

AMERICAN UNIVERSITY OF BEIRUT

VERNACULAR ARCHITECTURE
AND THE URBAN DIMENSION:
THE CASE OF HAY EL SOUK-BASKINTA

by
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submitted in partial fulfillment of the requirements
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ABSTRACT

Title: Vernacular Architecture and the Urban Dimension

This thesis explores the architectural history of my family house in Hay-El Souk Baskinta, Mount Lebanon, guided by the concept of the 'family house' typology, and a socio-economic understanding of 'vernacular' architecture. It then explores a realistic renovation project of my family house as part of the revitalization of the Souk of Baskinta. By understanding the history of vernacular structures in the souk within a socio-economic cultural infrastructure, I propose to preserve/renovate the built fabric by tapping into the economic potentials of Baskinta today. The owners in the souk will establish a coop to manage, finance and implement a new program for the souk. In this context I propose an appropriate design for my family house.

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Premise

⁵ Abstract

Guided by two concepts: the **'family house'** typology, and a socio-economic understanding of **'vernacular'** architecture, I explore a realistic renovation project of my family house in the Souk of Baskinta.

The proposal is driven by the concern for the continuity of identity (socio-cultural) and the changes of **'contemporaneity'** (contextual design).

©withphotojournaling in Baskinta, Lebanon' (1974). Photo by Fouad Elkhoury

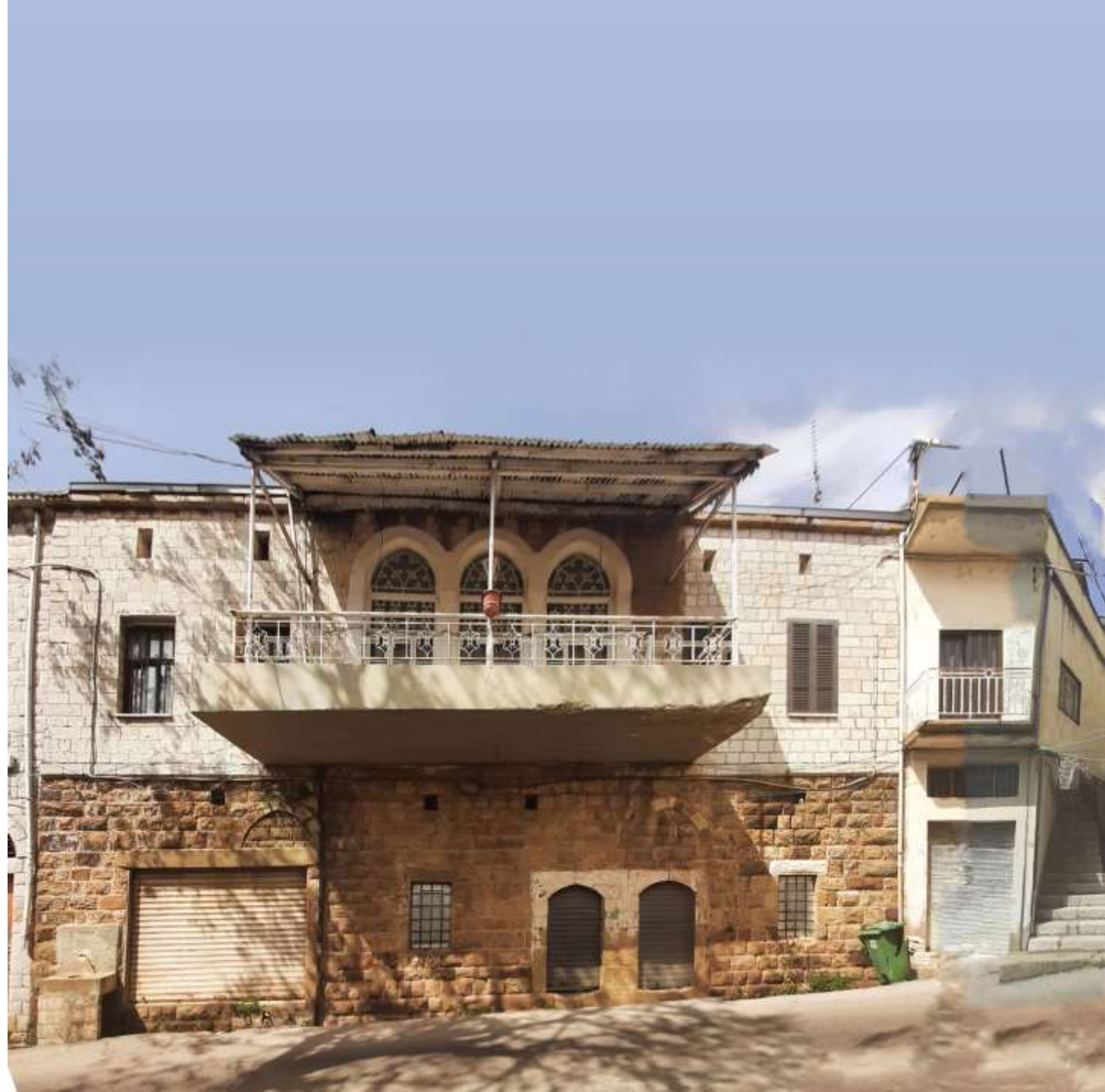


6 WHY?

My **family house** in Baskinta is a central hall hara. Since its construction, it has undertaken 3 layers of additions and adaptations (ca. 1900, 1953, 1968) to insure its **survival** as a functioning dwelling. Now as hybrid structure it depicts the evolution of **vernacular** traditions and practices by non-specialized design professionals.

I as a new generation architect a **designer**, am interested in investigating the **continuity and changes** that insure a dwelling for a growing family.

I am asked to intervene.




7 Family House

Family House	Commercial House
Inherited/ Bequeathed Family history (past & future)	Built to sell Generational (present)



Identity persists
because of **continuous occupation**
(vs abandonment or persisting ownership)

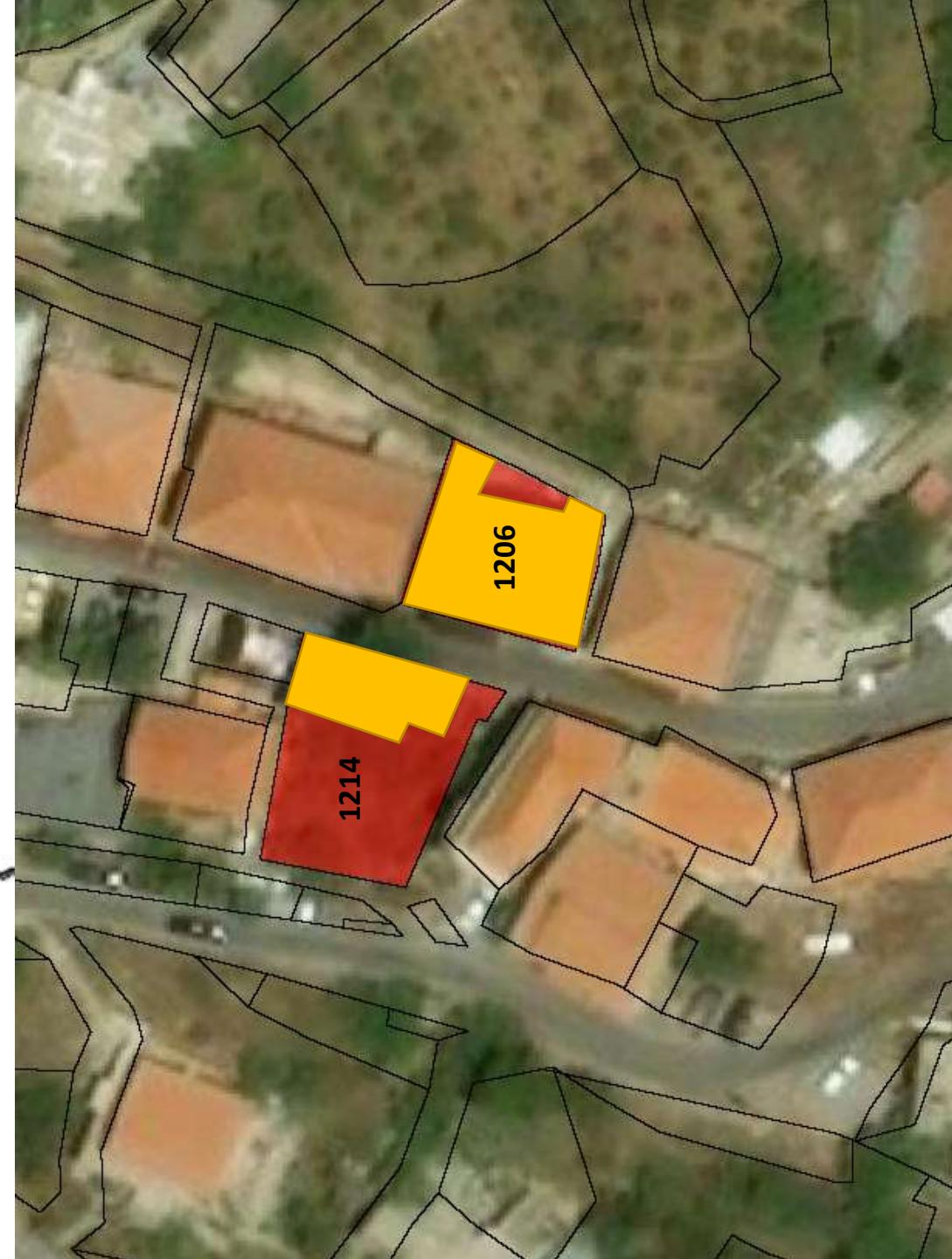
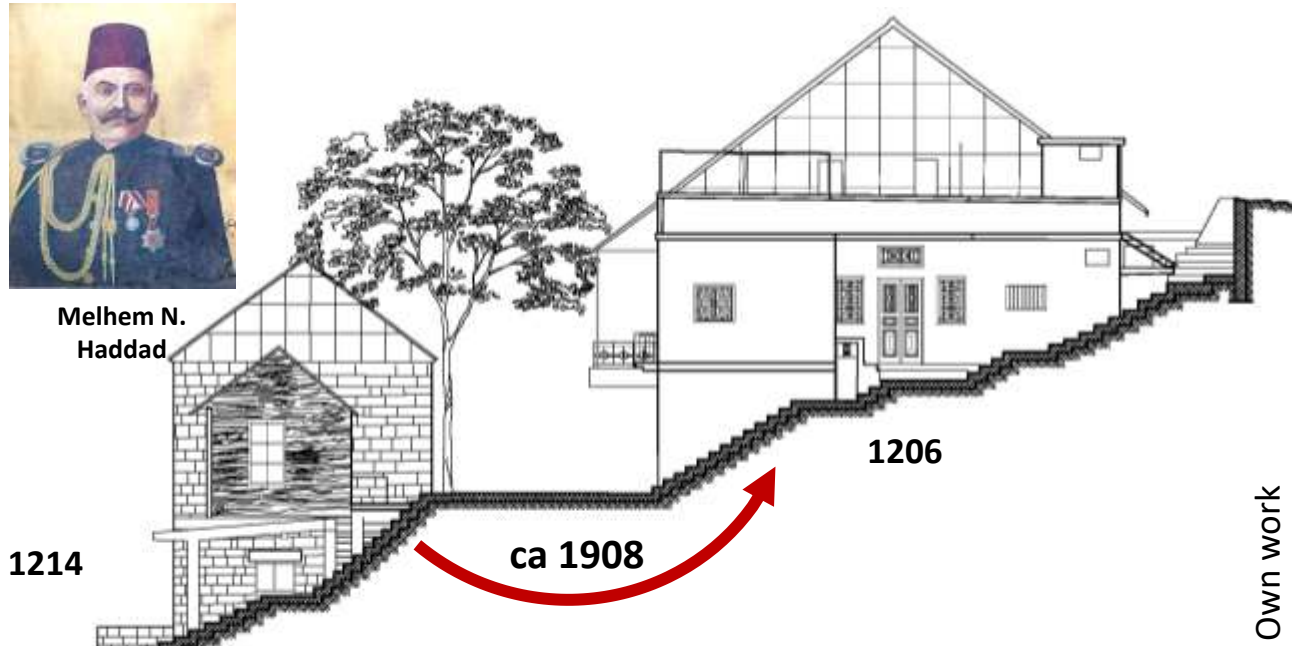
Continuous Occupation  **Additions**
Place
Time
Designer/builder
owner

The House's History is the Family's History

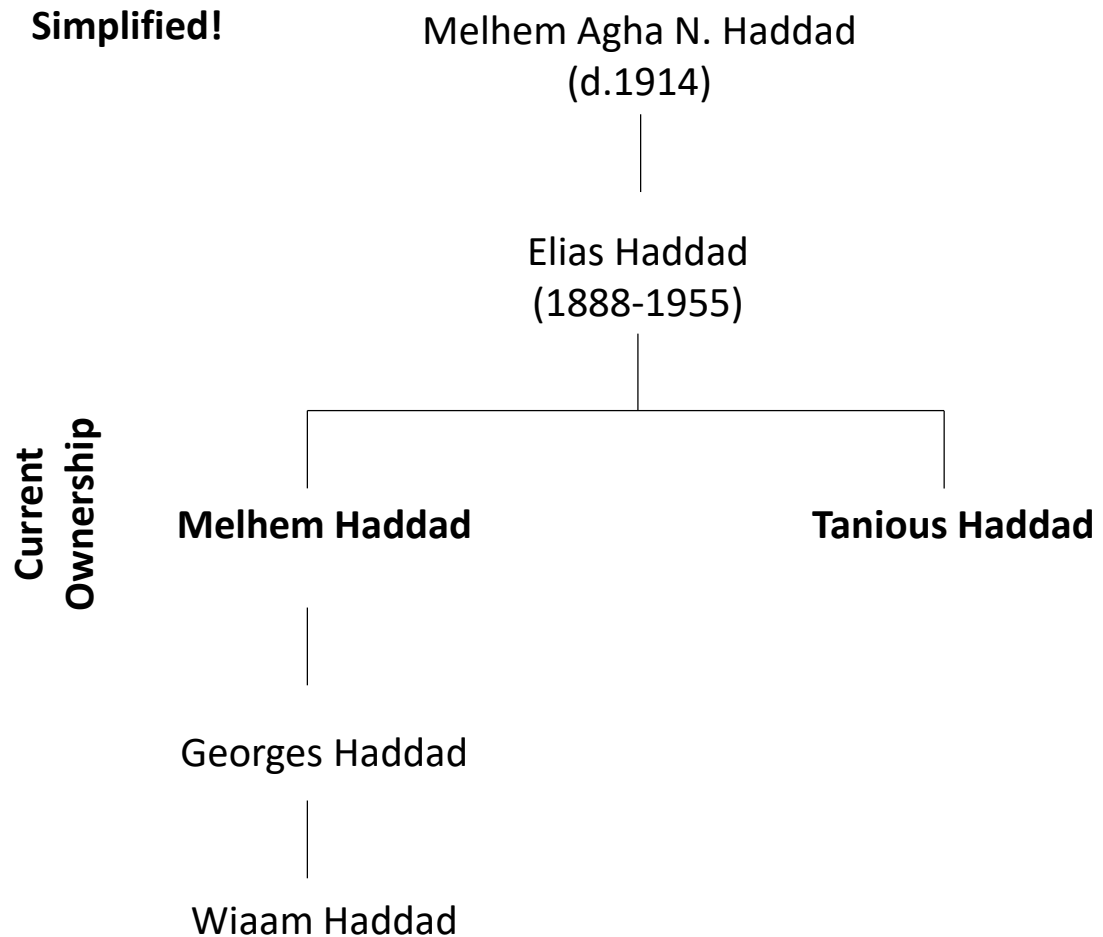


8 History and Ownership

My family house is in Baskinta, specifically in the heart of Baskinta's souk. I will consider two parcels (1214 and 1206) that have the same ownership and share the same family history. For convenience, we start with my great-great grandfather Melhem N. Haddad (d.1914), who lived in 1214, the parcel below the souk street. In his lifetime, he was well-off enough to purchase the parcel 1206 (ca. 1908), opposing 1214 from the souk street, from the Hrawi family (still owners of the house adjacent, to the west of 1206). Today the ownership is still with 2 of his grandchildren: my grandfather Melhem E. Haddad, and his brother Tanious.



Ownership

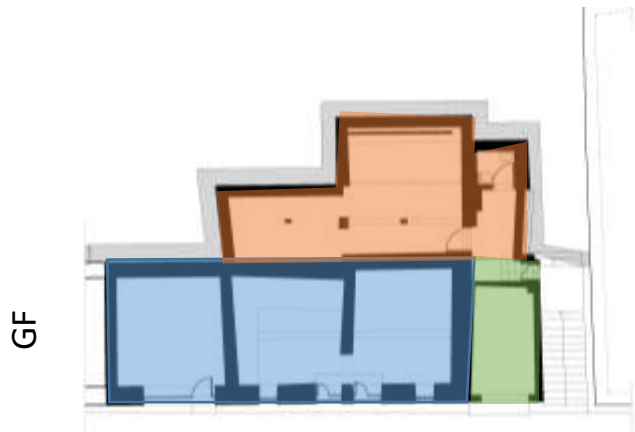


The House's History is the Family's History

Document of land partitioning between Melhem N.Haddad and his brother Said in 1886



¹⁰ Brief Addition History



Own work



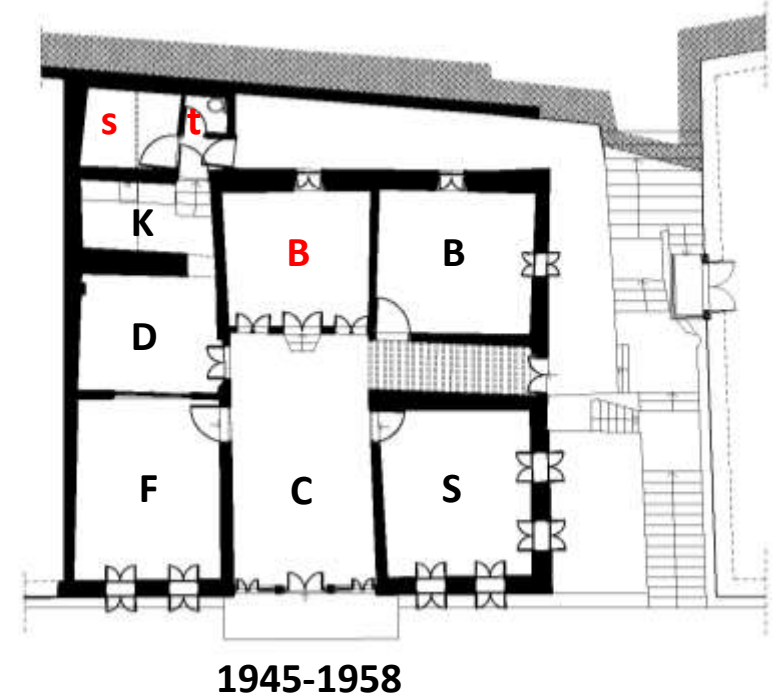
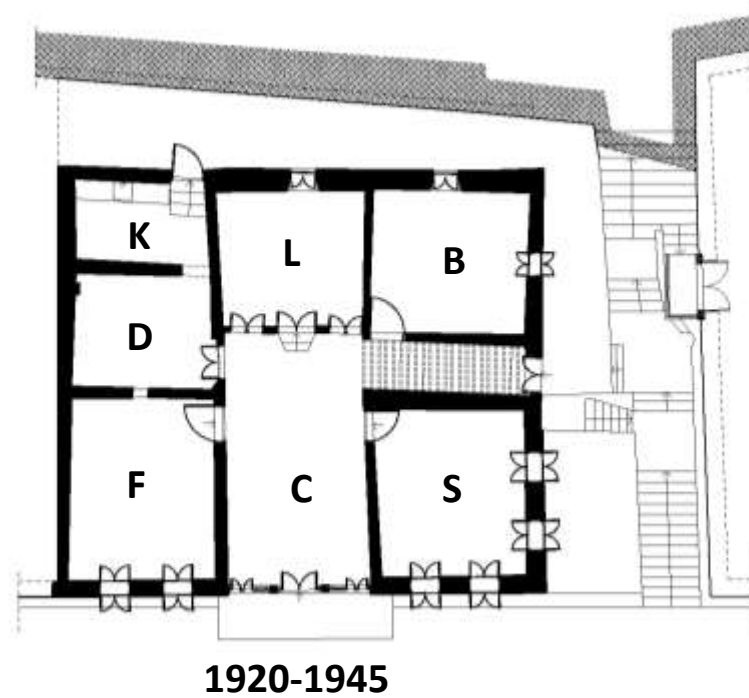
11 1206

When?	ca 1890	ca 1900	1958	1967
What?	House/shop ?	House	House addition	Concrete Balcony
Where?	Souk road	1 st level	Unbuilt parcel area	Above street, central hall frontage
Form?	Horizontal cubic	Central hall	Lateral	Over hanged
For whom?	Hrawi family?	Hrawi/Haddad	Melhem Haddad	Family
Made of?	Sand stone	Limestone/timber	R-Concrete	R-Concrete
How?	Local Masonry	Local Masonry	Cast in-situ	Cast in-situ Supervised by engineer



1206 own photo

Use



Key:

F: family room (living room during the day, bed room during the night)

B: bedroom

L: living room

C: central hall

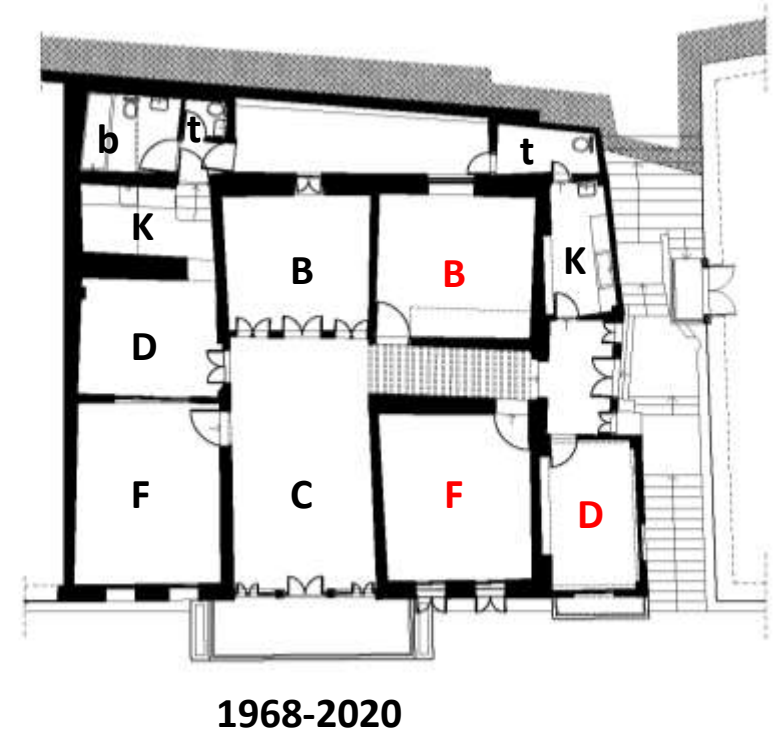
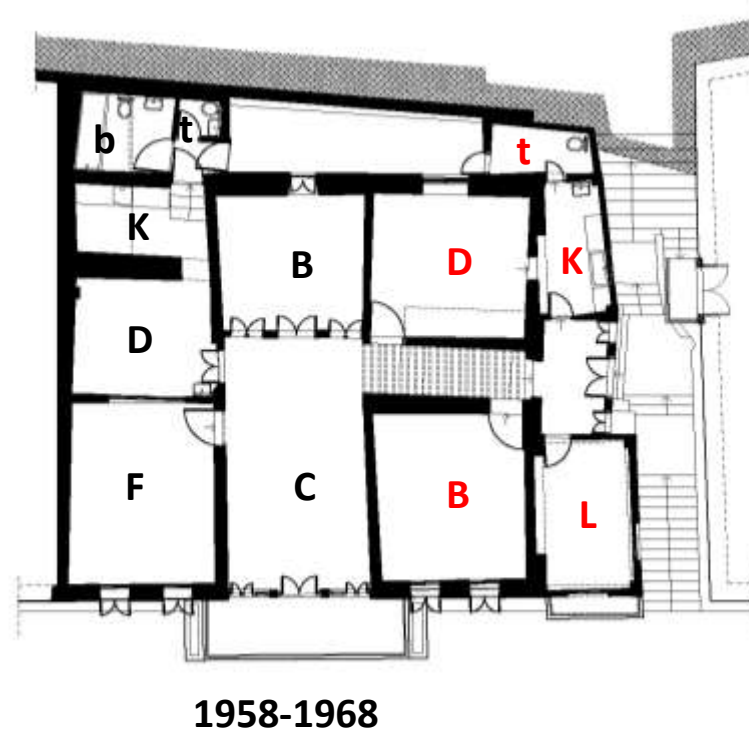
D: dining room

K: kitchen

t: toilet

b: bathroom

s: storage

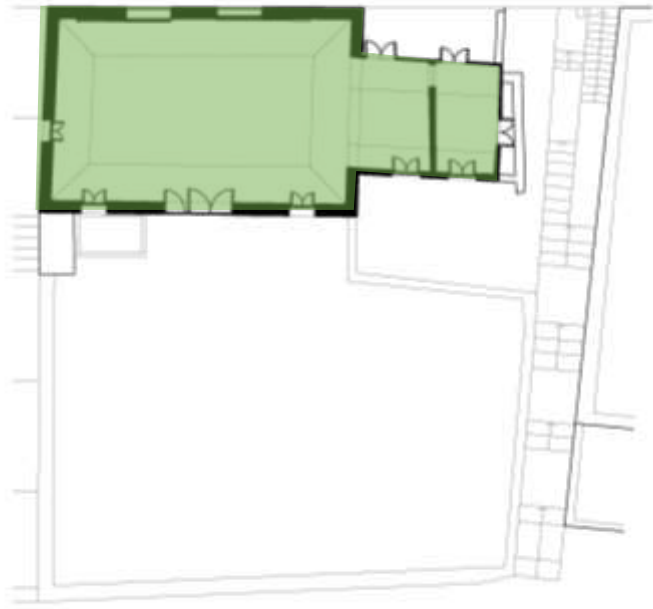


¹³ History of use 1206

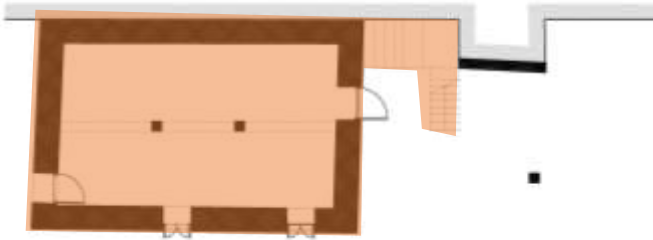
1206: the parcel under the street housed the family during most of the 19th century. A small rectangular house was built around 1870 with sand stone. It will be the base two later levels added on top (in around **1890** with limestone and timber, and around **1920** with a pitched roof with galvanized steel at the street level). As the family house became in parcel 1214, the first two levels of 1206 were reserved to storage and the service of the small garden adjacent, and in for some time baking bread and rent. The third level, on the street level, was commercial. It has a wooden room adjacent to the east, a rare example of wood architecture in the region. It was my great grandfather Elias M. (1888-1955), who was a carpenter and café manager in profession. He managed other cafes in Sannine and in Jdeideh which he rented seasonally, as he managed this parcel the rest of his time. He lived in the US during WW1, where he probably learned carpentry. He is the author of many woodworks still surviving in both 1206 and 12014. The most significant is a billiards table he finished in 1931 signed by himself. We think he is the one that built the wooden room and maybe the pitched roof of 1206, which lacks a traditional attic, by using construction techniques foreign to the regional norm. In the **1980s**, the structure was rehabilitated by my father after a storm had destroyed the Southern facade eliminating the façade-long balcony that had fallen. Until then it was run by his uncle Tanious E. which was until he passed away in 1983 the municipality's secretary. My father later spent his summers running the place as a billiards/chess club with a library selling books and music recordings. It hosted from late 80s to the early 90s tournaments in billiards and chess some which were supervised by the respective national associations. Later my grandfather, after he retired in 1987, spent his summer time opening the shop till recently. Lately, I organized two billiards and a chess tournament in the place. Today it is closed.

14 1214

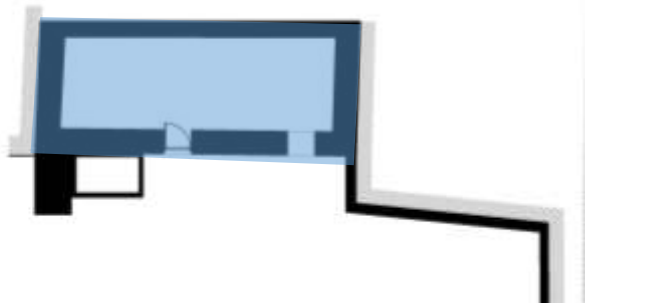
L2



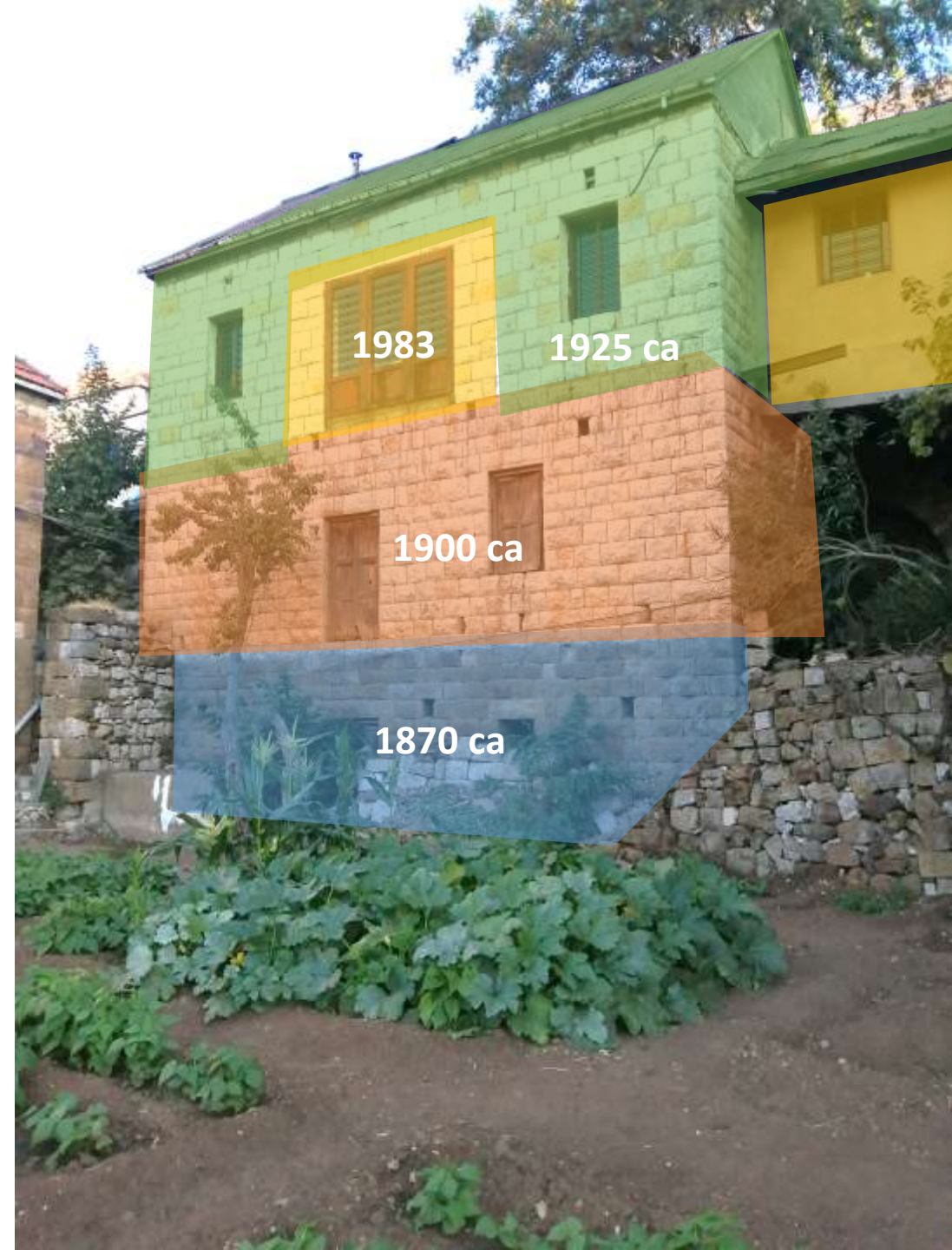
L1



GF



Own work



1214

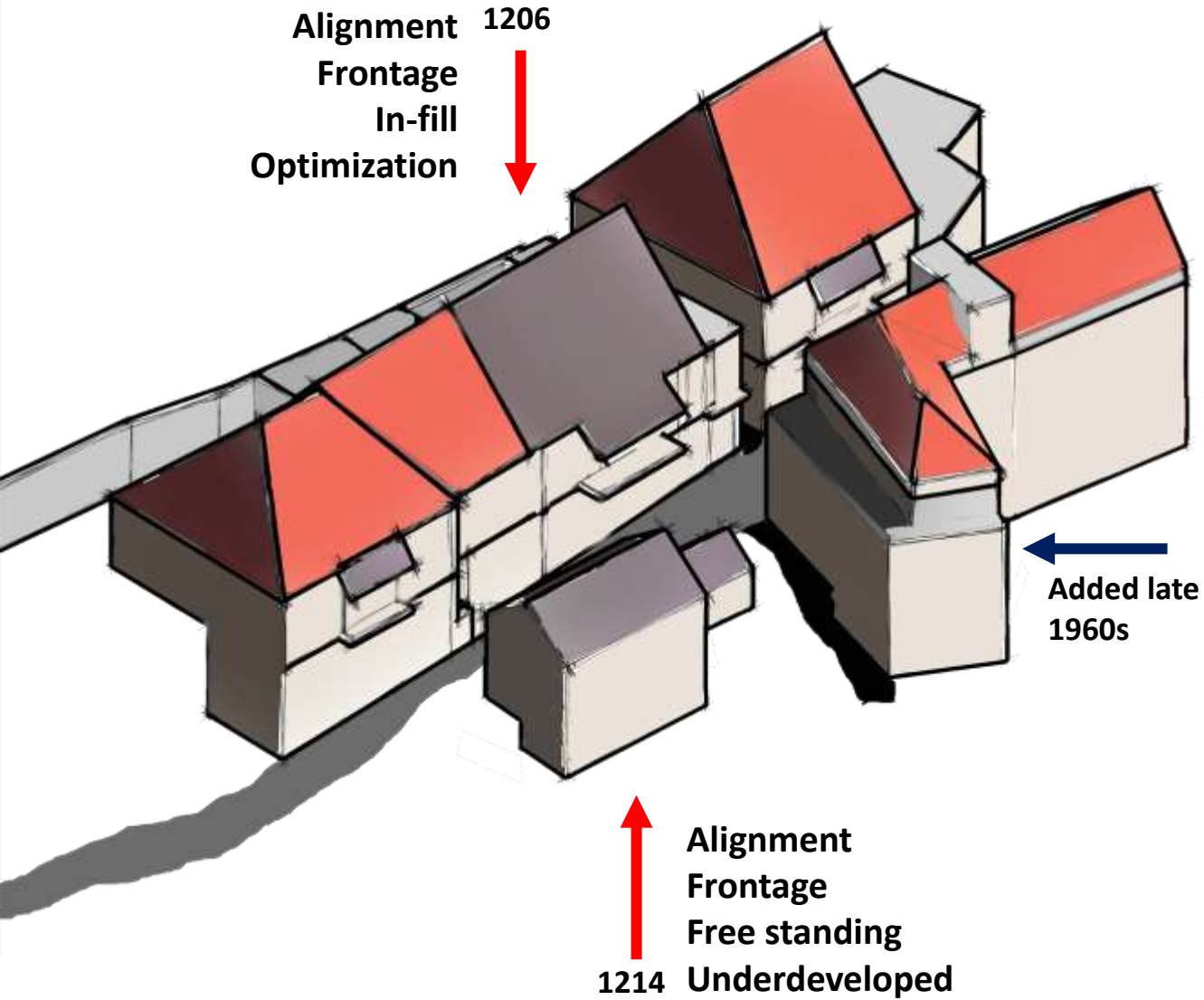
When?	ca 1870	ca 1900	1925	1983
What?	House	House	Commercial	Renovation commercial floor
Where?	Under street souk	1 st level	Street level	Balcony/
Form?	horizontal	rectangular	Rectangular open to street	Removal of balcony...
For whom?	Haddad	Haddad	Melhem/Elias Haddad?	George Haddad
Made of?	Sandstone/ti mber	Limestone/ timber	Limestone/wood	Concrete/Alum inum
How?	Local masonry	Local masonry	Local masonry/Elias Haddad?	Local craftsmanship



