

EPsn 460

The
Tu
mor
in the
City

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EPsn

460



**I am not
an artist
nor a writer
nor a poet
nor a theoritition**

I am just a
Dreamer

struggling in that world full of
Disappointments

**I would like to thank my family for believing
in my dreams**

**I would like to thank my advisor who trusted
me to spread my wings**

**I would like to thank Burj al-Murr for giving
me the opportunity to dream**

**For Burj al-Murr
you deserve better**

**Advisor
Rober Saliba**

**Uncovering
The tu-
mor's
Existence**

**Invading
the tu-
mor of the city**

**Dealing
with the tu-
mor**

Association
Adaptive reuse
Catharsis
Beyond catharsis

The Rebirth

4



**That residue of war has stopped
time**

**Its negativity was resonating
towards the city**

**It is time to deal with that tumor
To open it to the city**

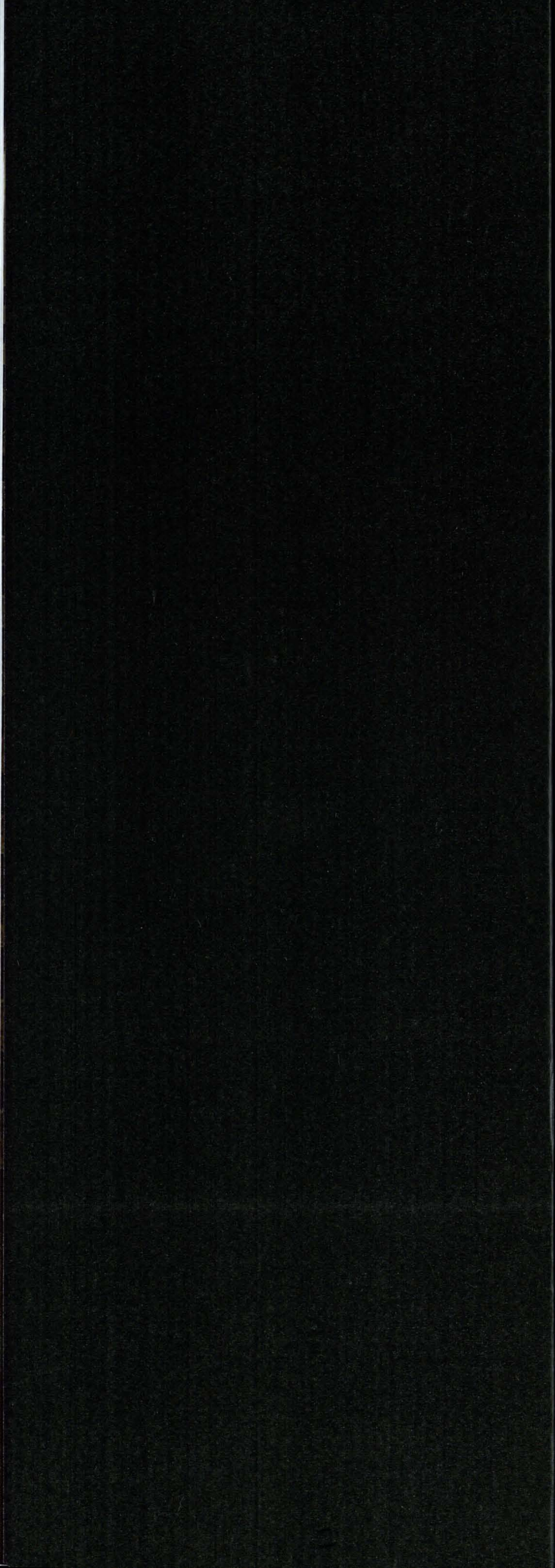
**It is time to revive it
And change that negative conno-
tation to a positive action**

The creation of the moment

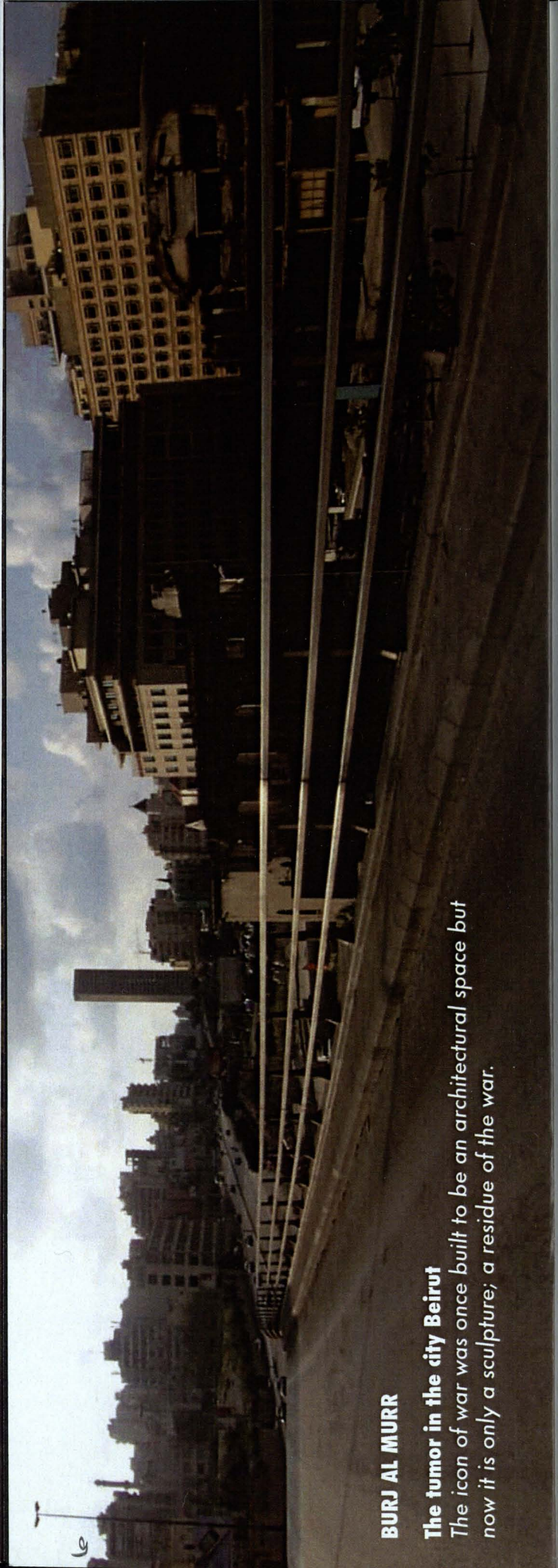
**To design a machine of
expression
where people can release
their emotions, feelings
and frustrations**

**expressions through music and
art**

**Triggering the freedom from the
memories of war**



**Uncovering
The Tu-
mor's
Existence**



BURJ AL MURR

The tumor in the city Beirut

The icon of war was once built to be an architectural space but now it is only a sculpture; a residue of the war.

**The panopticon of the city
it has always been
Imposing control and fear
it pierces the city's horizontality
A machine of war it was
Souls and bodies it had digested**

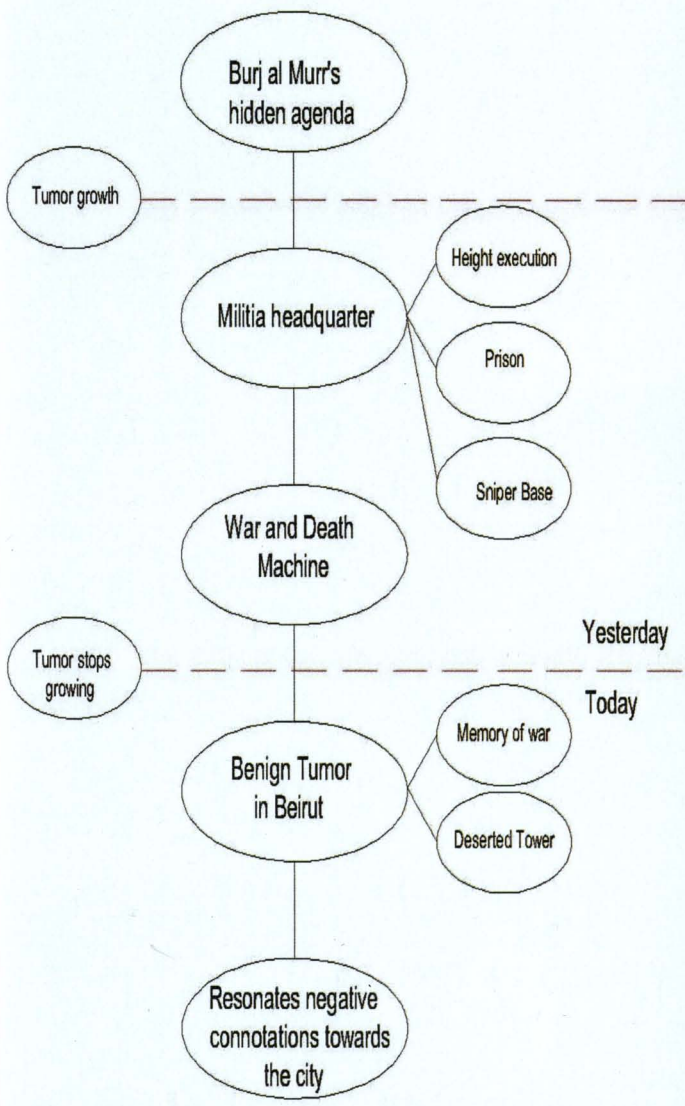
**Initiating fear and traces of loss
It is a prison
of the war's memory
It is a tumor in the city
A No mans land**

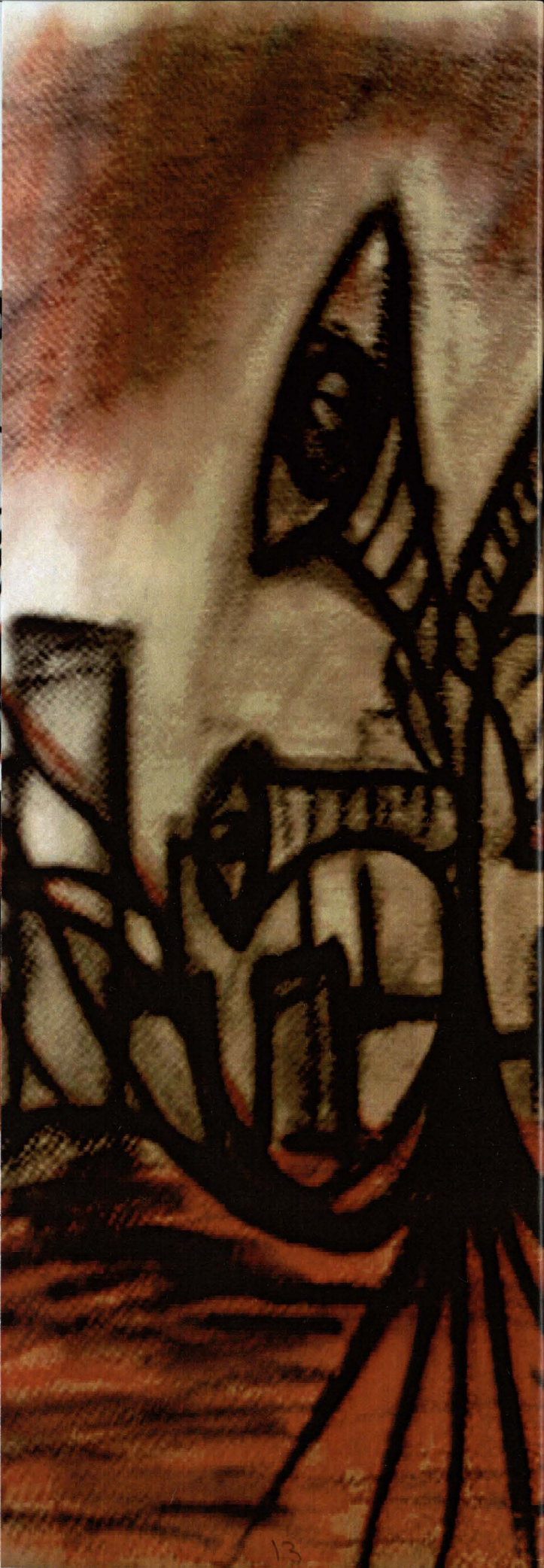
**Stopping time by its dissertation
It has threatened the present
And the potential of a tomorrow**

"A **tumor is an abnormal growth of tissue resulting from uncontrolled, progressive multiplication of cells and serving no physiological function; a neoplasm" (1)**



Where the city Beirut is compared to the humans body and Burj al Murr to the **tumor.**







Burj al Murr was abused to abuse

Today Burj al-Murr is a deserted concrete column that pierces through the city's horizontality. It exists as a space of war collective memory that has not been interrupted in the present. It's negativity echoes towards the city Beirut, the negativity of the past that denies the action of today. The fact it has been a war machine in the past it has created a different contextual effect over the city; fascist architecture created by a tower made of concrete.

A tower of power and control that has been a machine of massacre in the past. It is not only within but also the external layer that both create the tumor in the city. Both are associated together by the initial perception that is carved within us. The perception of that building has been effected by the war and has been associated with the reminiscing of war.

Burj al-Murr, built in 1973, was designed by Jean Safa and Jean Amiouni. It was designed as an office tower of 37 floors.

At that time it was considered one of the highest structures in the middle east.

All the floors were built yet the construction stopped at the concrete phase because of the initiation of war in 1975.

The tower was used as a sniper zone and a shield for the snipers; they were using its height and windows to target people.

This is how Burj al-Murr started transforming into a tumor; where the abnormalities started growing from the new traumatic events

occurring in Burj al-Murr. The abnormal events are the growth of abnormal cells because Burj al Murr was being used for a hidden agenda which defies its main program; From an office building to a militia headquarter.

Burj al murr was also a prison of the militia's enemies. The prisoners were imprisoned in the underground floors where they were detached completely from the outside world.

Another tragic image I cannot get it out of my head is the story of throwing people out of the window as height execution. The image of someone falling 30 floors and more as a killing strategy is disturbing. Burj al murr became a machine of death for it was used to kill people using different methods related to the building's characteristics.

What if it was intentionally designed and built as a tumor?

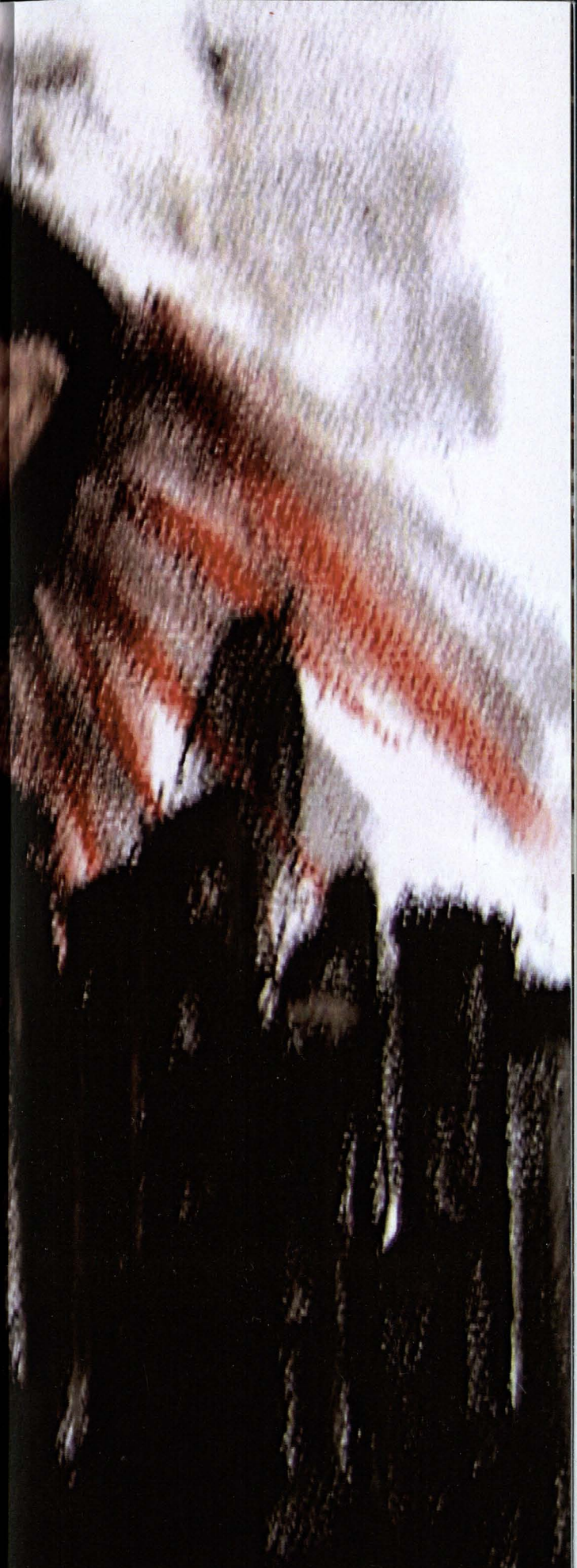
Burj al-Murr was named after the first client who built it, Michel al-Murr. As a symbol of power, Michel al-Murr's name was associated with the tumors existence. Burj al-Murr was built as a representation of Michel al-Murr's power in Beirut city. That building representation will never fade unless it is demolished. It actually represents his agenda towards Beirut city since it was the highest building in Beirut when it was built and the impression of control it triggers.

Leaving a mark in the city; a vertical tower that will represent his memory. An example of how politicians overpower the city by using architecture to maintain their power even after their death.

