

Final Year Project 2021-2020 // Research & Experimentation

# **REBRANDING THE LEBANESE NATIONAL HIGHER CONSERVATORY OF MUSIC**

**Myriam Khoury** // Advisor: Omar Mismar

# DESIGN STATEMENT

## MYRIAM KHOURY // DESIGN STATEMENT

In an attempt to **revive** the general interest in music, and to **preserve** the country's rich culture and history, I turned my attention to one of the oldest musical institutions of Lebanon: the **National Higher Conservatory of Music**, colloquially referred to as Conservatoire.

## MYRIAM KHOURY // DESIGN STATEMENT

As a government entity with numerous branches, and considering its link to the Lebanese Philharmonic Orchestra and the Lebanese Oriental Philharmonic Orchestra, the project raises an exciting **rebranding** challenge, which associates design and a purpose to serve the community and to preserve a neglected heritage. It is inspired by the recent nation-wide wave of reclaiming the nation's heritage and public spaces of art and culture.



## MYRIAM KHOURY // DESIGN STATEMENT

The establishment is currently **struggling** with a growing general lack of interest, fewer students, and lack of funds (it relies on government funding and external donations.)

The rebranding aims at **promoting** the Conservatoire in the country, attracting new students, attracting **donations**, representing the local talents and the two Orchestras **in and outside** of the country, and transforming the Conservatoire into a **cultural space of interaction and education for the community.**

## MYRIAM KHOURY // DESIGN STATEMENT

In the present economic context, arts and culture are **considered secondary**. The government does not recognize the importance of these fields for general well-being, and the benefits they provide, to help people **cope with those challenging times**. In the context of the **recent uprisings**, there is a newfound interest towards the country's heritage and popular culture (occupying the Egg, the Grand Theatre...), which provides the right general state of mind for a reviving of the Conservatoire.

Lastly, since the death of its most important and long-lasting president Walid Gholmieh, the arrival of new blood\* has initiated a series of great **projects of renewal the Conservatoire**. It calls for a fresh identity and communication strategy.

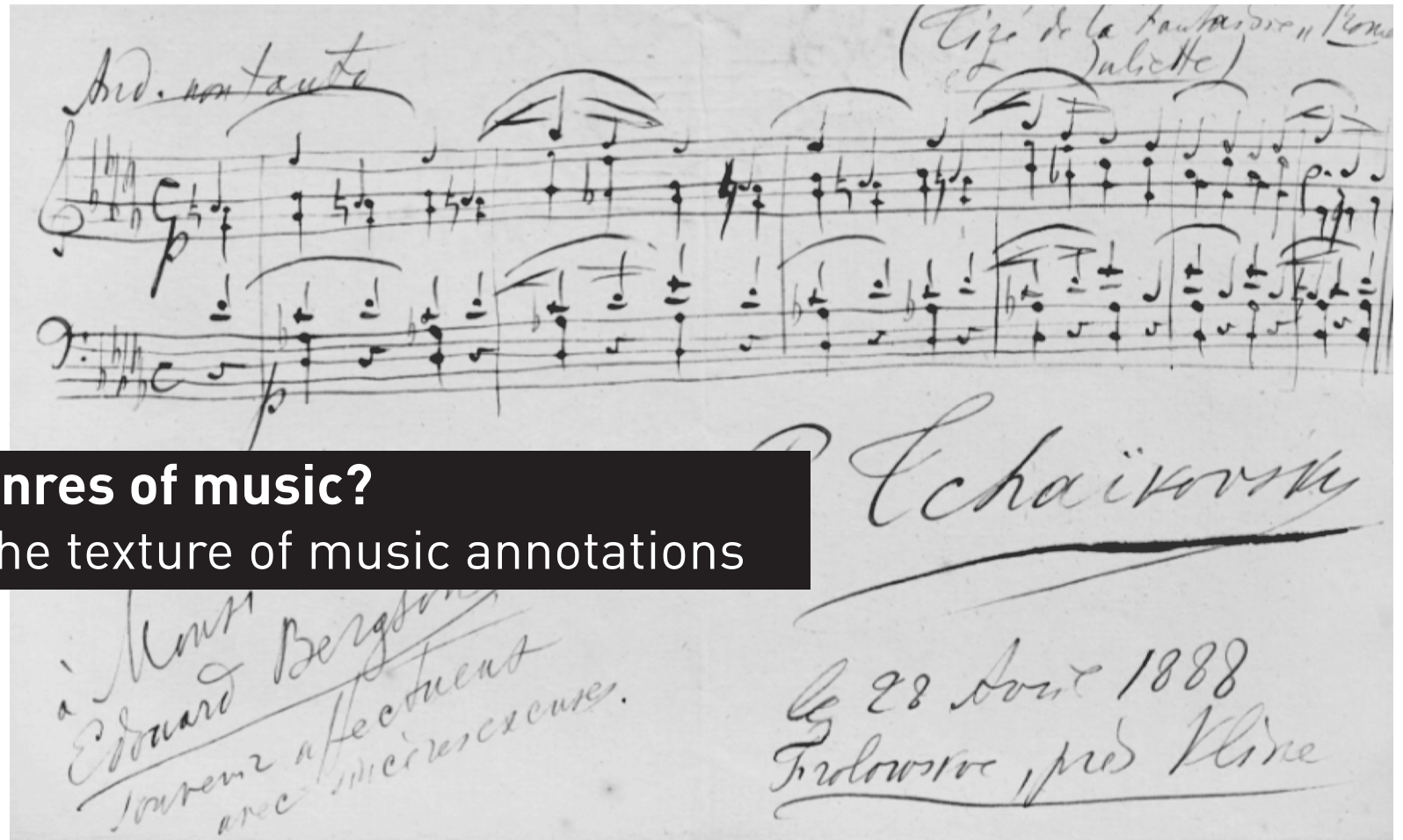
\*Note: the latest president Bassam Saba recently passed away on December 4 2020, and the position is currently unfilled.

## MYRIAM KHOURY // DESIGN STATEMENT

The initial aim of this project is to use an existing entity, the Conservatoire, to its full potential to **enrich** local culture, **preserve** local heritage and history, and **build** a new revisited space for the growth and education of young Lebanese talents, and of **cultural exchange** and leisure for the wider community.

# **DESIGN EXPERIMENTATIONS & RESEARCH**

# 1. BILINGUAL LETTERING



**What joins all genres of music?**  
Inspiration from the texture of music annotations

## SKETCHING

## 1. BILINGUAL LETTERING

المعهد الوطني العالي للموسيقى  
المعهد الوطني العالي للموسيقى  
المعهد الوطني العالي للموسيقى  
المعهد الوطني العالي للموسيقى

Discontinuation / continuation (in music)

Geometric take on music notes texture

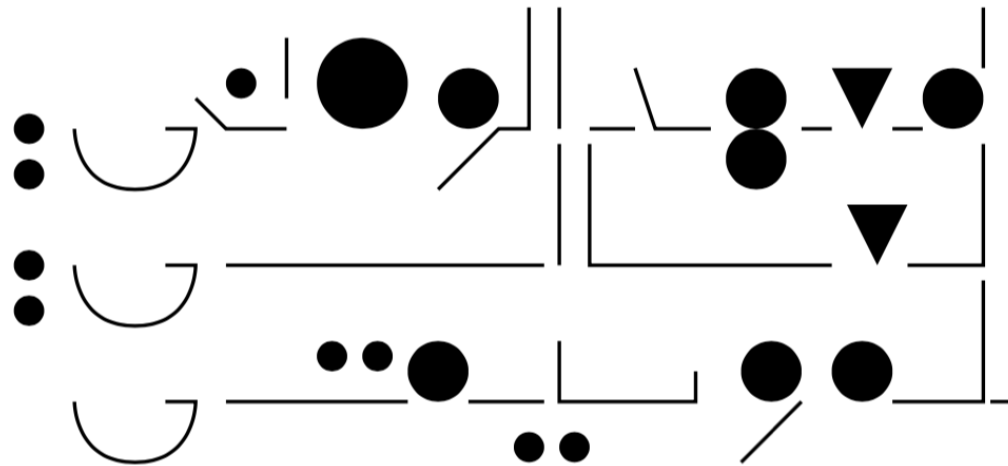
Organic approach on music notes texture

المعهد الوطني  
للدراسات  
والبحوث

المعهد الوطني  
للدراسات  
والبحوث

Alternate directions





the national  
higher  
conservatory  
of music

the national  
higher  
conservatory  
of music

- The exercise was a first brain storm about what my identity might look like, exploring the option of a logotype
- The lettering ended up looking a little rigid, too clean:

What does the identity stand for then?

Could it go beyond representing a cold dry classical music academy?

## 2. MULTI-LINGUAL PUBLICATION

# RESEARCH: HOW CAN A MUTLI-LINGUAL PUBLICATION BE APPROACHED?

# 2. MULTI-LINGUAL PUBLICATION





# RESEARCH: HOW CAN A MUTLI-LINGUAL PUBLICATION BE APPROACHED?

# 2. MULTI-LINGUAL PUBLICATION



**RIGHT-TO-LEFT** – beginnt auf die Schreibrichtung – untersucht den Weg der arabischen Schrift aus der Tradition der Schwabkunst und Ornamentik in die Realität moderner Schriftkulturen und bietet einen Einblick in die gestalterische Potenzial und die visuellen Kulturen im arabischen Kulturraum und Iran. Die Ausstellung zeigt Beispiele angeregten Design, die der reichhaltigen Formensprache visueller arabischer und persischer Kultur aufbauen und diese mit verschiedenen anderen Referenzen kombinieren. Mehr als 30 angeregten Künstler und Designer präsentieren ihre Arbeiten, Sätze und Techniken von anwendungsorientierter Typografie und experimenteller Schriftgestaltung bis zu Grafik und Street Art.

Neben einem umfangreichen Begleitprogramm zur Ausstellung gestaltet der Grafikquartier / Atlas den Platz vor dem Kunstquartier Bethanien von November 2012 bis März 2013 werden außerdem Poster von Homa Dehnavy, Iman Raad und Wissam Shawkat in Berliner U-Bahnhöfen im Rahmen des Projektes 'Name Fahren – Kunst im Umland der Neuen Gesellschaft für Bildende Kunst' zu sehen sein.

**RIGHT-TO-LEFT** – referring to the writing direction – examines the path that Arabic and Persian script takes nowadays, which spans from the tradition of calligraphy and ornamentation to modern typofaces, and offers insights into the creative potential and the visual culture of the Arab world and Iran. The exhibition provides an overview of examples of contemporary graphic design that build on the rich visual heritage of Arabic and Persian cultures and combine it with various other references. More than 30 artists and designers are featured with works and styles ranging from type design and experimental typography to graphic and street art.

(Alongside a wide range of events running parallel) to the exhibition, graphic artist / Atlas will design the public square adjacent to the entrance of Kunstquartier Bethanien, while posters by Homa Dehnavy, Iman Raad, and Wissam Shawkat will be on display in Berlin underground stations from November 2012 to March 2013 in the framework of the project 'Name Fahren – Kunst im Umland' by Neue Gesellschaft für bildende Kunst.

Zur Ausstellung erscheinen eine Publikation und eine Poster Edition. A publication and a poster edition will be released on the occasion of the exhibition.

**Künstler | Artists**

Mohammed Reza Abdollahi | Reza Abedini | L'Alabi | Nadine Chahine | Shahrzad Changizvae | Homa Dehnavy | Saeed Enaifi | Epsi | Valid Erfanian | Abou Saeed Elkandari | Narmeen Houtou | Fat Club | Farhad Folooni | Ahmed Foula | Ganzser | Diana Haywaneh | Sandra Kassemour | Bart de Baets | Ario Kasai | Dariusson Khajourzadeh | Karim Lotfi | Mohamed Nabil | Masyar Pahlavan | Peyman Pourhossein | Iman Raad | Florian Schick | Mounser El Shaaran | Zaynab Shalabi | Wissam Shawkat | Mehdi Saeedi | Ramiel Nala | Pascal Zoghbi | and others

**Eröffnung | Opening**

9/11/2012  
19:00

**Kunstquartier Bethanien**  
Studio I  
Mariannenplatz 2, 10997 Berlin

Öffnungszeiten | Opening hours  
Täglich | Daily 12:00 – 19:00  
Eintritt frei | Free admission

**Initiatoren | Initiatives**  
Epsi

**Kuratoren | Curators**  
Marina Sorbello,  
Ansgj Weitzel (Editor a./V.)  
Ben Witzner,  
Sascha Thoma (Epsi)

**Veranstalter | Organizers**  
iubler e.V.

**Gefördert durch | Funded by**  
Hauptstadtkulturfonds  
IfU – Institut für  
Auslandbeziehungen

**Übersetzt von |**  
Translated by  
Zentrum Moderner  
Orient

**In Zusammenarbeit mit |**  
In cooperation with  
Kunstraum  
Kreuzberg | Bethanien  
Neue Gesellschaft  
für Bildende Kunst.

**Veranstaltungen | Events**

**Jeden Sonntag**  
Each Sunday 16:00

Führung durch die Ausstellung  
Guided tours of the exhibition

**10/11** 18:00 – 22:00

**THE PRINTS OF PERSIA —**  
**Visuelle Kulturen in Iran**  
**Visual Cultures in Iran**  
Präsentationen und Gespräch mit  
Präsentations and discussion with  
Shahrzad Changizvae, Aria Kasei,  
Peyman Pourhossein, Iman Raad,  
Reza Abedini (Amsterdam)  
Moderation: Sascha Thoma,  
Ben Witzner (Berlin)

**15/11** 19:00

**Street Art und politische  
Protestkultur | Street Art and  
Political Protest Culture**  
Gespräch mit | Discussion with  
Davi Karl (Berlin), Ganzser (Kairo),  
Fred Meier-Menzel (Weimar / Kairo)  
Moderation: Marina Sorbello (Berlin)

**22/11** 19:00

**SONIC MAPS —**  
**Alexandria akustisch**  
**Auditory Alexandria**  
Gespräch über das „Alexandria Streets  
Project“ mit | Discussion about the  
„Alexandria Streets Project“ with  
Omar Hazem (Alexandria), Britt Schuck,  
Julia Tieke (Berlin)  
Moderation: Marcus Gammert (Berlin)

**29/11** 19:00

**Arabische Typografie als Mittel  
des Widerstand**  
**Arabic Typography as an Agent  
of Resistance**  
Vortrag von | Presentation by  
Huda Smithujzen-AbiFares (Amsterdam)

**6/12** 19:00

**Visuelle Kultur in der Syrischen  
Revolution | Visual Culture  
within the Syrian Revolution**  
Präsentationen und Gespräch mit  
Präsentations and discussion with  
Sandra Hazzel, Gabriela M. Keller (Berlin)  
und Gästen aus Syrien und Gästen  
from Syria.

**9/12** ab | from 14:00

**FINISSAGE**

**RIGHT TO LEFT TO RIGHT**  
**Schriftsysteme | Convergence  
of Two Script Systems**  
Präsentationen und Gespräch mit  
Präsentations and discussion with  
Nadine Chahine (Frankfurt), Epsi  
Pascal Zoghbi (Berlin)  
Moderation: Ansgj Weitzel (Berlin)

Nähere Informationen zu den Veranstaltungen | Further details on the events  
[www.right-to-left.net](http://www.right-to-left.net)

### What would a publication in the context of the rebranding entail?

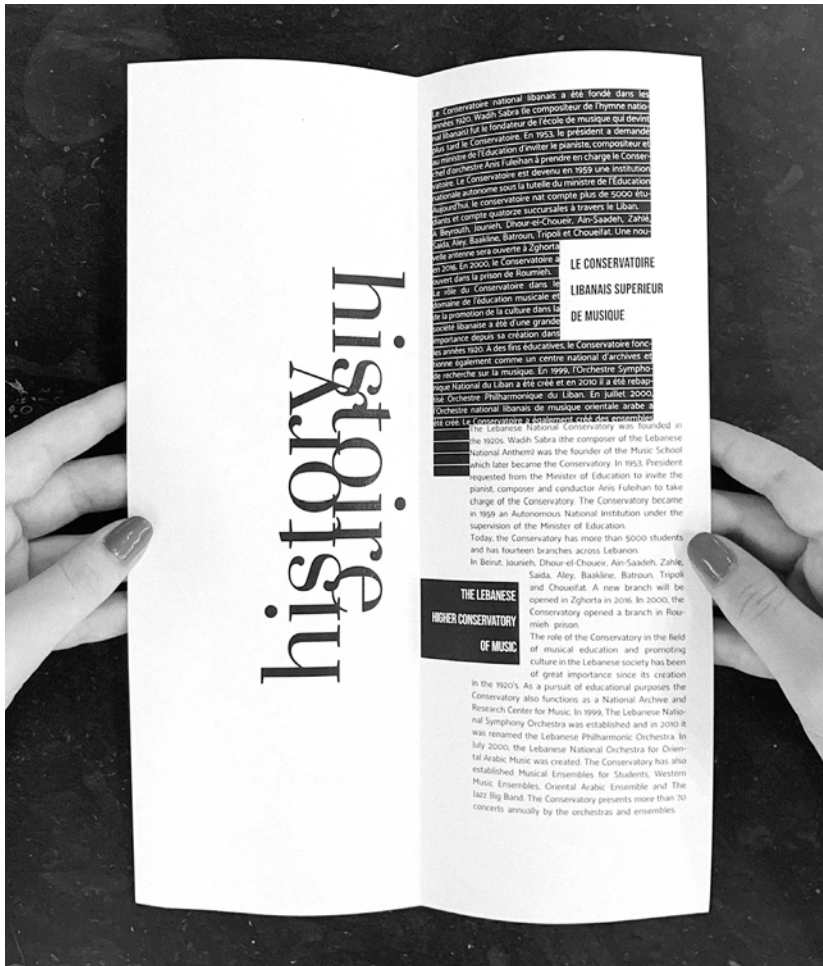
- > **Brochure** about the Conservatory, its history and the diversity of the education it offers
- > Aimed at **potential students & donors**

Typography & layout inspired by the **lettering**:

- > **Geometric**
- > Black & white
- > Based on the individuality of each **instrument**



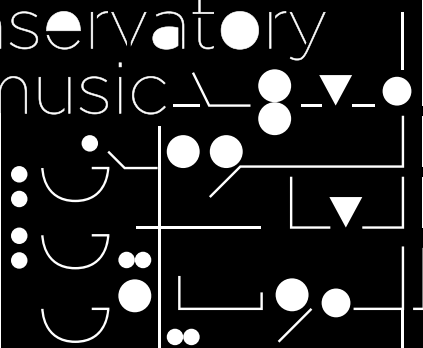
# A. CONSERVATORY BROCHURE // FINAL PRODUCT



# 2. MULTI-LINGUAL PUBLICATION



the national  
higher  
conservatory  
of music



# historique.

Le Conservatoire national libanais a été fondé dans les années 1920. Wadih Sabra (le compositeur de l'hymne national libanais) fut le fondateur de l'école de musique qui devint plus tard le Conservatoire. En 1953, le président a demandé au ministre de l'Éducation d'inviter le pianiste, compositeur et chef d'orchestre Anis Fuleihan à prendre en charge le Conservatoire. Le Conservatoire est devenu en 1959 une institution nationale autonome sous la tutelle du ministre de l'Éducation. Aujourd'hui, le conservatoire nat compte plus de 5000 étudiants et compte quatorze succursales à travers le Liban.