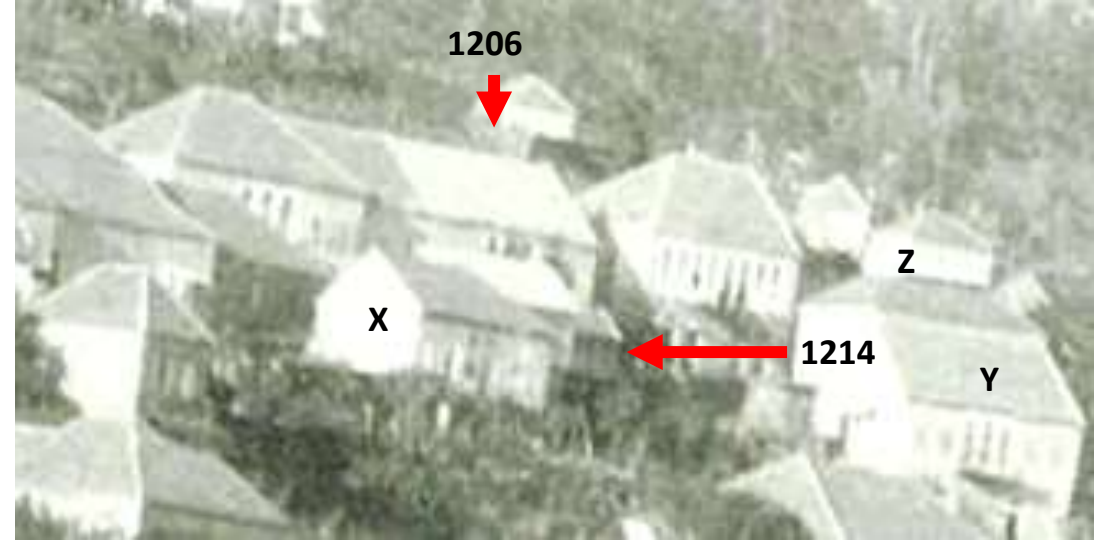
¹⁶ History of use 1214

1214: The structure used to be a house or shop/checkpoint that serviced the souk. The Moutasrifiya souk was number of travelling merchants that toured mount Lebanon, they used to come to Baskinta every Wednesday. The souk in Baskinta used to serve also the caravans coming from and gowning to Bekaa, through the Sannine- Zahle channel. At some point it was owned by the Hrawi family. There is considerable evidence that the two most eastern rooms of the house existed before the house was complete. The most probable possibility, is that as Melhem N. purchased the parcel, he completed the central hall typology with a new façade, adding a pitched roof with galvanized steel still adjacent to his neighbors (ca. 1908). His only son, Elias lived in the house with his family. Elias had 4 daughters and 2 sons. As the girls left the house, the ownership was left to his sons. The family grew until the point that Melhem E., had to add a concrete structure to the east (amenities, kitchen, ...) in **1958**. Later in **1967**, the central hall was refurbished and a new balcony added to the central hall. This work was requested by Tanious E. and supervised by the municipality's civil engineer. The street shops where rented most of the 20th century, now they are vacant with the decline of the souk's centrality. The house served and still serves as a summer house for sons of Melhem E. and Tanious E. and their families (some of which moved recently to new summer houses built in the village's periphery).

17 Souk Context



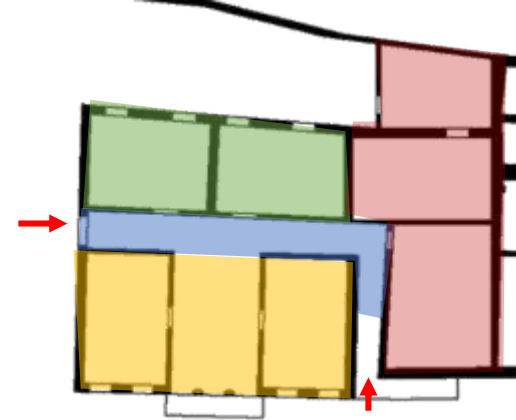
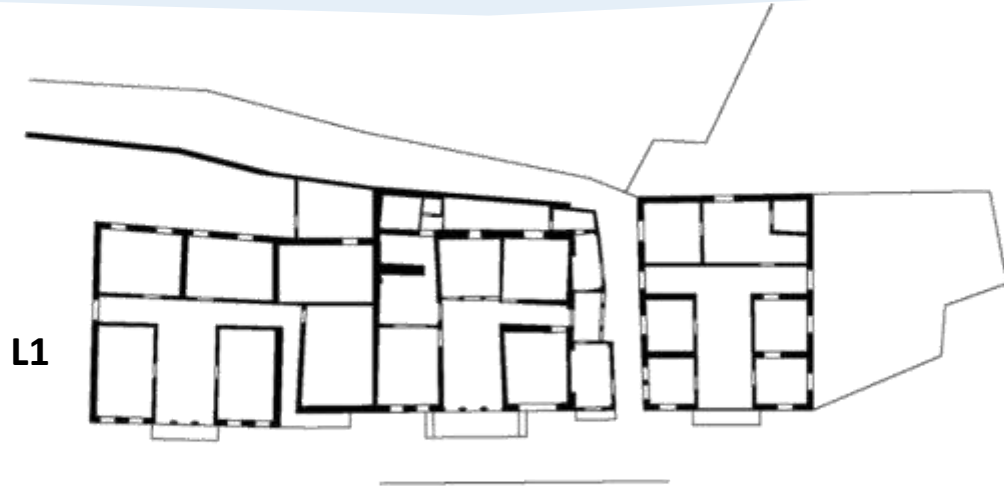
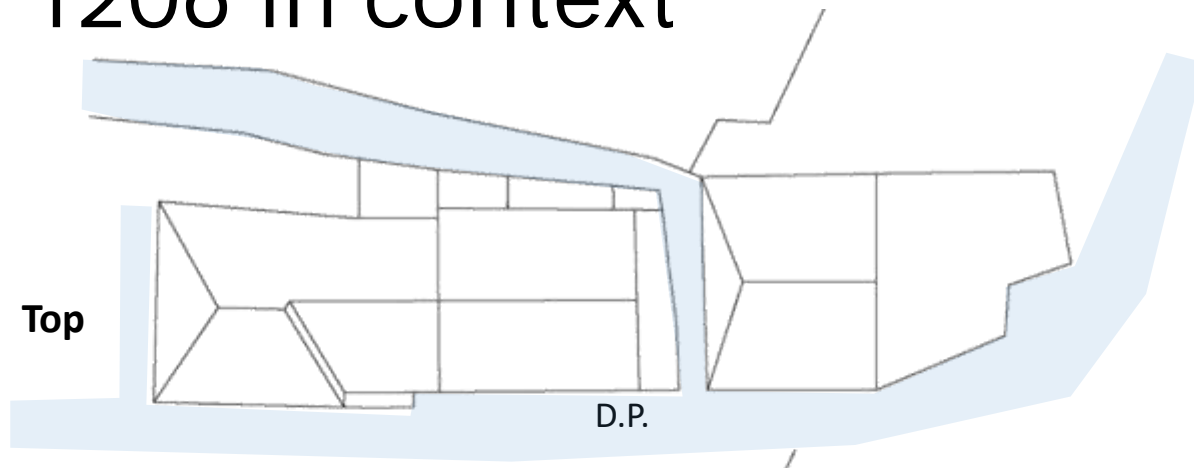
Picture ca 1925 by W Hrawi close-up above (obtained from Dr. Joseph Lteif)



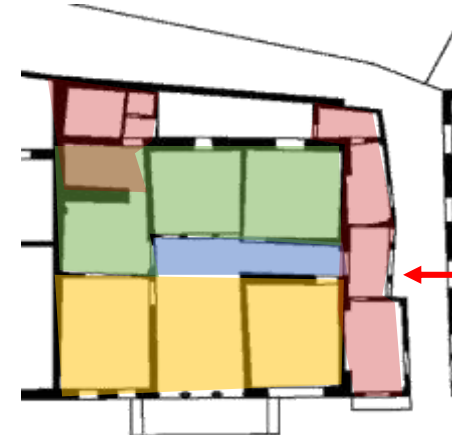
Aerial view of souk retrieved from Ralph Khoury



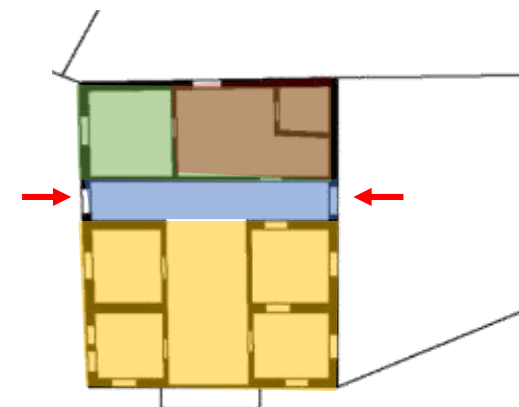
18 1206 in context



1205
House with 2 entrances
Central hall with 2 rooms
Non Regular back
Growth: side infill

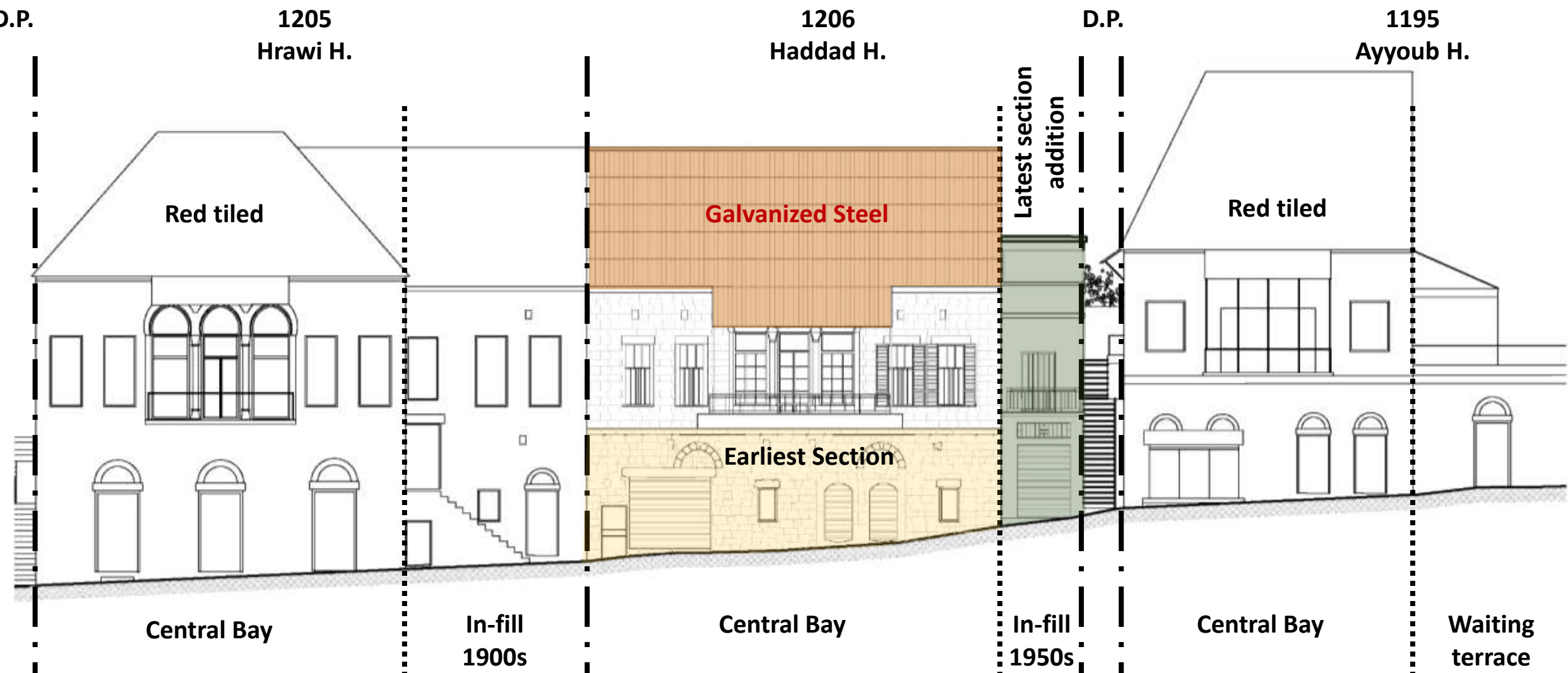


1205
House with 1 entrance
Central hall with 2 rooms
Regular back
Growth: enveloping services/additions



1195
House with 3 entrances
Central hall with 4 rooms
Used to be open space with gallery façade
Growth: inner segmentation

19 1206 in context



²⁰ Observation

This case is an example of vernacular additions/adaptions dynamic of growth in a family house. The additions/adaptions to the parcels reflect the changes in needs of the family. Their growth is governed by its relation to the souk, and dictated by: alignment, frontage, use, optimization of exploitation. They are equally governed by its users: family growth, lifestyle, profession, culture.

21 Rapoport on the domestic

	Primitive	Preindustrial Vernacular	Modern Vernacular	High-style
Specialization of conception and execution	“no technical vocabulary, little specialization [...] preliterate [...] any member of the group can build”. Building is done “ cooperatively ”	“ owner is still very much a <i>participant</i> in the design process, not merely a <i>consumer</i> ” Craftsman is only known only by his “ <i>detailed</i> knowledge of the rules”. “Built by tradesman ”	Greater number of building types “built by a team of specialists ”	Conceived by designer , built by specialists
Antecedent Reference	“ prescribed ways” “tradition oriented”	“design process is one of models and adjustments or variations” “ model is shared by all [...] shared and accepted image [...] common heritage and hierarchy of values reflected in the building types.”	“modern folk idiom [is] one of type ” “types [...] of which originated outside the design professions ”	“each building being an original creation”. No shared reference between makers and users.
Form/image	“forms persist for very long periods of time”	“ additive quality[...] which would visually and conceptually destroy a high-style design” “the accepted <i>form</i> still exists without conscious aesthetic striving or stylistic interests.”	“ fashionable and commonly used” “... it [is] impossible to create forms in the traditional manner. are designed for the popular taste, not by it ”	Wholly conceived

Slow gradual rise in socio/economic complexity

Industrialization

Culture of originality

Grand Design Legacy
Monumental Architecture
& non-domestic buildings

Loss of common value system;
introduction of codes

Industrialization, capital means accessible to wider public, **rise of the bourgeoisie & later learned middle class.**

Democratization of aesthetic concern

22 Vernacular Architecture

As defined by Rapoport but also includes all forms of popular/builder solutions; it includes the preindustrial traditional ways and the new vernacular (the popular adaptation to the existence of industrial means and materials). By definition it is a non-designer building.



Own photos

Pre industrial vernacular



Early Modern vernacular



Late Modern vernacular



Post-Modern vernacular



Contemporary vernacular

23 Addition/Adaption

The family house is never sold, it is adapted and extended, added upon (vertical and/or horizontal extension) .

The family history is anchored in context through **densification**. Examples from Baskinta



24 Contemporaneity according to Fathy

“[...]In architectural criticism, the concepts of past, present, and future are used capriciously, and the present is extended to mean the whole modern epoch. To avoid being arbitrary, we must establish some standards of reference that involve the concept of **contemporaneity**.

[...] **as used by many architects**, the word [contemporaneity] does carry a value judgment. It means something like "**relevant to its time**" and hence to be approved, while "anachronistic" means "irrelevant to its time" and is a term of disapproval. This raises the two questions of what we mean by time and what we mean by relevance-and to what.

Now, if we are to reconcile chronological time with the artist's definition of contemporaneity, we may say that to be relevant to its time, to be contemporary, a work of architecture must be part of the bustle and turmoil, the ebb and flow of everyday life; it must relate harmoniously to the rhythm of the universe, and it must be consonant with man's current stage of knowledge in the human and the mechanical sciences, and in their inseparable relationship within planning and architectural design.

To judge the criterion of contemporaneity, we must sense the forces that are working for change, and must not passively follow them but rather control and direct them where we think they should aim. Physical and aerodynamic analysis has shown that many of the concepts embodied in the design of houses of the past **remain as valid today as they were yesterday and that, judged by the same standards, much of what is called modern is in fact anachronistic**. We must determine what is basic and constant and thus worth keeping, and what is ephemeral and transient and can be discarded.[...]" (Fathy, preface)

25 **Case Studies: Interventions
on a Vernacular House**

**Rehabilitation of Free standing Central Hall Baskinta
(Periphery)**

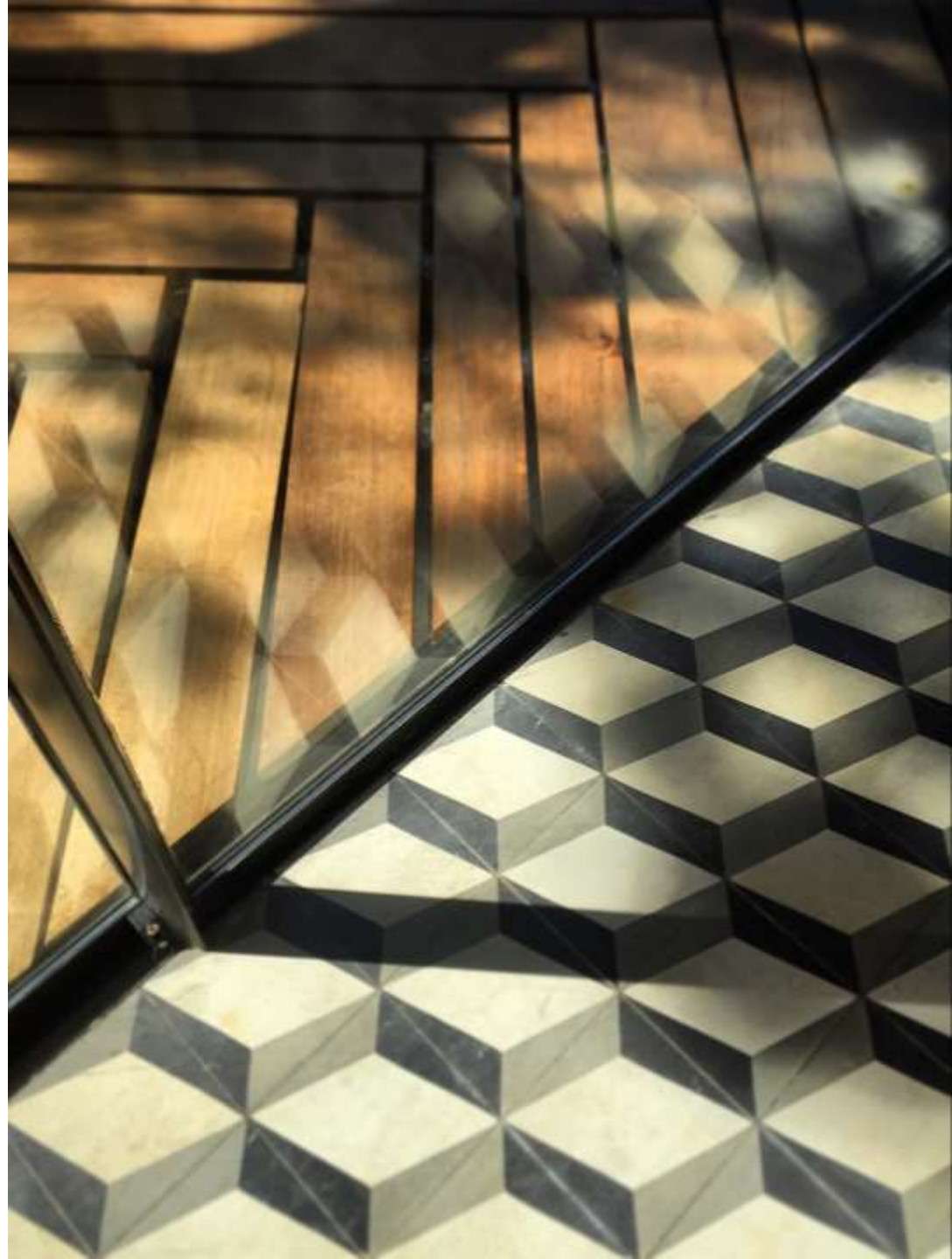
**Rehabilitation of Free standing Central Hall Baskinta
(Low Urban Density)**

**Renovation of In-fill Central Hall Beirut
(High Urban Density)**

Conceptual Renovation of vernacular domestic structure

Minimalist Renovation of vernacular domestic structure

From “Baskinta Lebanese Mountain House reconstruction project” by Bits to Atoms



Rehabilitation of Free standing Central Hall Baskinta (Periphery)

Baskinta Lebanese Mountain House Reconstruction

Company Bits to Atoms

Lead Architect Guillaume Credoz

Design Team Aram Yeretjian , Ragheed Abi Hassan, Nader El-Khoury

Prize Architecture Masterprize award in the Restoration & renovation category.

“Standing in the depth of the Valley of Nahr Baskinta, Lebanon, (1200m. alt.), the house was one defining the valley’s landscape. For generations, it was left **abandoned** as its lack of foundations led to partial destruction.

The house was **already built from recycled stones** from other older houses. The elevation and the exact placement of the house in the valley were preserved. The need for **contemporary living** at garden-level brought a large bay window framed by a Corten steel box protruding neatly from the original volume, which connects with the terrace, providing exact shading from summer sun.”

From “Baskinta Lebanese Mountain House reconstruction project” by Bits to Atoms





Typological Alteration

Landscape
Integration

Livability



<https://www.bitstoatoms.xyz/projects/architecture/baskinta-lebanese-mountain-house-reconstruction/en>



28 Rehabilitation of Free standing
Central Hall Baskinta
(Low Urban Density)

Architects: Antar Architects

Executed: 2016

“Restauration of an old Lebanese House”



<https://www.antararchitects.com/Projects/c/14/BASKINTA%20LEBANESE%20HOUSE>





Typological Alteration

Material contrast (not regularized)

Elimination of central hall function 1st level is degraded in favor of the roof, central hall becomes a living room

<https://www.antararchitects.com/Projects/c/14/BASKINTA%20LEBANESE%20HOUSE>

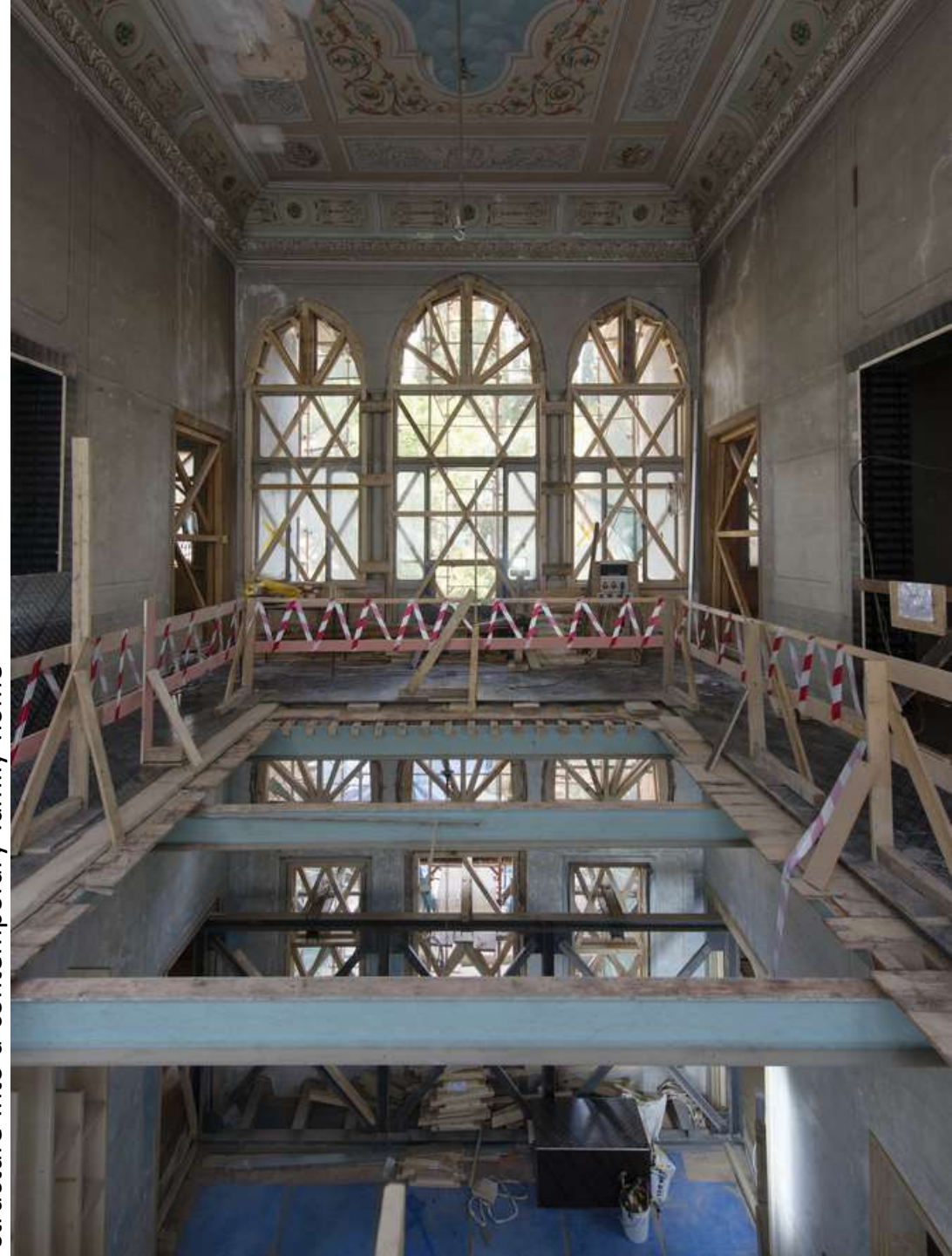


Renovation of In-fill Central Hall Beirut (High Urban Density)

“I was very much inspired by the contrast of the city and the many contradictions that have visually shaped the urban landscape over the centuries. The way I approached this project was dictated by the emotional landscape that surrounded it, the environment and the **different layers of architecture the house sits in had a deep impact on my work.**”
- Annabel Karim Kassar

The project features a “full restoration of the building, retaining the original features while transforming it into a **contemporary family home**”.