When the war was over burj al murr survived unlike many other buildings and the tumor stopped spreading pain and death. After the war the tumor was kept as it is untouched, deserted and treated as an icon.

Treated as a picture, it is framing the past in the present. One of the threats the tumor initiated is the perception of that building that has been built up and spread beyond those walls. The perception that has resonated towards the city and has spread from generation to the other.

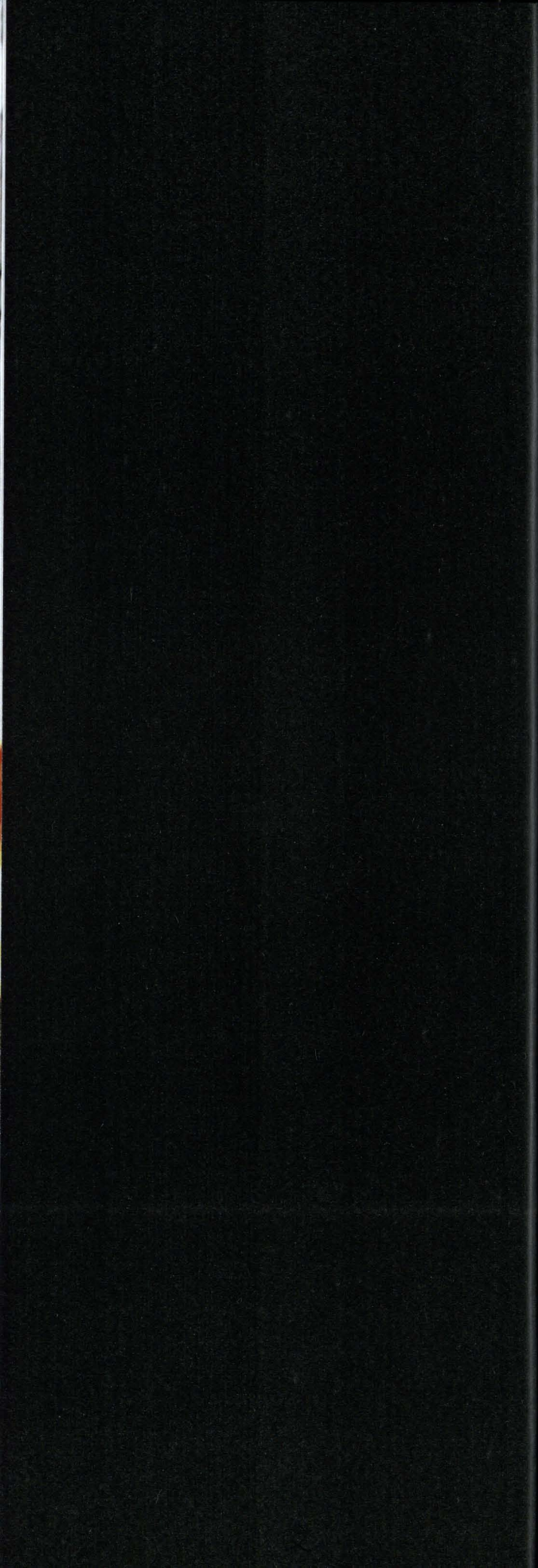




Burj al Murr is watching us







**Invading
The Tu-
mor
of the City**



Before trying to heal the tumor doctors have to analyze it, understand it, and study it. First of all They have to diagnose the location of the tumor and what kind of tumor it is; if it is a benign or a malignant tumor. Then they have to study its growth and if it's existence affects the surrounding organs and the body functions.

"the benign tumor is self-contained and does not imbed itself into surrounding organs and tissue. While tumors of this type are not cancerous, there are often still good reasons for removing them from the body" (1)

Burj al-Murr is the benign tumor in the city. Physically burj al murr does not affect the city's growth or attacks it but it interferes with the city's stability and letting go of the past.

A memory can never be erased because denial will lead to repetition, but interference and transformation will always leave traces that will ensure our today and leave traces of yesterday.



After first several attempts of entering Burj al-Murr failure persisted. I finally gave up and started observing the building from the outside.

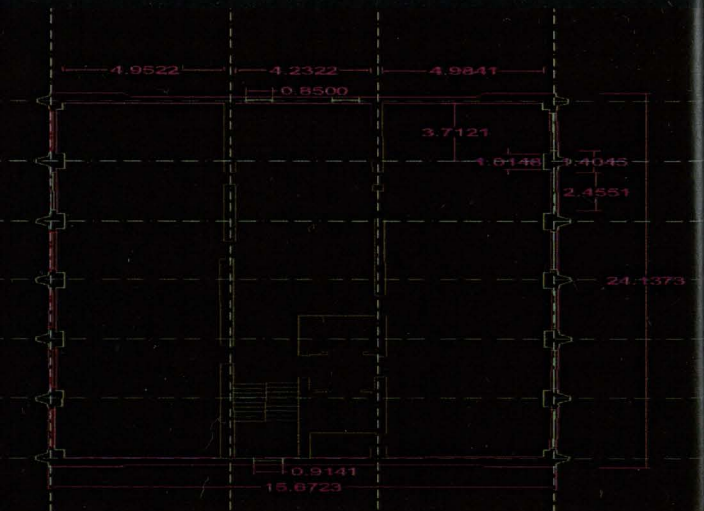
The army has taken over the first two floors of Burj al Murr, and the windows are not glazed for they installed wooden tiles to cover it. A fence surrounds the building to frighten the people so that they would not try to enter; similar to the statement beware do not enter or you will deal with the consequences.

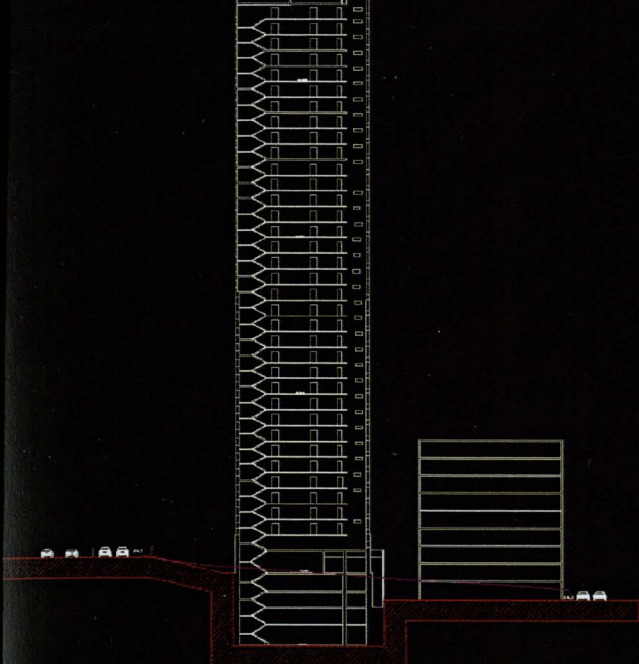
The army has transformed Burj al Murr to a headquarter but they are only using the ground floor and the two floors preceding it. The army is in control of that landmark and all they are doing is using it as a camping space to do god knows what and protect god knows who from god knows who.

What can we expect from a city that is in constant control by politics, and powerful people?

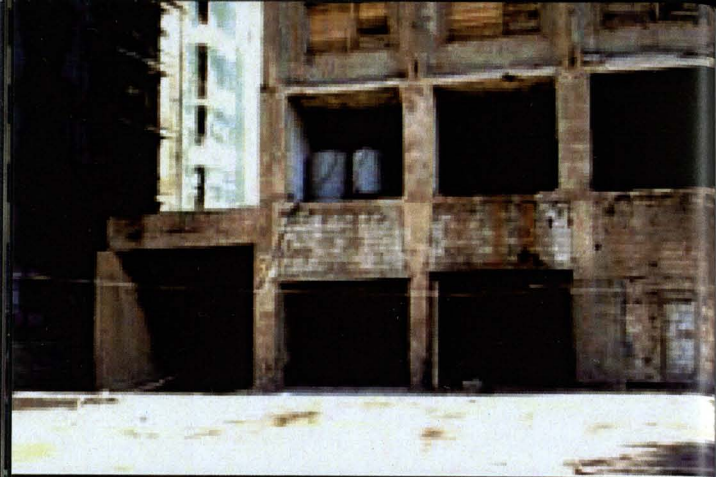
The tanks are parked next to the building and the detachable army base next to the gate to ensure no entries.

It was aggravating me that I was forbidden to enter and experience that space, that landmark that has survived the war. I do understand that it is a building which is owned and is private, but no one is using it and what harm would I present if I were able to enter and experience the space. The building has been untouched it has been 37 years. Uninhabited except by the army because they take over anything that is uninhabited. By reinforcing the protection of that tower the temptation of invading it increases.





IT is a 37 floor building of concrete where each floor is deserted and each floor has traces of war; traces of bombs that have pierced the walls and slabs, where the concrete has been destroyed and the metal reinforcements are exposed. It is one hundred and eight meters high where the height between slabs is 2.8 meters. The height of each floor creates problems related to installing false ceilings and floor finishings which leaves a 2.4 meters for each floor. The tumor has shafts that are 37 floors deep, shafts that were not meant for circulation but for light penetration. (Maybe designed specially for the war) While there are other shafts that were designed for elevators but the elevators were not installed because of the war. Every floor starting from the ground floor is similar to the other where the corridor and circulation divides the space into two spaces. Every 2.4 to 4 meters there is a 1.4*1 meter column; in-between the columns at the outer layer there are 2.4 meter windows that are not glazed. All the floors are abandoned except the first two floors which are inhabited by the army. The army is now in control of the tower because of its location next to the parliament and its height characteristic that endangers there safety. (stated by the army men)



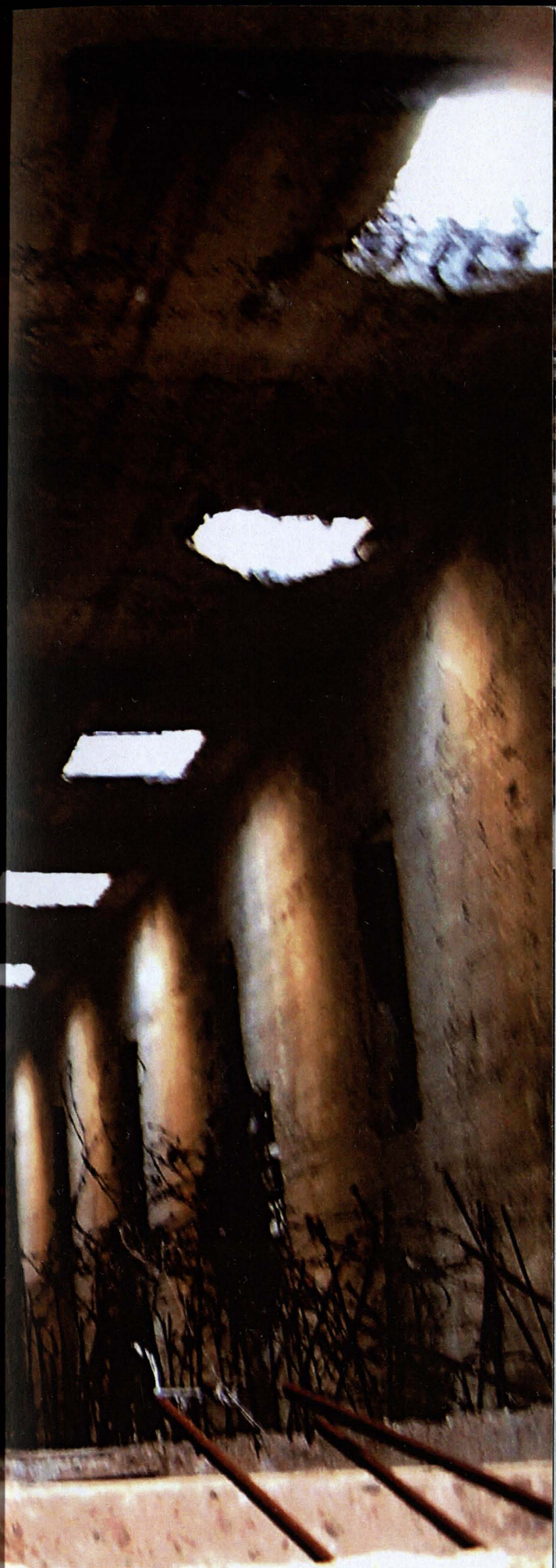
After trying so hard to enter the building my stubbornness opened some doors, and I was finally able to enter Burj al-Murr. (I am very thankful to Cedric Azzi). When I entered the gates I started noticing the details that you cannot see from the outside. There were three different passages at different locations that lead to Burj al-Murr's underground. There is one spiral staircase, and a shaft that opens up to the five undergrounds; where the slab becomes exposed as if the building is cut in section. The biggest disappointment lies within the fact the only levels I was not able to enter were the underground levels. They forbid me to go down; quoting one of the soldiers "the underground is filled with trash, mice, sewers there is nothing to see down there"

Entering Burj al-Murr is one of the experiences i will never forget in my life. As soon as you enter the envelope of the tower you start observing the traces of war on the walls, traces of decay and the sense of oldness and untouched.

One of the most interesting elements was the placement of the shafts between the open corridor and envelope. In the section there are three layers, the first layer is Burj al Murrs envelope the second layer is the void and the third layer is the open corridor. The corridor is detached from the window and the light is diffused through the windows from the level above and below. The curiosity to look downwards and experience that deepness and the diffusion of light through that shaft. The adrenaline rush you get of experiencing Burj al-Murr's depth within it.



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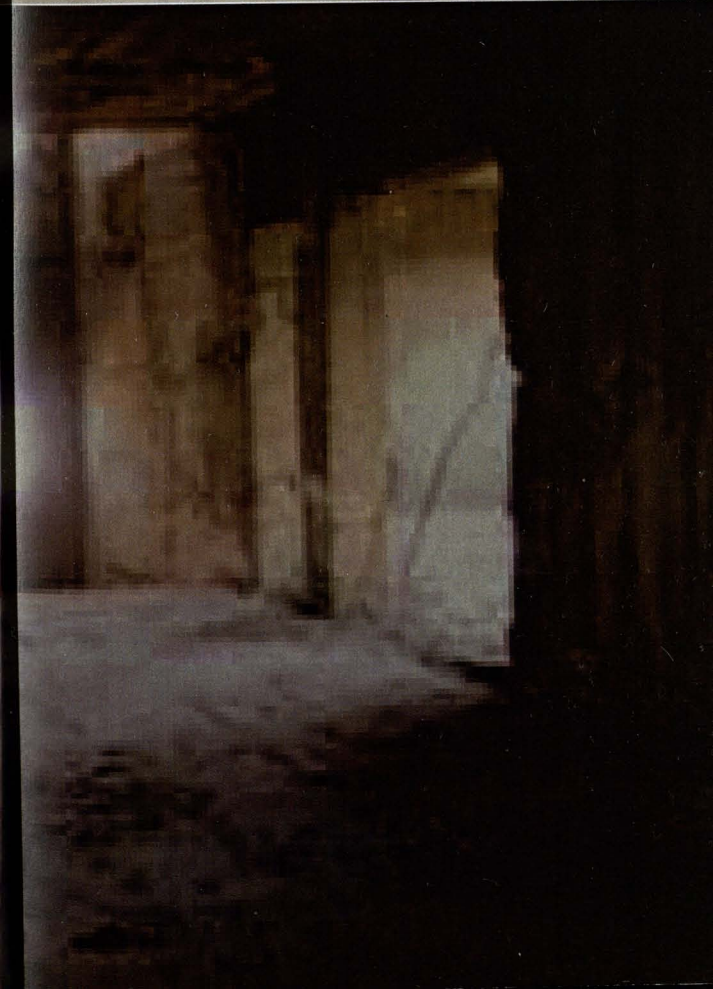
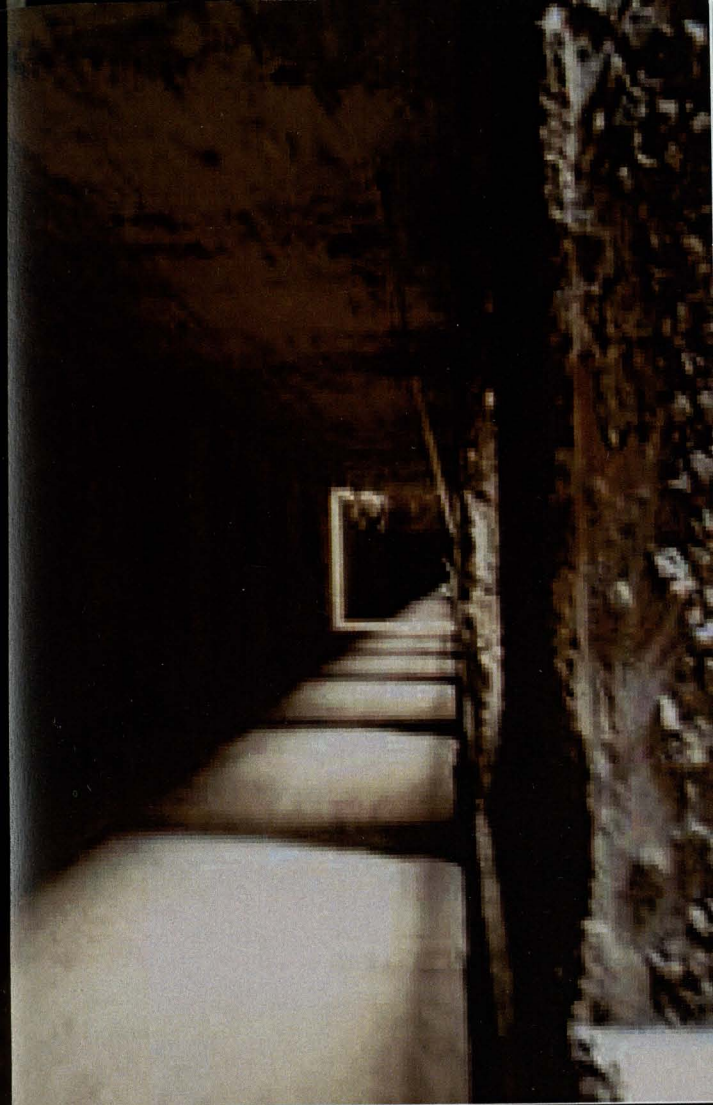






