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AMERICAN UNIVERSITY OF BEIRUT  
FACULTY OF ENGINEERING AND ARCHITECTURE  
DEPARTMENT OF ARCHITECTURE , A511  
FINAL PROJECT PROGRAM AND REFERENCES  
vahe topakian class Of 96 submitted on 06/2/96

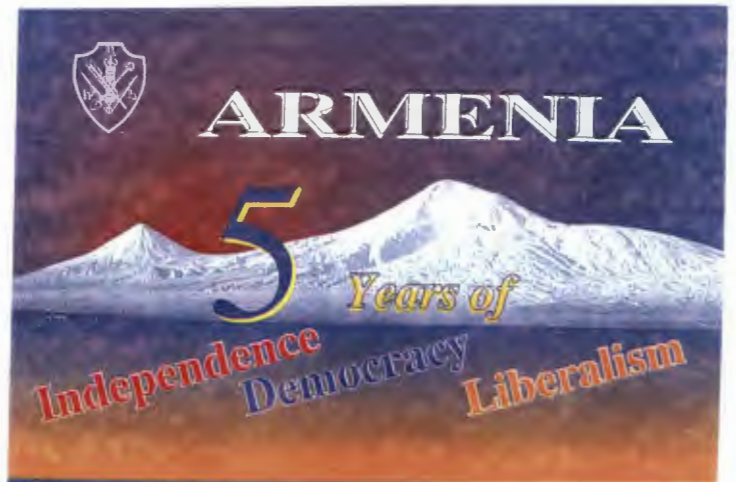


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## INSTITUTE OF ARMENIAN HIGH CULTURE

### “RETHINKING IDENTITY”



MOARNING THE DEAD...

REVERSING THE LIGHTNING...

CONVOKING THE LIVING...

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INSTITUTE OF ARMENIAN HIGH CULTURE  
Rethinking identity

## **Introduction**

### **Personal objectives :**

When an increasing free and frequent international circulation of people , capitals and messages connect us daily with many cultures , our identity can no longer be defined by exclusive membership of a national community . The object of study must therefore be not only difference but also hybridity .

From this perspective , nations are transformed into multi-determined scenarios , where diverse cultural systems intersect and interpenetrate each other . Only a social science which is able to perceive heterogeneity , the coexistence of various symbolic codes within the same group and even within a single subject , as well as cultural borrowings and transactions , will have something significant to say about identity processes in these times of globalisation . Identity today , is polyglot , multi-ethnic , migrant , composed of cross-elements from various cultures .

Due to my ethnic affiliations and the interest in the different questions generated my study is based on the Armenian situation which exemplifies the question of hybridity in all its content due to the different phases of its historical development

Hence the main objective of the project is to contribute to the self awareness of hybridity in Armenian culture and identity and their dualistic process of formation . And investigating on the contradictory notion of strengthening cultural identity that is the intent of most minority groups .

### **Scope of project :**

The project is primarily a research center which tries to study the question of hybridity in the Armenian culture , hence the components of the project are mainly divided into three categories :Gathering information , through art galleries , educational investigation , conference gatherings , Analyzing the gathered information through the educational and research programs and finally expediting these information assessed to the whole community (internationally) and storing them for later reuse .

### **Architectural goals :**

This project tries to investigate the ingredient of the Armenian architecture into its essential elements and to resolve the contradictory notions of old and new , of traditional and modern , of Armenian and Lebanese cultures . And the use of architecture as a symbol of reminder , continuity and a vehicle of social awareness

### **Economic goals :**

Though it comprises activities that may generate part of its running cost , this project being a culturally oriented non profit making project is wholly based on private and secular donations . It should be designed with a low operational cost policy to cope with the future economics demands .

*The social sciences and humanities conceive of identities as being historically constituted , imagined and reinvented , undergoing processes of hybridization and transnationalisation which weaken their old territorial roots.*

*Each culture would evolve in relation to a territory and organized conceptually and practically through the accumulation of objects , texts and rituals which serve to reinforce the signs that distinguish each group.*

*It was established that to have an identity was equivalent to being part of a nation , a spatially delimited entity where everything shared by those who inhabit it - language , objects , customs - would clearly differentiate them from others.*

*The study of how relationships of continuity , rupture and hybridization unfold between local and global , traditional and ultra-modern systems of cultural development , is today one of the greatest challenges in rethinking identity*

*The hybrid is an image that enables us to imagine new identities , or is it an image that disrupts the notion of identity altogether ?.*

## Space tabulation

### Theater

	Space	Net area (m <sup>2</sup> )	Number of occupants
<i>Reception</i>	<i>lobby</i>	100	
	<i>foyer</i>	150	
	<i>Box offices</i>	5	
	<i>cloak room</i>	35	
	<i>snackbar + serv.</i>	45	
	<i>Toilets</i>	50	
<i>Auditorium</i>	<i>seating</i>	560	700
<i>Stage</i>	<i>front stage</i>	100	
	<i>back stage</i>	100	
	<i>side stage</i>	120	
	<i>orchestra pit</i>	20	12
<i>administration</i>	<i>reception</i>	25	
	<i>manager</i>	25	
	<i>visitors</i>	13	
	<i>toilets</i>	10	
<i>Support facilities</i>	<i>dressing rooms</i>	100	
	<i>toilets + showers</i>	50	
	<i>make up room</i>	20	
	<i>storage</i>	30	
	<i>rehearsal room</i>	110	
	<i>workshops</i>	225	
	<i>costume storage</i>	60	
	<i>stage manager</i>	15	
	<i>light &amp; sound cont</i>	30	
	<i>stage manager</i>	15	
	<i>Circulation</i>	<i>15%</i>	302
<i>Total area</i>		2315	

### Lodging place

	Space	Net area (m <sup>2</sup> )	Number of occupants
	<i>entrance</i>	15	
<i>research students</i>	<i>common rooms</i>	60	30
	<i>dining room</i>	30	
	<i>quite room</i>	25	
	<i>kitchen</i>	30	
	<i>staff quarters</i>	40	4
	<i>bedrooms(15)</i>	270	
<i>Circulation</i>	<i>15%</i>	70	
<i>Total area</i>		540	

**Exhibition galleries**

	<i>Space</i>	<i>Net area (m<sup>2</sup>)</i>	<i>Number of occupants</i>
<i>Lobby</i>	<i>information</i>	150	
	<i>toilets</i>	40	
<i>temporary exhibition</i>	<i>galleries</i>	400	
<i>permanent exhibition</i>		250	
<i>the Land of Ancestors</i>		100	
	<i>collection storage</i>	200	
<i>Packing room</i>		25	
	<i>storage</i>	20	
	<i>curator office</i>	25	1
	<i>assistant</i>	15	1
	<i>office staff</i>	30	2
<i>photo studio</i>	<i>dark room</i>	35	
<i>Circulation</i>	15%	200	
<i>Total area</i>		1490	

**Art speculation**

	<i>Space</i>	<i>Net area (m<sup>2</sup>)</i>	<i>Number of occupants</i>
<i>sculpture department</i>	<i>workshop</i>	100	10-15
	<i>office</i>	15	2
	<i>storage (2)</i>	60	
<i>painting department</i>	<i>studio</i>	100	10-15
	<i>office</i>	15	2
	<i>storage (2)</i>	40	
	<i>lockers (100)</i>	72	100
<i>drama &amp; music</i>	<i>music room</i>	60	15-25
	<i>drama room</i>	60	15-25
	<i>offices (2)</i>	40	4
<i>literature</i>	<i>classes (2)</i>	60	15-20
	<i>offices (2)</i>	30	4
	<i>toilets</i>	50	
	<i>general manager</i>	15	
	<i>secretary</i>	10	
<i>Circulation</i>	15%	100	
<i>Total area</i>		827	

**conference & research**

	<i>Space</i>	<i>Net area (m<sup>2</sup>)</i>	<i>Number of occupants</i>
<i>conference facilities</i>	<i>conference hall</i>	250	180
	<i>lounge</i>	150	
	<i>meeting rooms(2)</i>	60	24

	<i>cafeteria</i>	50	30
	<i>kitchen</i>	20	
<i>research facilities</i>	<i>general manager</i>	15	1
	<i>secretary</i>	10	1
	<i>assistant manager</i>	12	1
<i>information</i>	<i>gathering</i>	60	6
	<i>analyzing</i>	25	2
	<i>storing /diffusing</i>	25	2
	<i>photo / dark room</i>	25	
	<i>storage</i>	25	
<i>Circulation</i>	15%	105	
<i>Total area</i>		832	

### **Central Administration**

	<i>Space</i>	<i>Net area (m<sup>2</sup>)</i>	<i>Number of occupants</i>
	<i>head manager</i>	20	1
	<i>secretary</i>	10	1
	<i>public relations</i>	25	2
	<i>reception lounge</i>	35	
	<i>toilets</i>	10	
	<i>departmental m.</i>	<i>see above</i>	
<i>Circulation</i>	15%	10	
<i>Total area</i>		109	

### **support facilities**

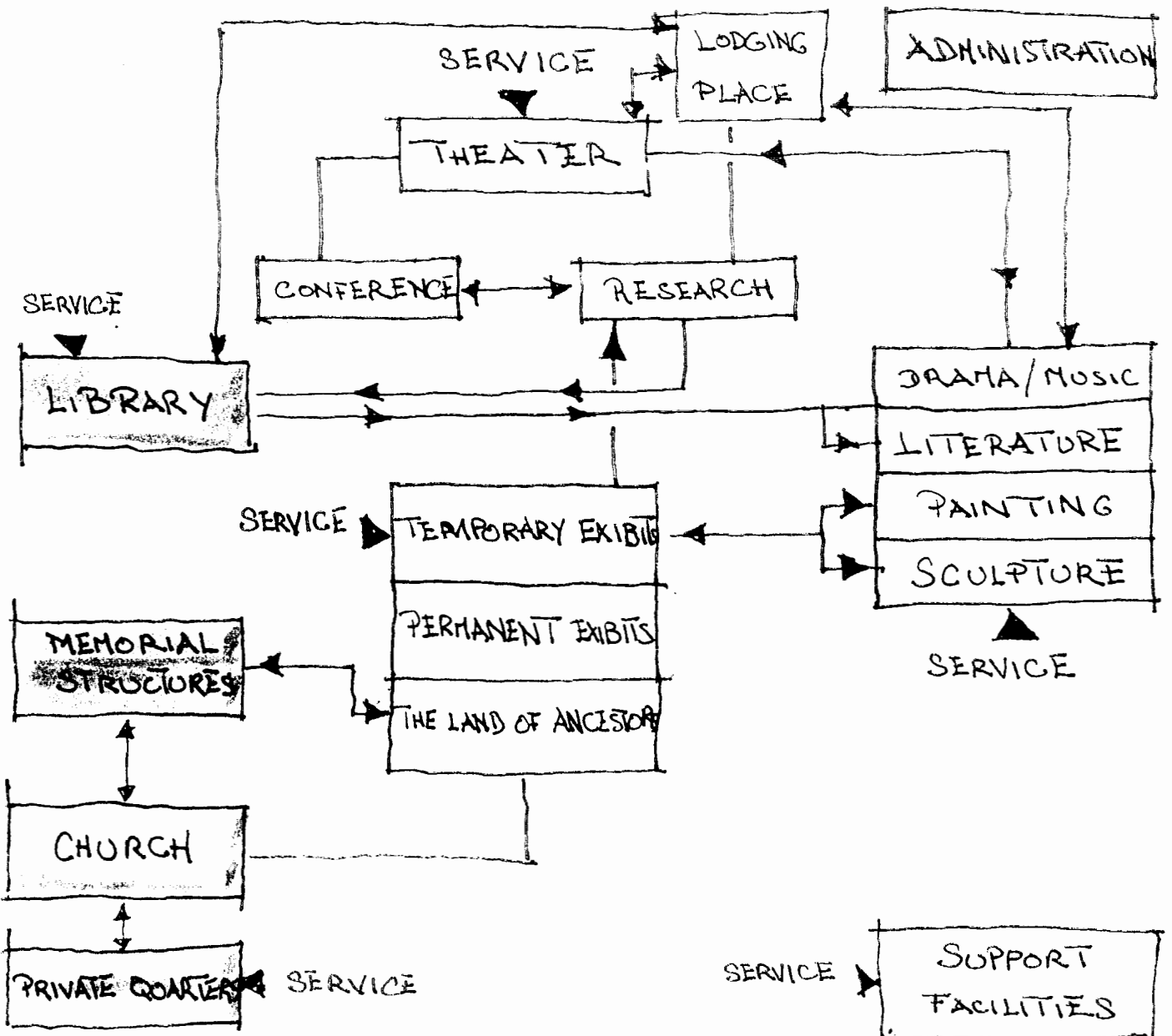
	<i>Space</i>	<i>Net area (m<sup>2</sup>)</i>	<i>Number of occupants</i>
<i>parking</i>	<i>100 cars</i>	2500	
<i>mechanical room</i>		250	
<i>electrical room</i>		150	
<i>general storage</i>		25	
<i>janitorial spaces</i>		50	
<i>guard house</i>		80	
<i>Circulation</i>		438	
<i>Total area</i>		3493	

### **Existing facilities on site**

	<i>Net area (m<sup>2</sup>)</i>	<i>Number of occupants</i>
<i>Church</i>	414	
<i>Library / Printing fac.</i>	2040	
<i>Private quarters</i>	2480+990	
<i>Memorial structures</i>	40+225	
<i>Theological education</i>	650+792	
<i>Surface exploitation</i>	3108	
<i>Initial Site area</i>	10650	
<i>Total area</i>	7631	

New facilities

	Net area (m <sup>2</sup> )	Number of occupants	Notes
Theater	2315		24.09%
Art speculation	827		8.60%
Exhibition galleries	1490		15.51%
Conference & Research	832		8.66%
Administration	109		1.13%
Lodging place	540		5.62%
Support facilities	3493		36.36%
Total area	9606		100.00%
Site area	9575		





## Space characteristics :

### Church

The Armenian's tenacious attachment to the Christian religion , was not merely a spiritual matter but a prime feature of their identity and a symbol of their physical survival.

So the church is the main element of bonding in the community values and through the ages is the substance of continuity in the Armenian culture and identity .

Moreover the church is one of the most important gathering place for the community .

The church of Antelias which I am dealing with , has a definite importance because it houses the relocated seat of the Catholicos of Cilicia after the exodus of the church of Cilicia from its original homeland and thus is the most important Armenian church not only in Lebanon but in the Armenian migrated community worldwide and especially in the East .

Through history , Armenian monastic complexes became leading centers for cultural activities for entire areas .

### Memorial structures

In the complex there is the existence of two memorial structures one is dedicated to the Armenian Victims of the 1915 Genocide and it is composed of a small chapel which houses the rests of the victims , the second structure is a mausoleum which houses important religious personalities . These structures are mainly the subject of gatherings at the 24<sup>th</sup> of April the commemoration date of the Armenian Genocide .

In the context of the new institution the memorial structures will play the role of a reminder of the past and a positive influence for the future .

