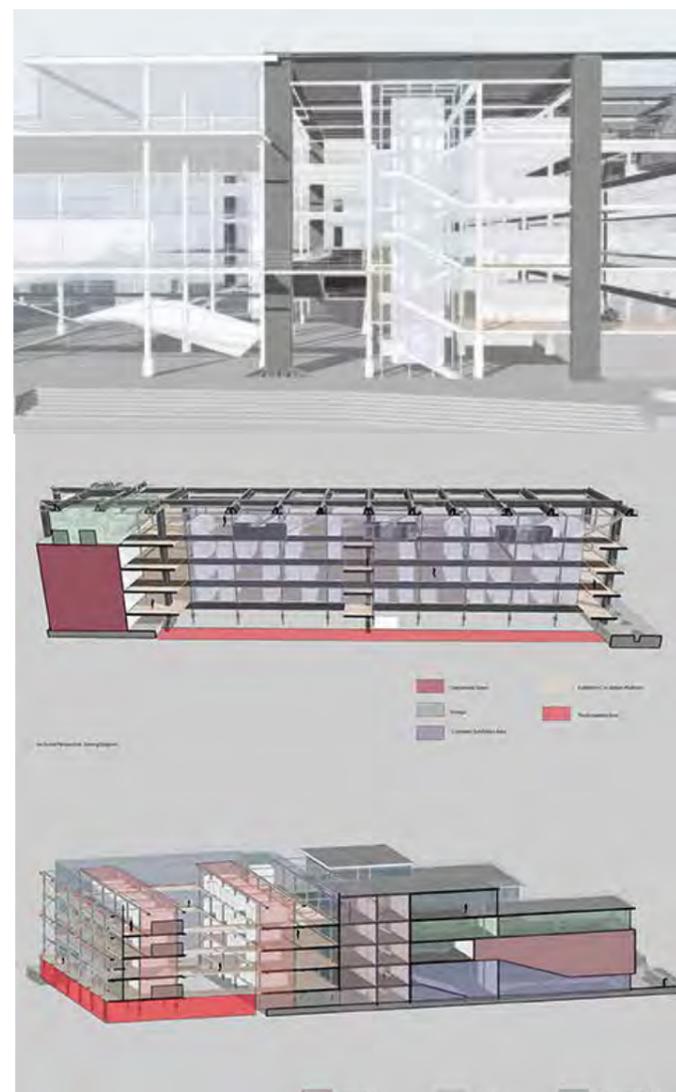
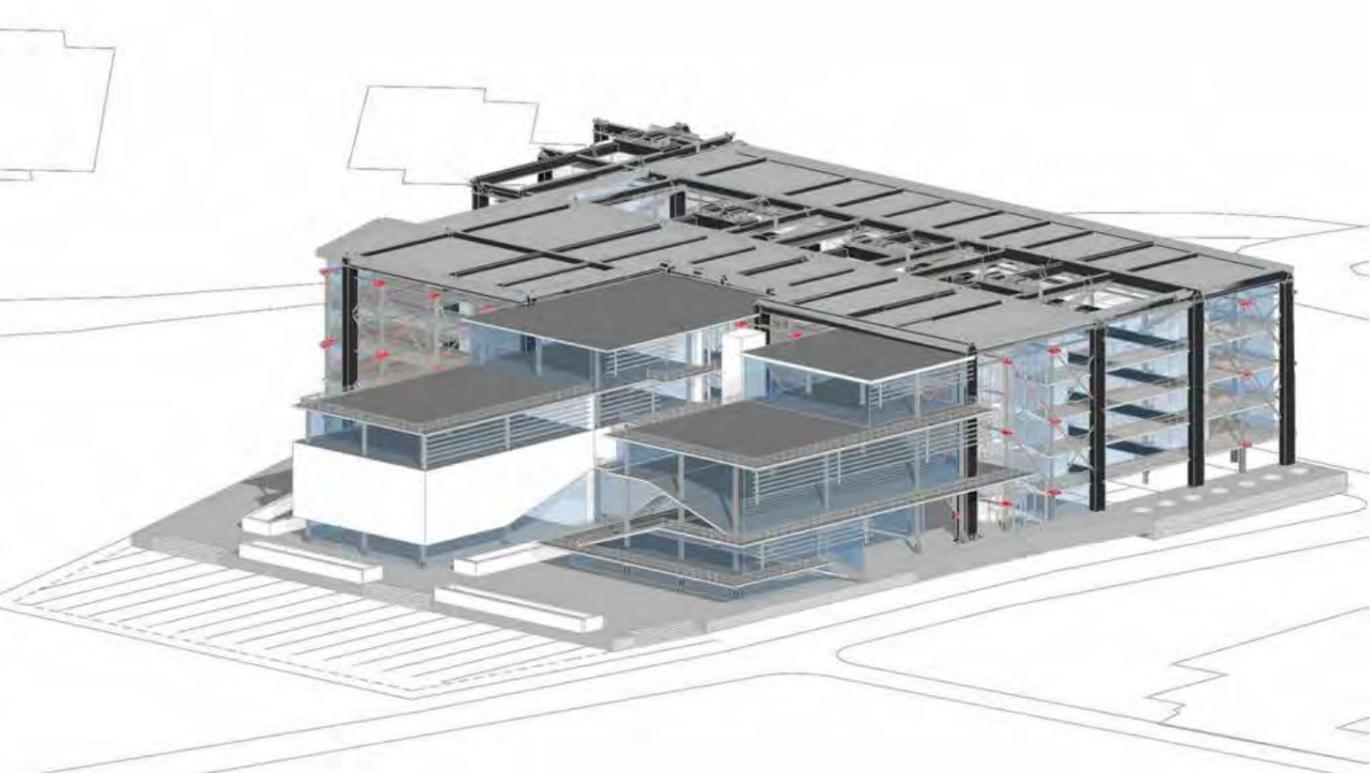
HOW WILL WE LIVE TOGETHER?



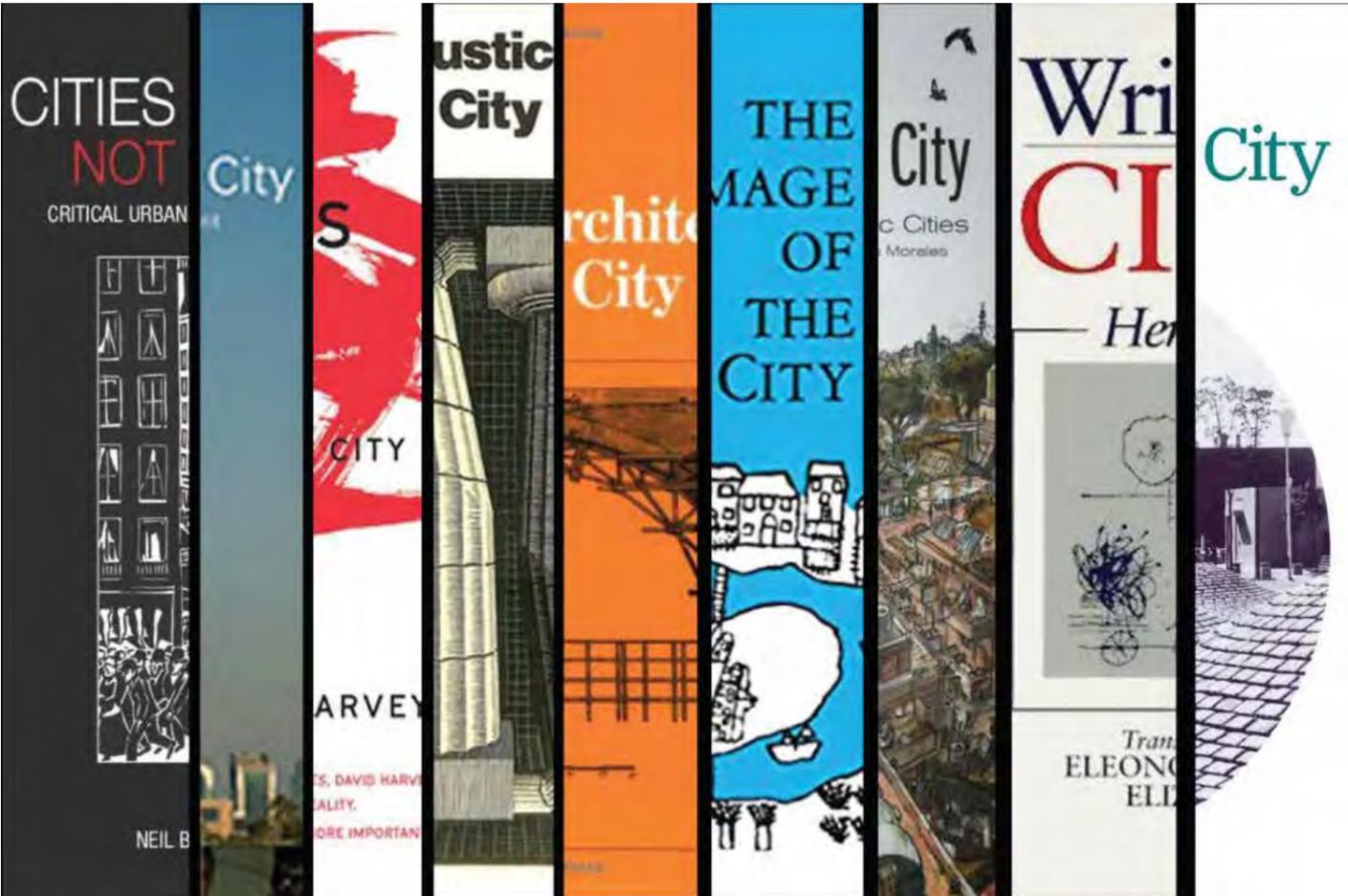
karim kantari

Live? together? First, one should understand what makes a person alive: the discovery of something new, be it a place, a person, a system, or even a pattern in everyday life. Second, there should be an understanding of the notion of "togetherness": a one living unified community, connected physically, mentally, and culturally, working all together as a single force for the benefit of our present and future existence. Located in a strategic location, Karantina is ironically so disconnected and abandoned, serving as a liminal phase between the port and the city; this role can be preserved but yet modified so that a social and communal aspect can be morphed within its industrial character. When looking into the area one cannot overlook the imposing presence of the port: the program serves in reducing the chaotic hurdles of the port, so to implement an Auction House in the most strategic location depending of the analytical reading of the area.





elie harfouche



TRANSFORMING THE CITY

The studio advocates political activism through architecture and promotes engagement in everyday life versus a 'disinterested' position focused solely on aesthetic innovation. It invites future graduates to investigate architecture's societal and political roles and its agency and limitations in the betterment of people's lives. Pedagogically, it investigates ways in which students' thematic interests can become manifest. It attempts to make explicit and discuss the political that is inherent and intrinsic to the work that students produce. It initiates the process through a focused seminar where varied key texts on the city are discussed (Lefebvre, Harvey, Arendt, Simmel, Rossi, Mouffe, etc) and then intersected with Beirut leading to creative programmatic proposals coupled with argumentative site selection strategies.

This year's particular theme was timely for a Beirut that witnessed a social uprising followed by an international pandemic, both affecting the experience of the city. It falls in with similar concerns that this section has been investigating in the past years with 'The Affordable City' (2015 / 2016) and 'The Inclusive City' (2017 / 2018). The ambition behind 'Transforming the City' was to go beyond the small acupunctures of the past years toward more audacious proposals either in ideology, scope or scale addressing urban urgencies and satisfying these at levels ranging from the practical to the experimental and grazing utopia at times.

The submitted projects covered the following topics: Crisis Management, Educational Support, Mosque Typology, City Curation, Peace building, Nationhood and Political Awareness, Urban and individual agro-sufficiency, Urban Burial and Transitional Structures.



celine bou saba



liliana halwani



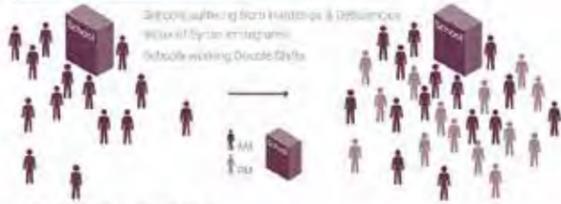
youssef itani

EDUCATIONAL SUPPORT FACILITY

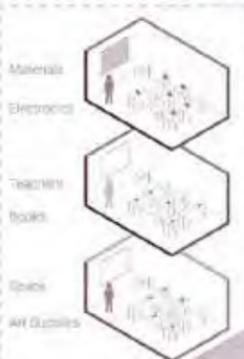
CONCEPT

The project can be understood as a facility that offers schools and universities in its neighborhood, both public and private, the services and amenities that they lack.

SUCCESS RATES OF STUDENTS IN INTERMEDIARY EXAMS 2016



LACK OF STAFF & EQUIPMENT

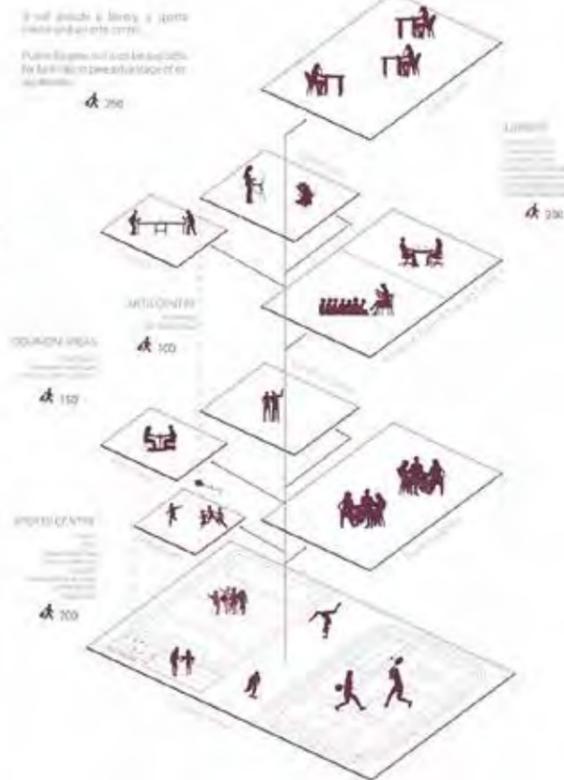


Our 911282 schools surveyed by UNICEF: 93 are closed, and 263 are in urgent need of renovation (2015)

Sport Supplies & Facilities
Playgrounds & Sitting Areas

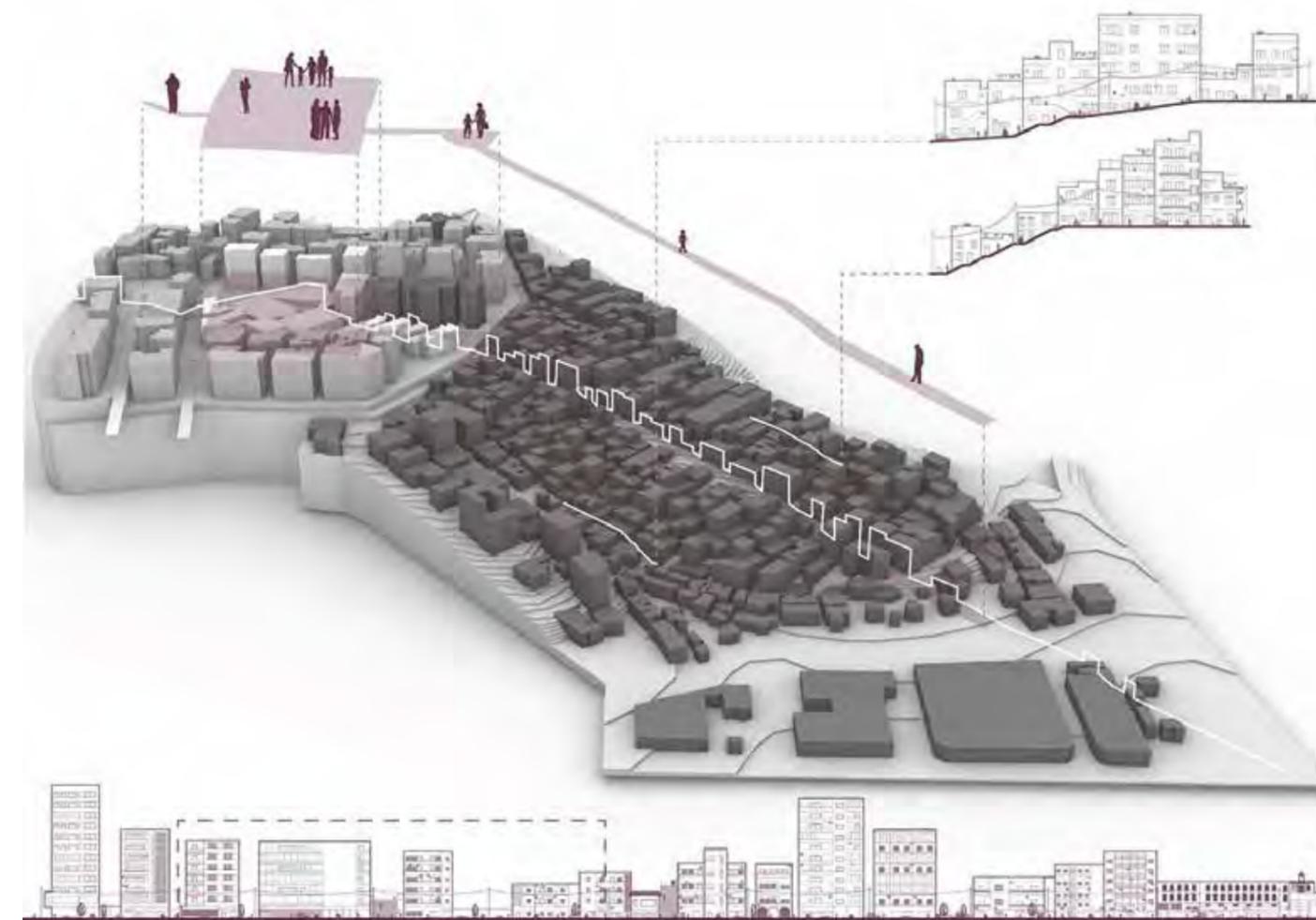
PROGRAM

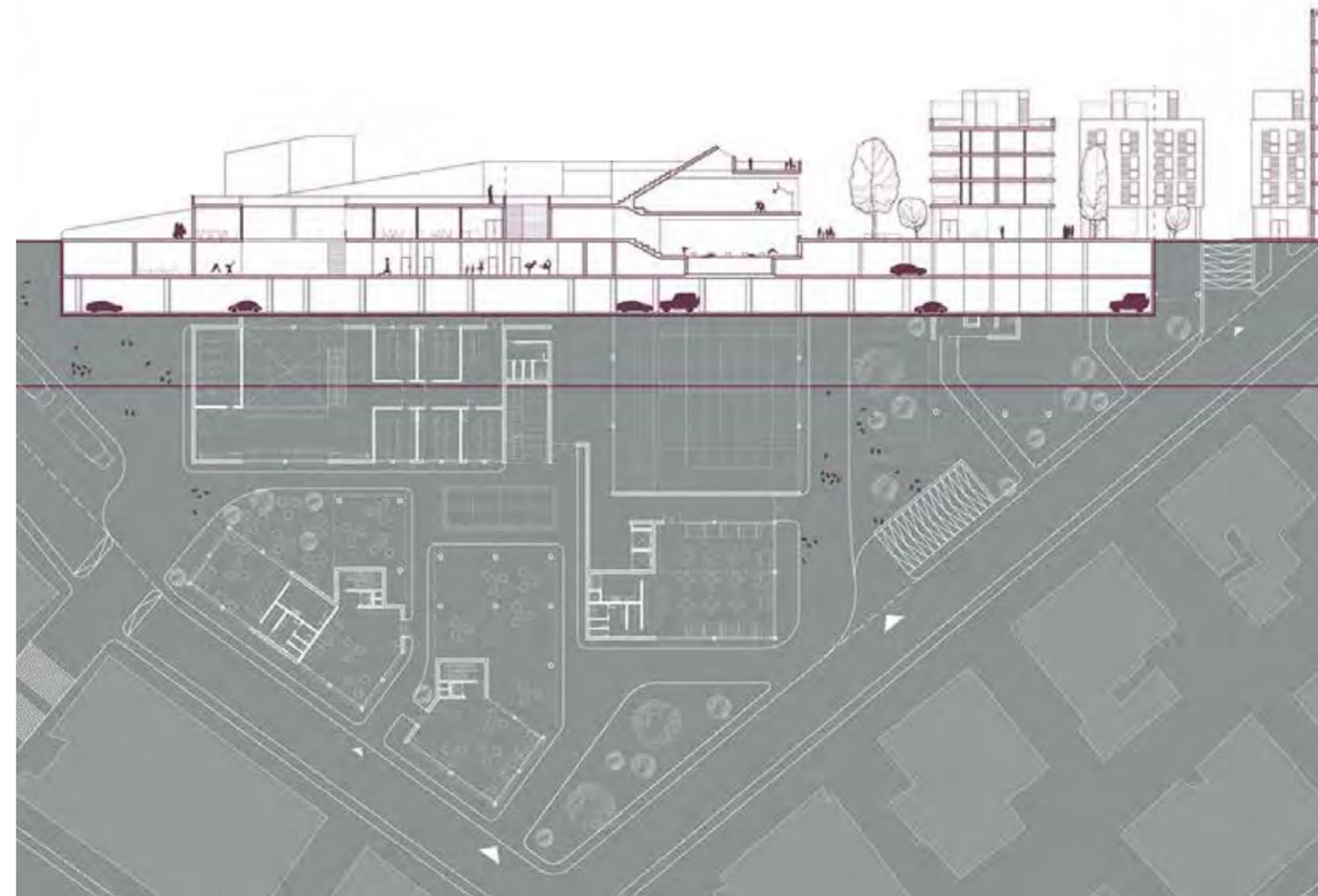
The Educational Support Facility provides a variety of services and facilities that address the needs of schools and universities in its neighborhood, both public and private, the services and amenities that they lack.



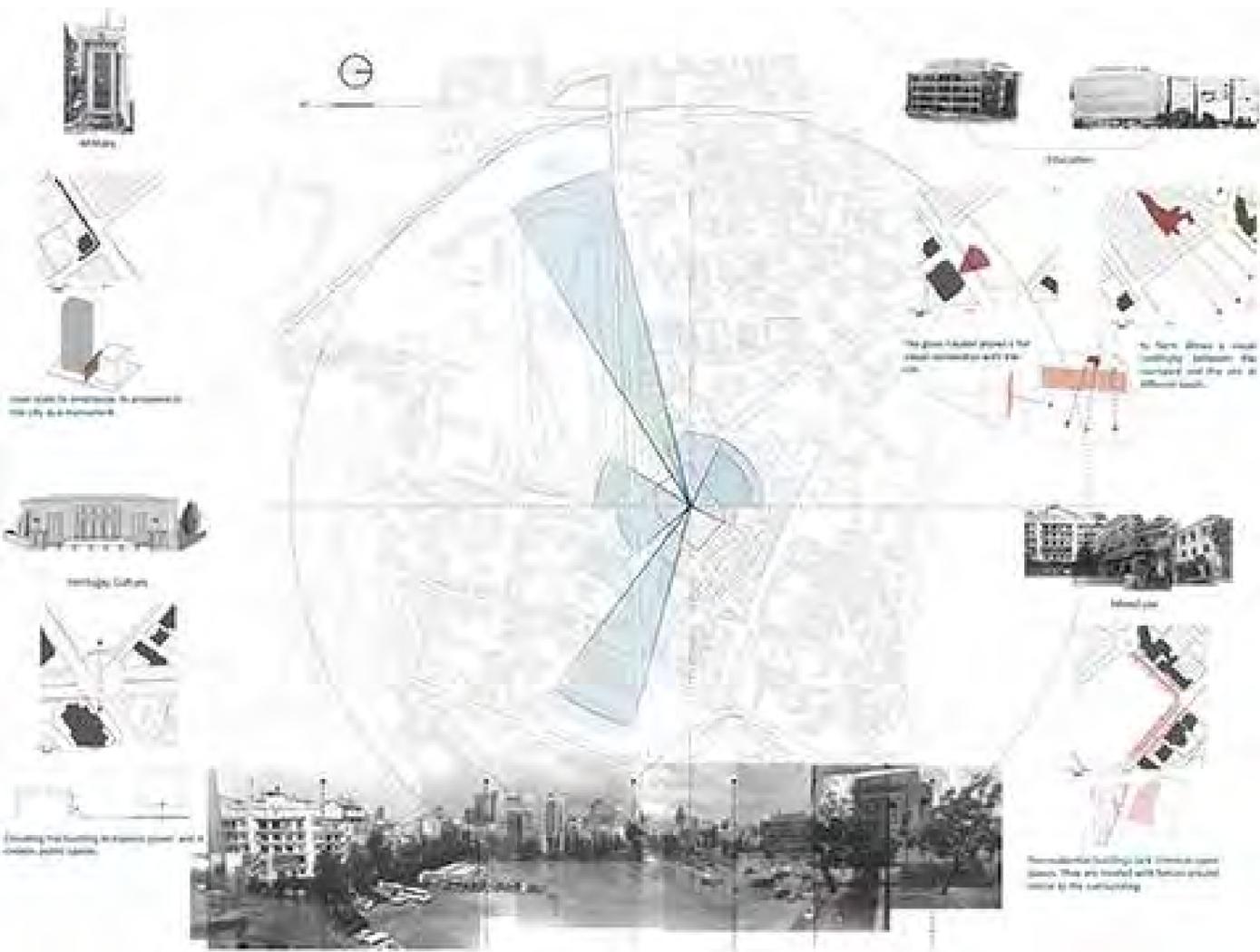
celine bou saba

The project focuses on the educational sector in Beirut, where public schools face shortages of equipment, qualified staff, and adequate spaces to learn. Located in proximity to a cluster of public schools at the edge between Sioufi and Karm El Zeitoun, the project integrates sport (swimming pool and courts) and educational facilities (library, a tutoring centre and science laboratories); a main public square was also incorporated, benefiting the neighbourhood as a whole, while being safe for children to play in freely. Affordable residential buildings were designed to enclose this square from the surrounding roads. The project could also be understood as an extension of Karm El Zeitoun beyond its limits, where it would merge with Sioufi within the site, on urban and social levels, blurring the boundaries between the socially disparate areas.



