

AMERICAN UNIVERSITY OF BEIRUT
UNDERGRADUATE CAPSTONE PROJECT
IN
LANDSCAPE ARCHITECTURE
SUBMITTAL FORM

MONUMENTAL TESTIMONIES

by

NOUR FARHAT

LDEM 242 - Advanced Design – 6 Credits
Spring 2015-2016
Capstone Project Coordinator: Yaser Abunnasr

Primary Advisor
Imad Gemayel

Secondary Advisors
Yaser Abunnasr, Mehran Madani, Hana Alamuddin

Approved by:



Dr. Yaser Abunnasr, Assistant Professor
Department of Landscape Design and Ecosystem Management

AMERICAN UNIVERSITY OF BEIRUT


THESIS, DISSERTATION, PROJECT RELEASE FORM

Student Name: Farhat Nour _____
Last First Middle

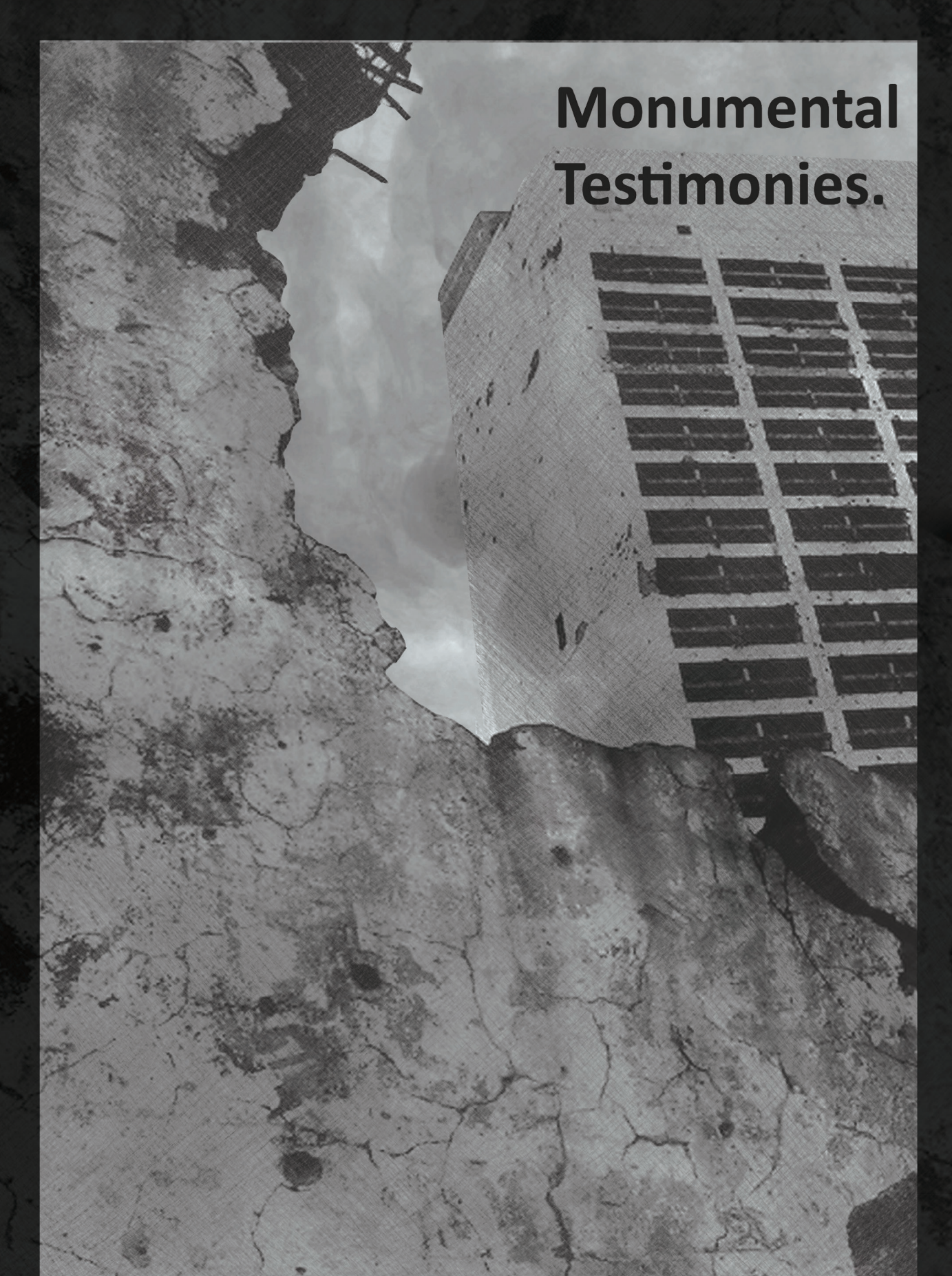
- Master's Thesis Master's Project Doctoral Dissertation
 Cap stone Project

I authorize the American University of Beirut to: (a) reproduce hard or electronic copies of my thesis, dissertation, or project; (b) include such copies in the archives and digital repositories of the University; and (c) make freely available such copies to third parties for research or educational purposes.

I authorize the American University of Beirut, **three years after the date of submitting my thesis, dissertation, or project**, to: (a) reproduce hard or electronic copies of it; (b) include such copies in the archives and digital repositories of the University; and (c) make freely available such copies to third parties for research or educational purposes.

 _____ 13 / May / 2016
Signature Date

This form is signed when submitting the thesis, dissertation, or project to the University Libraries



Monumental Testimonies.

Nour Farhat.
Landscape Architecture.
American University of Beirut.

Final Year Project.
2015-2016



F001

- 01** Introduction
Memory of the Civil war
- 02** Project Statement
A Monumental Testimony
- 03** Theoretical section
Constructivism
- 04** Case Studies
Projects and inspirational work

Table of contents.

05	Inventory and analysis Understanding site & history
06	Concept proposals Three conceptual approaches
07	Program Development Wound healing process
08	Final Jury feedback Comments and responses
09	Final Year Project Submission Presented in May 2016

Acknowledgement.

This report is a compilation of a two semesters long research on a final year project for a Bachelor degree in landscape architecture

I would like to express my very great appreciation to my Professors Dr. Yaser Abunnasr, Dr. Mehran Madani, Dr. Hana Alamuddin and Architect Imad Gemayel, for their valuable and constructive suggestions during the planning and development of this research work also for their support throughout my study.

I would like to also express my gratitude towards my classmate for all their support and encouragement.



||| F002 Photograph of war-torn house |||
from "La memoire de Beyrouth"

||| F003 Photograph of post-war house |||
from "La memoire de Beyrouth"

Introduction.

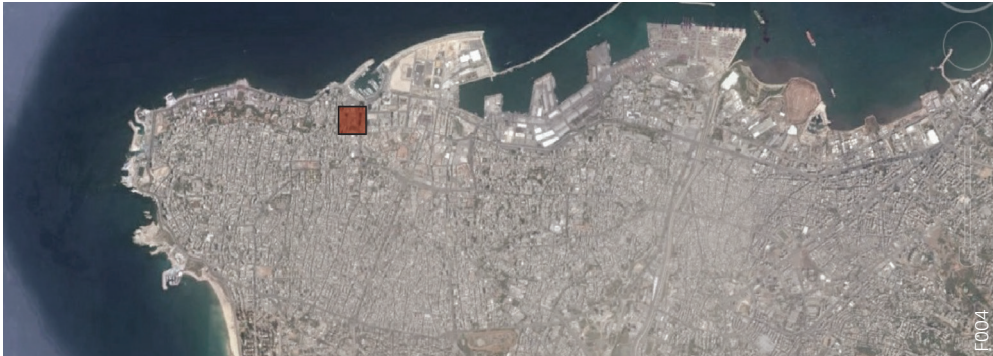
From 1975 till 1990 Beirut was officially under a civil war which was strongly impactful on its land monuments and people. People were displaced and immobilized on either side of the green line and open fires were active along and beyond the green line. Around 150 000 people were killed during that period whereas merely 1/4th of that number was published in al-Naha or al-Safir daily newspapers. No clear text of the history was agreed on and written about the civil war. Even the scars of bullet riddled buildings and monuments have been polished, covered up by this new westernized mask, giving it a neat appearance ignoring the cultural history, violence that it went through.

Figure 002 is a picture taken from "La memoire de Beyrouth" of a house in Saifi located near the demarcation line. It was photographed during the immediate post-civil war period. This house portrayed in the photograph was very much destructed and torn down to its skeleton.

In contrast, Figure F003 shows that same house photographed a few years

after the civil war, a result of the reconstruction that was happening during that period, and also the current state it is at today.

The walls are reconstructed covered up with rather joyful colors, the windows are always shut, no body inhabits these houses. It seems they are just a fabricated image reassuring the passersby, and hiding any scar that may trigger memories from the violent past believed as better off forgotten.



Location.

The site is located in the heart of Beirut at a proximity from the sea. It is part of Ain Mryasse quarter at the western edge of

Downtown Beirut. Thus it was classified as part of “West Beirut” according to the civil war demarcation line.

F004 Map showing context at city scale



F005 Map showing context at quarter scale



F006 Map showing context at street scale



The site besides its strategic location is a 26 story building, making visually accessible and impactful on its immediate context. It is a high rise building within a city overcrowded with high rise buildings. Thus the

contextual landscape it lies in, can be compared to a mountainous concrete landform, where the only green patches visible are the ones fighting their way through some fissure surfaces.



||| F008 Photograph of war-torn Holiday Inn from "La memoire de Beyrouth" |||

||| F009 Photograph of post-war Holiday Inn from "La memoire de Beyrouth" |||

The Holiday Inn.

The Holiday Inn building, my site of intervention, is one of the few monuments left in Beirut holding the scars of the civil war, a period assumed to have existed based on the stories of those who have lived it. The monument stands on plot 404 that is about 10,500m² in area.

The damage that was caused to the Holiday Inn building is very massive, rehabilitating it to make it function again as a hotel would cost more than reconstructing it. Thus since the post-war period there has been dispute over the future of this monument.

The ownership shares is the main cause for the disputes, partially owned by a Kuwaiti company interested in tearing down the entire building and constructing a new high rise tower according to the guardian newspaper the shareholders of the bullet-riddled building have been locked in a dispute over its future. The Lebanese partners Compagnie Immobiliere Libanaise wanted to renovate the building and set up luxury lofts for rent or sale. However, the Kuwaiti group that owns half wanted to demolish it, and build

a new tower block similar to those in the surrounding downtown area.

Thus Figure F008 shows a photograph of the holiday inn from the street level by the end of the war whereas figure F009 portrays the same photograph few years later, an attempt to hide the scars within a surrounding of renewed buildings in the post-war reconstruction.

Project Statement.

This project acts as an expression of how landscape architecture can intervene on a naturalized architectural site while expressing and commemorating unwritten history of Lebanese conflicts.

The scars of the war should not be erased but highlighted, one needs to know his past to be able to hope for a better future. Thus the design approach has an emotional significance to the Lebanese, the ones trying to forget the war and the ones who didn't get the chance to learn from its experience, commemorating the lost ones and informing the young in order to prevent history from reoccurring.

Landscape architecture vs Architecture.

According to the ASLA, Landscape Architecture requires a multidisciplinary approach involving environmental science, art, ecology, and much more. In most cases Landscape architecture tries to achieve a balance between the built and the natural environment.

In this project's case the site itself is a built environment thus the proposal would be focusing on how to introduce a natural environment to the site and how to connect it back to the surrounding environment.

According to the Cambridge dictionary, Architecture is defined as the art and practice of designing buildings, it focuses on man-made structures and the creation of spaces.

In this project's case the spaces have already been created, the intervention aims at taming these spaces and making them afford landscape assets.



F010

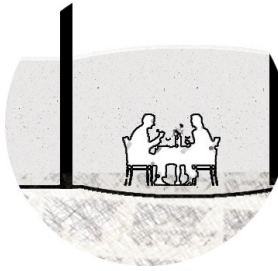
General context.

This diagram demonstrates the following:
 -The site has a very strong visual connection to and from the immediate context.

- It lies on an important highway making its location very strategic.
- There is a lack of open green spaces
- It is located at the core of some major battles during the Lebanese civil war.



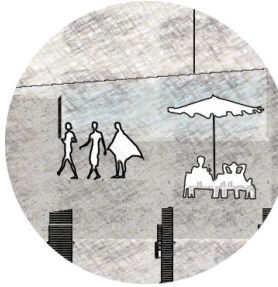
Previous Users



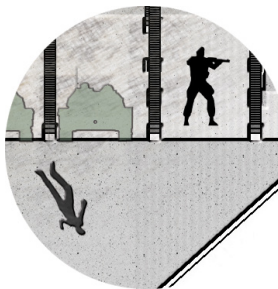
Snipers



General Public



Martyrs & Army



F011

Users through time.

This 3-dimensional diagram shows how people used the spaces within the holiday inn before the war, during, and after.

Highlighting the contrast between those users within the same spaces.

F011 Diagram showing the site users throughout time

Theoretical Section.

This section focusses on looking at the existing memorials, that were built after the civil war in the down town area of Beirut, and trying to assess them. Firstly looking at if these designed spaces are helping the Lebanese cope with the post-war trauma, if any of them were actually designed as a memorial of the civil war, which was the most costly event to ever hit Beirut in terms of lives lost and violence induced.

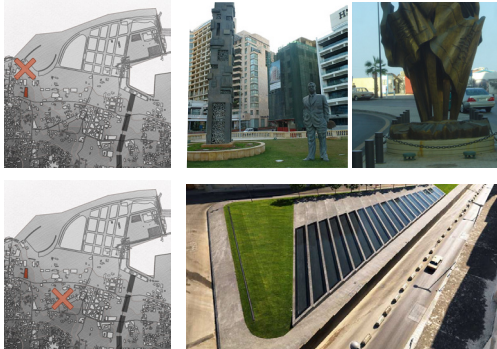
After analyzing and assessing these spaces a theoretical model on constructivism explains how successful contemporary memorials, like the one mentioned in the following case studies section, were able to successfully engage the users and help reduce the trauma that has resulted from violent events.

The Constructivism approach as portrayed in the theoretical model dismisses the idea of having international symbols to highlight an event or period but focusses on engaging the user not just physically but also mentally, triggering some memo-

ries for those who have lived the events or even letting those who haven't understand the feelings during the period or trauma.

It is only by remembering that we would be able to forget.

• Rafic Hariri - Vladimir Djurovic



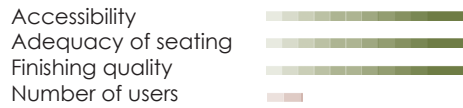
Assessment



• Gebran Tueiny- Vladimir Djurovic



Assessment



• Samir Kassir - Vladimir Djurovic



Assessment



• Gibran Khalil Gibran. Mohamad Halawi



Assessment



• Basil Fuleihan - Imad Gemayel Architects



Assessment



F012

Lebanese Memorials.

From this assessment a general conclusion may be drawn to post-war memorials as being very well designed and executed but

poorly used and occupied by daily users.



F012

Diagram showing assessment of Lebanese memorials

Objectivism

- Rely on the Established Vocabulary of visual symbols
- Little possibility for the user to participate in the meaning making process
- Monuments tend to be too unified, too unitary, restricting different possibilities of reading and interpretation. (Young, 1999, p. 90)

Design Intervention

- Collaboration of site and visitor
- Structured but flexible meaning
- =Creating a place that engages the visitor and triggers his memories
- Dislocation From the External World
- Opportunity for Reflection
- Control of Views
- Dramatic Rhythm of the war
- Personalized Communication: Path a Storyline
- Physical Interaction With the Site: Engagement of all of the senses

A memorial or any other site is only completely activated when inhabited

"less a matter of finding universally understood symbols than of continuing to inspire interpretation"

(Isenstadt, 1997, p. 62).

Meaning
Site < ---- > User
interaction

Constructivism

It sees subject and object as "partners in the generation of meaning" (Crotty, 1998, p. 9).

The meaning is created through "our engagement with the realities in our world. Meaning is not discovered but constructed (Crotty, 1998, p. 8-9).

Ritual Theory

Study the interaction of the individual, through his **behavior and movement**, with ritual structure and space in the transformation of the individual's understanding of his community and his place in it (Calorusso, Christine)

Different people
Different ways of constructing meaning even in relation to the same phenomenon (Crotty, 1998, p. 9).

-A constant dialogue exists between the emotional/psychological environment of the participant and his/her physical surrounding (Calorusso, Christine)

References

Crotty, M. (1998). The foundations of social research: Meaning and perspective in the research process. Thousand Oaks, CA: Sage Publications.

Young, J.E. (1999, Fall). Memory and counter-memory: The end of the monument in Germany. Harvard Design Magazine, 4-13.

Isenstadt, S. (1997, Fall). The interpretive imperative: Architecture and the perfectibility of memory. Harvard Design Magazine, 59-62.

Calorusso, Christine. 2002. Rethinking the Role of the Landscape in Historic Interpretation: A Constructivist Design Approach to Interpreting Slavery in Appalachian Virginia. Virginia Tech Web. <<http://scholar.lib.vt.edu/theses/available/etd-01102003-103227/>>.

F013

Constructivism.

Based on the constructivism theory this may be due to the fact that these memorial are very visual, they only commemorate

the loss of one life whereas thousands were lost in larger events, and they focus and universal symbols rather than engage the visitor and trigger his memory.

Case studies.

This section first focusses on three case studies that we analyzed in detail:

Beit Beirut a local case study that is also a bullet riddle building from the Lebanese civil war that is now being transformed into a museum to be made available for the public. This case can be very much compared to my site and a lot can be learned about how to treat a building with similar proprieties and how to maintain the scars it holds as a civil war monument.

Bosco Verticale which is a tower that was entirely vegetated in the aim of giving a forested feel in an overcrowded city. This case study is in a country with a Mediterranean climate similar to the one in Lebanon making it easy to compare and learn from the technologies that were used in the process of making this project a success.

The Holocaust Memorial by Peter Eisenman, is an interesting revolutionary approach to memorial spaces that is very much focused on engaging the visitor which is the approach I intend to adopt when developing my conceptual design.

Following these three main case studies I chose two cases that are more of a sculptural element that focusses on the use of materials such as cutting concrete blocks of the rustic properties. These kind of details can add a lot of value to my proposal in the project development phase and give a distinguished effect visually and at the conceptual level.

I also mentioned a few additional case studies pointing one interesting distinguished aspect they hold that would be a source of inspiration of for the design development.



F014

Beit Beirut.

Architect: Youssef Aftimus
Approach and Theory: memorialization
Scale/ Size/ Area: 800 m²

Design Approach:
A cultural center showcasing the significant architecture of the building in addition to the history that it has been through

F014 Diagram showing aspects of the general context



The Green Line

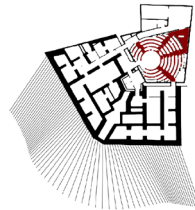
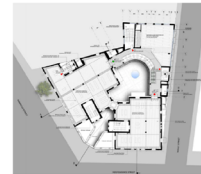


Diagram showing the open views designed by the architect and used by the snipers



Plan of lower level



Plan of upper level



House of Beirut: located at the frontline of the greenline

Yellow color from the tiling that is part of the building

change from : "Barakat Building " to "House of Beirut" to show that it intended for Beirut, its people, and memory.

F015

Analyzing Beit Beirut.

The analysis of this case study focusses on the elements of war and how they were highlighted or exhibited for the visit-

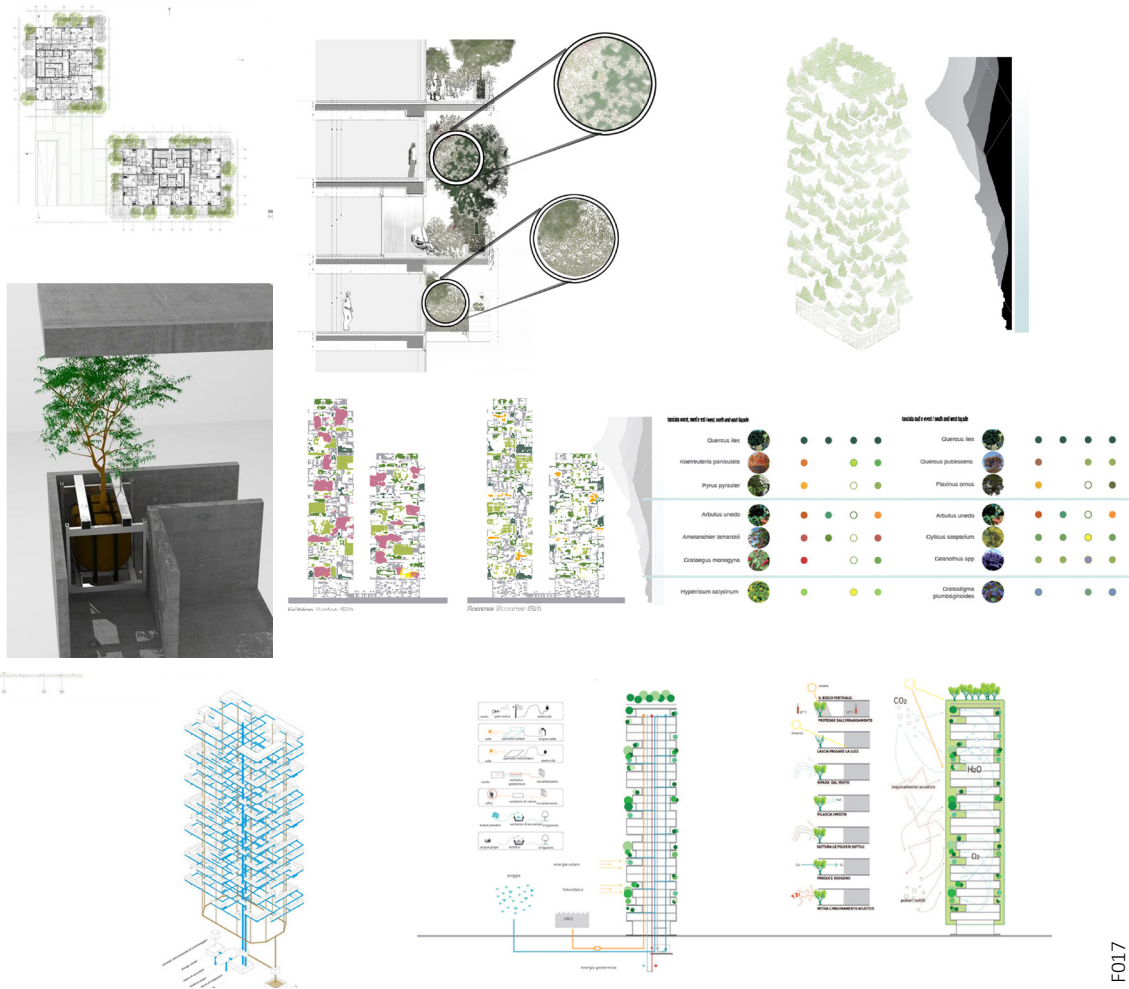
ing users. It also looks at the rehabilitation methods used to maintain the structure in respect of its architectural history.



Bosco Verticale.

Location: Milan Europe
Architect: Stefano Boeri
Approach and Theory: Vertical Greenery

Scale/ Size/ Area: 8,900 m²
Problematic: Need for green forestry in a ur-
banized city dominated by high rise towers.

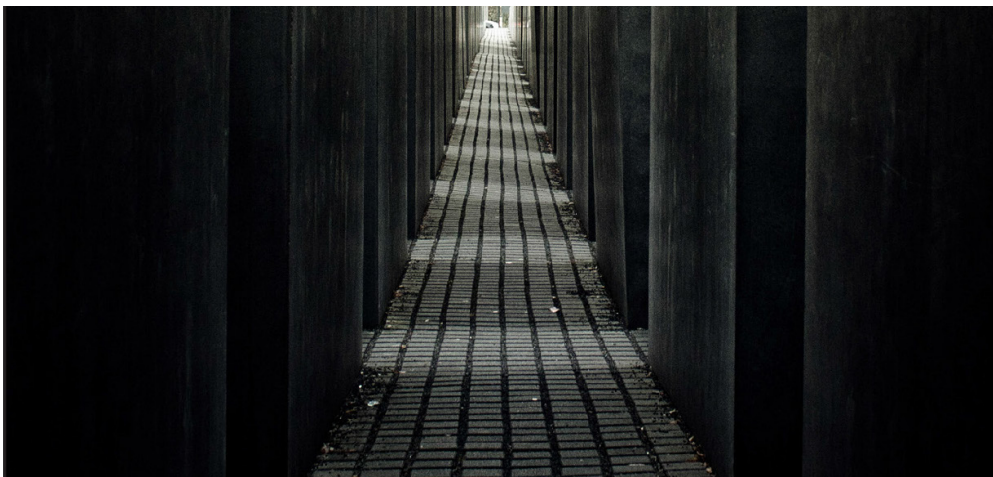


Analyzing Bosco Verticale.

The analysis of this case study focusses on the technology of planting intensive vegetation on high rise buildings while inte-

grating the irrigation and drainage systems within it. Also choosing the right type of vegetation based on climatic conditions and keeping a consistent grouping of textures that give the forestry effect.

F017



F018

Holocaust Memorial.

