

TALES OF BEIRUT



| The Circle of Trust - James Kerwin |

CHAPTER 1 | RESEARCH

layers of Beirut

CHAPTER 2 | CONCEPT

project aim

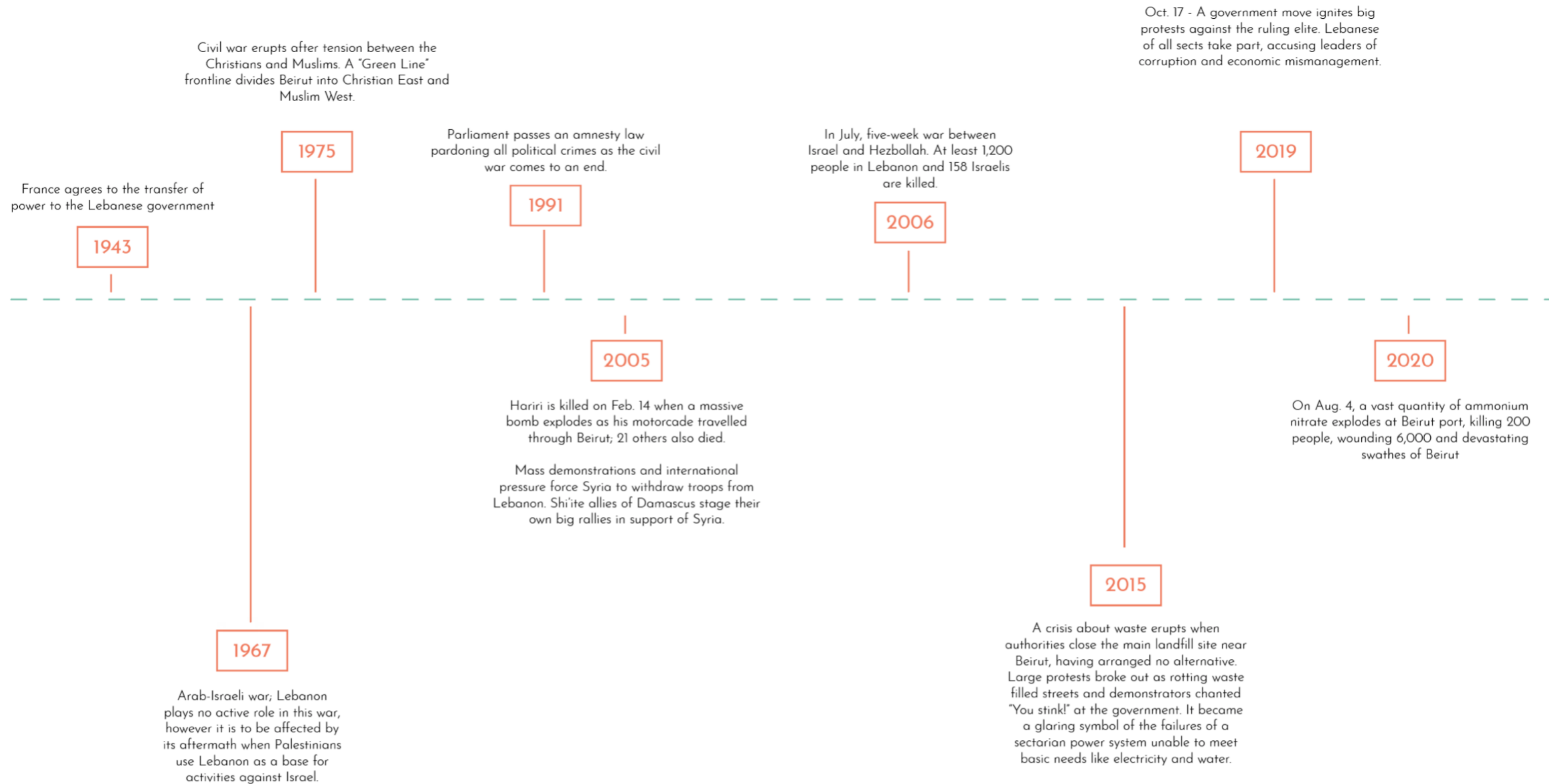
CHAPTER 3 | ANALYSIS

the site

CHAPTER 4 | DESIGN

journey through the house

CHAPTER 1 | RESEARCH

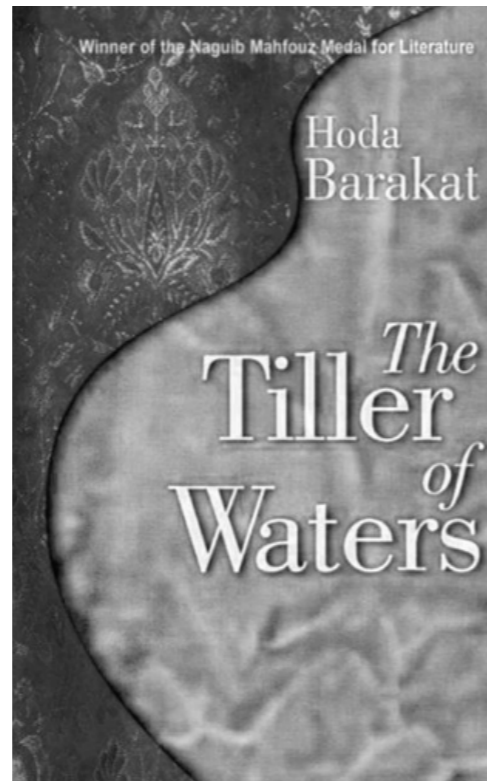




'alternative, more inclusive, multifaceted, and poly-vocal architectural histories'
'correct the record [...] making it wider, more reflective of what actually happened'

- Naomi Stead (Gosseye, Stead & Van der Plaat, 2019)

How can we understand and unfold the narratives around Beirut?



observation

#1 The Souk

- the souk as a place of encounter between different people to a place of consumption
- negligence of heritage being one of the causes for a fractured collective memory

#2 The Void of Beirut

- lack of public spaces
- available public spaces > design does not support the function
- people reclaiming public spaces

#3 Cosmopolitan Beirut

- centre of an active public sphere turned into just another street in Beirut, caused by gentrification

#4 The Sea

- loved and valued 'untouched' natural space
- people find refuge in this area of tranquility between the city and the sea

need for ...

- accessible spaces that feel authentic and relatable
- spaces to connect with other people
- preserving the value of Lebanese heritage, to strengthen collective memory and with that the unity between Lebanese

- quality public spaces that are inviting for people to gather, walk around or rest
- city as a place to be engaged with, rather than to be observed

- spaces that act as a catalyst for the creation of a new form of gathering for people to exchange thoughts and ideas

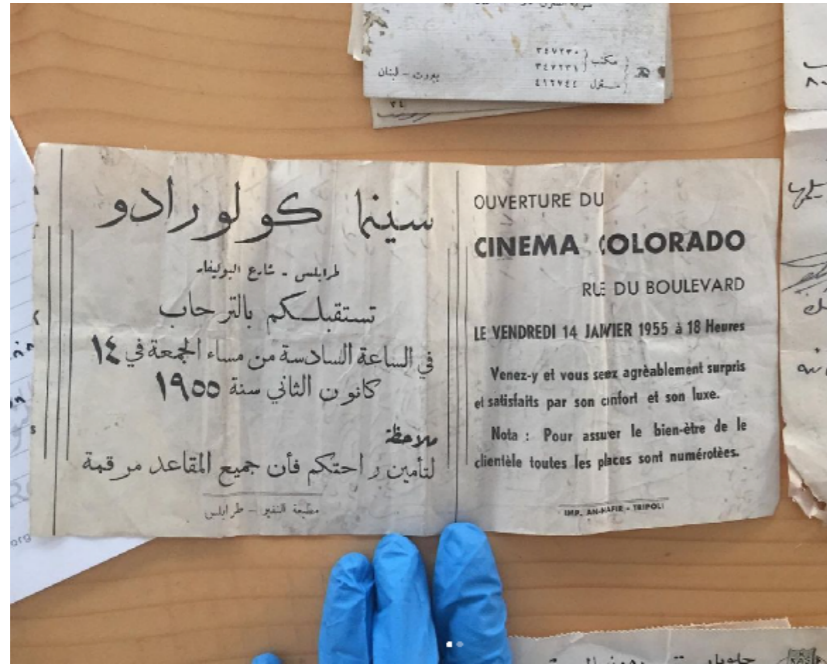
- space to take a step back from the chaos of Beirut

CHAPTER 2 | DESIGN CONCEPT

Create a platform at which people can share their stories as well as collect them in any shape or form inside an archive.

“There is an absence of any systematic archive in Lebanon: municipal archives were destroyed in a flood in 1983, the national archives have been partially operational only since 1978, and the port archives, offering the largest documentation of the late-Ottoman and French mandate periods, cannot be consulted owing to the ambiguous status between state and private company.”

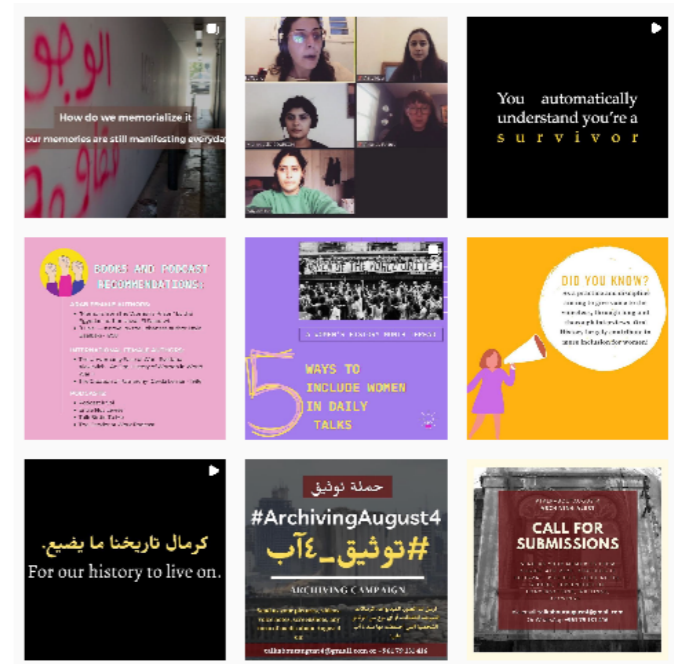
- Claire Launchbur (2014)



UMAM - research & documenation centre



'Atadhakkar' art installation

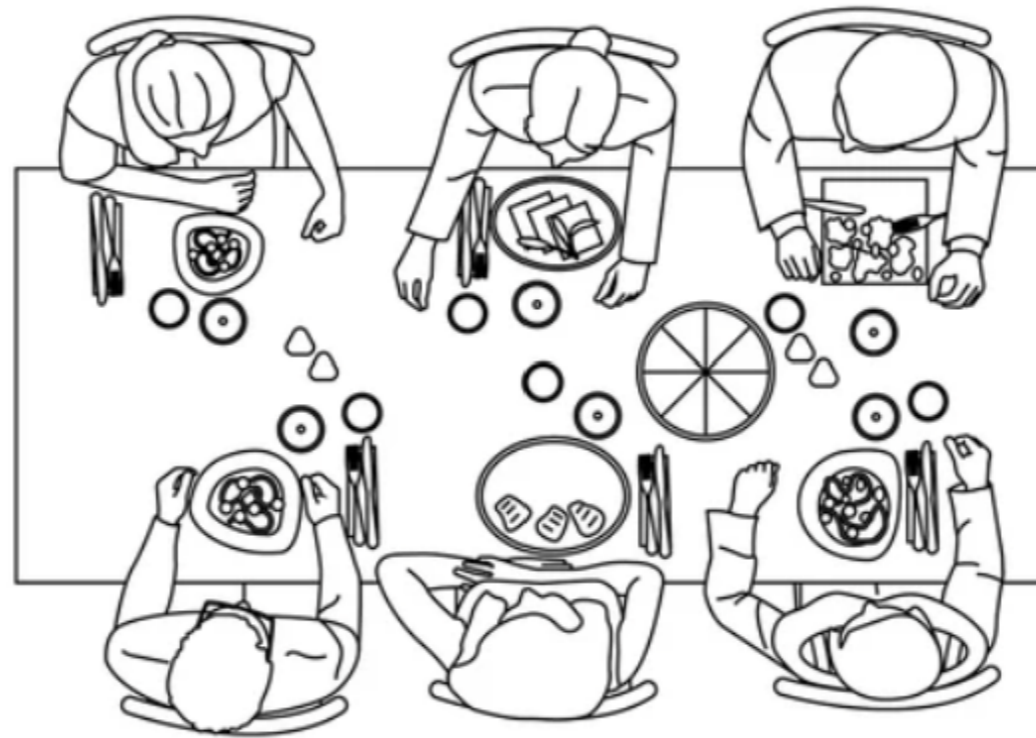


Talk About August 4th

ARCHIVE | a space where stories are collected from the past in order to move forward without forgetting. A symbol for acknowledging and making visible and accessible of the different narratives in Beirut.

SARD (*arabic*) --- narrative

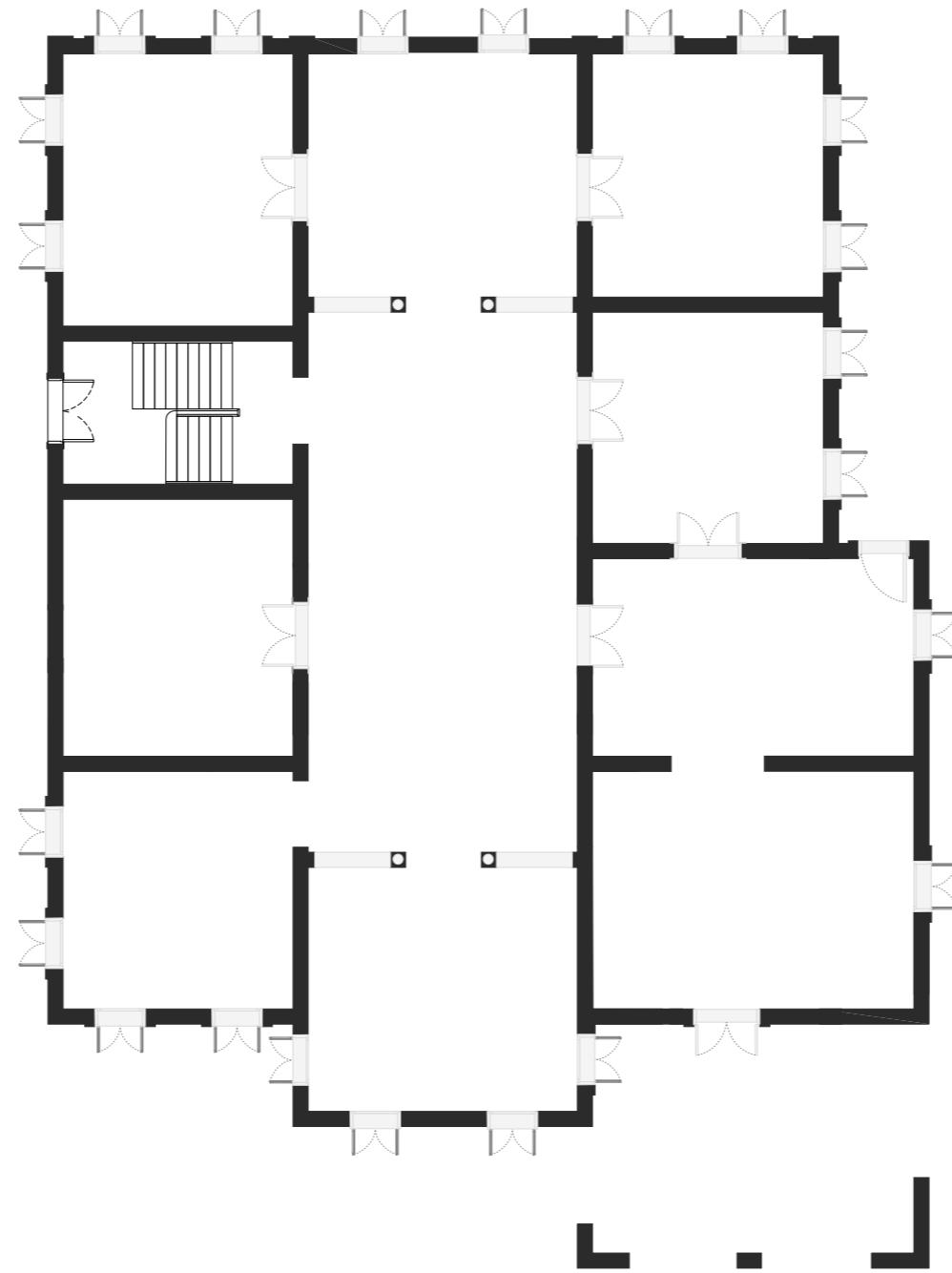
SARDE --- a typical part of Lebanese culture where at the end of a meal people
let go, talk openly and share stories



CHAPTER 2 | ANALYSIS



Retrieved from: <https://www.youtube.com/watch?v=V8d6FDQDsHk>



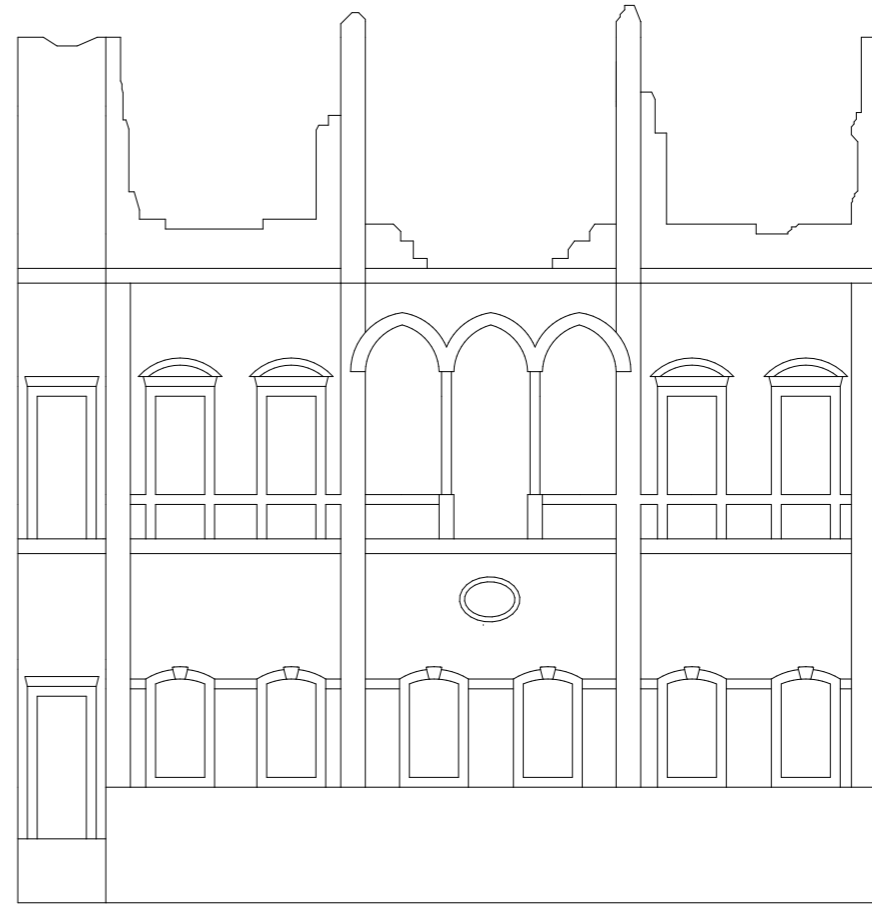
| Beit Boustani - Beiruti House - Central Hall House |



Retrieved from: <https://www.youtube.com/watch?v=V8d6FDQDsHk>



Retrieved from: <http://www.tomyoung.com/4987982-counterpoint-performance-ziad-suidan-2017>



| Beit Boustani - August 4th Explosion |



| Beit Boustani - New Outline |



| Orchard - Tobagi Garden |



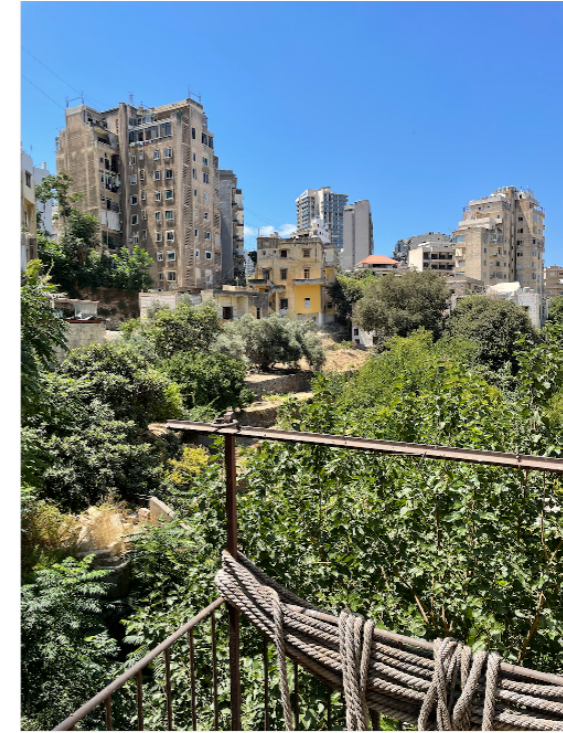
Halim Abi Ghanim, 78,
tended the garden since
the end of the Civil War