A Beyrouth, Jounieh, Dhour-el-Choueir, Ain-Saadeh, Zahlé, Saida, Aley, Baakline, Batroun, Tripoli et Choueifat. Une nouvelle antenne sera ouverte à Zghorta

en 2016. En 2000, le Conservatoire a ouvert dans la prison de Roumieh.

Le rôle du Conservatoire dans le domaine de l'éducation musicale et de la promotion de la culture dans la société libanaise a été d'une grande importance depuis sa création dans

les années 1920. À des fins éducatives, le Conservatoire fonctionne également comme un centre national d'archives et de recherche sur la musique. En 1999, l'Orchestre Symphonique National du Liban a été créé et en 2010 il a été rebaptisé Orchestre Philharmonique du Liban. En juillet 2000, l'Orchestre national libanais de musique orientale arabe a été créé. Le Conservatoire a également créé des ensembles

The Lebanese National Conservatory was founded in the 1920s. Wadih Sabra (the composer of the Lebanese National Anthem) was the founder of the Music School which later became the Conservatory. In 1953, President requested from the Minister of Education to invite the pianist, composer and conductor Anis Fuleihan to take charge of the Conservatory. The Conservatory became in 1959 an Autonomous National Institution under the supervision of the Minister of Education.

Today, the Conservatory has more than 5000 students and has fourteen branches across Lebanon.

In Beirut, Jounieh, Dhour-el-Choueir, Ain-Saadeh, Zahle, Saida, Aley, Baakline, Batroun, Tripoli and Choueifat. A new branch will be opened in Zghorta in 2016. In 2000, the Conservatory opened a branch in Roumieh prison.

The role of the Conservatory in the field of musical education and promoting culture in the Lebanese society has been of great importance since its creation

in the 1920's. As a pursuit of educational purposes the Conservatory also functions as a National Archive and Research Center for Music. In 1999, The Lebanese National Symphony Orchestra was established and in 2010 it was renamed the Lebanese Philharmonic Orchestra. In July 2000, the Lebanese National Orchestra for Oriental Arabic Music was created. The Conservatory has also established Musical Ensembles for Students, Western Music Ensembles, Oriental Arabic Ensemble and The Jazz Big Band. The Conservatory presents more than 70 concerts annually by the orchestras and ensembles.

**LE CONSERVATOIRE**

**LIBANAIS SUPERIEUR**

**DE MUSIQUE**

**THE LEBANESE**

**HIGHER CONSERVATORY**

**OF MUSIC**

# disciplines

## WOODWIND VENTS

Flute Flute Traversiere

Recorder Flute a Bec

Oboe Hautbois

Clarinet Clarinette

Saxophone Saxophone

French Horn Cor

Trumpet Trompette

Trombone Trombonne

Tuba Tuba

## STRINGS CORDES

Violin Violon

Viola Viola

Cello Cello

Double Bass Contrebasse

Harp Harpe

Classical Guitar Guitare

## PERCUSSION PERCUSSION

Drums Tambours

Xylophone Xylophone

Vibraphone Vibraphone

## KEYBOARD CLAVIER

Piano Piano

Accordion Accordeon

## MUSIC THEORY & JAZZ THEORIE & JAZZ

Solfege Solfeggio

Analyse Analysis

Conduite Conducting

Harmonie Tonal Harmony

Histoire Music History

## VOCAL ARTS ARTS VOCAUX

Tajwid Tajwid

Chant Syriaque Syriac Chant

Chant Byzantin Byzantine Chant

Chant Lyrique Lyrical Singing

Chant Oriental Oriental Singing

## ORIENTAL ORIENTAL

Daff Daff

Nai Nay

Percussion Percussion

Oud Oud

Tabla Tabla

Theorie Theory

The piano has occupied a central place in professional and domestic music-making since the third quarter of the 18th century. In addition to the great capacities inherent in the keyboard itself – the ability to sound at least as many notes as one has fingers and therefore to be able to produce an approximation of any work in the literature of Western music.

Le piano occupe une place centrale dans la création musicale professionnelle et aussi domestique depuis le troisième quart du XVIIIe siècle. Outre les grandes capacités inhérentes au clavier lui-même - la capacité de sonner simultanément au moins autant de notes que l'on a de doigts et donc de pouvoir produire une approximation de n'importe quelle œuvre de la littérature de la musique occidentale.

# pianoforte

Le piano occupe une place centrale dans la création musicale professionnelle et domestique depuis le troisième quart du XVIIIe siècle. Outre les grandes capacités inhérentes au clavier lui-même - la capacité de sonner simultanément au moins autant de notes que l'on a de doigts

The piano has occupied a central place in professional and domestic music-making since the third quarter of the 18th century. In addition to the great capacities inherent in the keyboard itself.

The National Conservatory offers a program of piano study for the early beginner through the advanced high school student, beginning at age 3.5 or older. The inclusive philosophy of various pedagogical approaches, informs an approach that assures teaching tailored to the needs of the individual student, with a strong emphasis on building confident solo performing, fluent music reading, and skillful ensemble participation.

Le Conservatoire national propose un programme d'étude du piano pour le débutant au lycée avancé, à partir de 3,5 ans ou plus. La philosophie inclusive de diverses approches pédagogiques informe une approche qui assure un enseignement adapté aux besoins de chaque élève, avec un fort accent sur la création d'une interprétation en solo confiante, la lecture fluide de la musique et la participation habile de l'ensemble.

# Cello

## ABOUT THE CELLO

The bass instrument of the violin family. In the Hornbostel-Sachs system it is classified as a bowed lute (fiddle). The violoncello's present name means, in Italian, 'small large viol', as it employs both the superlative suffix -one, and a diminutive one, -ello.

L'instrument de basse de la famille des violons. Dans le système Hornbostel-Sachs, il est classé comme un luth à archet (violon). Le nom actuel du violoncelle signifie, en italien, une «petite grande viole», car il emploie à la fois le suffixe superlatif -one et un diminutif, -ello.

## A PROPOS DU CELLO

## APPRENDRE LE CELLO

Les violoncelles sont un élément essentiel de la musique orchestrale ; toutes les œuvres symphoniques impliquent la section de violoncelle, et beaucoup de pièces nécessitent le violoncelle solo ou solos. Le violoncelle est membre du quartet à cordes traditionnel, ainsi que des quintettes à cordes et d'autres ensembles.

The cellos are a critical part of orchestral music; all symphonic works involve the cello section, and many pieces require the cello solo or solos. The cello is a member of the string quartet as well as string quintets and other

## LEARNING THE CELLO

## **d** BASS DRUM

The largest of the orchestral drums of indefinite pitch, consisting of a cylindrical shell of wood with two heads.

## **SIDE DRUM [SNARE DRUM]**

The side drum is so called because the original military instrument was slung from the shoulder and worn at the side.

# r

## **TENOR DRUM**

A cylindrical drum with a head about 40 cm in diameter (somewhat larger than the side drum) and a depth of 50cm.

## **JOUER DU TAMBOUR**

Les élèves apprennent à jouer des rythmes et des rythmes sur une batterie complète et apprennent à jouer avec d'autres musiciens. Des exercices techniques sont développés pour affiner la coordination et la dynamique.

## **PLAYING THE DRUMS**

Students learn how to play beats and rhythms on a full drum set and learn how to play with other musicians. Technical exercises are developed to fine tune coordination and dynamics.

# u

## **m** GROSSE CAISSE

Le plus grand des tambours d'orchestre à pas indéfini, constitué d'une coquille cylindrique de bois à deux têtes

## **CAISSE CLAIRE**

Le tambour latéral est ainsi appelé parce que l'instrument militaire original a été suspendu à l'épaule.

## **S** TAMBOUR TENOR

Un tambour cylindrique avec une tête d'environ 40 cm de diamètre (un peu plus grande que le tambour latéral) et une profondeur de 40 à 50 cm.

## ABOUT THE OUD

The oud is a short-neck lute-type, pear-shaped stringed instrument (a chordophone in the Hornbostel-Sachs classification of instruments), usually with 11 strings grouped in 6 courses, but some models have 5 or 7 courses, with 10 or 13 strings respectively. The oud is very similar to modern lutes, and also to Western lutes. The modern oud is most likely derived from the Assyrian Lute.

### A PROPOS DU OUD

L'oud est un instrument à cordes de type luth à col court en forme de poire (un chordophone dans le classement des instruments Hornbostel-Sachs), généralement avec 11 cordes regroupées en 6 parcours, mais certains modèles ont 5 ou 7 parcours, avec respectivement 10 ou 13 cordes. L'oud est très similaire aux lutes modernes et aussi aux lutes occidentales. Le oud moderne est très probablement dérivé de la luth assyrienne.

# ORN

### JOUER DU OUD

Tandis que la musique occidentale et orientale partagent de nombreux points communs, la musique du Moyen-Orient offre une expérience musicale beaucoup plus profonde, que beaucoup de passionnés d'Oud se font accrocher. Vous pouvez jouer des notes que vous ne croyiez jamais avoir existé sur cet instrument. Les possibilités sont infinies.

### PLAYING THE OUD

While Western and Eastern music share many commonalities, Middle Eastern music offers much deeper musical experience, which a lot of Oud enthusiasts get hooked on. You can play notes that you never thought existed on this instrument. Possibilities are endless.



f

Flute students work together on warm-ups, scale studies, exercises, stretching, and good work habits.

Students also complete repertoire and book reports in which they research composers, repertoire, and important flute literature.

l

**PICCOLO**

Une petite flûte a lancé une octave plus haut

**TROISIÈME FLÛTE**

Une flûte soprano a lancé une 3e mineure au-dessus

**FLÛTE D'AMOUR**

Flûte généralement lancée A, une 3e mineure en dessous

**FLÛTE ALTO**

Flûte lancée en sol, une 4e en dessous

**BASSE SOUS-BASSE**

Flûtes de plusieurs types différents, la courante est celle en do.

u

t

e

**PICCOLO**

A small flute pitched an octave higher  
**THIRD FLUTE**

A soprano flute pitched a minor 3rd

above  
**FLÛTE D'AMOUR**

Flute usually pitched in A, a minor third below.

**ALTO FLUTE**

Flute pitched in G, a 4th below the concert flute.

**BASS AND SUB-BASS**

Flutes of several different kinds, the most common is that in C.

Flute students work together on warm-ups, scale studies, exercises, stretching, and good work habits. Students also complete repertoire and book reports in which they research composers, repertoire, and important flute literature.

## **SIN EL FIL**

Horsh Tabet, Hayek Roundabout

01 489 530

## **ALEY**

Al Mashayekh District

05 556 090

## **ZOKAK EL BLAT**

Riad el Solh, facing the Grand Serail

01 980 140

## **BAAKLINE**

Shuf National College

05 300 227

## **SAIDA**

Al Helaliya, Al Tadamon wal Tanmiya

07 736 187

## **MONOT**

Monot Street, Ashrafieh

01 217 289

## **ZAHLE**

Al Kulliya Al Sharqiya Building

08 802 208

## **BEER HASSAN**

Facing Camille Chamoun Stadium

01 821 501

## **CHOUEIFAT**

Choueifat Municipality

05 433 191

## **TRIPOLI**

Al Basatin Area, Al Maraud Street

06 426 611

## **ZGHORTA**

Kfar Hatta, Near St Catherine Church

09 471 272

## **BATROUN**

Al Kalaa, near Sayidat al Saha Church

06 643 740

## **JOUNIEH**

Athenee Building, Haret Sakhr

09 635 300

## **DHOUR CHOUEIR**

Near St Elie Monastery

04 392 313

## **AIN SAADEH**

Near Royal Park Hotel

04 871 868

## B. INTERVENTION ON THE ROSE HOUSE BROCHURE // THOUGHT PROCESS

## 2. MULTI-LINGUAL PUBLICATION

### Adding English to design of the Rose House Museum brochure (by Tala Chehayeb)

- > **The Rose House Museum** brochure was done in Arabic
- > Tala's approach was poetic, based on the memories of the house
- > I chose to complement her approach, and harmonize with her design

## **B. INTERVENTION ON THE ROSE HOUSE BROCHURE // FINAL PRODUCT**

## **2. MULTI-LINGUAL PUBLICATION**



مكتبة  
الشيخ  
الزهر

rose  
house  
museum

مكتبة  
الشيخ  
الزهر

مكتبة  
الشيخ  
الزهر



# the rose house

# البيت الزهري

The “Pink House” is a very old residential mansion built in the mid-19th century near the old lighthouse of Ras Beirut facing the sea. It is a very exceptional and symbolic landmark because of its architecture and contrasting pink exterior. Multiple Lebanese families have lived in this house for decades, and notable figures even came to stay at it. Countless numbers of people have therefore roamed its halls, and it was said to be the place for working and partying.

عندما تتجول في أحياء بيروت، لا يسعك إلا أن تلاحظ كل المباني المهجورة. فإن هذه المباني لمبت فقط مجرد مباني مدمرة نراها اليوم، بل خلف جدرانها روايات وقصص لا نهائية لها من العصور الماضية. فمبنى العائلات والأطفال والأصدقاء وفضض الحرب وخطات السعادة والذكريات الخاصة. البيت الزهري هو قصر سكني قديم تم بناؤه في منتصف القرن التاسع عشر بالقرب من منارة رأس بيروت القديمة. المواجهه للبحر. انه معلم استثنائي ورمزي كثير يستحق هندسته المعمارية وتماينه الخارجي الوردي. تماش في هذا المنزل عجائب لتناية متعددة منذ عقود، وشخصيات بارزة أنت تخفيهم فيه أيضا. لذلك سار عدد كبير من الناس كعائته، وقيل إنه مكان للعمل والحفلات.

# تاريخه

# history

Having lived in Beirut my whole life, I've always witnessed beautiful old buildings being torn down and new tall towers being built. And this has always been something that saddens me because I almost feel like every time a building gets demolished, the city loses a part of its memory.

عشت في بيروت طول حياتي، فكنت دائمًا أشهد هدم المباني القديمة والجميلة وبناء الأبراج العالية والجديدة. وقد كان هذا دائمًا شيئًا يحزنني لأنني أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءًا من ذاكرتها. فأشعر أن المدينة الليباني أو لبنان أي أوطانها حيه. البيت الوردي حايه

## الحفاظ على هذه المباني

شيء عندما أرى هذه المباني المعرضة للتدمير في التاريخ هو القمص من أطفالي التي الفضاء، مما يعكس إداً، موضوع الحفاظ على التراث والسياسة هذا المشروع هو طريقي الشخصي للتعليق على أهدافي في مشروع العام

الأخير هذا هو سلسلة من المداخلات التي سأقوم بها في الفضاء، مما يعكس إداً، موضوع الحفاظ على التراث مثلار جدل كبير في لبنان. أثرت الحرب الأهلية على الجميع، وكانت هذه المباني بالنسبة للبعض تذكيرًا بالحرب المروعة. يعتقد الكثير من الناس أن هذه المباني المليئة بجروح المعارك وثقوب الرصاص يجب تدميرها، بينما يعتقد آخرون من ناحية أخرى أنه

يجب الحفاظ عليها والاحتفال بها في المخطات، مما يعكس إداً، موضوع الحفاظ على التراث طبعًا والسياسة والمصاحبه له.

The “Pink House” has a lot of history and stories from the family who lived there for a long time.

One of my goals for this Final Year Project is a series of interventions that I will be doing on the space, reflecting the theme of preserving heritage and the politics that come with it. Heritage preservation is a big controversy in Lebanon. The civil war affected everyone, and to some, these buildings were a reminder of the horrifying war.

فترة طويلة. أحد أهدافي في مشروع العام الأخير هذا هو سلسلة من المداخلات التي سأقوم بها في الفضاء، مما يعكس موضوع الحفاظ على التراث والسياسة المصاحبه له، الحفاظ على التراث مثلار جدل كبير في لبنان. أثرت الحرب الأهلية على الجميع، وكانت هذه المباني بالنسبة للبعض تذكيرًا بالحرب المروعة. يعتقد الكثير من الناس أن هذه المباني المليئة بجروح المعارك وثقوب الرصاص يجب

Many people think these buildings full of battle wounds and bullet holes should be destroyed, while others on the other hand, should be preserved and celebrated. My interventions will therefore reflect this duality in a way while they also embody the space, celebrate the soul of the house which is, in my opinion, composed of stories and memories essentially.

**المباني تتعرض للدمار  
houses threatened to be destroyed**

**'celebrate the soul of the house which is, in my opinion, composed of stories and memories essentially.'**

أحد أهدافي في مشروع العام الأخير هذا هو سلسلة من المداخلات التي سأقوم بها في الفضاء، مما يعكس موضوع الحفاظ على التراث والسياسة المصاحبه له.

# مهدمة

تم بناء المنزل الوردى في عام ١٨٨٢ من قبل محمد عرادتي، وأمتلئته منذ ذلك الحين عائلة أرادتني، حتى قبل عامين عندما توفي الخالك، وتم بيع المنزل على مر السنين، فأمتت عائلة أرادتي بتأجير المنزل عدة مرات ومرات..

