

Architecture Design Thesis I 2016-2017

ABANDONED IN BEIRUT - A Non-Reconstructive Reclamation

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Through this thesis, I chose to put a feeling of curiosity to research. **Abandoned** buildings speak to the people who search for answers in places that have long been neglected. We live in a city , Beirut that has suffered a great amount of neglect, loneliness, and destruction. Oddly enough, Beirut co-existed in a time where, aside all the suffering, it flourished and enriched its built environment with the power of its own people.

I look throughout this thesis at the built structure in relation to the **need to heal**. An existing abandoned structure possess immense possibilities and life prior to its reconstruction. I look at the process of intervening on this abandoned structure not as a reconstructive process but rather as a **reclamation** to surpass prior experiences and potentials. I focus on two sides in this research; firstly, understanding the concept of abandonment and its implications on different design processes and case studies, and secondly on the concept of medical healing and the **prosthesis**; an advanced form of replacing missing elements to meet functional and asthetical needs. I look at the scientific understanding of this process and analyze different case studies that have adopted the **treatment** of healing and prosthetics in their design.

This thesis argues that prior to **termination** , abandoned structures can generate massive potential if they are not only **reconstructed** but rather benefit from their deterioration and from contemporary techniques and materials to surpass previous functions and problems. This thesis argues for a potential to maintain the past, benefit from the present and surpass the future.

This thought will be projected on Zokak el Blatt, I focus on a specific abandoned structure “The Bechara el Khoury Mansion”.

The Introduction

The Introduction
Introduction and Summary



How does an architect intervene on an existing abandoned structure?

How can an abandoned building be restored not just to meet prior conditions but to excel with contemporary materials and techniques?

How does the combination of Old and New move from overshadowing to integrating?

And How can we (as architects) heal a structure?

Thesis Question and Argument

The Introduction
Thesis Question and Argument

“They wander in darkness seeking light, failing to realize that the light is in the heart of the darkness”¹

-Manly P. Hall, *The Lost Keys of Freemasonry: Or the Secret of Hiram Abiff*

The Incident - The Initial Interest

1. Manly P. Hall. *The Lost Keys of Freemasonry: Or the Secret of Hiram Abiff*. p. xix

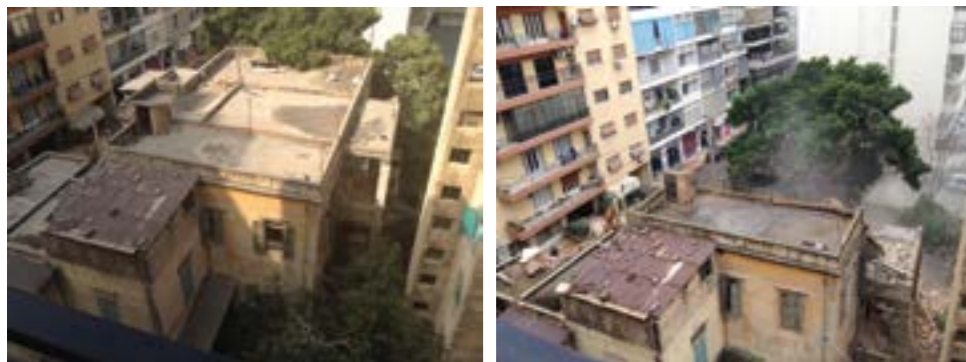


Figure 3

Photographing this abandoned house from my balcony
Witnessing its demolition



Figure 4

Recording its brutal reconstruction over the years

The Incident - The Initial Interest
The Unconscious Interest



Constant and Conscious Thought:

Was there a solution other than demolition for this house? Is there a treatment before termination?

The Incident - The Initial Interest
The Conscious Interest

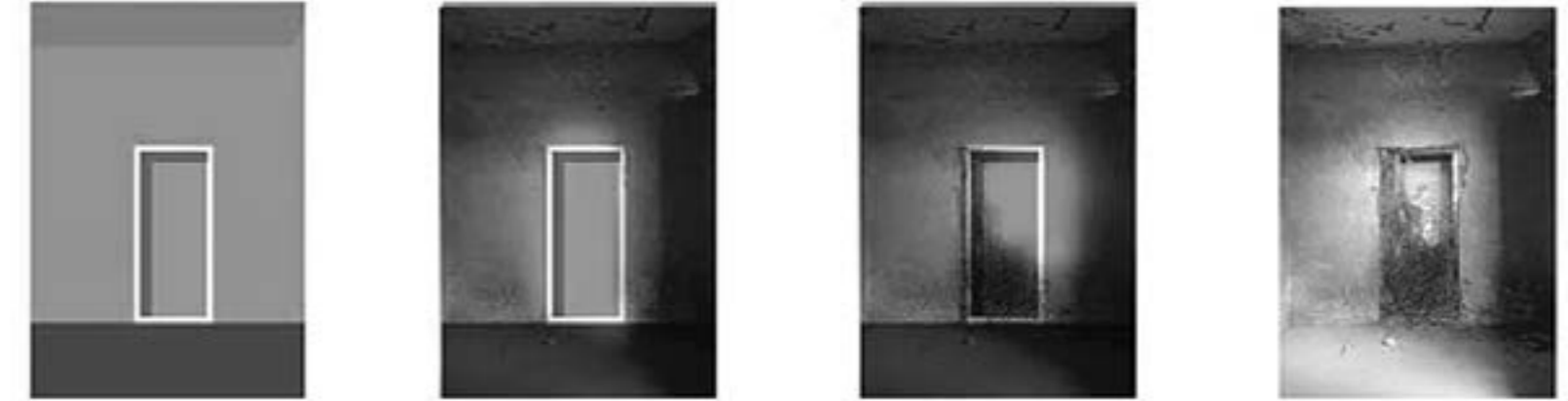


Human beings are living, breathing organisms that function due to consistent maintenance and care.
 With time, this organism grows old
 With time, this organism requires help and care to persevere.

If injured, humans require assistance and a source of healing.
 If neglected, humans seek medical assistance.

The act of healing becomes an act of survival.

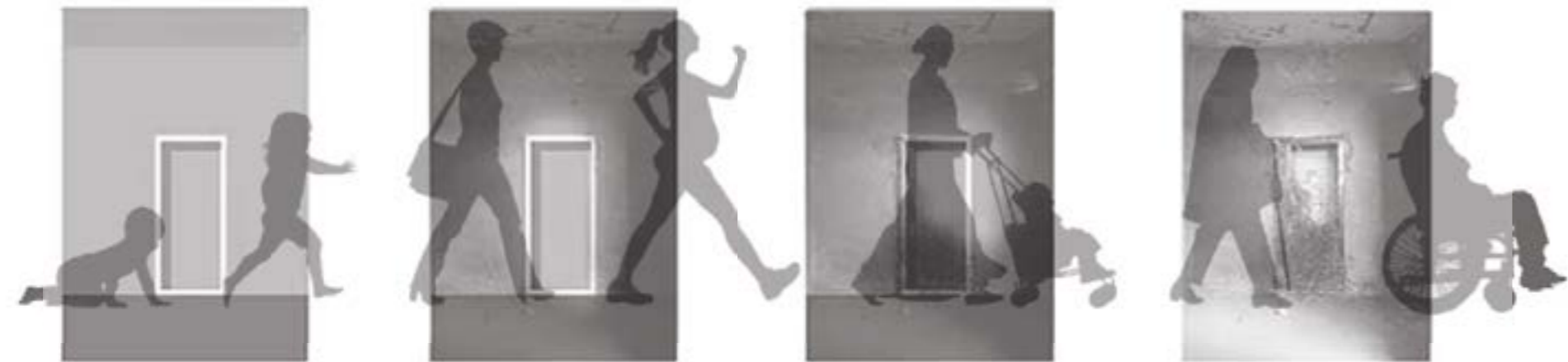
The Incident - The Initial Interest
 The Conscious Interest
 Healing and The Injured Man



Existing structures strive to maintain their existence.
 When inhabited, they survive,
 When abandoned, they strive to survive.

Without maintenance and care, existing structures fall into an endless line of deterioration.

The Incident - The Initial Interest
 The Conscious Interest
 Healing and The Injured Structure



The Need for healing comes after something or someone has been neglected; when something or someone has been abandoned.

A correlation between human healing and architectural healing is derived. If architecture is to be treated as a living object that requires maintenance after being neglected, it is given a second chance for development rather than a first attempt at termination.

The Incident - The Initial Interest
The Conscious Interest
The Injured Man and Structure

*“While the body, invaded and dilated by technology becomes architecture, architecture in turn looks to the body not as a model of order and formal measurement but as a model of **sensitivity, flexibility, intelligence and communicative capacity**. Whereas the body designs its own spatial expansion, architecture designs its corporeal future.. New convergence between body and architecture - Post-Organic.”²*

- Maria Luisa Palumbo
New Wombs: Electronic Bodies and Architectural Disorders

The Interrogation

2. Maria Luisa Palumbo. New Wombs: Electronic Bodies and Architectural Disorders. p. 5



Figure 6



Figure 7



Figure 8

pros·the·sis
noun

A prosthesis is defined (medically) as a device, either external or implanted, that substitutes for or supplements a missing or defective part of the body

Late Latin from Greek: an addition, from prostithenai to add, from pros- towards + tithenai to place ³

3. Merriam Webster : <https://www.merriam-webster.com/dictionary/prosthesis>

Where is it used?

Prosthesis is often thought of in two different contexts:

- (1) those that rehabilitate
- (2) those that enhance

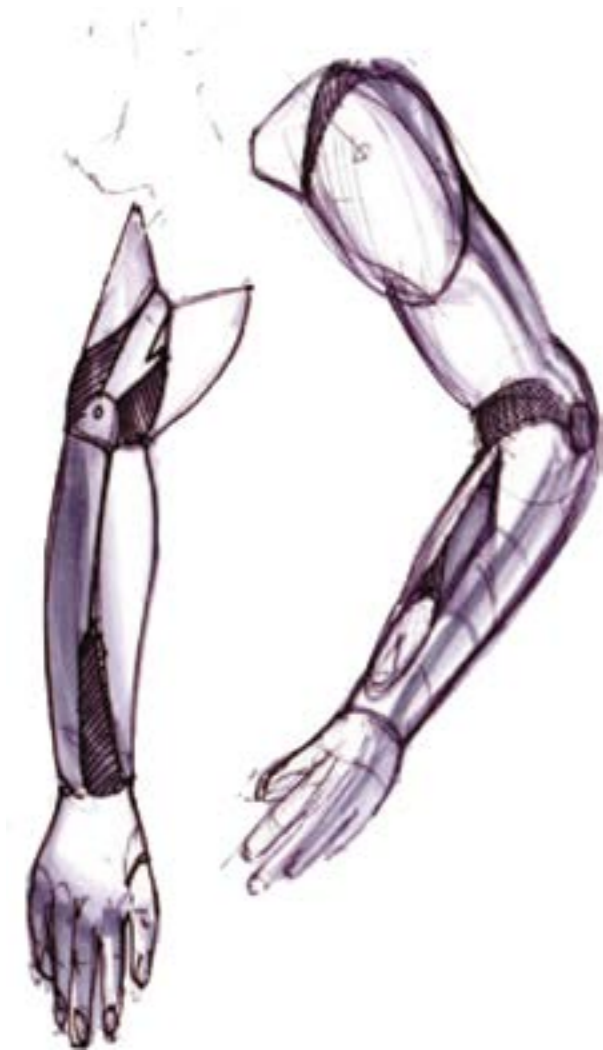


Parts

A prosthesis is an artificial device designed to replace a missing part of the human body.

The prosthesis consists of four major items:

- (1) the initial limb
- (2) the interface - also called the socket - which fits over the residual limb
The interface is typically made of plastic and carbon-graphite to provide both comfort and durability, and is custom-designed and fitted to your unique anatomy by the prosthetist.
- (3) the components including feet, knees, hands, and more
Prosthetic components are then attached to the socket to create the full prosthesis.
- (4) an optional cosmetic cover for the prosthesis



Role of a Prosthetic

The role of a prosthetic is to rehabilitate and enhance through means such as

- (1) Function
- (2) Comfort
- (3) Appearance

They mimic our muscles and joints and replicate them in a way that rehabilitates our bodies to perform previous activities.

In some cases, they can even enhance our performance past our previous abilities.

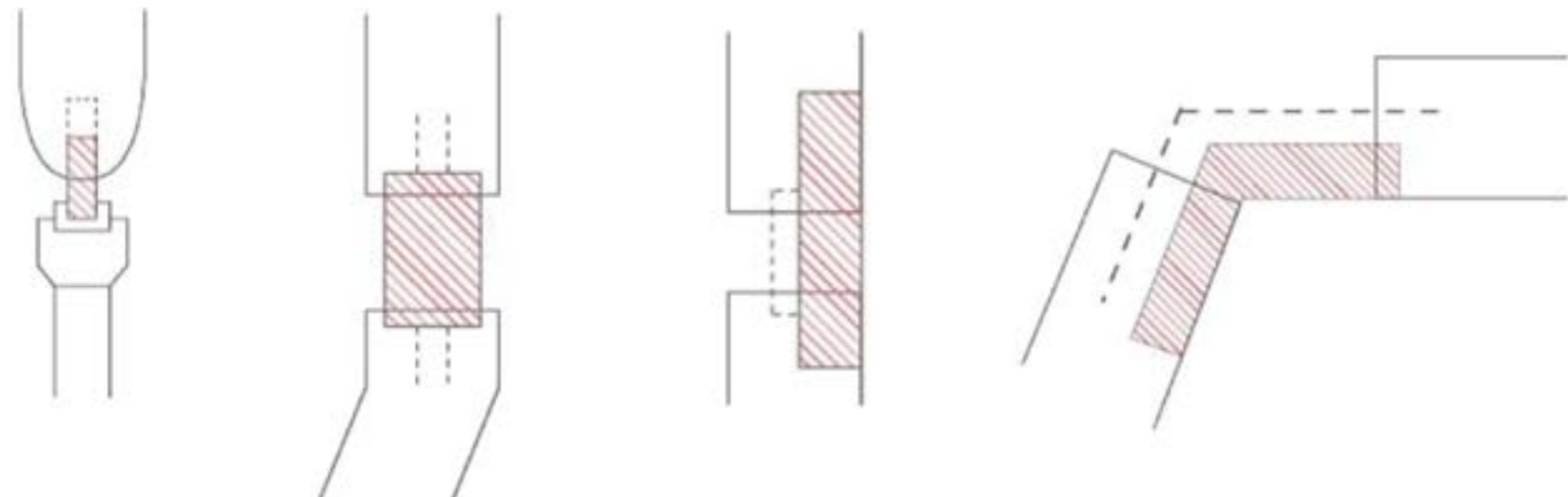


Figure 9

Implanted Connection

In an implanted connection the prosthetic is directly implanted into the residual limb.