Location: Berlin, Europe

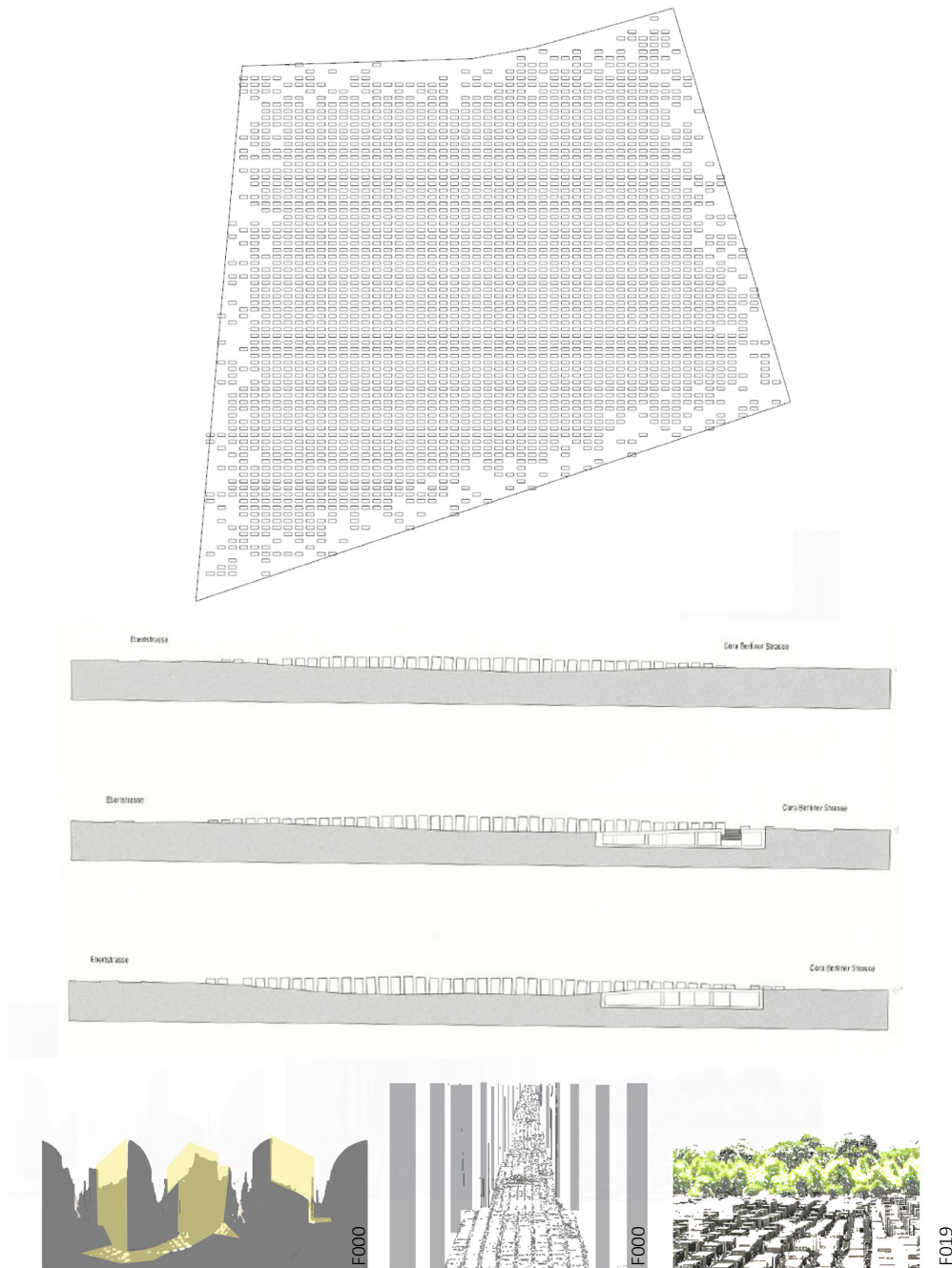
Architect: Peter Eisenman

Approach and Theory: trauma, memory

and history of memorialization

Scale/ Size/ Area: 19,000 m²

Problematic: Need to honor six million Jews murdered in the Holocaust



Analyzing Holocaust Memorial.

The analysis of this case study focusses on Peter Eisenman’s distinguished approach to memorials that engages the visitor

through all his senses. And the use of architectural elements to give the effect wanted for the user to engage in. There a lot of focus on limited vision, misleading perspectives and contrasted spaces and sounds.



**Bunker 599
Rietveld Landscape
& Atelier de Lyon**

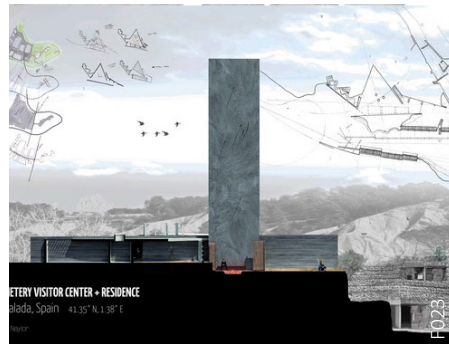
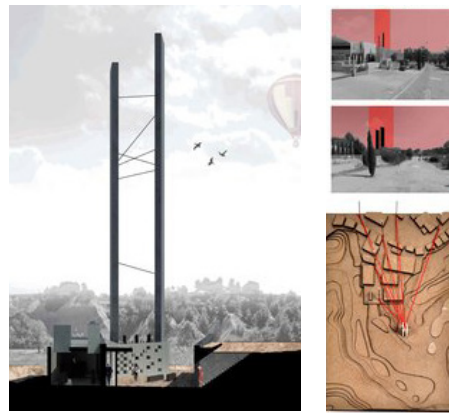
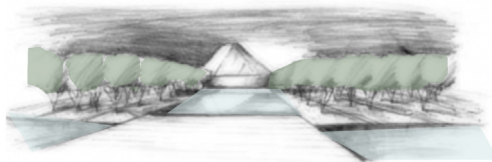
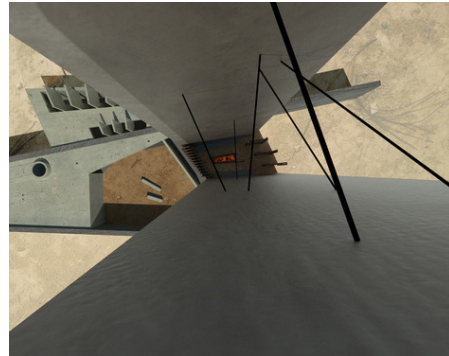
This case study shows how powerful a simple clean cut in a concrete bunker can be in terms of empowering the landscape and highlighting a violent aspect of the war period.



F021

**Memorial to the 1956 Hungari-
an Revolution and War of Inde-
pendence.
I-Ypsilon**

This case study shows how one material can have a variety of textures and colors creating a very strong and significant effect: the strength of a community when they unite as opposed to as individuals.

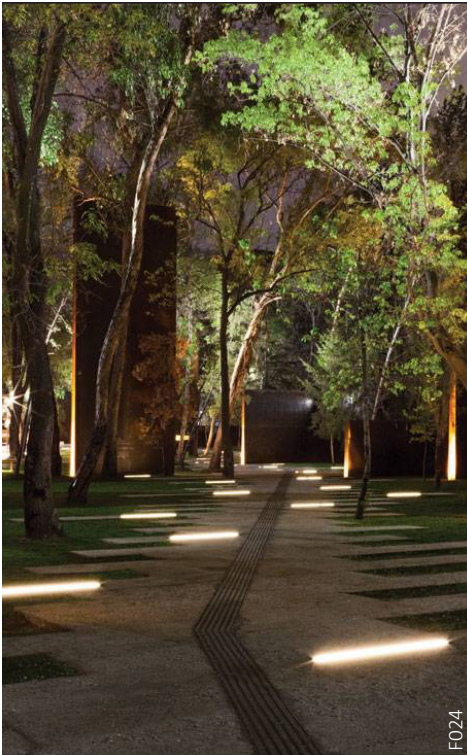


**Aga Khan Memorial,
Vladimir Djurovic.**

Coupling natural seasonality to morning of deceased Aga Khan.

**Igalada, Spain,
Sam Naylor.**

A beacon to mark the location as well as serve as a memorial to the deceased.



**Memorial to Victims of Violence
in Mexico, Gaeta Springall A.**

Where the visitor can engage and leave his mark on the writable surfaces.

**Veteran Meomorial,
Maya Lin.**

A walk through which the user experiences the mourning space.

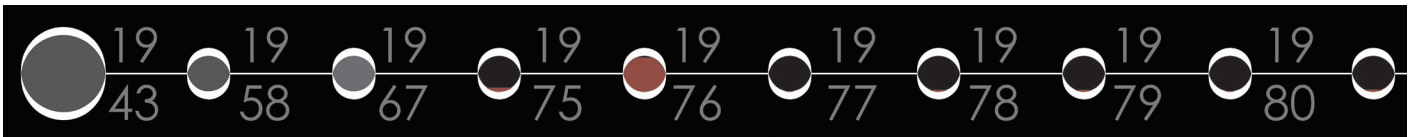
Inventory/Analysis.

In order to design a civil war memorial I had to first understand the civil war. By understanding the civil war I would mean understand how people experienced it, the different feelings that emerged from it how people were acting but also the general atmosphere. Thus my inventory firstly was very much focused on collecting daily newspapers, going through readings and looking at the 15 years as a whole and how the event and repercussion of events occurred within them. The examination of this part was focused on analyzing the data, its distribution geographically and through time and its effect on the general population of Beirut.

Following, I went into the history of my site, the Holiday Inn building. I collected newspaper that mentioned the battles in or around it and trying to map out those event and analyze how they have affected how people circulate and behave in the immediate context.

Also the environmental factors, the graffiti remaining, the connection to the outside and all physical aspects of the

building were analyzed in order to cease the opportunities and constraints facing the design approach.



Civil war erupts: President Chamoun vs. Arab nationalist supporters of Kamal Jumblatt.

The US sends marines.

Pre-civil war (Not reported)

Civil war reported mortalities according to Al Nahar
50%= 16 000 individuals (1975)

Civil war reported mortalities according to Al Nahar
1%= 300 individuals (1988)

Phalangist gunmen ambush a bus in Beirut, killing Palestinian passengers.

Clashes start the civil war.

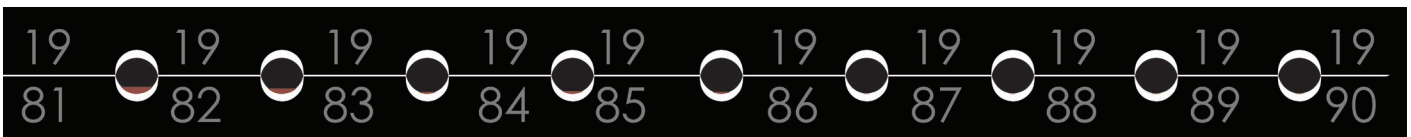
Syrian troops enter Lebanon to restore peace but also **to curb the Palestinians**, thousands of whom are killed in a siege of the **Tel-al-Zaatar** camp by Syrianallied Christian militias in Beirut.

In reprisal for a **Palestinian attack**, **Israel** launches a major **invasion of southern Lebanon**.

Palestinians use Lebanon as a base for attacks on Israel.

June - **Israel** launches a **full-scale invasion of Lebanon**.

September - Bachir Gemayel is assassinated. **Israel** occupies **West Beirut**, in the Sabra and **Shatila camps**. **French and Italian peacekeeping force** arrives in Beirut.



Most **Israeli troops** **with-**
draw apart
from the SLA "security
zone" in the south.
Two governments, one
country

Outgoing President
Amine Gemayel
appoints **an interim**
military govern-
ment under
Maronite Com-
mander-in-Chief
Michel Aoun **in**
East Beirut.
Prime Minister Selim
el-Hoss forms a
mainly Muslim rival
administration in
West Beirut.

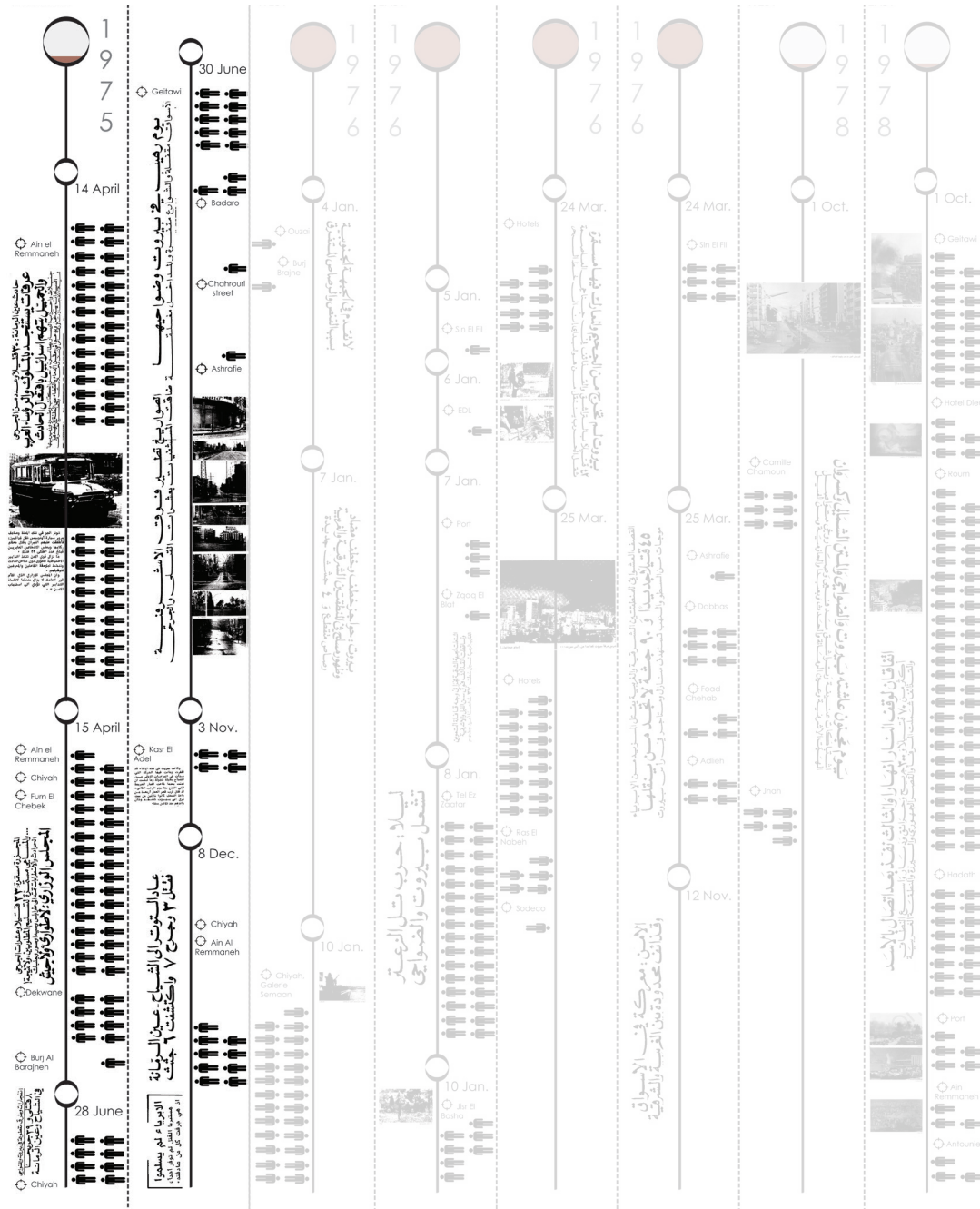
Parliament meets
in Taif, Saudi
Arabia, to endorse
a Charter of Na-
tional Reconcilia-
tion transferring
much of the au-
thority of the
president to the
cabinet and boost-
ing the number of
Muslim MPs.
Civil war ends.

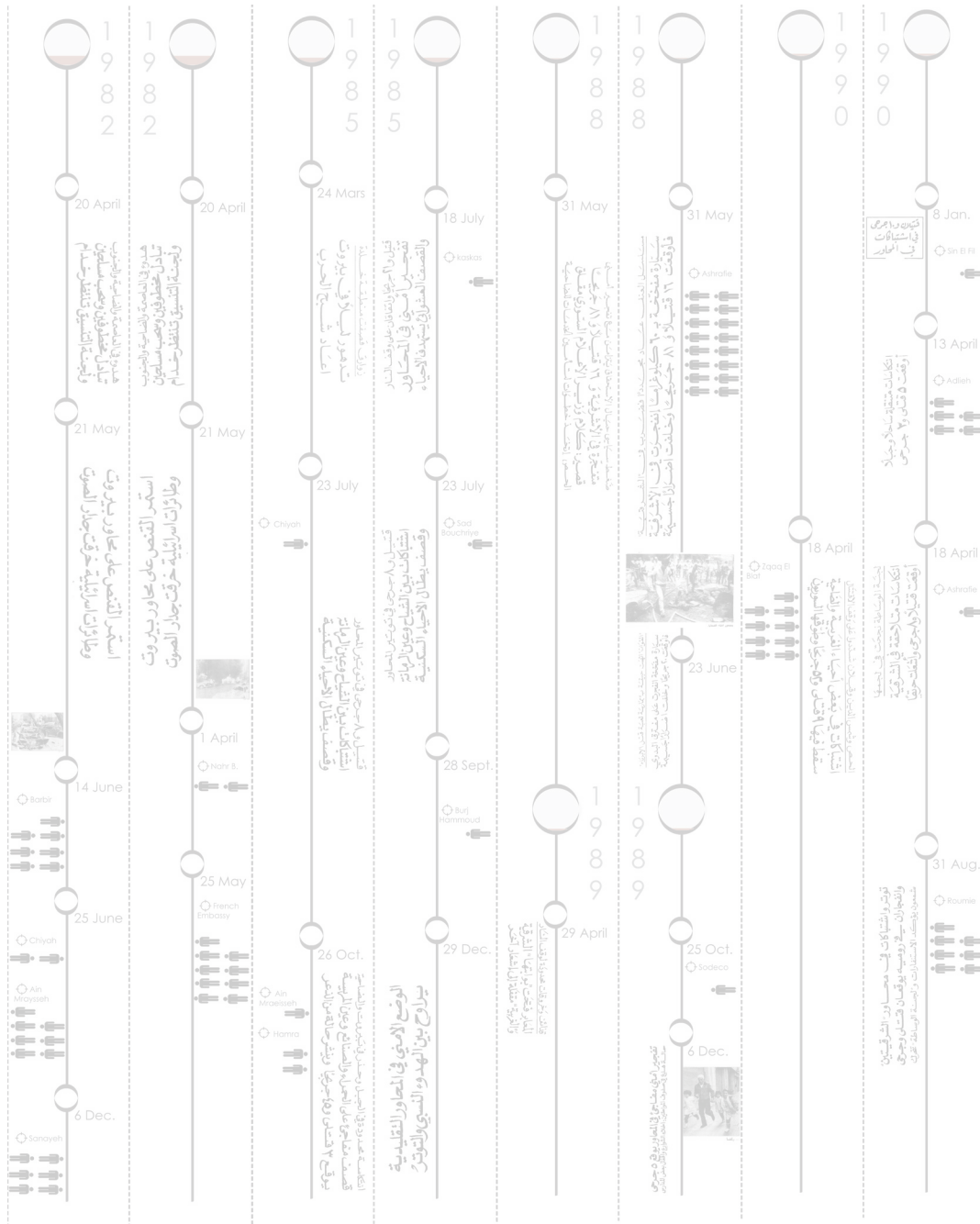
October - The
Syrian air force **at-**
tacks the Presiden-
tial Palace at
Baabda and Aoun
flees. This **formally**
ends the civil war.

F026

General Timeline of Main War Events.

This timeline highlights the main war events that have hit Lebanon since receiving its independence in 1943 it constitutes a general understanding of the era and portrays the regional influence.

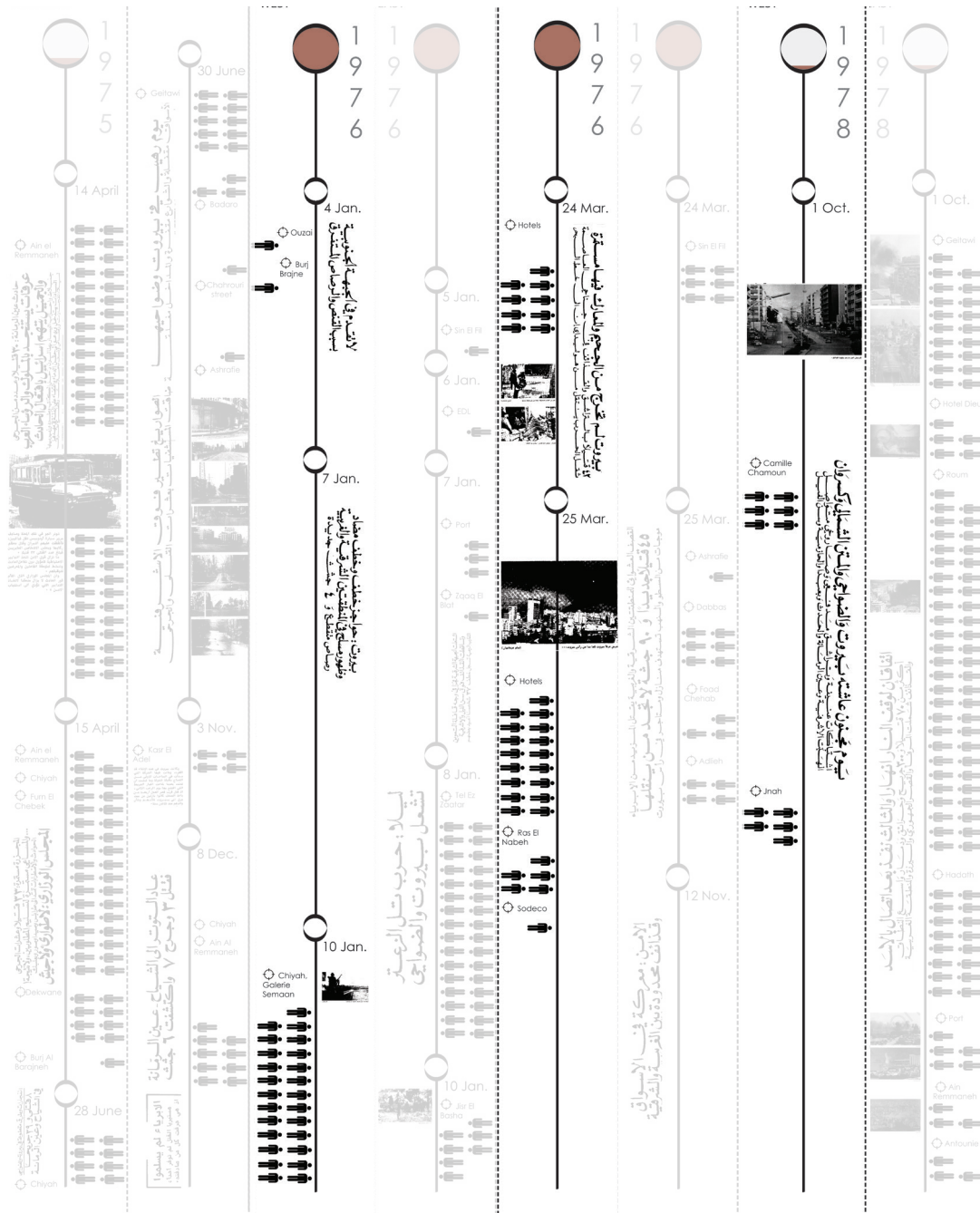




Timeline- One Beirut

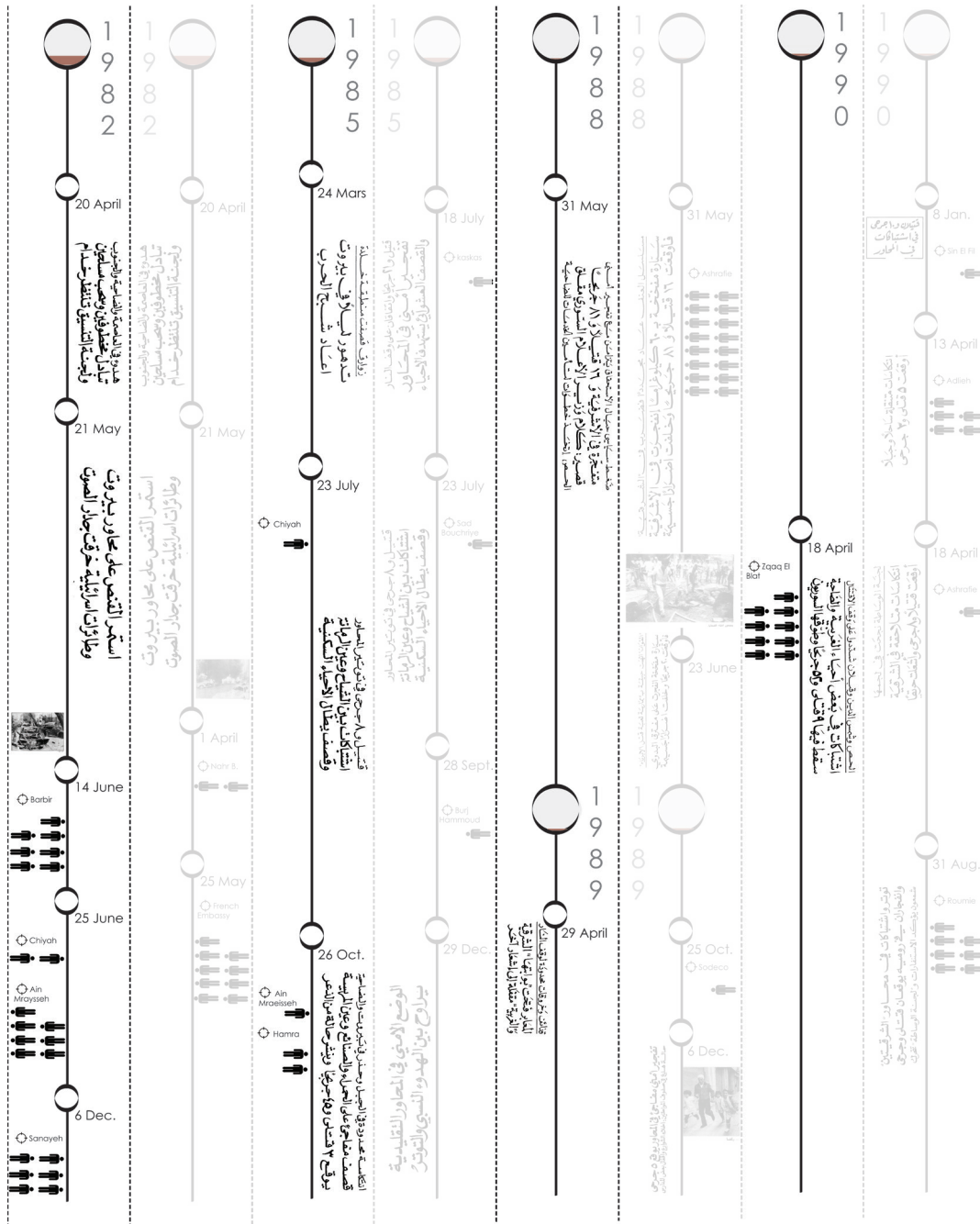
This first fragment of the timeline shows the beginning of the civil war before Beirut was split into west and east

F027



Timeline- West Beirut

The highlighted fragments of this timeline represent the events that have occurred on the western side of Beirut.