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View from the bottom



View from the top



View from the bottom



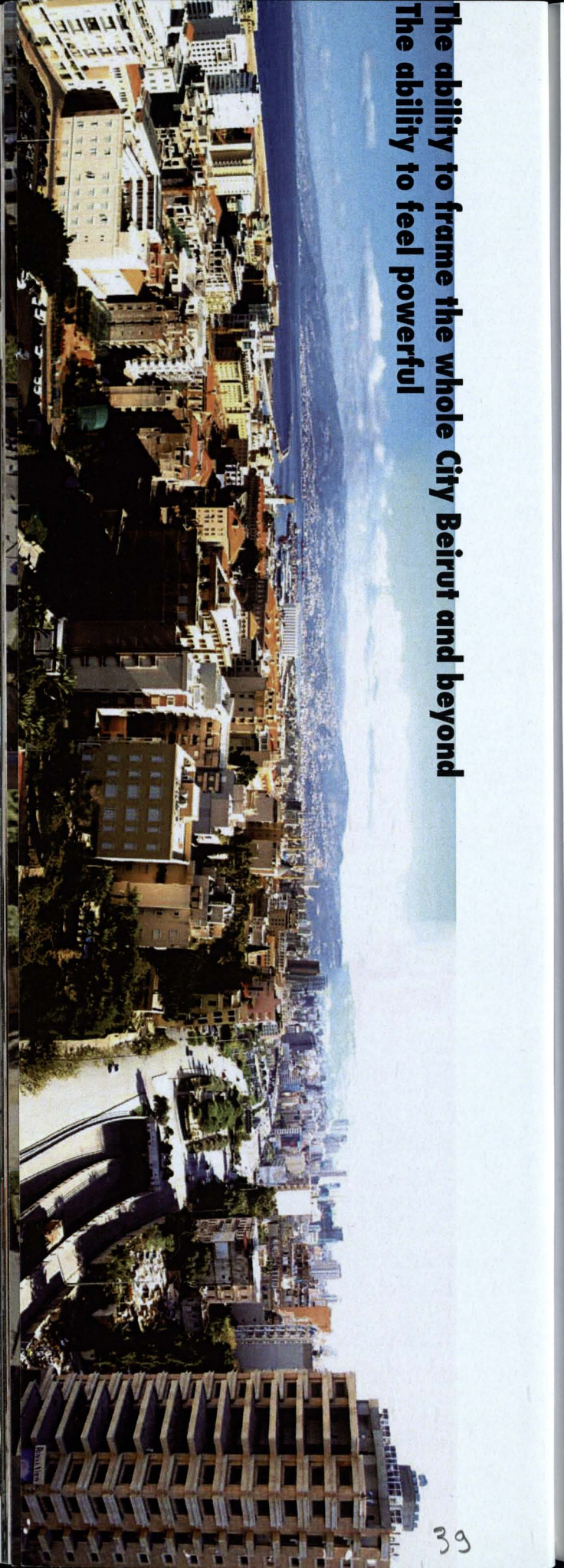
View from the top

When I reached the top and looked out of the window I had to look down to see the city.

The scale of the city changed for it became smaller and made me feel powerful. I had the power to see all of the city around me, a panoramic view of the city, sea, and mountain.

I felt powerful and safe

**The ability to frame the whole City Beirut and beyond
The ability to feel powerful**



The power of the eye

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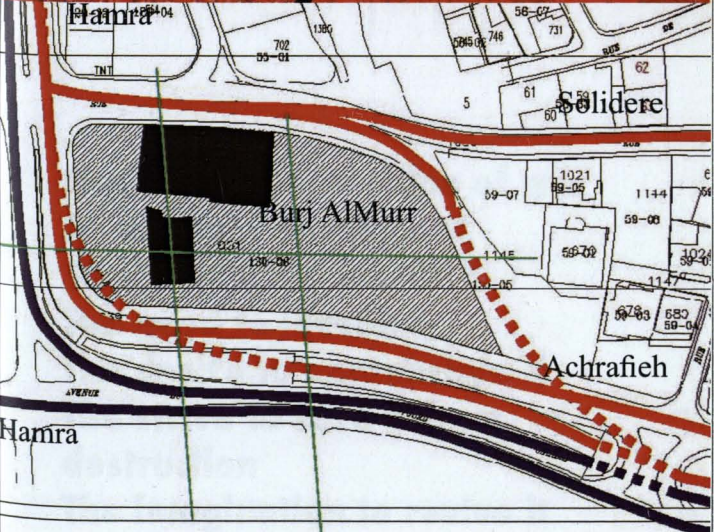
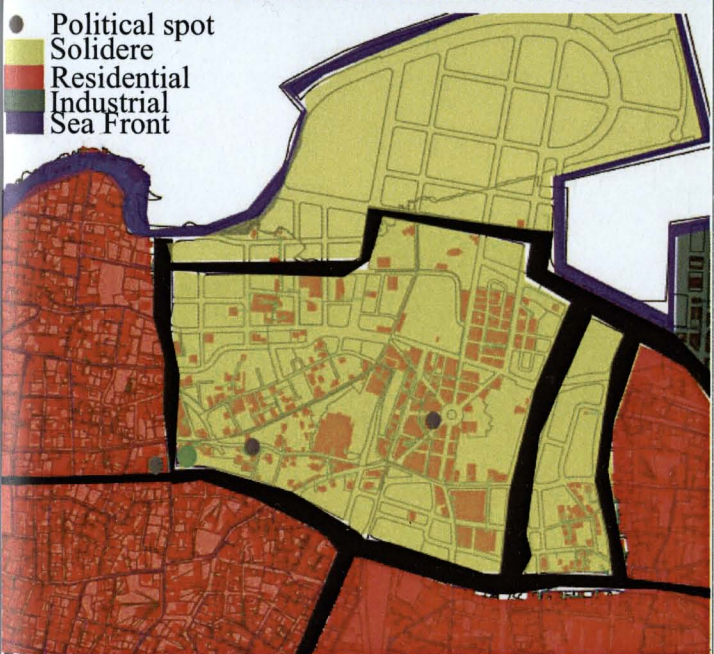




Burj al Murr

Green Line

- Political spot
- Solidere
- Residential
- Industrial
- Sea Front



FAR 9250m²
 Burj al Murr FAR 303m²
 Building FAR 1102m²

- ▬▬▬▬▬▬ Tunnels. Car flow from Achrafieh to Hamra
- ▬▬▬▬▬▬ Car flow from Achrafieh or Solidere to Hamra
- ▬▬▬▬▬▬ Tunnels. Car flow from Hamra to achrafieh
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11

1914
1915
1916
1917

**Staring at that residue of war
An unusual attachment
Swallows me towards it
The need to invade it
The desire to appropriate it
The strive to save it from
destruction
The imagination to revive it**

**It triggered my inner self
I appropriated it
It was mine**



**Dealing
with the**

tu-

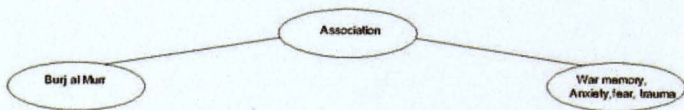
mor

"Treatment is also specific to the location and type of the tumor. Benign tumors can sometimes simply be ignored, or they may be reduced in size (debulked) or removed entirely via surgery" (1)

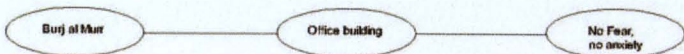
There are times where The tumor should not be removed because it might affect the part of the organ it has grew on. Removing the tumor would be too dangerous for the organ itself or to the organs surrounding it. There are some cases where leaving the tumor if it is unthreatening is the best solution.

If the benign tumor is left untouched the person who embodies that tumor has already gone through a trauma. The only way to heal the tumor is by healing the person spiritually and psychologically after that shock because of the aftermath effect; depression, isolation, denial . The patient should visit a psychologist to help him get over that trauma, release it, and move on with his life with the tumor's existence.

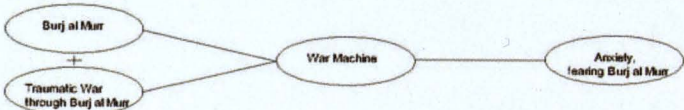
The patient should not be in denial because there is a possibility that the benign tumor would start growing and transform into a malignant tumor. (2)



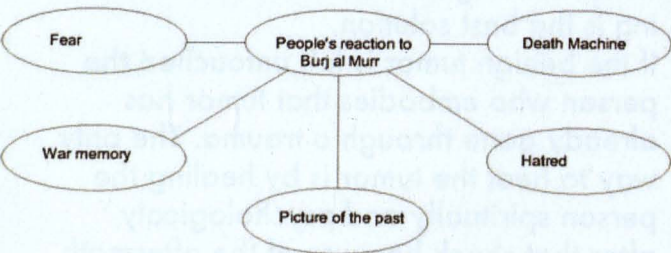
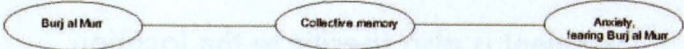
Before Conditioning



During Conditioning



After Conditioning



Association

The association between one stimulus to another; the association of a building to the memory of war because of the stimulus triggered in the past. Similar to Classical conditioning which is a basic form of learning that effects the perception of an object depending on the situation.

"Classical conditioning, in which an organism learns to associate two stimuli (the building and the memory of war), such that one stimulus (the building's envelope and presence) comes to elicit another response (fear, war memory, trauma, shock) that originally was elicited by the other stimulus (using Burj al Murr as a machine of war and leaving it untouched today)" (3)

Fear can be from the past whereas the mind/brain, which is responsible for associating incoming information with past experience, determines that threat or danger is present or emanate. The association of fear and danger from that envelope because of the events that invaded that building. The association of Burj al Murr with fear and sadness. The association not only is triggered by past experience but also by the influential stories that have been heard. For the people who have not been through war It is the stories narrated about Burj al Murr that triggers that association and threatens the perception.

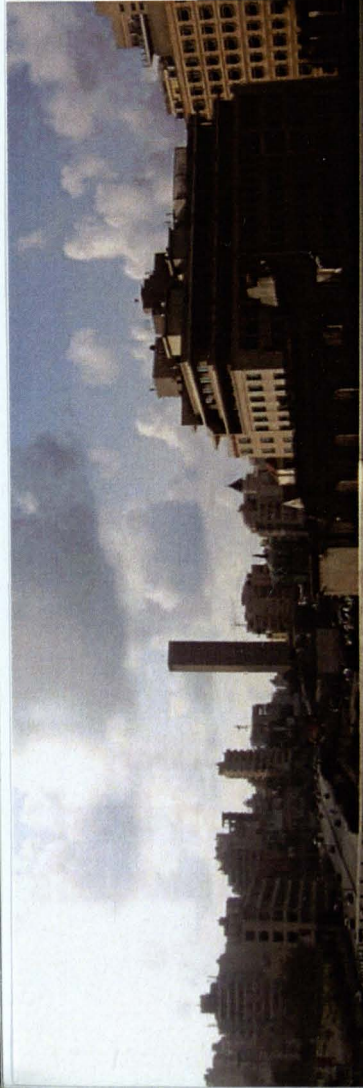
Association

The association between one stimulus to another, the association of a belief to the memory of a word, or the association of the stimulus triggered in the past similar to Classical conditioning which is a basic form of learning that reflects the perception of an object depending on the situation.

Classical conditioning, in which an organism learns to associate two stimuli (the building and the memory of war), such that one stimulus (the building's envelope and presence) comes to elicit another response (war memory, trauma, shock) that originally was elicited by the other stimulus (being part of war or a machine of war and leaving it untouched today). (3)

Fear can be from the past whereas the mind/brain, which is responsible for encoding incoming information with our experience, believes that threat or danger is present or imminent. The association of fear and danger from that evidence because of the events that involved that building. The association of that of fear with fear and sadness. The association not only is triggered by past experience but also by the influential states that have been heard. For the people who have not seen through war it is the horror that about that of war that triggers that association and therefore the perception.

**How can i transform
through designing that
negative connotation Burj
al-Murr resonates towards
the city into a positive
action?**



Dealing with the tumor



Removing the tumor

The first thing that crosses our mind when we have a tumor is to remove it and deny that it existed. The consequences of such actions will either lead to complications in surgery or regrowth of the tumor after it's removal. If it is benign accepting its existence and moving on is the best solution.

I am against Burj al Murr's destruction because in my point of view it is the easiest way out and the aftermath of it's total destruction would be worse than it's existence. Destroying it fully is a statement that the war did not exist and that people should live in denial. Moving on is not living in denial but living the moment now while being aware of the past without being attached to it. It's destruction might lead to denial and denial may lead to the support of the repetition of war.

Beirut will no longer be the same if Burj al Murr is demolished.

Imagining it was destructed the perception will not be transformed but reinforced and the chance to transform it will be unexisting.

While designing I do not want to be totally attached to burj al murr and I do not want to erase it fully. A memory should not be erased or framed but it's existence should be left as traces because we cannot erase the past. There should be a balance between designing now with what already exists. But designing should not be controlled by what is already there because it will create it's own new boundaries. To save it from the past and design it for the moment.

Adaptive reuse

"It surely must be a sign of increasing sophistication and civilization that old buildings and places which embody our history and cultural values are adapted and reused rather than replaced as our society evolves. Any thoughtful

society would not wish to live in the past, but it would also record its creativity and values in buildings and places and aspire to greater sophistication and culture than its forebears." (4)

The idea of adaptive reuse initiated when specific historic architects wanted to protect and preserve the old buildings in the 1970s. At that time change was only related to the fabric within. The public was threatened by the idea of decay, but according to Bernard Tschumi

"Architecture only survives where it negates the form that society expects of it. Where it negates itself by transgressing the limits that history has set for it." (5)

Bernard Tschumi explains how decay plays an important role in architecture and by renovating a space you are denying the space from exposing the passing of time. "the villa Savoye was never as moving as when plaster fell of its concrete blocks." (5) At that instant the sensual experience of space would be reinforced, and the space becomes living because of the decay. Decay is an essential element that should be taken into consideration because it distincts the old with the new and exposes the different layers it has been exposed to. The Decaying of a wall can expose the different materials it has been constructed by in a very sensual way. Triggered by fear the exposure of rotten instances is rejected by culture. The Fear is initiated by the refusal of experiencing life and death simultaneously.

Today adaptive reuse is either to totally preserve (renovation), or to intervene. The intervention is always based on the program which is imposed on an existing structure that was designed for a specific program. When the function of the space is transformed several changes are triggered for adaptation. Some interventions were additions while others were an intertwining with the existing structure. Some adaptive reuses have intervened on the roofs while others have spread spaces within the existing space.

The questions an architect faces while intervening are if all the space is going to be intervened on or are there specific moments where transformation is triggered. The interesting moments are when the old function is transformed to another new function. From the concept of permanence to the concept of transformation. New uses trigger the transformation and manipulation of the existing symbol for example the transformation from a factory to an exhibition space.

The adaptive reuse of buildings is not only an expressed statement but also it is part of sustainability. To take advantage of what exists and juxtapose it with our intervention. The starting point is the building's existence and the end point is the intertwining between what it was and what it will become. Taking advantage of the existing structure is economical and ecological in Burj al Murr's case. The reuse of an old building is less complicated than demolishing it and rebuilding another space. An action of recycling a building in the city. A building which represents a trace of the past. The method of Reborn is different from repair and restoration for it is a transformation.

There are different strategies of transformation; the intervention can be exposed to the urban fabric or facades are kept untouched, and their interventions are triggered within.

The fabric of an old building contains traces of the past that are exposed within and externally. (6)

History is an important element in our daily lives but time triggers change in society and what exists should adapt with time. I am not implying that history should be erased but it should be interrupted while leaving traces behind.

"We should not live in a bright shining new future any more than we should hide in a comfortable pastiche of the past. We must inhabit an ever-evolving present, motivated by possibilities of change, restricted by the baggage of memory and experience." (7)

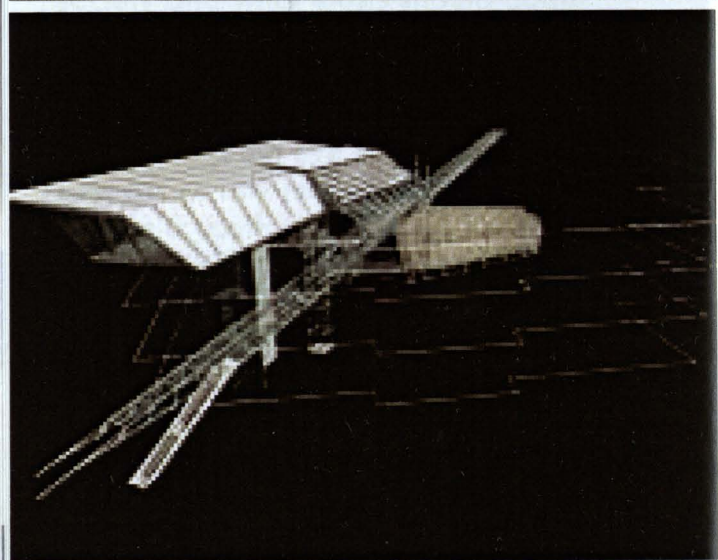
Some adaptive reuse concepts do not take preservation into consideration .