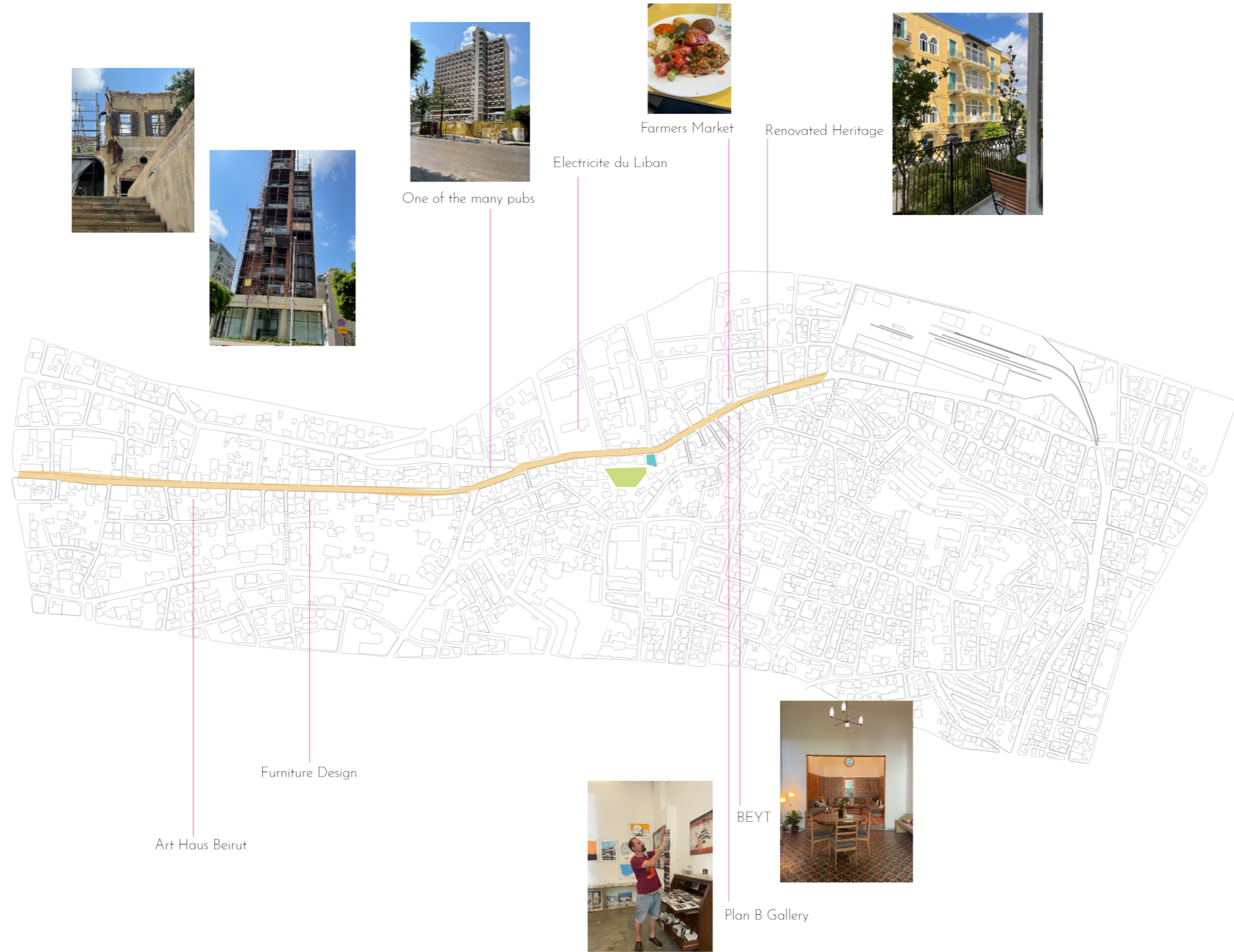
Lemon trees



Halim and his friend sharing
stories with me about the day
of the explosion



View from Beit Boustani



| Beirut - Mar Mikhael - Armenia Street |

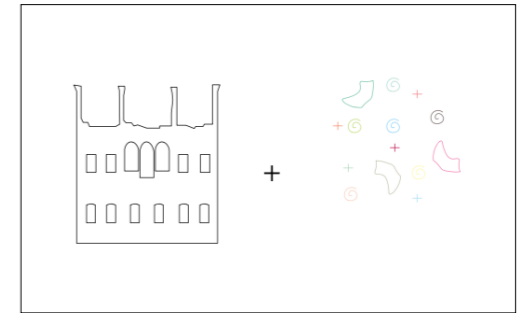
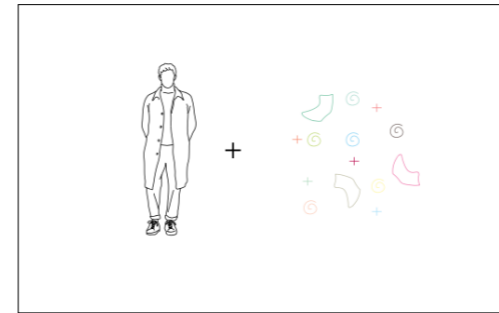
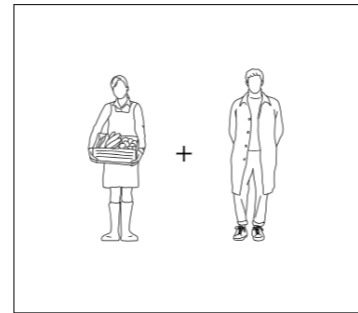
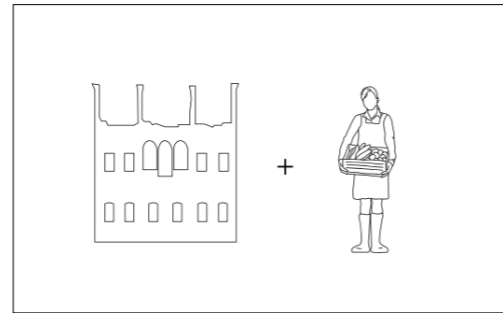
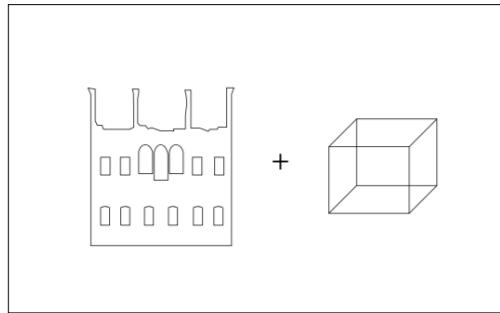


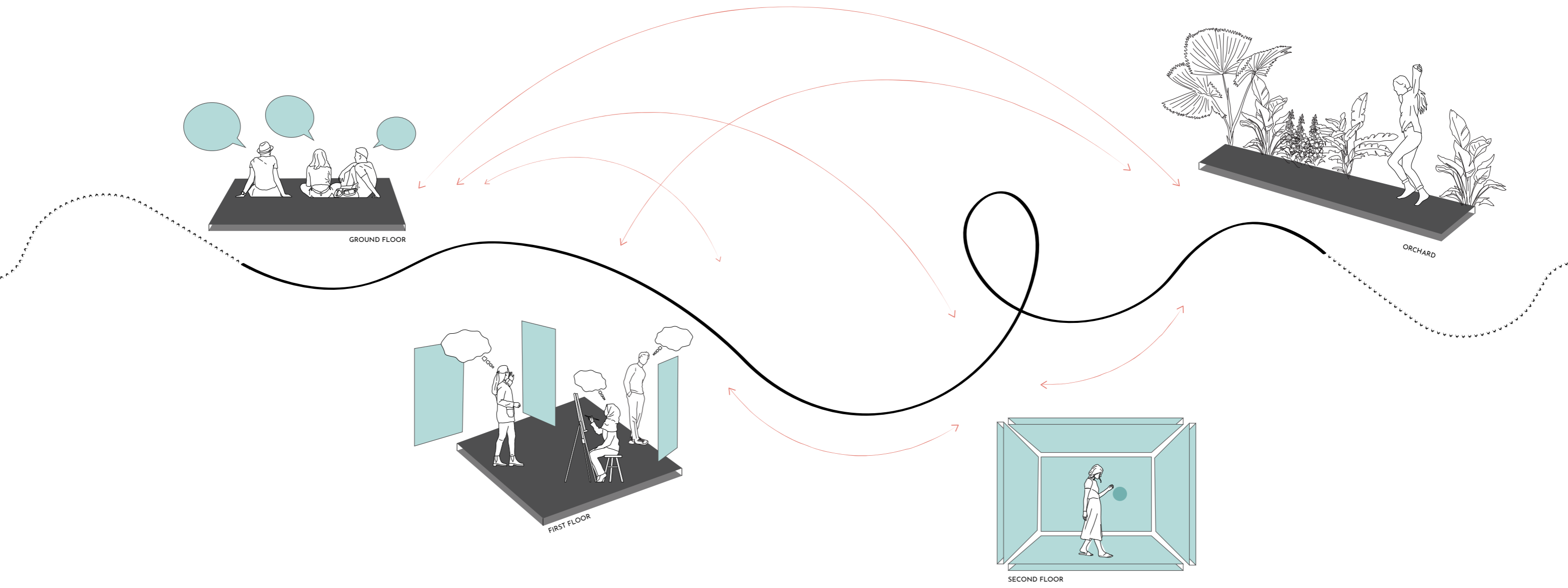
| Beirut - Mar Mikhael - Armenia Street |

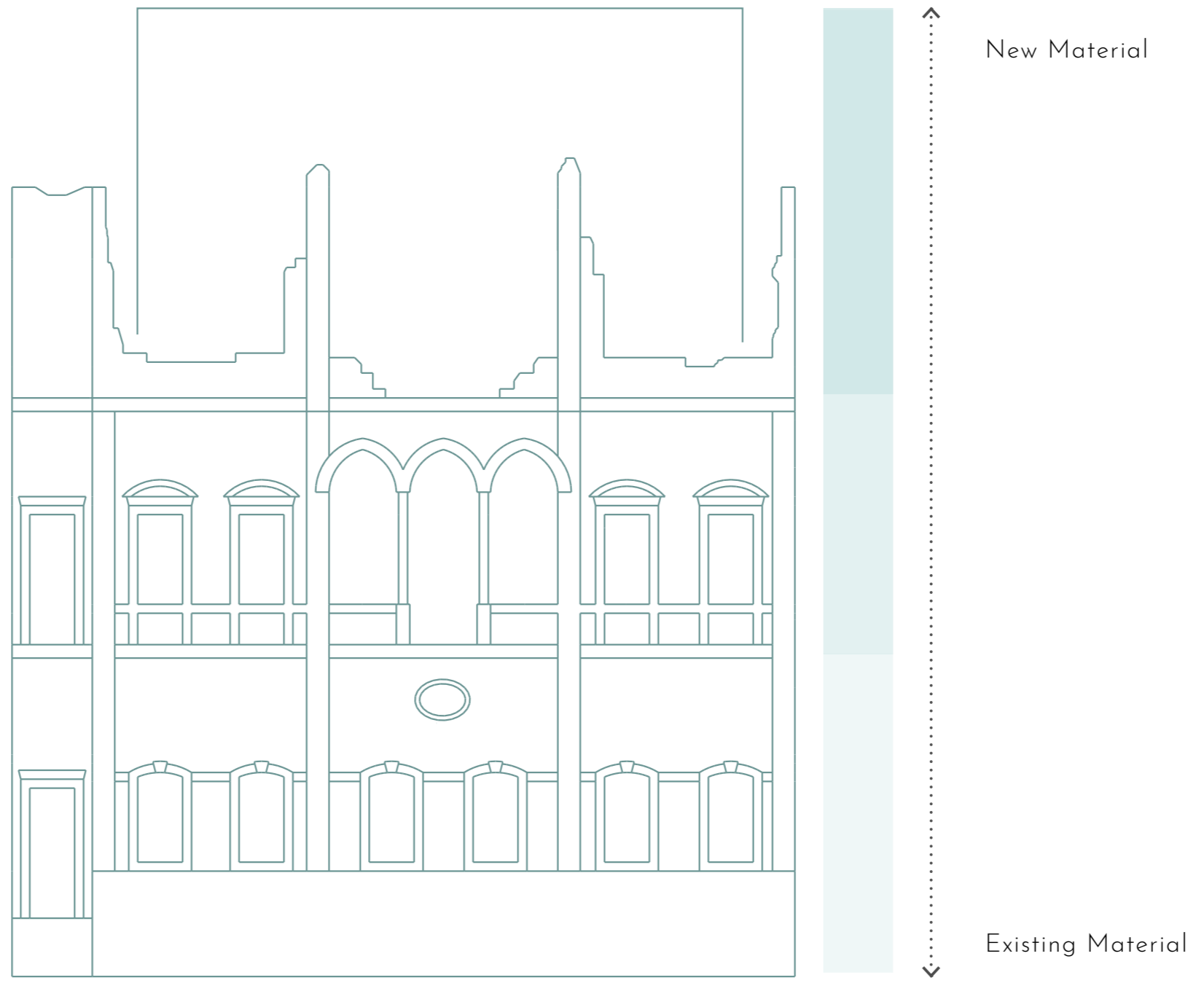
CHAPTER 3 | DESIGN



| Stories as the New Inhabitants |





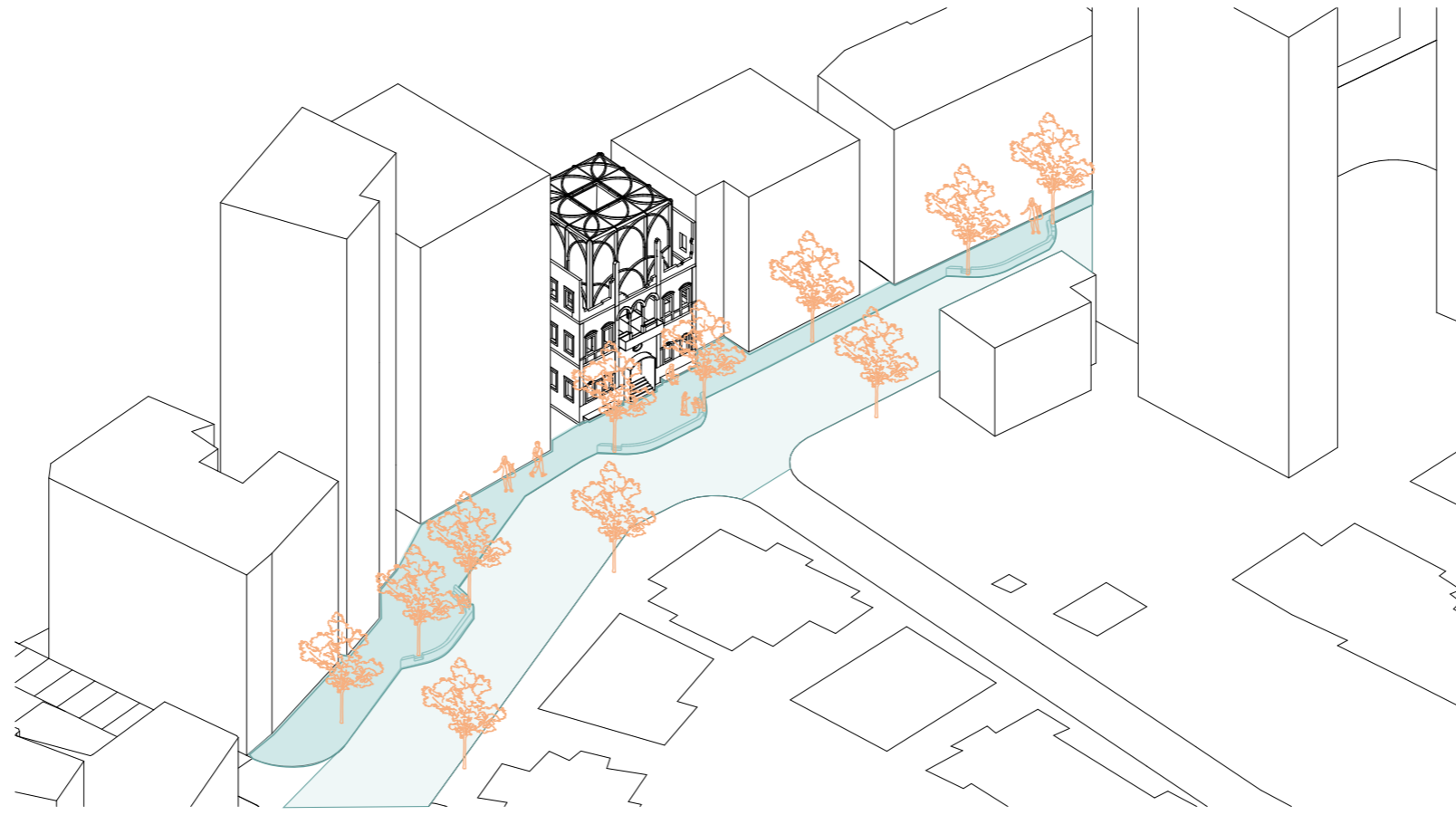


| Demolition | Preservation | Restoration | Untouched | ??? |
|---|--------------------------------------|---|--|---|
| _erasure of the building | _protection of what is already there | _restoring it back to its original appearance or function | _leave the building as it is and allow it to live its own life | _finding a balance between "conservation, destruction and creation" |
| _erasure of heritage and making place for something new | _museumizing heritage | _replicating heritage | _heritage as we know it disappears or creation of a new form of heritage | _generatin a new meaning for heritage |