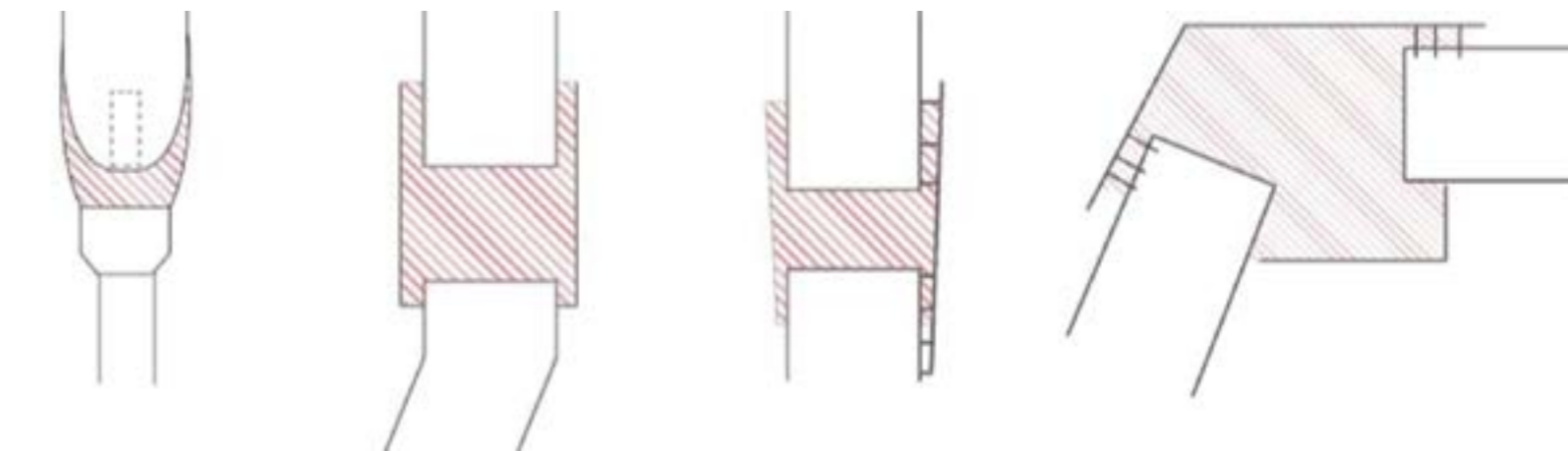


Figure 10

Socket Connection

In a socket connection the prosthetic wraps around the residual limb.



Figures 11



Figures 12



Figures 13

a•ban•doned
adj.

When something is abandoned, it is “deserted or left” , it is “unrestrained” or “neglected”.⁴

4. Merriam Webster: <https://www.merriam-webster.com/dictionary/abandoned>



Figures 14



Figures 15



Figure 16



Figure 17

While some people try their best to avoid ever coming near an abandoned building, many others are drawn to them. Why would someone want to wander around a dark, dank, musty old building?

While some see the abandoned, I see years and years of history and beauty, even in the most unlikely places. These places capture beauty in the remains.

There is something so incredibly mesmerizing about how a space becomes full of character because someone stopped caring about its character in the first place.

The Interrogation
The Abandoned
Time and Context

The presence of architecture around us has always been an unavoidable thing that people never question in their daily life. Cities, neighborhoods and streets all possess stories that are secretly hidden in their architecture and that reflect on the identity of each place.

The users of these places interact freely with this architecture on a daily basis (consciously and unconsciously). This interaction itself allows for an architectural narrative to take place, leading for each architecture to have its own unique story.

“Every block of stone has a statue inside it and it is the task of the sculptor to discover it.”⁵

Michelangelo

We live in a world of constant change. And development cannot exist without self-reflection and alterations. Although unavoidable, architecture is not static; it changes with time. Even though each architecture is built in a specific time frame, its basic characteristics (structure, function, form, etc.) echo the social, technological and cultural spirits of their time.

The Abandonment of a structure is caused not only due to the ownership but due to several other things.

The Reality of any city causes architecture all around the world to be either destroyed, demolished or abandoned.



Destroyed

Figure 18



Demolished

Figure 19



Abandoned

Figure 20

Due to:

- War
- Money/Capital
- Real Estate
- City Growth
- Gentrification
- Building Laws

The Interrogation
The Abandoned
The Reality

The Diagnosis - From Abandoned to Reclaimed

By understanding our abandoned architecture, we can start to understand our history; not the told history, but the history of the people in which our societies have been built on, our cultural and shared history which stems out of the built environment.



Near/Close



Inside

In order to understand the story of this architecture, one must understand the stories that once lived inside, near and close to the context of this place.

When these stories are neglected, the architecture changes.

The Diagnosis - From Abandoned to Reclaimed
The Untold History



*“No man ever steps in the same river twice, for it’s not the same river and he’s not the same man.”*⁶

Heraclitus

Each structure possesses its own identity. Already erected and surviving a life of its own, this structure is specific and true to itself. The architect here plays an important role in deciding how to conserve. Each narrative, story, site, and space will impose what they need and what they want in order to carry on. When we enter an abandoned space, if we choose to listen, feel, smell and then look, we as architects will be able to then think of how to approach design.

The Diagnosis - From Abandoned to Reclaimed
The Untold History
Specificity of Place



Striking



Smooth

Although we are trying to understand its history, we are looking at it in our present time. It is not the same structure it was when it was built. It changed and the context around it changed. Thus we cannot deal with it the same way it was dealt with when it was first constructed. Here we face a conflict of old and new. Although the contrast between these two is striking, it can also be innovative.

It can lead to a smooth integration between both times.

“The historical built artifacts should be treated with care, but at the same time be put to use in a more engaged manner than simple preservation”⁷

7. Jihoon Kim. Difference & Deference - Rethinking architectural conservation. p.2
<http://www.jihoon-kim.com/DIFFERENCE-DEFERENCE-2>

The Prosthetic becomes a form of healing where it is applied to a neglected structure for development and enhancement.

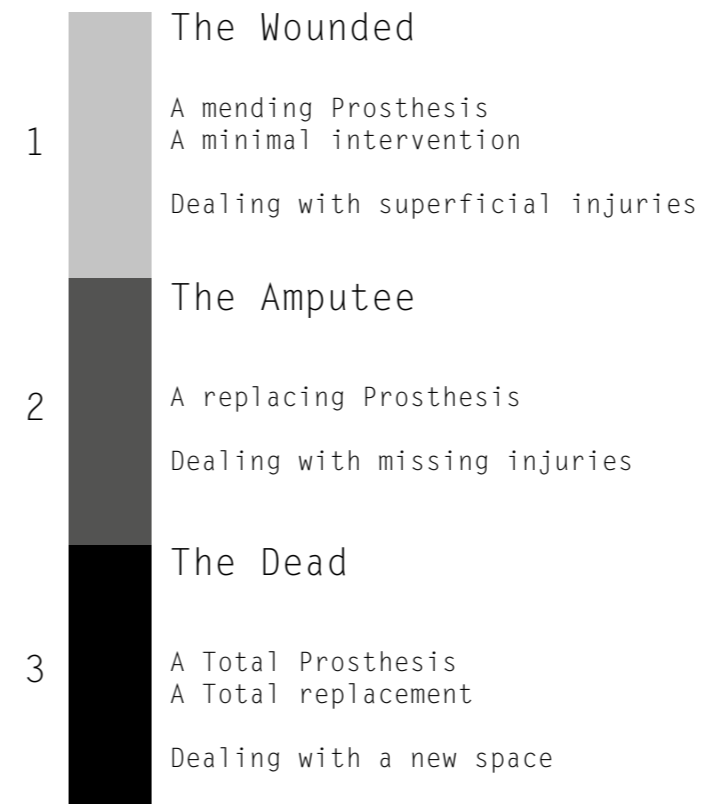
Degrees of abandonment lead to the degrees of healing.

And the degrees of healing generate degrees of Prosthetic Intervention

The Prosthetic is not denying the abandonment of this structure but rather focusing on the reclamation of its time in the present

Allowing part of the structure to stay in its previous time and introducing a new part of the structure in a progressive time.

This prosthetic does not act as a reconstruction but rather as a development for what is needed for a specific site and a specific program



The Diagnosis - From Abandoned to Reclaimed
Degrees of a Prosthetic

By applying this treatment to an architecture, it will become an act of rebirth (a second chance) for this story to live on in the history and context of its place.

This prosthesis will be an evident aid for the old structure using contemporary and modern tools.

The clash of old and new will disintegrate into the common aim of developing a space by preserving its contextual stories and reality and advancing its presence to meet contemporary and up-to-date know-hows. This co-existence will add a new life-span to the architecture.

It will maintain the side that possesses its true historic identity and will add to that the new touch of the contemporary time that it is being used in.

The Extroverted Prosthesis

Visible Addition

Why is it Visible?

- Exploitation - Maximizing Space
- Highlighting the Abandoned
- Statement

The Introverted Prosthesis

Invisible Addition

Why is it Invisible?

- Contextually Respectful
- Conserving the exterior identity

The Aim is to **Integrate:** Not to **overshadow**

1. Contextually
2. Architecturally

Each building suggests its own prosthesis

The Diagnosis - From Abandoned to Reclaimed
Developed Strategy

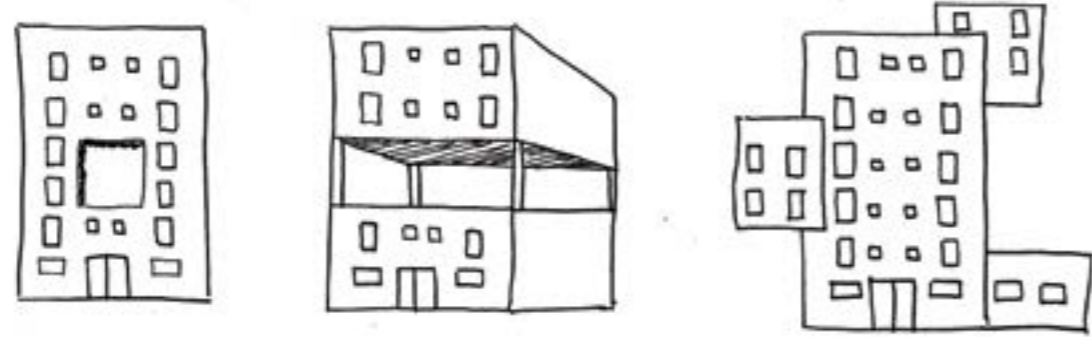


Figure 21

In order to understand the approach that is applied to the degrees of intervention, we must look at different theories of intervention



Architects and theoreticians have studied existing structures for more than decades and have come up with their own understanding of how these structures can be understood, classified and further intervened on. This immense source of theories and knowledge is breathtaking and overwhelming; even frightening to some.

This powerful source of knowledge and theories can be looked at differently.

The strength of understanding the theories of intervention is rooted in its diversity.

Re-adopting a building, or specifically in the case of this thesis, reclaiming a building has several precedents.

16th Century

18th Century

1. **The Renaissance period**, classical monuments were transformed for new use

2. **The French Revolution** religious buildings were transformed for industrial functions or military uses after they had been confiscated and sold ¹²⁻¹³.

Theater of Marcellus–Palazzo Savelli (1523)

Renaissance architects saw a continuation between the physical fabric of ancient Rome, the way it had survived and the emerging building style known as all'antica.

Renaissance architects **did not preserve ruins** of ancient Rome as archaeological ruins but rather modify them and their forms to **appropriate contemporary (renaissance) needs**.

In 1523, when Cardinal Giulio Savelli commissioned **Baldassare Peruzzi** to redesign the attic story for a more sumptuous palace, butchers' stalls occupied the ground floor tabernae, and a warren of medieval houses had filled in around the interior caveae. ¹¹

The driving force behind the reuse of buildings in those times was mainly functional and financial ¹⁴.

Intervention
by Baldassare



The Diagnosis - From Abandoned to Reclaimed Existing Theories

According to Brooker and Stone, the term **'adaptive reuse'** - also called 'remodelling', **'reclaiming'**, 'retrofitting', 'conversion', 'adaptation', 'reworking', 'rehabilitation' or 'refurbishment' ^{8,9} - includes that

'the function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationships between spaces; additions may be built and other areas may be demolished'

¹⁰

8. Brooker, G. & Stone, S., Re-readings. Interior architecture and the design principles of remodelling existing buildings. RIBA Enterprises: London, 2004.
9. Giebeler, G., Definitions, Refurbishment Manual: Maintenance, Conversions, Extensions, ed. J. Liese, Birkenhauser: Basel, Boston & Berlin, pp. 10-15, 2009.
10 Brooker, G. & Stone, S., Re-readings. Interior architecture and the design principles of remodelling existing buildings. RIBA Enterprises: London, 2004.

