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# Gendered Leisure Spaces in Tariq Al Jadidah

*A Space of our Own*



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*A Space of our Own*

Sara El-Ariss



*To my beloved mother*

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## Abstract

Leisure spaces in Tariq Al Jadidah area, which is completely a Muslim community, are gendered due to social and ethical norms, leading to the inaccessibility of women to most public leisure spaces. How can architecture provide alternative leisure spaces that cater for women's needs in Tariq al Jadidah? The objective of this thesis is to build a leisure center for women through the exploration of an architectural language based on typological precedents of introverted spaces, details, material, and spatial features. The thesis first identifies women in space, through art, writing and architecture, and analyzes the architectural language of details and materials while analyzing courtyard buildings and spaces of enclosed communities as examples of introverted spaces. It also includes an urban analysis of the area identifying the gendered leisure spaces and examining women's access to Tariq Al Jadidah highlighting the notion of veil and cultural values in Muslim society. The analysis narrows down to site investigation whereby the Municipal Stadium of Beirut is taken as a case study of a leisure space accessible by women. My site is on the same lot where the Municipal Stadium is built and my project benefits from the stadium and has access to it. Finally, the project is defined programmatically, in terms of quantity, quality and relationship between spaces, as well as the study of the architectural façade in relation to the context and as a tool of spatial and visual control.

## My concern, My Dream...

*I was born in a conservative family. The last time I remember myself playing football with boys was 11 years ago; this is when I was 12 years-old. We were renting a summer house in Sawfar, with a front yard. I remember I had a very short hair cut, wore a very tiny short, and enjoyed so much the time playing with my neighbors, mainly boys! It was amazing!*

*We also lived in the summer house when I was 13 and 14 years-old. Becoming a young lady, I didn't feel that I was really able to play football with the other boys...who were about to become young men...is it maybe because of culture...*

*Growing older and older, I felt that I wasn't really enjoying my free time. Is spent it mostly at home watching TV and surfing the internet, or going sometimes with friends to a restaurant or to the cinema... But this is not what I want! This is really boring! I want to go to a place where I don't feel a "stranger"...I mean a place that affords services, services of leisure, services of relaxation without feeling that I'm being gazed by men. Instead, I want to be in a place where only women belong to! A place where women feel comfortable...*

*People hear us! We, as women who dream to access and enjoy some spaces without any single man there; we, as women dwellers of Tariq Al Jadidah, as conservative women, as veiled women, as unveiled women want to live! We want you to take our presence into consideration. Why should we be the victims of mixed swimming pools, mixed gyms, playing courts invaded by men?! Can't we have our right to provide us with spaces in which we can breathe? In which we forget the stress and problems of daily life? In which we ENJOY our free time?*

*True I'm a veiled woman. But this doesn't mean, that if I were unveiled, I will feel free to access some spaces that due to moral, ethical and sometimes religious reasons I don't access today.*

*To be more specific, I live in Barbir, in Al Malaa'b Al Baladi district, which is a conservative area. Its common name is the area of Tariq Al Jadidah (a wide area composed of: Al Mala'ab Al Baladi, Tariq Al Jadidah, and Al Horj districts). Anyways... the leisure spaces in this area are: the horsecourse, coffee shops for old men, internet cafes, gyms, and sports courts. The only facility, which takes into consideration the presence of women who want*

*to benefit from it without the presence of men, is the gym. However, the few gyms in this area dedicate only 3 days, and 3 hrs per day for women only (from 9 am till noon), and the remaining times are for men and women together... what shall working women do? Why can't we have such service 7 days per week and for the whole day? The other services such as the horsecourse, coffee shops for old men, internet cafes, and sports courts are used by men, although there is not a single sign that says "for men only"! But it is for moral and ethical reasons that I feel so uncomfortable accessing them...I want my area to have facilities that take into consideration its women dwellers...*

*I will give you an example. During summer, I didn't skip one Wednesday without going to the Military Beach...yes, to swim! How? Very simple. There's an indoor swimming pool, Sauna, Jacuzzi, and a gym, all dedicated , on Wednesdays, to women from 9 am till 1 pm. That's really great! I'm happy when I see old women meeting together in the Jacuzzi socializing... we need such spaces to breathe! But again and again, in the case of the Military Beach, working women are not taken into consideration...*

*Therefore, I HAVE A DREAM...to have, in Tariq Al Jadidah area, facilities just for women to enjoy their time! We are here! We want to live!*



## Statement

This thesis explores how social-ethical norms in Tariq Al Jadidah area generate gendered leisure spaces that implicate women's spatial practices (conservative/non conservative, young/old, working/ non working women) in leisure spaces.

## **Question**

In the socio-spatial environment of Tarik al Jadidah where men are privileged with full time access to leisure spaces, how can architecture provide alternative leisure spaces that cater for Tarik al Jadidah women's spatial needs?

## Objective

My objective is to build a leisure center catering for Tarik Al Jadidah women through the exploration of an architectural language of details, material, and features and analysis of typologies of introverted spaces.

## **Methodology**

The analysis of literature reviews of women in space (through art, writing and architecture) provides an understanding of women's spaces according to some painters, writers, and architects, within their cultural context. An investigation of the architectural language (screening, details, and materials) is done through the architectural case studies that reflect on spatial use by women. The typological comparative analysis of introverted spaces identifies spatial relationships within the space from one side, and between the space and surrounding from the other. The site analysis of Tariq al Jadidah entailed the tracing of its urban development, main arteries, circulation through historical maps, as well as the mapping of current land use and gendered leisure spaces. The Beirut Municipal Stadium was assessed as a case study of a leisure space accessible by women in the area of study, and acting as an anchor for my architectural intervention. The stakeholder analysis was reinforced on surveys and as a critical element of the field work.

## **Women in Space**

Some examples of women represented in space, through art, literature and architecture, reflect the perception of the artist, author and architect, about women's space.

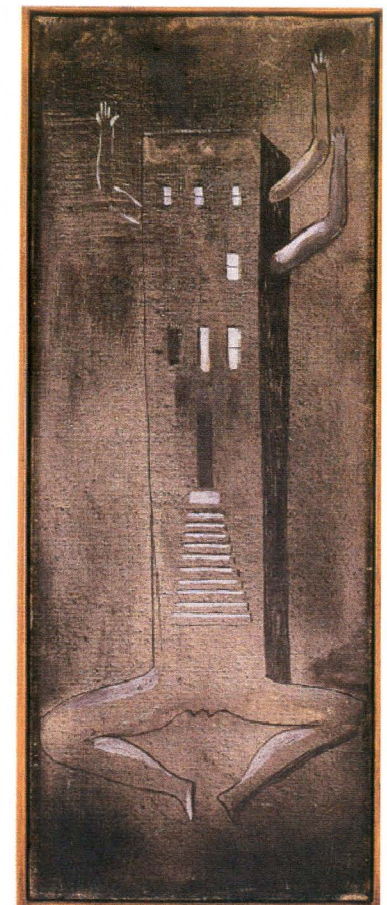
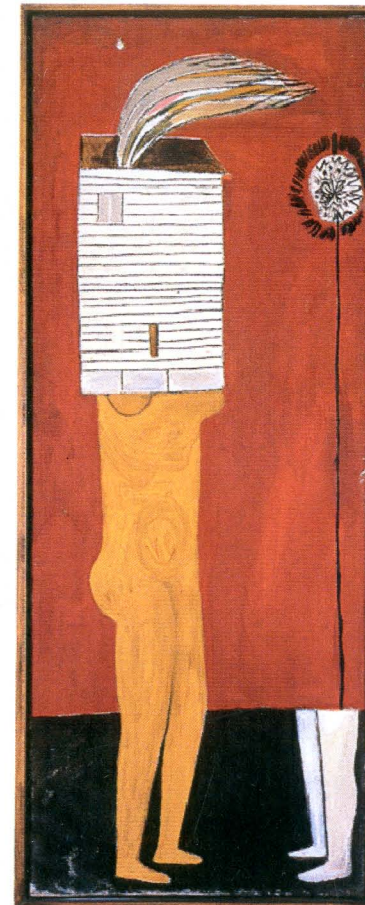
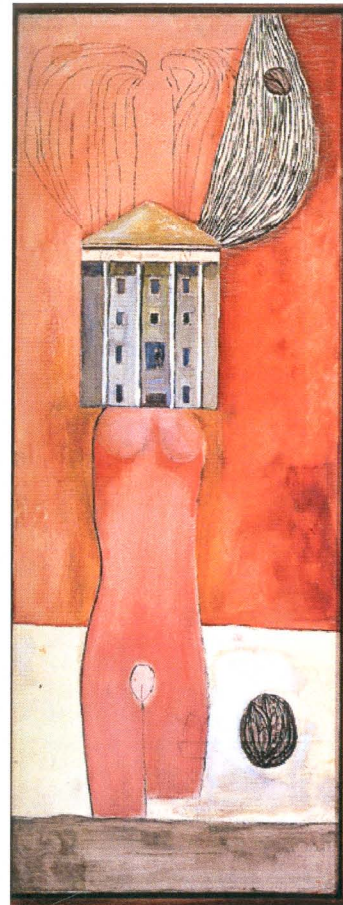
## Women in Art: *Femme-Maison*

*Femme Maison* means "housewife"

Literally, it means "woman house".

In these paintings, as in so much of her work, Bourgeois shows the home as an essentially female place, in which she can explore ideas about female identity.

These paintings link domestic architecture with the female body, prompting questions about female experience. Are the identities of these women obscured by the domestic realm, which they in turn support and nourish?



*Femme-Maison*  
*Louise Bourgeois*  
French Painter

## *Women in Art: Trapped*

"The painting represent the limitations of woman in relation to the veil, not only the physical and tangible veil but more the mental restrictions and anxieties caused by the veil."

(2)

As if the veil constitutes the private sphere of the woman.

*Trapped*

Shohreh Mehrant

Iranian Painter



## *Women in Writing: Diaries*

A woman named Philippa, wrote her diaries during her visit to Istanbul. She described her experience at the Turkish Hammam in Istanbul: "There is no graceful way to roll over on a slab of marble slippery with soap and water. This, for me, was the lesson of the Turkish Hammam (Turkish bathhouse).

It was my first visit to Turkey, to Istanbul. I had been to a hammam before, and places claiming to be hammams, but this was the real deal. Visiting a building where people have been bathing for over 500 years.

It seemed to me that two of the hammams stand out as the real deal: the Cemberlitas, built in 1584, and the Cagaloglu (1741). Both were close to my hotel in Sultanhamet, Istanbul's main historical district. Both were described and recommended in my guidebook. I decided to try the Cemberlitas, largely because it is near the Grand Bazaar and I had seen the entrance to it from the tram earlier that day - at least I knew I could find it.

Istanbul is a city of 20 million people. And it is fantastic but after only a couple of days I understood why people needed to get away to a place of relaxation. But that was my first mistake: hammams are not about relaxation.

My first disappointment is that women are clearly inferior to men. The space promised little changing cabanas but the reality for women is a narrow corridor with lockers and very little room to change. I changed into the cotton wrap provided and proceeded down the corridor as instructed.

I reached a marble room, with two benches. There were a couple of toilets off this room and several women sitting around who stared at me. I smiled. No response. I showed my plastic tokens and one of them waved me towards a door. I smiled thanks and went through the door. Now I was in the hammam itself.

A beautiful room, all marble with a domed ceiling with stars cut out. This was the historical epicentre; women have been bathing here for centuries. In the middle was the heated marble slab where women were being soaped and scrubbed by the attendants. Around the outside of the room were little alcoves with marble basins, battered silver bowls and running taps. The sheer amount of water washing around was decadent enough to an Australian, coming from the land of severe drought.

Feeling a little fragile, I washed myself down, then went to lie on the hot marble slab and relax. I glanced around to see what the etiquette was for lying on my cloth or not, and then I noticed: everyone except me was wearing bikini bottoms. Then I saw the sign: No Nude Bathing. I had made a huge faux pas. I hadn't even brought a bikini with me - I assumed that women-only bathing would be a nude experience. My spirits plunged; my coping skills were so low. (3)



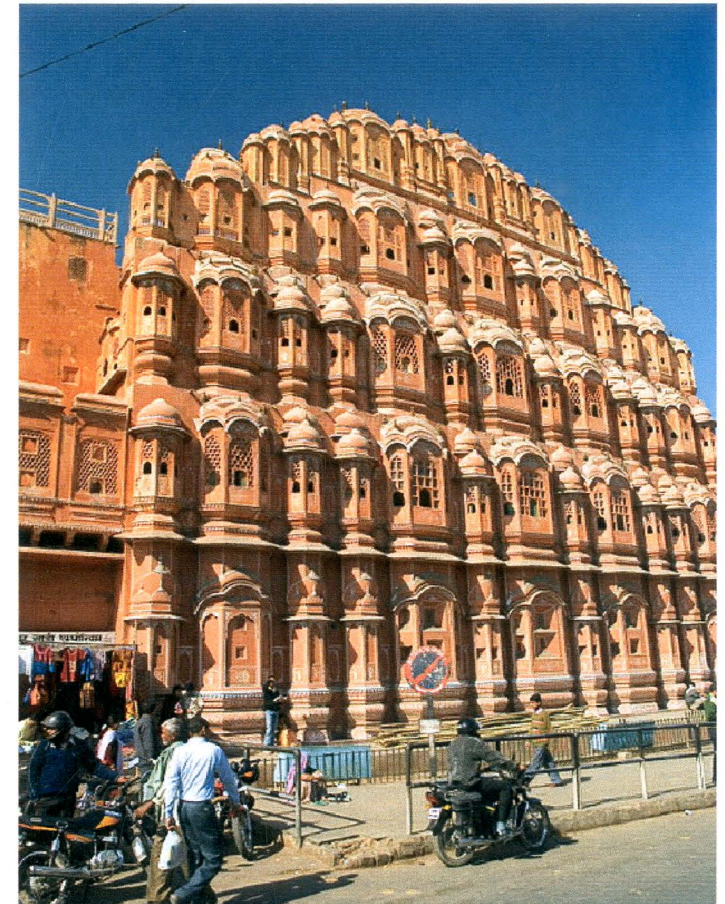
## *Women in Architecture: Palace of the Winds*

The Maharajahs of Rajasthan, traditional Muslim Indian men, have always been famous for their courtesy and for being fiercely protective of their queens. A monument to their regard for this precious sentiment can be found in the form of the Hawa Mahal.

Constructed at a time when royal ladies observed very strict purdah (covering the faces), it is widely believed that this interesting palace, with its screened balconies, provided the ladies of the royal household an opportunity to watch processions and other activities on the streets below without being observed themselves. The openings here are almost like peep-holes partially blocked by fine lattice work in lime and plaster. This fragile palace was built especially for the delicate women of the royal household who were brought here in palanquins, closed litters carried on the shoulders of the servants to enjoy the sights of the city in comfort and style.