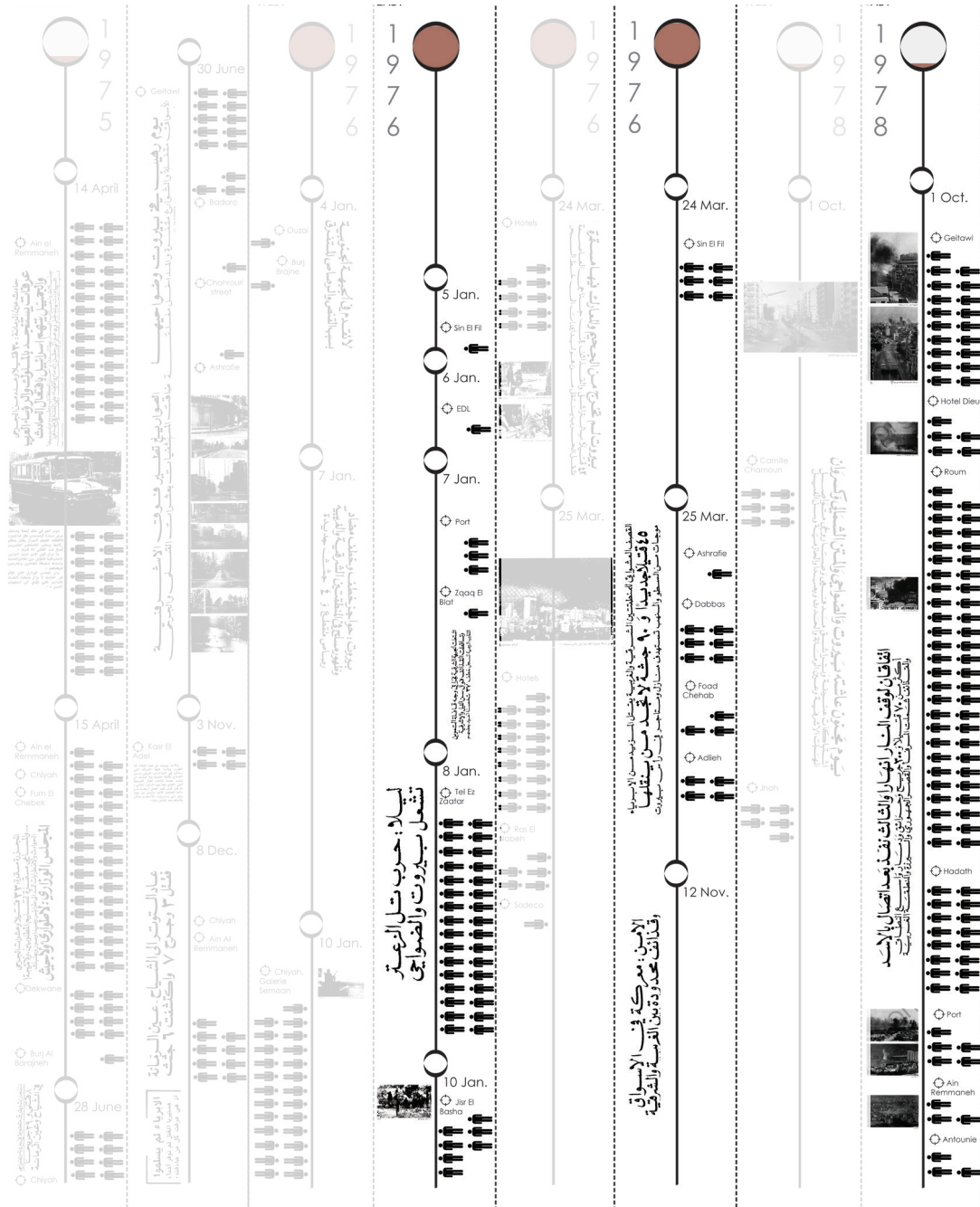


F027

One-side perspective

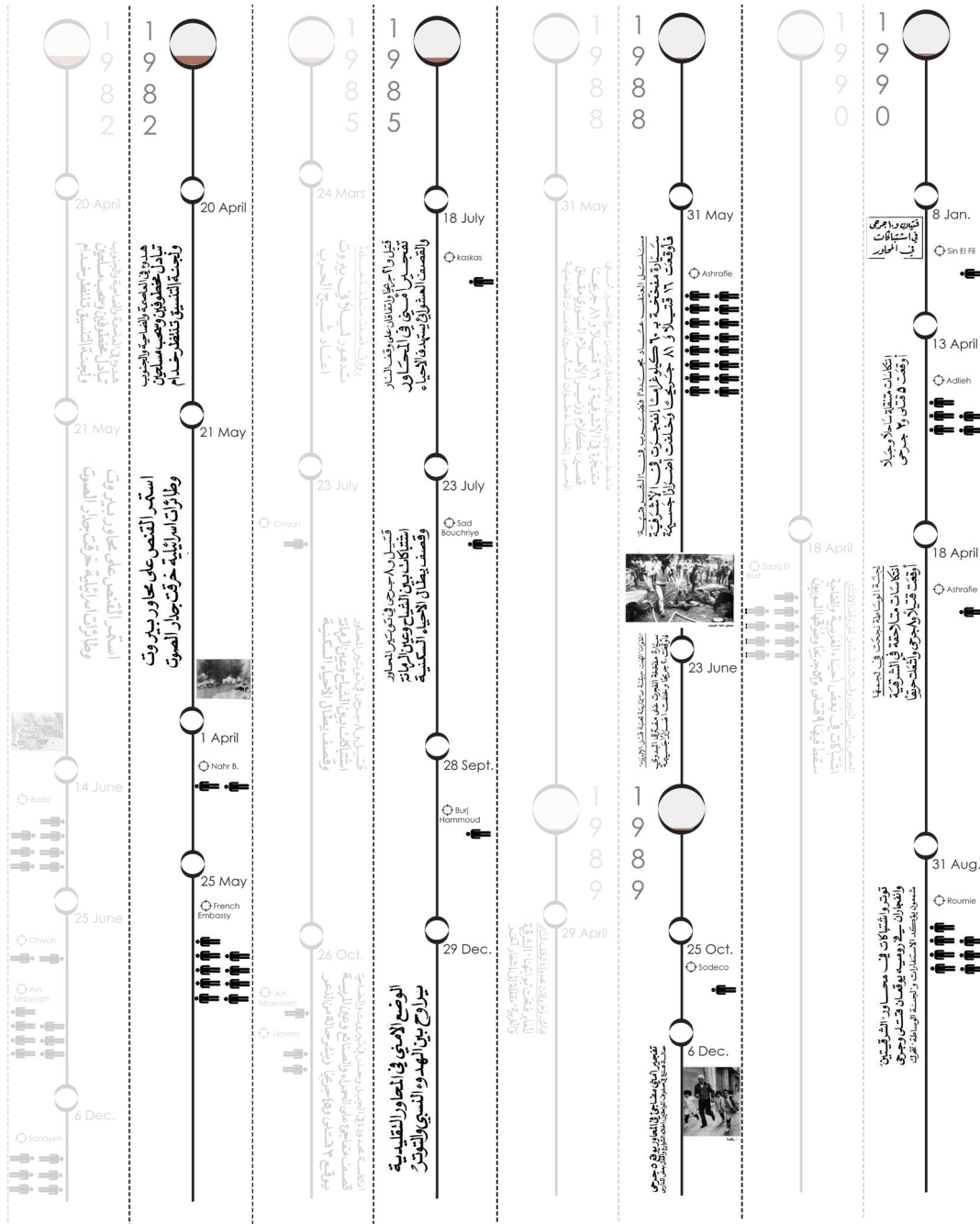
During the civil war people were separated on either side of the demarcation line they each focused on the events that occurred

on their side of the city completely dismissing the idea that the other side was going through similar tragedy and loss.



Timeline- East Beirut

The highlighted fragments of this timeline represent the events that have occurred on the western side of Beirut.

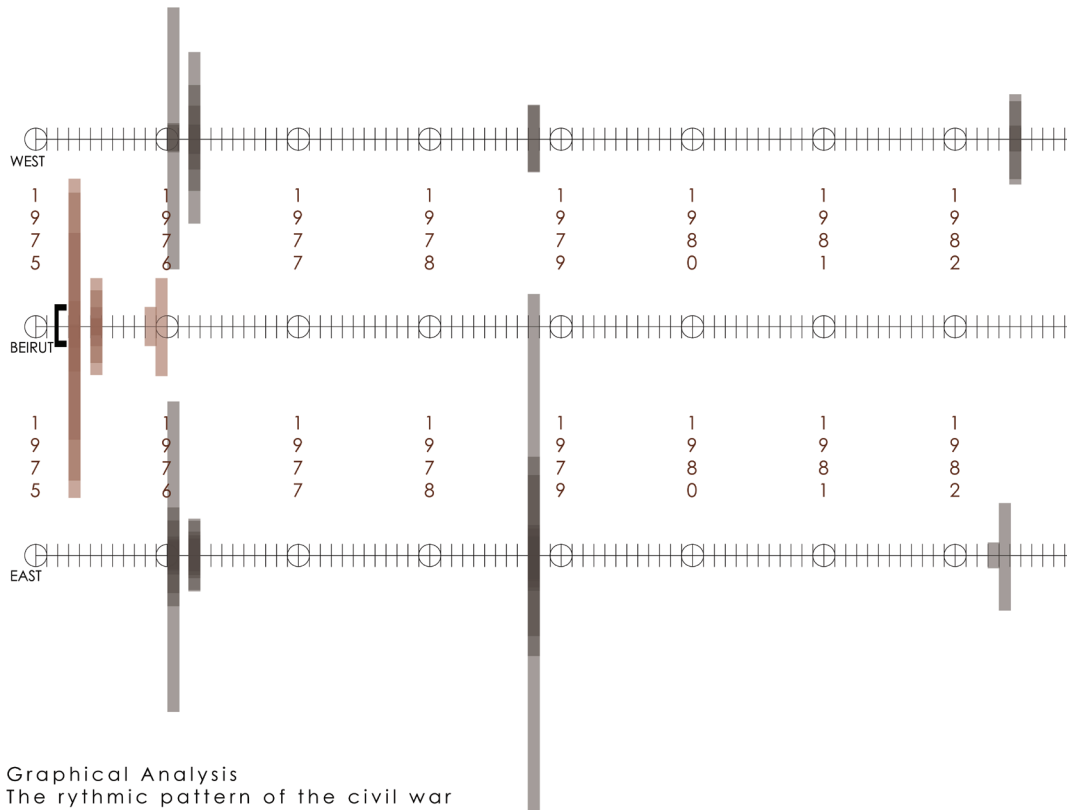
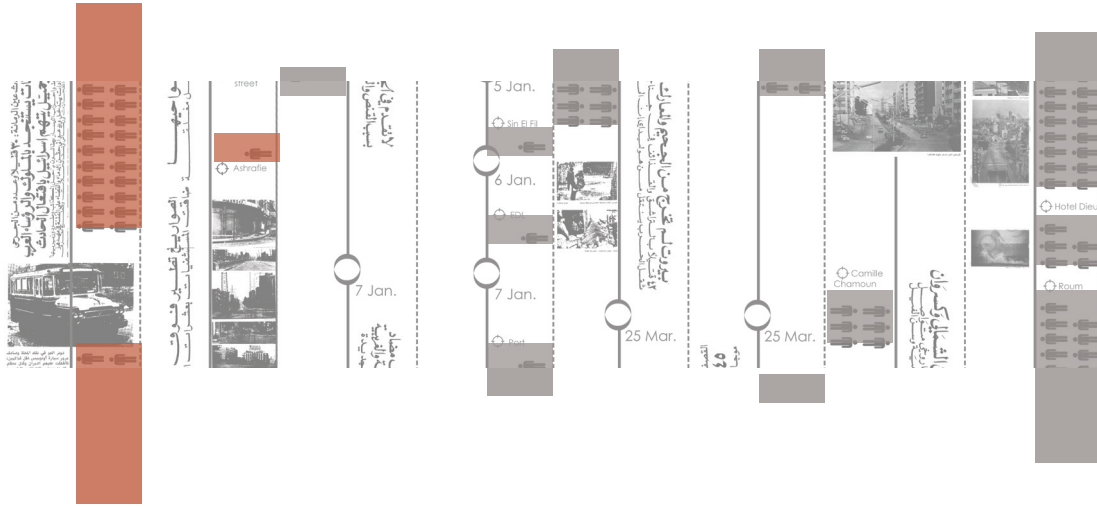


F027

Other-side perspective

During the civil war people were separated on either side of the demarcation line they each focused on the events that occurred

on their side of the city completely dismissing the idea that the other side was going through similar tragedy and loss.

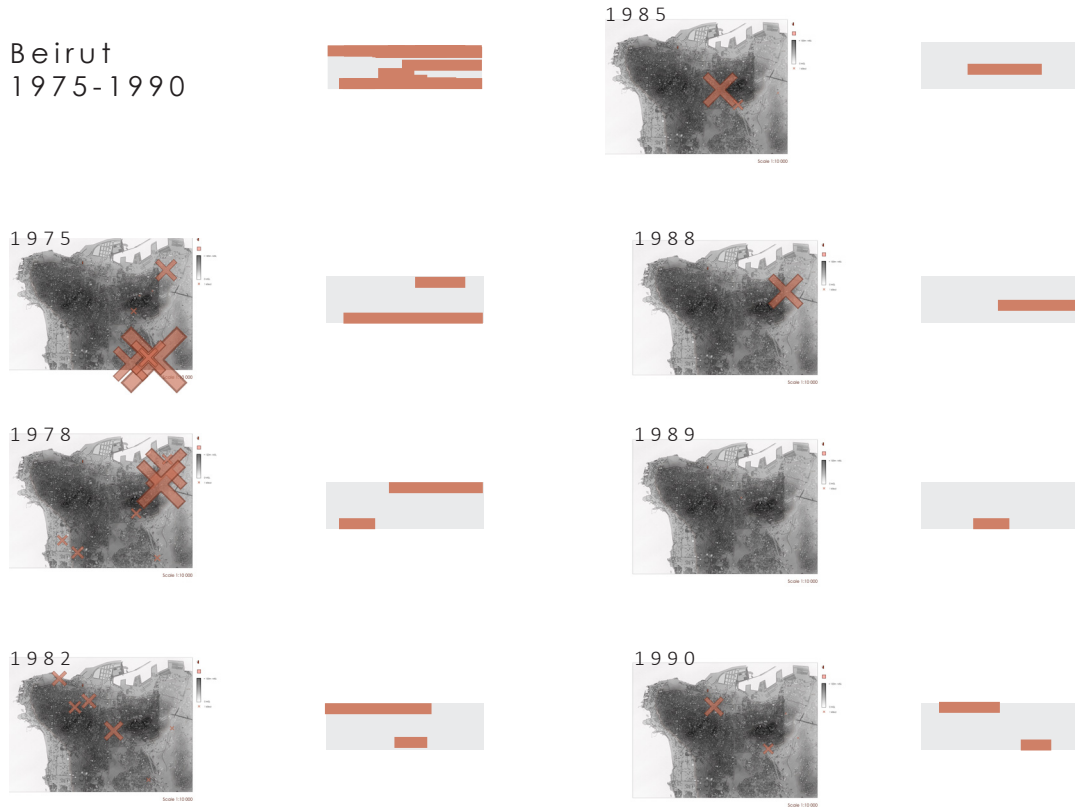


**A Rhythmic Pattern,
the Beirut Civil War.**

By summing up the losses that have occurred on either side of Beirut, a diagram was created showing the concentration of these massive losses in a rhythmic pattern through time.



Beirut
1975-1990

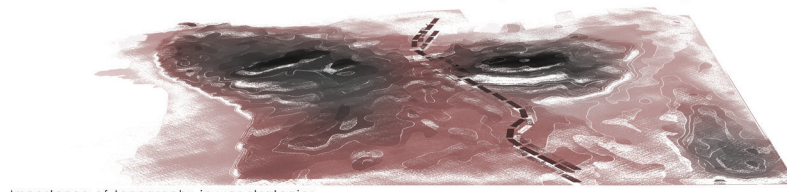


F029

Geographical seasonality of events

By taking the events mentioned in the timeline I was also able to mark the loca-

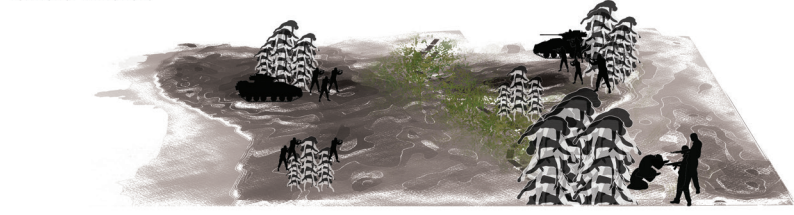
tion of those events at the city scale. There are specific areas where the major events keep reoccurring. By highlighting the location I was able to record the seasonality over the general surface of Beirut.



Importance of topography in war strategies



Territorial limitations



General atmosphere

F030

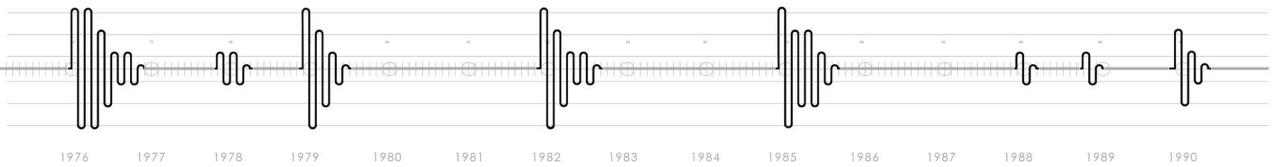
Whenever there is a massive atrocity in a certain location, people start avoiding that location thus Beirutis became territorially limited. As shown in the above figure most of the events occur at lower points of the

topography thus elevation provides more safety, also the major repetitive events have created walls within the city, walls that are actually atrocities generating a highly negative atmosphere.

WEST

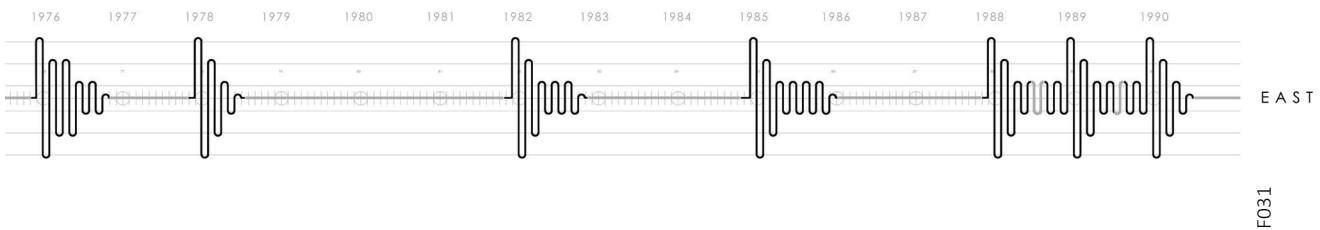


WEST



Tension/Serenity

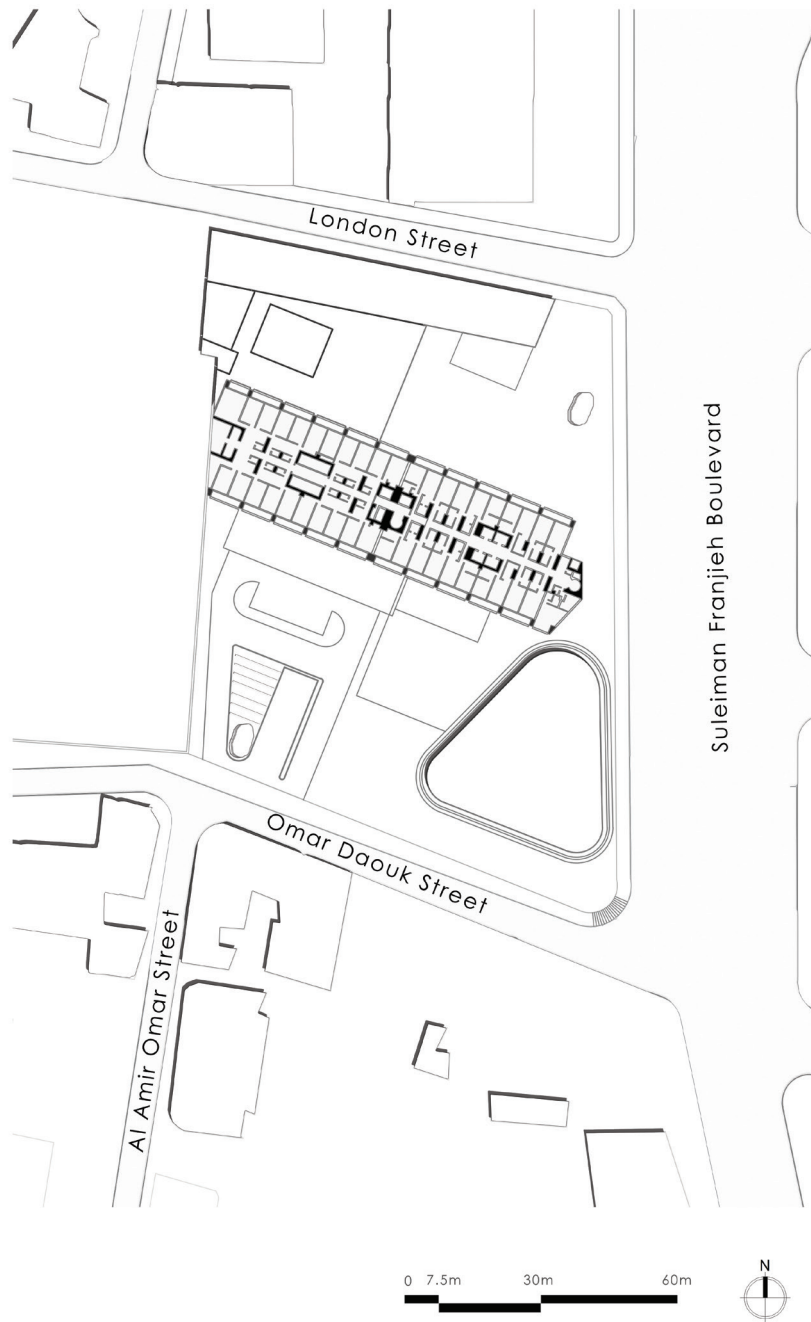
The above diagram is an analysis of the headlines that were featured on the news papers describing the atmosphere on either side of the city.



It is noticed that there is always a sudden period of high tension after a long period of serenity. The repercussions of sudden high tension take time to fade away as opposed their brutal appearance.