### Library

The book-object , of all the products of medieval Armenia , is perhaps the most immediately tangible and , in the collective consciousness of the people , takes its place alongside architectural monuments as the most precious relic of a past that has often been threatened with annihilation by the storms of history.

“For the fool , a manuscript has no value,  
for the wise man , its price is the world”.  
(Colophon of ms. 2178 of Erevan , dated 1391)

The existing library has presently about 80000 volumes and has a capacity of expansion for up to 125000 volumes , but due to the computer technology this expansion can be decreased in the future and the location of the book stacks will no longer be a critical issue in the context of the library .

The existing library has also in its functions a printing facilities

### Private quarters

Through private quarters is meant the monastic quarters which houses the priests and the different theological educational facilities . The most important quarter is that of the Catholicos of Cilicia

*The place we  
conventionally call  
“Historical Armenia”*

*Is the physical position of  
a territory that is not  
really Armenia but is the  
place that intermingled  
with neighboring regions  
to provide the stage on  
which , with different  
fortunes and ever-  
changing , flexible  
political frontiers , the  
Armenian people played  
out its “human  
adventure”.*

*It is a vast area lying  
between the Black sea and  
the Caspian sea and  
circumscribing the lakes of  
Sevan in the north , Van in  
the west and Urmia in the  
south :*

*The area was politically  
divided up among the  
USSR , Iran , Turkey and ,  
in part , Syria .*

*More precisely , historical  
Armenia lies between 38  
and 48 latitude north and  
37 and 41 longitude east .  
It covers a surface area of  
over 230000 square miles .*

*Present - day Soviet  
Armenia covers about  
11500 square miles .*

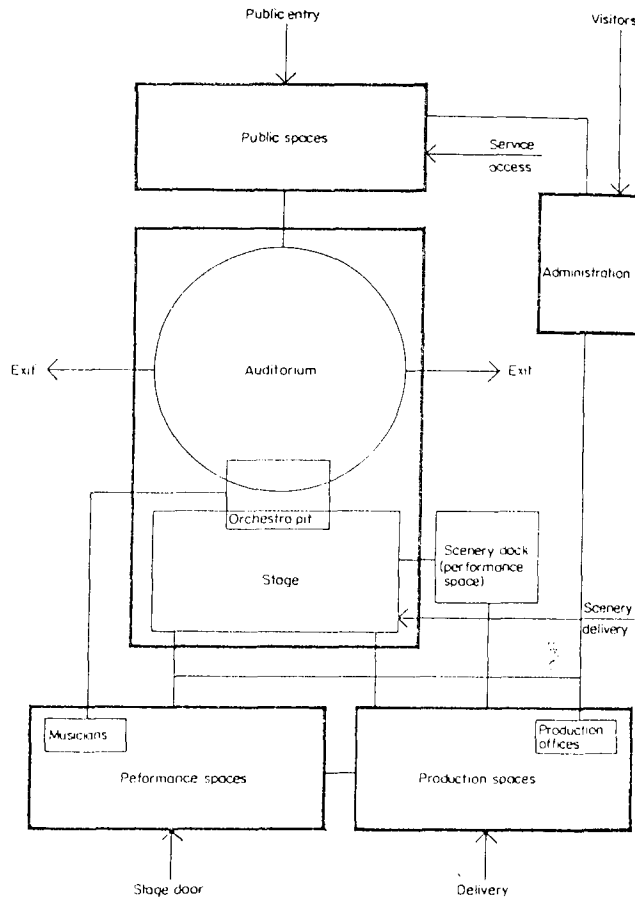
*Although the features of  
the land are ,  
morphologically speaking  
, rather rough and uneven ,  
its outstanding physical  
aspect is its tableland ,  
with the true “Armenian  
plateau” lying from 3,300  
to 6,500 feet above sea  
level to the north east ,  
beside the Anatolian and  
Iranian plateaux.*

## Theater

The theater is one of the factors that transmits the culture into the community it is a medium sized theater for 700 people which could accommodate different types of spectacles , from performances , musicals , small operas and ballets , and even serve large conferences when the need rises

Component parts of the theater :

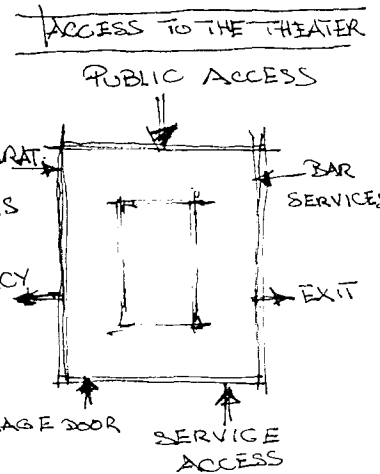
- Auditorium / stage
- Public spaces
- Performance spaces
- Administrative spaces
- Production spaces



### Access

it should be designed to allow cars to draw up to set down and pick up patrons under cover , especially disabled and aged persons .

The main service access will normally be located on the opposite side of the building , it should allow furniture vans to deliver scenery straight onto the stage level and should be carefully screened from the public access . Other access points will include a stage door (performers entrance) , entrance to administrative offices for staff and visitors and fire escapes . Ideally , the site should therefore be accessible from all sides .



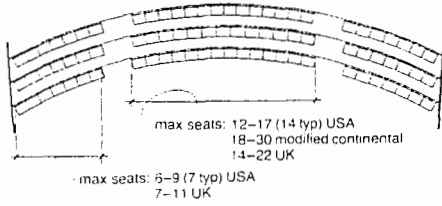
*Along with boundless horizons and unusual size , these vast plateaux are marked by a series of mountains .*

*The very dimensions of these mountains (mount Ararat (16.945 feet) rises more than 14.000 ft above the table-land ) and their physical aspect make them the focal points in this land , and also lend them a series of symbolic and sacred connotations , the magical architecture in which a whole people finds its identity.*

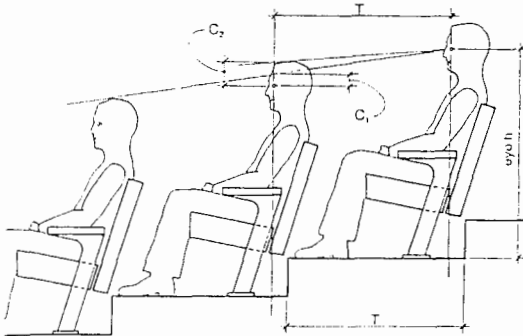
*There seems to be no difference at all in the typologies and forms of the different region's monumental architecture , seeming confirmation that the peoples choice of architecture was based on factors that went far beyond mere pragmatism , arising instead out of symbolic and ideological motivations .*

**Sight lines**

Good views of the acting area are essential and, for all practical purposes, this means that members of the audience should be able to see over the heads of the people in front of them.



Multiple aisle seating



1 Typical seated spectator

**SIGHT LINES**

Typical seated spectator → (1)  
Eye height: 1120 ± 100  
Tread of seating tier (row spacing) T: 300-1150  
Head clearance C:  
C<sub>1</sub> = 65: min clearance/row, assuming spectator will see between heads row in front (every-other-row vision)  
C<sub>2</sub> = 130 allows av spectator see over head av specator in front (every-row vision)  
Rise R → (2): difference in height between adjacent seating platforms  
Floor slope:  
Arrival point of sight (APS) → (2)(3): intersection of highest sightline at focal plane positioned 50 above stage platform  
Distance: horizontal distance from eye of seated spectator to APS  
D<sub>1</sub> = distance from eye of first row to APS  
D<sub>n</sub> = distance from eye of given row n to APS  
Elevation: vertical height of eye of seated spectator above focal plane  
E<sub>1</sub> = vertical height of eye of first row above focal plane  
E<sub>n</sub> = vertical height of eye of given row n above focal plane  
E<sub>r</sub> = 0 establishes max stage height allowable, i.e. 1060

Constant rise floor slope → (2): sight lines from rows parallel; APS determined by intersection of sight line from last or highest row at focal plane:

$$R = \frac{T}{D_1} [E_1 + (N - 1) \cdot C] \quad D_1 = \frac{T}{R - C} [E_1 + (N - 1)C]$$

$$E_n = \frac{D_1}{T} (R - C) - C(N - 1)$$

N = number of rows in seat bank.

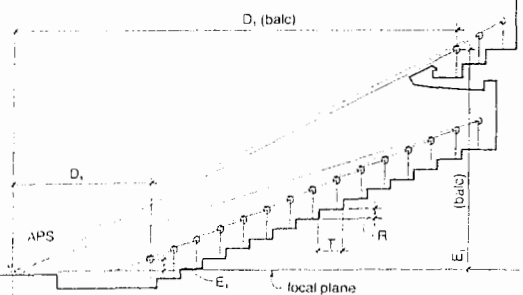
Isodromal floor slope → (3): exponential shape of floor slope results from generation of sight lines from single focal point or APS; isodromal floor slope makes more efficient use of given total rise.

$$E_n = D_n \left[ \frac{E_1}{D_1} + C \left( \frac{1}{D_1} + \frac{1}{D_2} + \frac{1}{D_3} + \dots + \frac{1}{D_{n-1}} \right) \right] \quad R_n = E_n - E_{n-1}$$

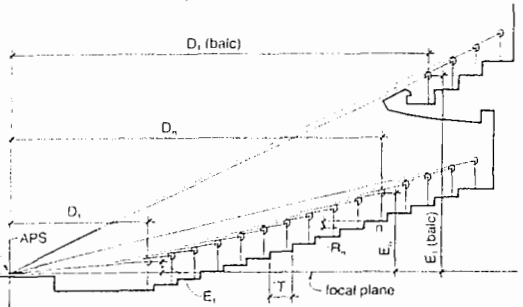
Type and scale of performance will dictate range of performing area sizes → (4). May be desirable enable performing space accommodate variety of performing area sizes. Containment of audience within 130° angle peripheral spread of vision from performer at point of command will help promote max visual and aural communication between performer and spectator.

Largest performing area should fall within boundary defined by 130° angle of peripheral spread of vision from seats at ends of front rows → (5). Limit of centre of action defined by 60° angle of normal, accurate, polychromatic vision from seats at ends of front rows. Point of command should logically fall within centre of action.

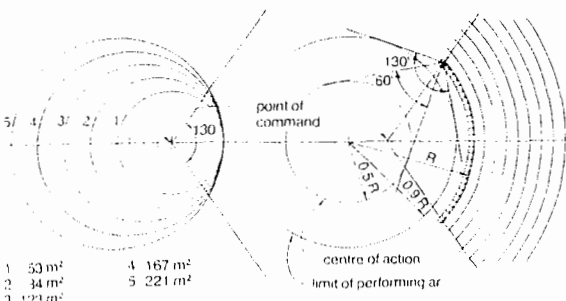
Boundary limit of seating area of auditorium might be defined by given constant angle of peripheral spread of vision to sides of given stage opening. Limits of both 30° and 60° angles of peripheral spread of vision to various openings illustrated → (6).



2 Constant rise floor slopes

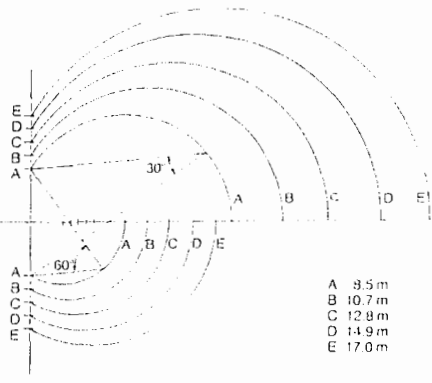


3 Isodromal floor slopes



- 1 53 m<sup>2</sup>
- 2 34 m<sup>2</sup>
- 3 123 m<sup>2</sup>
- 4 167 m<sup>2</sup>
- 5 221 m<sup>2</sup>

5 Relationship between performing ar & seating



- A 8.5 m
- B 10.7 m
- C 12.8 m
- D 14.9 m
- E 17.0 m

6 Viewing angle fields from stage opening

The type of building materials available are of extreme importance. Nearly all of them are of volcanic origin: eruptive rock such as granite and, above all basalt, and extremely lightweight tufa

The tufa is easy to cut and smooth when it is freshly quarried, and hardens on exposure to the open air.

With tufa, very straight walls can be made, with practically no lines or marks between one hewn stone and the next, giving a very special effect of unity

One frequently sees a broad color range in this material from black, gray and brown to warm shades such as ocher, yellow, brick-red, violet, and green.

Color schemes are worked out very carefully, and their effect is one of the essential surface aspects of Armenian architecture.

**Stage planning**

The stage area has to be the most adaptable area of the theater and the degree of adaptability and the extend of the technical facilities required will depend on the particular auditorium/stage relationship adopted

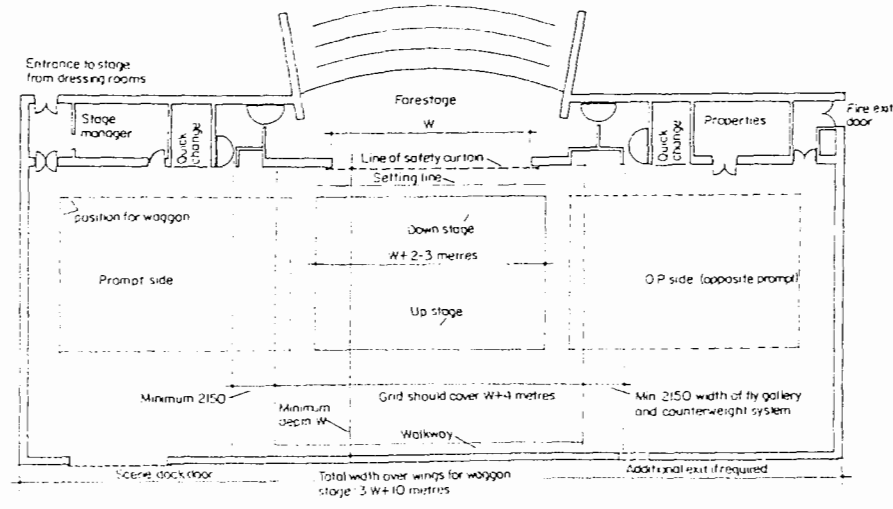


Figure 37.18 Typical plan of stage

**Fly tower**

The height of the fly tower should be at least 2.5 times the height of the proscenium opening to ensure that sets can be taken up out of sight, plus an additional 2 meters should be allowed for working space. Its minimum width should be 4 meters wider than the proscenium opening and the internal width a further 2 meters on each side.