<https://www.archdaily.com/930302/annabel-karim-kassar-transforms-19th-century-structure-into-a-contemporary-family-home>



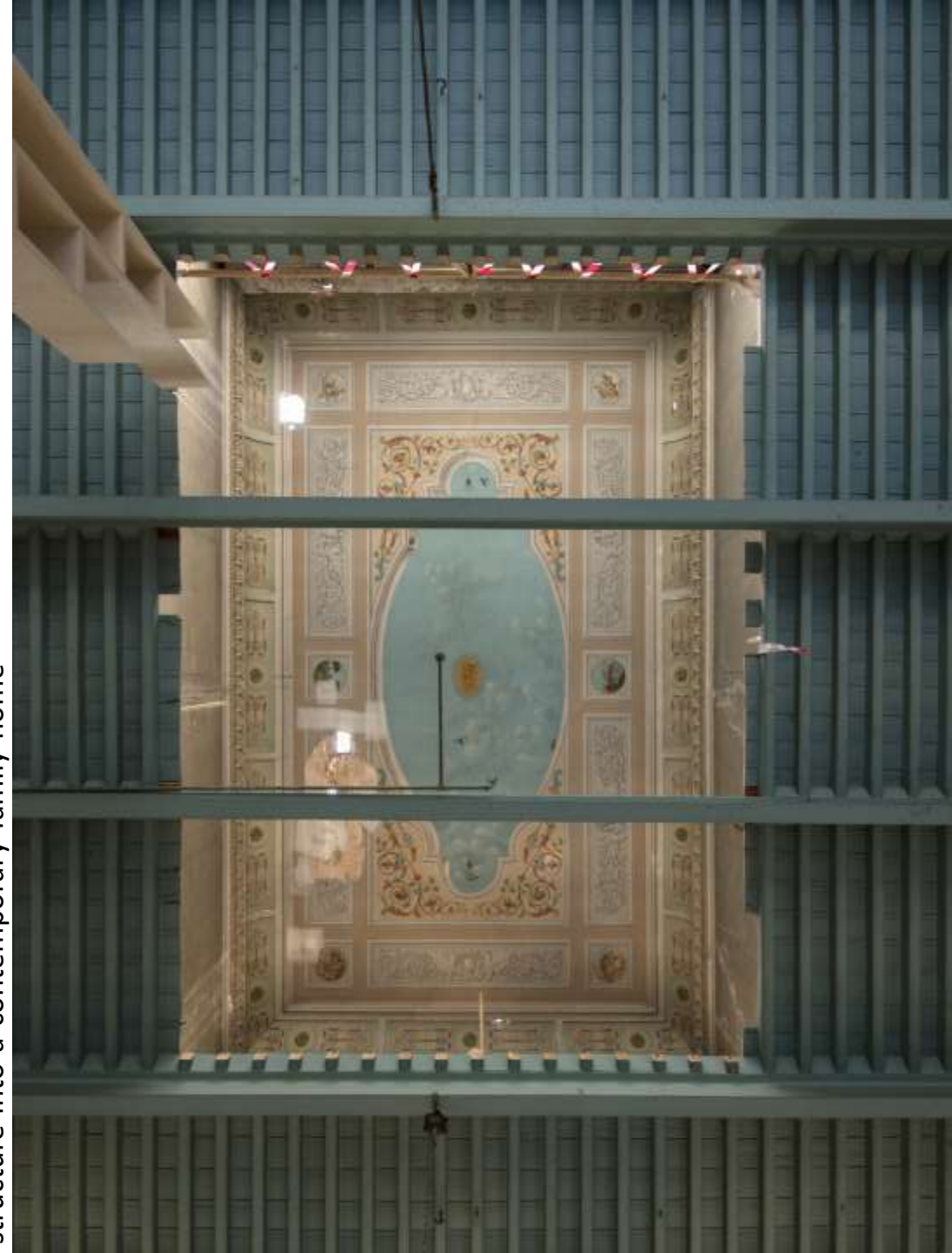


Typological Alteration

The central hall is accentuated, becoming the commonality of 2 floors



<https://www.archdaily.com/930302/annabel-karim-kassar-transforms-19th-century-structure-into-a-contemporary-family-home>

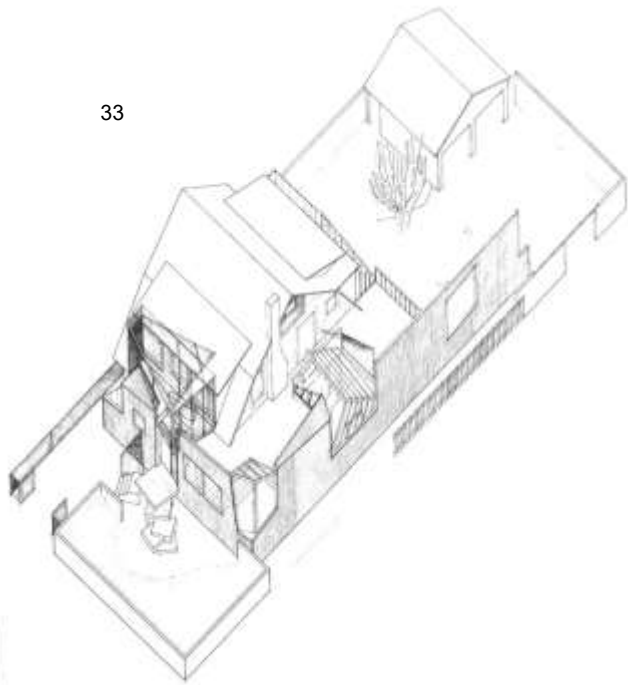


32 Conceptual Renovation of vernacular domestic structure

“I loved the idea of leaving the house intact... I came up with the idea of building the **new house around it**. We were told there were ghosts in the house... I decided they were **ghosts of Cubism**. The windows... I wanted to make them look like they were crawling out of this thing. At night, because this glass is tipped it mirrors the light in... So when you're sitting at this table you see all these cars going by, you see the moon in the wrong place... the moon is over there but it reflects here... and you think it's up there and you don't know where the hell you are...” – **Frank Gehry**

<https://archeyes.com/frank-gehry-house-santa-monica/>





Envelopment

Conceptual design
Formal sculpting

Old structure is
internalized

Buffer zone,
ambiguity in-out



<https://archeyes.com/frank-gehry-house-santa-monica/>



34 Minimalist Renovation of vernacular domestic structure

Text description by the architects. 120m²

Architecture: Blast studio

In the landscapes of Toulouse's suburbs, this construction **reinterprets the characteristic typology** of the streets in Brickyard. In contrast to the conserved masonry base texture that is deliberately highlighted by a limewash, the new construction, made entirely of **a lightweight metal frame structure, tends towards abstraction.**

The new gear is deformed in order to **enjoy the interior lightened by the northern sun.** Part of the history of this street, this whole existing masonry base with the new metal top construction is changing the types of living to the current issues of urban **renewal and adaptation of old buildings to new ways of living.**

<https://www.archdaily.com/437652/house-rehabilitation-bast>



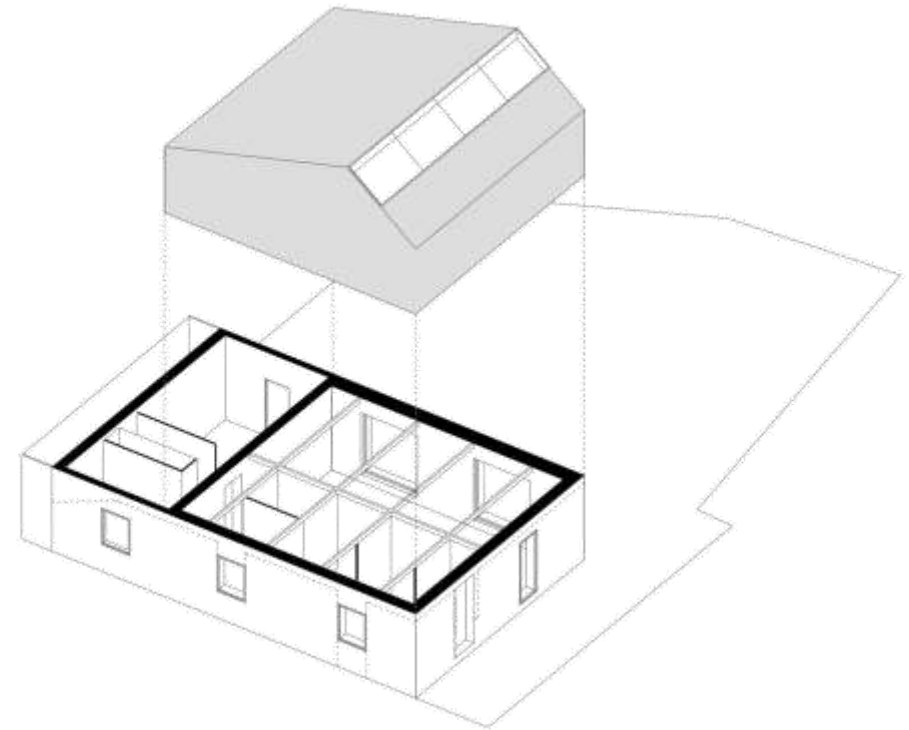
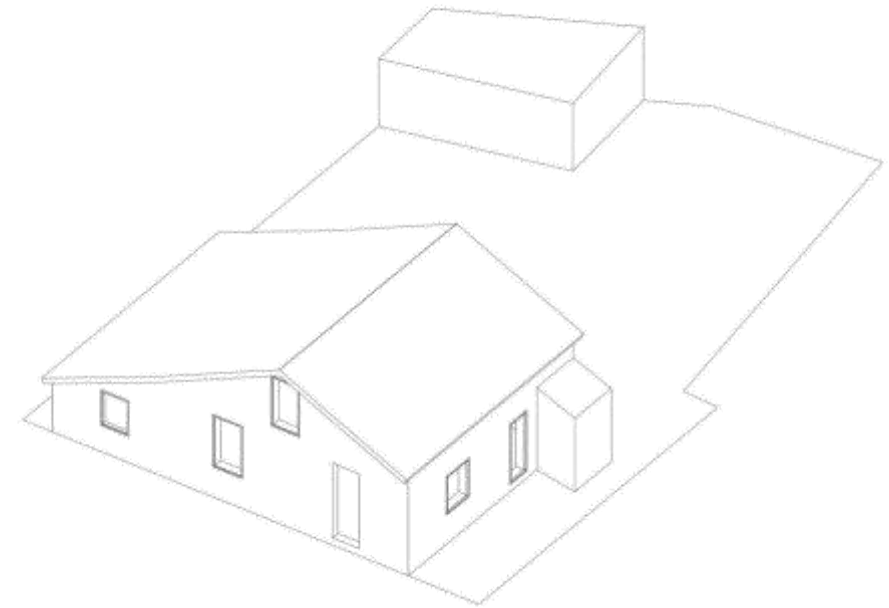


Formal contrast

Material articulation

Light capturing

No area/ functional additions



<https://www.archdaily.com/437652/house-rehabilitation-bast>

Case Studies

Typological flexibility of central hall

Make use of it as a common space (Kassar/Cedroz vs Antar)

Roof Remodeling tool to **Activate Dormant Space**
(Bast and Antar)

Clear Articulation of Volume

(Bast vs Gehry: Contrast is externalized vs internalized/
Material contrast haphazard: Antar)

Harvesting of Recourses

It is possible to make (Haddad and Cedroz)



Position

³⁸ Position

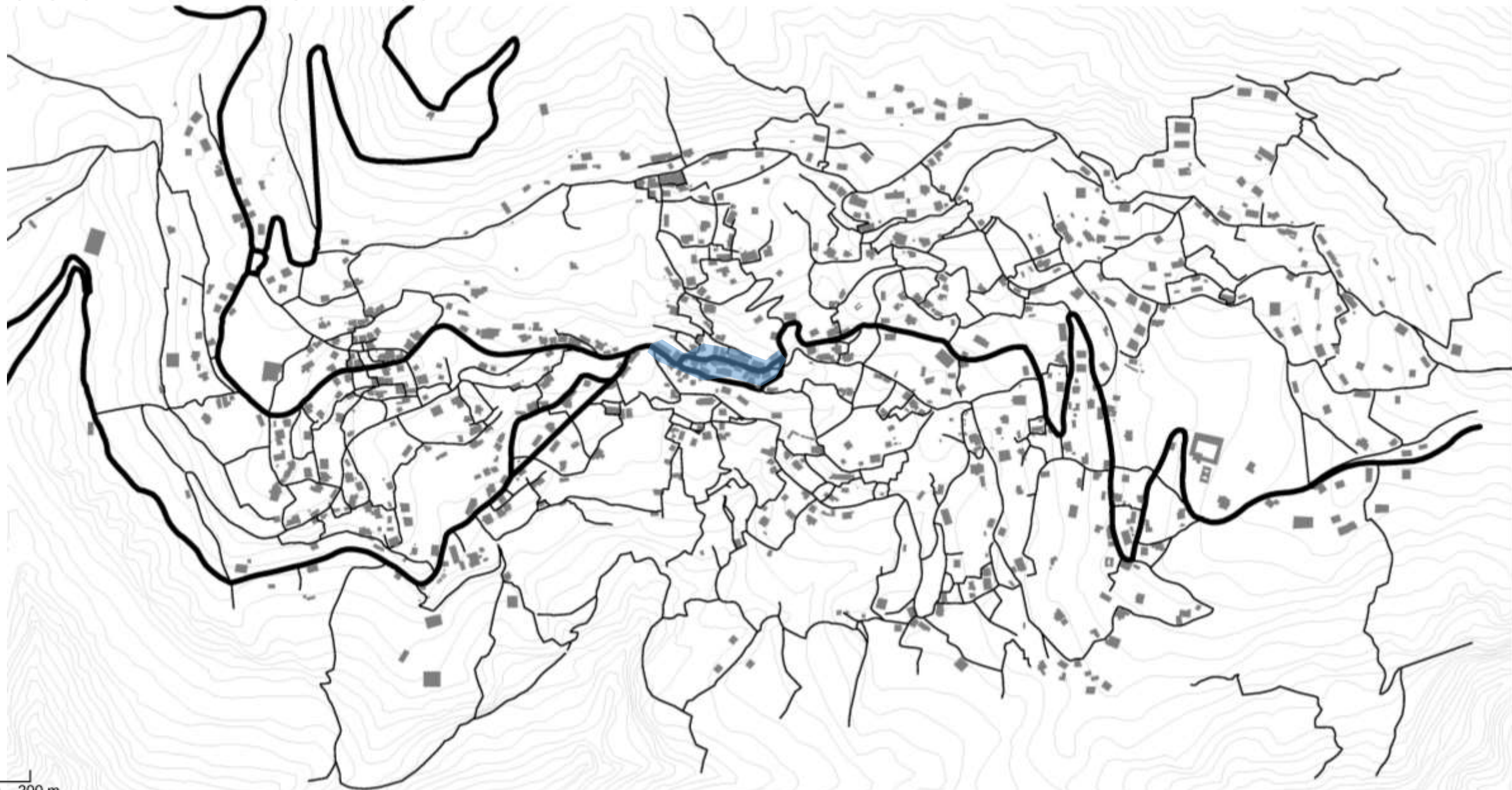
How to respond to a vernacular building in contemporary setting?

We learn from the history of these vernacular structures that it exists within a **socio-economic cultural infrastructure.**




To preserve/renovate any building we should understand and address **socio-economic and cultural infrastructure.**

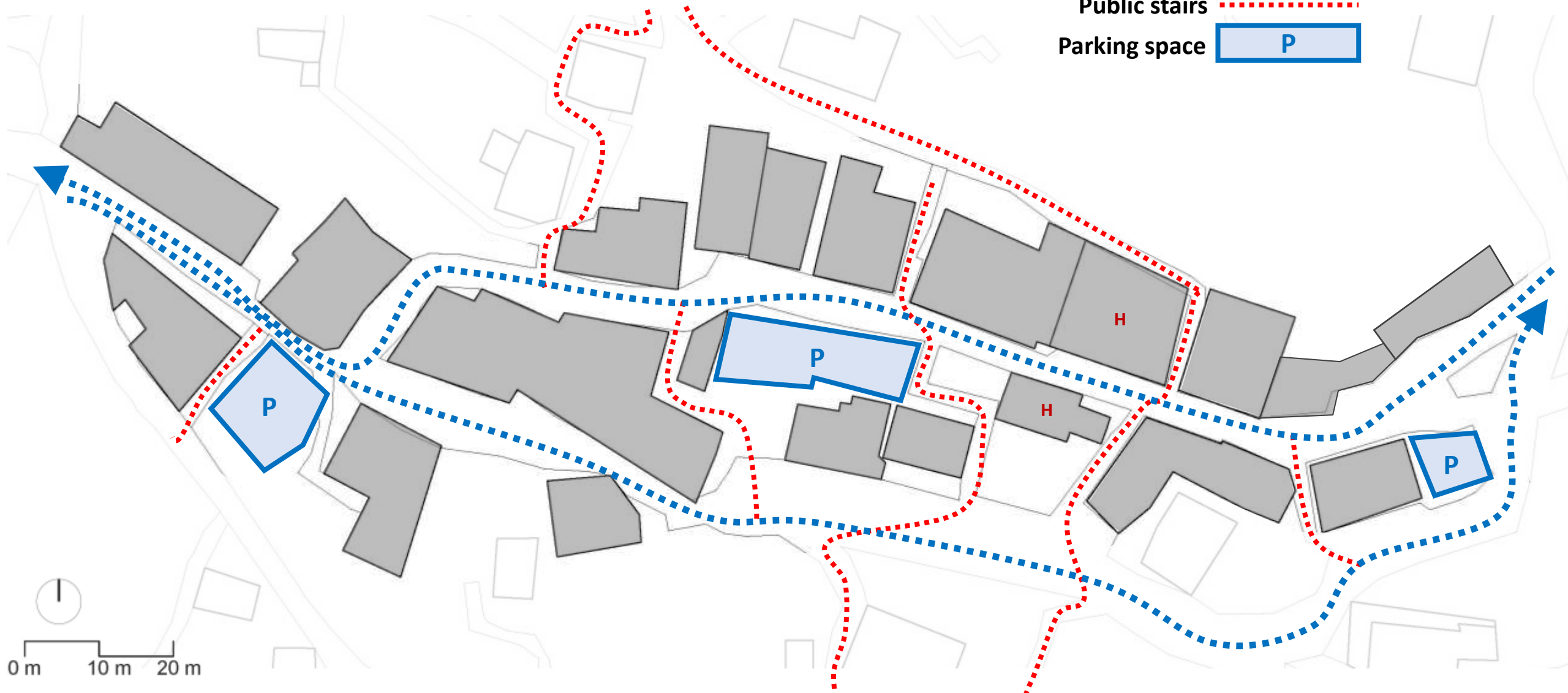
In our case this infrastructure is the **souk.**

39 Souk in Baskinta



40 Souk

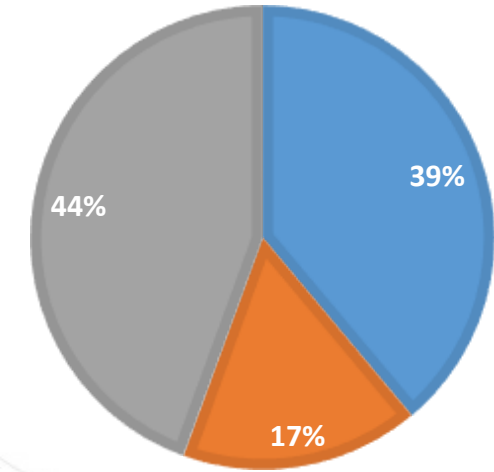
- Road 
- Public stairs 
- Parking space 



41 Residential Vacancy

PER RESIDENTIAL UNIT

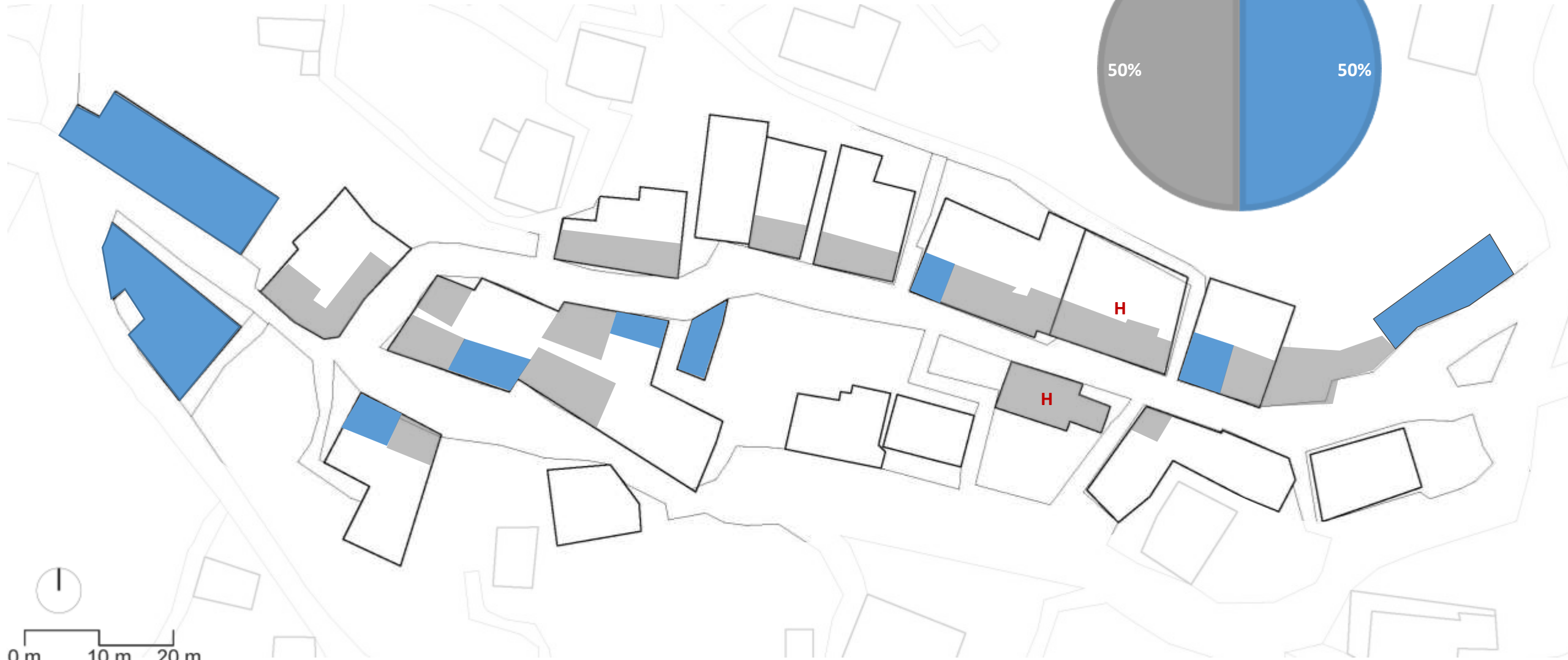
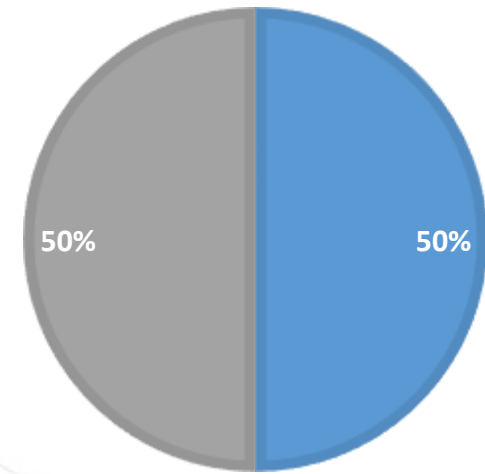
■ Occupied ■ Rented ■ Vacant more than 6 months



42 Commercial Activity

PER SHOP


Operational Not Operational



⁴³ Houses that require renovation in Souk



45 Souk 2020

- Shops** 
- Closed Shops** 
- Non commercial** 
- Demolished** 



Problematic

⁴⁷ Problematic

The structures in the souk represent a classic case of family houses of a history of vernacular additions that face:

1. Ownership fragmentation
2. Vacancy at least half of the year
3. No financial incentive to renovate

Thus they are at risk of deterioration, or loss of occupancy

How can we incorporate a revival of the souk into the process of renovation and continuity?

Looking into the cultural and economic potential in Baskinta

⁴⁸ Cultural and Economic Potential

The Cultural and Economic Capital:

1. Home Food Industries and Apple Agriculture
2. Culture and Literary tourism
3. Tech companies companies

49 Agriculture & Home Industries



Unregistered
Need a permanent location
(storage, selling, etc.)



Sannine Cooperative for Sustainable Agriculture

Registered 2010

is a cooperative dedicated at training local farmers on sustainable agriculture while managing and selling their produce in the local and international markets.

Home Food Industry



General Statistics

12 members

Production (per year)

Apple vinegar

Tomato paste (350kg)

Pickling

Dried fruits

Jams

Kishk (70 kg)

Problems

Lack of planning and organization

Not registered officially

Lack of permanent location

(storage, selling, etc.)

No marketing structure

Agriculture



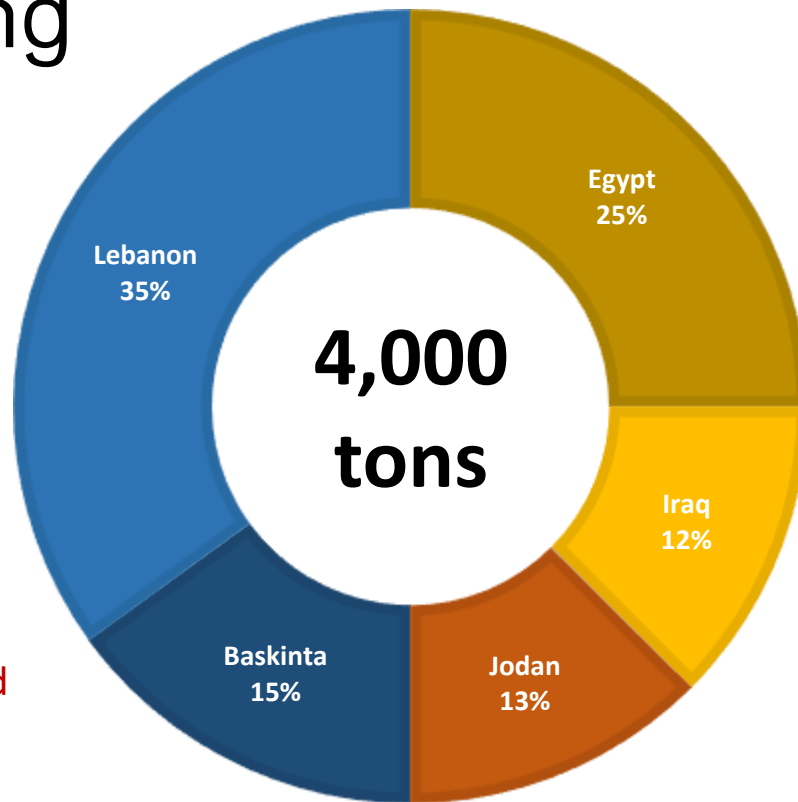
Apple Farming

General Statistics

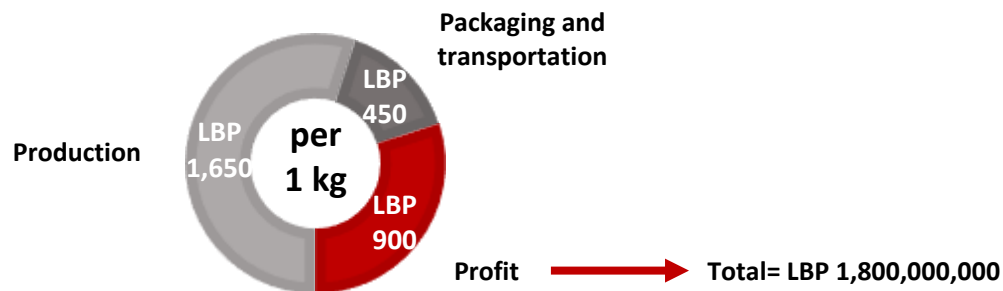
300 farmer
 150,000 m2 of apple orchard
 15 refrigerators
 One packaging facility

Problems

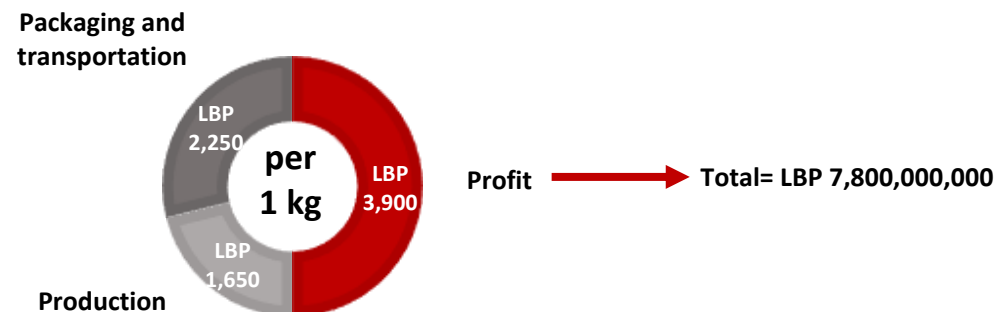
Not using new apple cultivar
 (cultivated variety)
 Low technical expertise
 Rising Production Cost
 Large areas of uncultivated land



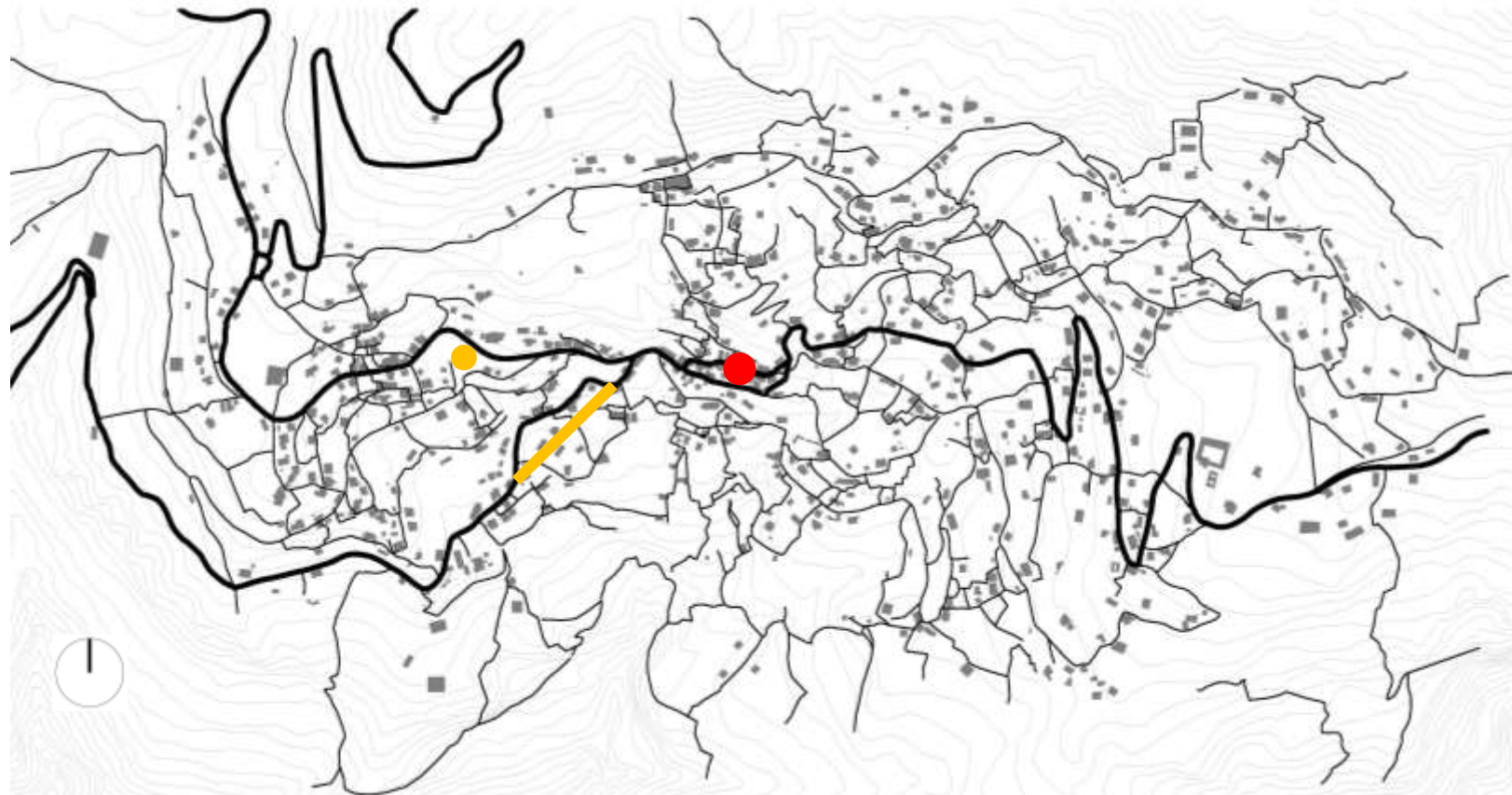
Local Market



Exports



Apple Farming



2017



2018



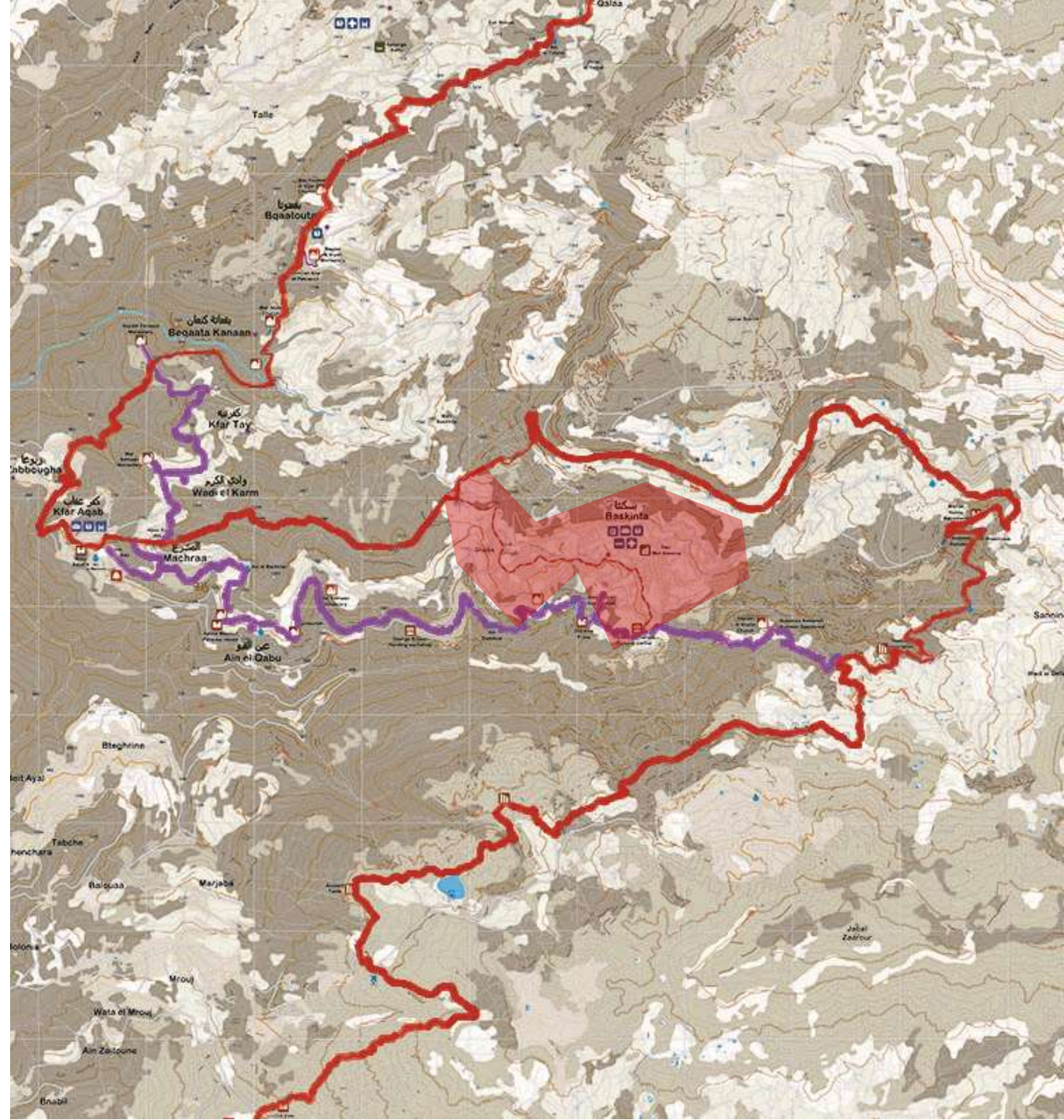
2019



Baskinta Literary Trail



Cultural attractions related to literature



Baskinta Literary Trail

Attractions



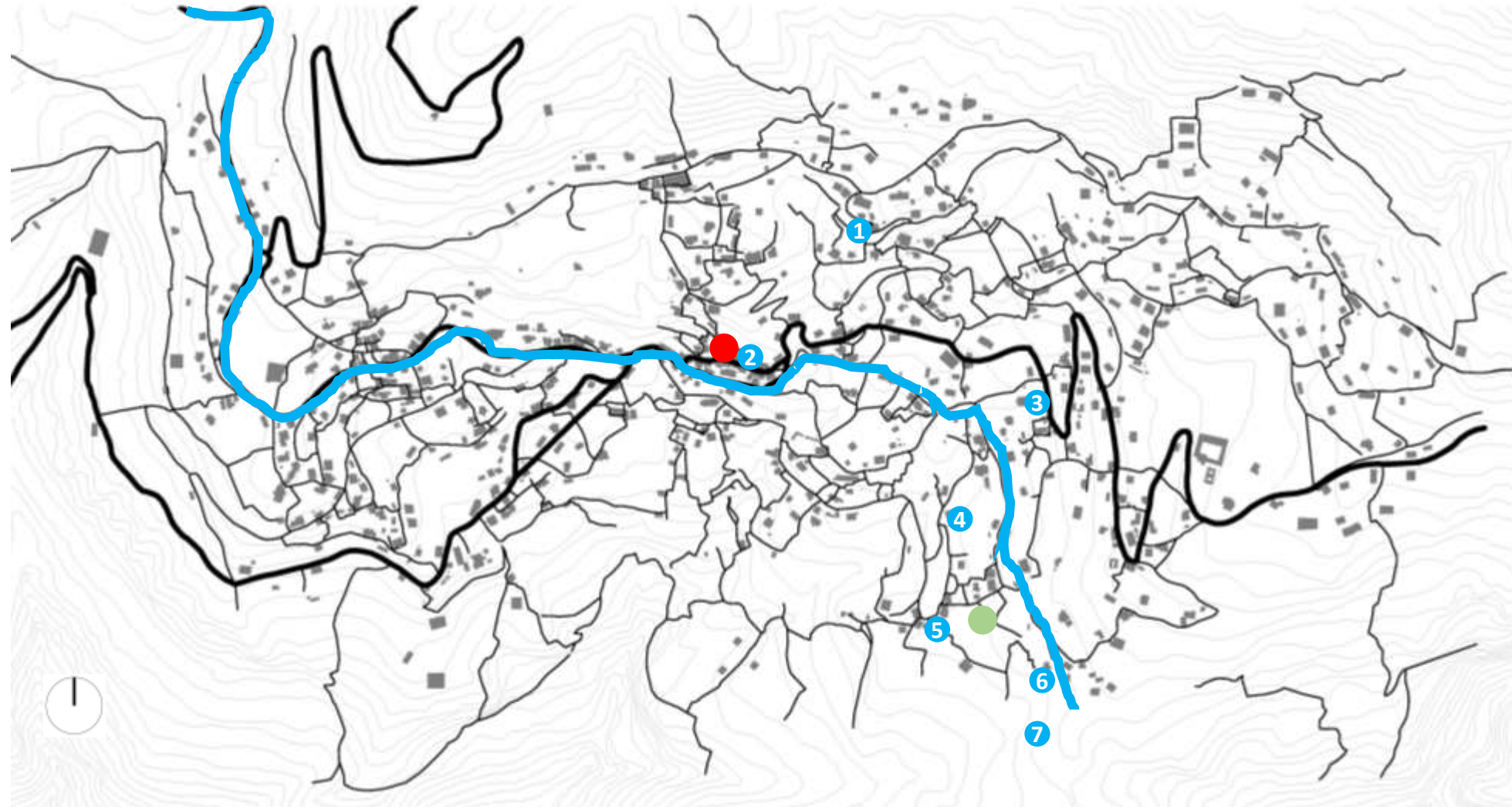
1. Family House of Mikhail Naimy
2. Family House of Rashid Ayoub



3. Old Public School
4. Residence of Suleiman Ketanneh



5. Family House of Abdallah Ghanem
6. Abdallah Ghanem Cultural Center
7. Resting Place of and Public Garden to Georges Ghanem



56 **Abdallah Ghanem
Cultural Center**

Abdallah Ghanem Cultural Center
Museum
Library
Conference room
Open-air theatre



Museum/ Public Library

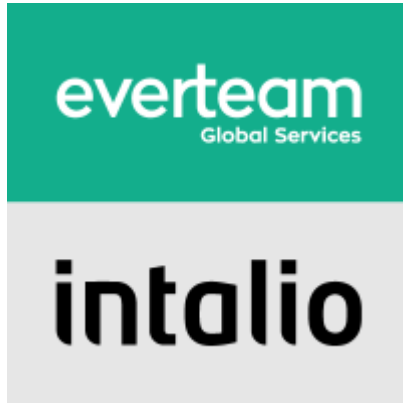
Center Itself

Outdoor theatre

Conference room



57 Data Tech industry



Software Company

French company

CEO Antoine Hrawi

Lebanon HQ Naccache (30 km from Baskinta)

243 employees in Lebanon 20% (21 from Baskinta)

5% sales \$125M

Proposal

Proposal: Cooperative

Create a coop of Hay El Souk from the owners

The promotion of a socio-economic infrastructure that sustains the built fabric of the souk of Baskinta (demolish, vacancy, ownership fragmentation)

It has the goal of the revitalization of the souk and the preservation and activation of its built heritage

- 1- Organize with home industries and agriculturalists the souk market
- 2- Organize with the cultural platforms
- 3- Manage vacancies through rent guest houses and residencies
- 4- Manage revenue and seek sponsorship to fund the renovation of buildings

Early Adopters: Haddad, Khoury Hanna, Cortas households

Open for: owners of property in Hay el-Souk

Collaborators: home industries and agricultural sector, municipality, Abdallah ghanem cultural center

Plan: incremental funding of unit projects

Financial flow: from commercial activities of the collaborating coops, rent of shops, guest houses and funded residencies, or proper house rent, funding redirected from municipality's budget to help with common infrastructure.