الوضع الامني في المحاور التقليدية يراجح بين الهدوء النسبي والتوتر

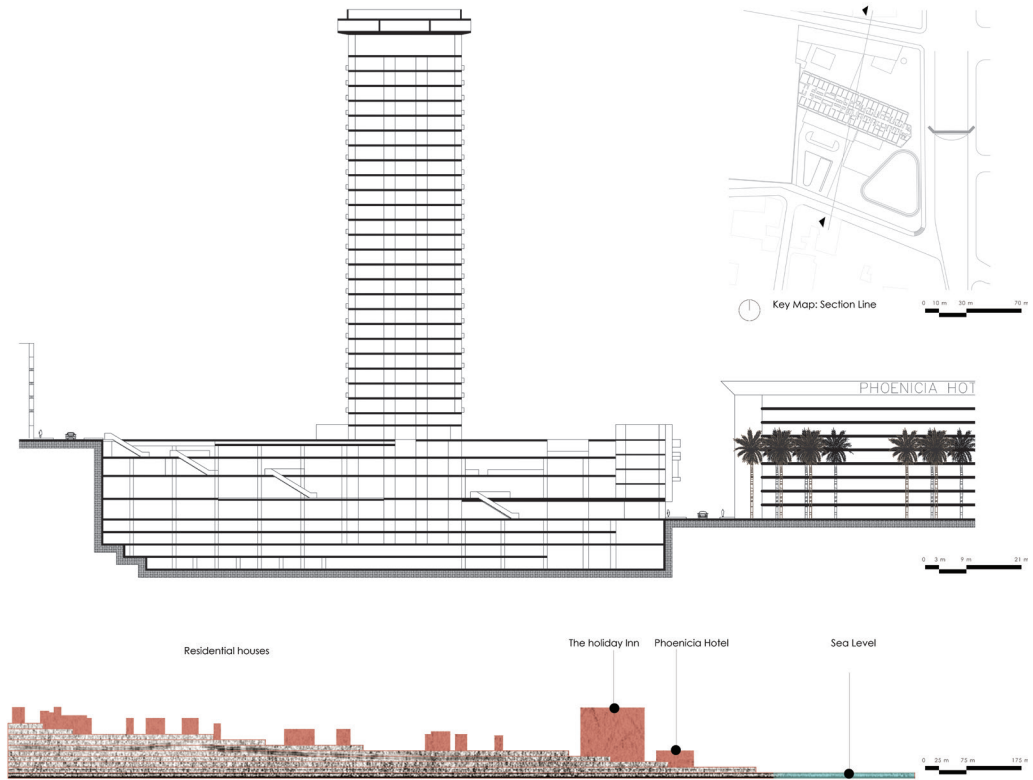
السفير، ٢٩ كانون الأول ١٩٨٥



F032

Base Map.

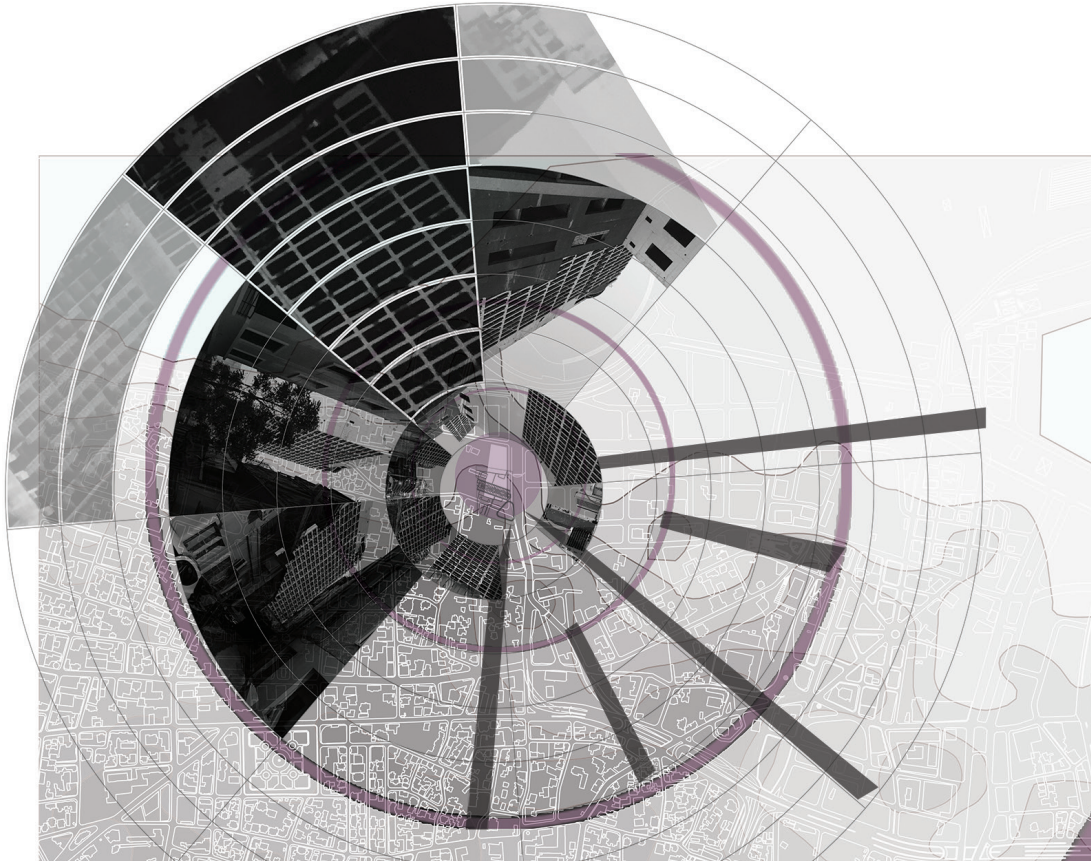
Plan view of the Holiday Inn building ground floor and the main street around it.



F033

Sections.

The sections show the building in relation to the street level and its significance compared to its context. A distinguished element in the skyline.



F034



F035

Looking to it- Waterfront.

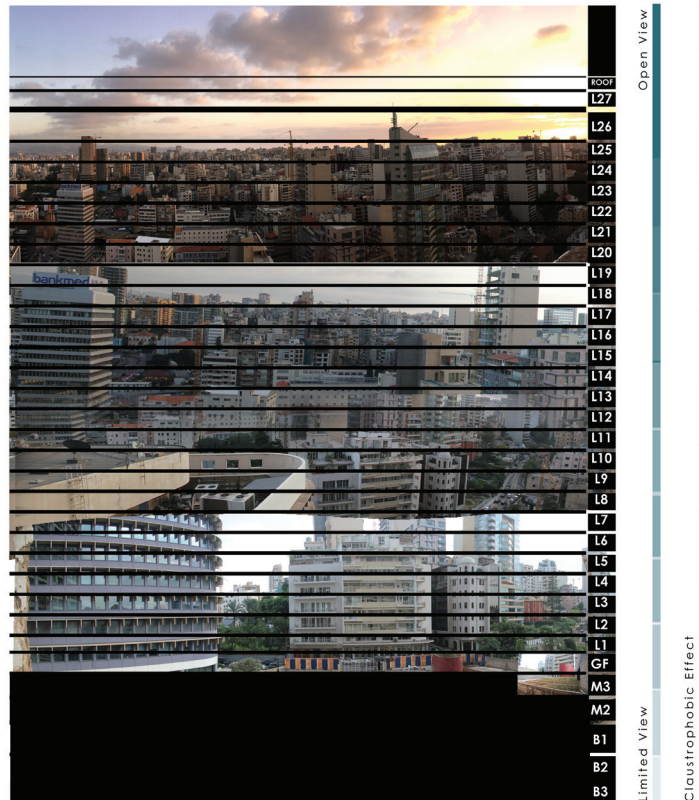
As shown in the above diagram and collage the site is highly visible from the waterfront



**Looking to it-
Streets and alleyways.**

As shown in the photographs the site is very much present in the in the pedestri-

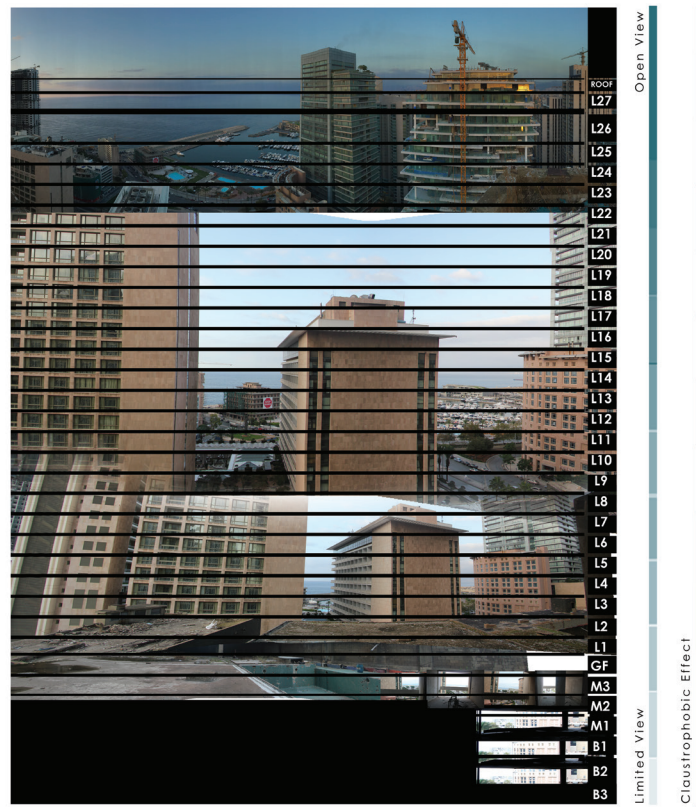
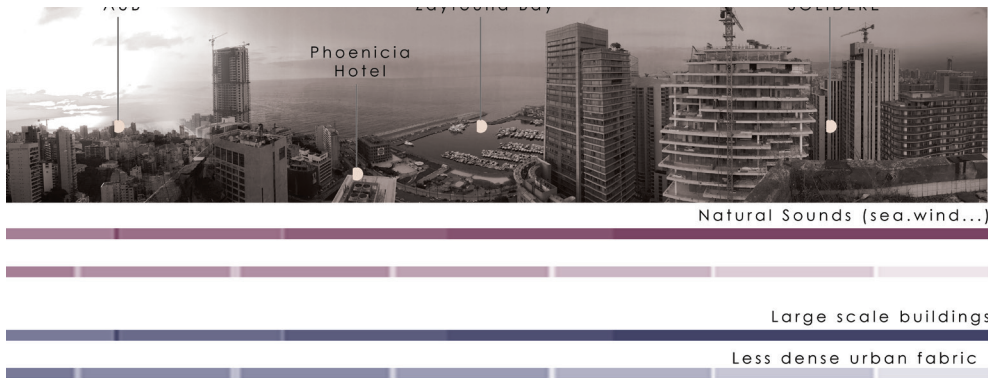
an; cone of vision through dark alleys and between the overcrowded buildings in the city.



Looking from it.

The above diagram shows a drastic change in the view from floor to floor but where it starts with a limited view at the first floors

then opens up to a wide panoramic view of the sea and the city at the upper floors.



Views Inventory
Scale 1:400

F037

Thus there is a claustrophobic effect created at the lower floors that is completely lost at the upper floor along with the sounds of the city. Also the density of the urban fabric on one side is contrasted by

the spacious urban fabric of down town and the open view to the sea on the other side.

وافقت بعدا والقمة المارونية على «اتفاق دمشق»:

مجلس وزراء... العفو... الوشيقة... تعديل المادة ٧٣ من الدستور

تصعيد عسكري مفاجئ يسبق الحل السياسي

إحراق السرايا واحتلال «الهوليداي إن» واشتعال كل الجبهات

كان هذا التصعيد العسكري في بيروت...
 بعد اتفاق القمة المارونية على «اتفاق دمشق»...
 وافقت بعدا والقمة المارونية على «اتفاق دمشق»...
 مجلس وزراء... العفو... الوشيقة... تعديل المادة ٧٣ من الدستور...
 تصعيد عسكري مفاجئ يسبق الحل السياسي...
 إحراق السرايا واحتلال «الهوليداي إن» واشتعال كل الجبهات...

المدافع تمطر بيروت والجبل بالقذائف والصواريخ

أعنف الاشتباكات بين ستاركو ومنطقة الفنادات

انفجارا بحجمية الشرفية ويتجدد القصف بين عاليه والكحالة ويوصل التوترا إلى كروان

المدافع تمطر بيروت والجبل بالقذائف والصواريخ...
 أعنف الاشتباكات بين ستاركو ومنطقة الفنادات...
 انفجارا بحجمية الشرفية ويتجدد القصف بين عاليه والكحالة ويوصل التوترا إلى كروان...
 انفجارا بحجمية الشرفية ويتجدد القصف بين عاليه والكحالة ويوصل التوترا إلى كروان...
 انفجارا بحجمية الشرفية ويتجدد القصف بين عاليه والكحالة ويوصل التوترا إلى كروان...

احتلت «القوات المشتركة» فندق هوليداي إن

بعد اشتباكات بدأت فجرًا واستمرت ١٠ ساعات

«المرابطون»: قربنا موعد العملية لتم في ذكرى «الكرامة»

احتلت «القوات المشتركة» فندق هوليداي إن...
 بعد اشتباكات بدأت فجرًا واستمرت ١٠ ساعات...
 «المرابطون»: قربنا موعد العملية لتم في ذكرى «الكرامة»...
 احتلت «القوات المشتركة» فندق هوليداي إن...
 بعد اشتباكات بدأت فجرًا واستمرت ١٠ ساعات...
 «المرابطون»: قربنا موعد العملية لتم في ذكرى «الكرامة»...

Making the headlines.

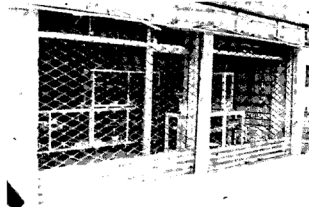
Due to its strategic position and height the Holiday inn has frequently occupied the headlines of newspapers in Beirut. Thus

a detailed analysis of the newspapers that featured the holiday inn was conducted and the history of the battle of Hotels was further researched to come up with the following timeline and diagrams.

من يسيطر على الهوليداي إن؟ الكتاب أعلنت أنها استعادته في الصباح والمرابطون أعلنوا أنهم استرجعوه في المساء



العولديان إن إلى المنار ومركز شان شان إلى العيين...
مقالة وفوات كاتلمة محمود...
... وأثر راحة في الطريق إلى منطقة القنادين



مدرسة في قصر في المنطقة...

أثار الشغب على مبنى لمنطقة فرنسا في شارع كاتلمة...

سام مرمانان، خروج من رمضان، المرحمة الطريق



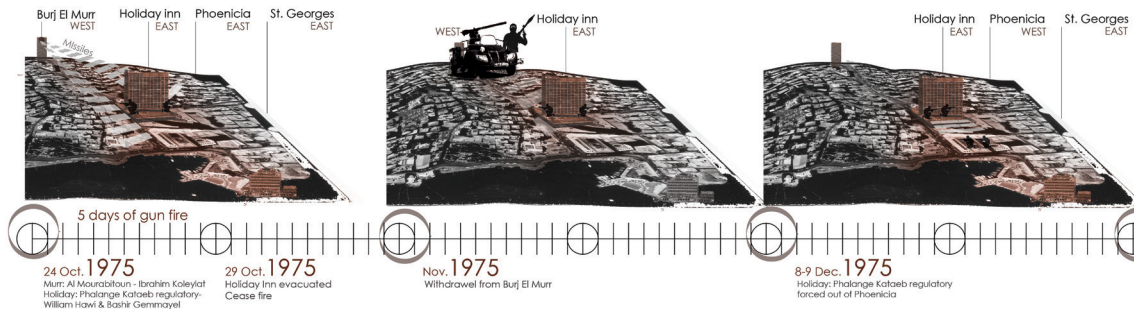
مدرسة في قصر في المنطقة...
ومعقدة الصرايا وساحة رياض الصلح
ويصلها ترانسك عميق مختلف
المنطقة الخلفية وسط في ساحة
أكثر من سبعة قنن ١٢٥ جريحا.

المشركه تركزت بالقبعات الحجر
والأبنية الموهبة ونجاح معلنها " .
وأما سمان أصغر الأبنية
الإسرائيلي العربي - المنظم
المناصر " أن عمدة الإنقاذ تمت
في تكتم شديد وأمنعت في التاسعة
الرباعية مساء .
وكان السمان "صباح يوم
٧٦/٢/٢٤ فوجيء، مخالفتها
الموجودين في جرمادان إن برصاص
المضيق، صدم المصنح مهم وسين
أن بعض الحروب الكتيبة إن ترال
داخل المنفذ وقد شكلت مجموعة
للنفاذ والمخيل استلمت إن
تخاض بعض مقاتلي الذين طردوا
المنفذ شويك مجموعيات وحاصرو
المنفذ وتحت عمدة الإسحاب وقتل
المضيق بطاوم طاق الضمار إلى إن
استطاع مقاتليها الإسحاب الذين
منى المنفذ لخصه العرب تم
خارجية المجموعة المعادية في منى
منذ أول كندا بعدها كانت الباعة
الذين منى المنفذ. وبعد ساعتين
القمحت مجموعيات منى معادية
المنفذ للمرة الثانية تم سيطرت
على سمان بطاوم وثباته قرطحة
والمنطقة الرامية الكتيبة " .
وذكر البيان إن " ٢١ عمرا من
المنفذ لم يبقوا .
وقال كاتلمة والتمع قال صفر
كاتلمة " أن الكتيبة إن ترال حوض
المركبة في المنفذ وإن العولديان
إن عربين الحوض قد، مكا الأسلحة

من يسيطر على العولديان إن ؟
بعد ساعات معدودة على سقوط
فندي هوليداي إن في أيدي القوات
المشركه - يوم الأحد بدأت منتصف
ليل الأحد - الاثنين ساعة سطر
خدمته معارك صيفة شهدتها منطقة
القنادين .
والواقع إن المعارك الأولى من
الظهر كانت ساعات جنون، الضالفة
التي كان من الصعب إحصاء عزمها
تساقطت في كل مكان وتعدت
أهدافها لتشمل شوارع الخضراء
وراس بصروت واليمن الطريف
والمنطقة والمنابع وغيرها...
وفا كذا الصباح قطع على
المواطنين الذين قصدوا لتلهم
ساعاتهم في المنطقة الأريسية
والمنابع، كسبي راحته صبره
والإتباع وكادت ضاهيه صبر
المدافع التي لم تتوقف طوال
التمار، فرس بقول: "الساعات
والكتائب فسقط هوليداي إن
واساعدت مع فندق قينميا وهي
تفانق في محور فندق سان جورج
وقرر أسد بؤك " أن القوات
المشركه وعلى رأسها "المرباطون"
لا تزال تحتل المنفذ وهي
تسطوق الكنايب وحقاغم في
منطقتي سناكو وهنتر...
وإتباع رواتب ووحدات معارضة
ومتعاداة من حقيقة الوضع في
منطقة القنادين خصوصا في فندق
هوليداي إن .

The newspaper shown in the figure above was specifically written about the Holiday inn's most remarkable battle which was further studied and translated into graphical representation.

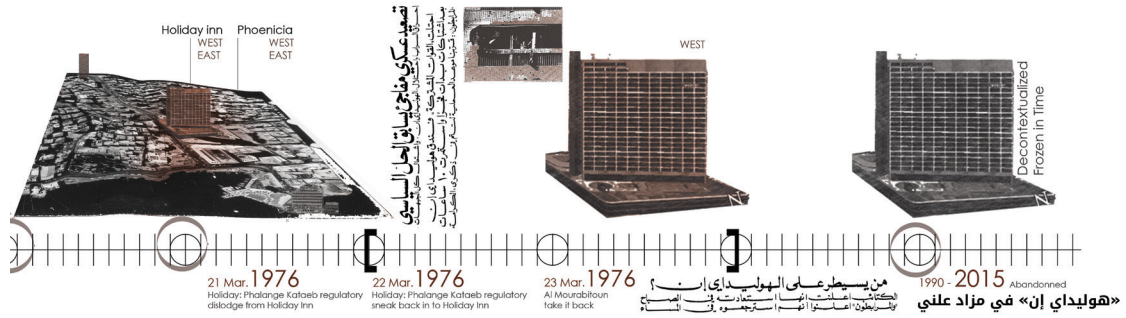
FO38



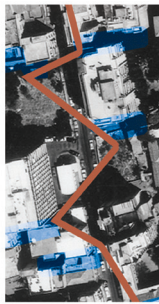
Holiday Inn Battles.

The above diagrams show a detailed study of how and when the holiday inn was taken over by either side (west/east) and also

the path that was taken during the attack and how the militias were moving along the street or hiding behind the buildings or surveying the area from high points.



F039



1976
Lateral Movement of Snipers
-Seeking shelter behind structures and buildings
-Hiding from holiday Inn field of vision

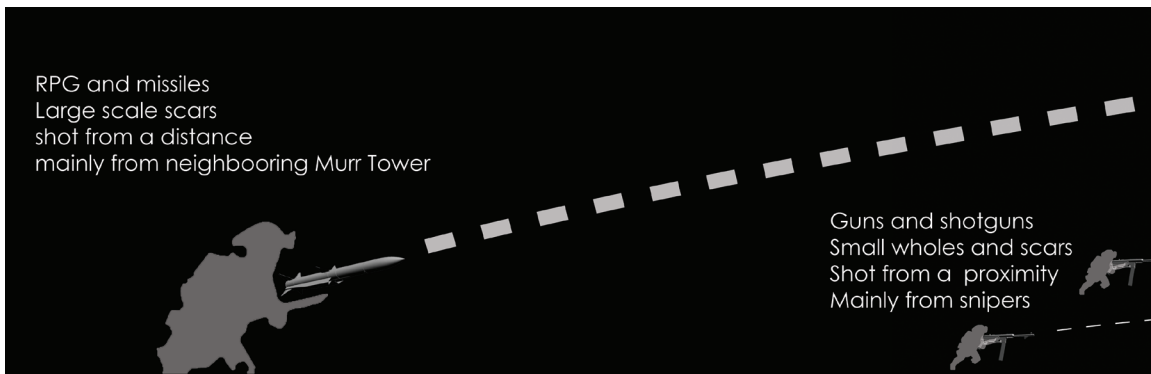
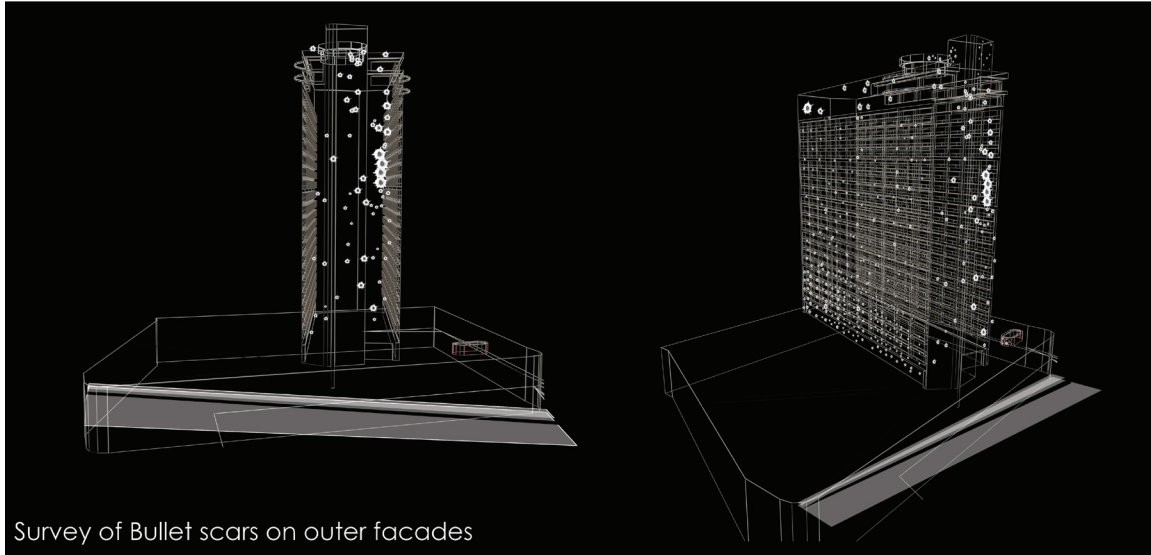


2015
Lateral Movement of Pedestrians
-Discontinuous/Inadequate sidewalks
-Pedestrian Traffic
-Access

F040

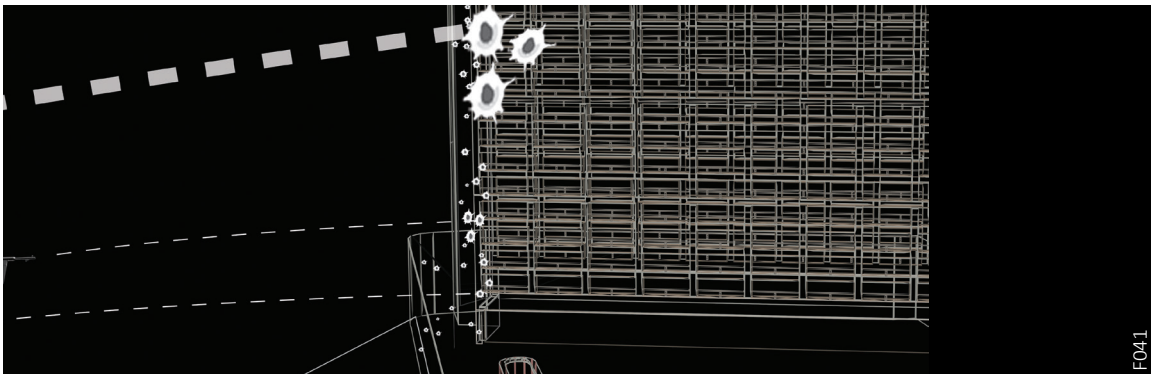
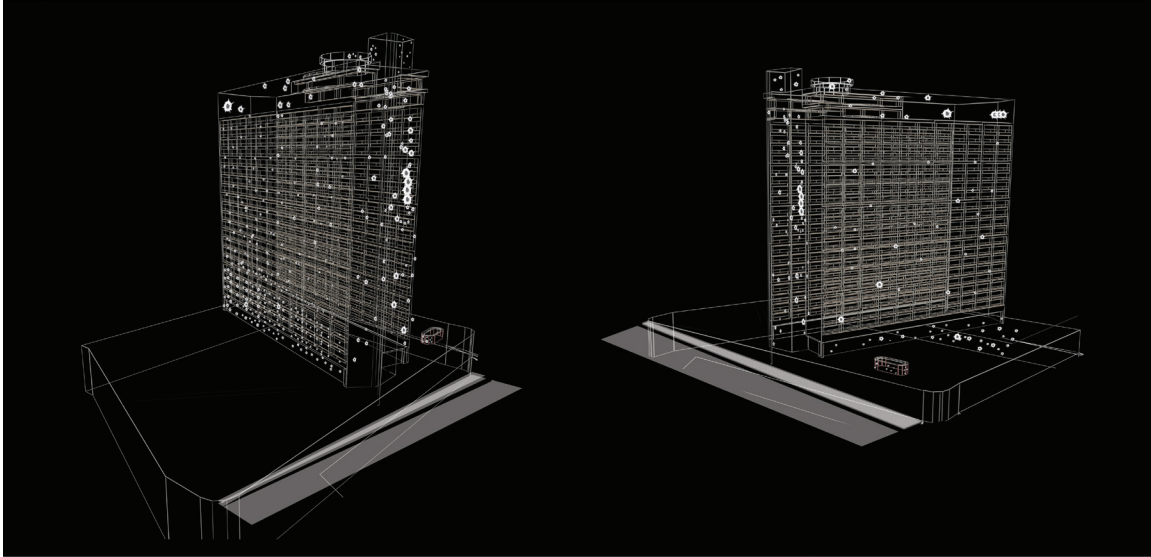
The movement during a battle is quite interesting whereas the perceived obstacles become security element and it a completely different use and circulation form when compared to regular pedestrian

movement nowadays. Although some similarities can be seen due to inadequacy of the sidewalks currently available.



