. Revelations of Irony .

trespassing over Beirut

American University of Beirut
Maroun Semaan Faculty of Engineering and Architecture
Department of Architecture and Graphic Design
Bachelor of Architecture
Beirut on 28-05-2020

Jad Azhari

Appendix 2: ArDT Thesis Approval Form

AMERICAN UNIVERSITY OF BEIRUT

UNDERGRADUATE DESIGN THESIS
IN
ARCHITECTURE

SUBMITTAL FORM

Revelations of Irony: Trespassing over Beirut

by
Jad Jamil Azhari

ARCH 508/509– FINAL YEAR THESIS I & II
[FALL/SPRING 2019-2020]

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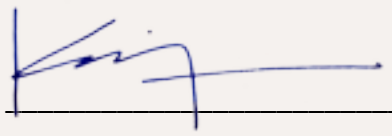

Karim Nader, Senior Lecturer
Department of Architecture and Design

Date of Thesis final presentation: [Month Day, Year]

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Appendix 1: Project Release Form

AMERICAN UNIVERSITY OF BEIRUT

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Acknowledgment

I would like to offer my gratitude to my advisors Rana Haddad, *Karim Nader, and Raafat Majzoub* for the guidance throughout the semester and their continuous push to make me explore, challenge and re-think my work.

I would also like to thank the whole of panel of AUB advisors for their understanding and for making the work during this epidemic more productive and adapted. With all the constraints, the crisis has been turned into an opportunity for us.

I would also like to thank the Lebanese people for the life-changing Revolution that sparked on October 17th 2019, drifting and enriching the discourse of my thesis, and hopefully of the current situation in my country.

Abstract

Looking at trespass over the city in FYP 1 from Martyr Square, the space of the rich private investors and governmental headquarters, became a public space for the people. Trespassing over core values of the exclusive area of Beirut Downtown, the publicness manifested though streets carts, public festivals, and anti-governmental protests.

These different trespass also revealed the different ironies embodied in the Ring, the linking bridge became a main divide between the different fronts, the ring begin a straight line. The Irony of the Ring reaches its peak with the fact that the supposedly linking bridge, reuniting East and West Beirut is actually sitting on the real link, hiding below it the mass graves of the unknown victims of the civil war, perhaps from the East and West fronts.

The embodied Irony creates an illusion of power in the city, therefore I am using the trespass over such several ironic sites as a tool to reveal the underlying lies, by trespassing over their core values, and giving the city back to the public sector therefore redefining he city by revealing its tales by trespassing over the existing layer instead of adding new masses to it.

INTRODUCTION

I want my city back

Narrative Loss

Michael Sorkin [1] talked about the declaration of the “end of public space” and the destruction of any truly democratic urban spaces. Beirut is a an example of cities that has a socio-political situation paralysing, if not erasing every trace of public space left in the city. All what is left is a few “public” gardens or the corniche. According to Young[2], Public spaces are no longer to all and encouraging freedom of action, temporary claim and ownership but rather have become over-determined, diminishing diversity and multiplicity.

The common understanding of public space indicates that it is a space owned and managed by the state, to which the citizen is invited and allowed to be in under certain specific restrictions that specify the dynamics and rules of conduct in that space. Therefore, Public space does not give the right to the citizen to freely practice that space, nor does it provide a space for all social groups to interact or temporarily claim.

[1] Michael Sorkin, *Variations on a Theme Park: The New American City and the End of Public Space (1992)*

[2] Anh-Dung Ta, *Mobilized Territories in More-Than-Relational Public Spaces (2017)*

informality

Therefore, we see that a reaction to that narrative loss has began in the city, provoked by the socio-political situation of corruption spreading in Lebanon. This reaction is physically manifested through what is referred to as informal practices in the city as Michel de Certeau[3] defines them:

Practices that are foreign to the geometrical or geographical spaces of the visual, pan-optic or theoretical constructions. These practices refer to a specific from of operation to "another spatiality".

Practices of Everyday Life - Michel de Certeau

Nowadays, there are too many things to believe and not enough credibility to go around. An inversion is produced, the old powers managed their "authority" and thus compensated for the inadequacy of their administrative apparatus. They sought to make themselves more independent of these fidelities through rationalization, control and organization of space.

But they have more power and less authority. People are beginning to get back their right to exist in the city as they see fit, regardless of the general rules managing the public spaces.

[3] Michel de Certeau, *The Practice of Everyday Life (1980)*

desire...trespass...informality

The informality is therefore the "status" in relation to what the rest considers formal, therefore the informal to agents of formality is formal to agents of informality and vice versa.

This is where I am to re-define and explore what De Certeau refers to as "informality" as an act of **trespass** over public space moved by the **desires** of the city-dwellers and resulting in its physical manifestation referred to by De Certeau as **informality.**

desire → **trespass** → **informality**

The current public consists of places where like-minded people are being brought together, then how would new understanding of public commons let the “others” manifest their desires in the city ?

So how can we re-write space through desires manifested by trespass in the city?

terms and definitions

Desire
According to Kant [4], desire is an empirical causal force not only implying determinism, but also essentially outside rational control, therefore we are moved by desires. Then the agent would be passive in the face of his own desires, and would regard them as the result of the operation of natural forces on him.

Trespass
To trespass is to exist within set boundaries, was it physical or metaphysical, which have pre-determined users and dynamics. The definition of trespass is to disregard the legal status or the validity of the trespass.

Intent
Agents act with intent but that intent is necessarily shaped and reshaped by the context within which the agent is working. An agent's action is guided by an initial transformation intent, but because of the dynamics of the structural context, that intent has to be responsive and flexible.[5]

[4] Maria Borges, *"What can Kant Teach us About Emotions ?", The Journal of Philosophy 101 (2004)*
[5] Nishat Awan, Tatjana Schneider, Jeremy Till*, Spatial Agency "Other Ways Of Doing Architecture" (2011)*

desires at their utmost...

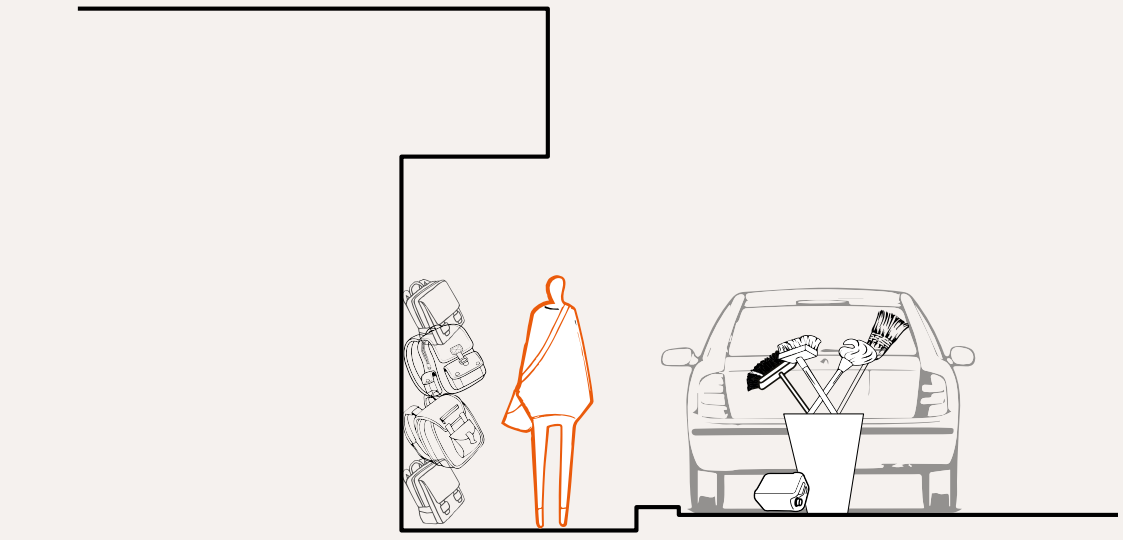
Desire is therefore the longing, the lust demanding the metaphysical, the **trespass** then comes as a potential manifestation of that desire, and the **intent** is the attenuated goal of the trespass or its function.
So following Kant's logic, desires aren't manifested fully in the society, since they are from person to person making it hard or impossible to create binding morals among people. This is why people resort to partially or fully bury their desires and express their needs instead.

The thesis aims to unravel these desires that are at the essence of the alteration of space through trespass, and I will later explore to what level can these desires, as irrational as they can be, fully manifest themselves in the city.

CHAPTER 1

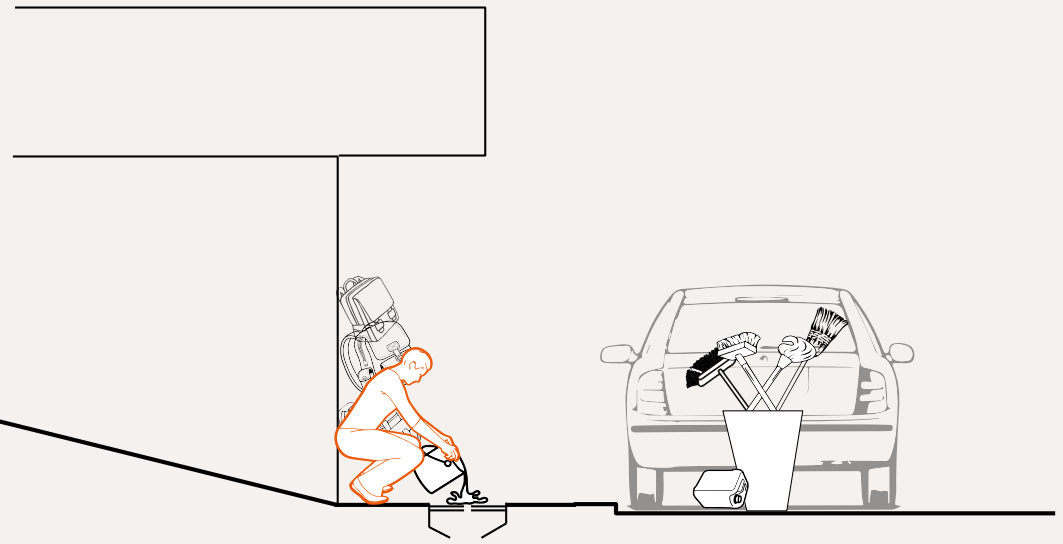
It begins ... they trespass

ام رامي
Ēm- Rami

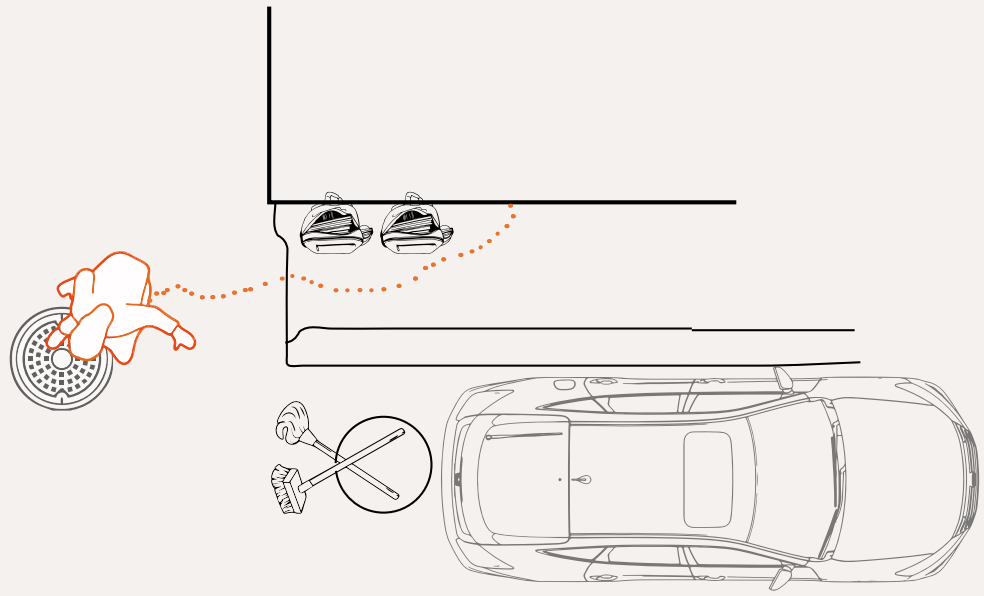


Em-Rami sells household tools from brooms to buckets, to bags, carpets, brooms, plates and kitchen appliances...

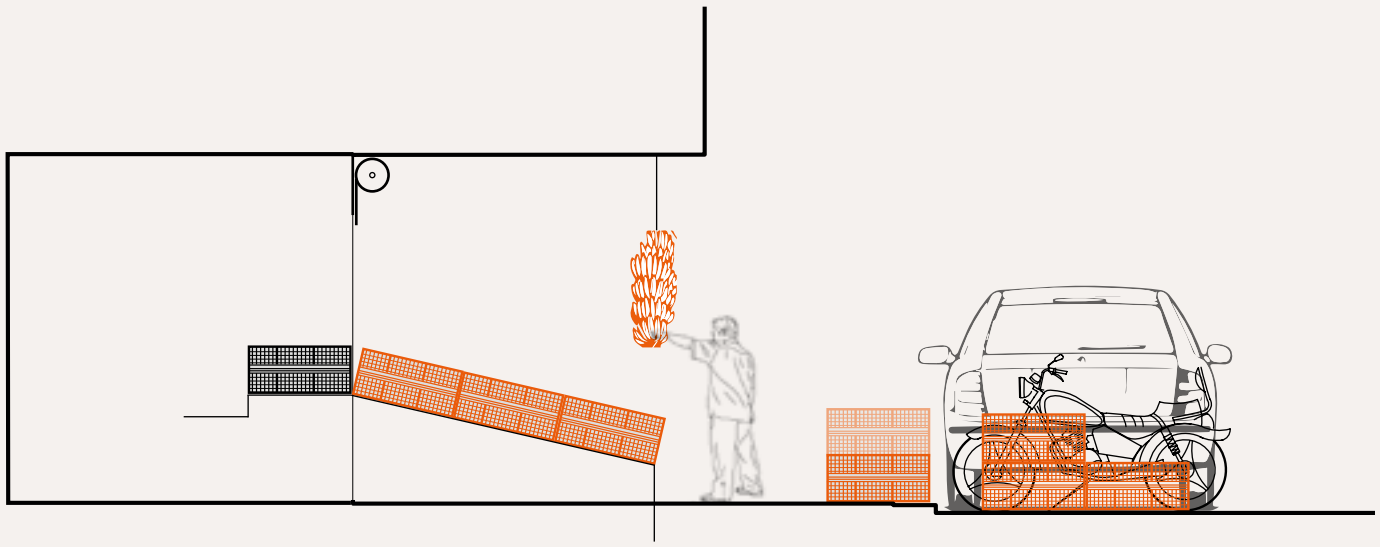
The bags on display outside of the shop serves as: an invitation for the passers by. The barrel on the street serves as an invitation for the cars driving by that may not notice the sign or the display.
The bucket is where Em-Rami urinates and and then gets rid of them in the manhole next to her shop



Em-rami's trespass over the sidewalk resulted from a need and not a desire according to her, but space is relative to what you can fill in it, therefore Em-rami's trespass is not the result of a need to cater for the products she is selling but it is a manifestation of her **greed** to sell more, therefore acquiring more products than her shop can fit. Her desire to be richer and acquire more money lead to her trespass over public space in the intention of **selling** and working.



ابو ناصر
Abou Nasser



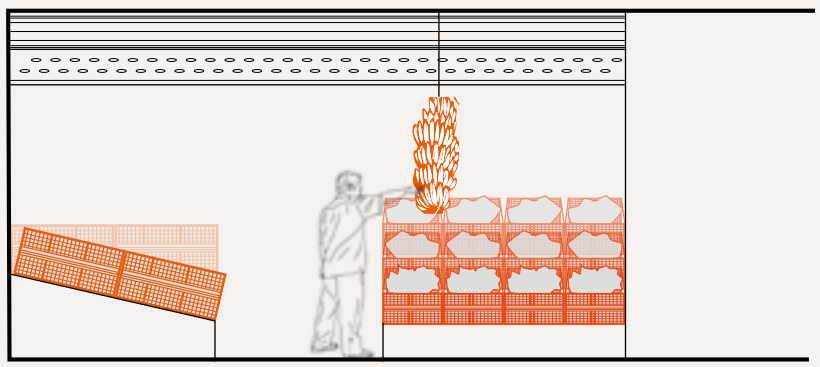
Abou Nasser sells vegetables and fruits.

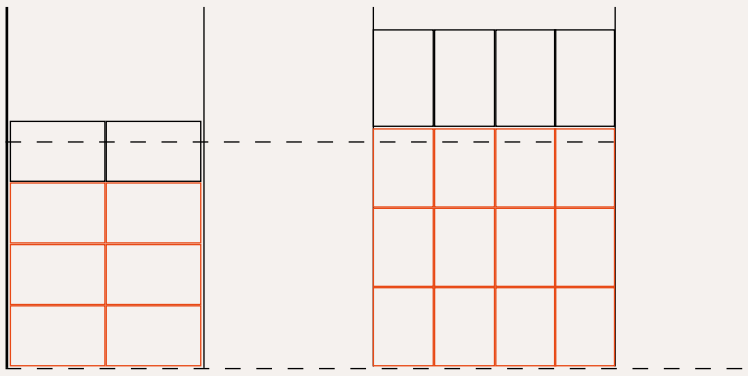
The crates occupy the outside of his shop, and therefore provides more space to display his products and increase his gains.

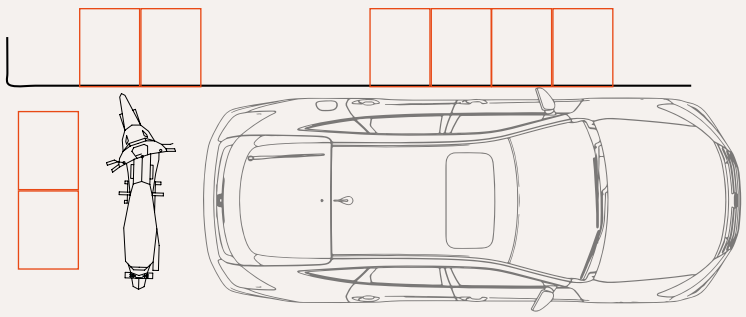
The crates on the sidewalk and the street aim to preserve a parking spot for the delivery motorcycle of his brother.

At night, the crates are covered with fabric and the shutters are rolled down closing half the entrance while providing a semi-private sleeping and surveillance space from within the store.

Abou Nasser's need for more space is also resulting from the desire to sell more and gain more leading to the spillover of his crates over the sidewalk and the street.





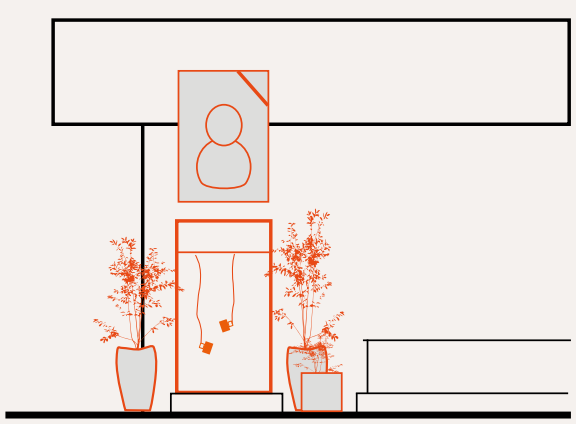


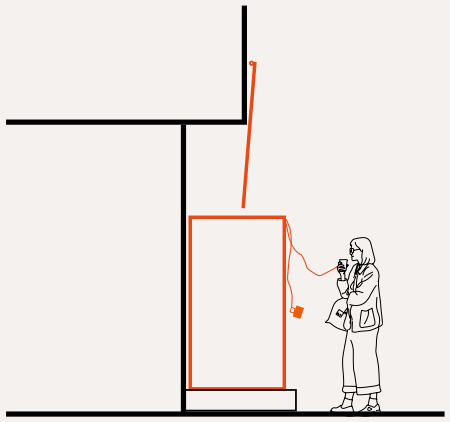
سبيل ابو علي
Abou Ali’s sabil

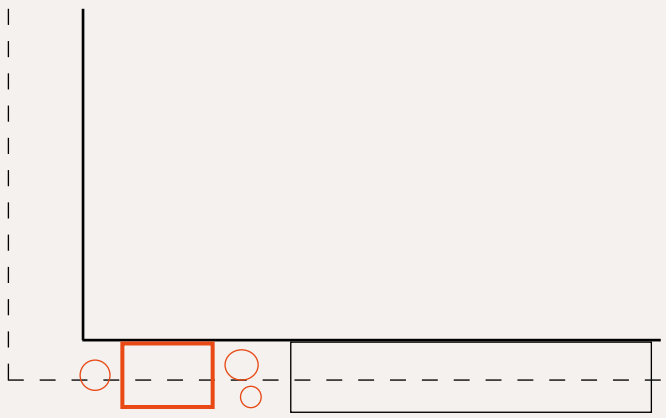
Abou Ali’s sabil is an old man who has a water cooler placed outside of his shop, as a memorial for deceased child in the family. The water sabil occupies the street, it also has wheels in order to move it accordingly when needed.

Although it is placed for everyone to drink from, if Abou Ali notices any non-welcome children or other, he stops them from using it. The planters next to the water sabil are serve as barriers that claim the space around the sabil and are moved throughout the day to allow or block parking spot in front of the shop.

This trespass over the street and the sidewalk translated Abou Ali's commemoration and sign of love towards a deceased relative while still using it to exert his authority over the space that he is trespassing.







الحارسة

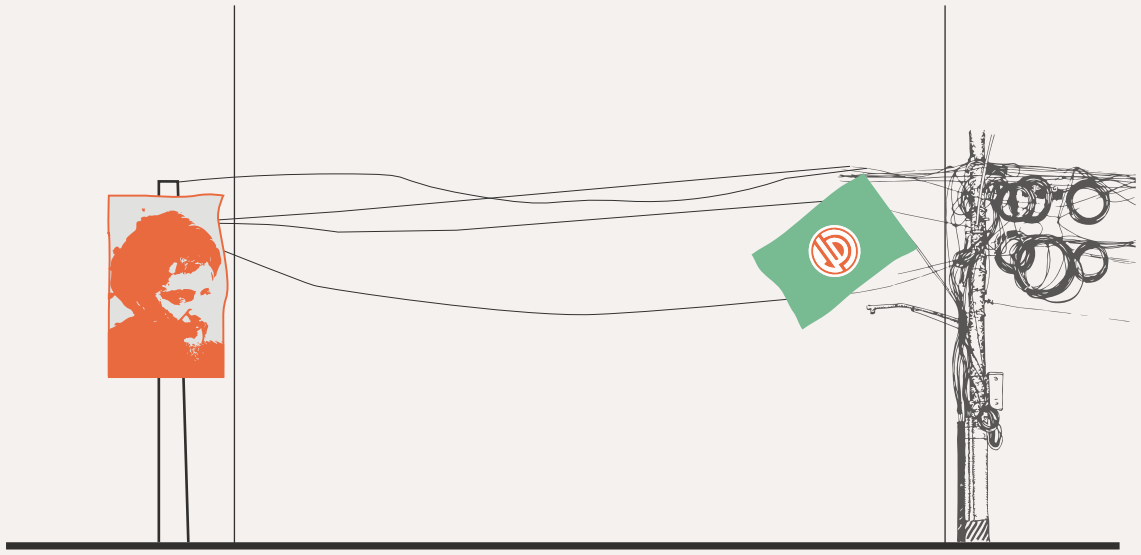
The Protector

The virgin Mary statue is seen on many corners in Nabaa, claimed to be protecting the trespassers' houses from littering, as they believe that passers-by respect religious signs so they will not dare to litter next to them. Therefore the religious belief actually comes to life but not through its divinity, but because of the social moral.

الحيّ إلنا

The neighbourhood is ours

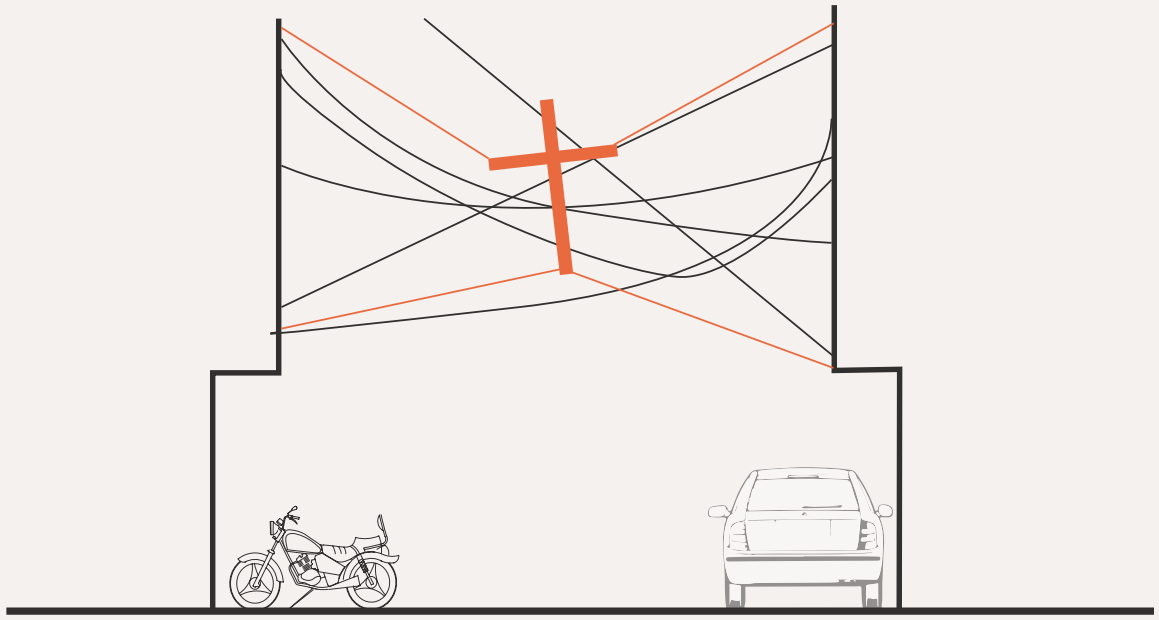
Political fetishism also covers a big part of the city, where posters and flags, especially of the Amal Party in Nabaa are seen at the intersections of inner streets, acting as a spatial symbolic translation of the party's claim over that neighbourhood.



شوف و قشاع

In case you didn’t realize

Hanged crosses are also the physical informality of the desire to belong to a certain religious ideology, a feeling of security and belonging is granted to the dwellers of that street, in order to let know the passer by that this neighbourhood is of a Christian vibe.



Revolution

ثورة

CHAPTER 2

It explodes ... we trespass

WE TRESPASS

The Revolution

On the 17th of October 2019, protests broke in Beirut spreading to tens of other cities. The Lebanese people woke up from their 30 years coma and decided to revolt against the corrupt politicians ruling the country for decades. The citizens took the streets and and explosion of trespass occurred, people are re-occupying any spot in the public realm or that was once part of the public realm with different aims and desires. It is no more the authority's people who can trespass, nor solely the custodians, its is the people's turn now to get back their city.

In this chapter, I reflect on the different forms of trespass taking over the urban fabric, while unraveling the needs, intents and desires behind them.

Trespass to work
بدنا ناكل،بدنا نعيش

Work is a desire to benefit from an existing opportunity, this desire manifests itself through the presence of different commodities and forms of selling points.

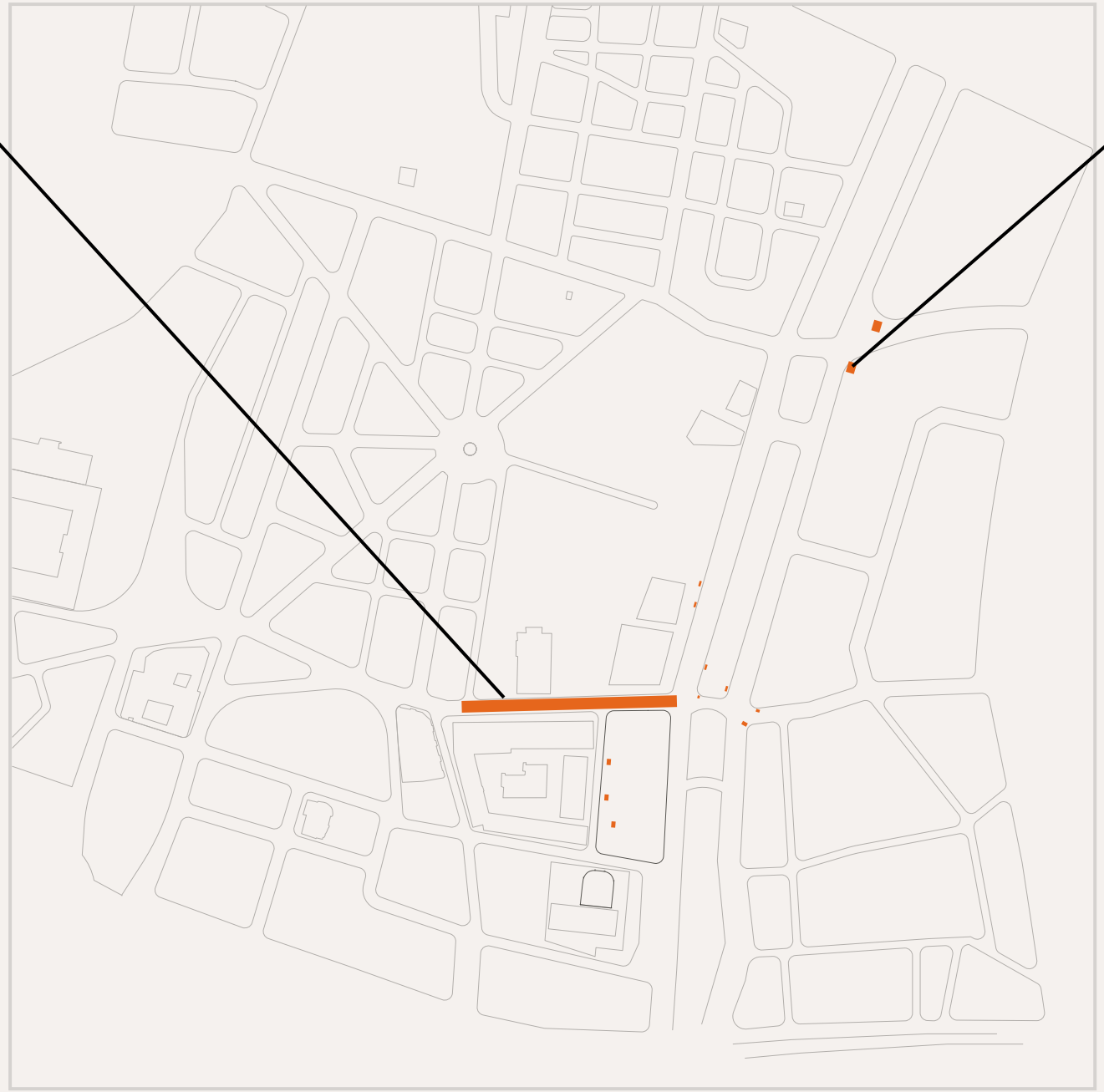
The various forms of work are an act of **economic** and **physical trespass** that manifests another desire within the limits of an existing economic function.

Benefiting from the presence of a big community and the lack of such offerings, these selling points evolved creating a market along the street. Such forms of expression provoked a counter-trespass by the state to re-claim the limits of what is known to be owned by Solidere and other high-class shops.

SNACKS CARTS AND STANDS
JUICE - CORN - BEANS

WORKING CARTS

Mapping the trespass of work in the Lebanese revolution of 17th of October



FLAG SELLING STANDS
FLAGS AND ACCESSORIES

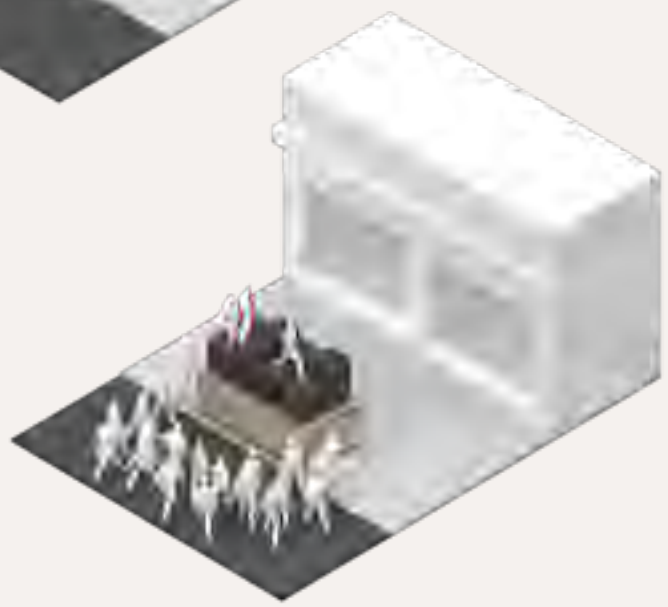
كلنا للوطن
Trespass to belong

Belonging is a desire to participate in a certain type of physical trespass to with the goal of unity and collaboration.

The desire of belonging comes as a **physical** and **social trespass** on other desires and within boundaries of certain private or public spaces.

The protesters in the streets enjoying the music and engaging in forming chains and dancing aim to be seen as part of the bigger collective group and not as individuals in the city.