11. Serlio, Tutte l'opere d'architettura (Venice: 1619), Bk. III, f. 69v. In 1925, pp. 599.
12. Linters, A., Réfléchissez avant d'agir. Revue du Patrimoine Culturel Européen, pp. 4-12, 2006
13. Cunnington, P., Change of Use: the Conversion of Old Buildings. Alpha Books: London, 1988.
14. Powell, K., Architecture reborn. Converting old buildings for new uses, Rizzoli international publications, inc.: New York, 1999

19th Century

A theoretical approach towards adaptive reuse was only established in the 19th century¹⁵ when **Eugène Emmanuel Viollet-le-Duc** (1814-1879)



recognized **adaptive reuse as a way to preserve historic monuments.**

He argued that

“the best way to preserve a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building” ¹⁶.

He was strongly objected by **John Ruskin** (1819-1900) and his pupil **William Morris** (1834- 1896) who found it



“impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture”

Instead of restoration, they advocated for **regular care and maintenance** to ensure the preservation of historic buildings¹⁷.

15. Plevoets, B. & Van Cleempoel, K., Theoretical development on adaptive reuse: a historic overview, in process.
16. Viollet-le-Duc, E., The Foundations of Architecture. Selections from the Dictionnaire raisonné, George Braziller: New York, 1990 [1854].
17. Ruskin, J., The Seven Lamps of Architecture. Smith, Elder: Londen, 1849.

20th and 21st Century

During the post-war era, architects aspire to create new buildings which completely break with traditional building.

As a reaction to the increased demolition and new construction, a growing interest was developed in conservation of old buildings of every kind ¹⁸.

As such, during the second half of the 20th century architects start to consider working with historic buildings as an interesting challenge and make it an important aspect of their work.

Carlo Scarpa - 1959 to 1973

Castelvecchio, Verona, Italy



Raphaël Moneo 1979

The National Museum of Roman Art, Rome, Italy



Tadao Ando 2009

Punta della Dogana , Venice, Italy



18. Cantacuzino, S. , New uses for old buildings, Architectural press : London, 1975.

The Diagnosis - From Abandoned to Reclaimed Existing Theories

This topic has been addressed in different approaches. B. Plevoets & K. Van Cleempoel of PHL University College & Hasselt University in Belgium identified 3 different approaches of scholarly literature on adaptive reuse and intervening on the existing fabric.

1. Typological Approach
2. Technical Approach
3. Strategic Approach

This thesis focuses on the different strategic approaches. Therefore I will explain briefly the first two approaches and extensively the third.

The first theory to be written on adaptive reuse was “New uses for old Buildings” by Cantacuzino ¹⁹.

Catacuzino approaches adaptive reuse by introducing the history of adaptive reuse with a variety of examples from all over the world which are presented according to buildings types before and after adaptation eg. religious buildings, industrial buildings, residential buildings.

1. Typological Approach

19. Cantacuzino, S. , New uses for old buildings, Architectural press : London, 1975.
20. Highfield, D., The rehabilitation and re-use of old buildings, Spon Press (Taylor and Francis): London & New York, 1987.

From a technical point of view, building reclamation was addressed primarily through a technical perspective through “Guidebooks”.

Highfield published in 1987 a small booklet ‘The rehabilitation and re-use of old buildings’ in which he first expounds the advantages of rehabilitation, making a distinction between domestic and nondomestic buildings; secondly, he includes a technical chapter in which he discusses the improvement of fire resistance, thermal performance, acoustic performance, prevention of damp penetration, condensation and timber decay; to conclude he presents some case studies which he describes primarily from a technical point of view ²⁰

2. Technical Approach

This approach focuses on the Process and Strategy applied to an existing building for the purpose of reclamation.

- **Machado** in his essay **‘Architecture as Palimpsest’** presents what he calls ‘some pre-theoretical “suggestive material” that could be developed as concepts to consider what is specific to remodelling’²¹

- **Robert**²² (1989) also uses the metaphor of the **palimpsest** to explain the concept of conversion.

He presents seven concepts of conversion which refer to a **specific physical intervention**

- (1) building within
- (2) building over
- (3) building around
- (4) building alongside
- (5) recycling materials or vestiges
- (6) adapting to a new function and
- (7) building in the style of

- **Brooker and Stone**²³ (2004) define different design strategies for building reuse. They came to three strategies being

-
- (1) intervention
 - (2) insertion
 - (3) installation

Brooker and Stone’s approach starts from the **physical intervention** but their focus is on the **affective aspect** of each adaptation. For them, the most important and meaningful factor in adaptive reuse is the **original building**.

3. Strategic Approach

21. Machado, R., Old buildings as palimpsest. Towards a theory of remodeling, Progressive Architecture, 11, pp. 46-49, 1976

22. Robert, P., Adaptations. New Uses for Old Buildings. Editions du Moniteur: Paris, 1989.

23. Brooker, G. & Stone, S., Re-readings. Interior architecture and the design principles of remodelling existing buildings. RIBA Enterprises: London, 2004.

- **Jäger**²⁴ (2010) also suggests three strategies being

-
- (1) Addition
 - (2) Transformation
 - (3) Conversion

- **Cramer and Breitling**²⁵ (2007) make a distinction between **‘design strategies’** and **‘architectonic expressions’** whereby they describe design strategies as **physical interventions and alterations** to the building and architectonic expressions as the **aesthetic qualities of the intervention**.

Design Strategies:

- (1) Modernisation
- (2) Adaptation
- (3) Replacement
- (4) Corrective Maintenance

Architectonic Expressions:

- (1) Correspondence
- (2) Unification
- (3) Junction and delineation

- **Bollack**²⁶ (2010) addresses in the book **“Old Buildings New forms: New Directions in architectural transformations.”** five different strategic approaches

-
- (1) Insertion
 - (2) Parasites
 - (3) Wraps
 - (4) Juxtapositions
 - (5) Weavings

24. Jäger, F. (ed.), Old & New. design Manual for Revitalizing Existing Buildings. Birkhäuser: Basel, 2010.

25. Cramer, J. & Breitling, S., Architecture in existing fabric. Birkhäuser: Berlin, 2007.

26. Bollack, F.A. Old Buildings New forms: New Directions in architectural transformations. Chi-na: The Monacelli Press. 2013.

Design Strategies			Architectonic Expressions	
Robert 1989	Brooker & Stone 2004	Jäger 2010	Cramer & Breitling 2007	
Building within	Insertion	Transformation	Modernisation	Correspondence
Building over	Intervention	Addition	Adaptation	Unification
Building around				
Building alongside				
Adapting to a new function	Installation	Conversion		Junction and delineation
Building in the style of			Replacement	
Recycling materials of vestiges			Corrective maintenance	

According to the book of **Bollack** (2010) **“Old Buildings New forms: New Directions in architectural transformations.”** I diagrammatized the five different approaches according to different case studies

Figure 22



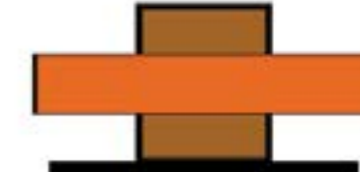
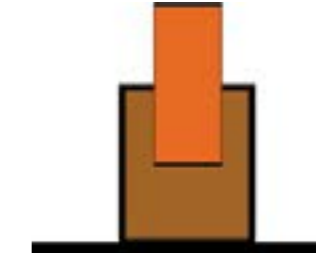
Milstein Hall, an addition to the College of Architecture, Art and Planning at Cornell designed by Rem Koolhaas. 2011

Insertion

Figure 23



Centrale - Bernard Khoury - 2001



The Diagnosis - From Abandoned to Reclaimed Existing Theories

Figure 24



Parasite office in Moscow by za bor architects - 2011

Parasite

Figure 25



Fire and Police Station in Berlin Germany by Sauerbruch Hutton - 2004



The Diagnosis - From Abandoned to Reclaimed Existing Theories

Figure 26



Mill City Museum by Tom Meyer
- 2003

Figure 27



The Geffen Contemporary
Museum at MOCA by Arata
Isozaki - 1979

Weaving



The Diagnosis - From Abandoned to Reclaimed
Existing Theories

Figure 28



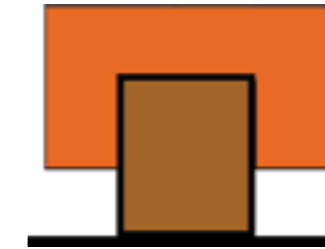
Santa Caterina Market in Barcelona, Designed by Enric Miralles & Benedetta Tagliabue Architects - 1997 - 2004

Wrap

Figure 29



Bunny Lane House by Adam Kalkin - 2009



The Diagnosis - From Abandoned to Reclaimed Existing Theories

Royal Ballet School - Bridge of Aspiration

Figure 30



Royal Ballet School - Bridge of Aspiration by Wilkinson Eyre - 2003

Figure 31



Rotermann Carpenter's Workshop by KOKO architects - 2009

Juxtaposition



The Diagnosis - From Abandoned to Reclaimed Existing Theories

Figure 32



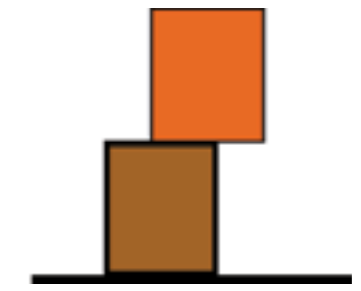
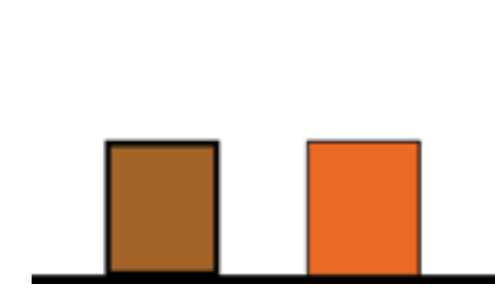
Extension des Briggittines
SumProject & Studio Andrea Bruno
Wallonie-Bruxelles Architectures -
2001-2005

Replication

Figure 32



S(ch)austall by FNP Architekten - 2005



The Diagnosis - From Abandoned to Reclaimed
Existing Theories

The Case - Case Studies

Location : Sodeco - Beirut - Lebanon
Scale : Residential Building
Original Function : Residential

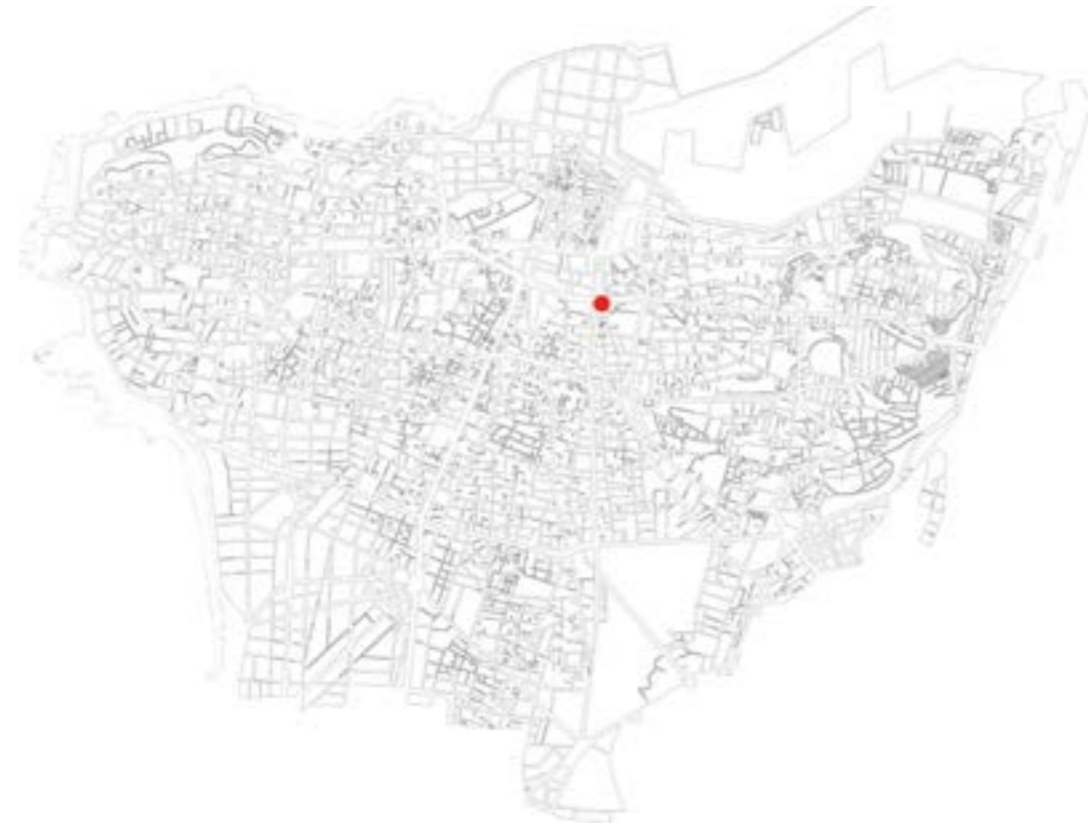


Figure 33



Figure 34



Figure 35

On the historical route at Damascus Road (between Burj Square and the National Museum) stands the Barakat Building on the corner of independence Avenue.