Scars and bullet holes.

The above diagram shows a 3dimensional analysis of the bullet holes/scars left from the war.



We may observe that that mostly small dense bullet holes cover the lower floors of the buildings these are the ones reachable from the street by the militia and snipers with small guns, whereas larger holes man-

ifest on the upper floors these cause by RPG and missiles shot from a distance, from the Murr tower for example.



Peeling surfaces.

The above series of pictures portray an idea of the identity of the site as a post war monument. The peeling surfaces reveal

different patterns and textures that uncover under the skin the floors, walls and ceilings.



Colors and Textures

Because the site was a functioning hotel, some decorative tiled walls, papier paint, wood and mesh remain in traces highlight-

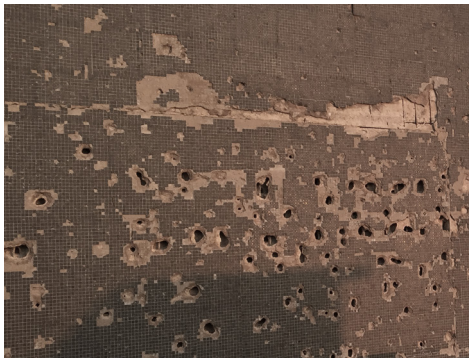
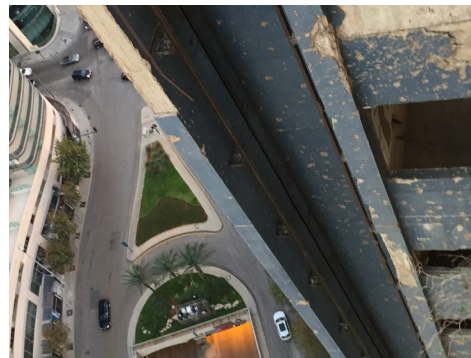
ing the luxurious prewar aspect of the spaces that was ripped off, destroyed.



Perspectives and Vanishing point.

The site being a former hotel, the spaces seem to be composed of a repetition of

endless walls and columns all fading into a one-point perspective. Horizontally and vertically, even the a repletion of identical strips of light coming in between the narrow wall openings.



Scars from bullets.

Small bullet holes are dispersed all over the building and in dense spots inside of it. In some case they change the texture of a flat

clean surface, in other cases they strip it off from its colors. The same bullet has a different mark manifested on to each surface.



Bullet holes to the outside.

The bullet holes with opening on the outside are very remarkable because they let light, wind, and rain in and attracts the

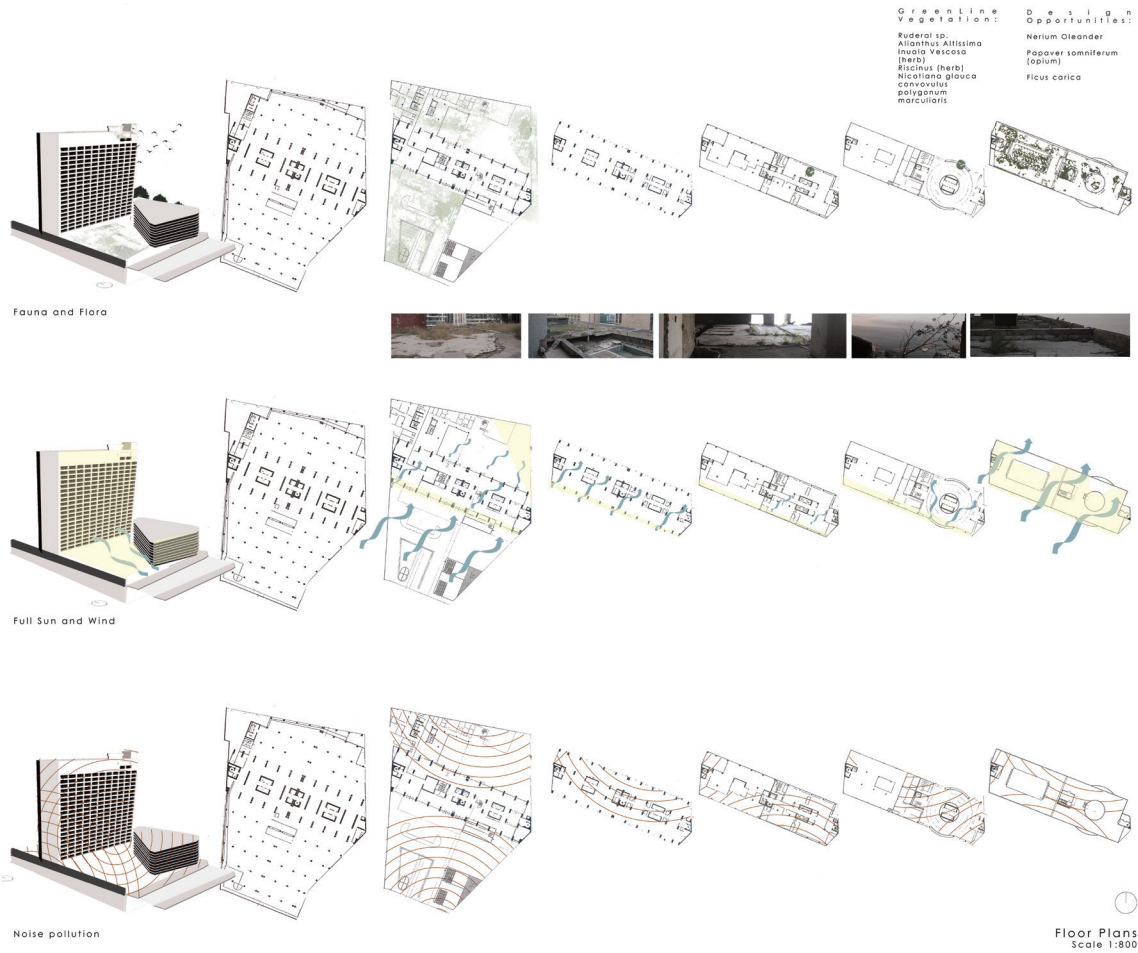
passerby towards them.



Bullet holes to the inside.

The bullet holes with opening to the inside tend to have a darker interior projecting a frame to the next room or opening up to

another room. They rather attract the feeling of curiosity towards what would be hidden inside the second darker room.

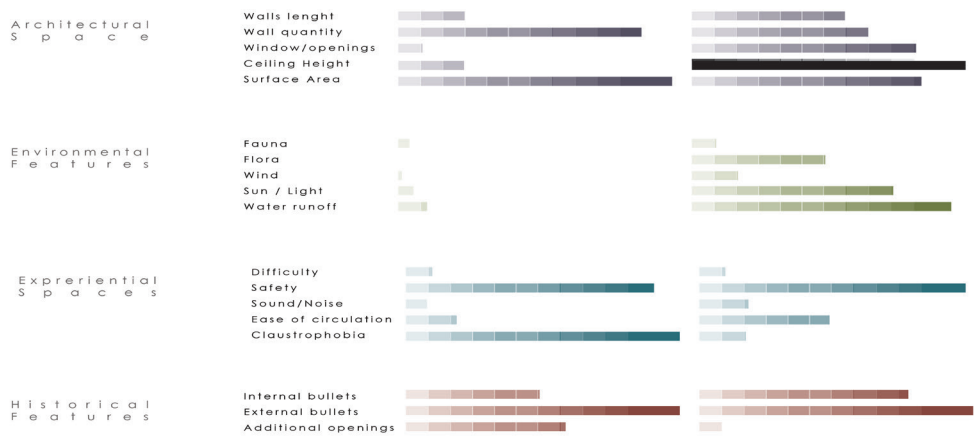
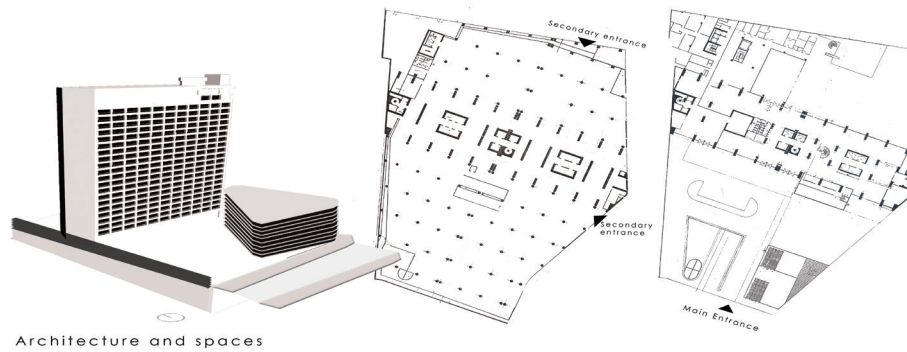


Floors Analysis.

Fauna and flora, sun and wind exposure and noise pollution were surveyed and assessed at each floor type and level exhibit-

ing the environmental factors affecting the wild life in the abandoned building.

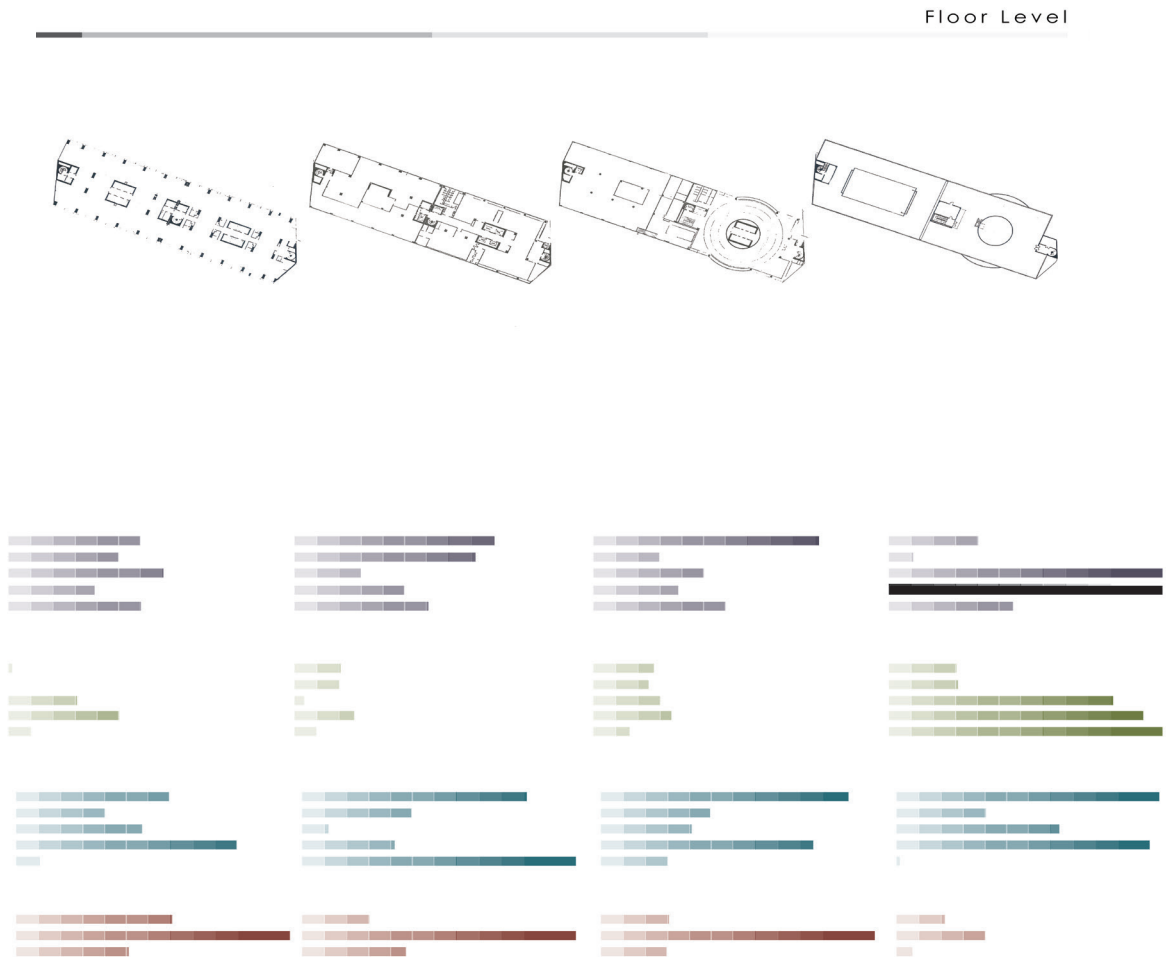
F043



Interrelations.

The chart shows the relationship between the architectural, environmental, experiential and war aspects of the building and

how these factor serve for one another in comparison to the floor level.




F043


For example the higher the floor the stronger the environmental factors such as wind and sun penetration thus providing ideal climatic condition for fauna and flora. Another example would be the bullet holes

which create opening permitting water wind an sun to seep in and vegetation to grow out of the fissured concrete.


Civil War Social Aspect
Some Narratives



It's like the playstation today, a toy we played with- Gabi




Weapons, men's accessories - Gabi
It boosted my confidence- Michel



I felt like I was expressing my ideas through bullets- Michel

Killing was guilt-free (1975) - Assaad
Killing is a sin (2015) - Assaad



All I could do is prey - Randa

Civil War Directory
Words and significance

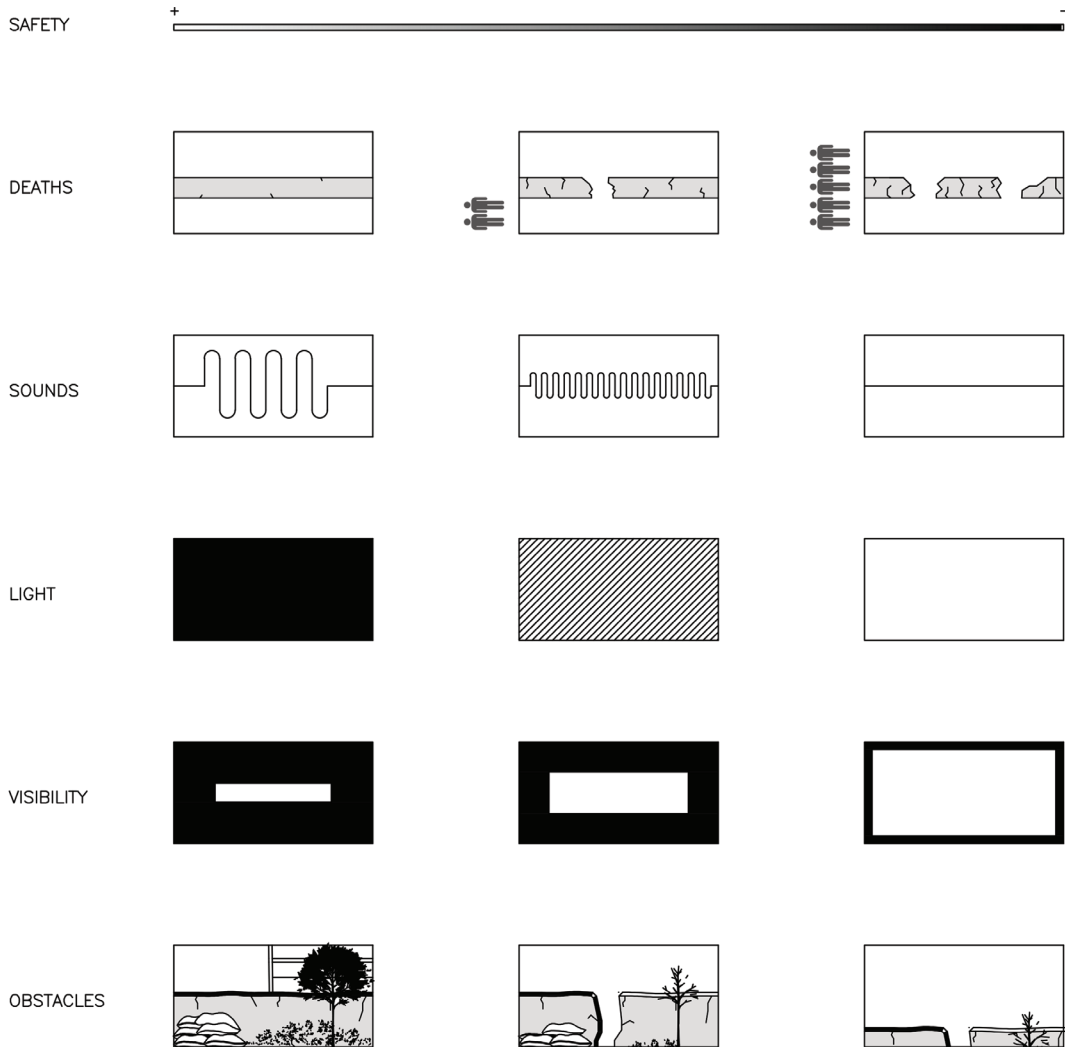
Gun	=	A toy/ Accessory
Killing	=	A game
Death	=	A daily routine
Window	=	An obstacle
Bullets	=	Expression
Funerals	=	A social gathering
Gunshots	=	Reassuring
Silence	=	Danger
Darkness	=	Invisibility

F044

Civil War Directory.

mal normal and vis versa.

The diagram above shows how being in the civil war and living it alters the logical thinking of people thus making the abnor-



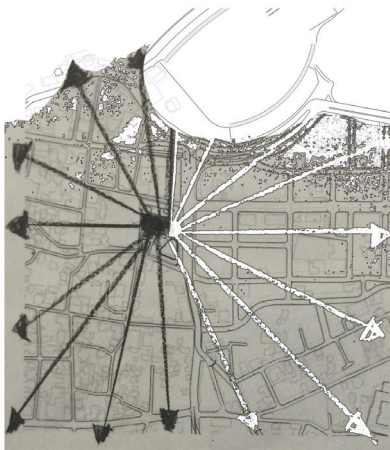
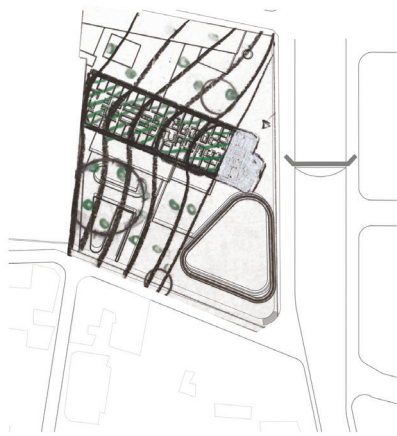
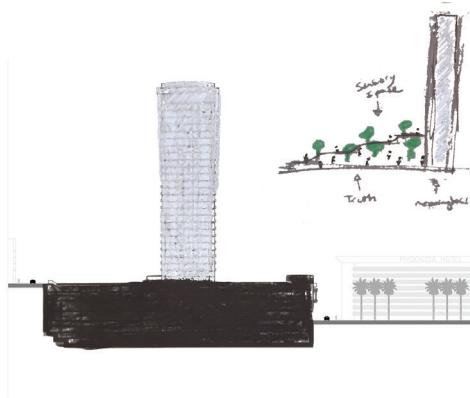
F044

For example darkness becomes a positive feature and a feeling of safety because you become invisible to the enemy, also, sound of bullets and guns is positive because it means your enemy is occupied and not wait-

ing for you or watching you. Also the less you see the less you are exposed the safer you are etc...

Concepts Proposals.

Follows are three concept proposals for different approaches all emerging from the context of the site and using metaphors of representation of the civil war experience and the post civil war realities.



Concept 1.

Quest for History

The first concept consist on th idea that the unwritten history of the civil war can only be found within the community, A dynamic space with seasonaly changing character where the whole design would be about dispatching the building and turning it into an organically flowing landscape.

Site scale.

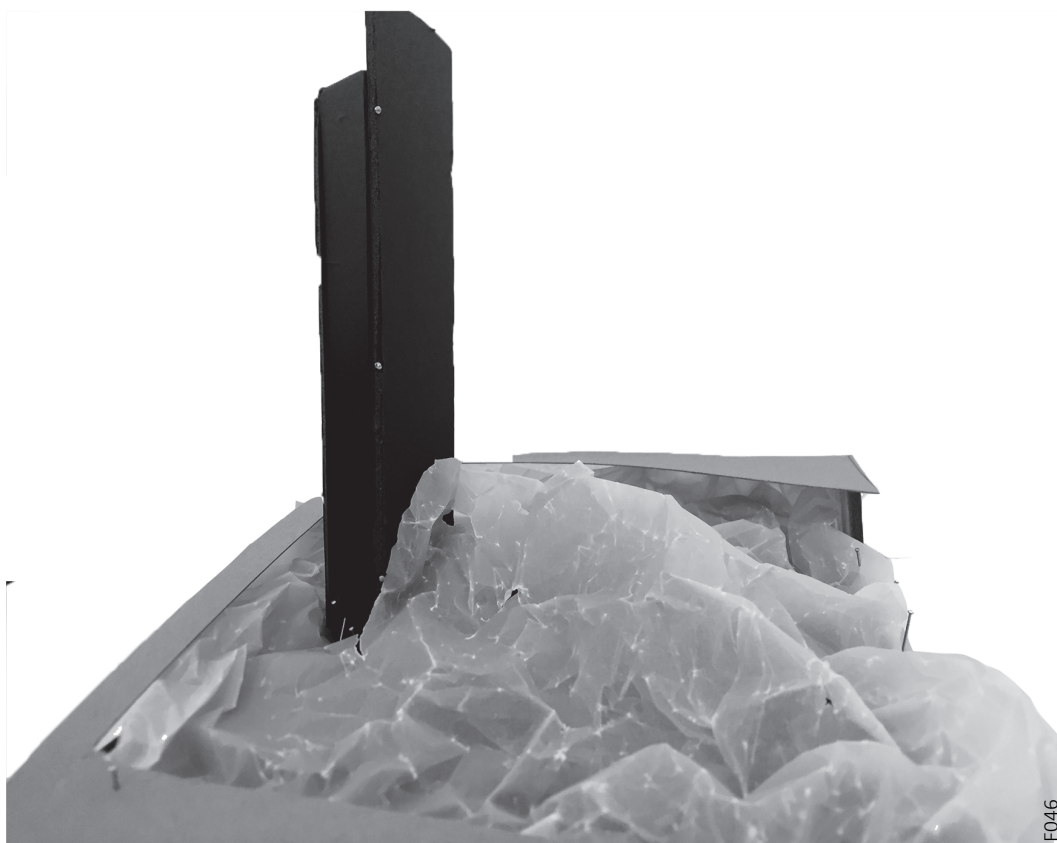
Organic topographic lines.

Street scale.

Projecting community vs development.

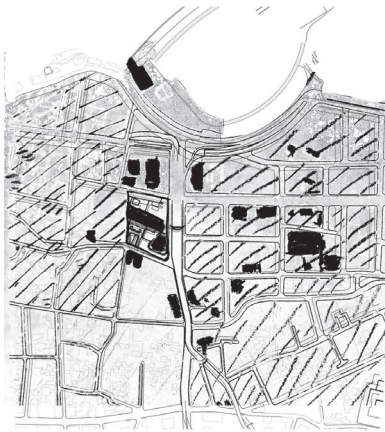
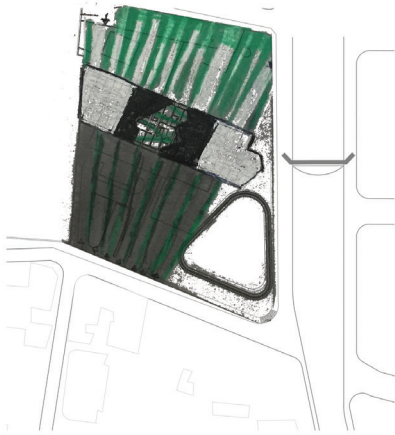
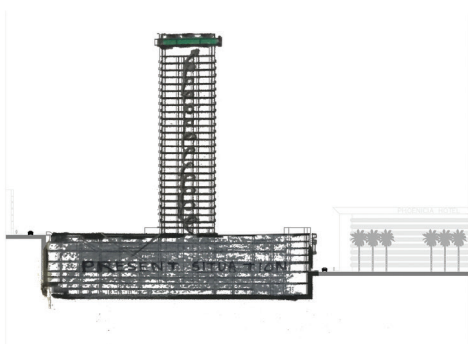
Quater scale.