Adaptive reuse is a very sensitive architectural process neither should you take it as given nor do you impose on it what it cannot receive. The most important part is what to choose to preserve and what to transform. If the transformation is going to be exposed at the outer layer or not.

In many adaptive reuses the space is transformed to different events; where network of walkways and platforms are introduced to initiate a space for interaction. While reusing a building the new and old are kept distinct. The use of materials are different from the materials existing in that building for it is the representation of the interferences between the layer of the past and the layer of the moment.

It is not only whether adaptive reuse is initiated but also how they will be conserved and reused. Conservation is based on retaining places that will inform us about the layers of the past, trigger a different experience and inspiration, and represent a layer of our culture.

To initiate a plastic surgery over that Burj al-Murrs façade is denying the past and hiding the war that existed in the past. The solution is not to renovate the façade and make it look pretty for the city similar to the proposals that have been designed for Burj al Murr; glazing facades similar to the new towers in Beirut that will threaten Burj al Murr's uniqueness and true identity.



National Socialist Party Congress Documentation Center,

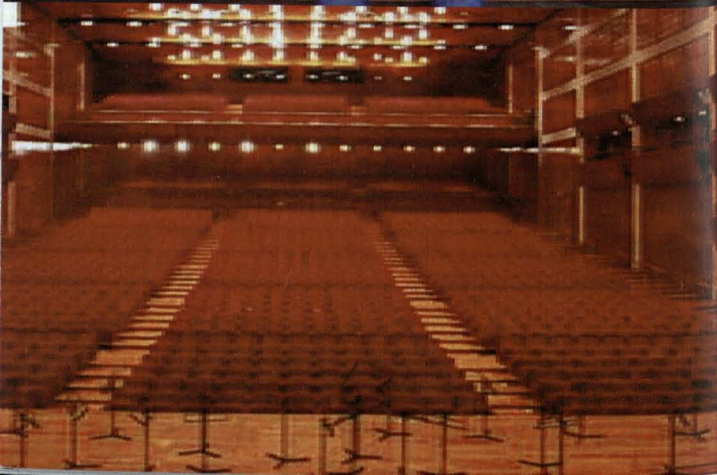
*Nuremberg / Germany, Günther Domenig:
"Structures that Fit My Nature" (8)*

Treating a violent building which was a Nazi base with violent architecture that wounds the building. That violent architecture is used by a light construction of glass and steel. Gunther Domenig's design is based on an intervention within an existing structure. The first trace of that intervention is observed at the entrance where the structure pierces through the building as a representation of the interference of his intervention on that building. The trace of the moment in war against the trace of yesterday. At the external layer traces of the intervention are exposed as an opposition between what was and what is designed now.

The entrance is through the piercing created by that structure, no longer is the entrance provided by the old building used. At the street level is a flight of stairs that connects that piercing to the street since the entrance is not located at the ground floor.

"I have, so to speak, thrown a spear through the Speer," Domenig
The gesture of a spear structure that initiates that transformation, a corridor that connects all the interventions within. The corridor is the entrance and the promenade within the structure is designed within the old existing structure. 60

The existing structure is unroofed and the intervention's steel, glass, concrete and aluminum, of his simple stairs, bridges, platforms, are in contrast with the existing brick and granite structure. The structures of the spaces within are bolted to the existing walls; Where they are used as structure walls for the intervention. The new concrete floors are setback from the existing walls by structural trusses in order not to integrate the old with the new. The creation of a stop between what already exists and the intervention. An expression of wounding the existing structure where the scar is exposed as part of the intervention. The walls have not been treated in any way. Welded metal plates block each window. Another structure protrudes on the rooftop of the existing structure facade as a statement of overpowering a powerful envelope. The intervention expresses how the past is overpowered by today.



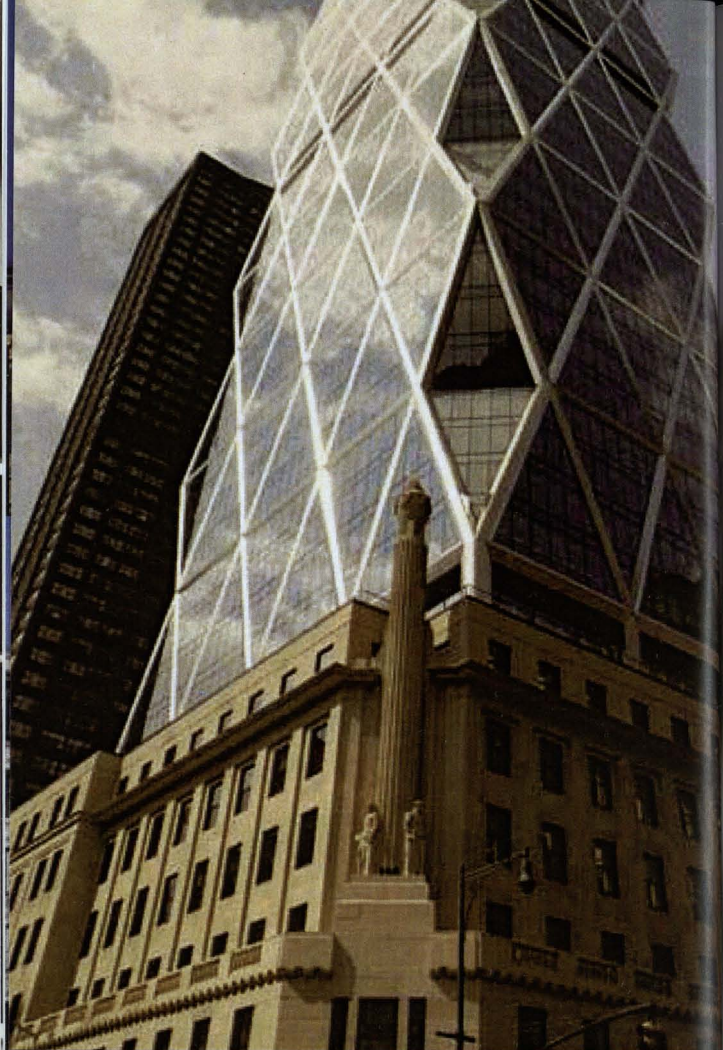


The lingotto Italy

*Renzo piano building workshop 1988
1997 (6)*

The adaptive reuse of a huge car factory ,with a roof top race track, that was built in 1917-23, and its transformation to a mixed use space. Renzo Piano respected the concrete framed structure and did not apply plastic surgery on the façade. The conversion from a car factory to a mixed use public space for the city. The old factory was rebuilt into a modern complex with concert halls, a theatre, a convention centre, shopping arcades and a prestigious hotel. Where private and public are in constant interaction. Where the basement level was converted to a large auditorium that can seat 2000 people.

Intervening on an existing building by not only transforming the inner spatial effect but also the program. Adding interventions on the roof by treating it as a ground floor to reinforce the roof's existence. His intervention was based on several spaces within the existing, where the voids in between were transformed to a concert hall. The exposure of the additions on the roof top trigger the concept of transformation.



Catharsis

Aristotle created the concept of catharsis where he defined it as a purgation of experiences created through the emotional tensions that purged the soul. The word was associated by Freud and Freud to psychoanalysis, psychoanalysis and related to the psychology of traumatic events. Catharsis is an experience to bring a person back to initial affect.

Involving the possibility of a person's envelope to release a person's past event when they are in a state of catharsis. When the people are released in the state of Murr's envelope from the past, they trigger the release of the past, but release it with the events of the past, but release it with the events of the past, but release it with the events of exposing both.

Norman Foster's Hearst Tower in New York (6)

The maintaining of the outer shell and voiding the spaces within. The interior is transformed to a base that holds the tower protruding out of the existing building. The mega structure within that façade is unexposed to the outside. The removal of the slabs where the 5 floor building is transformed to a one floor building from within. The height of the ground floor is five times more creating an inner façade experience similar to the external façade experience.

OF THE ARTS

Catharsis

Aristotle created the word catharsis where he defined it as unpleasant experiences create a release of social tensions that purifies the soul.(9)

The word was associated by Breuer and Freud to their theory of psychodynamics and redefined to the exposure of traumatic events to initiate their re-experience to trigger the release of it's initial effect.(10)

Inviting the people into Burj al-Murr's envelope to release that traumatic event when exposed to the traces kept untouched.

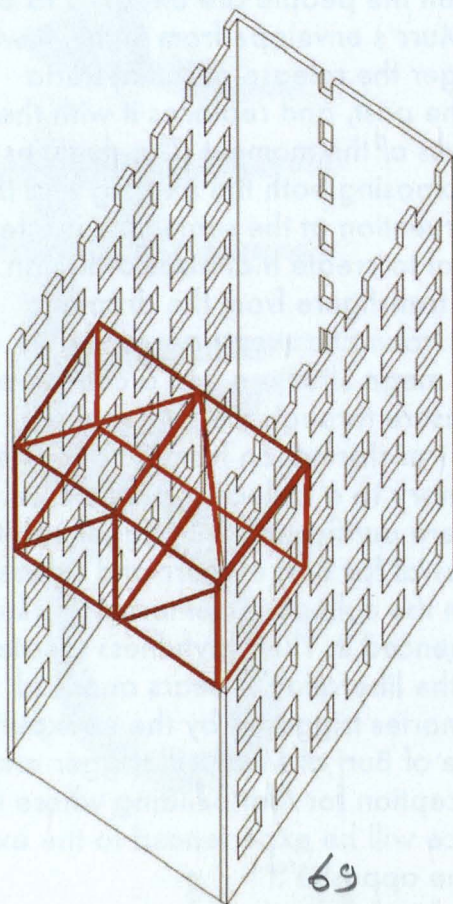
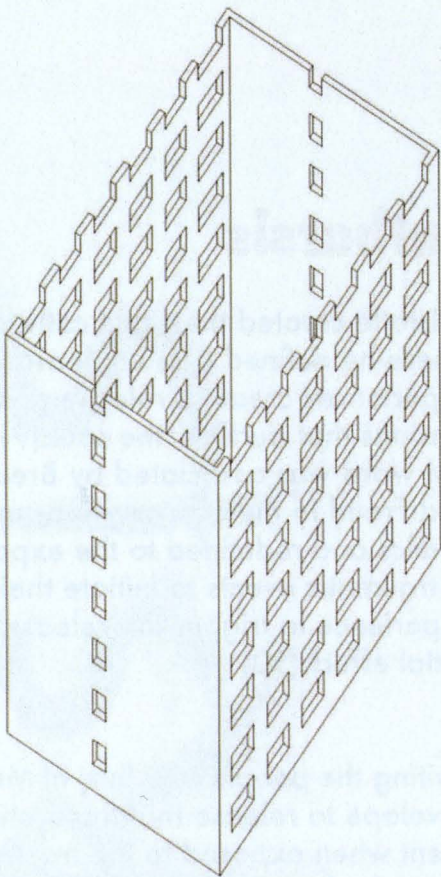
When the people are exposed to Burj al Murr's envelope from within it will trigger the release of the hysteria of the past, and replaces it with the events of the moment. The dualities of exposing both the existing and the intervention at the same time is intentional to create that transformation. The transfigure from the dramatic and traumatic events perceived by that mega structure into a collective pleasure through the intervention. The transformation from a collective memory to a collective purification. Where purification will trigger spiritual renewal for Burj al-Murr and release it from the collective memories that has influenced it. The playfulness created for the liberation of fears and bad memories triggered by the re-experience of Burj al Murr will trigger a new perception for that building where the space will be experienced to the extreme opposite . 68

Burj al Murr

Picture triggered

Envelope

4 walls with uninterrupted repetitive windows



Catharsis effect through Burj al Murr's envelope

The picture triggered in our brains when the name Burj al Murr is instigated is only a picture of the envelope. Not only because of the power of the envelope but also because people have not experienced the within. The inner spatiality is a mystery for them since it is unexposed and prohibited to enter.

Its fascist façade unlike most of the towers in Beirut it is made of uninterrupted concrete. All of the towers in Beirut have glazed façades which makes Burj al Murr more unique and more powerful. Those characteristics are related to Burj al-Murr's envelope.

Without that envelope Burj al Mur's existence will be threatened and it's existence will be erased. If we shed completely Burj al-Murr's envelope and only its skeleton is exposed it will no longer be recognized as the same landmark.

Burj al-Murr's envelope is the trigger of catharsis in my intervention .It will no longer be combined to one part as a conventional tower as it is now it will be transformed into 4 iconic walls that will trigger the release of the collective memory of war.

Where the sense of space becomes a dramatic experience of collisions of the intervention with the existing walls.

Structural System for the Envelope

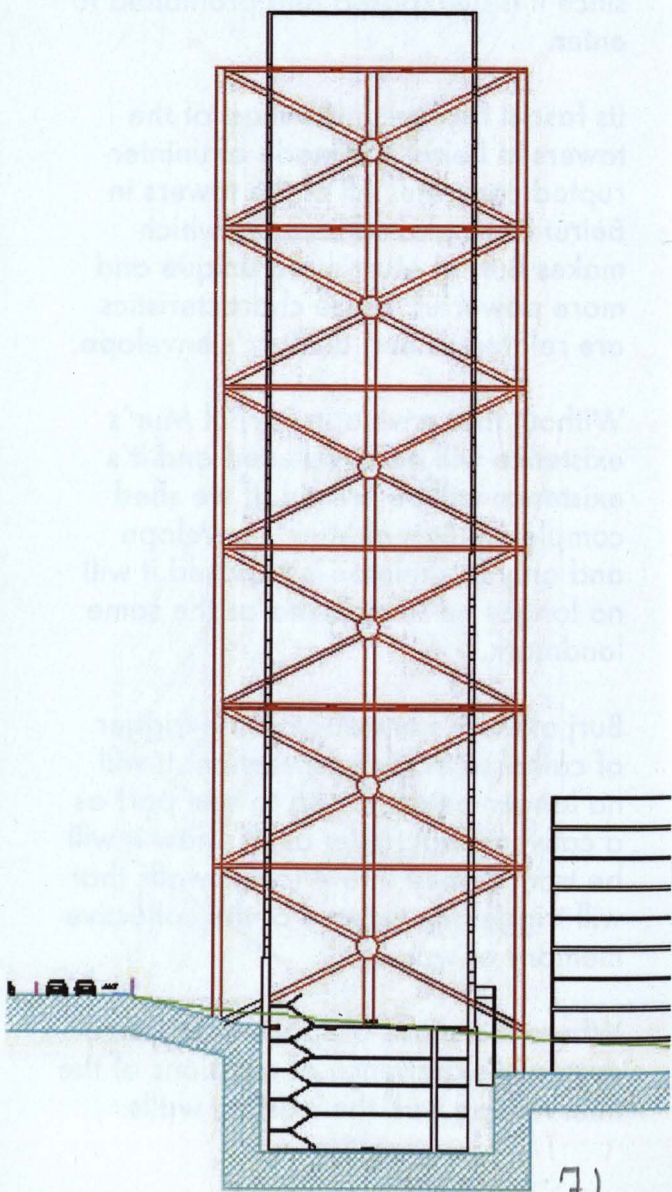
Structural Experimentation

Method 1

Cross Bracing Truss every 16 meters

Those trusses protrude out of Burj al-Murr's envelope's windows

Where the vertical main beams are at the exterior of the envelope

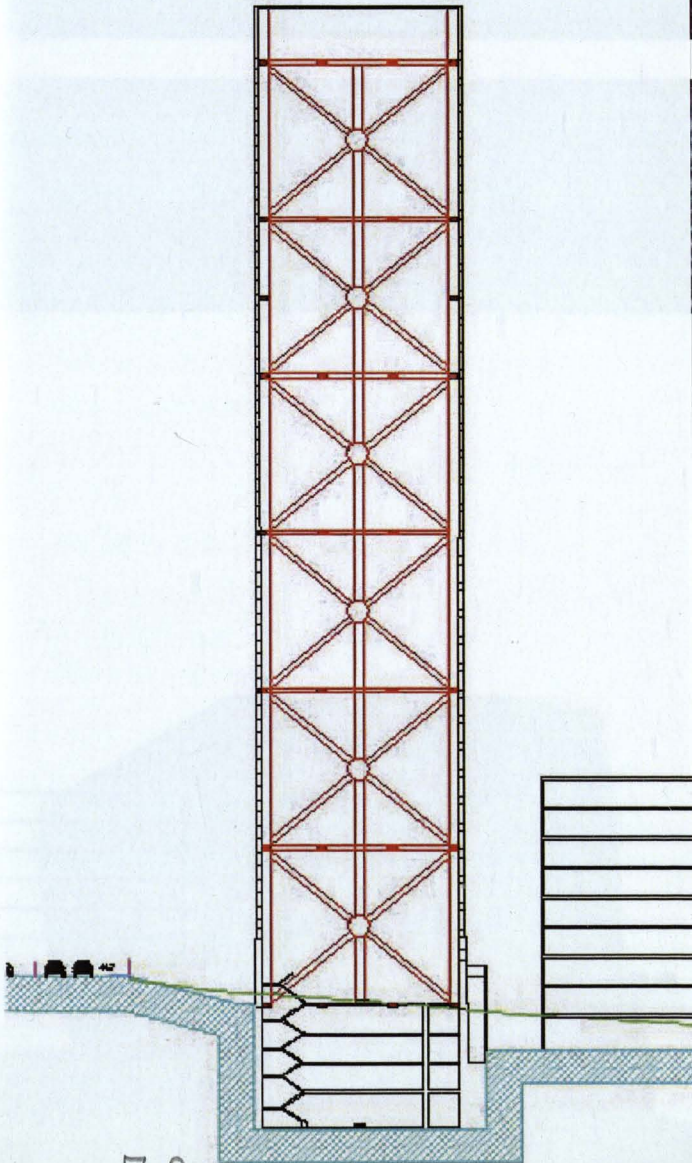


Method 2

Cross Bracing Truss every 16 meters

The cross bracing trusses are not exposed to the exterior for they are within Burj al-Murr's envelope