This five-storey, pyramid-shaped structure is made up of small casements, each with tiny windows and arched roofs with hanging cornices, exquisitely modeled and carved. Its façade makes Hawa Mahal look more like a screen than a palace. (4)

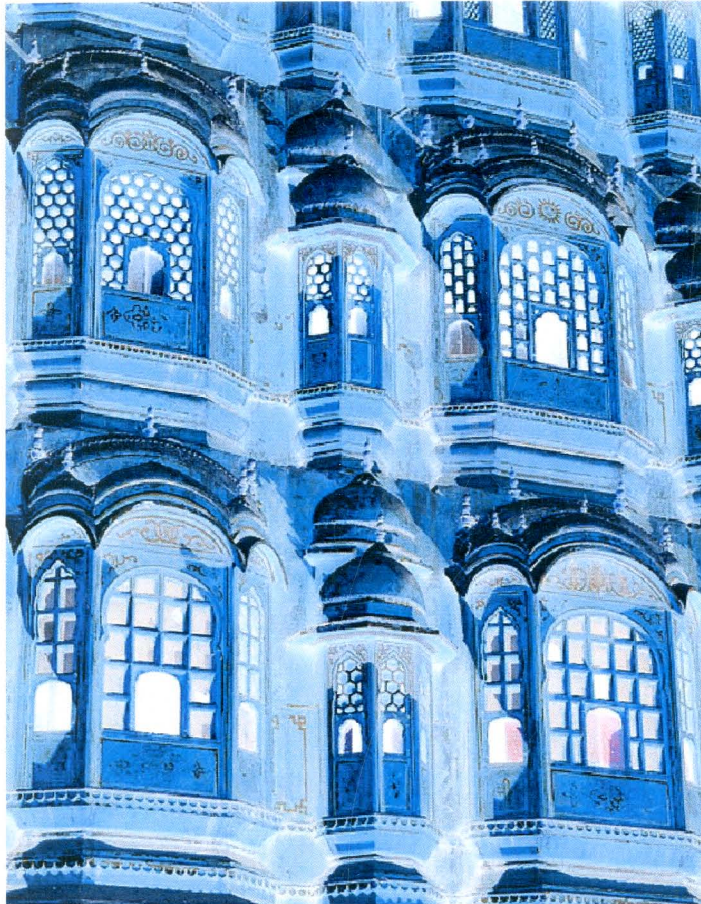
*Palace of the Winds in India*  
Maharajah Sawai Pratap Singh  
1799



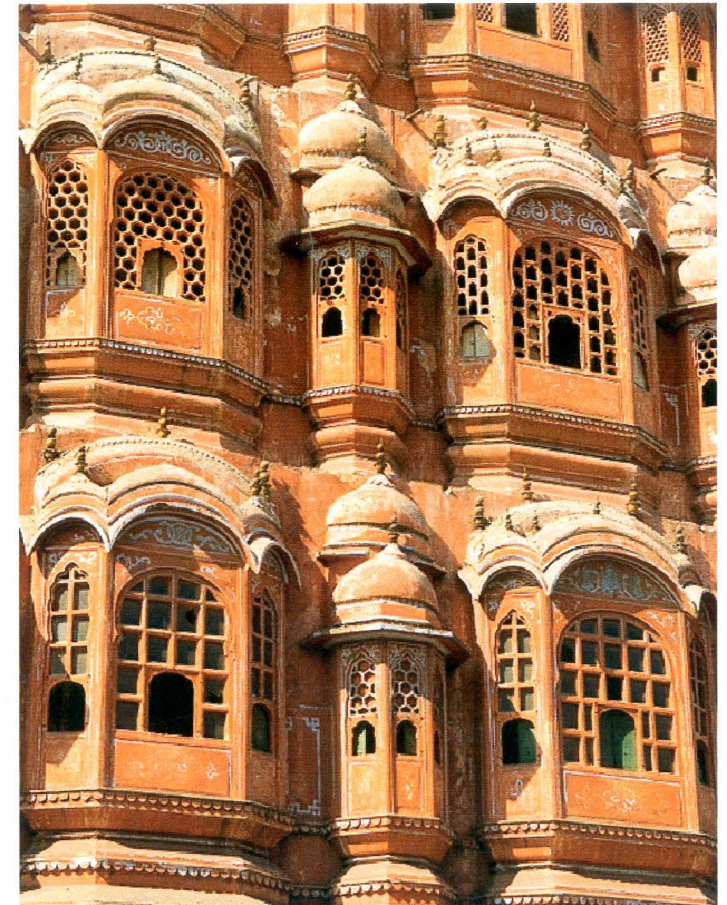
## *Women in Architecture: Palace of the Winds*

The building is a vantage point from which the queens looked out, it is strategic. The city of Jaipur, from any of the building's 900 niches, is seen in all its grandeur, with straight, wide roads, intersections and teeming crowds in the market. (5)

Relation between solid and void



*Palace of the Winds in India*  
Maharajah Sawai Pratap Singh  
1799



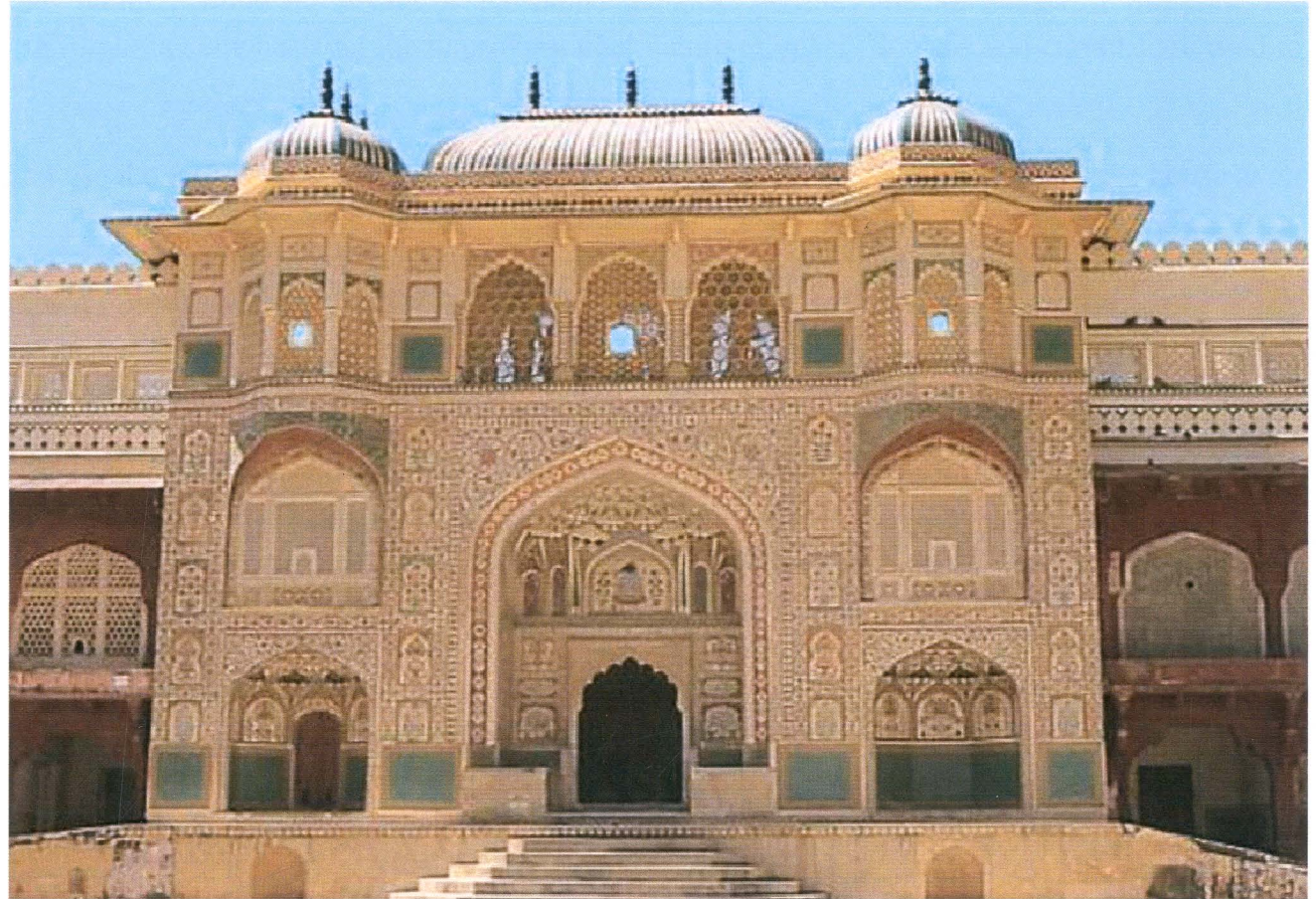
## *Women in Architecture: Amber Palace*

We are still in India, with the same Islamic traditional values whereby women are separated from na-mahram men ("men whose kinship does not represent any impediment for marriage"(6) ) The outer appearance of the palace, being rough is totally different from its core. The interior of the palace provides a soothing and warm ambience, which is least expected from its outer appearance. (7)

### **Amber Palace in India**

Raja man Singh I

1592



## *Women in Architecture: Amber Palace*

It has screen separating women from the outside realm and is made with white marble and red sand stone (8).

What is the Muslim culture that affected the use of space?

In the home, when na-mahram male guests arrive, part of the home is re-defined as public. A front room or the front verandah (in India) is used as the more accessible "public" space where men can interact, conduct business, and socialize with men who are na-mahram to the women of the household. In the traditional homes of wealthy Muslim families in both India and Iran, several rooms (known as the *birun* in Iran and *mardana* quarters in India) are set aside for the "public," while the inside of the home remains "private." In the homes of the poor, the public-private definition is less physical and more symbolic, emphasizing the improvisational nature of space. Screens and curtains are used to differentiate and partition public from private.

In the absence of unrelated men, women enter and use the more "public" areas of the home but quickly retreat to the interior of the house at the sound of an approaching male.

*"When a knock is heard on the front door, it is always answered by a loud "Who is there?" and until this is satisfactorily answered the door is not opened. If the caller should prove to be for the master of the house, the fact is loudly proclaimed: 'A man is coming, women away!' or something of the kind A great deal of hurrying takes place, and the women are quickly indoors."*

Conversely, when women entertain their female friends, who are na-mahram to the males of the household, men are disallowed entry into the interior spaces of their own homes. Sometimes, mahram males socializing with mahram females of the household such as wife, sister, and mother (Mahram refers to a specific category of people of the other sex with whom marriage is explicitly forbidden), have to cut short their visit, end all interactions, and leave if na-mahram female guests arrive unexpectedly.

*"If guests arrived when the whole family, mother, uncle, brothers were together in the sitting room the gatekeeper announced the arrival of the veiled ladies by clapping his hands. All the men present were startled and took refuge in a neighboring room ... As long as the call lasted, father, uncle and brothers could not move about but had to wait patiently for the "all clear" signal given by the mother. Only then did they recover their freedom of movement." (9)*

## *Women in Architecture: Surramanraa*

"The name, Surramanraa -- pleasure to who observes," explains Khoury. "...it's supposed to be a haven for women. But it's also for men of course, because they can imagine what's inside." (10)

Surramanraa is a ladies-only leisure facility meant to offer women a stimulating entertainment and shopping experience, providing them with an exclusive space for social and cultural gatherings. The location offers a wide variety of retail and service facilities, namely Home Furnishings, Clothing retail and Fashion Accessories, Cosmetics and Beauty Express facility, a Lounge & Café, a News & Music stand, a Business Center, a Children's center, and more.

Surramanraa reveals itself to the city as an urban installation. The access to the project is monumentalized by 2 mobile independent elevator-towers, each consisting of a 7 meter high cabin. The iconic structures anchor themselves by piercing through the slab all the way down to the lower level while piloting the visitors into the facility.

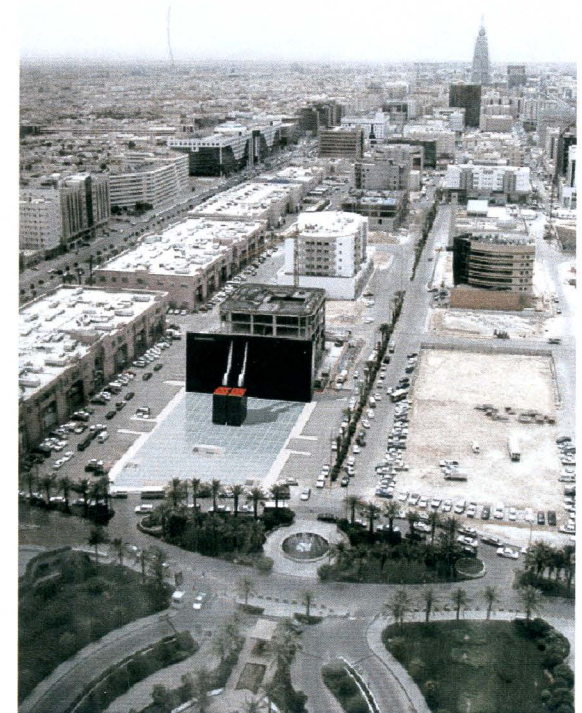
The proposed entrance structure acts as a buffer between the urban context and the introverted space below; the latter is only unraveled once the visitors enter the facility and remove their veils.

The translucent slab constitutes the project's façade and the surface of intersection between the city and the interior space. Natural light penetrates the space through the slab. By day, it acts as a veil through which the visitors perceive the overhanging shadow of the city-activity above, while being protected from the gaze of the passers-by. Once the female customers enter the elevator, they will be completely segregated from the world of men. By night, the slab lights up giving the lower space an incandescent glow perceived from its surroundings. The interior mainly consists of a multifunctional "loft-space" surrounded by a permeable skin behind which all the peripheral and supporting activities take place. (11)

### ***Surramanraa in Saudi Arabia***

Bernard Khoury

2005 (aborted design)



## *Women in Architecture: Surramanraa*

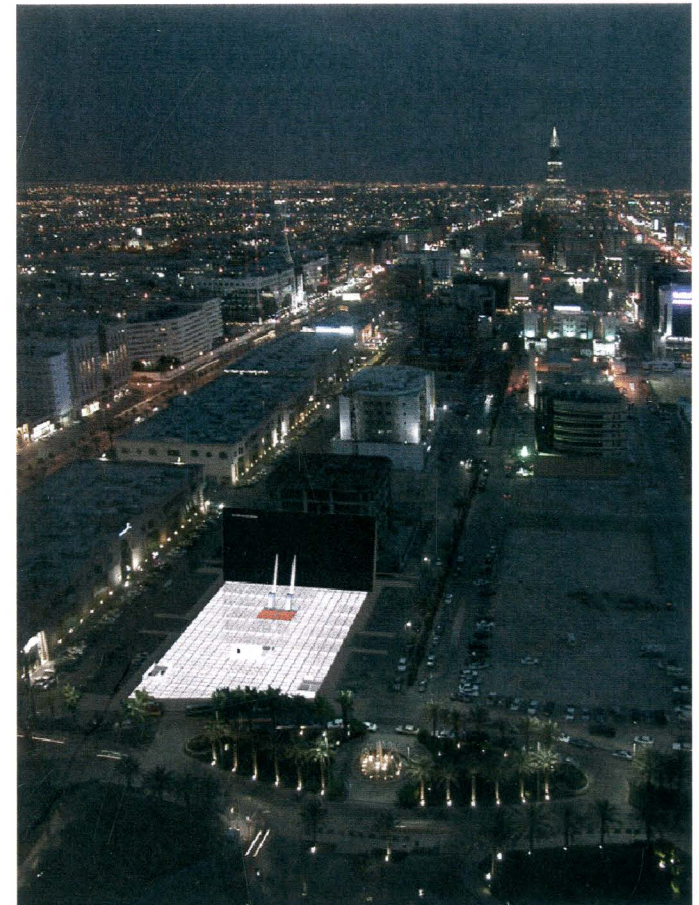
In essence, the entire building is a series of veils; the shadowy world they create is intended to give the women freedom. (12)

According to Spain, “Gendered spaces are associated with the position of women in society.”

“We should not only properly understand society (theory), but use such understanding as a basis for a program of action (practice) to change society. If we succeed in changing the position of women, this requires a reassessment of the situation (theory) and so on. Society is a changing entity which shapes, and is shaped by, individual actions. Space and status are linked in much the same way as theory and action. Just as theory both directs and is modified by practice, spatial arrangements are produced and are produced by status distinctions. Gendered spaces provide the concrete, everyday-life grounding for the production, reproduction, and transformation of status differences.” (13)

### ***Surramanraa in Saudi Arabia***

Bernard Khoury  
2005 (aborted design)



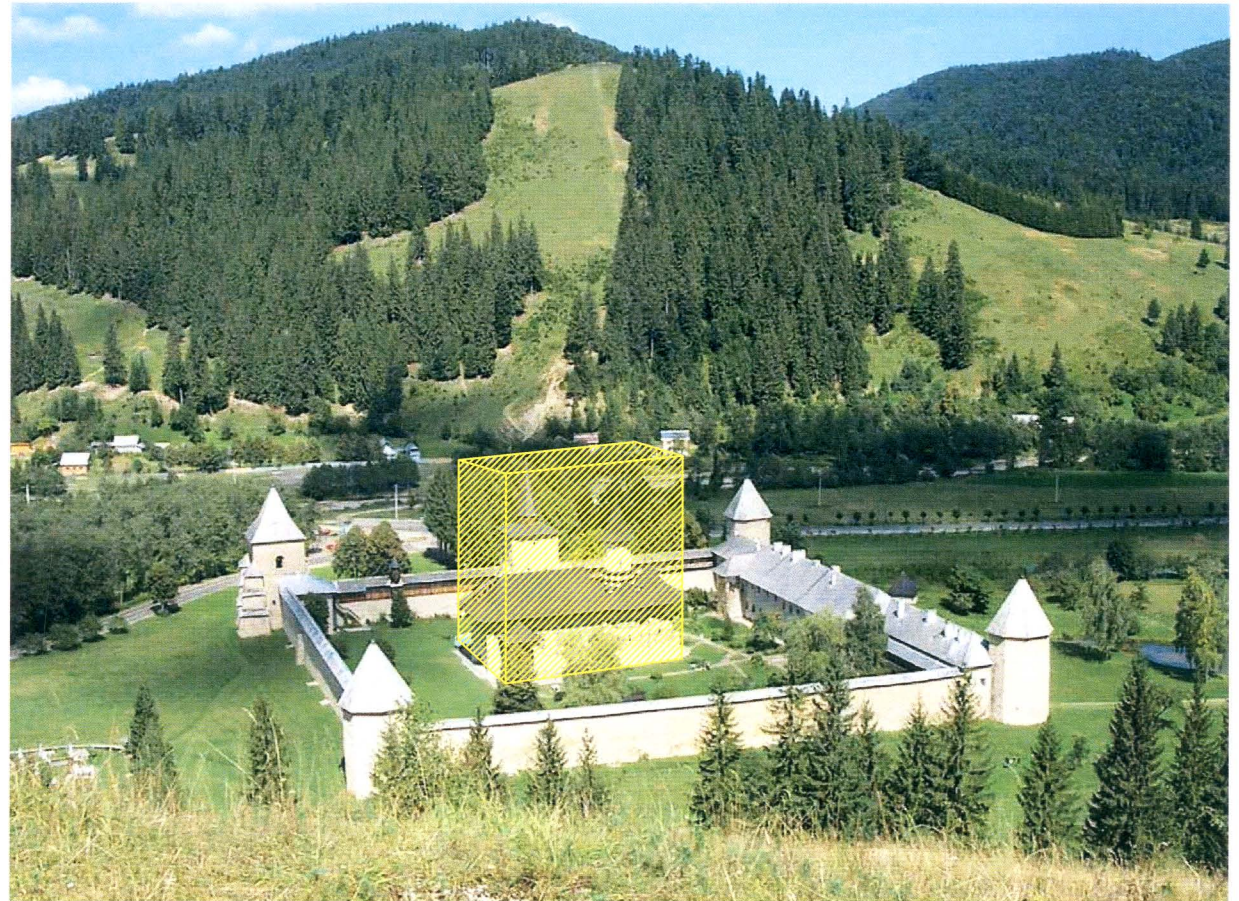
## **Introverted Spaces**

The typological comparative analysis of introverted spaces identifies spatial relationships within the space from one side, and between the space and surrounding from the other.