Strategically located at the sodeco intersection (Al Nasra Tramway station) The Barakat Building with its elegant colonnades, damaged through the war still stands as a national architectural legacy





Figure 36

— Addition of Kozah - Introducing Concrete

— Construction of Aftimus in stone



Figure 37

East wings

- Apartment of Dr. Chemali (Dentist).
Maps, newspapers, brochures, clothings, food.

West wing:

- Apartment of the Palestinian Family : The Falaha.

Mona Hallak's discoveries



Figure 38



Figure 39

The Case - Case Studies
Beit Barakat



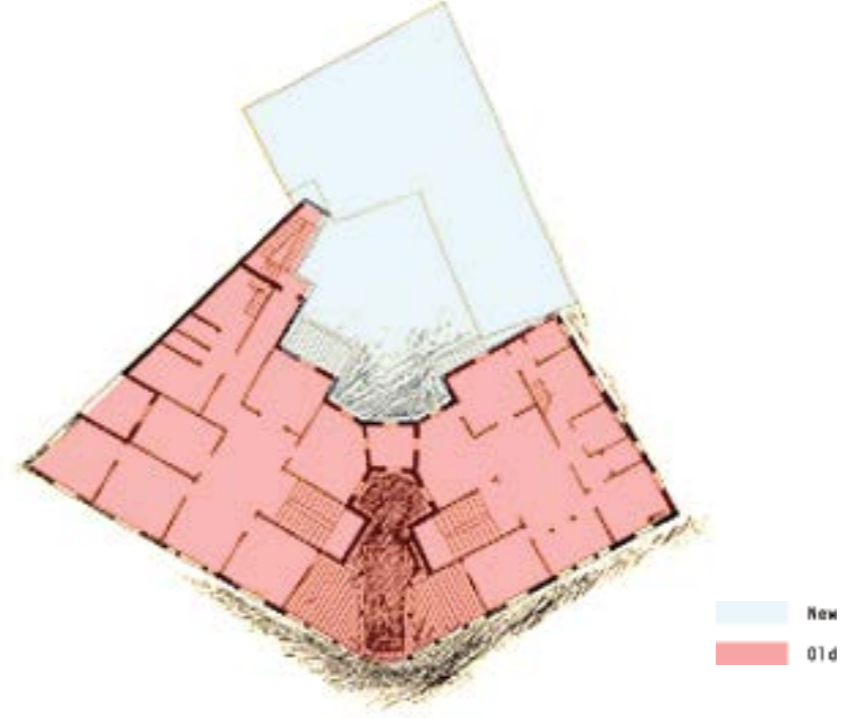
Figure 40



Figure 41

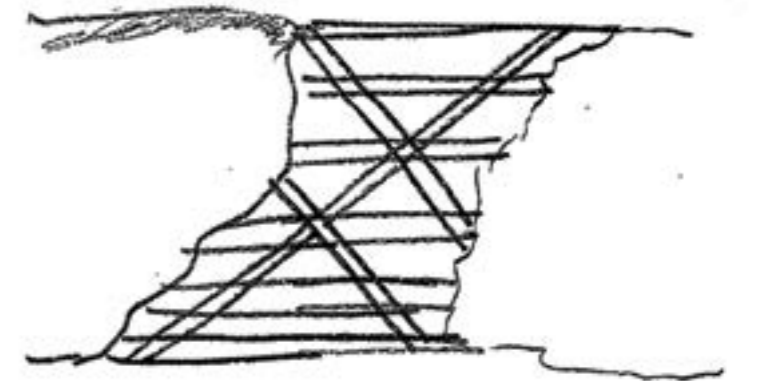
The Untold story has an effect on the function of this building - allowing it to become a museum of memory due to the uncovered stories and narratives that existed in this building.

A Museum of Memory



Sketch of Plan

Figure 42



Sketch of Material Connection

Figure 43



Figure 44

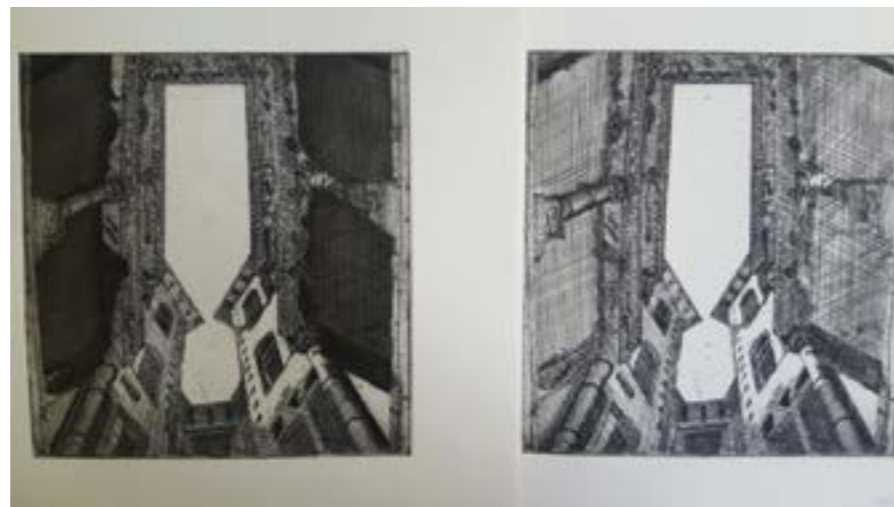


Figure 45

Though apparently connected by the impressive corner colonade, the two masses of Barakat Building are separated by a central void that pierces the building all the way up to the sky: a unique sunlit inner space for the building's ground floor entrance passage.

This void allows the back rooms to extend visual axes through carefully aligned openings and across the colonnades verandas to the cityscape beyond: a remarkable architectural transparency achieved by an ingenious site plan that opens up the building to both city and sky at once.



Figure 46



Figure 47

“The greatest challenge we’re facing is to preserve and restore,”²⁷ underlines the architect Youssef Haidar

“... it was difficult to explain to them [the workers] that they were not to fix but to protect and restore the building.”²⁸

“In light of the amnesty and general amnesia, this work deals with memory.

We heal, we start to remember.”²⁹ Haidar argues

27. Youssef Haidar. Article by Nathalie Rosa Bucher. <https://now.mmedia.me/lb/en/features/from-beit-barakat-to-beit-beirut>

28. *ibid*

29. *ibid*



Before

Figure 48

Several Graffitis were kept and framed on the walls
The Bullet holes were filled with concrete to fill in open gaps



After

Figure 49



Before

Figure 50



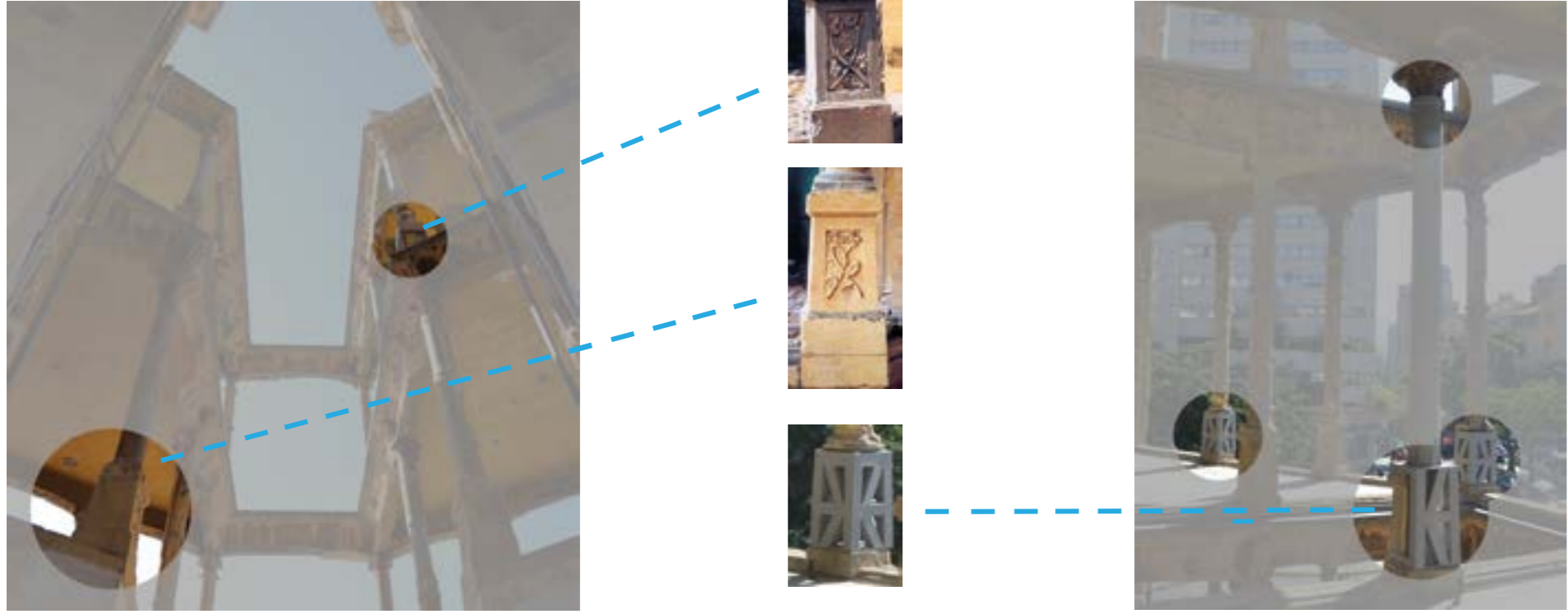
Figure 51



After

Figure 52

Figure 53



We notice on the
 - 1st Floor, the columns by Aftimus were each hand carved by craftsmen
 - 2nd Floor, the columns by Kozah were each precasted to suit the design below it

We notice how the same building shows the development of materials and techniques throughout time
 The intervention of Youssef Haidar was common rather than unique. The Steel prosthesis replacing the missing columns were copies of each other rather than unique to themselves.



Before
Figure 54



After
Figure 55

The reconstruction of the arches themselves in this space, I believe, allows the prosthesis to become a decoration rather than a technique of healing.

We can never restore a trace , its either a trace or a new design.
 You either leave it as it is or redesign it for enhancement and development.

The Case - Case Studies
 Beit Barakat



Before
Figure 56



After
Figure 57

The Missing wall was replaced by a metal prosthesis that was placed to structurally support the wall after reconstruction. It stayed evident.



Before
Figure 58



After
Figure 59

Two different treatments for the same wall.

1. Plastering over the bullets
2. Concrete finishing covering the bullets



Figure 60



Figure 61



Figure 62

Before



Figure 63

After

Some elements were not touched, preserving their identity in the space



Before
Figure 64



After
Figure 65



Figure 66

Complete plastering of the wall only showing the artwork and the bullets.

The Case - Case Studies
Beit Barakat

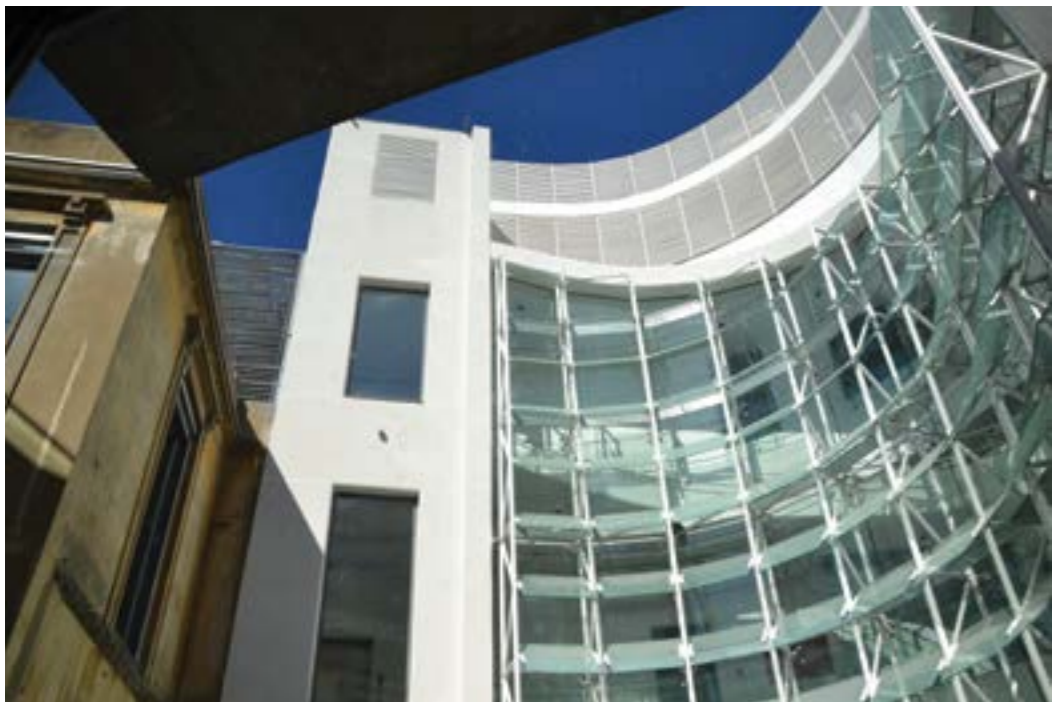


Figure 67

The addition of the New structure was needed for new spaces but the treatment of the inward facade is not productive.

According to Mona Hallak, The louvres were intended to be mechanically automated, whereas due to budget constraints, they were fixed onto the facade.³⁰

30. A site visit to Beit Beirut with Architect and Activist Mona Hallak



Figure 68



Figure 69



Figure 70

Each room was treated differently with no common categorization of the approach. The concept of the prosthesis was taken literally not productively. The concept of the prosthesis overpowered the identity of the structure. The use of a prosthesis was taken literally and not always functionally.