# تاريخنا

عندما تتحول في أحياء بيروت، لا يسعك إلا أن تلاحظ كل المباني المهجورة. فإن هذه المباني ليست فقط مجرد مباني مدمرة تراها اليوم، بل خلف خدرانها روايات وقصص لا نهاية لها من العصور الماضية. فقصص العائلات والأطفال والأصدقاء وقصص الحرب ولحظات السعادة والذكريات الخاصة.

# رأس ب

# بيروت

# the old, destroyed

The "Pink House" is a very old residential mansion built in the mid-19th century near the old lighthouse of Ras Beirut facing the sea. It is a very exceptional and symbolic landmark because of its architecture and contrasting pink exterior. Multiple Lebanese families have lived in this house for decades, and notable figures even came to stay at it.

البيت الزهري هو قصر لبناني قديم تم بناؤه في منتصف القرن التاسع عشر بالقرب من منارة رأس بيروت القديمة المواجهة للبحر. إنه معلم استثنائي ومزخرف للغاية بسبب هندسته المعمارية وتفاصيله الخارجية الوردية. عاش في هذا المنزل عائلات لبنانية متعددة منذ عقود، وشخصيات بارزة آتت لتقيم فيه أيضا عدد كبير من الناس فاعاته، وقيل إنه مكان لتعمل والحفلات.

# ras beirut

# our history

# المباني المهجورة

For my FYP, I intend to work on preserving the memory of these buildings and make sure that their presence is celebrated. Preserving such heritage is more than just for aesthetic purposes. These old, abandoned buildings have shared pasts. They have all gone through great times and tough times. Heritage also represents us as Lebanese citizens because it is our history and past and it keeps us connected. I decided to focus on one building: The "Pink House" of Ras Beirut.

بالنسبة الي مشروعى النهائي، سأعمل على الحفاظ على ذكره هذه المباني والأحقال بوجودها. الحفاظ على هذا التراث هو أكثر من مجرد أهداف جمالية. جميع هذه المباني القديمة المهجورة تتشارك الماضي نفسه. لقد مرت جميعها بأوقات رائعة وأوقات عصية كمواطنين لبنانيين. أيضا، التراث يمثلنا لأنه تاريخنا وماضينا ونحنمتنا. قررت التركيز على مبنى واحد: «البيت الزهري» في رأس بيروت.

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# the abandoned

# القديمة

# مهدمة

# مهدمة



# الذكريات

اسمي فايضة سالم الخازن. كان أخي سامي الخازن فناناً عظيماً. كان يتجول ورأى هذا المنزل الوردي الجميل الذي كان فارغاً، وطلب من والدي استئجار المنزل. قام بترتيب أماكن المعيشة

لجميع أفراد الأسرة. التحول إلى مكان جميل فإني كنت في المنزل الوردي الجميل الذي كان فارغاً، وطلب من والدي استئجار المنزل. قام بترتيب أماكن المعيشة لجميع أفراد الأسرة.



# the memories

كان مكاناً للفن والجمال والأحداث.  
كان مكاناً للفن والجمال والأحداث.  
كان مكاناً للفن والجمال والأحداث.

كان مكاناً للفن والجمال والأحداث.

My name is Fayza Salim Al Khazen. My brother, Sami El Khazen was a great artist. He was walking around and saw this beautiful pink house that was empty, and he asked my parents to rent the house. He arranged the living spaces for all the family.

**It was a place for art and beauty and events.**

the house  
would  
be  
destroyed

سيتم تدمير المنزل

سيتم تدمير المنزل بعد أن علمنا أن فايضة الخازن، المستأجرة منذ ٥٠ عامًا، طلب منها المغادرة:

سيتم تدمير المنزل  
سيتم تدمير المنزل  
سيتم تدمير المنزل

سيتم تدمير المنزل

سيتم تدمير المنزل

سسم ندمسمر المرل  
سسم

سسم  
سسم

the house is empty but

تم بناء المنزل الوردي في عام ١٨٨٢ من قبل محمد عرادتي، وامتلكته منذ ذلك الحين عائلة العرضاتي، حتى قبل عامين عندما توفي المالك، وتم بيع المنزل.

على مر السنين، قامت عائلة أرادتني بتأجير المنزل عدة مرات، مما أدى إلى بقاء العديد من الأشخاص هناك على مر السنين وخلق ذكريات خلف جدرانها إلى بقاء

it feels like a void

it feels like a void

it feels like a void

you will always feel  
the presence of art

خلقتنا ذكريات خلف جدرانها

خلقتنا ذكريات خلف جدرانها

خلقتنا ذكريات خلف جدرانها

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عشت في بيروت طول حياتي، فكنت دائمًا أشهد هدم المباني القديمة والجميلة وبناء الأبراج العالية والجديدة. وقد كان هذا دائمًا شيئًا يحزنني لأنني

أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءًا من ذاكرتها. أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءًا من ذاكرتها. أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءًا من ذاكرتها. أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءًا من ذاكرتها.

أتناول قهوتي في الصباح الباكر، وأسمع نقيق الطيور بوضوح شديد. هذا أكثر ما سأفتقده.

هذا أكثر ما سأفتقده  
هذا أكثر ما سأفتقده  
هذا أكثر ما سأفتقده  
هذا أكثر ما سأفتقده  
هذا أكثر ما سأفتقده  
هذا أكثر ما سأفتقده  
هذا أكثر ما سأفتقده

”

this is  
what i will  
miss the most

every time a building  
is demolished, the city  
loses part of its memory.

I have lived in Beirut all my life, always witnessing the demolition of old and beautiful buildings and the building of tall and new towers. And this has always been something that grieves me because I am I feel that every time a building is demolished, the city loses part of its memory.

عندما تتحول في أحياء بيروت، لا يسعك إلا أن تلاحظ كل المبنى المهجورة. فإن هذه المباني ليست فقط مجرد مباني مدمرة ذراها اليوم، بل خلف جدرانها روايات وقصص لا نهاية لها من العصور الماضية. قصص العائلات والأطفال والأصدقاء وقصص الحرب والحظات السعادة والتذكريات الخاصة.

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وبناء الأبراج العالية والجديدة. وقد كان هذا دائماً شيئاً يحزني لأنني

أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءاً من ذاكرتها.

بيروت

بيروت

البيت الوردي يملكه الآن لرجل لبناني يتطلع إلى  
تجديده وتحويله إلى متحف وساحة عرض للاحتفال  
بذكراه. بالنسبة لمشروعي، أريد أن أصمّم العلامة  
التجارية للمتحف وهويته، وتأسيس مساحة عرض.

The “Pink House” has a lot of history and stories from the family who lived there for a long time. One of my goals for this Final Year Project is a series of interventions that I will be doing on the space, reflecting the theme of preserving heritage and the politics that come with it. Heritage preservation is a big controversy in Lebanon. The civil war affected everyone, and to some, these buildings were a reminder of the horrifying war. Many people think these buildings full of battle wounds and bullet holes should be destroyed, while others on the other hand, should be preserved and celebrated.

سأركّز على موضوع المحافظة على التراث، وبالتالي أود أن أعبر عن رأيي الشخصي في هذا الموضوع من خلال المداخلات التي سأقوم بها في البيت. أريد أن أبيعَ غرفه بشكل رمزي من أجل إعادة ذكرياته إلى الحياة. سيتم ذلك من خلال التركيبات والتصوير والحضور المادي ... وسوف يمثلون الحياة والحركة كمرجع للذكريات وقصص الناس. بعد ذلك، سأسجّل مداخلاتي وسأضمنها إلى منشور موضوعه تاريخ البيت الزهري وقصص أشخاص عاشت فيه.

عشت في بيروت طول حياتي، فكنت دائمًا أشهد هدم المباني القديمة والجميلة وبناء الأبراج العالية والجديدة. وقد كان هذا دائمًا شيئًا يحزنني لأنني أشعر أنه في كل مرة يتم فيها هدم مبنى، تفقد المدينة جزءًا من ذاكرتها. فأشعر

rose  
وردي

# In my eyes

ففي نظري، عندما يتم تصليح المنزل والمحافظه عليه، فيكون ذلك رمز للبنان أفضل ومستقبل خالٍ من الفوضى التي نعيشها اليوم.  
ففي نظري، عندما يتم تصليح المنزل والمحافظه عليه، فيكون ذلك رمز للبنان أفضل ومستقبل خالٍ من الفوضى التي نعيشها اليوم.

In my eyes, the house being restored is like a symbol that Lebanon will be restored and we will get out of the chaos we are living in.  
In my eyes, the house being restored is like a symbol that Lebanon will be restored and we will get out of the chaos we are living in.

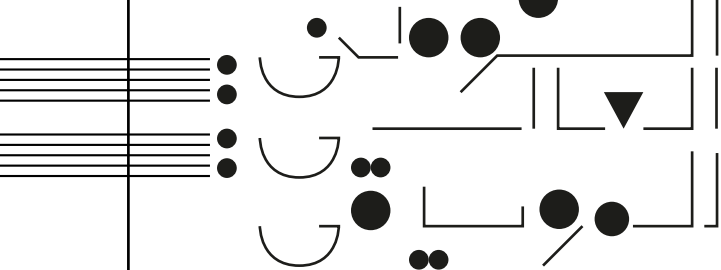


## C. INTERVENTION BY **TALA CHEHAYEB** ON THE CONSERVATORY BROCHURE

## 2. MULTI-LINGUAL PUBLICATION



the national  
higher  
conservatory  
of music





# التاريخ History

تأسس المعهد الموسيقي الوطني اللبناني في عشرينيات القرن الماضي الو  
وديع صبرا (مؤلفالنشيد الوطني اللبناني) هو مؤسس مدرسة الموسيقى التي أصبحت  
فيما بعد المعهد الموسيقي. في عام ١٩٥٣، طلب الرئيس من وزير التعليم دعوة عازف  
البيانو والملحن والموصل أنيس فليحان لتولي مسؤولية المعهد الموسيقي  
الموسيقي في عام ١٩٥٩ مؤسسة وطنية مستقلة تحت إشراف وزير الت  
اليوم، يضم المعهد الموسيقي أكثر من ٥٠٠٠ طالب وله أربعة عشر فرعاً  
لبنان. في بيروت، جونيه، زهور الشوير، عين سعادة، زحلة، صيدا،  
البترون، طرابلس، الشويفات. سيتم افتتاح فرع جديد في زغرنا في ع  
٢٠٠٠، افتتح المعهد الموسيقي فرعه في رومية. كان دور المعهد الموسيقي  
في مجال التربية الموسيقية وتعزيز الثقافة في المجتمع  
اللبناني ذا أهمية كبيرة منذ إنشائه في عشرينيات القرن الم  
للأغراض التعليمية، يعمل المعهد الموسيقي أيضاً ك  
الوطني ومركز أبحاث للموسيقى. في عام ١٩٩٩، تم ت  
السيمفونية الوطنية اللبنانية وفي عام ٢٠١٠ تم تغيير  
الأوركسترا الفيلهارمونية اللبنانية. في يوليو ٢٠٠٠، تم أن  
الوطنية اللبنانية للموسيقى العربية الشرقية. كما أن  
الكونسرفتوار فرقاً موسيقية للطلاب وفرقاً للموسيقى ال  
عربية شرقية وفرقة موسيقى الجاز الكبيرة. يقدم المع  
من ٧٠ حفلة موسيقية سنوياً من قبل الأوركسترا وال

Le Conservatoire national libanais a été fondé dans les années 1920. Wadih Sabra (le compositeur de l'hymne national libanais) fut le fondateur de l'école de musique qui devint plus tard le Conservatoire. En 1953, le président a demandé au ministre de l'Education d'inviter le pianiste, compositeur et chef d'orchestre Anis Fuleihan à prendre en charge le Conservatoire. Le Conservatoire est devenu en 1959 une institution nationale autonome sous la tutelle du ministre de l'Education. Aujourd'hui, le conservatoire nat compte plus de 5000 étudiants et compte quatorze succursales à travers le Liban.

A Beyrouth, Jounieh, Dhour-el-Choueir, Ain-Saadeh, Zahle, Saida, Aley, Baakline, Batroun, Tripoli et Choueifat. Une nouvelle antenne sera ouverte à Zghorta

en 2016. En 2000, le Conservatoire a ouvert dans la prison de Roumieh. b

Le rôle du Conservatoire dans le domaine de l'éducation musicale et de la promotion de la culture dans la

société libanaise a été d'une grande importance depuis sa création dans

les années 1920. A des fins éducatives, le Conservatoire fonctionne également comme un centre national d'archives et de recherche sur la musique. En 1999, l'Orchestre Symphonique National du Liban a été créé et en 2010 il a été rebaptisé Orchestre Philharmonique du Liban. En juillet 2000, l'Orchestre national libanais de musique orientale arabe a été créé. Le Conservatoire a également créé des ensembles

musicaux p

dentale, un

Conservato

des orches

The Lebanese National Conservatory was founded in the 1920s. Wadih Sabra (the composer of the Lebanese National Anthem) was the founder of the Music School which later became the Conservatory. In 1953, President requested from the Minister of Education to invite the pianist, composer and conductor Anis Fuleihan to take charge of the Conservatory. The Conservatory became in 1959 an Autonomous National Institution under the supervision of the Minister of Education. Today, the Conservatory has more than 5000 students and has fourteen branches across Lebanon. In Beirut, Jounieh, Dhour-el-Choueir, Ain-Saadeh, Zahle, Saida, Aley, Baakline, Batroun, Tripoli and Choueifat. A new branch will be opened in Zghorta in 2016. In 2000, the Conservatory opened a branch in Roumieh prison. The role of the Conservatory in the field of musical education and promoting culture in the Lebanese society has been of great importance since its creation in the 1920's. As a pursuit of educational purposes the Conservatory also functions as a National Archive and Research Center for Music. In 1999, The Lebanese National Symphony Orchestra was established and in 2010 it was renamed the Lebanese Philharmonic Orchestra. In July 2000, the Lebanese National Orchestra for Oriental Arabic Music was created. The Conservatory has also established Musical Ensembles for Students, Western Music Ensembles, Oriental Arabic Ensemble and The Jazz Big Band. The Conservatory presents more than 70 concerts annually by the orchestras and ensembles.

## LE CONSERVATOIRE LIBANAIS SUPERIEUR DE MUSIQUE

## THE LEBANESE NATIONAL HIGHER CONSERVATORY OF MUSIC

Today, the Conservatory has more than 5000 students and has fourteen branches across Lebanon. In Beirut, Jounieh, Dhour-el-Choueir, Ain-Saadeh, Zahle, Saida, Aley, Baakline, Batroun, Tripoli and Choueifat. A new branch will be opened in Zghorta in 2016. In 2000, the Conservatory opened a branch in Roumieh prison. The role of the Conservatory in the field of musical education and promoting culture in the Lebanese society has been of great importance since its creation in the 1920's. As a pursuit of educational purposes the Conservatory also functions as a National Archive and Research Center for Music. In 1999, The Lebanese National Symphony Orchestra was established and in 2010 it was renamed the Lebanese Philharmonic Orchestra. In July 2000, the Lebanese National Orchestra for Oriental Arabic Music was created. The Conservatory has also established Musical Ensembles for Students, Western Music Ensembles, Oriental Arabic Ensemble and The Jazz Big Band. The Conservatory presents more than 70 concerts annually by the orchestras and ensembles.

## MUSIC THEORY & JAZZ **THEORIE & JAZZ** نظرية الموسيقى والجاز

Solfeggio سولفيجيو  
Analyse Analysis سولفيجيو تحليل  
Conduite Conducting إجراء  
Harmonie Tonal Harmony الانسجام اللوني  
Histoire Music History التاريخ  
Theorie Elementary Theory النظرية الابتدائية  
Contrepoint Counterpoint المقابلة  
Composition Composition تنسيق  
Theorie Music Theory توك  
Technologie Music Technology نظرية الموسيقى

## VOCAL ARTS **ARTS VOCAUX** الفنون الصوتية

Tajwid Tajwid التجويد  
Chant Syriac Syriac Chant الترانيم السريانية  
Chant Byzantin Byzantine Chant الترانيم البيزنطية  
Chant Lyrique Lyrical Singing الغناء الغنائي  
Chant Oriental Oriental Singing الغناء الشرقي

## ORIENTAL **ORIENTAL** شرقية

Daff Daff الدف  
Nai Nai ناي  
Percussion Percussion قرع  
Oud Oud العود  
Qanoon Qanoon قانون  
Tabla Tabla طبلة  
Theorie Theory نظرية  
Solfeggio Solfeggio شرقية سولفيجيو  
Theorie Musicale Music Theory نظرية الموسيقى الشرقية

# disci plines

## WOODWIND **VENTS**

### آلات النفخ

Flute Flute Traversiere الفلوت  
Recorder Flute a Bec مسجل  
Oboe Hautbois المزممار  
Clarinet Clarinette كلارينيت  
Bassoon Basson الباسون  
Saxophone Saxophone ساكسفون  
Brass Brasse نحاس  
French Horn Cor البوق الفرنسي  
Trumpet Trompette بوق  
Trombone Trombonne الترومبون  
Tuba Tuba آلة توبا

## STRINGS **GORGES**

### سلاسل

Violin Violon كمان  
Viola Viola فيولا  
Cello Cello التشيلو  
Double Bass Contrebasse دبل باس  
Harp Harpe القيثارة  
Classical Guitar Guitare جيتار كلاسيكي

## PERCUSSION **PERCUSSION**

### قرع

Timpani Timpani تيمباني  
Drums Tambours طبول  
Xylophone Xylophone إكسيليفون  
Vibraphone Vibraphone فيبرافون  
Glockenspiel Glockenspiel جلوكسنسبيل  
Tubular Bells Cloche Tubes أجراس أنبوبية

## KEYBOARD **CLAVIER**

### لوحة المفاتيح

Piano Piano بيانو  
Accordion Accordeon الأكورديون

إنتاج تقريب لأي عمل في  
أدب الموسيقى الغربية بأكمله

يقدم المعهد برنامجاً لدراسة البيانو للمبتدئين الأوائل في سن 3,5 أو أكبر. تُعلم الفلسفة الشاملة لاختلاف المناهج التربوية نهجاً يضمن التدريس المصمم. يقدم المعهد برنامجاً لدراسة البيانو للمبتدئين الأوائل حتى طالب المدرسة الثانوية المتقدم، بدءاً من سن 3,5 أو أكبر. تُعلم الفلسفة الشاملة لاختلاف المناهج التربوية نهجاً يضمن التدريس المصمم.