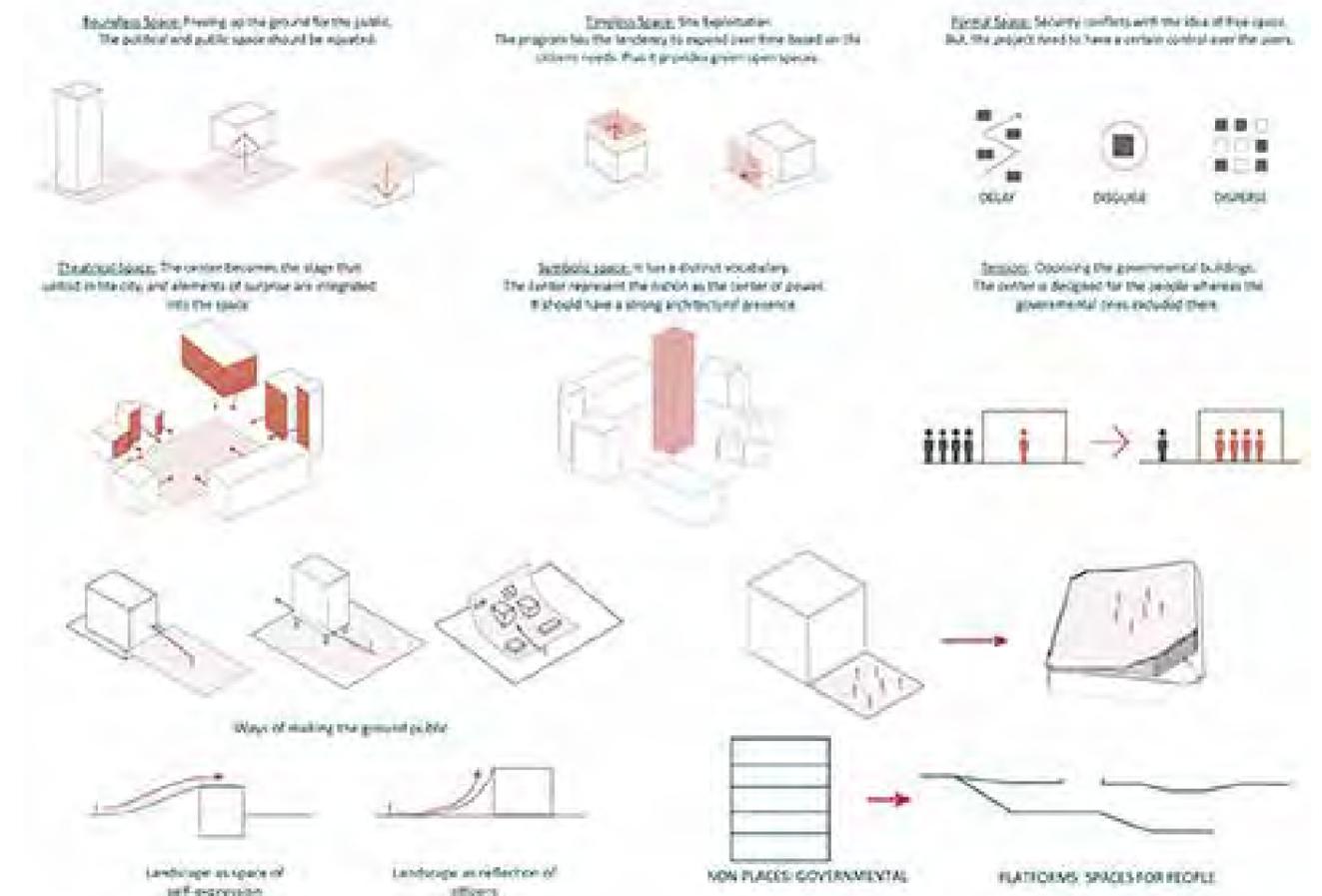


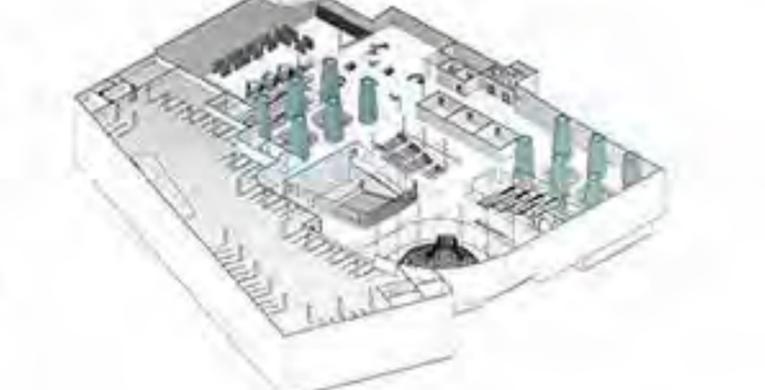
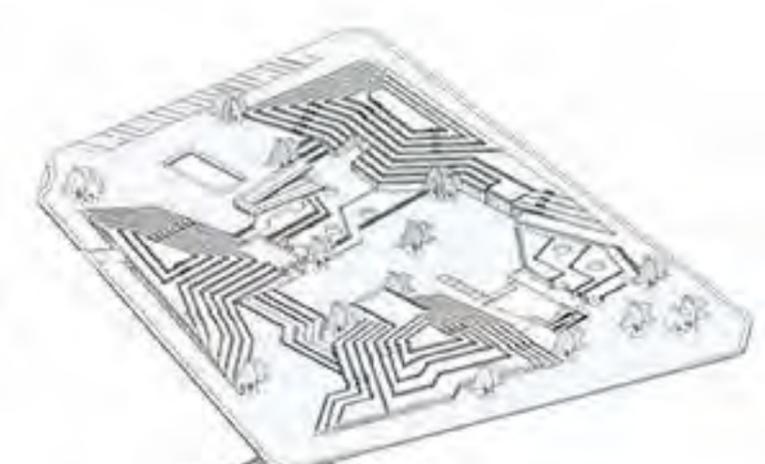
CENTER FOR NATIONHOOD & POLITICAL AWARENESS



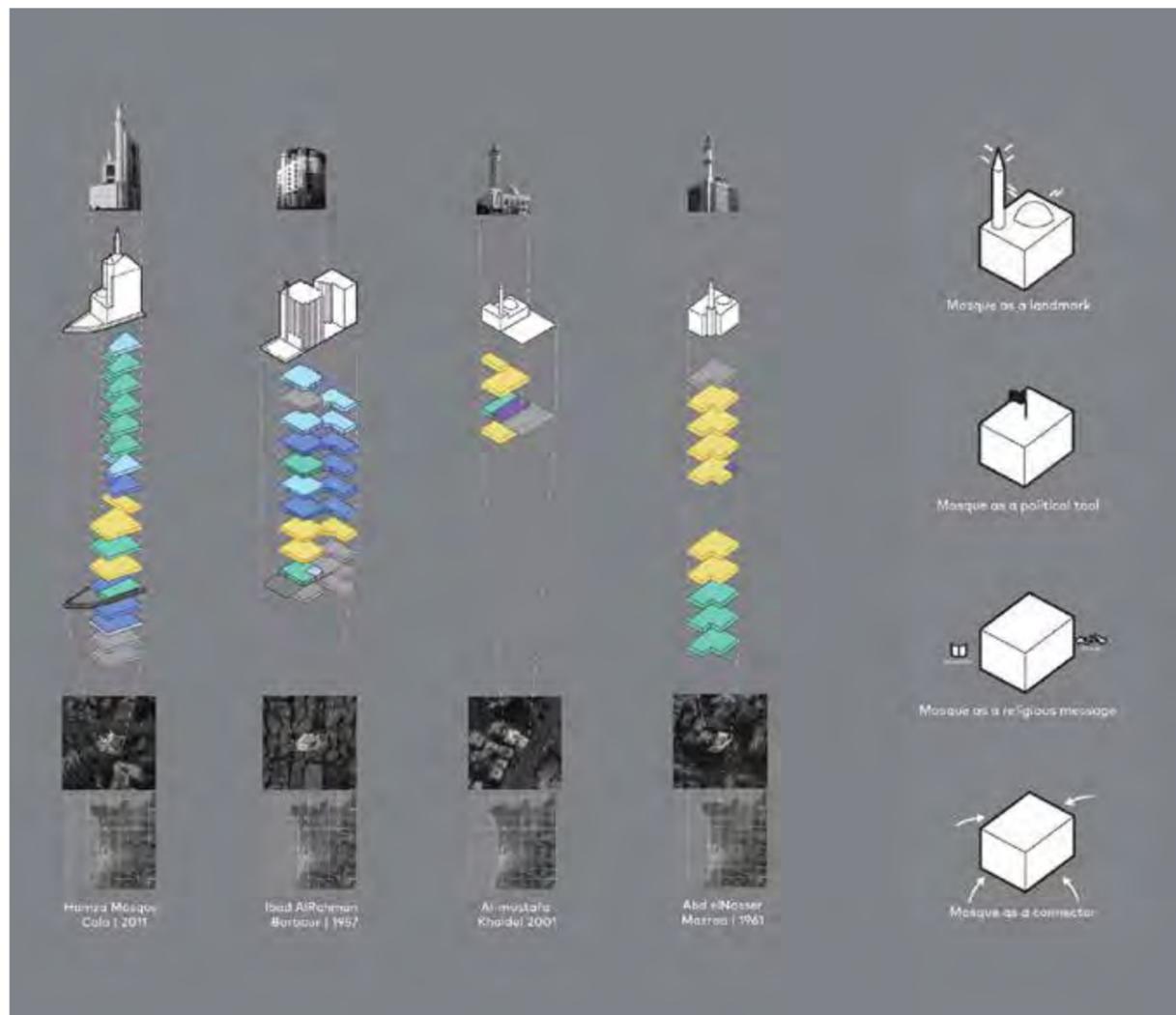
liliana halwani

Lebanon's political system is in disarray due to the lack of proper political actions vital for Democracy to function; this governmental operative paralysis and social divisions are casting their shadow on contested spaces in the public sphere. Moreover, the citizens' ignorance of their rights and duties is due to the absence of proper civic education and political awareness in social and educational structures. The purpose of this project is to create a centre that introduces political initiation for citizens so to be involved in the political development of their country; it also introduces a special court for citizens to supervise and prosecute their representatives. Architecturally, the project defies established typologies of public and governmental buildings by inverting the relationship between the user and the building, between inside and outside, below and above. To foster and maintain a scope of unity, the project explores the possibilities of interactive spaces, in-between spaces of negotiations and self-expression.



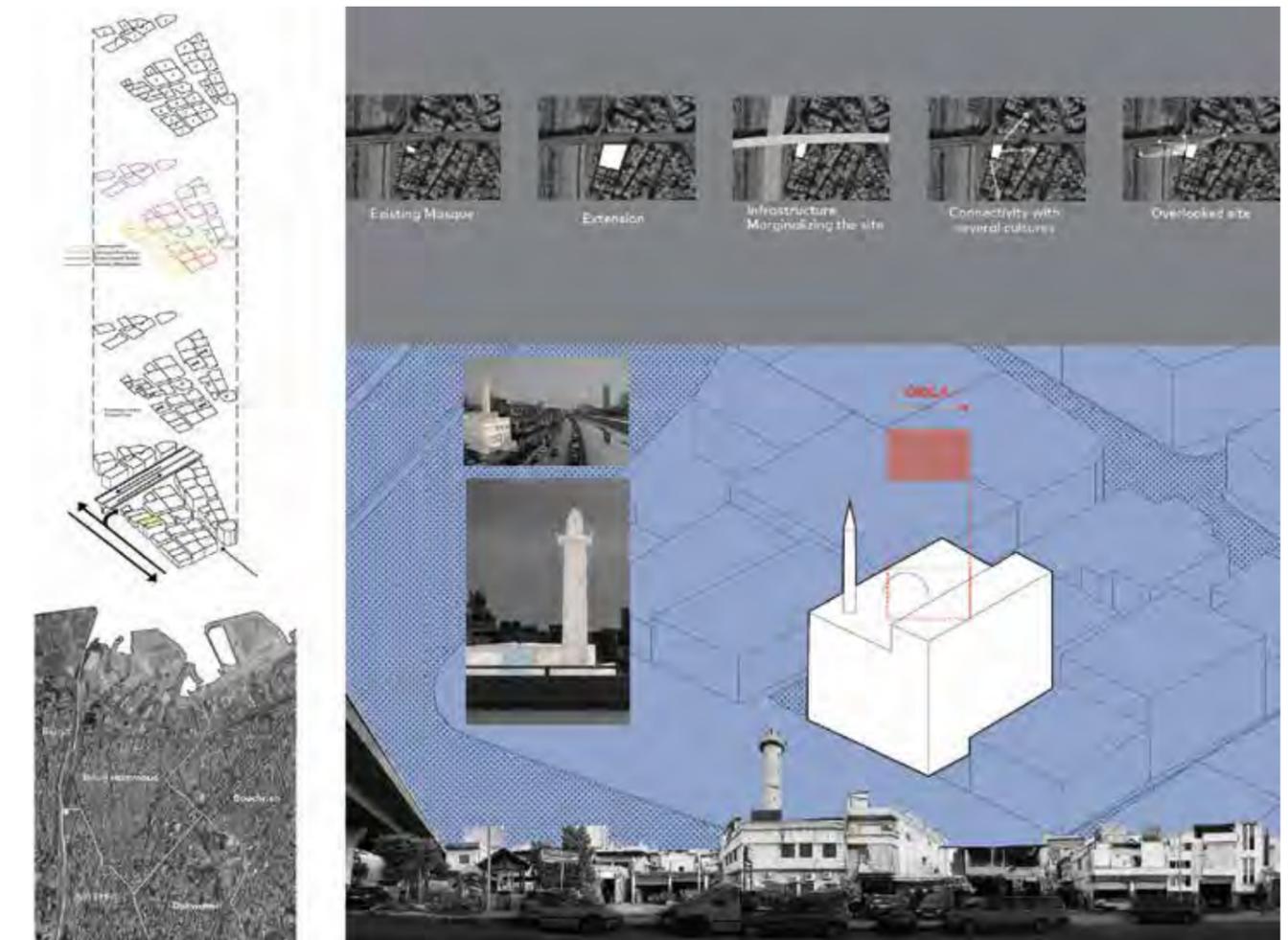


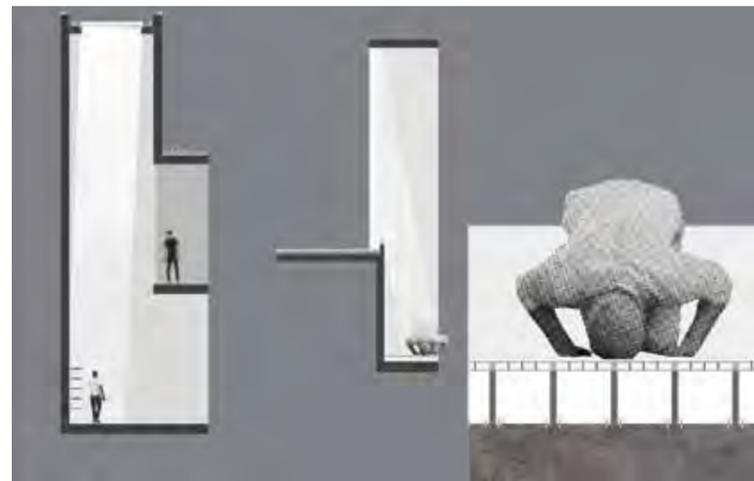
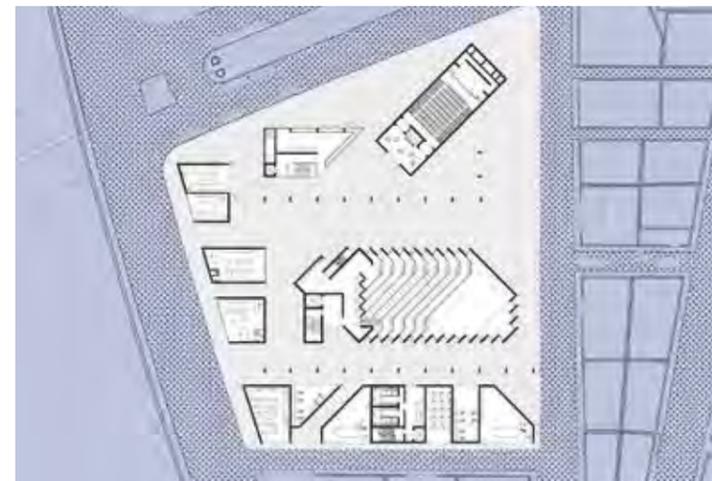
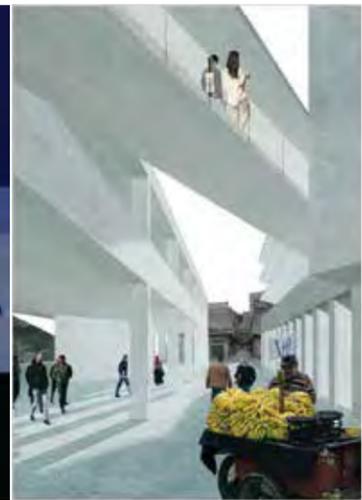
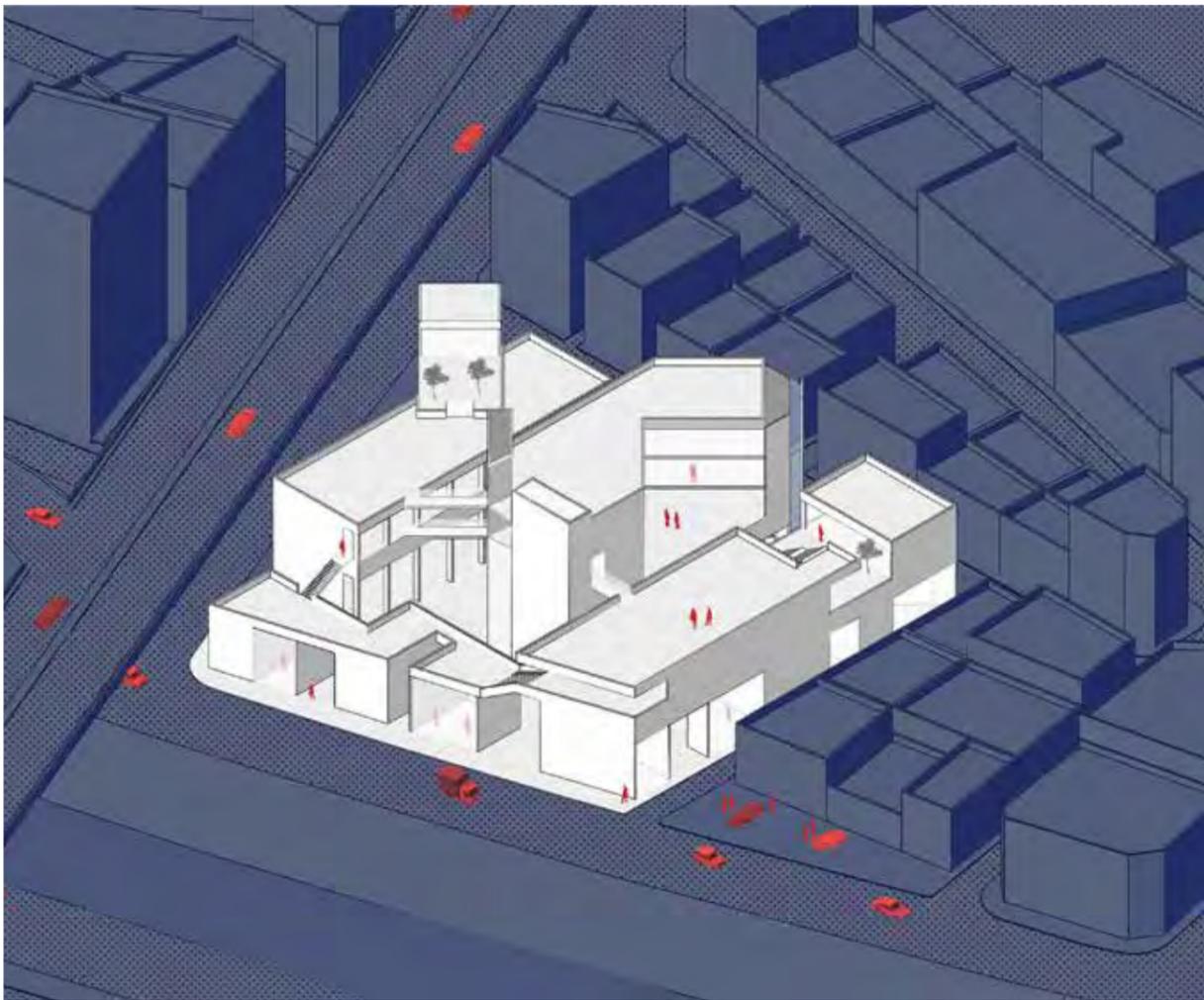
ADAPTABILITY OF MOSQUES IN CONTEMPORARY BEIRUT



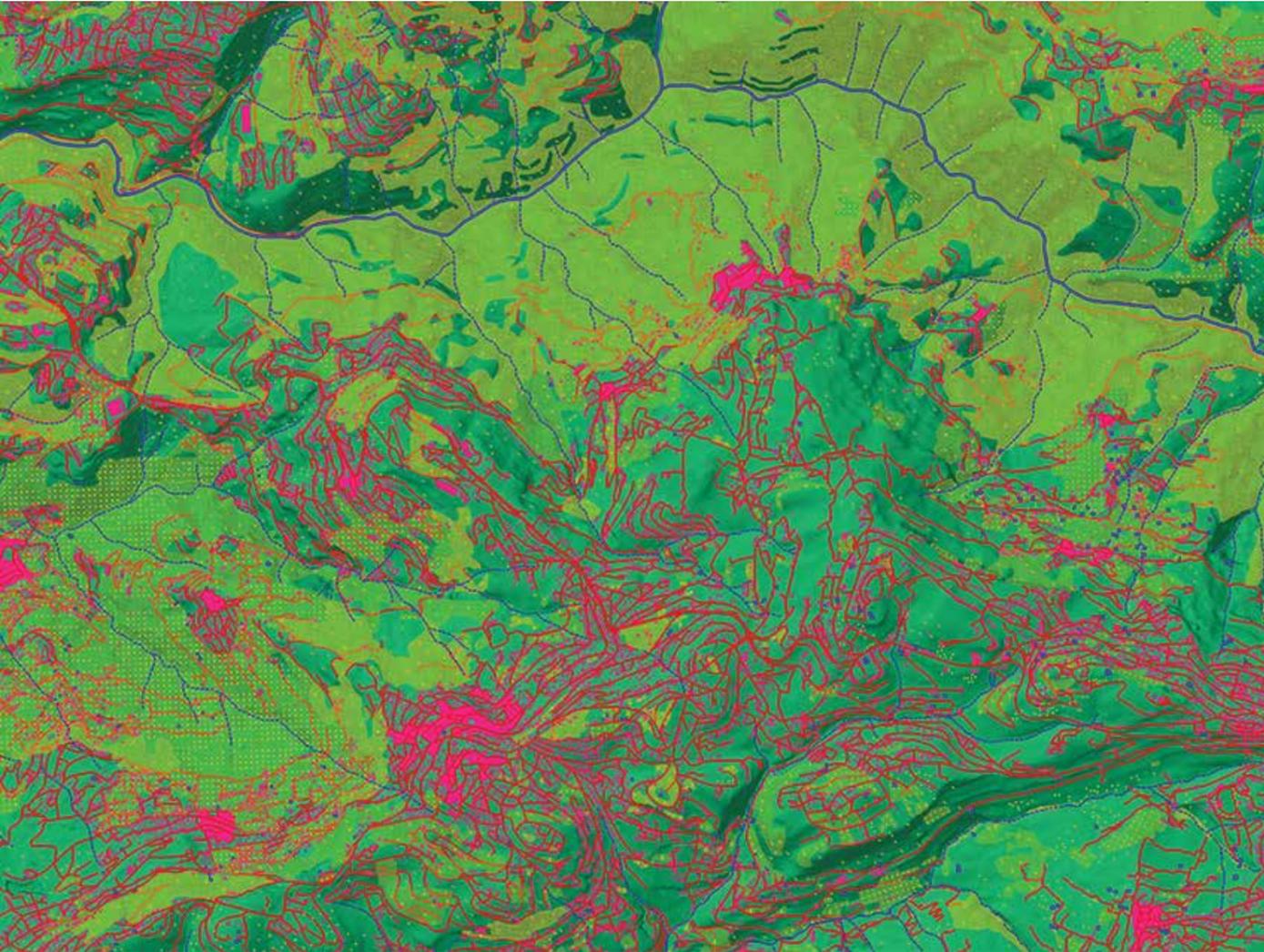
youssef itani

Neither the Hadith nor the Quran discuss a specific mold that shapes mosque architecture. Moreover, masjids have been increasingly including new functions due to rising land values, undermining the mosque experience. They ensure sustenance by depending on political parties which impose identifiable architectural styles of allegiance: this project, located at the tip of Sin el Fil as a gate to both Nabaa and Bourj Hammoud, aims to replace this “show of presence for a [political party]”. Due to lack of public investment, the project acts as a ‘third place’, offering workshops, libraries and green spaces, embracing diversity, encouraging self-development and interaction. Through multi-use spaces, the project dynamically adapts to secular and sacred programs, as needed throughout the week, and portrays a clearer understanding of socio-religious practices within the contemporary urban fabric of Beirut. Built in a neutral style, it adapts to function and context driven by society’s diverse needs.





hala younes & fouad hanna



OUTSIDE THE WALLS

This studio is a laboratory exploring the contemporary urban reality taking place in the hinterland of Beirut; outside the walls of the traditional city. This new type of city is challenging the knowledge of architects and requesting new skills and perspectives. The point of view is prospective although grounded in a specific geography.

The studio elaborates on the architecture of what is beyond the building, landscape and urban design are at its core. Outside the walls is also breaking the programmatic boundaries, mixing uses and imagining new contemporary typologies. Finally the studio is interested in amenities that are currently considered outside the realm of architecture but that heavily impact our built environment: Roads, infrastructures and industrial building are also an architect's concern.



armand chirinian



carol el-danaf

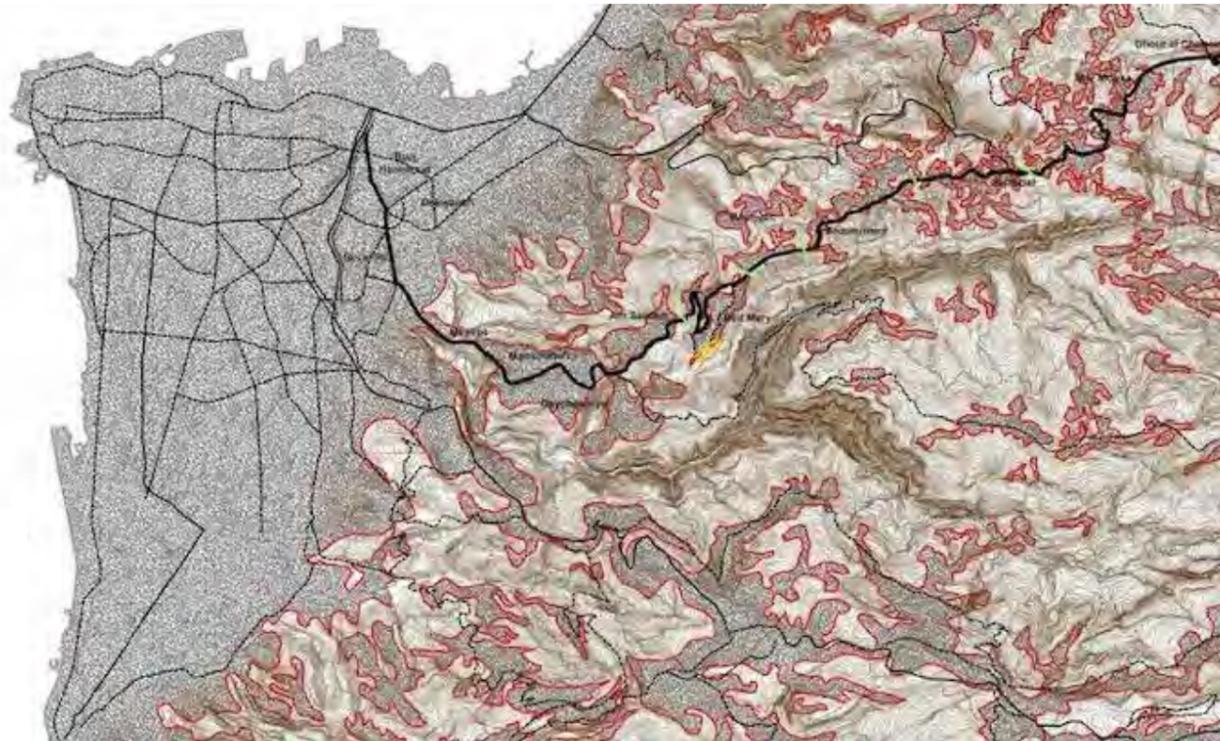


jana al fakih



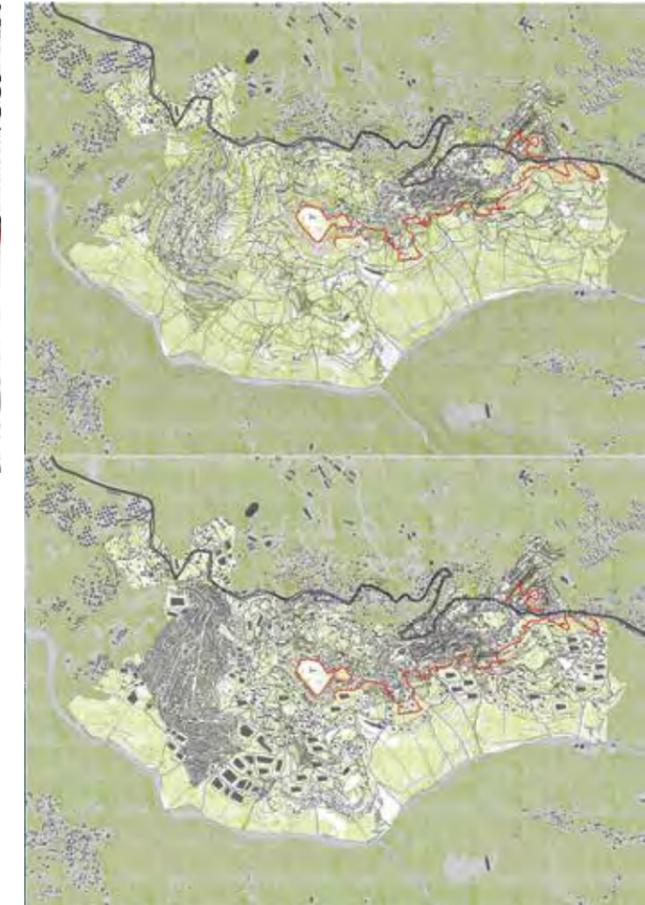
mira hariz

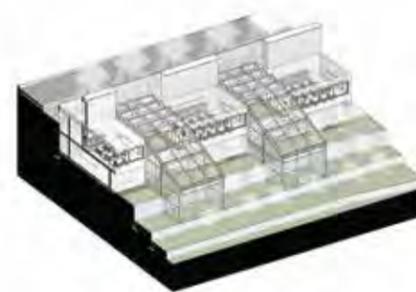
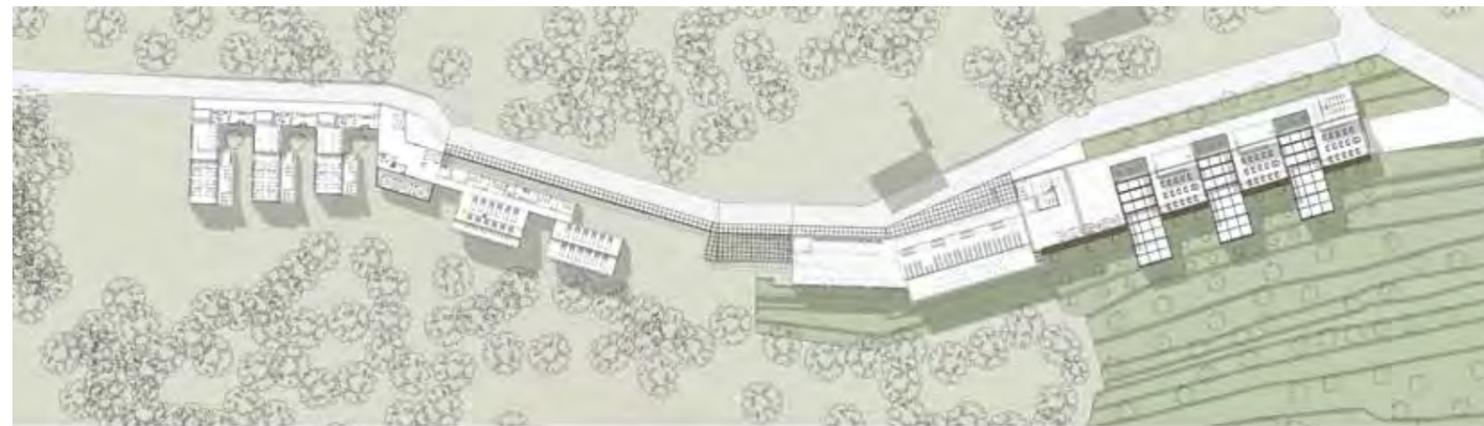
EMPOWERING FRINGE BELTS TO STOP THE SPRAWL



armand chirinian

The constant growth of Beirut city extends through Tarshish-Zahle road along the north of Beirut river. Yet, this urban sprawl has not reached Beit Mery, which exists on a critical point on this axis, remaining one of the last lungs to Beirut with surviving Green lands. In order to stop this sprawl, a shock should be made on this axis by determining the Plot, a fringe belts data was collected according to topography, agriculture and Zoning. The proposal is an agricultural school camp for children that would preserve the Agricultural lands surrounding the plot and to teach children the importance of agriculture.