My house will serve as nucleus and a unit example for this operation.

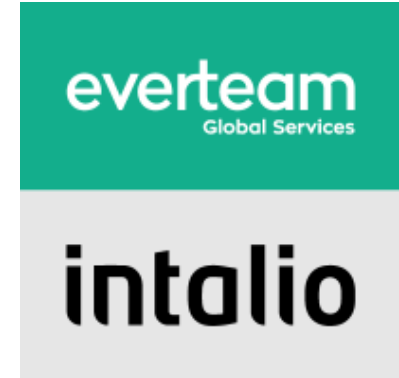
60 Interested parties



Apple farming, local food industries
Need: Management, training, locale



Abdallah Ghanem CC, Municipality
Management of cultural affairs, legal support



Since 1990, HQ in Naccache
'Rent' office



Since 1989, in neighboring Ain El Kabou
Successful model for local food industry

⁶¹ Legal Establishment

A cooperative is a nonprofit association composed of a number of individuals with unlimited capital, that has the goal of the socio-economic betterment of its members through principle of cooperation:

- 1- open and voluntary membership
- 2- capital contribution of members
- 3- democratic accountability
- 4- independence
- 5- cooperation with other cooperatives
- 6- concern for social issues
- 7- education training and media

Decree 17199/64

To establish:

1- 10 members minimum

No other cooperative with the same goals

Economic feasibility checked by local authority

Members should only be members of one cooperative

Share value is fixed

Shares could be added

Shares are tied to specific members

⁶² Financing and Phasing

0-3 years:

Owner financing (directed to renovate ground floor level, souk)

Tech company rent (1,200\$ yearly, used directly fund agriculture training HQ)

Municipality (Infrastructure)

Abdallah Ghanem Cultural Center (Managing of cultural activities)

3-5 years:

Expected rent (Used for minor refurbishment)

Increase 5% in apple agriculture yield (200 tons in export yearly= 60,000\$)

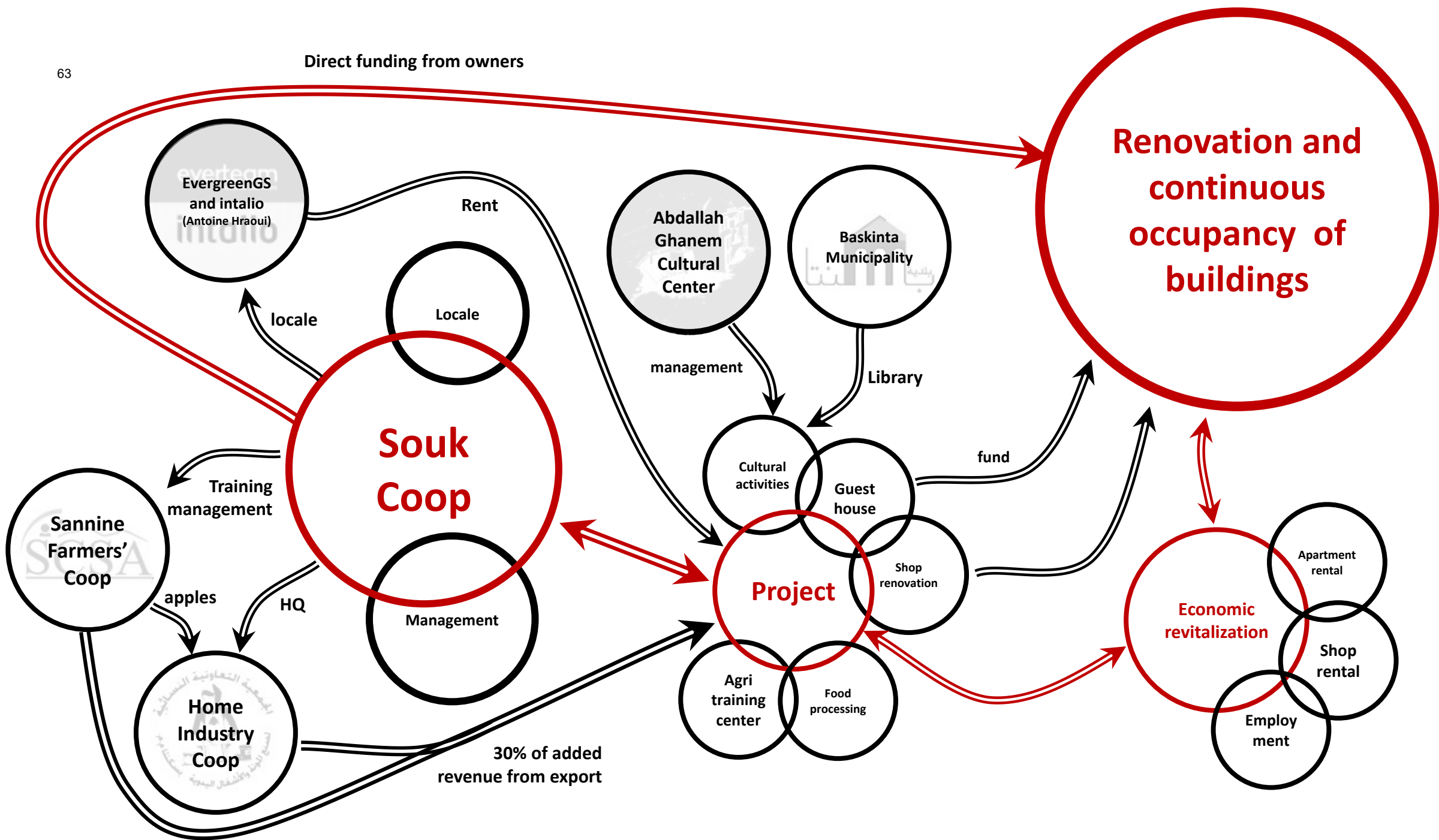
5-10 years:

Expected rent

Food industries (Revenue sustaining the industry, and maintaining

Increase 10% in apple agriculture yield (400 tons in export yearly= 120,000\$)

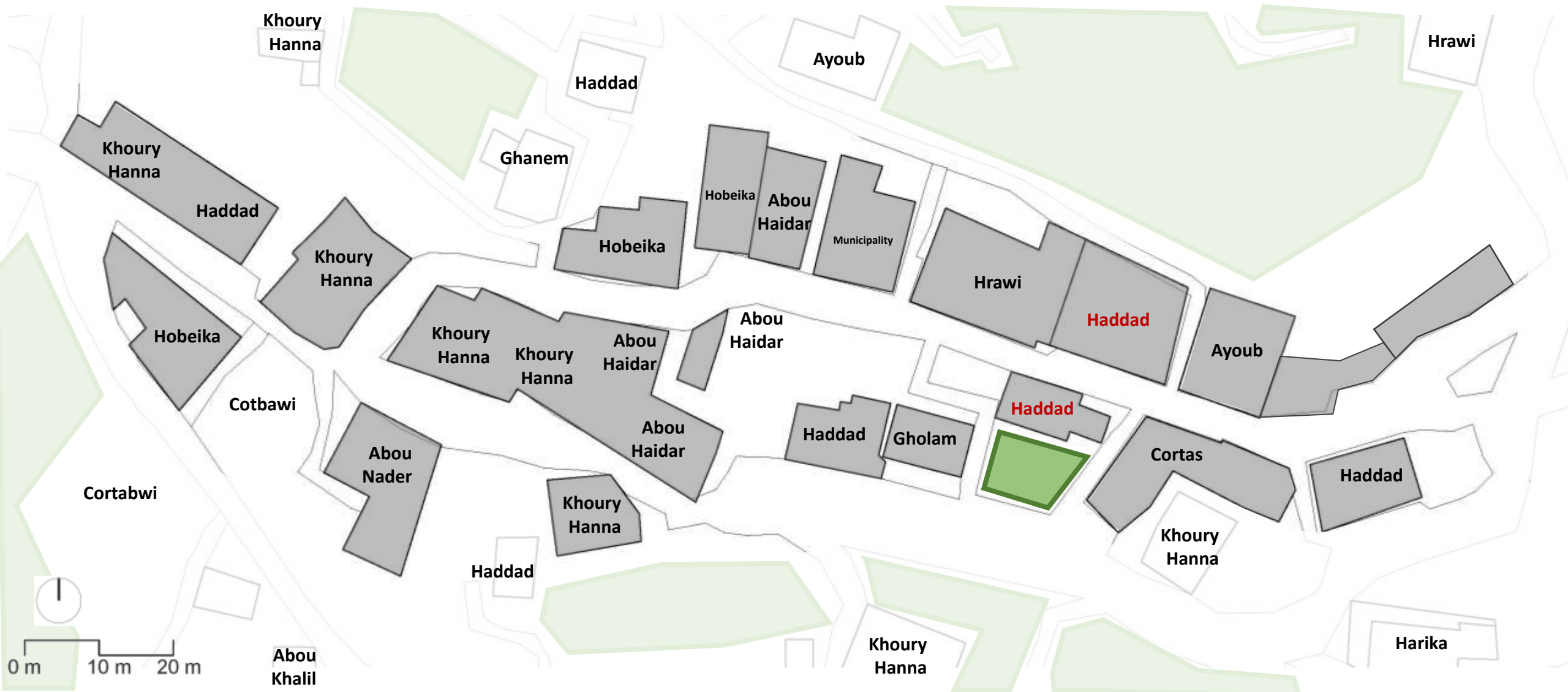
Direct funding from owners



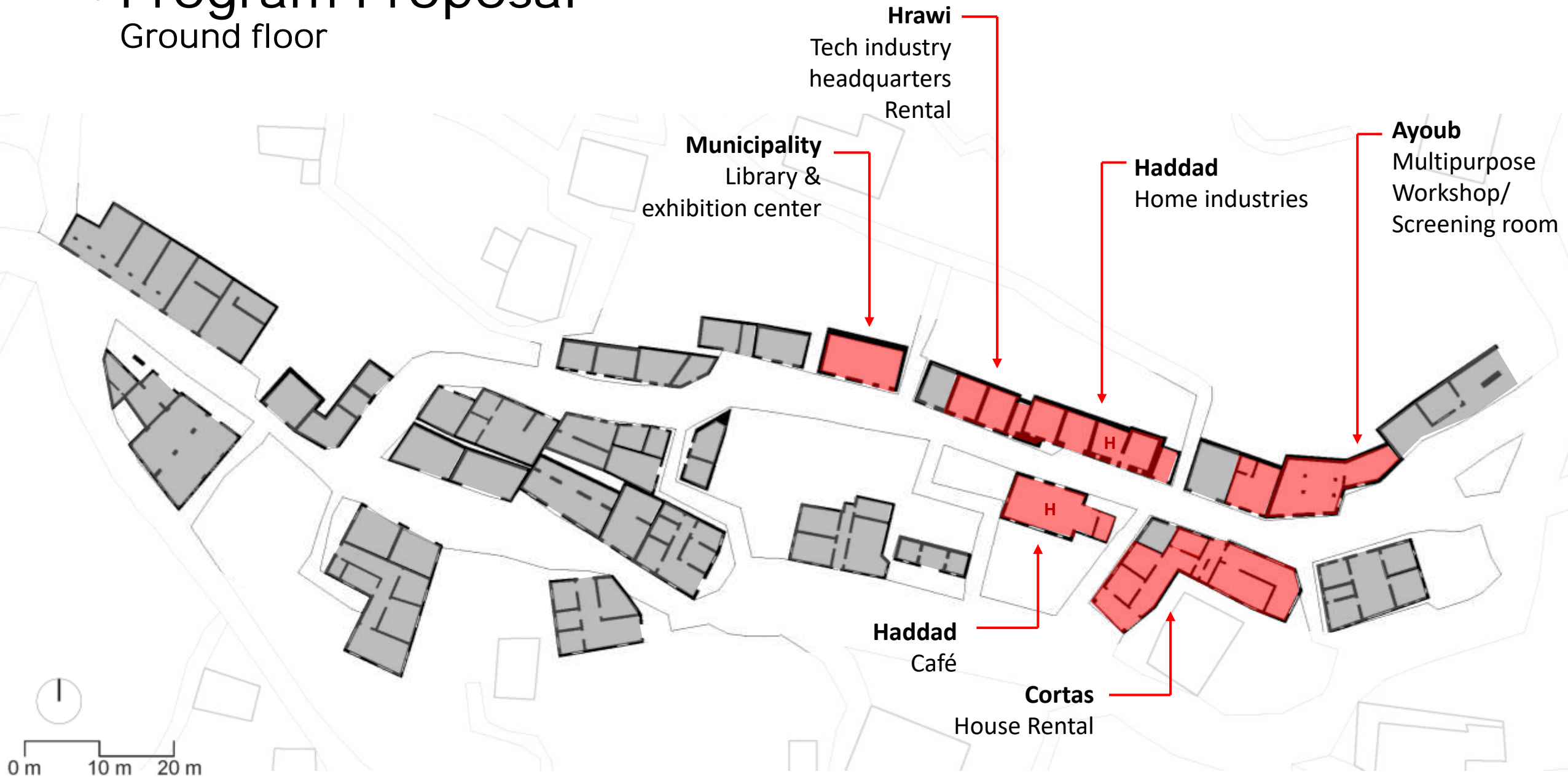
64 Souk Owing Families



66 Souk Agriculture



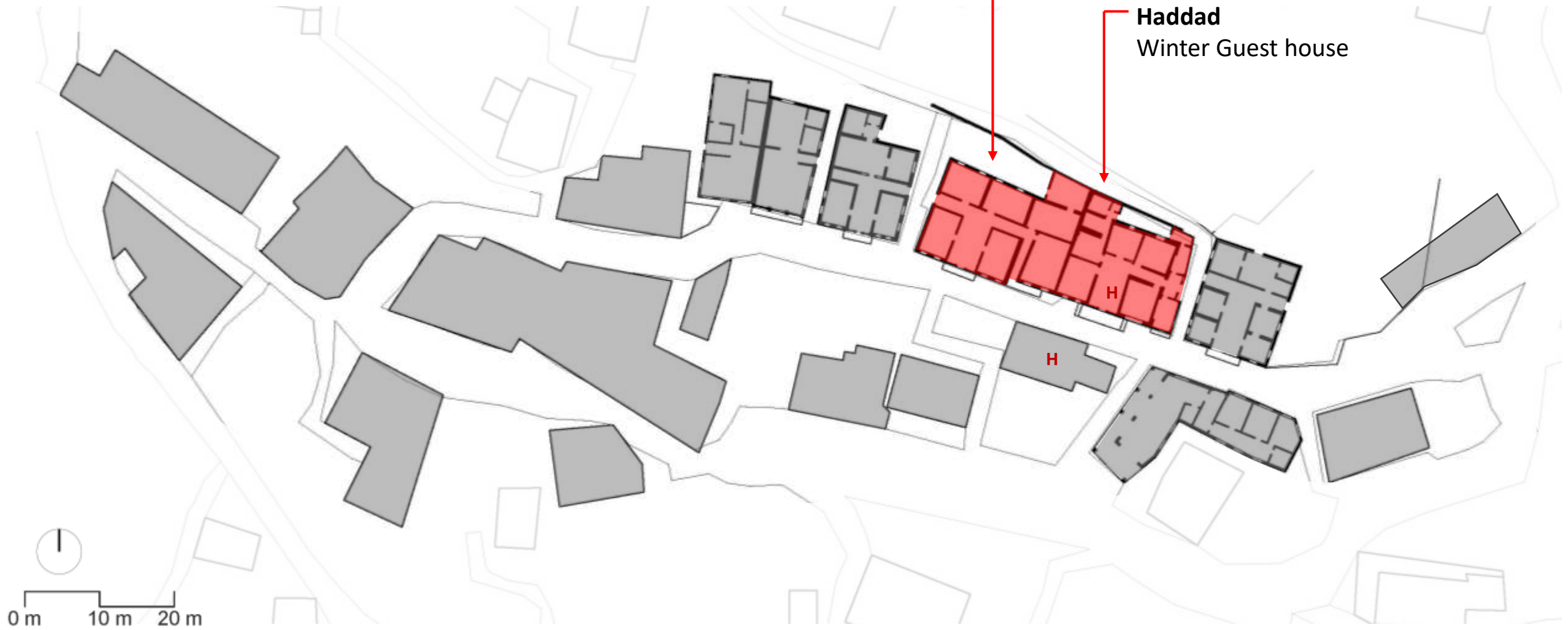
67 **Program Proposal**
Ground floor



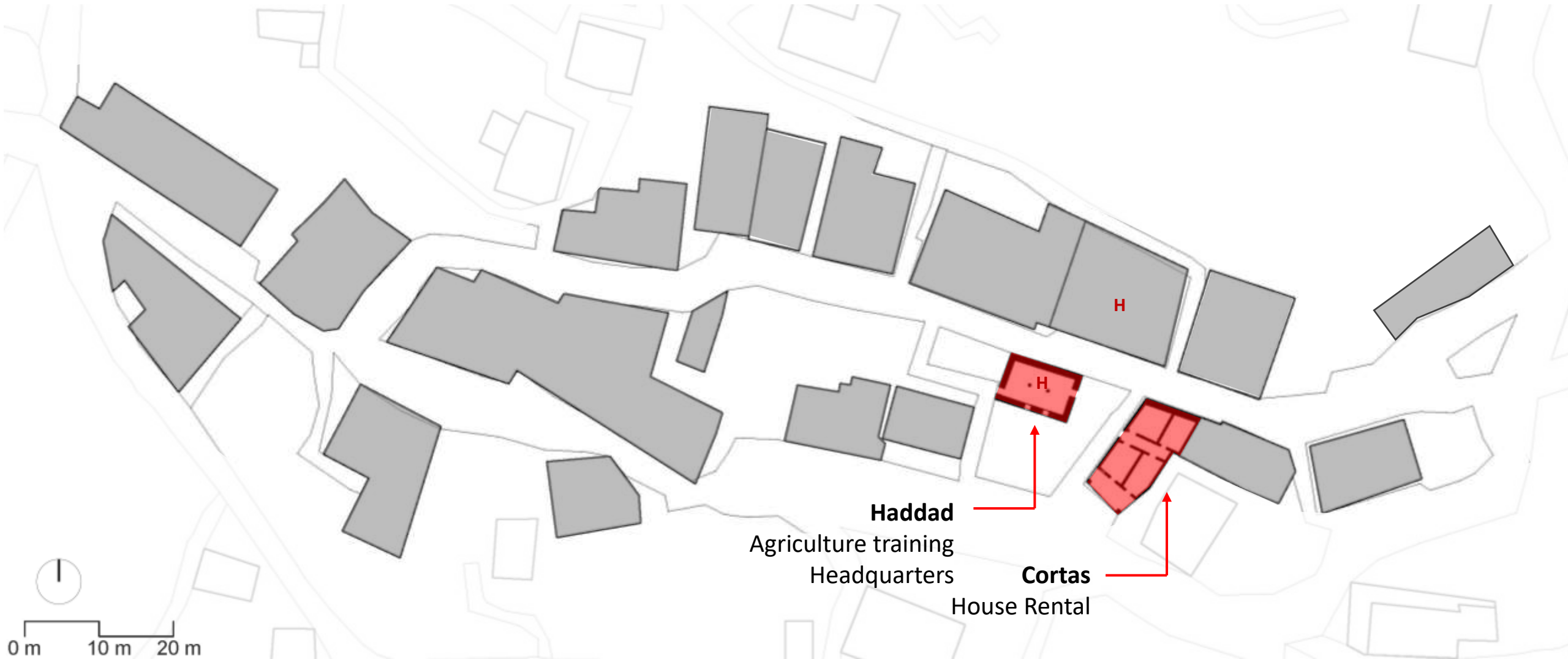
68 **Program Proposal**
First floor

Hrawi
Tech industry
headquarters
Rental

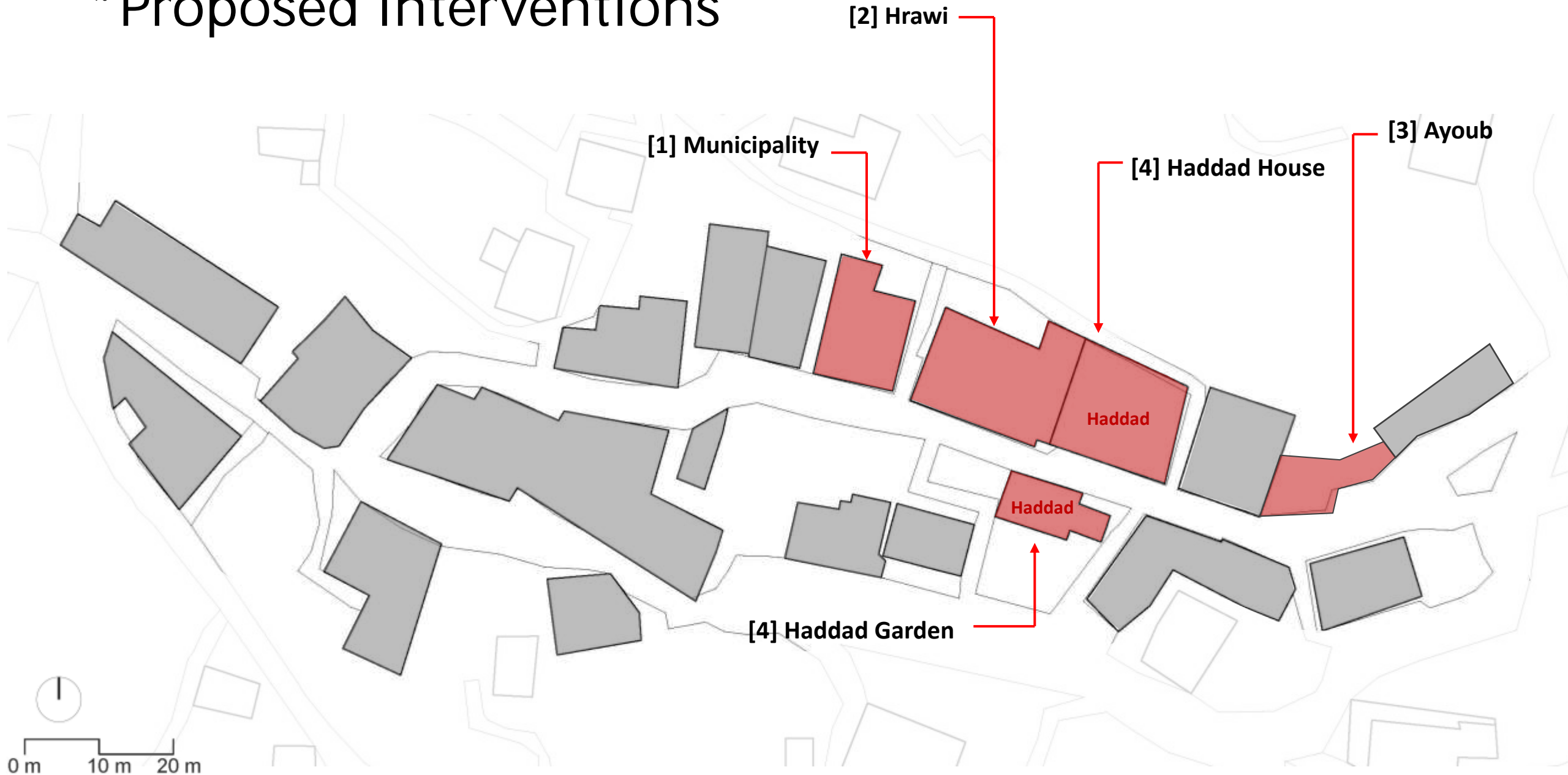
Haddad
Winter Guest house



69 **Program Proposal**
1st Basement



70 Proposed Interventions



Elevation



First Floor



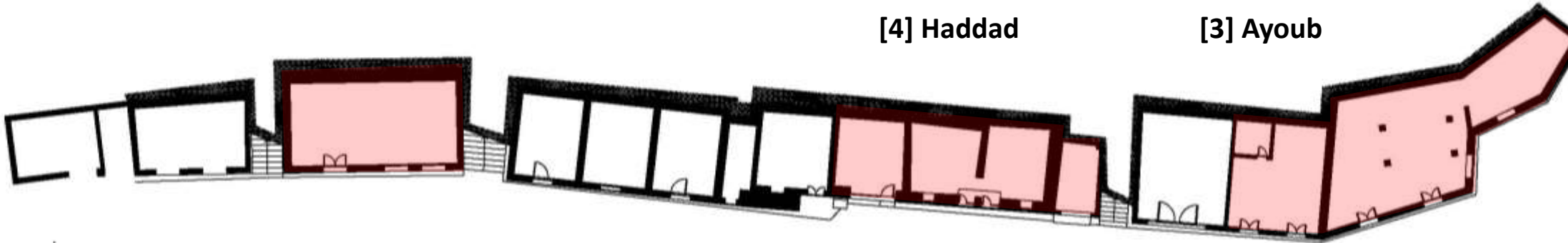
[1] Municipality

[2] Hrawi

[4] Haddad

[3] Ayoub

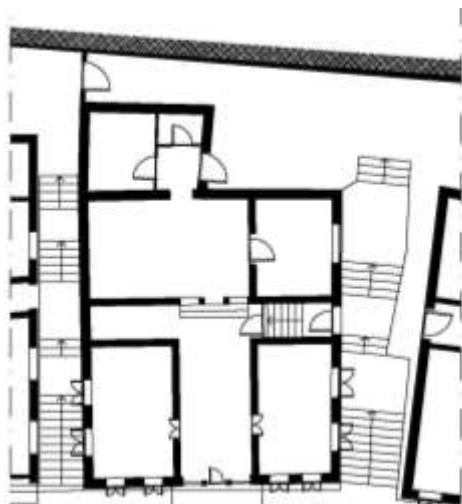
Ground Floor
Souk Level





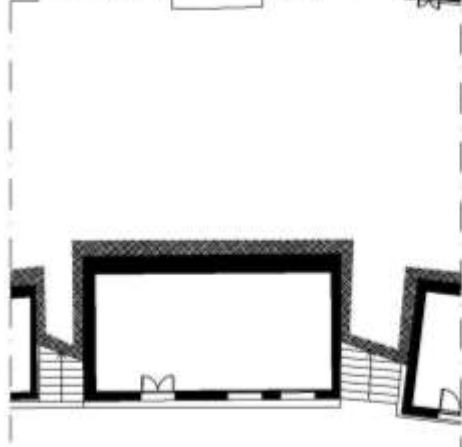
[1] Municipality

Public library/ exhibition



First Floor

- Municipality:**
- Mayor office
- Conference/meeting room
- 2 administrative offices
- Amenities



Ground Floor

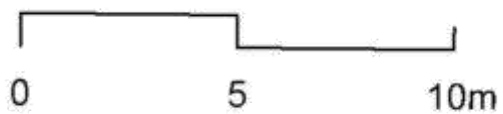
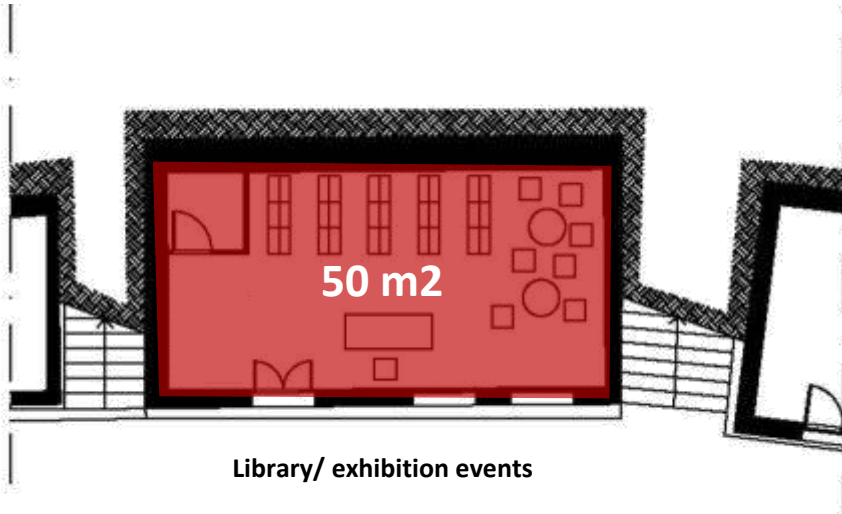
- Owned by municipality
- Currently Vacant
- Sometimes used for storage