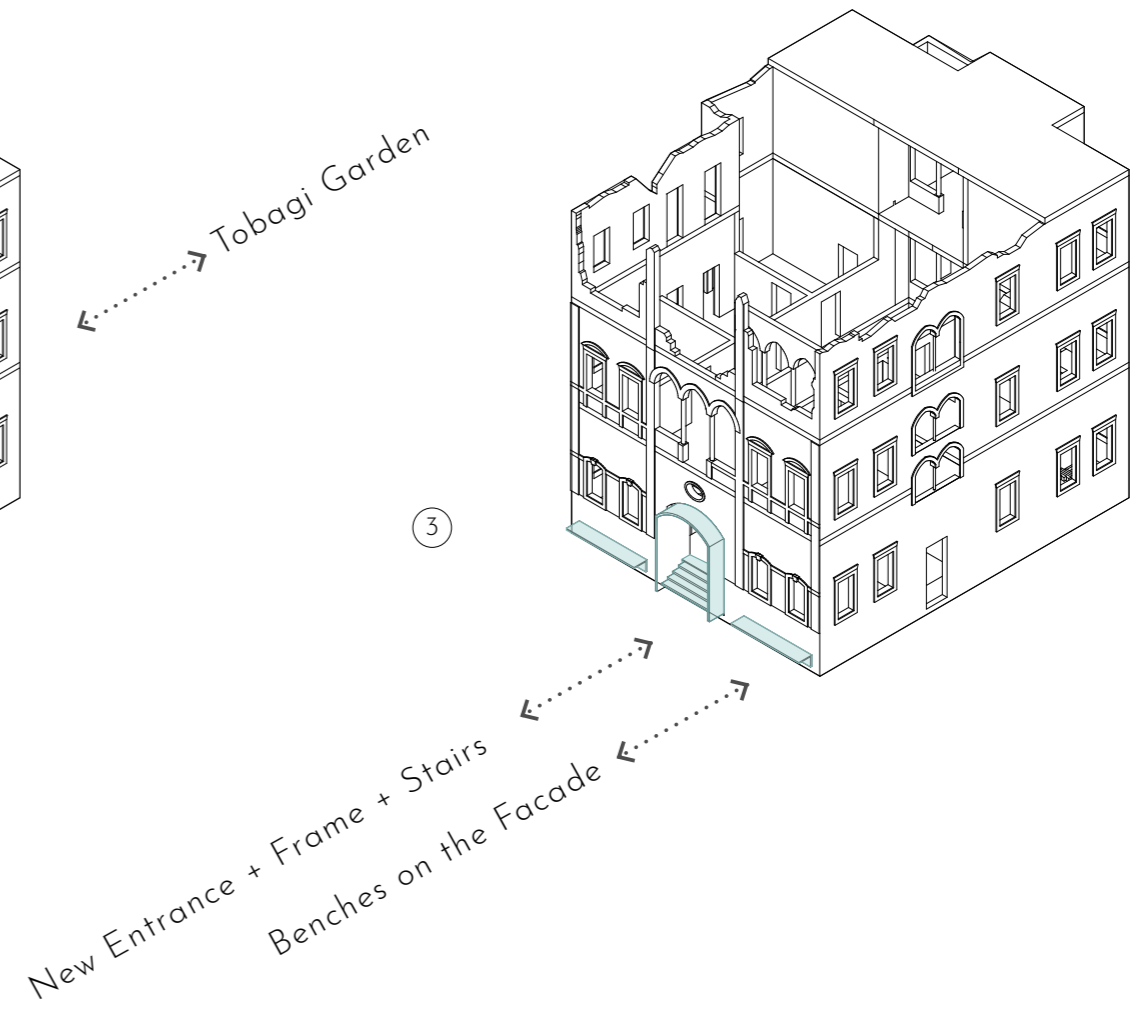
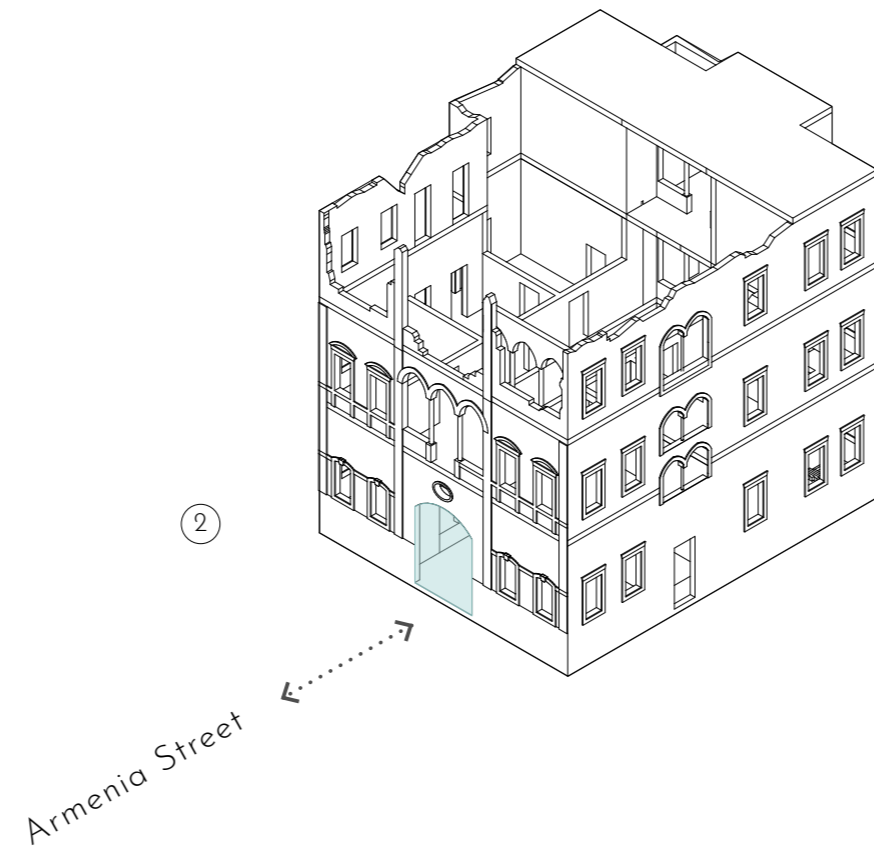
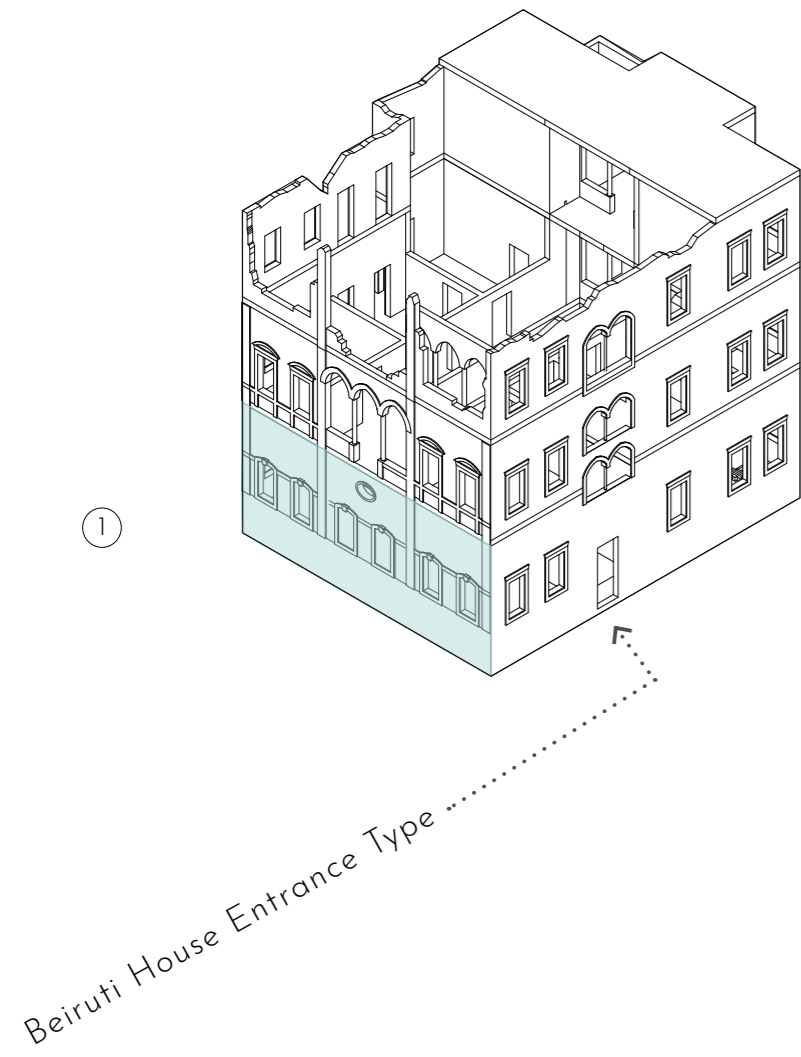


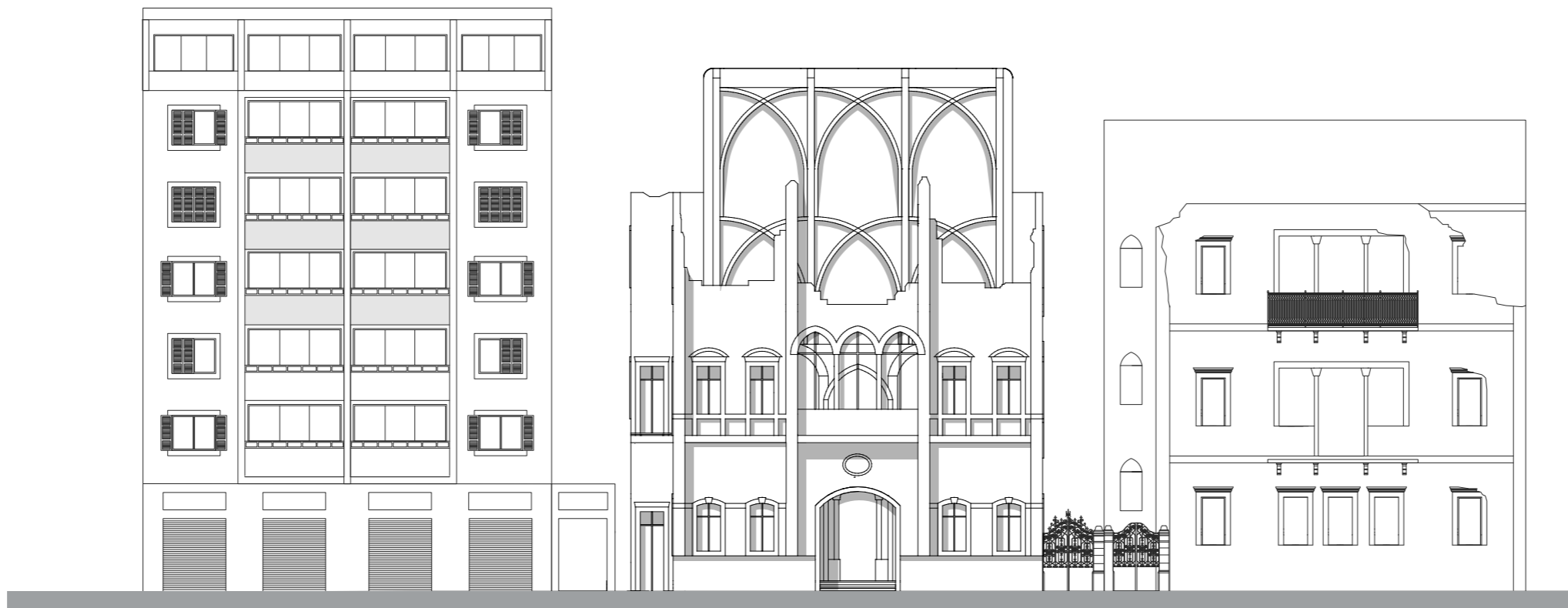
| Approach towards Heritage |

DESIGN | JOURNEY THROUGH THE HOUSE



| Street - Sidewalk as Meeting Space |

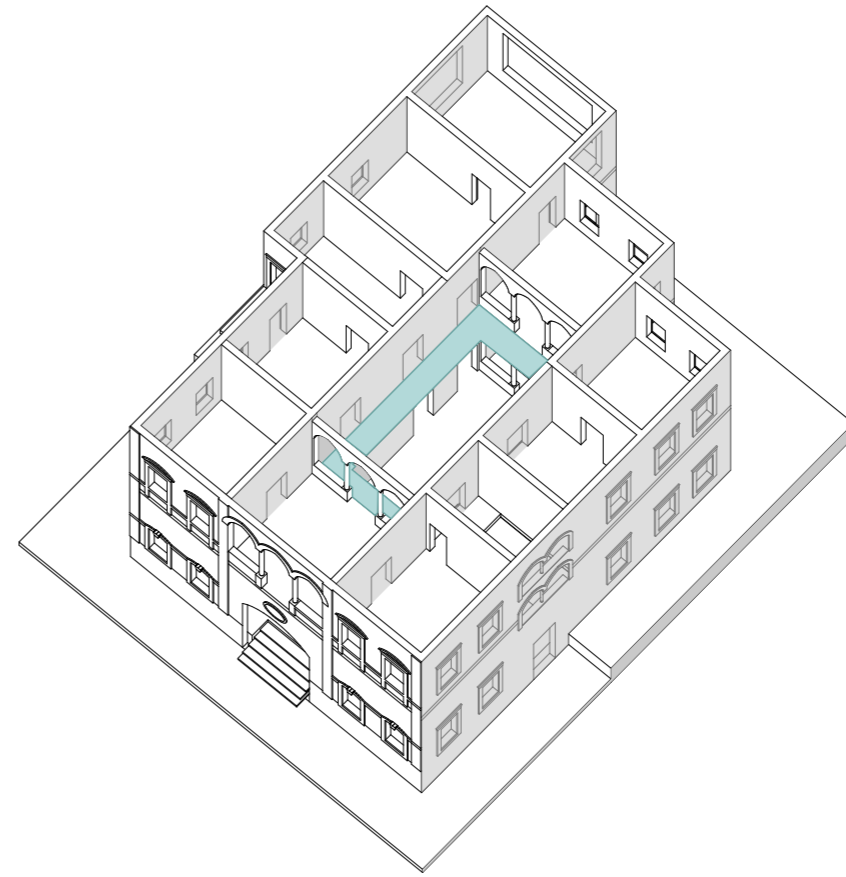
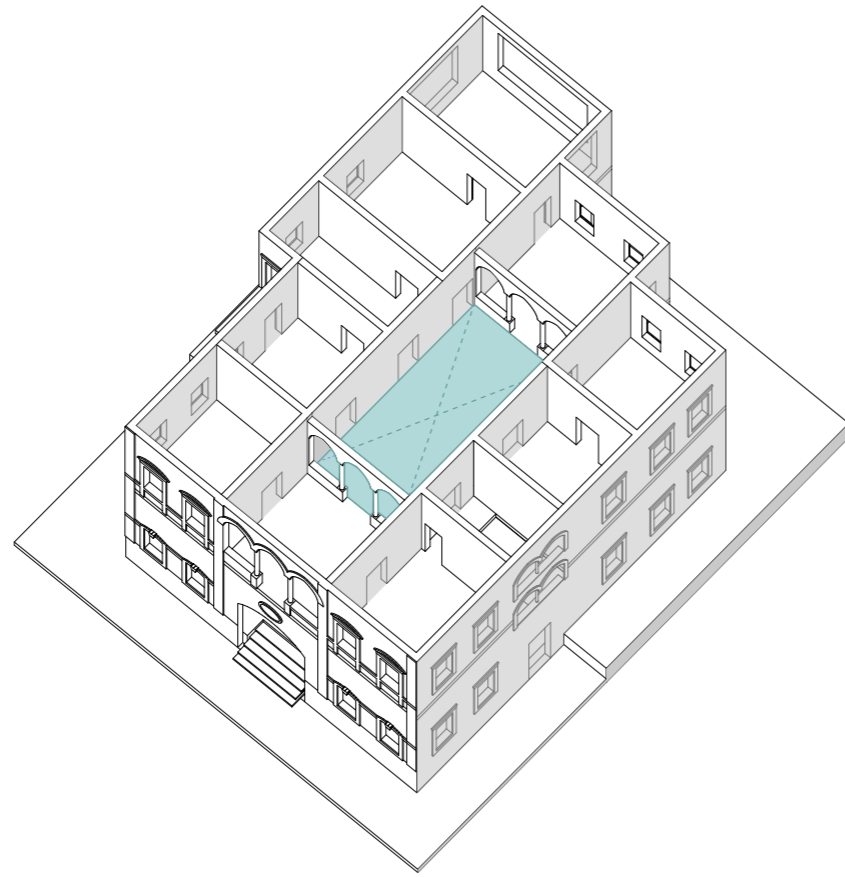