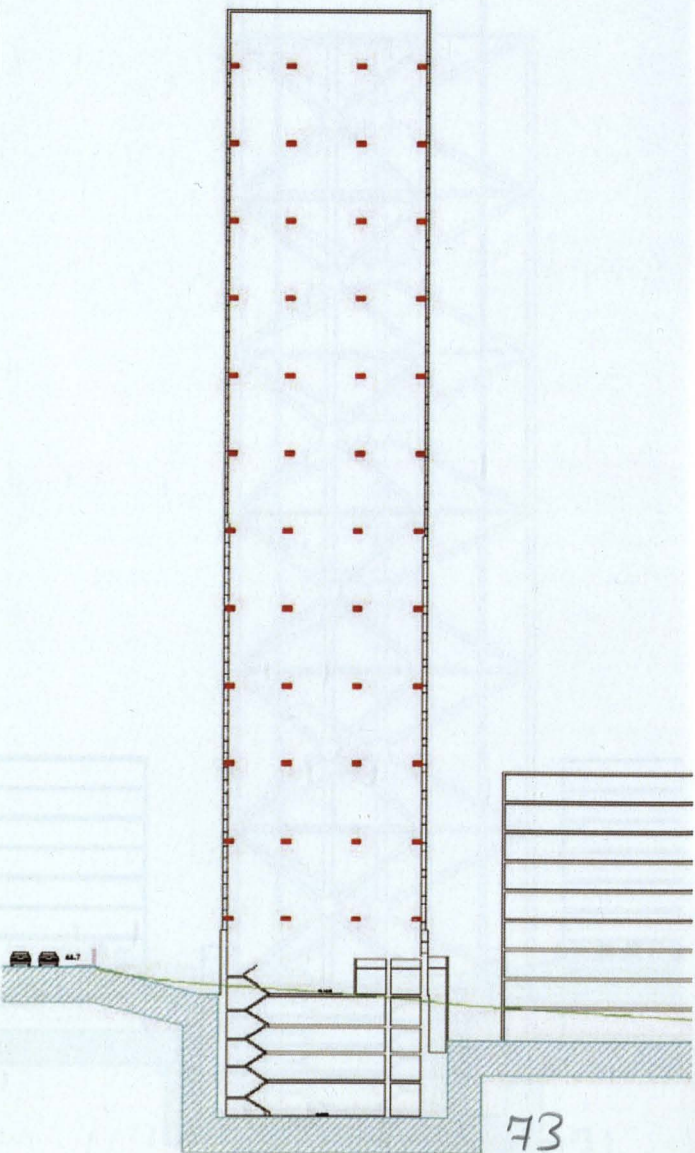
Where the vertical main beams are attached to burj al Murr's interior wall



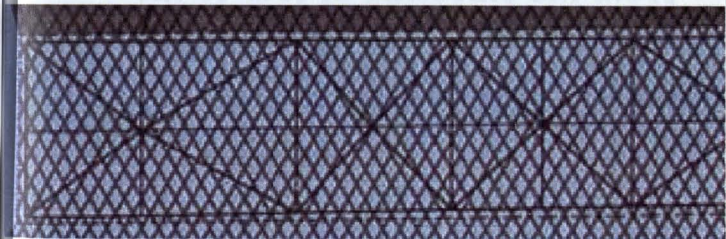
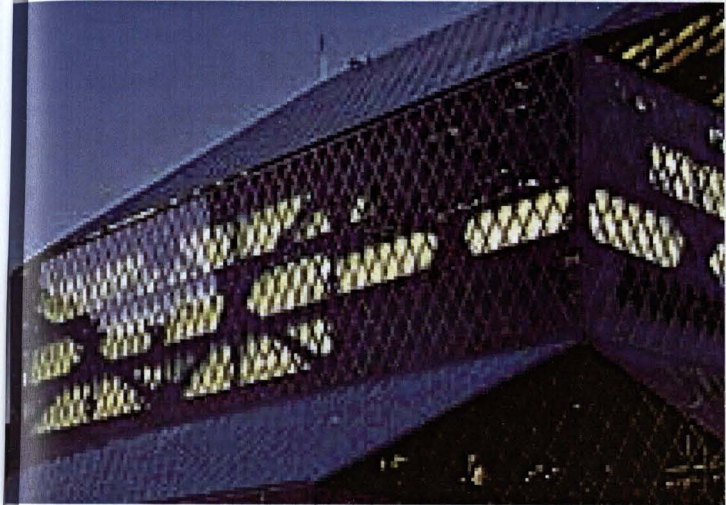
Method 3

Beams every 9 meters

The Beams are connected to a beam frame that is attached to the inner envelope



Architectural Media: Seattle Central Library
Rem Koolhaas(11)



When the past was layered by
the superblock to march out west
to survive the struggles today
to embrace a to present all most
and celebrate that survival



Beyond Catharsis

The replacement of the purification which was initiated by the catharsis effect with the extreme opposite events.

From the cries of pain to the screams of joy

From the shivering of fear to the celebrations of bodily expressions

From the marking of the target to the marking on the canvas

From the drops of blood to the splashes of paint

From the framing of a machine of war to the framing of a machine of art

Where the militia's are the artists creating

And their weapons are their art creations

I had a dream yesterday

A dream that Burj al Murr was mine

A dream that it was revived today

Revived by the screams of joy

The melodies of instruments

Where the gaps created by the war

Where filled by the expressions of the people

Where the past was layered by the moment

To survive the struggles today

And celebrate that survival

Burj al murr has gone through a transition from an unfinished office building to a machine of war and today a landmark that has survived the war.

The change of perception was triggered through the events occurring within from private offices to militia base to emptiness today.

To change that icon of war, that sculpture to a machine of its celebration.

Program

The first idea that crosses a persons mind is to design a war museum . What they actually neglect is the fact Burj al Murr is by itself one of the most valuable icon that should be exhibited in a war museum. In my point of view the war museum is Beirut city and Burj al Murr is exhibited in that war museum.

The release from the past through culture while avoiding the idea of a museum for burj al murr untouched is a museum by its own.

The re-experience of Burj al-Murr through the opposite extreme.

To design an art school and performance center with the existence of Burj alMurr's envelope. The only release is through music and art, through the expression of the moment. When you listen to music, experience art, sing, dance, create you enter through a transition phase into another world; a world of creation without boundaries, a world of expression.

To deal with the moment, to live the moment, to move on from the past.

Art

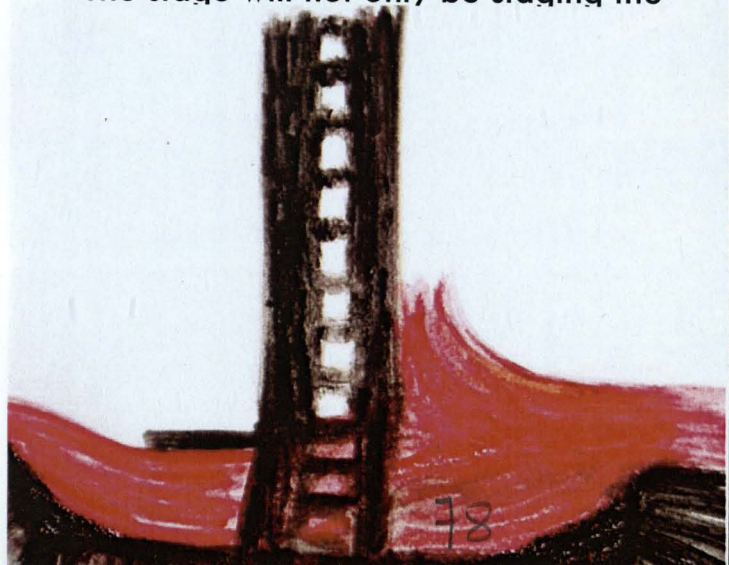
Instigate the education and production of art. Art as is everything that involves creation and expression. Art covers different forms of drawing, painting, sculpture, photography, acting, singing, composing music, and playing instruments.

The opera (8100m²) semi public

We have three theaters in Beirut "the medina theater" "theatre De Beirut" and "grand theater" but those theaters are hidden in the city for their locations are not well studied which has lead to their failure. Another reason is the capacity of people they can retrieve is small according to what a theatre should present for Beirut city. (seating between 500 and 700)

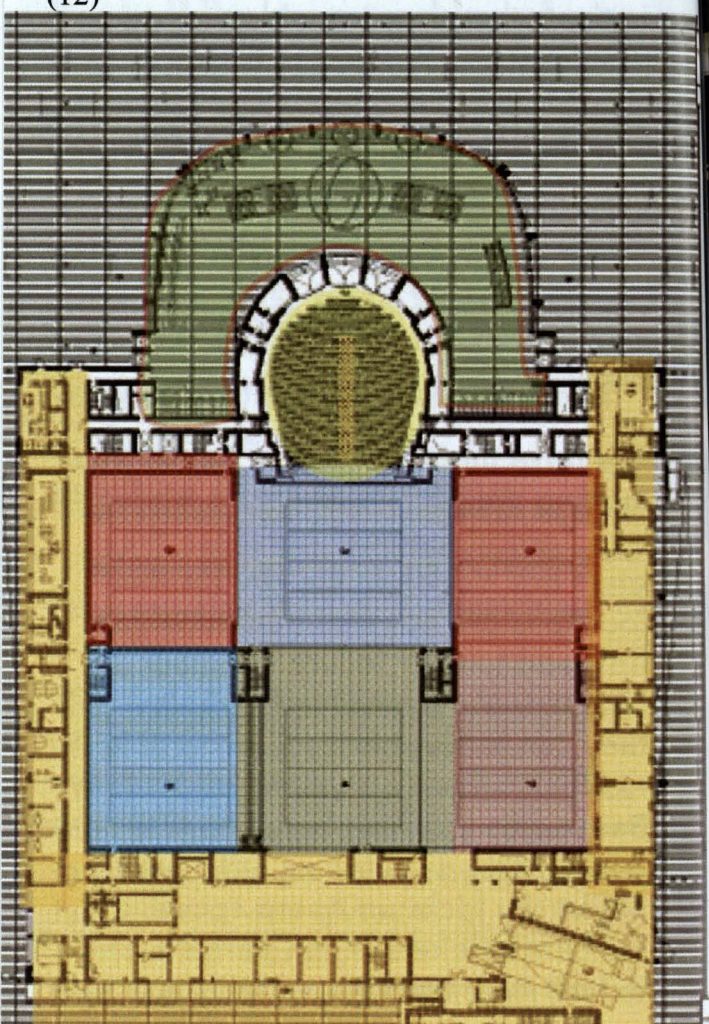
Beirut city lacks an opera space, a space where artists can perform and exhibit their creation.

The flow of the people in the opera which is the seating should flow towards Burj al Murr and pierce through it. The stage will be staged in Burj al Murr and the opera's tower will be part of Murj al Murr's tower. The stage will not only be staging the

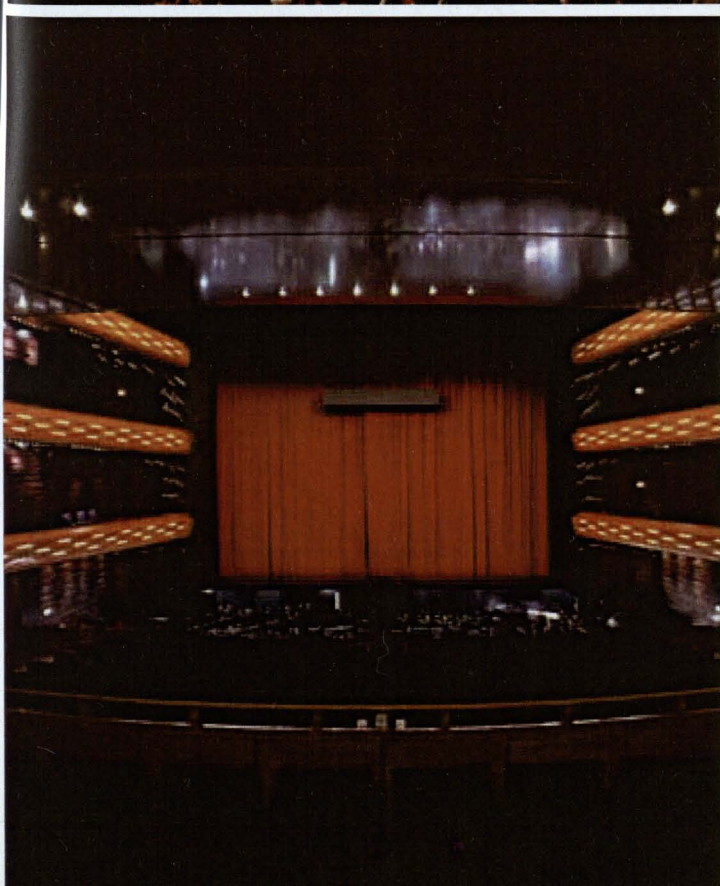
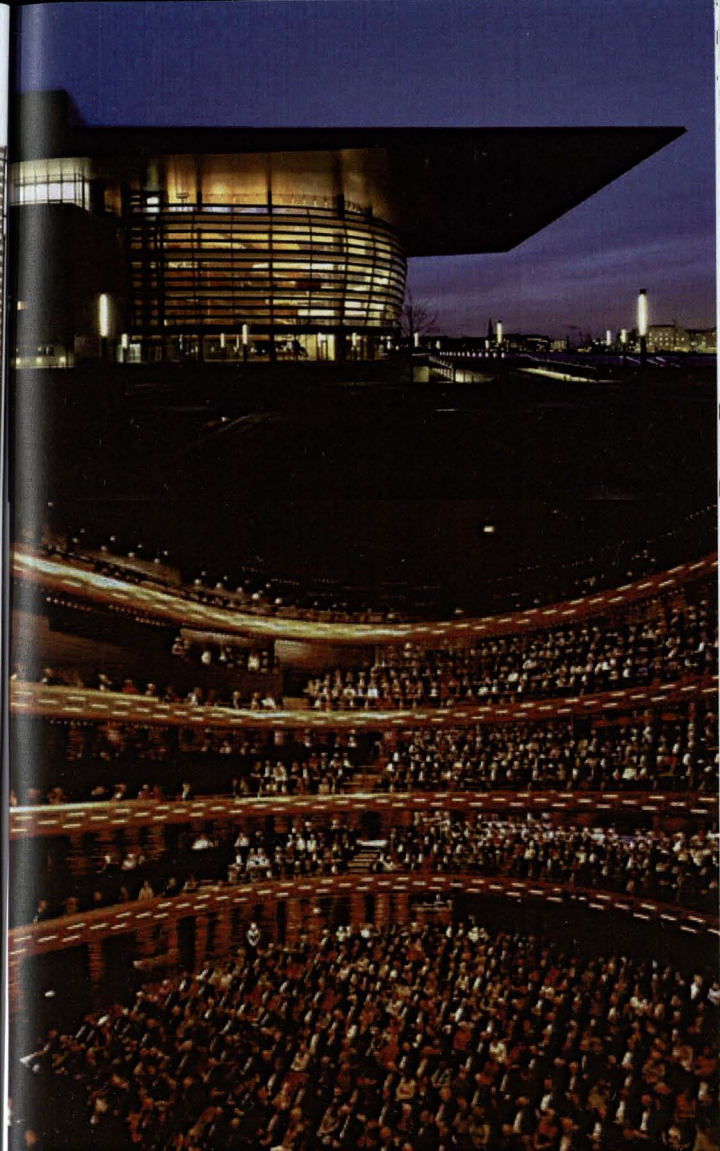


Opera Copenhagen(programatic)

(12)



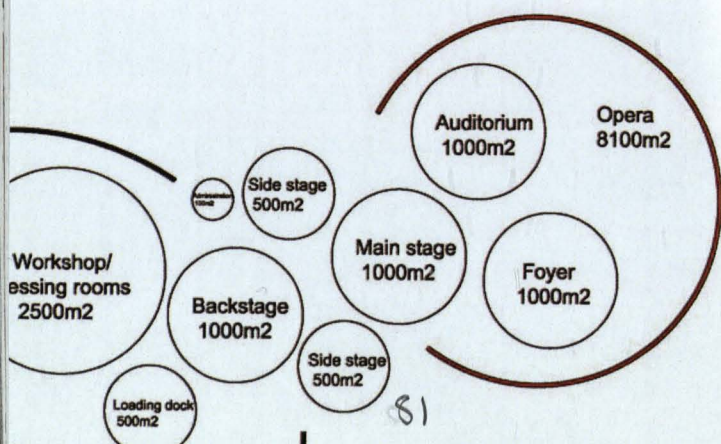
- Foyer
- Auditorium
- Main Stage
- Rear Stage
- Side Stage
- Rehearsal stage
- Fit up Stage
- Workshops



Opera (8100m²)

- Auditorium 1000m²
- Foyer 1000m²
- Main stage 1000m²
- 2 Side Stages 500m²
- Backstage 1000m²
- Workshop/ dressing rooms 2500m²
- Loading Dock 500m²
- Administration 100m²

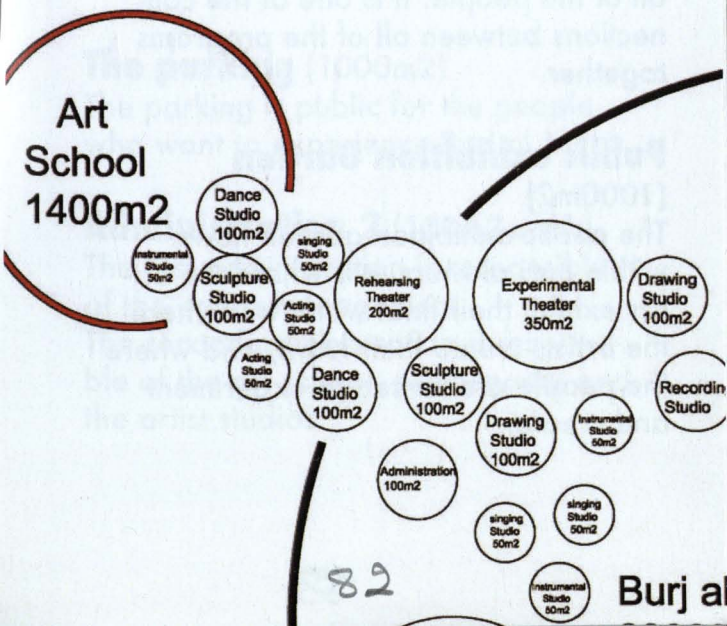
The opera will be designed as a large scale opera of 1500 seating. The opera will be designed to absorb all different types of performances from ballet to opera to musical, to drama and to a concert hall.