The Notion overpowered the structural and functional needs.

The notion of time was portrayed
The interventions were not always programmatically justified.

Architects: David Closes
Location: Santpedor, Spain
Project Year: 2011

Convent de Sant Francesc

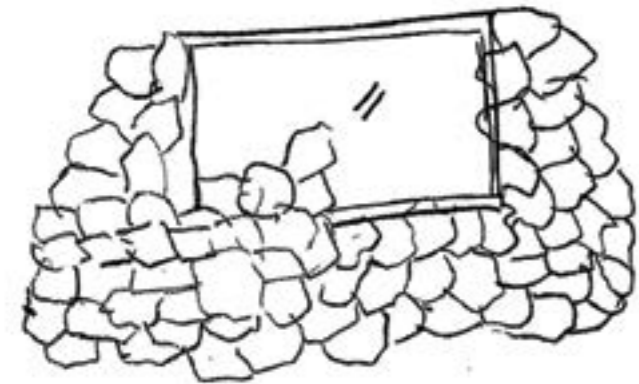


Figure 71



Figure 72

Thanks to the sinking roof and crumbling ceiling, the church was surprisingly enhanced by large inflows of natural light. The interior of the church, which originally received virtually no natural light whatsoever, took on a majestic air in the light.



Sketch of Material Connection
Figure 73

The construction and the building methods used have sought to strengthen the church without deleting the signs of deterioration the building has suffered. The intervention has sought to preserve the building's historic legacy by adding new values that enhance it and give this ancient convent a unique, contemporary form.



Figure 74



Figure 75

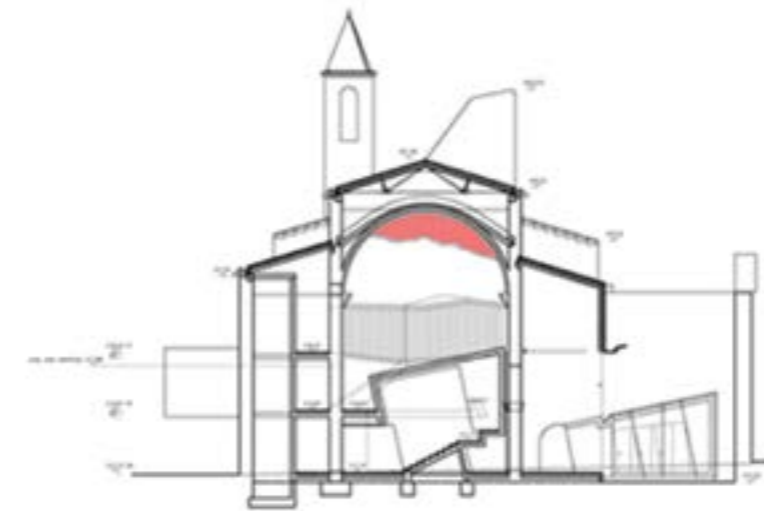


Figure 76

The highlighted Red zone was used to allow daylight to enter the space

Using what was physically missing for useful outcomes (daylight, ventilation, views)

The use of deterioration for functional purposes

- Light from broken roof
- Windows out of holes in Facades and Walls

Insertion of New spaces to meet space requirements



Figure 77

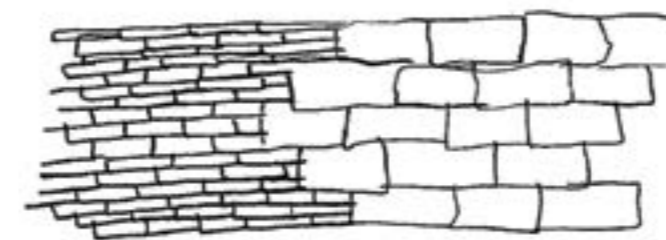
The Case - Case Studies
Convent de Sant Francesc

Architects: Peter Zumthor
Location: Cologne, Germany
Project Year: 2003 - 2011

Kolumba Museum



Figure 78



Sketch of Material Connection

Figure 79



Figure 80

Zumthor, consistently mindful of the use of the materials, and specifically their construction details, has used grey brick to unite the destroyed fragments of the site.

The materiality plays such an important role in the overall design, and Zumthor, known for taking his time to develop projects, searched quite a while for the perfect material. ³¹

31. Susana Ventura, Material experimentation in Peter Zumthor's creative process.

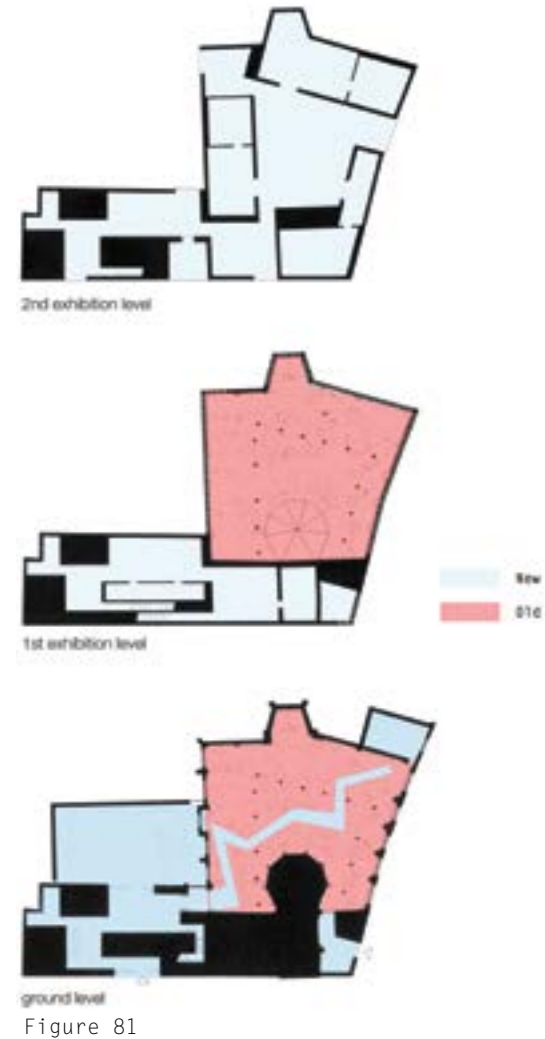


Figure 81



Figure 82

It might appear to be hopeless to reconcile these many layers of history, but it seems Zumthor chose to see it as a challenge and he has intelligently managed to add to the architectural continuum, while keeping and embracing the pre-existing fragments



Figure 83



Figure 84

*“[Here] you feel that the project was started from the inside, from the art and from the place. Indeed, it does. You feel the desire shared between client and architect to create something unique, something more than the museum itself. A place that speaks to all the senses. A place as evocative as it is intellectually and physically stimulating.”*³²

The use of Materiality (The connections of materials)
 The Insertion of a new intervention
 Specificity of Space and its effect on the design approach

32. Peter Zumthor

Architects: Witherford Watson Mann

Location: Astley, Warwickshire

Project Year: 2007 - 2012



Figure 85

Astley Castle Renovation



Figure 86

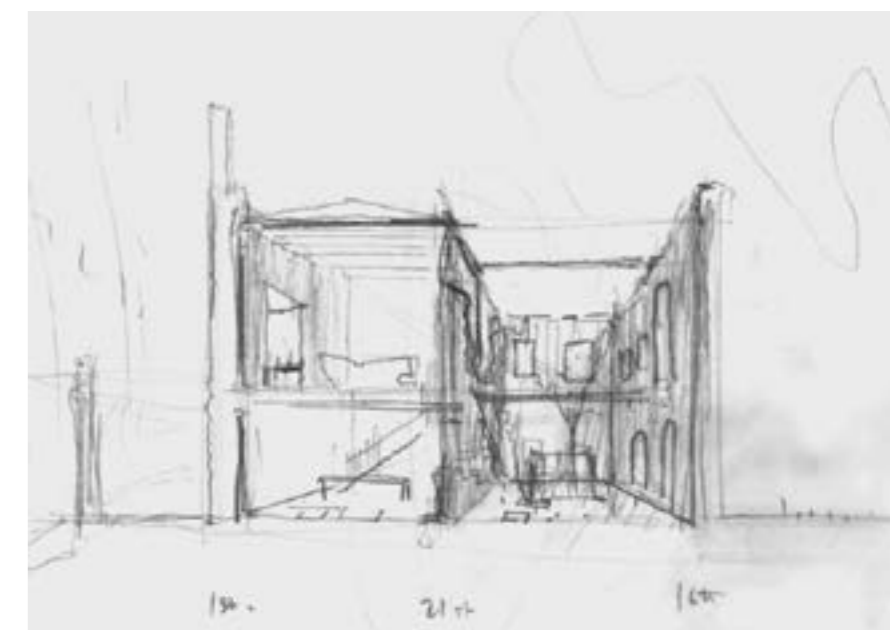


Figure 87

A contemporary house inserted behind the crumbling walls of a ruined 12th century castle in Warwickshire, England.

A competition to restore the building. A design of a holiday house that could be created within the decaying structure .

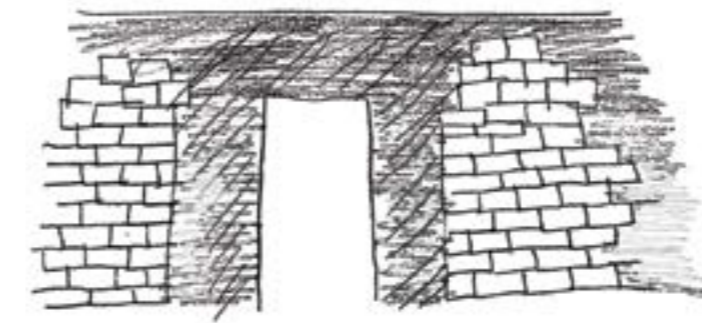


Figure 88



Figure 89

Made of sandstone walls, clay brickwork was used to infill gaps in the structure, creating visible contrast between the new and old structure.



Sketch of Material Connection

Figure 90

*"We haven't restored it, nor left it as a broken, romantic relic. We re-established a kind of wholeness, making it stable, binding it together; but we retained a feeling of incompleteness, leaving it porous, its wounds still open."*³³

The use of Materiality (The connections of materials)
 Maintaining the "Incompleteness - wounds still open"
 Attending to the envelope - Insertion



Figure 91

Architects: Graham Norman Architect

Location: England

Project Year: 2007 - 2012

Blencowe Hall



Figure 92

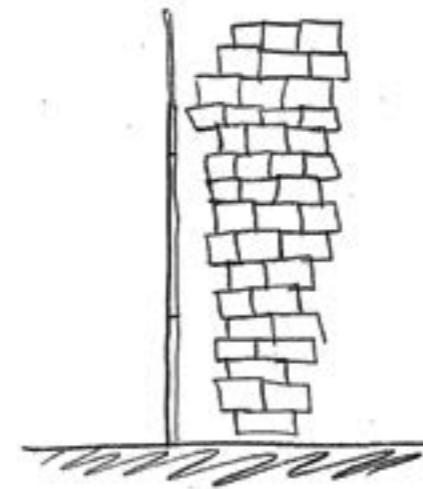


Figure 93

Sketch of Material Connection

The overall vision was to refurbish the building sympathetically whilst bringing it up to modern standards to fulfill its new role as a prestigious holiday home for groups of up to 24 persons.

The gash in the wall to the south tower ruin that made it such a spectacle would remain in the new proposal but now behind it would be a wall of glass and discrete steel structure with small balconies with glass balustrading at first and second floor level for the inhabitants to enjoy the view.

Detailed Case on one facade Intervention
Leaving it intact and building behind it
A visual connection between both old and new



Figure 94



Figure 95

The Case - Case Studies
Blencowe Hall

Studying the different case studies, we come to see that **“reclaiming”** an abandoned structure starts from the **actual structure itself. Each structure projects its own needs.**

Based on different theories, strategies and literature reviews we can **appropriate the needs of a specific place to different and various strategies of intervention.**

After looking at finished projects of **“reclamation”** and adaptive **“reuse”**, I proceed to investigate potential projects in beirut that are seeking for reclamation. Back to my initial interest to the topic, I investigated a site (**Hneine and Ziade Palace**) that I was familiar with and continue to study the neighborhood(**Zokak el Blat**) of that site.

This study led to another potential proposed site for my **“Reclamation”**.