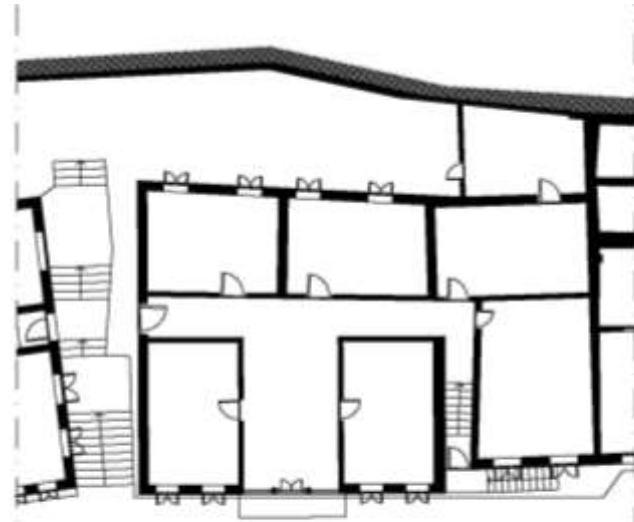
[1] Municipality

Public library/ exhibition



[2] Hrawi House

Office Software company

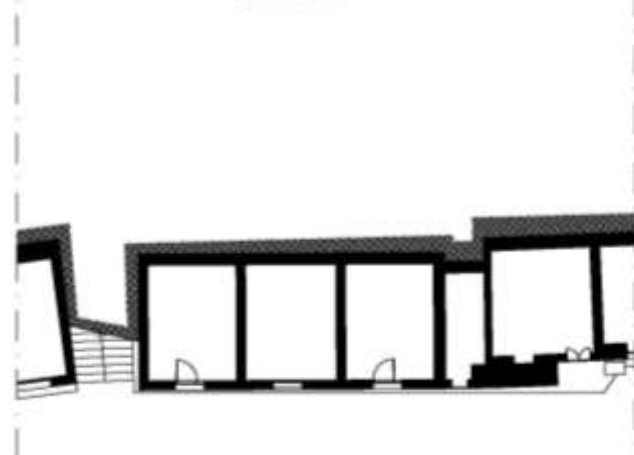


First Floor

Hrawi family house
Owned by Iskander Hrawi

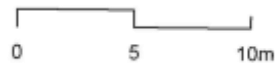
Unmarried, no relatives in Lebanon

Not used for last 15 years



Ground Floor

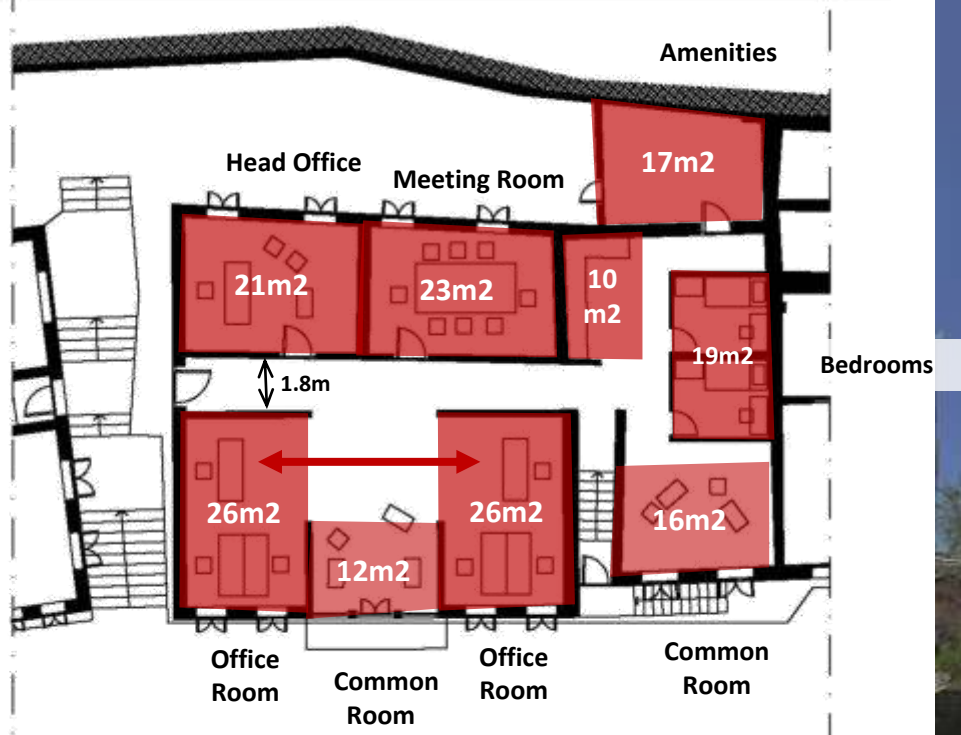
Same owner
Left shop open
Middle and right shop closed





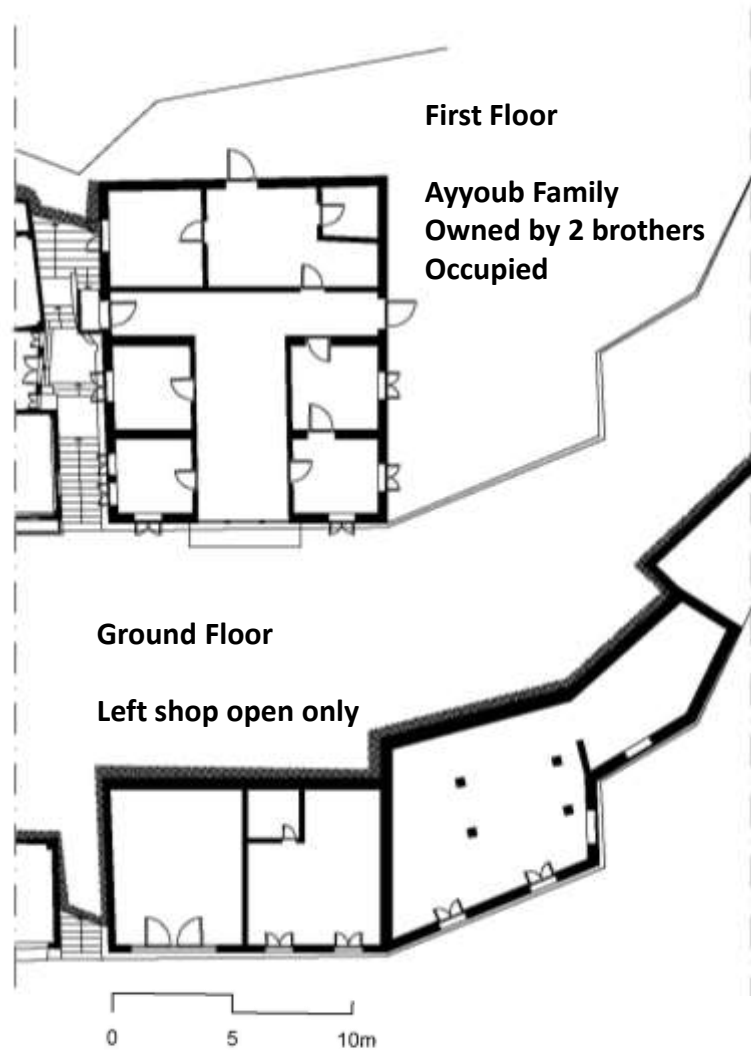
[2] Hrawi House

Office Software company



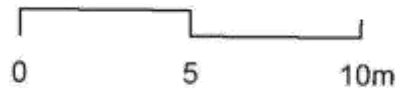
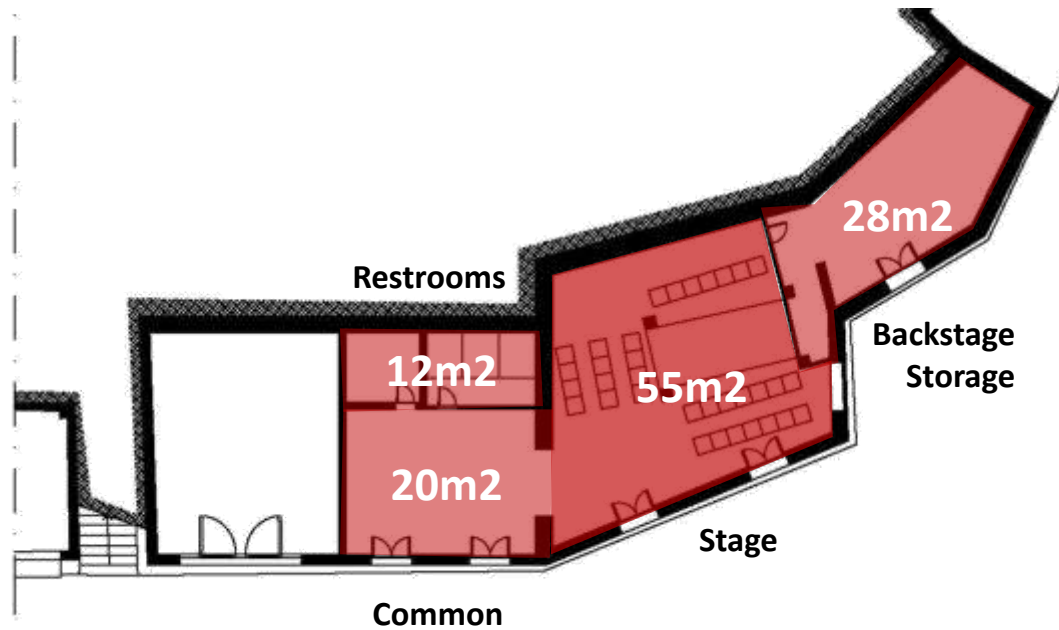
[3] Ayoub GF

Workshop/ Experimental theatre

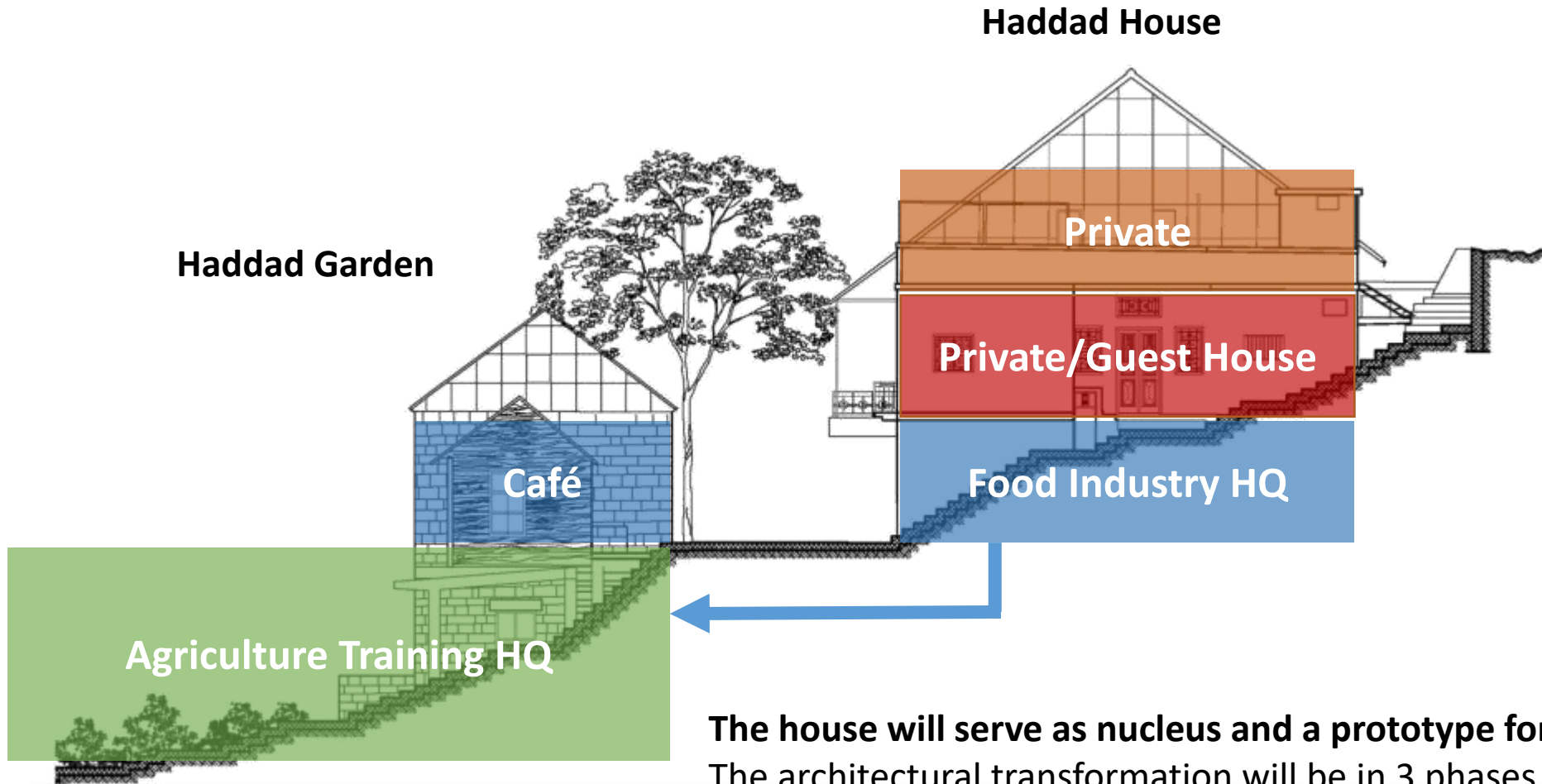


[3] Ayoub GF

Workshop/ Experimental theatre



78 [4] Haddad Intervention Programming



The house will serve as nucleus and a prototype for this project
The architectural transformation will be in 3 phases for each level:
GF Three shops (two for the food industry, one for rent)
L1 Winter Guest House/Private in summer
L2 New extension, private residence

80 Legislative study

Exceptions:

2.2.1. Area of parcel is equal or less to min. area required, it could be authorized if:

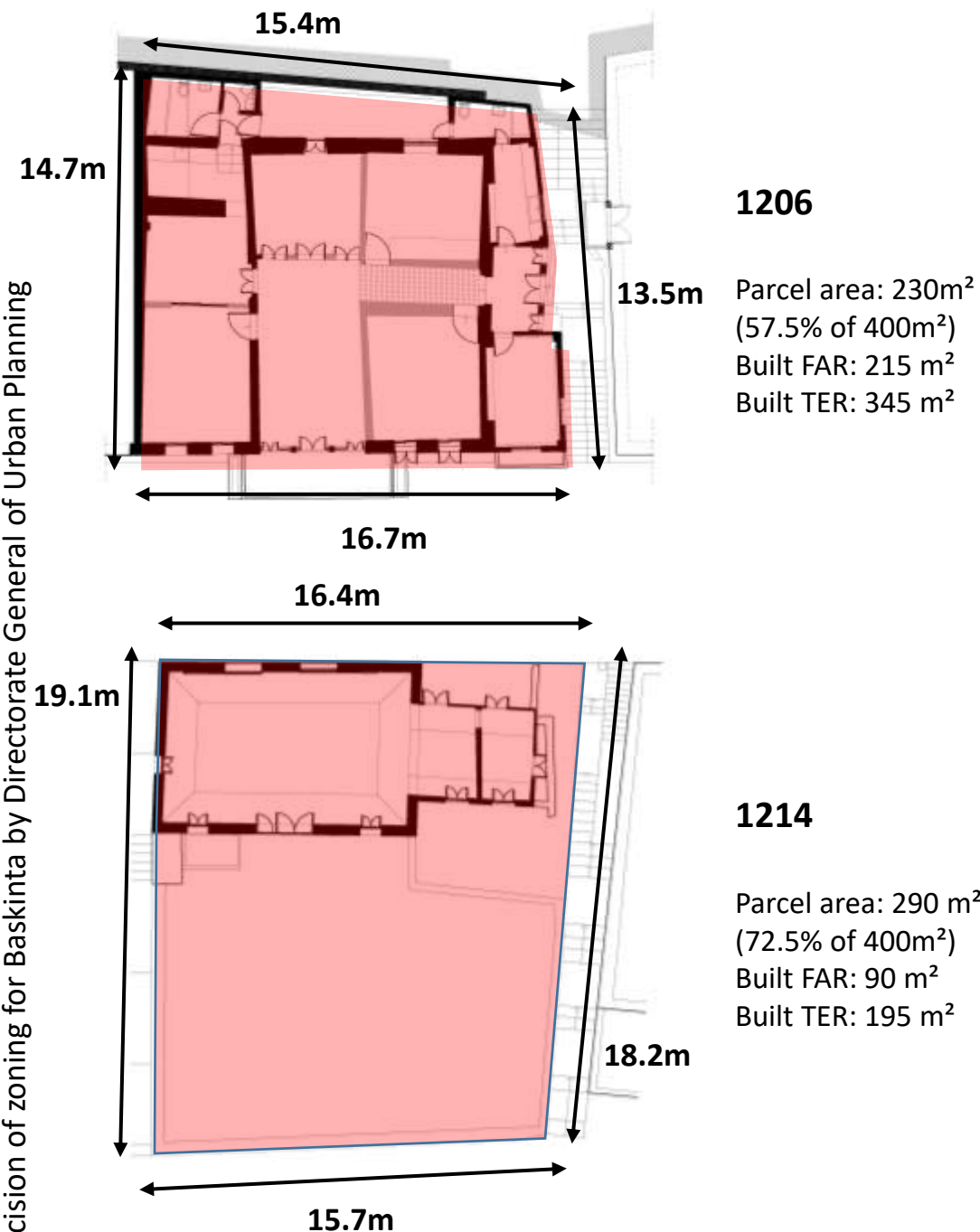
1. The parcel area is greater than $\frac{2}{3}$ of the min. after reclamation
2. The length and depth is greater than $\frac{2}{3}$ of the required min such that they are greater than 7m after considering setbacks.
3. In this case, FAR TER are reduced proportionally with the smaller ratio resulting between either:
 - a. the parcel area/the minimum parcel area allowed
 - b. or, the smaller side distance (length or depth)/ the minimum distance allowed (length or depth respectively)

3.1 Built parcels with area and/or length/depth less than minimum:

In presence of an **old building** [...] whatever the condition on the parcel, a building could be authorized only in zone A to build above the existing structure on condition:

1. The old structure must bear the addition with no reinforcement
2. For the added structure abide by the zone TER and number of floors

Decision of zoning for Baskinta by Directorate General of Urban Planning



Legislative study

Theoretical cases

Case 1: If building was destroyed, new building on existing parcel

1206: no building possible

1214: authorized under exception 2.2.1 (permissible)

Case 2: Addition to existing structure

1206: total exploitation coefficient met (no way)

1214: authorized under exception 3.1 + 65 m²

= total 260 m² - commercial 90 m² = 170 m² on 2 floors

Case 3: If within same envelope

1206: within envelope?  **Restoration permit**

1214: no need

Underground connection

Permission from municipality



8 Residents' view

Age	68	63	56	50	47	45	23	15	17	12
Work	Retired	Employee	Private business	Employee	Homemaker	Homemaker	Student	Student	Student	Student
Current relation to house	Resident in summer	Resident Summer weekends	Rare weekend visits	Resident Summer weekends	Resident in summer	Resident in summer	Resident in summer	Resident in summer	Resident in summer	Resident in summer
Requirements	Guest Reception space	Separation of living and bedroom functions from family room	Retirement shop	Private Rooms	More amenities	Renovation to make house fit for winter	Desk and library	Desk	Private room	Play room

83 Residents Brief

INHABITANTS' NEEDS & REQUIREMENTS:

1. Current occupants: 3 teenagers, 8 adults, 1 elder. Need to accommodate: 4 adults
2. Current area: 205 m² (2 dining rooms: 23 m², 2 bedrooms: 33 m², 2 family rooms: 40 m², 2 kitchens: 12 m², 2 bathrooms: 10 m², central hall: 27 m², corridor and entrance: 14 m²) to **increase 150 m²** (2 bedrooms: 30 m², 2 bathrooms: 10 m², 1 kitchenette: 15m², expand kitchen, expand dining: 20 m², study: 5m², corridor and entrance: 20m²)

PLAN:

1. Produce option of the roof layout
2. Respect the spatial organization of the **central hall type by maintain the common space function**
3. **Exploit unused spaces to add to other rooms**

Other points

COST EFFICIENT FACTORS

1. **Refurbishing the commercial ground floor (souk/revenue)**
2. Make use of solar energy.
3. BOQ of different options

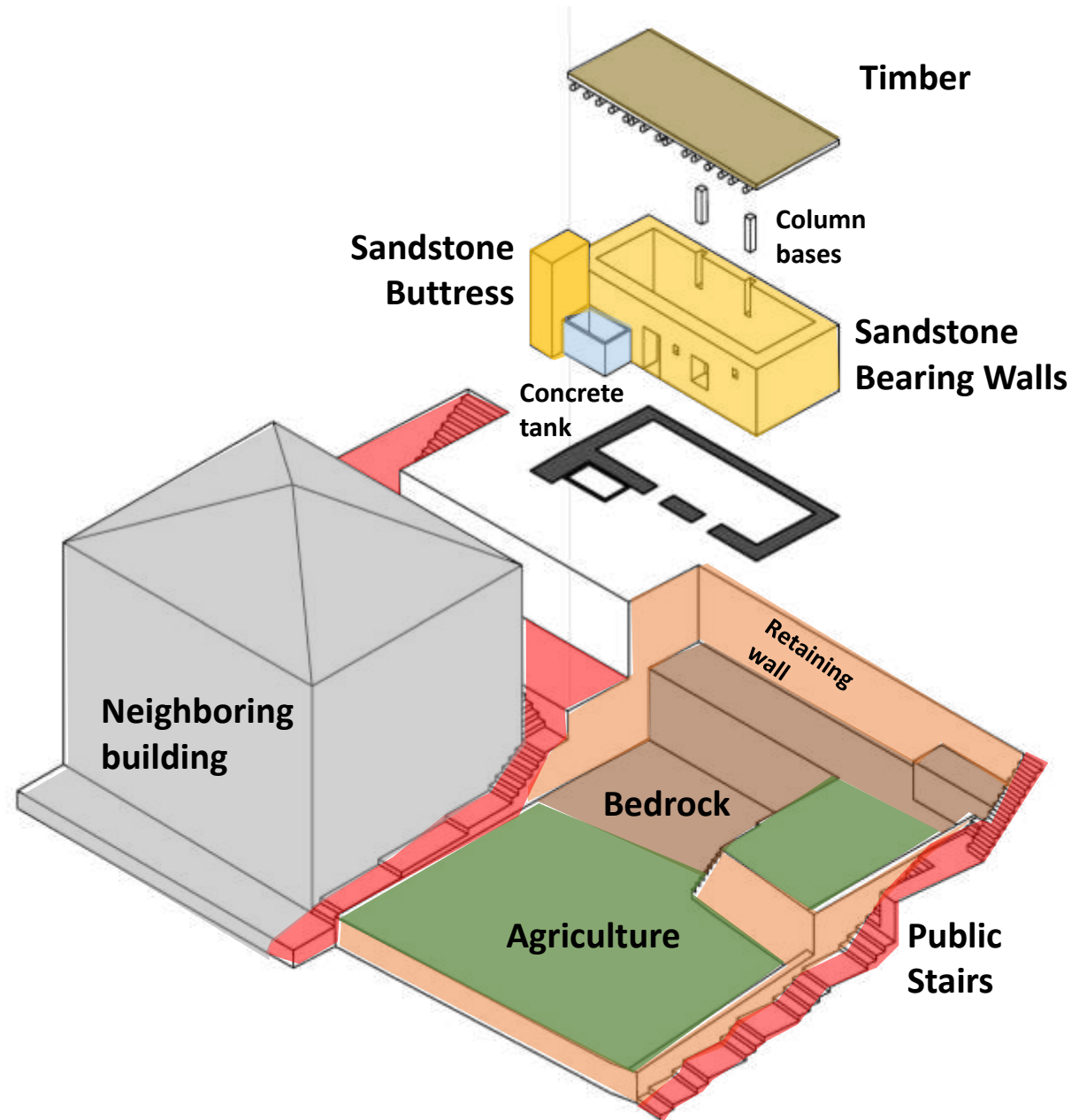
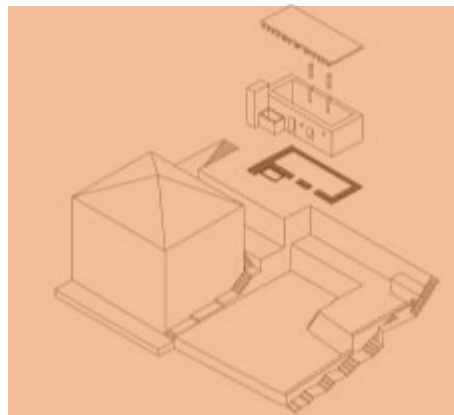
USE OF EXISTING STRUCTURE:

1. Evaluate extent of intervention on the structure where necessary

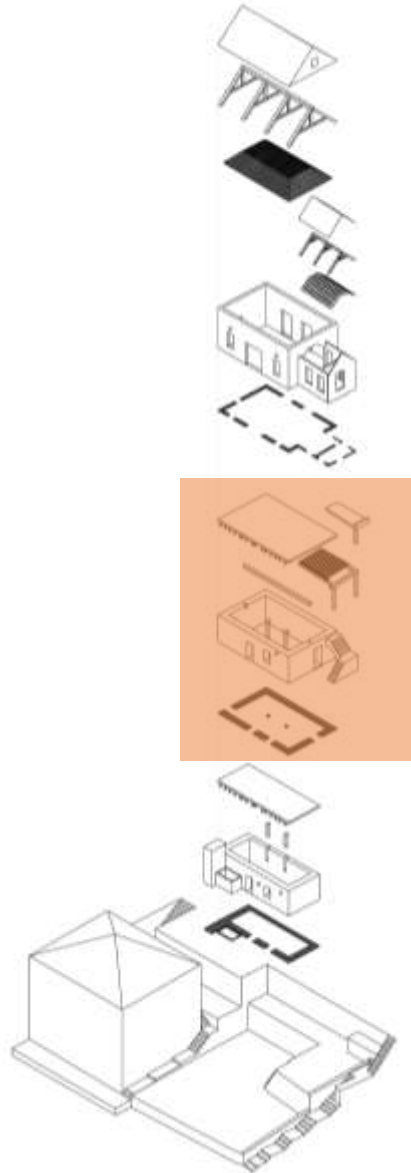
BUILDING LAWS:

1. No major area additions (Review **rehabilitation permit**)
2. Work mainly within the building envelope

84 [4] Haddad Garden
Existing Building Structure



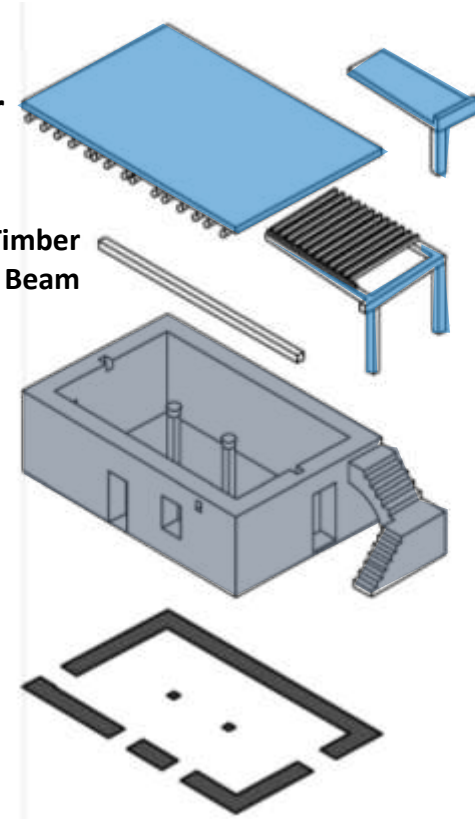
85 [4] Haddad Garden
Existing Building Structure



Concrete over timber

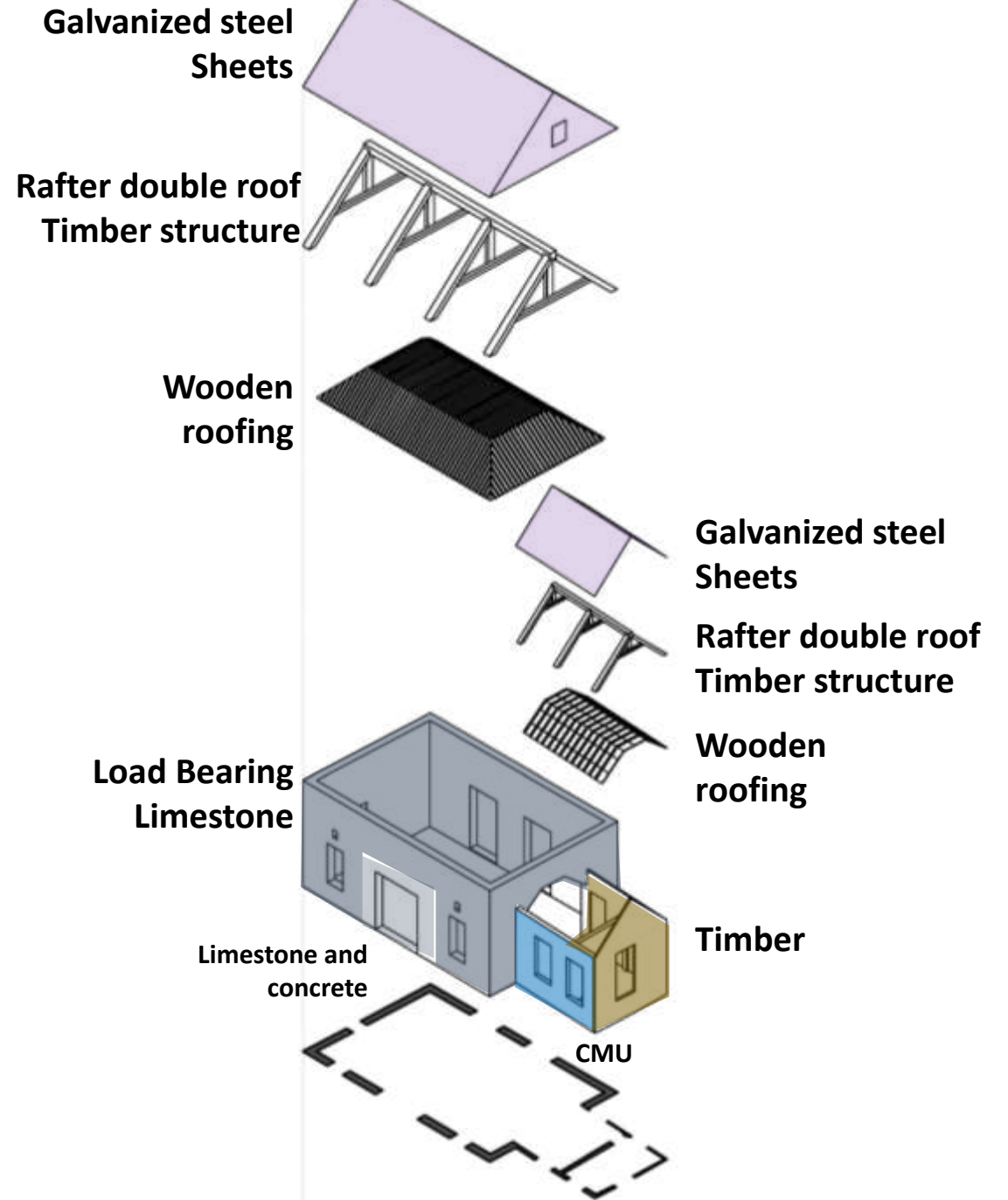
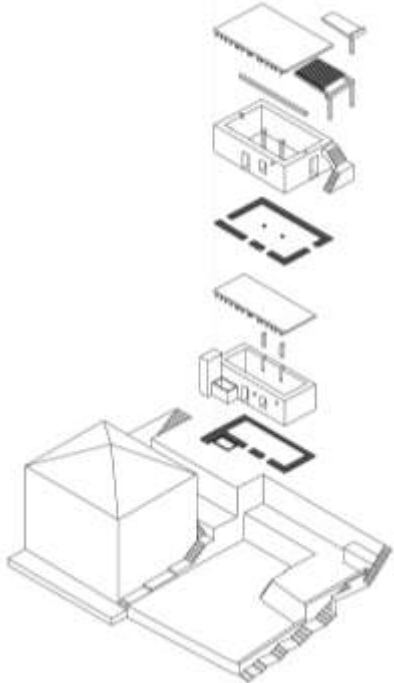
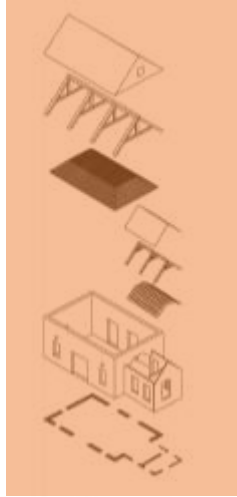
Timber Beam