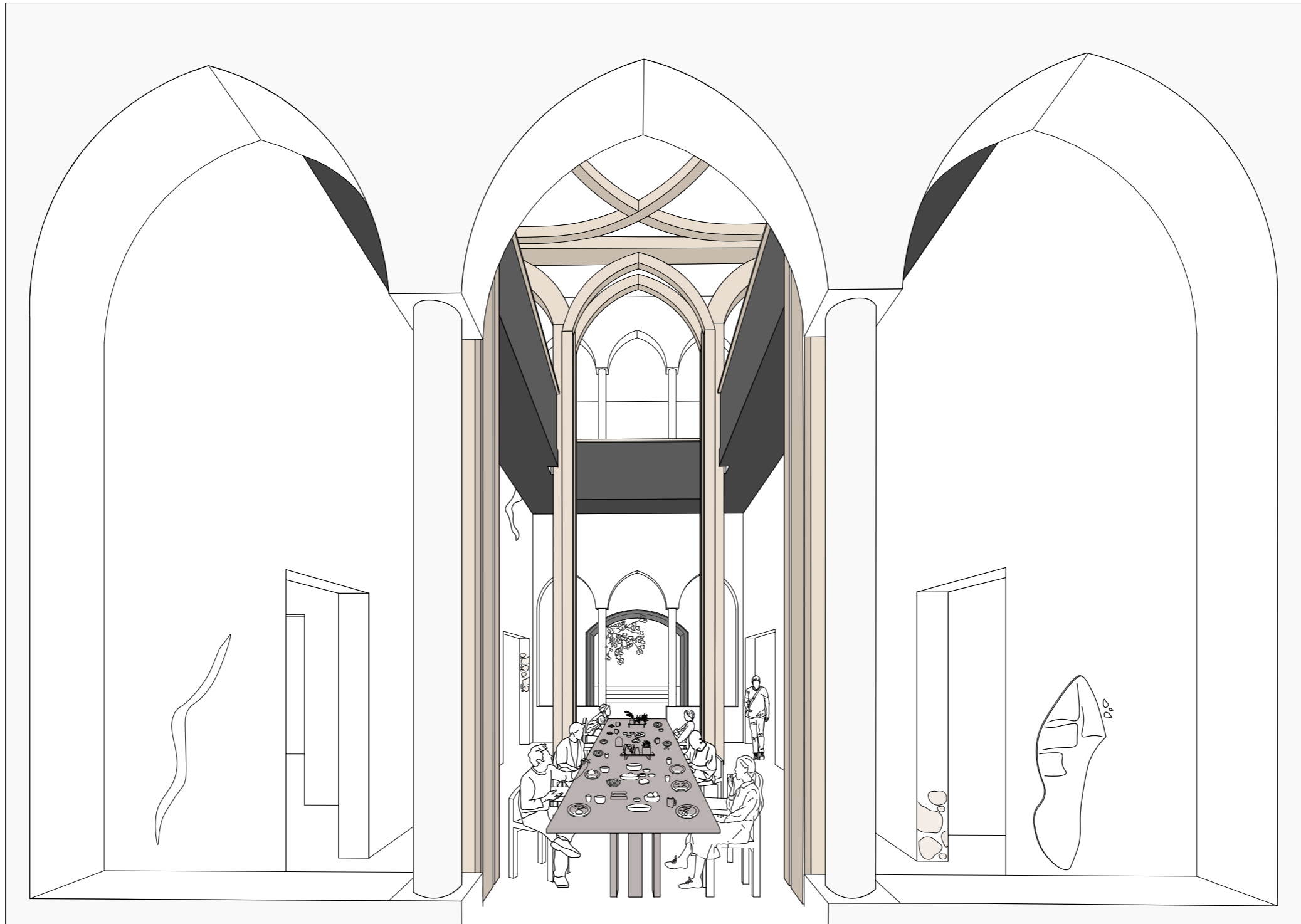
| Entrance |



| Central Hall - Space for Dining and Exchanging Stories |



| Demolition of the Floor on the First Floor |

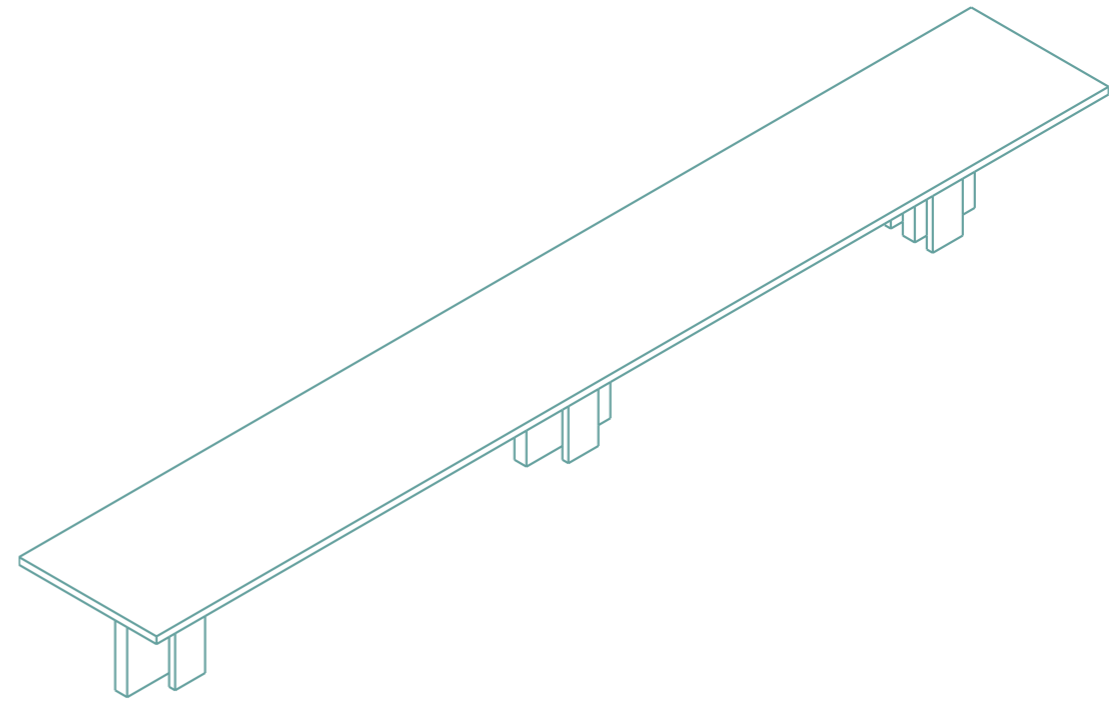


| Central Hall - Space for Dining and Exchanging Stories |

.....
marble pieces can be
used for the dining table



.....
wood for chairs or other
smaller furniture

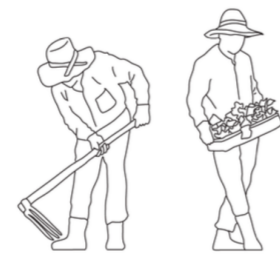


... preparing the food

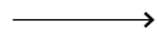
... providing jobs for women

... creating an understanding between these women of different backgrounds

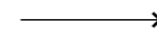
... providing food for people in need



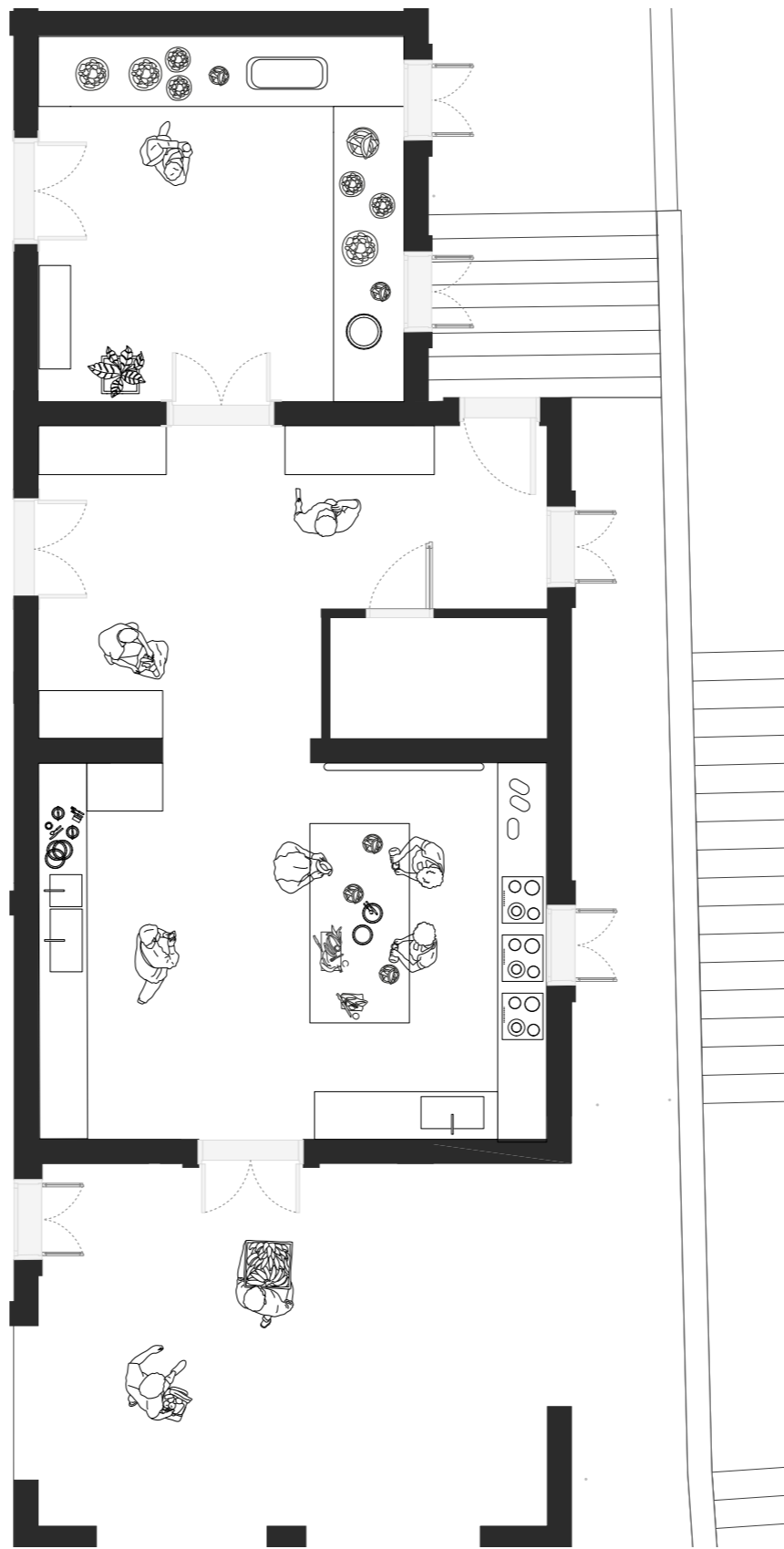
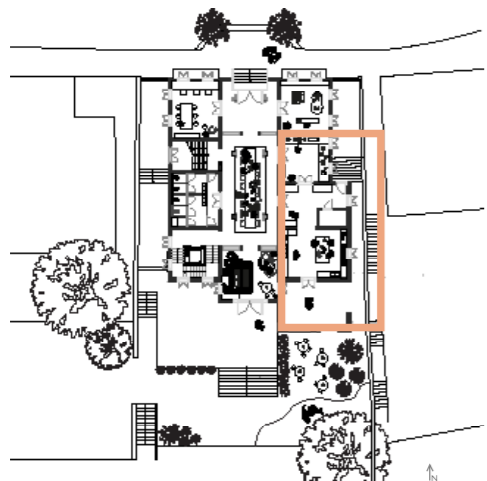
culture of cultivation



kitchen garden



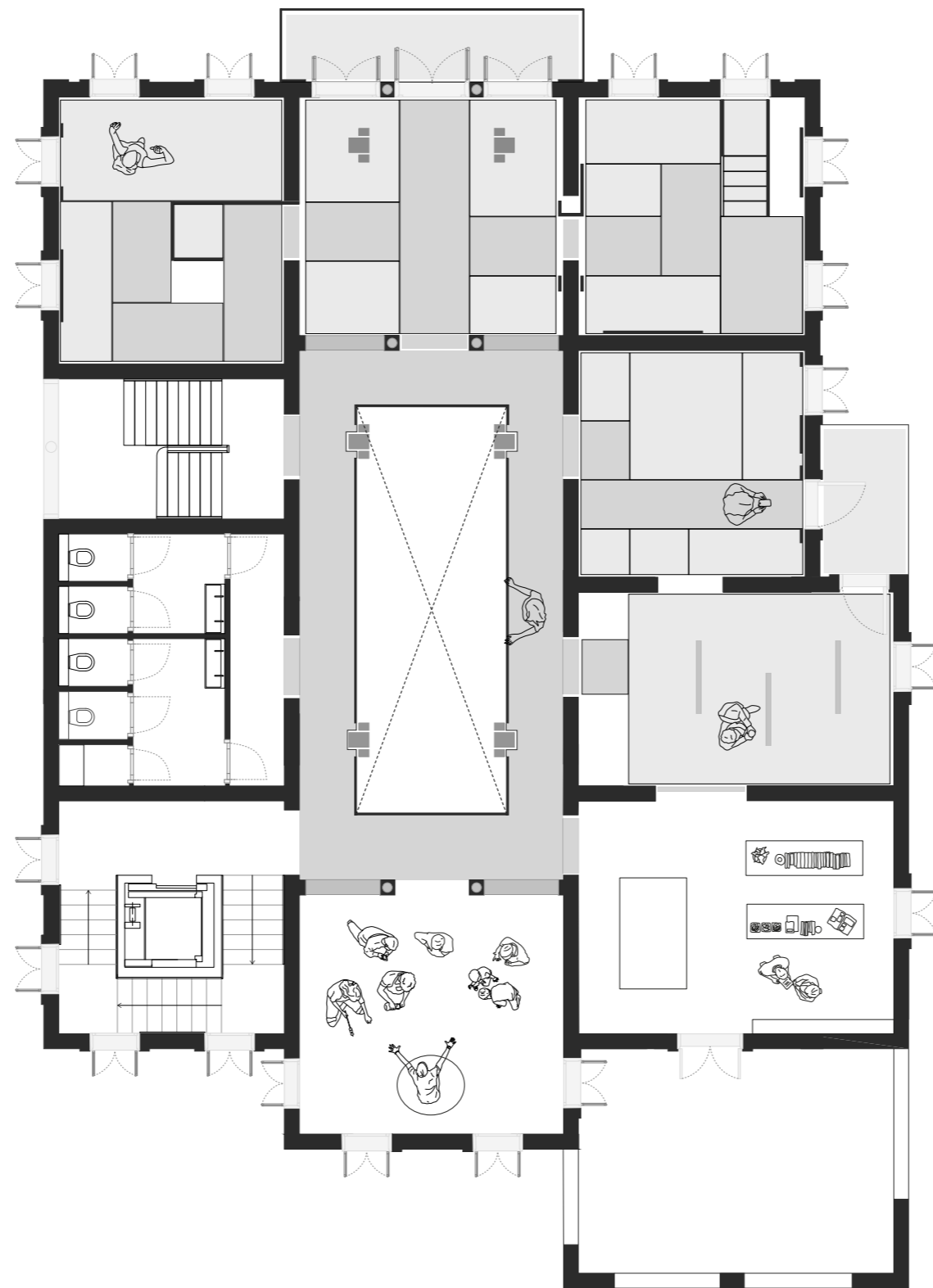
produce for meals



| Kitchen |



| Supporting Program |

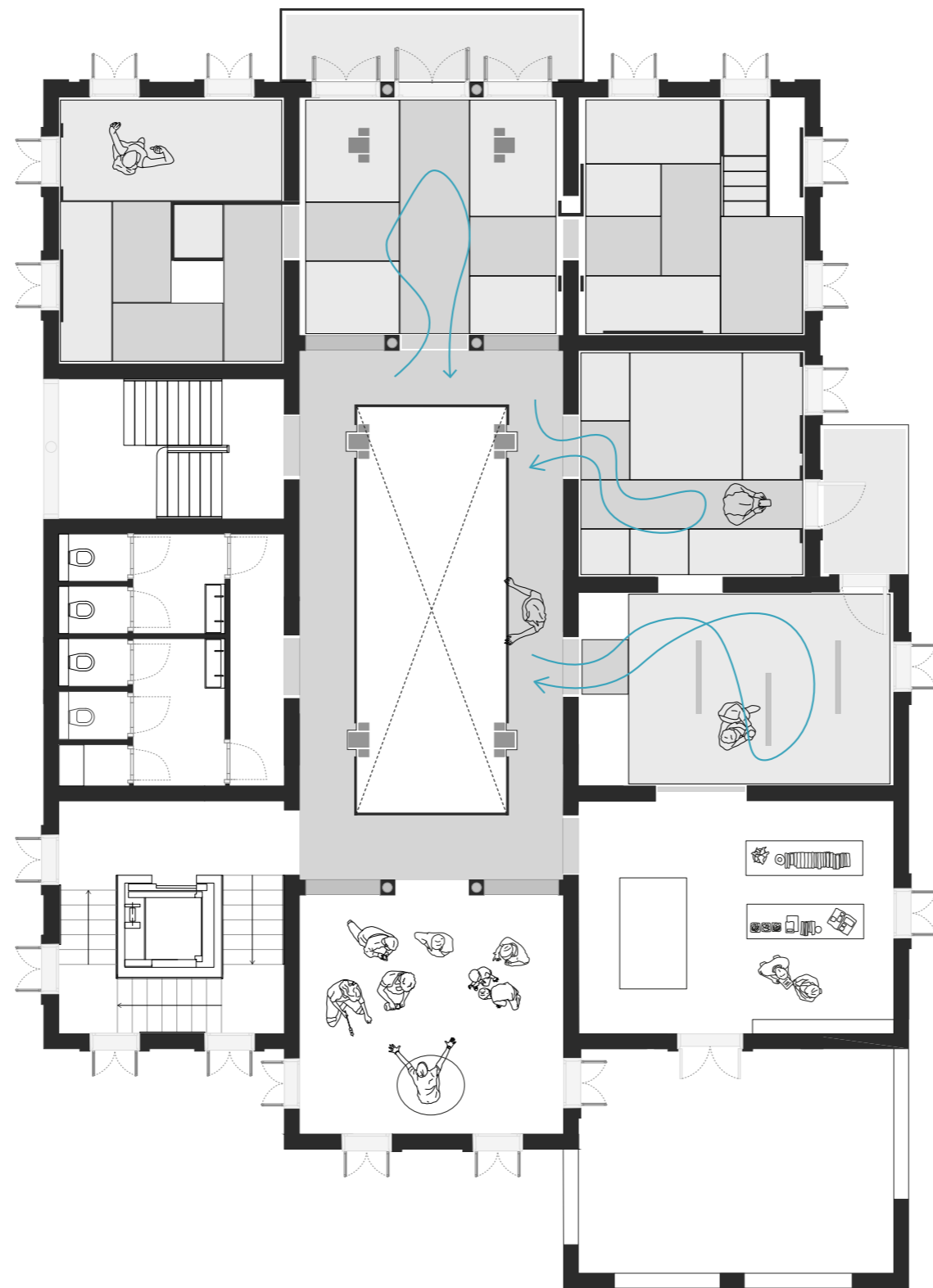


| First Floor |



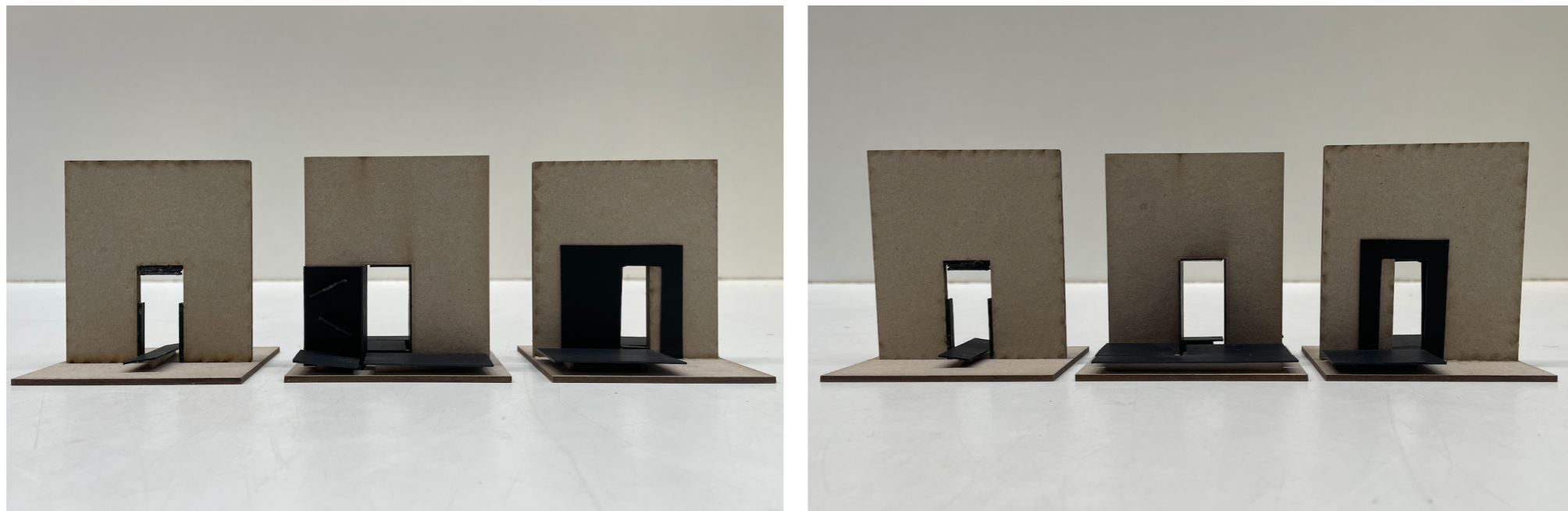
Image from: <https://www.axolotl.com.au/sheet-metal-gallery/>

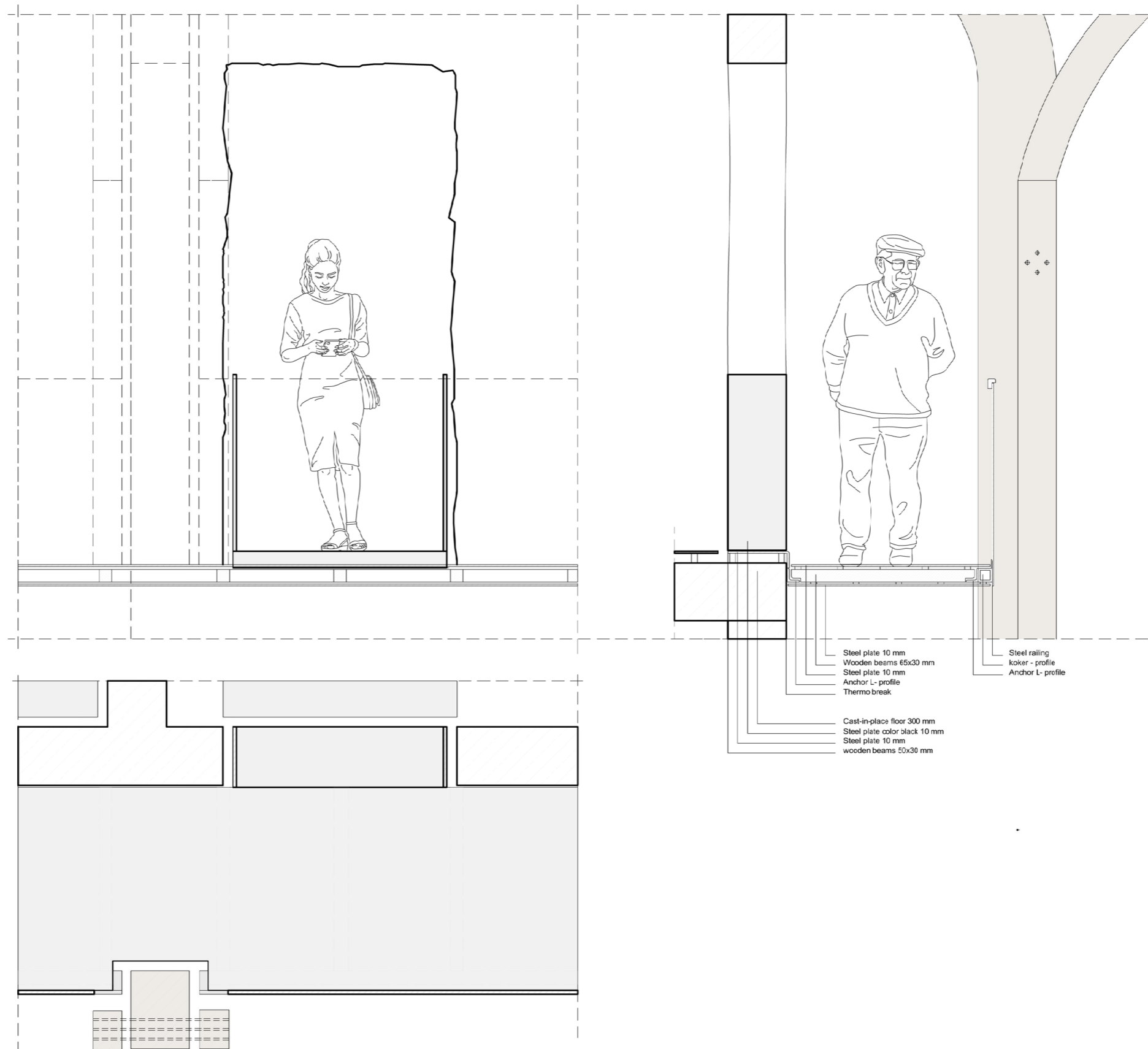
Enhance the contrast between the strong
and cold steel with the 'colourful', but
vulnerable stories



| Circulation |

SCARPA | the door as the place where we are the closest to the building, because at this point you figuratively and literally step into the building