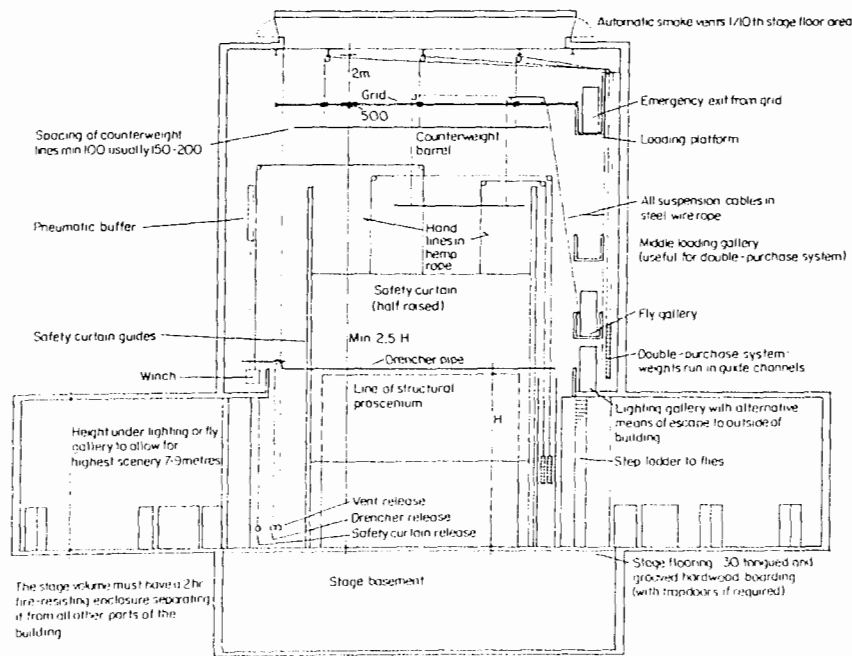


Figure 37.19 Typical section through stage and fly tower looking towards auditorium

*The land of Armenia is changeable, sometimes welcoming and soft, sometimes wild and harsh; and the Armenians were well able to reap the advantage of these contrasting features, cultivating and transforming the fertile plain-lands in times of peace, and taking refuge in the impervious valleys and mountains in times of disaster.*

*We have spoken of Armenia as a kind of natural fortress, and it is well to stress that its "frontiers" - which practically never existed anyway - have always been "open", both politically and still more, "culturally" given the peoples innate predisposition to and need for open exchange with the world around them.*

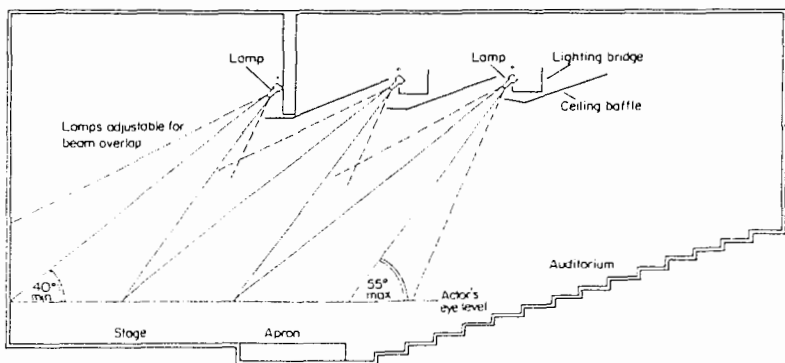
*It seems that "conceptually" at least, all Armenian architecture, in its monolithic typology, from the technological point of view, in the compact, massive volumetric solution of the exteriors is rock architecture.*

*It is worth devoting some attention to the relationship between man and the place especially in Armenia.*

*When man leaves his sign, erects his "mountain",*

**Stage lighting**

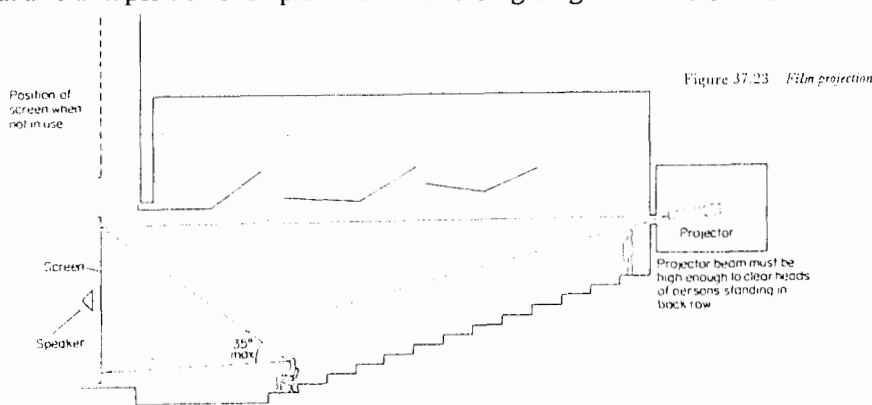
The provision for stage lighting should make it possible for any part of the stage to be lit from as many examples as possible . The main sources of light are overhead within the stage and auditorium , from side slots and less frequently , from footlights . Overhead lighting should be arranged to strike the actor's face at about 45° above horizontal.



Section showing stage lighting from ceiling

**Film projection**

The main additional requirements for film projection are a projection room and a screen . The projection room will need to be located at the rear of the auditorium at a central position often placed between the lighting and sound control rooms .



The **dressing rooms** , changing rooms and corridors can be a source of noise and , whilst there are considerable advantages in planning changing rooms close to the stage , it is more important to stop external sound (and light) entering the acting area .

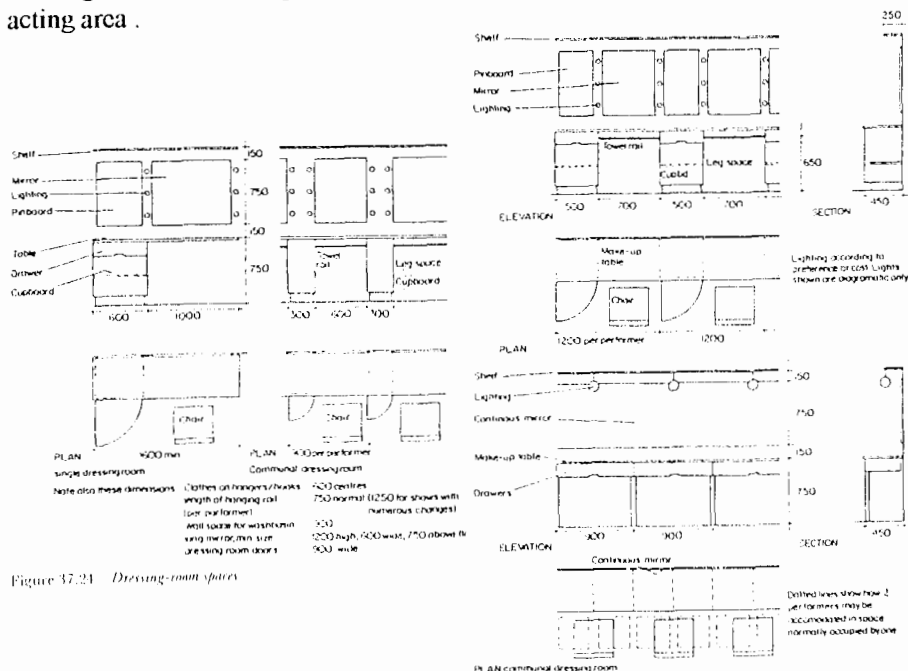


Figure 37.24 Dressing-room spaces

*he does not place it on a natural peak (it would be absurd to have two conceptually similar values compete with each other) but on the contrary he arranges that it will act as a point of reference in the vast immensity of the plateau . Meanwhile , the mountain itself is seen as representation of the divine , as a gigantic rock "stele" rising to symbolize a people as does Ararat .*

*These conceptual and symbolic assumptions also show through in architectural design forms that tend to prefer simplicity and clarity.*

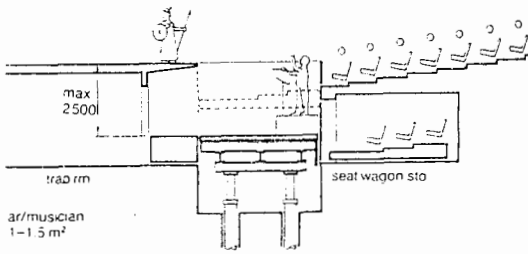
*This simplicity emphasizes the structure's interior to the detriment of the exterior and highlights the contained rather than the container.*

*It is a simplicity without poverty , evidenced in the design of the individual parts or in the decoration , in the overall plan and in the spatial layout , through unitary , elementary geometrical volumes that often overlap and stand side by side (cubes , prisms , pyramids , cones) .*

*The whole is governed and controlled by a mathematical kind of rigor in which the individual parts revolve and are articulated around symmetrical axes , with a hierarchy of the component parts that often , once again , have*

From their changing rooms , musicians should be able to reach the orchestra assembly room , instrument room and then the orchestra pit without entering the stage or auditorium

**Orchestra pit detail .**



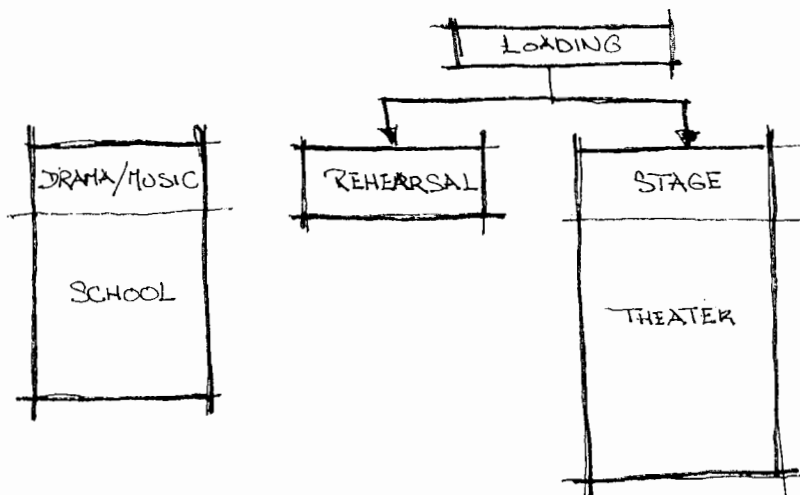
Apart from the auditorium itself , the most important public space is the foyer . An attractive uncongested meeting place . In addition from being the most important space for the theater the foyer is one of the essential gathering spaces of the whole center in conjunction with the lobby of the conference hall and the exhibition space .

Entrances to the auditorium , especially from the foyer and bars , should be carefully planned to provide light and sound 'locks' , these are usually in the form of two sets of doors with dark absorbent material in between .

The house manager has to play an important public relations role and requires a comfortable office , accessible from the foyer and close to the box office .

The stage manager's office should lead directly to the stage , close to the prompt corner .

The rehearsal room should be accessible from the scenery dock and should be in link with the drama and music education areas , in such a way that the two facilities would be share the same space .



*clear symbolical connotations . Suffice it to think of the concept of the square that indicates the finite and the cycle that indicates the infinite , and then the introduction of the circle into the square (the typical ground plan of the central nucleus of an Eastern Christian church).*

*Mathematics , absolute rationality and symbology , the expression of faith rather than logic , meet in a pregnant symbiosis of the human and divine , in the construction of man's most important sign , the sacred building that is both a symbol of God to Armenia and of the distressing desire for "memory" of oneself , for survival.*

*The concept of death is closely related with the desire to survive , with the very idea of life itself which does indeed derive from death.*

*And all of this relates as well to traditional*

### **Exhibition Galleries**

The exhibition galleries gather for convenience under one roof material which originally was widely distributed through both time and space .

For every museum there must be a planned program which will determine the pattern of the collections and the activities arising from them . In the museum of the center the program is mainly divided into three parts .

*The temporary exhibitions* that could be either of recent works of arts by young artists , either by the collections of renown artists , or the works of the art school , it is intended to be exposed for a short duration of time while being recorded , analyzed by different critics , and stored in the library , it could also be used for publication , these works could be put on sale for the benefit of the artist .

*The semi-permanent exhibitions* that house objects of art for a longer period of time , these objects could have historical archeological value or be prized works of art , their role is to enforce cultural ties and traditions based in cultural traditions .

The third section is the hall called *the land of ancestors* it is composed of a hall which depicts the different geographical locations that was lost in the turn of the century its aim is to remind the community and those outside the community of the justice that is not bestowed and to sharpen the ties with the land one of the most important cultural ties within the community . It also engulfs a department where each individual could trace back its roots to the land of its ancestors .

The exhibition galleries should be in direct contact with the school of art whereas a large part of the exhibits is the product of the school , and the school which is in large part the outgrowth of the artistic production gathered in the exhibitions . Furthermore galleries would also be used for educational purposes by the educational department , this may involve talks , discussions , and classes held in the public galleries .

In addition there is a direct link to the research department which forms one of the main sources of information regarding artistic production .

Moreover the hall of ancestors should have a conceptual link with the memorial structures whereas both are the offspring of the domain of memories used in a symbolic spiritual way to ensure the ties with the past while inspiring for the future .

*The staff* , at the highest level is the director or curator , who is responsible for the smooth working of the whole machine under his charge . He usually exercises his authority under a board of trustees . Under the director is the office staff dealing with day-to-day correspondence , record , registers , book-keeping and accounts . Then there is the museum professional staff responsible for the actual collections and the uses to which they are put . The collection have to be protected against damage by handling or against attempted theft , and for this purpose attendants are employed , finally a staff of cleaners is required .

*iconography and symbolism of the tree of life which , as we know , was of great importance in the ancient world and its religions . The tree was linked with the concept of immortality.*

*This continuous oscillation and contemporary presence of symbolic-irrational and mathematical-logical choices seem to form a salient feature of Armenian culture.*

*A historical outline of the Armenian people.*

*In the East , Syria and Lebanon were the backbone not only of the Middle-Eastern community but of the whole diaspora on account of the very favorable conditions they offered for the preservation of both the culture and the language of the Armenians.*

*The social structure of the Armenian people*

**Natural lighting**

Despite the variations and difficulties which characterize it at different seasons and different places, daylight remains one of the best ways to provide lighting for the exhibits, especially where running expanses have to be considered. The building should therefore be so planned as to make the best use of this source of light.

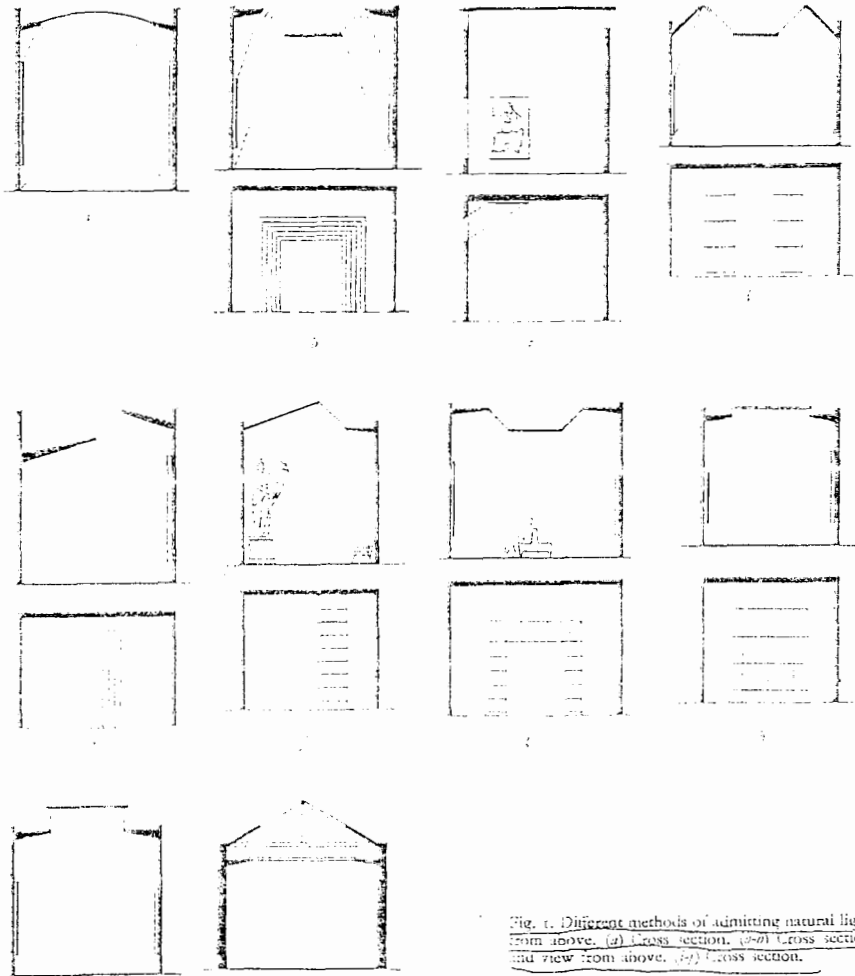


Fig. 1. Different methods of admitting natural light from above. (a) Cross section. (b) Cross section and view from above. (c) Cross section.