## *Enclosed Community Space*

The Monasticism was always ultimate in the Eastern Church. The rulers and rich families of the two Romanian Principalities continued the tradition of erecting churches and religious buildings. They endowed the monasteries with land, forests, vineyards, orchards and villages, and would enriched them with art treasures long after their founding. In a centuries-old practice found throughout the Balkans, such a monastery typically took the form of a fortified **enclosure** with a church at its center, protected by thick walls and entered through a great gate. The interior surface of the walls were lined with storerooms, workshops, cells for the monks or nuns, refectory and kitchen; guests, goods and treasure were similarly accommodated along the walls, while the local inhabitants could take refuge within the defenses in times of trouble. (14)

*Monastery in Romania*



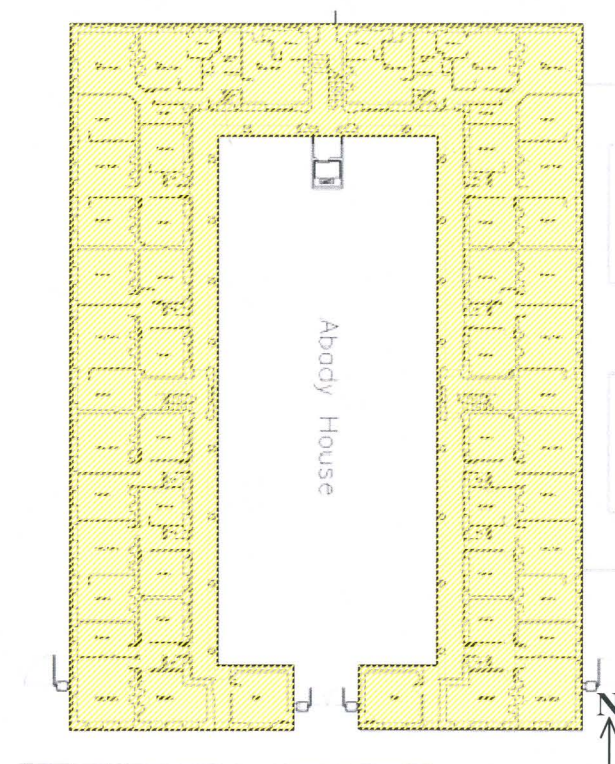


## Courtyard Space

Lutyens used a narrow, 6-story high gallery-access slab as the basic building block. The standard courtyard block has 96 dwellings. The gallery element is wrapped around a paved courtyard forming a large “U” shape that is open at the south end. The entrance courtyards are partially landscaped with planters. Fences and gates to either side give a view of the courtyard beyond. They reinforce the sense of openness along the south side of the apartment blocks. The typical building plan is organized with an open gallery around the courtyard with kitchens, baths, and some bedrooms along this side while all of the living spaces and most of the bedrooms face the landscaped space between courtyard blocks. (15)



*Residential Apartment in London*  
Lutyens



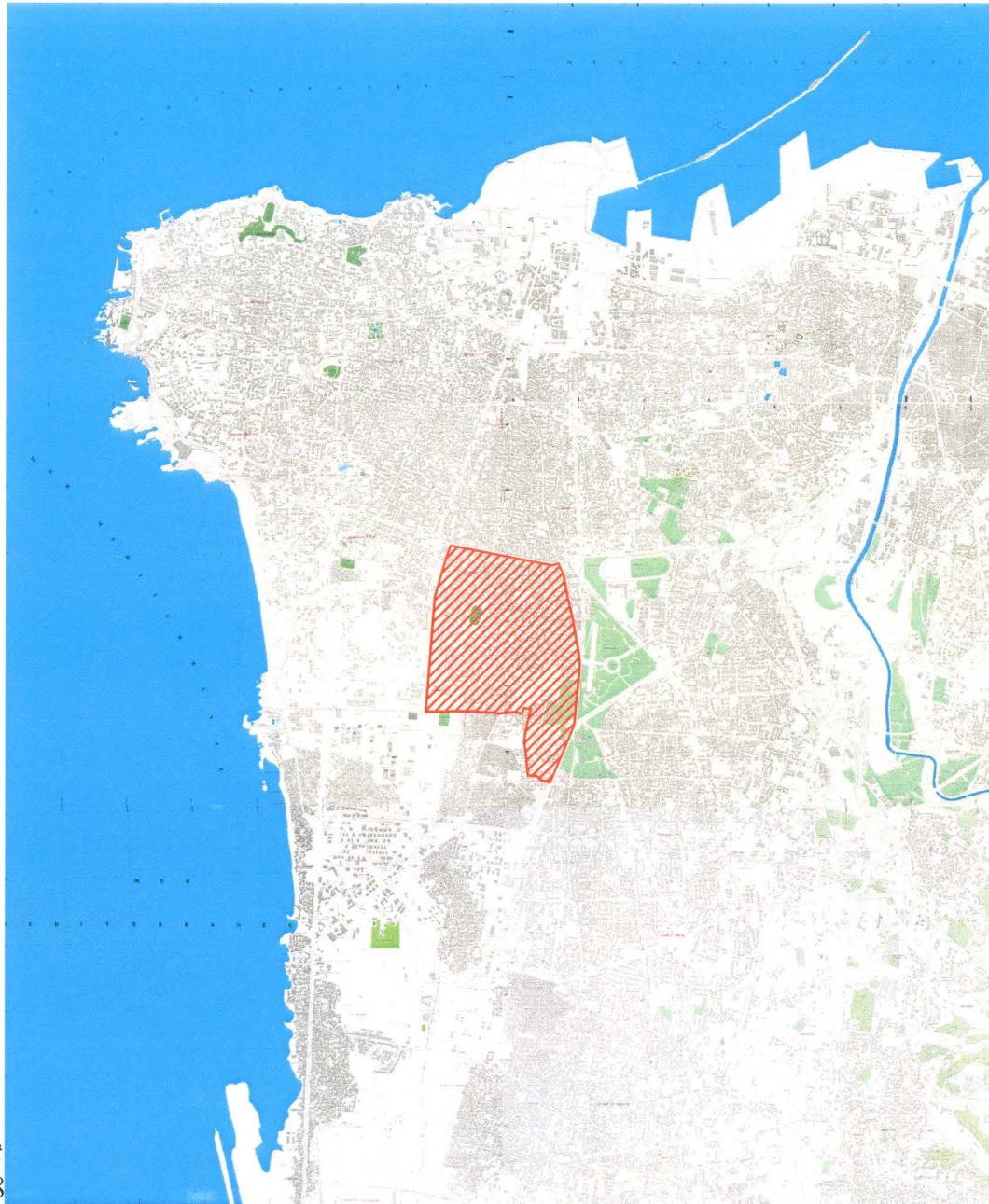
## **Tariq Al Jadidah: an Enclosed Community**

Tariq Al Jadidah is a common name of an area composed of three districts: Al Mala'ab Al Baladi (Municipal Stadium), Tariq Al Jadidah and Al Horj.

It is a completely Muslim community with a conservative aspect.

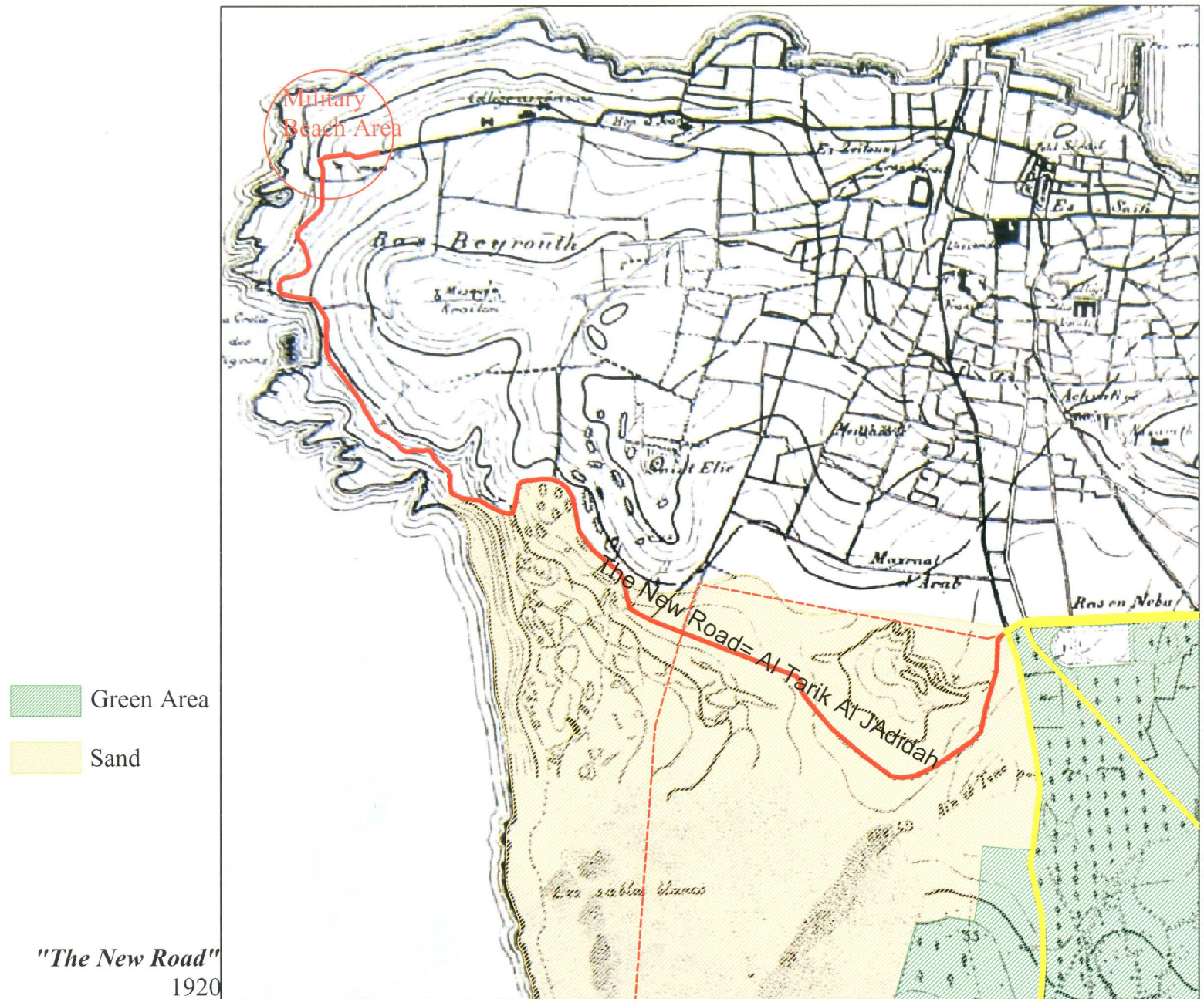
It is called Tariq Al Jadidah (meaning the new road) because the French soldiers opened a new road linking what is called now the Military Beach area to the horsecourse. And this road is now in the middle of this area.(16)