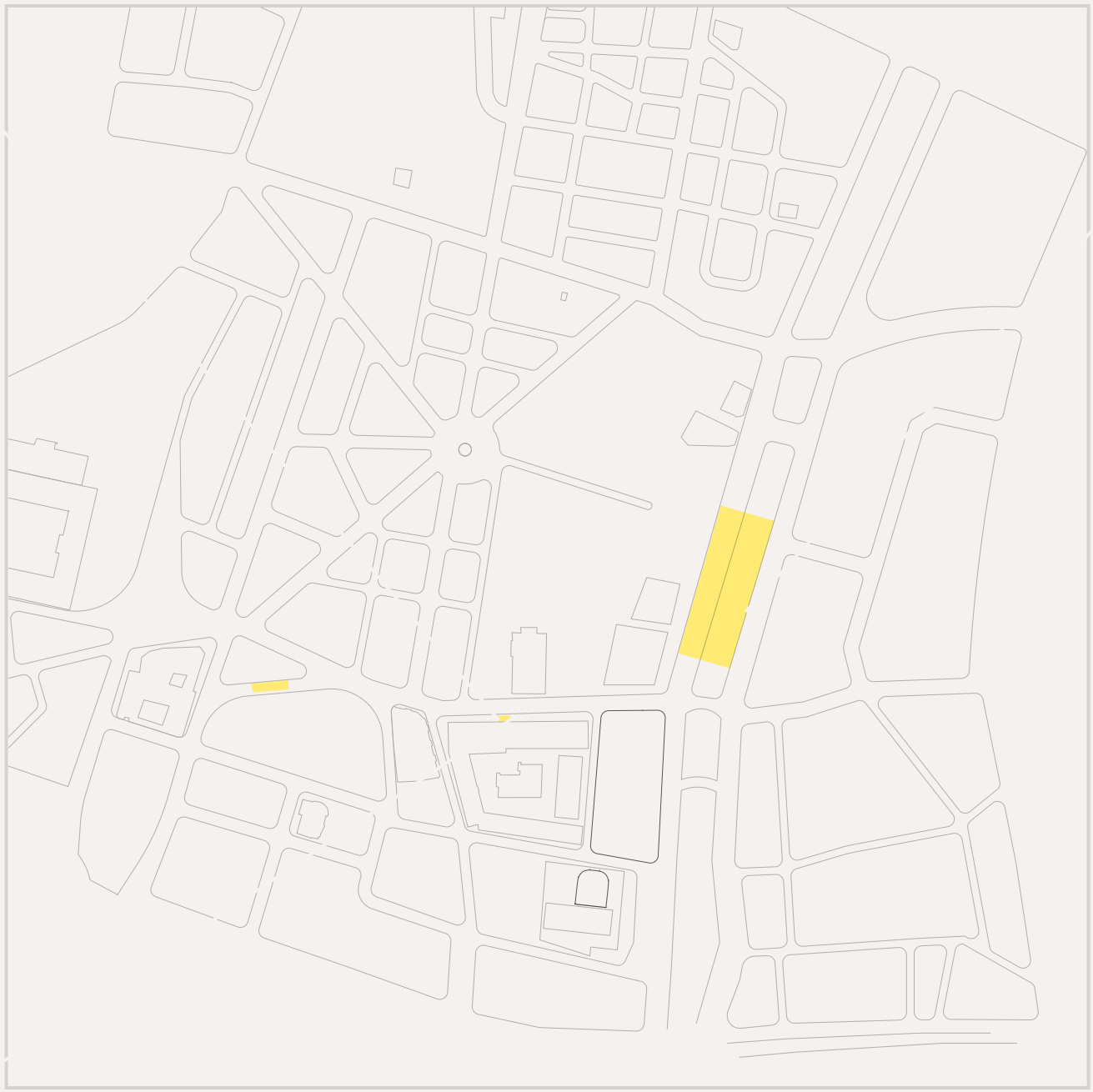
Baalbeck tent



Pop-up stages

STAGES AND DANCING ARENAS
AND COMMUNAL TENTS

Mapping the trespass of belonging in the Lebanese revolution of 17th of October 2019



STAGES AND DANCING

الفرجة ببلاش
Trespass to observe

Observing is a passive desire to watch certain activities taking place in their surrounding while engaging in other sub-desires.

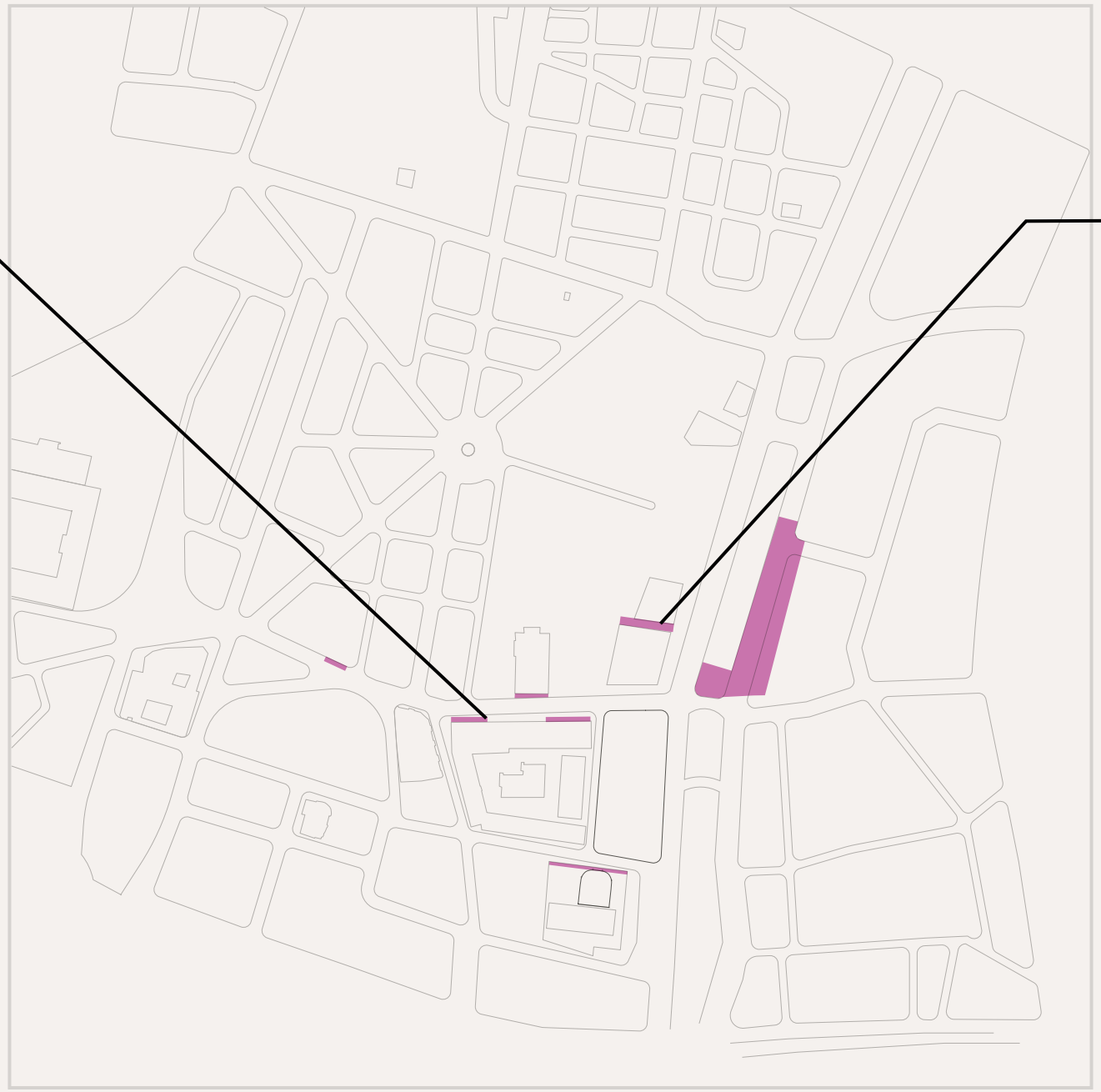
The desire of belonging comes as a **physical** and **social trespass** on other desires and within boundaries of certain private or public spaces that are forgotten or on the sides of an other trespass.

The observers are part of the protesters in this case, but are most likely passive citizens not engaging in the other forms of trespass and more likely sitting or standing and neutrally observing their surrounding.

HANGING OUT SPOT

AREAS OF OBSERVATION

Mapping the trespass of observation in the Lebanese revolution of 17th of October 2019



QUIET STAIR SEATING AREA

كلنا للوطن
Trespass to change

Belonging is a desire to participate in a certain type of physical trespass to with the goal of unity and collaboration.

The desire of belonging comes as a **physical** and **social trespass** on other desires and within boundaries of certain private or public spaces.

The protesters in the streets enjoying the music and engaging in forming chains and dancing aim to be seen as part of the bigger collective group and not as individuals in the city.

FREE FOOD COOKING

STAGES AND DANCING ARENAS

Mapping the trespass of change in the Lebanese revolution of 17th of October 2019

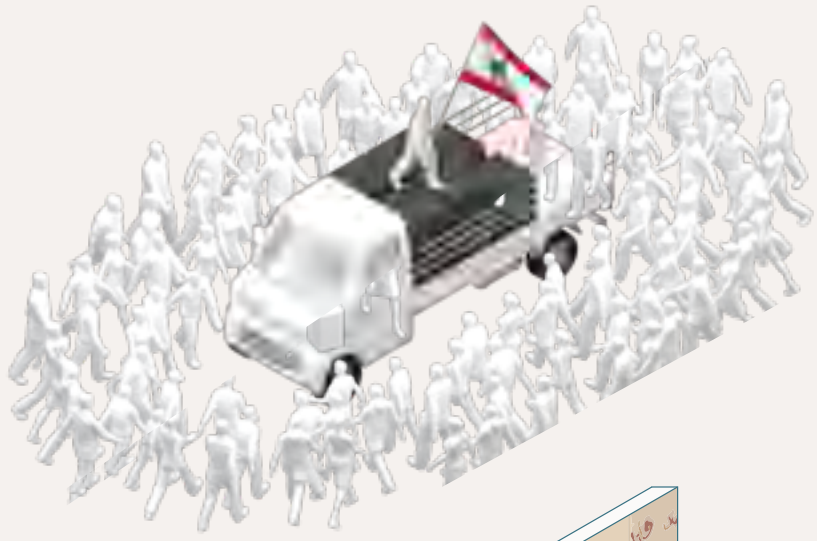
عبّر و ما تعبّر حدا
Trespass to express

Expression is a desire that can be manifested in various strategies and forms from discussions, to protests, and various forms of arts and graffiti.

The various forms of expression are an act of **social** and **physical trespass** that manifests another desire within the limits of an existing desire of expression.

The expression is a physical manifestation of the opinions, thoughts and wishes of the members of society. Such forms of expression can provoke a counter-expression trespassing over the initial trespass to refuse or change the expressed matter.

RIAD EL SOLH
PROTESTS AND CHANTS



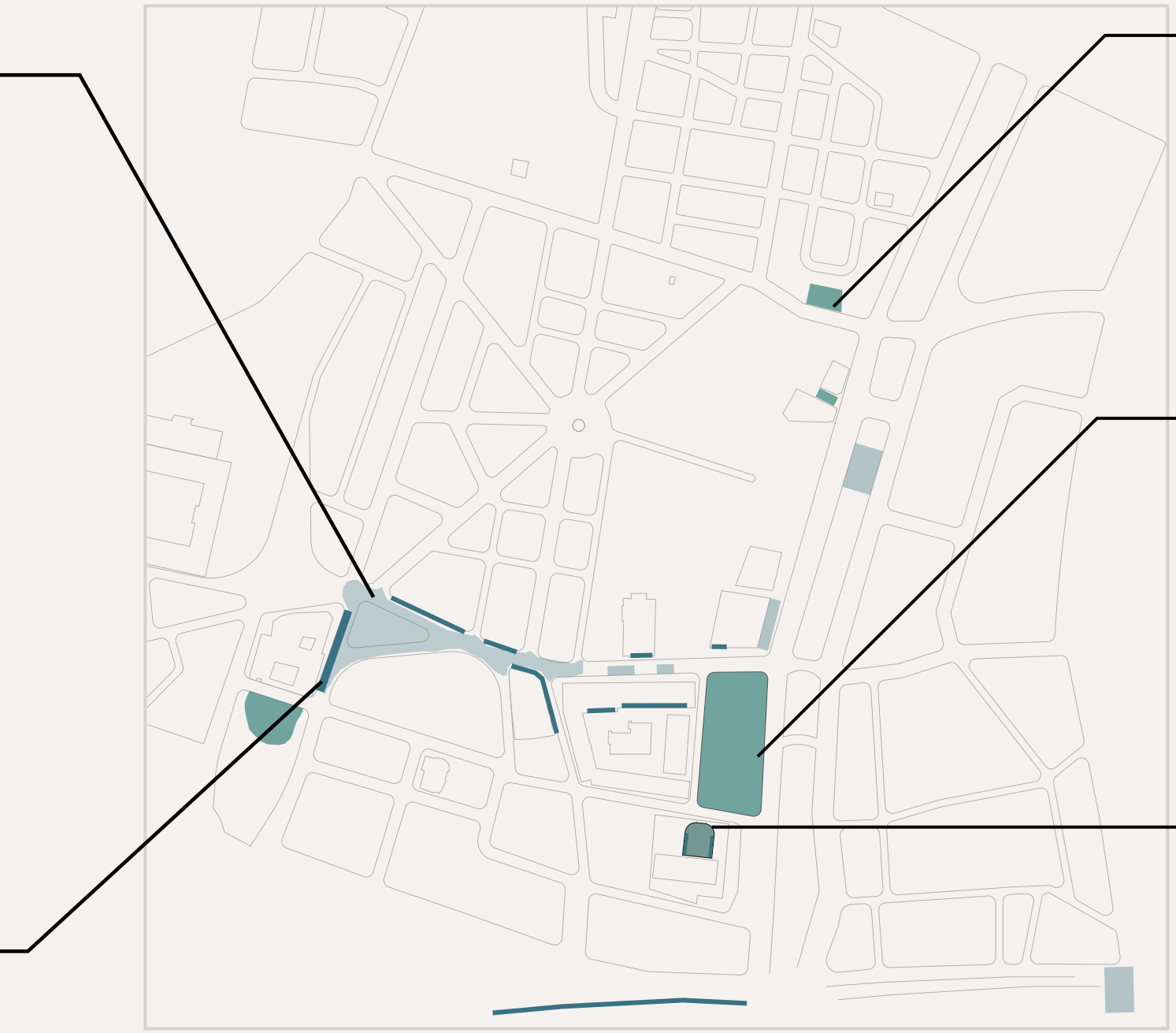
ESCWA CONCRETE WALL
GRAFFITTI AND POSTERS

EXPRESSION THROUGH GRAFFITI / ART

EXPRESSION THROUGH DISCUSSIONS

EXPRESSION THROUGH CHANTS / PROTESTS

Mapping the trespass of expression in the Lebanese revolution of 17th of October 2019



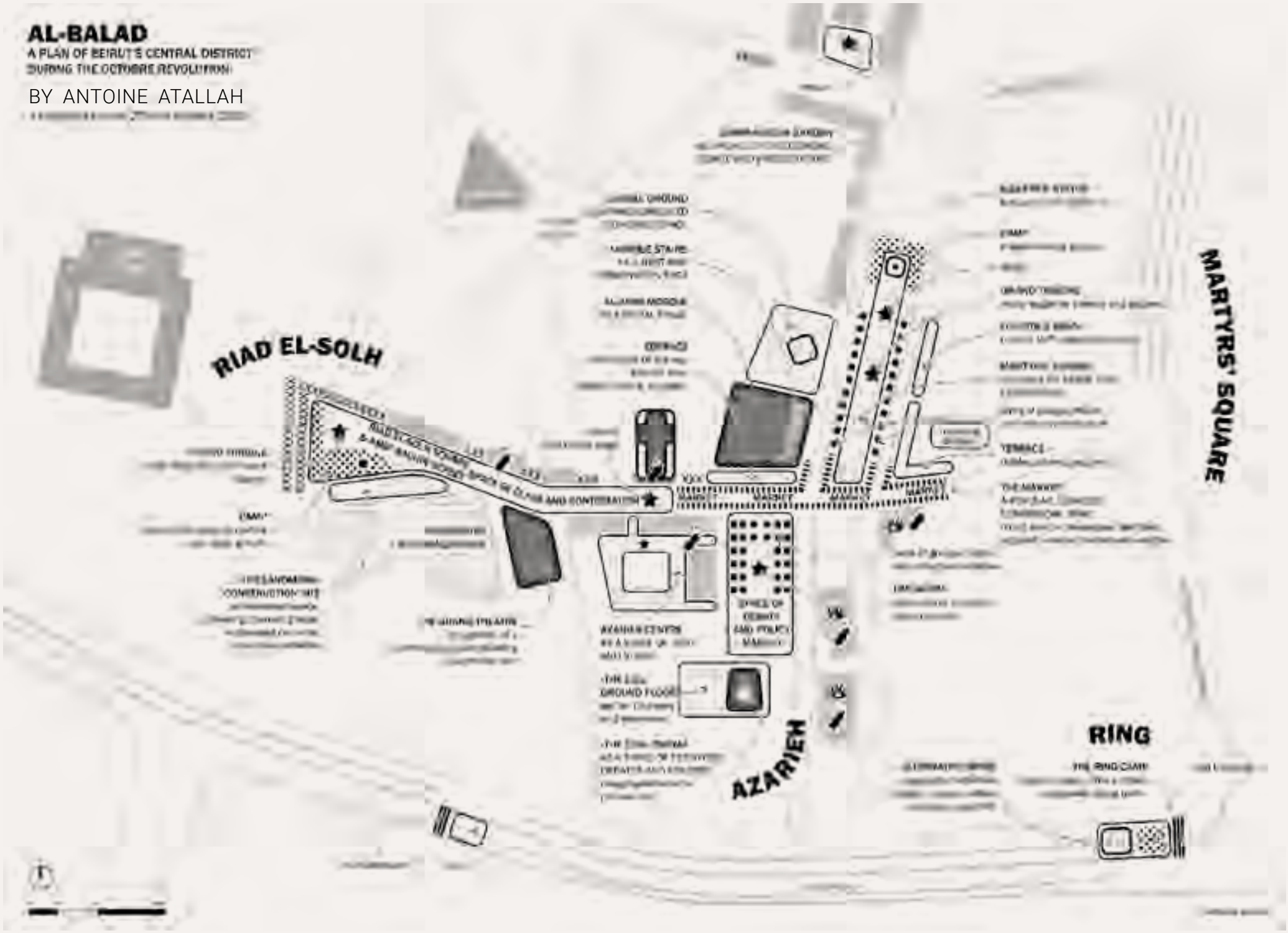
SAMIR KASSIR SQUARE
DISCUSSIONS AND EXCHANGE OF IDEAS AND PROPOSALS BY INDIVIDUALS

AZARIEH PARKING
DISCUSSIONS AND EXCHANGE OF IDEAS AND PROPOSALS BY INDIVIDUALS

THE EGG
GRAFFITI / LECTURES AND DISCUSSIONS TAKING PLACE INSIDE WHAT WAS SUPPOSED TO BE A PUBLIC SPACE

SITE SELECTION

وسط بيروت
Beirut Downtown



One of the most successful strategies was not to protest for a public space but to act as if one already existed. To this end, the group organised a series of public events in the site, including talks, exhibitions, open-air screenings and concerts. Schafer[6] points out that this continual use of the “park” by residents and visitors made it a “social reality”. City-dwellers therefore were acting in their city as if every space they trespass is a public space instead of protesting for it.

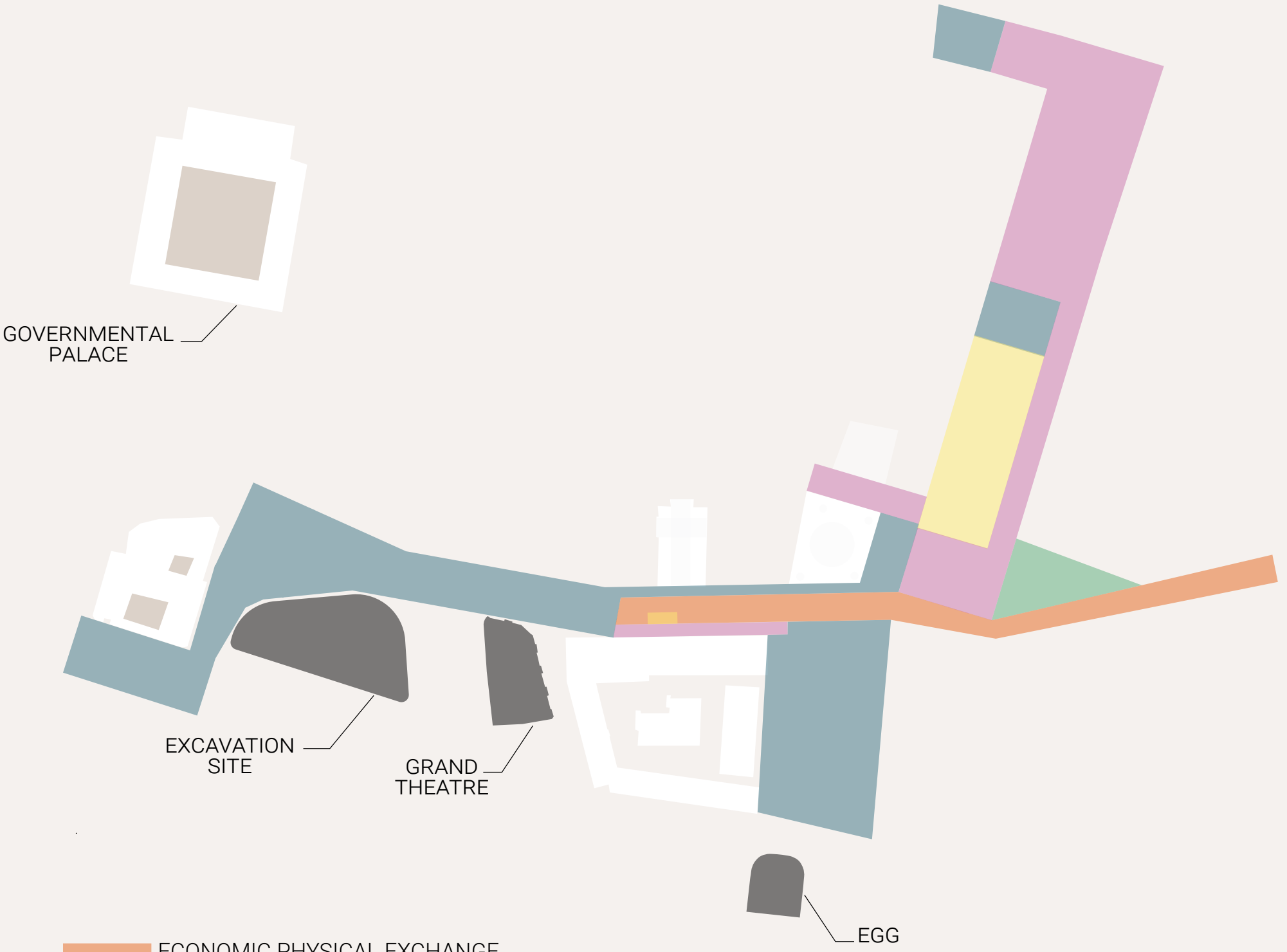
Reclaiming “Al-Balad” ?

The most prominent site of protests in Lebanon is Beirut downtown, previously known by Al-Balad, where many governmental buildings, and many hsitorically and politically charged squares are located, other than the privatization of many regions that were previously public spaces.

Or tactical locations ?

The different desires took on some tactical locations in the centre of Beirut, such as:
The protests at proximity from the Governmental Palace and the Parliament.
The stages and the chanting under the main flag and in the monumental Martyr Square.
Sorting for Recycling at the extremity of the site, where garbage Trucks are able to pass through.
The selling carts and stands are located in the stretch that acts as a connection between both big Squares.

[6] Nishat Awan, Tatjana Schneider, Jeremy Till, *Spatial Agency "Other Ways Of Doing Architecture" (2011)*


GOVERNMENTAL PALACE
EXCAVATION SITE
GRAND THEATRE
EGG
ECONOMIC PHYSICAL EXCHANGE
FREE PHYSICAL EXCHANGE
SERVICES TO CHANGE
MENTAL EXCHANGE
VISUAL EXCHANGE

Site selection

FERTILE GROUNDS

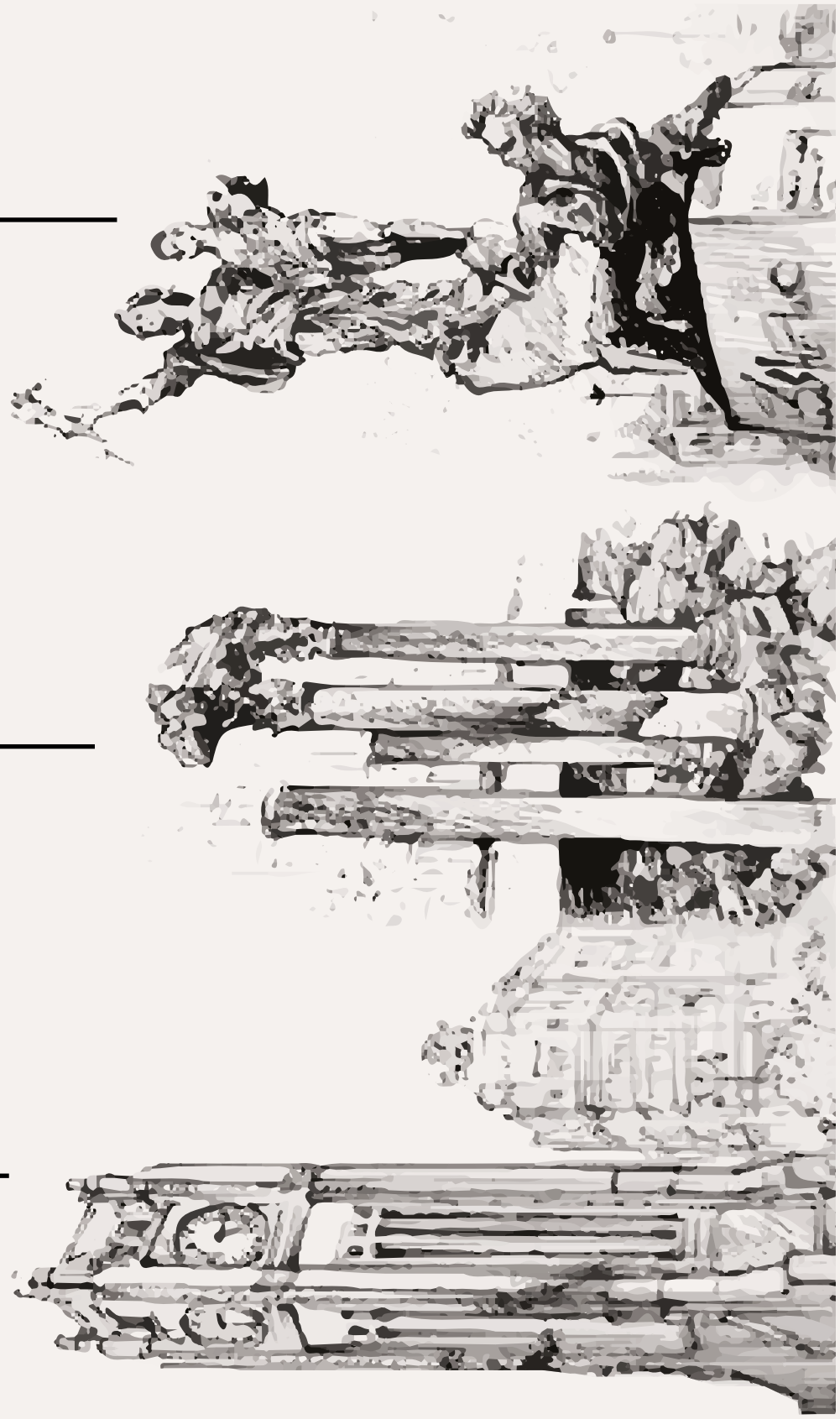
Trespass in the city is seen in aggregation, where a high frequency of several forms of trespass serve several desires at close proximity. The trespassed sites are clusters of fertile grounds that provide potential sites that invite desires to take place for a more efficient evolution of the desires.

SITES OF CONFLICT

Most trespassed sites are spaces that share a past of either public status background, or that have a certain revolutionary monumental meanings for the society.

RECLAMATION OF ABANDONED SITES

Many abandoned public or private sites are reclaimed and re-occupied by the different types of agents and by various forms of manifestation of desires.



GARBAGE SORTING

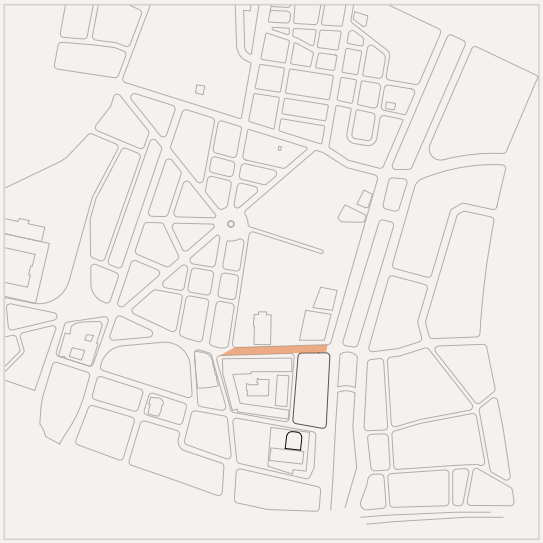
- Empty Big Parking
- Closest vehicular access
- Extremity of the occupied perimeter

A SITE OF CHANGE

RIAD EL SOLH - MARTYR SQUARE STRETCH

- Stretch linking between the 2 sites Riad El Solh and Martyr Square
- Accessible to transport the heavy machinery from the main street access

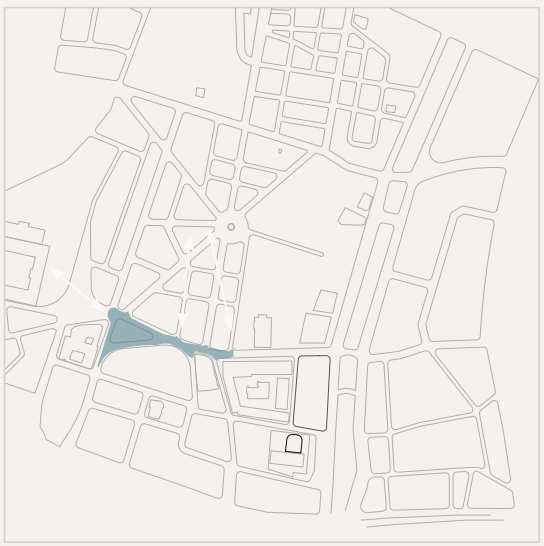
A SITE TO WORK



RIAD EL SOLH

- Politically charged history of protests
- Proximity to the governmental headquarters: the Parliament, the Grand Serail

A SITE OF PROTEST



AGENCY AND DESIRES

"Against such fixity, *Giddens*[7] states clearly agency presumes the capability of acting otherwise" to act otherwise is to be counter-intuitive to the other professional mindset, which is based on the assumption that stable knowledge will inevitably lead to a certain solution... If agents are indeed to allow themselves to act otherwise, then the knowledge that they bring to the table must be negotiable, flexible and, above all, shared with others."

There, we see people ability to adapt to the spreading trespass, working, expressing, protesting, changing and other actions re-interpret their contribution to the city beyond the "everyday norms" in a free liberated system.

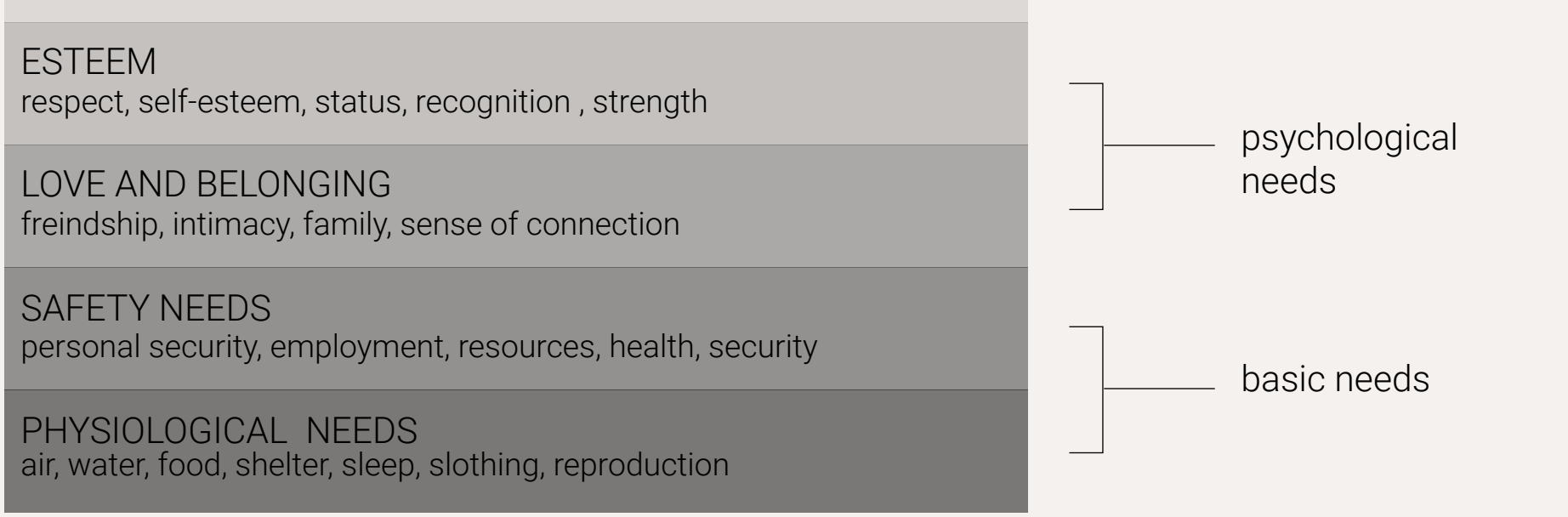
[7] Nishat Awan, Tatjana Schneider, Jeremy Till, *Spatial Agency "Other Ways Of Doing Architecture" (2011)*

Desire to ... in the city
طالع عبالي ...