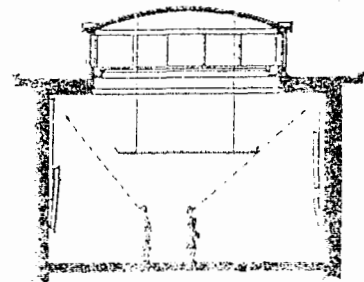
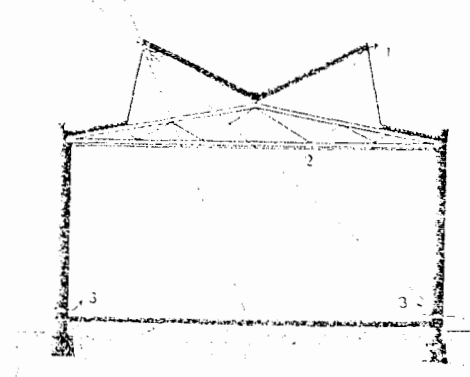


Fig. 2. Musée des Colonies, Paris. Lighting of a gallery with blind walls, by a series of skylights with vertical windows; awnings are placed beneath each skylight.



*If the short but great moments when the Armenian people found itself territorially, politically, and economically united are discounted, the history of the last few centuries may be seen as a history of the progressive expansion and the segmentation of the Armenian social structure to other territories, with ongoing coexistence and cooperation but also conflict with non-Armenian social groups and peoples. From this experience, there emerges the profile - of a cosmopolitan Armenia, an errant Armenia and, inevitably, a nostalgic Armenia that thinks of its territory as of some reality that lies "beyond", that belongs to it no longer.*

*The land of Armenia thus becomes the symbol of frustrated desires, impossible return. Split between the land and its people.*

*One may distinguish at least three main stages in Armenian history.*

*first stage: The people took shape as a political unit with its own territory. (from the country's origins to the fourteenth century)*

*The Armenians' national entity took shape between two independent sovereign states that tended to*



**Utilization and division of space**

The temporary exhibition spaces should be as flexible as possible to accommodate different types and sizes of exhibits , keeping in mind that in the same time different artists are exhibiting their works resulting in incompatibility of subjects , that should be dealt with spatially.

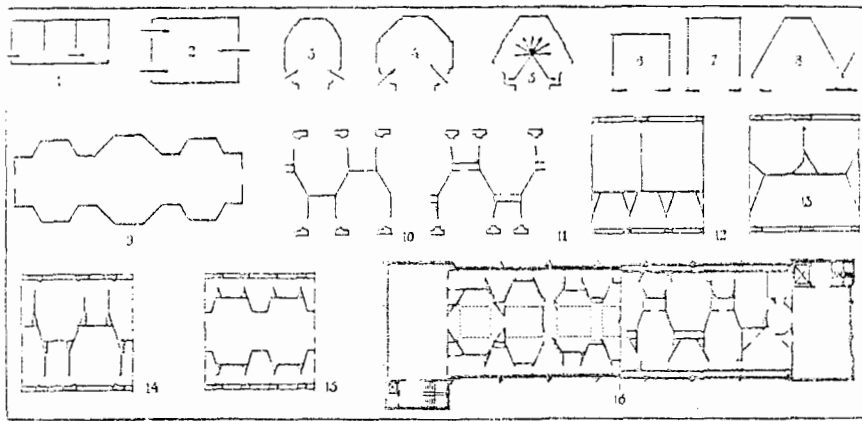
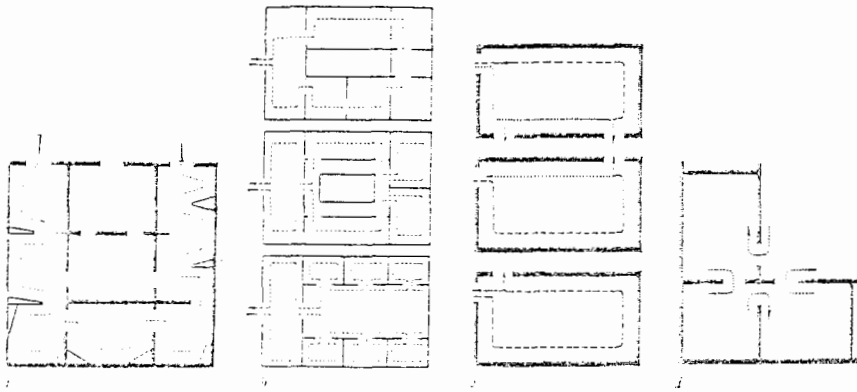


Fig. 3 (a, b, c, d). Floor plans for the location of doors in relation to the use of space. (a) 1—Traditional location of doors, 2-8—Secondary doors, 9-15—Polygonal enclosures, 10—Floor plan of the Princeton University Museum (left—ground floor; right—first floor).

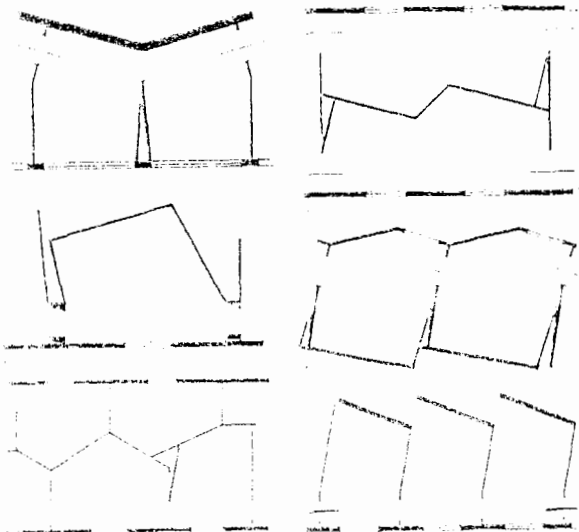


Fig. 3 (continued)

*subdivide all available space in order to enlarge their own dominions.*

*It stood between them as a middleman as a point of encounter between the systems and as a means of diffusing the two cultural models.*

*Second stage : Organized in a multiplicity of communities and colonies such as Turkey and Russia and other European and Middle Eastern nations.(from the fall of Constantinople until the end of the Great war) .*

*The Armenians were seen historically as a minority within a foreign community , fully adapted to the social fabric of the great dominating powers. Nevertheless , they felt close ties and identifications with another power (western) with which intense cultural relations , had been set up and maintained.*

*Third stage : On one hand , the people are dispersed in a large-scale diaspora and , on the other , they find themselves partly re-unified , in a situation structurally similar to the first stage of the nation's development.(from the End of the Great war up to the present).*

## Art speculation

This entity gathers different elements of the Armenian high culture to subject them for future analysis, it comprises of 4 different departments the sculpture, painting, music and drama and literature.

It is based on a system of experimental teachings whereas it doesn't have a curriculum in itself but its the space which is provided for different artists to teach their talents and create their own school within the general institution, the method of the experimental teaching involves different teachers from different ideological backgrounds giving different methods of teaching.

The role of the institution comes in analyzing the results of the free experimentation and their insertion into the cultural heritage, this experimental technique will result in the mix of the different schools of thought and in the different cultural backgrounds.

### Sculpture and three dimensional design

This branch of the program covers the use of materials and techniques to produce three-dimensional objects figures or construction. Processes in sculpture may involve clay modeling, wood carving, stone cutting, plastic work, metal casting and welding.

### Drawing and painting

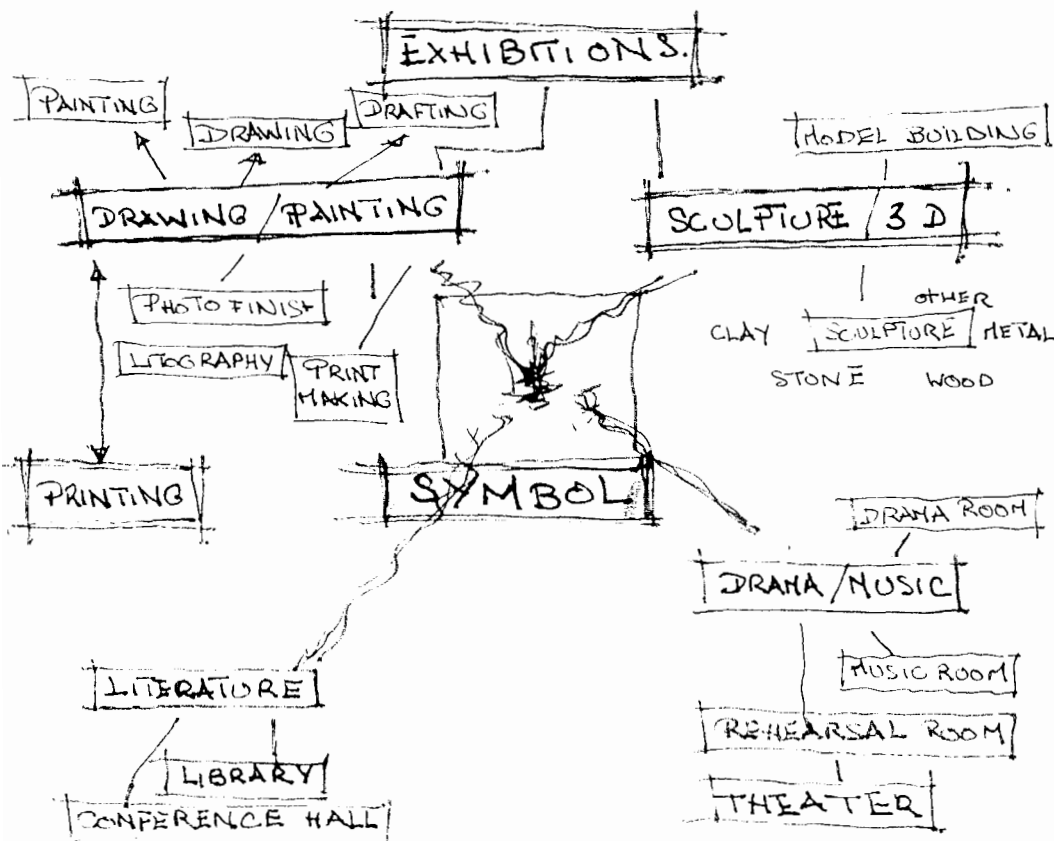
In addition to painting and drawing in a variety of media, the graphic arts program may includes design projects, drafting, wood and linoleum block printing, etching, lithography, and silk-screen painting.

### Drama and music

This program is mainly related to the theater whereas it makes use of its different facilities like the stage and the rehearsal rooms for the performances and musicals, as spaces for practice.

### Literature

this program is maybe the most institutionalized and the most formal in nature due to type of material it deals with. It is in direct relation with the library which is the source of it's knowledge.



*The community in diaspora.*

*A highly dispersed presence, where relations among groups and families became ever looser, threatened by integration with the host countries. It gradually relegated the Armenian language, customs, traditions, and affinities to ever more restricted, ever more internal spheres: the family, Armenian cultural and recreational associations, and religion.*

*Thus speaking Armenian, frequenting fellow countrymen, and organizing cultural and social initiatives for and among Armenians was no longer simply a means of enjoying one's social life, but became an objective to pursue, a duty to perform, an ethical imperative.*

*As the Armenians gradually made their way into the everyday life of their host countries, there was a parallel movement toward ideal symbolic reunification with their original traditions and community.*

*The process has enabled the people of the Armenian community to recognize themselves, even after decades, in a sense of national destiny, national belonging.*

*These communities are obviously highly diversified, not only on account of the numbers and social composition of their members but above all because of the great differences among the*

### ***Conference & research***

The prime function of the institute being the research center its importance in respect to the whole program should be well studied .The research facilities should have the capacity of joining the different activities in the center whereas it should tackle the educational programs the exhibition programs and the conferences , it is one of the functions that needs to expend in the future and its domain of work could expend outside the center due to importance of gathering information from the sources . This facility should promote outside research and it should be accessible to the library .

Research is defined as 'critical and exhaustive investigation or experimentation , having for its aim the discovery of new facts , their correct interpretation , the revisions of accepted conclusions , theories or laws .

The development of interdisciplinary research through which individual specialists can pool their efforts and arrive at a more comprehensive analysis than it is possible to accomplish alone .

The conference hall and the meeting rooms form the synthesizer of the whole program through their function of linking between different opinions , cultures and ideologies . It forms a central function in the program whereas all the issues raised in the center are debated , and analyzed accordingly

*various host cultures , which inevitably shape and direct the new generations and , only sixty to seventy years after the great exodus , have created a clearly diversified typology in the Armenian communities of the diaspora.*

*The true menace they challenge is no longer the incursions and devastation of war but rather the risk of a dilution of all things Armenian and the loss of the Armenian identity.*

*It is very reasonable to state that the vitality and continuity of the Armenian people at present depend on the quality and intensity of the relations between the Armenian scattered all over the world and the newly reborn Armenian state which has been living in a kind of physical isolation under the soviet rule.*

### ***Lodging place***

This facility is provided for two types of users , it is first to provide lodging for students and professionals who are conducting different types of research , secondly it should accommodate lodging for the guests of the different conferences that could be organized by the center not to forget the different groups of performers and musical or dance groups that can be invited by the center , so it should be designed to house these two main types separately and in conjunction .