The piano has occupied a central place in professional and domestic music-making since the third quarter of the 18th century. In addition to the great capacities inherent in the keyboard itself - the ability to sound at least as many notes as one has fingers and therefore to be able to produce an approximation of any work in the literature of Western music, the piano, il occupa una place centrale dans la un création musicale mais aussi professionnelle et domestique depuis le troisième quart du XVIIIe siècle. Outre les grandes capacités inhérentes au clavier lui-même - la capacité de sonner simultanément au moins autant de notes que l'on a de doigts et donc de pouvoir produire une approximation de n'importe quelle œuvre de la littérature de la musique occidentale.

التركيز القوي على بناء أداء منفرد، مع عدد النغمات التي يمتلكها الشخص، وبالتالي القدرة على إنتاج تقريب لأي عمل في أدب الموسيقى الغربية بأكمله.

# piano forte

Le piano occupe une place centrale dans la création musicale professionnelle et domestique depuis le troisième quart du XVIIIe siècle. Outre les grandes capacités inhérentes au clavier lui-même - la capacité de sonner simultanément au moins autant de notes que l'on a de doigts

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خصيصاً لاحتياجات الطالب المبتدئ، وبالتالى القدرة على إنتاج تقريب لأي عمل في أدب الموسيقى الغربية بأكمله. يقدم المعهد برنامجاً لدراسة البيانو للمبتدئين الأوائل في سن 3,5 أو أكبر. تُعلم الفلسفة الشاملة لاختلاف المناهج التربوية نهجاً يضمن التدريس المصمم.

الثالث من القرن الثامن عشر. بالإضافة إلى القدرات الهائلة الكامنة

في لوحة المفاتيح نفسها -

القدرة على الصوت في وقت واحد على

عدد النغمات التي يمتلكها الشخص،

وبالتالي القدرة على إنتاج تقريب لأي عمل في أدب

الموسيقى الغربية بأكمله. وبالتالى القدرة على إنتاج تقريب لأي عمل في أدب الموسيقى الغربية بأكمله.

يقدم المعهد برنامجاً لدراسة البيانو للمبتدئين الأوائل في سن 3,5 أو أكبر. تُعلم الفلسفة الشاملة لاختلاف المناهج التربوية نهجاً يضمن التدريس المصمم.

The National Conservatory offers a program of piano study for the early beginner through the advanced high school student, beginning at age 3.5 or older. The inclusive philosophy of various pedagogical approaches, informs an approach that assures teaching tailored to the needs of the individual student, with a strong emphasis on building confident solo performing, fluent music reading, and skillful ensemble participation.

احتل البيانو مكانة مركزية في صناعة الموسيقى الاحترافية والمحلية منذ الربع  
Le Conservatoire national propose un programme d'étude du piano pour le débutant au lycée avancé, à partir de 3,5 ans ou plus. La philosophie inclusive de diverses approches pédagogiques informe une approche qui assure un enseignement adapté aux besoins de chaque élève, avec un fort accent sur la création d'une interprétation en solo confiante, la lecture fluide de la musique et la participation habile de l'ensemble.

# بيكولو

فلوت  
صغير رفيع  
أوكتاف أعلى  
الفلوت الثالث

فلوت  
سوبرانو  
نصب  
ثالثا  
فوق  
فلوت  
دأموور

أدناه.  
ثانوي  
ثالث  
في A،  
الفلوت  
يتم قص  
عادة ما  
دأموور

أسفل  
الموسيقى  
عزف  
الفلوت  
في G،  
وهو رابع  
أسفل  
الفلوت  
بأس  
الزمامير  
من عدة  
أنواع  
مختلفة،  
وأكثرها  
شيوغاً  
هي تلك  
الموجودة  
في C.

يعمل طلاب الفلوت  
معًا على عمليات مثل  
الإحماء ودراسات كل  
النطاق والتمارين من  
والتمدد وأيضا مع باس  
عادات العمل الجيدة.  
يقوم الطلاب أيضا  
بإكمال تقارير الذخيرة  
والكتب التي يبحثون  
فيها عن الملحنين من  
من والموسيقى وأدب  
الفلوت المهم. يعمل  
طلاب الفلوت معًا.

## PICCOLO

Une petite flûte a  
lancé une octave  
plus haut

## TROISIÈME FLÛTE

Une flûte soprano  
a lancé une 3e mi-  
neure au-dessus

## FLÛTE D'AMOUR

Flûte généralement  
lancée A, une 3e  
mineure en dessous

## FLÛTE ALTO

Flûte lancée en sol,  
une 4e en dessous

## BASSE SOUS- BASSE

Flûtes de plusieurs  
types différents, la  
courante est celle  
en do.

## PICCOLO

A small flute pitched  
an octave higher

## THIRD FLUTE

A soprano flute  
pitched a minor 3rd  
above

## FLÛTE D'AMOUR

Flute usually pitched  
in A, a minor third  
below.

## ALTO FLUTE

Flute pitched in G,  
a 4th below the  
concert flute.

## BASS AND SUB- BASS

Flutes of several  
different kinds, the  
most common is  
that in C.

Flute students  
work together on  
warm-ups, scale  
studies, exercises,  
stretching, and  
good work habits.  
Students also  
complete repertoire  
and book reports in  
which they research  
composers, reper-  
toire, and important  
flute literature.

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warm-ups, scale  
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## تعلم التشيلو

آلة الكمان من عائلة الكمان. في نظام Hornbostel-Sachs يُصنف على أنه عود منحني (كمان). الاسم الحالي الفيولونتشيلو يعني، باللغة الإيطالية، «كمان صغير كبير»، **APPRENDRE LE CELLO** حيث يستخدم كلا من اللاحقة **Les violoncelles sont un element essentiel de la musique orchestrale ; toutes les œuvres symphoniques impliquent la section de violoncelle, et beaucoup de pieces necessitent le violoncelle soit en duo ou solos. Le violoncelle est membre du quintet à cordes traditionnel, ainsi que des quintets à cordes et d'autres ensembles.** المصغرة، -مرخا.

The cellos are a critical part of orchestral music; all symphonic works involve the cello section, and many pieces require cello solos. The cello is a member of the traditional string quintet as well as string quintets and other ensembles.

## LEARNING THE CELLO

# cello التشيلو

### ABOUT THE CELLO

The bass instrument of the violin family. In the Hornbostel-Sachs system it is classified as a bowed lute (fiddle). The violoncello's present name means, in Italian, 'small large viol', as it employs both the superlative suffix -one, and a diminutive one, -ello.

**L'instrument de basse de la famille des violons.**

**Dans le système Hornbostel-Sachs, il est classé comme un luth à archet (violon). Le nom actuel du violoncelle signifie, en italien, une «petite grande viole», car il emploie à la fois le suffixe superlatif -one et un**

التشيلو جزء مهم من موسيقى الأوركسترا.

تشمل جميع الأعمال السمفونية قسم التشيلو،

وتتطلب العديد من القطع التشيلو سولي أو المعزوفات

المنفردة. التشيلو هو عضو في الرباعية الوترية التقليدية.

### عن التشيلو

### A PROPOS DU CELLO

## ABOUT THE OUD

The oud is a short-neck lute-type, pear-shaped stringed instrument (a chordophone in the Hornbostel-Sachs classification of instruments), usually with 11 strings grouped in 6 courses, but some models have 5 or 7 courses, with 10 or 13 strings respectively. The oud is very similar to modern lutes, and also to Western lutes. The modern oud is most likely derived from the Assyrian Lute.

### A PROPOS DU OUD

L'oud est un instrument à cordes de type luth à col court en forme de poire (un chordophone dans le classement des instruments Hornbostel-Sachs), généralement avec 11 cordes regroupées en 6 parcours, mais certains modèles ont 5 ou 7 parcours, avec respectivement 10 ou 13 cordes. L'oud est très similaire aux lutes modernes et aussi aux lutes occidentales. Le oud moderne est très probablement dérivé de la luth assyrienne.

# OD N R

## العود

بينما تشترك الموسيقى الغربية والشرقية في العديد من القواسم المشتركة، تقدم موسيقى الشرق الأوسط تجربة موسيقية أعمق بكثير، والتي يعلقها الكثير من عشاق العود. يمكنك عزف ملاحظات لم تكن تعتقد بوجودها على هذه الآلة. الاحتمالات لا حصر لها.

### JOUER DU OUD

Tandis que la musique occidentale et orientale partage de nombreux points communs, la musique du Moyen-Orient offre une expérience musicale beaucoup plus profonde, que beaucoup de passionnés d'Oud se font accrocher. Vous pouvez jouer des notes que vous ne croyiez jamais avoir existé sur cet instrument. Les possibilités sont infinies.

## PLAYING THE OUD

While Western and Eastern music share many commonalities, Middle Eastern music offers much deeper musical experience, which a lot of Oud enthusiasts get hooked on. You can play notes that you never thought existed on this instrument. Possibilities are endless.

العود هو آلة وترية قصيرة العنق من نوع العود، على شكل كمنثري وترية وترية في العود. تصنيف هورنبوستل عزف ساكس ملاحظات للآلات، لم تكن عادة تعتقد مع 11 بوجودها وترًا على هذه مجمعة الآلة. في 6 الاحتمالات دورات، لا حصر. لكن بعض الطرز بها 5 أو 7 دورات، مع 10 أو 13 سلسلة على التوالي. العود مشابه جدًا للعود الحديث، وكذلك بالعود الغربية. من المرجح أن العود الحديث مشتق من العود الآشوري.

# الطبلة

## d

### BASS DRUM

The largest of the orchestral drums of indefinite pitch, consisting of a cylindrical shell of wood with two heads.

طبلة جانبية  
سميت الأستوانة الجانبية

بهذا الاسم لأن الأداة العسكرية الأصلية كانت متدلية من الكتف وتلبس على الجانب.

### SIDE DRUM [SNARE DRUM]

The side drum is so called because the original military instrument was slung from the shoulder and worn at the side.

## r

### TENOR DRUM

A cylindrical drum with a head about 40 cm in diameter (somewhat larger than the side drum) and a depth of 50cm.

## الطبلة الأساسية

أكبر طبول الأوركسترا ذات اللاعب غير المحدود، وتتكون من فشرة أستوانية.

### JOUER DU TAMBOUR

Les élèves apprennent à jouer rythmes et des rythmes sur une batterie complète et apprennent à jouer avec d'autres musiciens. Des exercices techniques sont développés pour affiner la dynamique.

## u

## m GROSSE CAISSE

Le plus grand des tambours d'orchestre à pas indéfini, constitué d'une coquille cylindrique de bois à deux têtes

طبلة تينور

أستوانة أستوانية قطرها حوالي

٤٠ سم (أكبر نوعًا ما من

الأستوانة الجانبية)

### CAISSE CLAIRE

Le tambour latéral est ainsi appelé parce que l'instrument militaire original a été suspendu à l'épaule.

وعمقها ٥٠ سم.

# الطبلة

## S TAMBOUR TENOR

Un tambour cylindrique avec une tête d'environ 40 cm de diamètre (un peu plus grande que le tambour latéral) et une profondeur de 40 à 50 cm.

العزف على الطبلة  
يتعلم الطلاب كيفية عزف الإيقاعات على مجموعة طبول كاملة ويتعلمون كيفية العزف مع الموسيقين الآخرين. تم تطوير التدريبات الفنية.

### PLAYING THE DRUMS

Students learn how to play beats and rhythms on a full drum set and learn how to play with other musicians. Technical exercises are developed to fine tune coordination and dynamics.

## SIN EL FIL

Horsh Tabet, Hayek Roundabout

01 489 530

## سن الفيل

حرش تابت، دوار حايك

## ZOKAK EL BLAT

Riad el Solh, facing the Grand Serail

01 980 140

## زقة البلاط

رياض الصالح مقابل السراي الكبير

## SAIDA

Al Helaliya, Al Tadamon wal Tanmiya

07 736 187

## صيدا

الهلالية، التضامن والتنمية

## ZAHLE

Al Kulliya Al Sharqiya Building

08 802 208

## زحلة

بناية الكلية الشرقية

## CHOUEIFAT

Choueifat Municipality

05 433 191

## شبيقات

بلدية الشويفات

## ZGHORTA

Kfar Hatta, Near St Catherine Church

09 471 272

## زغرتا

كفر حتا، قرب كنيسة القديسة كاترين

## JOUNIEH

Athenee Building, Haret Sakhr

09 635 300

## جمنه

مبنى اثيني حارة صخر

## AIN SAADEH

Near Royal Park Hotel

04 871 868

## عين سعادة

بالقرب من فندق رويال بارك

## ALEY

Al Mashayekh District

05 556 090

## عاليه

حي الشايخ

## BAAKLINE

Shuf National College

05 300 227

## بعقلين

كلية الشوف الوطنية

## MONOT

Monot Street, Ashrafieh

01 217 289

## مونت

شارع مونو، الاشرفية

## BEER HASSAN

Facing Camille Chamoun Stadium

01 821 501

## بئر حسن

مقابل ملعب كميل شمعون

## TRIPOLI

Al Basatin Area, Al Maraud Street

06 426 611

## طرابلس

منطقة البساتين، شارع المرود

## BATROUN

Al Kalaa, near Sayidat al Saha Church

06 643 740

## البترون

قرب كنيسة سيدة الساحة

## DHOUR CHOUeir

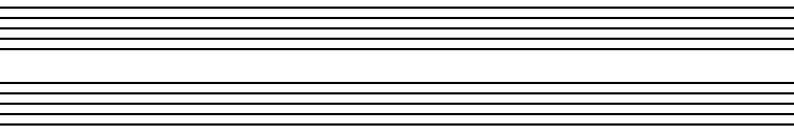
Near St Elie Monastery

04 392 313

## زهرة الشمير

بالقرب من دير القديس ايلي





- While designing my own brochure, I was scared of rushing the process of defining an identity of the Conservatory. I focused on **research** about the Conservatory, and what it has to offer. I limited my color palette, and chose not to use any images, to try as much as I could to **express with typography**.
- Working on Tala's project was an opportunity to gain a **fresh perspective**. Her work influenced my brochure, as I found myself breaking my grid and liberating my type, inspired by her poetic approach.
- Adding English to Tala's work was **challenging for two reasons**: the two languages had to sit together harmoniously, and the English has the important function of communication important information to non-Arabic speakers visiting the museum.

- Tala's intervention on my spreads was quite useful, and this is why I chose to incorporate it in this dossier. Her approach was different, and it provided me with a whole **new perspective** on how to approach the project. It made me see that my work lacked **fluidity and warmth**, two very important aspects of what music should be.

# **3. BRANDING & INFORMATION SYSTEMS**

### DEFINE:

- > The current brand image
- > The brand architecture: the different entities within the Conservatory, the different branches, the different ensembles and orchestras

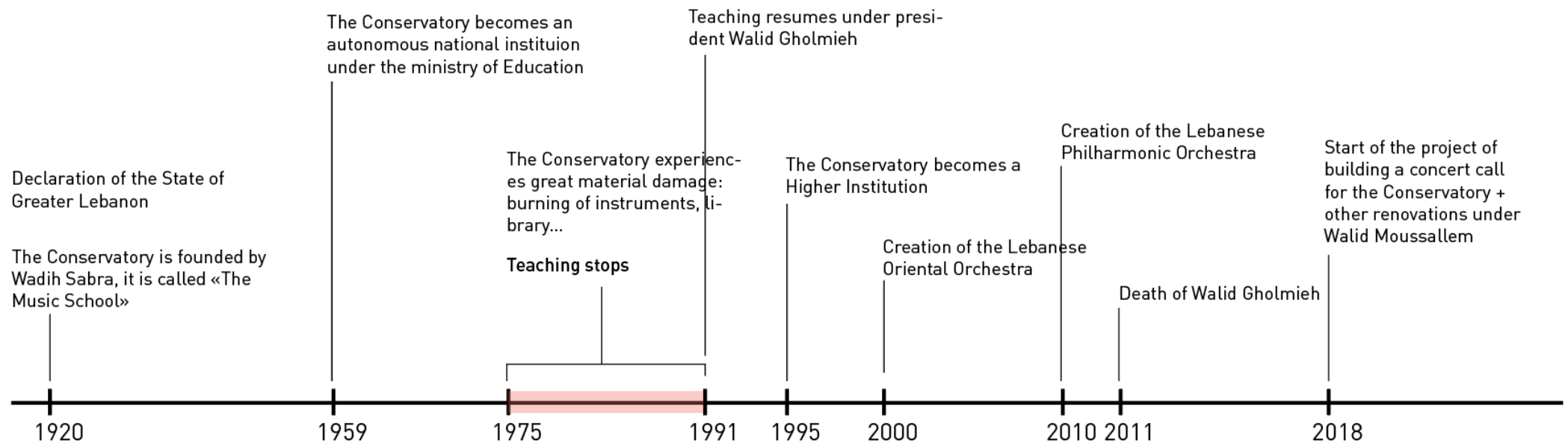
### CONCEPTUALIZE:

- > A revisited brand image, taking into consideration the different genres taught, the biculturalism and bilingualism of the institution, & its history
- > A new brand strategy, to appeal to potential students (9-25), parents (25-50), and to increase local and international visibility

# DEFINING THE BRAND

## 1. HISTORY

# 3. BRANDING & INFORMATION SYSTEMS



Source: <https://www.conservatory.gov.lb/history>

## DEFINING THE BRAND

### 2. VALUES & MISSION

#### 3 MISSIONS:

##### > Teach music

Democratize musical education (classes are affordable, branches all over the country)

##### > Conserve its history

The Conservatory holds the National Archive of Music, as well as a research center

##### > Promote music

The Conservatory organizes approximately 70 concerts a year, some of them are free

#### + HOW? open the Conservatory to the public

> Need for a new brand image & marketing strategy

## 3. BRANDING & INFORMATION SYSTEMS

## DEFINING THE BRAND

### 2. VALUES & MISSION

## 3. BRANDING & INFORMATION SYSTEMS

”Les trois missions du Conservatoire sont d’enseigner la musique, de veiller à sa conservation, mais aussi de la promouvoir. Vaste programme qui devrait inciter le Conservatoire à s’ouvrir davantage au public, à fédérer tous les efforts des instituts supérieurs de musique, des écoles de musique, des nombreux mélomanes qui ne demandent qu’à être associés à cette mobilisation afin que la musique continue à être ce prétexte de rassemblement collectif, si naturel chez les Libanais à travers la fête, le chant et la danse.”