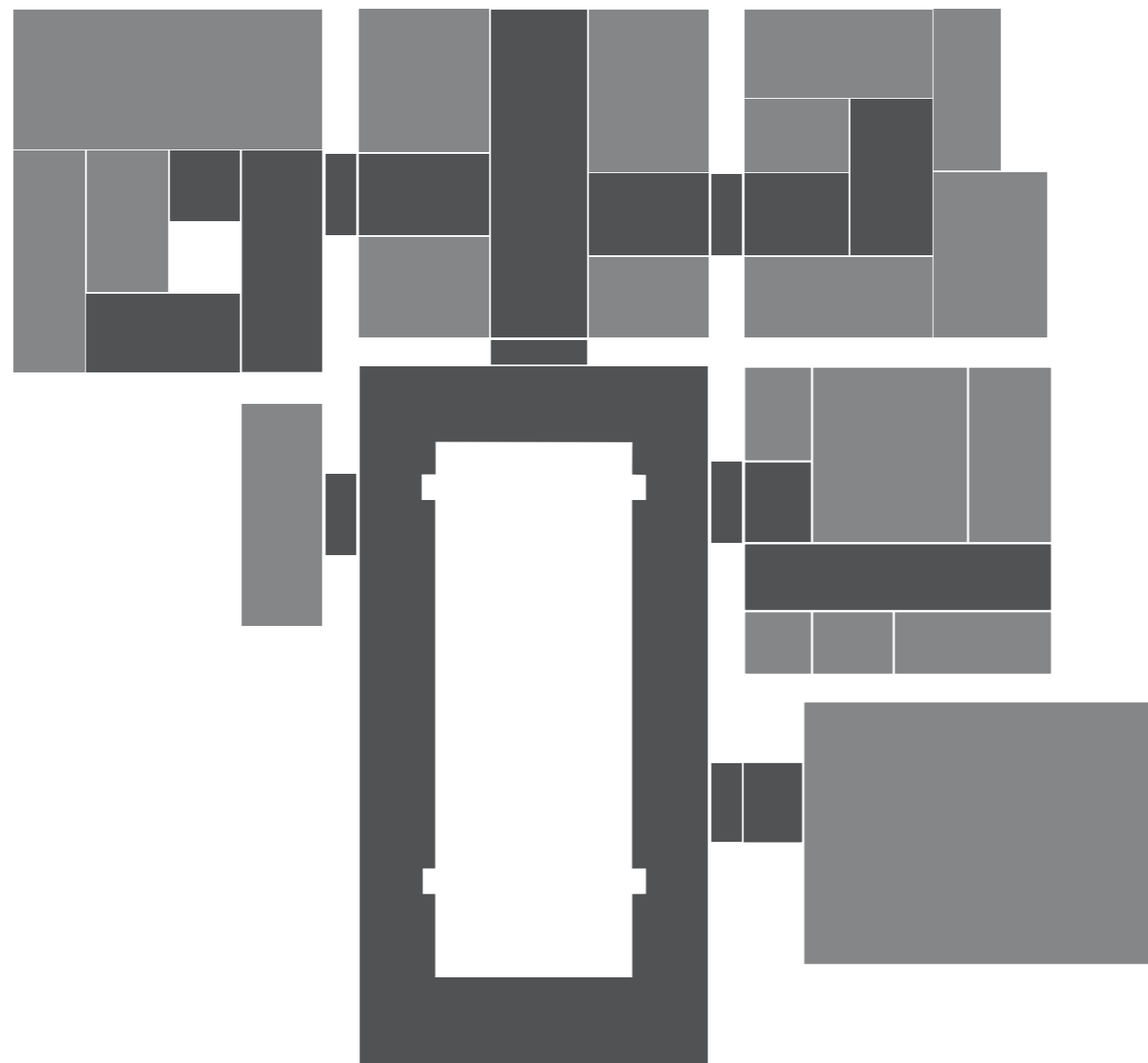
| Transitions - Detail |

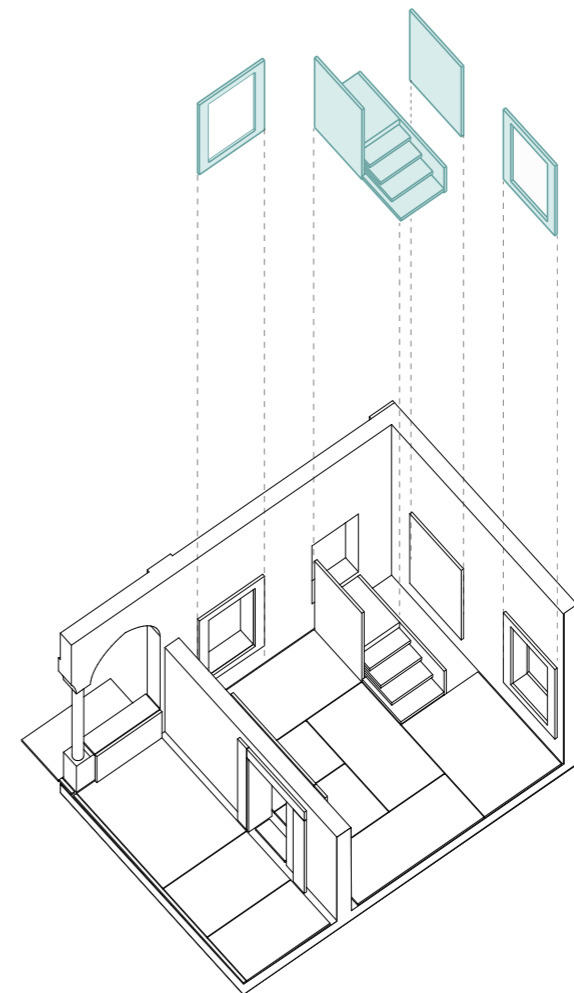
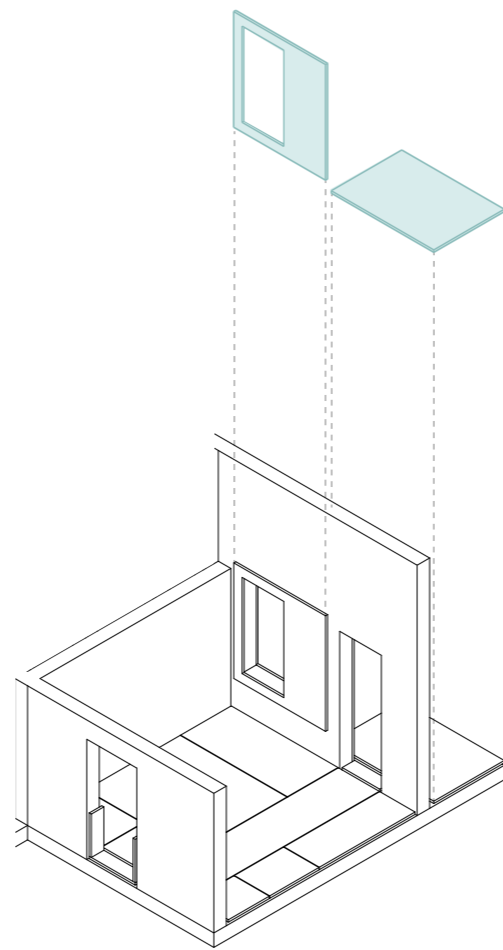
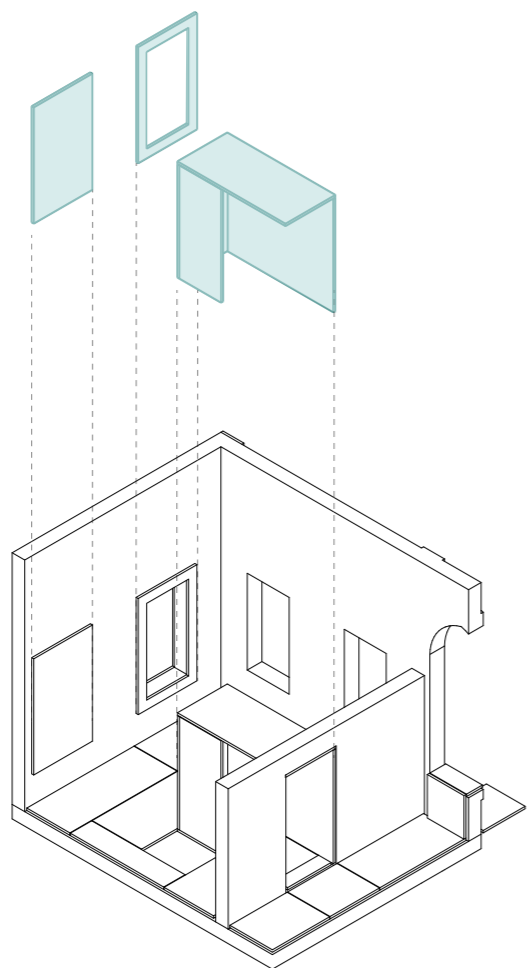
.....
inscriptions on the wall

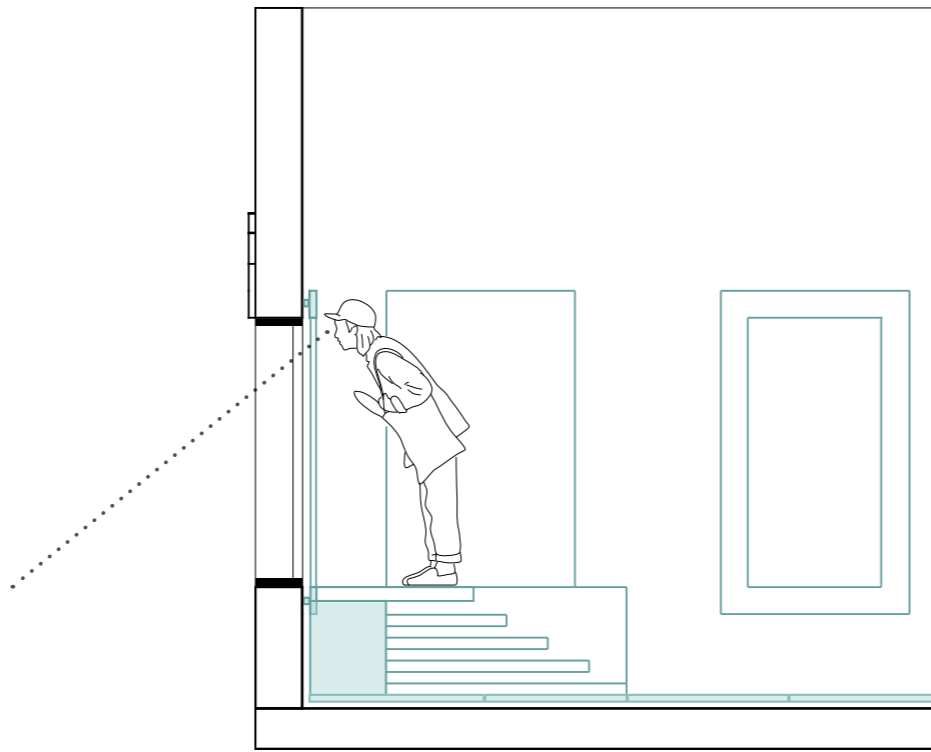
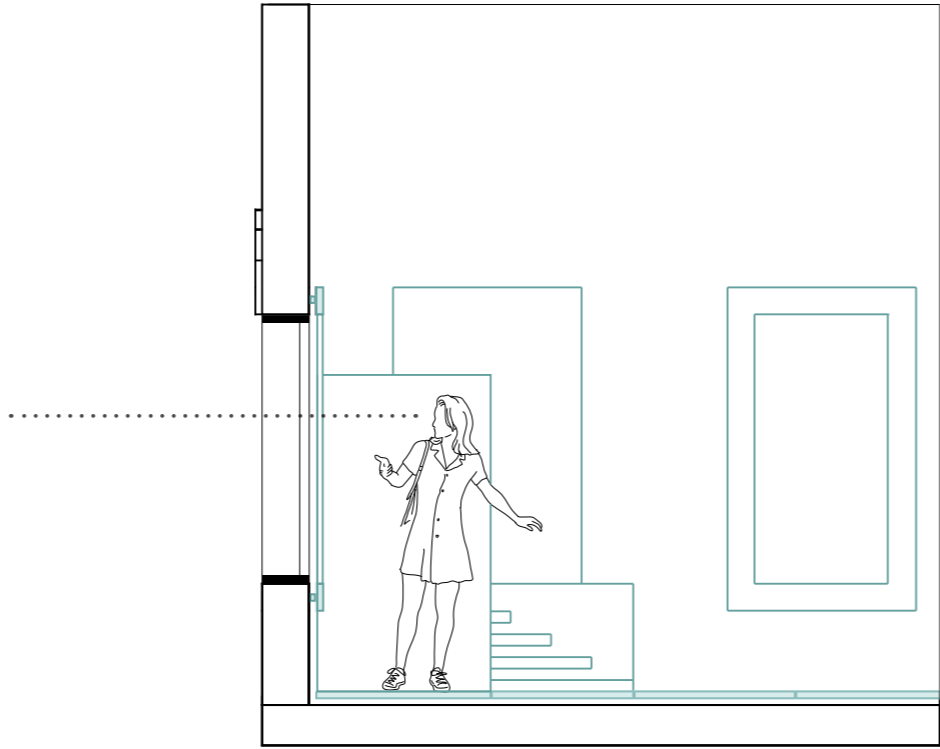