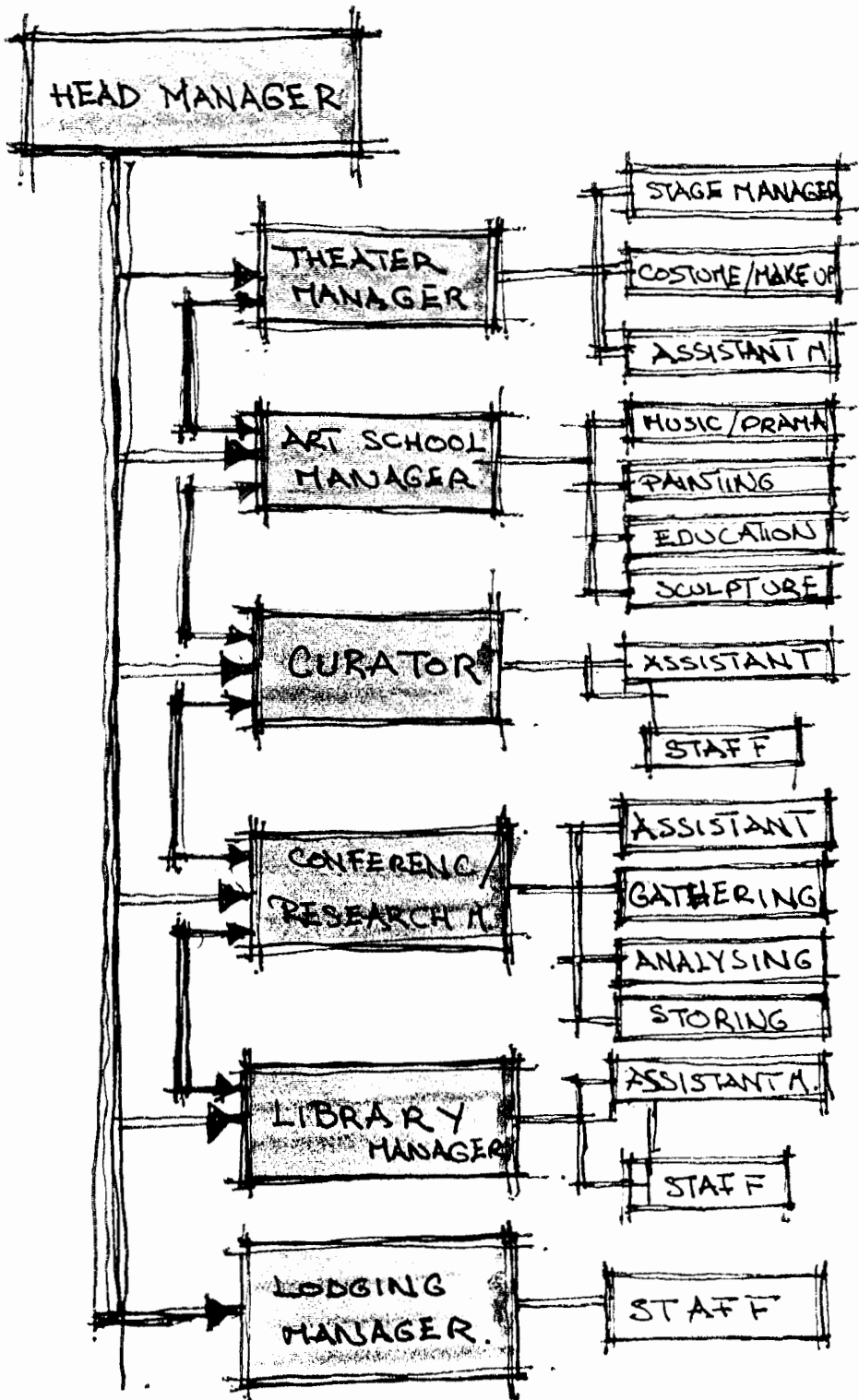
*Even when they were forced into diaspora or were under foreign domination , the Armenians were quite able to adapt themselves to their new environments or conquerors , often accepting their characteristics and customs superficially . But no compromise or concession was ever made about language or religion ; and their attachment to religion was translated into signs of faith and ,*

## Administration

The administration is the link between all the different ingredients of the complex program, it is scattered in the different functions to serve them efficiently while having a central administration system to serve them as a directive and connective element.

One of the crucial functions is the information services which facilitates the use of the whole complex, and directs the visitors to the different domains of interest.

It is related to the meeting rooms where regular staff meetings are held



more specifically, as into church architecture.

*The socio-economic and political situations of the Armenians in the dissolved Soviet Republic and in the many regions of the diaspora are quite different, but the common denominator and the extraordinary catalyst among them all is still as it was in the past, the common faith: a faith that is not only religious but also human, felt by a people small in number yet vital, a people that, without pathetic self-commiseration for the sufferings inflicted upon it, without rhetorical celebrations of bygone glories or, what would be worse, a tendency to vendetta, manages to draw from its past the nourishment it needs for the future.*

*One basic fact, as simple as it is fundamental, that distinguishes the phenomena of Armenian art and culture from many other great "historical civilizations is that we do not talk of an archeological type of*

### ***Support Facilities***

The support facilities are mainly the parking facilities , the mechanical rooms and the different servicing facilities . The parking should accommodate spaces for the working staff in addition it should serve partly the theater and the conferences , to keep in mind the church which in times of festivities and certain occasions serves large numbers of congregations . The different functions , such as the theater , the conferences , the church , the opening of important galleries are not meant to be used in conjunction but should be used in a phased approach where the different events follow each other .

The mechanical rooms should serve the whole site in a way not to disturb any of the activities , it should be accessible by equipment trucks .

### ***Arrangements for the disabled***

In providing for the disabled the following activities should be born in mind :

- (a) A person in a wheelchair should be able to reach any of the public areas without having to negotiate steps . Ramps should not exceed a slope of 1 in 12 and should have a flat area at the top . If a lift is provided , it should be large enough to take a wheelchair and attendant .
- (b) Provide special areas for wheelchairs and attendants in the auditorium of the theater and the conference hall .
- (c) Provide a separate escape route or routes for wheelchairs and attendants .

*memory but , rather , of a reality still living today . There have been changes , some substantial , some superficial , but the continuity of the Armenian world , with all its ups and downs , simply has not been interrupted .*

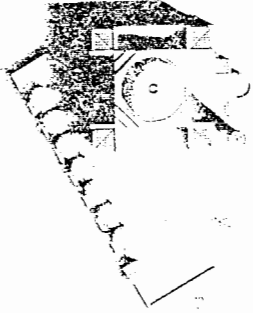
*Only if we make this initial affirmation does it appear sensible , logical and indeed necessary to briefly extend the present work to cover the recent times , to acknowledge "today" , referring not only to "yesterday" but also establishing essential premises for "tomorrow" .*

## Similar examples

**The Islamic cultural center** , New York city , *Skidmore , Owings & Merrill , Manhattan Mosque* An Islamic cultural center uses modern technology to express ancient traditions .

The new cultural center , which consists of a mosque and social space includes , as mosques have through ages , classrooms and a library .

Architectural record - august 92 , page 90-97



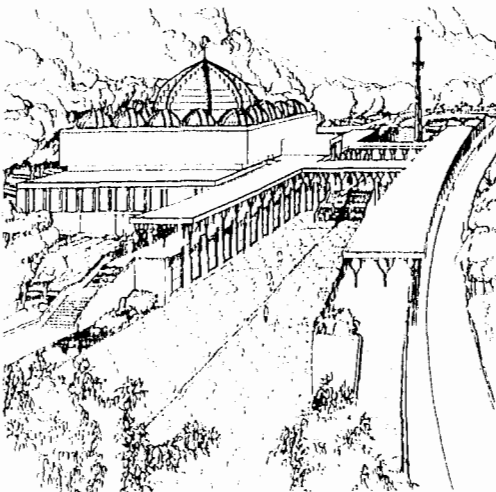
**Centro Islamico Culturale d'Italia** , Rome , *Portoghesi -Gigliotti* . Among its statutory purposes the Islamic Center gave prominence to the creation in Rome of an Islamic religious and cultural center for residents of Muslim faith , whilst also intending it to become a worldwide meeting-point between Islam and Christianity .

The complex includes the main mosque , which can accommodate 2000 faithful , and the cultural center , a library endowed with a large collection of books on Islamic culture from the West , an auditorium to seat 400 persons , exhibition spaces , reception halls , conference rooms , offices extensive parking and gardens .

As regards the architectural elements adopted , the intention was to create with the specific means of modern architecture that effect of lightness , dematerialization and static paradox which , in the Islamic architectural tradition of the classical period was attained by diverse linguistic and technological means .

Architecture d' Aujourd' hui - October 90 , page 23-26

Domus - October 90 , page 33-45



### *The Islamic Cultural Center and the Centro Islamico Culturale d'Italia*

*Through these two examples we can deduce the need of minorities in foreign communities to express the basic ingredients of their constitution through the means of practice and education . The church will play the function of periodical gatherings , while the educational facilities will make use of these events to convey their message*

*From the architectural point of view these two examples confront the problem of language . The contradiction results when an object - i.e. the architectural language - is taken out of it's context , and put within a different framework .*

*The context is formed in a specific frame of time and space , which is governed by different ideological , cultural and technological factors .*

*The architectural language when it is displaced from it's original framework - i.e. space and / or time - it's inherent meaning will no longer be authentic because they are no longer the result of their situation . This does not mean that the meanings generated from such displacements are wake but rather different .*

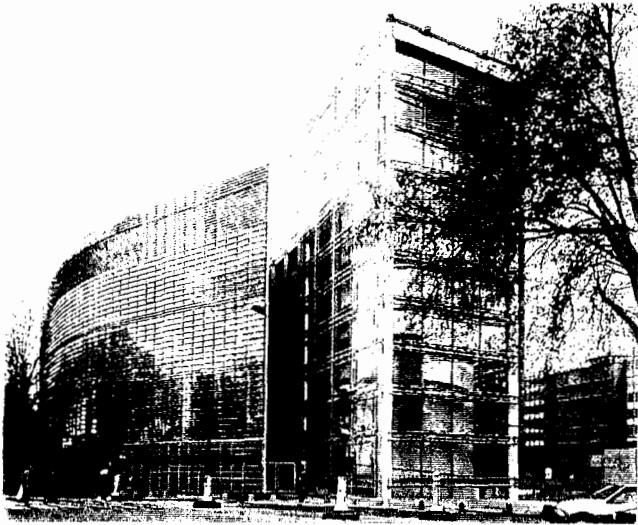
**Institut du Monde Arabe , (IMA) , Paris , Jean Nouvel , Gilbert Lezenes , Pierre Soria and Architecture Studio .** The contrast that declares IMA is declared : Western technology on the one hand , and on the other the veiled lights of Arab culture .

IMA is at once a cultural center , a museum and a library , it also comprises a cafeteria , auditorium reception space meeting rooms , with support facilities and offices for the foundation .

Progressive Architecture - July 87 , page 72-79

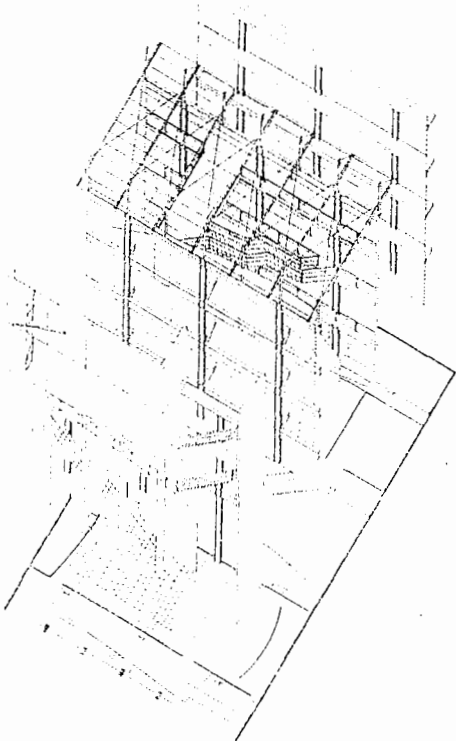
Progressive Architecture - May 88 , page 94-97

Progressive Architecture - September 95 , page 62-67



**French Institute and Cultural Center , Mexico City , Mexico , Enrique Norten and Associates .** Its main functions are divided between public and educational facilities , it consists of an auditorium that seats 100 people , 12 classrooms , a small library and office area . The public part of the program is located at the front in a way that it remains operational even when the school is not in session .

Architectural Record - July 93 , page 86-



## Culture Clash

*So in the two projects there has been an attempt to reassemble the architectural language of a specific context within a new framework .*

*The Institut du Monde Arabe*

*It is quite different from the two previous examples whereas it intentionally breaks out of it's own context and instead of entering another context it creates it's own*

*where in the difference of the previous two examples it is a reactive building thus affecting the context in which it is situated .*

*The IMA uses and experiments with technology in a way never used before thus making it the precursor of a new age*

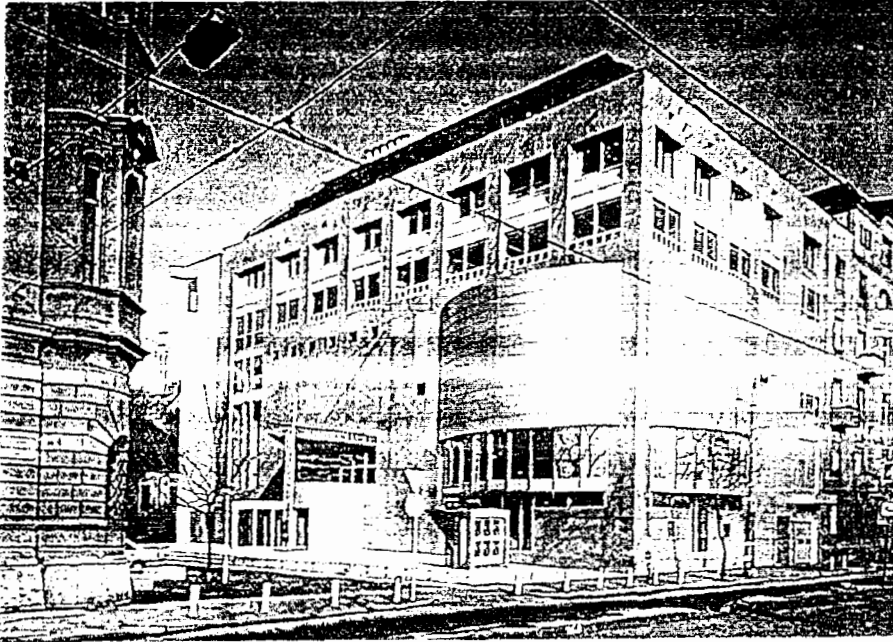
*French institute and cultural center*

*The school and event space follows a traditional Spanish - inspired courtyard plan that is gridded off by a Modernist system of concrete and steel posts , and animated by staircase and shading devices .*

*The center forms part of a worldwide network of institutes that are all linked to France the mother land , and this link is characterized by the exchange of information and the diffusion of these information in the host country .*

**French Institute** , Budapest , Hungary , *Georges Maurios* . The main functional of the center are a gallery , a 200 seat theater , a 56 seat 'teleteque , a large library , club room , language teaching room and offices .

Architectural Review - August 93 , page 66-71



*The French Institute in Budapest is an ingenious adaptation of that educational building type , the learned institute , for a tight site in a historic city. The design shows a command of three-dimensional spatial organization .*

*The role of the previous two institutes and the American Center is quite different from the first three examples whereas the position of the Center is no longer that of mere existence but rather that of presence and dominance.*

**American Center** , Paris , *Frank o. Gehry and Associates* . The American center has amply fulfilled is architect's goal of creating "an American's interpretation of Paris ." Its multiplicity of uses , most skillfully accommodated in one striking building make it a welcoming and sociable that lifts the spirits and arouses the creative senses .