- Walid Moussallem (President, 2011-2018)

Excerpt from an Interview, 2013



## DEFINING THE BRAND

### 3. BRAND ARCHITECTURE

## 3. BRANDING & INFORMATION SYSTEMS

### Lebanese National Higher Conservatory of Music

Occidental Department  
(classical music & jazz)

**Lebanese Philharmonic Orchestra**  
**Chamber Music Ensemble**  
**Jazz Ensemble**

SIN EL FIL  
ZOKAK EL BLAT  
MONOT  
BEER HASSAN  
CHOUEIFAT  
ALEY  
BAAKLIN  
SAIDA  
ZAHLE  
ZGHORTA  
JOUNIEH  
AIN SAADEH  
BATROUN  
TRIPOLI  
DHOOR CHOUEIR  
  
+ ROUMIEH PRISON

Oriental Department

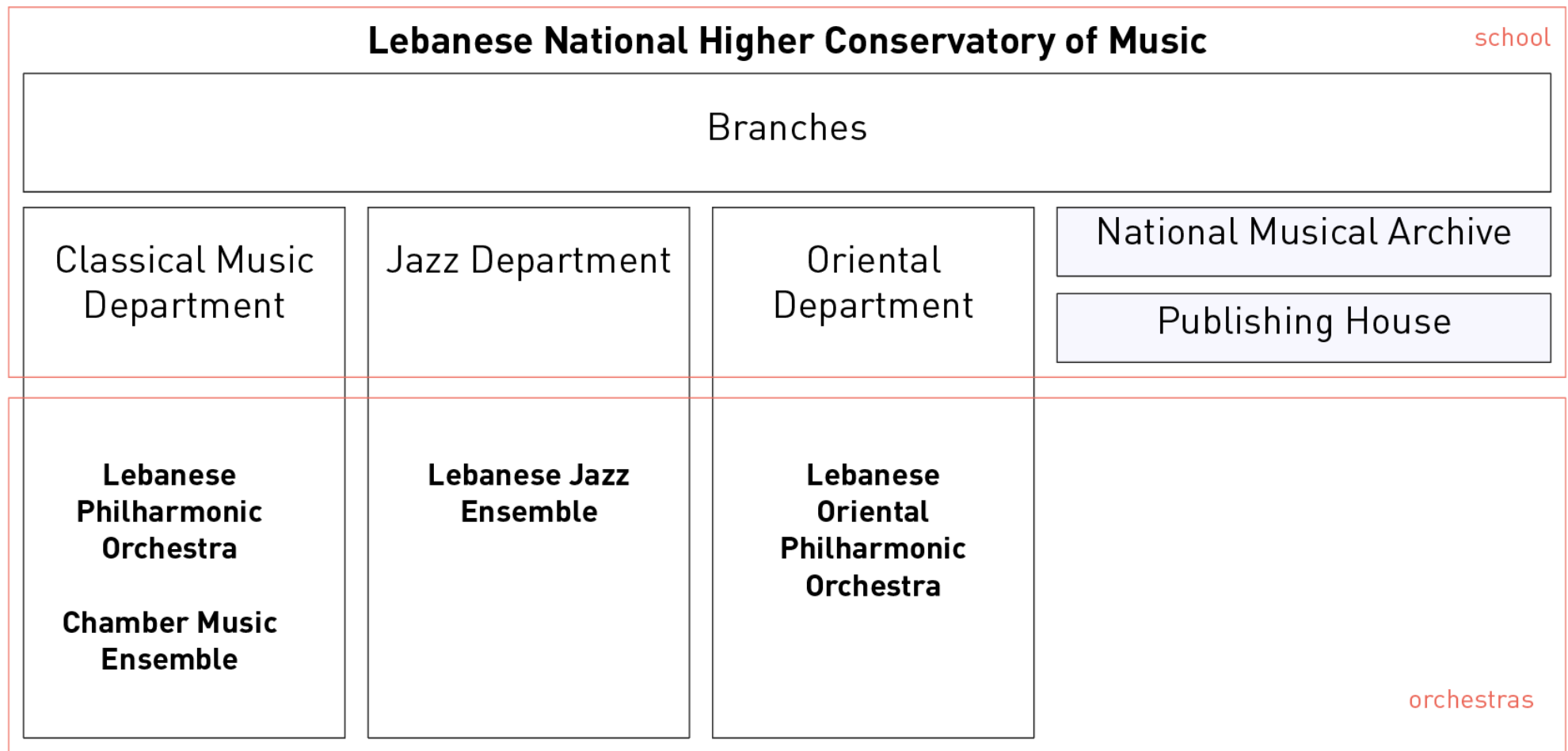
**Lebanese Oriental Philharmonic  
Orchestra**

[Current Brand Architecture]

# DEFINING THE BRAND

# 3. BRANDING & INFORMATION SYSTEMS

## 3. BRAND ARCHITECTURE



[Proposed brand architecture]

## DEFINING THE BRAND

### 4. VISUAL AUDIT



## 3. BRANDING & INFORMATION SYSTEMS



## DEFINING THE BRAND

### 4. VISUAL AUDIT



## 3. BRANDING & INFORMATION SYSTEMS



# DEFINING THE BRAND

## 4. VISUAL AUDIT

# 3. BRANDING & INFORMATION SYSTEMS



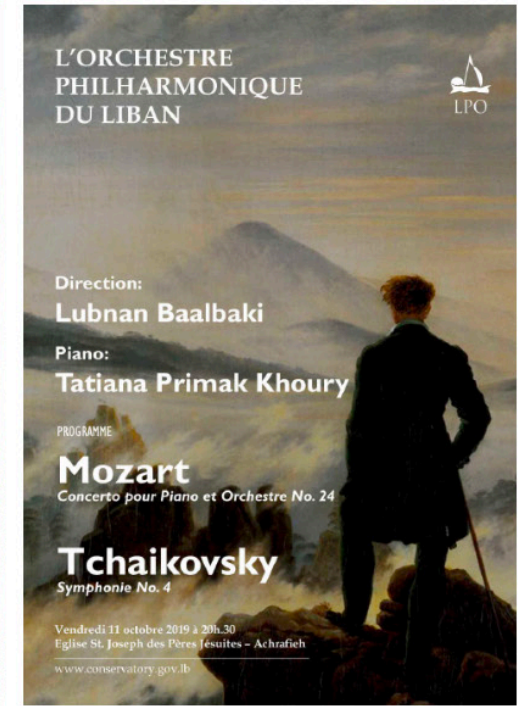
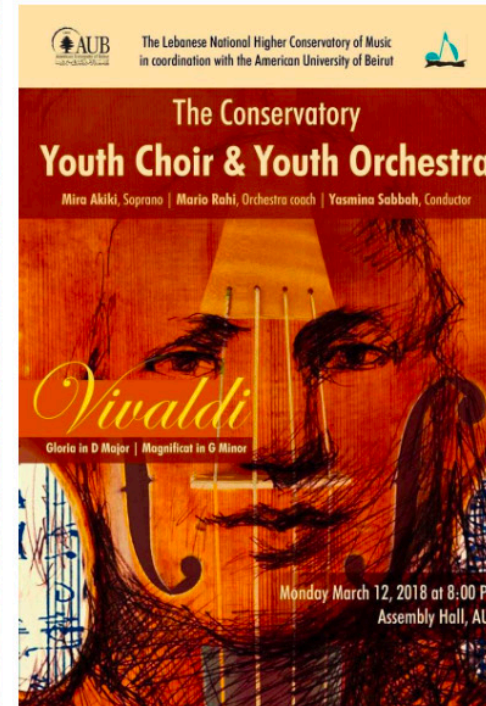
Publication



# DEFINING THE BRAND

## 4. VISUAL AUDIT

# 3. BRANDING & INFORMATION SYSTEMS



## Posters

## DEFINING THE BRAND

### 5. BRAND IMAGE SURVEY

## 3. BRANDING & INFORMATION SYSTEMS

**The survey aims to determine the current image projected by the Conservatory, to better revise the branding & communication strategy. It was shared on social media, & it was mostly answered by AUB students.**

## DEFINING THE BRAND

### 5. BRAND IMAGE SURVEY

## 3. BRANDING & INFORMATION SYSTEMS

#### Summary of findings:

- The Conservatory is generally seen as a cold, uninviting place
- Most people are not aware Jazz and Oriental music are taught there



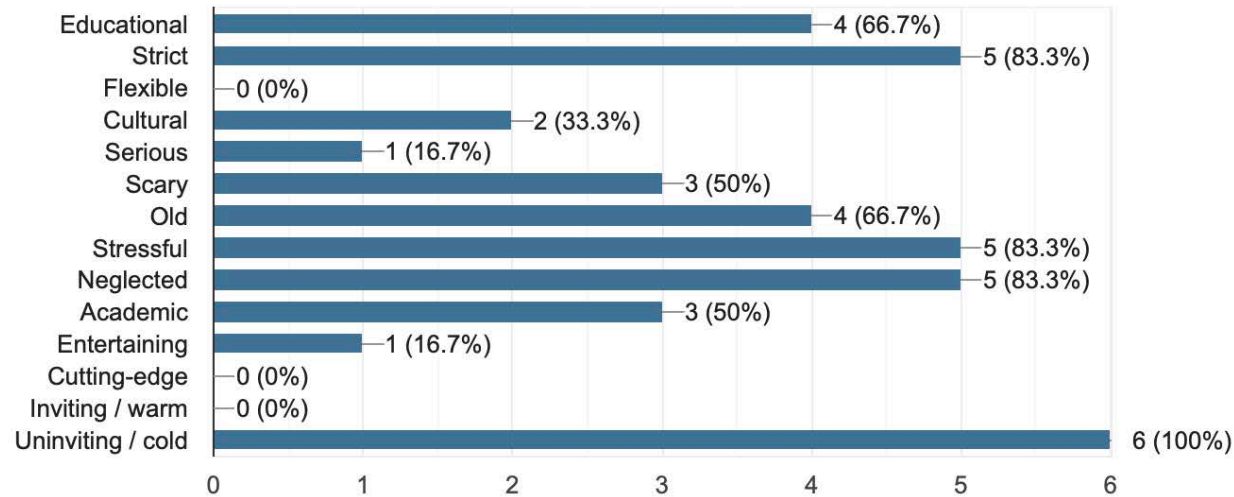
# DEFINING THE BRAND

# 3. BRANDING & INFORMATION SYSTEMS

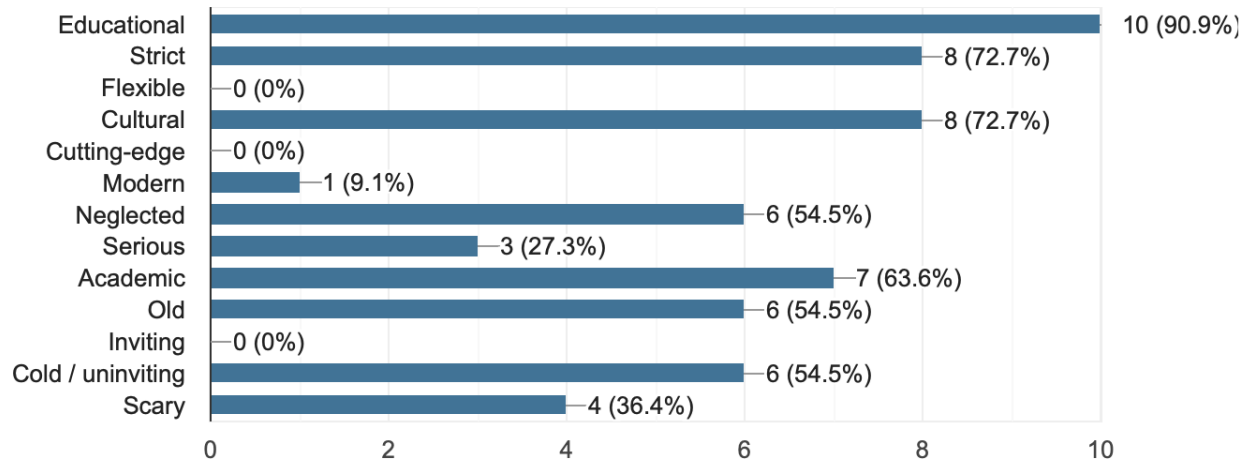
## 5. BRAND IMAGE SURVEY

Choose all adjectives that you associate with the Conservatoire:

6 responses



[current students / ex-students answers]



[non-student answers]

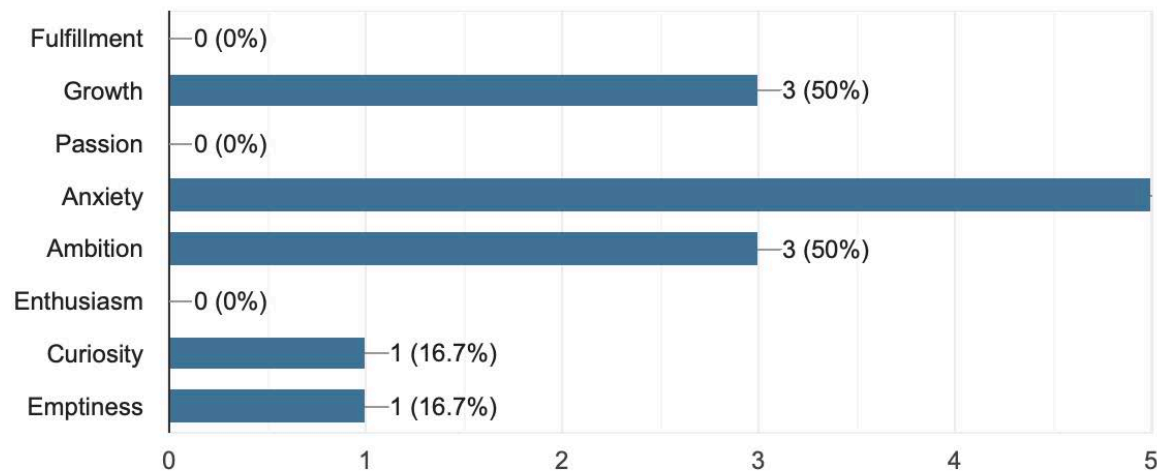
# DEFINING THE BRAND

## 5. BRAND IMAGE SURVEY

# 3. BRANDING & INFORMATION SYSTEMS

Choose all emotions & feelings that you associate with the Conservatoire

6 responses



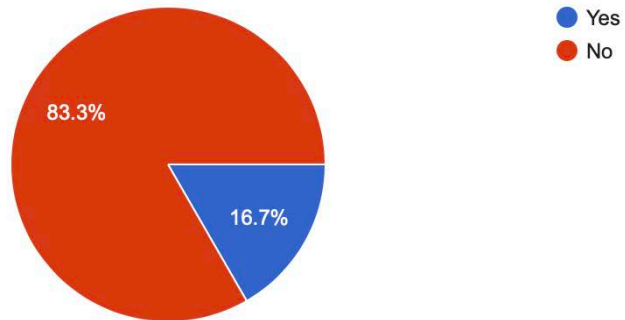
[current students /  
ex-students answers]

# DEFINING THE BRAND

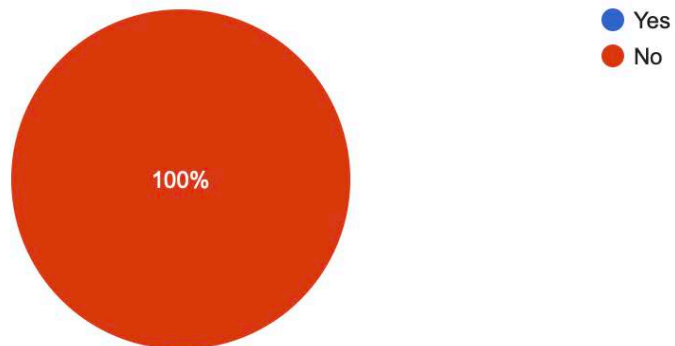
## 5. BRAND IMAGE SURVEY

Did you know that in addition to classical music & Oriental music, Jazz is taught at the Conservatoire?

6 responses



[current students /  
ex-students answers]



[non-student answers]

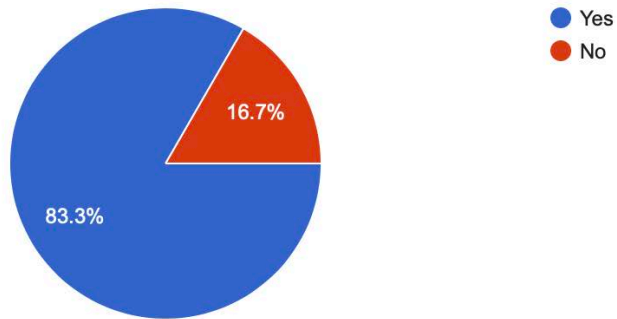
# 3. BRANDING & INFORMATION SYSTEMS

# DEFINING THE BRAND

## 5. BRAND IMAGE SURVEY

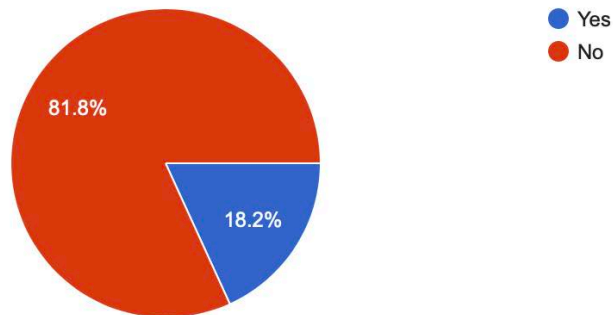
Did you know that in addition to classical music, Oriental music is taught at the Conservatoire?