A clear cut and contrasted difference



FC046

Conceptual Model.



Control not only visible in solidene but throughout the city.



Concept 2.

Contrasted Monumentality

This concept consist of highlighting the contrast that was created in down town Beirut after the civil war. It was a technique of hiding all the scars of the war and building a new city based on an ideology of forgetting the past. Although the city needs to be reconstructed it should not disregard a historic layer as important as the civil war which had an imense impact on the city.

Site scale.

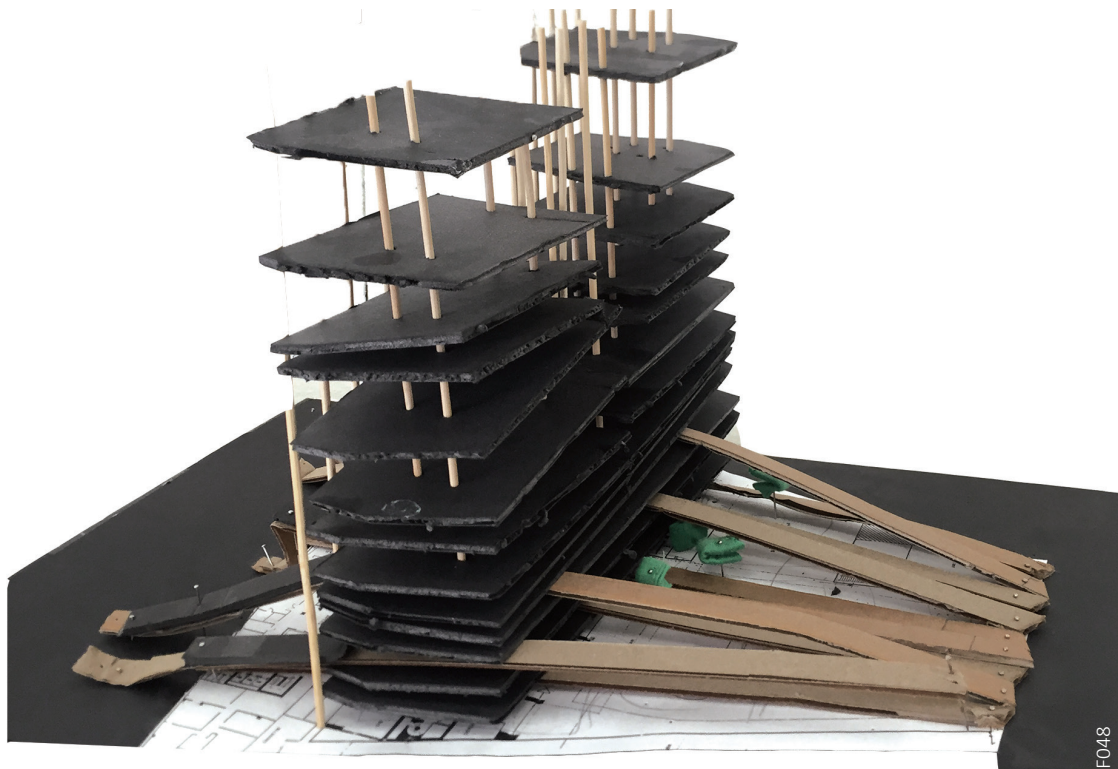
Divergent lines.

Street scale.

Development taking over all over the city.

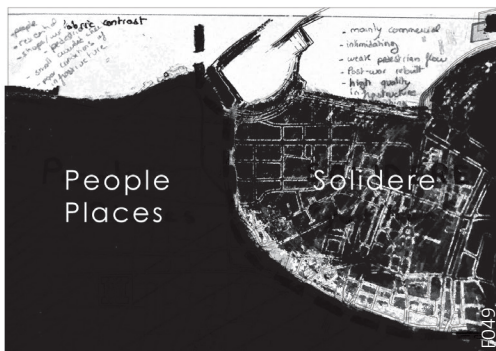
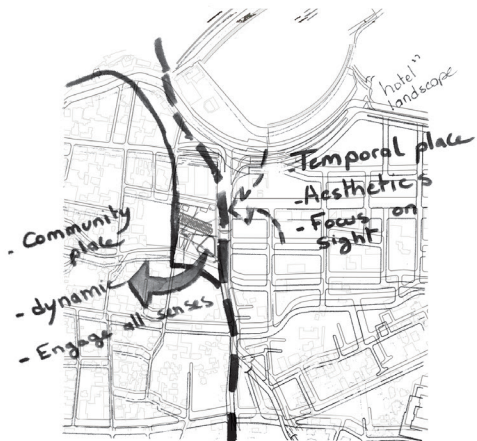
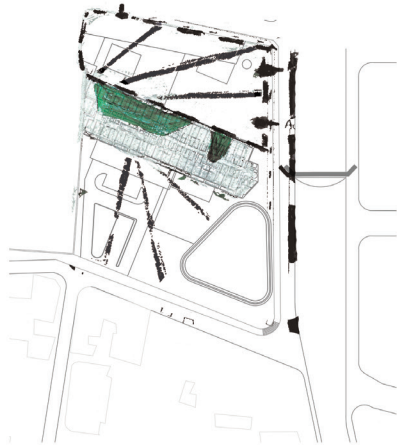
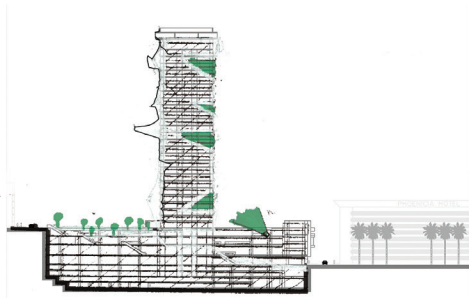
Quater scale.

A very strong contrast.



F048

Conceptual Model.



Concept 2.

Wound Healing Process

This concept consists on representing the major events and high tensions that have affected the city during the war manifesting them as wounds that keep reappearing at a faster rate than their healing process. Showing an attempt to cover them up with a vegetated layer as mourning of the ones that were lost. At the side facing downtown these wounds become a visually attractive vegetated facade, in contrast from the city's site they are deformation and extended platforms strongly highlight

Site scale.

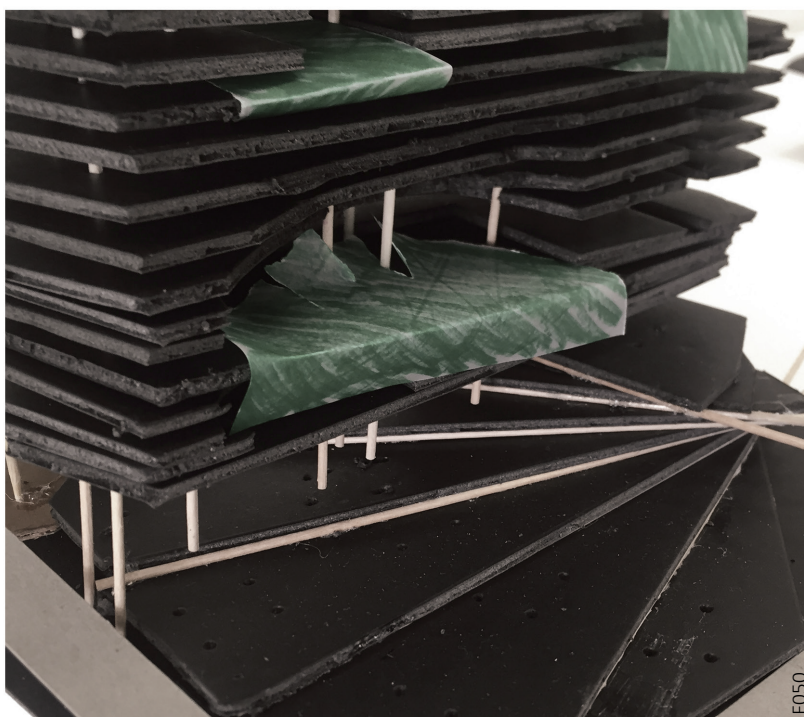
wound vs. esthetics.

Street scale.

The temporal place vs. the dynamic community place.

Quater scale.

People places vs. Solidere district.



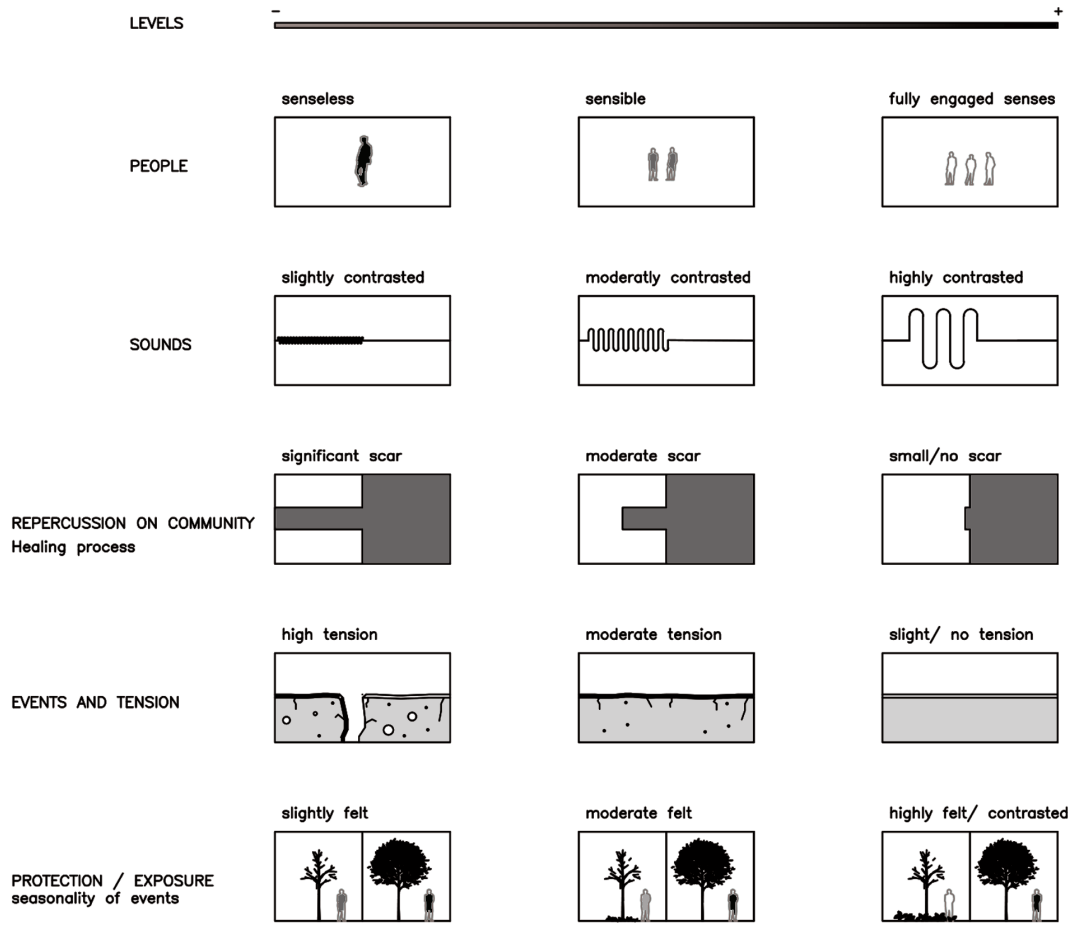
Conceptual Model.

Program Development.

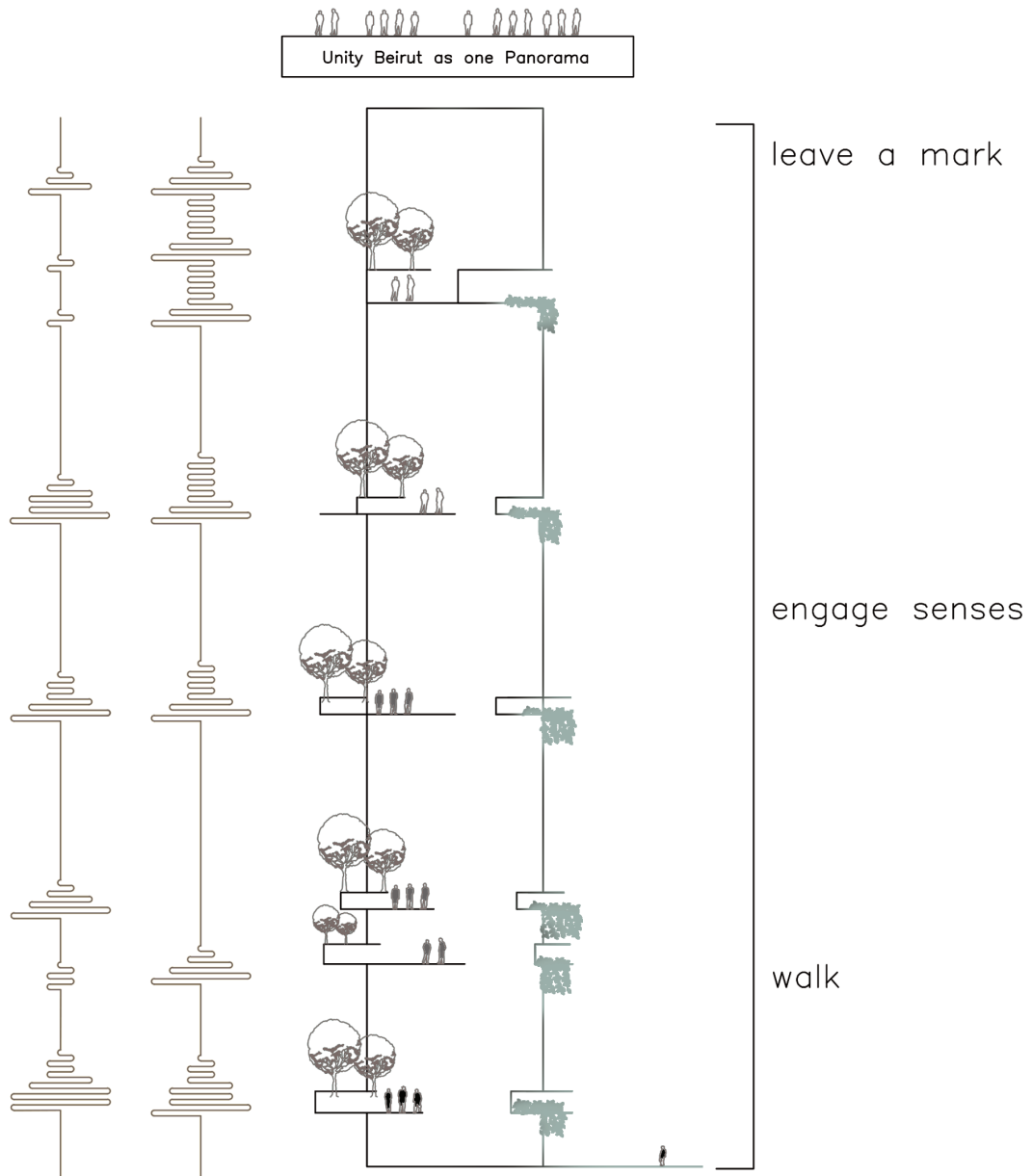
After assessing the three proposed concepts I decided to take ideas from each one and merge them into one more powerful design proposal that takes into consideration all the assets of the civil war and transmits them in the most revealing way.

The design lines of the schematic are still very conceptual and will be reconsidered in a more subtle way however the focus would be turning the site into a semipublic memorial that bears scars from the war and presents the seasonality and growth of the Beirut population stripping away the mobility of the building and giving it a more vivid monumentality.

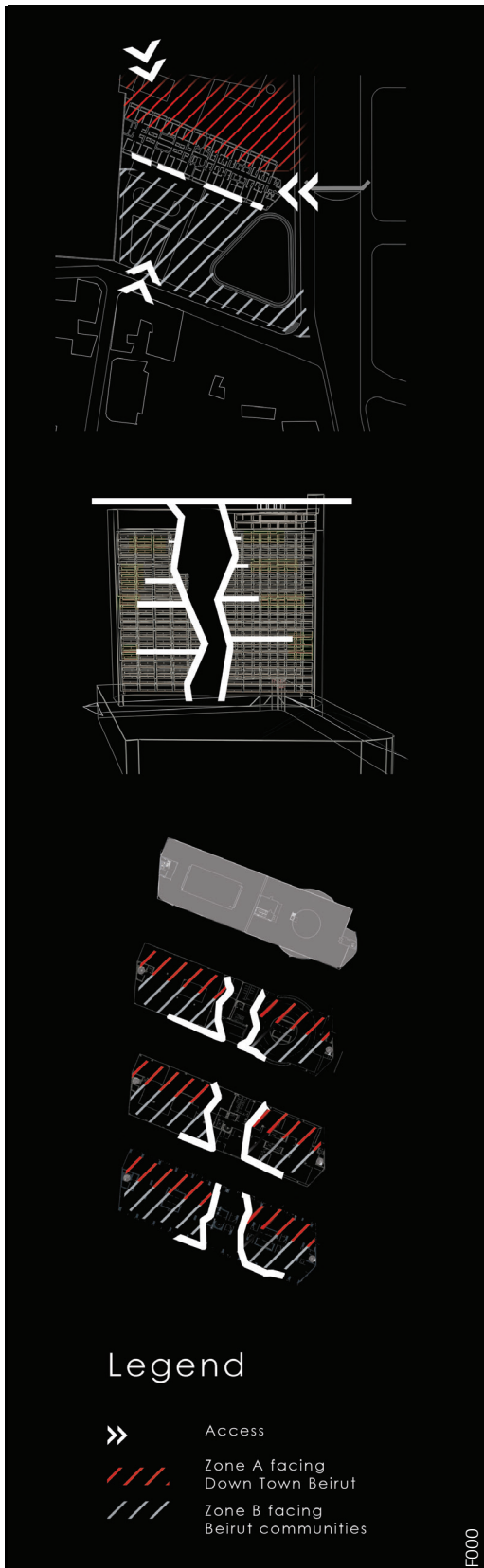
0 1 THE CIVIL WAR



F000



F000



Conceptual base plan.

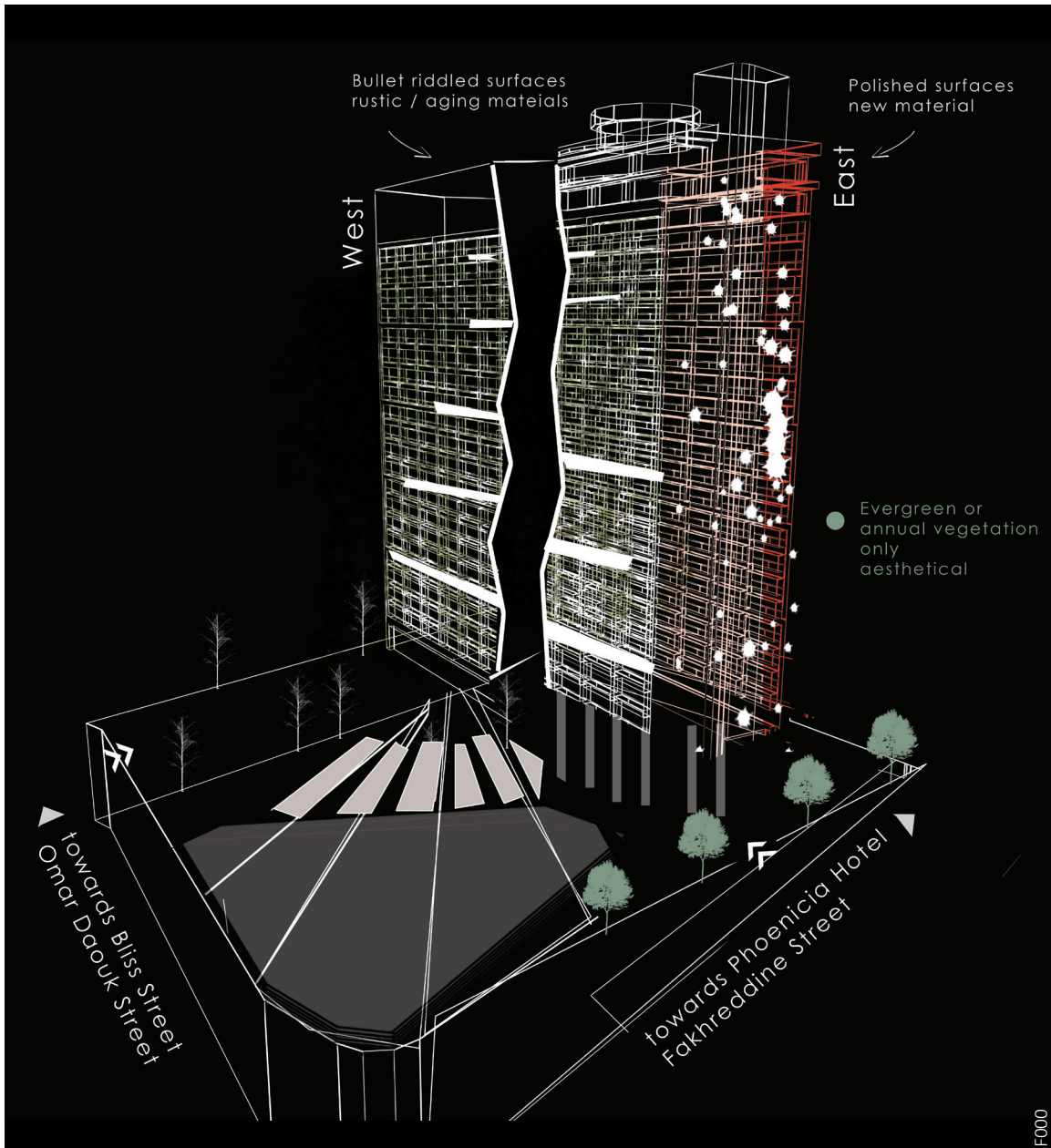
There would be three main entrances permitting access from all sides at the street level.

Section.

The scar is view from a distance revealing the large scar that was left on the city of Beirut after the civil war.

Floor plans.

The break varies depending on the rhythmic pattern presented in the analysis.



Some numbers.

Total area 10 497 m²
 Area per floor 2 124 m²
 Program per floor

Commercial area: 700 m² per floor
 Broken down area: 600 m²
 Added area: 100 m²
 Vegetated areas: 200 m²

Circulation

two circular existing staircases on each side
 + elevator to renovate

Facades

added/remode + vegetated

Final Jury Feedback.

Following are the retyped jury comments that were either mentioned orally or by writing.

This section includes all questions and constructive remarks..

Juror's Name

Anastasia elross

Student Name

Farhat Nouz

F000

comments.

- Look into Peter Eisenman (horizontal landscape)
- memorials users functions
- meaning/experience psychological healing from – to +
- 1- Recreating events that triggers experience of exchange between the city and the building (functions around)
- 2- Memorial would function in the present has history and should trigger a projected function in 10-20 years this is equivalent to temporary landscape
 - structural importance of the high rise and not only the war traces (building scale importance)
 - scar/esthetical remember& forget WHY?
 - define functions in relation to the city, the horizon, users
 - procession in exchange with the city
- 3- Art, culture, users, empower users
- 4- Work on the project in relation with the city
- 5- Need to empower landscape through architecture, stories, memories ... (offices, studios, shops?)
- 6- Recreate intensity
- 7- Why not think of a small private project to finance the public areas

response.

The first 3 points have been considered in the case studies analysis developed in section 04 of this report.

1- Additional attention to the immediate context and surrounding will be given during the concept and design development of the project.

2- The idea of a temporary landscape and the projected function of the project with time is a very interesting and will be considered.

Points 3-4-5-6 are very constructive comments and will definitely be considered during the concept and design development of the project.

7- This point was tackled in the developed concept, the proposal envisioned having some commercial areas within the building, and these would take up about ¼ of the 2000 m2 floors thus financing the public area and also inviting users to experience the space, making it part of their daily use.

Juror's Name

Hana Alamuddin

Student Name

Nour Farhat

F000

comments.

- 1- Schematic design: approach of experience/ slide 11 before slide 10, from experienced to formal
- 2- How do people occupy the site? Do they go every day?
- 3- Which experience is Vis a Vis the city?
- 4- How are you using landscape in the project (functions to experience the building)
- 5- Empower the intervention- make the landscape a monument
- 6- Take scars positively further

response.

- 1- The sequence when presenting the schematic design has been fixed accordingly in the report showing the experienced prior the formal or more general vision.
- 2- As, mentioned the site shall attract daily visitors within the building or the immediate context (including SGBL) as a breathing public green space within the city, but it shall also attract several users from all over Beirut to experience the entire journey, a reconstructed scenario of the Lebanese civil war.
- 3- Vis a Vis the city, due to the prominent presence of this site within the city's skyline, it becomes an imposing monument or sculpture which shall visually convey a message about the image of the civil war to Beirut as a city, and as people. A visual preview of the war in the Lebanese collective memory.
- 4- Landscape within this project will be emphasized through the creation of changing spaces, having an experience that varies with seasons, focusing on the experience of people within the site but also giving the site a possibility to grow, to archive additional information. The building shall no longer be perceived as a structure but a cell that absorbs and grows with its users.
- 5- The intervention will focus on how to give this building its monumentality through the tools of landscape architecture, thus empowering the intervention and allowing the monument as a structure to act like a monument in the sense of a historical figure, or "aide memoire".
- 6- The idea of scars has been further observed and analyzed, the scars are marked evidence of the historical events and marked proof of their existence.

Juror's Name Imad Gemayel Student Name Nour Farhat F000

comments.