Maslow 's hierarchy of needs manifested itself clearly through the different intents behind the forms of trespass regardless whether before or during the revolution. Some act based on needs that they were not provided elsewhere, and others come as a manifestation of certain desires.

However, it is more likely to trespass as an individual to serve one's needs that are common among the society and would be more critical. But there is a very shy manifestation of desires that is limited to acting in a collective or within it.

The "self" in the city is still missing as it is even more subjective and critical.



[8] *Maslow*

needs

desires

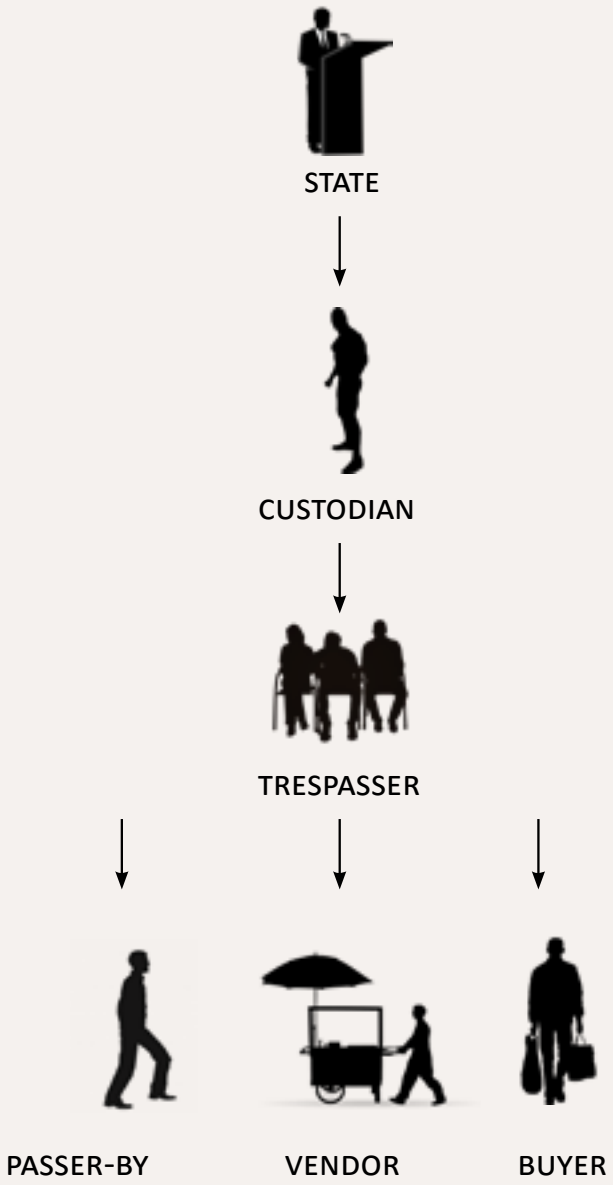
	CAPITALISM		SECTARIANISM		THE PEOPLE		THE OTHER		STATE	
	WORK / BENEFIT		**BELONG**		**OBSERVE**		**EXPRESS**		**HELP**	**/**
COLLECTIVE	FREE FOOD COOKING		HUMAN CHAIN		SURVEILLANCE		ROAD BLOCK		RECYCLE	
			GATHER DANCE				PROTEST		EDUCATE / INFORM	
							DISCUSS			
			PERSONAL & NGO TENTS		BBQ AND HANG				CLEAN	
INIDIVIDUAL IN THE COLLECTIVE	FLAG CARTS FOOD CARTS		POLITICAL FLAGS RELIGIOUS		DWELLERS HANG OUT		DRAW / PAINT			
INDIVIDUAL	STREET CARTS SHOPS CARTS				?					

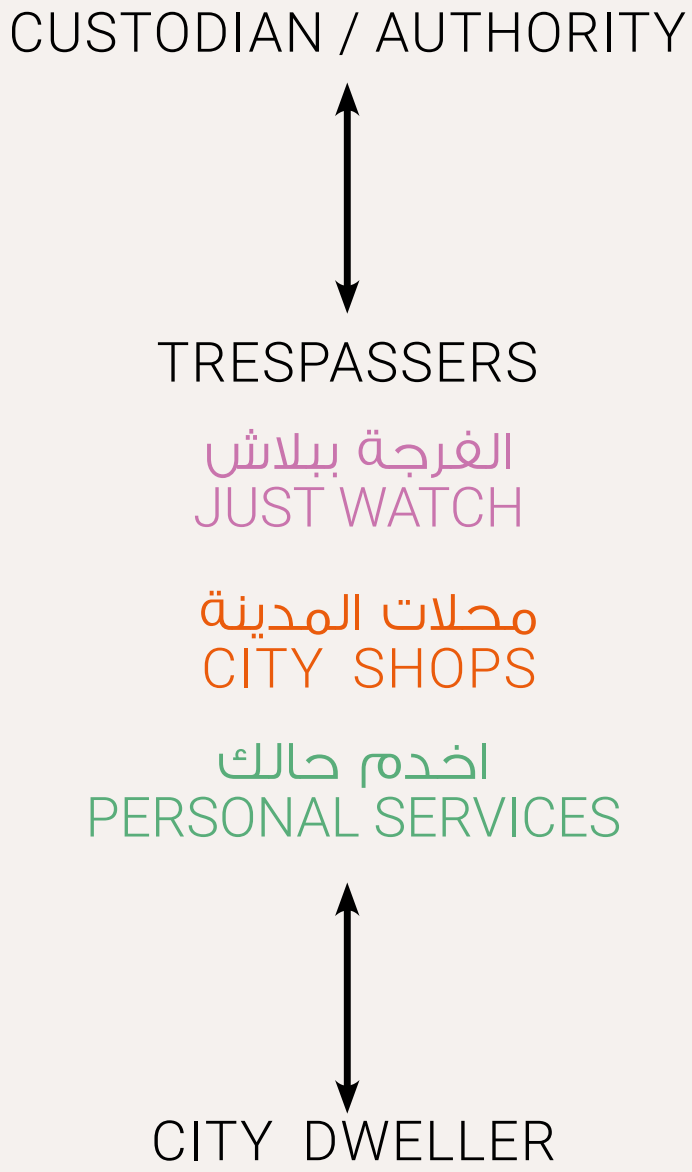
Agency in Trespass

مين وراك؟ أو مين حدّك؟

TRESPASSING IN THE PRE-REVOLUTION

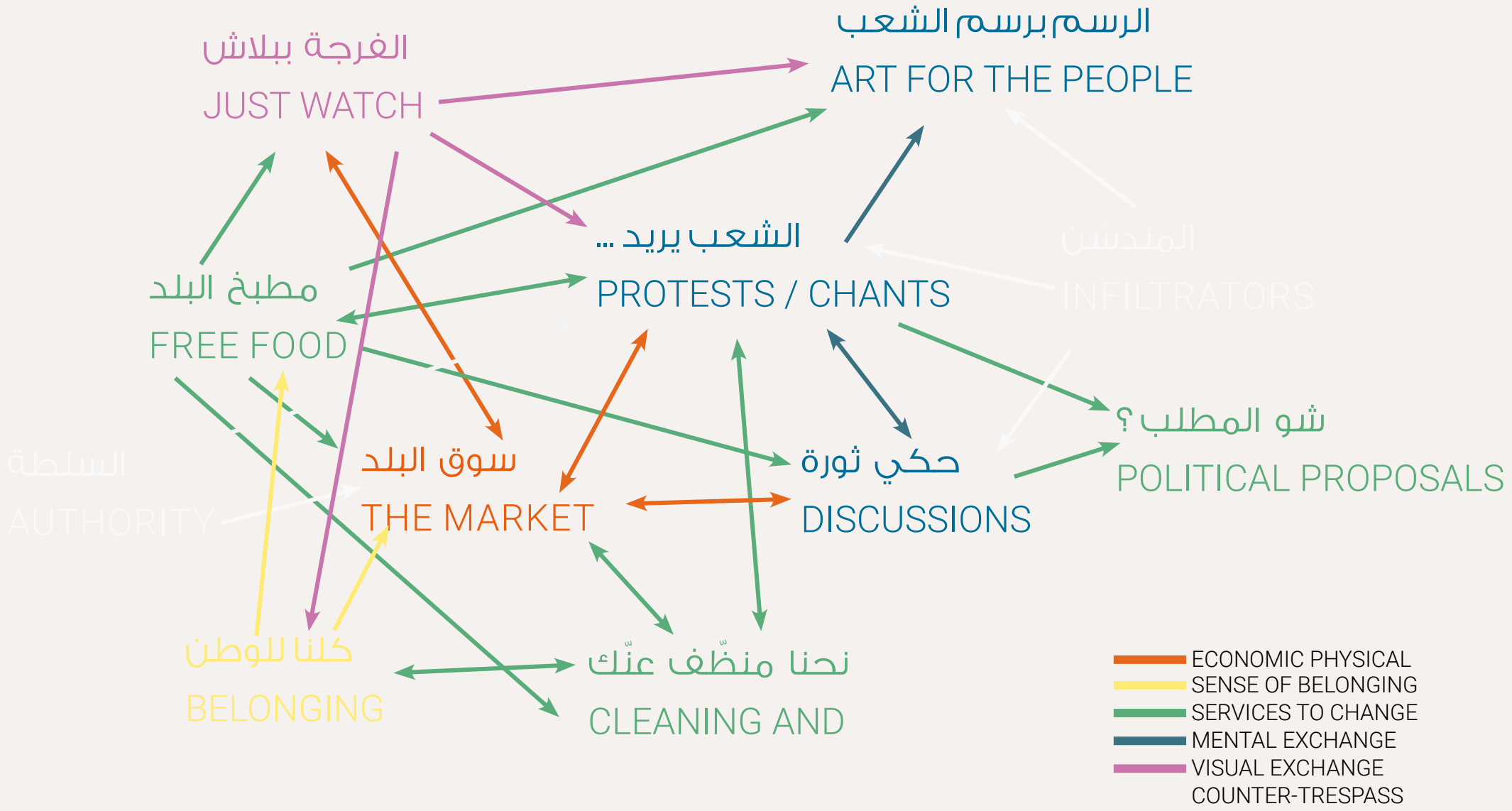
INDIVIDUAL HIERARCHICAL SYSTEM





TRESPASSING IN THE REVOLUTION

COLLECTIVE HORIZONTAL SYSTEM



DYNAMICS

Social space is a space of dynamics, it is not a fixed at the moment of completion, this dynamic shifts the spatial understanding towards a continuous cycle of spatial production, and to all the processes and the people that go into it.
The spatial production should be understood as temporal, its has no fix start or finish, it's multiple actors contribute to it at various stages[9]

[9] Nishat Awan, Tatjana Schneider, Jeremy Till, *Spatial Agency "Other Ways Of Doing Architecture" (2011)*

Trespass Dynamics

TRESPASS

To trespass is to exist within set boundaries, was it physical or metaphysical, which have pre-determined users and dynamics.
The definition of trespassing is to disregard the legal status or the validity of the trespass

BOUNDARIES OF SPATIAL AGENCY

The boundaries of spatial agency materialise in the social interaction, in the same way Dona Haraway[4] writes about bodies and their boundaries: “Objects do not pre-exist as such, they are boundaries projects, but boundaries shift from within: boundaries are very ticky". Therefore taking the idea of trespass from a physical understanding to a meta-physical dimension of boundaries set by the people

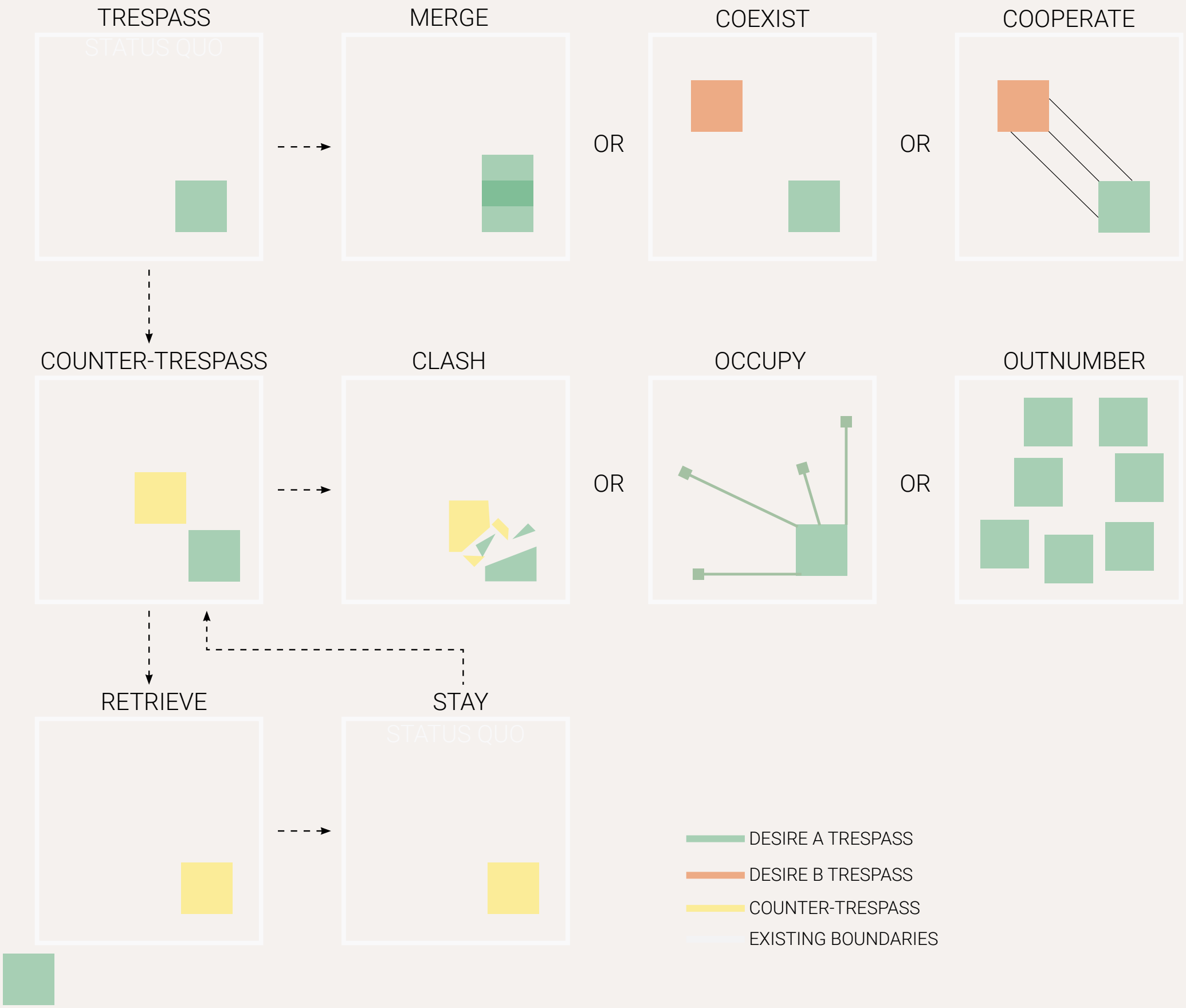
COUNTER-PUBLICS

Counter-publics, as Nancy Fraser[10] defines them, are spaces in constant flux, its users restructure and reinterpret physical space, these spaces result from challenging the conventional understanding of public space

COUNTER-TRESPASS

Based on Nancy Fraser's notion of counter-publics, I define the counter-trespass as a response to the exclusions undertaken by dominant forms of deliberation in a certain space, and the act by which counter-publics are produced

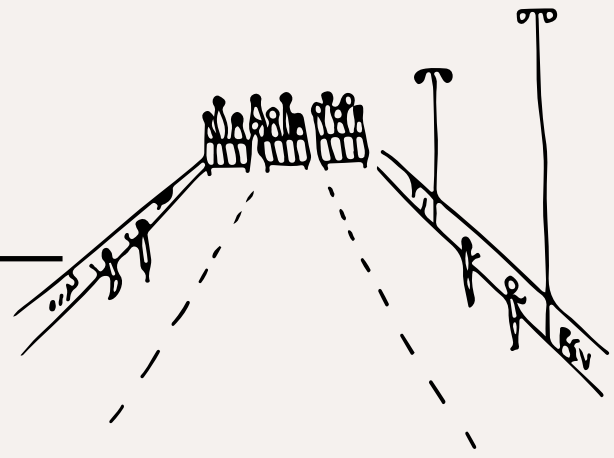
[10] Nancy Fraser, *Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy (1990)*


TRESPASS
STATUS QUO
MERGE
OR
COEXIST
OR
COOPERATE
COUNTER-TRESPASS
CLASH
OR
OCCUPY
OR
OUTNUMBER
RETRIEVE
STAY
STATUS QUO
DESIRE A TRESPASS
DESIRE B TRESPASS
COUNTER-TRESPASS
EXISTING BOUNDARIES

Trespass competition

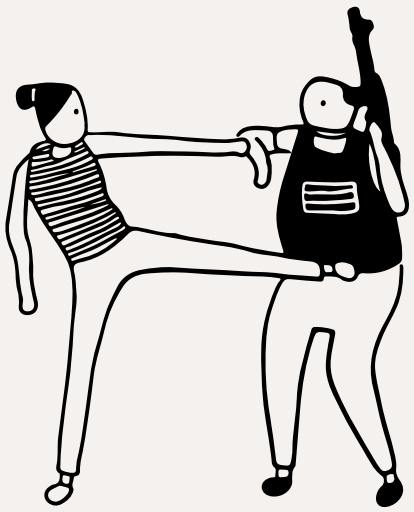
OCCUPY - EXPLOITATION COMPETITION

Occupying different sites by racing other parties to physically claim more spaces and reserving spots in the city in order to prevent other parties from trespassing into the occupied boundaries



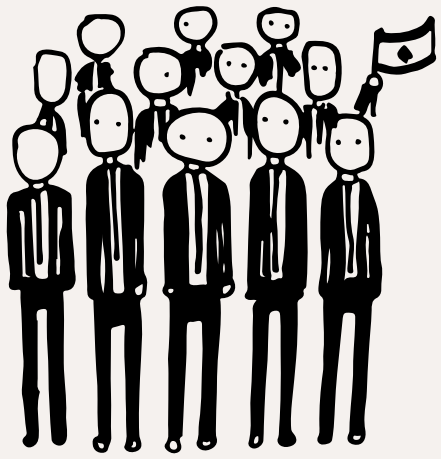
CLASH - INTERFERENCE COMPETITION

It is the physical clash between two or more parties fighting over the same site in order to push one of both parties out of the occupied boundaries



OUTNUMBER - APPARENT COMPETITION

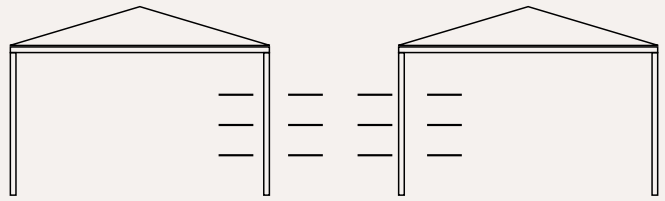
Outnumbering and intensifying one trespass would alert the immune system or the authority to also intensify its presence within the boundaries; all of that to increase the number of predators towards the other trespass and get rid of it faster



Trespass interactions

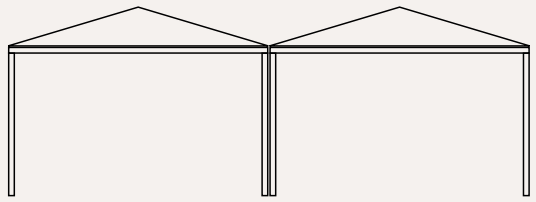
COOPERATE

Different or similar forms of trespass or desires work together within the same boundaries for a common benefit that would serve for the existence and the evolution of both.



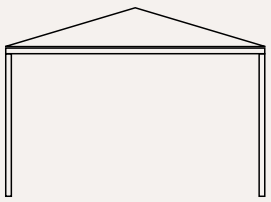
MERGE

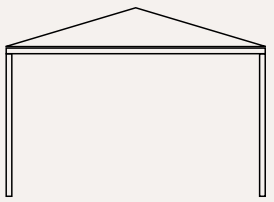
Different entities of the same trespass merge together into one entity or at least work together closely in order to multiply their efforts and accomplish their desire more efficiently



COEXIST

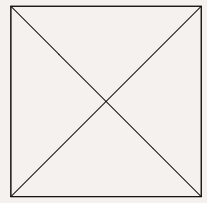
Members of the same or different forms of desires exist together in the same boundaries in a way that may does not affect them significantly and keeps a certain power balance





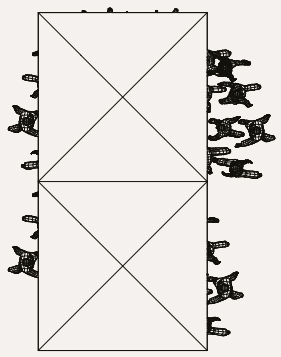
EVOLUTION

FLEXIBILITY



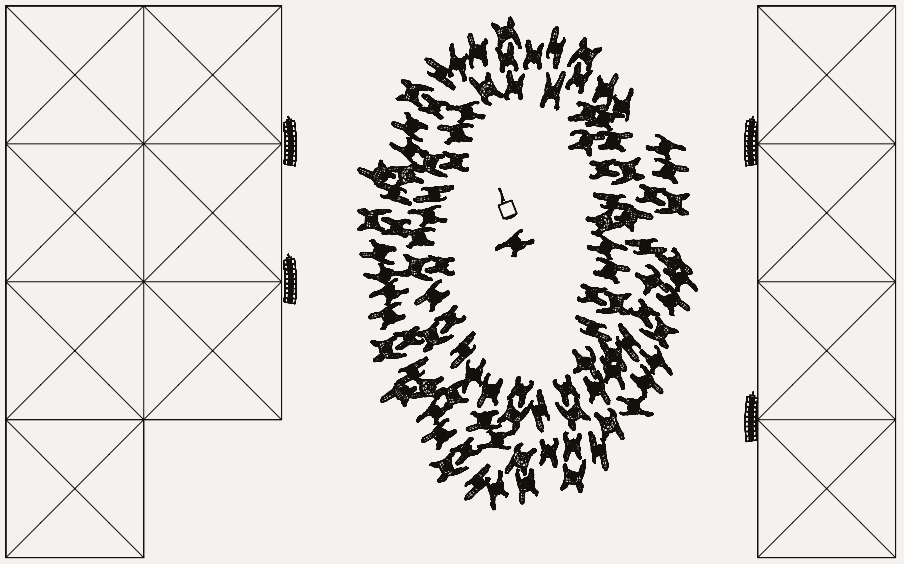
It is the ability of a certain form of trespass to exist and survive in different sites without undergoing drastic visual or structural changes

ACCLIMATIZATION



It is the tolerance of a certain form of trespass to accommodate additional physical changes that would alter its structure to better adapt to its environment

LEARNING

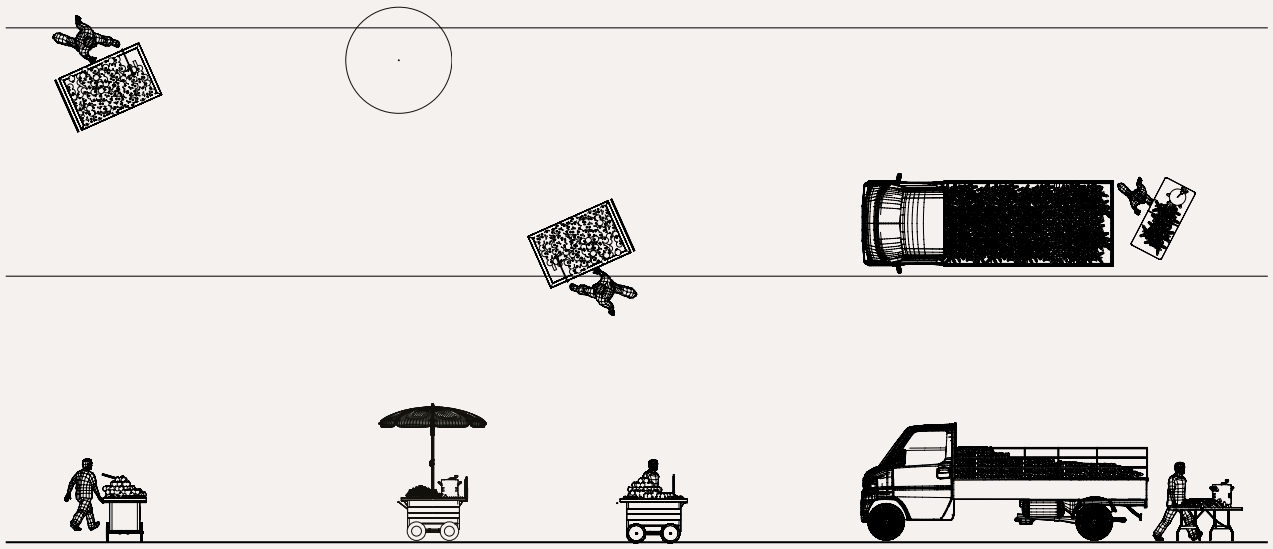


It is the consciousness of the trespass to learn from its previous trials and errors in order to serve the desire differently or more efficiently beyond its physical or structural aspects

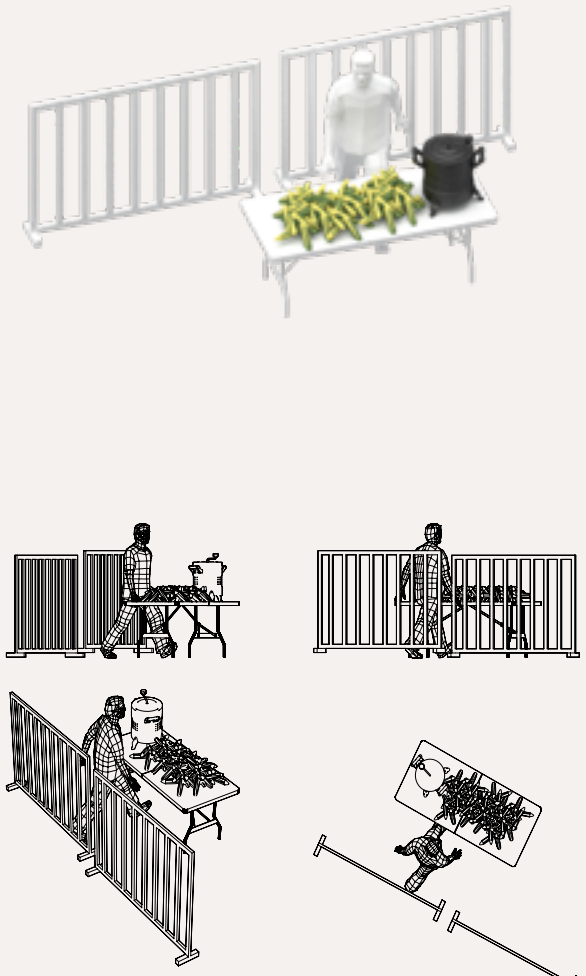
few individual carts selling various products