# Urban Development



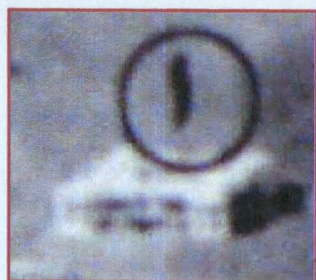
*The Area within Beirut*  
1998

# Urban Development





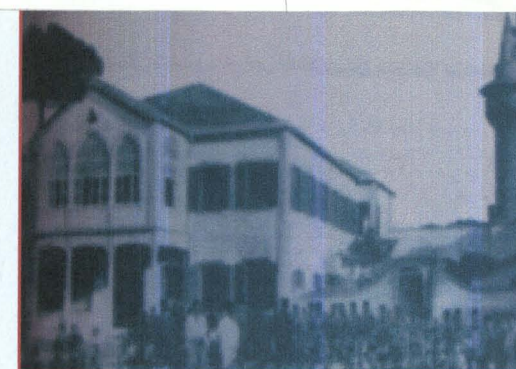
Beirut Municipal Stadium



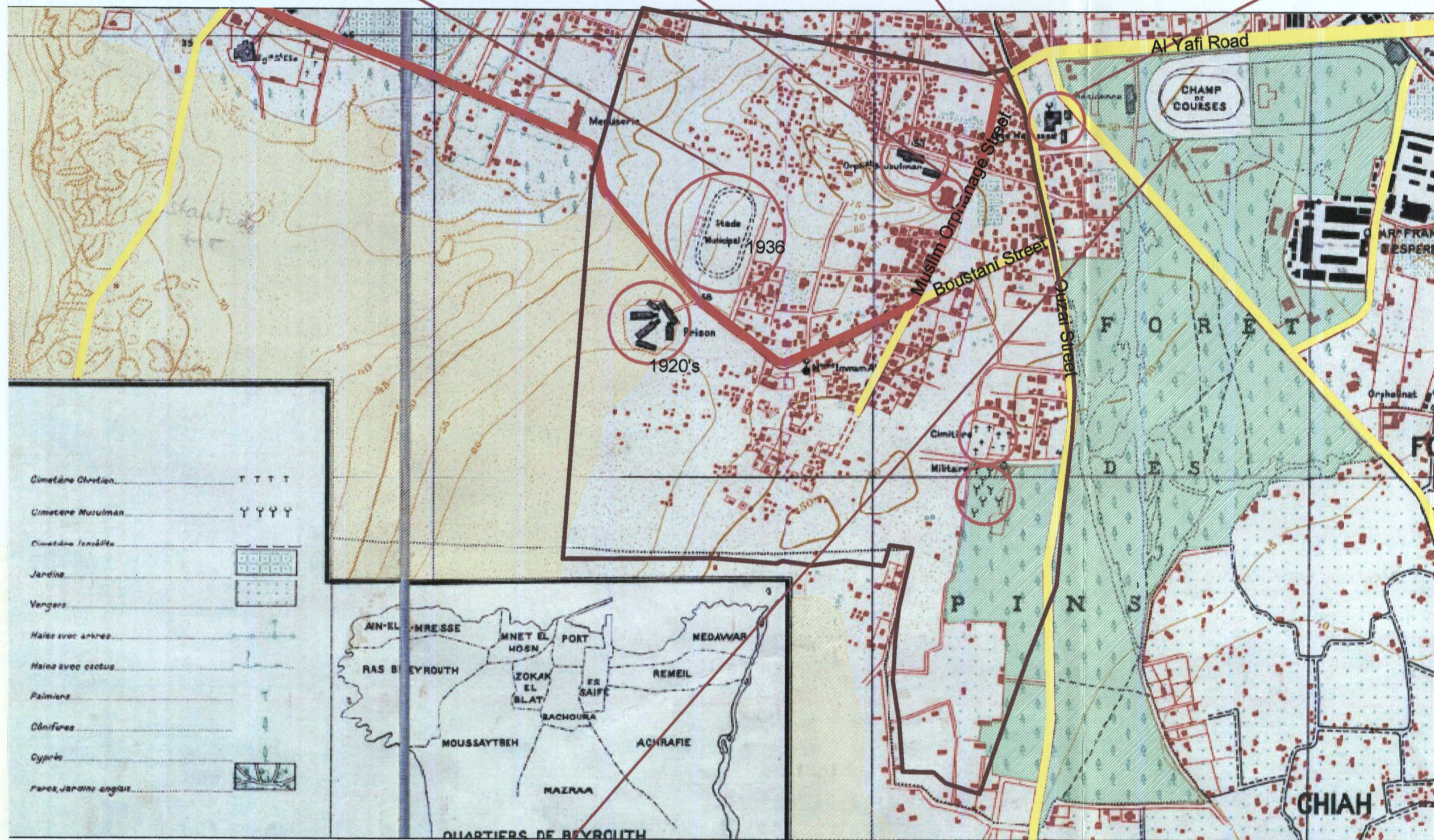
Makassed Hospital



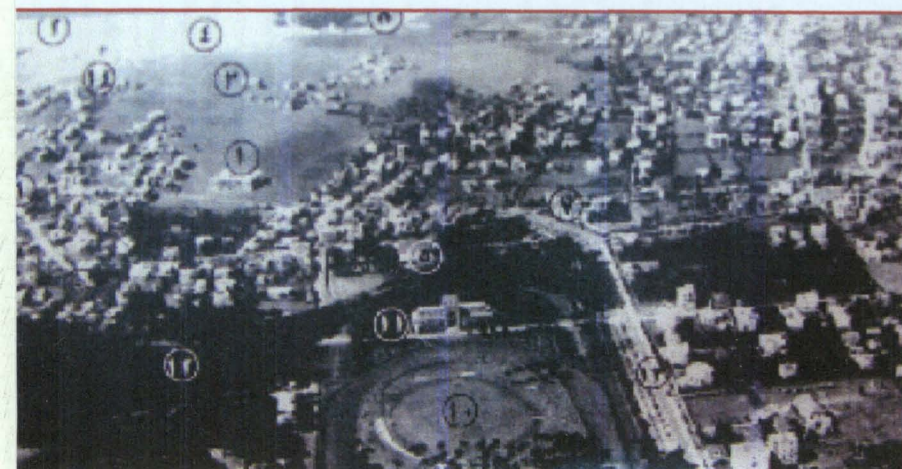
View Towards Arab Mosque



Makassed School and Arab Mosque



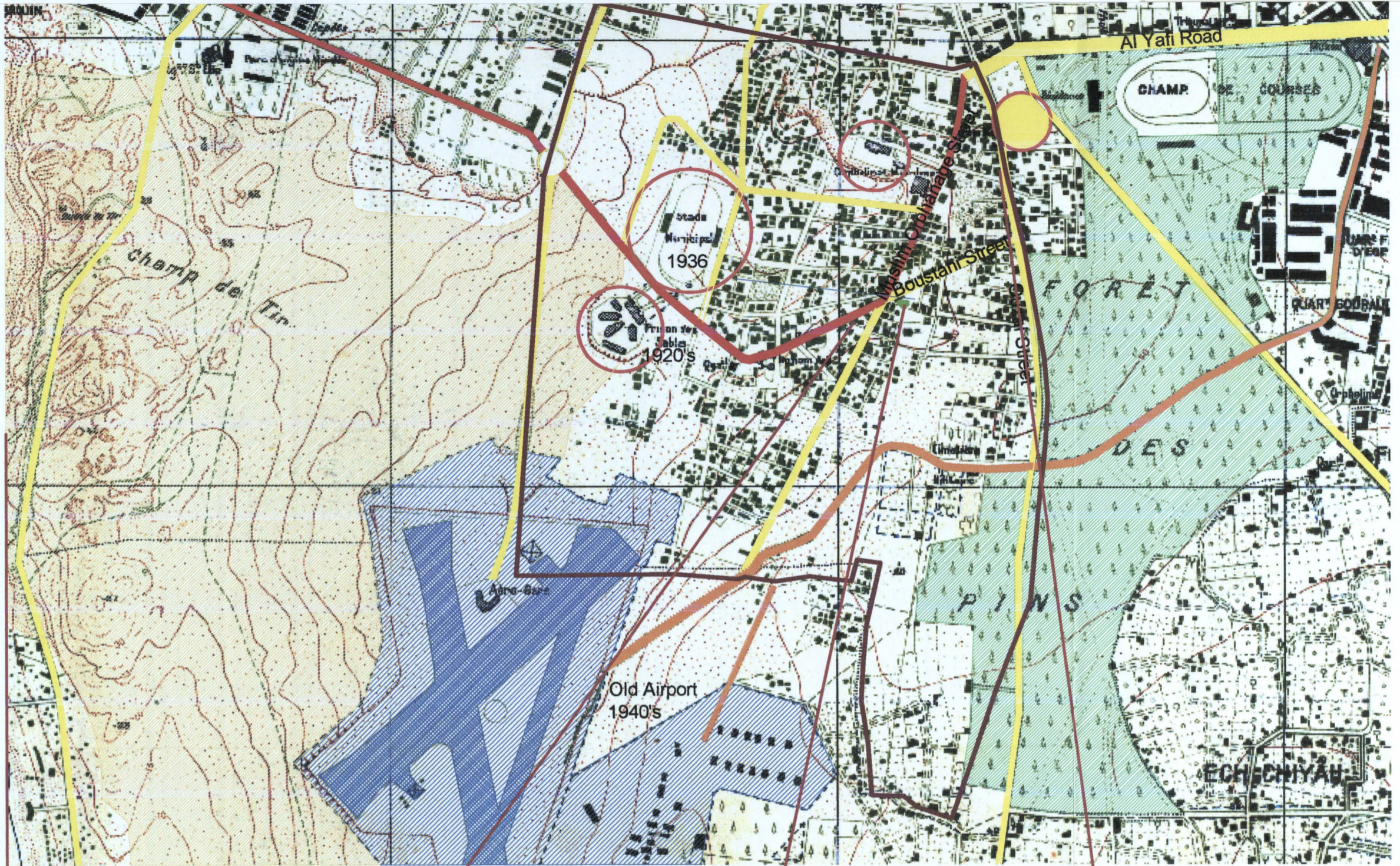
1936



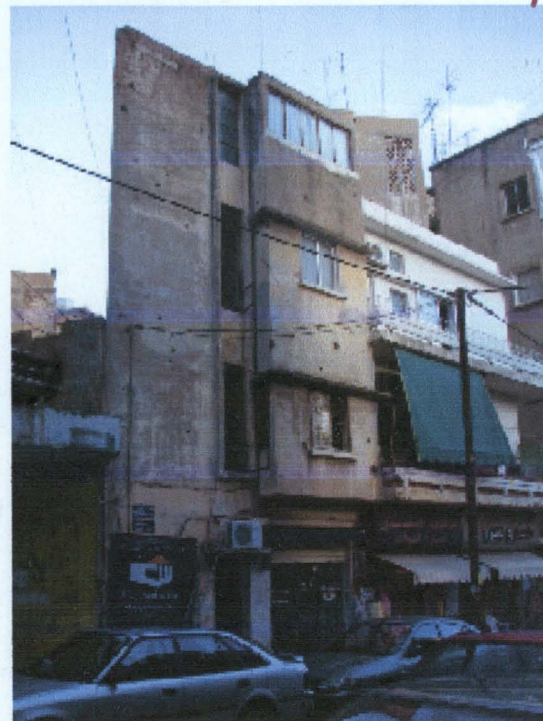
Picture towards the Horse Track (1920's)

- |   |                                      |
|---|--------------------------------------|
| 1- Makassed Hospital                        | 8- Cola Node Now                     |
| 2- Sand Prison Hill (Beirut Arab Univ. now) | 9- Al Debs Institute                 |
| 3- Orphanage Hill                           | 10- Racecourse                       |
| 4- Tariq el Jadideh Now                     | 11- French Ambassador Palace         |
| 5- Makassed School and Arab Mosque          | 12- Pine Forest                      |
| 6- Al sabil Area                            | 13- Al Yafi Road                     |
| 7- Barbir Hospital                          | 14- Land of Beirut Municipal Stadium |

- Green Area
- Sand
- First Road
- Main Arteries



1945



-  Green Area
-  Sand
-  First Road
-  Main Arteries
-  Old Airport
-  Rail Road



1996





**Building Code**

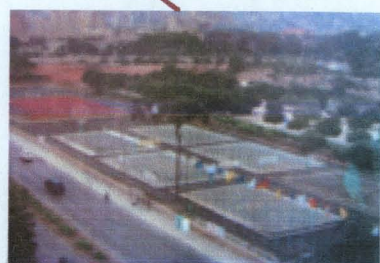
Zone	Building Height	Setback from:		Floor Area Ratio	Land Area Ratio	Restriction on Minimum Buildable Land Area		
		Streets	Site limits			Area (m2)	Facade (m)	Depth (m)
4	————	4.5m from 4.5m wide street 6.0m from less than 10m wide street 2.0m from more than 10 m wide street	————	50%	3.5	150	10	8

## ***Land Use and Identification of Leisure Spaces***

Tariq Al Jadidah is a residential area. However, it has schools, colleges, a university, a hospital, orphanage, house for elderly people, commercial areas and....leisure spaces

People consider a place where they have fun, meet with friends, forget the stress and problems of the daily life, a leisure space.

Identification of Gendered Leisure Spaces



Playing courts.....used by men



Empty pine forest?



parking used by families during weekends



Sidewalks used by women



Municipal Beirut Stadium: when there are no games, it is used mainly by women

Identification of Gendered Leisure Spaces



- Pine Forest
- Empty Land
- Orphanage
- House of Elderly People
- Colleges (mihaniyye)
- Schools
- University
- Institutions for Women
- Sport Facilities
- Camps
- Public Garden
- Horse Race Court
- Men
- Women
- Mixed



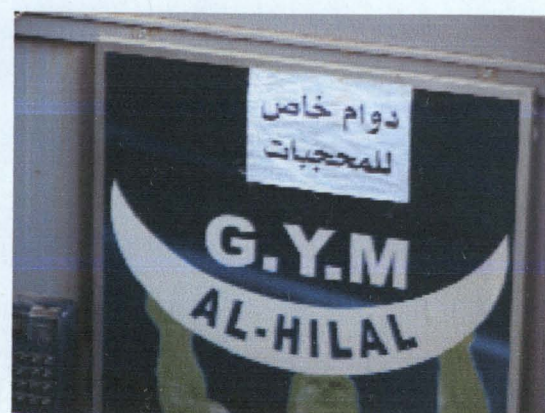
Men playing chess on the sidewalk



Men's conversation on the sidewalk



Men's coffee shops



3 days, just 3 hrs per day for women!

## Identification of Gendered Leisure Spaces

According to Wiesman, space...is socially constructed;...the spatial arrangements of our buildings and communities reflect and reinforce the nature of gender...in society. The uses of space contribute to the power of some groups over others and the maintenance of human inequality. Physical space and social space reflect and rebound upon each other."Both the world "out there" and the world inside ourselves depend upon and conform to our socially learned perceptions and values, and our culture. Neither is understandable without the other."  
Gendered architecture is shaped by social and religious forces and values that affect the way in the way they are used.(17)

"Gendered spaces are connected with the use of space, with power relations and meaning. Some spaces give feelings of comfort and belonging to men, while women feel excluded; in some spaces women have authority, while other spaces are under male authority." (18)

Dwellers of Tariq Al Jadidah identified the following leisure spaces: internet cafes, gyms, coffee shops for old men, horse race course, playing courts, Beirut Municipal Stadium,...

Only the gyms dedicate 3 days per week, and 3 hours per day for women. The only open space that women can access it is the Beirut Municipal Stadium. Although in other leisure spaces, it is not written "for men only", women can't really access those spaces, they are male dominated.

I'm talking about the women living in Tariq Al Jadidah: old/ young, working/non-working, conservative/non-conservative women.



## *The Notion of Veil and the Exploration of Women's Access to Leisure Spaces in Tariq Al Jadidah*

Veiling is the covering of women's hair and sometimes face and form. Veil is a socio-spatial practice that put women in a permanent sacred space even if they engage in activities outside the domestic realm. It is associated with the preservation of women's sanctity beyond the home. "Any "reading" of dress must take into account its corporeality, the link with the body that confers upon dress the critical dimension of mobility. The intimacy of body and dress means both that dress can act to constrain or enable physical mobility, and that dress is always subject to shifting interpretations across space and time". Space, experienced through mobility, constitutes the meaning of dress at the same time as formally or informally enforced norms of dress may constitute the meaning of a particular space or place. In forging such an understanding of the interrelations between the body, dress and space, it is useful to draw on the framework proposed by Joanne Entwistle, who combines insights regarding the body as a socially constituted object with phenomenology's approach to "dress as an embodied experience". Referring to the work of Erving Goffman, Entwistle highlights the ways in which different spaces operate by different sets of rules that determine the norms of self presentation encountered by individuals as they move into and between these everyday spaces of activity.

Entwistle concludes:

*"In sum, the study of dress as situated practice requires moving between, on the one hand, the discursive and representational aspects of dress, and the way the body/dress is caught up in relations of power, and on the other, the embodied experience of dress and the use of dress as a means by which individuals orientate themselves to the social world."* (19)

In her book *Remarking the Modern*, Ghannam states that life in the Middle East has been often viewed in terms of clear dichotomy between the *private world of the woman* and the *private world of the man*, such that men, seen as dominated and powerful, monopolize the public domain, while women, viewed as subordinate and powerless, are secluded and confined to the private sphere.

The distinction between the private and the public has been viewed as a separation between the two different worlds. Space boundaries divide Muslim society into subuniverses: the universe of men (the *umma*, the world of religion and power) and the universe of women, the domestic world of sexuality and the family. To cross the boundaries that separate the public from the private, women need to protect themselves and prevent any potential social disorder, or *fitna*, by wearing the veil. Women, thus, can leave their own space by remaining shielded in their private space created by the veil. (20)

## ***The Notion of Veil and the Exploration of Women's Access to Leisure Spaces in Tariq Al Jadidah***

According to *Merriam-Webster's Collegiate Dictionary*, *privacy* is defined as “the quality or state of being apart from company or observation”, “freedom from unauthorized intrusion”, “a place of seclusion”, and “secrecy”. (21)

For some Muslim women, veiling is an expression of their identity, their fidelity to Islam and "cultural authenticity". Other women feel that the veil allows them access and entrée into male public spaces while at the same time ensuring their anonymity, dignity, and protecting them from male harassment. According to Milani (1992), a veil "no longer signifies women's segregation, but on the contrary facilitates their access to the public arena, a means to renegotiate boundaries" and to articulate, discourse, and redefine their traditional roles, spaces, and places. (22)