1- Attention should be given to the building's functions so that it doesn't serve as a landscaped sculpture only!

2- No case studies & comparison?

response.

1- Although the building shall become a monumental sculpture at the city scale visually engaging the users from a distance, the core of the design will be focused on the experiential aspect within the building. It shall have a dual function: a memorial space where people experience the civil war, and a private sector (studios, offices, retail...) where the civil war was ignored, covered up and forgotten letting development and the routine of the working life take over, the image portrayed in Beirut's down town area. Both sectors serve each other whereas the memorial space becomes the breathing space for the introduced users and the private sector would finance and maintain the public sector.

2- The case studies were not part of the presentation however they are presented in section 04 of this report.

Juror's Name

RAMI ALOUTA

Student Name

NOUAFARAHAT

F000

comments.

- 1- Locating the existing memorials in the area and trying to find the problems in them might be one of the key drivers for the project.
- 2- Why is it still standing?
- 3- Memorial or museum?
- 4- Why people don't need esthetic spaces
- 5- Are you cutting the building in half?

response.

- 1- This point was presented and developed in section 03 of the report.
- 2- The Holiday Inn building was constructed in 1973 under anti-seismic standards making it capable of resisting earthquakes of high frequencies it is also a massive structure. Thus the structure was able of withstanding many fires and destructive missiles.
- 3- The design focusses on portraying the site as a memorial of the civil war, by definition a museum usually exhibits or displays whereas a memorial engages its users.
- 4- Esthetic spaces are rather visual which is what the down town area focusses on, these spaces are very much present in central Beirut and have been often accused of disregarding the cultural dimension and identity of the city.
- 5- The cut in the building is one idea that still needs development the cut shall be directly related to the analyzed rhythmic pattern for it to be visually present from a distance it is also structurally possible because the building was initially built with an expansion joint at the exact center thus functions as two separate adjacent buildings.

Juror's Name

Ramzi Mezher

Student Name

Nour Farhat

F000

comments.

1- Major war events? Building as memorial??

2- Interaction of user->memorial

3- Solidere vs community?

4- Concept options? Metaphor symbolic?

5- How does a building as big become a landscape project?

response.

1- The major war events are as mentioned in section 05 of this report, the ones that are most significant and predominantly present in the collective memory of those who have lived the civil war.

As previously mentioned the building shall act as a memorial re-envisioning the experience during the Lebanese civil war and commemorating the tragic losses.

2- When talking about an interactive space emphasis is given to the user how he visits the space, and how the space starts triggering his memory and engaging all of his senses.

3- Solidere is the organization that has taken several projects in rebuilding the war-torn down-town Beirut, it gave it a completely new face, a westernized face that disregarded its communal identity before the war. I talk about Solidere vs community where the community represent permanent residents and a Lebanese cultural heritage or identity that seem to have been stripped or masked in the down town area managed by Solidere.

4- The three concepts have been clarified in section 06 of this report there is a lot of metaphors and strong meaningful gestures within each concept due to that fact that the site is not limited to the Holiday inn building but it also includes the collective memory of Beirut, and the intervention engages the entire history of the city and its residents.

5- The building due to its height and massive structure may be seen as an architectural project rather than a landscape architecture project however the image of the building as a building can be defied by looking at it as a multilayered landscape of many horizontal spaces rather than a large vertical one. This issue will be further addressed in detail throughout the semester.

Juror's Name

Salwa Salbagh

Student Name

Nour Farhat

F000

comments.

- 1- Why the site/ a building?
- 2- Relationship between the bank, its users
- 3- How can a landscape project define this landmark as usable spaces on the user, district and city level- so ideas of connectivity is very important: pedestrian/ open space network
- 4- Location is very important, on a boundary , edge-> think about role
- 5- Research "Landscape as field of action" Corner to help you define your project as Landscape project.

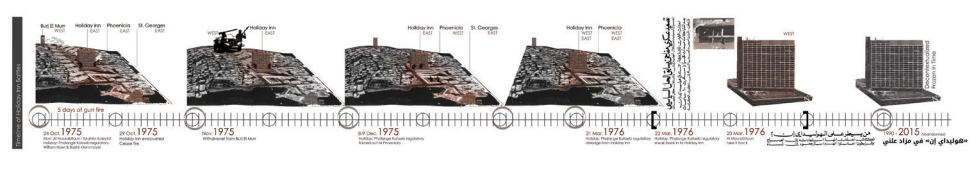
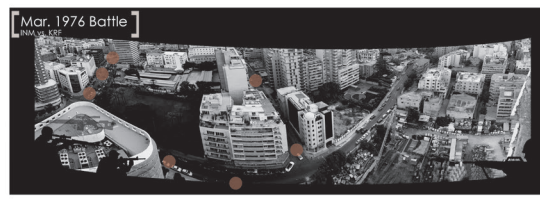
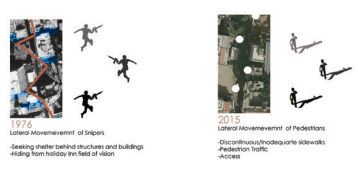
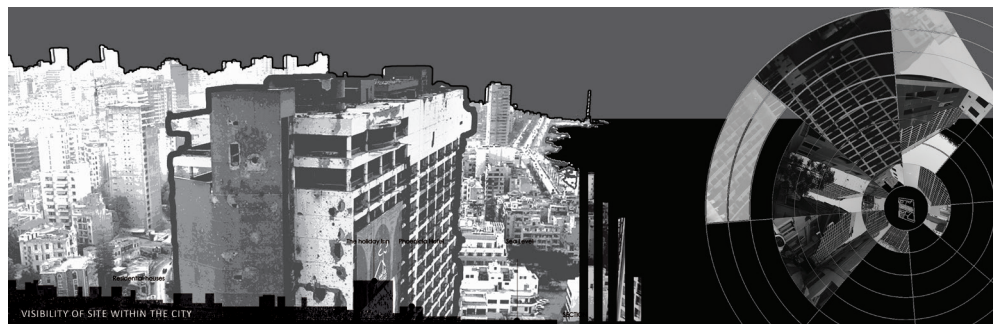
response.

- 1- Having the site as a building, the holiday inn building specifically has it advantage and challenges, on a positive note it is visibly very accessible to its surrounding up to a 3km diameter thus can have an impact at the city scale, as for the challenges its height makes it strongly disconnected from the landscape around it.
It should be interesting to see how landscape architecture could intervene on a very architectural structure and attempt to reestablish a link with its immediate surrounding.
- 2- A relationship will be considered between the bank users and the site and also the users in the immediate context (hotel users and employees for example)
- 3- Connectivity and establishing an open space network will be developed in the project proposal
- 4- The design is very much focused on the immediate surrounding emphasis is given to the edge of Solidere on the eastern side in contrast with the surrounding neighborhoods on the western side.
- 5- "Landscape as field of action" by James Corner has been researched and referenced in section 03 of this report

Final Year Project Submission.

The following pages represent the final outcome of the project as presented to the final jury panel in May 2016.

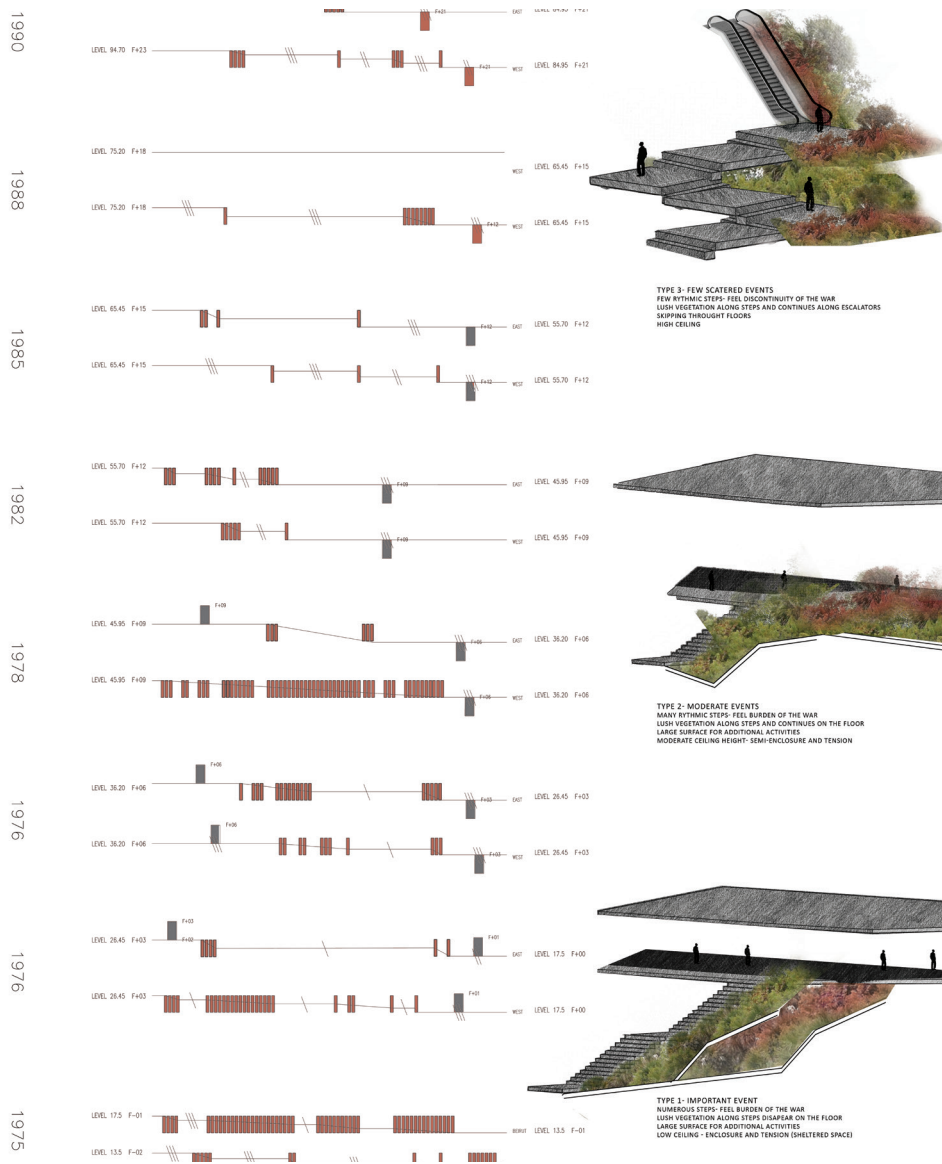
It consists in some of the analysis and explaining how these were translated into a design proposal that is feasible, sustainable and convey the message intended.



Location and context.

The Holiday Inn is an important figure at the city scale whether from its presence or its historical importance. Since the civil war

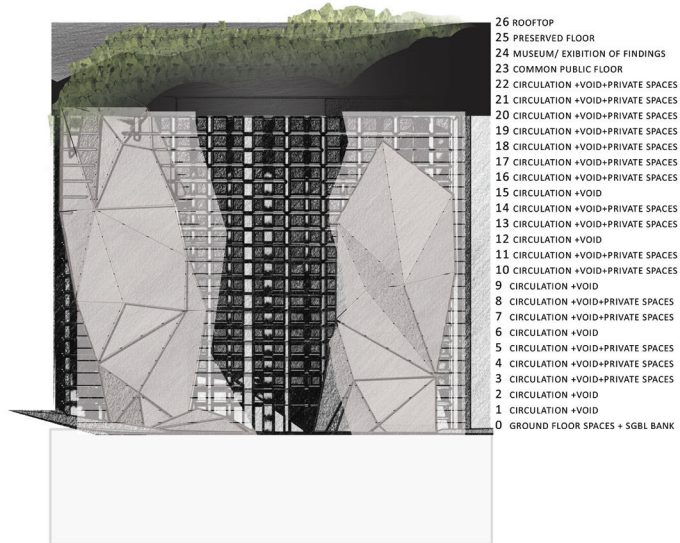
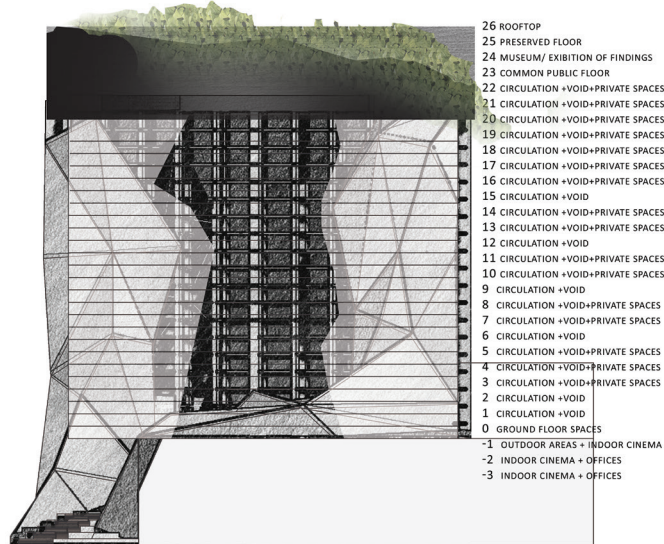
it has been a landmark in the skyline of the city , not only standing with resilience but also reminding the locals of that major historical event that once hit the city.



Translating Rythm into circulation.

The rhythmic pattern was divided among 24 floors alternating between step (rep-

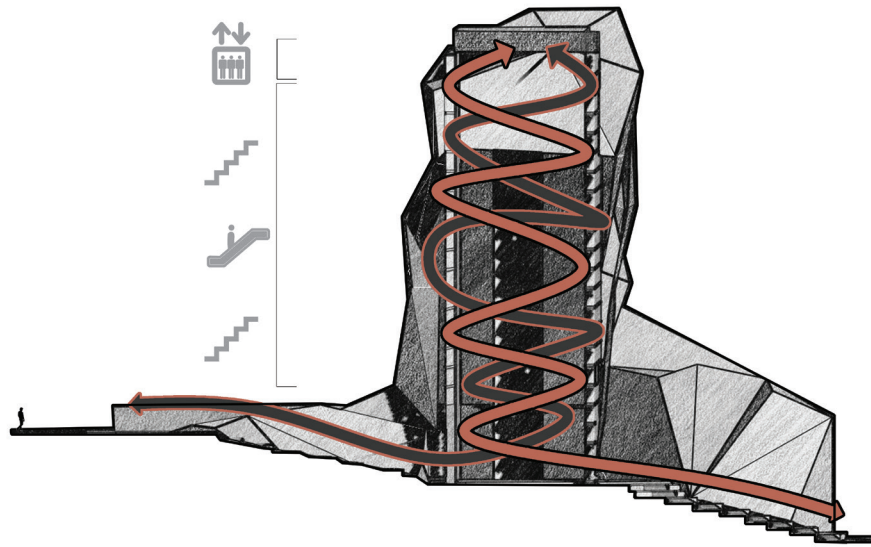
resenting the deaths and some escalators (representing the periods of recession)



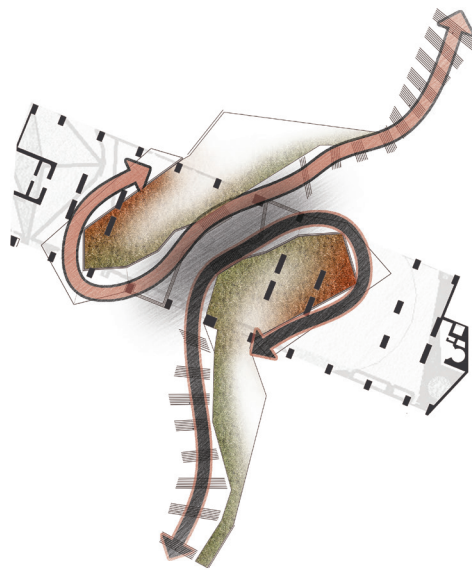
Concept Design.

The Design consists of proposing an outer skin serving the following purposes: first give more value to the revealed damaged

parts of the facade at the city scale, and second, link the building down to the landscape, both visually and physically.



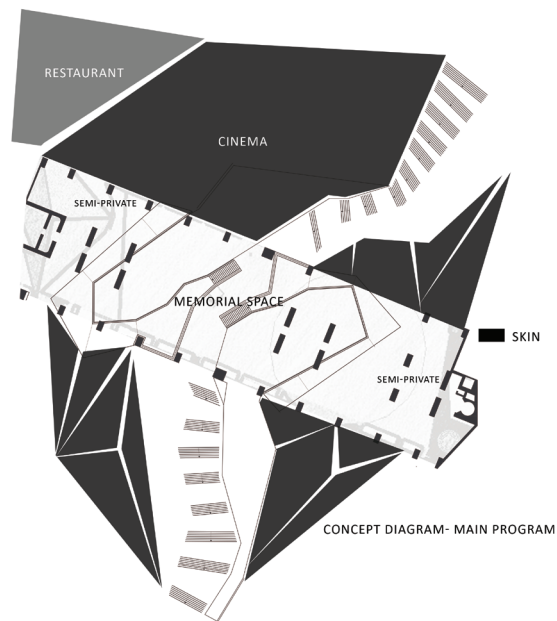
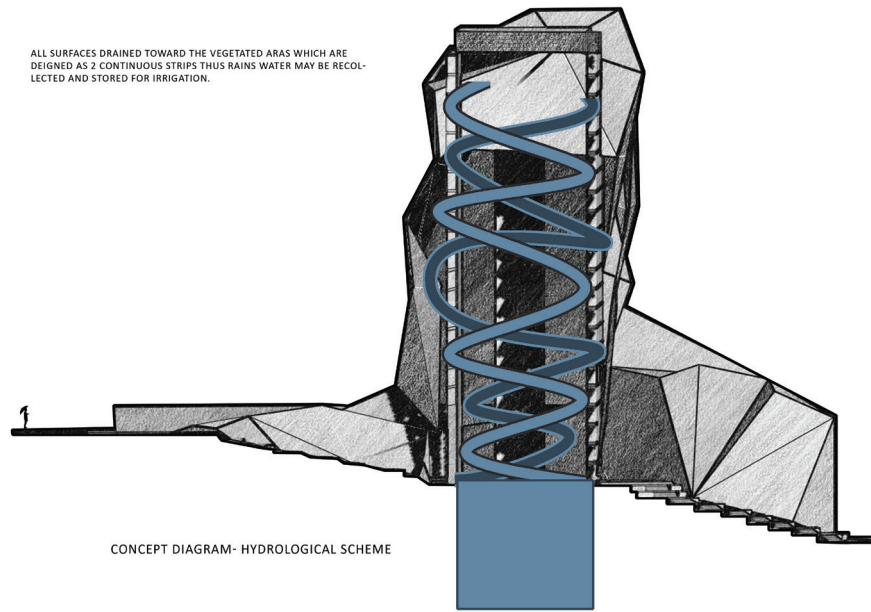
CONCEPT DIAGRAM- CIRCULATION SCHEME



Concept Design.

In term of circulation, the visitor either coming from the east or west finds himself trapped in one of the circulation flows,

representative of how Lebanese are automatically assigned to a certain political affiliation. The two paths flow at different rhythms always couples with a green strip representative of the demarcation line and



separated from one another by void. As a result, the design consists at taking the visitor through the voided out core of the building which is the central issue that was faced during the civil war to ultimately re-

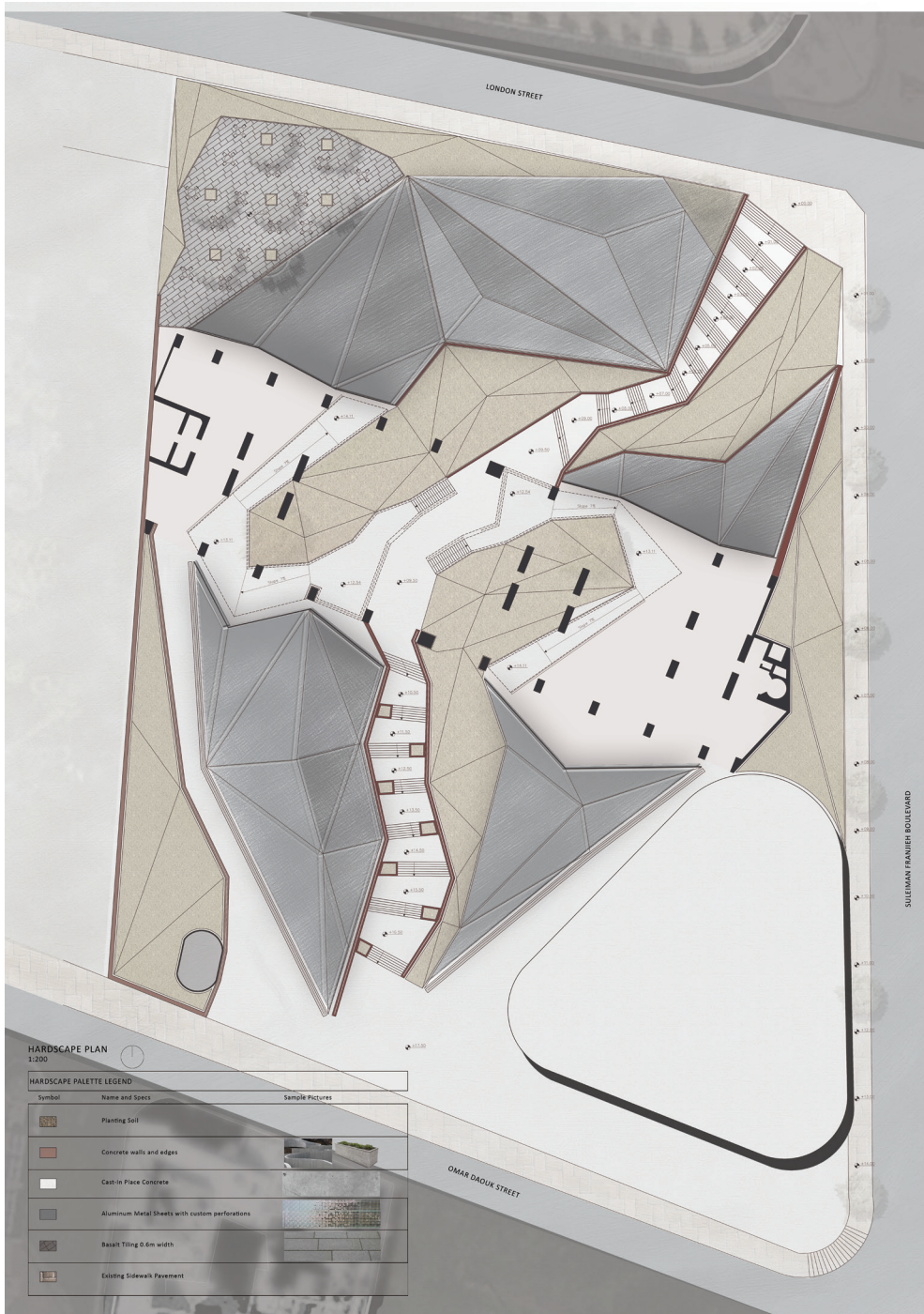
alizing the similarities between two paths and encouraging the passenger to go up one way and go down the other way, thus looking at the civil war from both perspectives (west and east).



Rendered Plan.

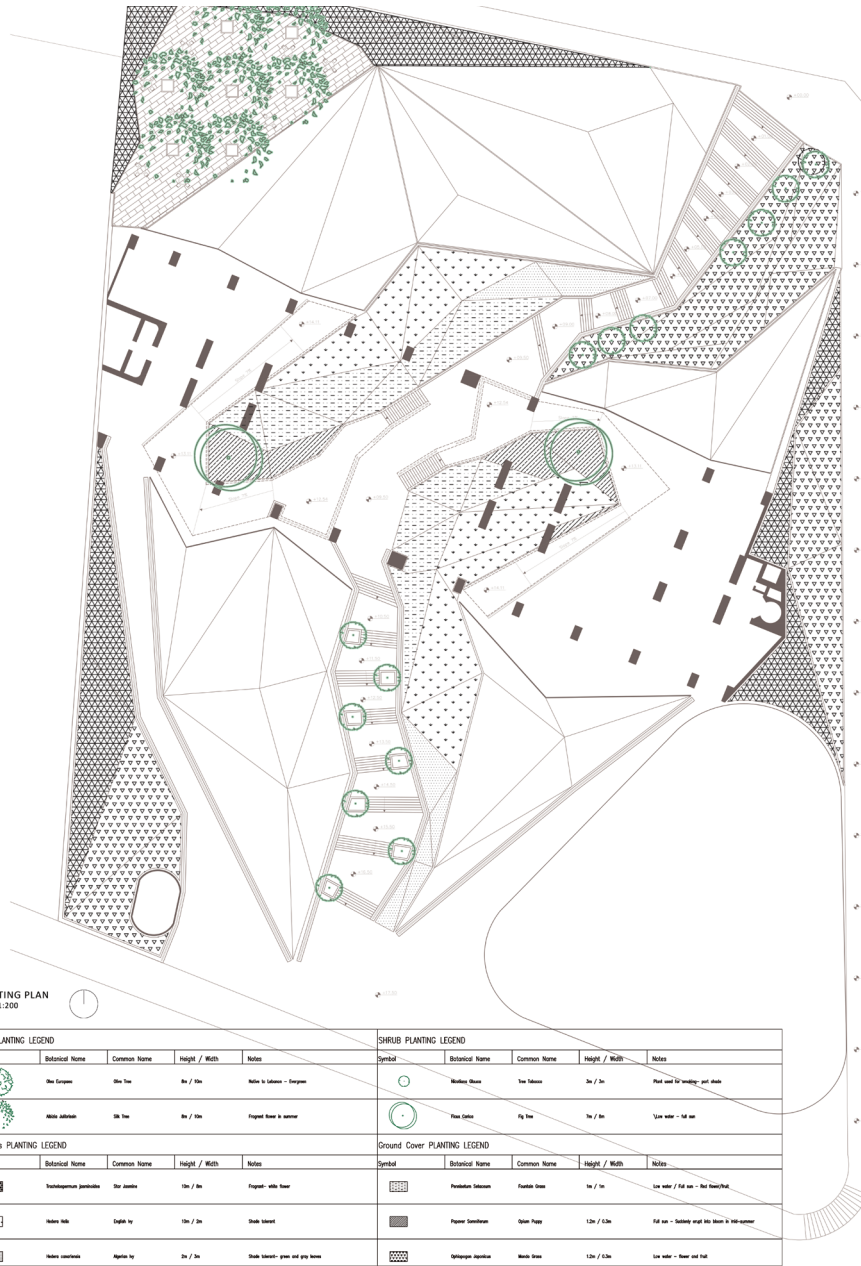
As presented, the two paths and vegetated strips result in losing sight of the building's boundaries and edges thus blending it with

the landscape and directly linking it to the streets.