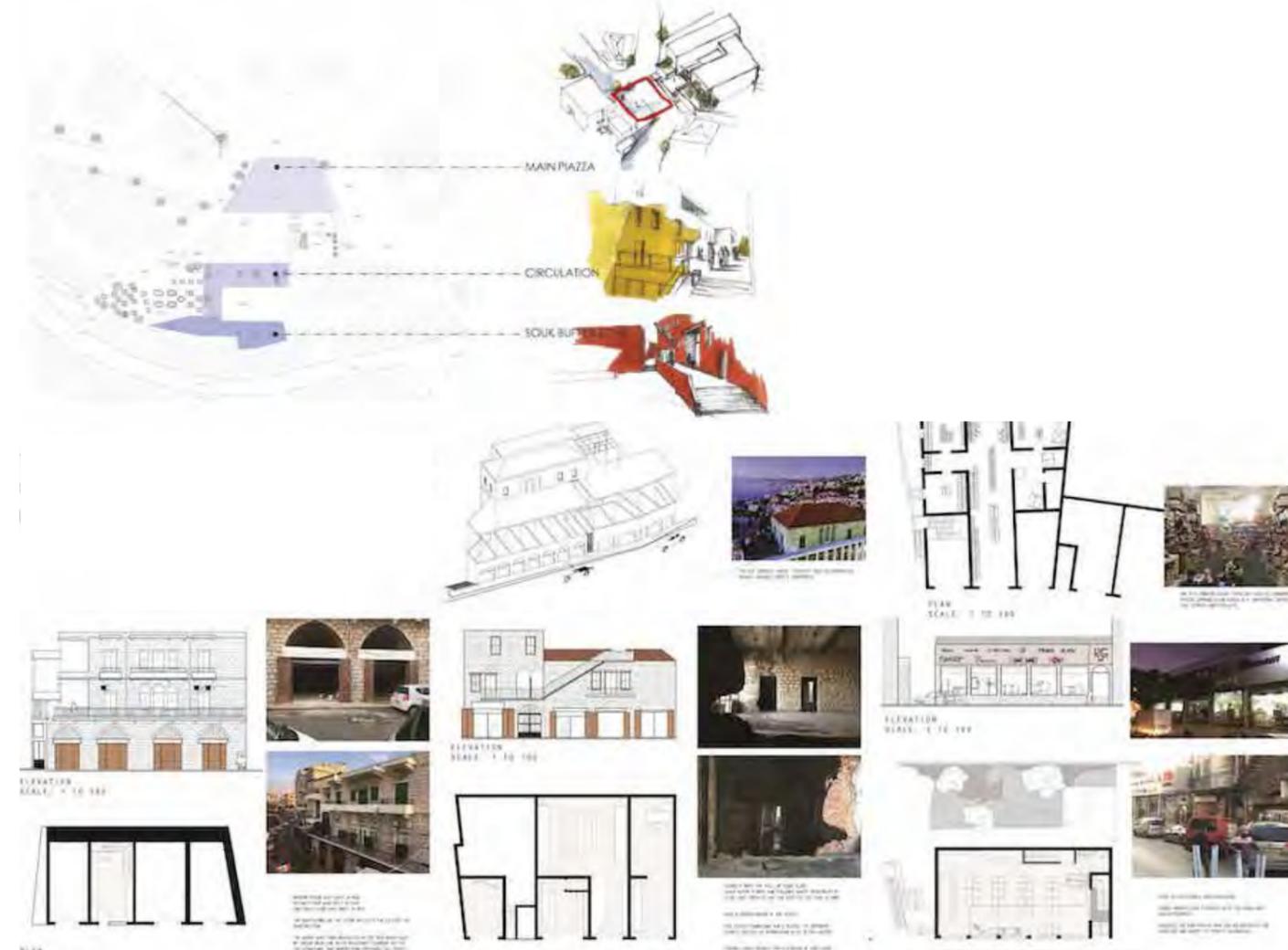


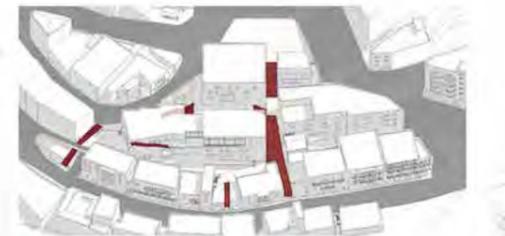
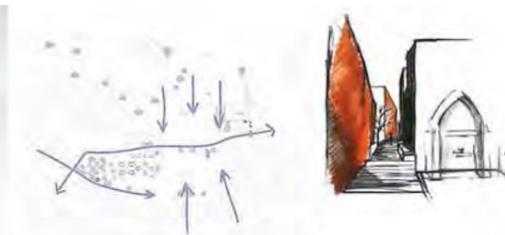
ALEY: A SHARED MEMORY AND A LIVABLE SPACE MUNICIPAL BUILDING



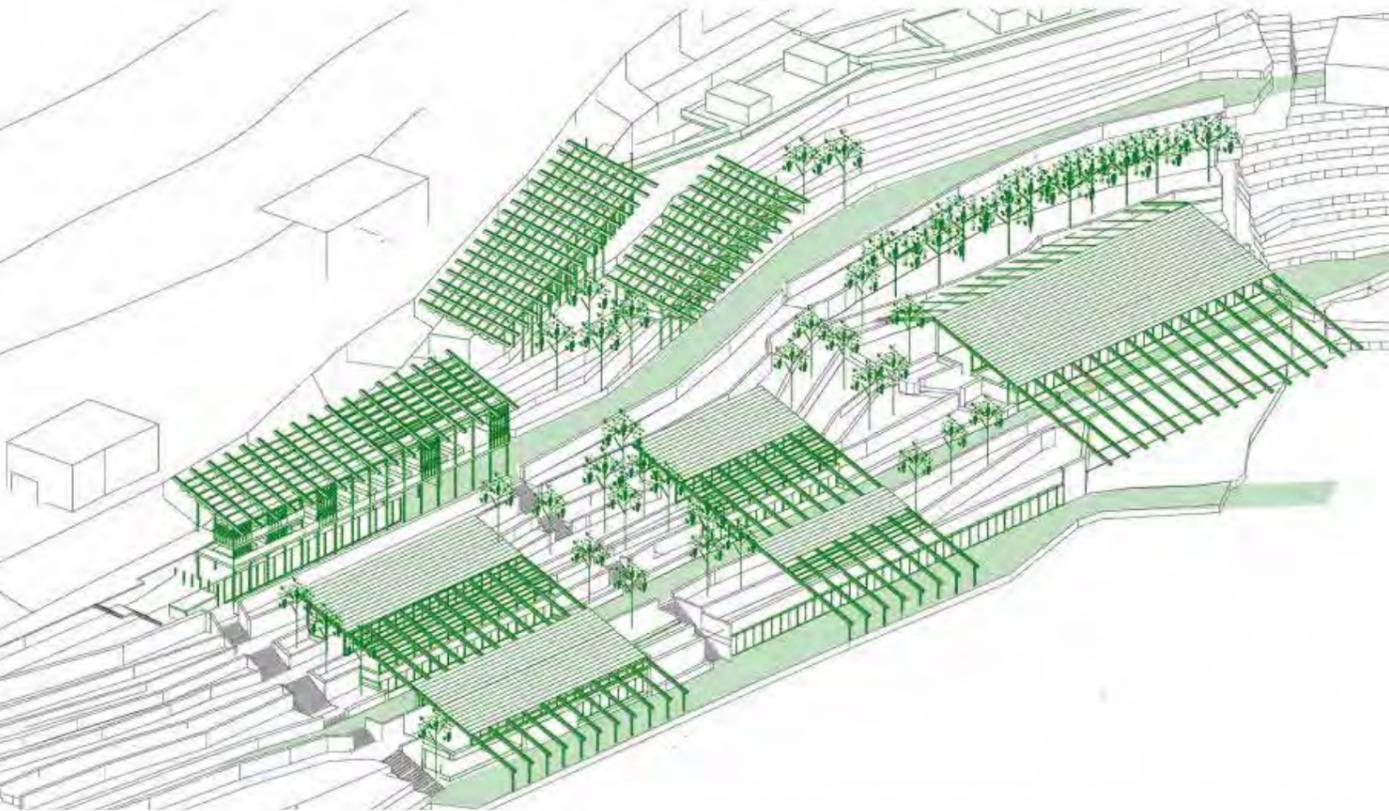
jana la fakih

The urban fabric of the area is broken by the contrast between the linear commercial activity of the Souk of Aley classified as an old market, and the radial high car activity in front of the Serail - isolated and boarded by a massive wall. The project aims to reconnect the Serail with its surrounding and create public platforms physically through the voids and functionally through the program including: Municipality, Post Office, Personal Status and Urban Planning Departments, Cultural amenities, and parking spaces. The project intends to express power without imposing a dominant structure over the souk; as such, elements and instances of the old souk fabric are re-interpreted in the elevations creating harmony and coherence, and the use of stone and implementation of blind walls expresses firmness and authority.





RETRIEVING THE PRODUCTIVE IDENTITY OF THE HINTERLAND

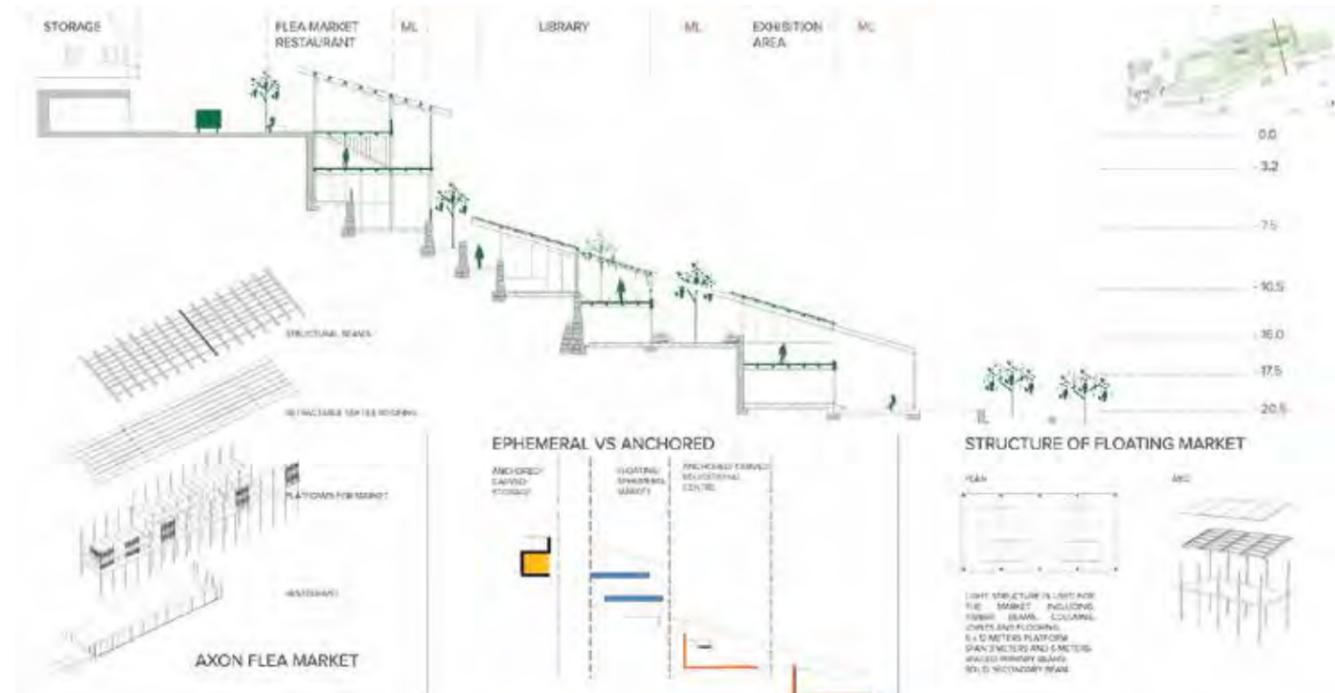


carol el-danaf

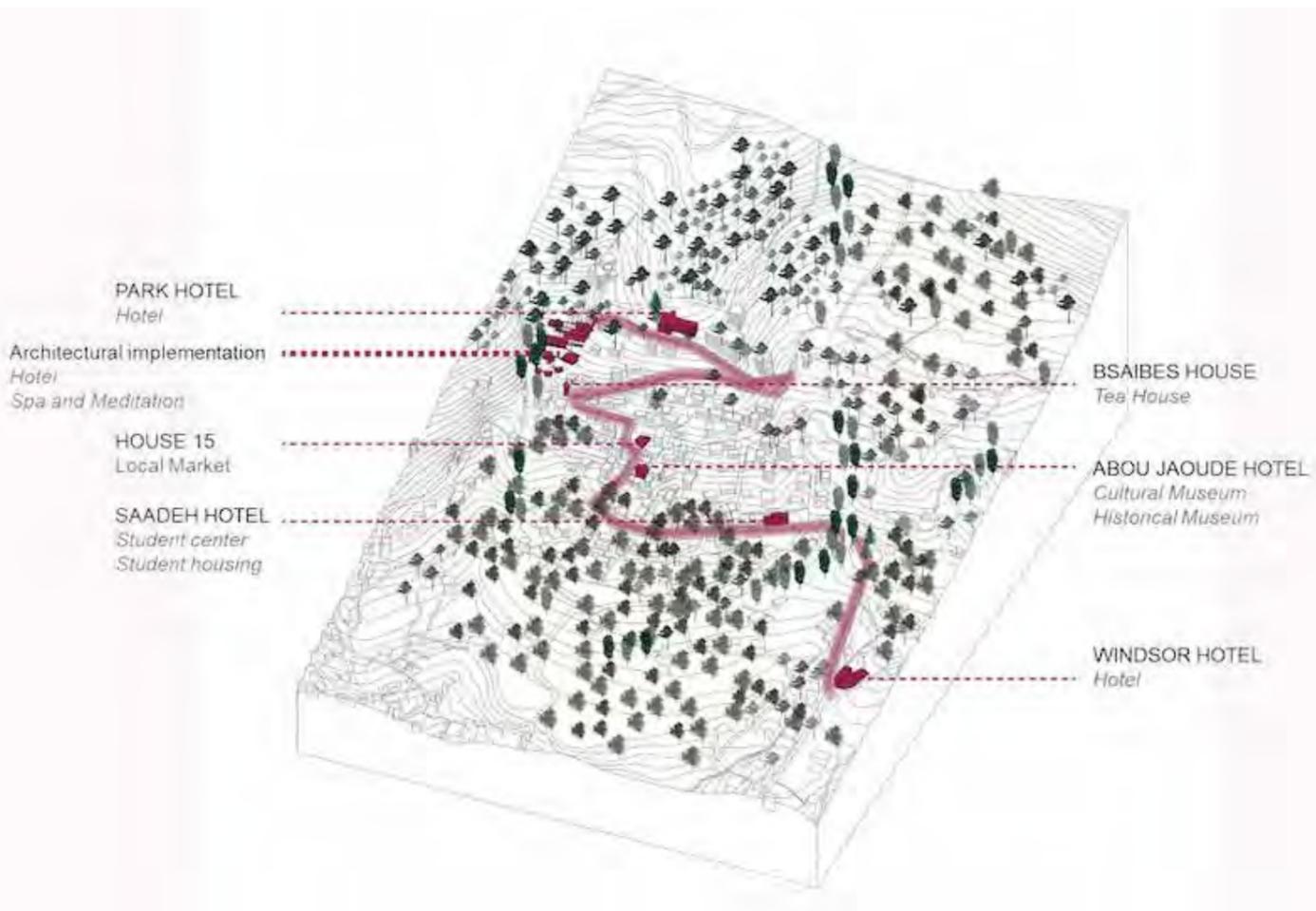
"Can we consider a future for the mountain within which it reclaims an autonomous productive identity... is the landscape in the twenty-first century to become only an image, a "natural" background to the staging of an "authentic" lifestyle, a consumable site for the new archaic?" Yasmina El Chami- The Place Beyond the Coast.

CRISIS: Like Beirut, the hinterland is connected to the global world through different media, when this connection is unbalanced, the countryside is deprived from its wealth and means of living. As a response, this project retrieves the productive identity of the hinterland through a balanced global connection.





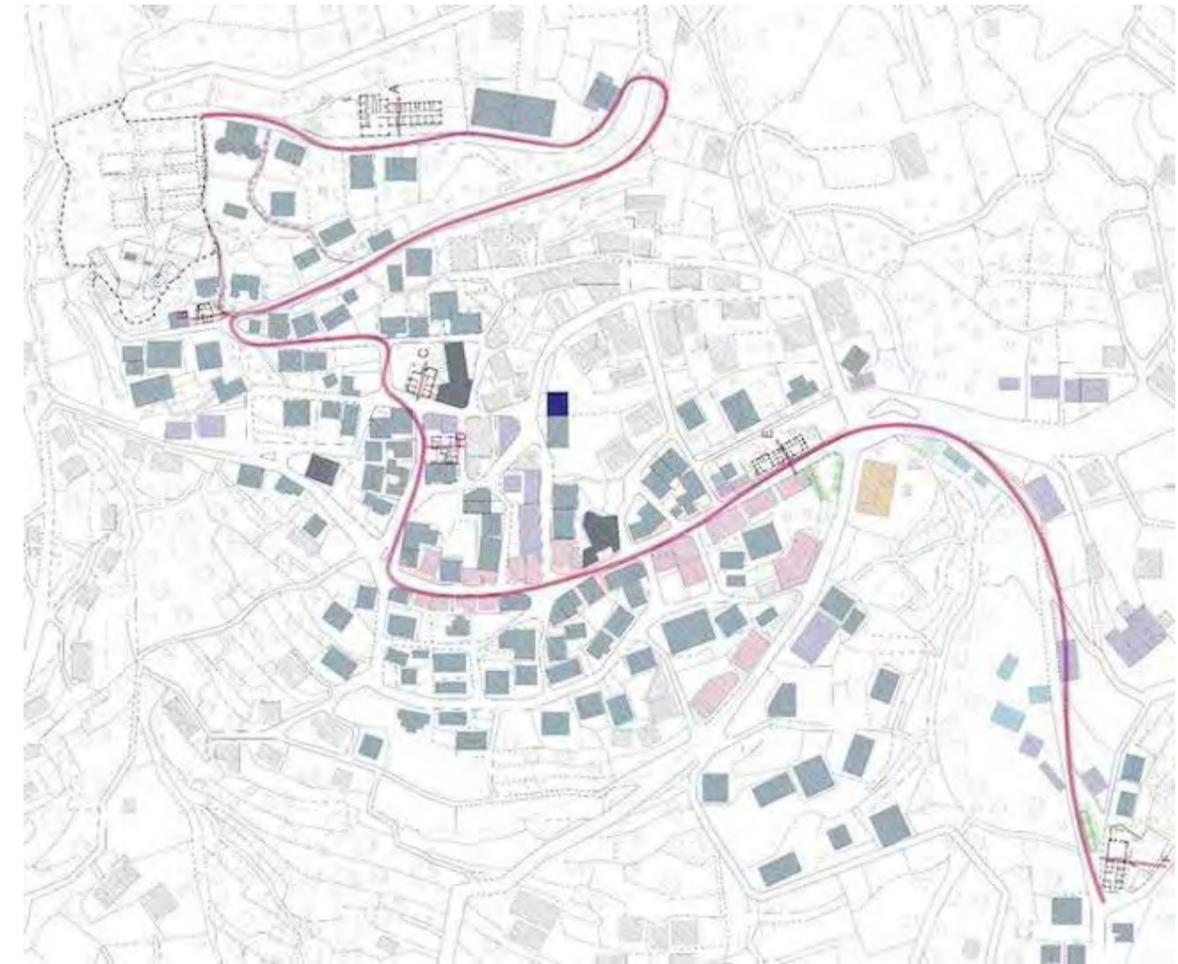
RURAL TOURISM AND CULTURAL HERITAGE: TWO INTERTWINED NETWORKS

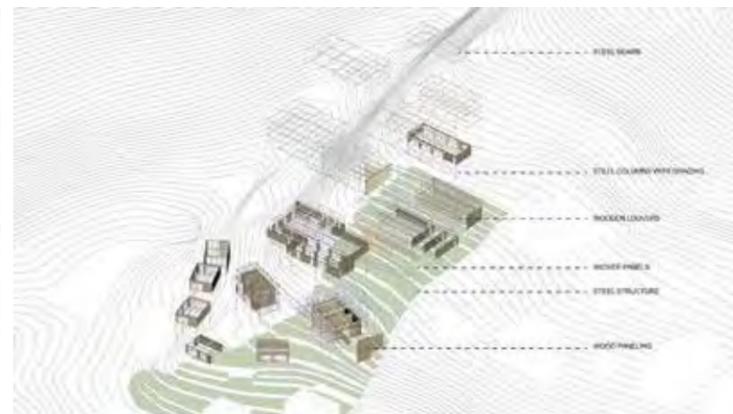
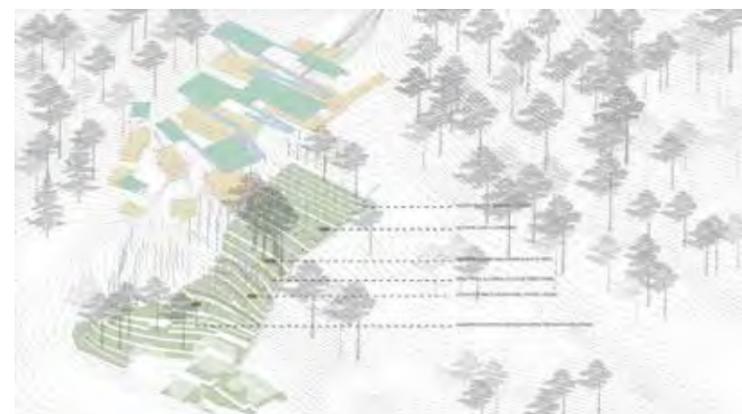
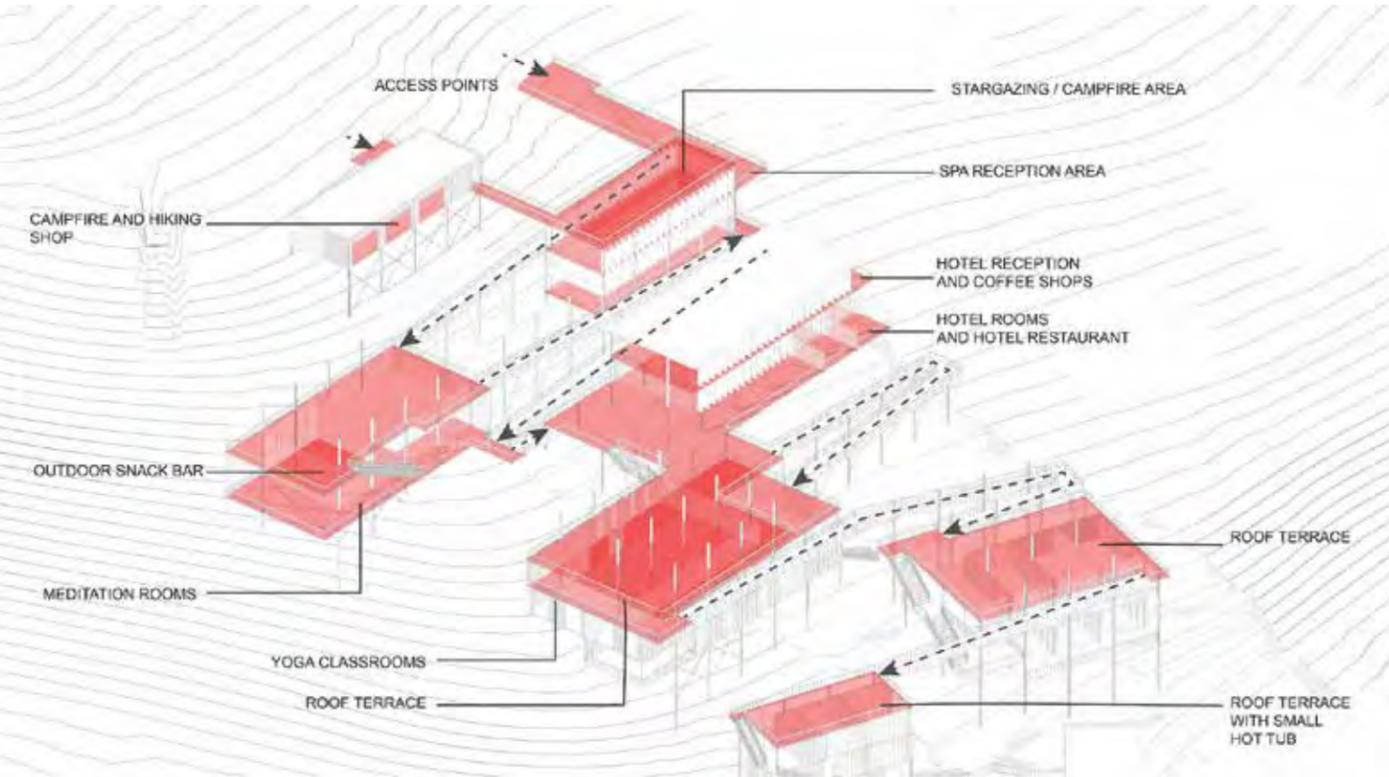


mira hariz

"Yesterday is but today's memory, and tomorrow is today's dream.", Gibran Khalil Gibran.

Protecting and preserving the past is not an impulse that Lebanon takes toward its cultural heritage sites: Falougha is one example, with its abandoned hotels and houses. These dwellings used to have a certain importance due to their strategic location vis-a-vis the urban fabric of the town, but they seem to be forgotten and ignored after the economic crisis and the civil war. Thus, preserving the old dwellings might just be what Falougha needs in order for these skeletons to become an epiphany of good memories. Therefore, the selected houses create a certain architectural heritage promenade along Falougha, where each of these houses would have a different program allowing it to be used by visiting tourists and locals. Finally, a program at the center of the promenade would be created for hikers and visitors, allocating a space to discover and experience the raw nature of the village.





david aouad & stephanie bachir



THE URBAN NEGATIVE

“We need a new spatial contract. In the context of widening political divides and growing economic inequalities, we call on architects to imagine spaces in which we can generously live together”. In his curatorial statement Hashim Sarkis, goes on by calling on the need for more inclusive social housing and equipment or for more connective urban and territorial tissue remains as pressing in emerging economies as in advanced ones.

As cities struggle to adapt to the changes in society, culture, technology and the economy, new types of urbanism intriguingly manifest themselves as necessary tools for its re-naturalization. Today’s understanding of dense cities has shifted to a broader concept that recognizes the value of less formal leftover spaces and the daily interactions that occur in them. It is through this manifestation and the emergence of a more dynamic, flexible or adaptive urbanism, that the city could become more responsive to new needs, demands and the preferences of its users. Within the context of a growing urbanization on a territory that can no longer accommodate such growth, Municipal Beirut finds within its realm an urban resource that can no longer be ignored. This year’s theme will be focused on an inquiry into the role of leftover or residual space, regarding their values and potentialities for the consolidation of the city, based on their contribution to the public realm. Municipal Beirut holds within its urban fabric a high number of residual or leftover spaces, an unexploited urban land and a potentially fertile resources.