Load Bearing Limestone

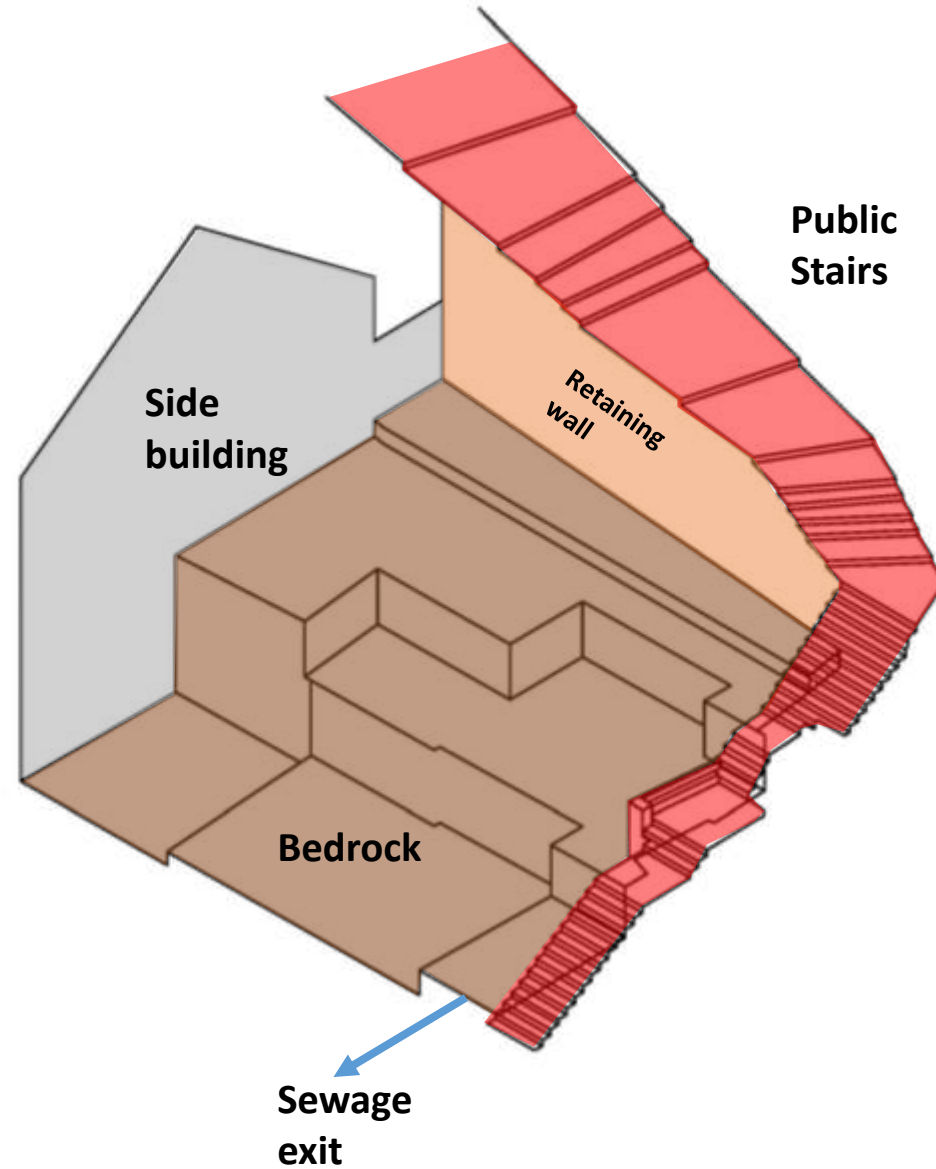
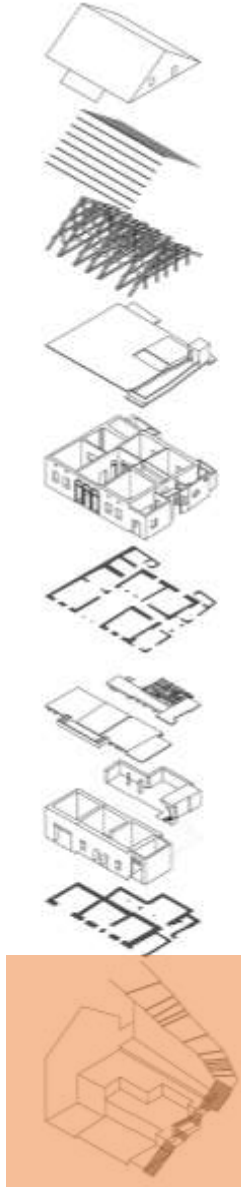


[4] Haddad Garden

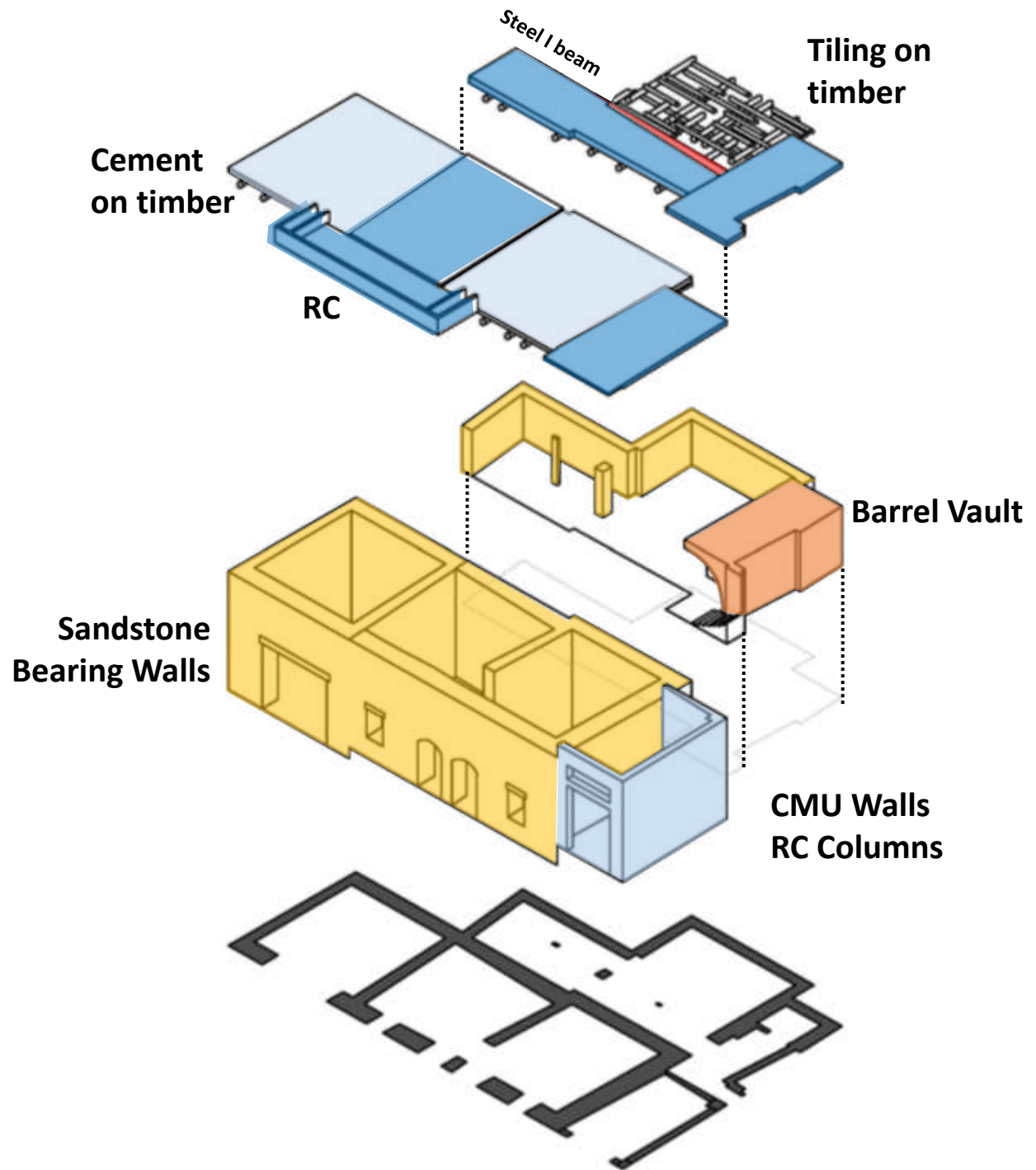
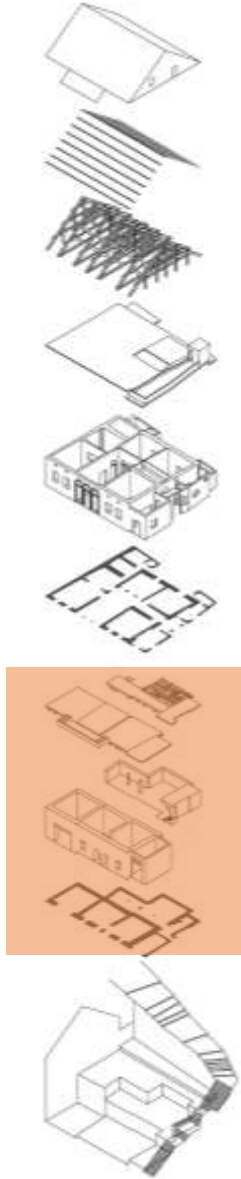
Existing Building Structure



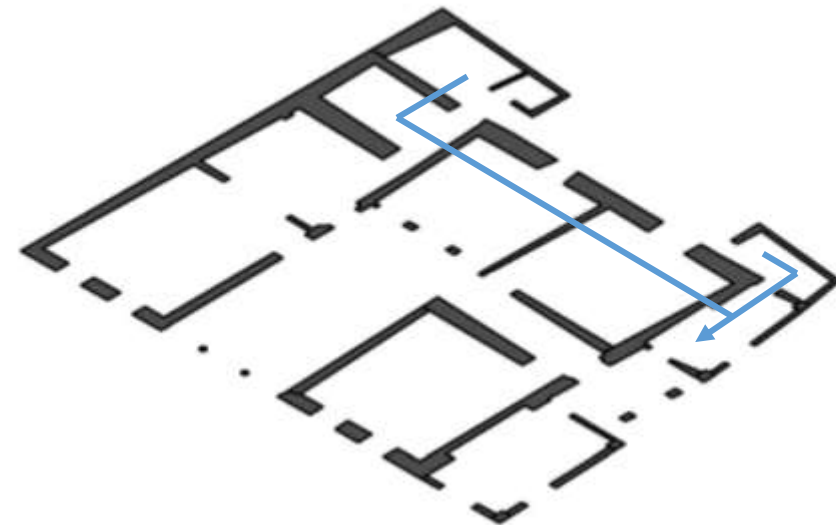
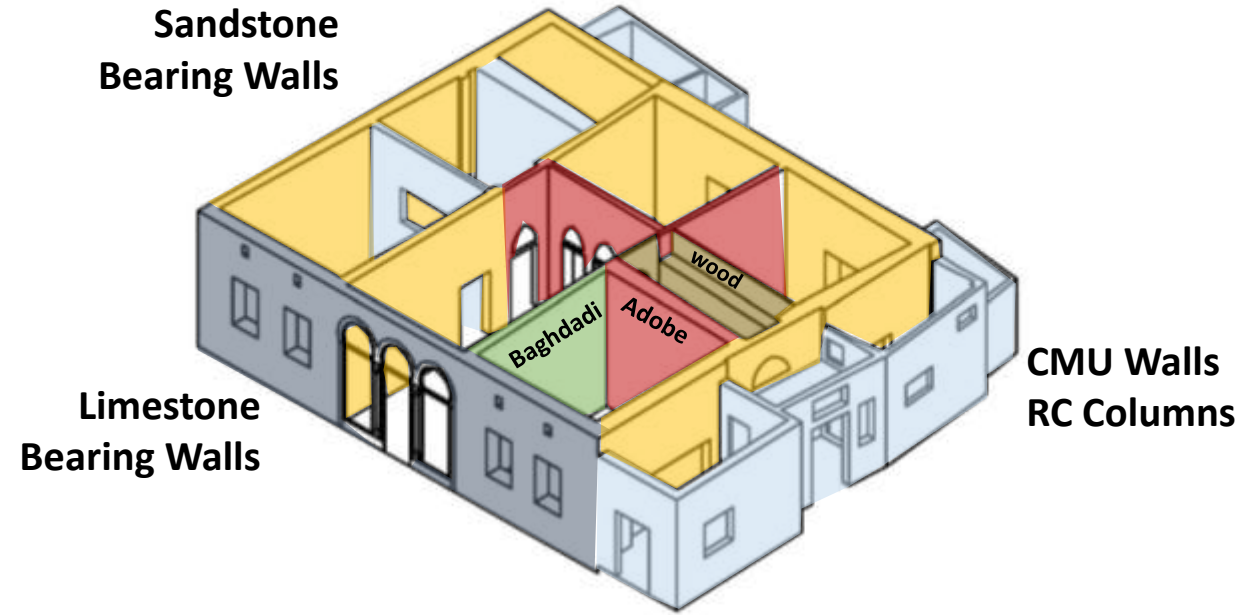
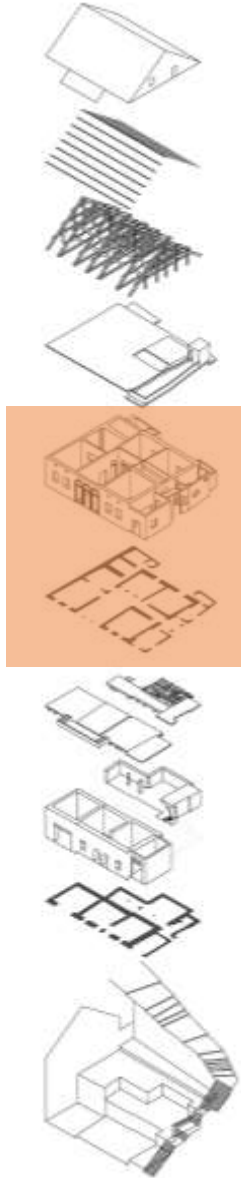
87 [4] Haddad House
Existing Building Structure



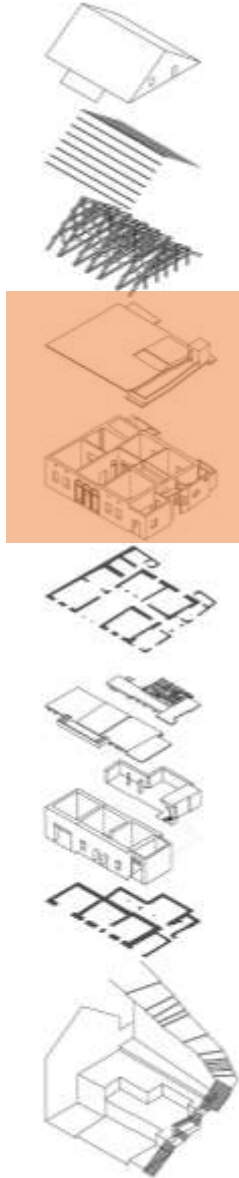
88 [4] Haddad House
Existing Building Structure



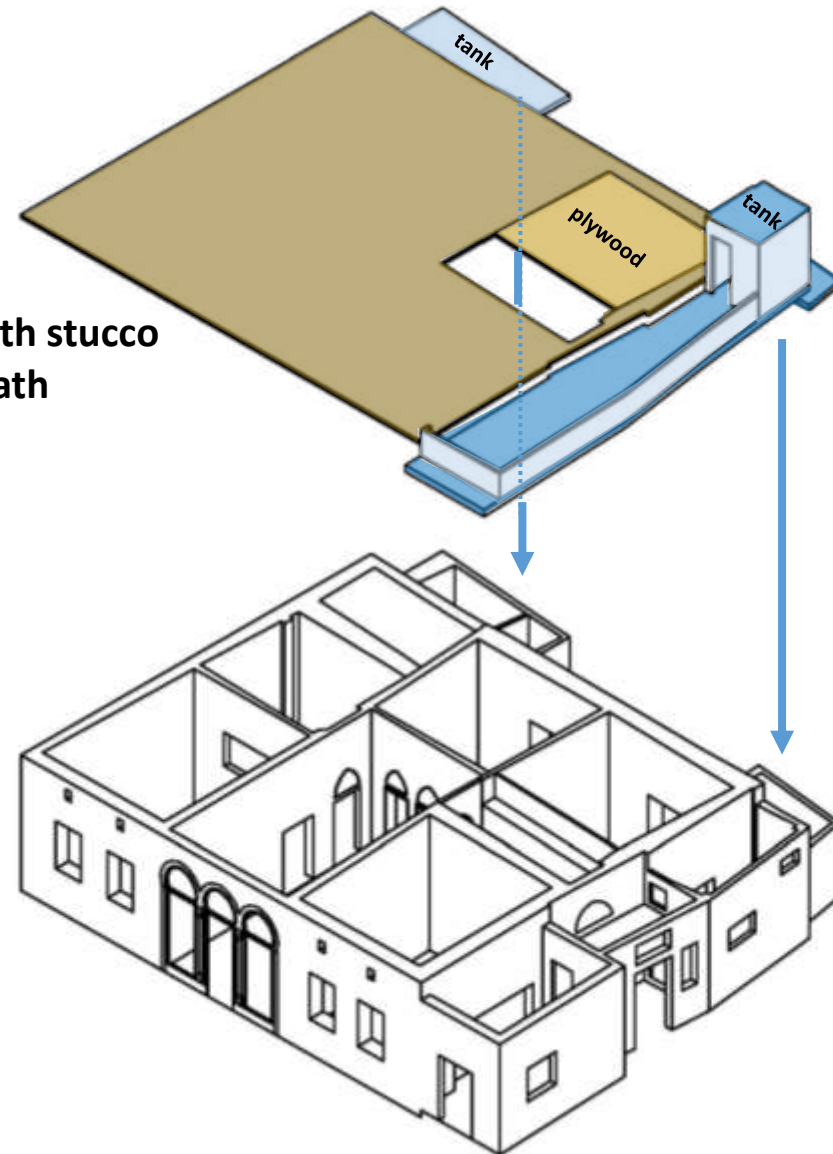
89 [4] Haddad House
Existing Building Structure



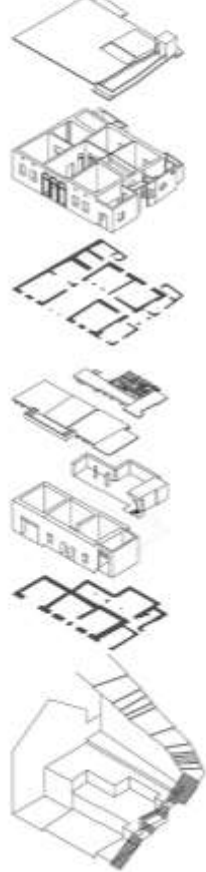
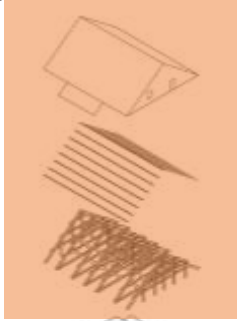
90 [4] Haddad House
Existing Building Structure



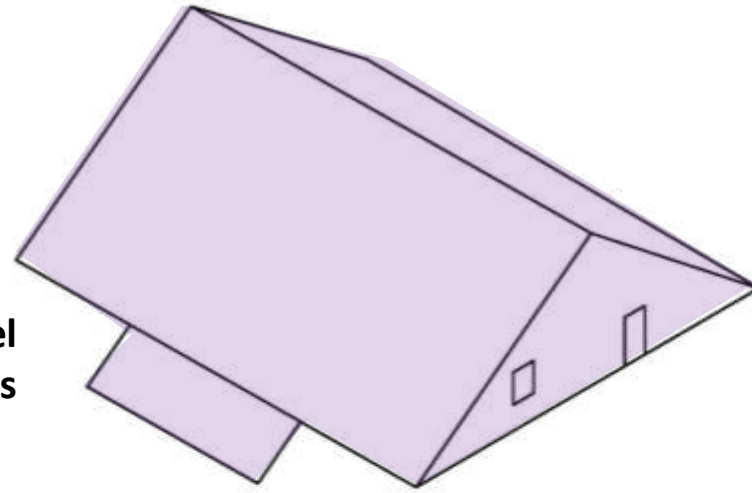
Wood with stucco underneath



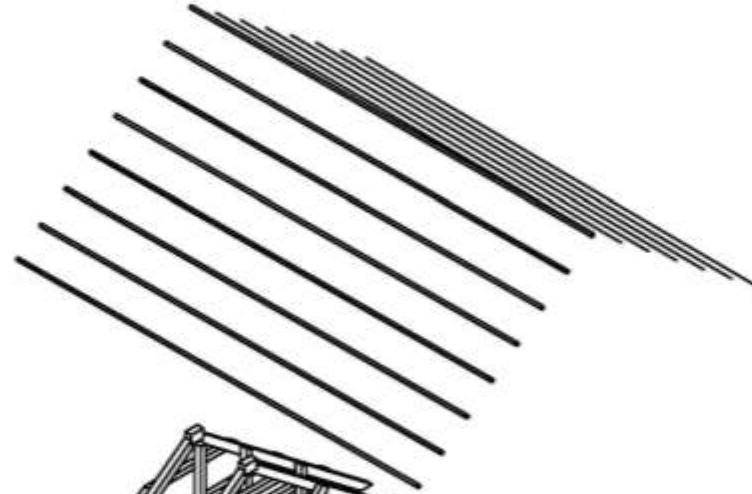
91 [4] Haddad House
Existing Building Structure



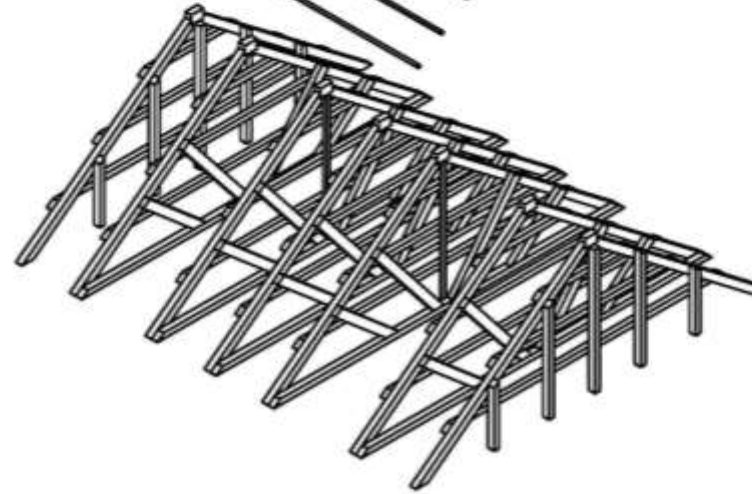
Galvanized steel
Sheets



Purlins



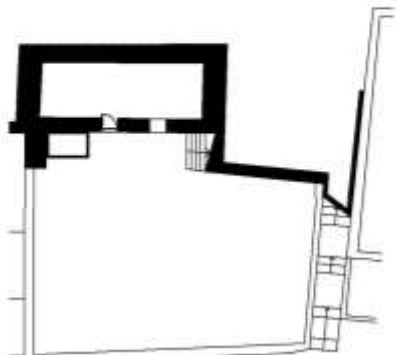
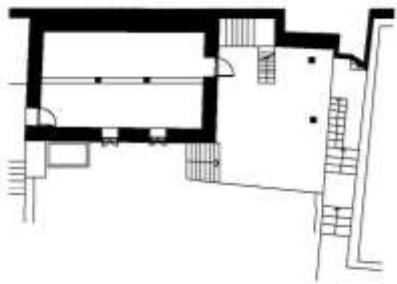
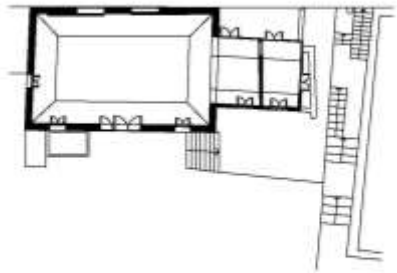
Rafter double roof
Timber structure





[4] Haddad Garden

Café/ HQ Agricultural training



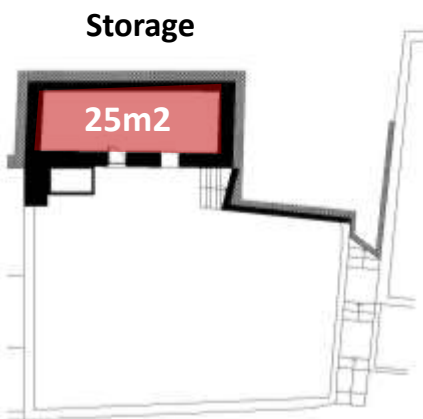
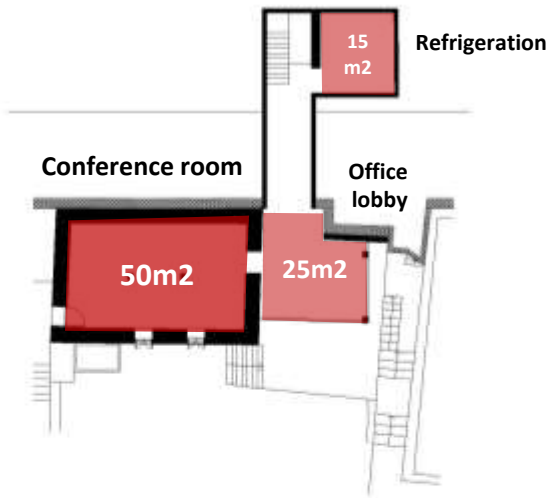
0 5 10m



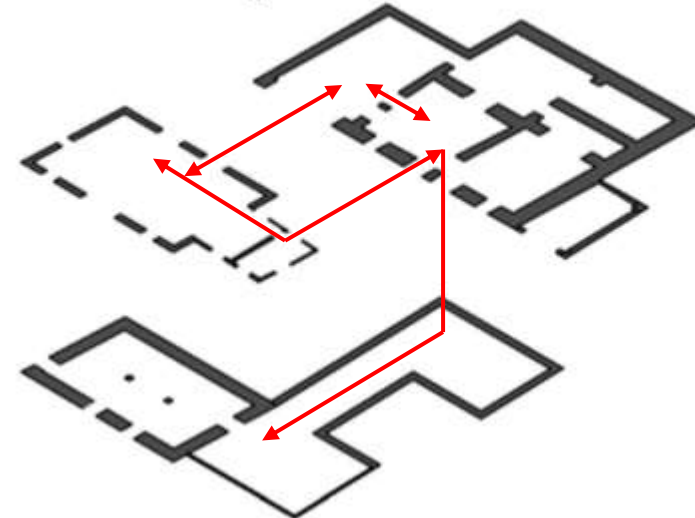
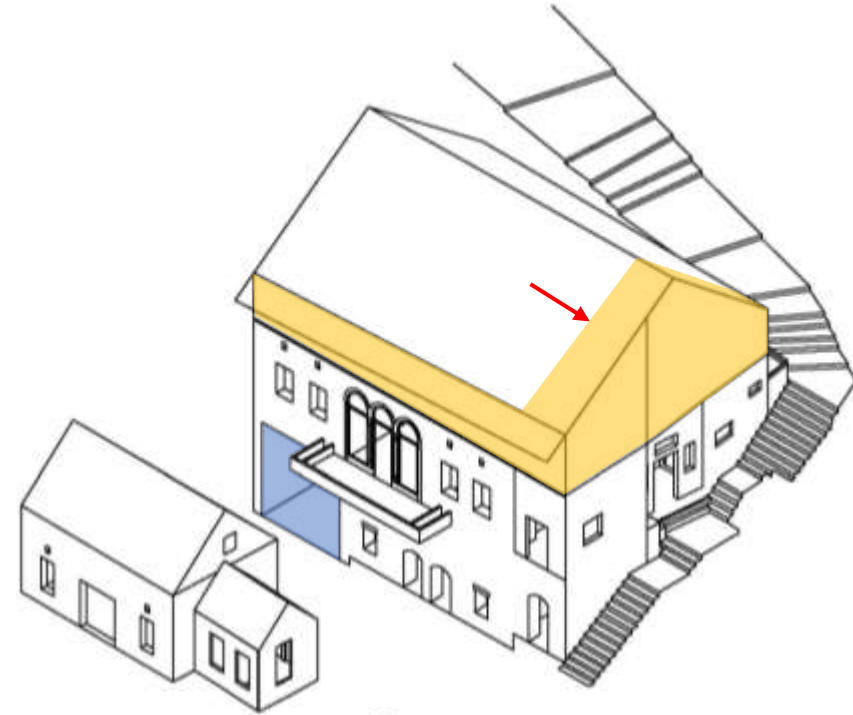
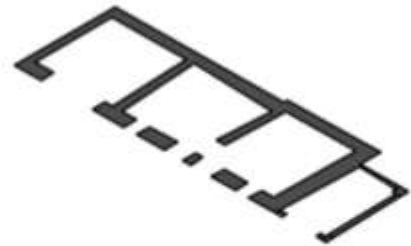
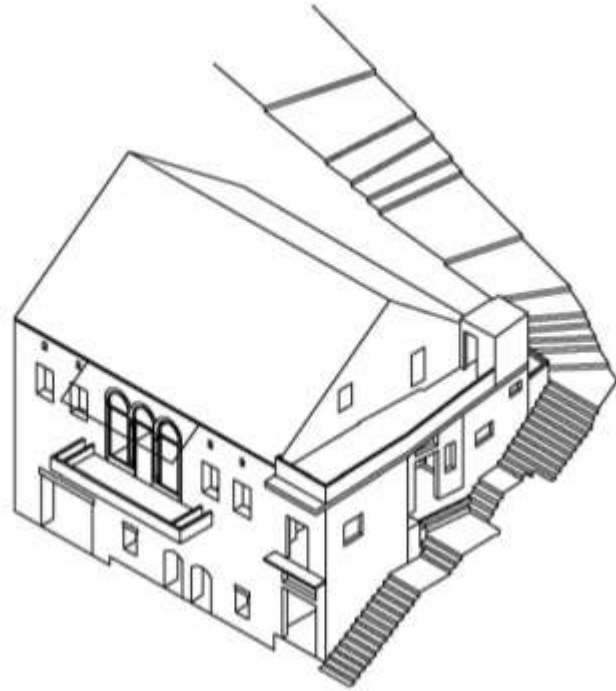


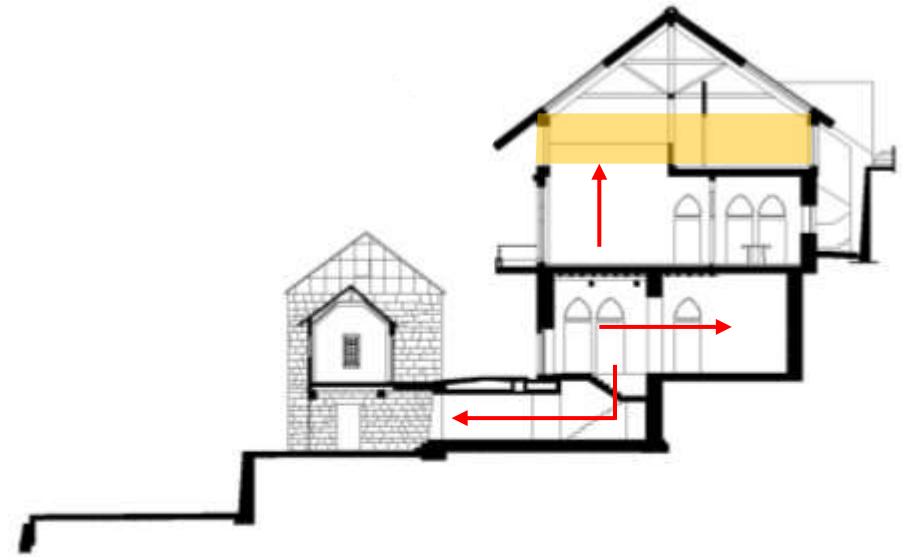
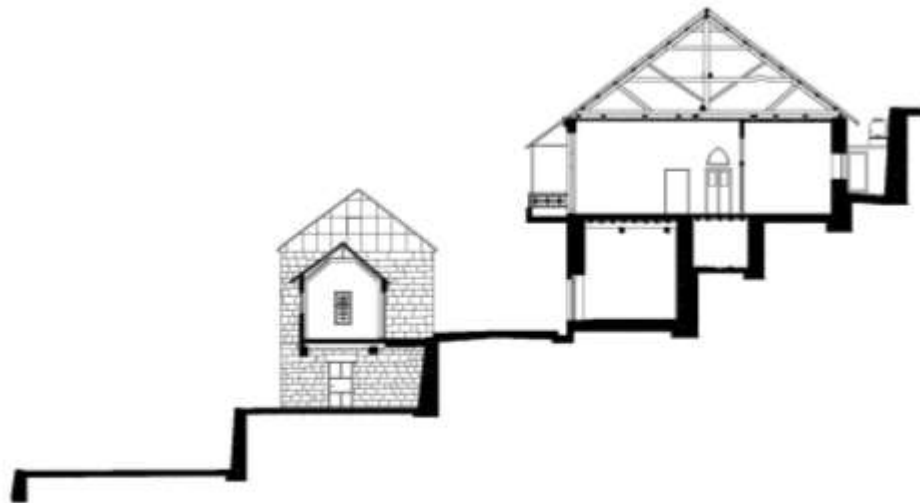
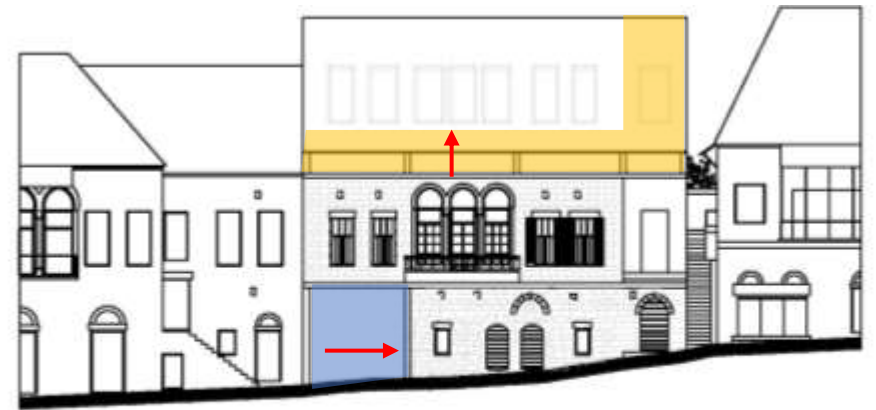
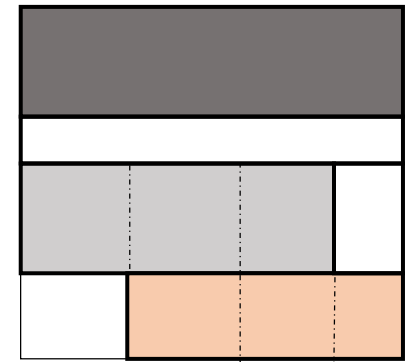
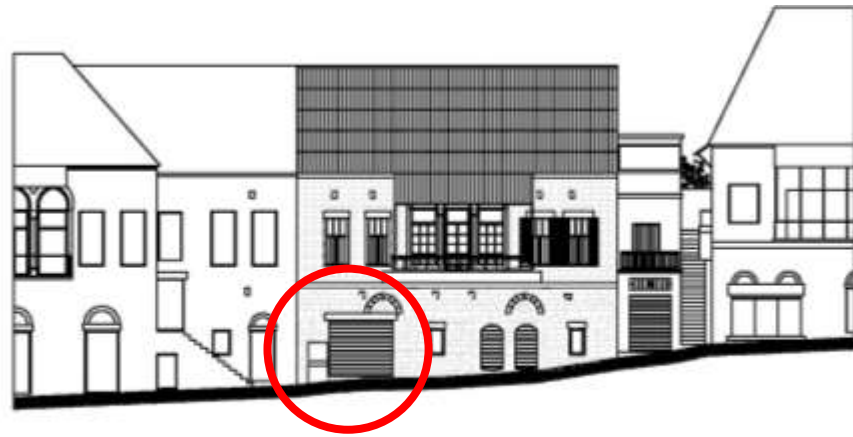
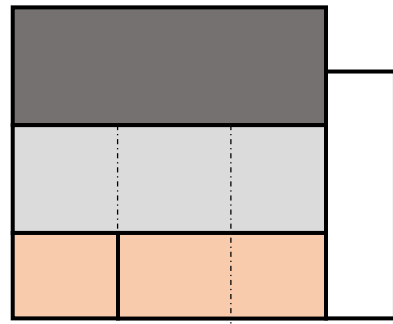
[4] Haddad Garden