6 responses



[current students /  
ex-students answers]

11 responses



[non-student answers]

# 3. BRANDING & INFORMATION SYSTEMS

## DEFINING THE BRAND

### 5. BRAND IMAGE SURVEY

## 3. BRANDING & INFORMATION SYSTEMS

### What now?

From strict, serious and old  
to **diligent, challenging and historical.**

# CASE STUDIES

# 3. BRANDING & INFORMATION SYSTEMS

Branding Cultural Institutions

## Helsinki Philharmonic Orchestra (Bond)

Logo containing the names of all musicians, motion photography of individual musicians: important of the singular as part of the whole, humanist.



## CASE STUDIES

## 3. BRANDING & INFORMATION SYSTEMS

Branding Cultural Institutions

### New York City Ballet (Pentagram)

Focus on the grace and elegance of the art.

Human-centered: focus on the body, the face, the interaction, rather than the stage, the decor, the costumes...

NEW  
YORK  
CITY  
BALLET





# CASE STUDIES

## Branding Cultural Institutions **Atlantic Theater Company (Pentagram)**

Vibrant, inviting and fun twist on classical, often considered elitist fields (Shakespeare with the glasses for example.)



# 3. BRANDING & INFORMATION SYSTEMS





## CASE STUDIES

## 3. BRANDING & INFORMATION SYSTEMS

Branding Cultural Institutions

### Shakespeare in the Park (Pentagram)

Approachable, fun and modern twist on the very classical, Shakespeare: conveys openness, inclusivity, the concept of public space.

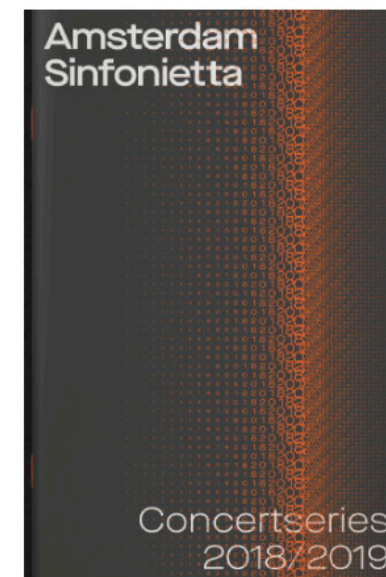
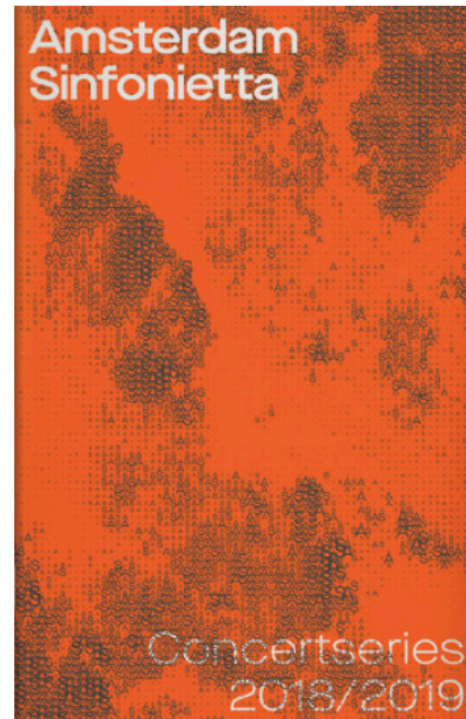


# CASE STUDIES

## Branding Cultural Institutions **Amsterdam Sinfonietta** (Studio Dumbar)

Experimenting with typography, music and motion, a modern and edgy identity for a classical orchestra.

# 3. BRANDING & INFORMATION SYSTEMS



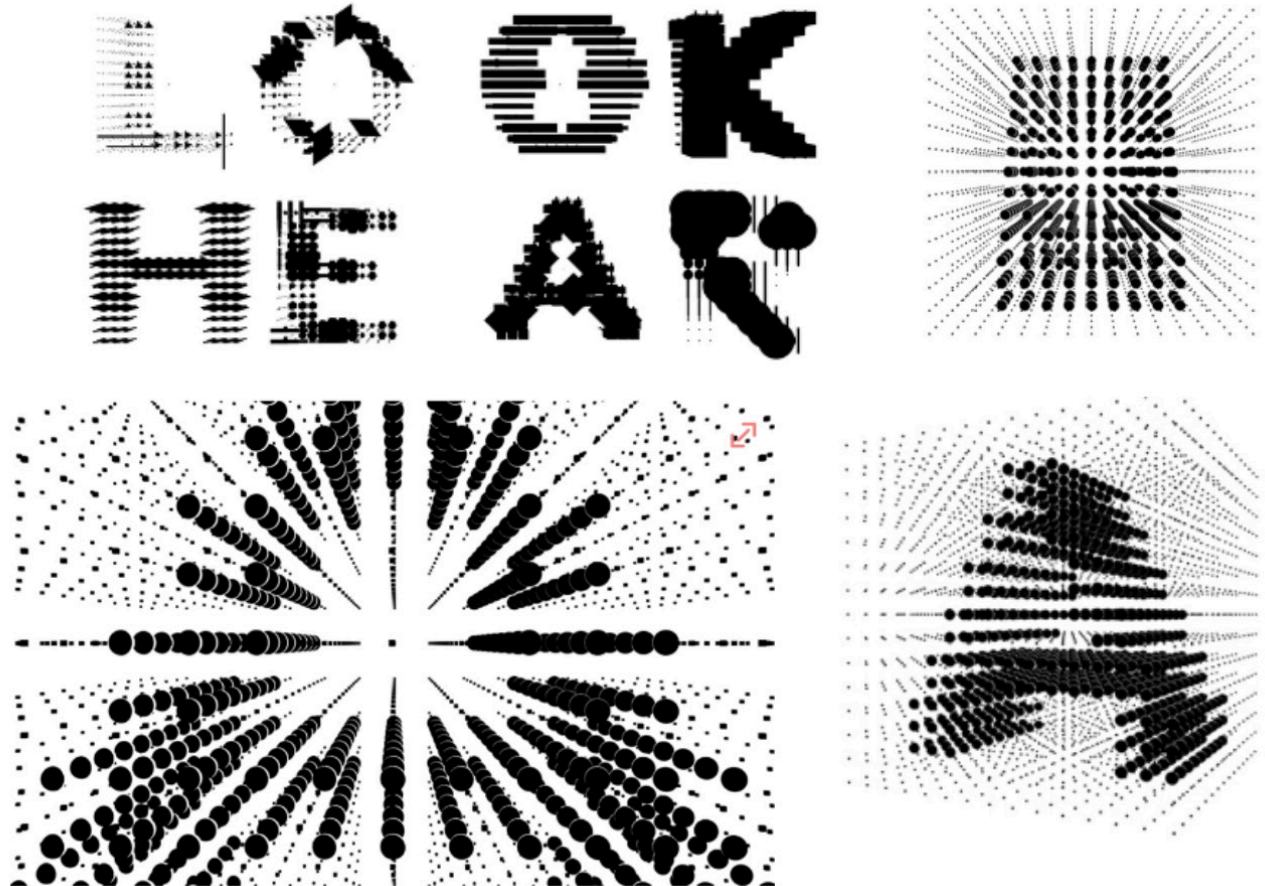
## CASE STUDIES

## 3. BRANDING & INFORMATION SYSTEMS

Visualizing Music

### Look/Hear (Ren Zheng)

Mapping of music with a system of visual elements corresponding to soundwaves.



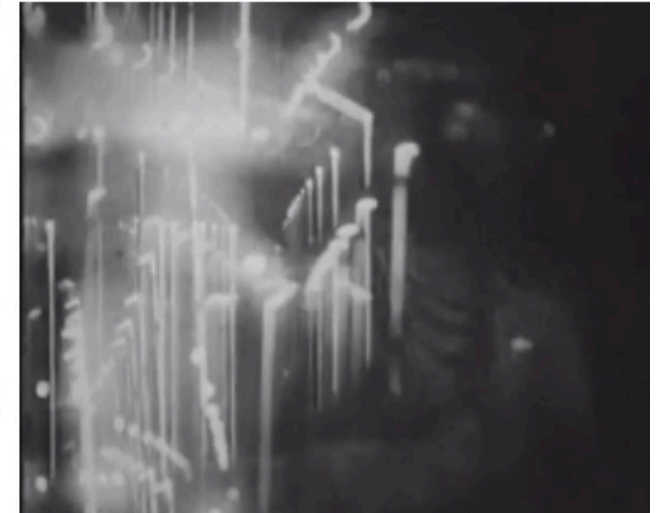
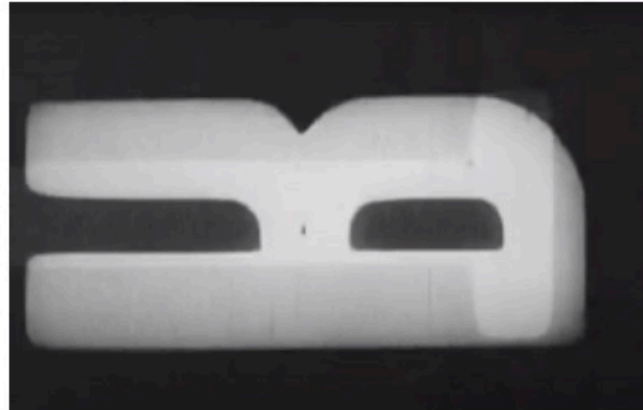
## CASE STUDIES

## 3. BRANDING & INFORMATION SYSTEMS

Visualizing Music

### Cosmic Ray (Bruce Conner)

Association of music and images / clip, to convey music through movement.





## CASE STUDIES

## 3. BRANDING & INFORMATION SYSTEMS

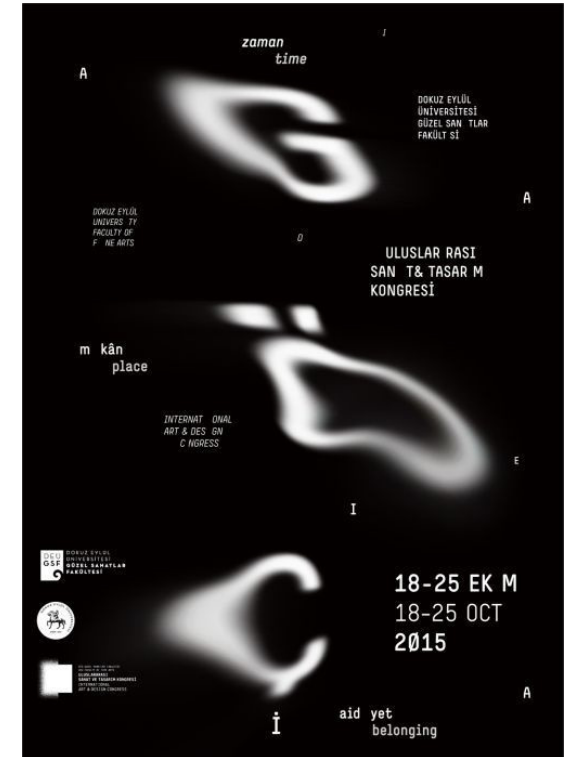
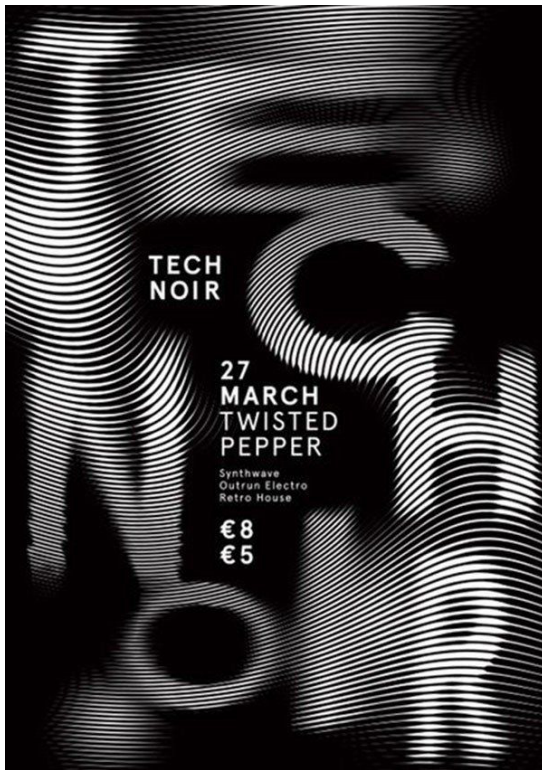
Visualizing Music

**Gjon Mili**



# OTHER EXAMPLES

# 3. BRANDING & INFORMATION SYSTEMS



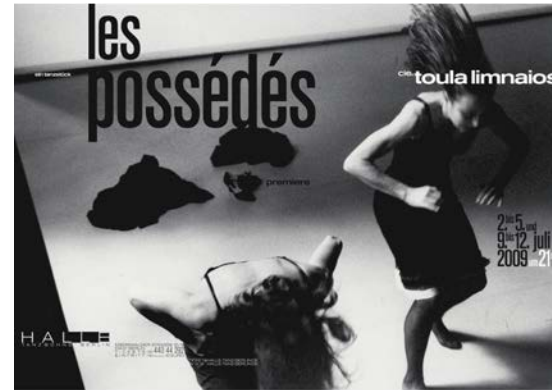


# OTHER EXAMPLES

Cyan



# 3. BRANDING & INFORMATION SYSTEMS

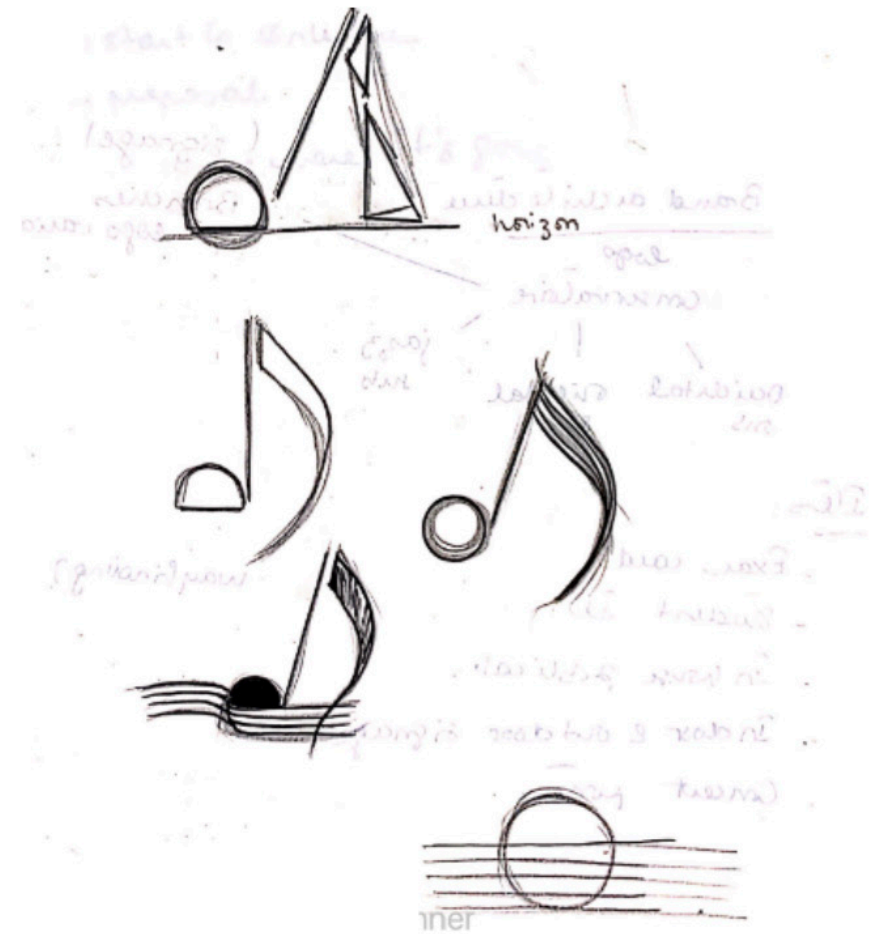


# SKETCHING

## 1. EXPLORATION ON THE CURRENT LOGO



## 3. BRANDING & INFORMATION SYSTEMS





## SKETCHING

## 3. BRANDING & INFORMATION SYSTEMS

### 2. VISUALIZING DIFFERENT GENRES

#### Classical Music

- Defined by its **rules**
- Often considered as a base for learning other genres
- It was born from the classification and regimentation of what is today known as 'oriental' music during the **schism of 1053**
- Compositions of classical music are classified per structure: a classical piece has to adhere to a type of composition
- Characterized by **consistency and rhythm**
- Used for colonialist propaganda and advertised as the 'superior' genre



### 2. VISUALIZING DIFFERENT GENRES

#### Middle-Eastern Music

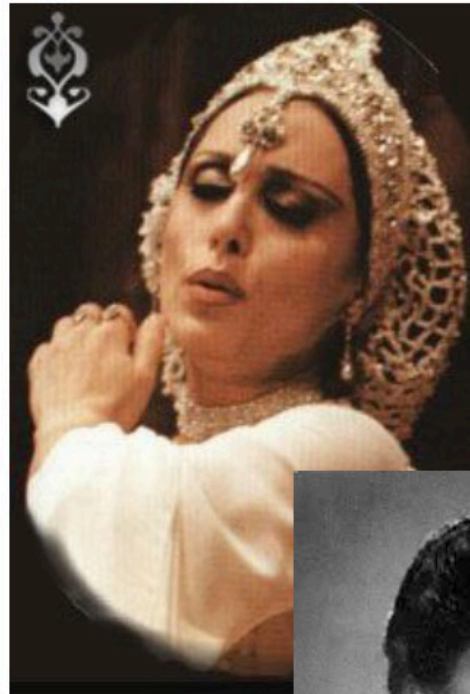
- The term “Oriental” music is sometimes used to defined Middle Eastern music, even though it is a western term which defines any non-western music
- Defined by a **rich musical grammar**: it uses quarter-tones and three-quarter tones, whereas classical music is limited to tones and half-tones (simply put, it uses more notes and has more complex melodies)
- Sometimes uncredited, passed down through **tradition and folklore**
- Because of the region’s history, a lot of melodies are common to several countries (Lebanon and Syria, Turkey and Armenia....)
- The Arab region **shares musical icons**: Asmahan, Feyrouz, Farid el At-rash...
- In Lebanon, the **Armenian community** played a significant role in the development on the country’s musical baggage