elsa abdallah



jad nehme

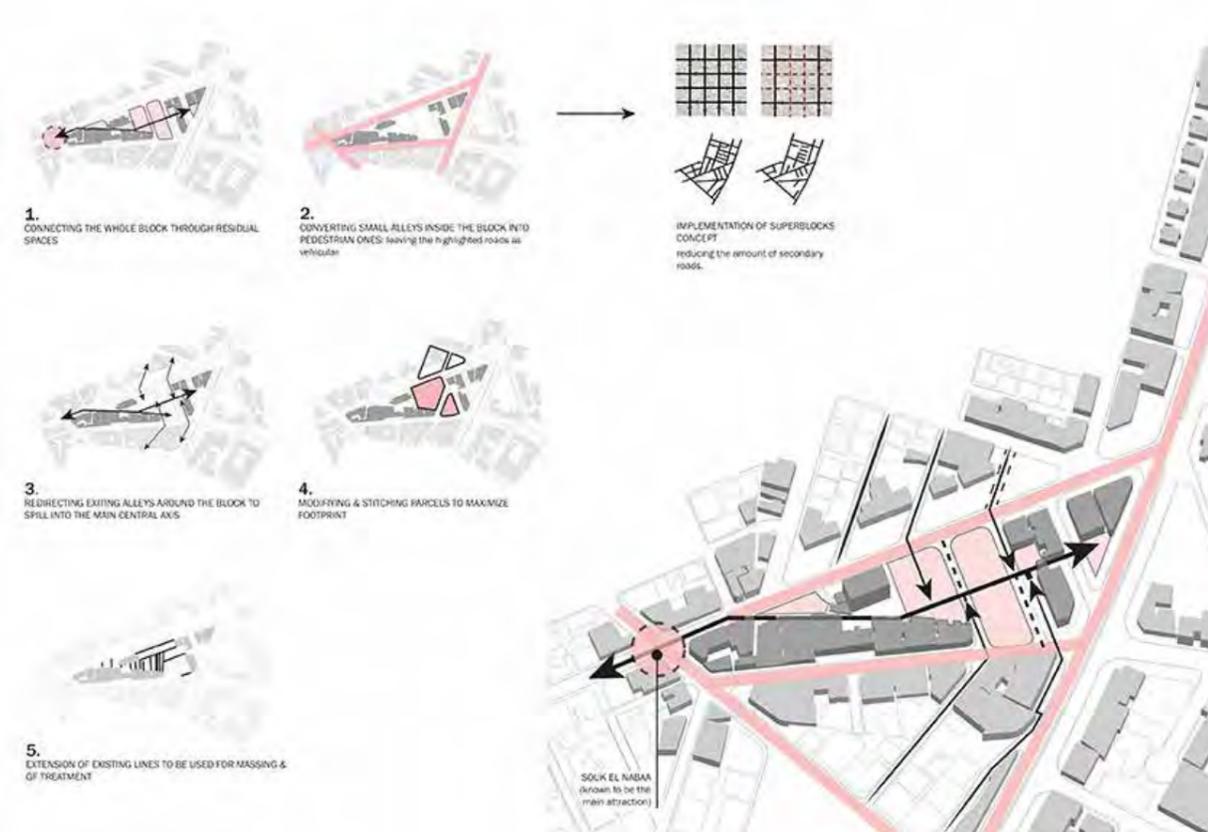


khaled schammaa



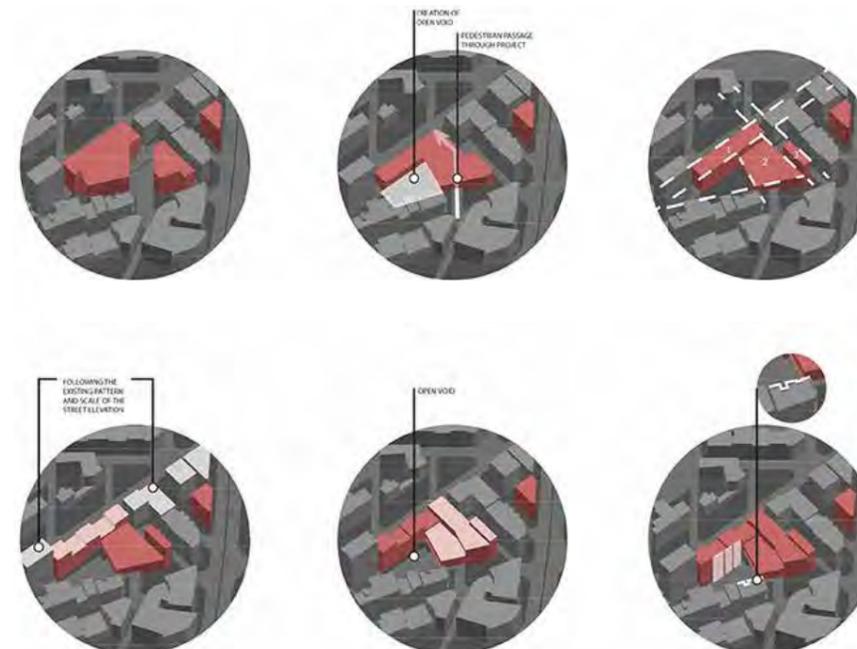
rayan najd

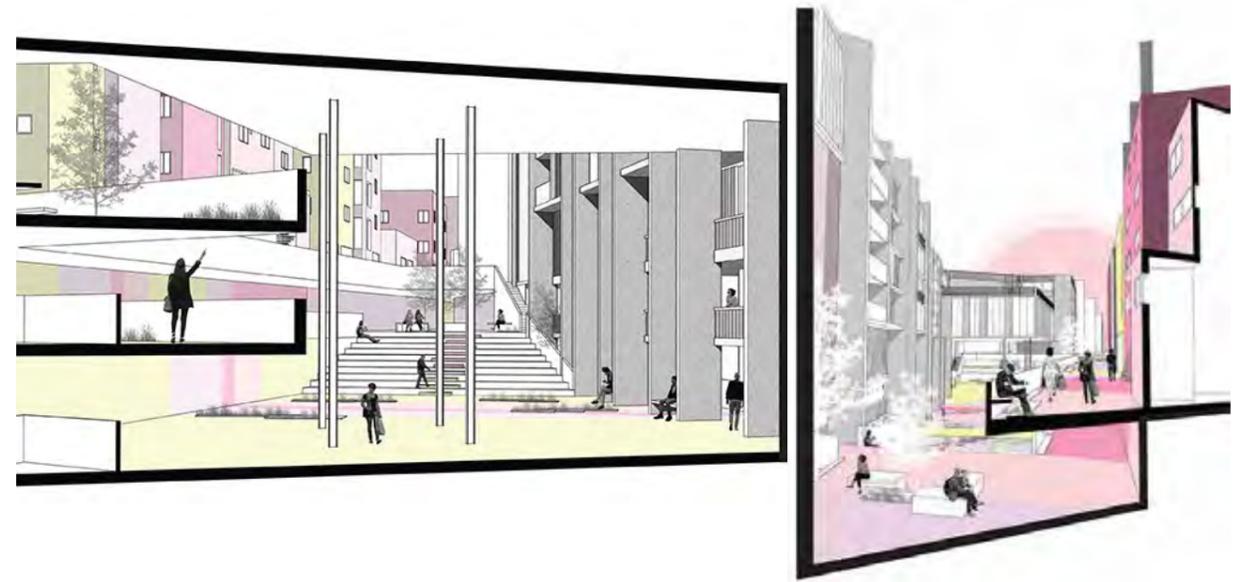
LEARNING COMMUNITY CENTER IN NABAA



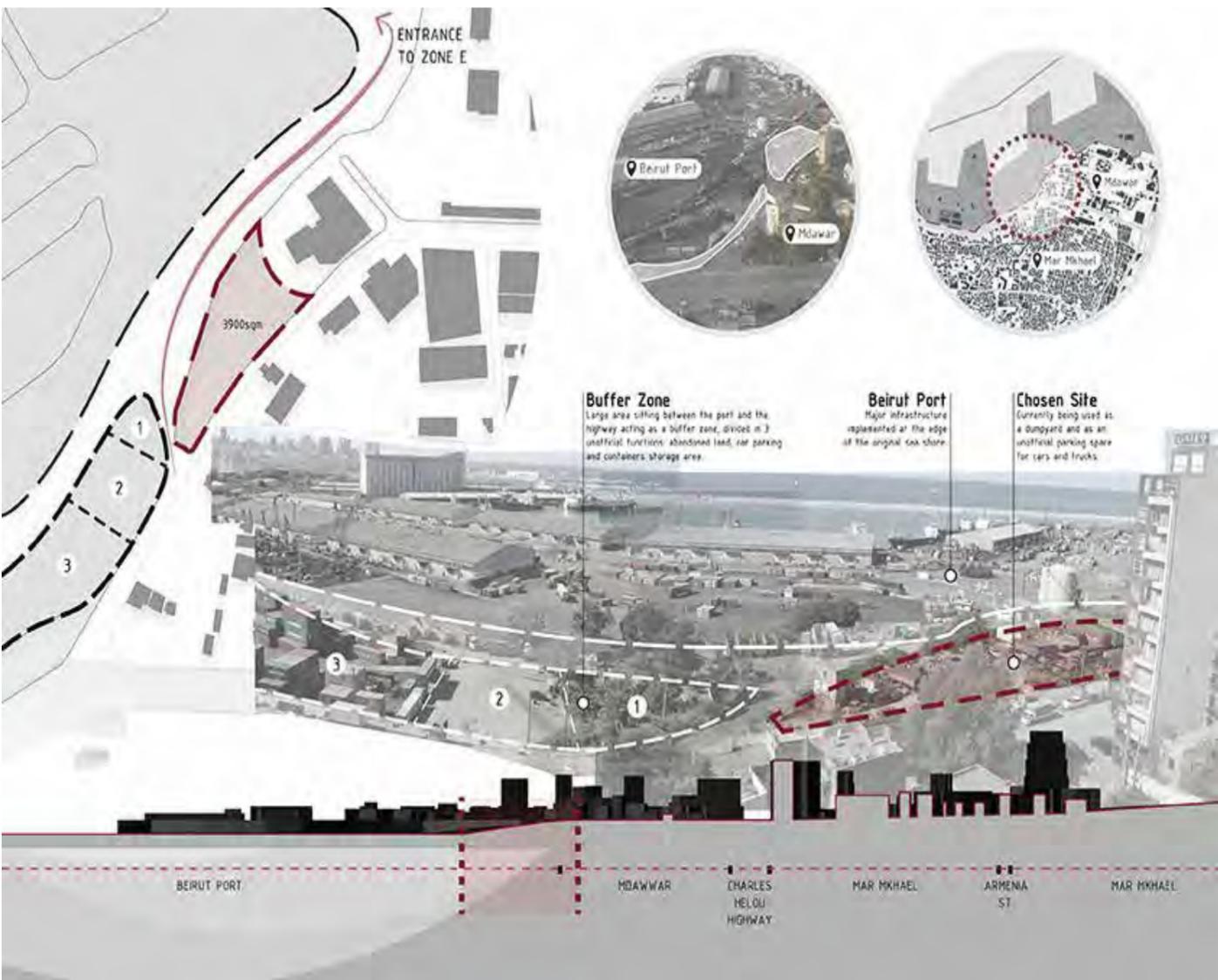
elsa abdallah

The neighborhood of Nabaa located in Bourj Hammoud, yet isolated from it, is a highly dense and poor area with few residual spaces left. Its high density results in a chaotic grid network, with 3 intersecting grids at one point. This break is a triangular shaped urban block with a strategic location having on one side a main road, and on the other side the Nabaa market - the area's main attraction point. This block is a residual space by itself, disconnected from its surrounding road network, and holding several problematics such as the contrast between new and old residential buildings, an irregular layout of old buildings, several unused alleys, and an empty plot in the middle. Therefore, a regeneration of the whole block is needed in order to have it more connected internally and with its surrounding. The project fits in its context following the same scale, skyline, and pattern of the surrounding buildings, even using some of their architectural features. Building in such a context also means understanding its lacks and improving it as a community: a technical school and a craft center would help the uneducated youth and the unemployed adults improve their education and skills in order to work in the market and develop its economy. Public spaces such as a proper square, playful areas for the kids and ground floor areas throughout the block are enhanced through vibrant colors bringing people together, and turning this once-dead urban block into an attractive space.



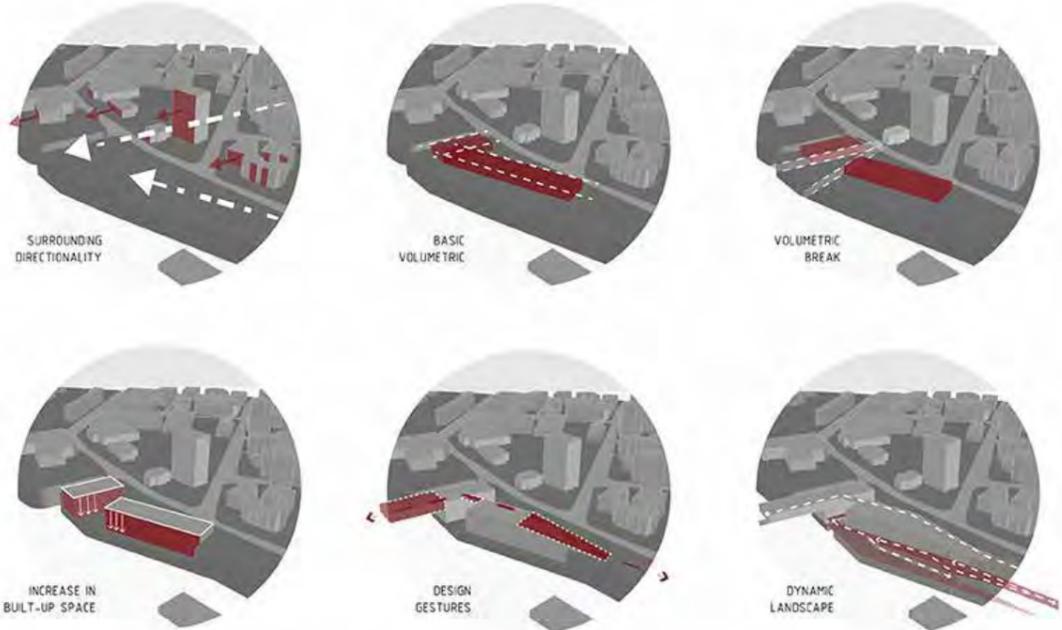


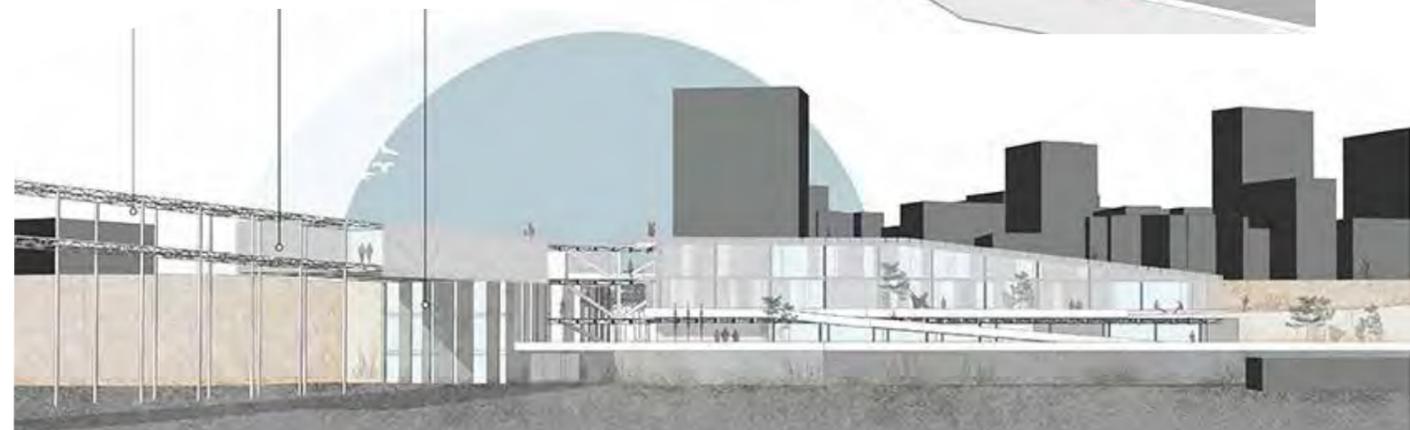
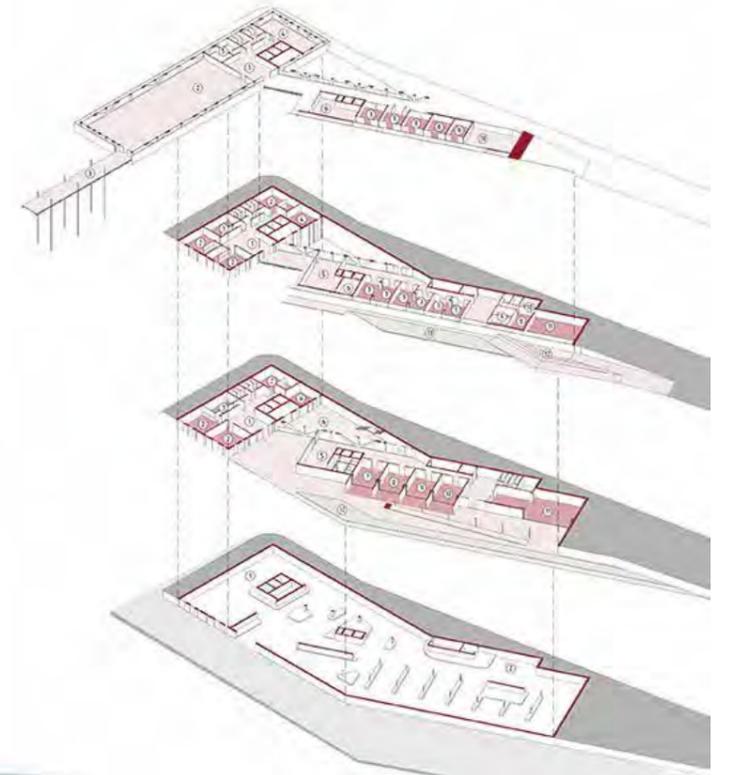
RETRIEVING PUBLIC DOMAIN: RECLAIMING MDAWAR'S ORIGINAL WATERFRONT



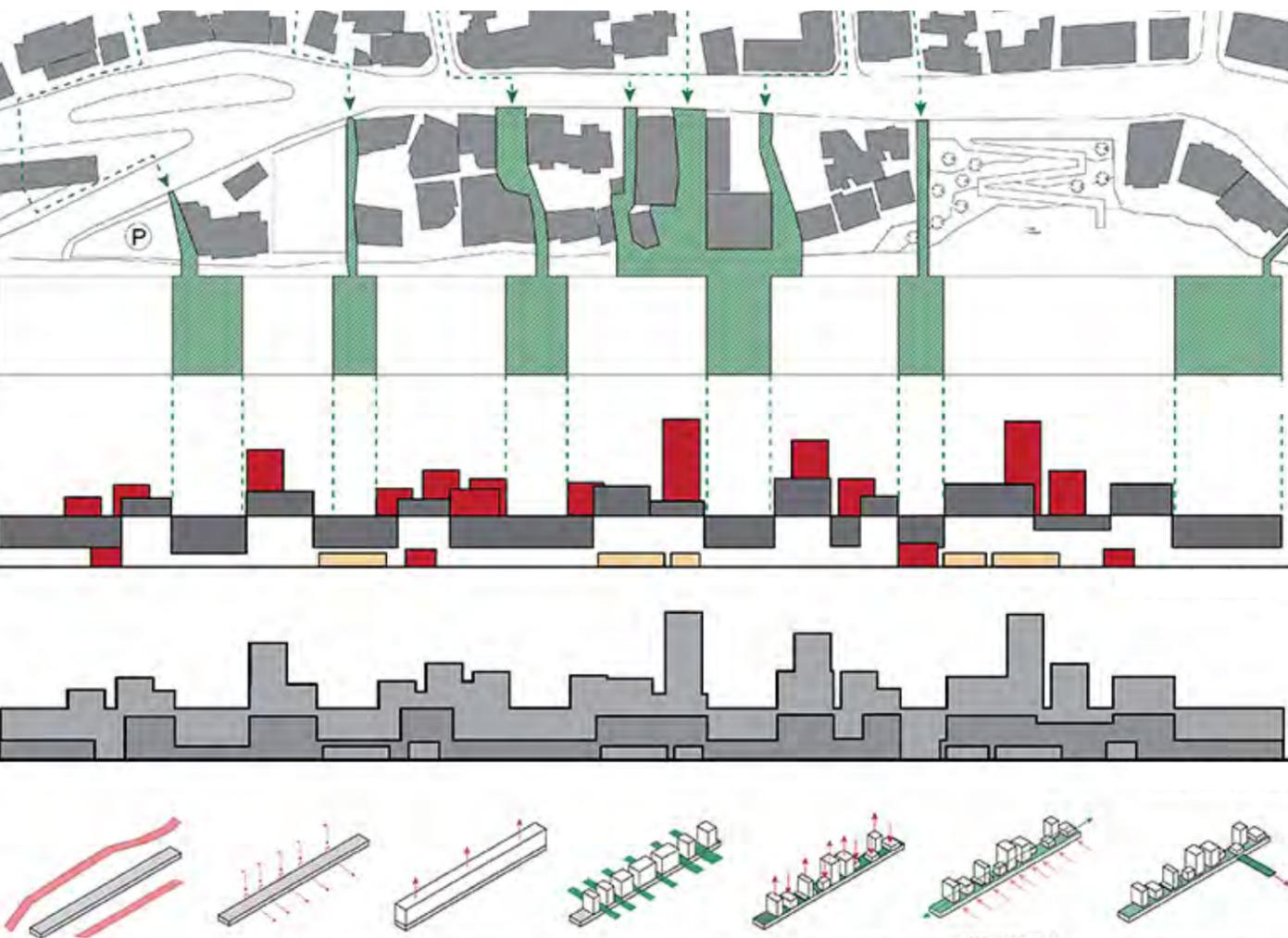
jad nehme

The urban condition of Mdarwar as an isolated urban island between Charles Helou Highway and Beirut Port turned it into a highly privatized industrial area. Reviving the area has led to pick a residual land at the entrance of Mdarwar that is neither being used by the city nor by Beirut Port: a no Man's Land. The project would complement other small interventions in Mdarwar in an attempt to attract people. Acting as an Open-House Art Initiative, it is a place where artists and young talents work and exhibit while interacting with the public. By providing an array of adaptable program within a flexible structure, it is intended for the local art community to take ownership of it and use it as an Incubator for Talent, where both public and private functions are carefully interconnected to allow maximum interaction between visitors and residents.





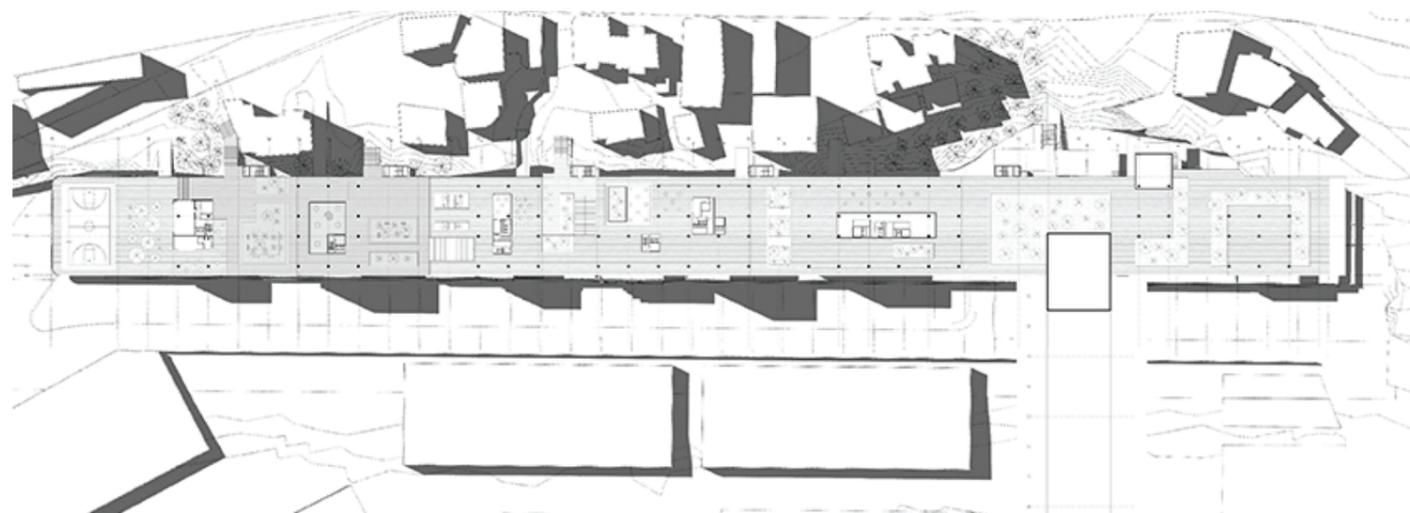
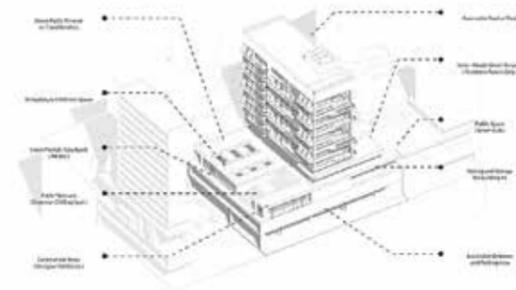
URBAN EXPANSION



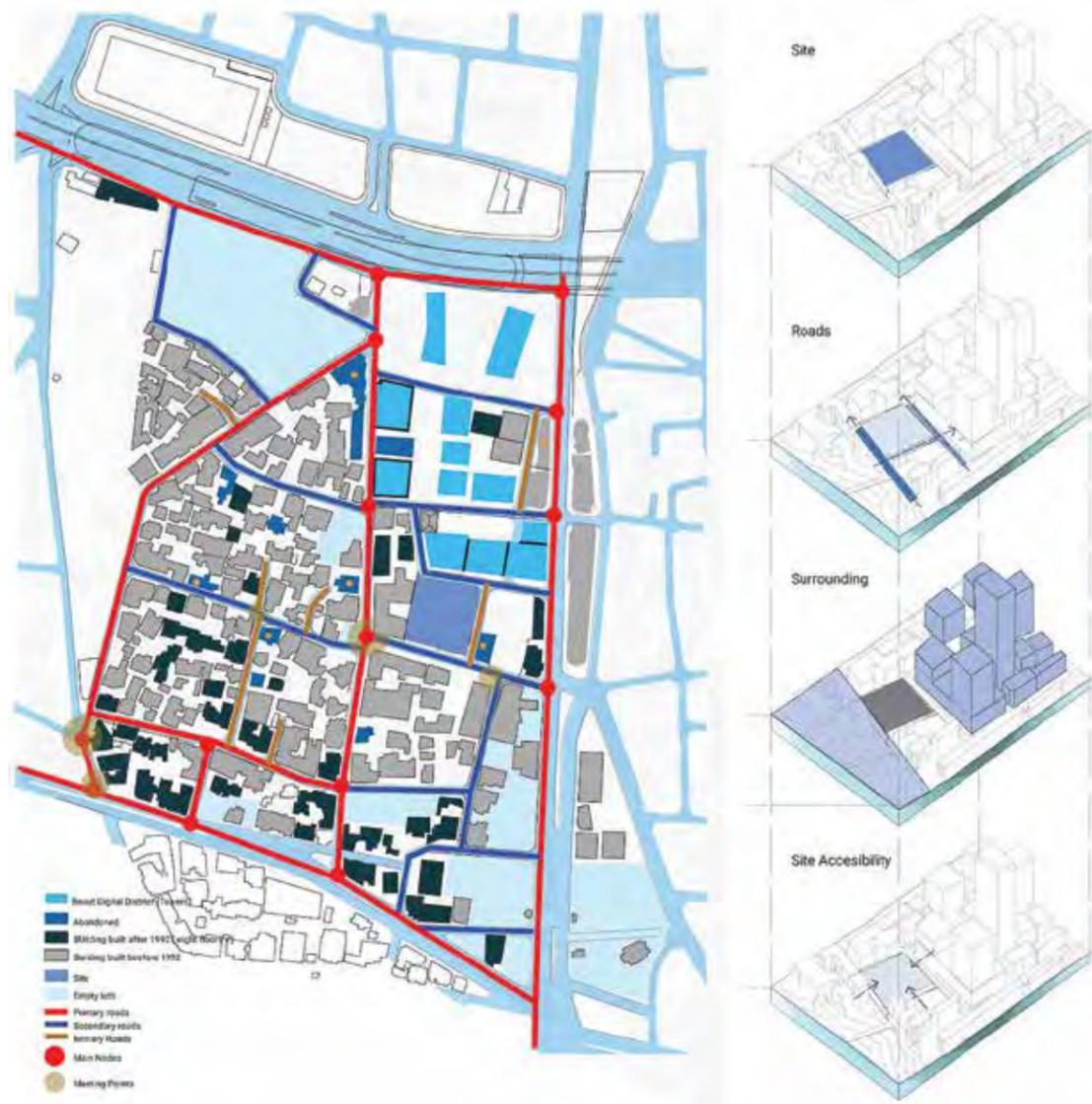
khaled schammaa

The Project is an attempt to rethink city developments due to housing needs by exploring other mediums than empty plots, or demolishing culturally valuable buildings. On a social and environmental note, this project gives back to the city substantial amounts of green and public spaces, as well as reclaiming the waterfront. For the Design outcome, the development passed through 3 phases: re-routing & re-programing, site tailoring, and housing typology development. The extension of the existing structure also allowed for relatively open plan typologies, which adds a layer of flexibility to the living spaces unlike the more traditional typologies of the area. As far as waterfront reclamation, the project's GF acts like a public platform, connecting the green pockets together and ensuring a sea view to all users, and a public pier extending to the sea, hovering over the International port of Beirut.



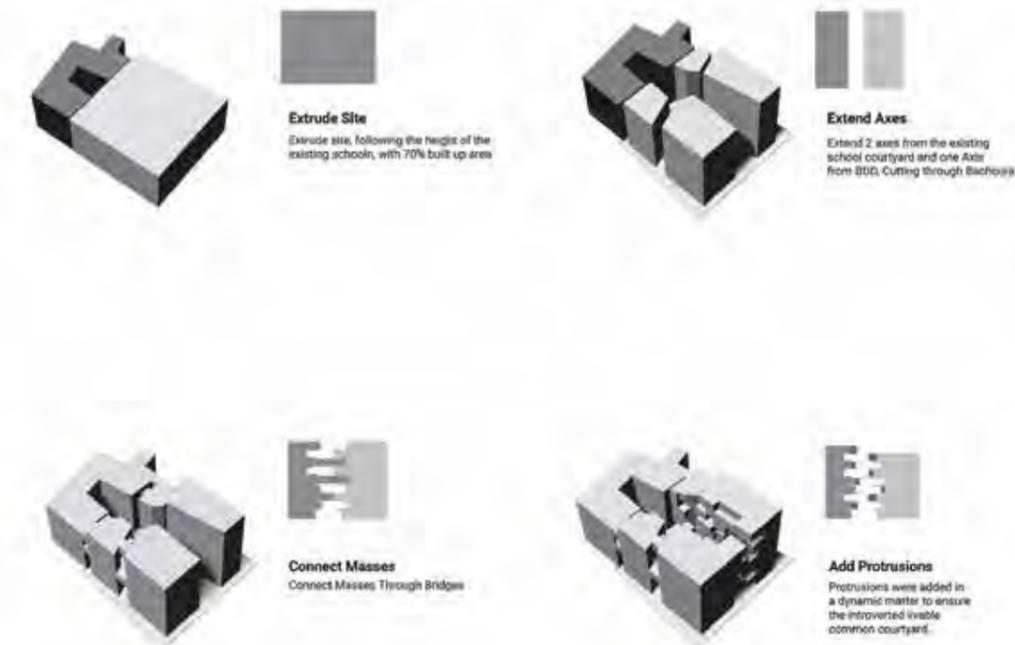


HOUSE OF THE MODERN CRAFTSMAN



rayan najd

'House of the modern craftsman' is a complex building at the heart of Bachoura, that cares to keep the identity of Bachoura while embracing the inevitable evolution of BDD. The program aims to link the low tech/craft workers of Bachoura with the high-tech arising start-ups of BDD. To establish this, the program holds workspaces and Fab labs that provide workers with high-tech tools that enable them to engage with BDD Start-up. Moreover, this collaboration offers start-ups with the opportunity to have their models or prototypes built by the Bachoura workers; this provides the Bachoura workers with financial, digital and technical support to further develop their small conventional businesses. Nevertheless, this building caters workshops and classes to teach the public how to better develop their working skills to become qualified workers



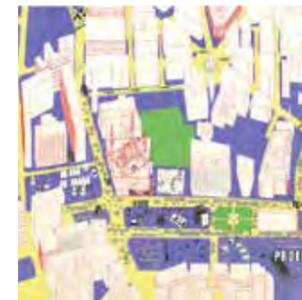


marwan zouein & layal merhi

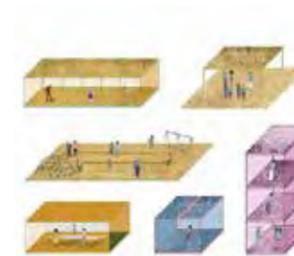


TOGETHER. TO GATHER

The events taking place in the country in these past months have prompted students to examine the way our society interact collectively with the built and the non-built environment. The role of the architect is being questioned in the same way that the traditional image of the politician is being rejected. People are protesting in public places against the government, in front of buildings that represent what they are fighting for or against. Our society is in need of new buildings and spaces that can accommodate a modern administration and new civic and public spaces for the population to participate in the re-construction of the living-together. The studio understands urban phenomena as collectively generated processes that involve inhabitants, institutions, public bodies, social movements, producers and users. The project for the city should be that of a perpetual experimentation, an unfinished process confronting the static and frozen image of the built landscape that surround us. The urban context we imagine is a place of interaction, a generator of desires, open, shared, expendable and adaptable. In that sense, the public realm should act as a facilitator for exchange and become the place for the "occasion" to occur, the trigger for creative production. In this context, the projects presented here participate of the desire to reimagine our public spaces, our civic buildings and the use we make of them, in order to promote a society in which we can interact and exchange as citizens.