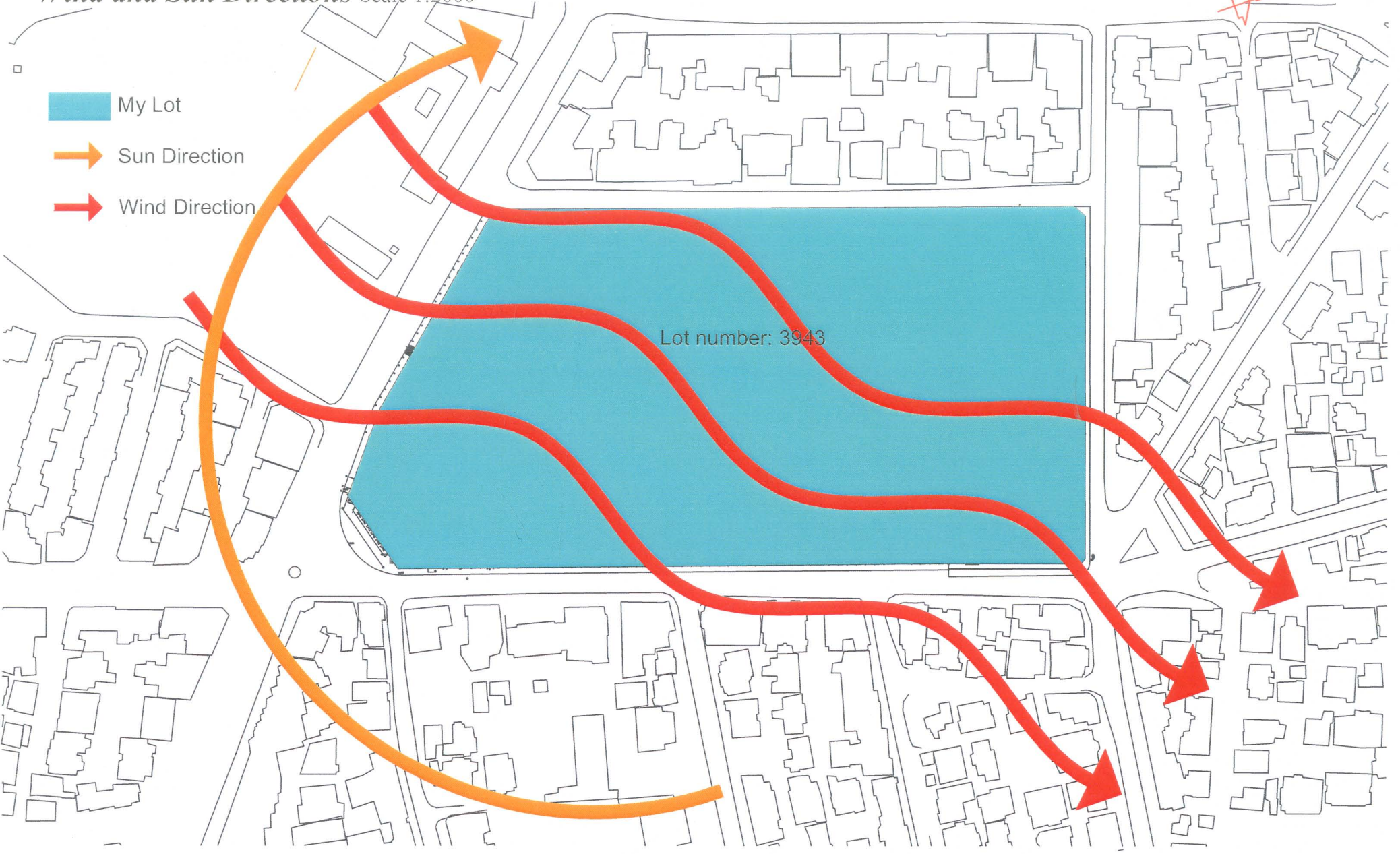
Hence, the veil comes here to produce this private sphere of the woman by dictating to men a certain behavior or etiquette towards the veiled woman, a certain behavior in the street, in the pilgrimage, in the market...

Yes, veil is a powerful element, but if it is true that it allows women to access male public spaces, why we don't find veiled women, and even unveiled women, in public spaces of Al Tarik Al Jadidah, especially leisure spaces that are accessed by men?? It is simply due to ethical and social reasons, to our Eastern culture. Our culture shapes our behavior. A place dominated by men is really inaccessible by women. Culture and inherited values can't be easily changed...

This recalls me of a film *Offside*, by the Iranian Jafar Panahi. The film is about the Tehran soccer stadium that roars with 100,000 cheering men, and only men. According to Islamic custom, women are not allowed, and the ambition girls who manage to sneak in are caught and sent to a holding pen, guarded by men soldiers. Many conversations take place between the young women and soldiers regarding the reasons behind prohibiting them from watching the game. Men can't break the rules of their duty, and the social norms, and women don't succeed to watch the game.

In sum, if this is the case in Tarik Al Jadidah, and we, as women, can't change the social values, then we have our right to have our own leisure space!

# Wind and Sun Directions Scale 1:2000





Topography Scale 1:2000

My Lot



Land Use Scale 1:2000

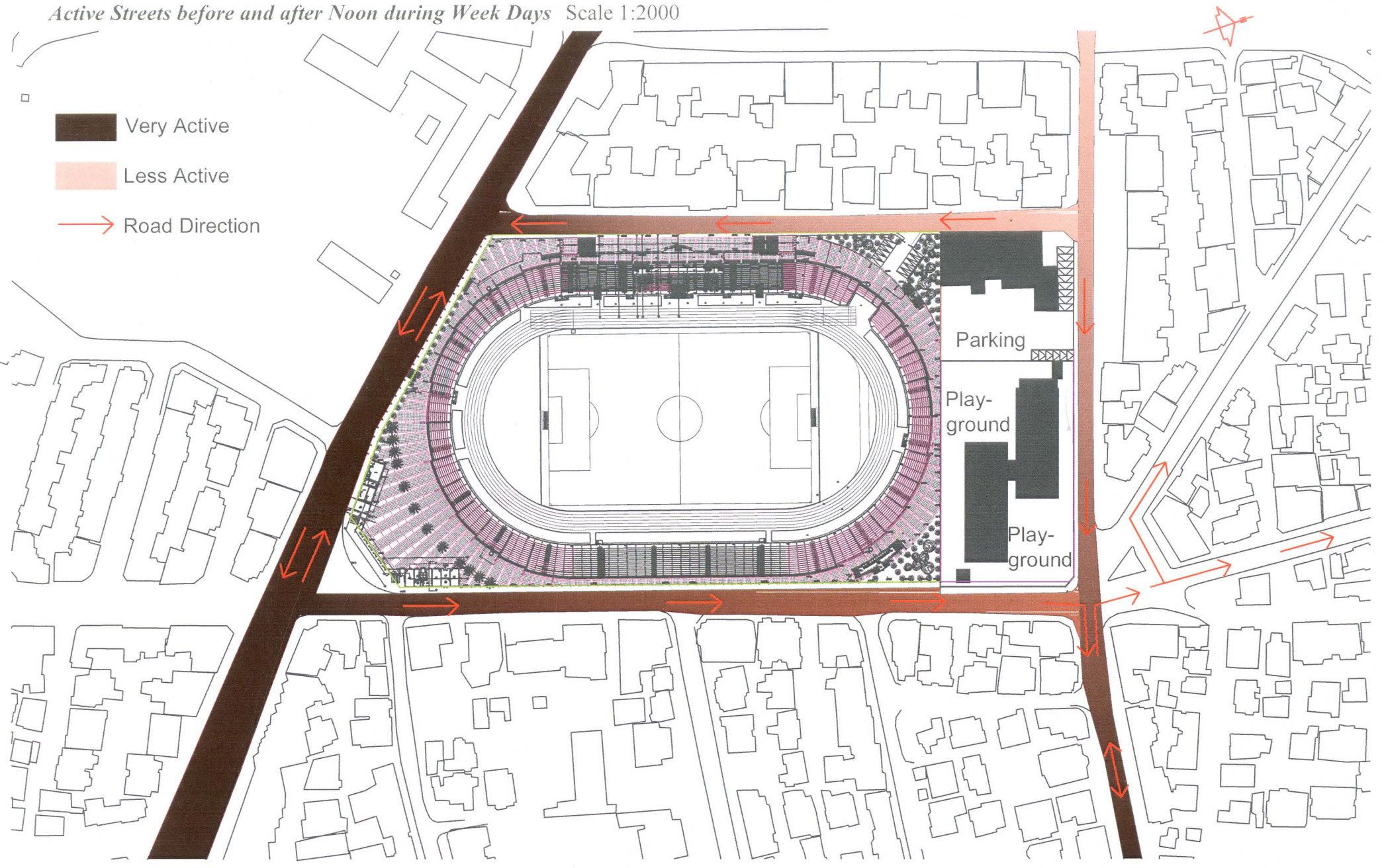


Active Streets before and after Noon during Week Days Scale 1:2000

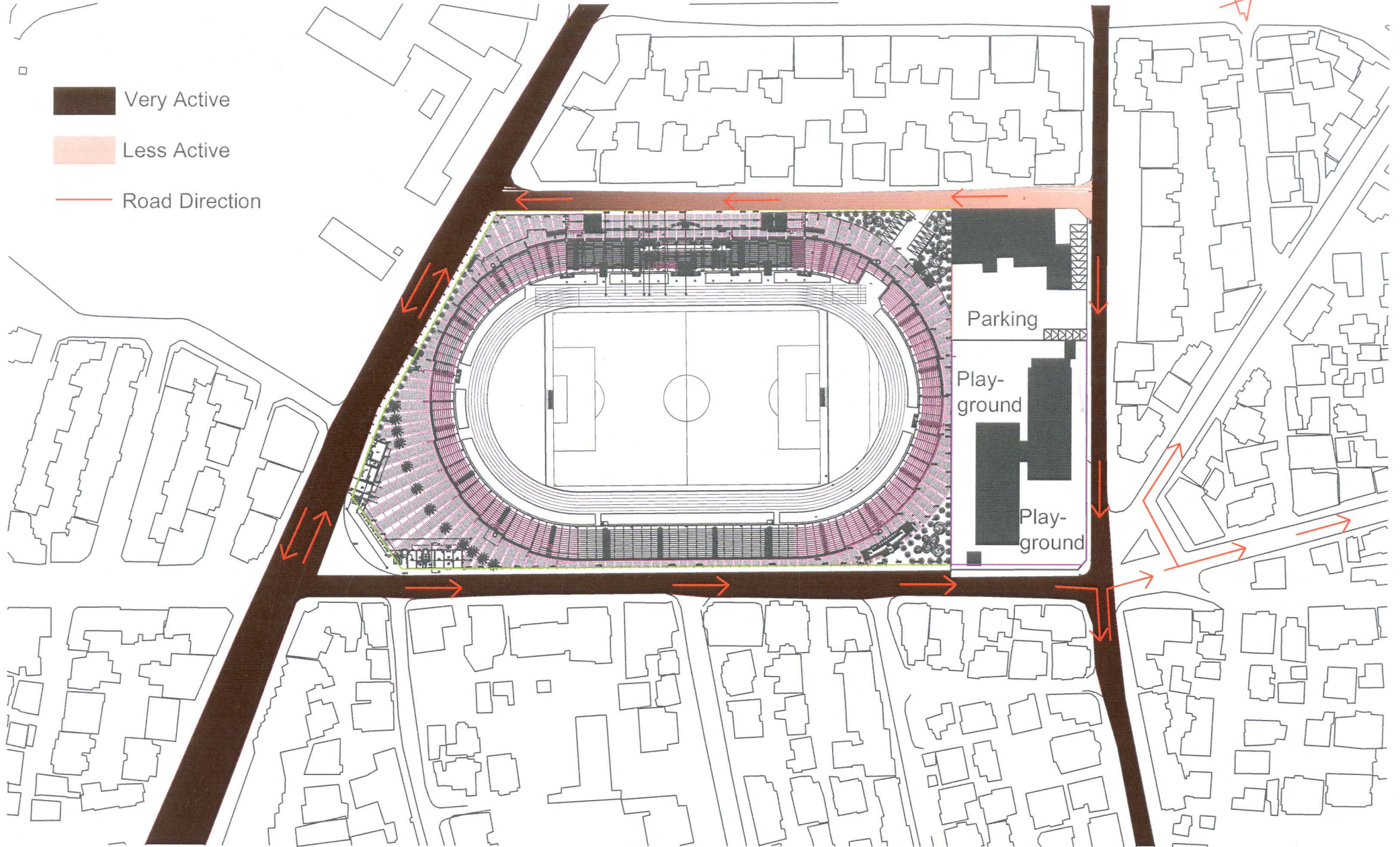
Very Active

Less Active

Road Direction

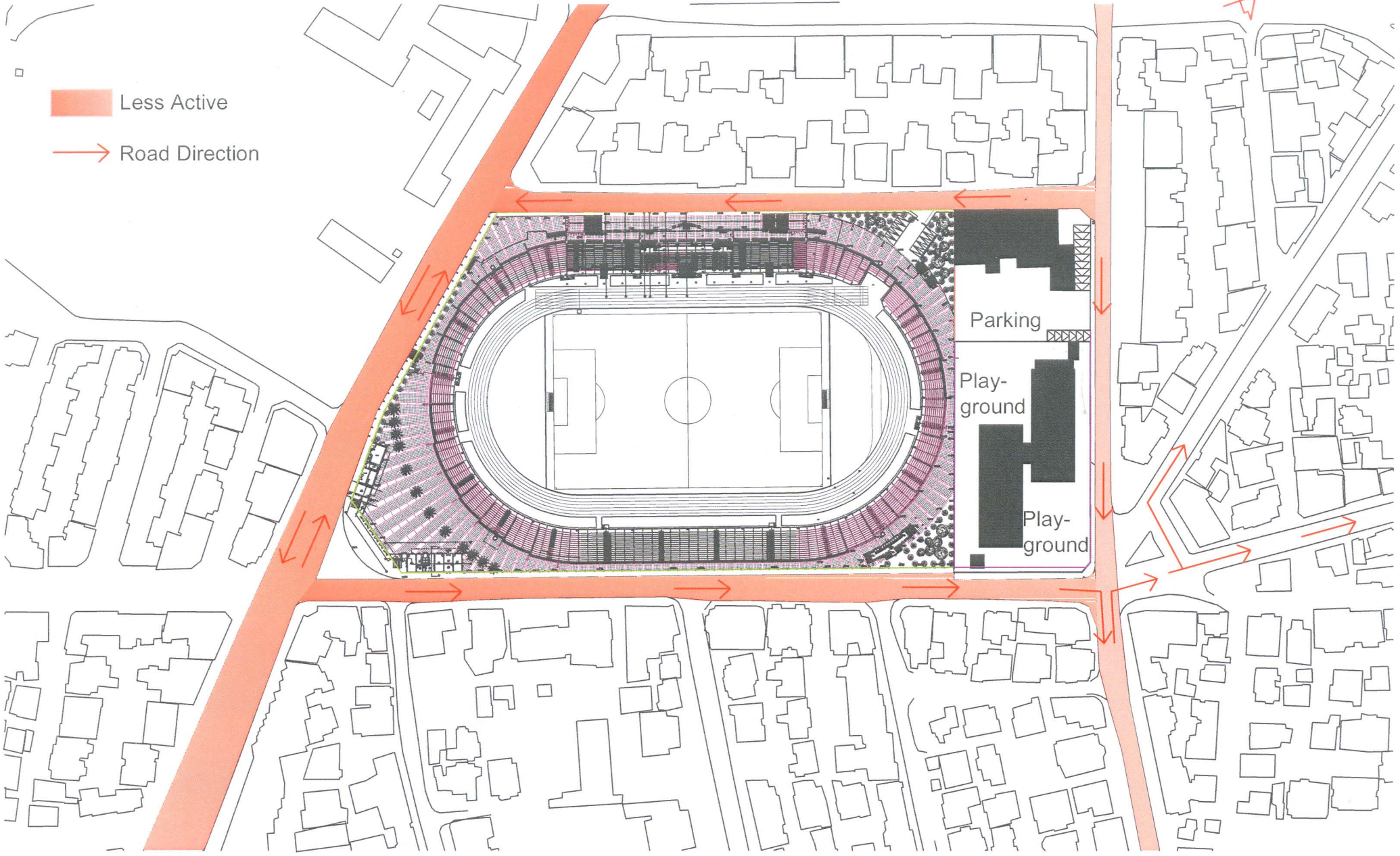


Active Streets During School Rush Hours (in the morning and around 2 pm) Scale 1:2000