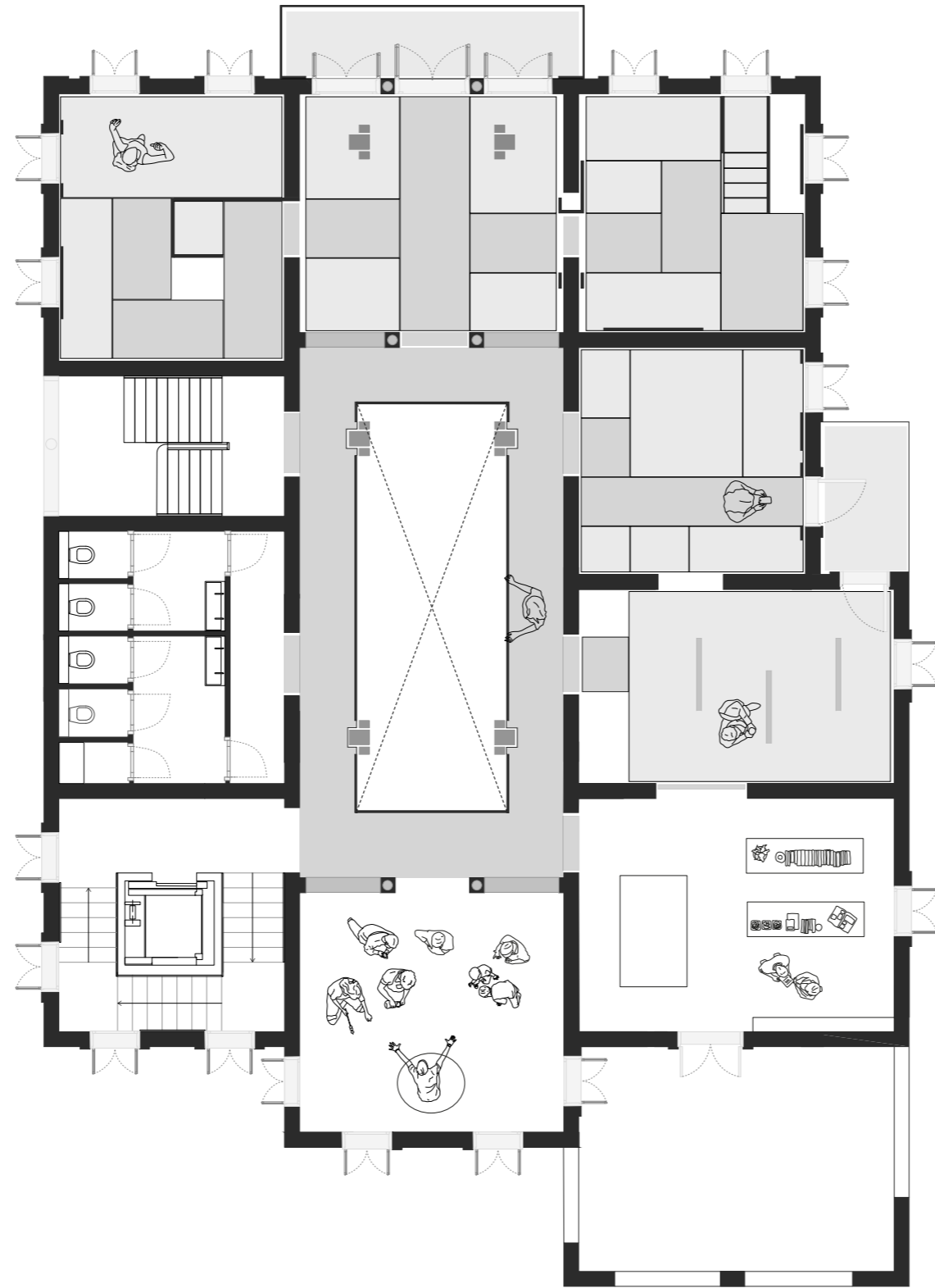
.....
bullet traces from
the civil war



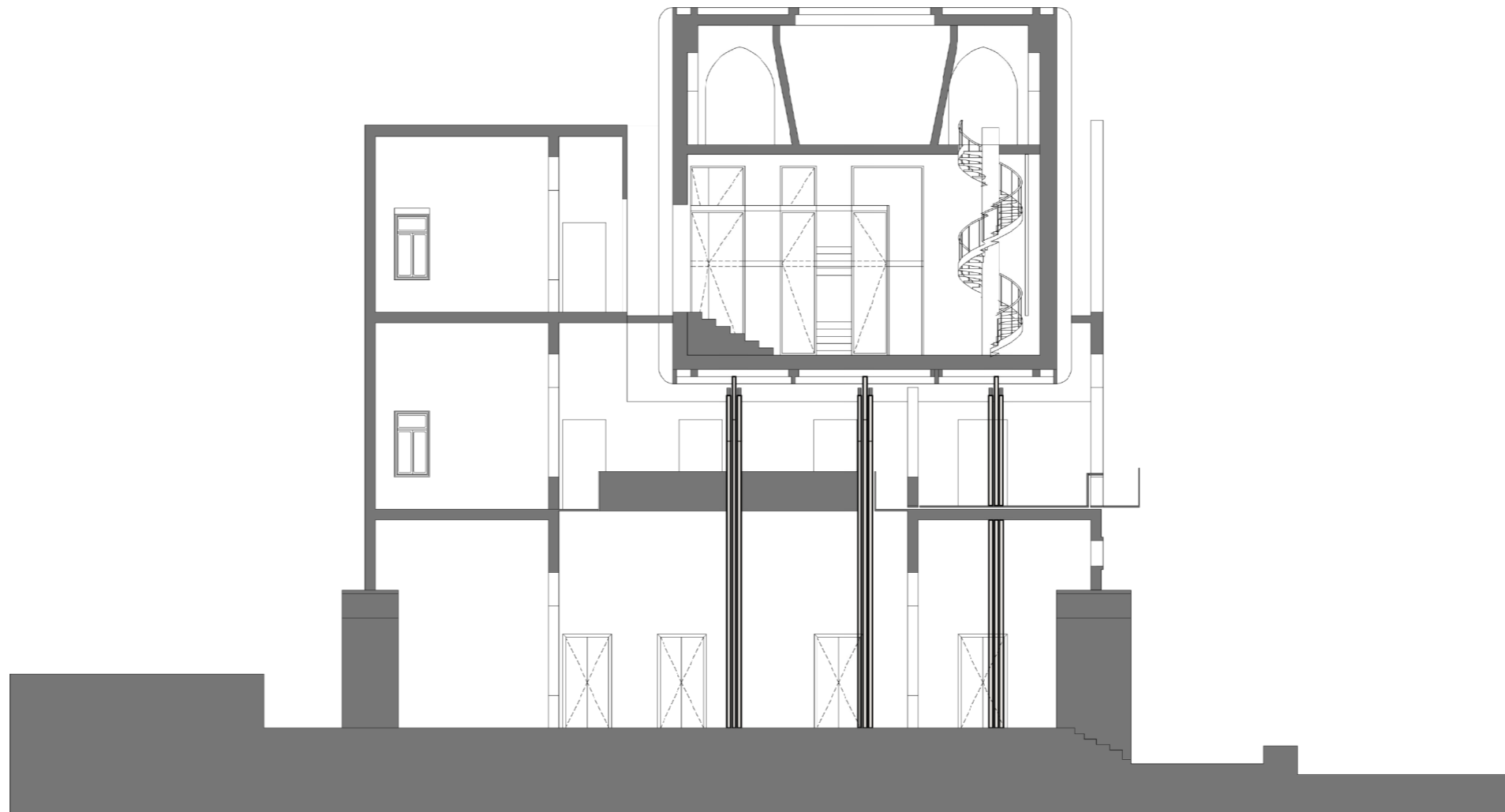




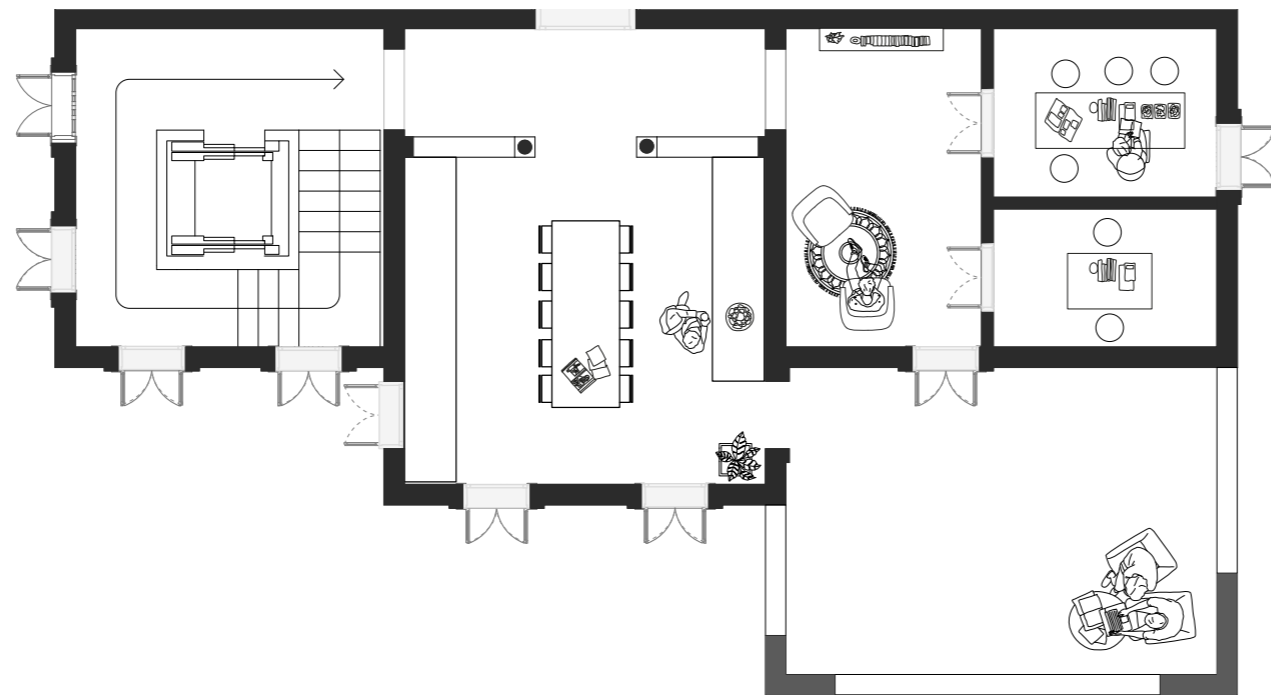




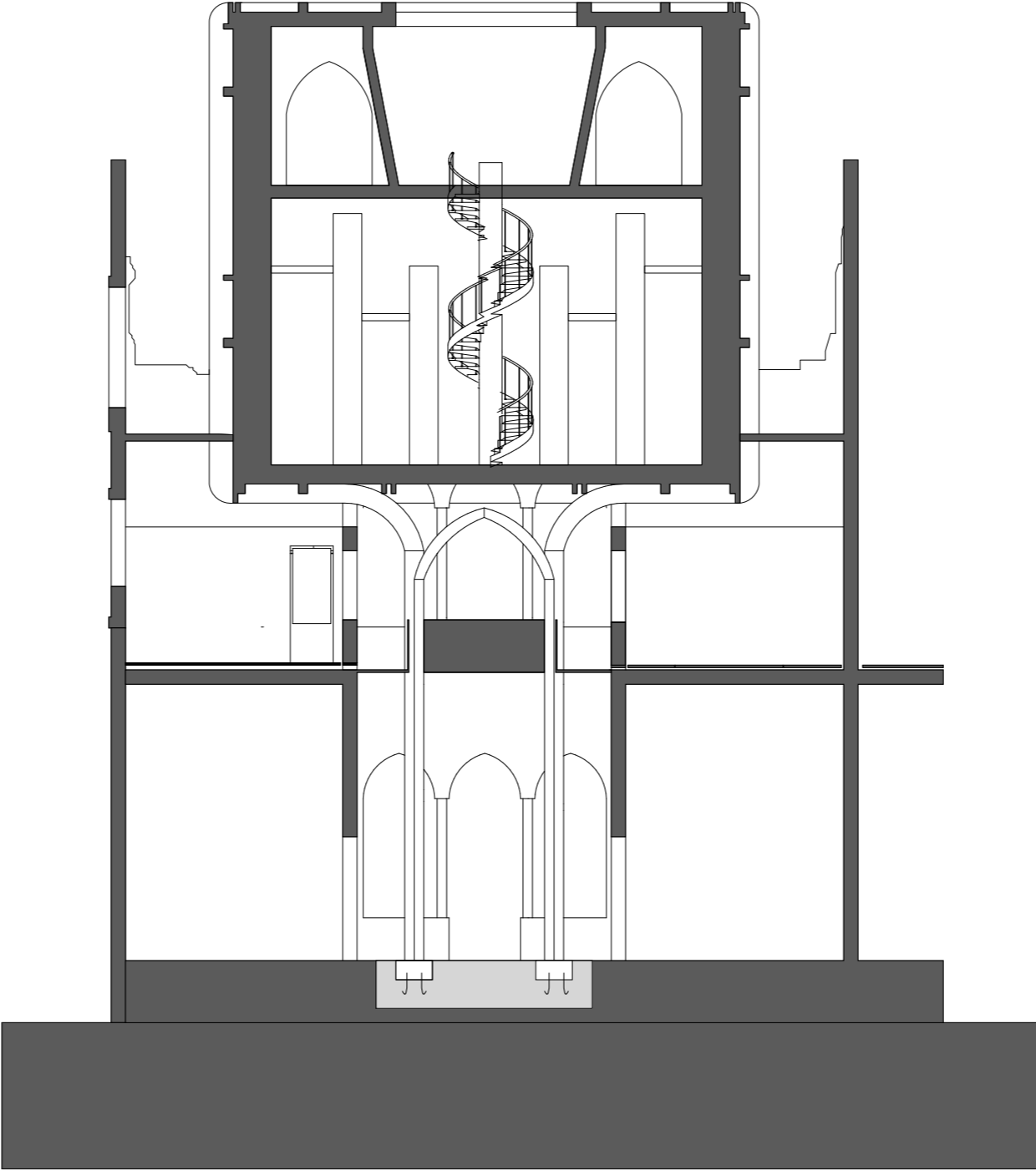
| Workshop Space - Open Mic |



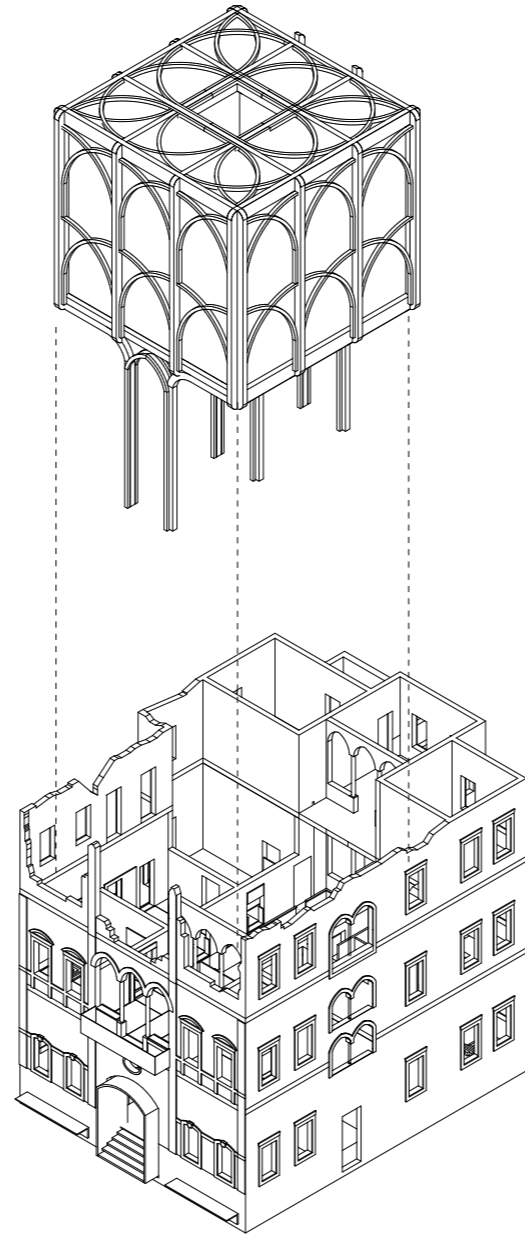
| Second Floor - Archive |



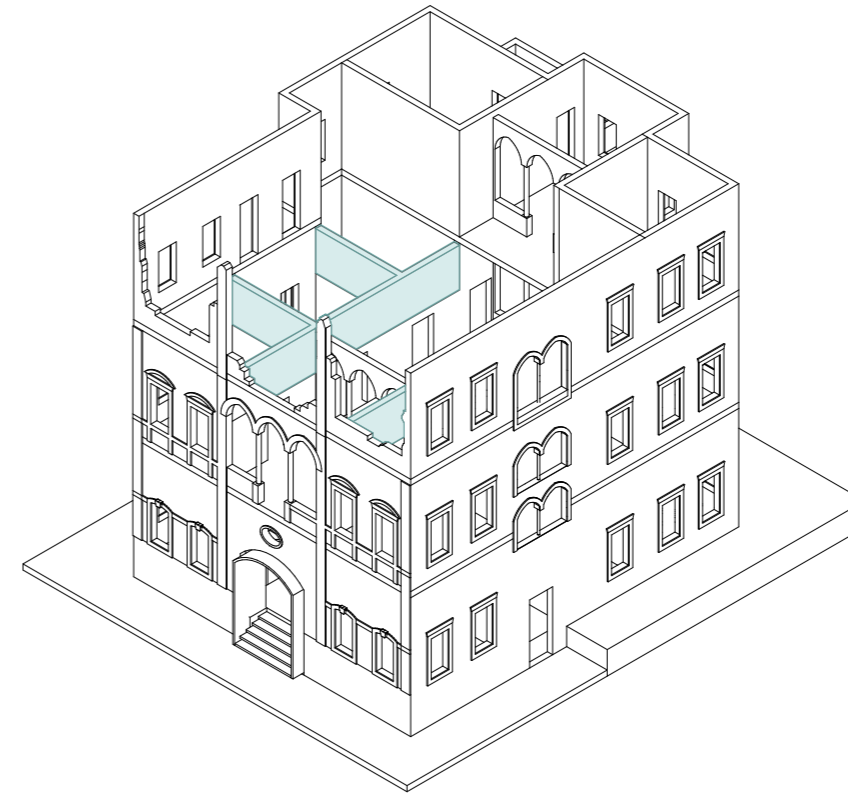
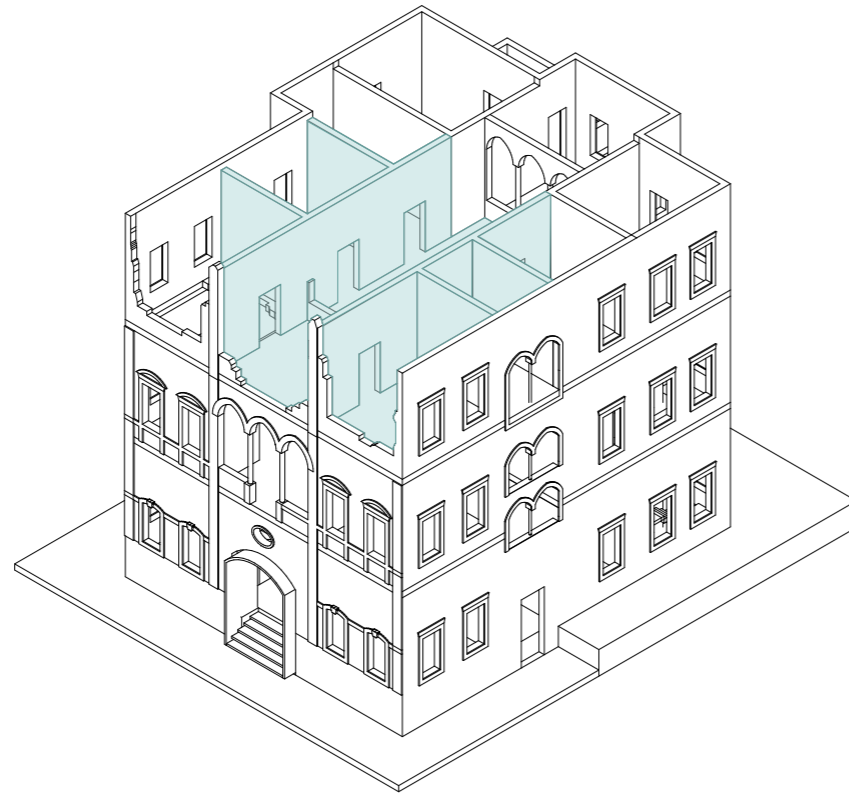
| Leaving a Story Behind |



| The Archive |



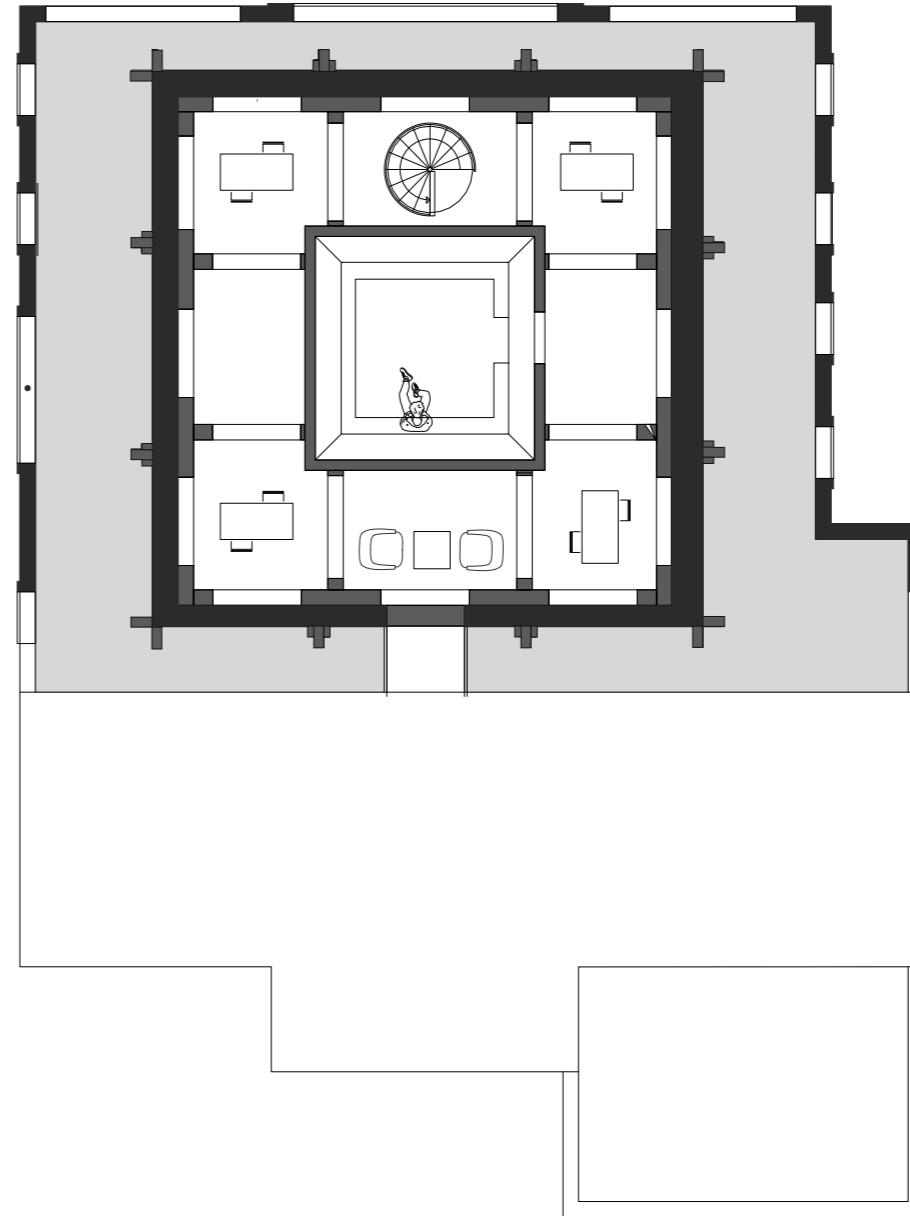
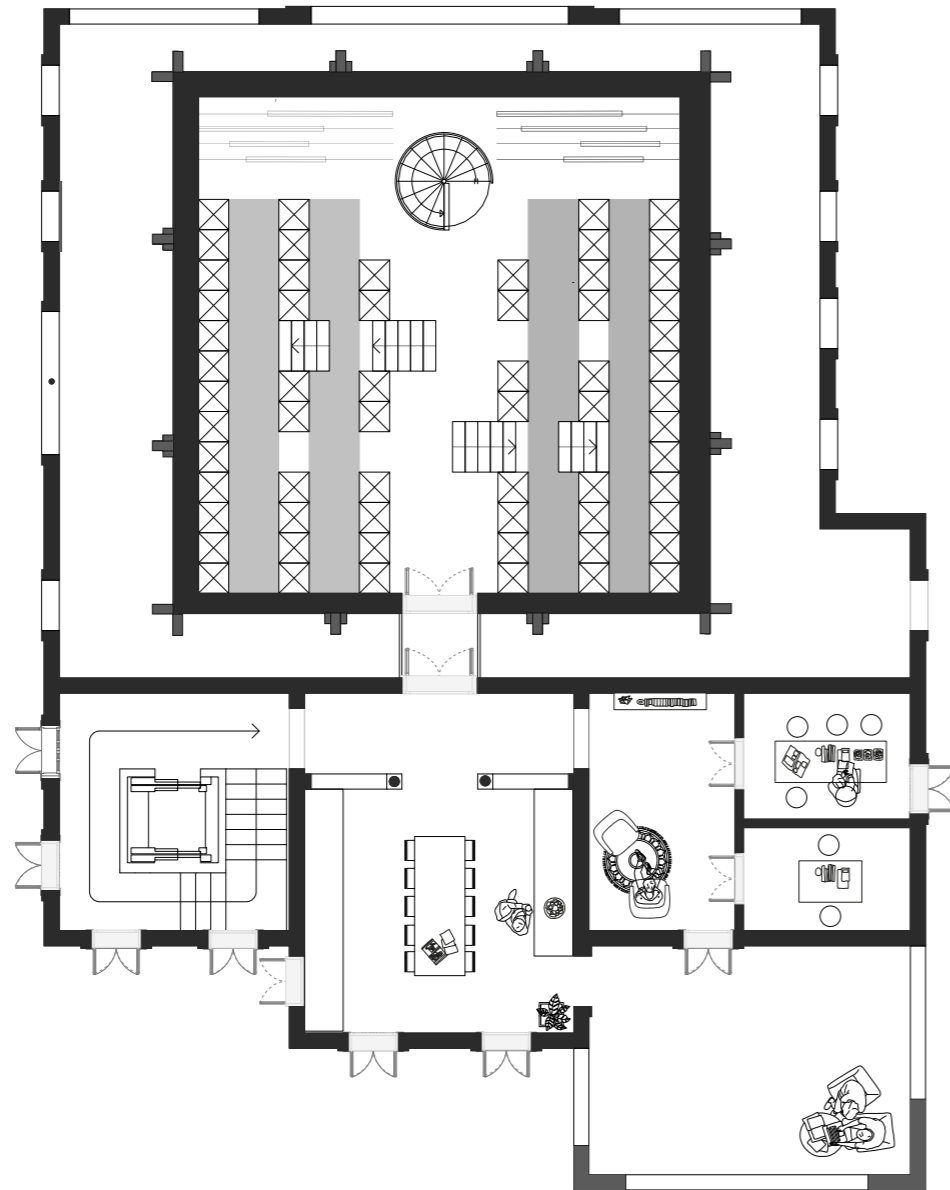
| The Archive |