andrew georges



camille abboud



kalina telfeyan



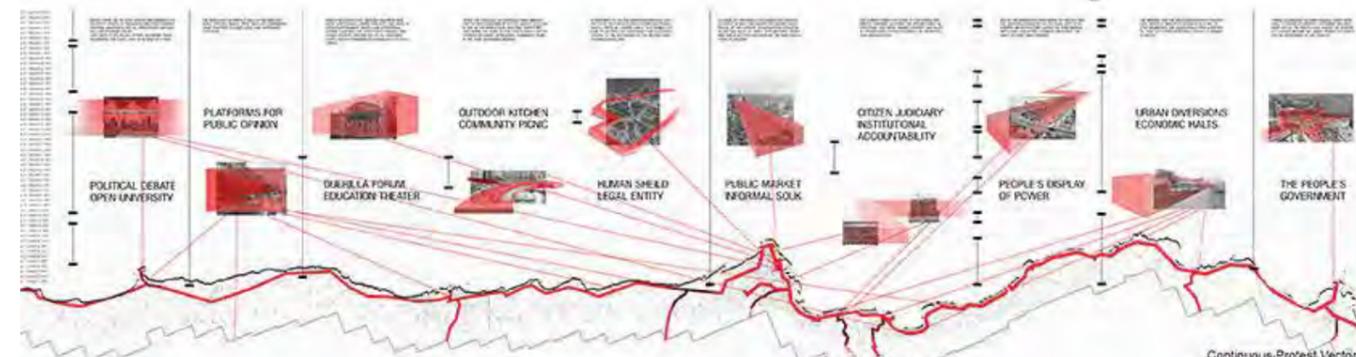
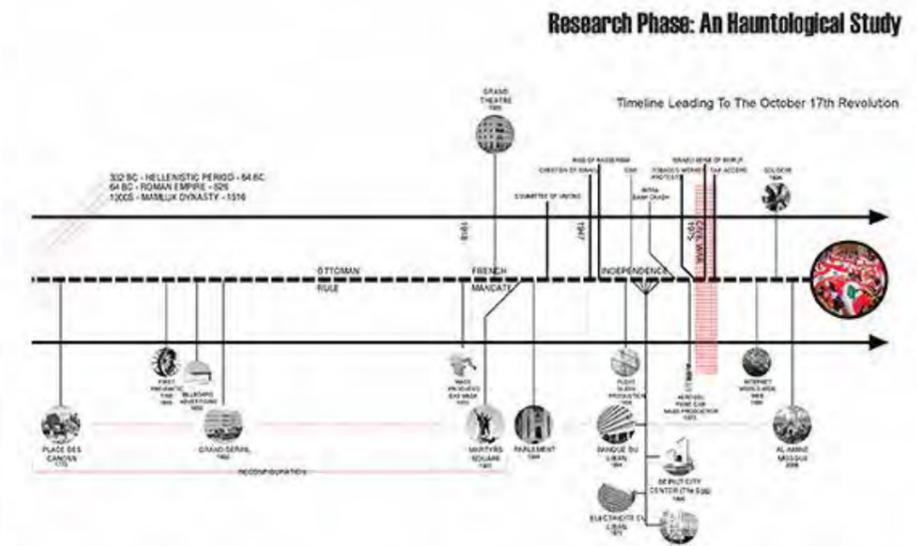
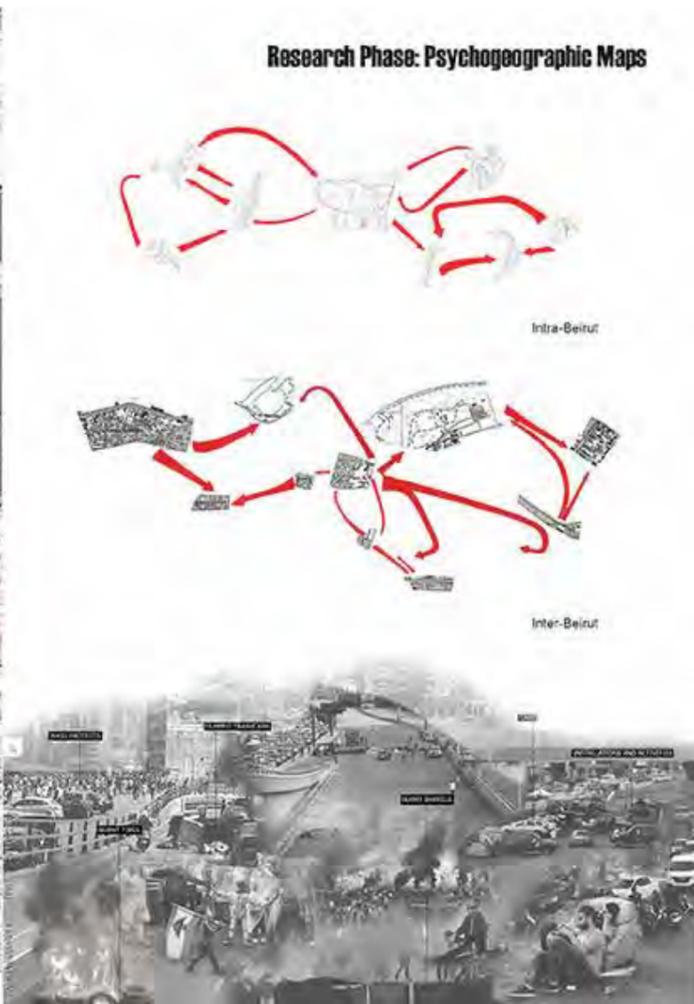
marwan chahine

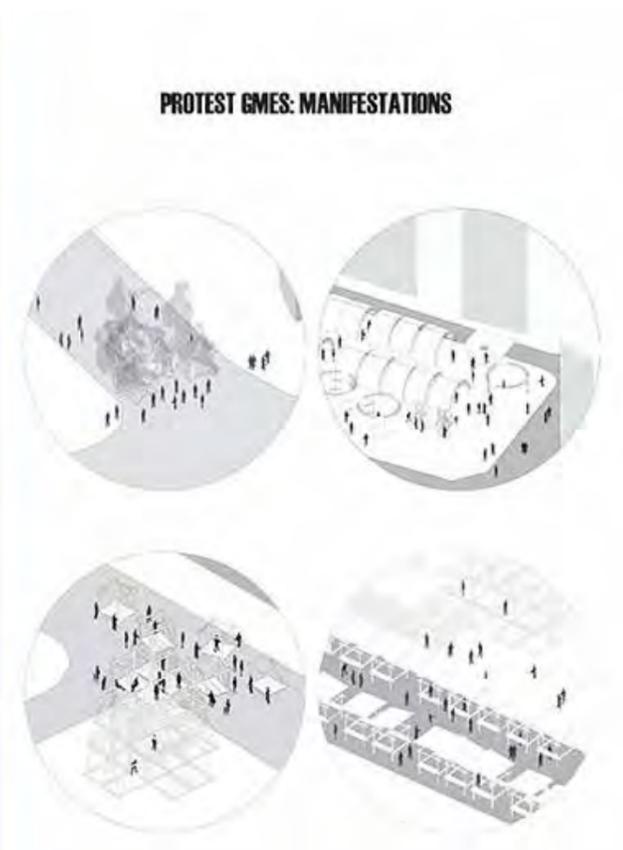
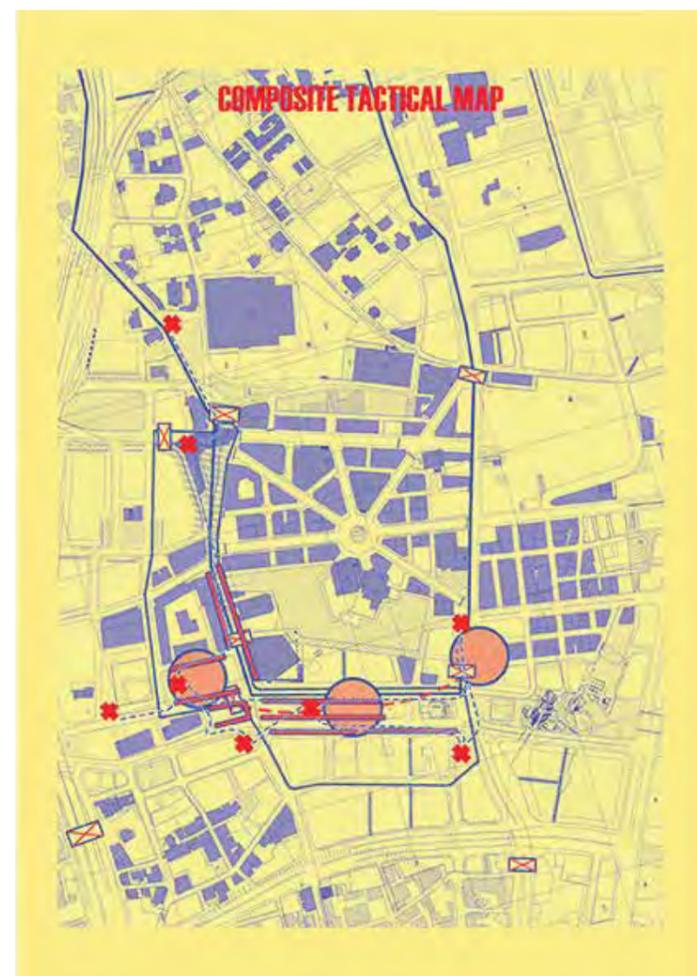
PROTEST GAMES

andrew georges

What is one's right to the city? With the events of the 17th October, and in reaction to corrupt systems of law and governance under sectarian hegemony, people flocked the streets and occupied spaces within the city they were deprived of.

The project imagines an initial moment manifested through the building of a monument inscribed in this event, constructed with an acceptance that there is a certain paradigm shift in the Lebanese psyche relating to the right to protest and to public space. The monument houses, alongside its political facilities, a library containing both a revolutionary catalogue and a protest manual. People re-envision the city, disassemble the monument in order to construct their own physical protest, using architecture as a tool for political pressure so to reclaim the city. The project is part documentation of this self-built revolution, part manual and processes that allow anyone to build.



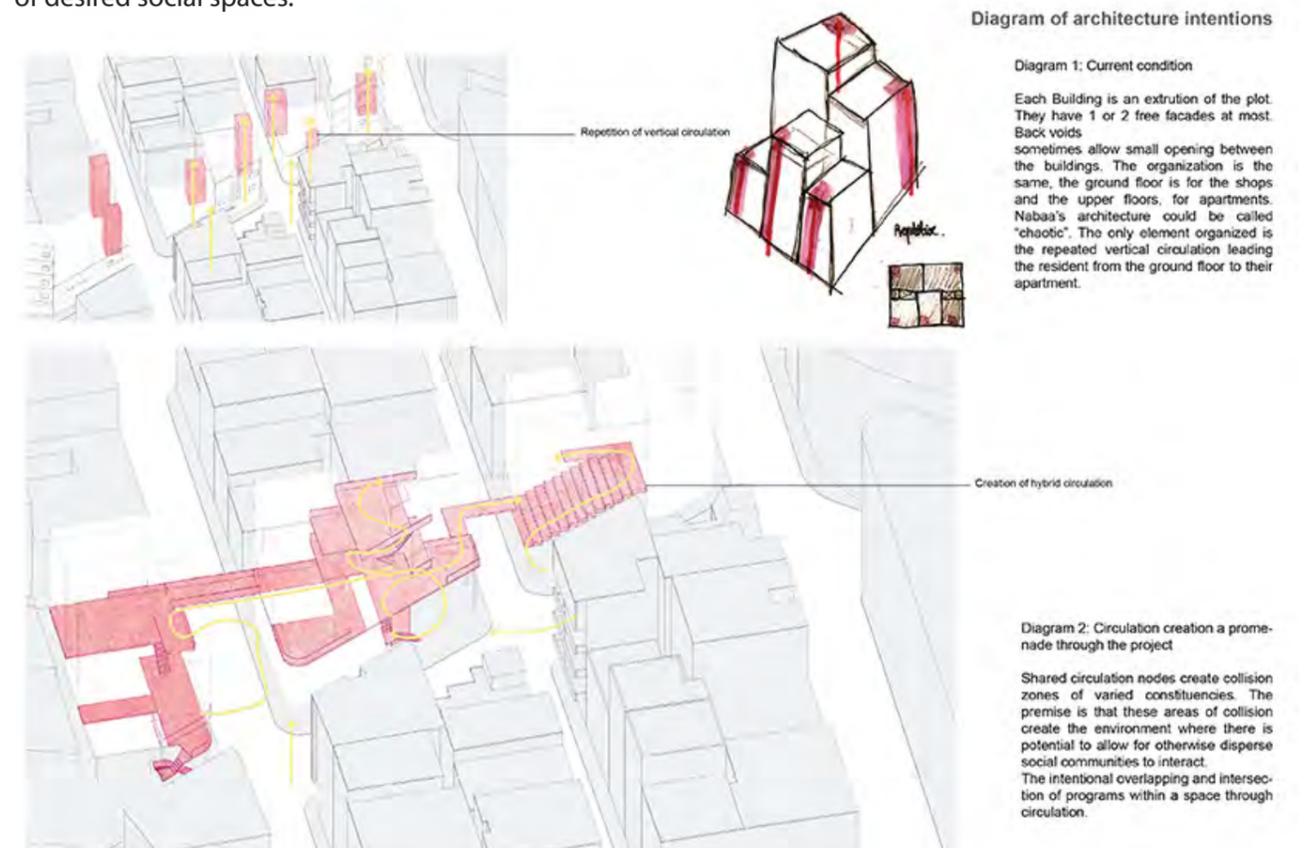


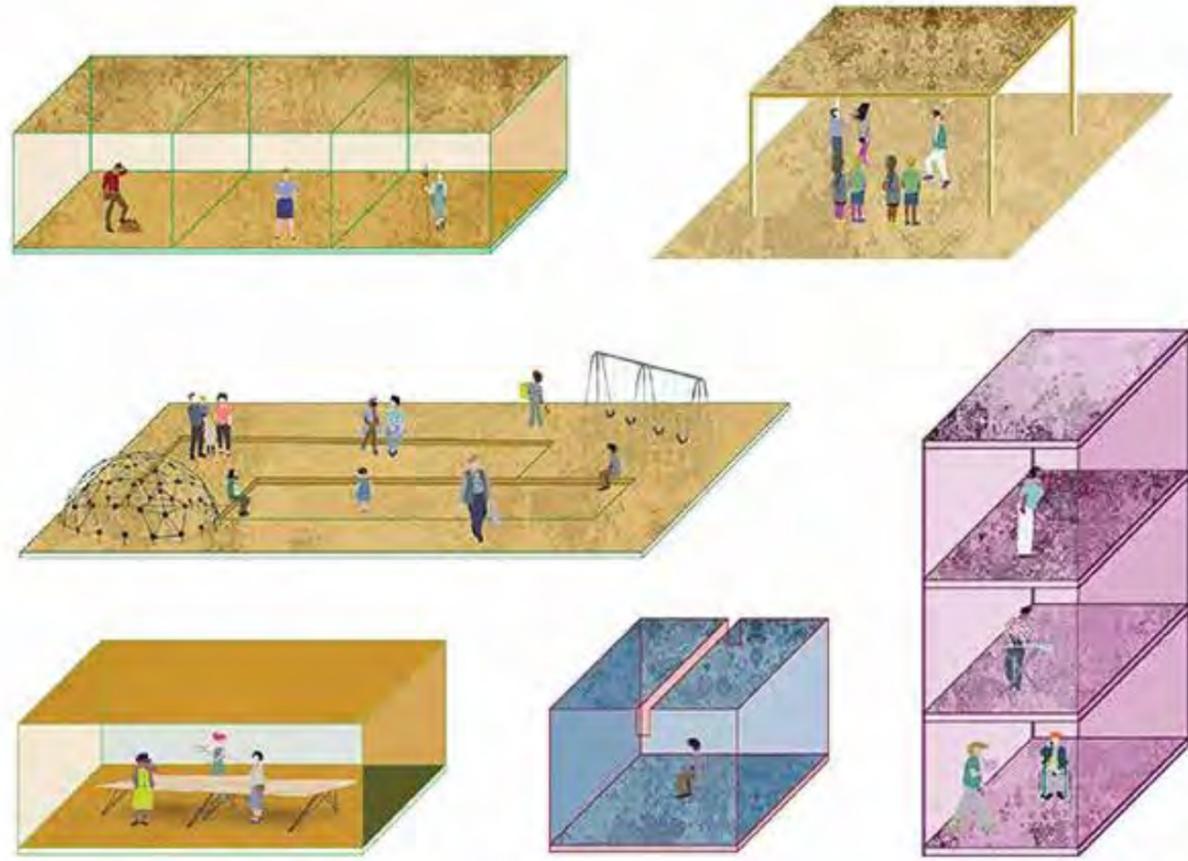
FROM BORDER TO HOME



camille abboud

Migration is an ongoing flow where people are forced to move in search of new opportunities and better living conditions. What started as a study of refugees' living conditions in a host country, evolved into an inquiry of the host's living conditions. The project focuses on the area of Nabaa in Bourj Hammoud, a neighbourhood well-known of its history of migration. As the municipality is not providing the local community with fair contributions, the proposed location in the heart of Nabaa will serve as a Light-house in the neighbourhood for those in need. The project operates as a refuge, offer a helping hand and much needed daily amenities, acting as a social condenser, breaking down perceived social hierarchies through the creation of multiple open and shared spaces. The project hopes to gather communities in an equal way through the creation and the sharing of desired social spaces.





WAR & CATHARSIS

Thesis Question

Would the reuse of spaces with negative connotations have emotional drawbacks on people?



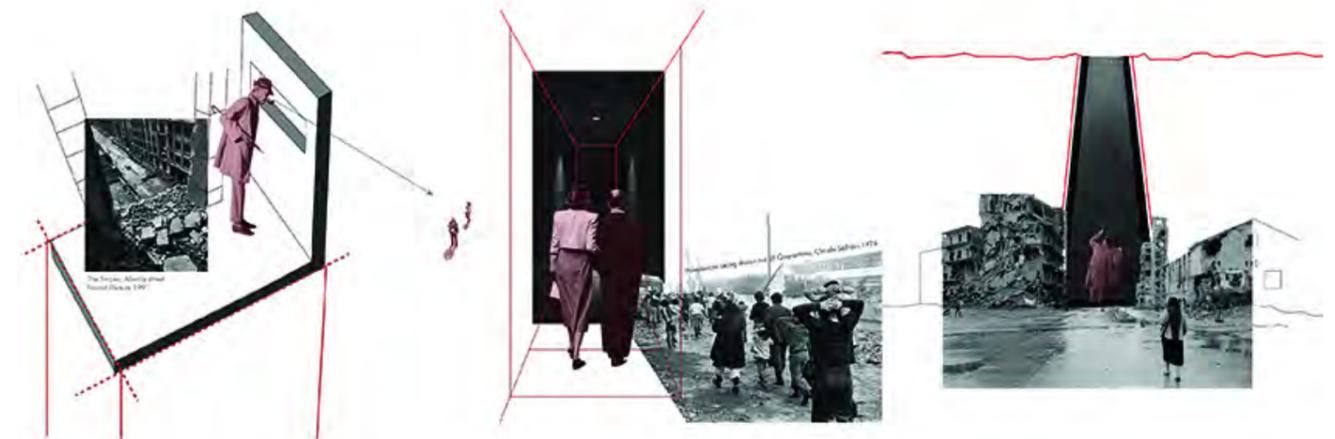
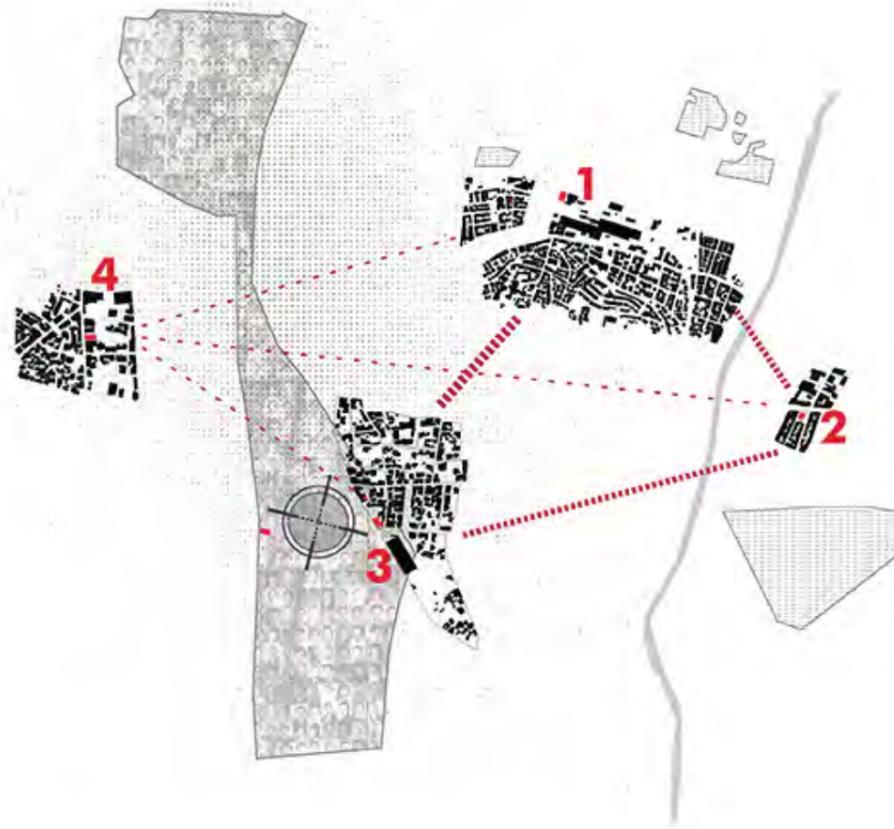
'Triumphs of Caesar', a nine-canvas series, dating back to the 1400s, shows how adaptive reuse was born of violence. The paintings depict how civilizations took away looted items and utilized them in a number of tangible ways, repurposing them as they saw fit.

During the Lebanese civil war that lasted from 1991-1975, many buildings were looted and repurposed. Hence, these buildings no longer served their initial purpose. They became instrumental: waiting, watching, acting, reading ...

This project is about the reuse of spaces that have lived through the war, as a means to experience both war and catharsis.

kalina telfeyan

During the Lebanese Civil War, many buildings were looted and repurposed into various functions; no longer serving their initial purpose, they had become instrumental during these times of conflict: watching, acting, reacting, combatting ... This project is about the reuse of spaces that have "lived" and survived through the war, as a means to experience both War and Catharsis. The past, the scars and the unhealed wounds of the church are untouched and still remain; the new intervention is in a constant dialogue with the old, without encroaching it. It consists of an experiential and phenomenological spaces (galleries, museums, theatres), above ground and underground, that trigger contradicting emotions in visitors: uncertainty, fear, vulnerability... or emotional release from repressed memories.



Delusion

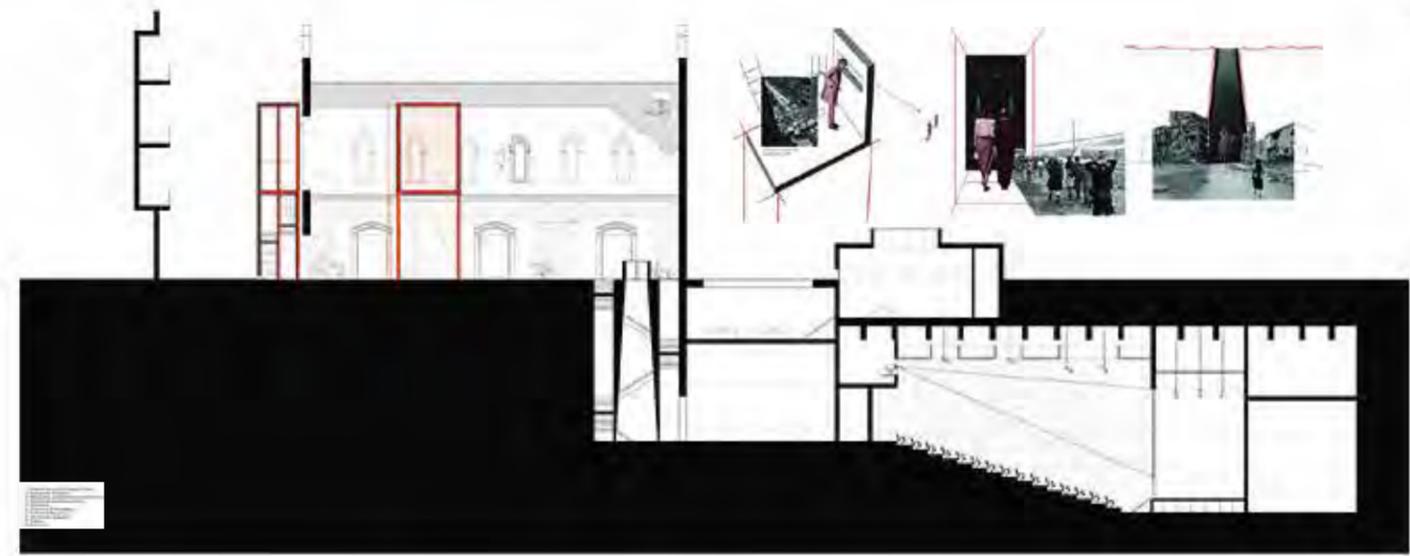
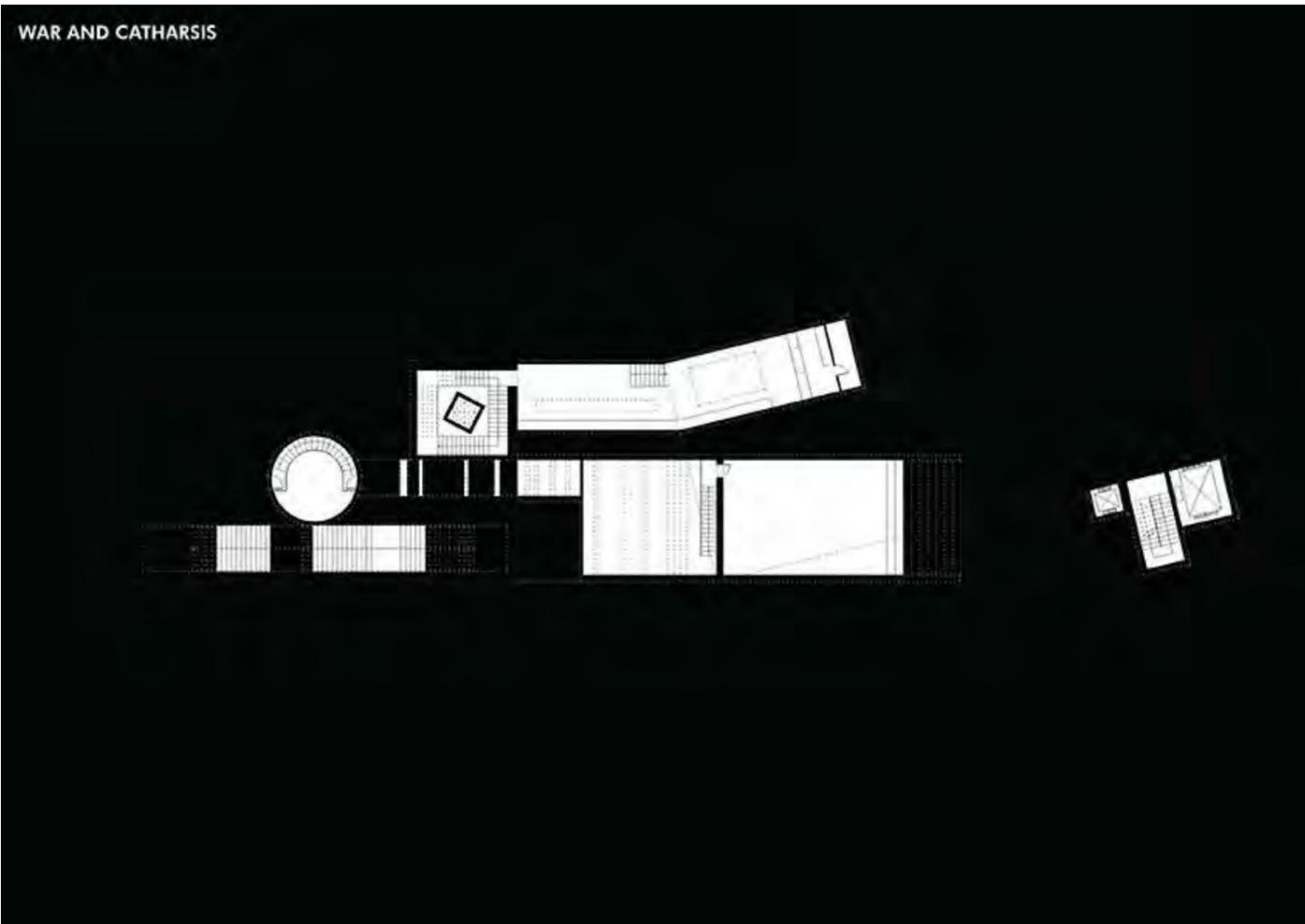
Spaces where roles switch: sometimes watching others, sometimes being watched

Madness

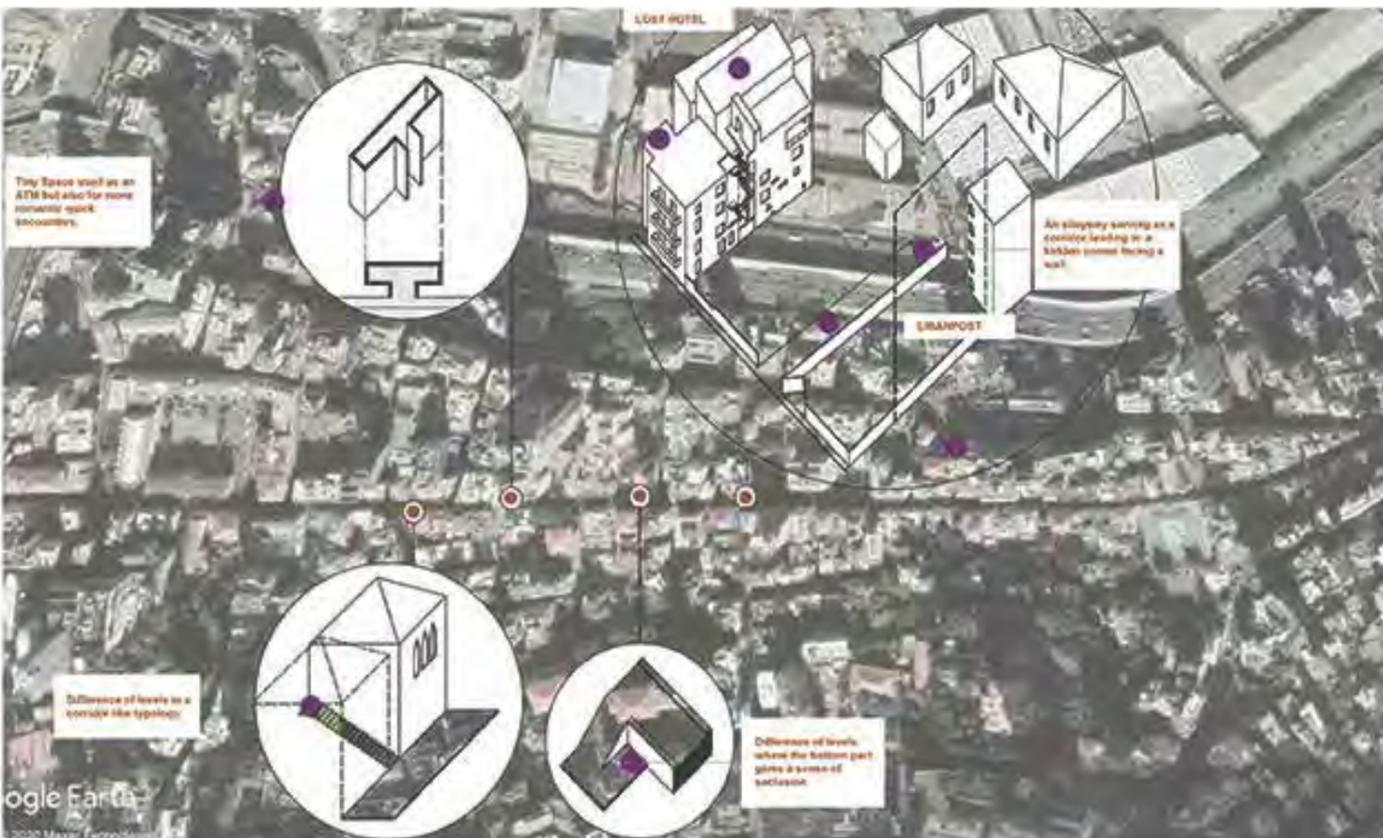
Forced, uncomfortable spaces

Confusion

Spaces or paths that cause uncertainty
Sudden departure from the outside world to the underground