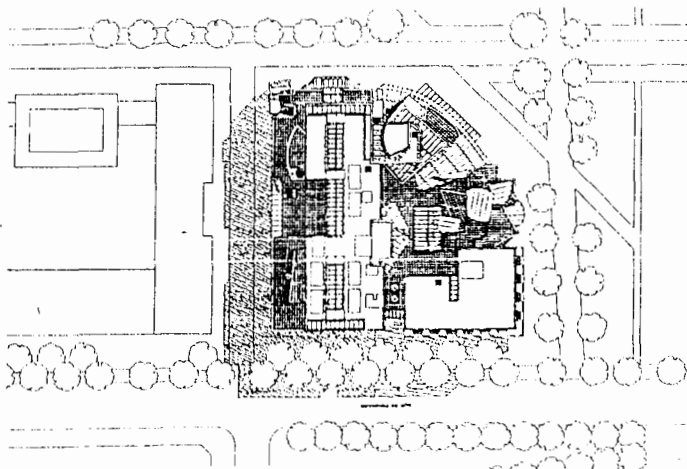
Architectural Review - August 94 , page 26-32  
Interiors - Dec 94 page 48-53

*The culture is no longer there to be taken by the willing , but is imposed to the general public .*

*The culture is not directed exclusively to the members of a definite community but is directed mainly to those outside the community as a means of integration*

*this attitude is generally taken by the technologically advanced countries , and the methods used are mainly mass media / communication*

*or by countries that are rich culturally and have an important cultural history.*

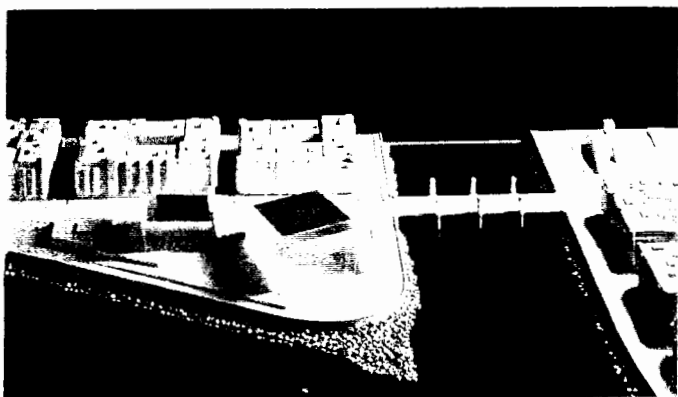




**Kursaal: Cultural Center for San Sebastian** , Spain , *Rafael Moneo* . Volumetrically the Cultural Center is composed of two autonomous volumes housing the auditorium and the conference hall . The exhibition halls , meeting rooms , associated services , restaurant , and so forth are contained in the platform that forms the base to the cubical masses of the auditorium and the conference hall . The platform designates the meeting point between the Cultural Center and the city .

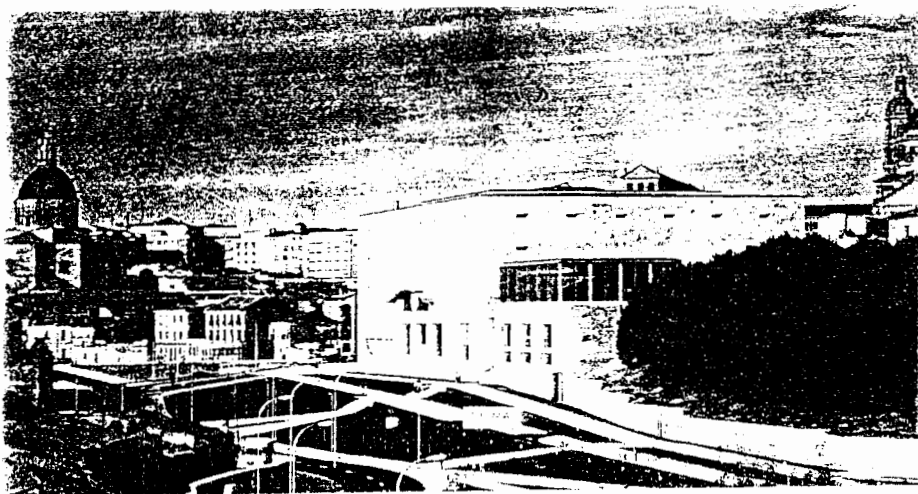
Functionally the musicians' service area is linked not only directly to the stage but also to the conference hall which enables it to be used as an ancillary auditorium . While the conference hall is connected to the meeting rooms , with independent entrances to both .

Assemblage #14 page 7-23



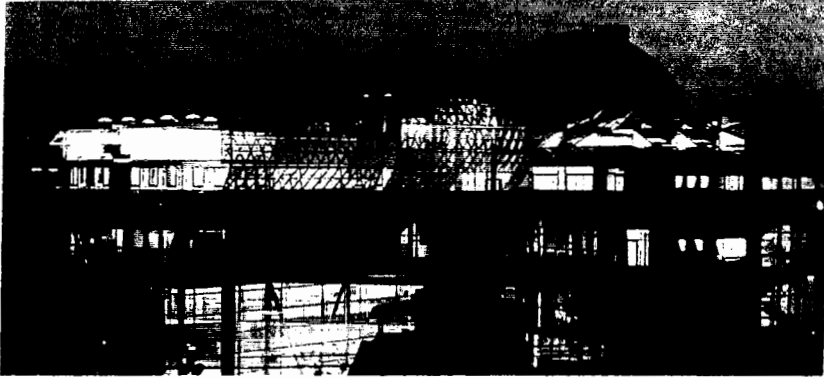
**Castile and Leon Convention and Exhibition Center** , Salamanca , Spain , *Juan Navarro Baldeweg* . The new building extends the mass of the old city and provides it with a new path and gate . On one side of this pedestrian path is placed the grand rooms of the convention center , which is counterbalanced on the other side with a small trabeated construction that caps a gallery . The path is thus animated by archetypes that unfold as one moves along it .

Progressive architecture - May 94 , page 57-63



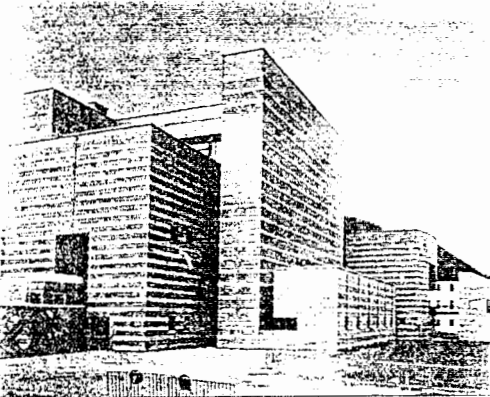
**Culture and education center** , Sumida Tokyo , Japan , *Itsuko Hasegawa* . The multi-faceted program has given rise to a complex of interacting parts , rather than a single entity . One component building is used as an audio-visual information center , another acts as a meeting center and the remaining building is intended to be a creative learning center .

Architectural Review - September 95 , page 63-66



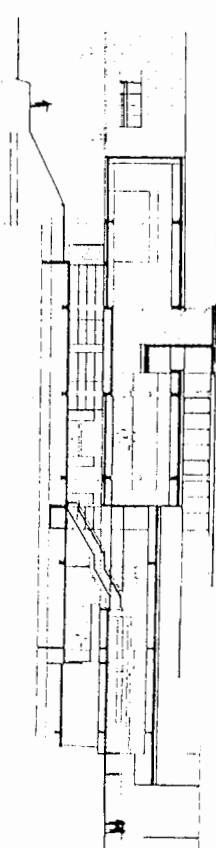
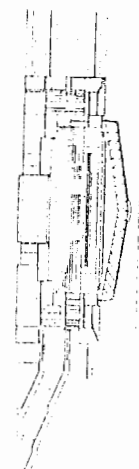
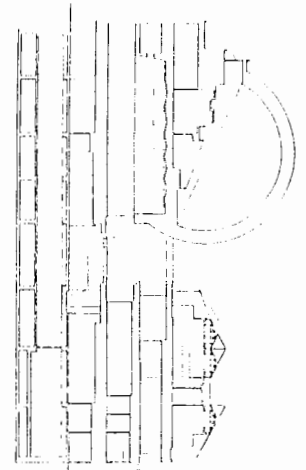
**Andre Malraux Cultural Center** , Chambéry , France , *Mario Botta* , Lugano , Switzerland . The cultural center is located adjacent military barracks , dating from the Napolionic era . New and old coexist harmoniously , despite a natural dialectic tension .

Progressive Architecture - June 88 , page 81-90



**Museum of the First World War** , Peronne , France , *Henri Ciriani* . International study and interpretation center for the cultural history of the first world war . The museum provides a suitable dignified setting for the presentation of an historical narrative .

Architectural Review - January 93 , page 65-69



**Holocaust Memorial Museum** , Washington DC , USA , *Pei Cobb Freed and Partners* . The museum is intended to be an active institution , dedicated to research , teaching and the performing arts , as well as contemplation and commemoration .

All provoke the same question : can architecture “bear witness” to an event that , even after extensive , even painstaking representation in movies , novels , TV mini-series , and volumes of scholarship , remains nearly impossible for many people to grasp ?

The aim of the U.S. Holocaust Memorial is that architecture should itself “say” something that an exhibit or educational program could not . The symbolic gesture of a monument is not enough : each project has to teach .

Wrapped in an architecture so seamless as to be invisible , silent movers move , impervious to time , through a series of events which are timeless in their messages . Emotionally engaged yet distanced enough to allow the mind to contemplate , they track a history in which a government , sanctioned by law , rationally set about exterminating forever its unwanted and their culture .

Once visitors are within the building , the formal mask quickly crumbles and fragmented vistas begin to precipitate a visual and emotional separation from the city . This shifting and disengagement introduces the building’s recurring themes of spatial layering , dislocation and duality .

The museum contains three main halls , the Hall of Witness , which is essentially an arrival , distribution and circulation space designed to prepare visitors for the disquieting journey ahead . The route begins tracing the rise of Nazism , the war years and finally the aftermath of the Holocaust and subsequently attempts to understand it , the Hall of Remembrance brings the journey to a contemplative conclusion , and the Hall of learning , supplies information about the event of World War II

Architectural Record - July 87 , page 55

Architectural Record - April 88 , page 65-66

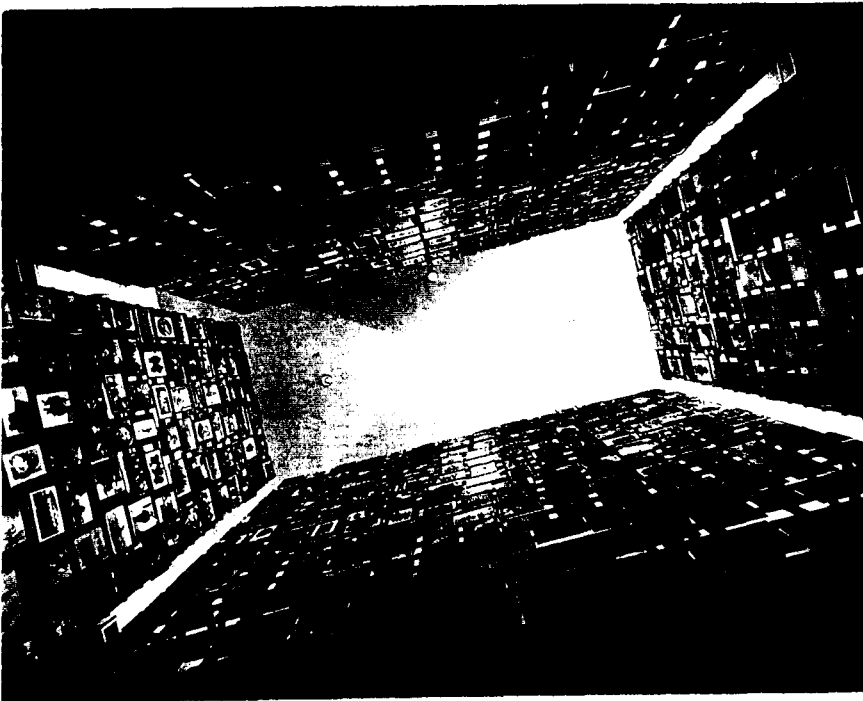
Architectural Record - May 93 , page 27

Architectural Record - July 93 , page 58-67

Architecture d’Aujourd’hui - October 93 , page 4-14

Interiors - January 94 , page 92-93

Architectural Review - February 94 , page 57-63



*There are a lot of similarities between the Holocaust Memorial Museum and the project for the Armenian Institute of high culture . But this semblance only lies in the inherent backgrounds of the two communities they represent .*

*The memory of persecution and genocide is quite difficult to forget and should not be forgotten by the victims , the holocaust museum is trying to remind those who are not directly involved , of the injustice that had been committed .*

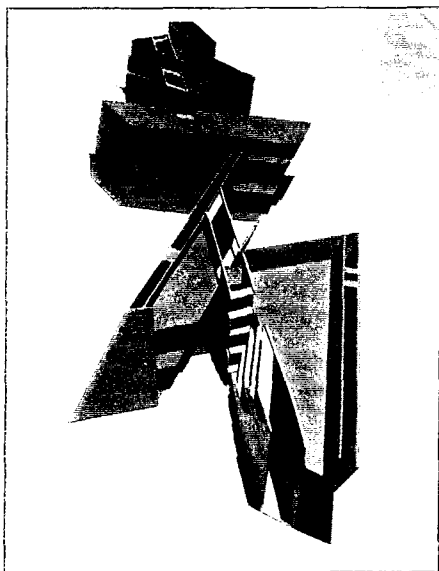
*In the Armenian case there exists this parallel but it is more emphasized as this injustice still continues till today*

*The holocaust museum has also a parallel with the project in the sense of being a combination of research and education , but the difference lies in the material of research the holocaust museum makes research on the reasons of why the genocide occurred and its educational program is based on the war periods , while the research and education of the project lies mainly in the subjects of the arts and their interpretations .*

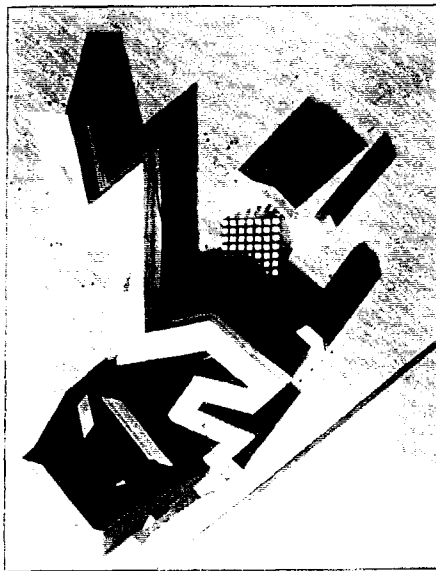
*The Jewish museum is a reminder while the project is a rebirth .*

**Berlin Museum Extension** , Berlin , *Daniel Libeskind* . Berlin's history is closely linked with that of its Jewish community , which though diminished , continues to be very active . To emphasize this relationship , the museum extension comprises two lines : one straight but broken into fragments (the Jewish Museum) and one wildly zigzagging and infinite (the Berlin Museum) . The two lines are closely interwoven in a complex dialogue of defined spaces and voids , yet the Jewish department maintains its independence within the whole .