Art school (1400m2)

The art school teaches people different ways to express themselves and fill the gap of purification with creation

- Music studios
 - (2) Recording studio (50m2 each)
 - (3) Instrumental studio (50m2 each for 15 students each studio)
 - (3) Singing studio (50m2 each for 30 students each studio)
- Drawing and painting studios
 - (2) drawing studios 200 (100m2 each for 30 students each studio)
 - (2) sculpture studios 200 (100m2 each for 15 students each studio)
- Dance studio
 - (2) dance studios 200 (100m2 each for 15 students each studio)
- Acting studios
 - (2) acting studios 100 (50m2 each for 15 students each studio)
- experimental theater (350m2)
- rehearsing theater (200m2)



Public Promenade (1000m²)

The promenade that attaches burj al murr to the city, triggers the re-experience of Burj al Murr and exhibits the artists within. The public promenade is the flow of the people from the street, piercing through burj al-Murr's façade and flows upwards within and at the external wall boundary of Burj al Murr. It attaches Burj al Murr to the street which resolves its detachment to the city. That promenade is a connection between what exists and what is intervened to create the catharsis effect. The flow connects all the different spaces together from the public exhibition garden to the art school studios and the private artists' studios. The flow will remove the threat of privatism within a tower and will create a new flow that connects the private to the semi public (art school) and to the private (artist's studios). The flow will transcend upwards with the flow of music where the exposure of staging the artists working is established.

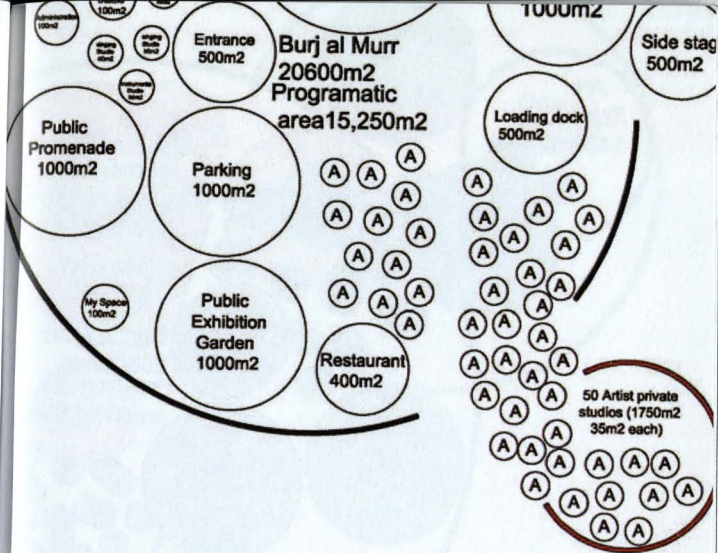
The Restaurant (400m²)

The restaurant is a meeting point for all of the people. It is one of the connections between all of the programs together.

Public exhibition Garden

(1000m²)

The public exhibition garden flows within Burj al Murr. It is where the artists exhibit their final work, it is where the artists create their work, and where the people are invited to experiment and create.



Artist private studio (1750m²)

The artist private studio is divided into two parts. The first part is consisted of a bedroom, bathroom, and kitchenette. The second part is a small transparent room attached to it where he creates his art. This transparent room is framed for the people flowing along the promenade. Not only the product is exhibited but also the artist is exhibited while he is creating his art. Each studio is 50 m²

The entrance (500m²)

The entrance is divided into two a public entrance that is open 24 hours

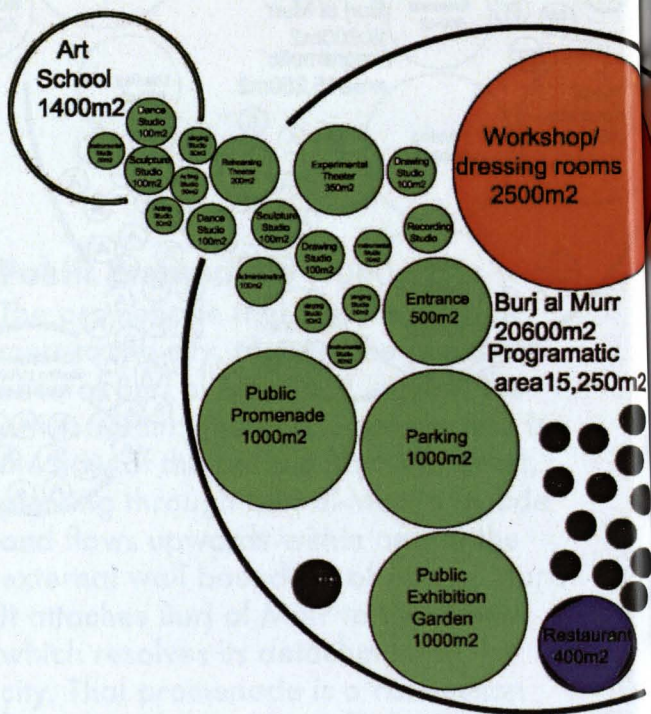
The parking (1000m²)

The parking is public for the people who want to experience Burj al Murr.

Administration 2 (100m² each)

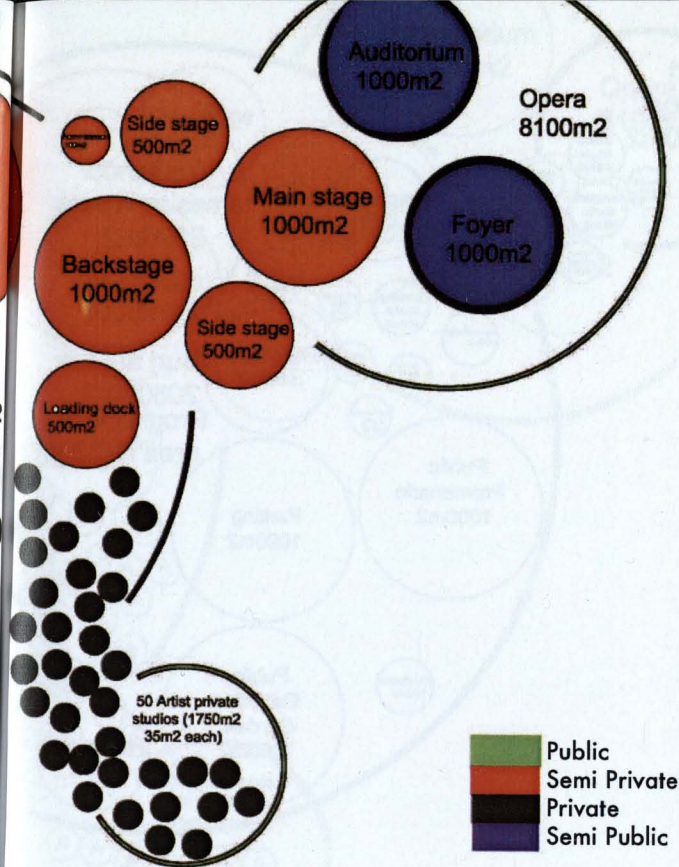
The first administration is responsible of the opera management.

The second administration is responsible of the art school, promenade, and the artist studios.



My Space (100m²)

When privatism takes over the client's interest is always economical. To achieve a balance and release it from privatism . I will appropriate it, design it and give it to the public. I will be the designer who will change the perception of that building. I will be the producer of the opera who will manage and control Burj al Murr which will initiate my own space within that building. I will be the king of the castle but I will always prioritize the people over my interests. I do not trust anyone else to do the job because personal agendas always interfere. The administrations will manage the art school, the opera, the promenade, and the artists' studio under my supervision. It will be transformed to a machine that will be self sustainable. The only program, where the public will have to pay is for the opera and the artists studio. The opera and the artists' studio will both raise money to pay off all of the expenses. The school and the promenade will be public too where people will not pay to be creative or experience the artist's creativity.



To change the perception of that building, traces of the history should not be erased nor framed on the other hand triggering the framing of the moment which is the framing of the programs. To frame the expressions of today with yesterday's existence. To frame the events that are taking place in Burj al Murr as a celebration of today. It will not be a memorial of the war anymore but a machine that has survived the war and is alive today because of the architectural events. It will be transformed to a machine of celebration.

Art School
1400m²

Dance Studio 100m²
Sculpture Studio 100m²
Rehearsing Theater 200m²
Experimental Theater 350m²
Drawing Studio 100m²
Recording Studio

**Workshop/
dressing rooms**
2500m²

Burj al Murr
20600m²
Programatic area 15,250m²

Entrance 500m²

Public Promenade
1000m²

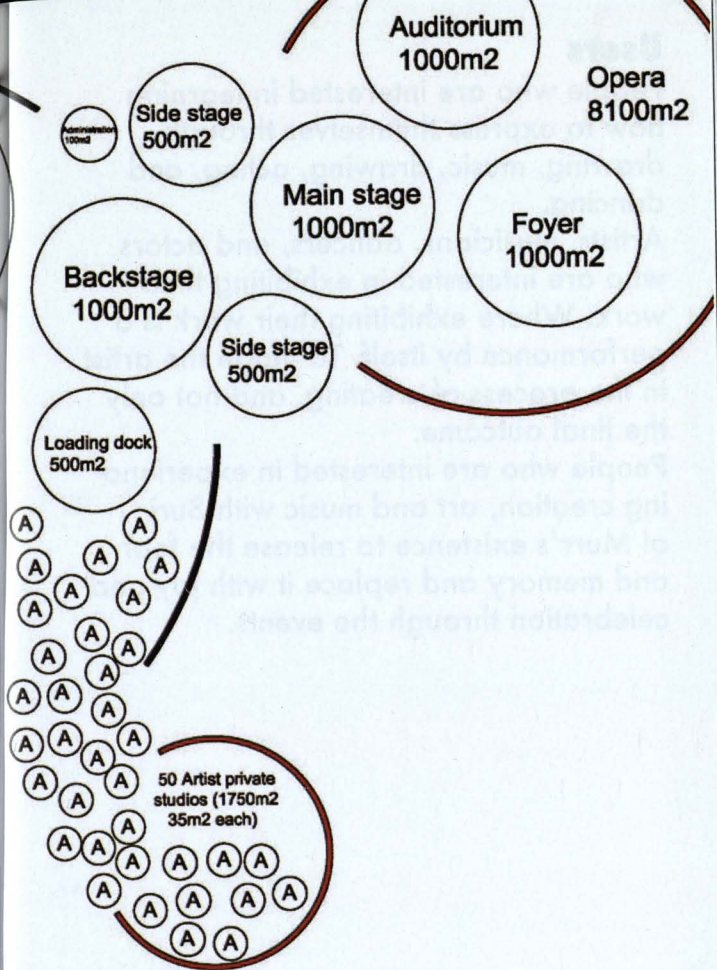
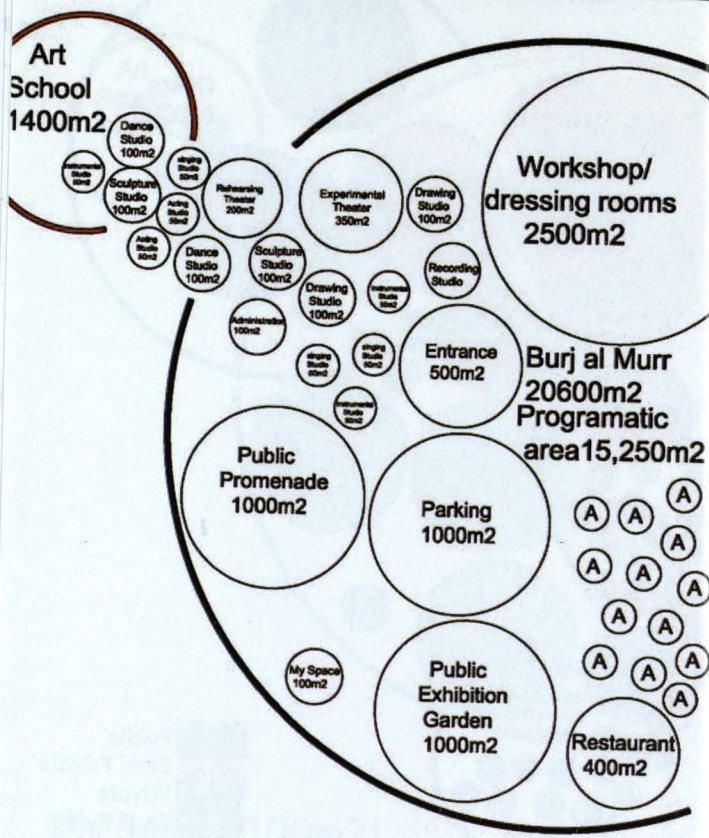
Parking
1000m²

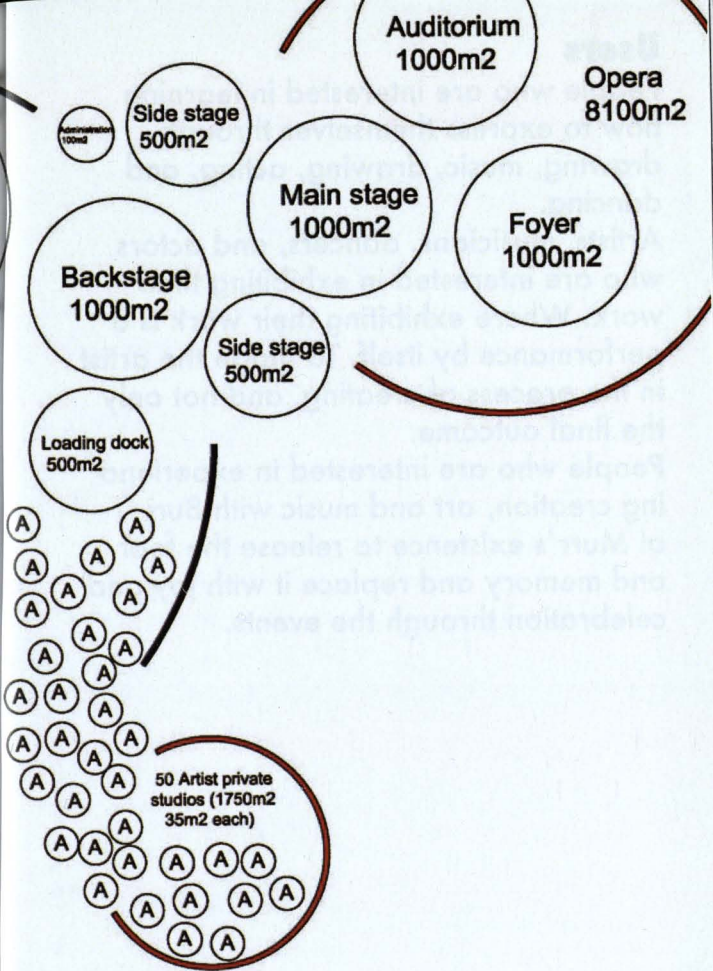
A A A
A A A
A A A
A A A

My Space 100m²

Public Exhibition Garden
1000m²

Restaurant
400m²





Users

People who are interested in learning how to express themselves through drawing, music, drawing, acting, and dancing.

Artists, musicians, dancers, and actors who are interested in exhibiting their work. Where exhibiting their work is a performance by itself. To Stage the artist in the process of creating, and not only the final outcome.

People who are interested in experiencing creation, art and music with Burj al Murr's existence to release the fear and memory and replace it with joy and celebration through the events.