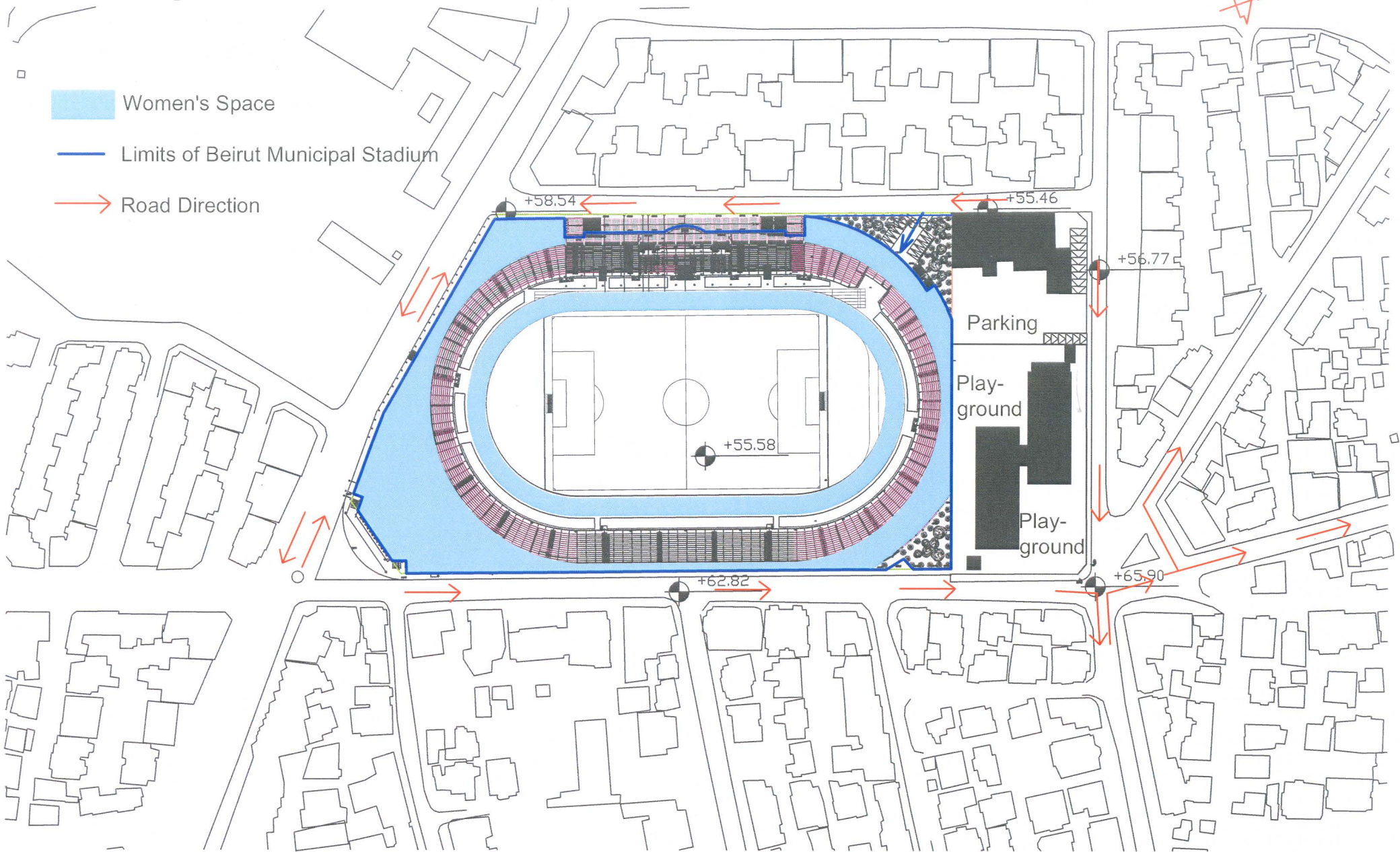


Less Active Streets During Sundays Scale 1:2000

- Less Active
- Road Direction



Beirut Municipal Stadium Scale 1:2000



*Beirut Municipal Stadium from South*

Defined limits, and closed



*Beirut Municipal Stadium from East*





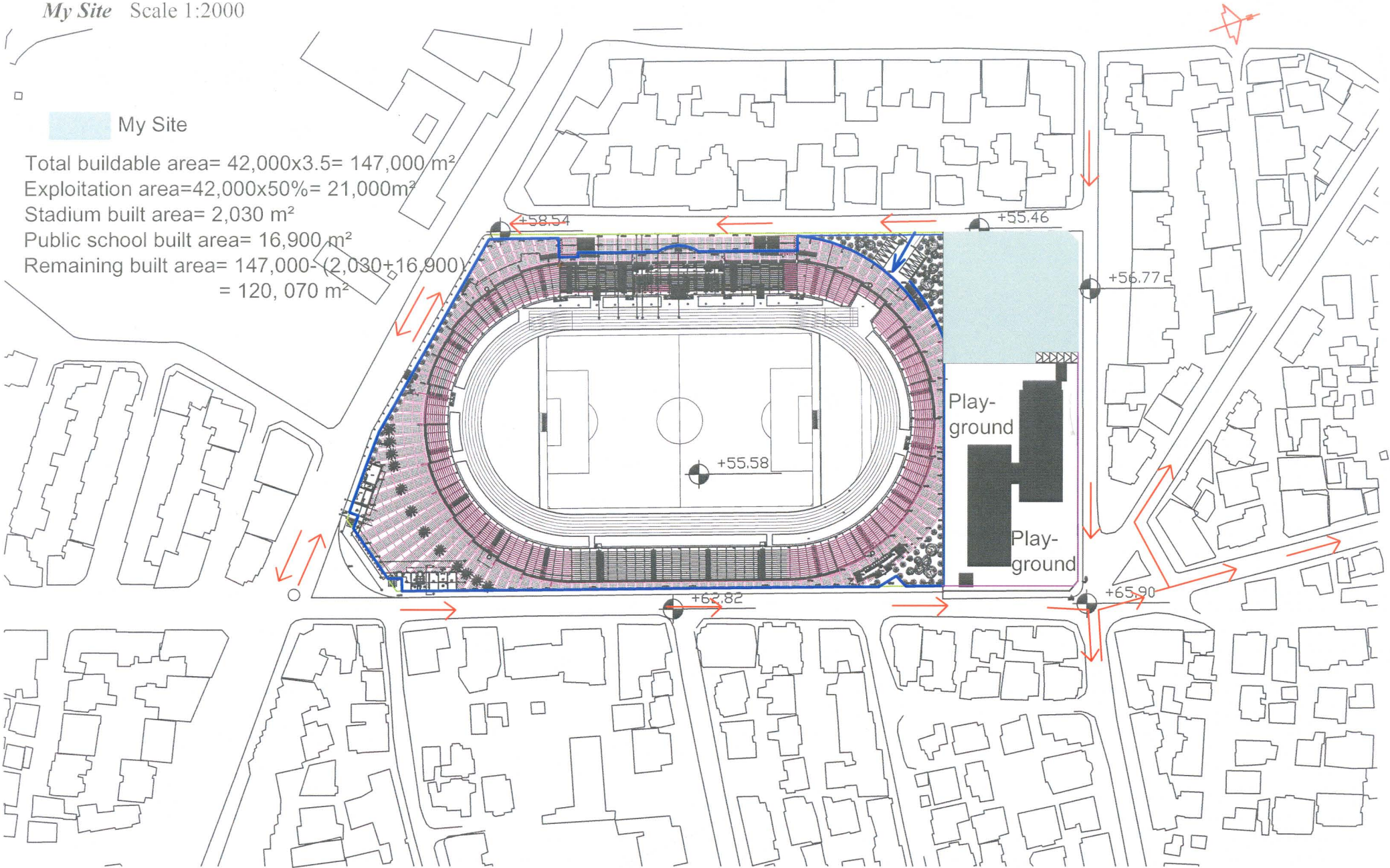
*Beirut Municipal Stadium from West*



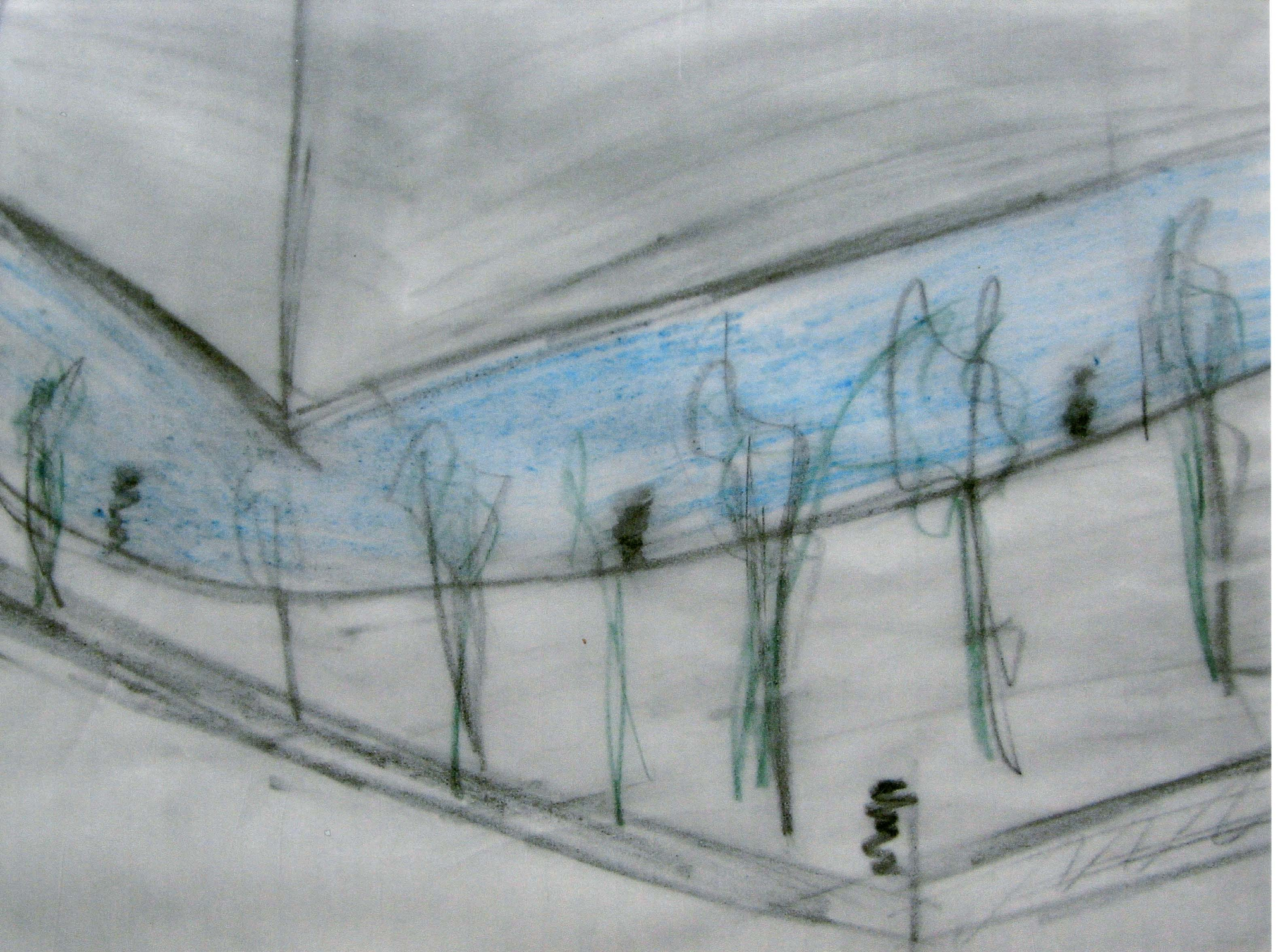
My Site Scale 1:2000

My Site

Total buildable area=  $42,000 \times 3.5 = 147,000 \text{ m}^2$   
Exploitation area=  $42,000 \times 50\% = 21,000 \text{ m}^2$   
Stadium built area=  $2,030 \text{ m}^2$   
Public school built area=  $16,900 \text{ m}^2$   
Remaining built area=  $147,000 - (2,030 + 16,900)$   
 $= 120,070 \text{ m}^2$







Waves



School Parking

My Site



*My Site*



My Site














My Site

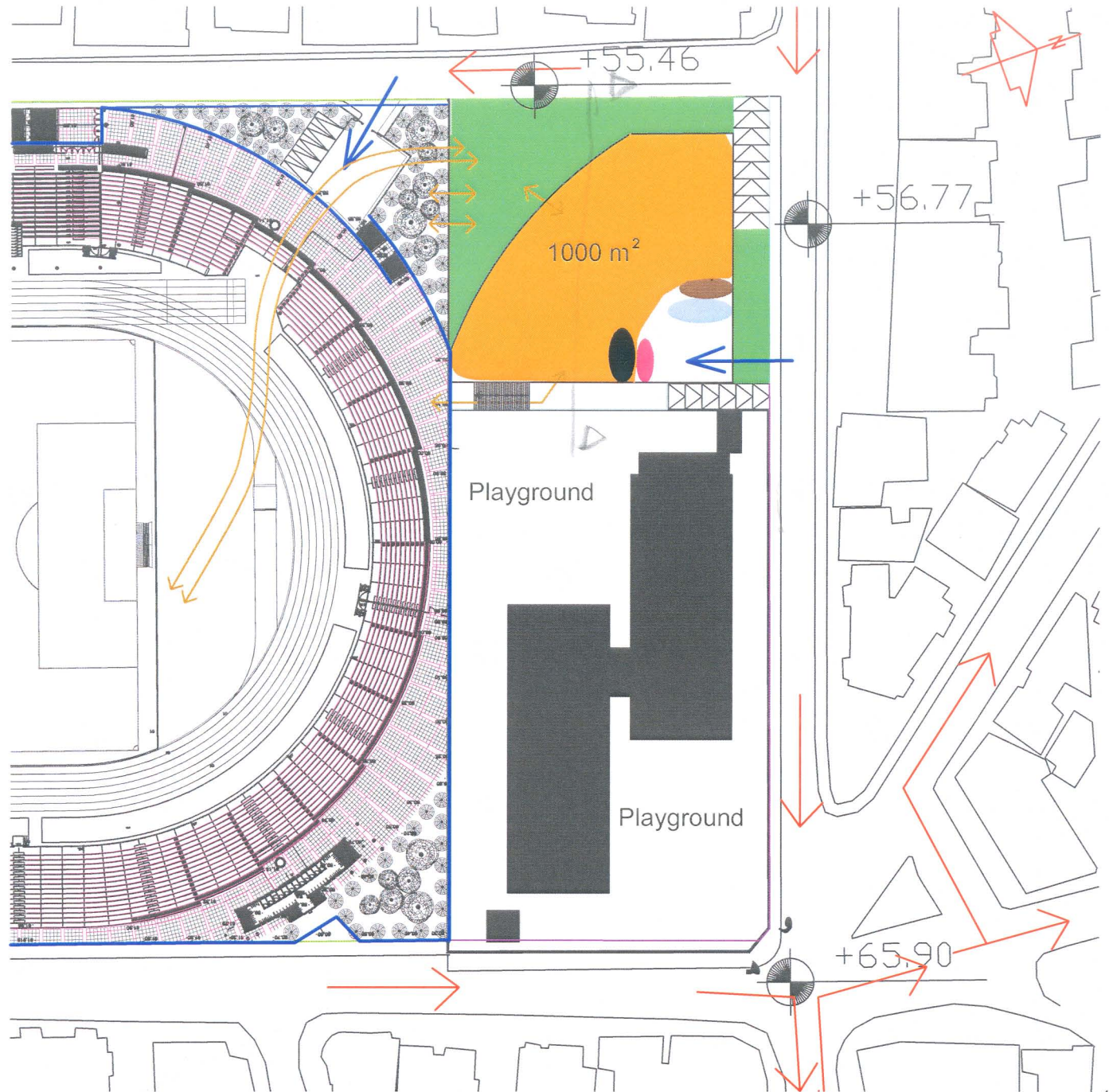


### *Vision*

Since the Municipal Stadium is the only leisure space accessible by women (and men), I will benefit from it to have it as an access to my ground floor building which will be open to both men and women, while the upper levels of my project will be only for women. Therefore, by project typology is an introverted courtyard building with an architectural façade studied in relation to the context and as a tool of spatial and visual control.