# SKETCHING

## 2. VISUALIZING DIFFERENT GENRES

### Middle-Eastern Music

# 3. BRANDING & INFORMATION SYSTEMS





## SKETCHING

### 2. VISUALIZING DIFFERENT GENRES

#### Jazz Music

- Originated in New-Orleans in African-American communities
- Requires a very high level of mastery of instruments
- Defined by improvisation, freedom, and jamming along
- Associated with club culture, popular culture, and street culture
- Like Middle-Eastern music, it is closely related to folklore and tradition
- It also defined an era of the history of Graphic Design, and developed a distinctive visual identity

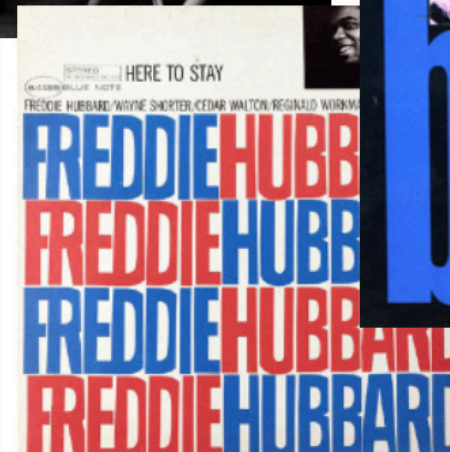
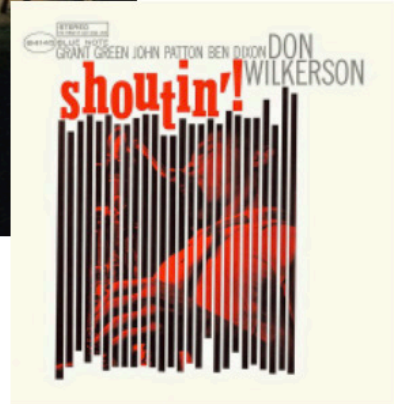
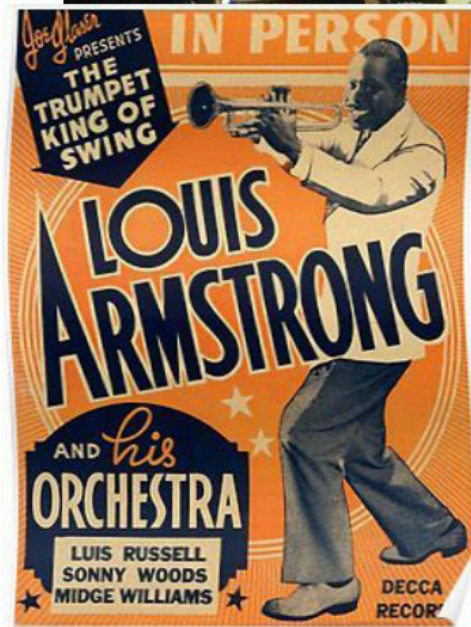
## 3. BRANDING & INFORMATION SYSTEMS

# SKETCHING

## 2. VISUALIZING DIFFERENT GENRES

### Jazz Music

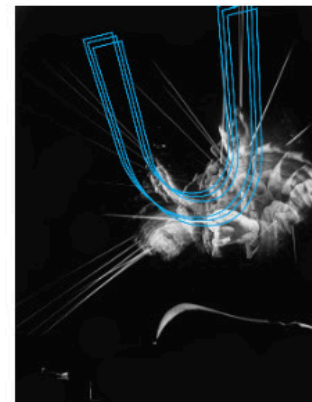
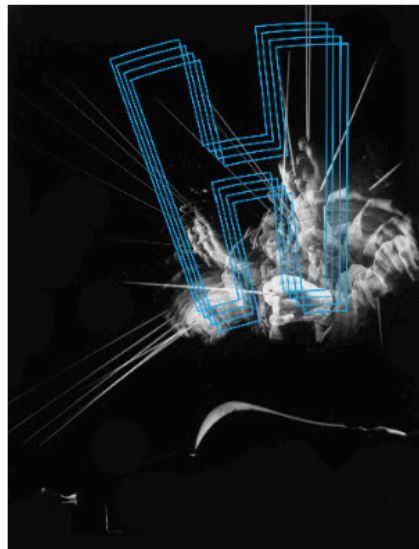
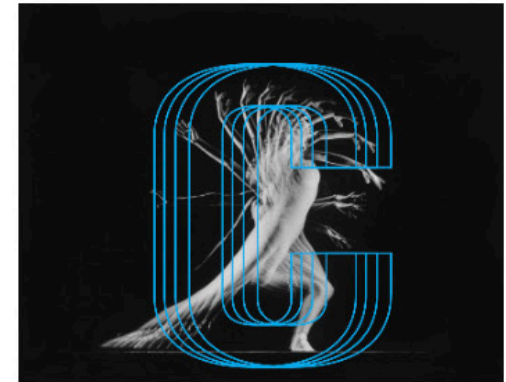
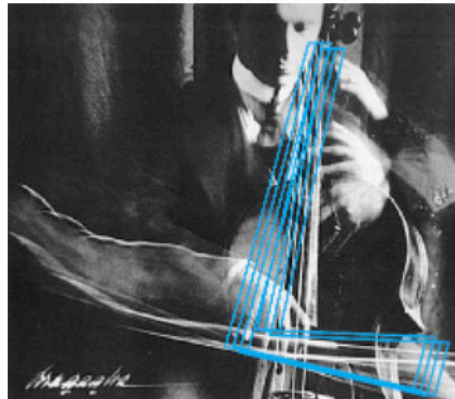
# 3. BRANDING & INFORMATION SYSTEMS



# SKETCHING

## 2. TYPOGRAPHIC EXPLORATIONS

### Type x Movement



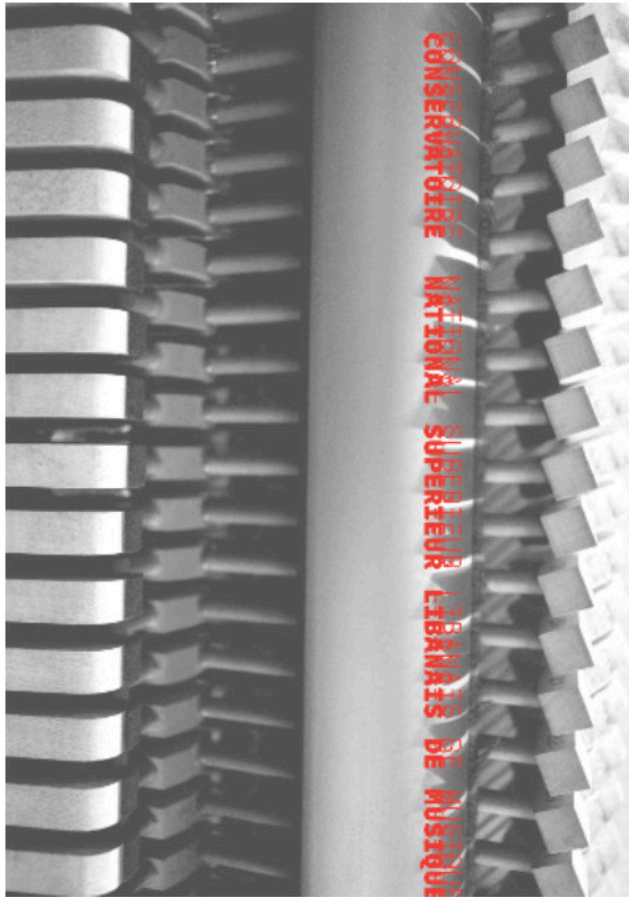
## 3. BRANDING & INFORMATION SYSTEMS



# SKETCHING

## 2. TYPOGRAPHIC EXPLORATIONS

### Type x Movement



CONSERVATOIRE NATIONAL SUPERIEUR LIBANAIS DE MUSIQUE  
المعهد الوطني العالي للموسيقى

Conservatoire



# SKETCHING

## 2. TYPOGRAPHIC EXPLORATIONS

### Variations on the Lettering

the national  
higher  
conservatory  
of music



the jazz  
ensemble

the jazz  
ensemble

the jazz  
ensemble

# 3. BRANDING & INFORMATION SYSTEMS

# SKETCHING

## 2. TYPOGRAPHIC EXPLORATIONS

### Mapping Music

Haydn Symphony no. 104



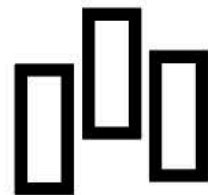
Winds



Strings



Piano



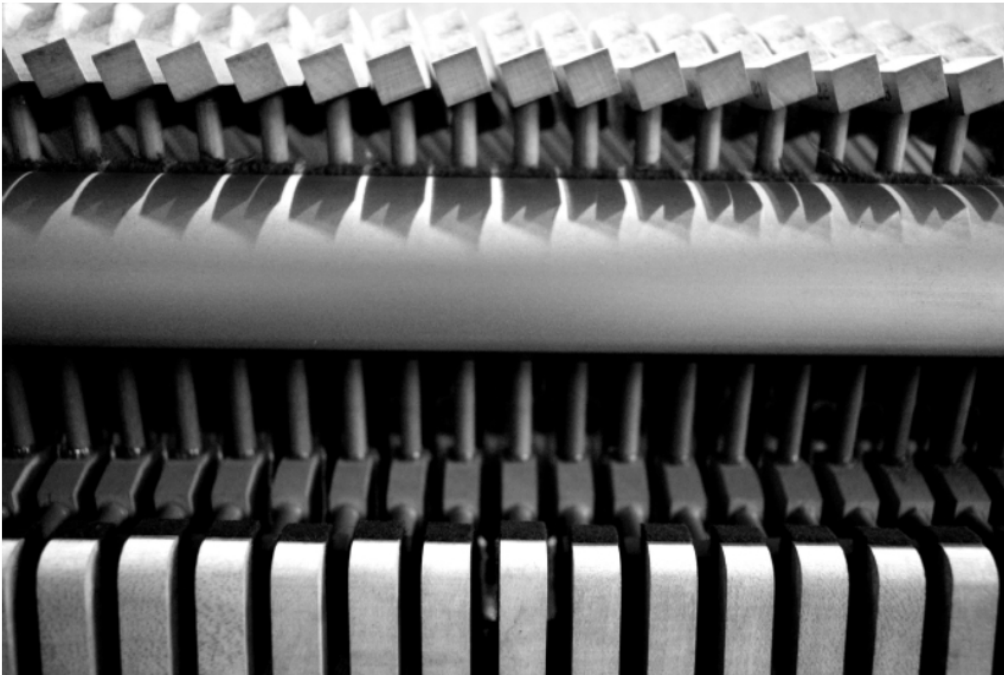
## 3. BRANDING & INFORMATION SYSTEMS



# SKETCHING

## 3. PHOTOGRAPHY

### The Mechanics of Music



## 3. BRANDING & INFORMATION SYSTEMS



# SKETCHING

## 3. PHOTOGRAPHY

### The Mechanics of Music



## 3. BRANDING & INFORMATION SYSTEMS



# SKETCHING

## 3. PHOTOGRAPHY

### The Mechanics of Music



# 3. BRANDING & INFORMATION SYSTEMS



# SKETCHING

## 3. PHOTOGRAPHY

### The Mechanics of Music



## 3. BRANDING & INFORMATION SYSTEMS



- There is an important distinction to be made between branding and re-branding: re-branding involves taking into consideration the **current** top of mind associations made with the brand. It also takes into consideration the **history** of the brand, the current identity and what it represents. It also needs a valid reason to be undertaken.
- Branding is not limited to visuals: it can also affect the core of the institution, a **branding from within**. How does this translate onto my project?
- Branding architecture takes several forms: branded house or house of brands? How should the **different entities** of the Conservatory be approached?
- Insight from the survey: a re-branding is not enough, the Conservatory also needs a revised **communication strategy**.
- A lot has been done in terms of music & design: how will my work set itself apart from other orchestra/musical branding projects?



- Middle-Eastern music doesn't have a visual identity that is as strong and distinctive as other genres: how to address that?
- The Conservatory is a **government** entity: rules & regulations will have to be taken into consideration in the rebranding.
- The Conservatory is defined by its **numerous branches** across the country: how can this play a role in the re-branding?

# 4. GRAPHIC NARRATIVES

**> A brand tells a story. Narratives take a part in building a brand personality. What is the story behind the Conservatory brand?**

- Rebranding is **rebuilding**, in terms of visual identity: it has to power to revive and modernize
- The story behind the rebranding comes from an initiative to give back its liveliness to the Conservatory, through a new and modern brand. It also aims to rebrand it from the 'inside' to **open it up to the community.**

- The main character represents the **motivation behind the re-branding:** passion for music, recognizing the great potential of the country and local musicians, the initiative to bring back a historical establishment to its glory and use it to serve the community.
- He is inspired by Walid Moussallem, interim president of the Conservatory between 2011 and 2018, who initiated projects to open up the institution to the public, driven by his passion of teaching.

# CHARACTER DESIGN SKETCHES

## 4. GRAPHIC NARRATIVES

PROFILE

dark circles?

- modest clothes
- att. looks like he stays up studying
- kind of nostalgic
- young but tired
- arab. traits

• memory issues?

• Book bag

that philosophy teacher who doesn't do it for the money

glasses be nerdy

→ memory like he never

→ kind of sad / nostalgic

→ kind of "regretful" (always practicing teaching)

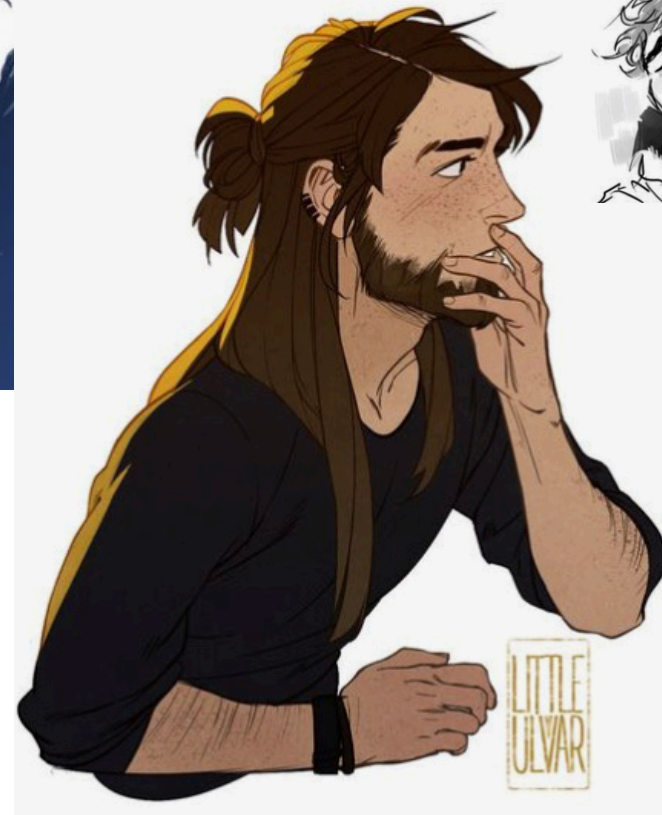
book bag be intellectual "teacher"

arab

make up environment

# CHARACTER DESIGN REFERENCES

## 4. GRAPHIC NARRATIVES





# CHARACTER DESIGN

## FINAL PRODUCT



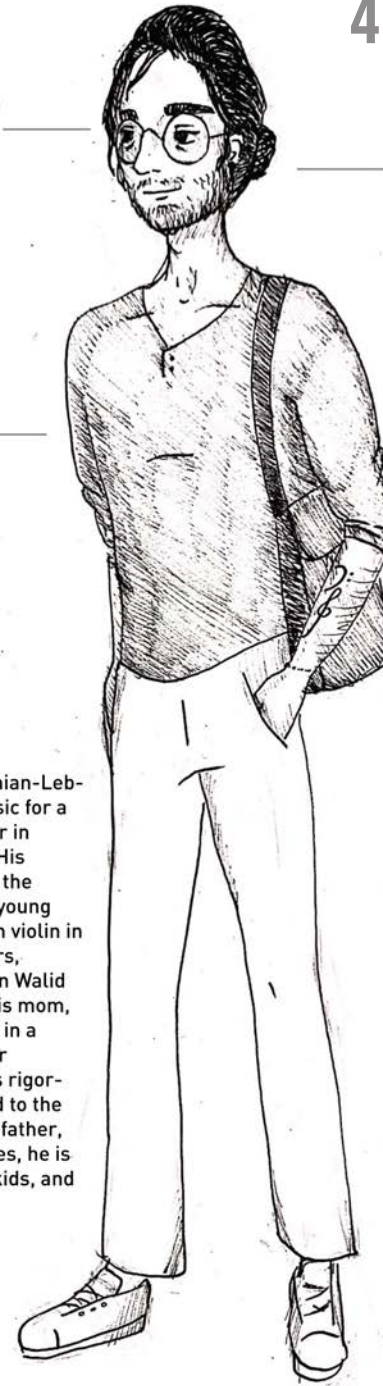
Dark circles because he stayed up composing

Messy hair and beard / no time to groom

Not really into fashion

Leather bag that used to belong to his father

Walid is a 27 year-old Amernian-Lebanese man. He teaches music for a living, and works as a waiter in Beirut to make ends meet. His father moved to Lebanon in the early 1900s when he was a young boy, and he went on to teach violin in the conservatory for 25 years, before he passed away when Walid was 16. He now lives with his mom, a retired writer. He grew up in a creative household, with her story-telling and his fathers rigorous teaching. He is attached to the past and the memory of his father, he loves antique and archives, he is passionate about teaching kids, and of course, music.