Hardscape Plan.

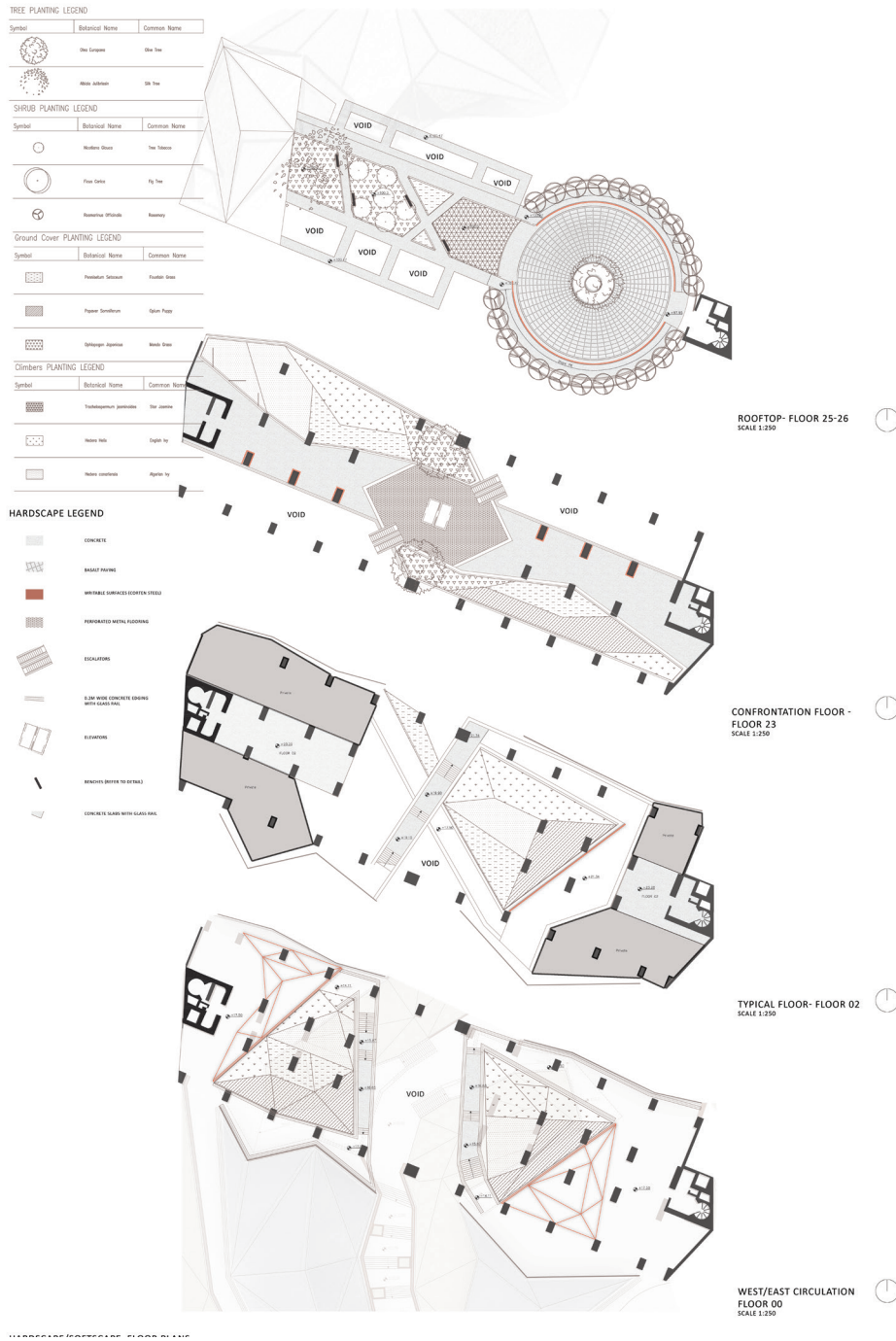
The focus is mainly on perforated metal sheets for the skin and concrete walls and slabs to create the planters and stairs.



Softscape Palm.

The vegetation choice is focused on some trees such as Nicotine and shrubs and climbers which either represent plants that

outgrew the city during the war, or were used for smoking which is much related to the era or have an invasive potential to give back a feel of the war period.



Softscape Floor Plans.

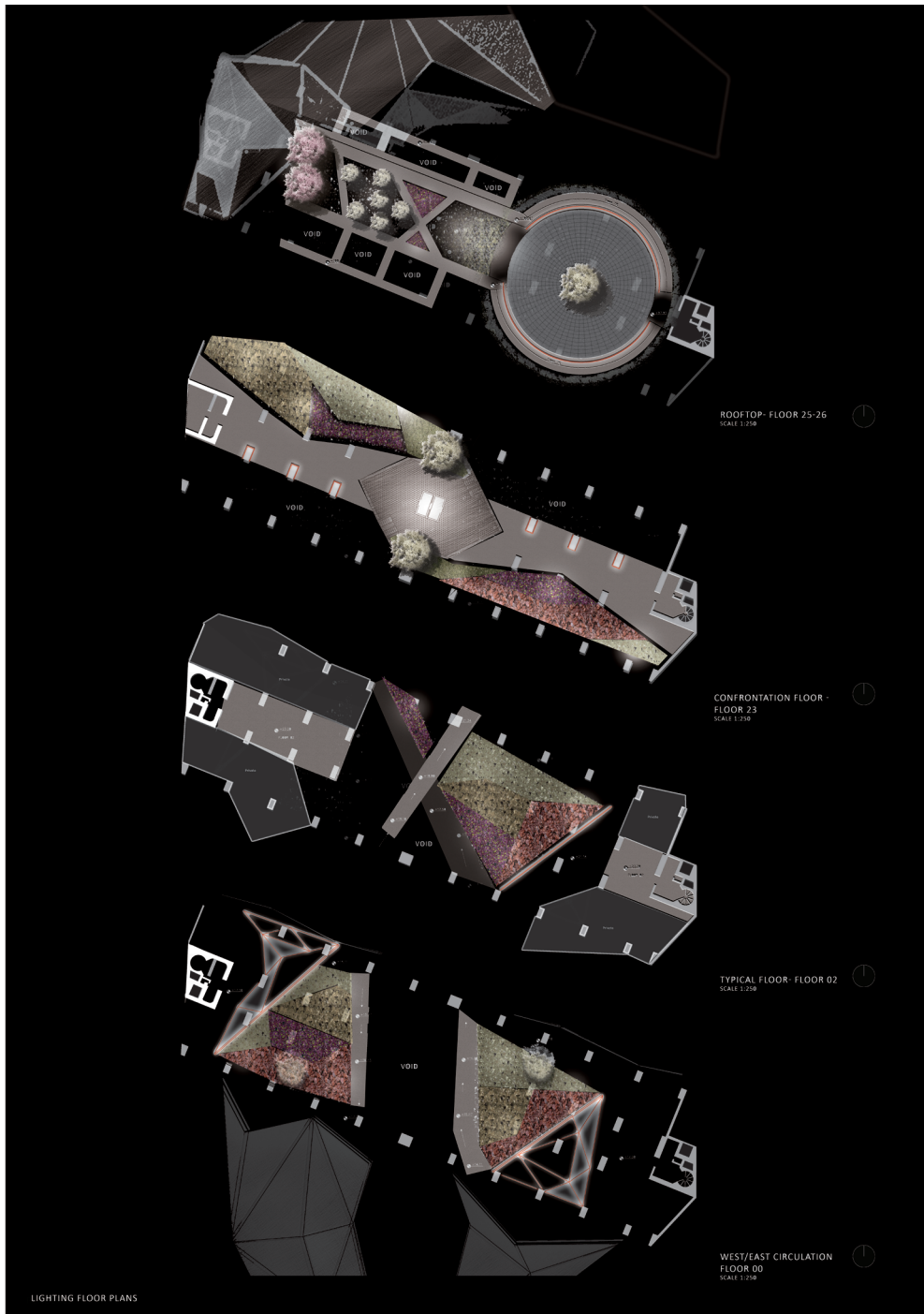
On the different floors vegetation spills out from one level down to the other using a mix of ground covers but also the opium

flower hints the coming of an important event beforehand.



Lighting Plan.

Value is given to paths and vegetation but also to the existing structure and damaged facade of the building



Lighting Floor Plans.

Value is given to the main paths and vegetation and also to the writable surfaces holding people’s memories and personal

experiences during the war.



The Skin.

The skin was conceptualized based on the amount of damaged that was reflected on the existing facade thus instead of mere-

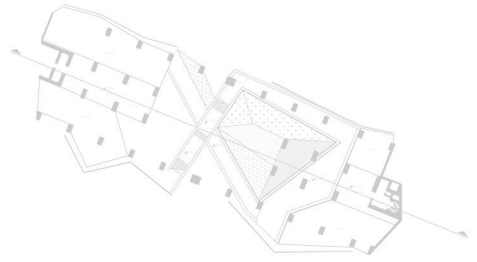
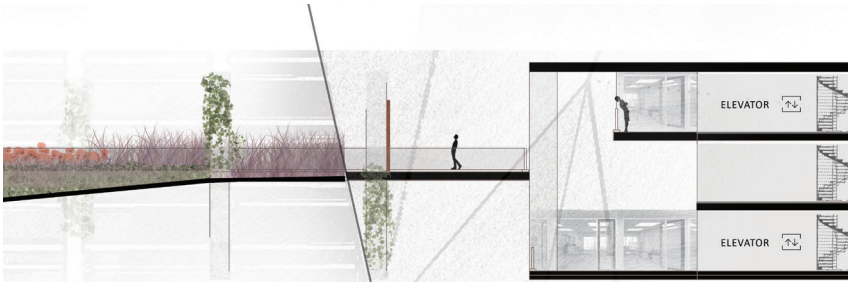
ly masking it, the skin swells and contract based on the intensity of past events or of structural damage, thus hinting those areas rather than simply covering them up.



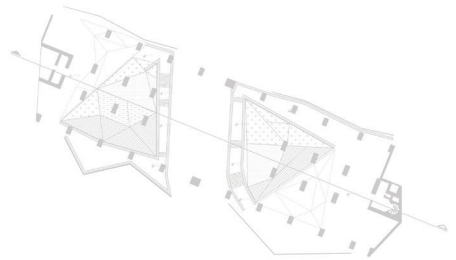
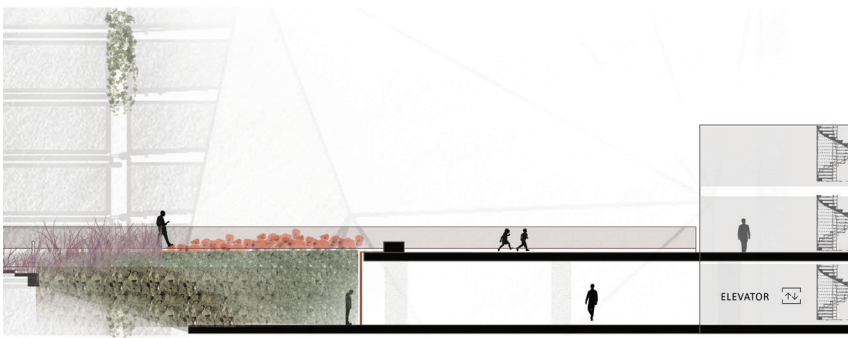
Sections.

The Sections on the lower floors show the relationship between private and public but also how the paths explore the central

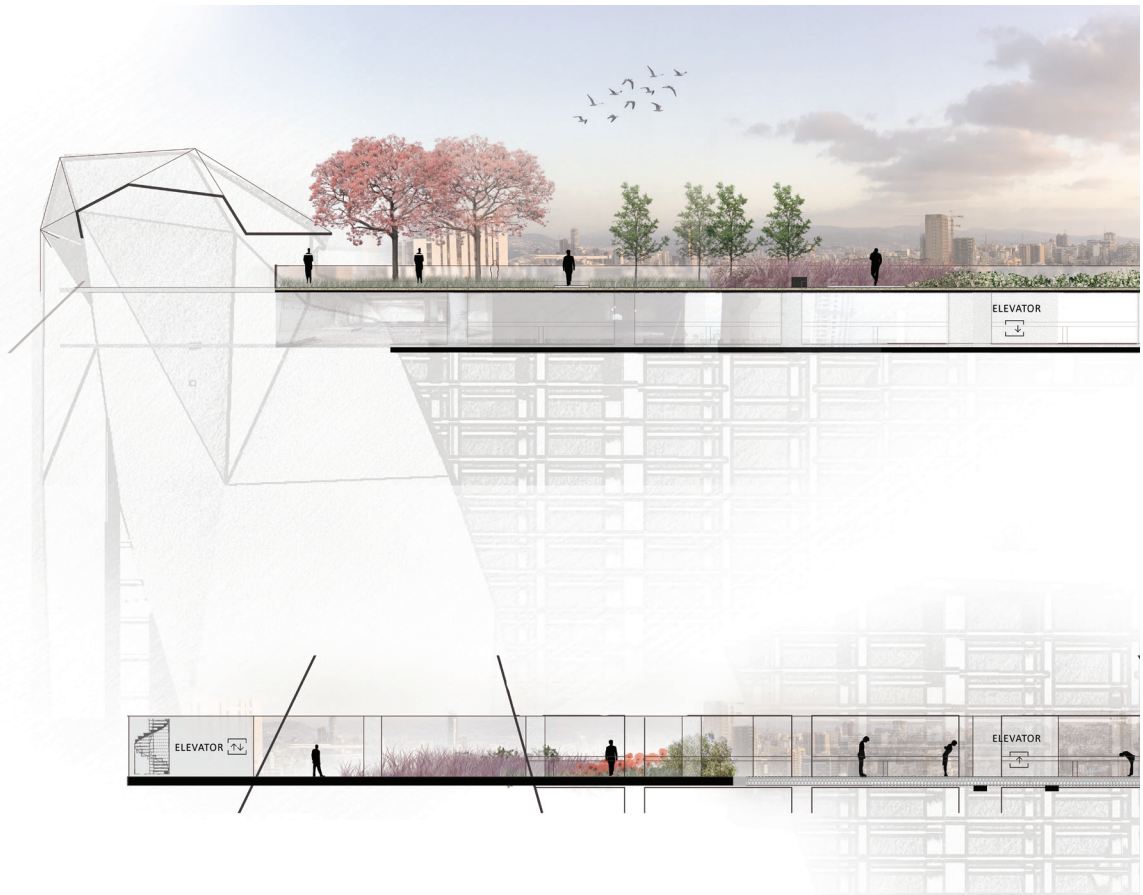
void and how the vegetation spills down from floor to floor.



KEY PLAN
SCALE 1:500

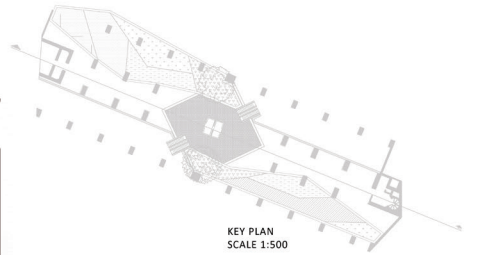
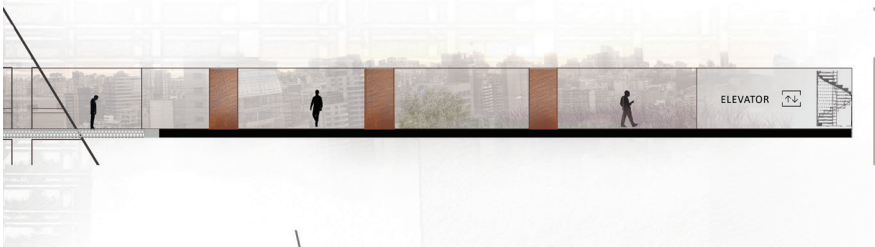
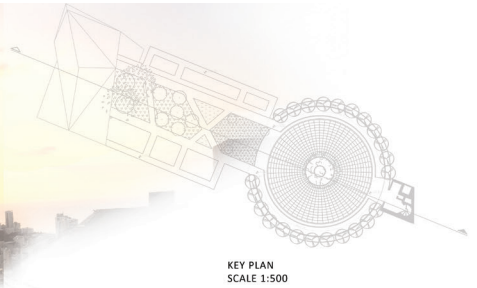
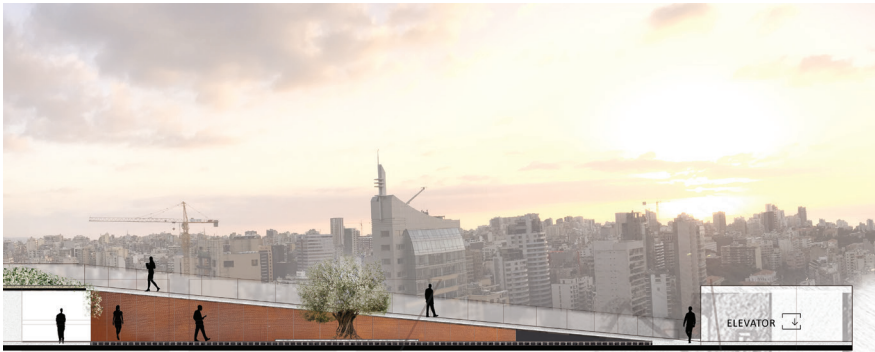


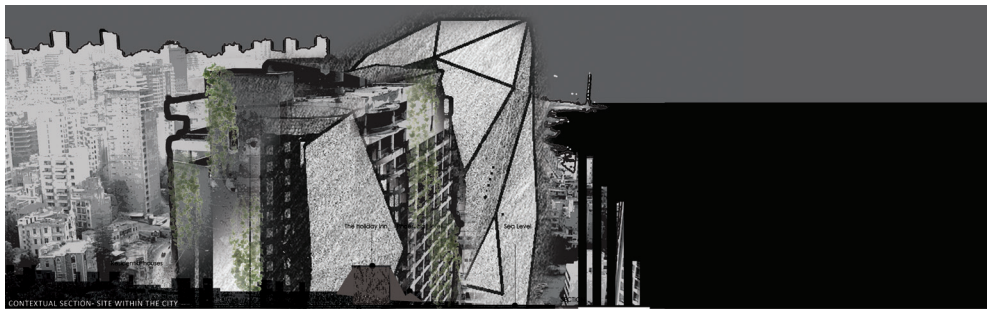
KEY PLAN
SCALE 1:500



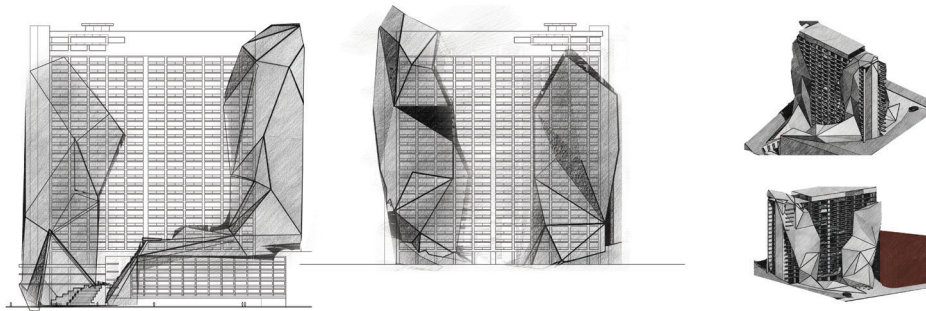
Sections.

The upper sections show the floor where the paths meet and the emphasis on writable surfaces and self-expression.



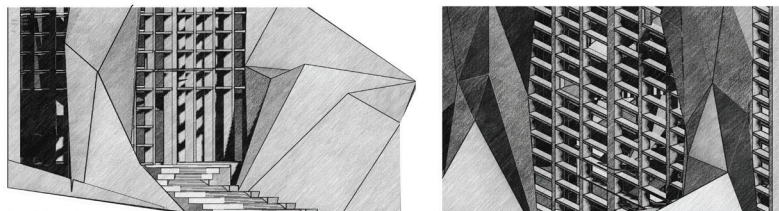


CONTEXTUAL SECTION- SITE WITHIN THE CITY

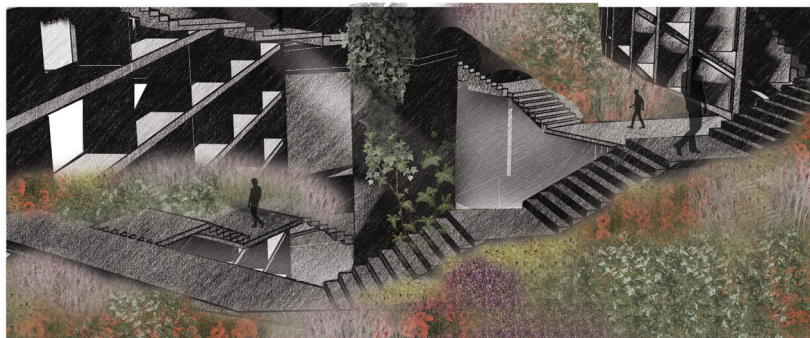


ELEVATIONS
SCALE 1:750

3D MODELS OF GENERAL SHAPE



3D PERSPECTIVE OF CREATED ATMOSPHERE

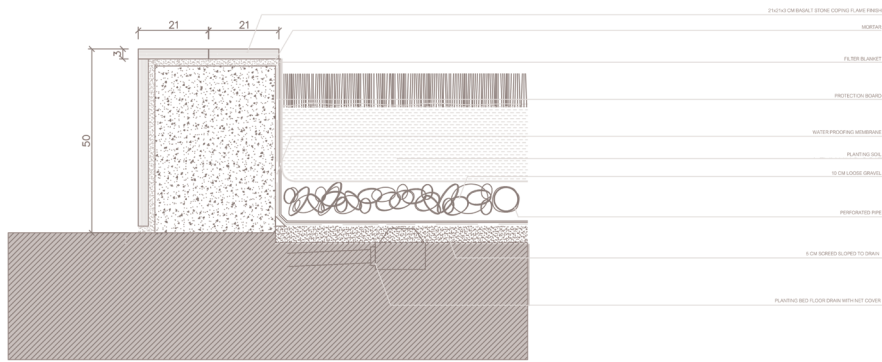


3D PERSPECTIVE OF CREATED ATMOSPHERE

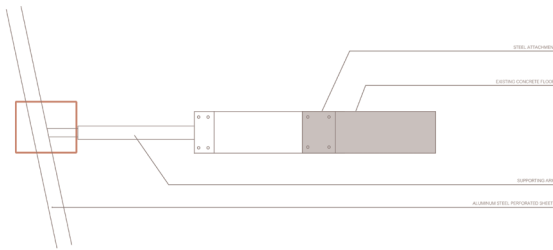
Mood images and 3D.

The building becomes a landmark at the city scale, with a skin wrapping it down to the ground and representing the distorted

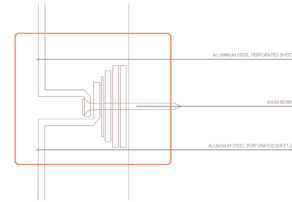
feel of the war and an interior that is highly vegetated exploring the voids that were created within the city from either side of the highly vegetated demarcation line.



BENCH AND PLANTER DETAIL
SCALE 1:50



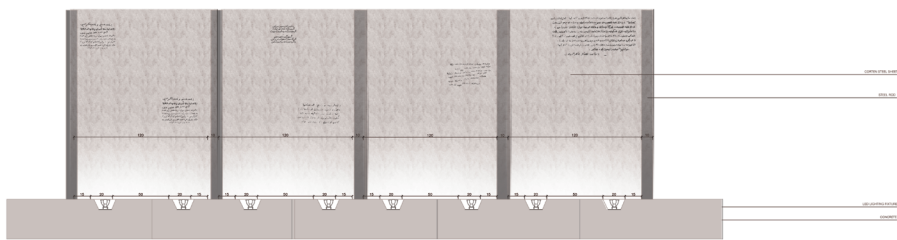
FACADE FIXATION EXPLANATORY DIAGRAM
SCALE 1:100



FACADE FIXATION EXPLANATORY DETAIL
SCALE 1:10



SOME SIGNS SAMPLES
DATES, CITIES AND DISTRICTS



MEMORY WALL DIMENSIONS
SCALE 1:150

Some Details.

Were researched the benches and planters detailing, but also how the skin will be holding on to the existing structure. In addition,

the writable surfaces are highly important elements, they hold signs with dates and locations within the city thus turning the building into a structured archive of personal memories.