Café/ HQ Agricultural training

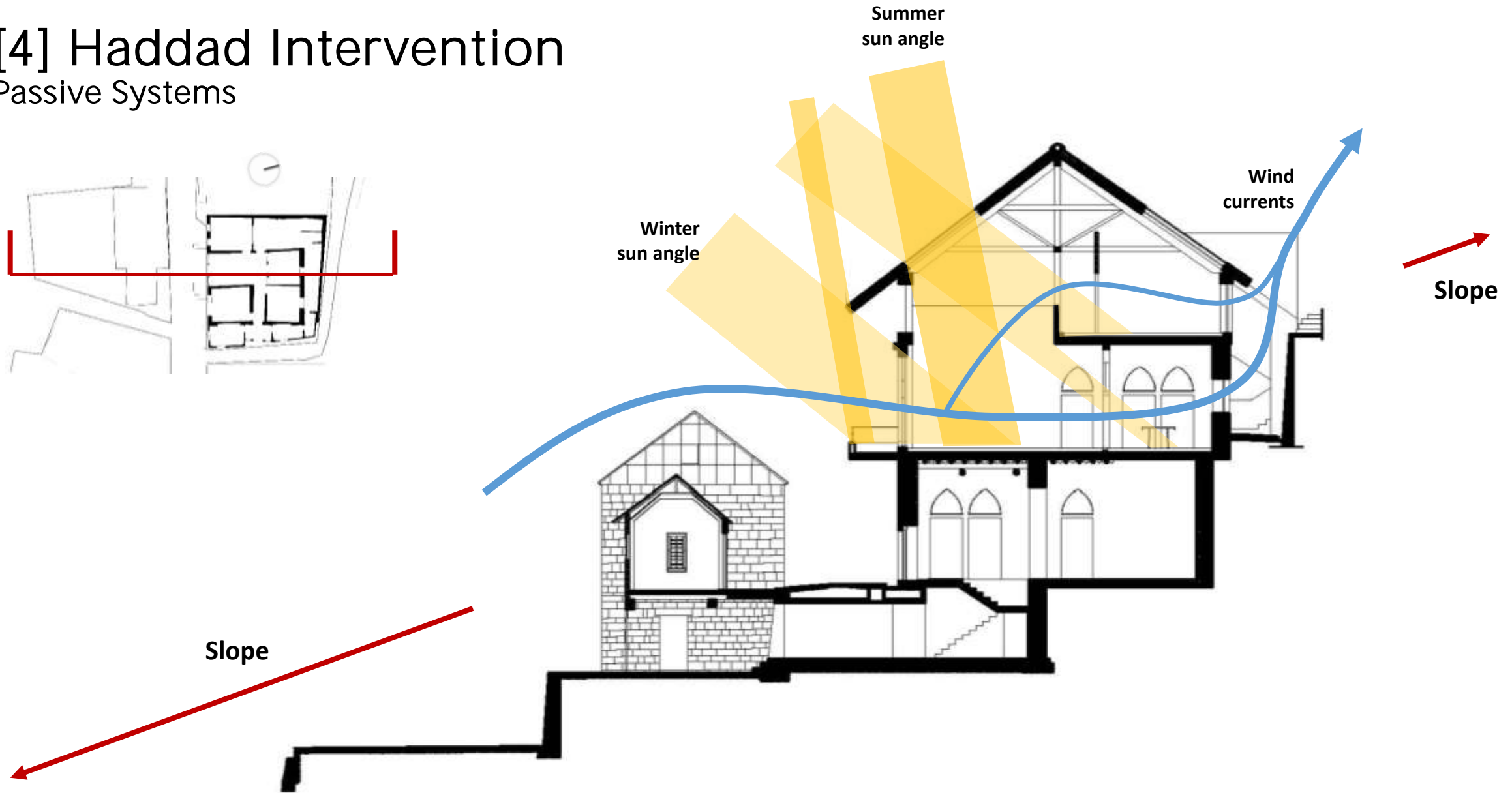
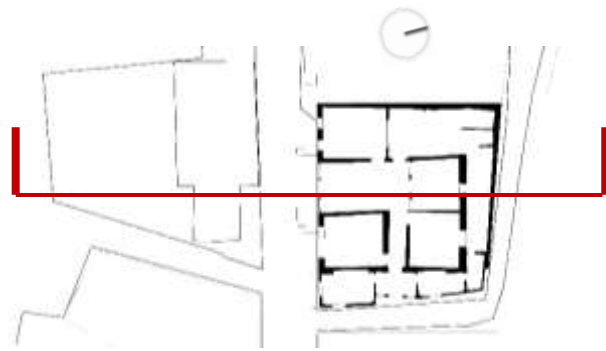


94 [4] Haddad House
Design

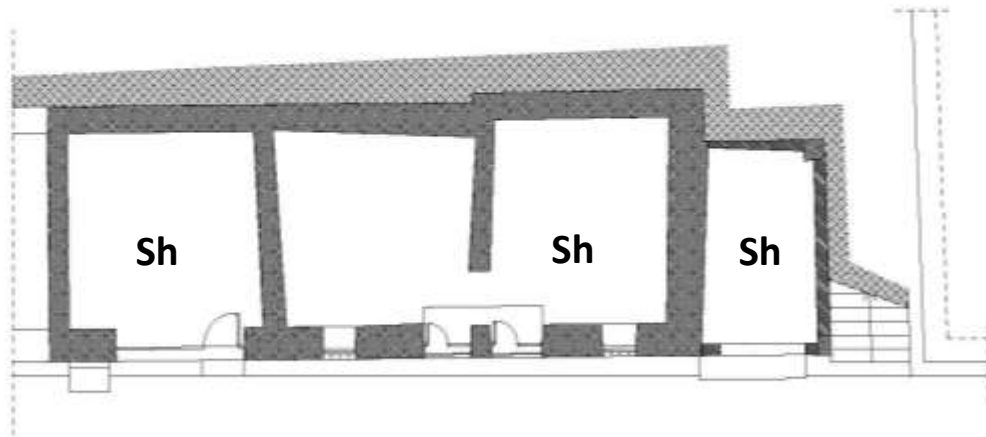
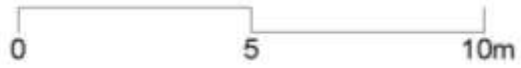




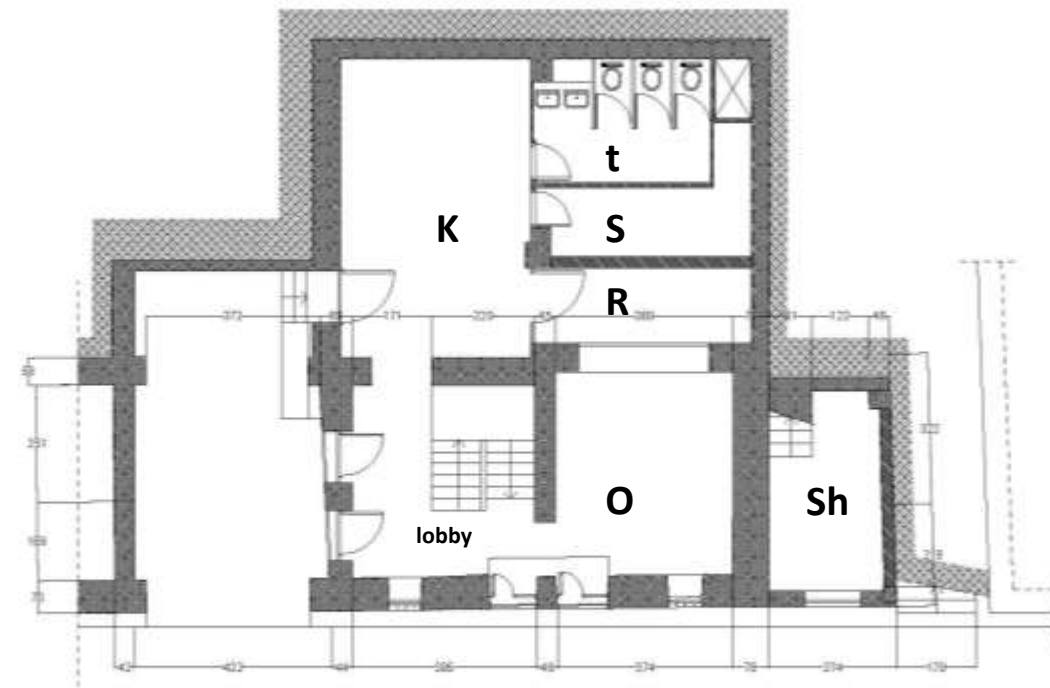
[4] Haddad Intervention Passive Systems



97 [4] Haddad House
GF Plan



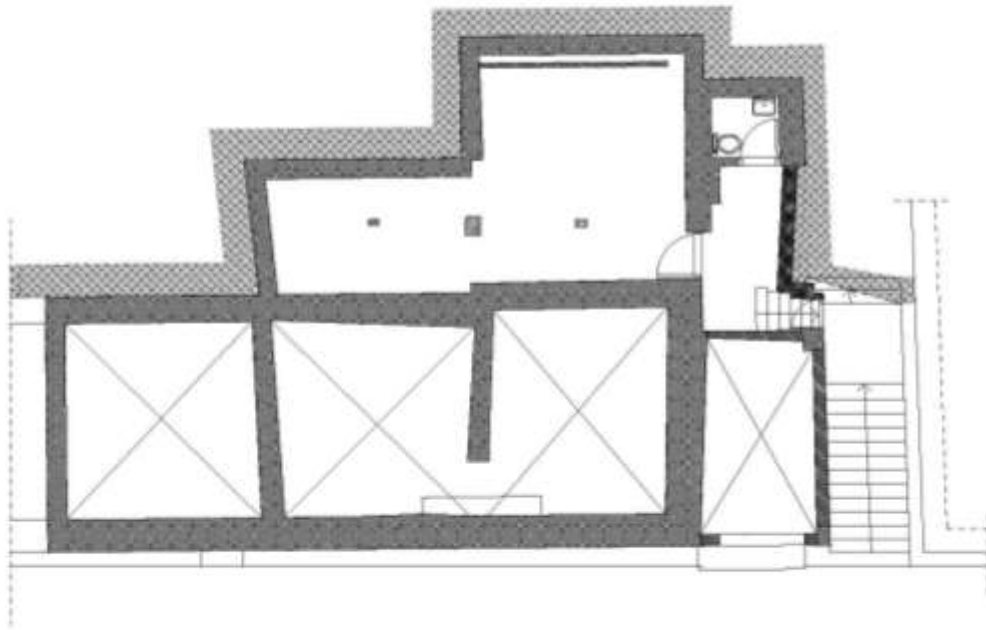
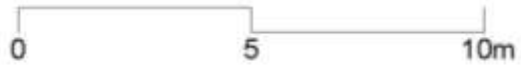
Existing



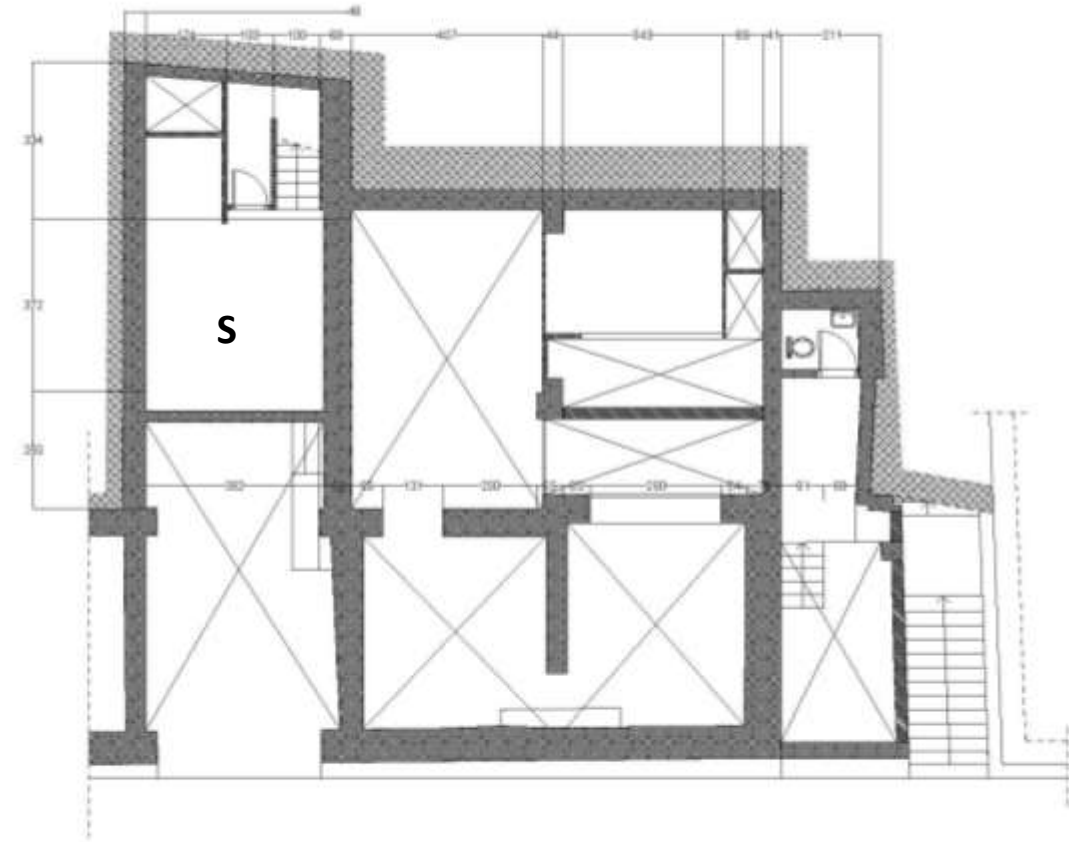
Proposed



98 [4] Haddad House
GF Mezzanine Plan



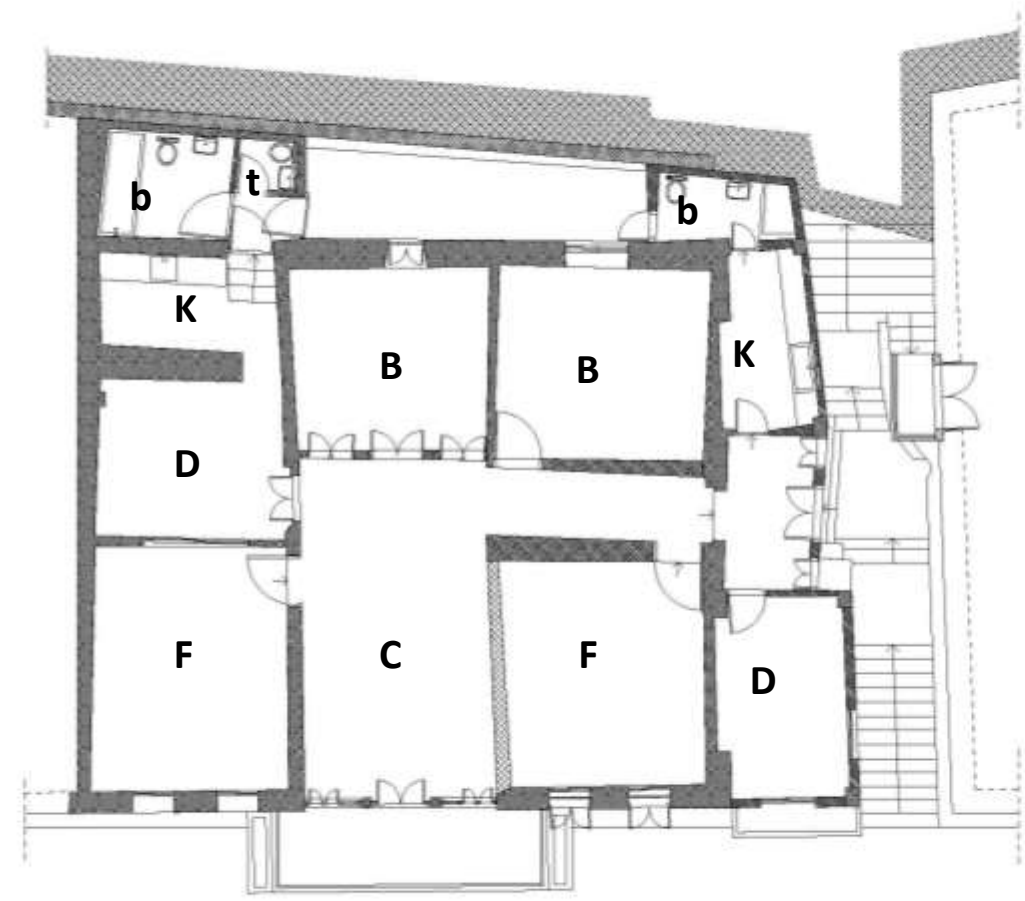
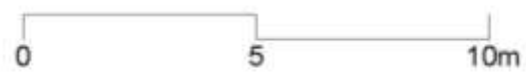
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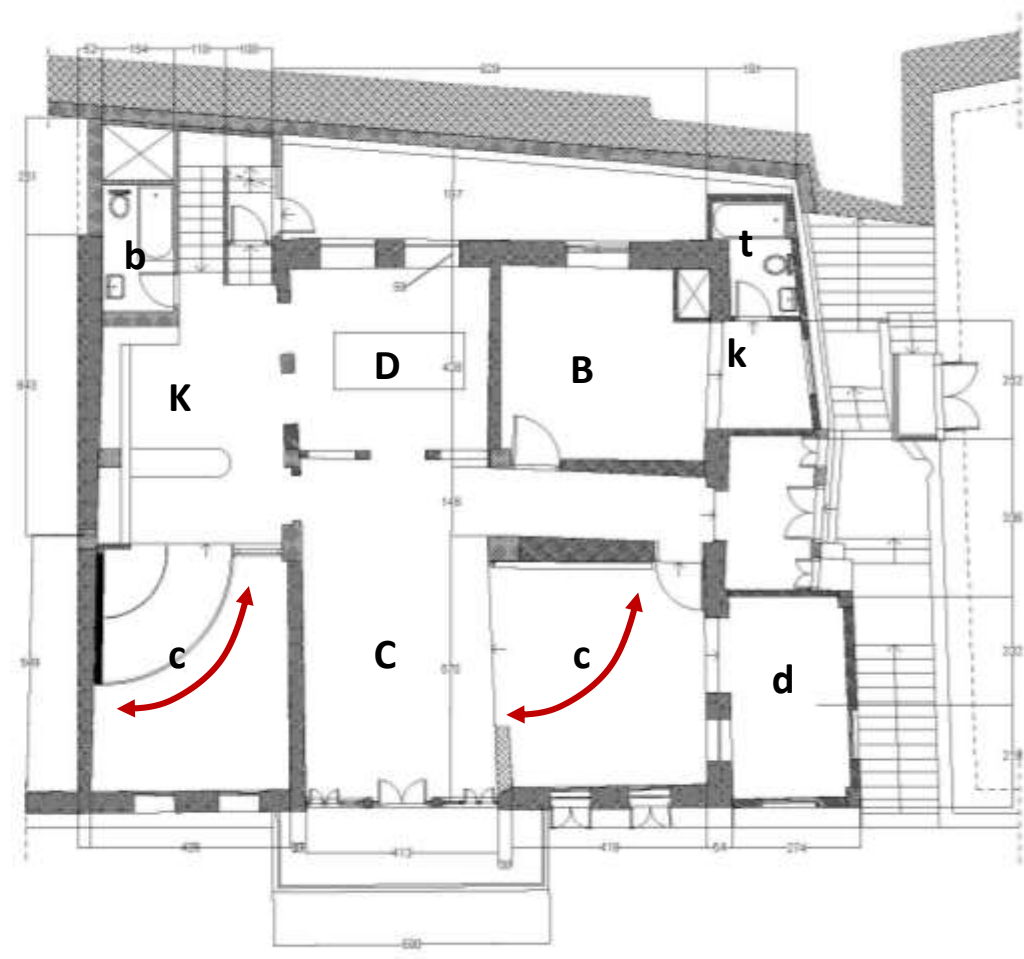
Proposed



99 [4] Haddad House
First Floor Plan (Summer Private)



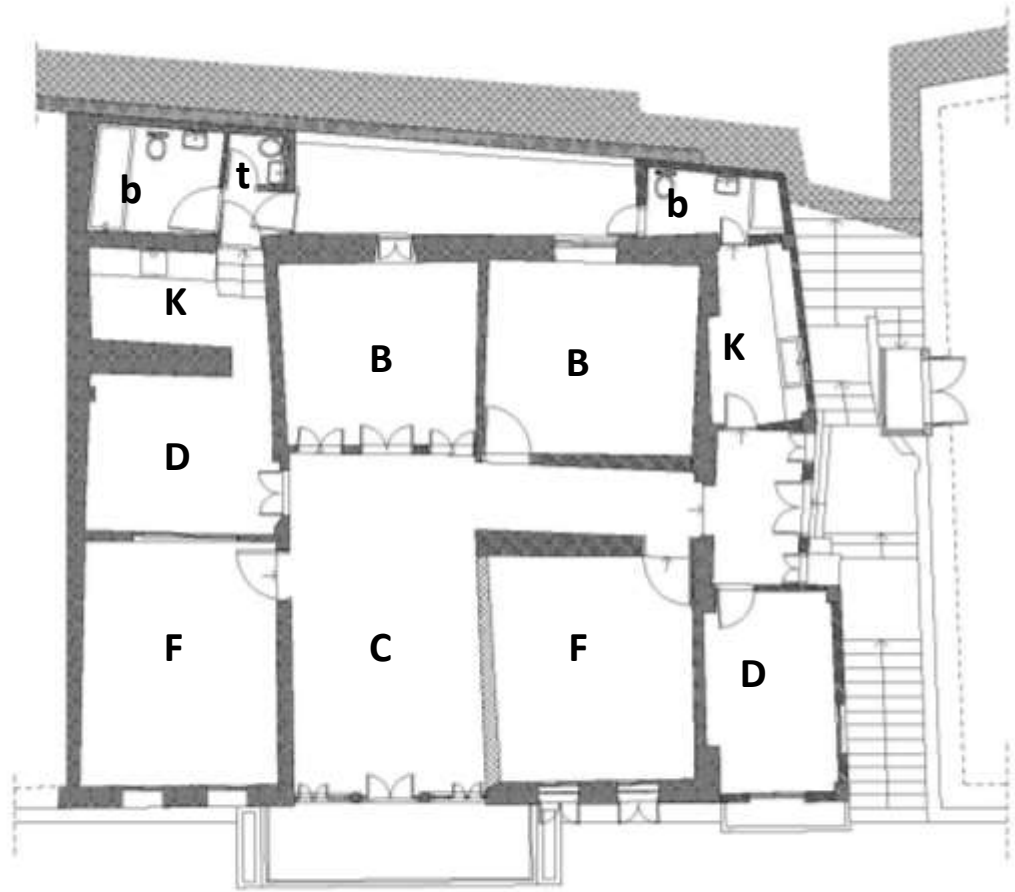
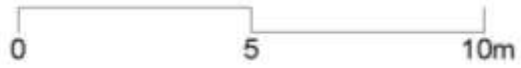
Existing



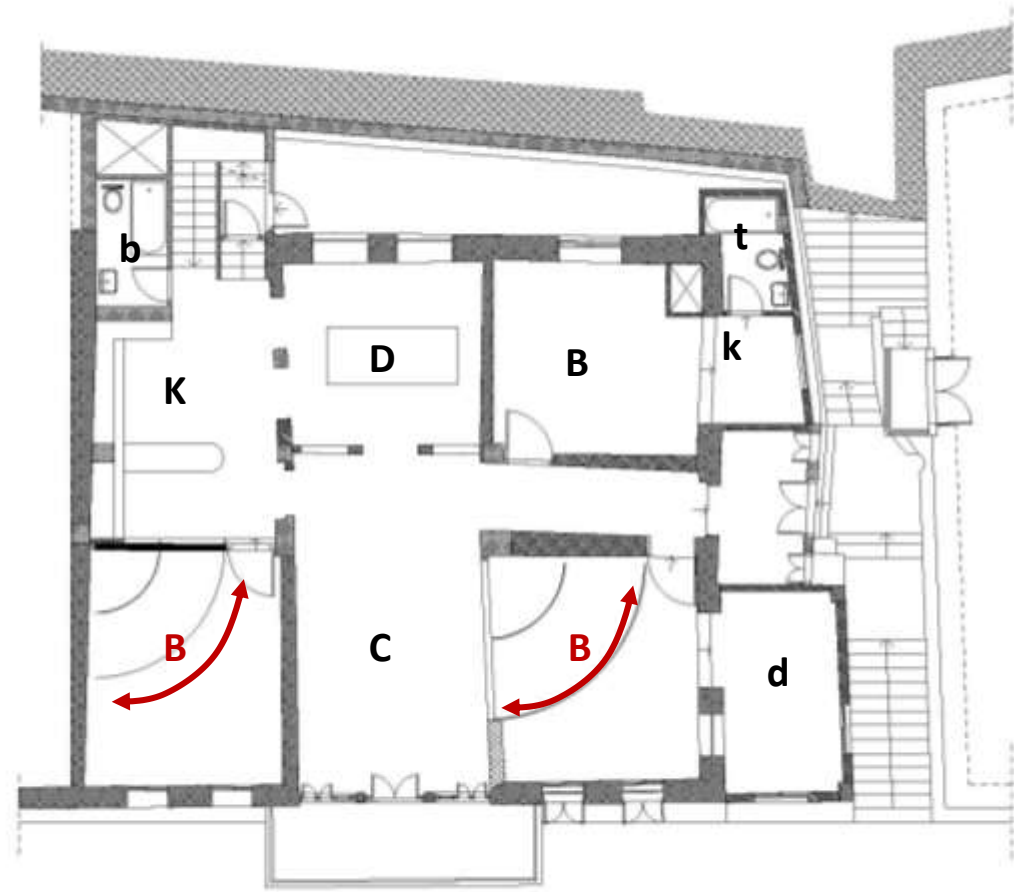
Proposed



100 [4] Haddad House
First Floor Plan (Winter Guest)



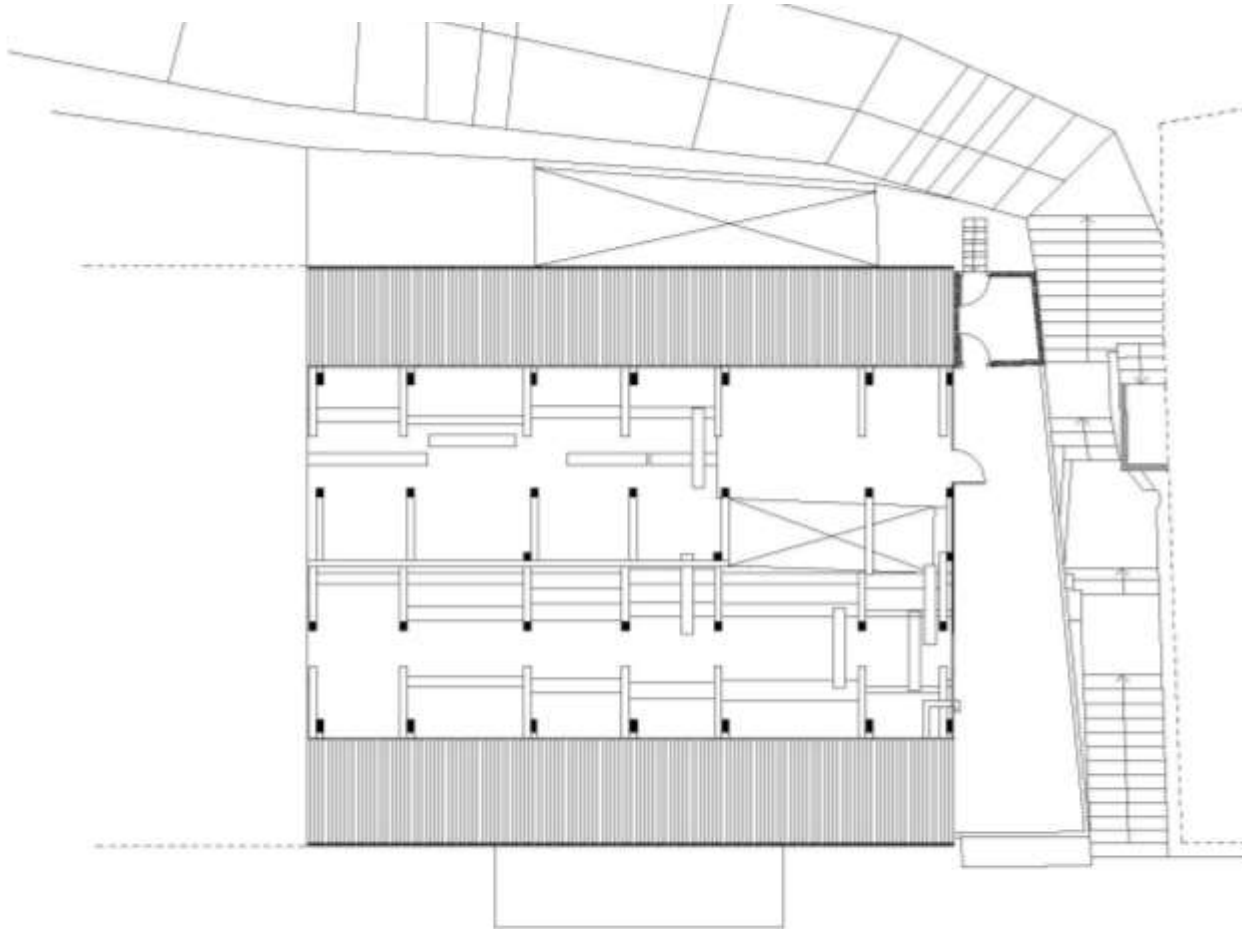
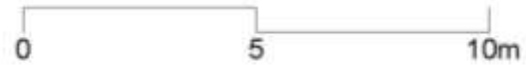
Existing