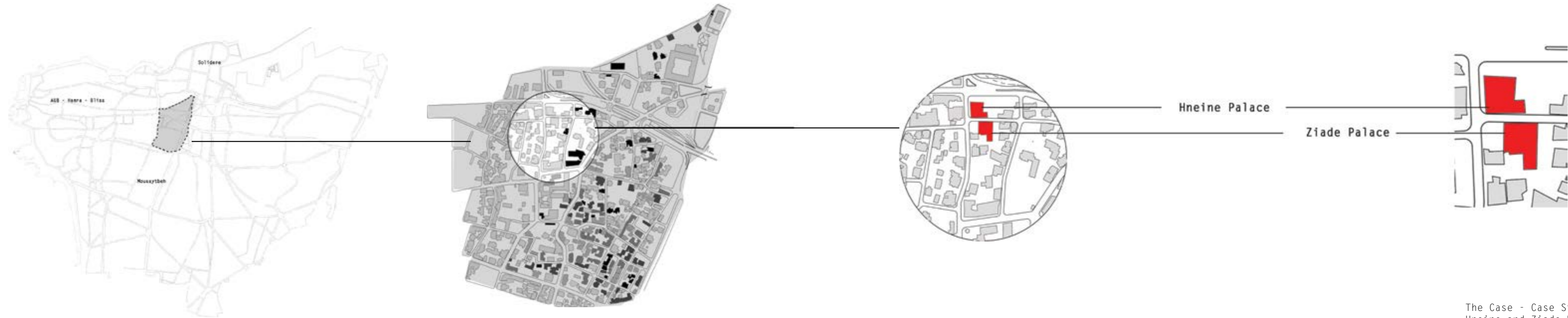


Figure 96

Architects: Altina
Location: Beirut Lebanon
Project Year: 1860

Ziade Palace



Figure 97

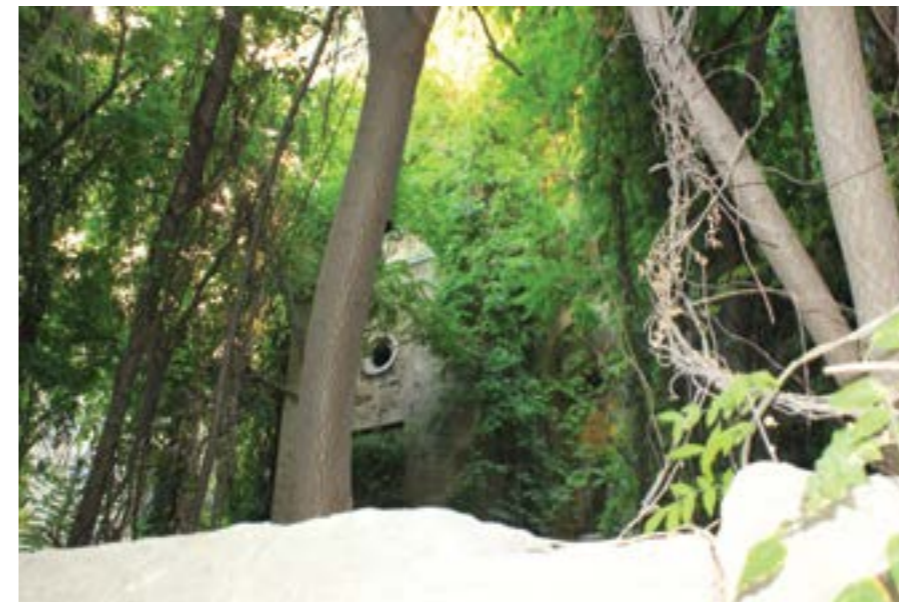


Figure 98



Figure 99

According to the Bureau technique des villes Libanaises (2008). "Beirut Pilot Project Study" (PDF). MED-PACT Program - Archimedes project. Beirut Municipality. Retrieved February 9, 2013.

The mansion was commissioned in 1860 by an unknown individual and built by an Italian architect known solely as Altina. It was purchased ten years later by Youssef Nasr, a wealthy Lebanese expatriate in England.

In 1930 the palace was bought by the Ziade brothers; Joseph a physician and Louis an accomplished lawyer and president of the Aleppo bar association.

The Ziadés were related to the-then Maronite archbishop of Beirut Ignatius Ziade and to the renowned feminist poet, writer and essayist May Ziade.

The Case - Case Studies
Hneine and Ziade Houses

Architects: Unknown
Location: Beirut Lebanon
Project Year: 1860

Hneine Palace



Figure 100



Figure 101

According to the World Monument Fund: <https://www.wmf.org/project/heneine-palace>

Built in the 1860s, Heneine is today one of the most exceptional remaining examples of Ottoman era palace architecture.

Its multiple rooms and receptions halls, vestibules, corridors, staircases and arcaded galleries feature an incredibly lavish and intricate set of decorations. As such, it was up until the civil war, a meeting place for Beirut's intellectual, artistic and political elite.

It was later abandoned then squatted, and has recently been drastically damaged, endangering its structural integrity.



Figure 102



Abandoned and begging reclamation, The Hneine and the Ziade Houses were an initial interest of a site. These 2 houses allowed me to move on to investigate Zokak el Blat

The Proposals



Figure 104

The City of Beirut (Lebanon)

*“For a minute, the fantasy frightened her, but ultimately, this fear saved her from feeling alone.”*³⁴

Stephen Grosz, *The Examined Life: How We Lose and Find Ourselves*

34. Stephen Grosz, *The Examined Life: How We Lose and Find Ourselves*.



Figure 105

Abandoned at a City Scale



The Proposals
Site
City Scale - Beirut

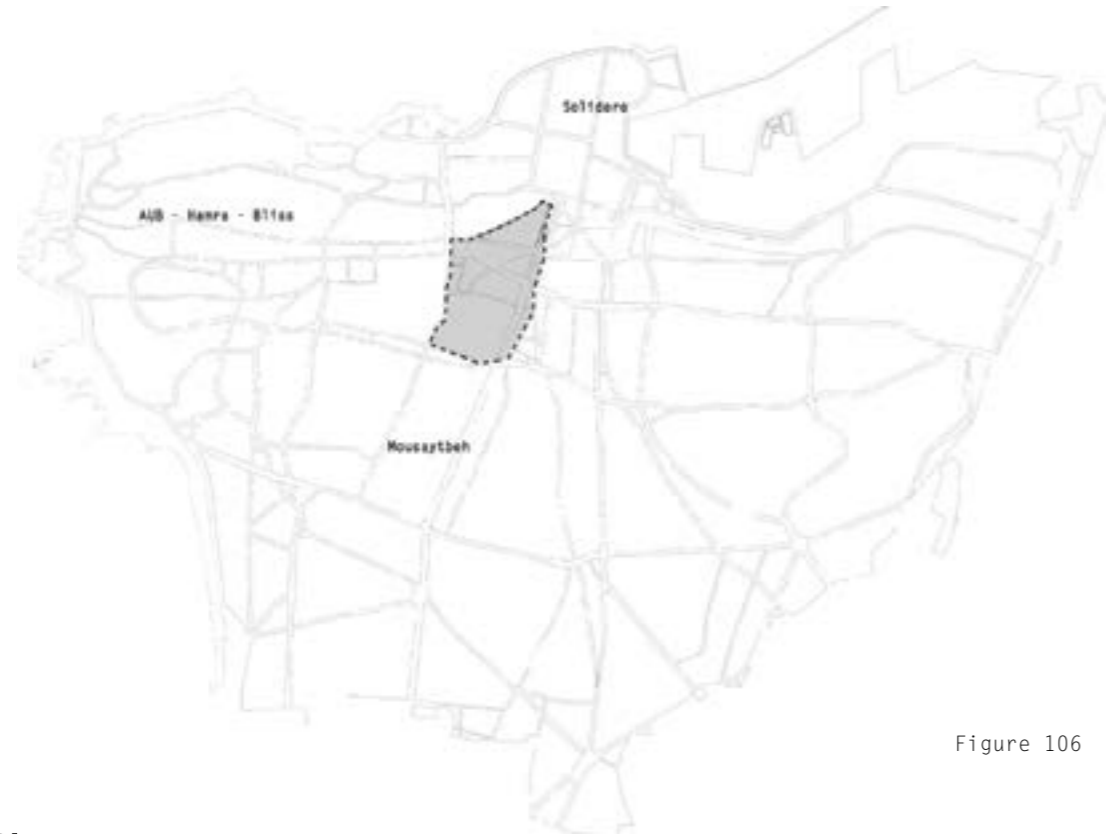


Figure 106

The Neighborhood of Zokak el Blat

Zokak el Blat - Patriarchate

Zokak el Blat is characterized by its direct access to downtown through Amine Beyhum Street.

The district's official administrative boundaries go back to 1920, the time of the French mandate era in Lebanon.³⁵

35. Urban Observation-Zokak el Blat. Institute of Urban Planning - University of Balamand - and ALBA. 2012 p.9



Figure 107

Two main roads go through the area:

- Fouad Chehab Avenue which is a main east-west artery. This avenue isolates the northern area (Sérail or SOLIDERE) that includes the Grand Sérail from the southern part (the Patriarchate);
- Salim Salam Avenue, a north-south artery, located at the eastern end of Zokak el Blat, links downtown to the airport and splits the neighborhood.



Figure 108

Listed Buildings by APSAD ³⁶ AND GDUP ³⁷

The Proposals
Site
The Neighborhood - Zokak el Blat



Figure 109

Building Dated from 1860 to 1943

Building Age

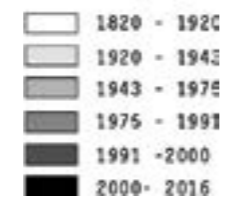
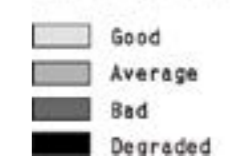


Figure 110

Building State

Building State





Abandoned Architecture (2016)

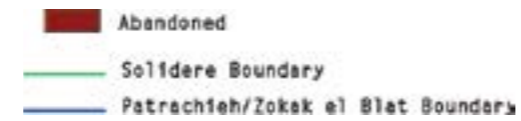
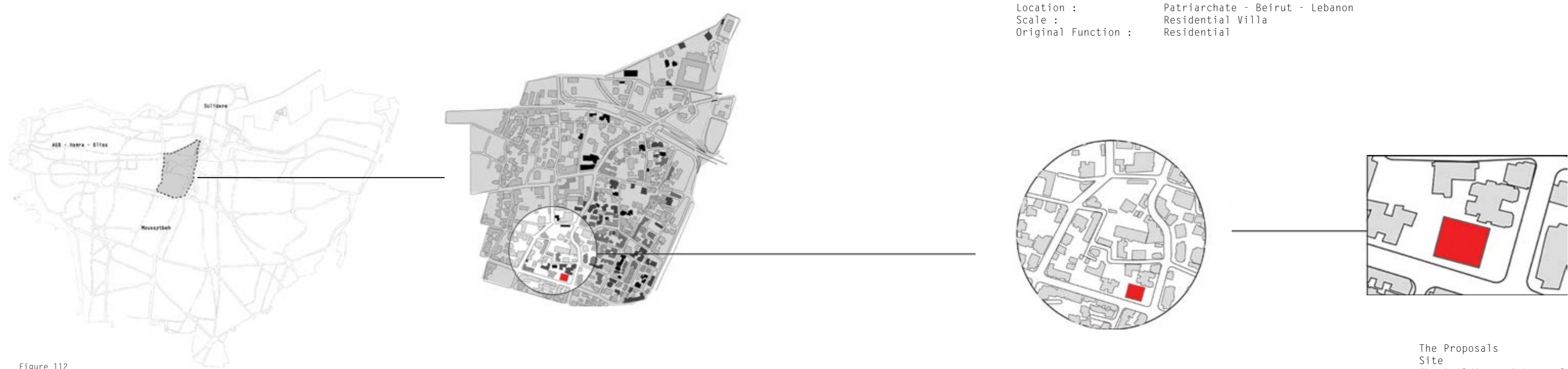


Figure 111

Scattered around the Area, abandoned buildings are more present than we notice. Zokak el Blat and Patriarchate are areas that possess several abandoned structures that have been long neglected after the war.

By comparing the buildings dates, the building state and the abandoned buildings we notice that

- The majority of degraded buildings are abandoned
- The buildings mostly dating from 1820 - 1920 are abandoned



Location : Patriarchate - Beirut - Lebanon
 Scale : Residential Villa
 Original Function : Residential

The Proposals
 Site
 The Building - Bchara el Khoury Mansion

Figure 112



Figure 113
View from the Osman Ben Affan Street (East-South Facade)



Sketch of West Facade
Figure 114



Sketch of East Facade
Figure 115

This House started off as a mystery to me. For weeks I kept walking around it, trying to find any source of information I can get by looking at it. I sketched it, photographed it, contemplated its existence.

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 116

East Facade



Figure 117

I went inside. The Main door was open with a sign hanging saying "House Design Workshop". I entered and i was struck by this massive grotto symmetrically placed between 2 semi circular staircases. I walked up, trying to see if there was someone there I can talk to before I just enter.



Figure 118

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 119

The Staircase



Figure 120



Figure 121

I arrived at a big front yard. I walked towards the house door and there was another set of staircase. In the center of the front yard, a water fountain made of marble was still present.



Figure 122

A second staircase that connects the main ground floor to the front yard (terrace)



Figure 123



Figure 124

I went up and the door was open. I went inside and i found this old man working in his workshop. The House was mesmerizing on the interior. Handcarved ceiling patterns, column details and authentic wooden window frames and sills.

This house was still a mystery.



Figure 125



Figure 126

The Ground floor was filled with the old man's wood tools. He was a carpenter. But the space had an overpowering feeling. Nothing to me was able to fill this space up. Its presence was hidden from the outside and I wanted to make it visible to everyone.



Figure 127

The upper floor was much deteriorated. Most of the ceiling was damaged. I was able to see the clear sky just from standing in the central hall.



Figure 128



Figure 129

The Balcony was like something I had never seen before. A continuous 2m wide balcony spun around the house holding continuous arches that made up the entire four facades of the house; a trait truly marking the space.

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 130

The east balcony overlooking the front yard of the house was partially gone.



Figure 131

The Marbled Columns



Figure 132



Figure 133

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 134

Nature was finding its way into the balconies



Figure 135

When we see very little green spaces in Beirut, this mansion was housing its maximum potential of open green spaces both in the front yard and backyard.



Figure 136



Figure 137

The backyard was inaccessible because it was filled with trees.



Figure 138
Metal Handrails on the balcony were detailed and designed authentically



Figure 139
Remnants of hand-carved ceiling finishing were still present in different parts of the mansion.