Vision (Ground Level)

-  Landscape
-  Reception and Administration
-  Vertical Circulation leading to ground floor
-  Vertical Circulation leading to upper floors
-  Toilets
-  Multipurpose Hall
-  Accessibility
-  Entrance
-  Road Direction



will send you  
the pic by  
mail

*Link between Entrance of Municipal Stadium and my Building: Ground Floor*




Sorry, the  
pro didn't appear here,  
will send it to you  
by mail  
My

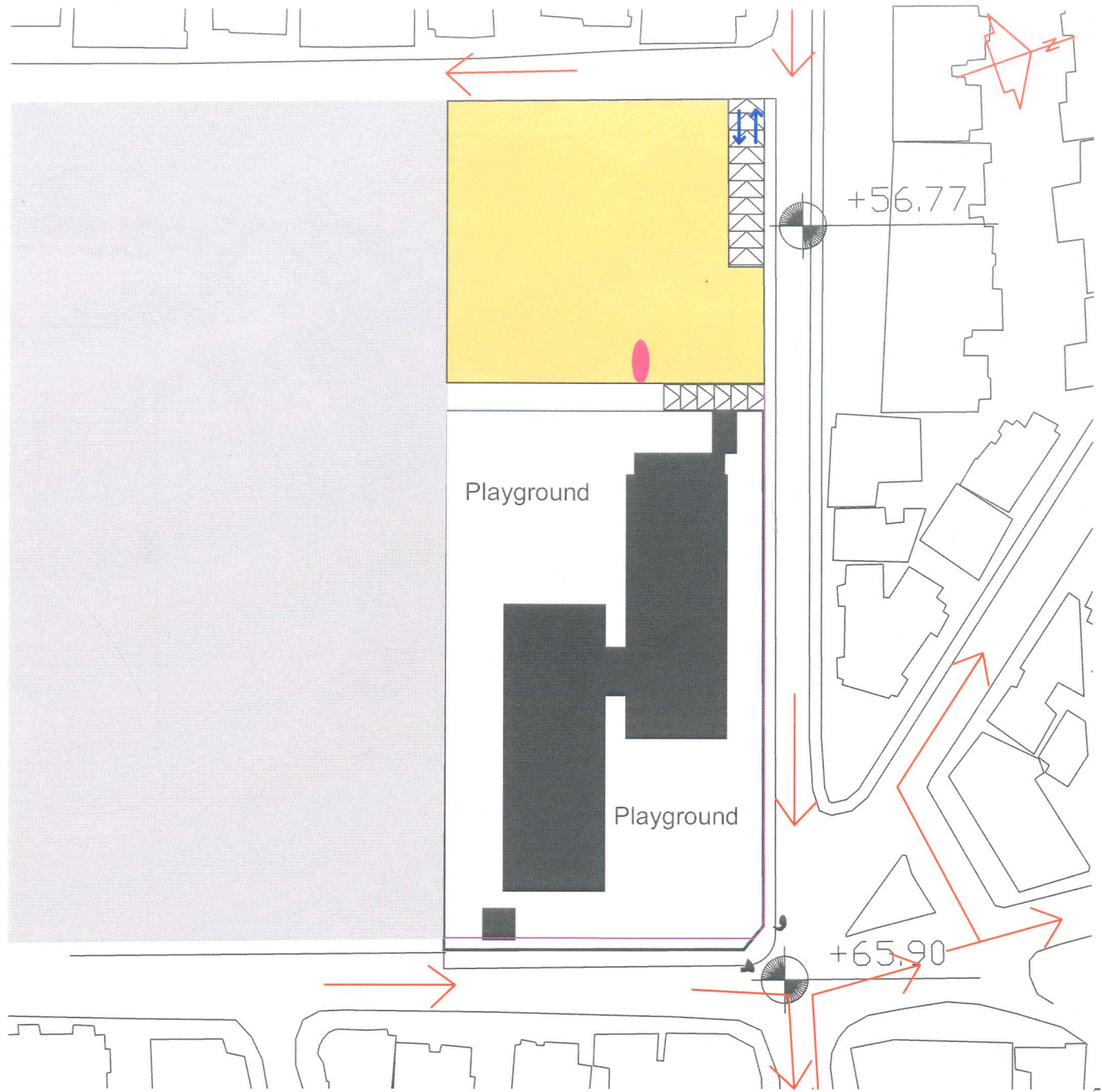
*Link between the Municipal Stadium and my Building: Ground Floor (space between my project and public school)*

Sketch by mail  
Thx

*Program*

*Underground Level*

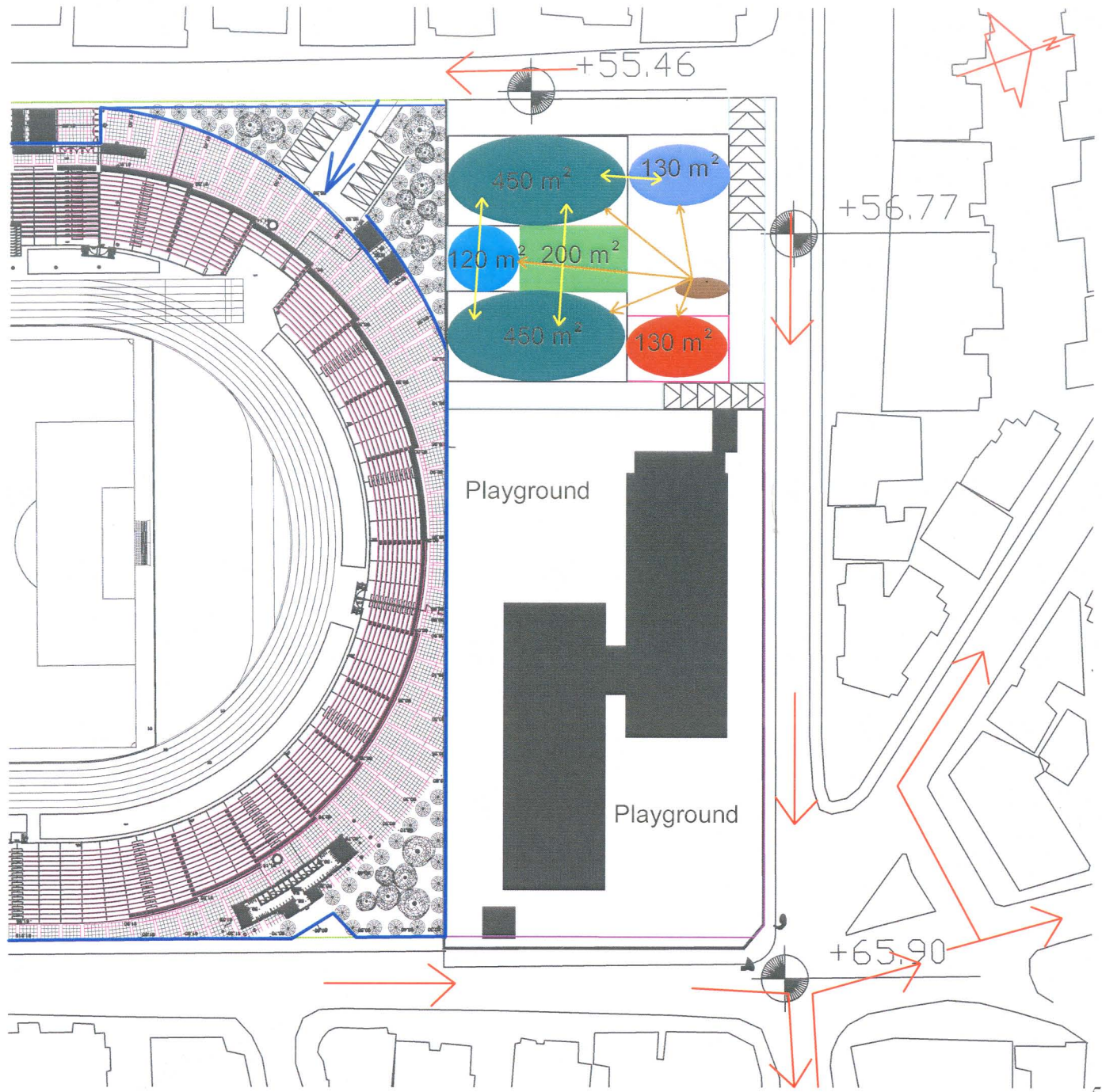
-  Underground Parking
-  Vertical Circulation leading to ground floor
-  Entrance





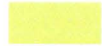









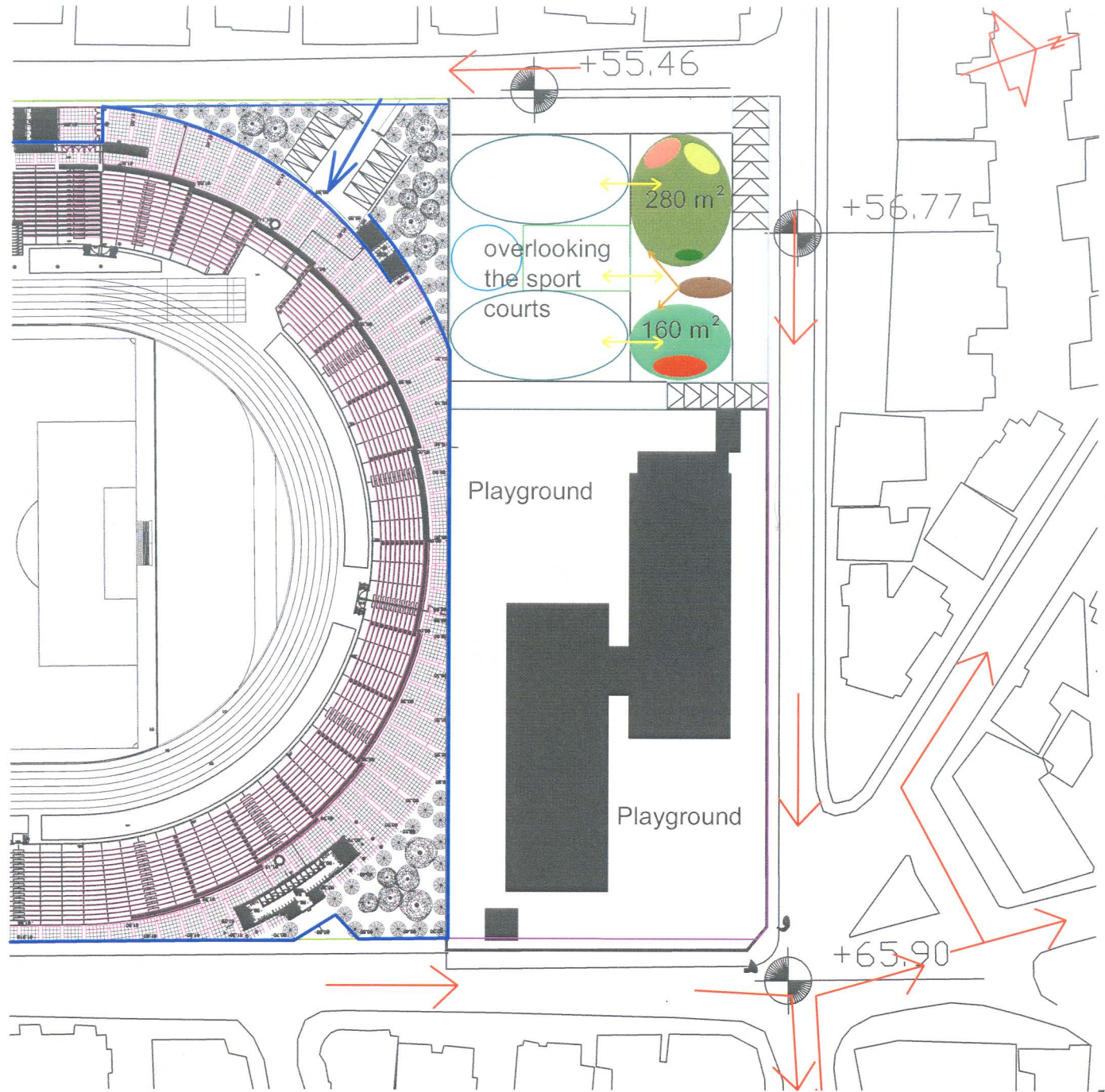
First Level

- Indoor Courtyard
- Sport Court
- Squash
- Eating Area
- Services: toilets, showers, changing rooms, lockers
- Vertical Circulation
- Accessibility
- Visual Relationship
- Road Direction




Second Level

-  Library
-  Circulation Desk
-  Storage
-  Audi-Visual
-  Social Gathering Area
-  Services: toilets, kitchenette
-  Vertical Circulation
-  Accessibility
-  Visual Relationship
-  Road Direction



Third Level

 Kitchen (cooking classes)