up-scaling the selling points to truck or bigger stands

سوق البلد
the market



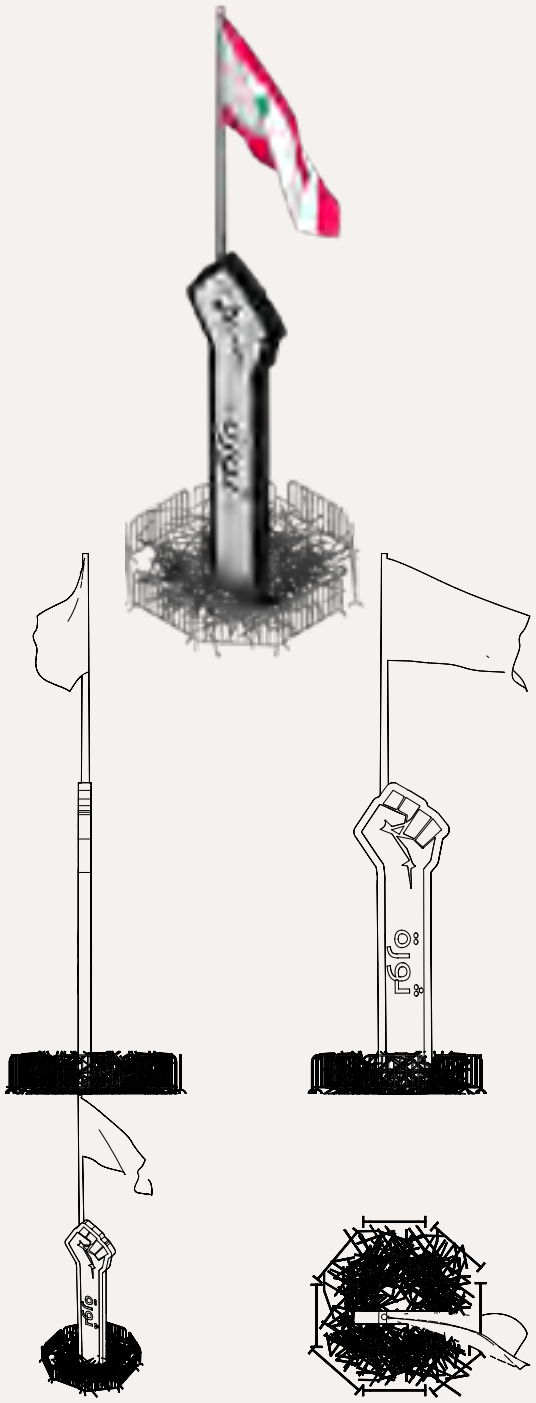
creation of a street market



flexible, re-adapted small selling stands

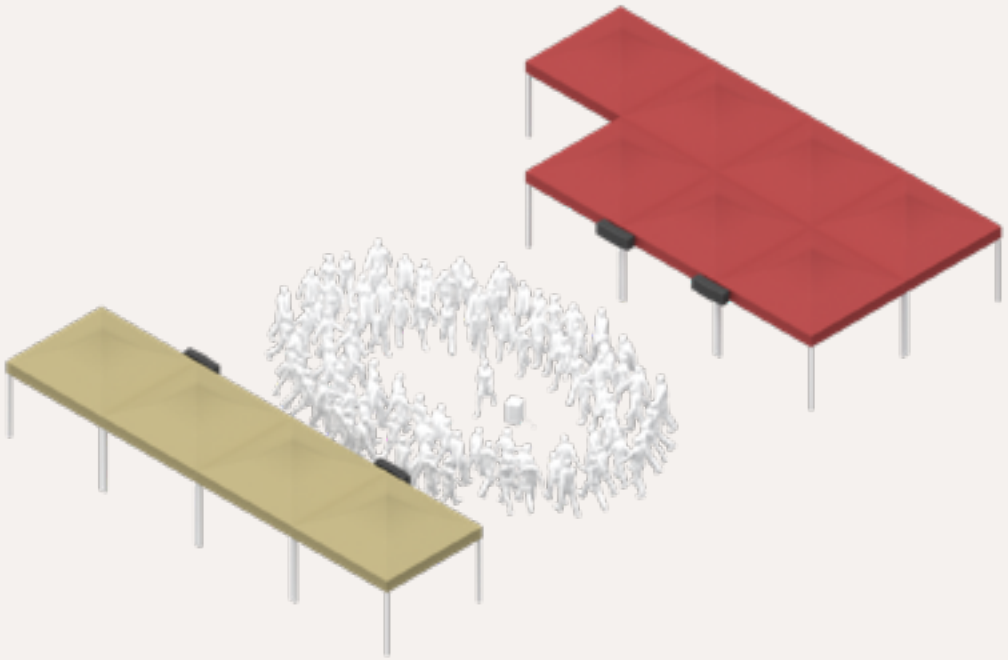
NGOs in tents

small discussions in tents

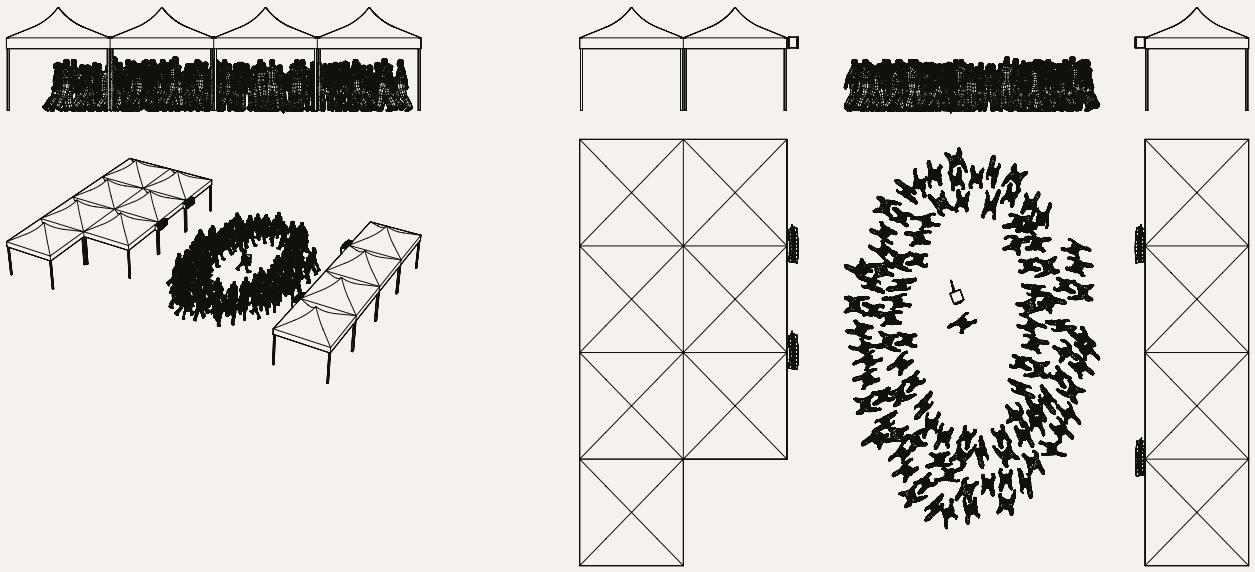


tents, destroyed, become an installation

حكيني كلمة
Let’s talk



SAMIR KASSIR SQUARE
DISCUSSIONS AND EXCHANGE OF IDEAS AND PROPOSALS BY INDIVIDUALS



AZARIEH PARKING
DISCUSSIONS AND EXCHANGE OF IDEAS AND PROPOSALS BY INDIVIDUALS

THE EGG
GRAFFITTI / LECTURES AND DISCUSSIONS TAKING PLACE INSIDE WHAT WAS SUPPOSED TO BE A PUBLIC SPACE

GEBRAN KHALIL GEBRAN GARDEN
DISCUSSIONS AND EXCHANGE OF IDEAS AND PROPOSALS BY INDIVIDUALS

tents rebuilt, common discussions in the space in between tents

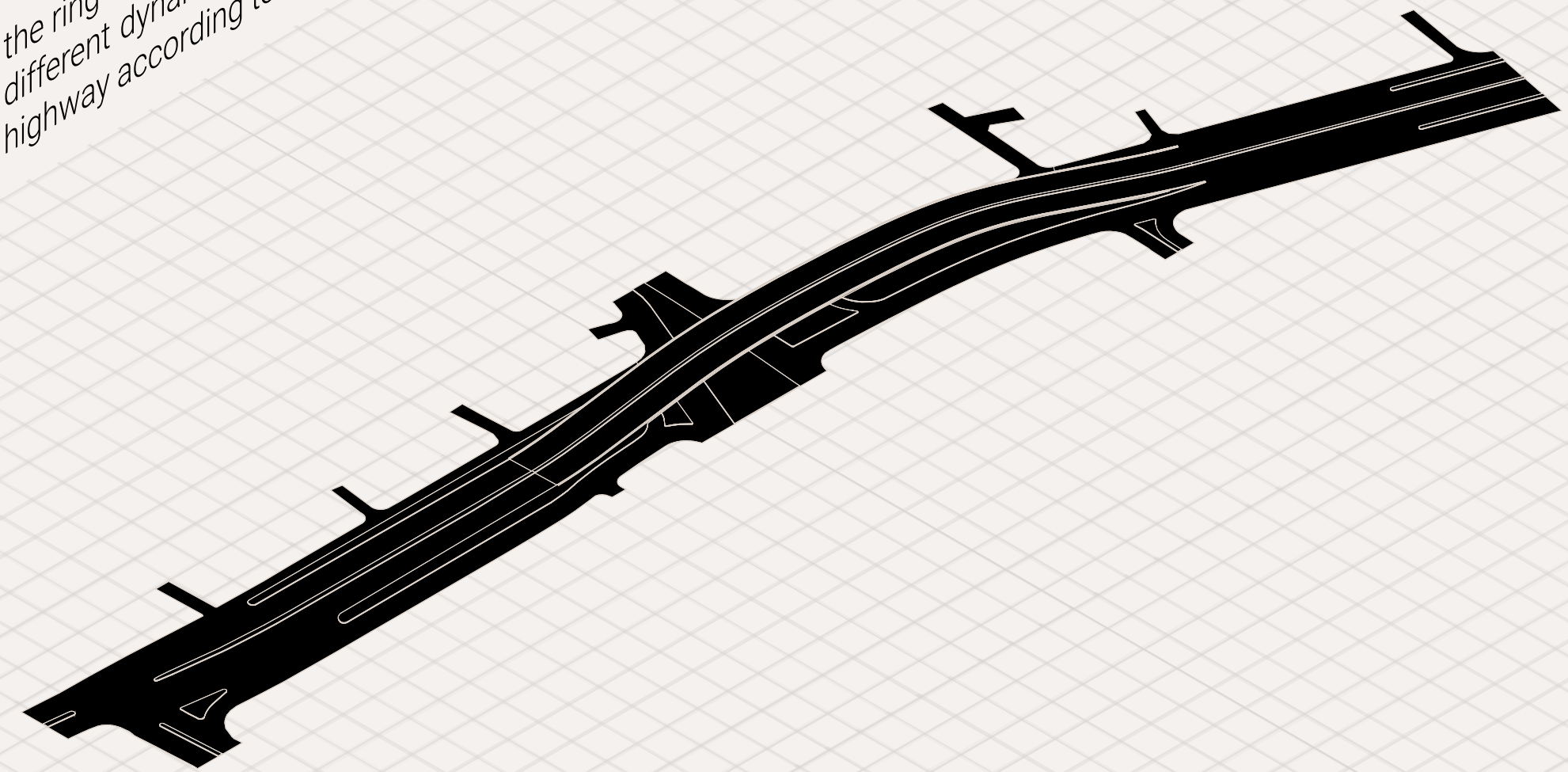
discussions re-claiming open public spaces

CHAPTER 3

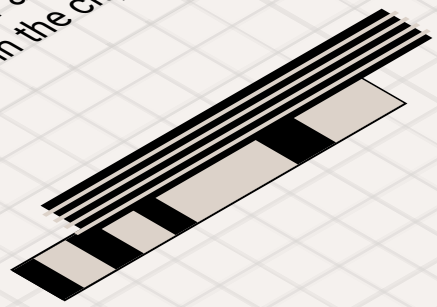
It’s coming ... I trespass

FROM RING TO RINGS

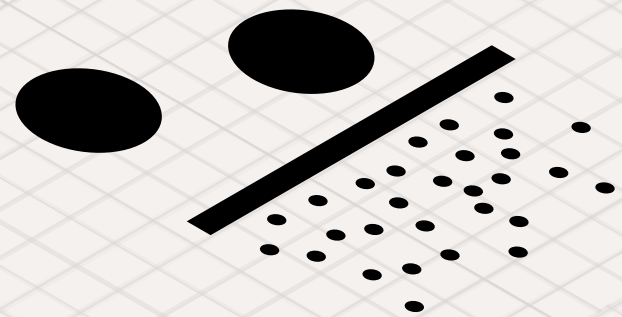
the ring highway has witnessed throughout the revolution many trespass, hosting different dynamics that re-interpret the everyday day perception of the Ring as a highway according to the desires of the trespassers, acting as a collective.



dysfunctional space in the city, where the wasted areas are neglected and their potential has long been overlooked in the city

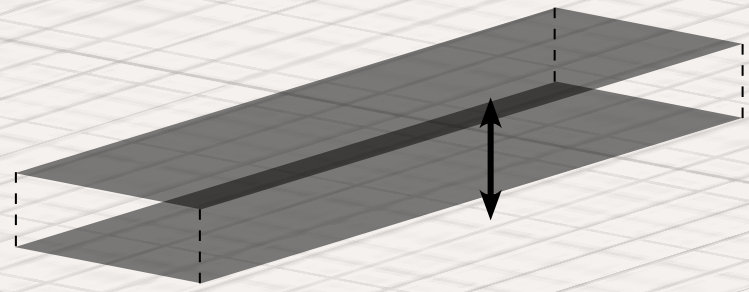


space of confrontation, a boundary between the repressed desires of the non-revolters vs. the spilling desires of the reclaimed city-dwellers



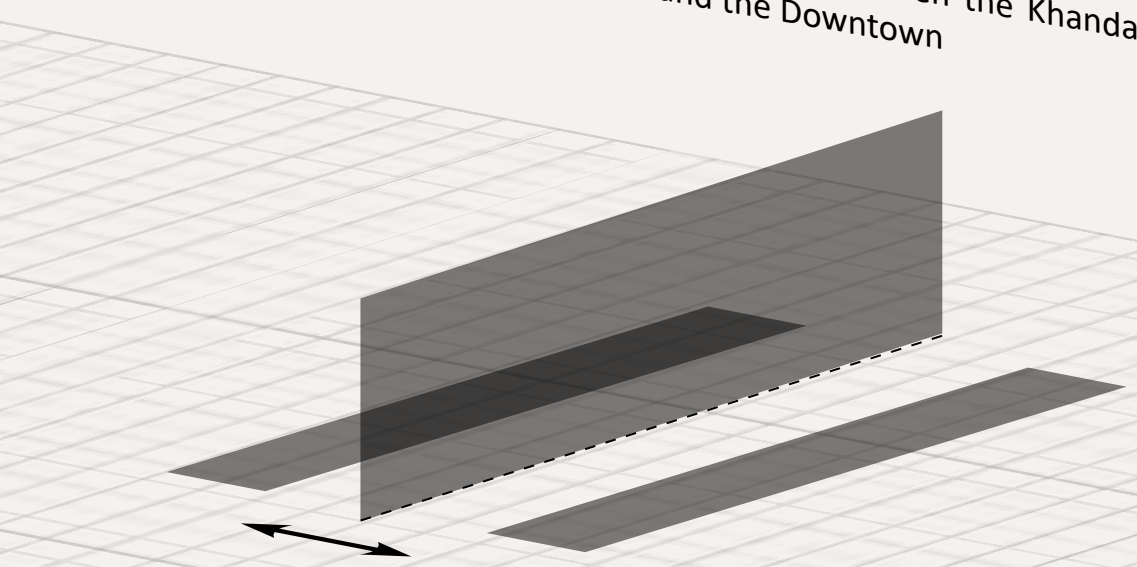
space that is being re-written, its functions are now in question, is it a highway, a space to play, a square to protest, a battlefield .....

the bridge provides a full exploitable surface area linkng the lower part to the upper part of the area thrpugh its raise from the ground

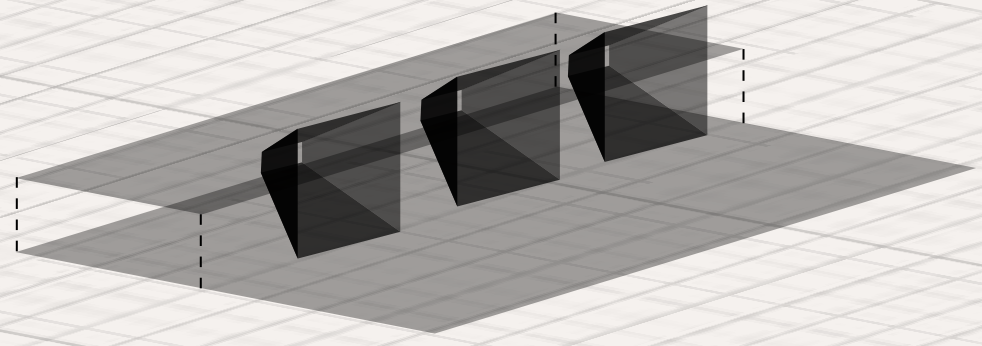


the Ring bridge connects the Ashrafieh to Hamra areas of Beirut, linking both ends of the city in one direction

While connecting, the Ring creates a divide laterally between the Khandak area and the Downtown



the raised Ring bridge provides an overlook towards its western side and an oversight of the Martyr Square



Why the Ring ?

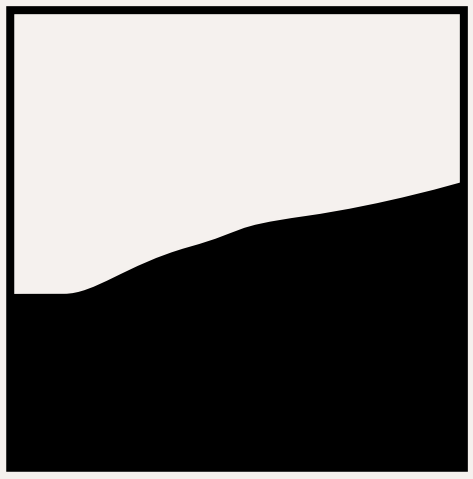
an overlook at the history of the Ring

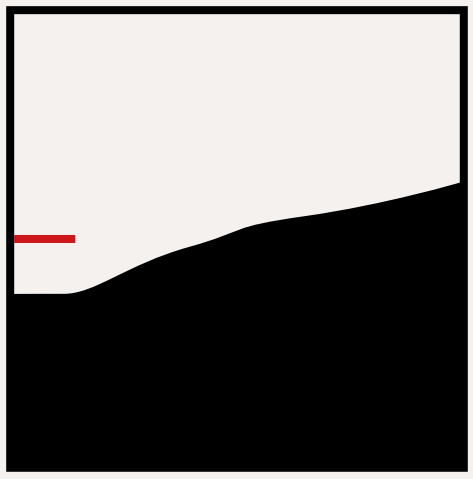
pre -1970

1970

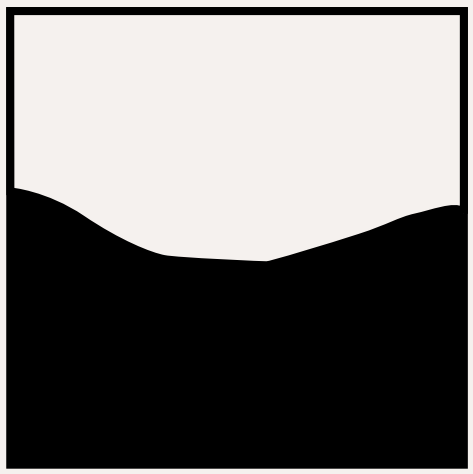
1975 - 1990

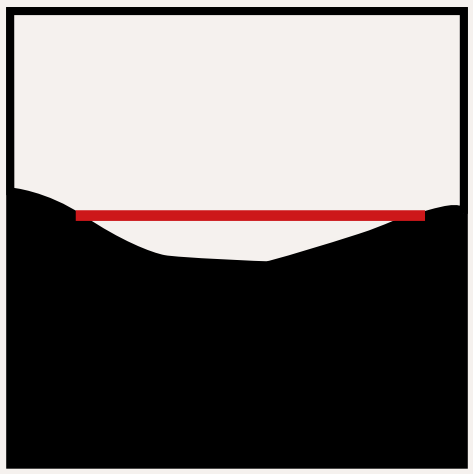
SOUTH - NORTH

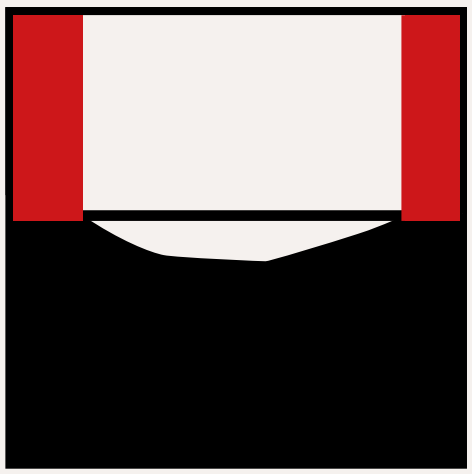




EAST - WEST







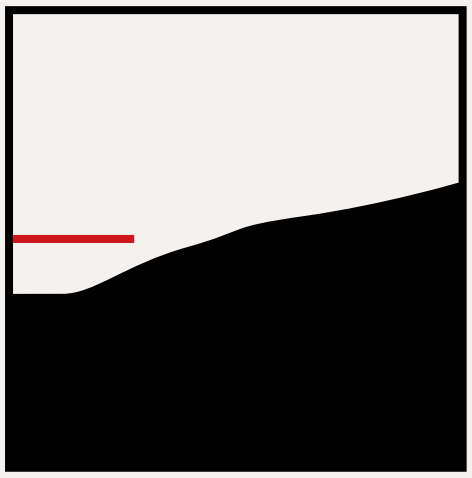
The two hills of Beirut, one towards the EAST and the other towards the WEST.

The 2 lanes - two way bridge was built as a connector between the eastern and western sides of Beirut.

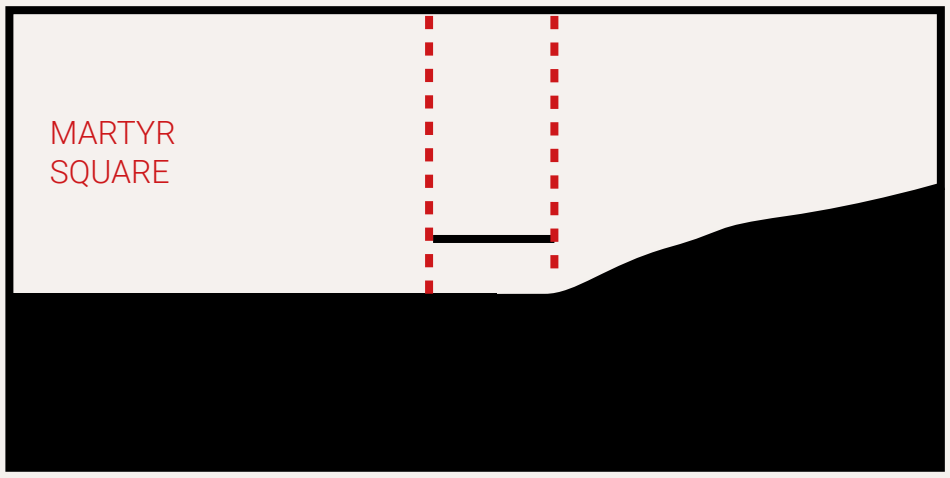
The two hills of Beirut divided during the Civil War into East for Christians, and West fro Muslims, with the ring as the main buffer green line divider.

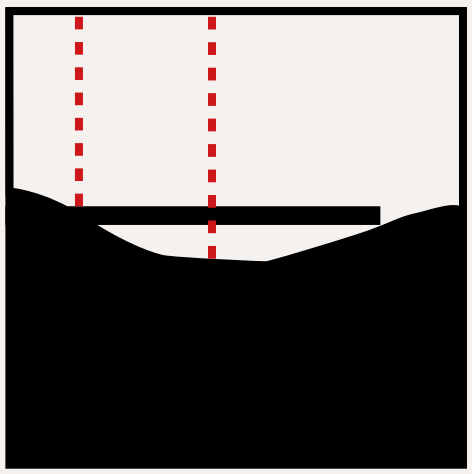
the ring which went through different phases, when its absence was a divide ebtween the two hills of Beirut, then t became when built a connector, then went back to a divide between the East and the West of Beirut, to go back to being the connector, shows that the space is beyond it geographical and formal manifestation, and its perception is very related to the socio-political context of the time.

1991



2019





After the civil war, the Ring was enlarged and became 8 lanes - two way connector between Muslims and Christians.

During the revolution, the Ring became a spot for protests and roadblocks, the ring moved from a connector or a divide between the East and the West to a divide between pro-revolution citizens and the pro-government citizens.

the Ring

PROPAGANDA

FETISHIZE / SEDUCE / TRIGGER

Think it,
make it,
say it,
put it,
seduce them,
let them fetishize it or you,
trigger them,

a quick recipe of Propaganda, that is being used by many parties, the state, the protestors, and the private companies.... But what if you, the citizen, are now able to propagandize your desire in the city.

Therefore, I use the propaganda as a way to trigger people's repressed desires by simulating them with surreal imagery of trespass over the city, the people are invited to explore their city and re-write it the way they see fit.

Propaganda is a monster , let it grow by feeding itself

THE POSTER

the poster, a new element of Beirut' urban fabric, is used by all political parties, and different firms to market their offerings, whether it is a person, an ideology, a slogan or a product. The poster are a layer of seduction that is passively absorbed by the dwellers, constantly exposed to it, and unconsciously affected by it.

THE FLAG

The flag is the emblem of Lebanon, heavily seen on the streets during the revolution days; it even reached the several advertisement billboards acting as a trigger, act of compassion with the Lebanese people. It invades your sight, and steals your attention while imposing on you a certain image to look at leaving it in your head for the rest of the journey.

PROPAGANDA FOR A CHANGE

EXPRESS MACHINE

EXIST / EXPRESS / SELF-ACTUALIZE

THE WORD

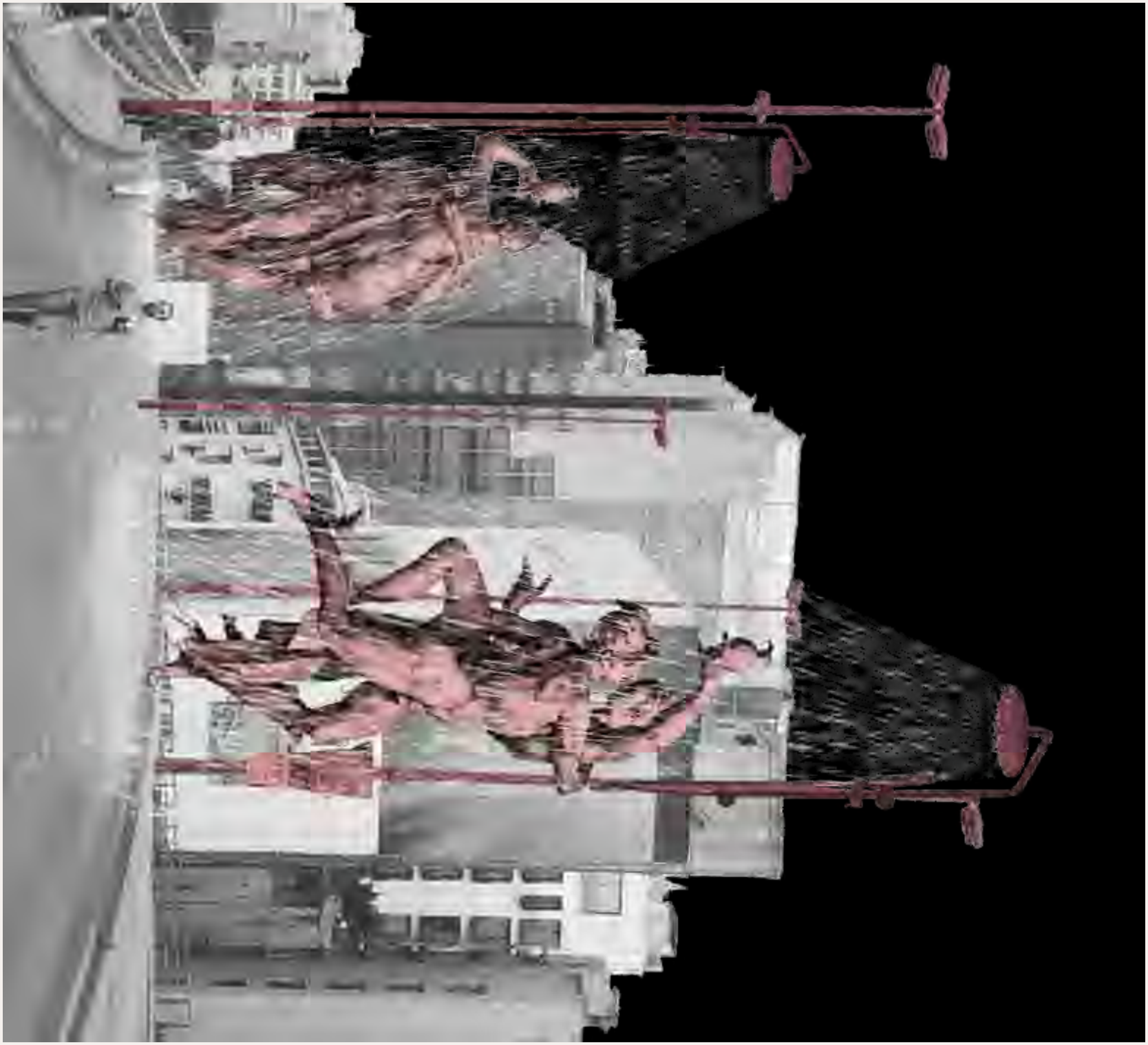
a word is a combination of letter, once combined they label an abstract concept, it can be said, or written. The power of the word lies in its exposure, revealing it is crucial to perpetuate and transfer the message.

THE ART

art in its different forms from music, to graffiti, to paintings and installations is also another way to manifest one's desire to exist, and also transfer a message to the "other", was it one person or an audience of a million people.

DOMESTICATED CITY

OWN / CONTROL / OCCUPY



THE BLOCK

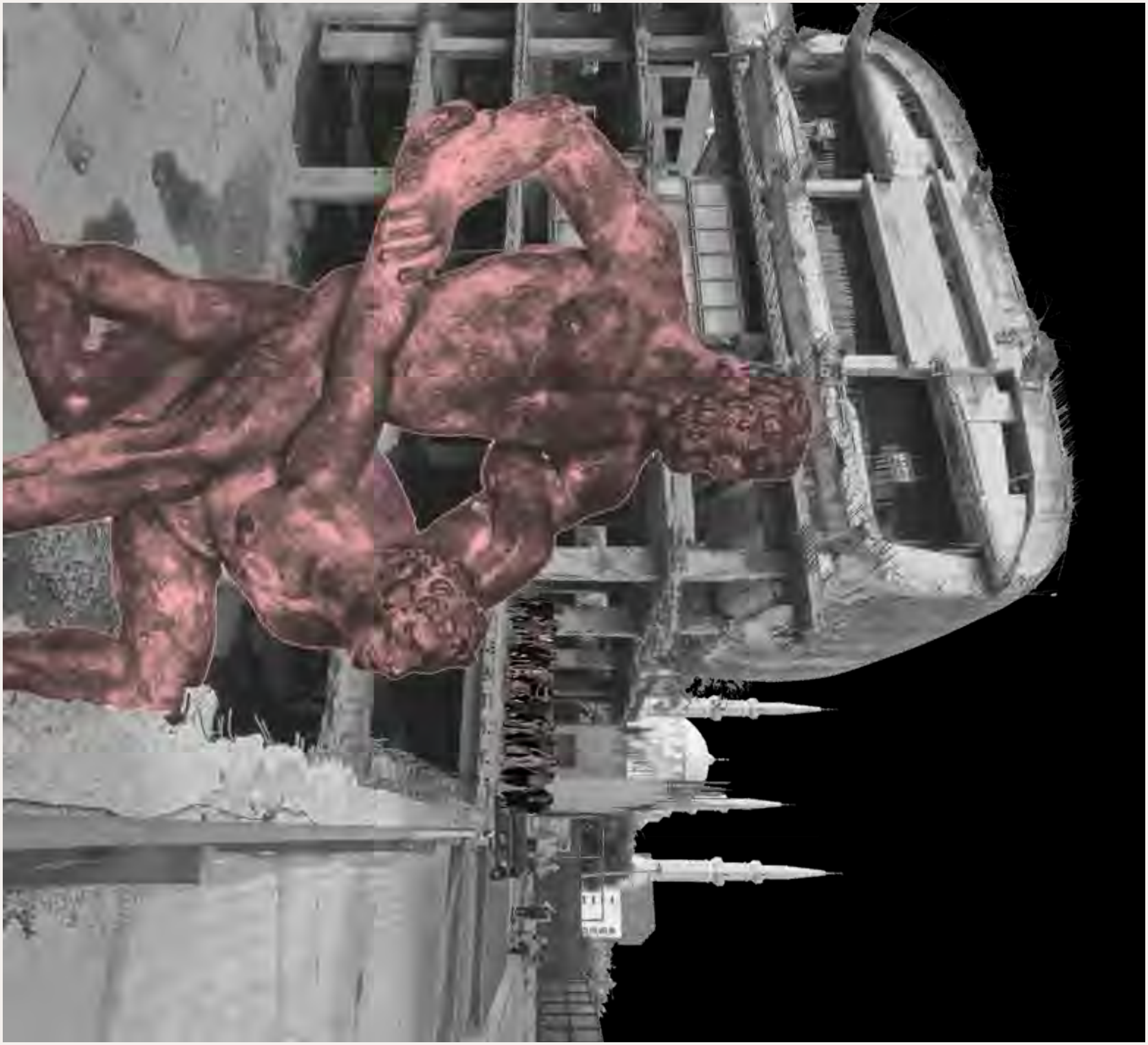
blocking the streets, as a primary act of civilian disobedience, where the sofa signals the take over of the streets, turning it into the citizen's comfort zone

THE HOME 2.0

domesticating the city, a new way of living on the city streets, home appliances outside of their context re-frames the city and re-appropriates it to the citizen

3...2...1...RING...RING...

RAGE / FIGHT / WIN



THE WRECK

dealing with directions is hard, but a new indicator is born in the city: posters of politicians fetishized by the city-dwellers, leading to a new perception of the city, an experience based on the figures of politicians and their connotations

THE FIGHT

dealing with directions is hard, but a new indicator is born in the city: posters of politicians fetishized by the city-dwellers, leading to a new perception of the city, an experience based on the figures of politicians and their connotations

حطّ ~~إيدك~~ إجرك معي
Give me a ~~hand~~ leg

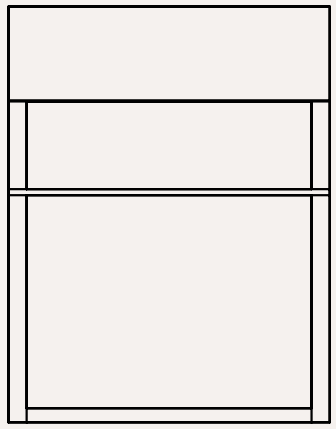
un-expected encounters

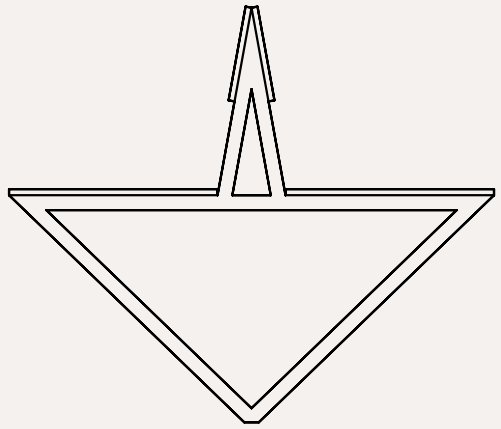
Inspired from Basic Design course [11] | Fall 2019
course coordinator | Rana Haddad

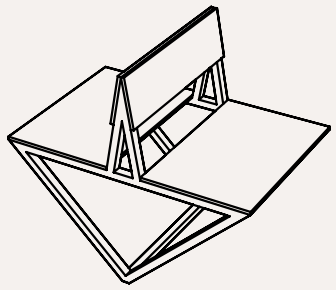
"Talk to me"| "the aim is to address the city's fabric by contextualizing a place for two, to converse, to discuss, to discover, to shapes,etc..."

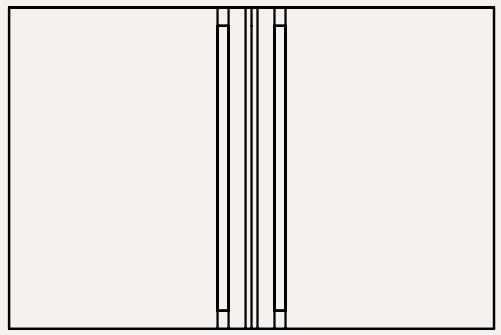
The double sided chair encourages un-expected encounters between citizens who are usually interact with other citizens for a purpose of buying, selling, exchanging ideas, or any other form of exchange.

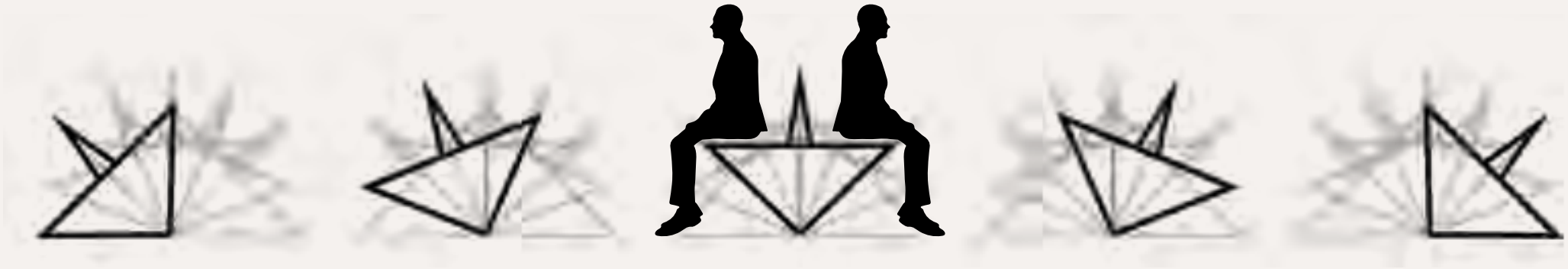
The chair balances only when two sit on it at the same time, back to back, imposing a need to interact with the other without being able to see them.











It highlights the need to establish a **TRUST** among citizens who have the same need or goal in society. People have to work as a **COLLECTIVE** in order to reach their seating position of comfort.

“To conceptualize a work of architecture in a performative perspective requires that we abandon the idea of stable meanings of autonomous objects and instead engage a processual understanding of design work, of its possible meanings in relation to the people who experience it.“

Jalving, 2011

CHAPTER 4

Trespass as revelations of Irony

Trespass as a tool

Trespass can not exist, boundaries are in a constant flux between the trespasser and the custodian. This is why “the people” moved to the Ring bridge as a way to feel the trespass, after being allowed to occupy the area of Downtown.