For all the people of the city

**To release their inner fears and
perceptions**

**To express themselves and release
their inner selves**

**Where music and art vibrates the
space and echoes towards the city**

**Where the negativity echoed is
transformed into positivity**

**Where the expression of today is
claimed**

**And the dream of tomorrow is no
longer haunted by yesterday**



The re-
birth

Burj al murr is one of the red dots in beirut where entering is prohibited. The silence within those walls should be transformed to screams. It should be transformed from a private uninhabited landmark to a flow of the public. To appropriate it and open it to the public to fill the image of the past with the flow of today, the people and culture. To revive the building and transform it from a sculpture to a machine of the moment. I want to use burj al murr's envelope in my design but on the other hand I am going to empty that tower and transform it into an empty voided column. Emptying that tower is removing all of the existing slabs and what will be left from burj al murr are four iconic walls creating a void in between.

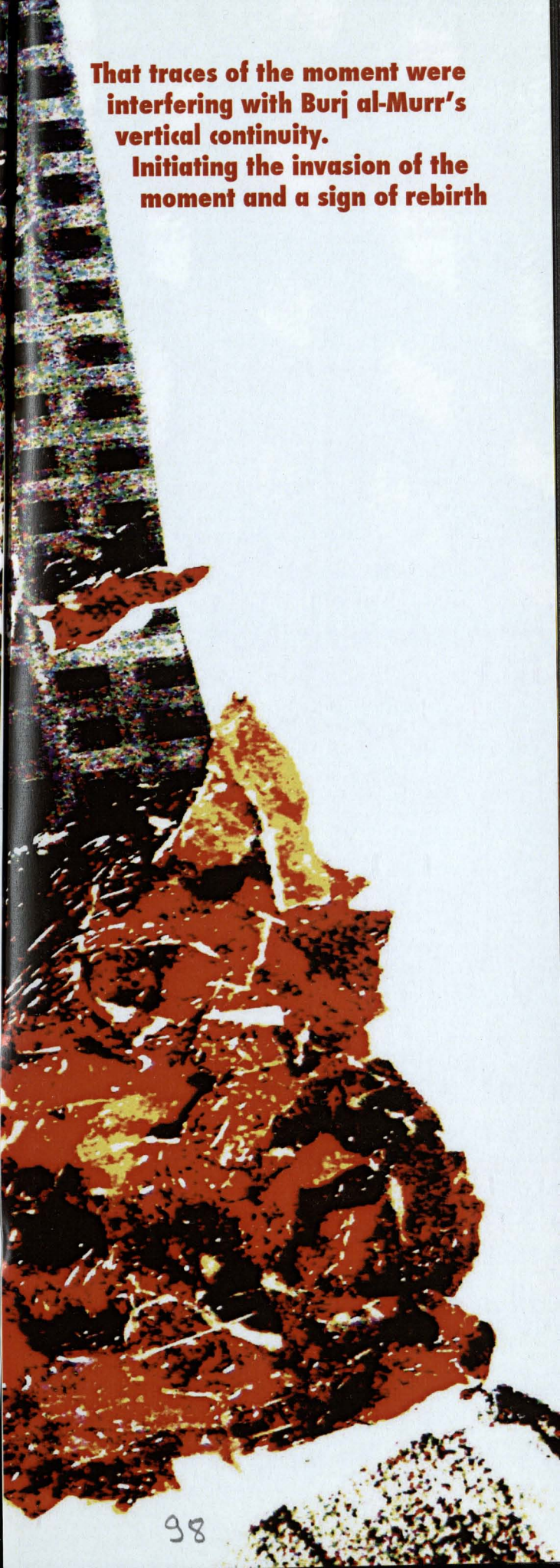
I can imagine the building which is uninhabited filled with the flow of the people where the promenade wraps around burj al murr, pierces it, transports through it until it reaches the highest point. Those protrusions through those walls will not be glazed they will remain as they are piercings through walls. The wall will be left to decay with time. In between those walls programs will float where some will pierce it and open up to the city to leave traces of the moment.

**The transition from a tower to
four iconic walls
Creating a space of in-between
Within those walls lies a space of
depth
Where depth is interfered by the
moment
Where the moment pierces
through the walls
and opens up to the city
interfering with the wall's conti-
nuity
the force of the moment overpow-
ers the image of the past
and triggers the rebirth**

Yesterday i had a dream...

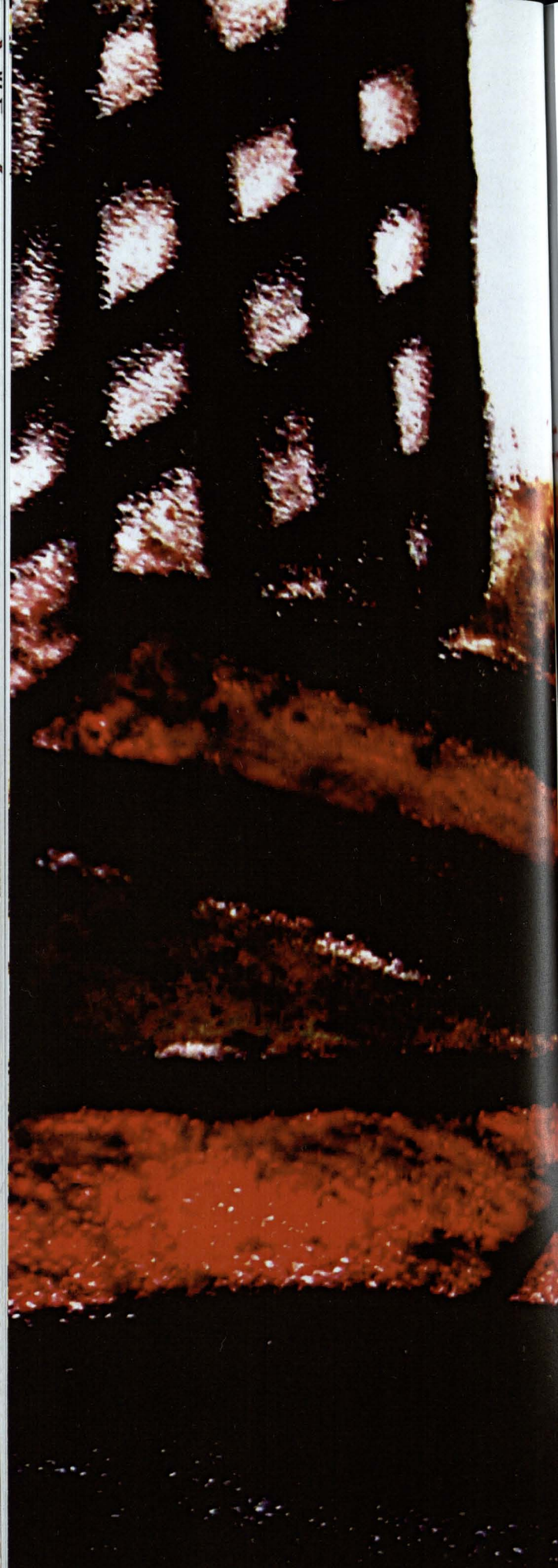
96



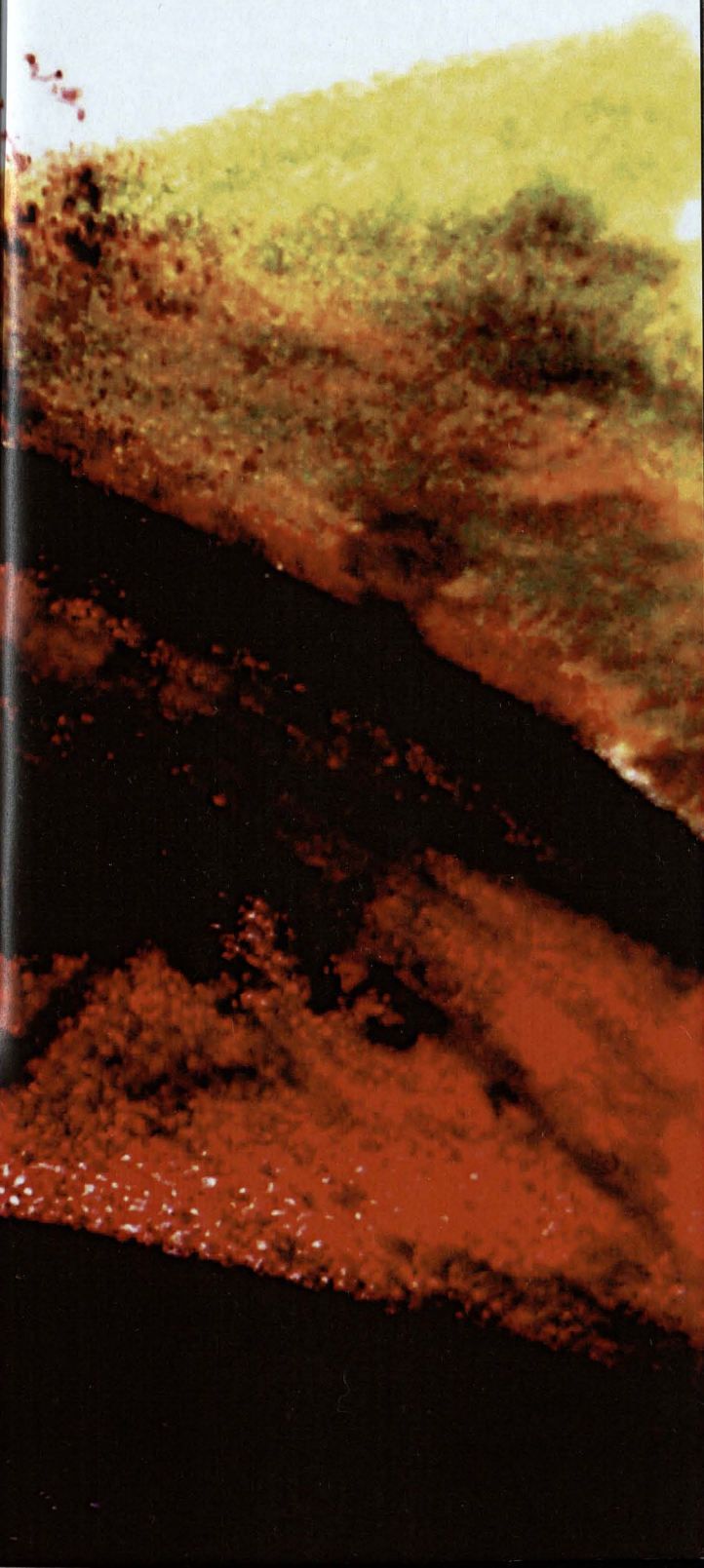


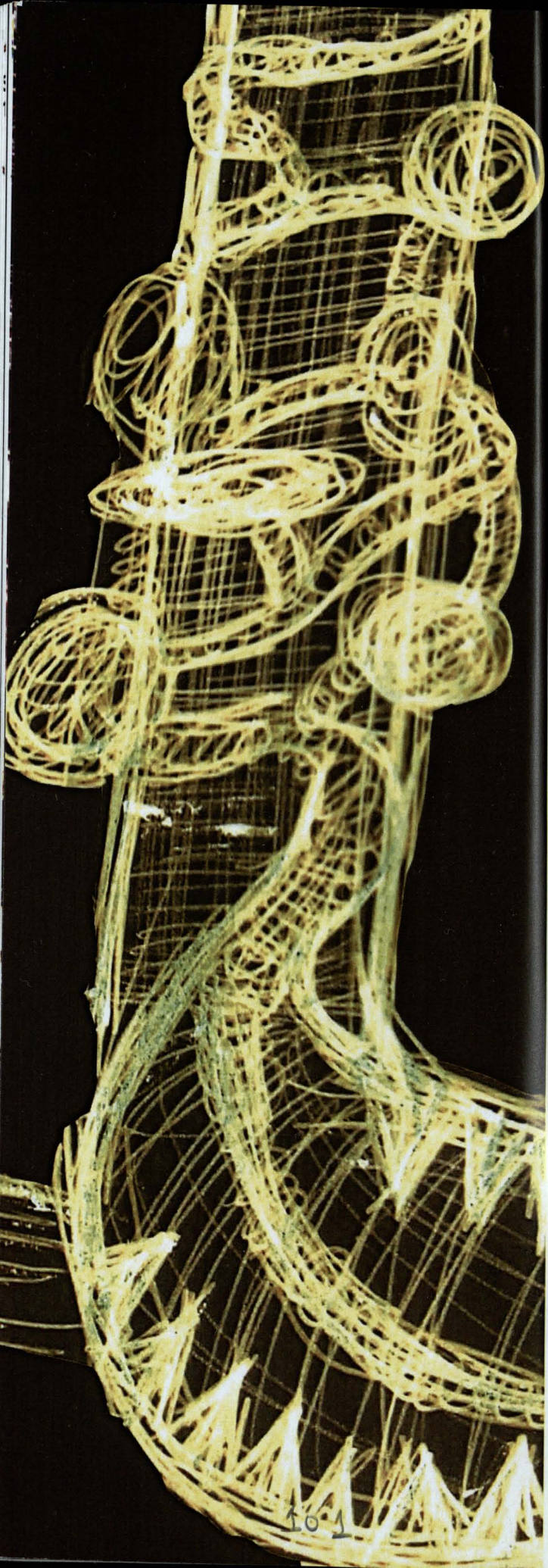
**That traces of the moment were
interfering with Burj al-Murr's
vertical continuity.**

**Initiating the invasion of the
moment and a sign of rebirth**



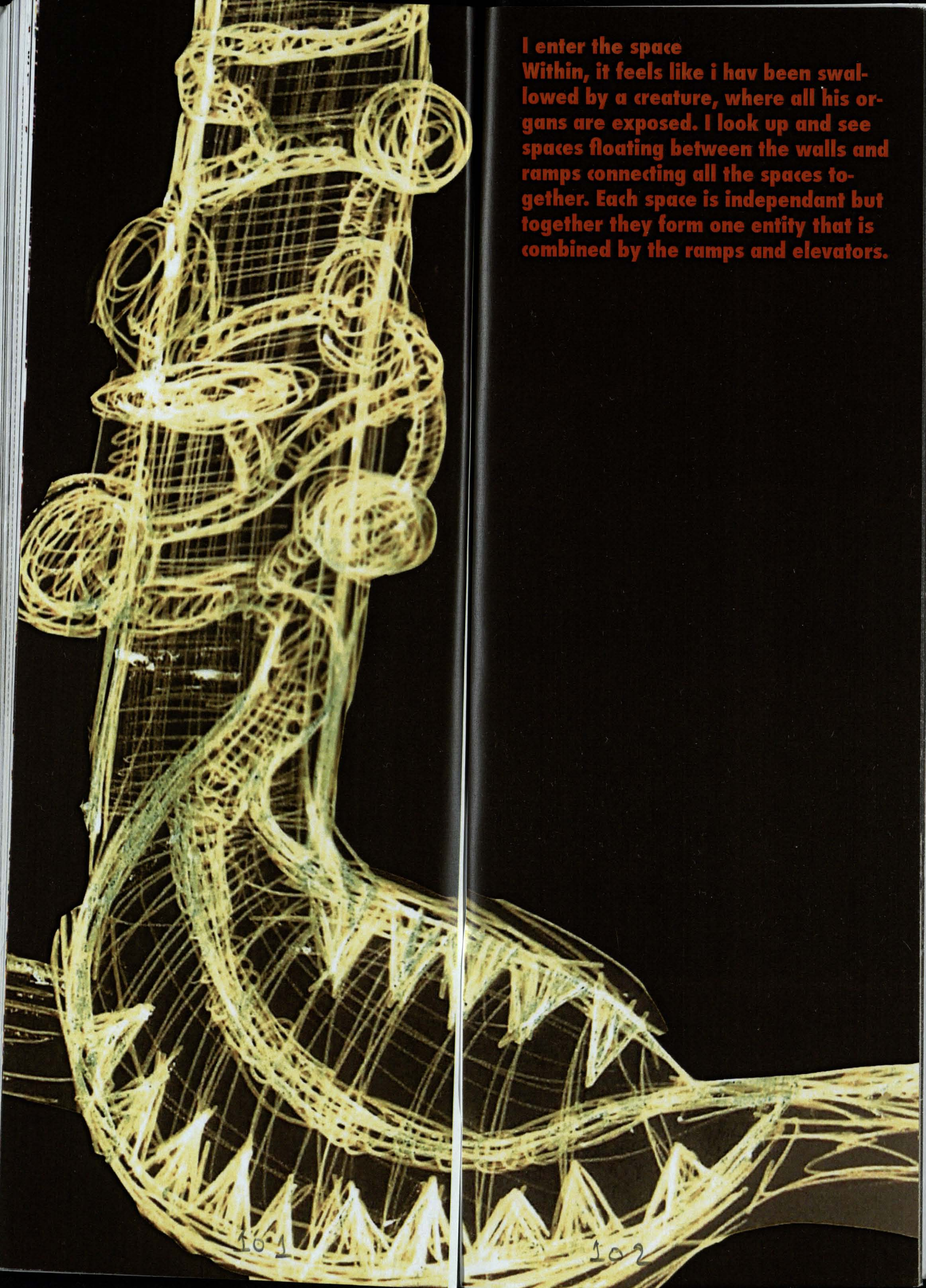
I was swallowed in by a ramp that extrudes from the street and pierces the tower. I can feel the vibrations of the music underneath me. The beginning of my promenade was initiated. The adventure of discovering the hidden layers triggered by the rebirth began.