 Storage

 Sewing/Knitting/Painting Classrooms


 Services

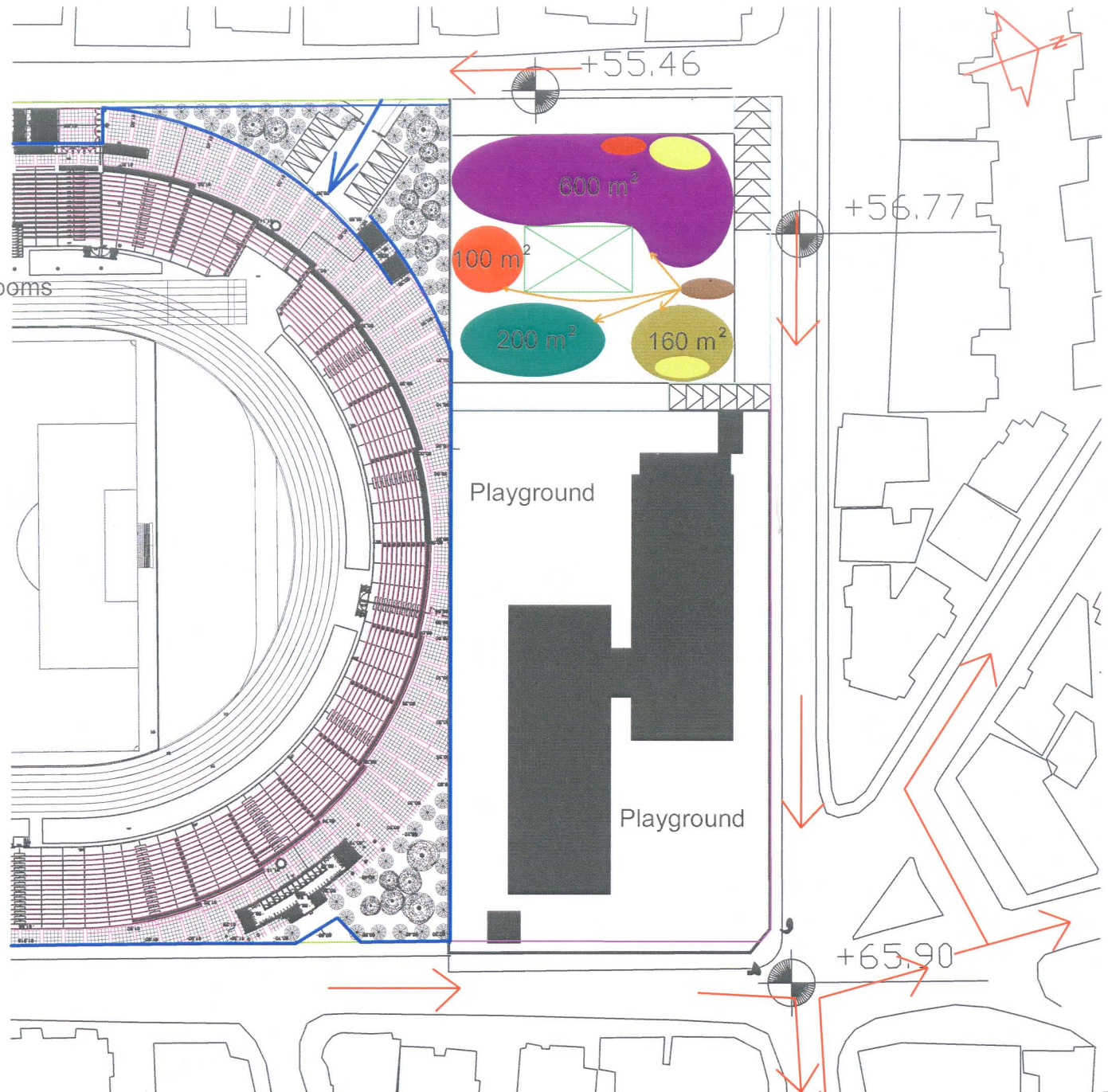
 Material Shop

 Cafeteria

 Vertical Circulation

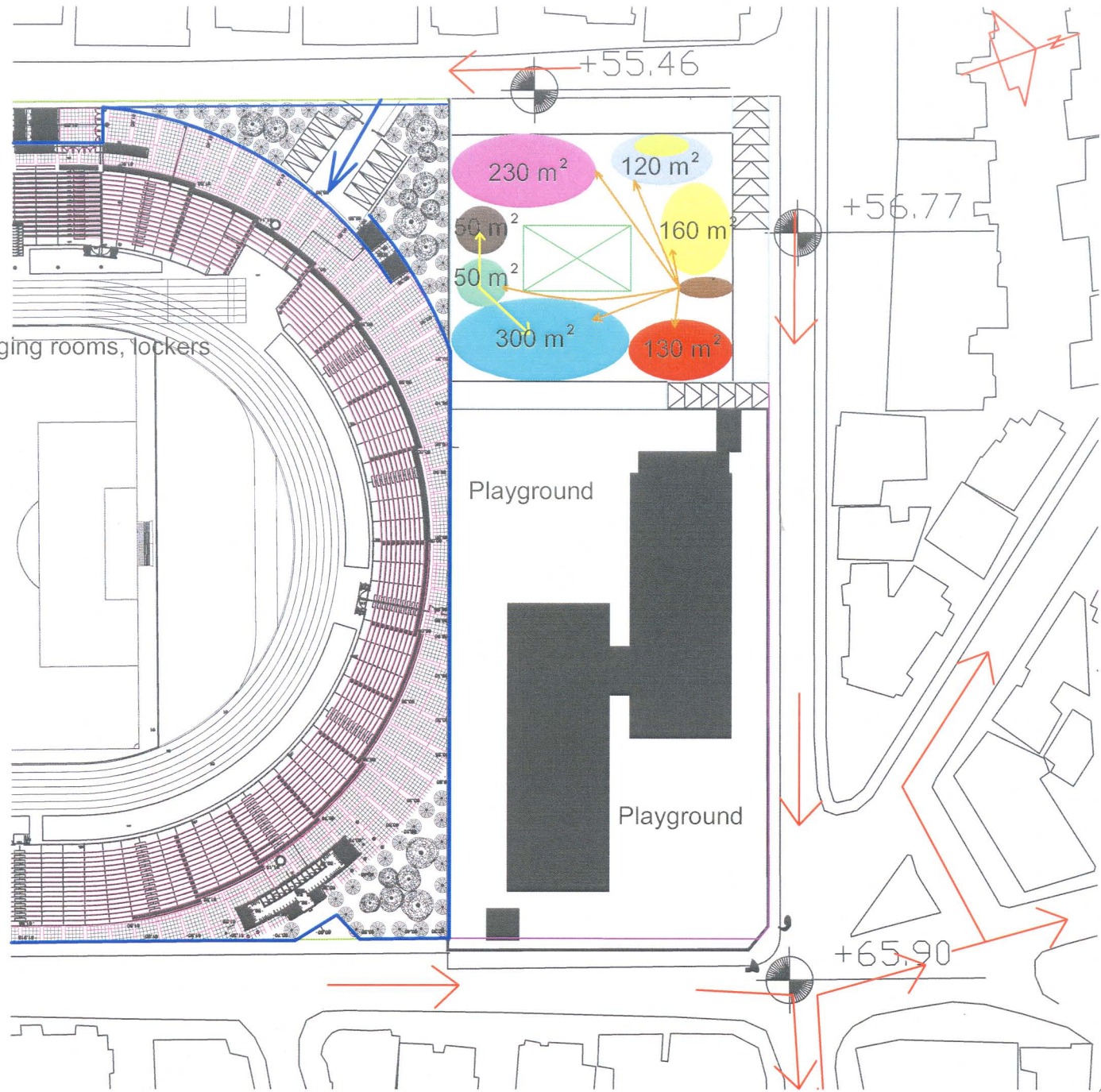
 Accessibility

 Road Direction



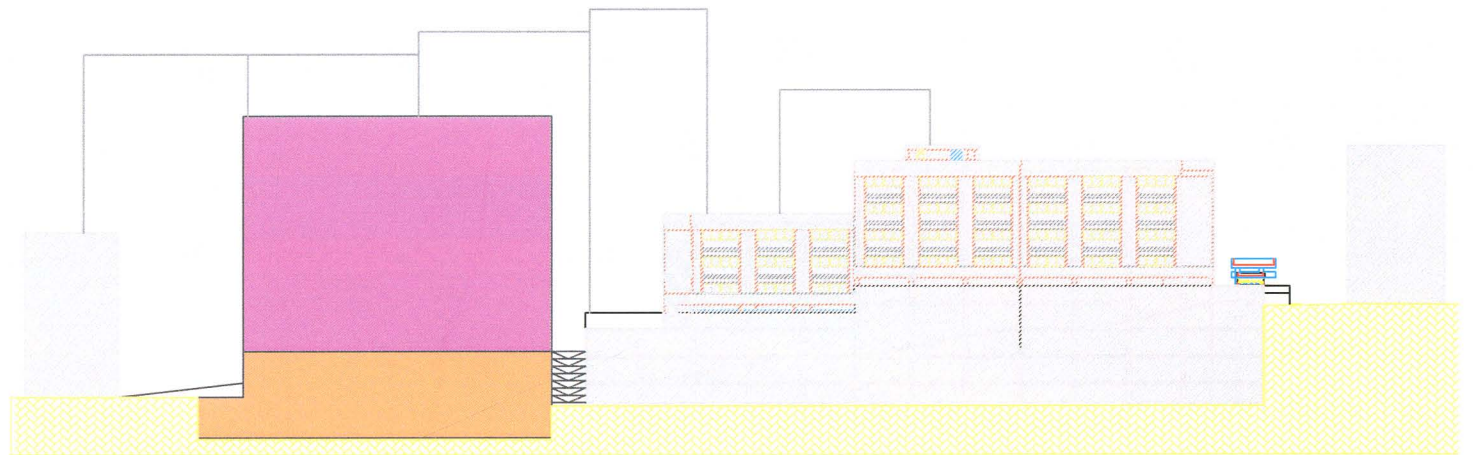
Fourth Level

- Dancing/Aerobic Classroom
- Storage
- Gym
- Services: showers, toilets, changing rooms, lockers
- Sauna
- Jacuzzi
- Swimming Pool
- Massage
- Accessibility
- Visual Relationship
- Road Direction











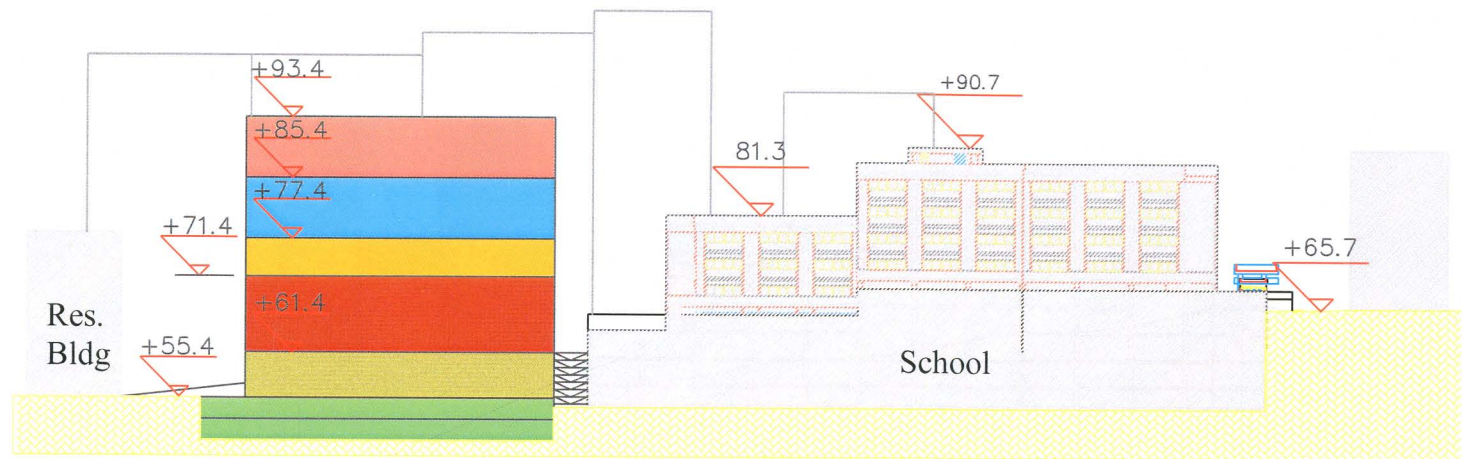
*Mixed/Women*

- Accessible to Men and Women
- Accessible to Women only











### Staking Diagram

-  Underground Parking
-  Ground Floor Multipurpose Hall
-  Sport Courts
-  Social Area and Library
-  Handcrafts Area
-  Spa, Gym and Swimming Pool
-  Transparency
-  Opacity



### Staking and Skin

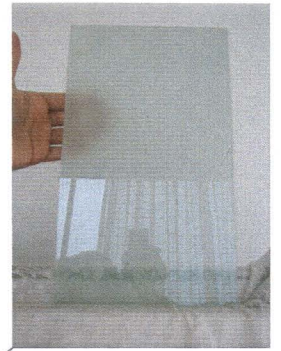
-  Underground Parking
-  Ground Floor Multipurpose Hall
-  Sport Courts
-  Social Area and Library
-  Handcrafts Area
-  Spa, Gym and Swimming Pool
-  Transparency
-  Opacity



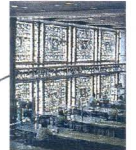
Translucent Marble



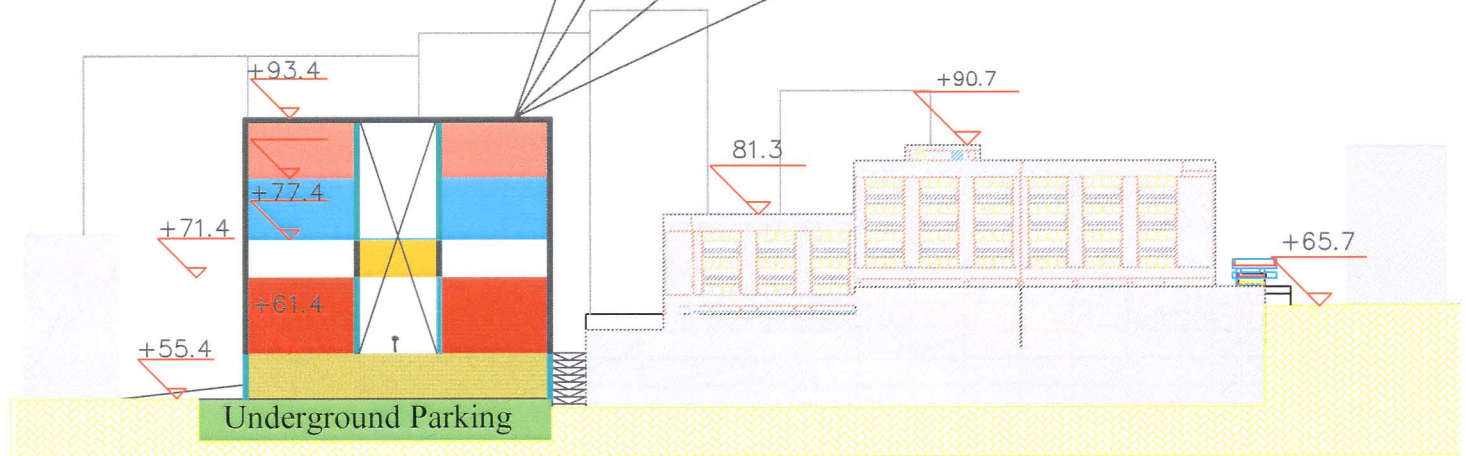
Translucent Concrete



Translucent Glass



Institut du Monde Arabe



## Notes

- (1) <http://www.frigatezine.com/essay/lives/eli02bou.htm>
- (2) <http://www.imow.org/exhibitions/past?id=21>
- (3) <http://travelblog.viator.com/philippa-visits-a-turkish-hammam-in-istanbul/>
- (4) <http://www.rajasthantourstravel.com/architectural-treasures/wind-palace-jaipur.html>
- (5) <http://www.rajasthantourstravel.com/architectural-treasures/wind-palace-jaipur.html>
- (6) Mazumdar, S. (2001). Rethinking Public and Private Space: Religion and Women in Muslim Society. *Journal of Architectural and Planning Research*, 18(4), 304.
- (7) <http://www.jaipur.org.uk/forts-monuments/amber.html>
- (8) <http://www.jaipur.org.uk/forts-monuments/amber.html>
- (9) Mazumdar, S. (2001). Rethinking Public and Private Space: Religion and Women in Muslim Society. *Journal of Architectural and Planning Research*, 18(4), 304-5.
- (10) <http://www.nytimes.com/2006/05/21/magazine/21khoury.html?pagewanted=all>
- (11) <http://www.bernardkhoury.com/projectDetails.aspx?ID=87>
- (12) <http://www.nytimes.com/2006/05/21/magazine/21khoury.html?pagewanted=all>
- (13) Spain, D. (1992). *Gendered Spaces*. North Carolina: The University of North Carolina Press, 233-4
- (14) [www.geocities.com/paintedchurches/](http://www.geocities.com/paintedchurches/)
- (15) [housingprototypes.org/project?File\\_No=GB017](http://housingprototypes.org/project?File_No=GB017)
- (16) AL-Kadi, M. (2002). *The Social and Medical Manual of Al Tarik Al Jadidah*. Beirut: Institution Of Social Development.
- (17) Weisman, L. (1992). *Discrimination by Design: a Feminist Critique of the Man Made Environment*. Library of Congress Cataloging-in-Publication Data: Illinois, p.10
- (18) Fortuijn, J., Horn, A., Ostendorf, W. (2004). 'Gendered Spaces' in Urban and Rural Contexts: An Introduction. *GeoJournal*, (61), 215.
- (19) Secor, A. (2002). The Veil and Urban Space in Istanbul: Women's Dress. *Gender, Place and Culture*, 9(1), 5-8.
- (20) Ghannam, F. (2002). *Remaking the Modern*. California: University of California Press, 90-92
- (21) Ghannam, F. (2002). *Remaking the Modern*. California: University of California Press, 92.
- (22) Mazumdar, S. (2001). Rethinking Public and Private Space: Religion and Women in Muslim Society. *Journal of Architectural and Planning Research*, 18(4), 332.



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Ghannam, F. (2002). *Remaking the Modern*. California: University of California Press.

Mazumdar, S. (2001). Rethinking Public and Private Space: Religion and Women in Muslim Society. *Journal of Architectural and Planning Research*, 18(4), 302-24.

Secor, A. (2002). The Veil and Urban Space in Istanbul: Women's Dress. *Gender, Place and Culture*, 9(1), 5-22.

Spain, D. (1992). *Gendered Spaces*. North Carolina: The University of North Carolina Press.

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<http://travelblog.viator.com/philippa-visits-a-turkish-hammam-in-istanbul/>

<http://www.rajasthantourstravel.com/architectural-treasures/wind-palace-jaipur.html>

<http://www.jaipur.org.uk/forts-monuments/amber.html>

<http://www.nytimes.com/2006/05/21/magazine/21khoury.html?pagewanted=all>

<http://www.bernardkhoury.com/projectDetails.aspx?ID=87>

<http://www.geocities.com/paintedchurches/>

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<http://travelblog.viator.com/philippa-visits-a-turkish-hammam-in-istanbul/>

*Palace of the Winds* (p.11 and 12)  
<http://www.rajasthantourstravel.com/architectural-treasures/wind-palace-jaipur.html>

*Amber Palace* (p.13)  
<http://www.jaipur.org.uk/forts-monuments/amber.html>

*Surramanraa* (p.15, 16)  
[www.bernardkhoury.com](http://www.bernardkhoury.com)

*Monastery in Romania* (p.18)  
[www.geocities.com/paintedchurches/](http://www.geocities.com/paintedchurches/)

*Residential Apartment* (p.19)  
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Centre Culturel Francais: IFPO

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Centre Culturel Francais: IFPO

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Prepared by the French Army

*Beirut Map 1945* (p.24)

Centre Culturel Francais: IFPO

*Beirut Map 1996* (p.25)

Centre Culturel Francais: IFPO

*Beirut Map 1998* (p.26)

Centre Culturel Francais: IFPO

## Annex

الجامعة الأميركية في بيروت كلية الهندسة و العمارة  
دراسة جامعية لمناطق الملعب البلدي- الطريق الجديدة- الحرج  
المسـتفتي: ساره العريس  
التاريخ:-----  
الوقت:-----

فئة العمر:

18 ≤ سنة

بين 18 و 25 سنة

بين 25 و 50 سنة

50 ≥ سنة

الجنس:

ذكر

أنثى

الوضع المهني:

عامل المهنة-----:

غير عامل

مكان الإقامة-----:

----- ما هو تعريفكم لاماكن التسلية و الاسترخاء و الاستجمام في وقت الفراغ؟

هل يوجد أماكن للاستجمام في مناطق الملعب البلدي- الطريق الجديدة- الحرج؟

نعم ما هي؟-----  
-----

هل تترادونها؟

نعم ما هي الأماكن التي تقصودونها؟ متى؟ ولماذا؟-----

كلا لماذا؟-----

ما هي أماكن الاستجمام التي ترغبون في الاستفادة من خدماتها في مناطق الملعب البلدي- الطريق الجديدة- الحرج؟

ولماذا؟-----

# Annex

American University of Beirut FEA- Department of Architecture and Design

Survey on Al Mala'ab Al Baladi, Tariq Al Jadidah and al Horj districts

Surveyor: Sara El-Ariss

Date/time:

Area:

## Age groups

- ≤18
- between 18 and 25
- between 25 and 50
- ≥50

## Sex

- Male
- Female

## Working Condition

- Working, what?
- Not working

How do you define a leisure space? What space do you consider as leisure?-----

Are there any leisure spaces in those districts?-----

If yes, what are they?-----

Do you go to any of them?-----

if yes, where do you go?

If no, why?

What leisure space would you like to have? and why? -----