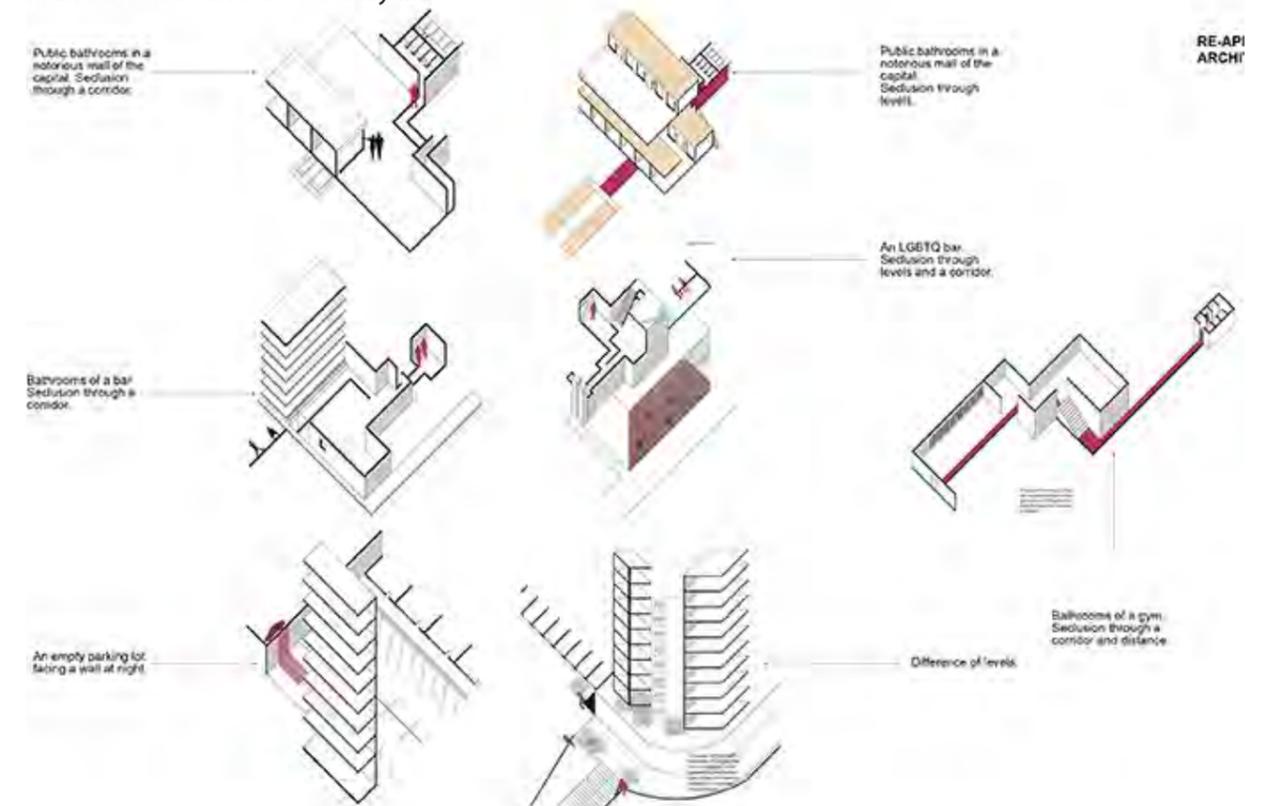


IN-APPROPRIATE

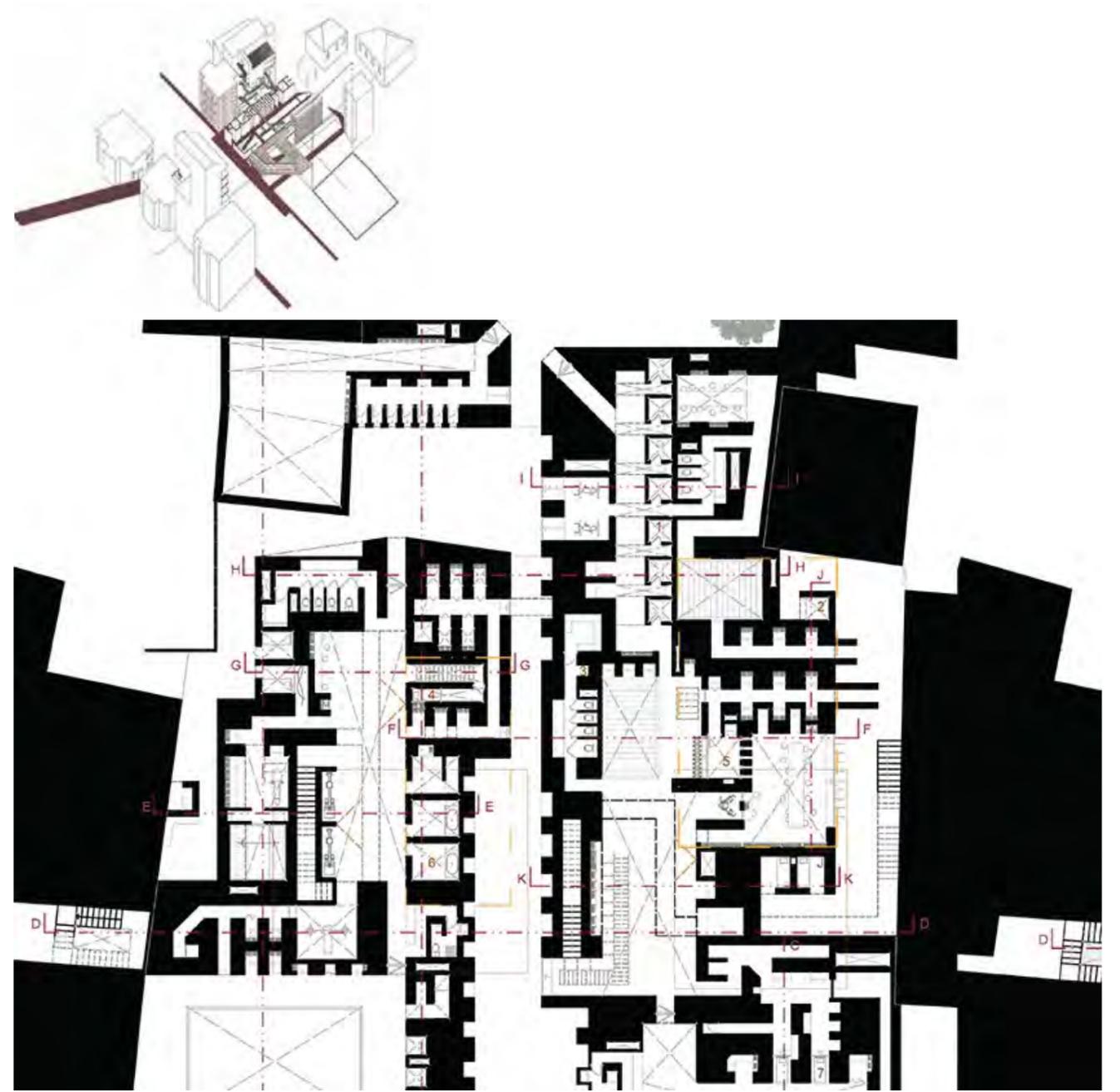
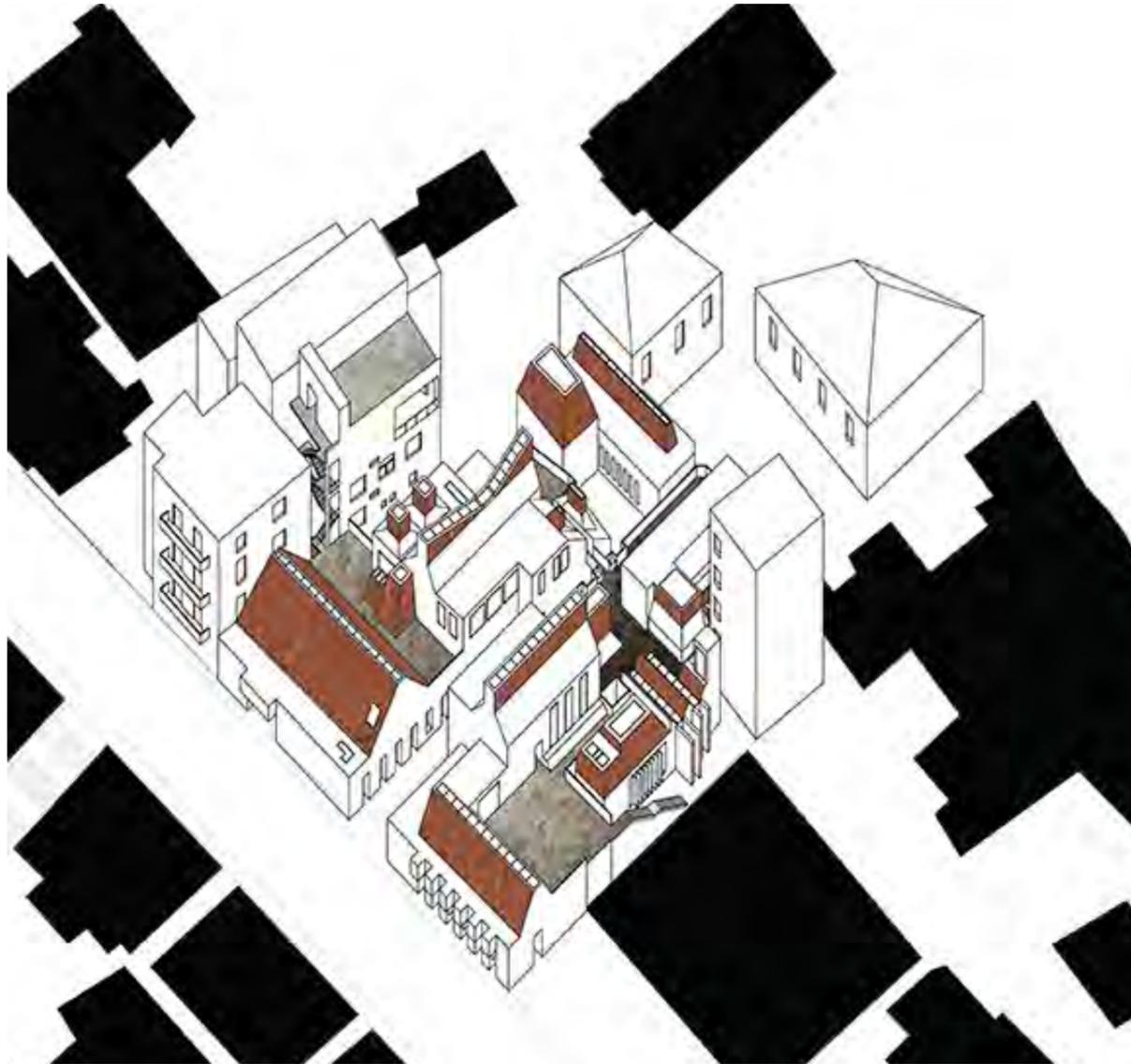


marwan chahine

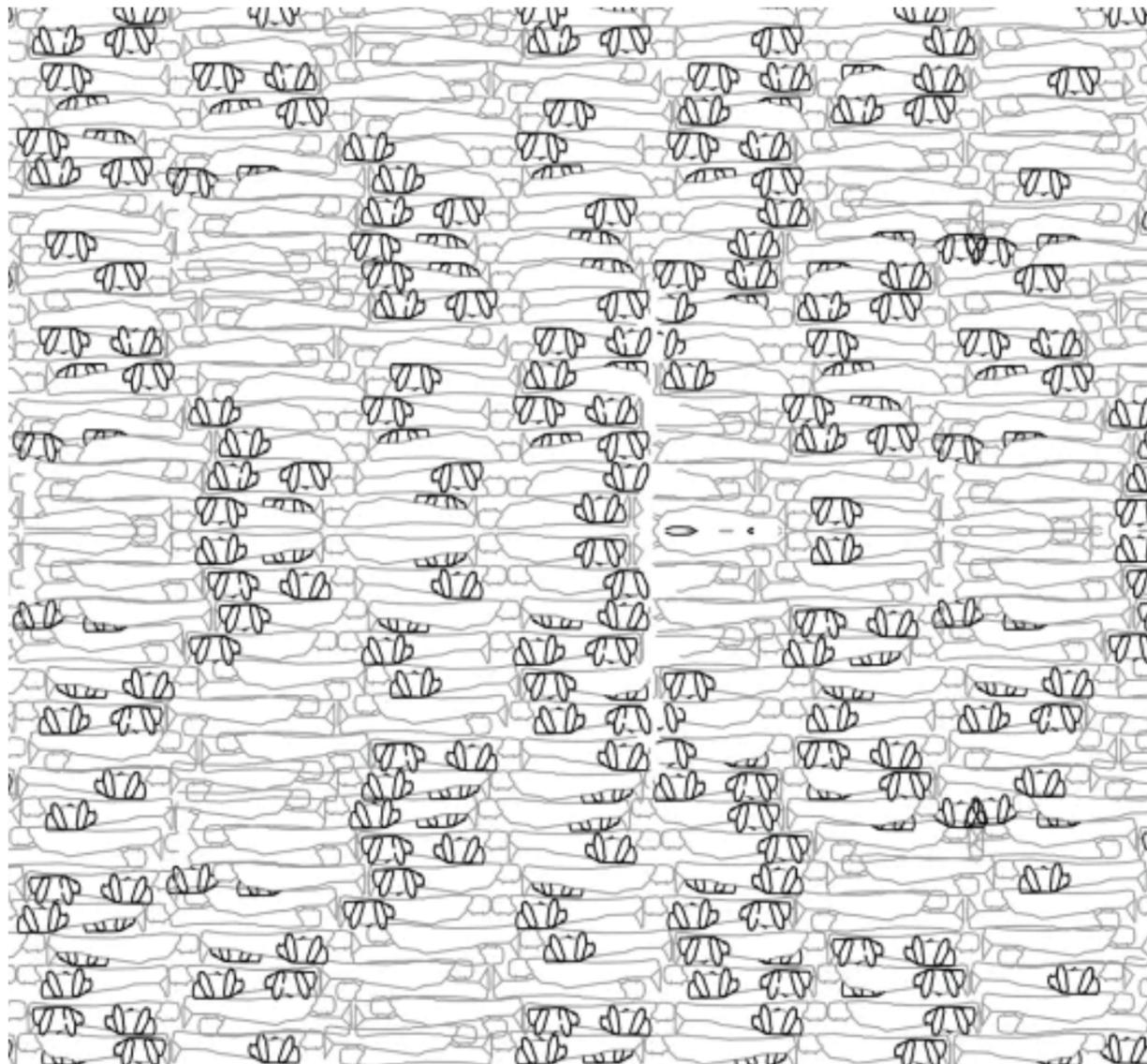
Discrimination and oppressions of minorities often translate into an immense sexual energy within individuals who, throughout the centuries, have used architecture to fulfil their desires. The In-Appropriate project started off by studying the architecture typologies of the oppressed minorities, so to answer the following questions: Where do they meet? Why specifically there? This research shed light on the practice of Space Re-appropriation, when one alters a defined and designed space through his behaviour and mood. In-Appropriate aims to provide enough stimulus to the mind and the body by providing certain amenities without enclosing a specific and unique function, allowing the visitor to define a space according to the moment. It consists of moments oriented towards either the mind or the body, to both or none. The Queer configuration of the project will remove any form of hierarchy while shaping uncommon situations using mundane elements of the daily life.



RE-API
ARCHI

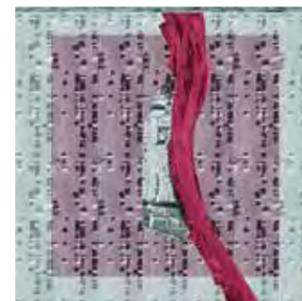


sandra al-richany & ramzi mezher



HOW WILL WE DIE TOGETHER?

Advancements in the medical field allow us to live longer and thus, die slower. Death is always thought of us a loss. We dread death and we mostly do not know how to deal with it. This studio will attempt to envision how we can live out our final days together, with dignity. We assume that only then can emerging communities gain equity, inclusivity and spatial identity in new geographies. Thematics that may be explored include rebirth, reconstruction, afterlife and burials and/or may address natural or human-made disasters that potentially affect the ways we will die. Health, conflict and sustainability within the city are at the forefront, especially in a context of widening political divides and growing economic inequalities. Despite a rather grim reality, our agendas remain optimistic. The year 2020 has often been referred to as a milestone on the path to a better future, yet death is still understood as a moment rather than a transformation. By maneuvering in contextual rooms within the already build fabric, we are able to dream up fantastical visions of possibilities.



mike anthony chaiban

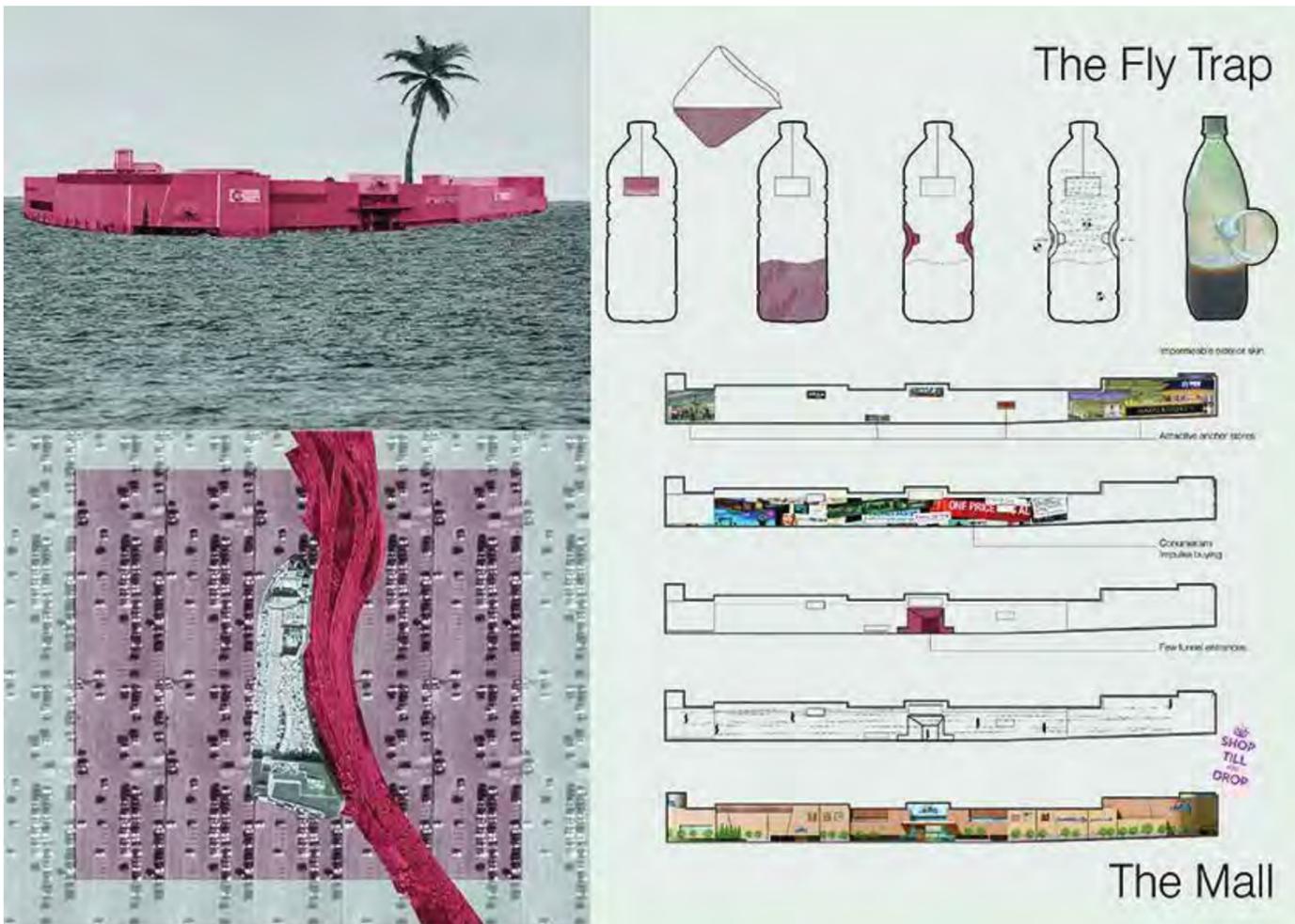


mohamad husseini



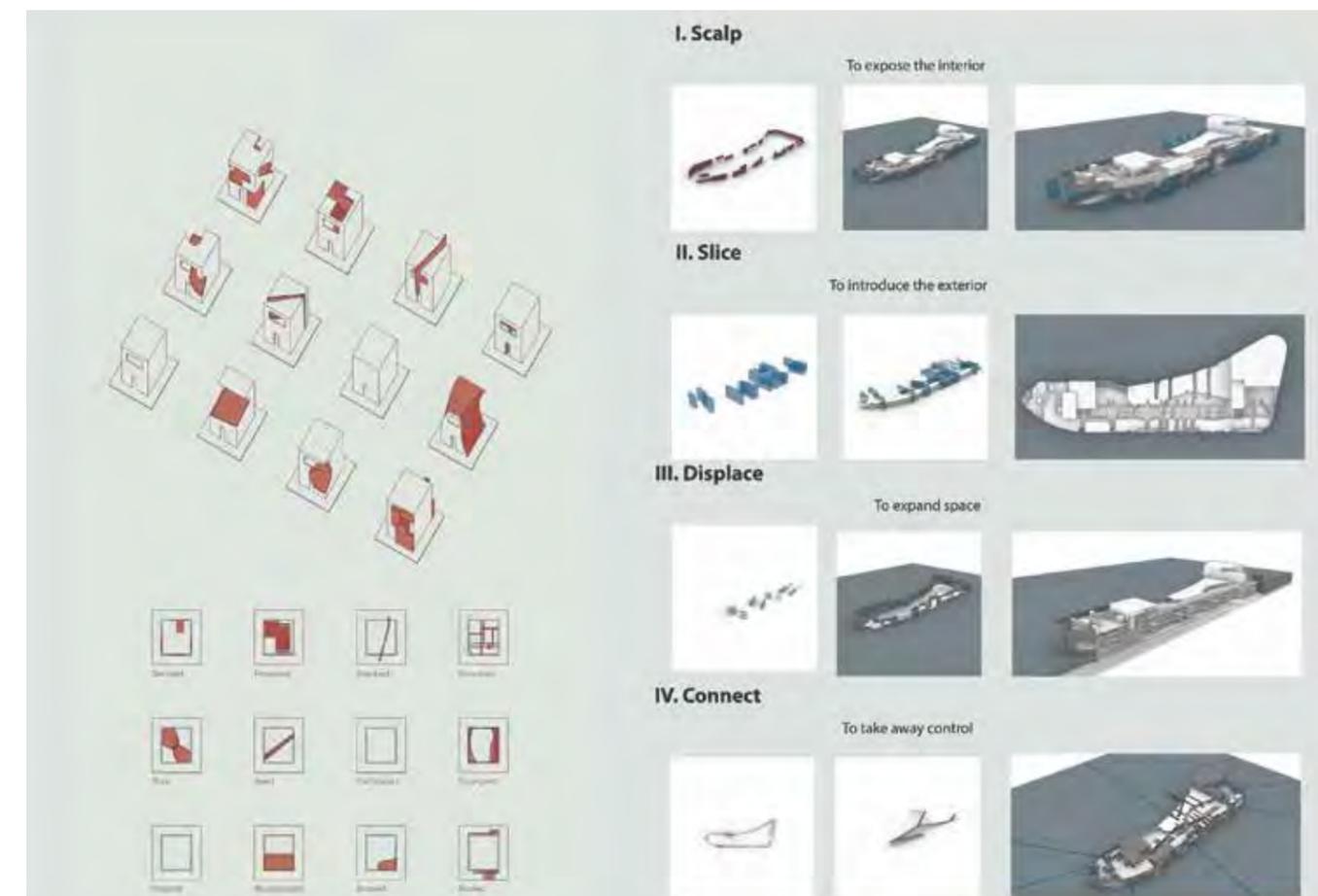
rand edilbi

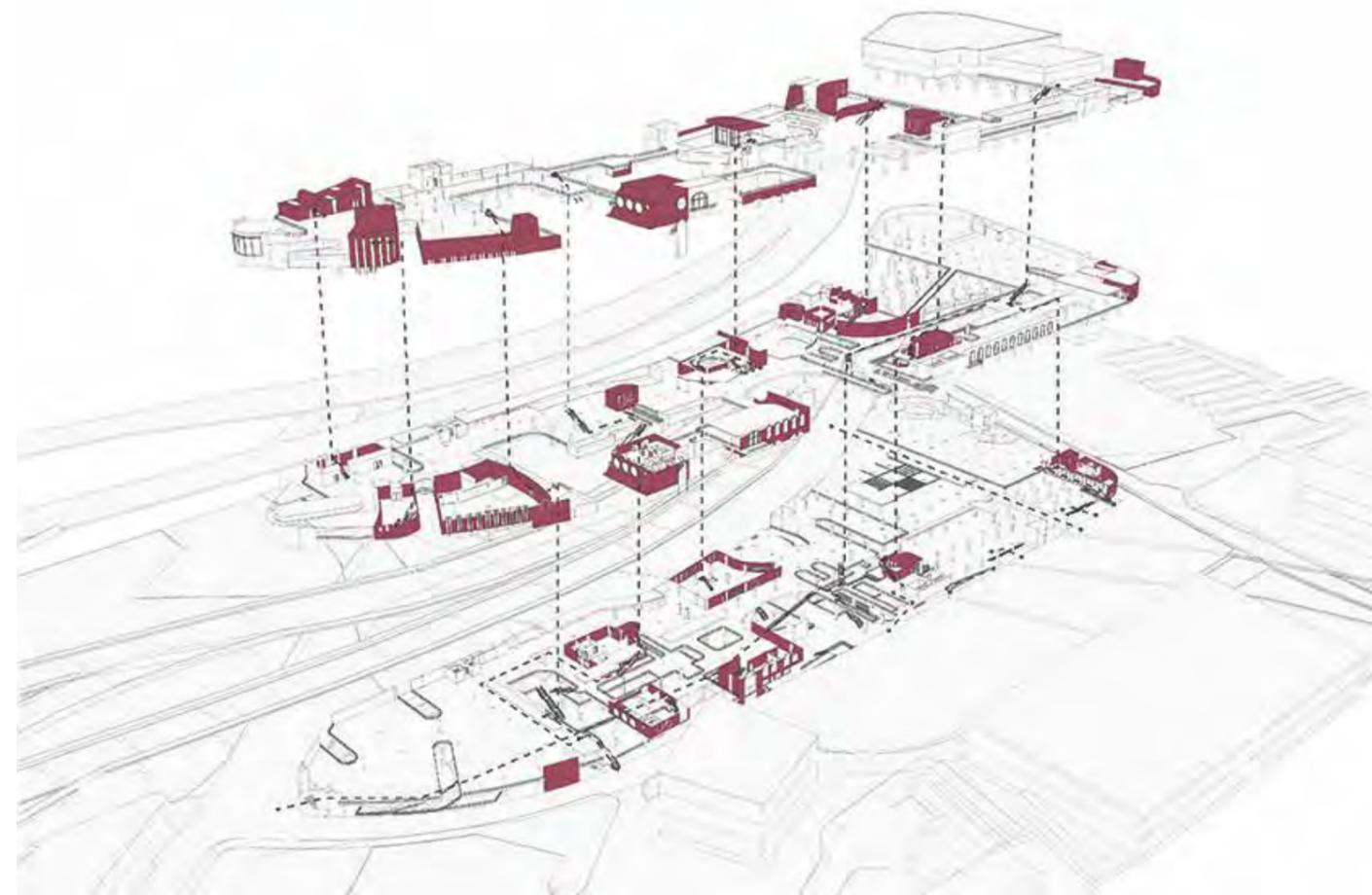
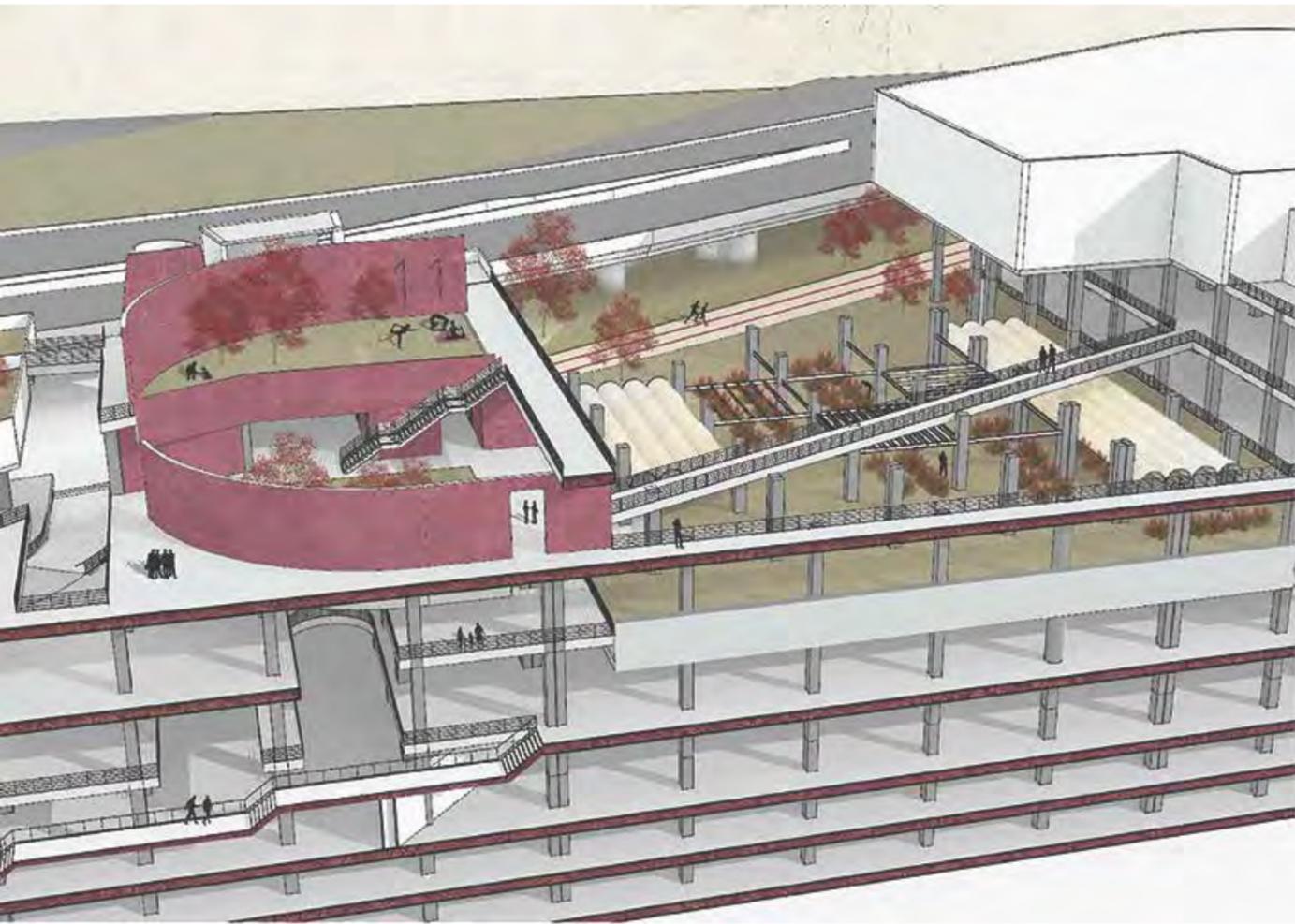
HOW TO KILL ARCHITECTURE?