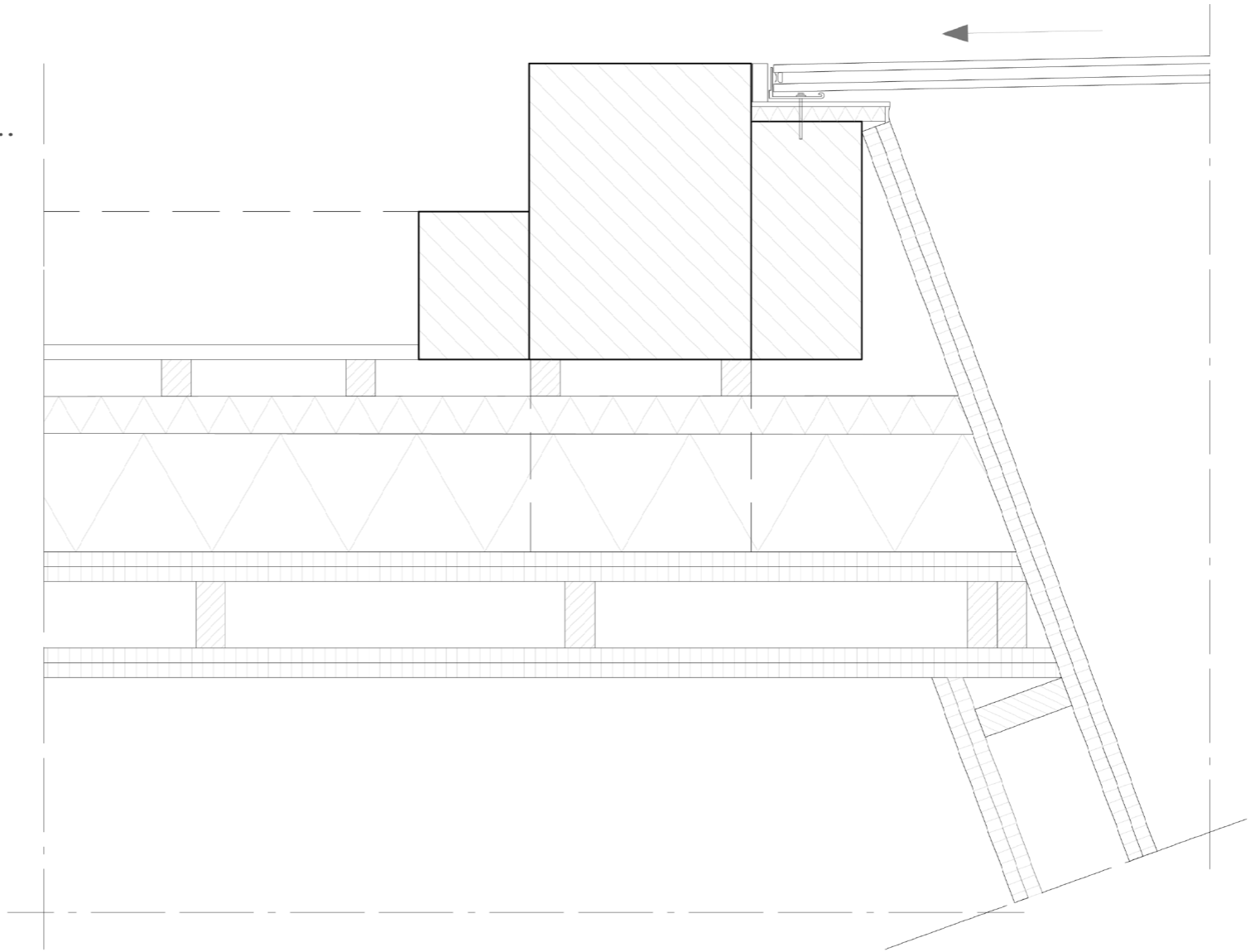
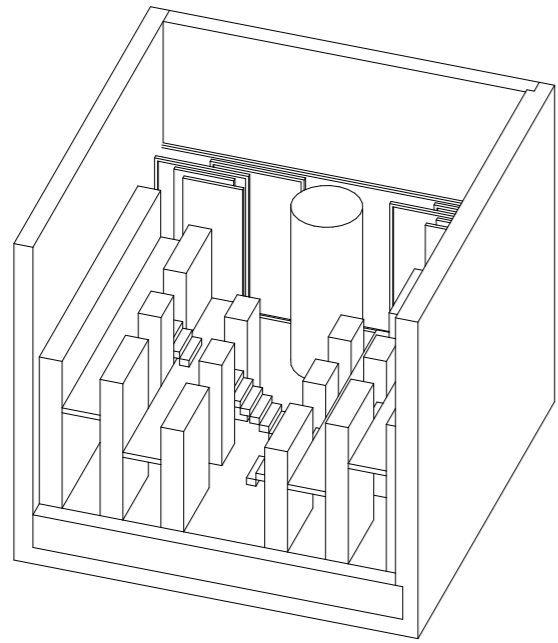
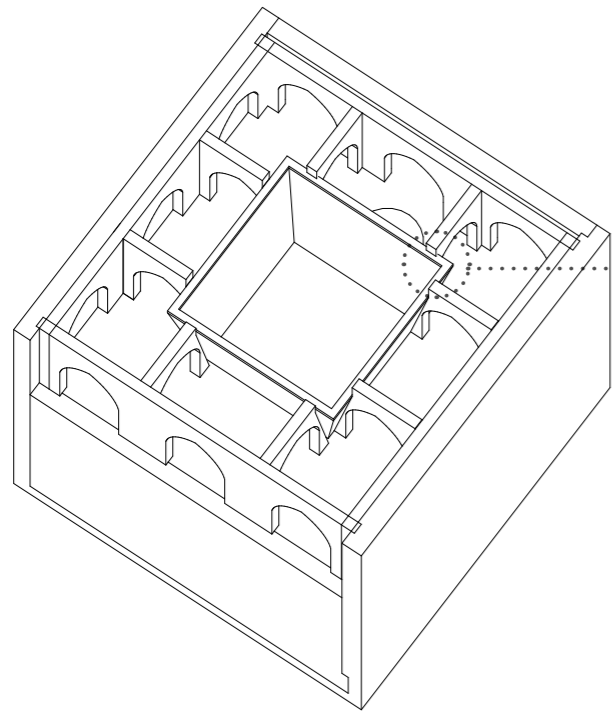


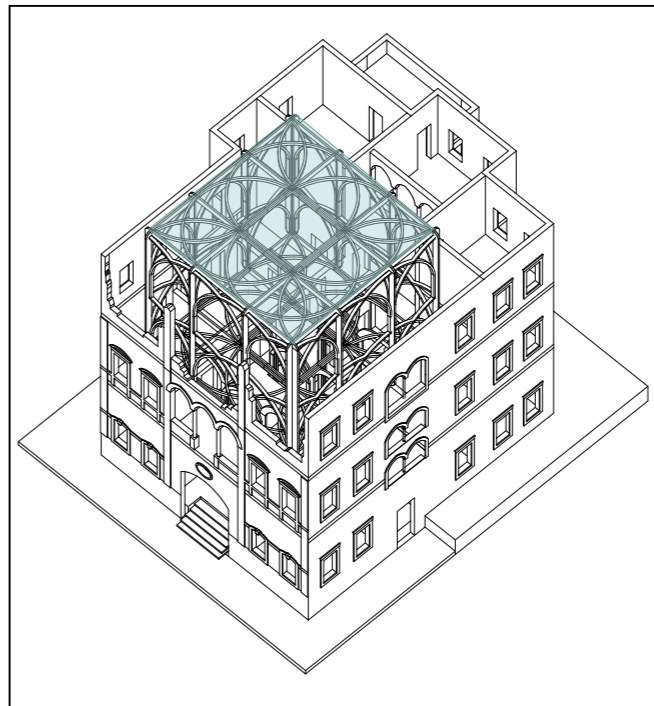
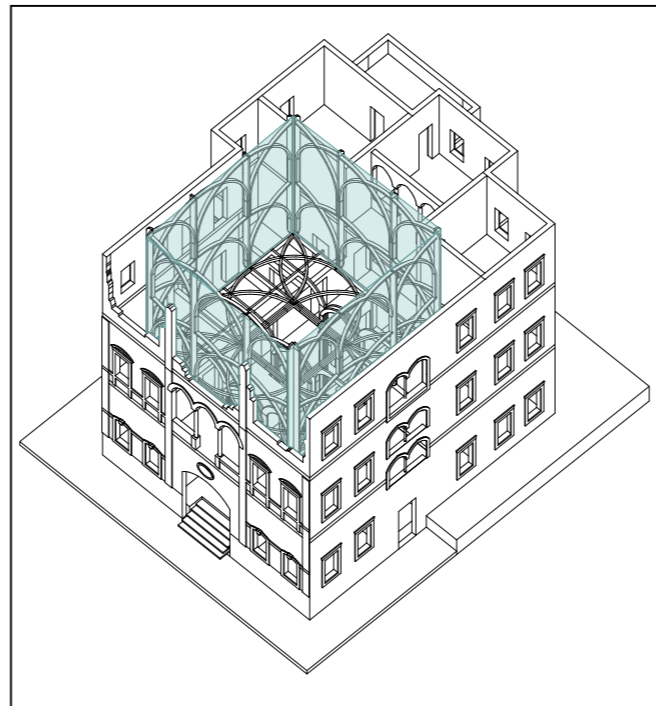
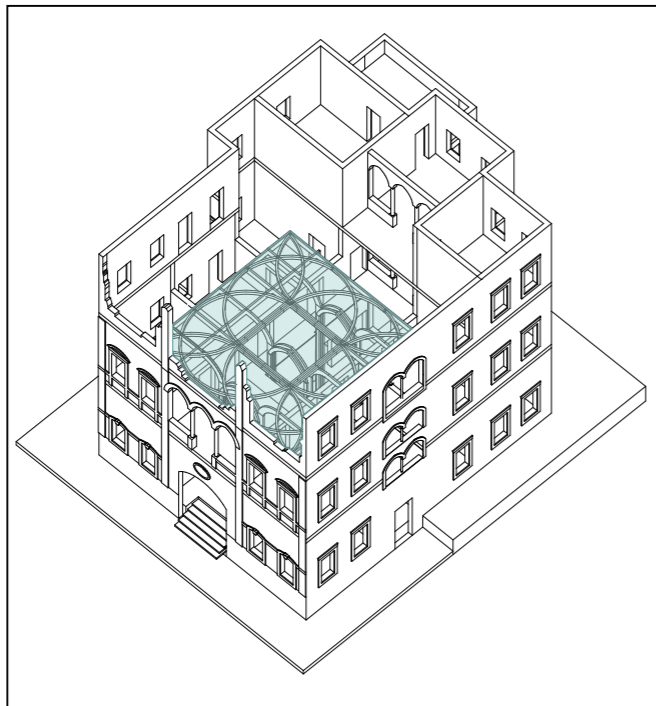
| Making Room for the Archive |

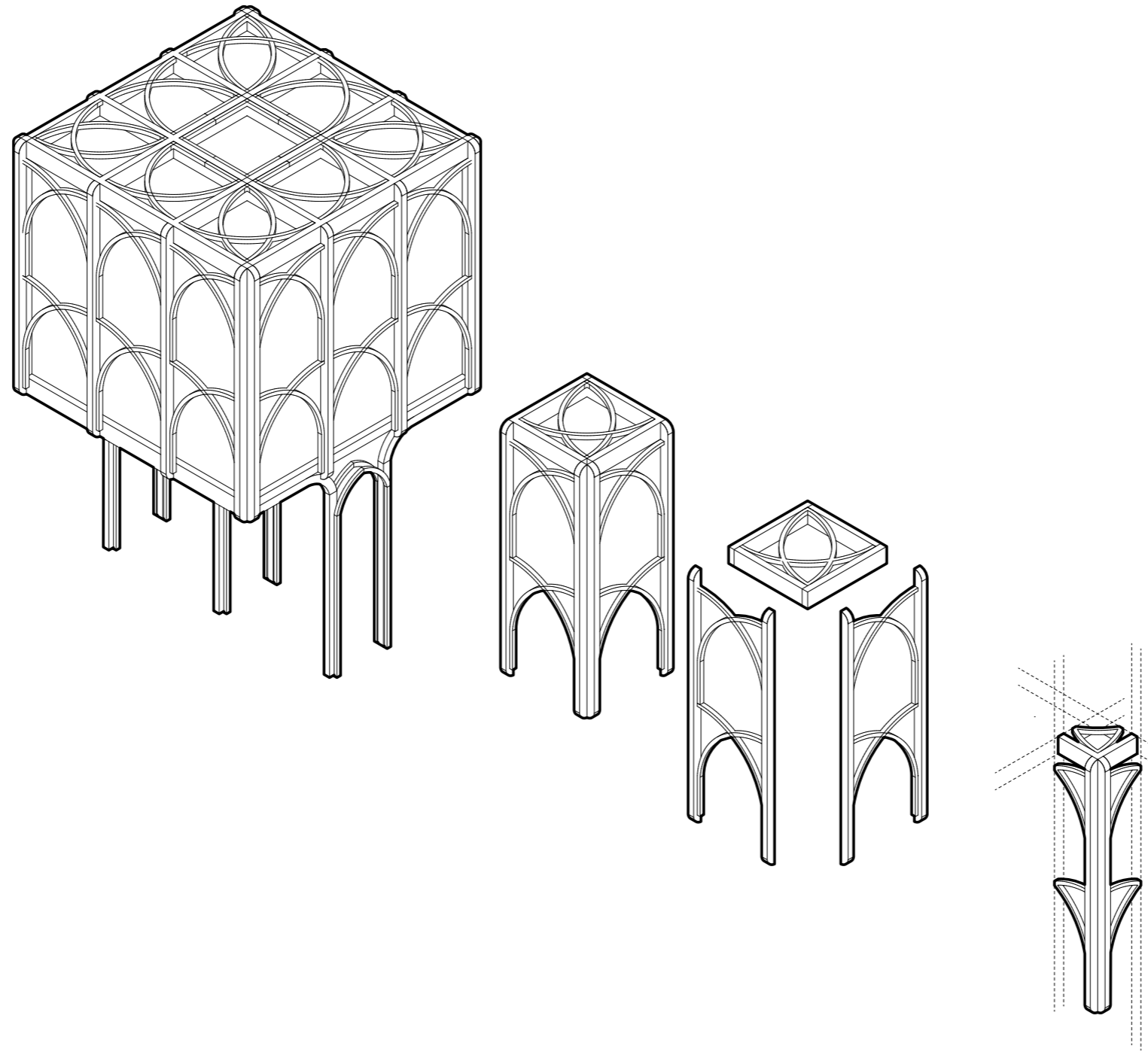


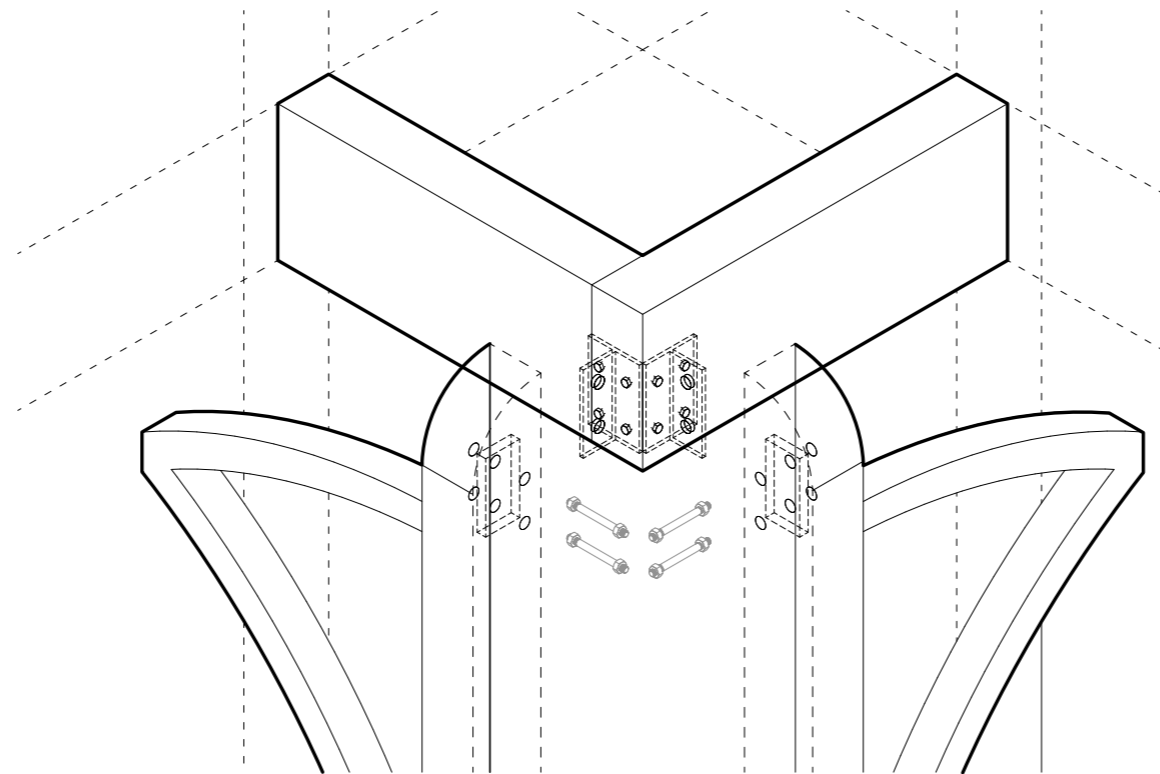
| New Ceiling - Referring Back to the Heritage |

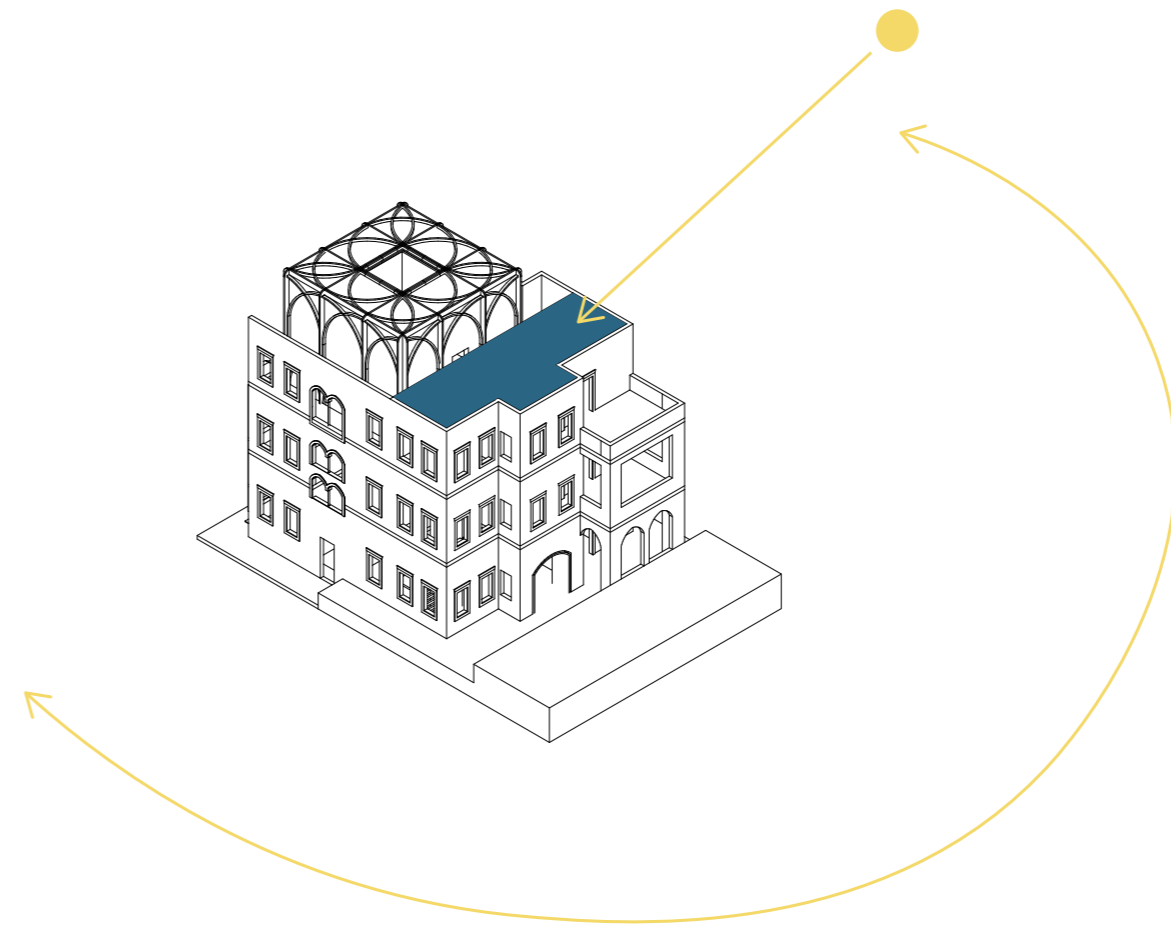
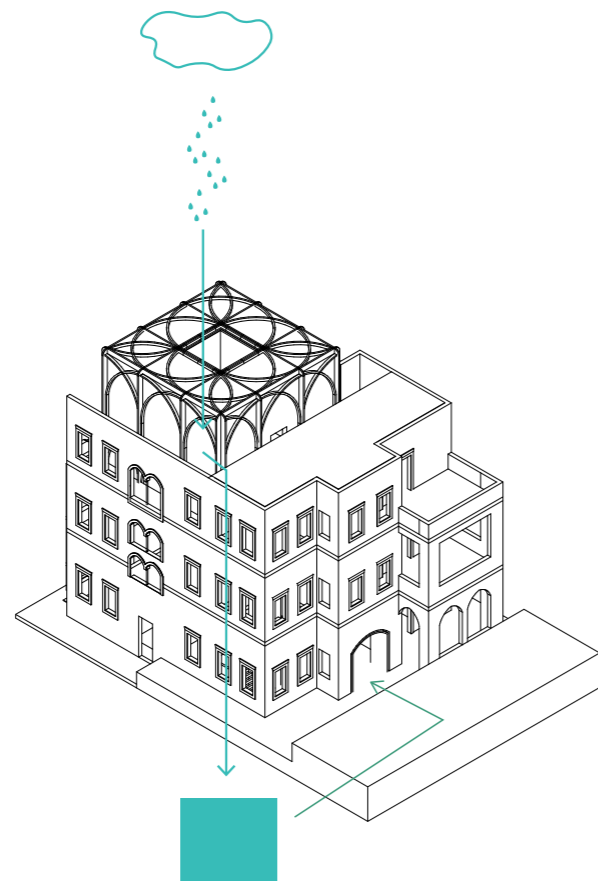