# STORY-TELLING

## HOW TO TELL A STORY?

Conveying time  
with paneled illustrations

# 4. GRAPHIC NARRATIVES

1 MINUTE, 1 HOUR, 1 DAY



**STORY-TELLING**  
**PANELED COMIC**

**4. GRAPHIC NARRATIVES**





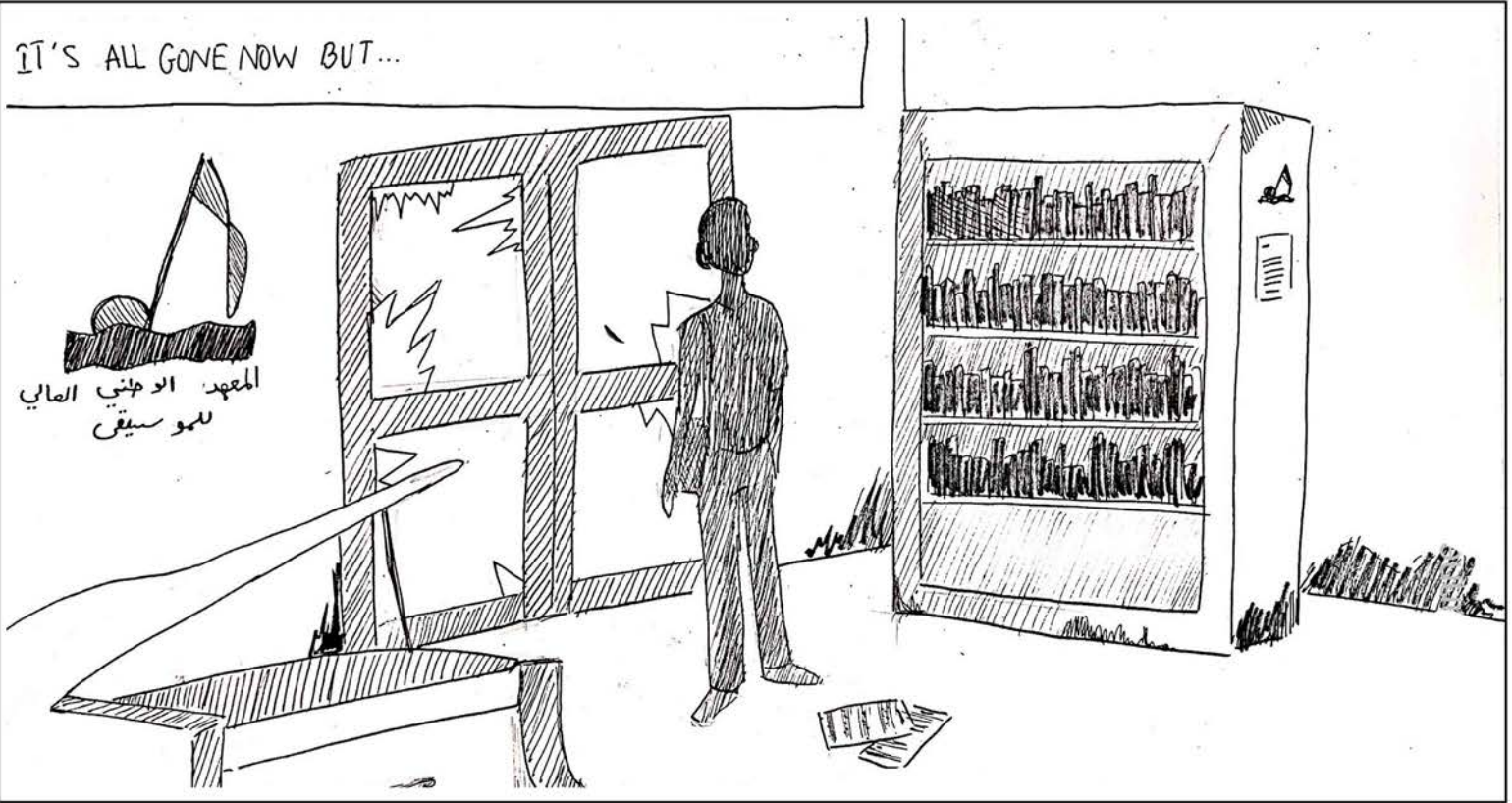
AFTER ALL THESE YEARS ...



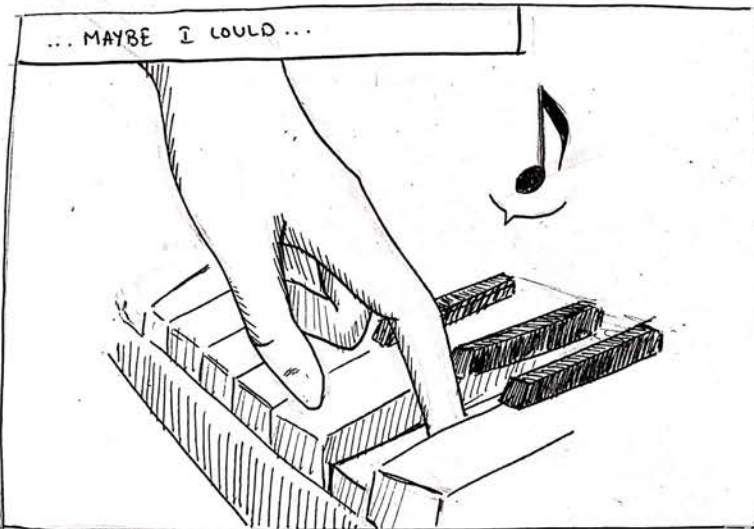
DO I DARE ... ?



IT'S ALL GONE NOW BUT...



... MAYBE I COULD ...



... BRING IT BACK ?

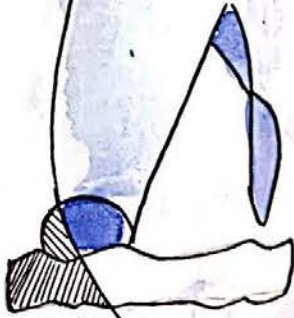


**STORY-TELLING**  
**SINGLE IMAGE**

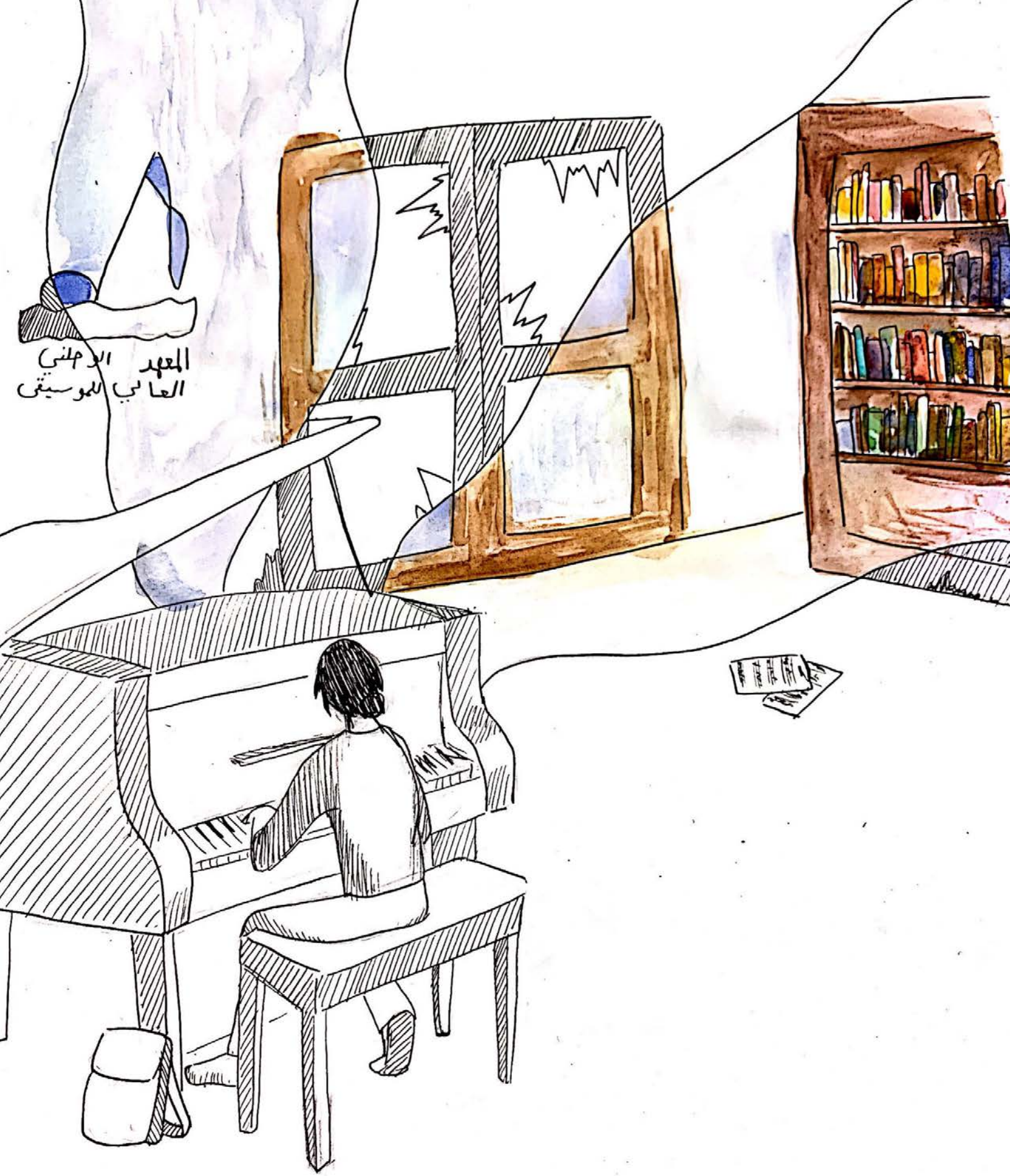
**4. GRAPHIC NARRATIVES**







المعهد  
العالي للموسيقى

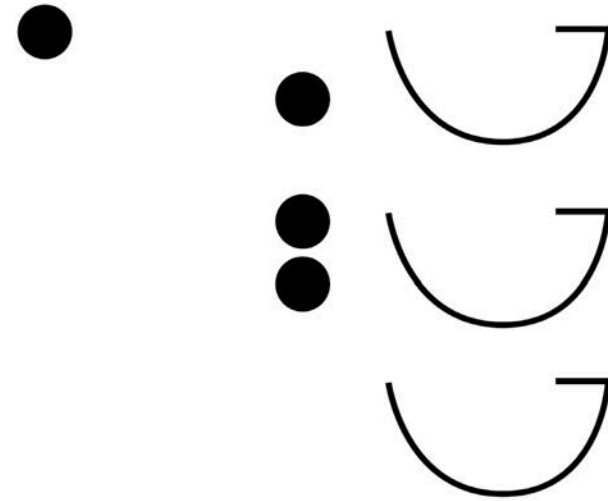
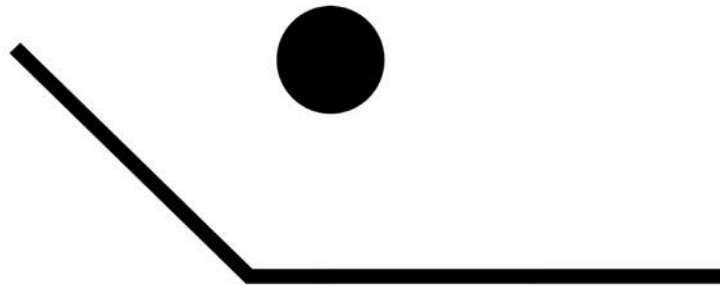


" I'LL BRING IT BACK . "

# STORY-TELLING

## ANIMATION: REBUILD & REBRAND

Please find the animation in the folder.



# 4. GRAPHIC NARRATIVES



- Figuring out the story of the brand helped me apply the concept of brand narratives in a more direct way.
- It is also when a new direction became clear: the Conservatory needs to be revised as a space which **serves a social purpose.**
- How does this **narrative** translate into a visual identity?
  - How to turn the mission in the story in to a design project?
  - How does the power of visuals come into play?
  - How can animation serve the identity in terms of movement, music, interaction?
  - How do the brand values translate?

# 5. SOCIAL PRACTICE

### DEFINING A PUBLIC SPHERE

#### Characteristics of the Public Sphere

The public sphere my project intervenes in is composed of the portion of the Lebanese **music community** who is specifically involved in the academic domain.

- Music teachers
- Music students
- Potential students
- Professional musicians
- The Lebanese Ministry of Culture
- Conductors of Orchestras, Ensembles and Choirs
- Members of Orchestras, Ensembles and Choirs

## THOUGHT PROCESS

### DEFINING A PUBLIC SPHERE

## 5. SOCIAL PRACTICE

### Relations Within the Public Sphere

- Teacher / Student
- Administration / Teacher
- Ministry / Music Schools
- Performers / Audience

## THOUGHT PROCESS

### DEFINING A PUBLIC SPHERE

## 5. SOCIAL PRACTICE

### Concerns Within the Public Sphere

- Exclusive and elitist
- Underfunded
- Relatively closed off
- Lack of recognition

### DEFINING A PUBLIC SPHERE

#### MY PROJECT NEGATES THE FOLLOWING:

- Musical education is **exclusive** to those who can afford it
- Musical education is exclusive to those who are committed to a career in music
  - Concerts of classical music and oriental music are reserved to those of a **higher social status**
  - Music of a **secondary** status in the education sector

### DEFINING A PUBLIC SPHERE

#### IT REINFORCES THE FOLLOWING:

- Music is essential to **building a community**
- Learning music has many benefits to children, and teenagers
- Concerts should be **open to all**, and advertised as such, and should be held in public spaces (except religious buildings)
  - Music should be recognized as a powerful tool of education, a major component of Lebanese culture, an asset for bettering the sense of community in local regions, a way of breaking down social and economical barriers, an asset for tourism, and the external image of the country
  - Music should be **affordable and available to all**
  - Public music education (ie: the Conservatoire) should not be limited to those who are committed to following a career path in music



**EXPLORATION**  
**MANIFESTO**

**5. SOCIAL PRACTICE**



# MODULATION

**Modulation** *noun*  
In music: the act of changing keys.

## TO ALL MUSICIANS.

To the winds, to the strings, to the Jazz lovers, to the alternative, to the sopranos, to the baritone, to the conductors, to the orchestras, to the passionate, the teachers, the students, the one-timers.

Music education is neglected, loses funding, audiences are no longer interested, students leave and the legacy of the great musicians who have collaborated in building a solid musical heritage for Lebanon grows fragile.

This is a call for a change of key, a proposition to revive the Lebanese music scene, and the role it plays in this country.

## VALUE

Music is essential for the community, and it should be treated as such. Despite the current difficult situation, people need music more than ever, for its healing properties, and its unifying power.

## LIBERATE

Music brings people together and knows no socio-economic barriers: concerts should be free and held in public spaces.

## EXPRESS

Music is a pure form of self-expression. It is a vessel of freedom, and liberation, and music education should align with such values: it should not be restricted to those who are committed to a career in music but open to all intentions, with adapted curriculums.

## DEMOCRATIZE

Music is a powerful tool for education and growth. It provides people of all age with a safe space for self-expression, thus improving well-being.

It should be available and affordable to all, and funded to this end.

## PRESERVE

Music (classical, oriental and contemporary) is a pillar of Lebanese culture: its history should be honored and preserved, its present should be supported.

and finally,

The Lebanese National Higher Conservatory of Music should be used to its full potential to become the space which embodies these values. To this end, it should serve its community with free concerts in public spaces, open classes and seminars, open music rooms, with curriculums adapted to different needs and abilities, in order to fulfill its original and now lost purpose, with

**EXPLORATION**

**PUBLIC INTERVENTION**

**5. SOCIAL PRACTICE**

**The idea: take instruments to the streets for people to practice, perform for free, in the context of the democratization of music.**

## EXPLORATION

## PUBLIC INTERVENTION

Tuning the guitar  
Writing the sign



## 5. SOCIAL PRACTICE



## EXPLORATION

### PUBLIC INTERVENTION

Searching for a good spot between Gemmayze and Ashrafieh

## 5. SOCIAL PRACTICE





## EXPLORATION

### PUBLIC INTERVENTION

Settled in Sassine Square  
(benches available, lots of people  
walking...)

## 5. SOCIAL PRACTICE



## EXPLORATION

## PUBLIC INTERVENTION

Teaching a group of kids some chords



## 5. SOCIAL PRACTICE



# EXPLORATION

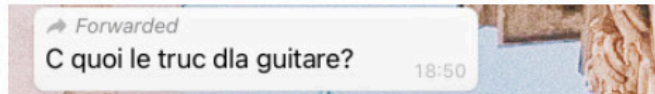
## PUBLIC INTERVENTION

Meanwhile on social media...

# 5. SOCIAL PRACTICE



Someone came and played ?



im so curious 🙄



What're u doinggg

Where is this!!



Is itt still there ??

Do you take it back home and return orr like do people take ott ?

nice!!!!



Hiii sorryyy



I would bas idk how to play



thats interesting

## EXPLORATION

## PUBLIC INTERVENTION

Change of location for more visibility

## 5. SOCIAL PRACTICE



# EXPLORATION

## PUBLIC INTERVENTION



# 5. SOCIAL PRACTICE

- The social implications of rebranding the Conservatory makes the project a lot more interesting and more than skin-deep: it implies reworking its image, not to reinforce an elitist status, but to bring forward its great potential for building communities. The space is there, the teachers instrumented and systems are there. Tweaking the way it presents itself could make a huge difference to how it is perceived. It does offer free concerts, the classes are affordable... but it is not marketed as an approachable and accessible establishment.
- Interacting with people made me realize that fulfilling this project properly should involve taking the people as a starting point, and pushing the idea of accessible and interactive music experiences with open spaces in the Conservatory, workshops, interactive concerts, open days...

# PROJECT PROPOSAL



The project will consist of a bilingual rebranding the Lebanese National Conservatory of Music, the Lebanese Philharmonic Orchestra and the Lebanese Oriental orchestra. It will consist of the redesign of the logo, color palette and typography. It will be applied to signage, website and internal items such as student IDs and exam sheets. It will embody the values of passion, accessibility and honor the local heritage.



The project will also touch on communication items, such as: poster series, brochures, and social media communication, in order to reinforce the brand values and personality.

The project will also consist of rethinking the Conservatory's relation to its community: interactive events, performances in public spaces, informative posters or social media posts about the country's musical history... and so on and so forth.

**THANK YOU.**