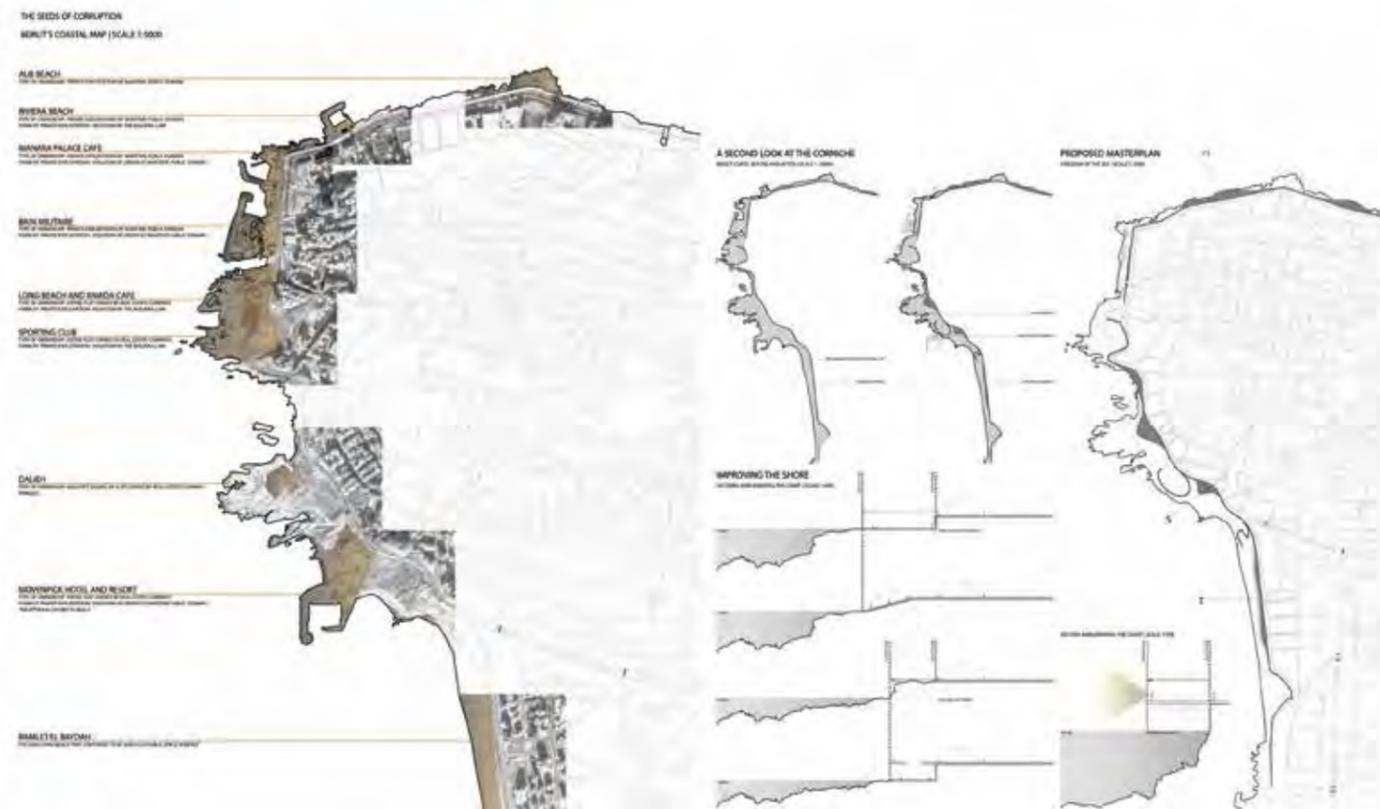
mike anthony chaiban

Following a deconstructive discourse aiming to rethink how we deal with architecture that has turned obsolete, this project is effectively a look at how to kill architecture. It establishes a toolkit of building murder methods, using a selection of tools to tackle the weaknesses and strengths of a certain typology. To justify the experimentation, the methodology is tested on the particularly harmful typology: the mall, employing 4 grasshopper automated tools to guide the reconstruction process. Using those tools, the mall is stripped of its architectural components, then turned into a crisis response center to showcase the added potential dead architecture can have after its original typological bounds are destroyed. The crisis response center operates on 5 different levels each responding to different types of reactions to crisis. Those reactions interact with each other and the ground floor creating a neighborhood scaled adaptable public space that responds to community needs.



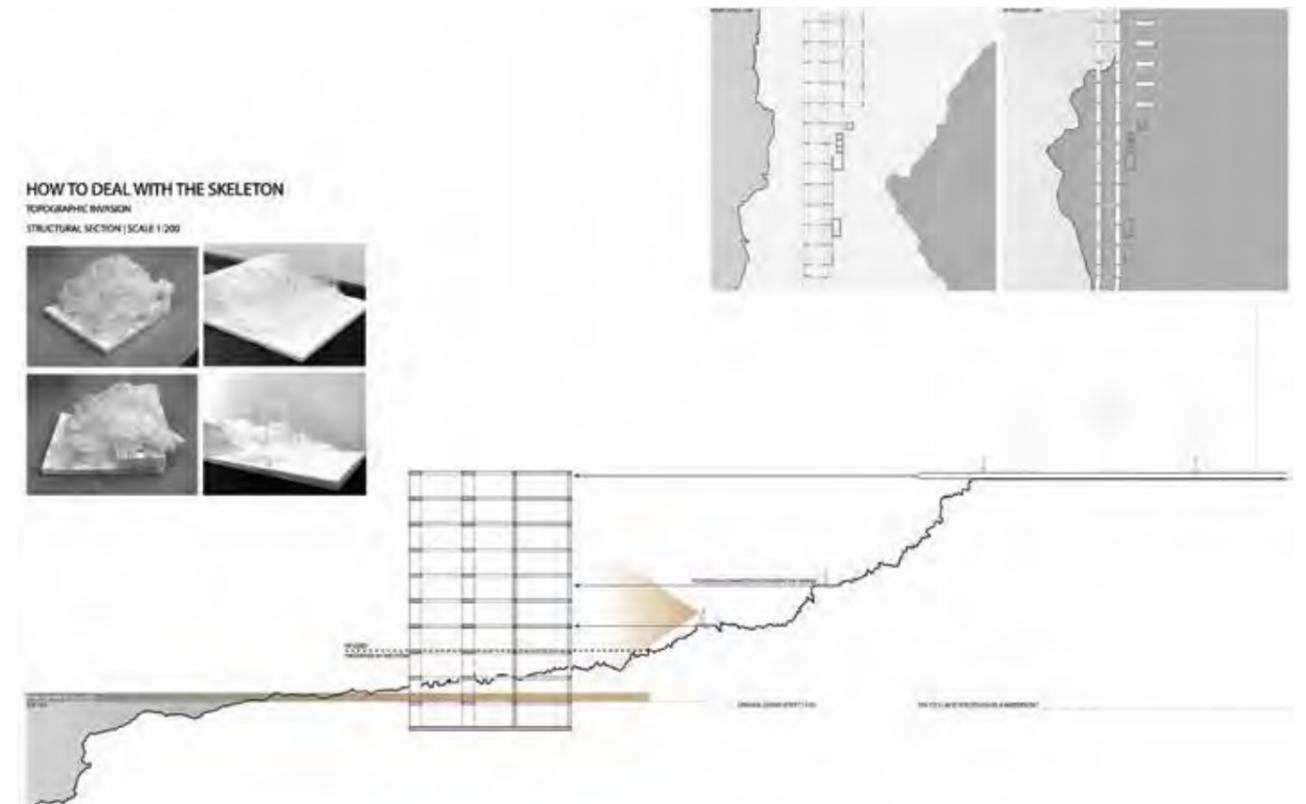


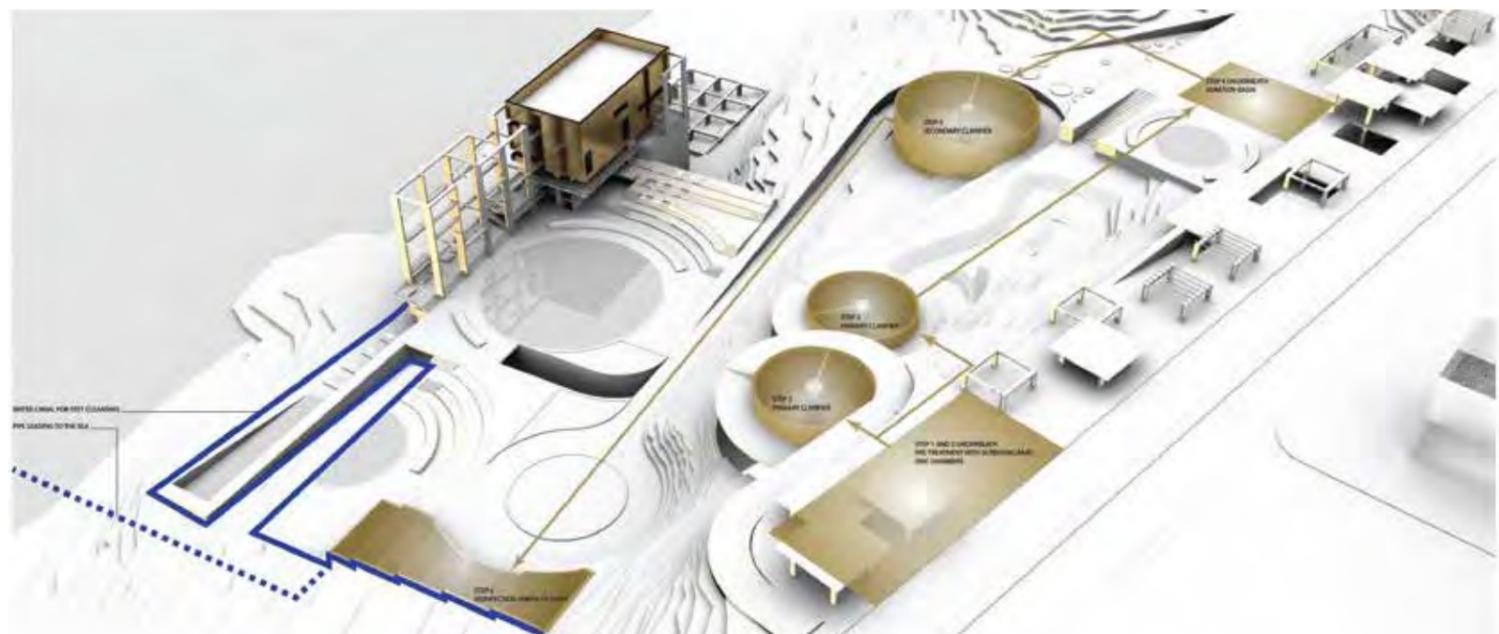
THE REBIRTH OF A DEAD COAST



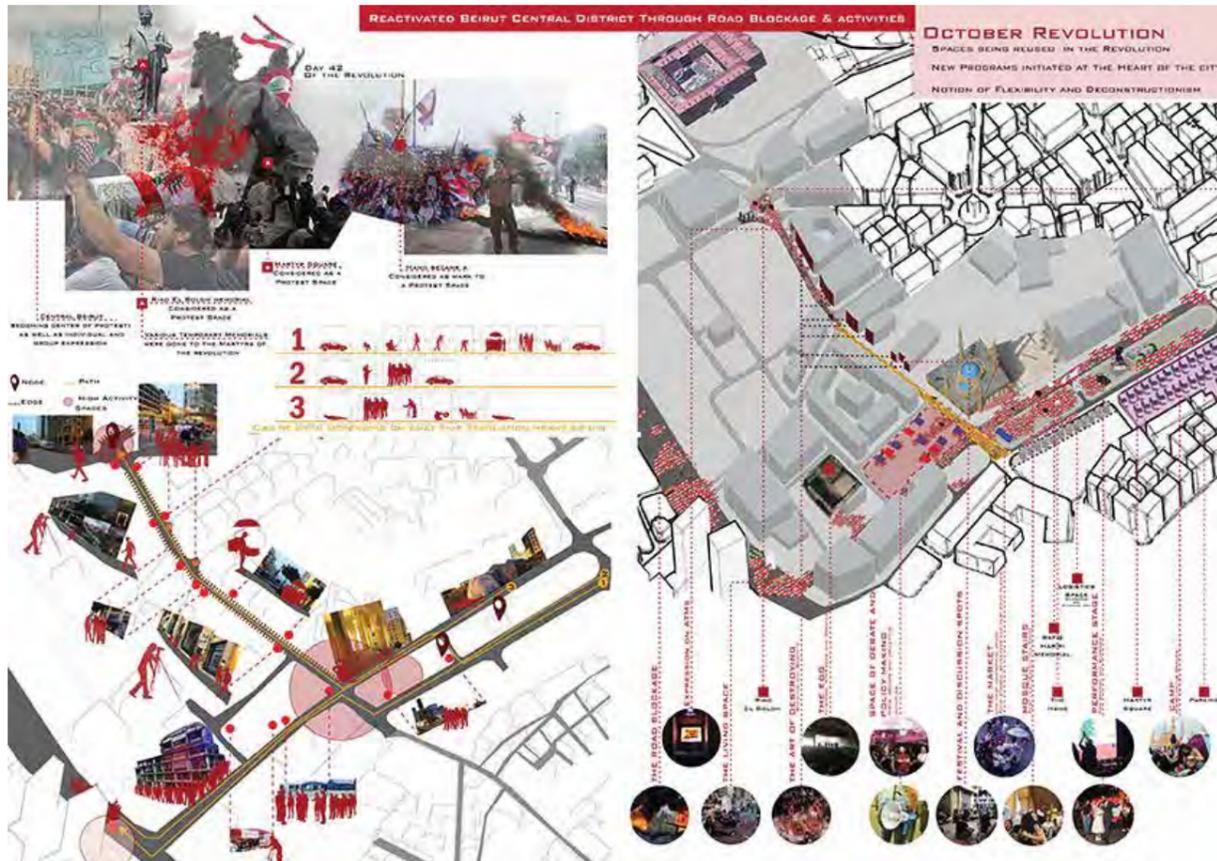
mohamad husseini

A proliferation of residential and commercial projects, sewage, and sea level rise have led to a slow death of the city's history and identity. Furthermore, most of the coastline has been privatized, blocking access for the average citizen. Eden Bay Resort is one of the latest illegal encroachments on the public domain, and has received a lot of public attention because of its location on Ramlet el Bayda. The project proposes "de-privatization" of Eden Bay to the public sphere as a vertical extension to the public beach, where the existing building is decomposed with just its skeleton remaining as a memorial. The project takes advantage of the existing excavated terrain to integrate the bulky infrastructure of a sewage treatment plant for the city and restoring the topography: the result is a hybrid design where the industrial systems complement the recreational facilities, creating an unusual and dynamic space for public.



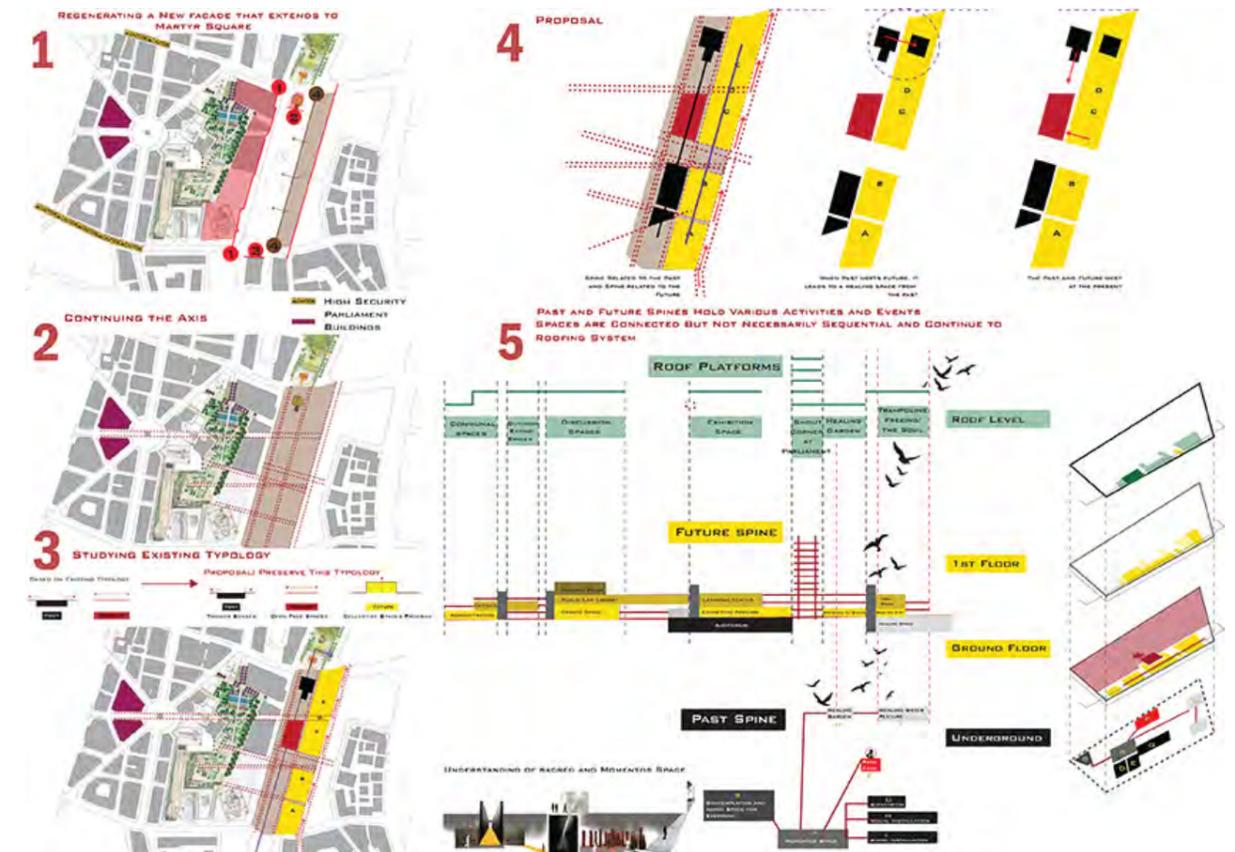


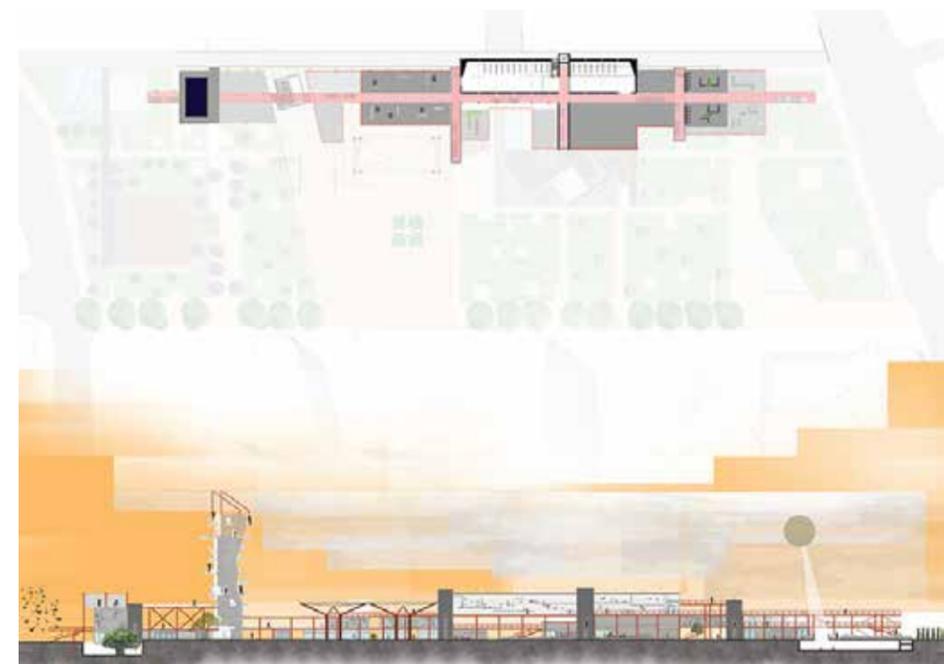
RE-OWNING THE SQUARE



rand edilbi

'Re-owning the Square' generates the final façade of Martyr Square which, in light of October Revolution, and gives the square an opportunity to belong to the people's power, a public and a democratic dimension rather than a commercial one. Re-owning the Square' creates a continuous flow between three layers: the underground (past) that houses series of spaces to sensitize the public to the feeling of siege and fear felt during the historical events; the ground floor that consists of an open platform accommodating the presence of daily social activities; and a top floor(future) that houses experimental programs with watch tower facing the parliament. The project is connected with a red spine to the roof spaces so to complement the communal spaces, discussion spaces, and exhibition spaces below.





maroun el-daccache



BEIRUT: PLACE OF CONFLICTING MEMORIES

The events taking place in the country in these past months have prompted students to examine the way our society interact collectively with the built and the non-built environment. The role of the architect is being questioned in the same way that the traditional image of the politician is being rejected. People are protesting in public places against the government, in front of buildings that represent what they are fighting for or against. Our society is in need of new buildings and spaces that can accommodate a modern administration and new civic and public spaces for the population to participate in the re-construction of the living-together. The studio understands urban phenomena as collectively generated processes that involve inhabitants, institutions, public bodies, social movements, producers and users. The project for the city should be that of a perpetual experimentation, an unfinished process confronting the static and frozen image of the built landscape that surround us. The urban context we imagine is a place of interaction, a generator of desires, open, shared, expendable and adaptable. In that sense, the public realm should act as a facilitator for exchange and become the place for the "occasion" to occur, the trigger for creative production. In this context, the projects presented here participate of the desire to reimagine our public spaces, our civic buildings and the use we make of them, in order to promote a society in which we can interact and exchange as citizens.



george eid



houry jamkojian



marwa mansour



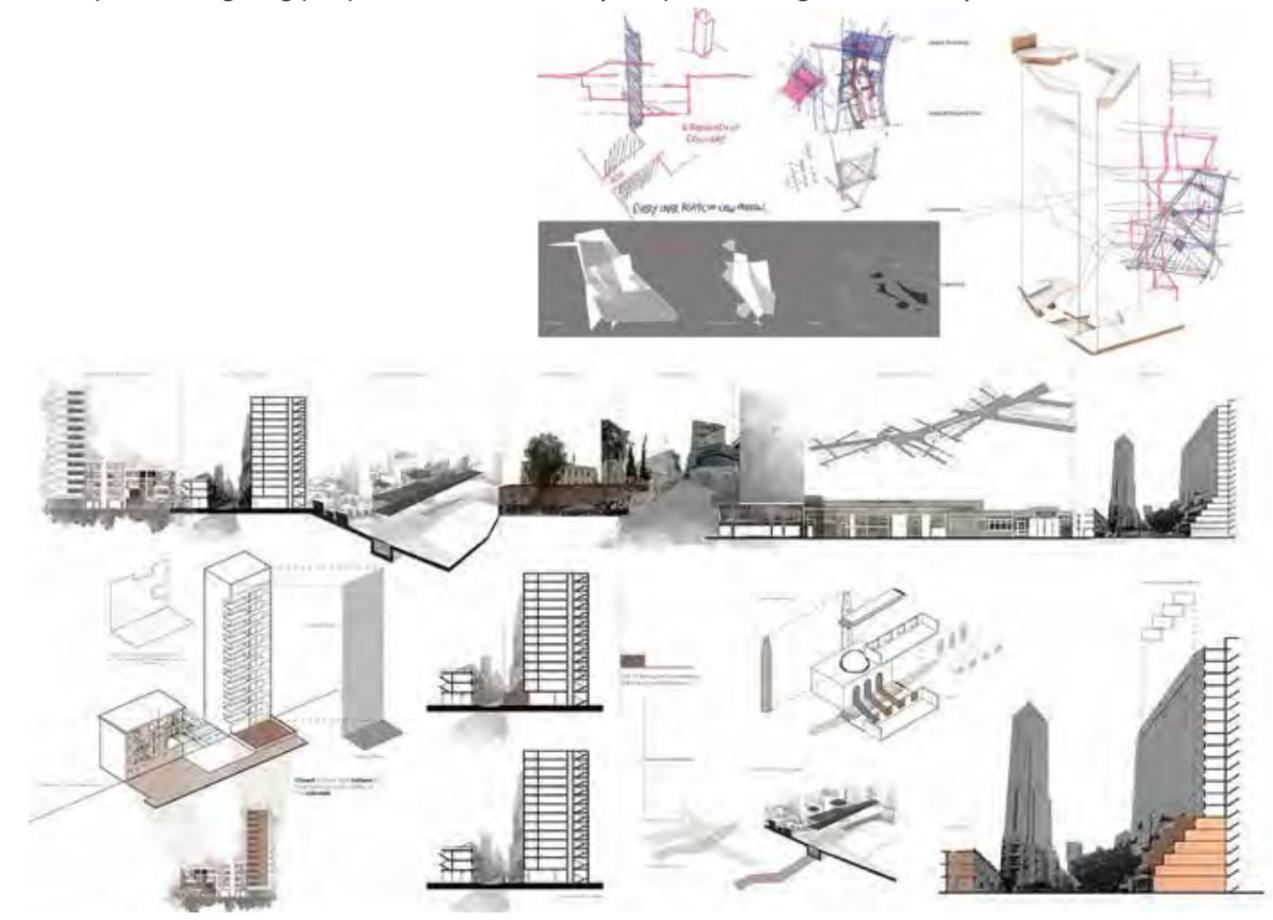
rihab soukarieh

INNOVATION HUB

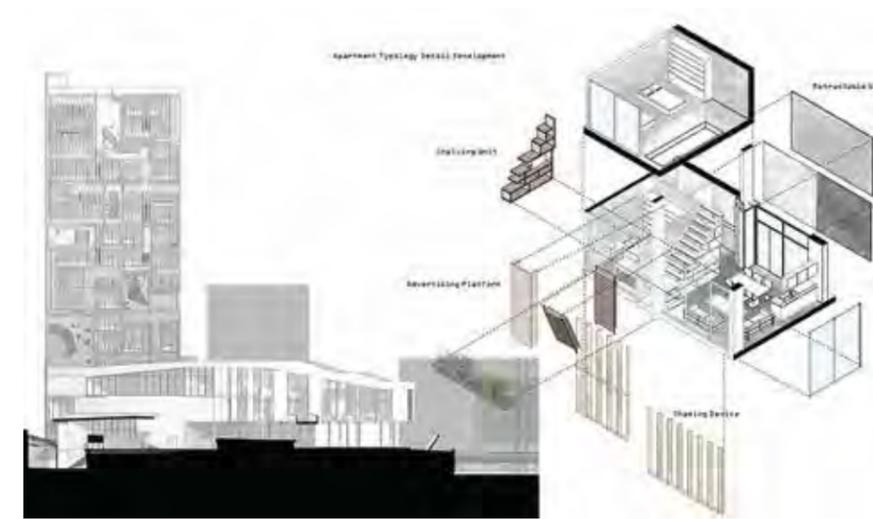
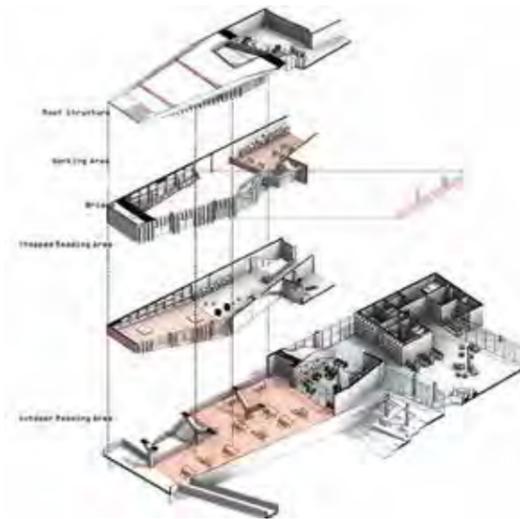


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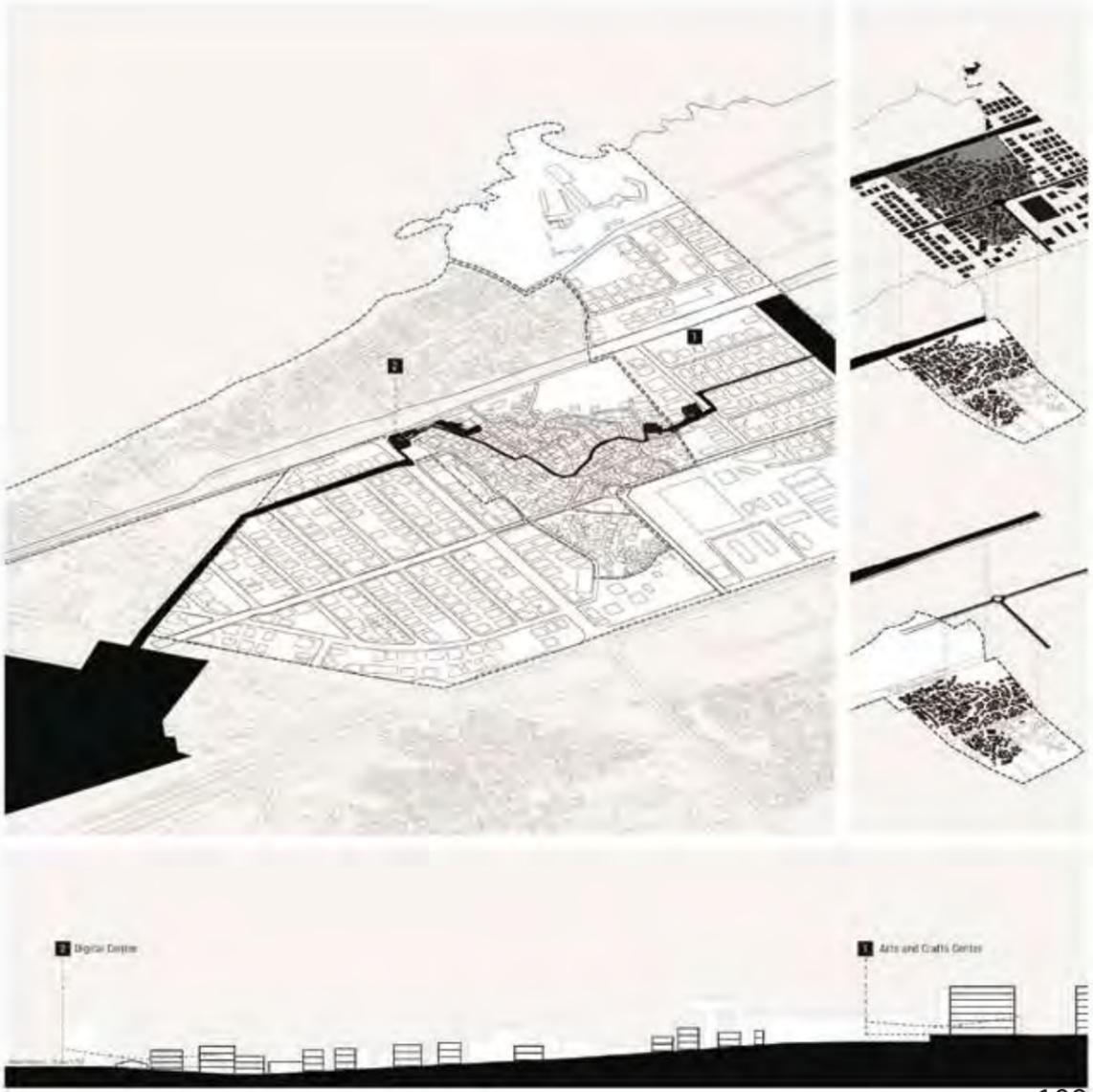
Beirut, once an area for everyone with its freedom of speech, culture, and entertainment evolved to become an unfortunate result of its wars and tragic events. What remains now is only a story of what once was people's home and refuge which in turn created feelings of detachment and pessimism in its populace, as few are those who are hopeful of what might happen in the near future. What the Lebanese youth require is a space for them, a space which can give them hope, a Safe Space. The research began with a thorough study of the borderline areas in Beirut and their political, social, and architectural consequences, and how these borderlines can be transformed into connectors which serve all people regardless of race, sect, or gender. The project comprises a Montessori Technical School for teaching children skills and crafts needed in their area, an Innovation Hub and Tower aimed at empowering young adults to start their own businesses and an underground nightlife venue where people from different backgrounds join hands and forget their differences. The different functions are situated at different levels and stem from an underground monolith which combines different activities in the same place thus giving people the sense that they are part of a larger community.