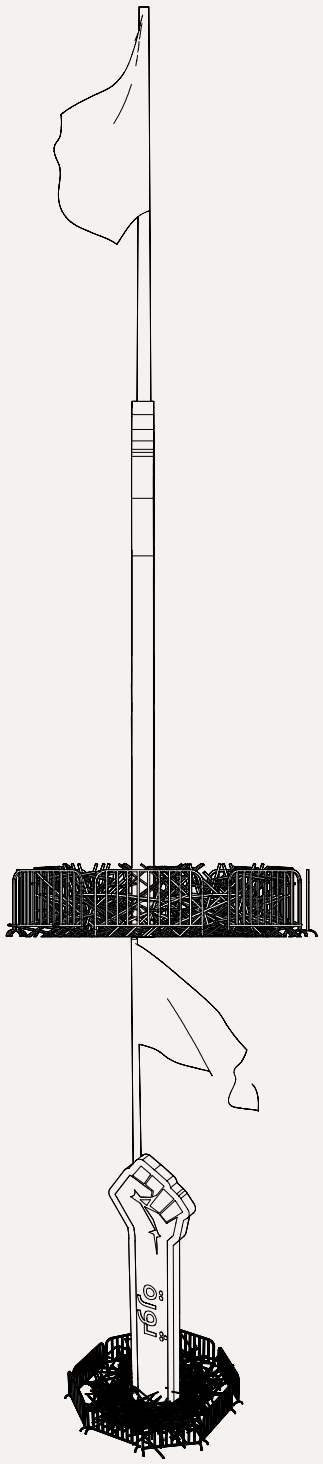
Trespass became my **medium to cause the change** instead of trespassing **to demand** for change.

Reflecting on this statement, my thesis explores ways through which spatial interventions can reveal the Irony embodied within the chosen sites in Beirut, by bringing in the public.

- giving the site back to the public

- introducing an ironic physical element of surprise

- providing new programmatic alternative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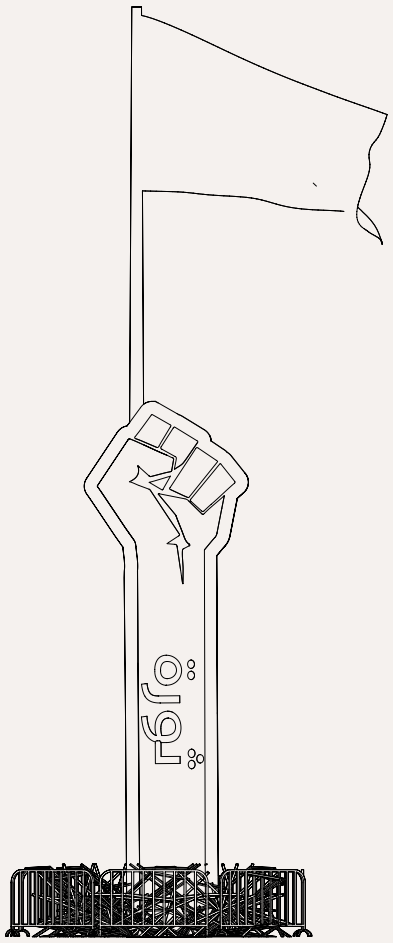
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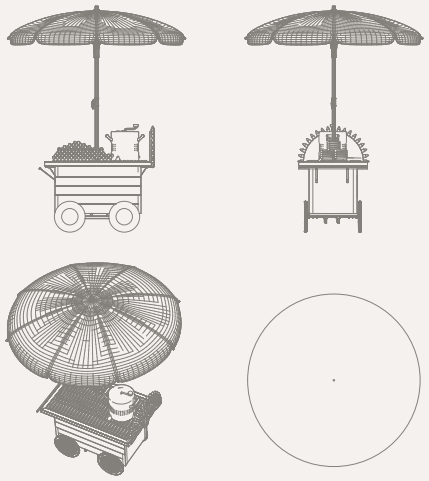
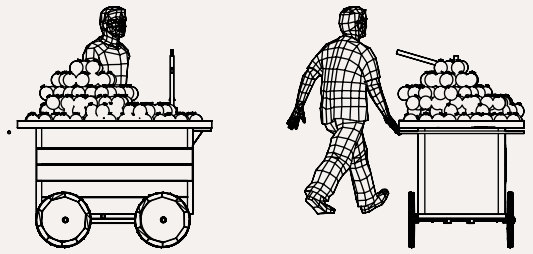
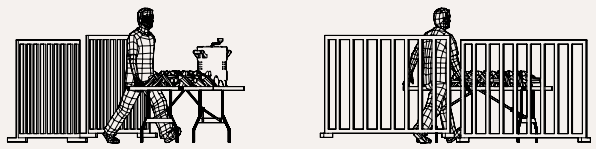
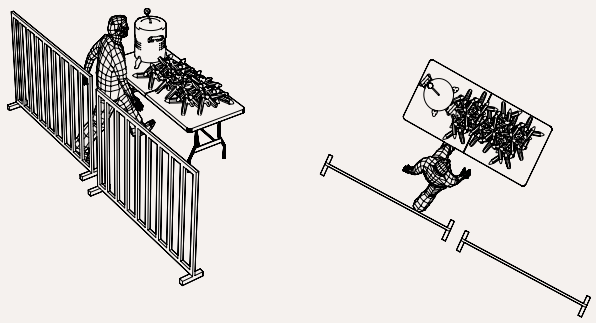
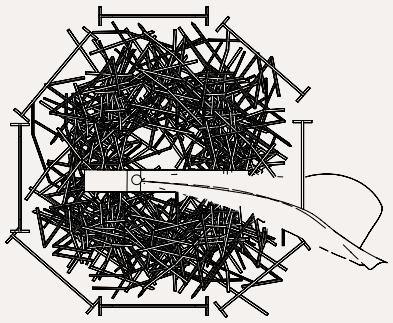
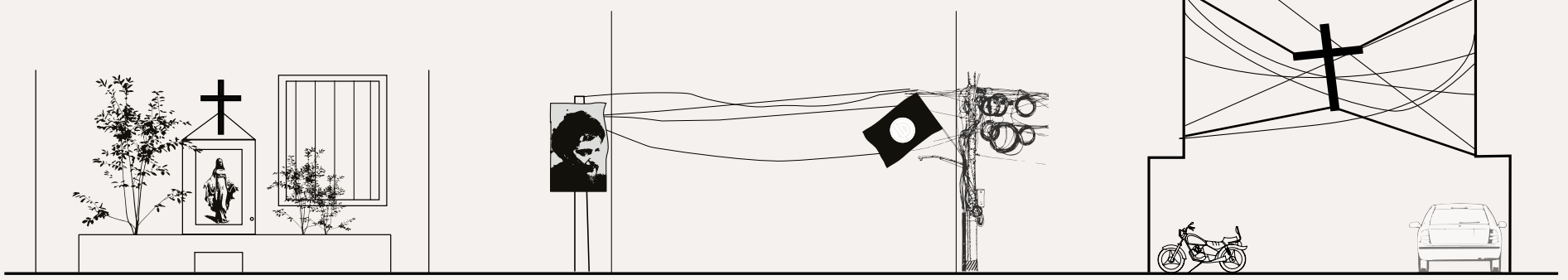










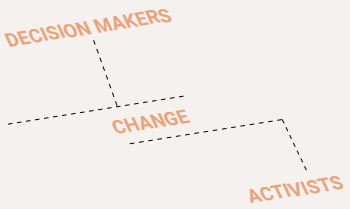


Irony in the city

“the humorous effect of ironic situation is a result of introducing to the discourse a surprising message that still bears relevance to the topic under discussion” Giora, 1995

Such occurrences in the city are to be referred to as Irony rather than negating them or criticizing how unfulfilling they are of the intentions they claim. The difference is that, according to Giora (1995), the implicit statement or “irony” refers to the distance between the current state of a certain space and the hypothetical or claimed one. While the negation may refer to the simple opposition and critique of the current state of the space that is not fulfilling the desire, disregarding the interval of differences between both ends of the irony.

مجلس شورى الدولة
Trespass to change



ALONE

the state council building stand alone at a distance from all its surrounding Solidere volumes, keeping it as a centre of attention from all 4 sides

DUALITY

the active NGOs in Beirut showed a clear intent of advising the state instead of the council, which is inactive

ASSISTANCE

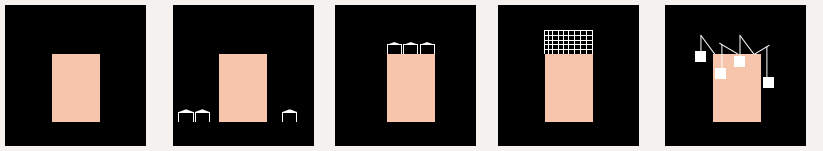
the temporary NGOs community are to assist the state council in their work, making more active and efficient

INTEGRATION

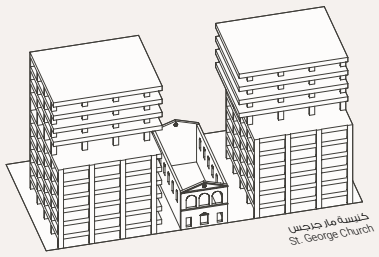
the two communities become integrated in one site and the power is rebalanced

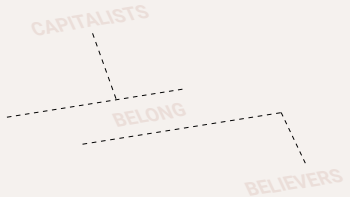
OVERTAKE

the people overtake the state council and become the main controllers, while the government assists



حاميا حراميا
Trespass to belong





PROTECTED

st. Georges church was part of an old neighbourhood in the area of Bashoura, and is now surrounded by plots owned by the BDD

"PROTECTED"

the BDD compound is currently under construction, and is surrounding the church from both sides at a close proximity, while claiming that the church is being renovated as a way to "protect it"

SHOWCASE

the church can be showcased by moving upwards beyond the two towers to assert its presence in the city

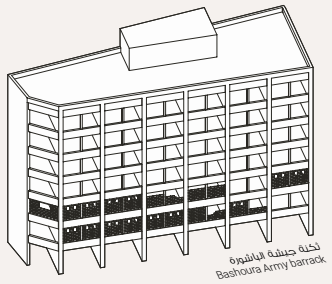
ATTRACTION

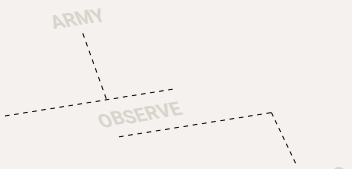
the cross rises above the towers attracting the believers from all around the city and calling for attention

INCLUSION

the monumental roof of the church includes the two towers as part of the church, using the proximity against the towers

الفرجة ببلاش
Trespass to observe





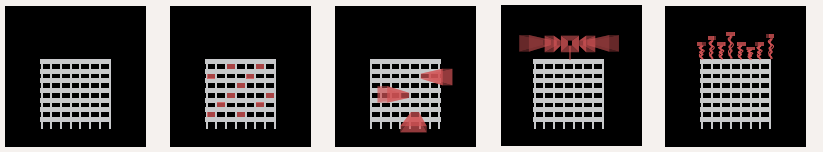
PROTECTED

"PROTECTED"

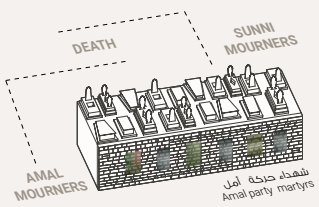
SHOWCASE

ATTRACTION

INCLUSION



البكاء على الأطلال
Trespass to mourn



OUR CEMETERY

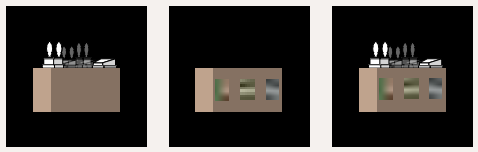
the upper side of the wall is a cemetery fro the Sunnis of Beirut, therefore a burial site for one social group

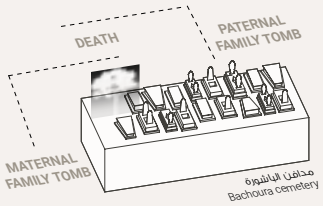
OUR MEMORIAL

the lower side of the wall is a memorial or the Amal party residents of the Khandak el Ghamik, therefore a memorial site for another social group

MOURNING WALL

the mourning wall is to highlight the encounter between the individuals of the two social groups meeting at the wall to mourn their dead





PROXIMITY

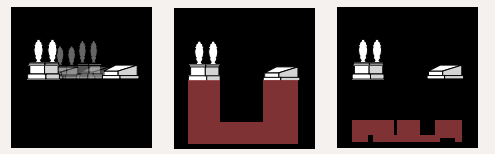
the tombs of my mother's family and father's family are at a close proximity, making them neighbours of the underworld

DIG

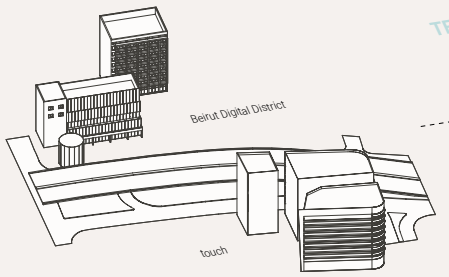
the underground of the cemetery is earth and skeletons below which the two tombs can connect

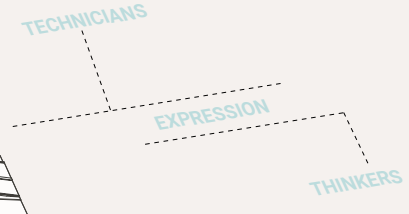
SAFE HOUSE

the eternal space below the two tombs becomes the safe house for the coordination of the eternal trespass in the city



عبّر و ما تعبّر حدا
Trespass to express





PROXIMITY

the two different sites are at a close proximity separated by the Ring, where the separator can become the link for a hub of expression

FACILITIES

both Touch and BDD are quarters that deal with various mediums of expression of information through audio-visuals that can be showcased

CONNECTION

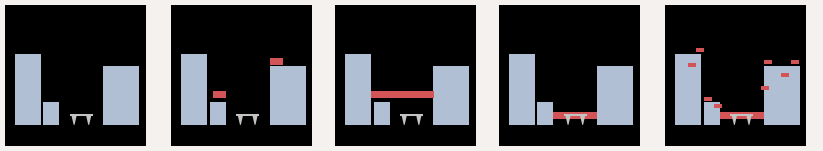
the connection between both institution can happen independently from the Ring or the divide in between them, but the mediator therefore is absent

ACTIVATION

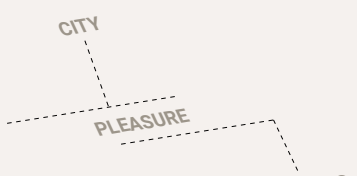
connecting the two sites through the ring establishes a new over-looked space under the bridge that at the same time provides content and makes use of the mediums

EXHCHANGE

the city becomes a display for the content expressed through audio-visuals and using the two sites as an interface of interaction with the city



اذا حبيبك عسل ... لحسو كلّو
Trespass for pleasure



ATTRACTION

booths attract the people desiring to engage in sexual interactions

PROJECTION

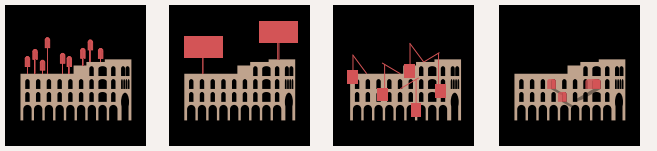
the theatre reclaims its previous role in projecting into the city shots to attract the passers-by on the Ring

CONFRONTATION

the pleasure is to confront the city with the repressed desires, creating new types of encounters in the city

PENETRATION

the penetration, with all its sexual connotation, takes the Grand theatre towards a trespassed space instead of being just a container for the pleasure



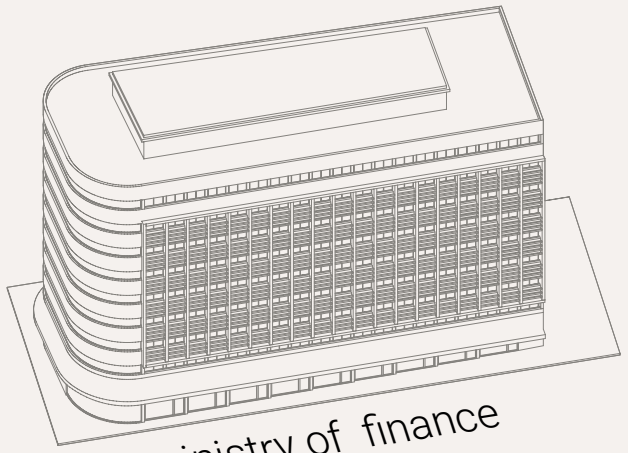
4 sites, 4 pillars

Ironic spaces in the city are not built as such, rather they grow out to become ironic. Therefore, unintentionally reflecting the most honest political and social statements reflecting the mindset we live in.

Giora (1995)

the 4 chosen sites embody ironic tales of the 4 main pillars of corruption in the Lebanese community, sectarianism, the government, the capitalism, the police.

ring bridge
sectarianism



ministry of finance
govermnemt

BDD st.george church
capitalism

military thakana
police

The Ring

The Ring bridge that has witnessed thousands of trespass throughout the Revolution of 2019 turned out to be itself a trespass, a bridge supposedly built to reunite and link East to West Beirut, sits on the link itself. The ring, ironically is a straight line, dividing east and west Beirut, and downtown from the rest of Beirut.

The bridge sits on mass graves of unknown victims of the Civil War.

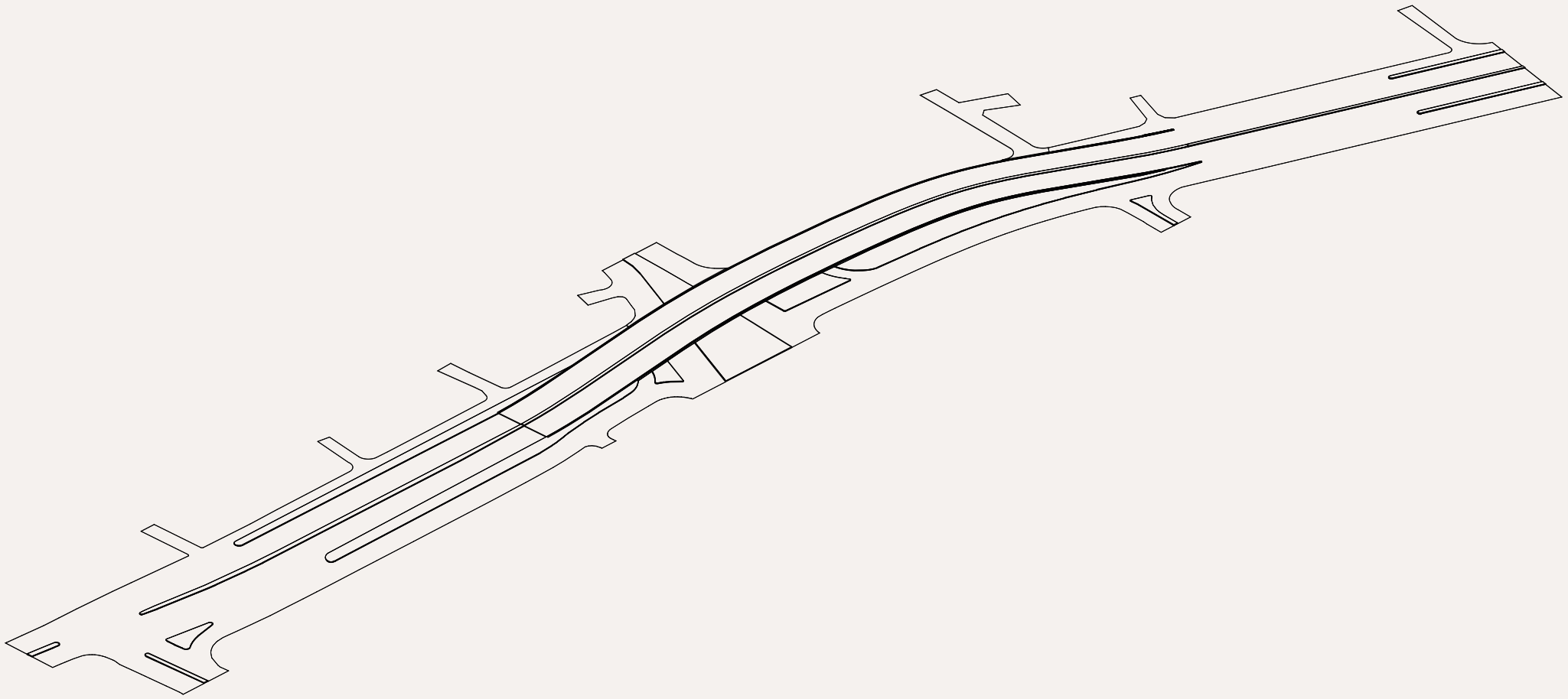
They were never identified nor retrieved.

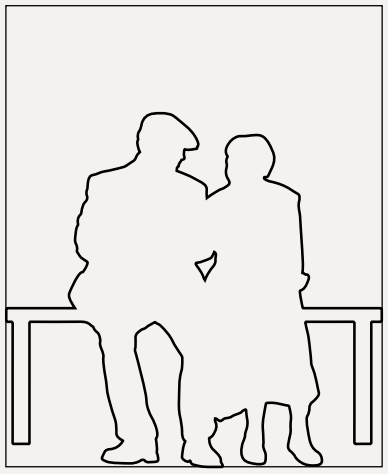
It was extended in 1190, after the war.

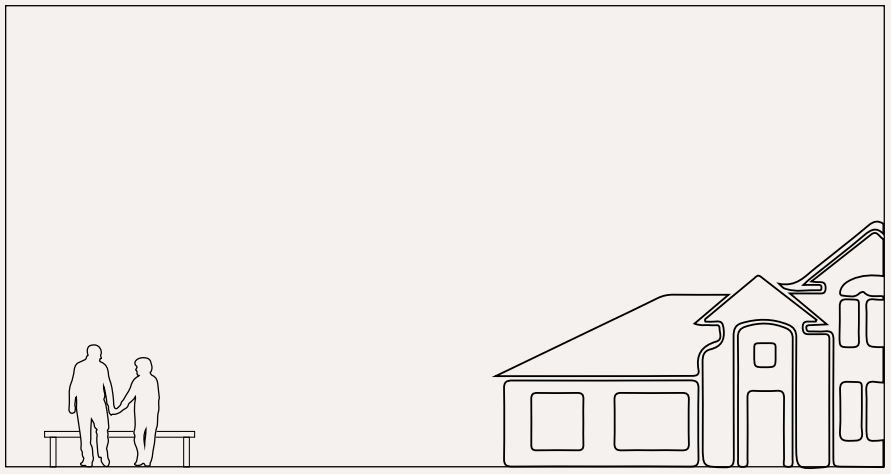
The bodies take 80 years to fully disintegrate.

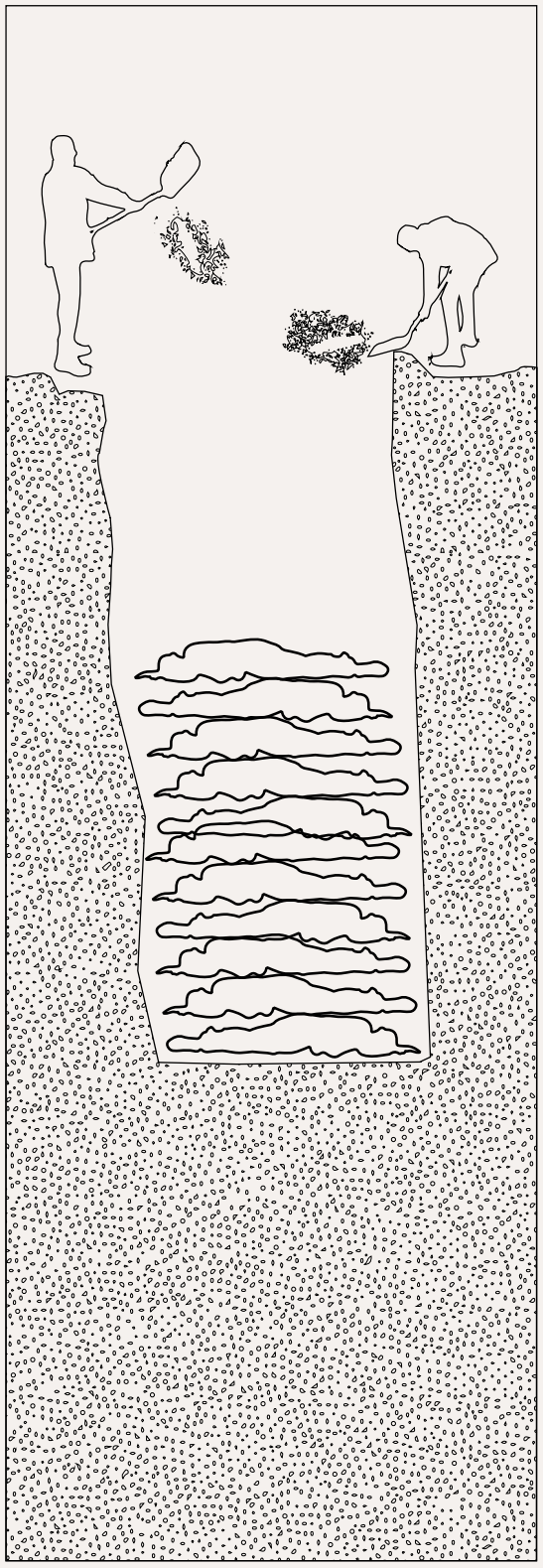
The Ring is 30 years old.

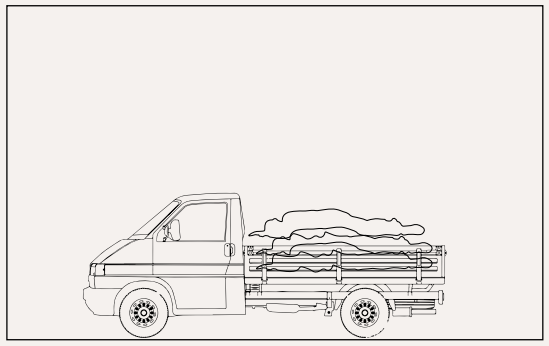
We still have 50 more years to reunite east and west Beirut, and the victims with their families.

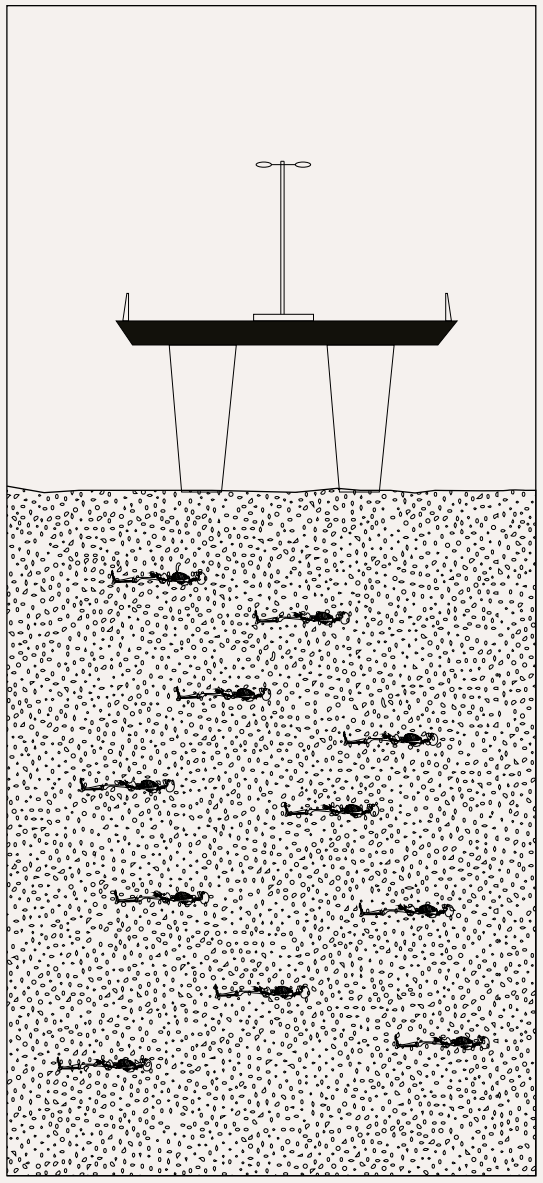




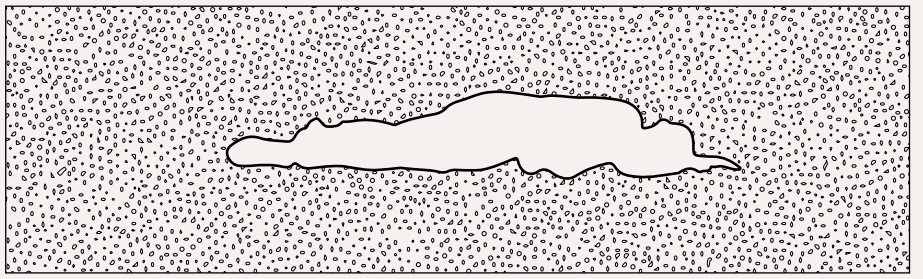


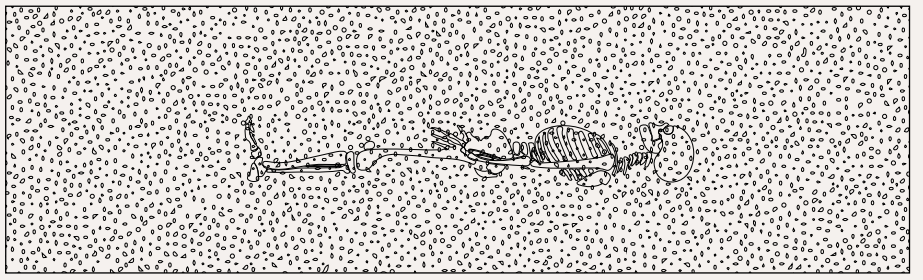


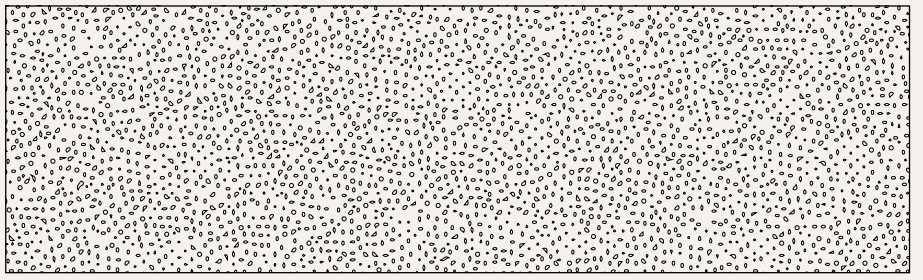




Akram went out during the Beirut Civil War, he was probably killed and was probably burried in a secret mass grave on the greenline seperating East and West Beirut. directly after the end of the war, the Ring bridge was enlarged above the mass grave burrying the unknown victims forever.





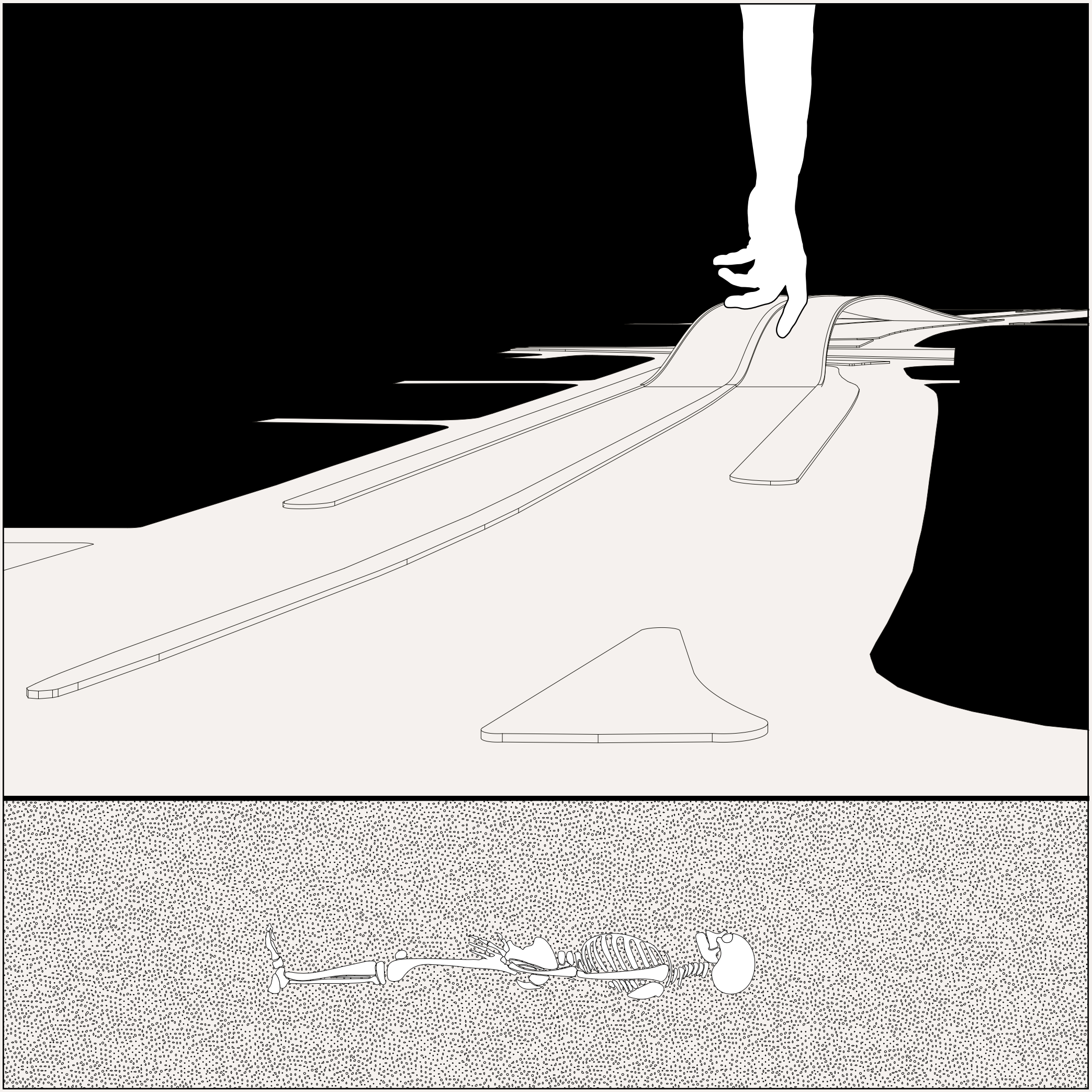


The Ring, a **DNA archival**

As a reaction to the secrecy of the mass graves, and to the false claims of the government building the ring as a connector of the East and West Beirut, the proposed DNA archival, comes as a trespass on their efforts to hide it.