Figure 140
Frontyard



Figure 141



Figure 142

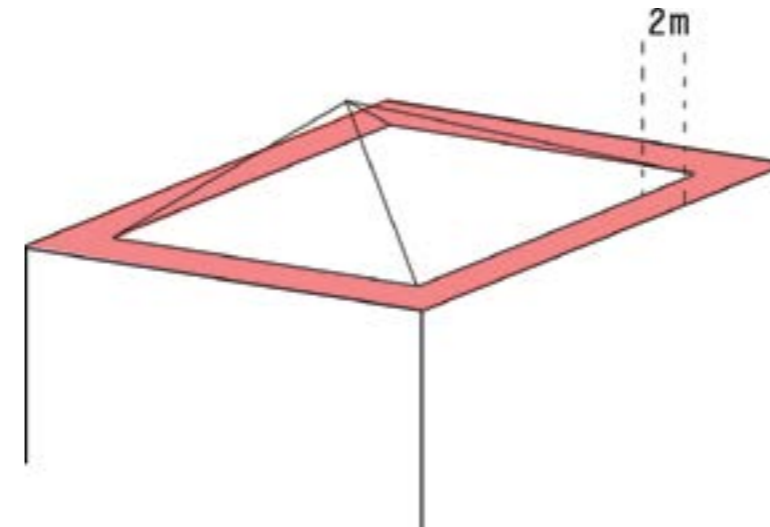


Figure 143



Figure 144

A Traditional bricked-pitched roof.

The placement of the roof was intriguing. A 2m wide walkway wrapped around the mansion. The roof was offsetted inwards allowing for a rooftop terrace to take place.

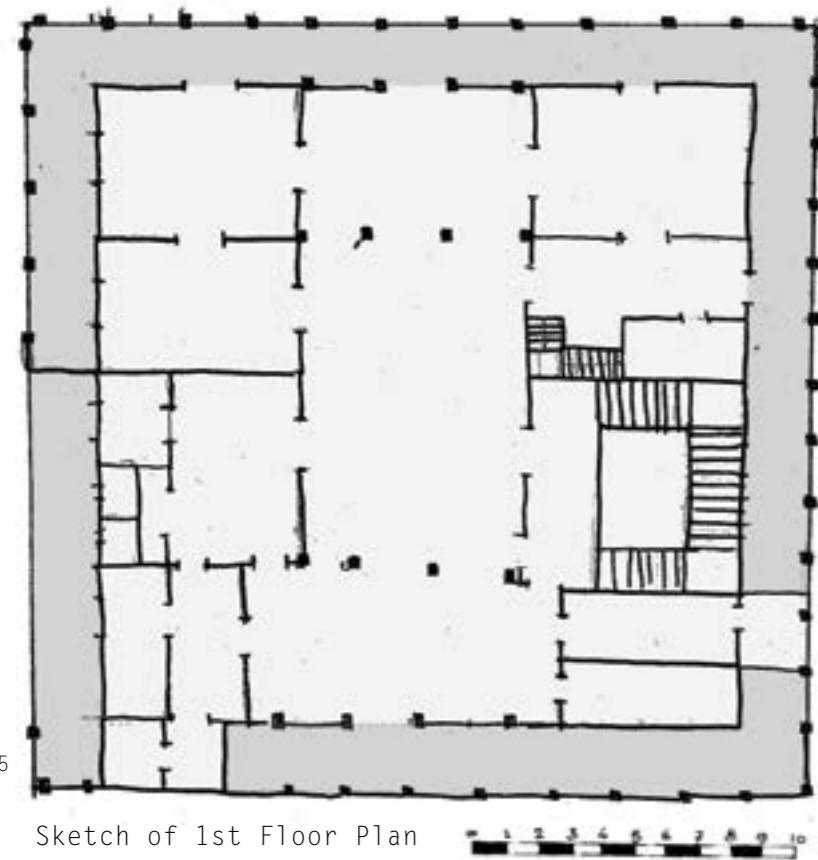


Figure 145

Sketch of 1st Floor Plan

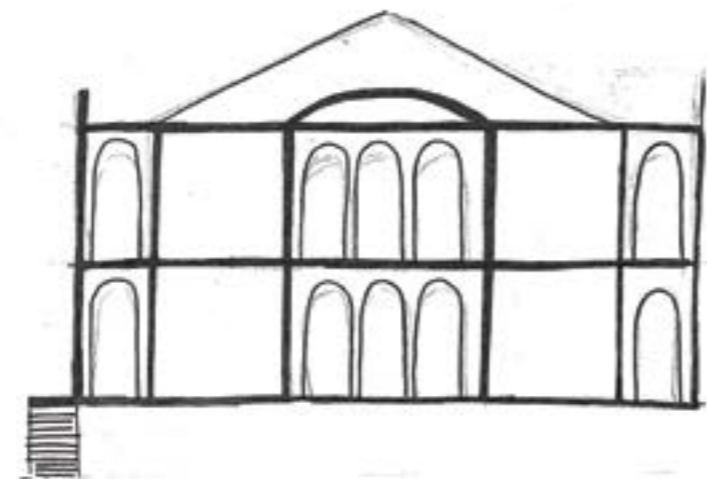


Figure 146

Sketch of Section through Central Hall

The Mansion was of a new architectural typology in its time. This is evident in the removal of the traditional open central courtyard in the center of the house and replacing it with external balconies surrounded with arcades.

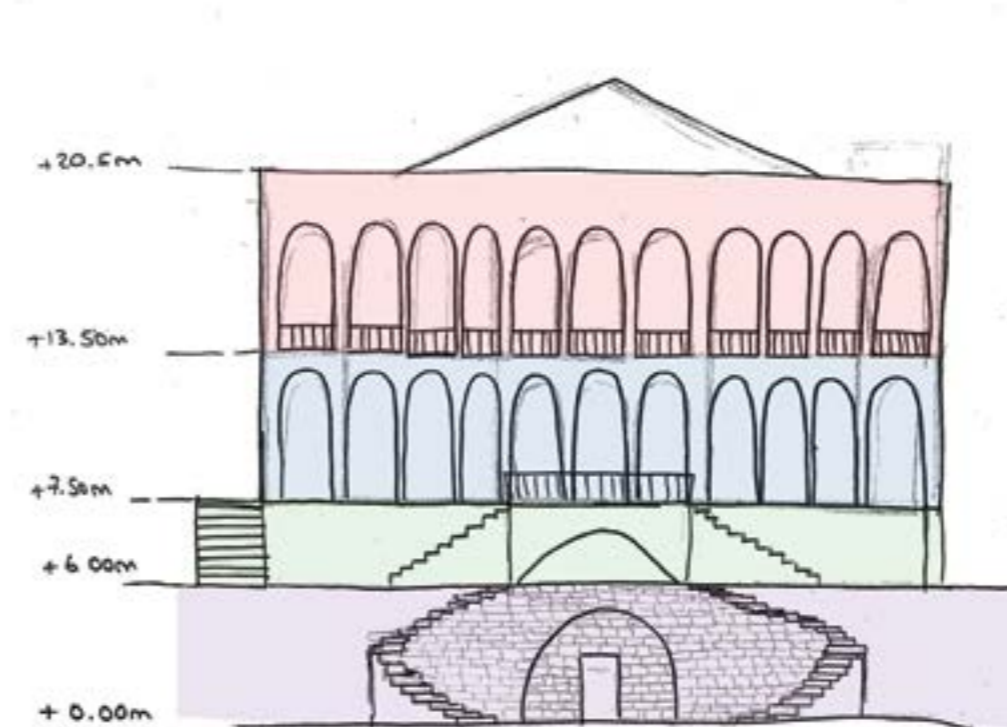


Figure 147

Sketch of East Elevation

This house is made up of 2 floors

- First Floor
- Ground Floor

You enter the site with a big symmetrical staircase that leads you up to a front yard.

Then another staircase that leads you up to the ground floor

Figure 148

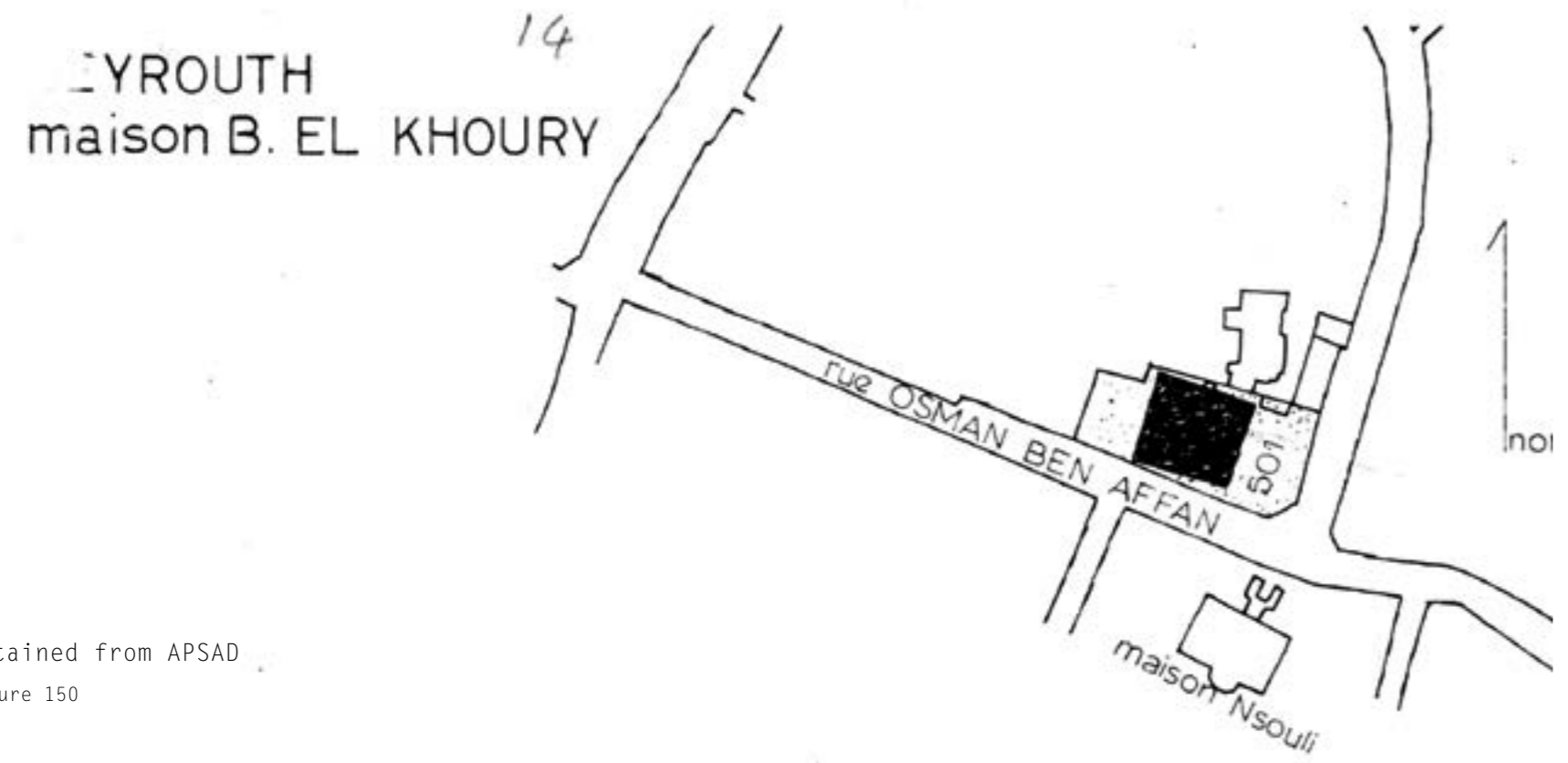


Discovering the Story of the Mansion

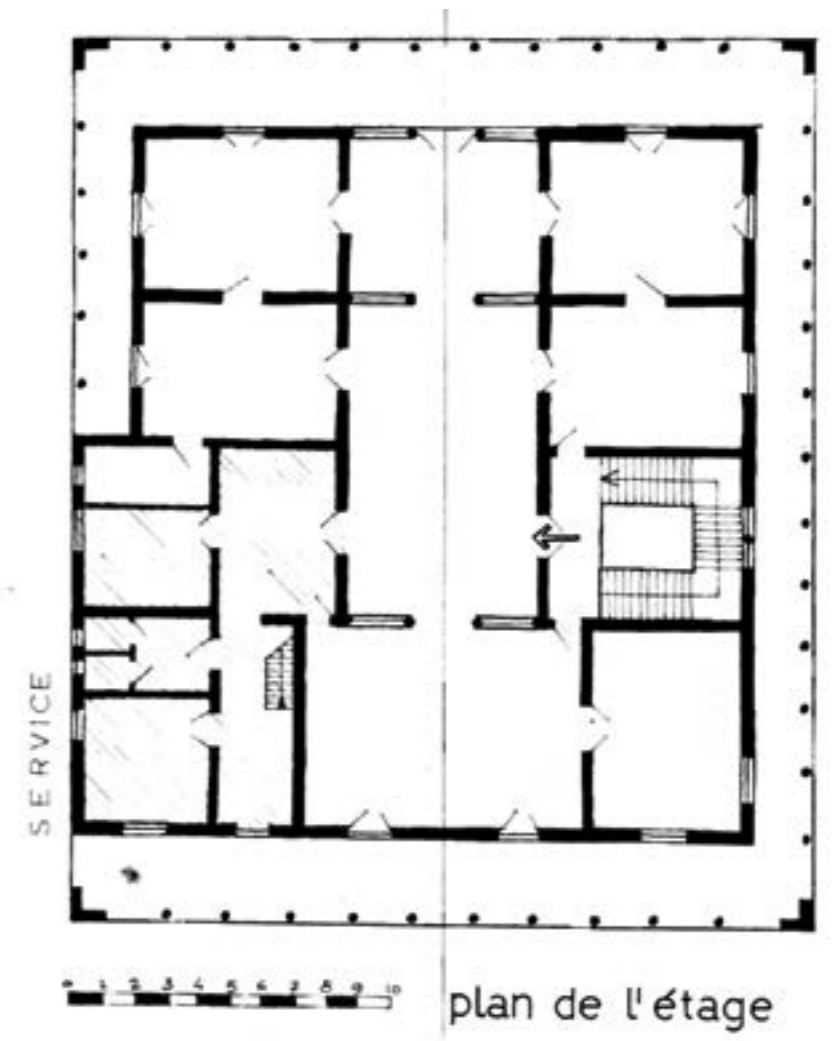


Figure 149 - Etching Print (Copper Engraving)

The Proposals
Site
The Building - Bchara el Khoury Mansion



Obtained from APSAD
 Figure 150



Obtained from APSAD
 Figure 151

Approximate area of Land	1540m ²
Surface area of each floor	442m ²
Surface of the gallery	180m ²

The Proposals
 Site
 The Building - Bchara el Khoury Mansion



Figure 152

The story began to uncover. Neighbors, relatives, and shop owners were the source of my information. No theory was written on this mansion. I relied on the narratives and stories of those who lived there once and still remember.