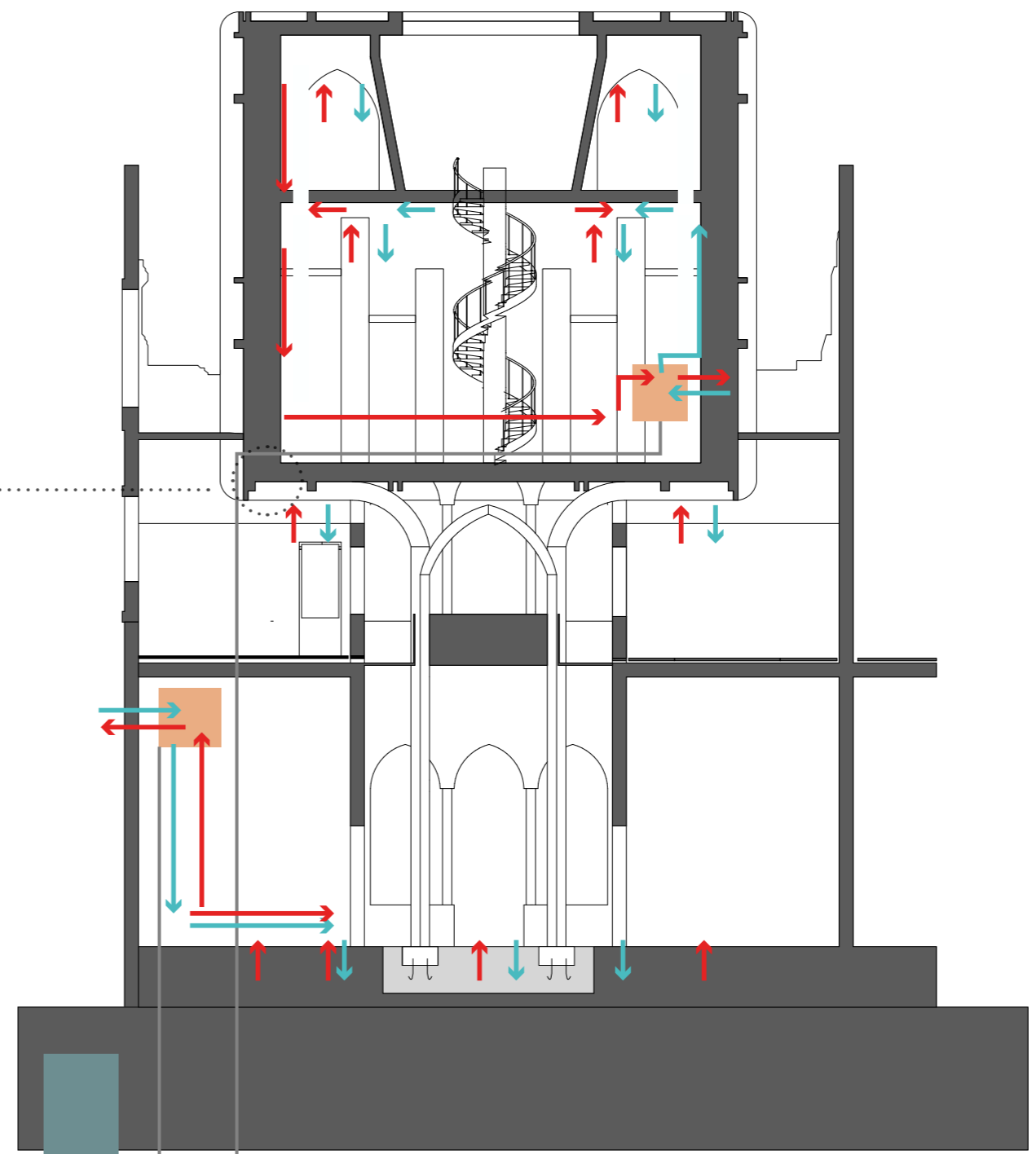
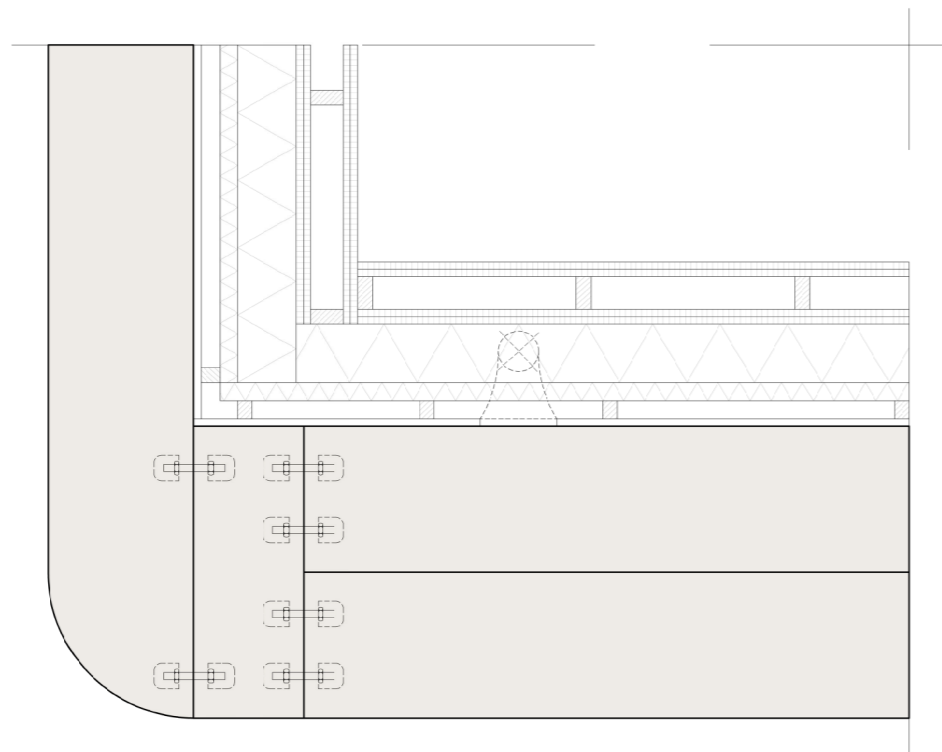


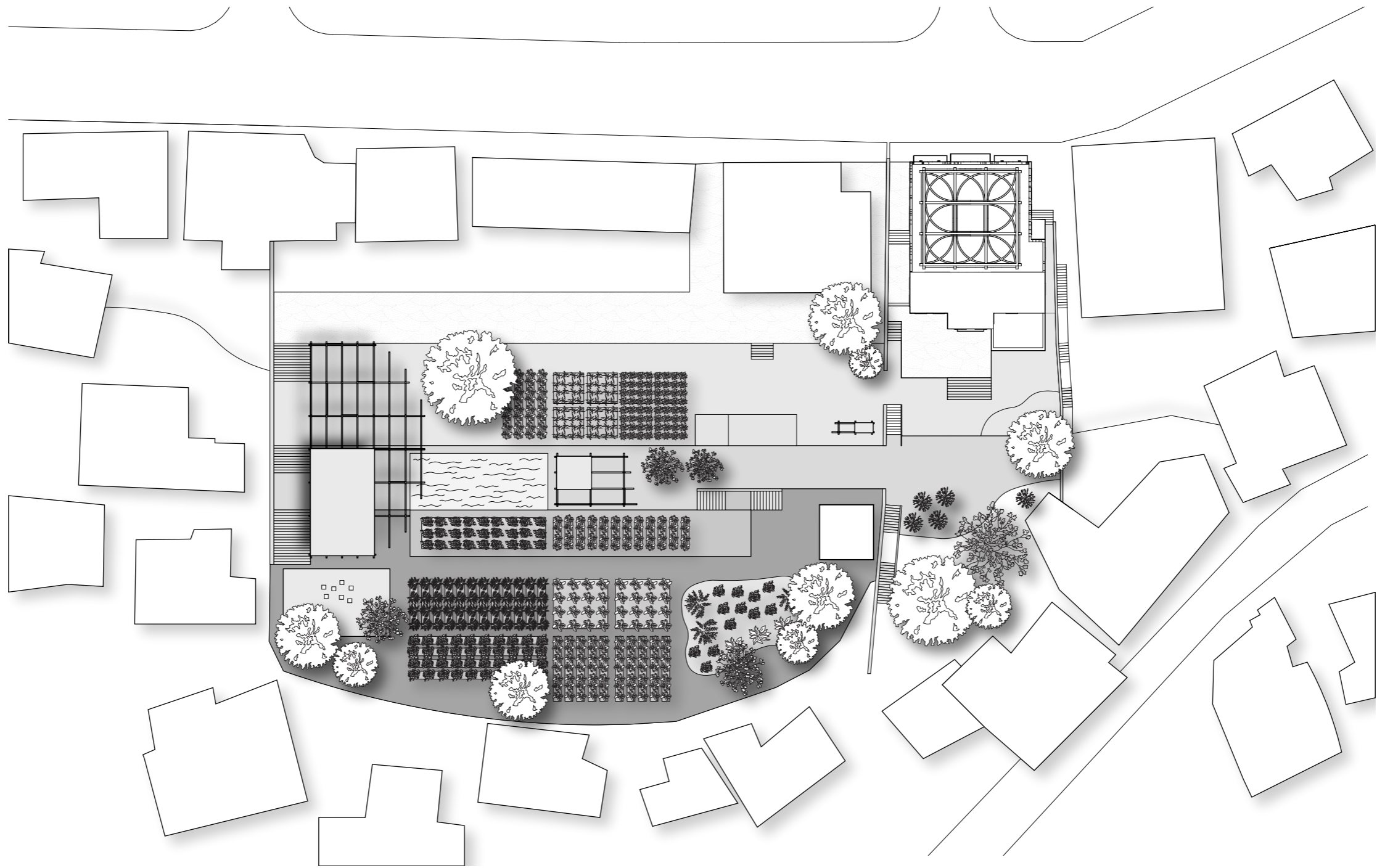












| Tobagi Garden |

based on different gradients of types of storytelling & encounter



stool



an easy tool to carry
throughout the garden and
place wherever you want
> gathering varies from 1
person to bigger groups



covered bench



intimate space for two or
three or people to talk in the
shadow and semi-sheltered
from the surrounding



exhibition



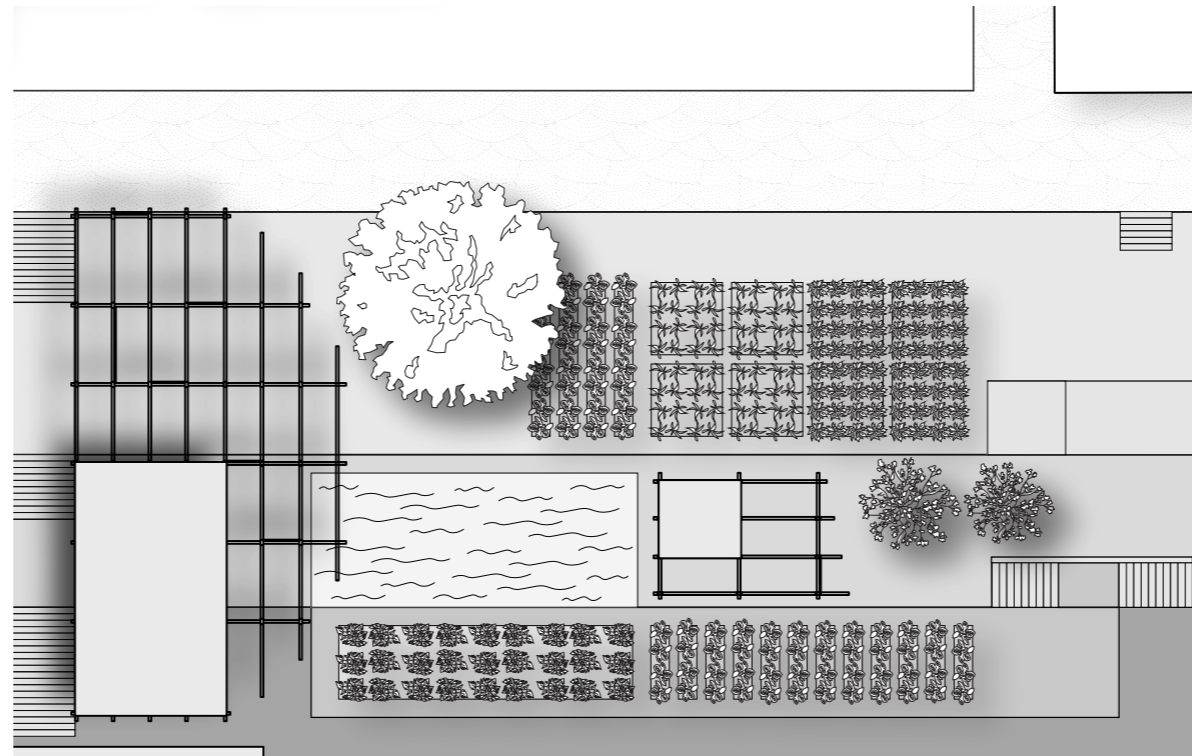
open exhibition that can
be used by local artists
and upcoming artist



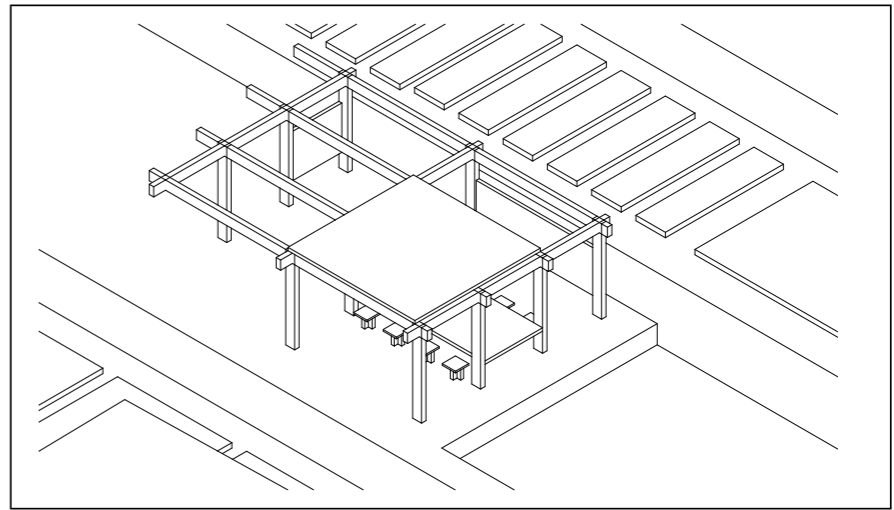
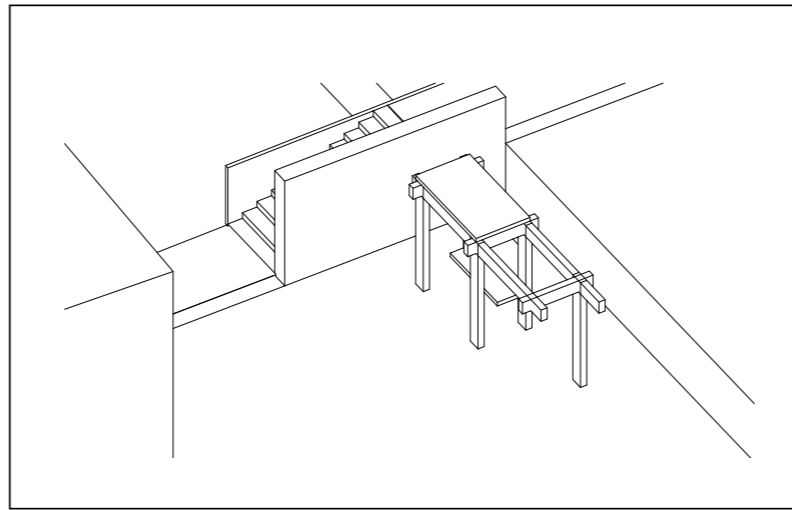
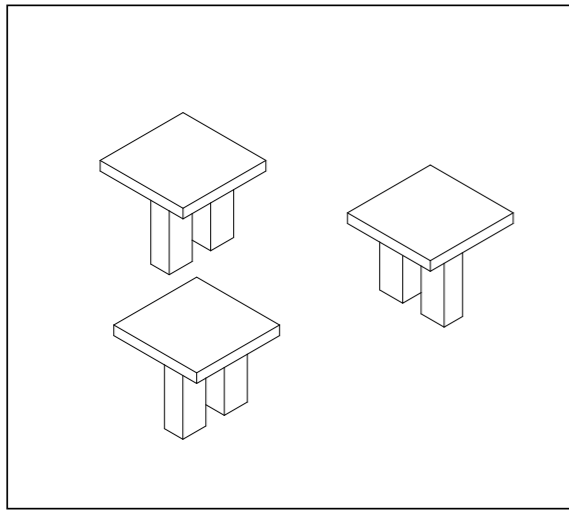
stage

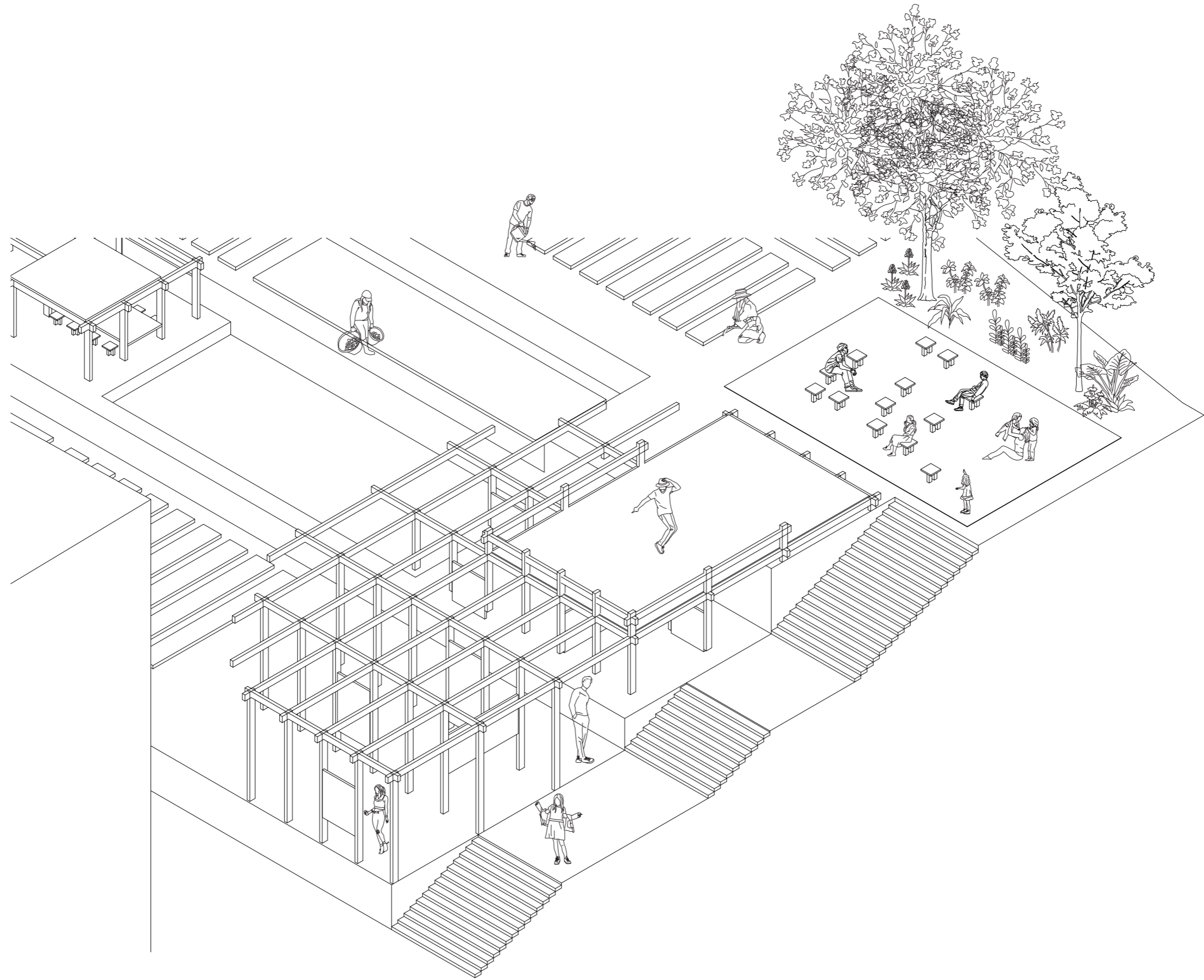


larger structure for
performances, plays, open mic
evenings, spoken word etc.



| Tobagi Garden |





| Tobagi Garden |

implementation

- Creating a public environment in and around the house
- Inside this public environment; different conditions that allow for different types of encounter between people
- Preserving the heritage of Beit Boustani, shed light on the value of personal and collective memory of the building
- Preserving and strengthening collective memory in different stages
- Journey through the house from a very low barrier way of story telling around the dining table and the creation of a new memory, towards higher barrier in the archive, and ending with going outside in the garden where there is room for a moment of contemplation
- Creating a building that is inviting and accessible
- Approachable design, also in building it, local carpentry
- Garden largely kept as an untouched natural public space with structures that provide conditions for moments of encounter



THANK YOU!