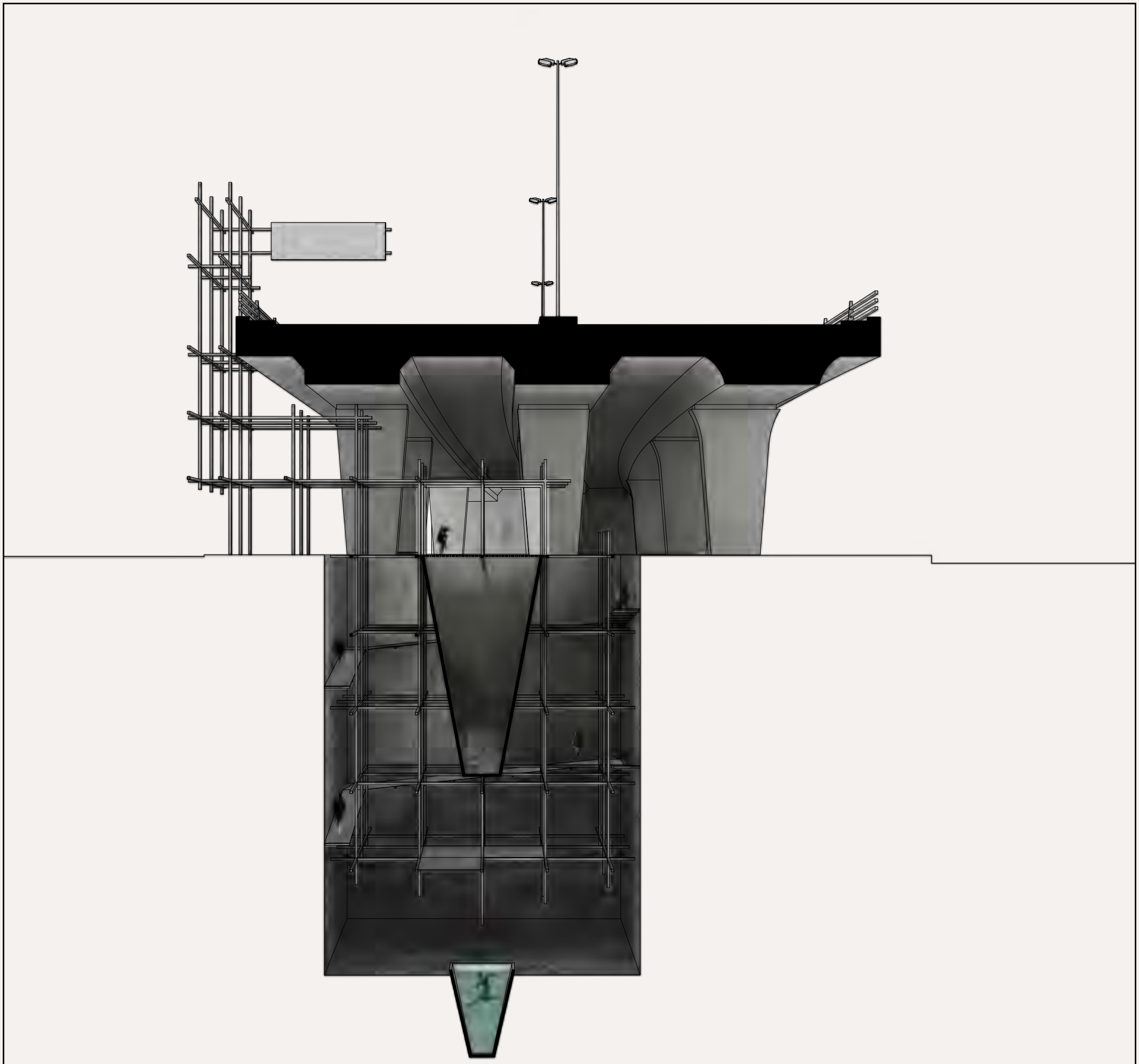
The intervention aims to uncover the real connector of the East and West Beirut, where victims from both sides could have been buried. The archival will therefore become the mourning site of families from victims of both sides, coming together under the bridge in order to get the closest they can to their dead.

Building on the people's will in the Revolution for a change yet to come, the archival is a temporary excavation site preserving the possibility of the identification of the dead to bring peace their families and uniting the people of East and West Beirut not on a bridge or in a parliament but for a common grief, a common cause.



DNA archival

The journey starts with a simple extraction of DNA through hair removal and identity archiving into the concrete storage pit, the walk down the pit gets the person the closest they ever were to their dead, if they were buried under the Ring. A direct physical interaction with the excavated earth behind which the dead are buried, leading to a water pit at the bottom of the site, where one person can float, letting their DNA dissipate into the earth for the eternal meeting with the remains of the dead.

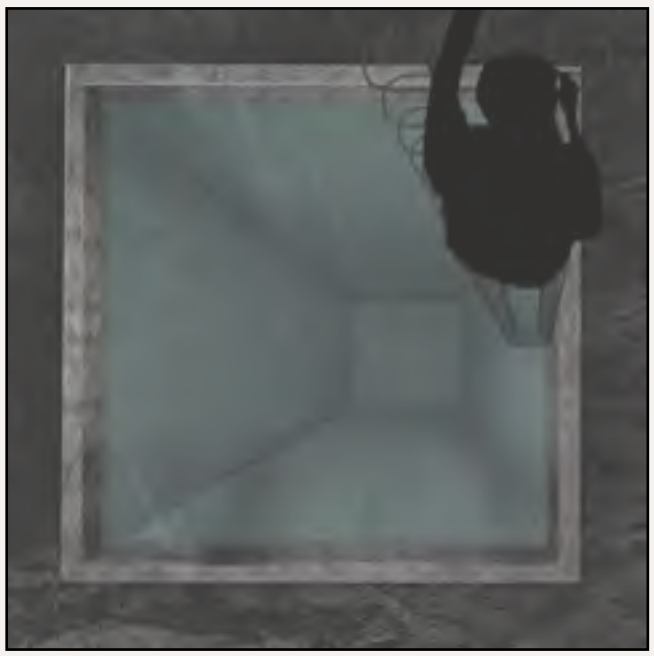


the signage of the archival on the Ring highway

the process of extraction of Hair and Name

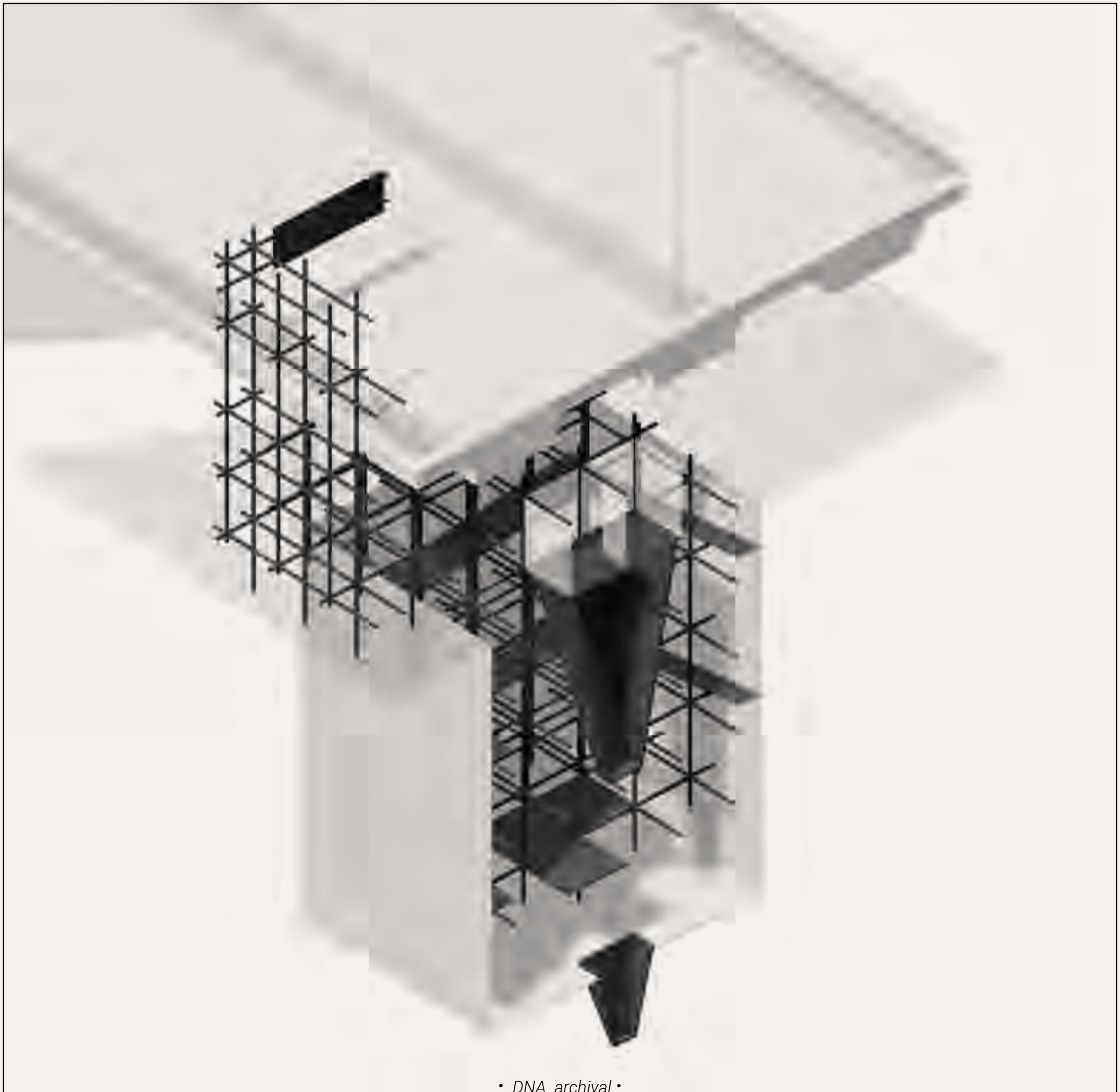
the storage of the DNA into the archival pit

the journey to the pit, reconnecting with their dead, probably burried within the earth

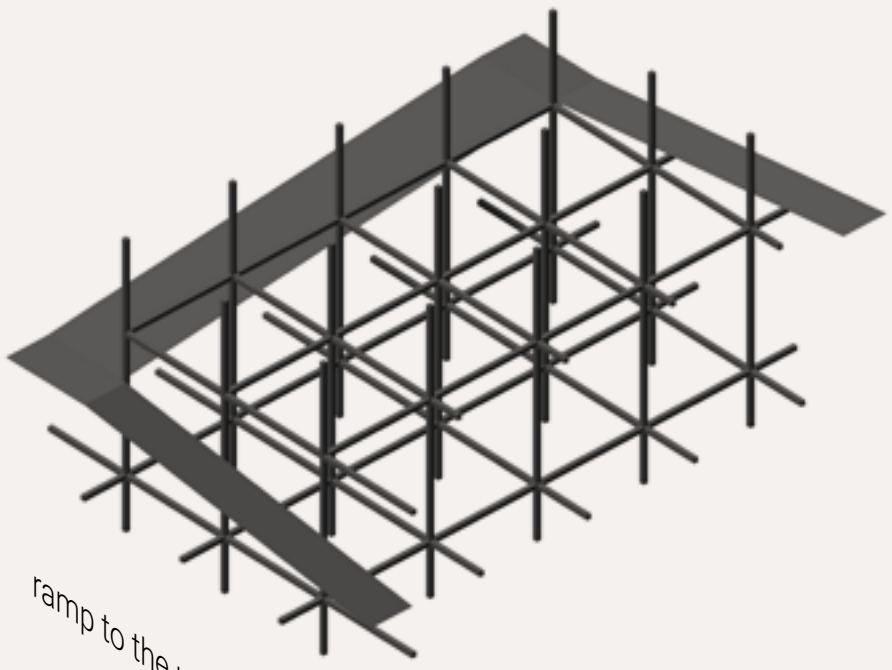


one by one accessing the water pit at the bottom

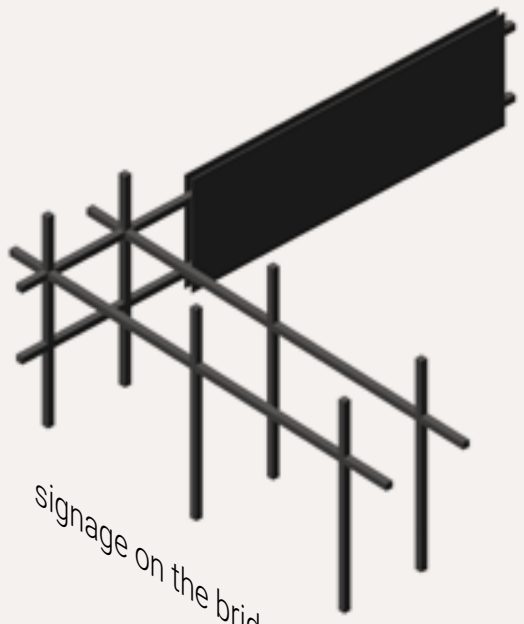
the DNA of the living dissolved in the water , and dissipated to meet eternally with the DNA of their dead, if they exist



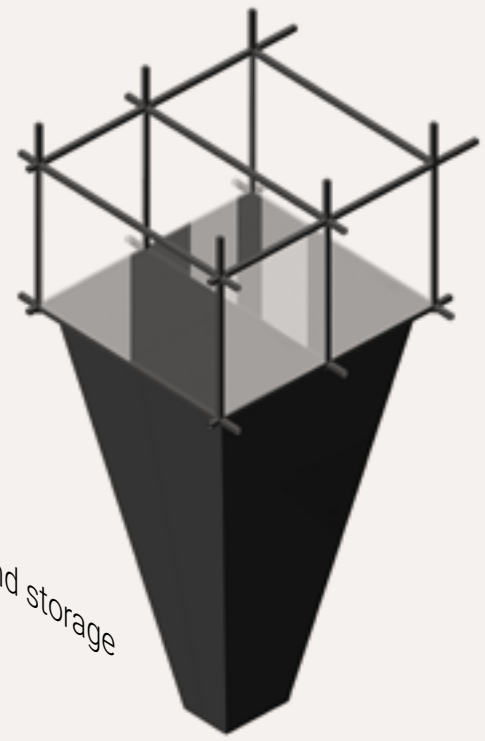
• *DNA archival* •



ramp to the underground



signage on the bridge

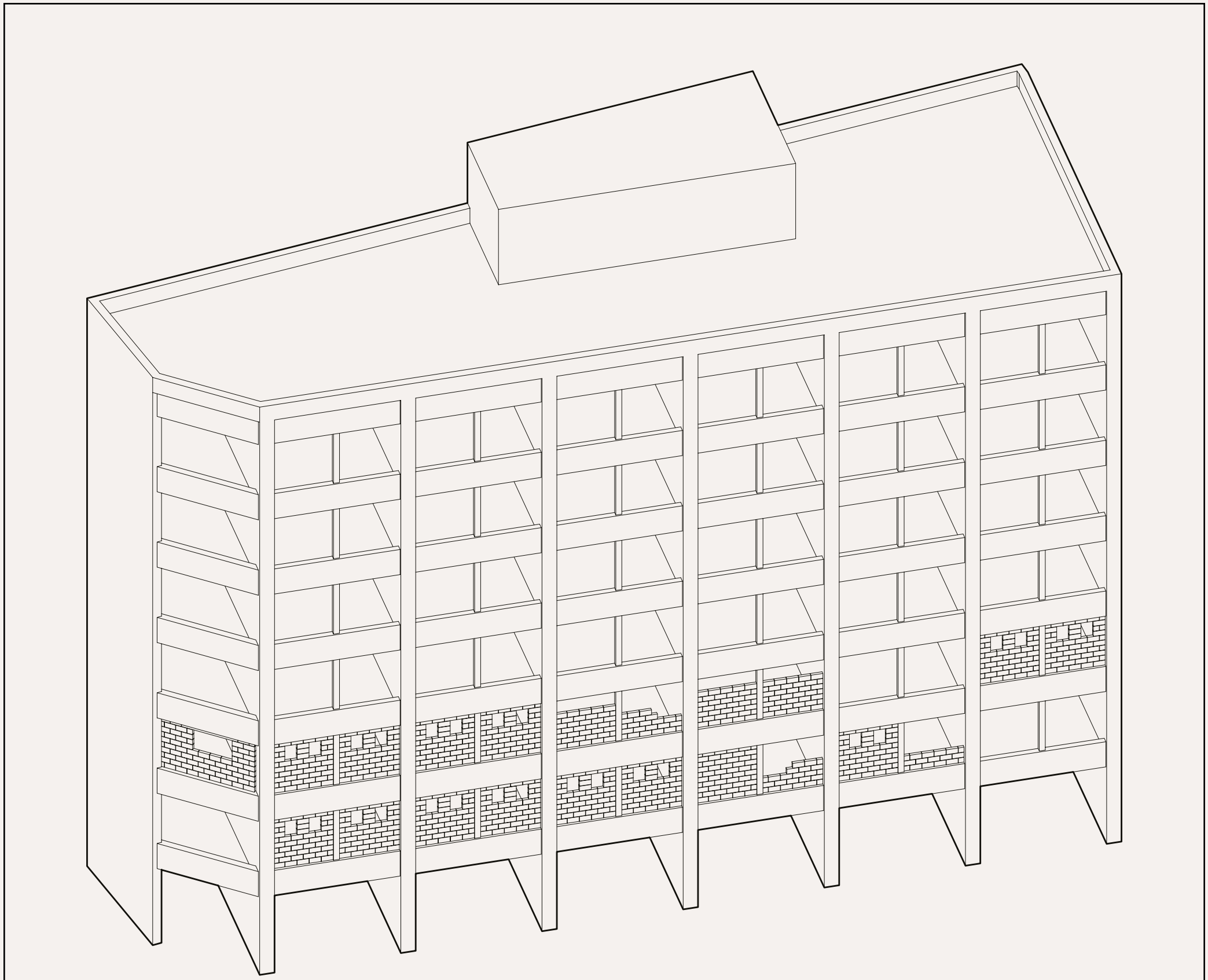


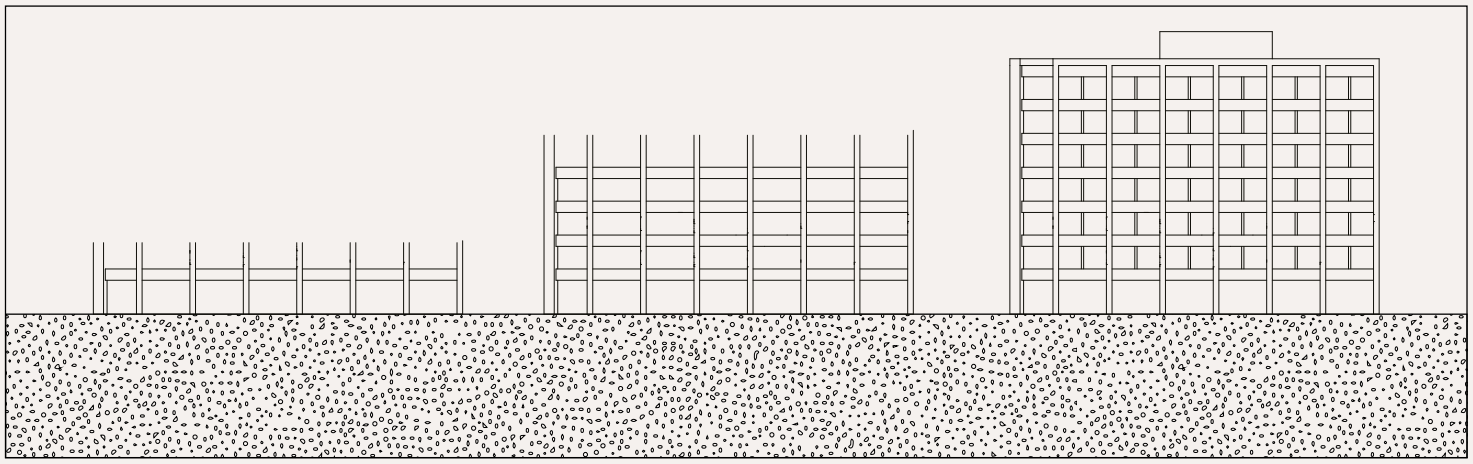
DNA extraction and storage

water pit for DNA

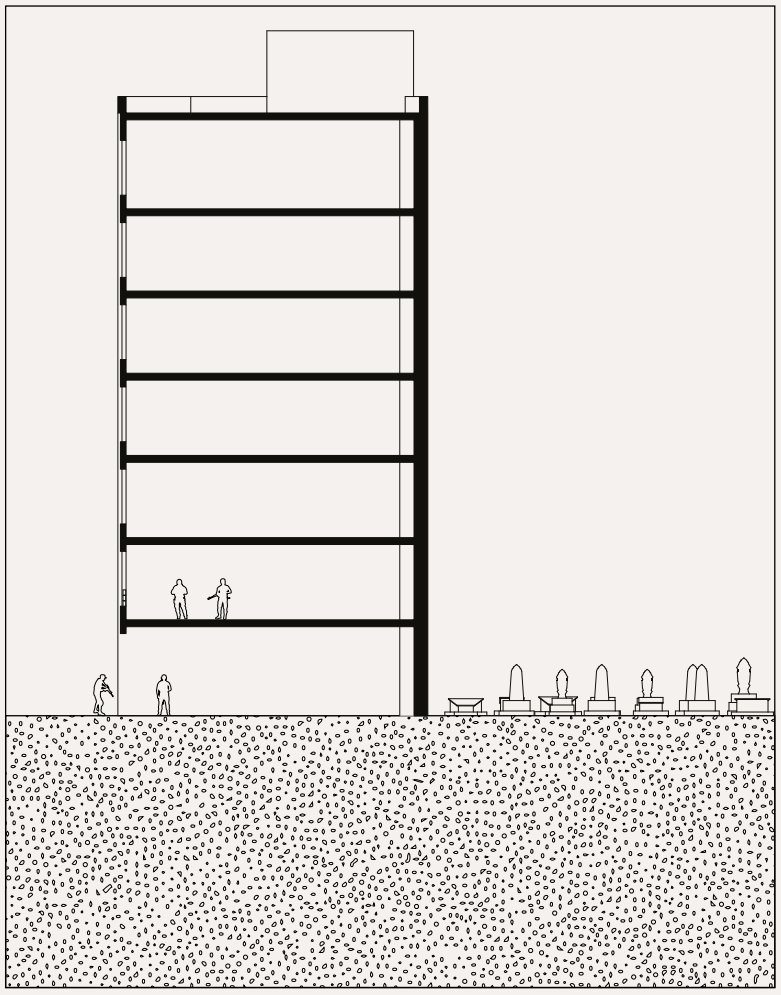
Military Barrack

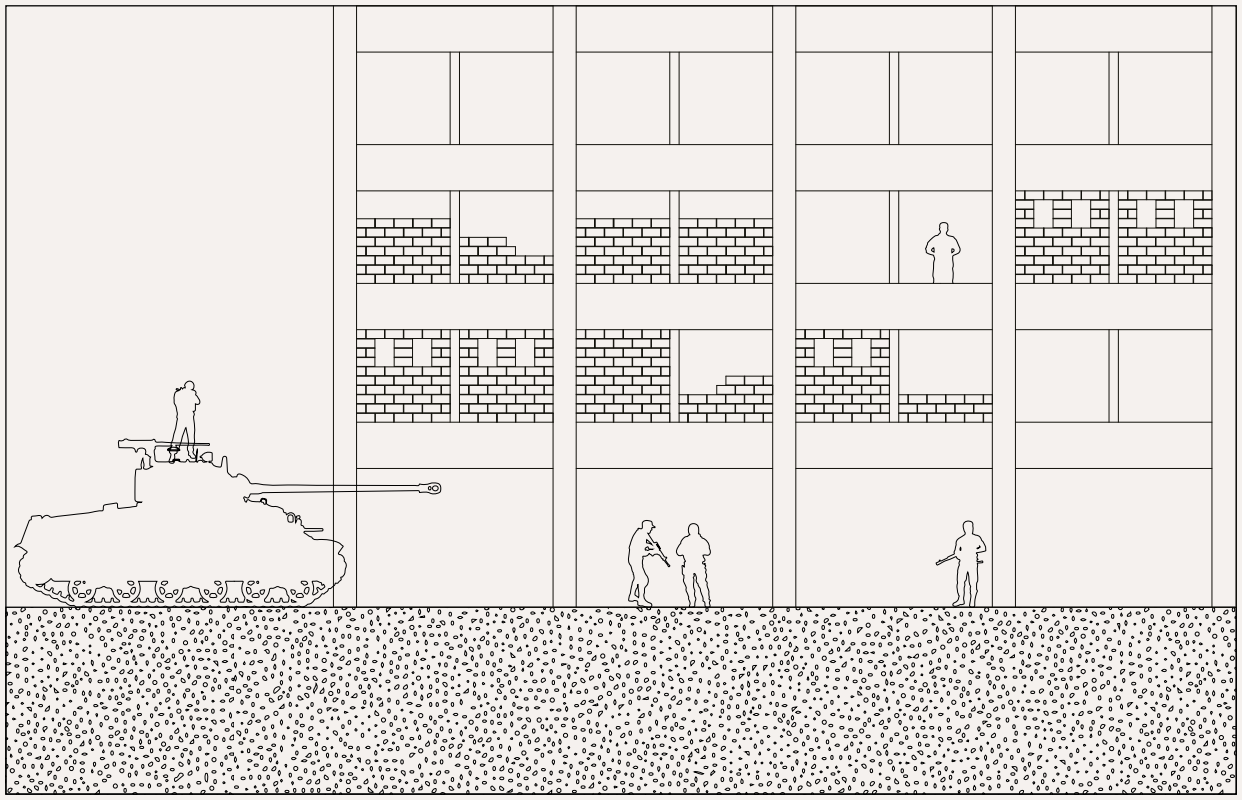
The military occupied the newly constructed building on the edge between the Ring bridge and Bashoura cemetery directly after the Lebanese Civil war, in claims of peacekeeping in the previously war-zone area. Yet, since their occupation, the military has guarded one side and one side only of Beirut, the downtown, while keeping the opposite site of poor armed neighbourhoods out of sight, specially the areas of Basta, Bashoura, and Khandak el Ghamik that are known to host weapon storages for several political parties.

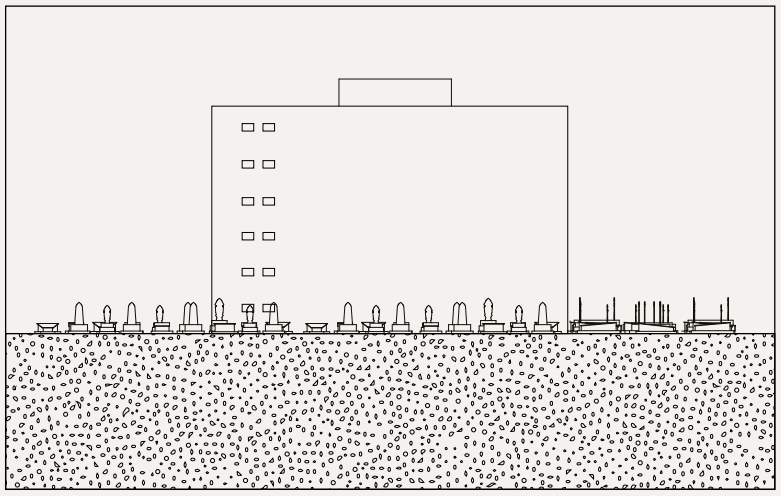


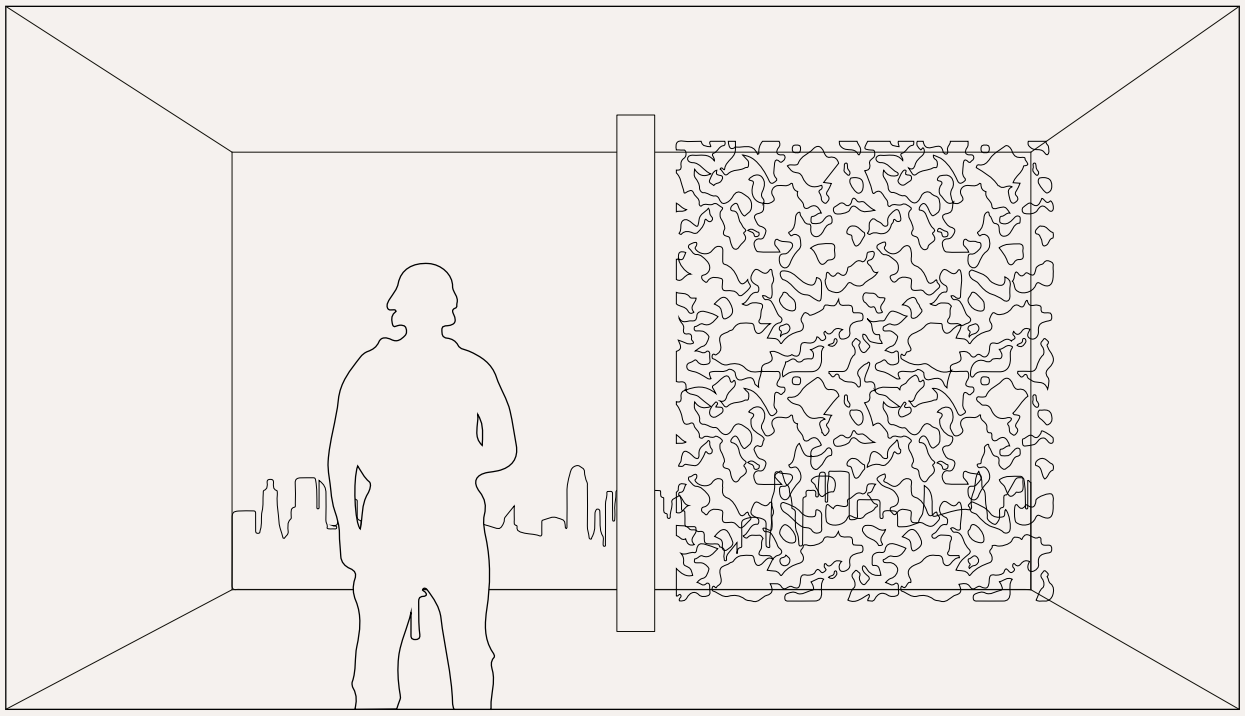


After The Civil War, the military occupied the building on the Bashoura cemetery turning it into a military barrack, in order to keep the peace between the citizens in the post-war era. Nowadays, while the military watches only one side of the city, militia weapons bankers are spread around in the Khandak area behind the barrack.