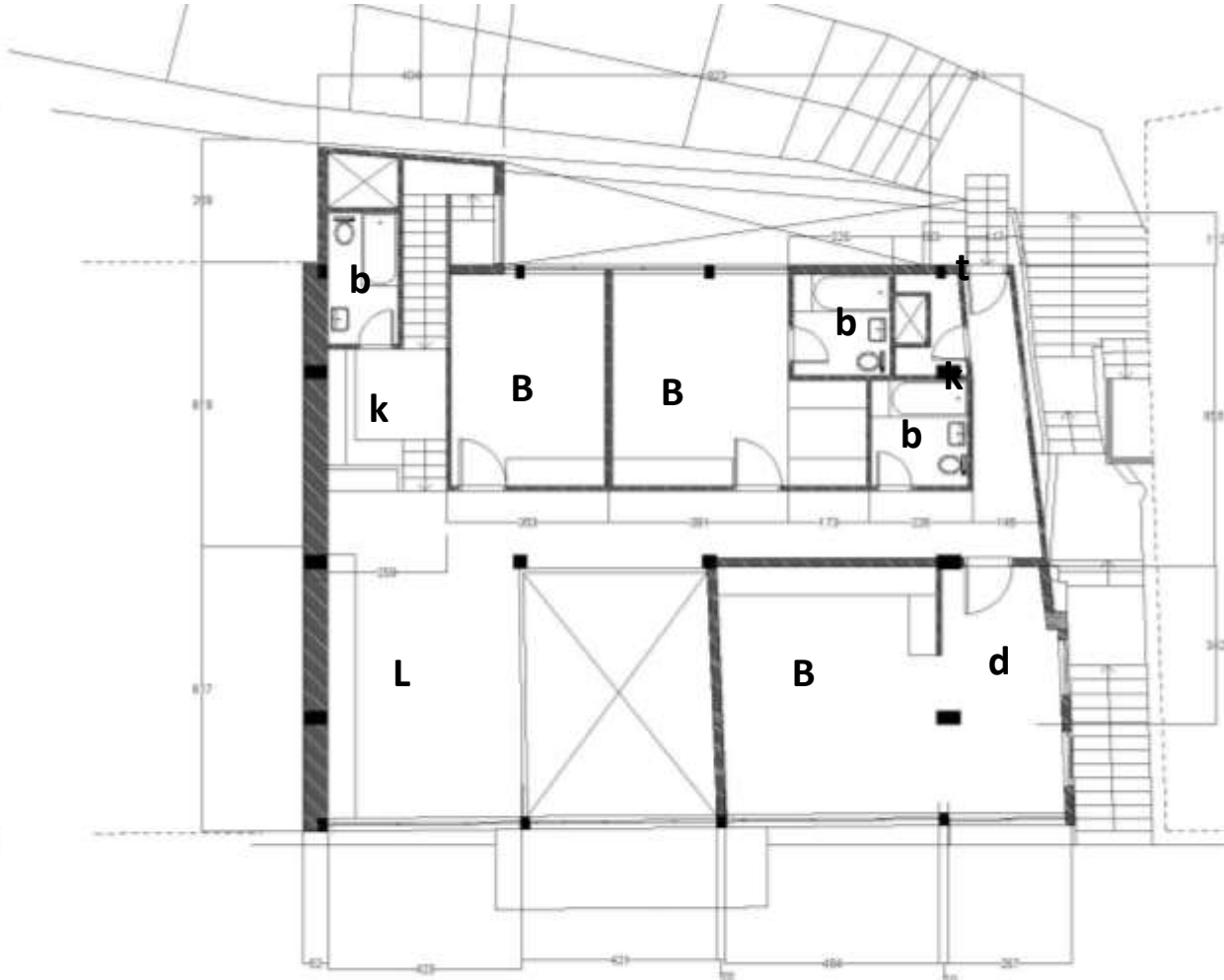
Proposed



101 [4] Haddad House
Roof/Second Floor

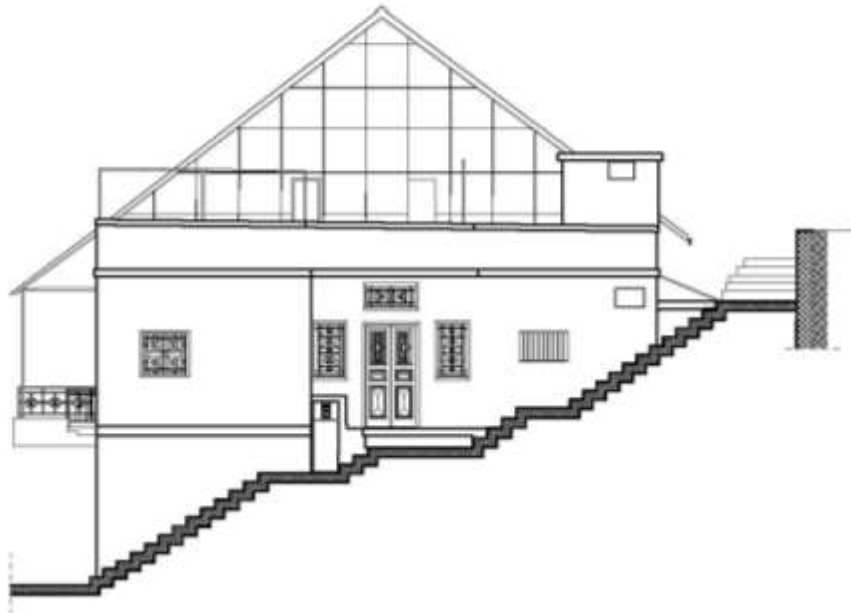
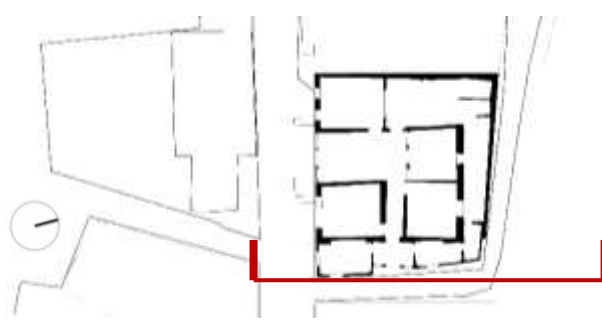
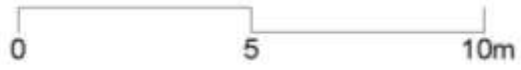


Existing

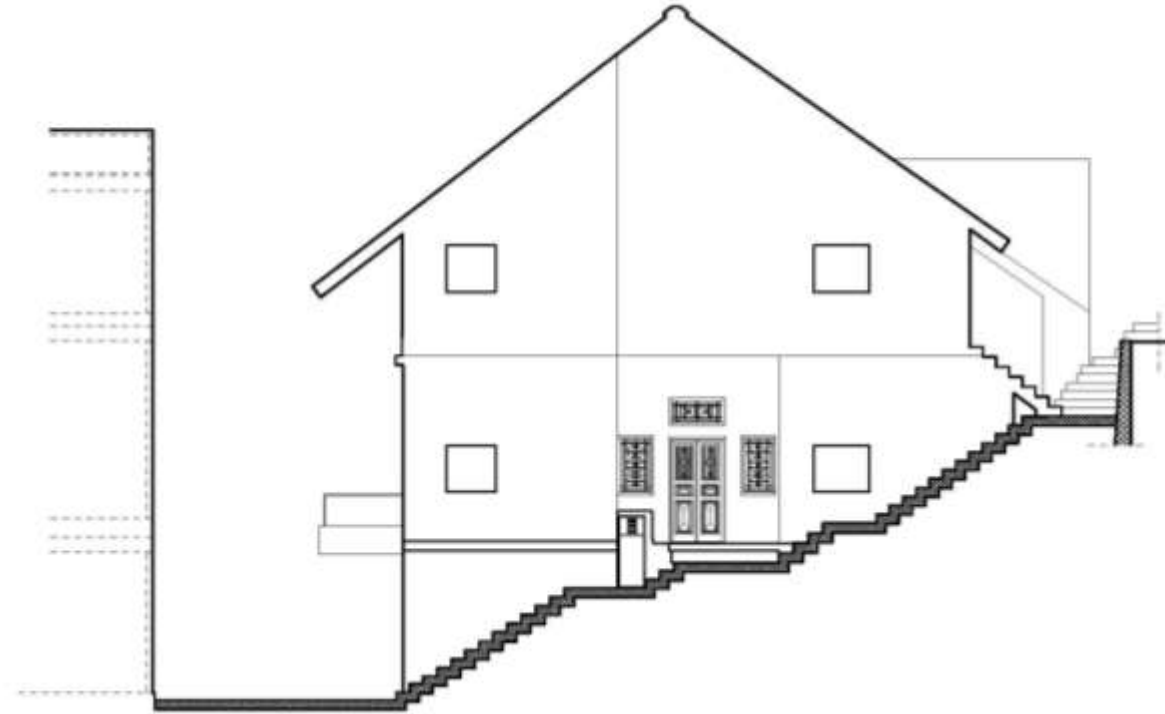


Proposed

102 [4] Haddad House
Section A-A

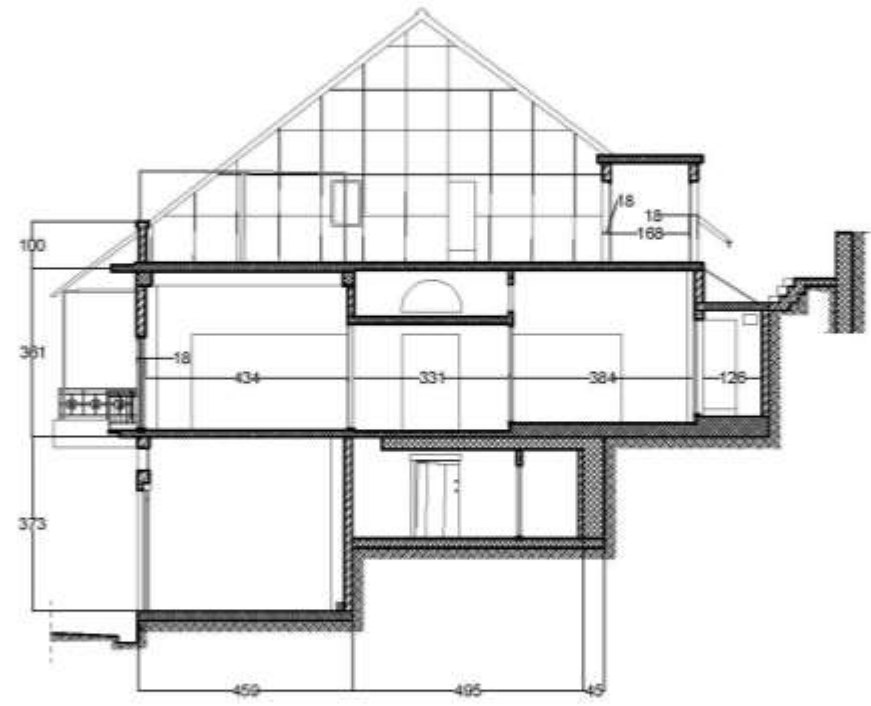
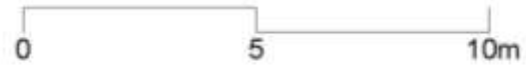
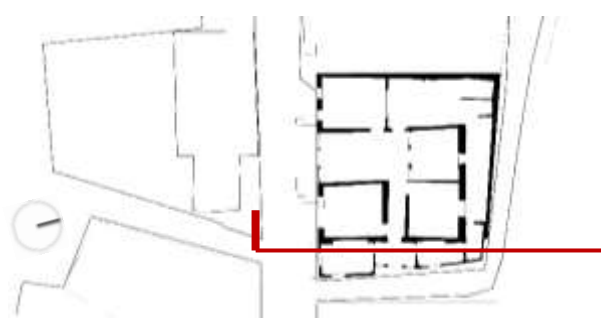


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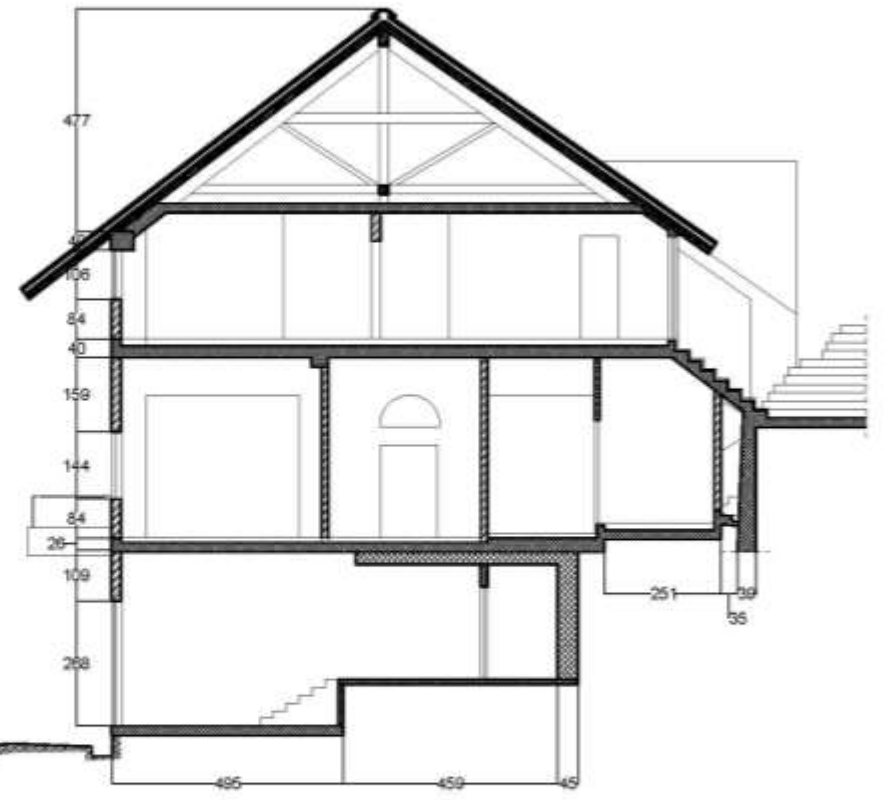
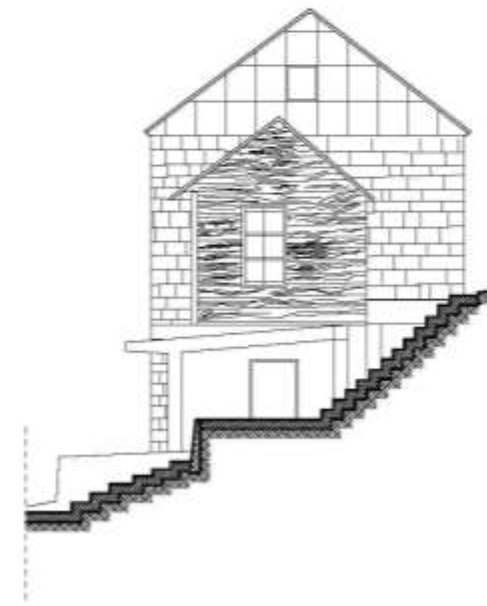


Proposed

103 [4] Haddad House
Section B-B

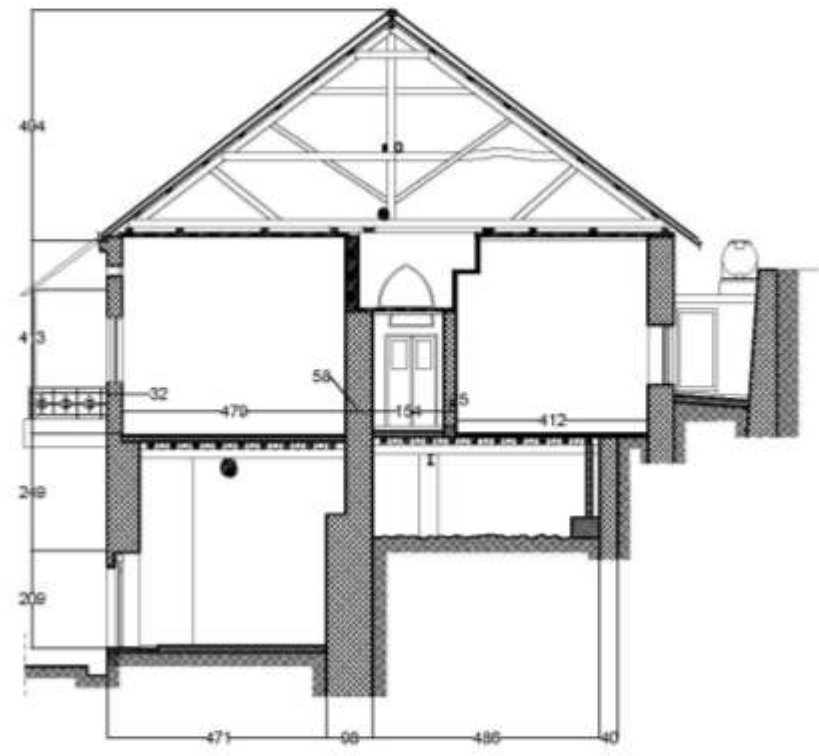
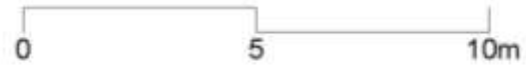
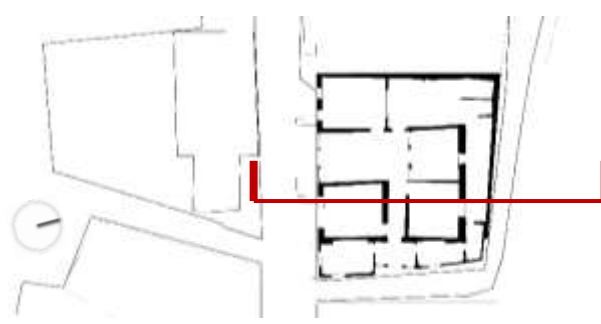


Existing

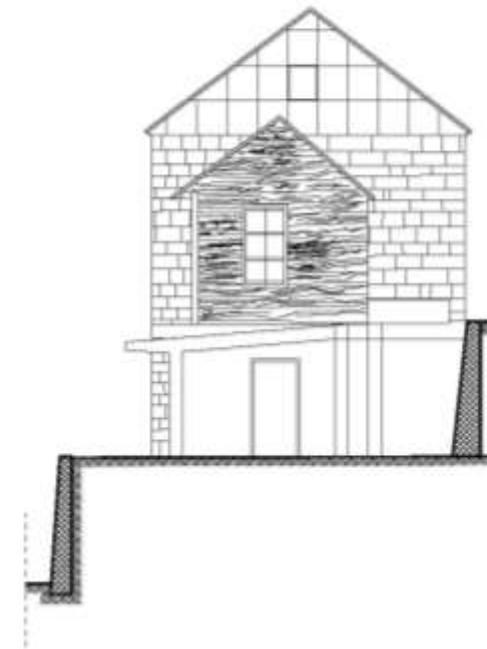


Proposed

104 [4] Haddad House
Sections C-C

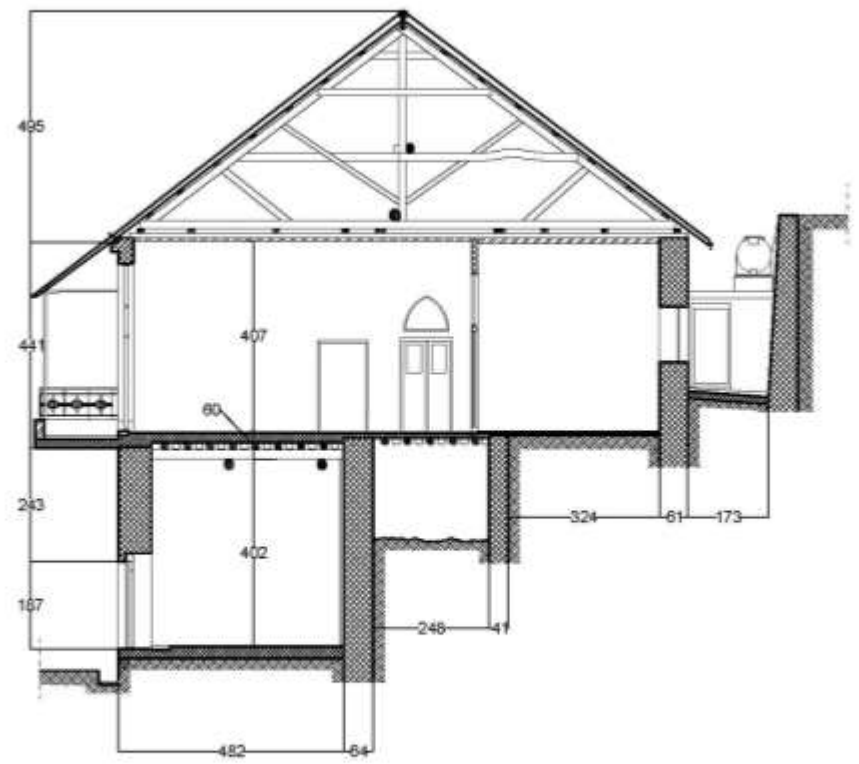
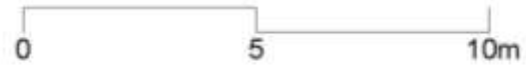
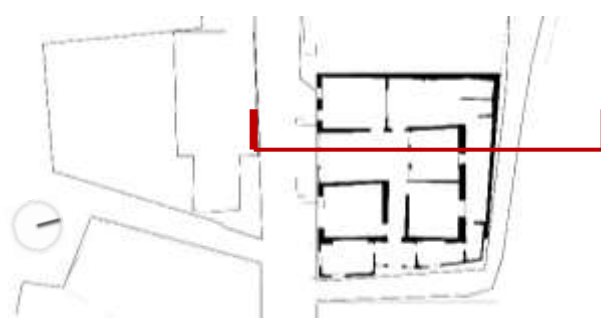


Existing

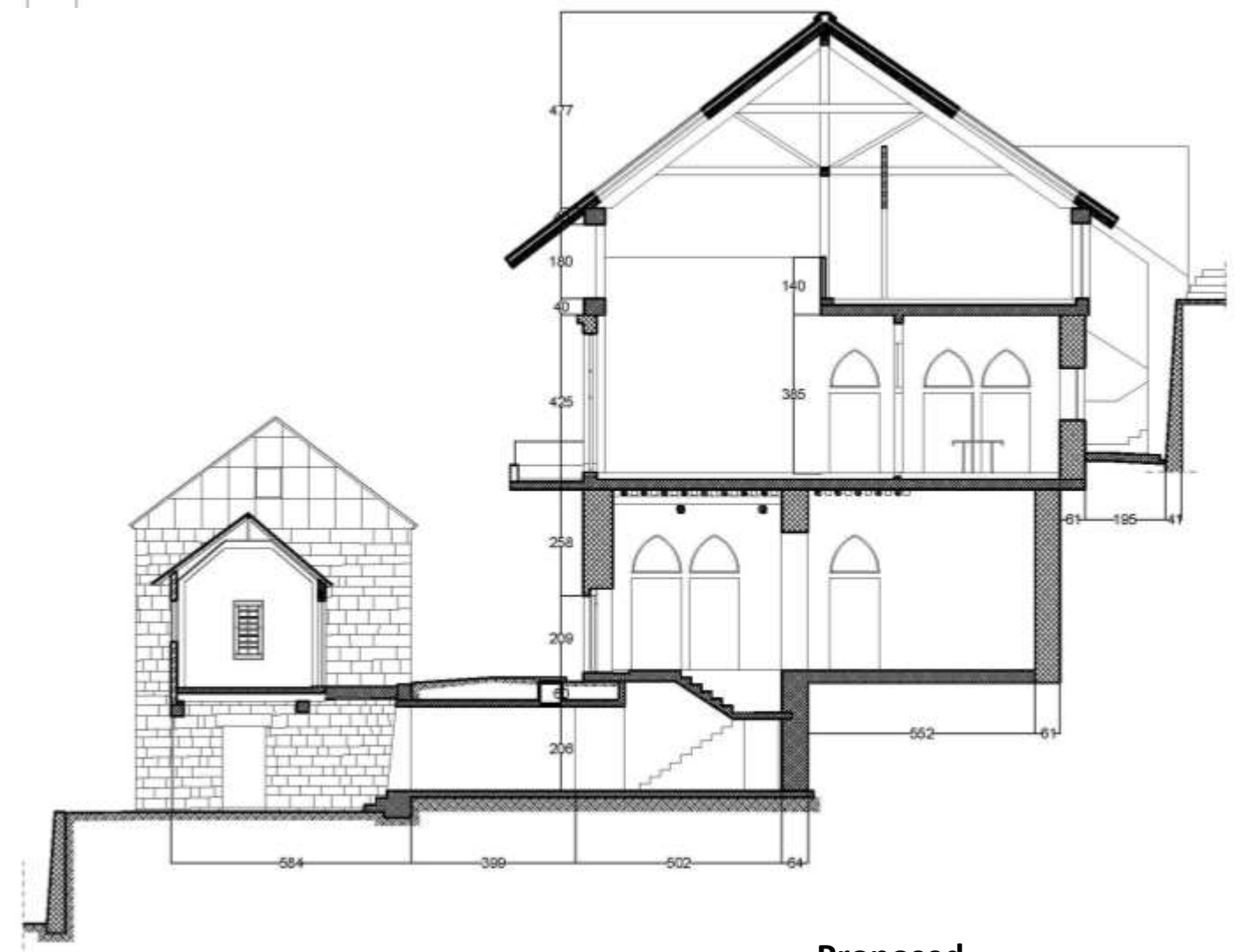


Proposed

105 [4] Haddad House
Section D-D

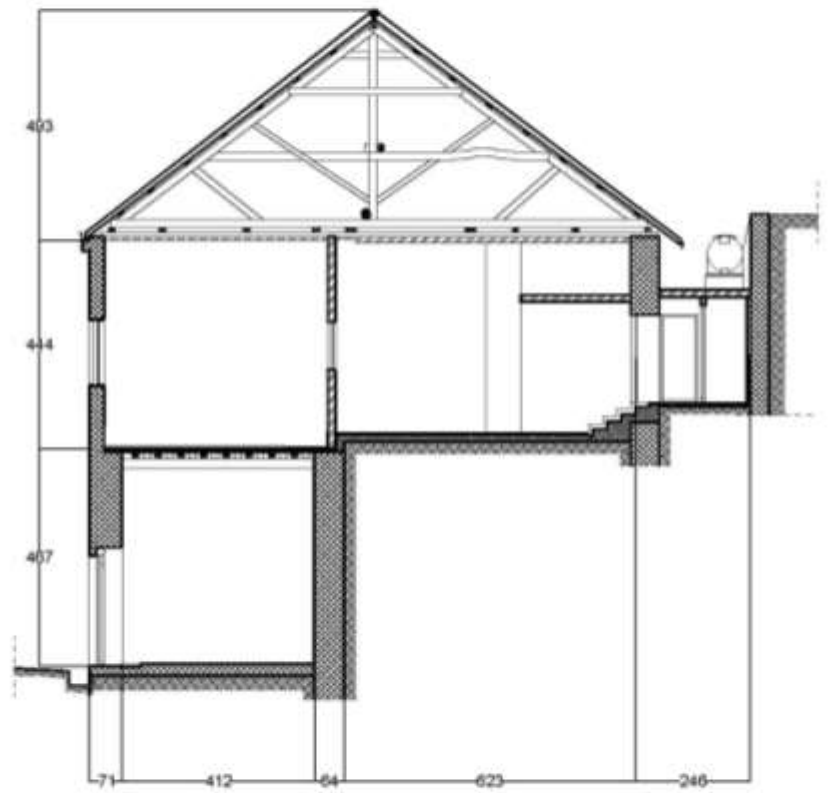
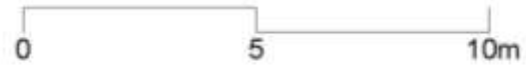
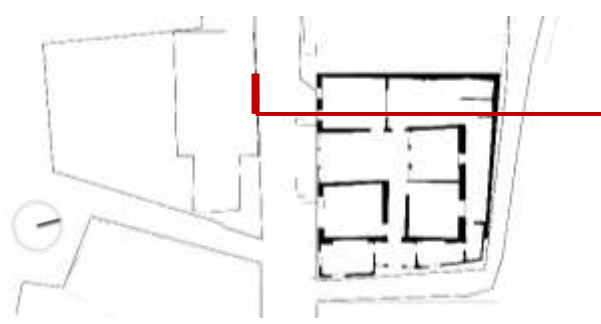


Existing

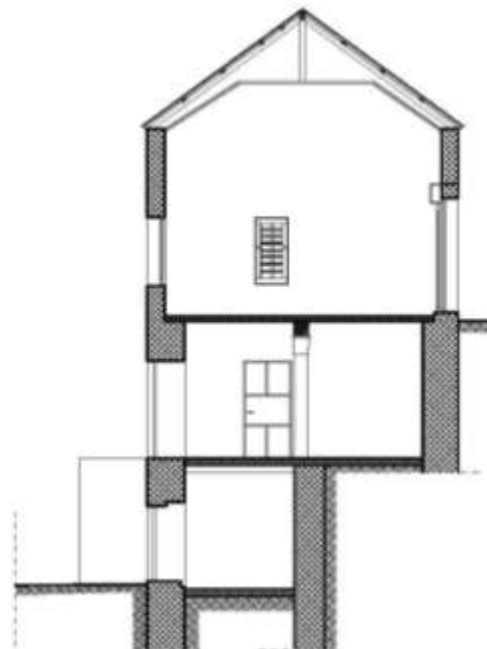


Proposed

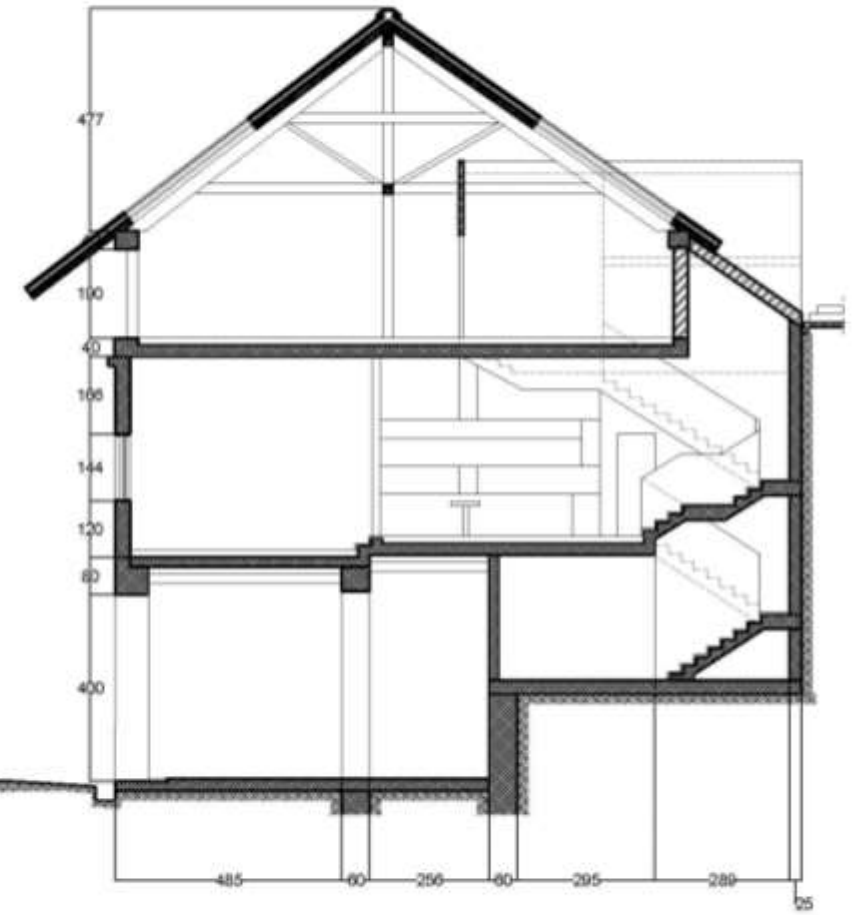
106 [4] Haddad House
Sections E-E



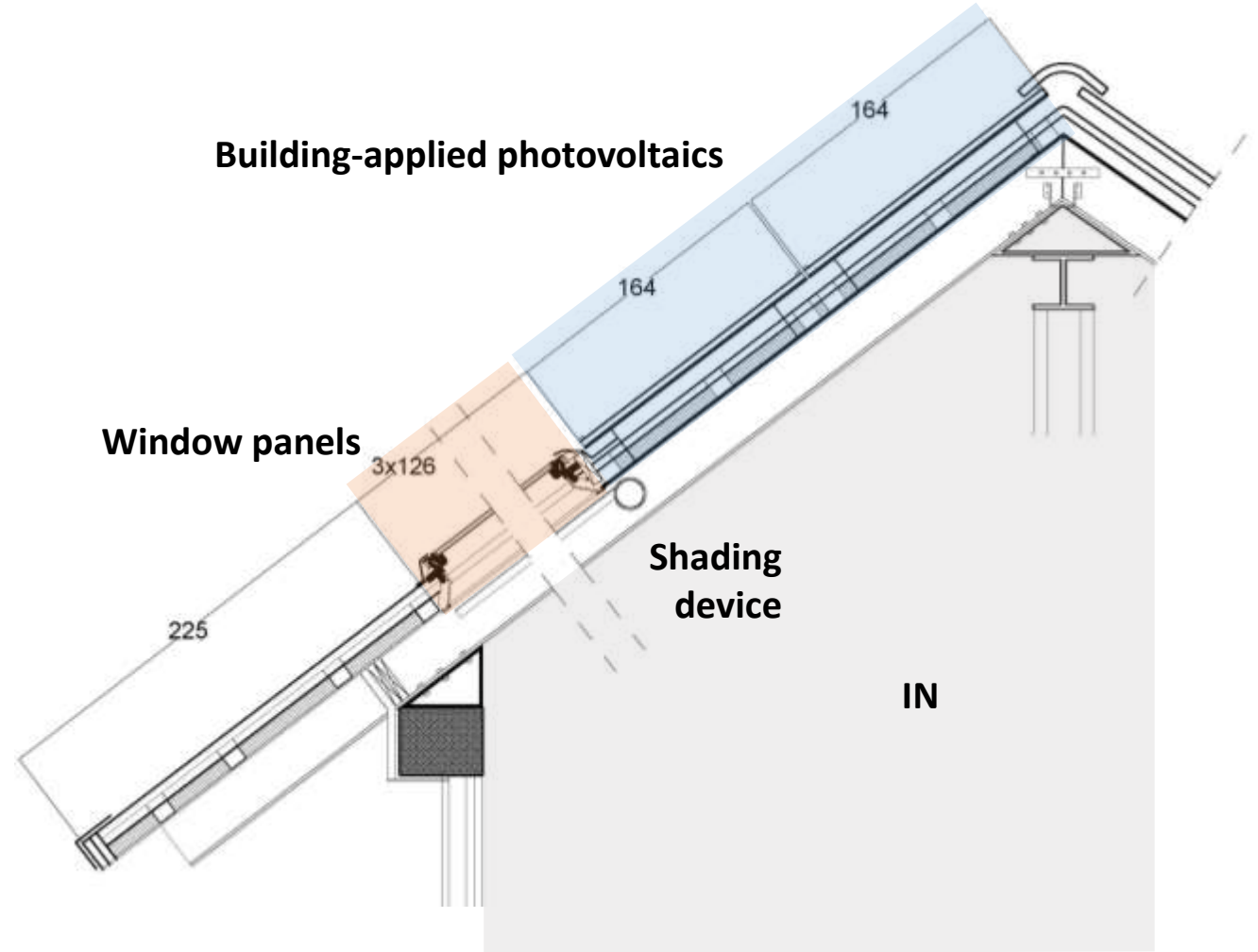
Existing



Proposed



107 [4] Haddad House
Roof/ section through central hall



¹⁰⁸ Bibliography

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