Progressive Architecture - December 91 , page 94  
Assemblage #12 , 1990 , page 19-58



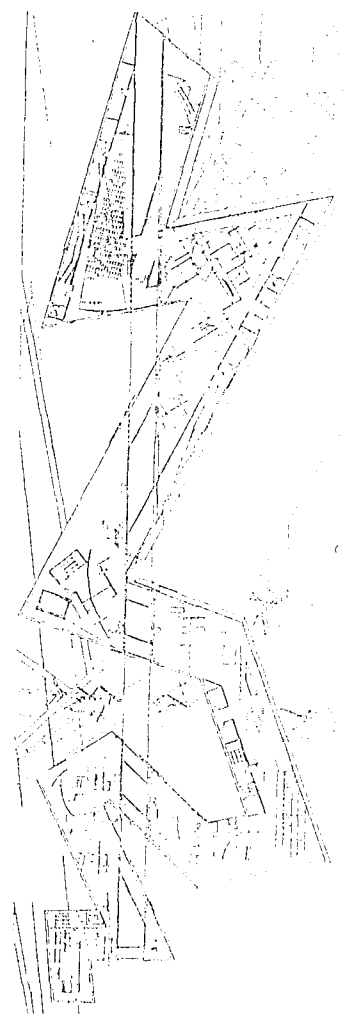
MODEL DEPICTING INNER STRUCTURE OF BERLIN MUSEUM EXTENSION



MODEL OF BERLIN MUSEUM AND EXTENSION: AERIAL VIEW

**Civil Rights Memorial** , Montgomery , Alabama , *Maya Lin* . You see yourself in the reflective work which encourages introspection and identification with the cause and its dead.

Architectural Record - February 90 , page 186-187



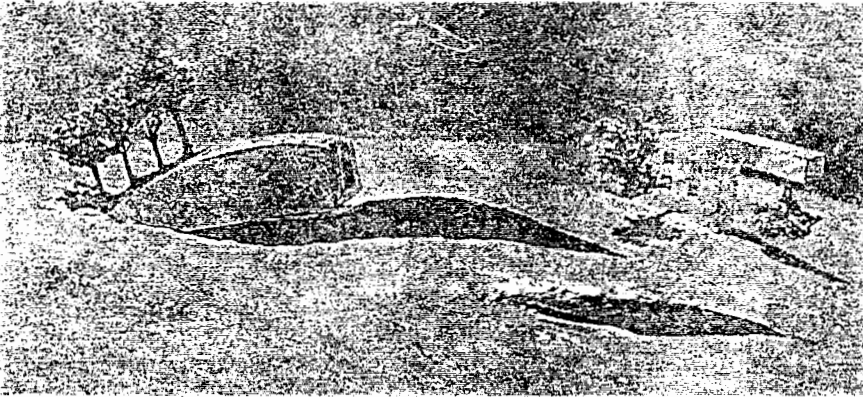
*Existence becomes most real to us when we confront death.*

*Polishing the stone surface to a mirror like finish , makes us see our own mortality as we stand there , reflected in the granite , among the names of the dead and the reflections of the sky where , at least metaphorically , all of us may one day dwell.*

*"Until justice rolls down like waters and righteousness like a mighty stream".*

**Peace park** , Taiwan , *Ruey Yuan Chen* . A memorial park that by showing how nature can overcome obstacles to growth , the park will suggest that human societies can regenerate themselves after violence and oppression .

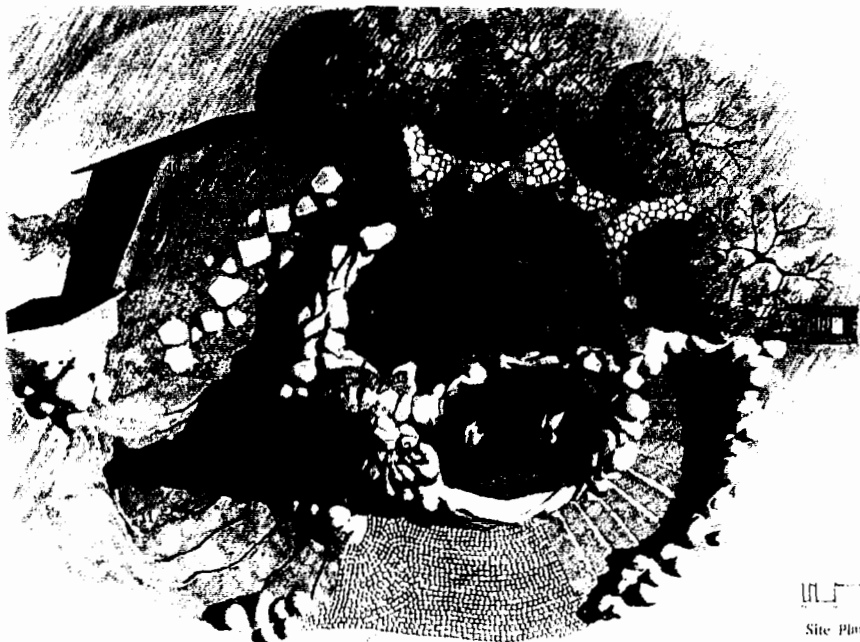
Landscape Architecture - December 91 , page 44-45



**Edgar Allan Poe Memorial** , *Dan Willis* . This project attempts to explore the possibility of orchestrating an experience over time , in addition to manipulating space .

decay : In this landscape all the “hard” elements -vertical , architectural- face a similar fate . Because they could not be maintained , they would be at once under attack from the elements and plant life (particularly ivy , but also moss and tree roots and branches). This sets up a curious inversion : those things which are in fact alive appear as agents of death , bringing about the end of those elements which , in actuality , were never alive.

Landscape Architecture - December 90 , page 41



Site Plan

# MEMORIAL

*Memorials,  
not Monuments*

*There is a difference between a monument and a memorial . The former word calls up grand , formal images , The latter is a gentler word , suggesting the preservation of an experience in some way shared.*

### Site Documentation and Analysis



#### Location

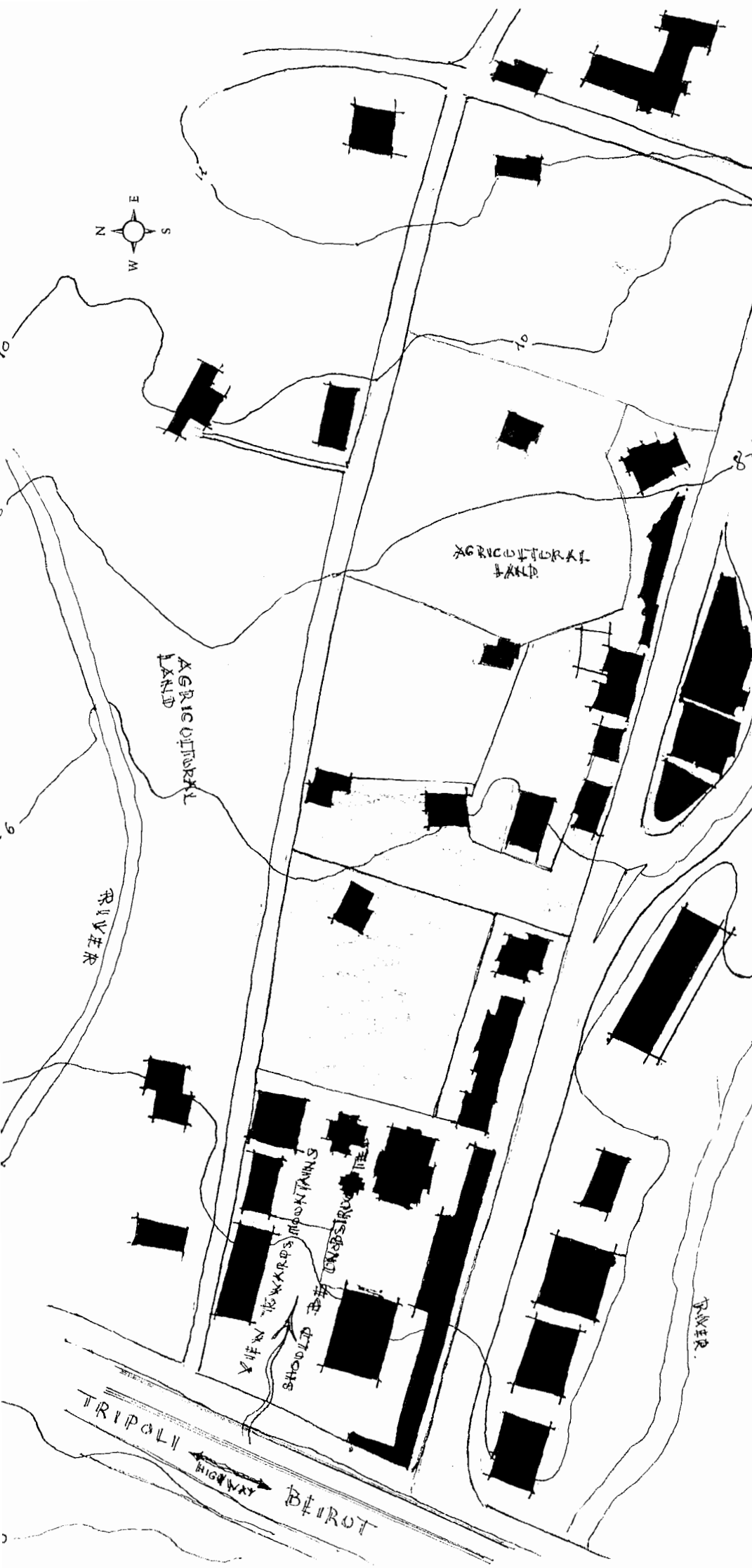
In the East, Syria and Lebanon were the backbone not only of the Middle-Eastern Armenian community but of the whole diaspora on account of the very favorable conditions they offered for the preservation of both the culture and the language of the Armenians.

The site is located at Antilias in Lebanon, it is situated adjacent the catolicosat of Cilia which has been reinstalled at Antilias due to its prominent place. The religious complex houses a cathedral, a library printing facilities and private quarters for the priests.

There should be a clear relationship between these functions and the new ones whereas the Cathedral plays the role of the symbolic reminder and the new facilities as cultural continuity.

#### Topography

The site is located on a flat land which stretches between the sea and the hill behind it