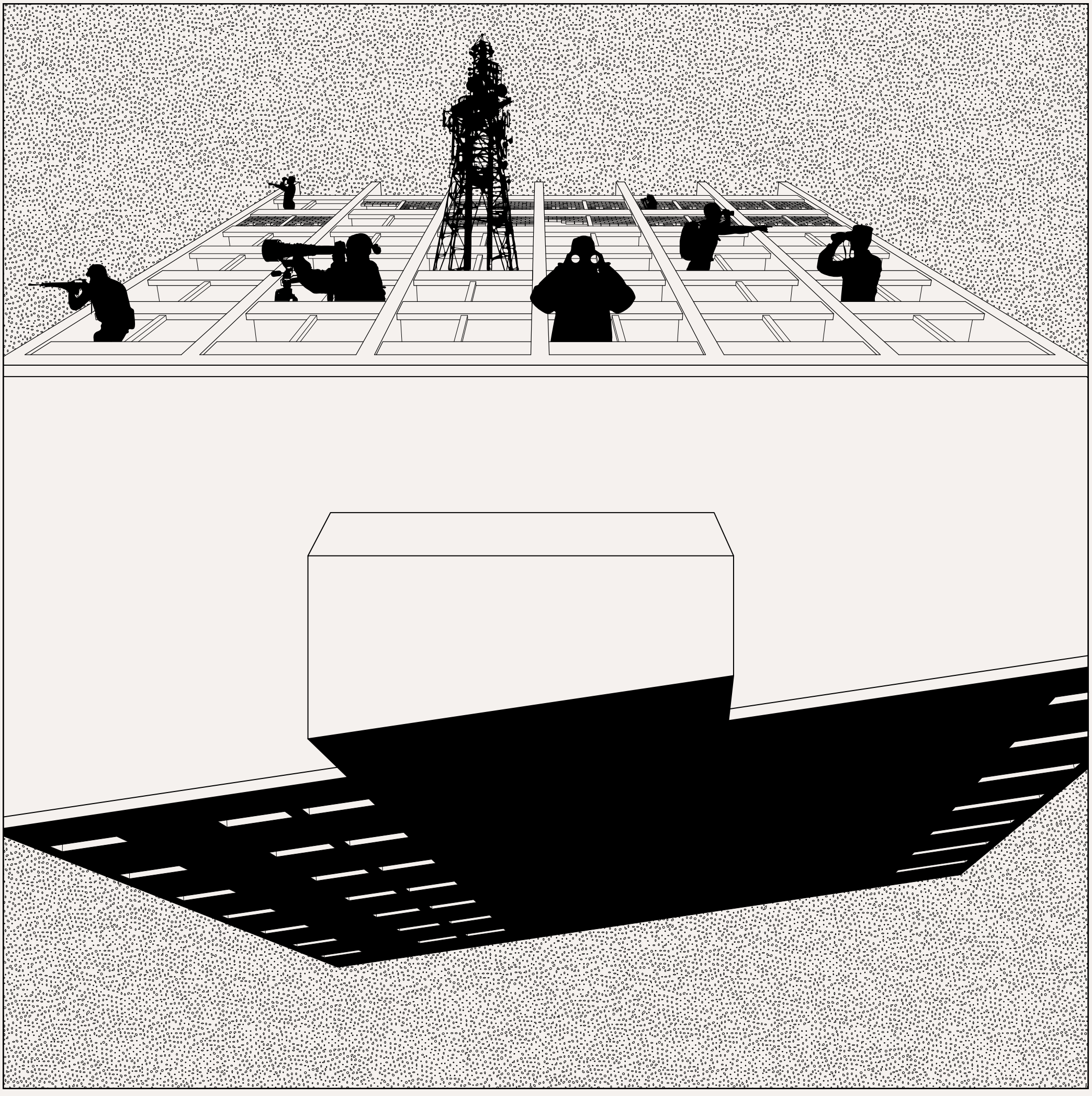


The military barrack, a **watchwall**

The intervention occupied the back blind wall of the military barrack turning it into a watchwall, a public surveillance wall that highlights the army's false claims of protection and neglect towards the real areas of conflict within the city of Beirut.

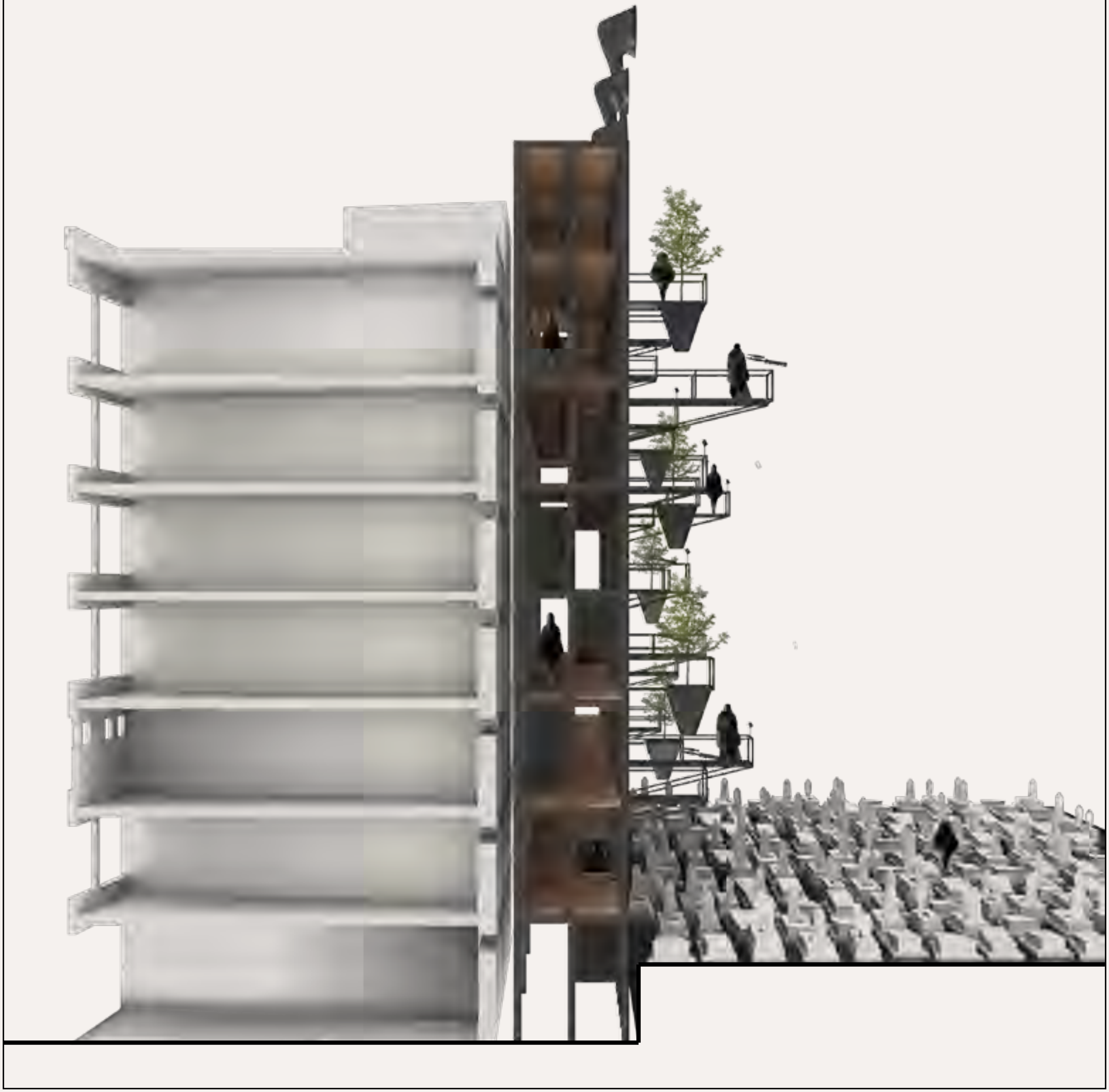
Activated by the worried citizens and the activists of the 2019 Revolution, the intervention provides a platform for a society to develop its own self-policing, observing reporting and interacting, 3 main steps to re-instate the peacekeeping as a social adaptation rather instead of doing it through fear of the army.

The watchwall becomes a new type of public space, a vertical corniche with a purpose, one cannot simply contemplate the view but watch it and protect it.



The watchwall

The journey of the watchwall starts by accessing it through the cemetery, going up the stairs and experiencing the blindness of the wall on one side, realizing the darkness the darkness the military was living in neglecting half of Beirut on the back side. Once the platforms are reached the view opens up to the citizens, assisted with sound magnifiers, microphone and monoculars, the citizen is take on the role of the watcher and keep the peace of its surrounding.



the the blind wall of the thakana as a watchwall

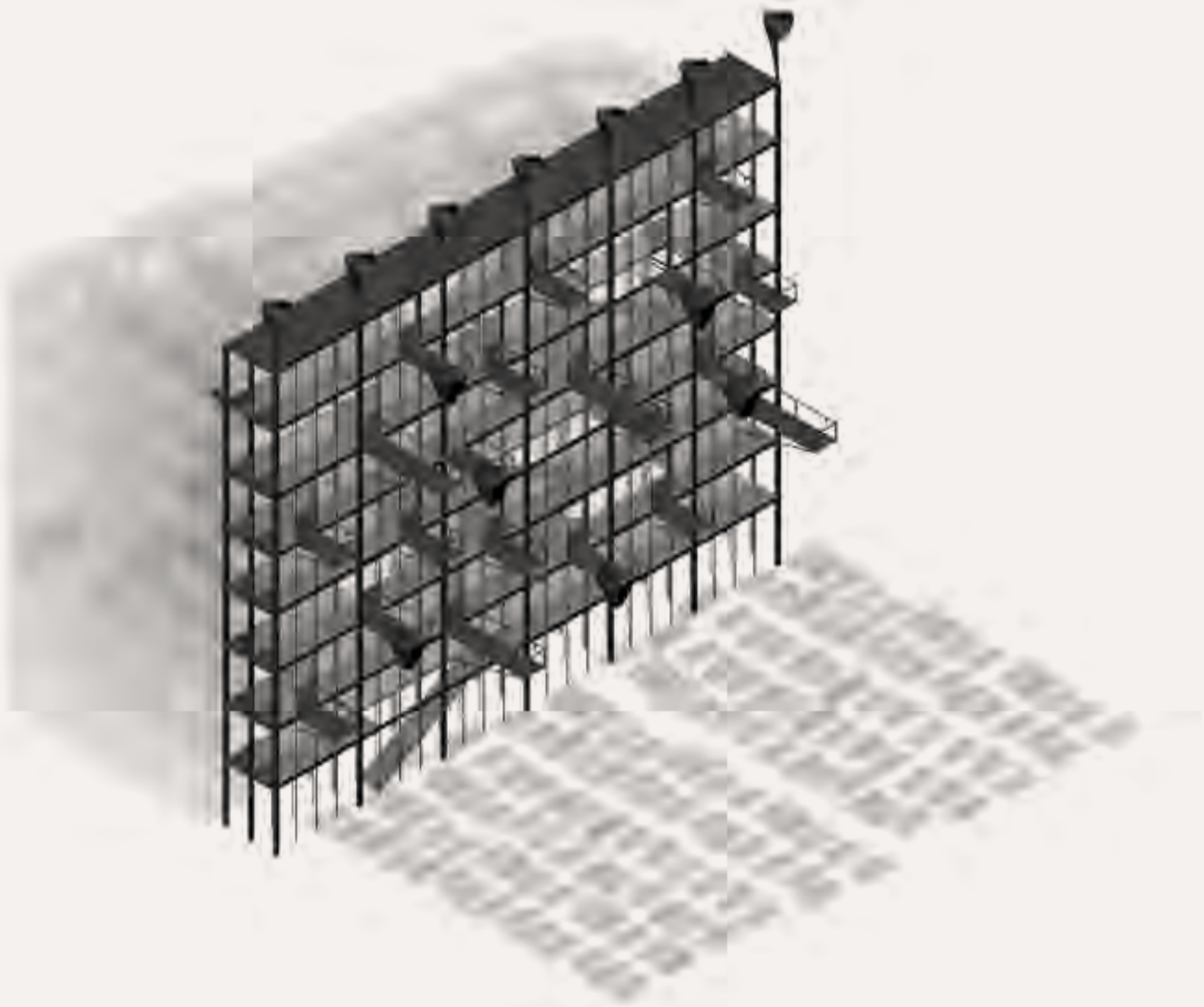
experiencing the blindness of the back wall

light outlets to highlight the exposure of the watchwall

the people policing the areas of bashoura

surveillance and watch by the public on the public

a garden for one, public spaces repurposed



• *watchwall* •

speaker magnifier

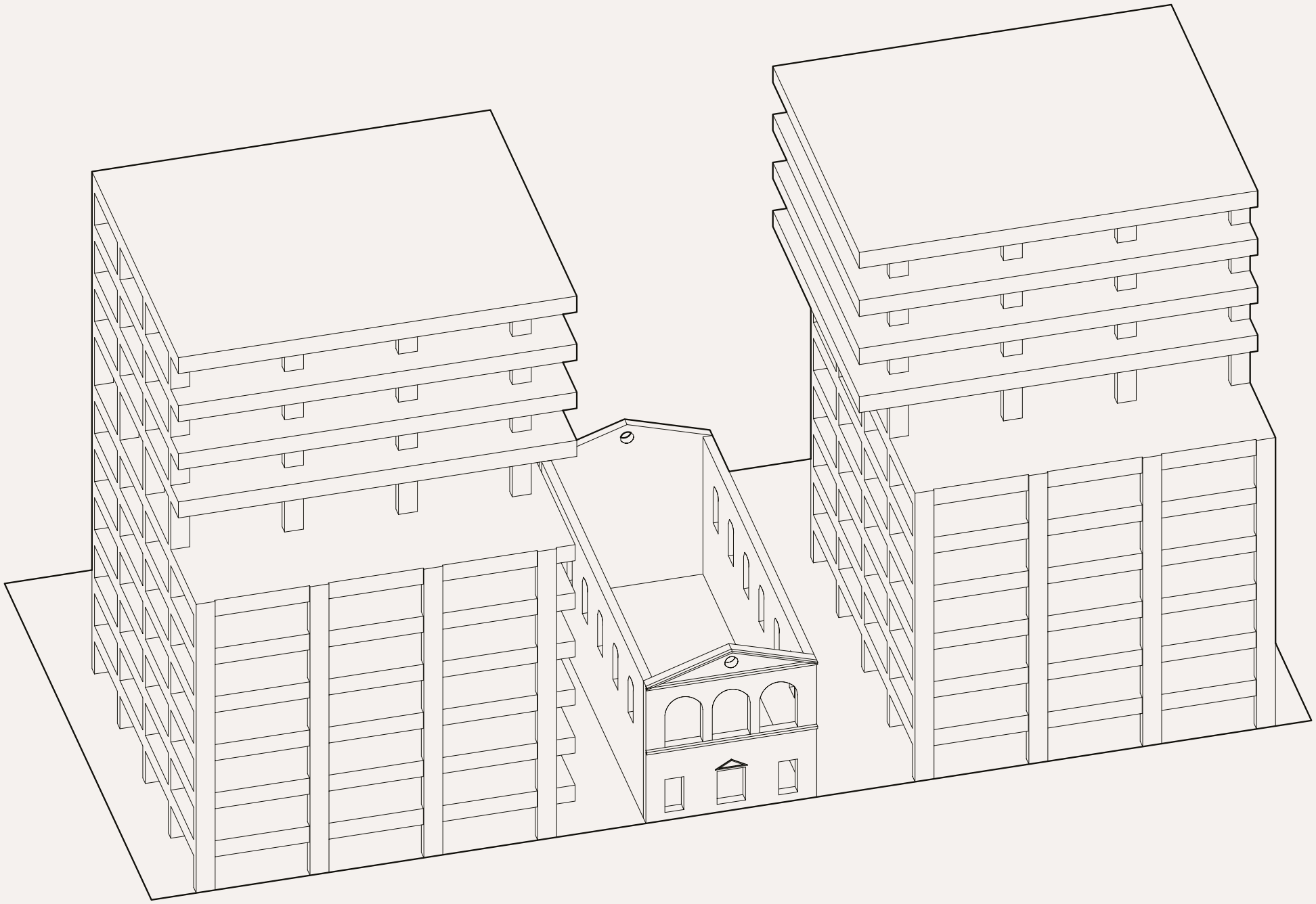
hanging garden

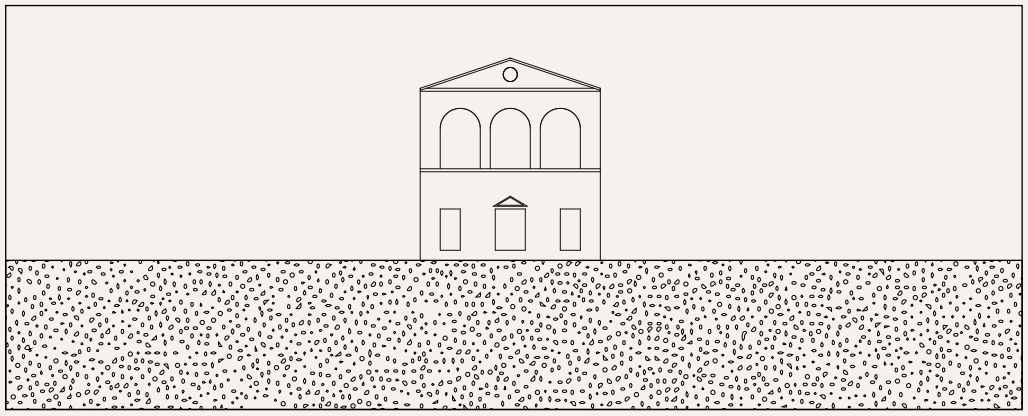
policing microphone

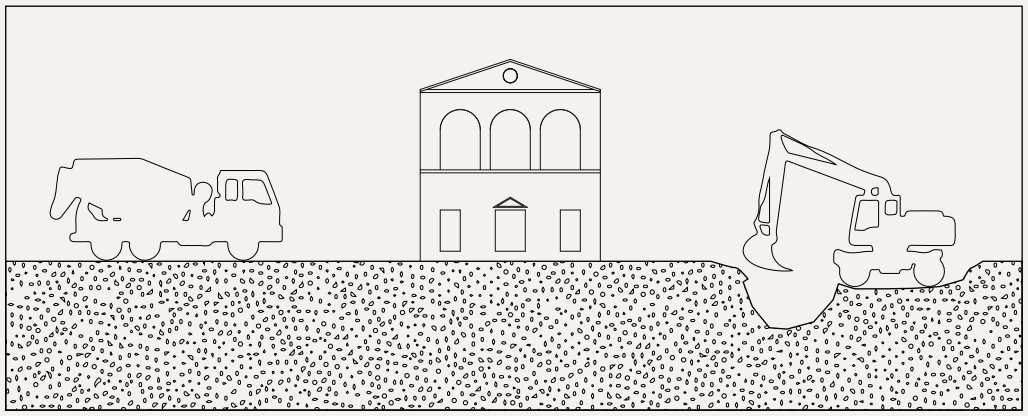
surveillance monocular

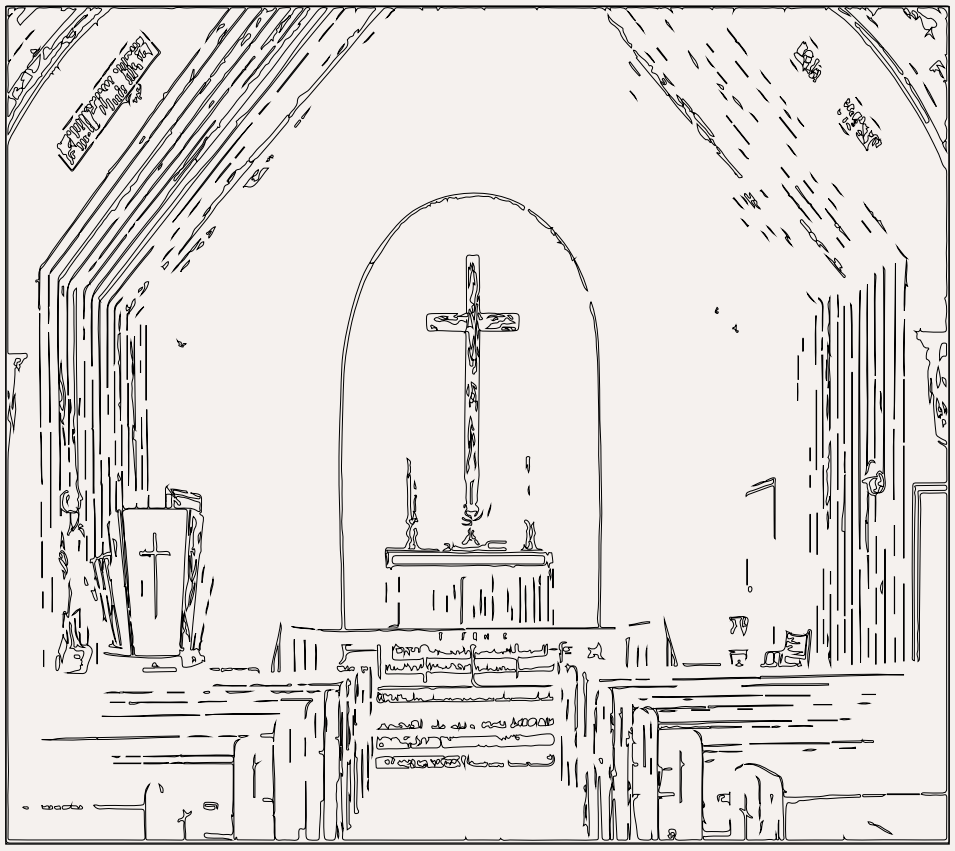
The BDD St. George Church

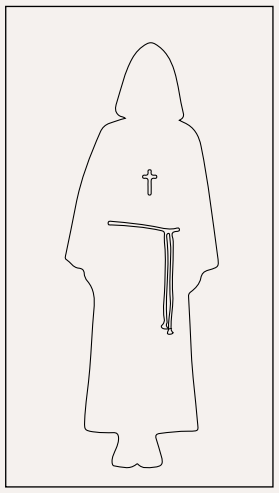
a church in the middle of new towers owned by BDD and claimed to be “preserving the heritage” by preserving the stone facade, and neglecting the history, monumentality, spirituality of the church.

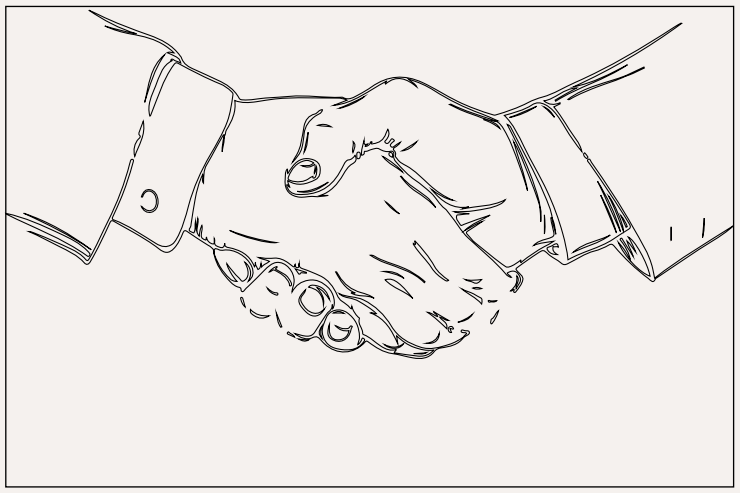


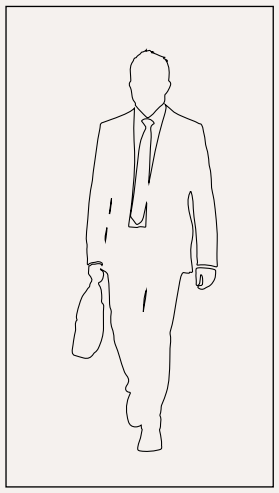


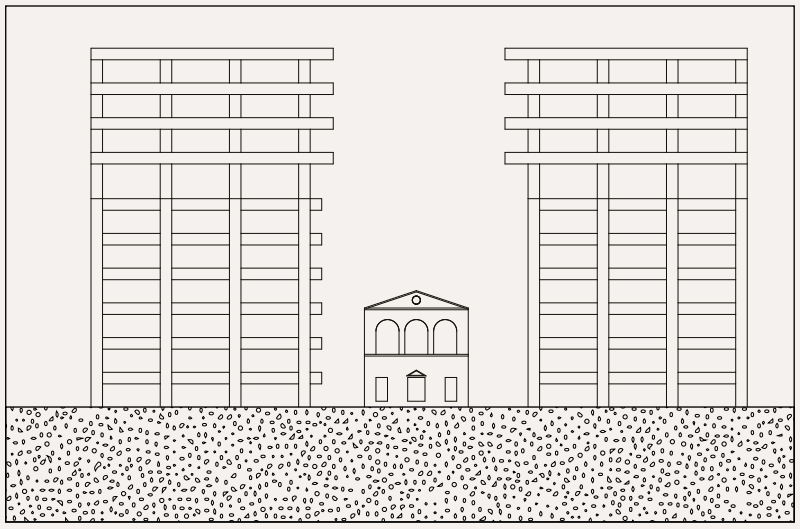




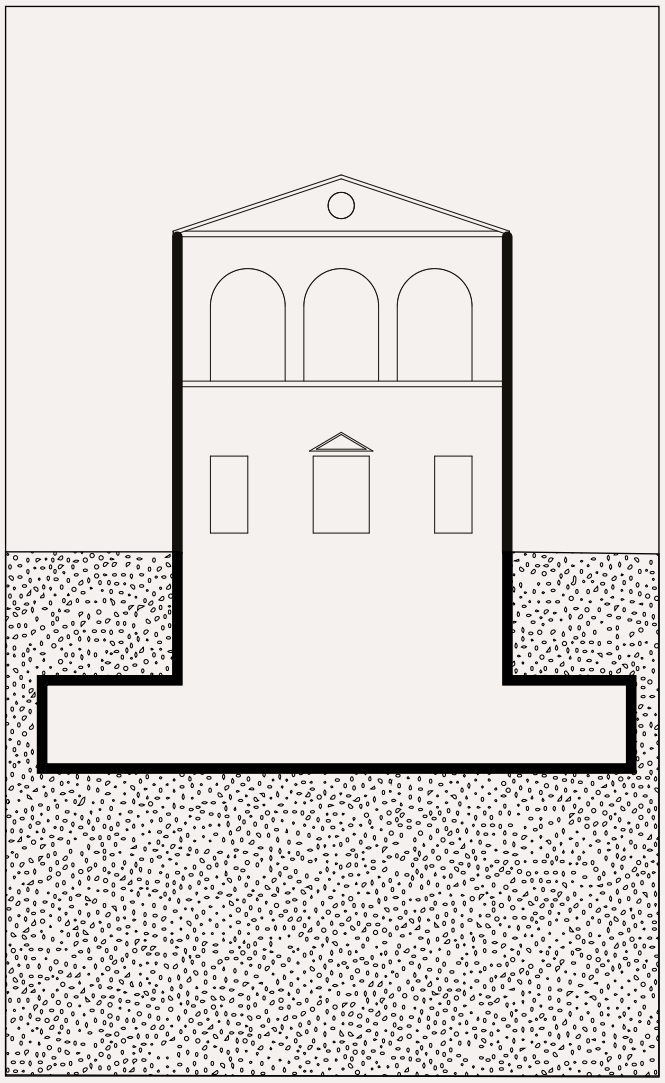








The abandoned st.George church owned by the Syriac church of Beirut, is currently under renovation as apart of the new Beirut Digital District complex. After the agreement with the Syriac church, the real estate company decided to destroy the interior and dig in 12 meters in the floor of the church, to create rentable events arenas for the chuch use.

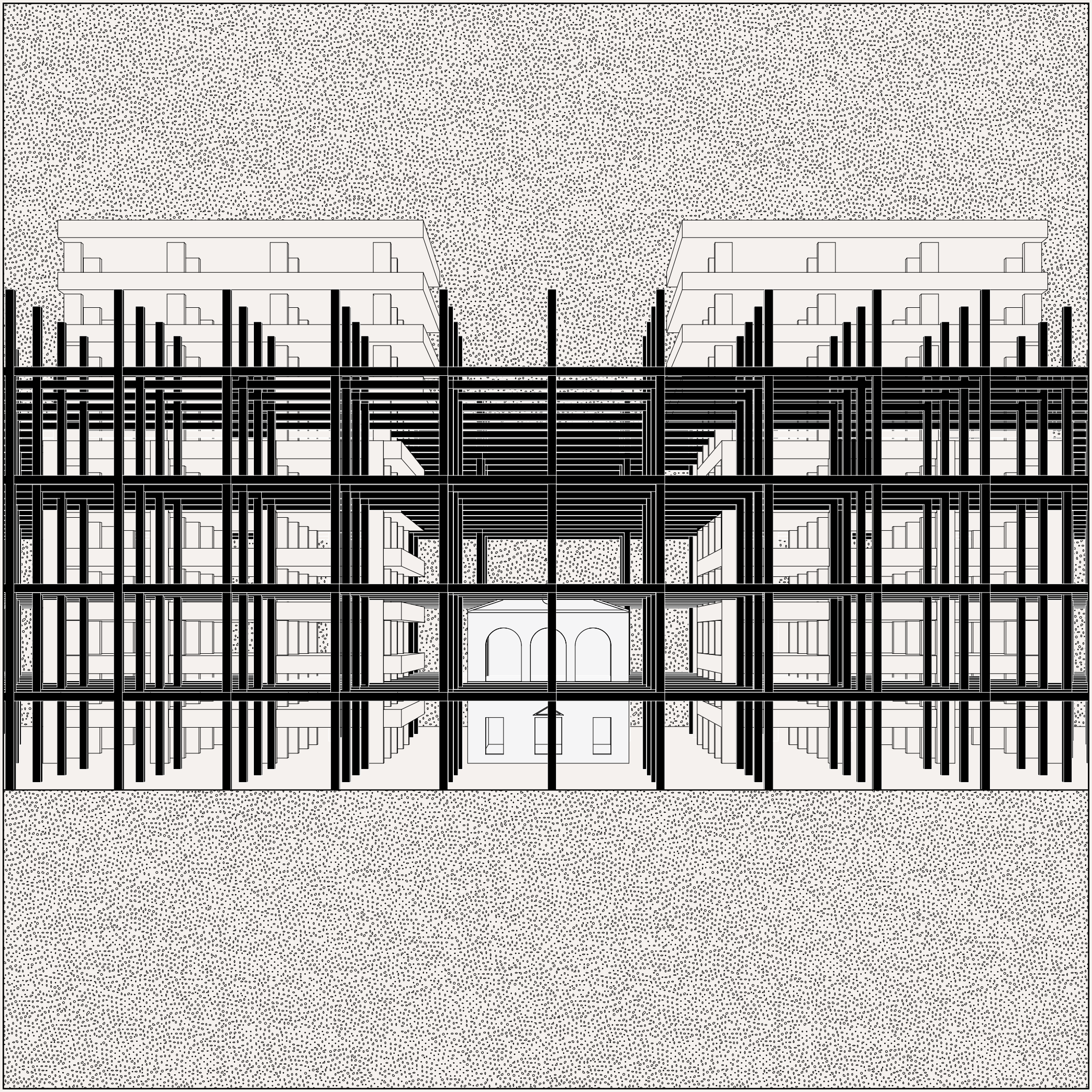


St. George, a **stripped church**

Ironic is the future of the St. George church, a historical heritage site, which was once full of a church with memories, monumentality and spirituality is now a protected site, under renovation restyling its interior, replacing its roof with a glass roof, and digging its floor to create a new rental arenas.

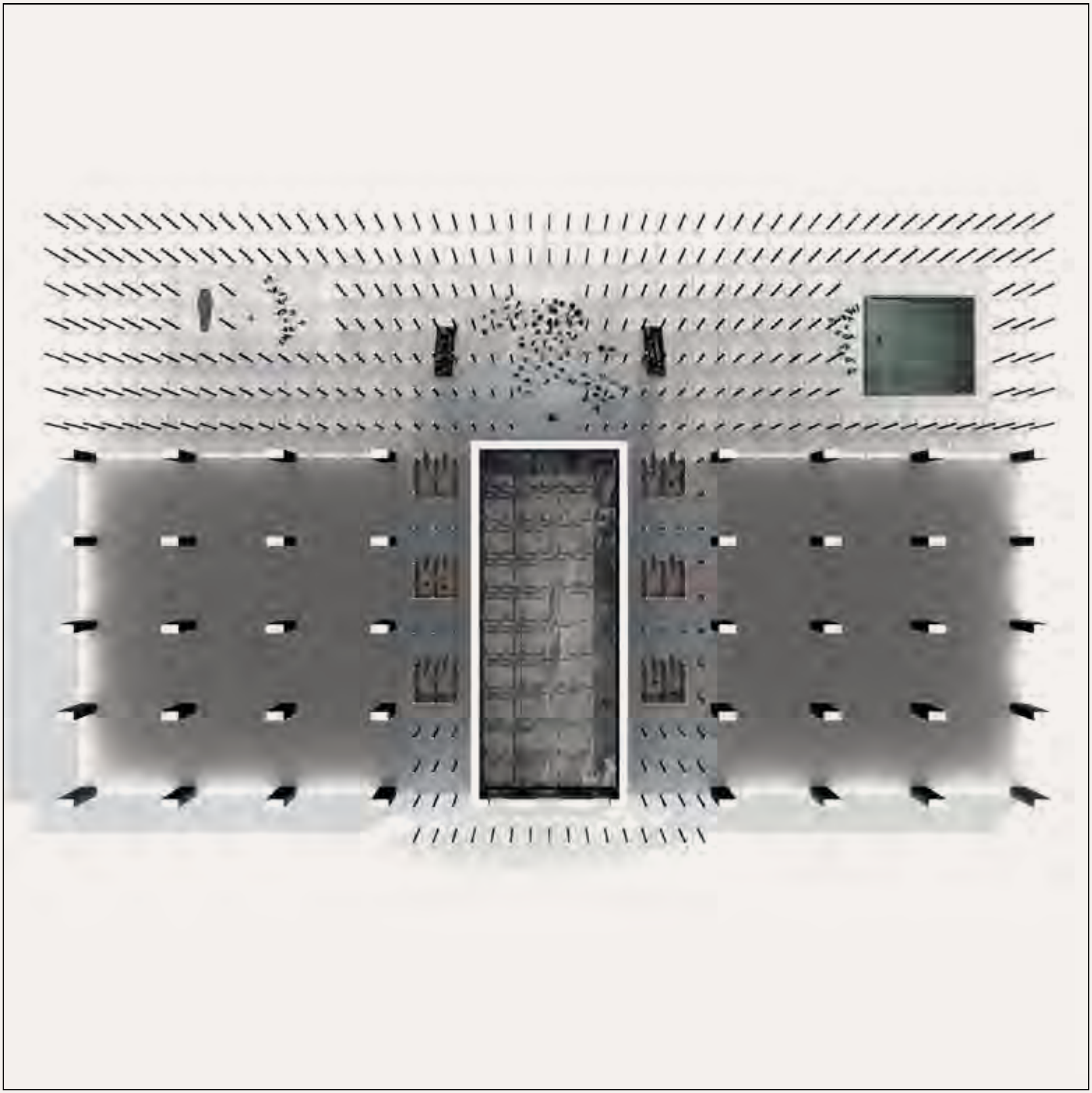
The intervention is a stripped church a spillover of the most basic Christian rituals of a church to the outside structure. A replication of the most basic element " the cross" becomes the structure enclosing on the real estate's beloved "stone walls", redefining the experience in a church and re-instating the importance of the people within the church.