Public Plaza and Underground Exploded Axonometric

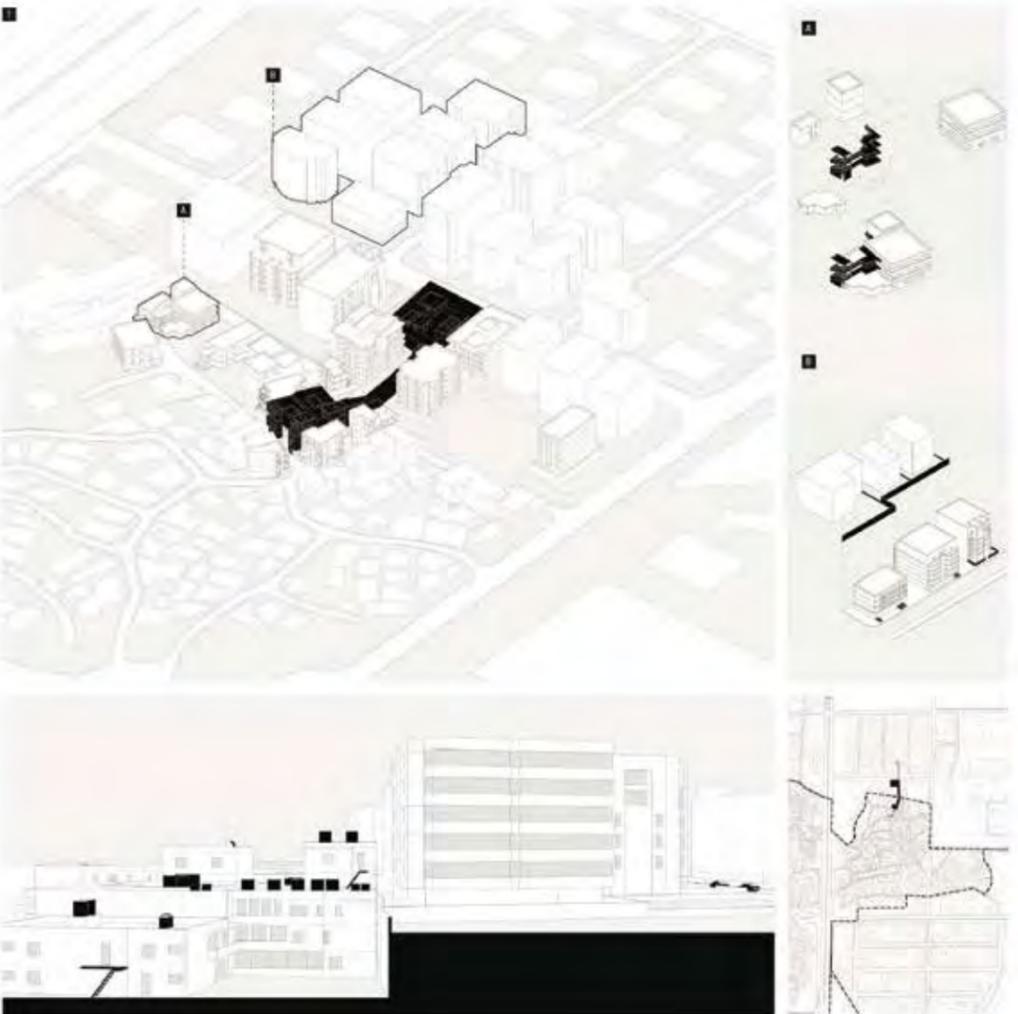


HAY AL ZAHRA SCHOOL: A SPACE FOR SOCIAL EQUITY



houry jamkojian

The southern suburb was inhabited by migrants during the civil war in improvised constructions along its seashore; but after the war, and with an attempt to regenerate the area, the Elyssar project led to a battle of territories between the Public Agency and the illegal inhabitants. This resulted in the isolation of Hay Al-Zahra -now an urban island of a striving community surrounded by the rigid urban developments of Bir Hassan, upper Jnah and the Rafic Hariri Highway. For the project consists of an arts and crafts educational center located on the border shared by Hay al-Zahra and Bir Hassan. It embodies both scales of the city through a mixed scale typology that acts as a transitional connector of the three areas, allowing the continuation of the striving communal life of Hay Al Zahra beyond its borders.





TRANSPORTATION HUB INNER BEIRUT: COMPOSITIONS & RUPTURES

BEIRUT: City of Ruptures & Compositions

The Metropolis of Co- Existence
 The Metropolis presents an alternative trajectory: a searching determination to see in the alleged chaos of the city a potentially productive orders.
 Problematic: Monumentality of the Cola Bridge Over Imposing the Surroundings where programs have emerged spontaneously allowing the people to adapt.

Cola Bridge As A Central Point
 Program: Due to the appearance of many Bus & Taxi Drivers in the area: Offering a spatial configuration for their already existent program, Hence Organizing transportation

SCALE 1:500

Fragmenting the Camp

REINVENTING SPACES FOR CO-EXISTENCE

PLAYGROUND & HOUSING

Second Strategy: Identification of the Spaces

Existing Structure For the People of The Area

New Structure For the new generation

- MOSQUE USED BY DRIVERS AND RESIDENTS
Can Not be Removed
Increases Sense of Community
- AUL University USED BY Educators & Students
Can Not be Removed
Integrates New Movement in the Area

Imposing Structure for Passers

- Cola Bridge
Used by Vendors
Low- Income Workers
Some Bus & Taxi Drivers
Military

marwa mansour

Two ruptures in infrastructure exist at the peripheries of the area. The first one which is Beirut Central District which is to be names the economic hub of the city. The second is a roundabout from Beirut to the South where it acts as a transition between the two. In between, is a series of compositions from Bachoura to Madine el Ryadeyye area. This exploration has facilitated ideas of playfulness and deconstruction of compositions such as: The people have chosen the Cola area as their crucial drop off to take another bus or taxi to reach their homes, work, or even to travel around. The node becomes suitable for the birth of a new transportation hub that activates the market, camp, and the residual spaces under the space. The created new transportation system allows clean transitions to the north and south, hence connecting inner Beirut to the rest of the city and country. The hub also includes a co-living hostel that serves passengers in need to stay in the city. In addition, the hub is self-sufficient and sustainable allowing it to become a powerful landmark for the whole Cola area.

COLA BUS STATION: THE STORY

This is one the oldest buses in Cola owned by Ali, who has been driving since 1975 on the Cola - Debiye / Cola - Chfim lines.

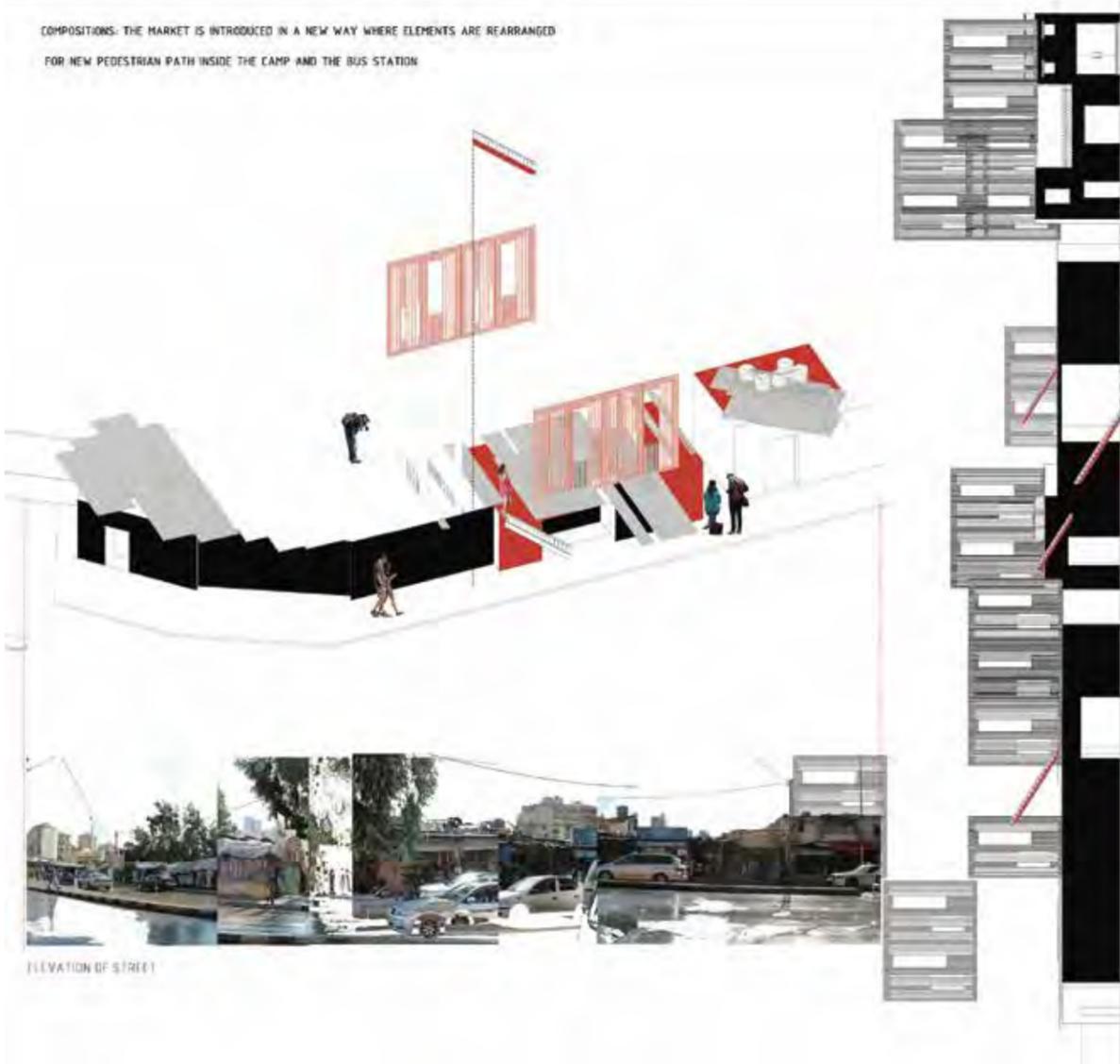
This is Ali, who owns one the oldest buses in Cola. The bus dates from 1973, Ali has been driving since 1975 on the Cola - Debiye / Cola - Chfim lines.

The bus in Lebanon is a place that 'working class heroes' use for transportation. There's a few perfect ways to portray hard working individuals, and one is through their feet. The ground level.

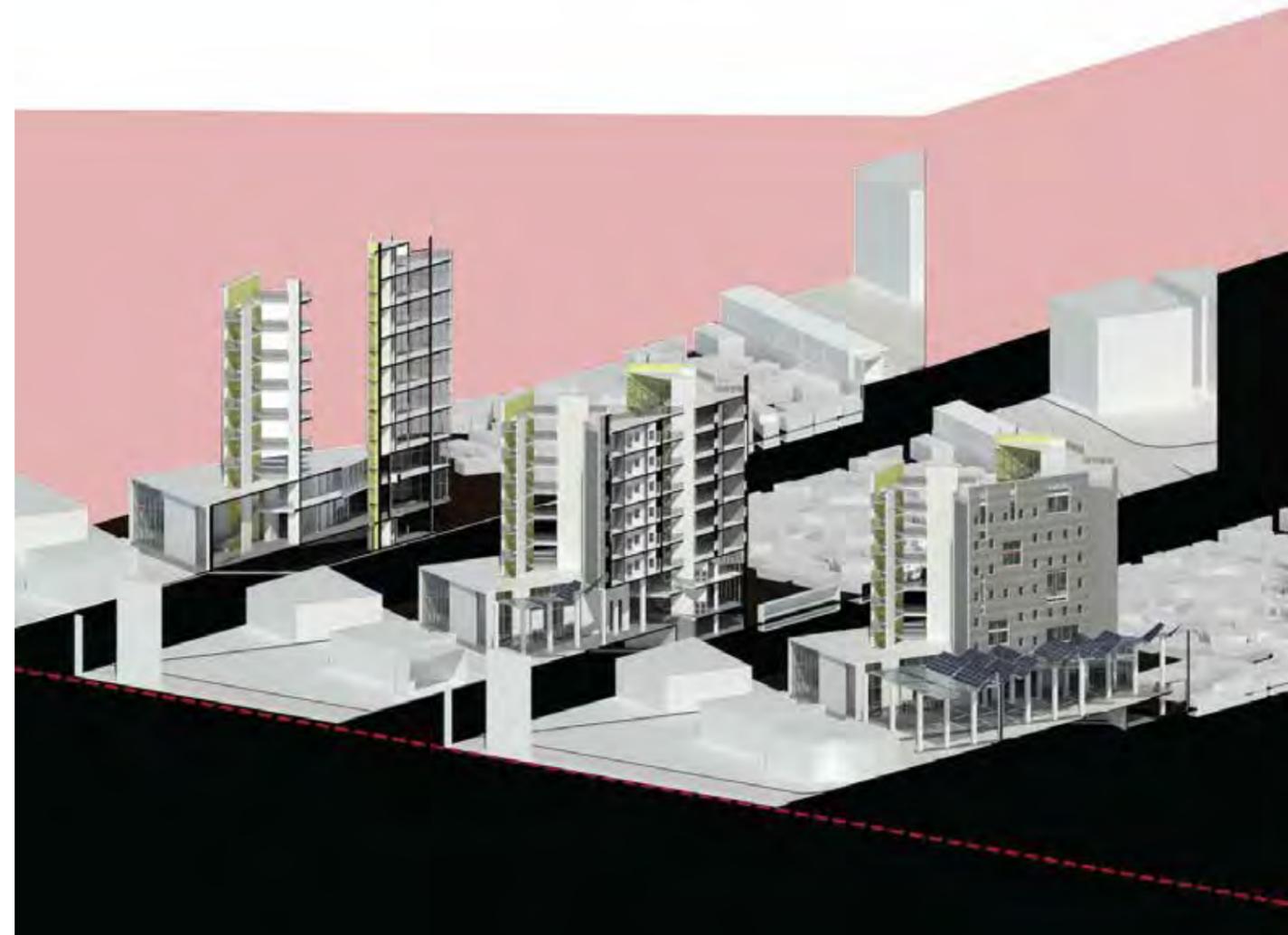
Bus Routes From Cola to the Adjacent Areas

Route	Travelled Distance	Estimated Time	Price	Vehicle Type	Service	Company Name
Cola - Kafarhin El Chouf (Baakine)	32.8 Km	1:00:00	3000 L.L.	Van	Individual Operators	Individual Operators
Cola - Byblos Jbeil	34 Km	1:00:00	3000 L.L.	Van	Individual Operators	Individual Operators
Cola - Kayfoun	43 Km	1:00:00	4000 L.L.	Van	Individual Operators	Individual Operators
Cola - Kmatiyeh	38.4 Km	1:00:00	3000 L.L.	Van	Individual Operators	Individual Operators
Cola - Sidon (NEJMEH SQUARE)	62 Km	1:00:00	4000 L.L.	Van	Individual Operators	Individual Operators
Cola - HASBAYA MARJOUYOUN	75 Km	1:00:00	8000 L.L.	Van	Individual Operators	Individual Operators
Cola - Aramoun	22 Km	40:00	3000 L.L.	Van	Individual Operators	Individual Operators
Cola - Khaled - Kfar Maffa	41 Km to Kfar Maffa, 12 Km to Khaled	1:00:00	4000 L.L.	Van	Individual Operators	Individual Operators

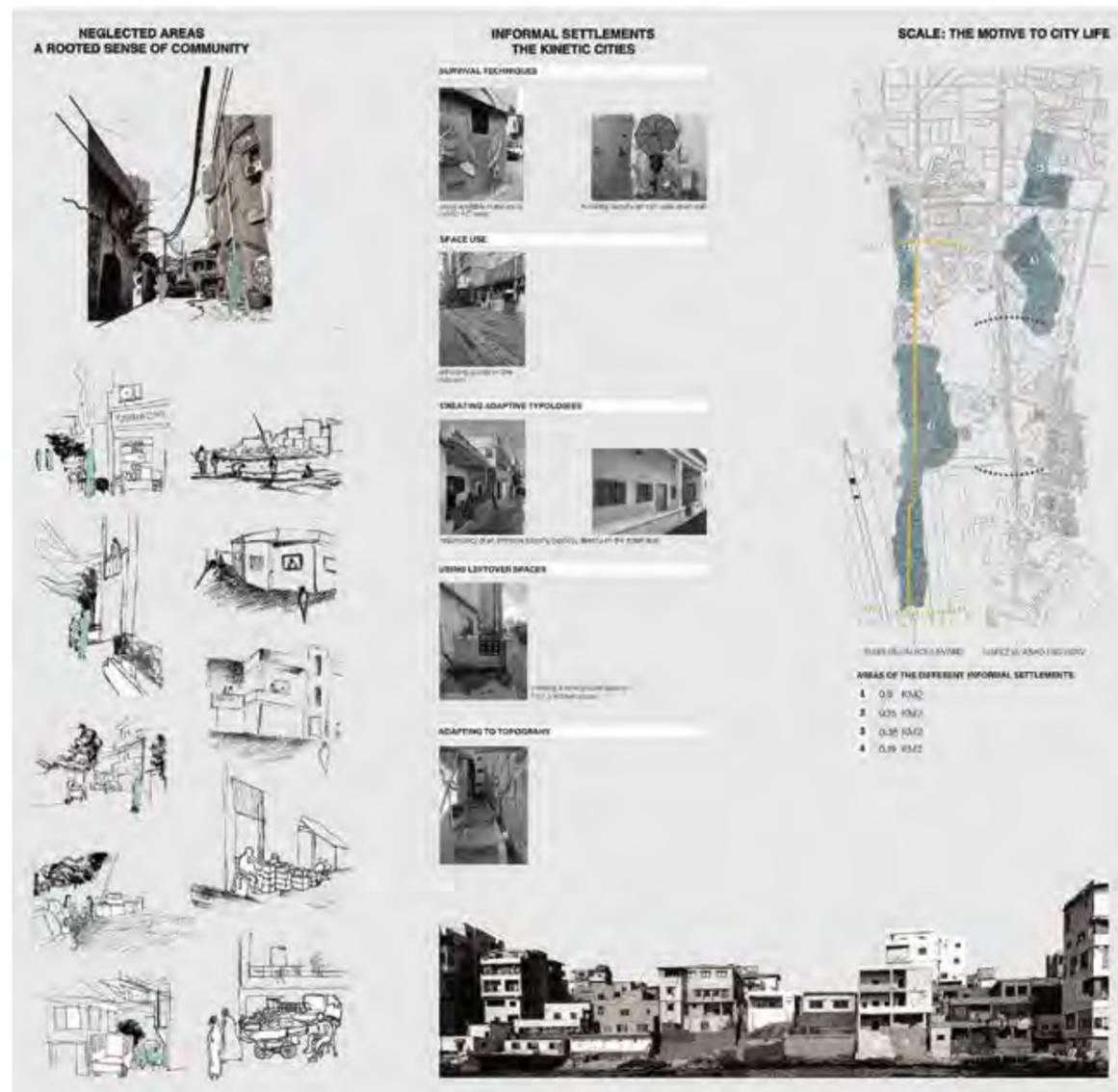
COMPOSITIONS- THE MARKET IS INTRODUCED IN A NEW WAY WHERE ELEMENTS ARE REARRANGED FOR NEW PEDESTRIAN PATH INSIDE THE CAMP AND THE BUS STATION



ELEVATION OF STREET



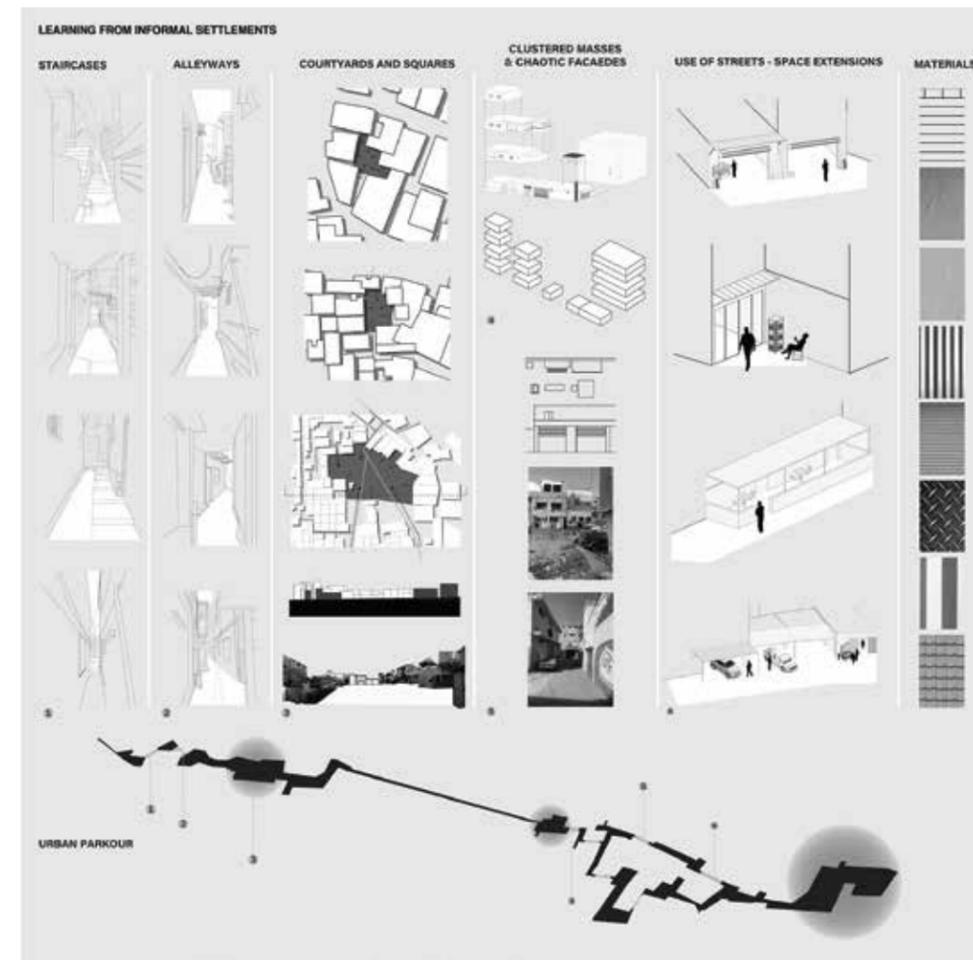
RIGHTS TO THE CITY: THE POTENTIAL OF INFORMAL SETTLEMENTS

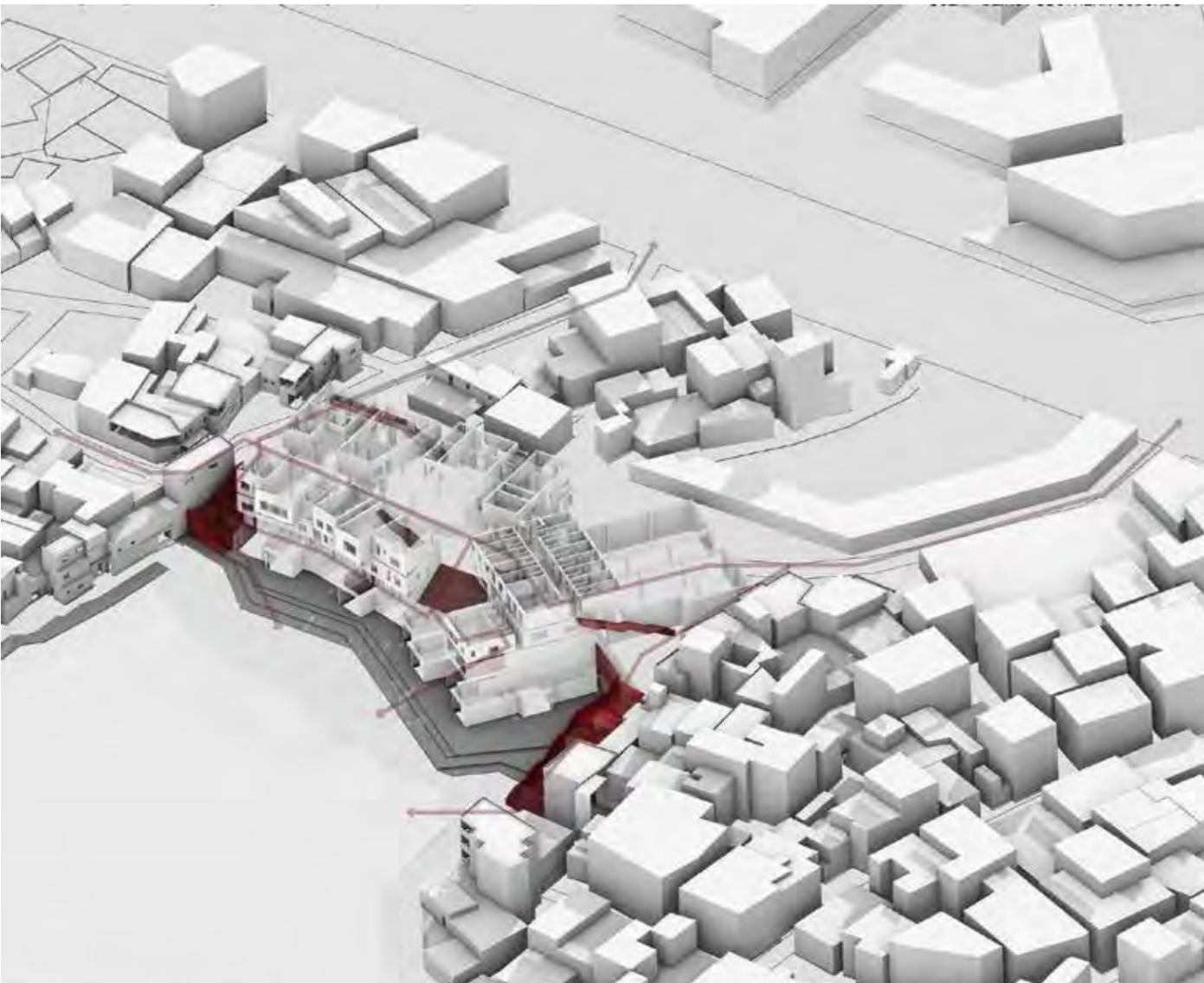


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rihab soukarieh

Seeing the city as a co-created place with the citizen as the main element, Ouzai, as informal settlement in the Southern Suburbs of Beirut, becomes a potential area that should be integrated within the formal city. Ouzai is revitalized by commercial and industrial activities despite the governmental neglect and the poor infrastructure. The analysis of Ouzai main streets shows their adaptability to different functions according to their location and the surrounding settlements. The project's site has a potential to be a node in Ouzai as it comes at the intersection of these main streets, and at the center of an inner streets' network that has been created by the people to meet their daily needs. The site thus acts as a meeting point for all surrounding areas and as a link to the public beach. The project suggests a public technical school with workshops that would teach the inhabitants different new and existing crafts and skills. The project's architecture looks at the architectural behavior of the existing settlements and implements learnings in its volumes and strategy.





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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