*Photographic documents*



*Photographic documents*

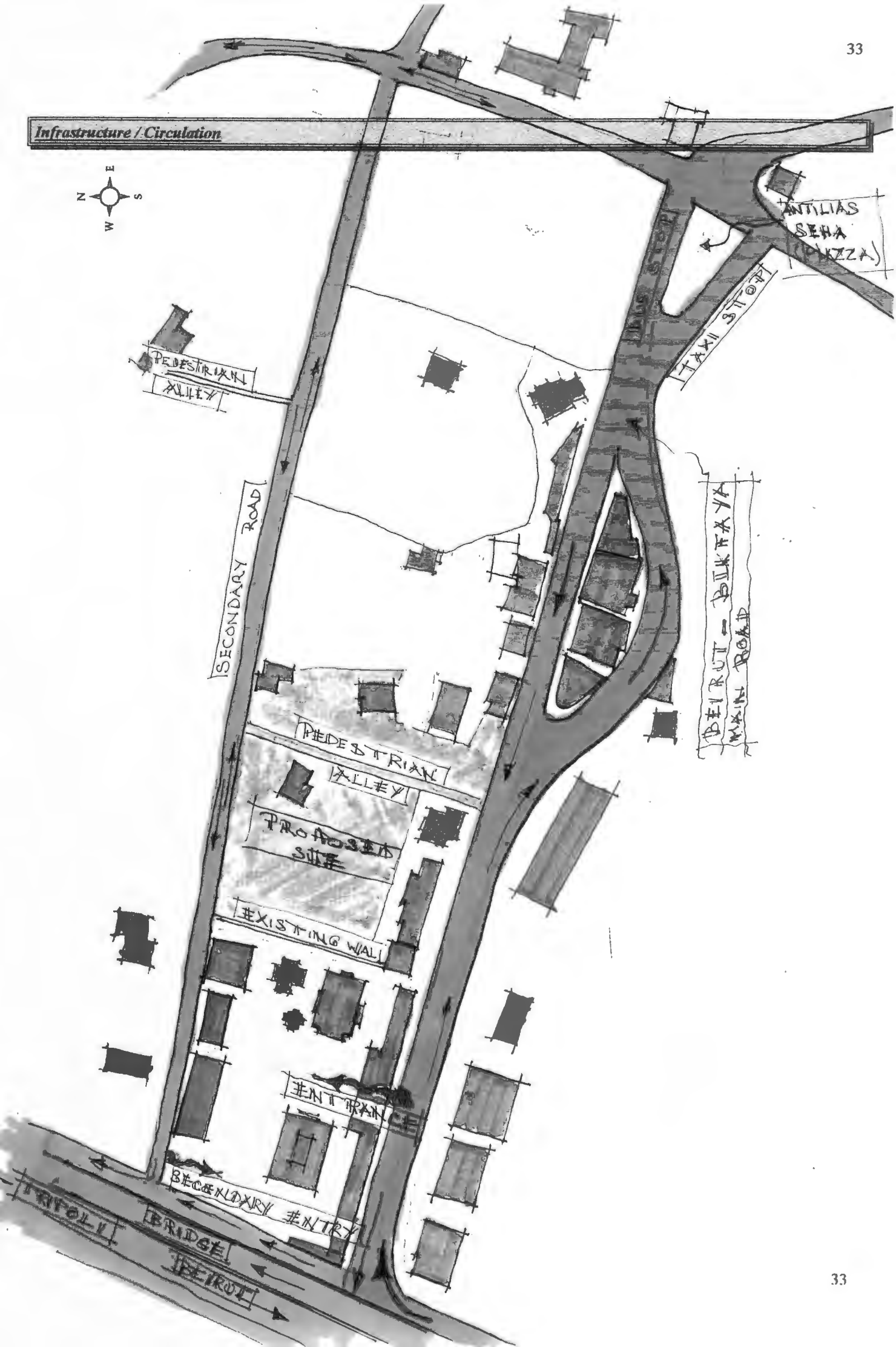




*Photographic documents*



Infrastructure / Circulation



Socio-Economic environment



SCHOOL

ST. ELIE  
COMMERCIAL  
COMPLEX

AGRICULTURAL  
LAND

GOVERNMENTAL  
INSTITUTION





THEOLOGICAL  
EDUCATION

MEMORIAL  
STRUCTURES

CATHEDRAL

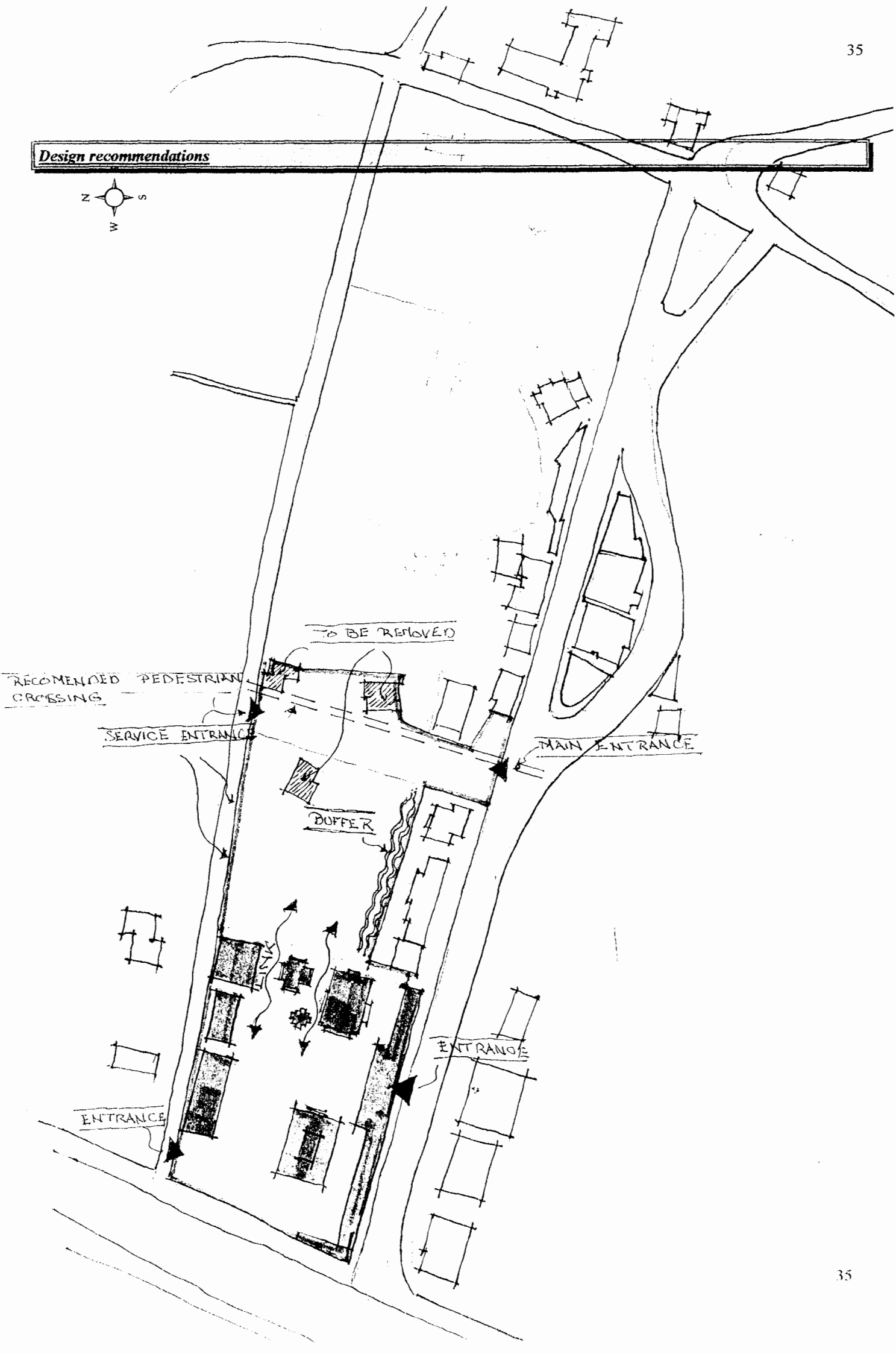
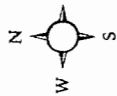
ENTRANCE

LIBRARY

-  RESIDENTIAL
-  1ST FLOOR COMMERCIAL
-  COMMERCIAL
-  ARMENIAN CHURCH COMPLEX

PRIVATE QUARTERS

Design recommendations

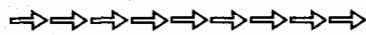


**Project Concept**

**Design Concept**

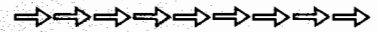
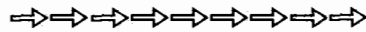
# AWARENESS OF HYBRIDITY

HYBRID CULTURE



SYMBOLIC CORE OF  
ARMENIAN  
CULTURE

*JOURNAY*



**GATHERING**  
**INFORMATION**

**ANALYSING**  
**INFORMATION**

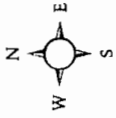
**EXPEDITING**  
**INFORMATION**

School of art / Education  
Theater  
Exhibition galleries

Conference hall  
Meeting rooms  
Research / study

Library  
Printing  
Exhibition galleries

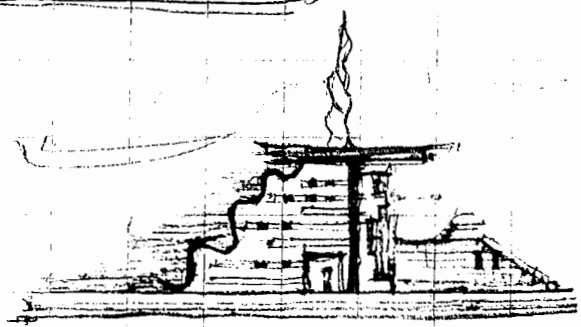
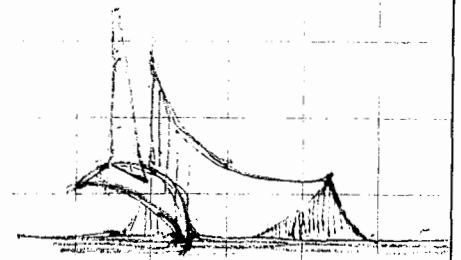
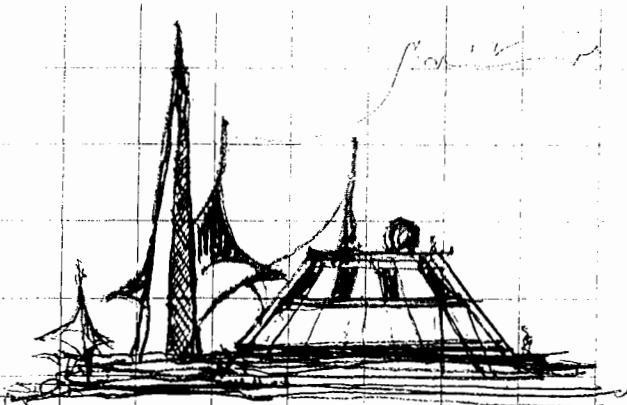
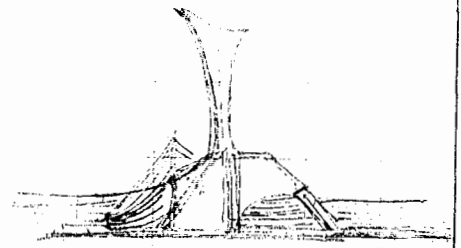
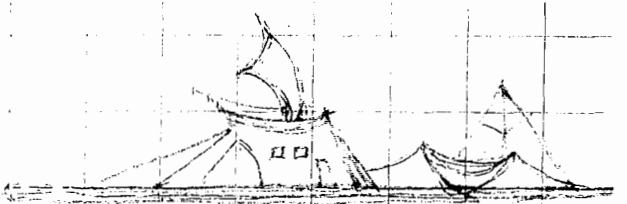
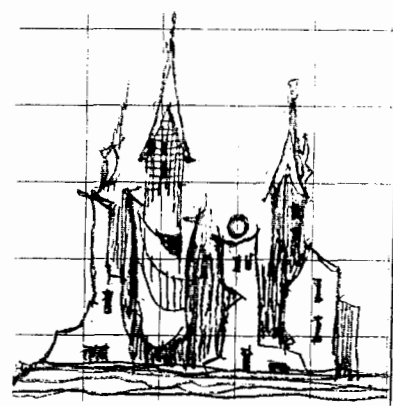
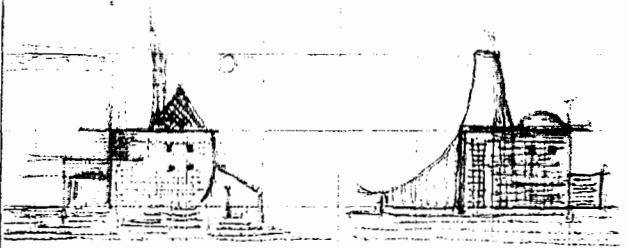
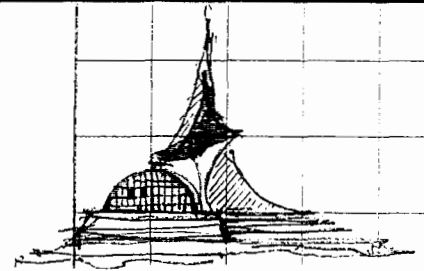
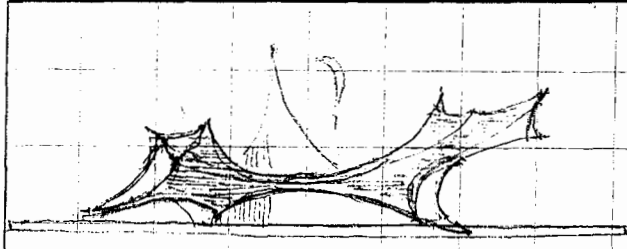
**Planning Concept**



PEDESTALIAN  
CROSSING



Narrative



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- Architectural Design - May-June 95 , page 95 "Klein Dytham , Fascinating Cultures".
- Architectural Record - April 88 , page 65-66
- Architectural Record - August 85 , page 65 "Binding up the nation's wounds".
- Architectural Record - February 90 , page 186-187
- Architectural Record - July 87 , page 55
- Architectural Record - July 90 , page 46-57 "Reopening America's Gates".
- Architectural Record - July 93 , page 58-67
- Architectural Record - July 93 , page 86-
- Architectural Record - June 81 , page 47 "Vietnam Veterans Memorial design competition".
- Architectural Record - May 93 , page 27
- Architectural Review - August 93 , page 66-71
- Architectural Review - August 94 , page 26-32
- Architectural Review - February 94 , page 57-63
- Architectural Review - September 95 , page 63-66
- Architecture d' Aujourd'hui - October 90 , page 23-26
- Architecture d' Aujourd'hui - October 93 , page 4-14
- Architecture d' Aujourd'hui - September 89 , page 8-12 "Quand l' agora était blanche".

## Definitions

### Acculturation

*Those phenomena which results when groups of individuals having different cultures come into continuous , first-hand contact , with subsequent changes in the original culture patterns of ether or both groups.*

### Continuity

*It means respecting the preexistent forms and contents of reality . Existing in a state of continuity means being attentive to commonly held values and conscious of their prevalence and eventual change ; it means trying not to generate confusion about these values . Continuity means feeling reference for things already created , but not to the detriment of one's own way of being , in one's own times.*

### Diffusion

*The transfer of discrete culture traits from one society to another , through migration , trade , war , or other contact . The diffusion of culture traits contrasts with acculturation , which describes a process of systematic cultural transformation through the involvement of an alien , politically dominant society.*

### Ethnicity

*Definitions have varied constantly over time and across disciplines . The ethnological definition of an ethnic group can be summarized as follows :*

- 1) *a biologically self-reproducing population ,*
- 2) *a population sharing common values and norms*



- Art and Design - July-August 95 , page 10-15 “The politics of multiculturalism in the postmodern age , Ella Shohat and Robert Stam”.
- Art and Design - July-August 95 , page 36-43 “Rethinking identity in times of globalisation , Nestor Garcia Canclini and postscript by Penelope Harvey”.
- Art and Design - July-August 95 , page 6-8 “An introduction into the aesthetics of deterritorialisation , Nikos Papastergiadis”.
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- Assemblage #12 , 1990 , page 19-58
- Assemblage #14 page 7-23
- Assemblage N# 16 , page 98-101 “re:assemblage”.
- Domus - October 90 , page 33-45
- Interiors - Dec 94 page 48-53
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- Landscape Architecture - August 89 , page 51-53
- Landscape Architecture - December 90 , page 41
- Landscape Architecture - December 91 , page 44-45
- Landscape Architecture - February 91 page 36-39 “Japanese-American Plaza”.
- Landscape Architecture - February 93 , page 30-31 “Cities don’t need more Memorials - they need to reorchestrate their own urban discord”.
- Landscape Architecture - Jan 90 , page 66-79 “Honoring the quick and the dead”.
- Landscape Architecture - July 91 , page 53-57 “The respite from Chaos”.
- Landscape Architecture - July 94 page 22 “US Memorial in Normandy”.
- Landscape Architecture - June 88 , page 88-90 “Space Mirror”.
- Landscape Architecture - November 93 , page 68 ‘A Memorial to victims of gang violence”.
- Landscape Architecture - October 89 page 17 “Washington , DC , Memorials”.
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- Progressive Architecture - August 93 , page 70-73 “Crucible of Stone”.
- Progressive Architecture - December 91 , page 94
- Progressive Architecture - January 89 , page 68-70 “Astronauts Memorial”.
- Progressive Architecture - July 87 , page 72-79
- Progressive Architecture - July 91 , page 71-79/142 “Astronauts Memorial”.
- Progressive Architecture - June 88 , page 81-90
- Progressive Architecture - Mars 83 , page 7 “Memories of Vietnam”.
- Progressive Architecture - May 88 , page 94-97
- Progressive architecture - May 94 , page 57-63
- Progressive Architecture - November 92 , page 94-95 “Kahn’s FDR Memorial”.
- Progressive Architecture - Sept 85 , page 43-46 “Memorials not Monuments”.
- Progressive Architecture - September 95 , page 62-67

*, 3) a group with an established field of communication and interaction , and 4) a group of individuals identifying themselves and being identified by others as a category distinguishable from other categories of the same type (Barth 1969).*

*All definitions acknowledge an objective core in ethnicity . This core can take the form of cultural markers (language , religion , values , norms) territorial markers (region , land , nationality) or biological markers (descent , race , tribe*

#### Genocide

*Defined by the general Assembly of the United Nations in its resolution 96 dated 11 December 1946 Article II*

*In the present convention , genocide means any of the following acts committed with intent to destroy , in whole or in part , a national ethnical , racial or religious group as such:*

- (a) Killing members of the group ;*
- (b) Causing serious bodily or mental harm to members of the group ;*
- (c) Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part ;*
- (d) Imposing measures intended to prevent births within the group ;*
- (e) Forcibly transferring children of the group to another group .*

*Narek's book of Tragedy  
:The drama of man's  
encounter with various  
dimensions in which he  
feels submerged ,  
bewildered , and virtually  
lost : infinite and finite ,  
life and death , sin and  
love.*

*Then , Mesrop "saw , not a  
dream in his sleep , nor a  
vision in his wake , but in  
the workshop of (his) heart  
 , a hand appeared to the  
eyes of his soul and  
designed the letters" . Thus  
was the Armenian  
Language born .*

*Survival through renewal  
In the actual critical  
situation of the region , the  
survival of the church is a  
top priority . Survival does  
not mean a mere  
continuity , a barren  
existence, an inward-  
looking estate , but a  
dynamic and a creative  
existence for an effective  
witness .*