A new type of a public church ridding it of every material grandiose and aesthetic and giving it back its most mundane spatial manifestation of church one that caters for the basic needs within it, light roof, ground, and hierarchy.



The stripped church

The stripped church has 5 different planned rituals, the praying space, simply a vast high and lit space; the funeral a mildly lit space separating the dead from the people; a baptising pool that re-instates the importance of baptism in Christianity; the confession booth with a blurred white glass separating the confessor from the priest and the rest of the people highlighting the needs to confess while preserving the privacy of the confessor; and finally the procession area at around the old stone church, a walk around to keep reminding the pious about the materialistic turn religion has previously taken in agreement with the real estate.



the cross rreplicated all over to “protect” the stone of the church

main prayer altar of the church simplified to a wide space and a stone wall as background

baptising pool celebrated

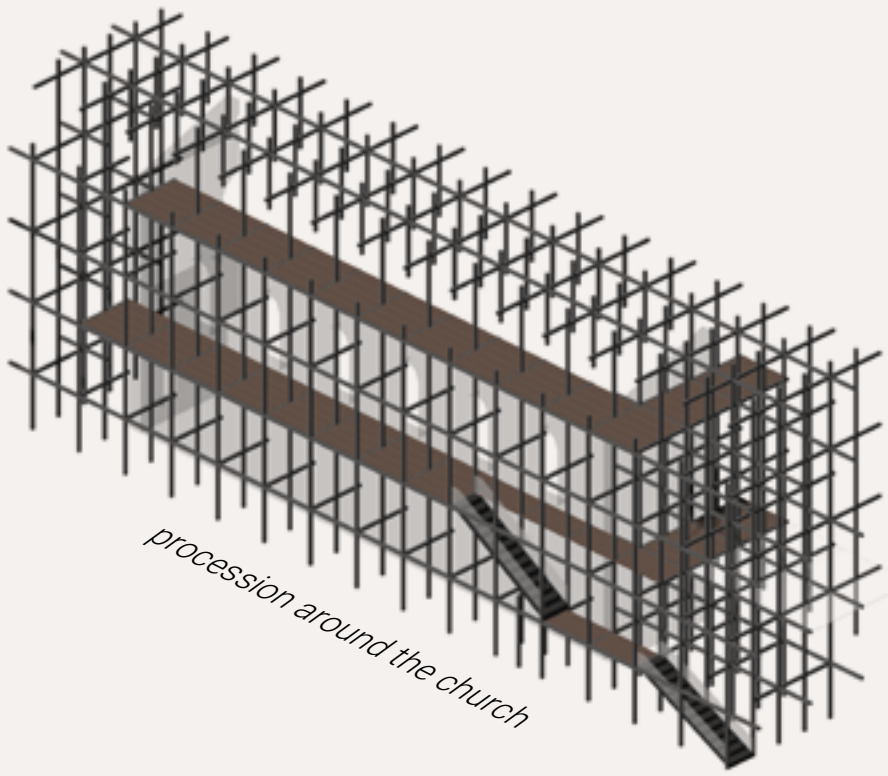
funeral arena with the tomb as the only focus

confession booth

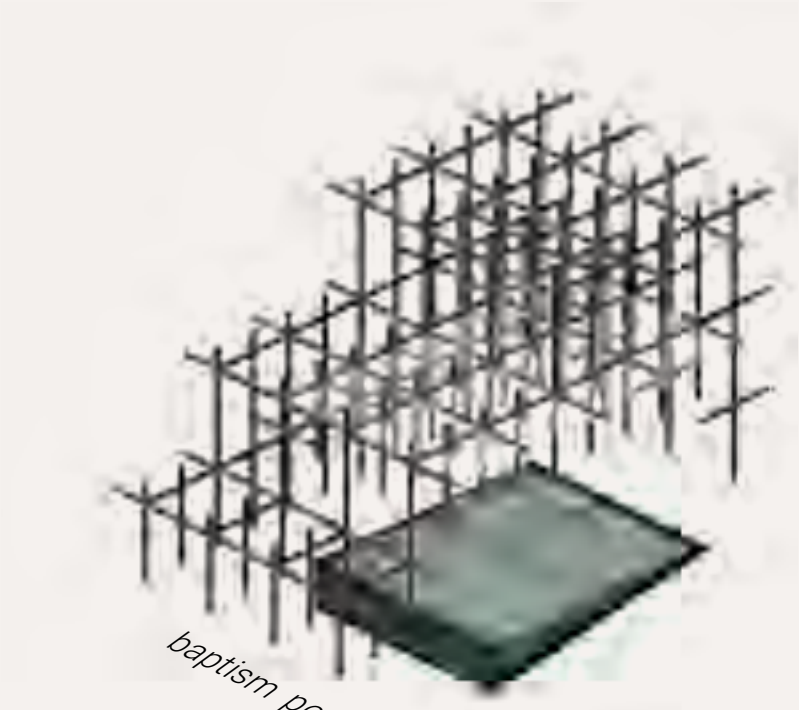
procession around the abandoned st.Geroge church

• *stripped church* •

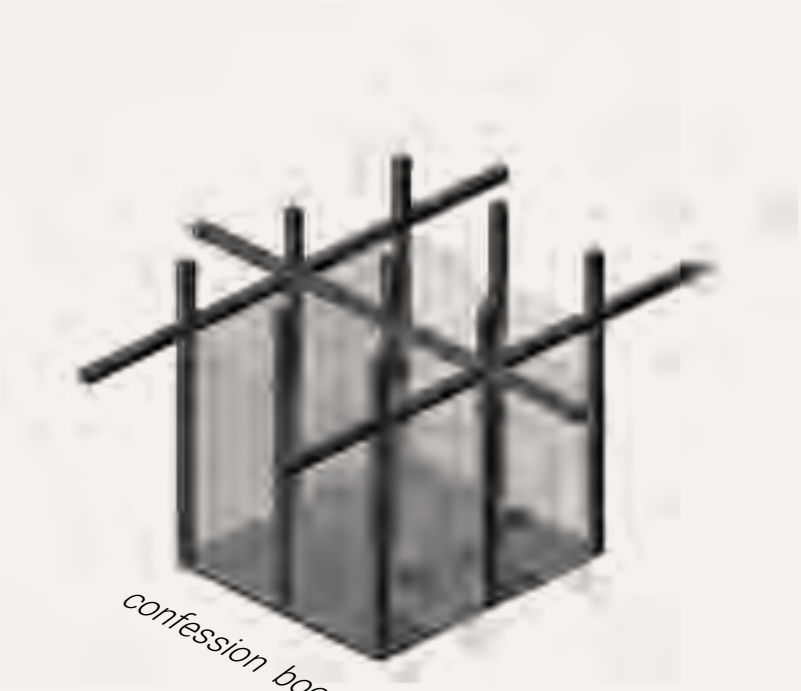
funeral arena



procession around the church



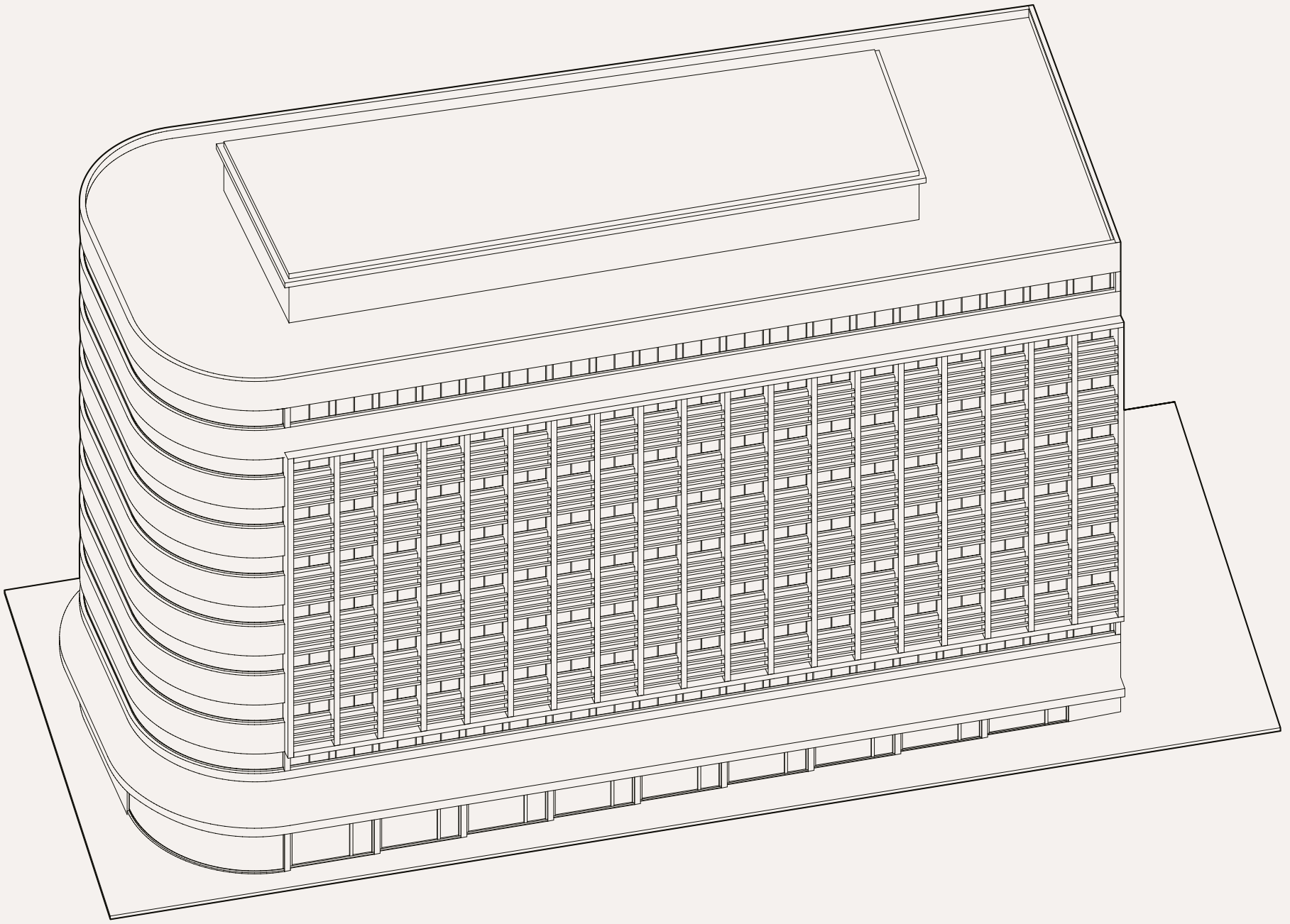
baptism pool

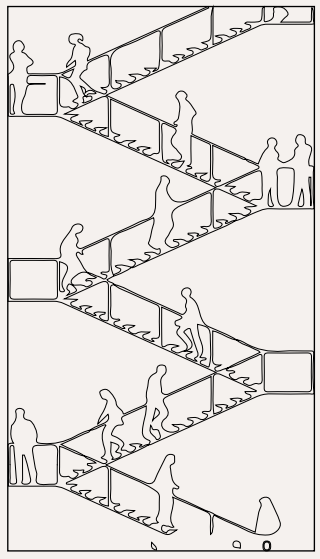


confession booth

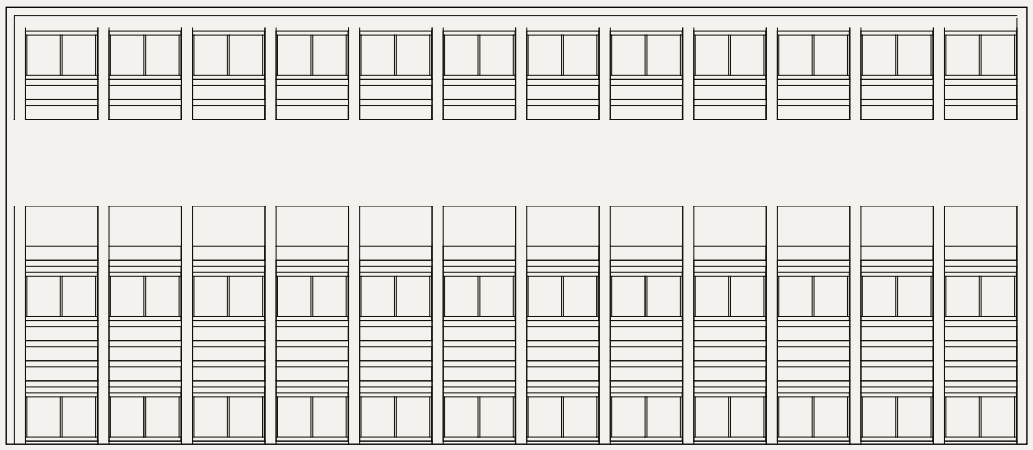
The ministry of finance

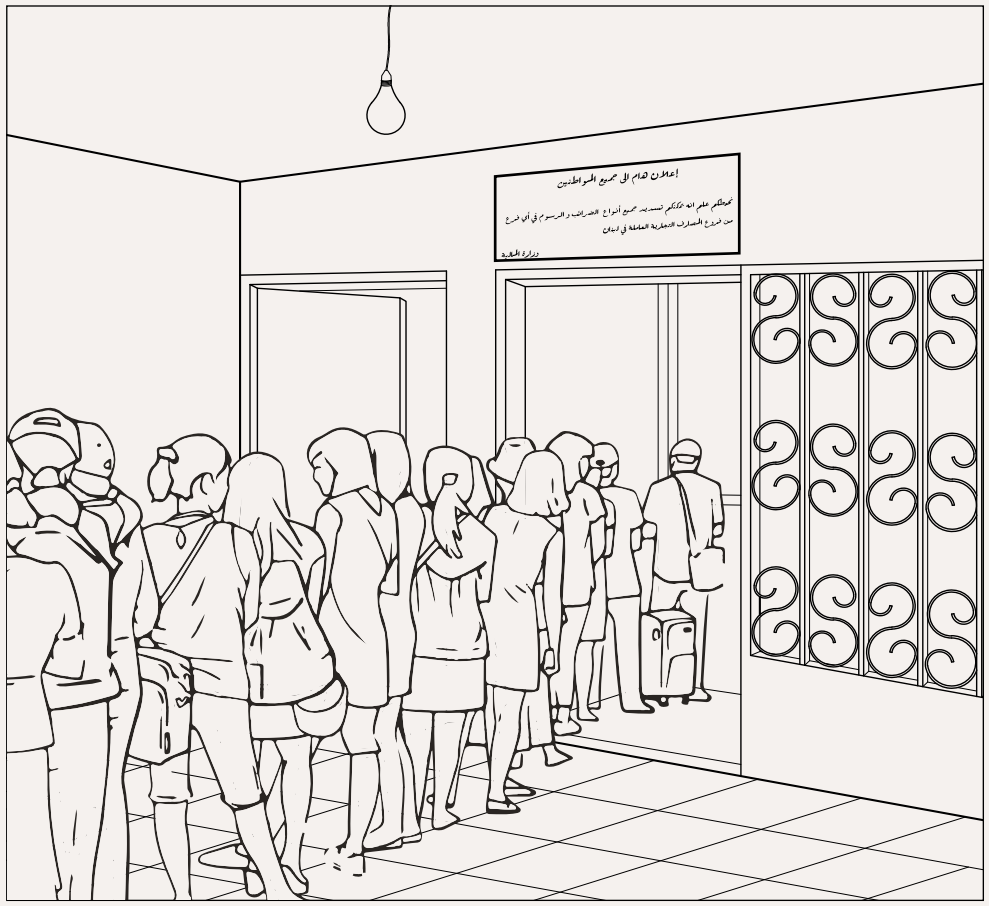
The ministry of finance that has the role of collecting taxes from the citizens, has a secret ghost floor which program is mysterious and inaccessible to the public. The secrecy of the site trespasses over every core value of the institution from clarity, transparency, publicness.

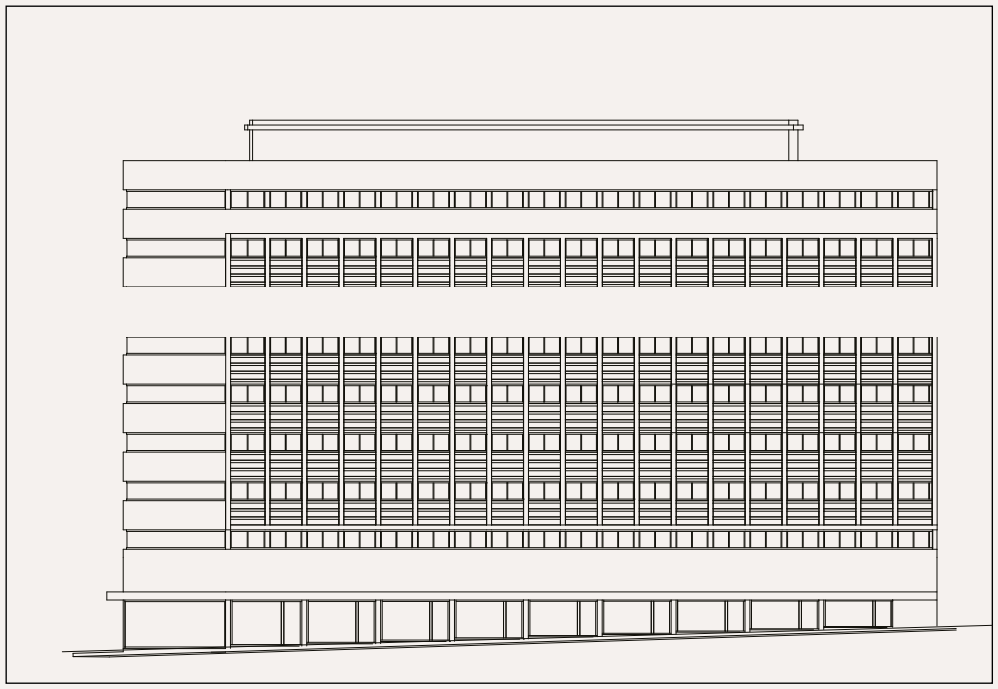




In the Ministry of Finance the taxes branch, the citizen is required to wander around th ebuilding to complete the procedures, while maybe bribing right and left to be able to proceed at a normal pace. While, the instituion claims in its own regulations to watchover the financial expenditures of the government and report it transparently to the people, the accessibility to the sixth floor is forbidden to everyone, eeven for government official turningin it into a ghost floor.





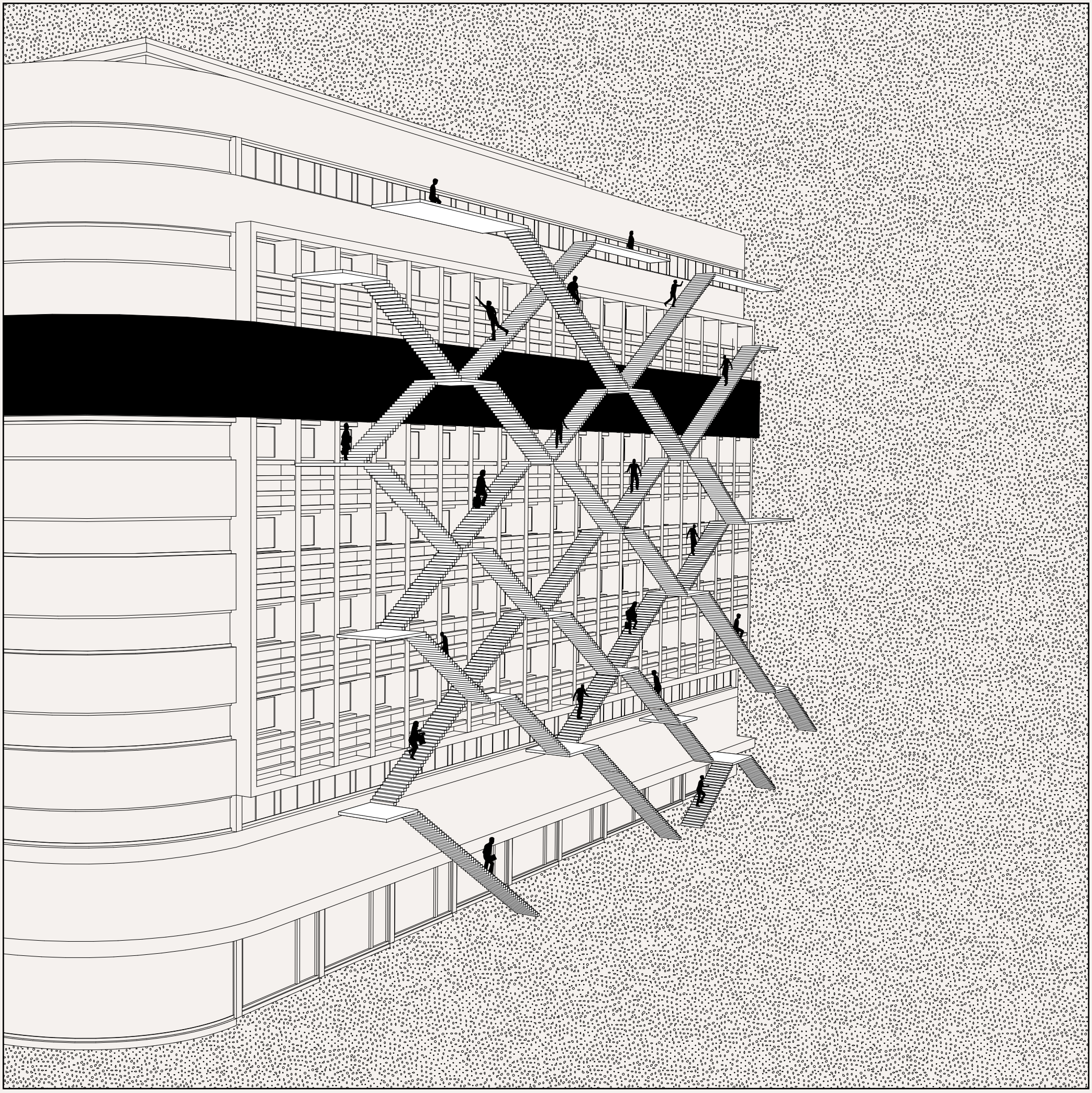


The ministry of finance, a public archival

The public archival comes as a reaction to the ironic claims of transparency within the ministry of finance, an institution that claims transparency and openness while restricting the access its 6th ghost floor, to its archival of public payment documents.

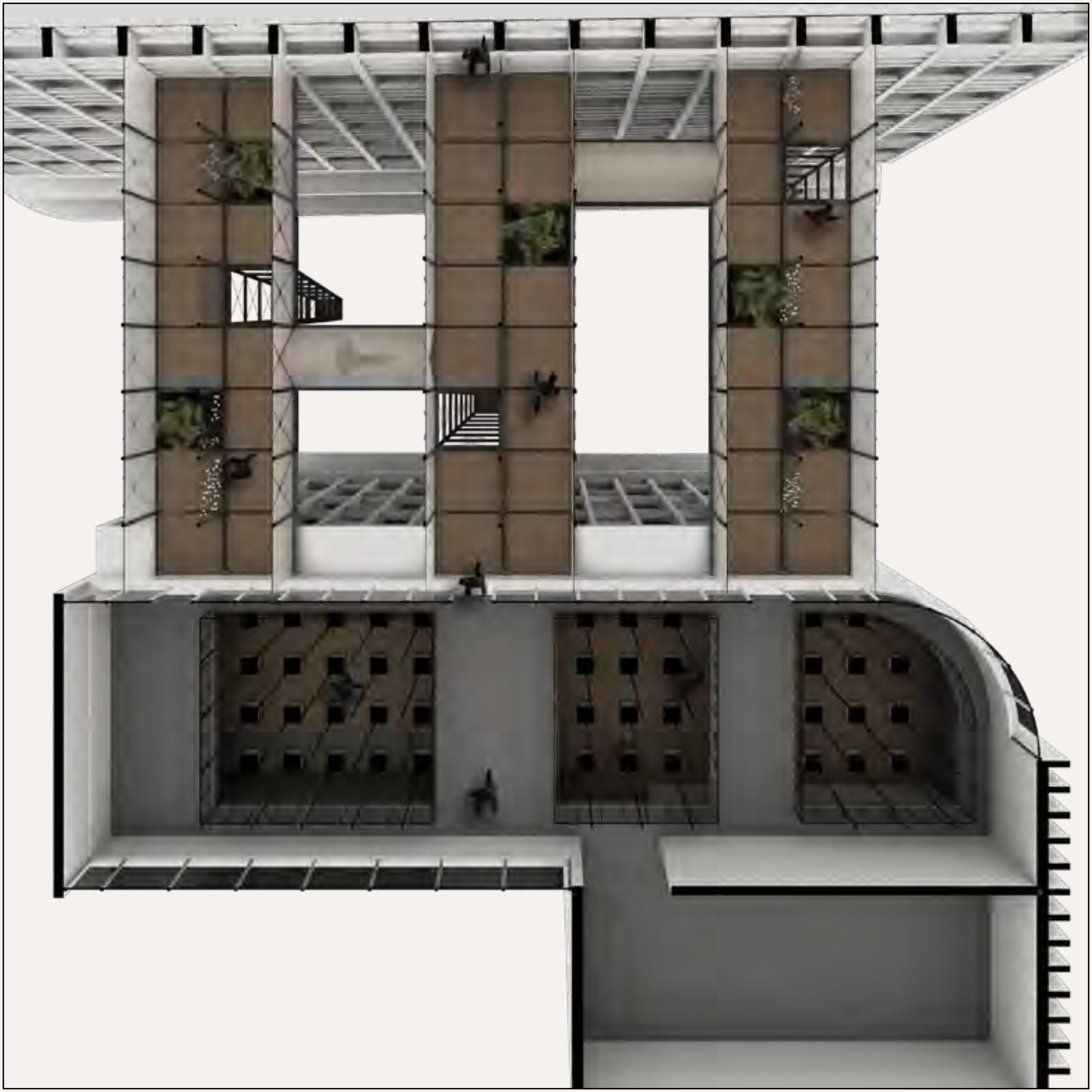
The public archival shall remain empty as long as the order is corrupt, instead experiences and stories are archived and told between the people. It is the people's turn to archive and showcase their untold stories and experiences inside the ministry, from corruption of the system, to bribes, to postponement, to restricted access.

The pubic archival will commemorate the once restricted access to a governmental archival in the 6th floor by specializing trespass, turning the border between the accessible and inaccessible archival into a space where one is free reveal the story to the public or hide it, to crawl or walk, to stay or leave, to trespass or to retrieve.



The journey

The access to the public archival is from an opposite rental offices building, where the 6thf floor is transformed into a public empty archival filled with head-boxes, inside which the citizen is free to narrate to the listeners their experience, their own sample of corruption within the government. Inside the bridging space, another level of written archival hanged on the walls to e read by all visitors of the archival. The hanging podiums aim for a bigger audience, a public shaming and narrating of the citizen’s experience within the ministry.



platform for public shaming of the corruption

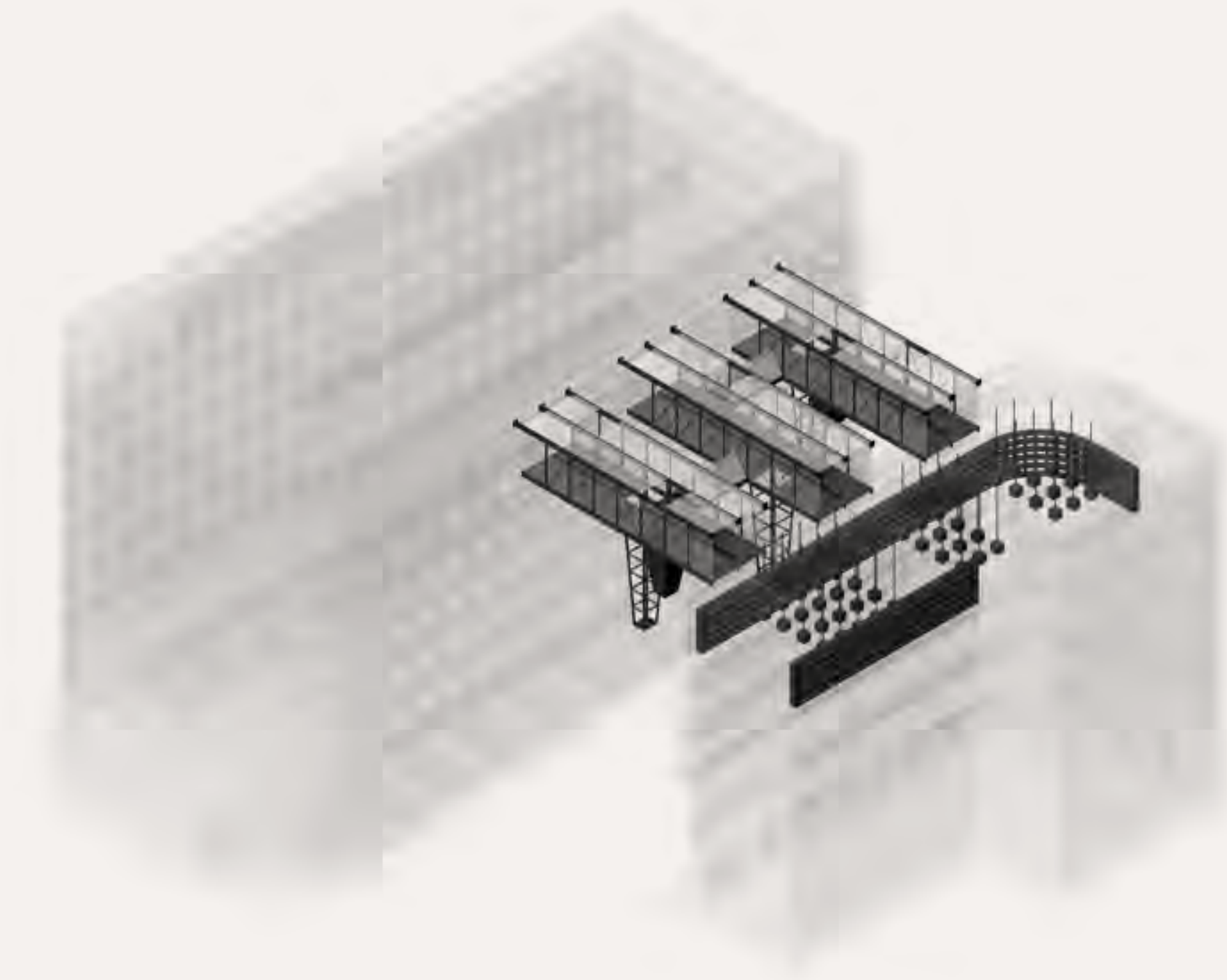
headbox for shairng confessions of corruption

exiting from the window in order to trespass

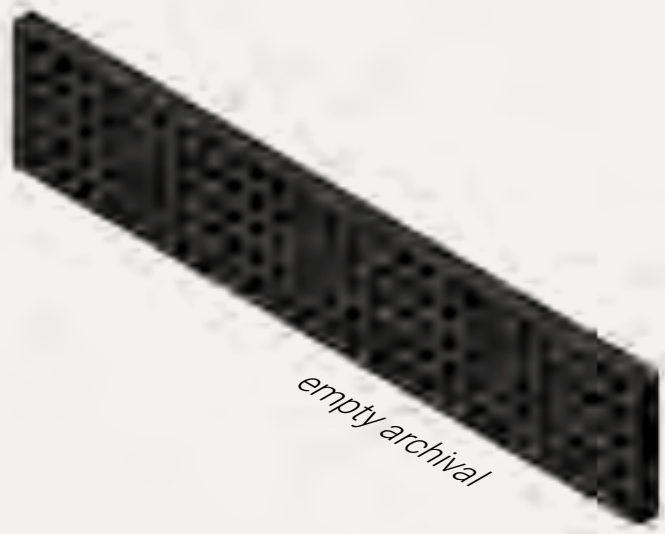
platform for public archival of experiences

trespass has its spatial limitations

entering the 6th floor of the ministry from the window



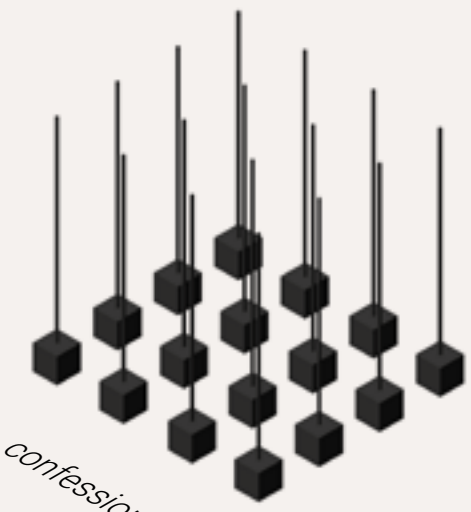
trespass as a space



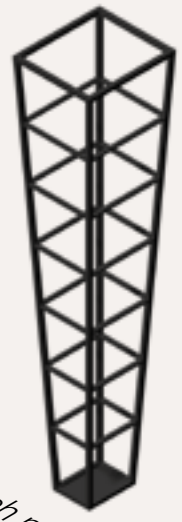
empty archival

trespass as an experience

floating garden



confession headbox



speech podium

These interventions shall remain on paper as a trespass, one trespassing on the underlying ironic mindset of the corruption long as they are resisted by the city custodian " the government".

Once we are ready for a change, the interventions will become prototypes of a new order where the shadow government of the people will rule, these will be the new types of public spaces not a garden, not a corniche, not a market ... but a space with a purpose.

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