101

**I enter the space
Within, it feels like i hav been swal-
lowed by a creature, where all his or-
gans are exposed. I look up and see
spaces floating between the walls and
ramps connecting all the spaces to-
gether. Each space is independant but
together they form one entity that is
combined by the ramps and elevators.**

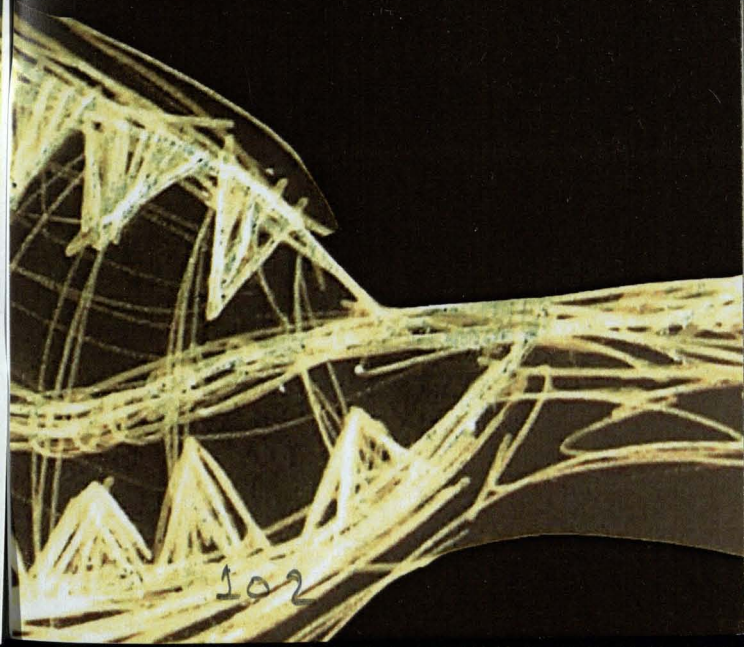


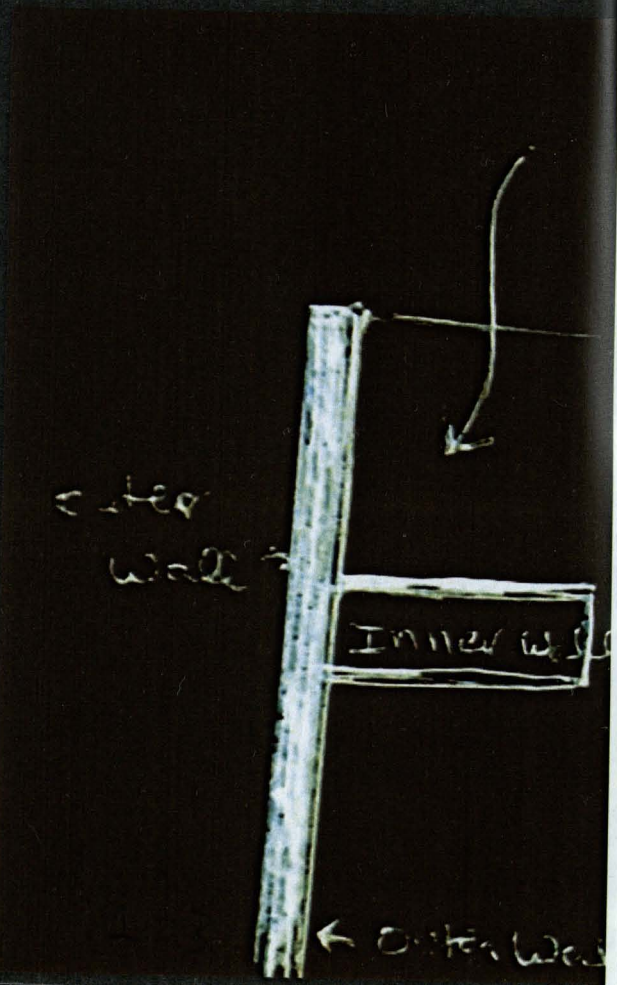
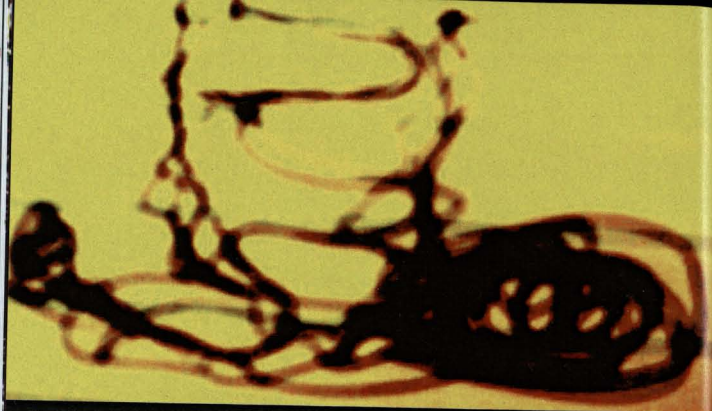
101

102

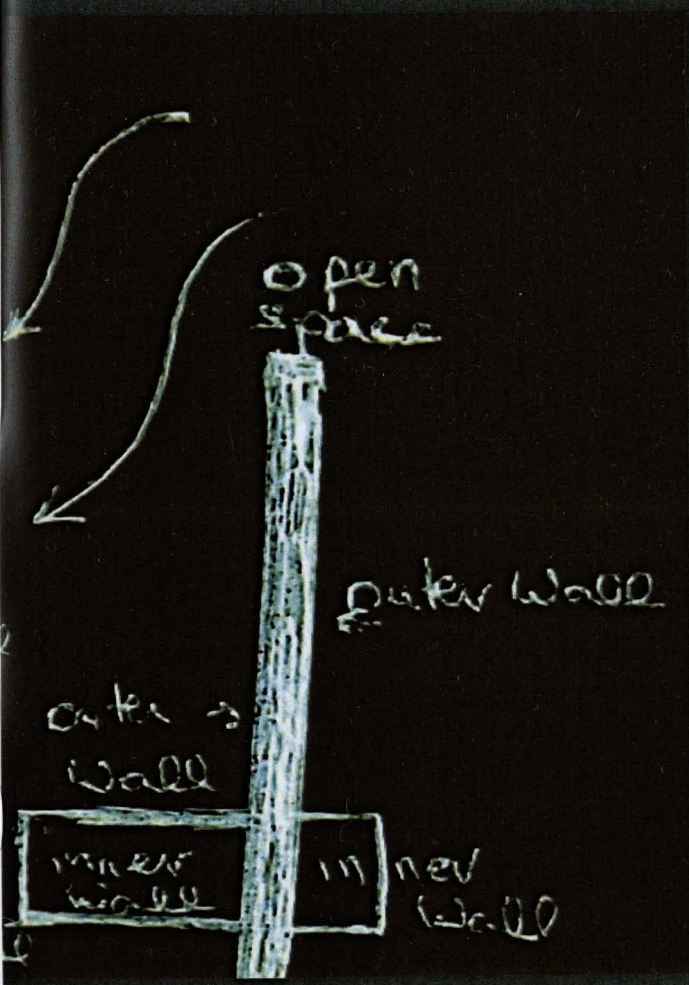
I enter the space

**Within, it feels like i hav been swal-
lowed by a creature, where all his or-
gans are exposed. I look up and see
spaces floating between the walls and
ramps connecting all the spaces to-
gether. Each space is independant but
together they form one entity that is
combined by the ramps and elevators.**



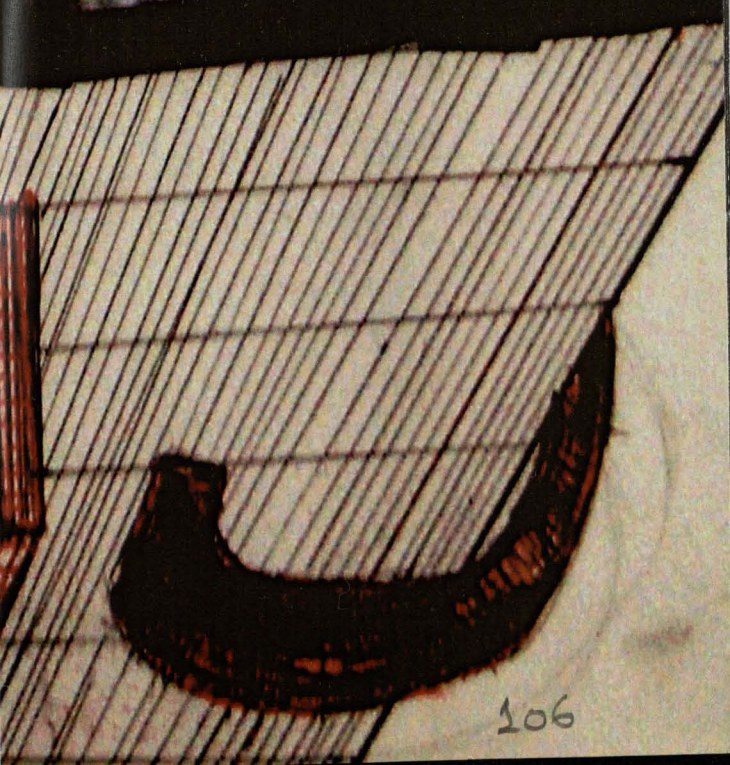


I continue my journey up the ramps at some points the ramp pierces Burj al-Murr's walls and starts wrapping around it. The traces of war and decay are exposed and the release of collective memory is initiated. The distinction between inside and outside becomes distorted. the rain is tumbling down within those walls. The space inbetween the walls is an exterior space. The only interior spaces are the floating spaces between those walls. The four walls act as exteriors walls within until the floating spaces pierce it and tranform it to an interior wall.





105



UP

UP

UP

UP

UP

UP

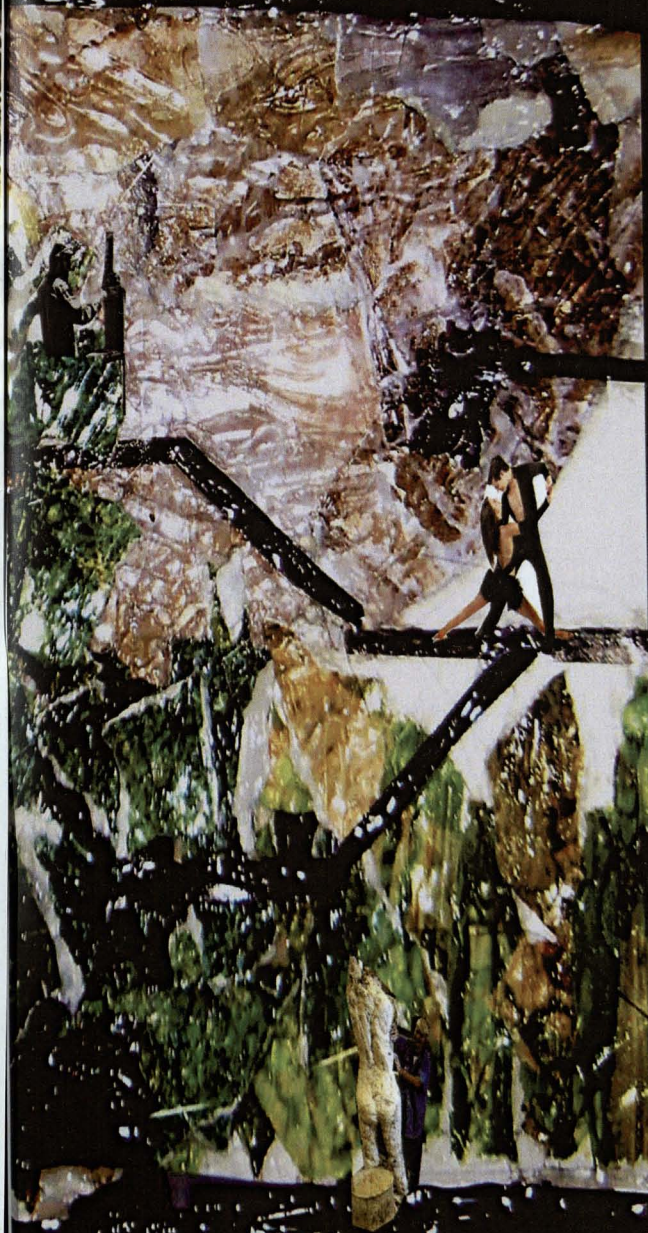
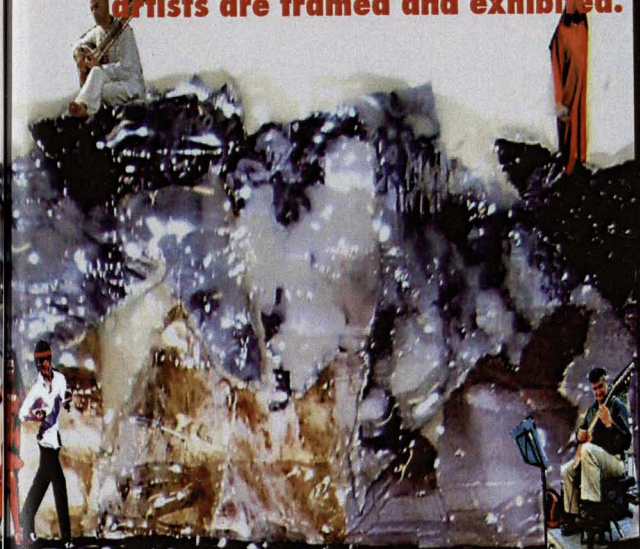
UP

UP i float

On my way up the Students in the classes are exposed. They are framed while learning and experimenting. The sequence of the promenade is the representation of the processes of becoming an artist.



I reach an open space within Burj al-Murr where artists are creating and exhibiting their own art. A space filled with greenery. The artists are framed and exhibited.





I enter the private space where the artists rest. The only connection between them and i is the space in between. The space in between which is their creation space, Where they are framed while working.



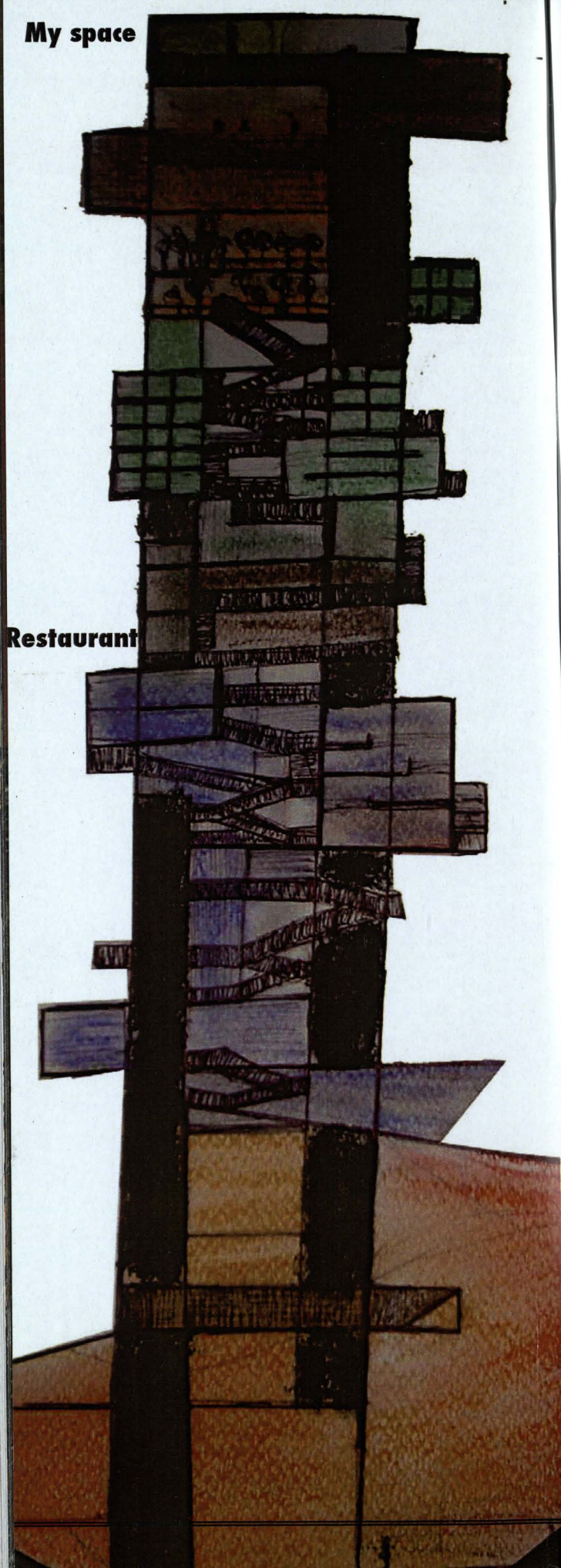




At the end of my journey i reach the highest point where my space is. I look down, hold my breath and i experience the depth within the walls.

My space

Restaurant



Experimental Theater

The public exhibition garden

The private artist studios

**The Teaching process
Art school**

The entrance

The opera

**The machine of celebration
Creation**

The Process to trigger the artist within you

- 1- Tumor-abnormal cells with abnormal functions
(Linda Mundorff)
- 2- Understanding Cancer (curriculum Supplement Series)
<http://www.ncbi.nlm.nih.gov/bookshelf>
- 3- Psychology the Science of Mind and Behavior
page 213
- 4- Adaptive Reuse: Continuity and Creativity
Conference by Ian Stapleton
- 5- Architecture and Disjunction, Bernard Tshumi, page 64
- 6- Architecture Reborn, The conversion and reconstruction of old buildings
- 7- David Chipperfield: Recent Work, Barcelona 1997, page 131
- 8- www.domenig.at
- 9- (Aristotle (2001). The Basic Works of Aristotle. McKeon, R. (Ed.), New York: Modern Library.
- 10- Breuer, J., Freud, S. (1974). Studies on hysteria. Harmondsworth: Penguin Books.
- 11- www.oma.eu