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 153

Built by the Poet
Bechara el Khoury

1860



Figure 154

The Mansion was inherited by a woman
(name remains unknown) who lost
the house because of fraud



Figure 155

Mary and Joseph el Khoury buy
the house from an auction

1969

Carpenter Mohammad Tannir Rented
the Ground Floor to open a public
auction house



Figure 156

The Proposals
Site
The Building - Bchara el Khoury Mansion

Second floor was sold
to Toufic Moufarij

1970

Mary and Joseph Khoury occupied only
one room in the ground floor and the
rest housed the public auction



Figure 157

Nino Suwafi worked as a butler
for the Khoury family

1974

Mohammad Tannir opened a
ready-made furniture shop/workshop

1978

2nd Floor occupied by around
20 displaced families

Nino Suwafi : an italian soldier who was
captured by the british army in palestine
during the second world war and he ended up
living in lebanon and working as a butler
in the castle in the late 60s.

Minister of Culture in the reign of Michel Edde listed the house

1993



Figure 158

Mary el Khoury died and inherited the house to her son Allan Serge Khoury

1994

Appropriated by the municipality ³⁸

2008

After the death of Mary, Nino and Mohammad Tannir continued to work and live in the mansion.

According to APSAD, conflict arised between both owners Toufic Moufarij and Allan Serge Khoury. Khoury is looking to sell and demolish whereas Moufarij is seeking to preserve and restore.

38 <https://homelandandbeyond.wordpress.com/>



Figure 159



On the 4th of April 1997, journalist Mohammad Abi Samra from the Nahar Newspaper entered the house where both Mohammad Tannir and Nino Suwafi had still lived in.

Today Mohammad Tannir still lives and works in the ground floor of the house.

The Architect remains unknown whereas we can find similar architectural designs scattered around the city.



Located in Zokak el blat, the continuous arches on the facade is evident similar to the bechara el khoury Mansion.

Figure 163

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 160

The Mystery of the Architect

Haigazian University Building - Mugar Building

A similar architectural type is found in Beirut.
The Mugar Building of the Haigazian University Campus.

This incredible early 20th century mansion is part of the campus of the Armenian Haigazian University. It was acquired by the university using funds donated by the Mugar family, whose name is now eternalised by the mansion's new name, Mugar Building.³⁹

39. Haigazian University Website - History of the Campus - <http://www.haigazian.edu.lb/About%20HU/Pages/History.aspx>



Figure 161



Figure 162

The Proposals
Site
The Building - Bchara el Khoury Mansion



From Abandoned to Reclaimed

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 166



Figure 167



Figure 168



Figure 169

Missing Elements - Amputee Treatment

The consecutive arches do not have to be reconstructed.
At the east facade, the region of the missing arches allows for sunlight to enter the rooms on the ground floor

The demolished ceiling above the central staircases allows for the entire core to be lit most hours of the day .
Shedding indirect sunlight on most of the rooms

The ceiling above the central hall allows for the entire house to be lit without artificial lighting.

All these missing element can be replaced with glass panels to protect from the elements.

The Proposals
Site
The Building - Bchara el Khoury Mansion



Figure 170



Figure 171 - 172 - 173

The Continuous Wrapping Arches

Made out of marble , the arches wrap around the building from its 4 elevations. They become a mark for the identity of the palace

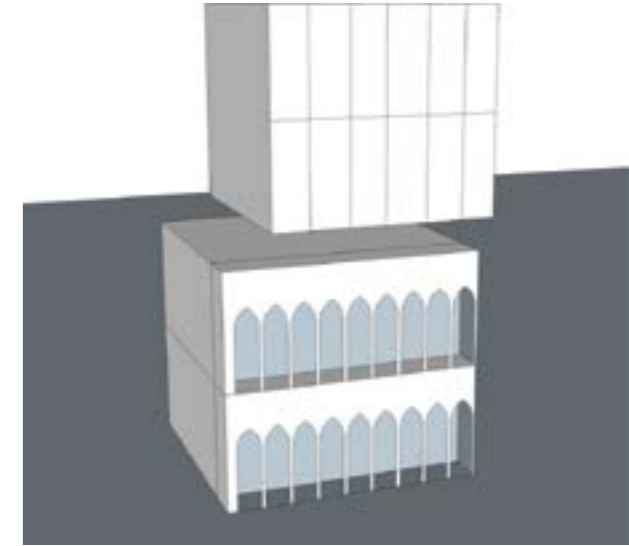


Figure 174
The Translation of the repetitive arches into a repetitive contemporary addition

The Proposals
Site
The Building - Bchara el Khoury Mansion



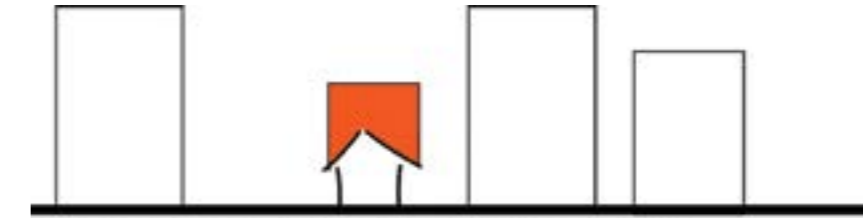
Figure 175

Empty Spaces - Dead Treatment

Behind and in front of the Building there are 2 empty areas where New structures can be added



Figure 176



Insert/add a new structure onto the existing



Superimpose/attach a new structure onto the existing



Juxtapose Behind the structure a connecting New Prosthesis

Figure 177

Figure 178



Neglectance and Deterioration
Zokak el Blat was once the high and bourgeoisie area of Beirut

At a time of conflict , it was abandoned.

This is a space that housed authors, singers, writers, artists and thinkers. It was a space of **potential innovation**.
Now it is a space that is residential, middle class- to low class residents, schools and educational institutes.

Problems of Site

The Proposals
Program
The Building - Bchara el Khoury Mansion



Figure 179

Building Use

- Residential
- Commercial
- Res/Commercial
- Administrative
- Religious
- Academic
- Mixed Use



The only public spaces in the area:

- Sanayeh Garden
- New Public Library

The space lacks public communal spaces that the people of the neighborhood were used to before.

According to the area, in terms of building use , there is a spread of residential buildings and houses in addition to academic institutes (school and universities).



Car and Pedestrian Routes

Figure 180

Accessibility to the Site



Figure 181



Figure 182



Entrance to Site

Figure 183



Entrance 1

Figure 184



Entrance 2

Figure 185

The house has 2 entrances from 2 main streets

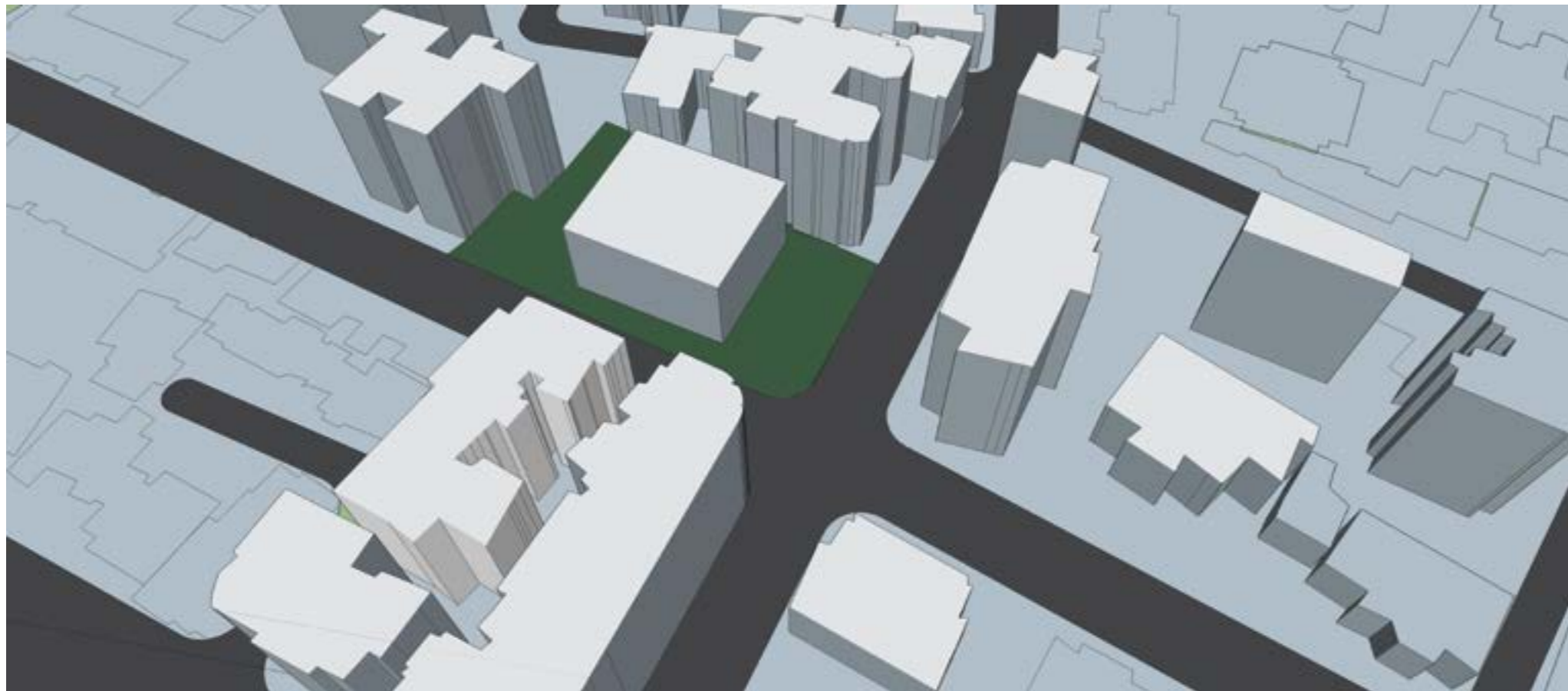


Figure 186

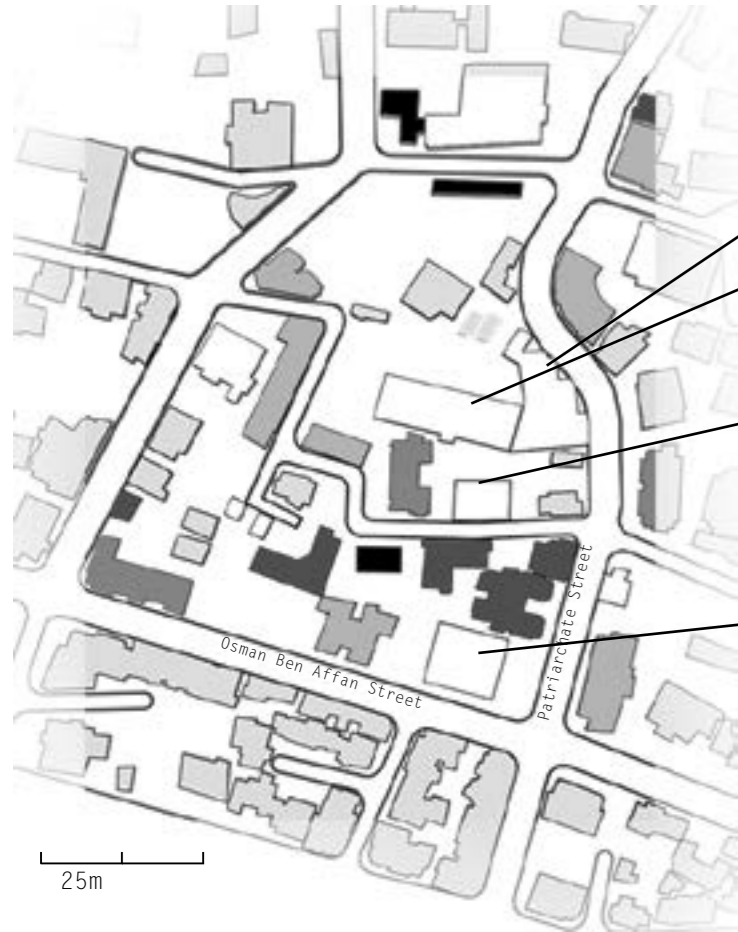


Empty Land on plot

Figure 187

Empty space on plot behind and in front of the mansion

Approximate area of Land	1540m ²
Surface area of each floor	442m ²
Allowable exploitation	60%
Left Footprint	$1540(60\%) - 442m^2 = 482m^2$
Total Exploitation factor	4
Total Exploitation	$4 * 1540 + (20\%1540) - (442*2) =$ $3080 + 308 - (884) = 2504m^2$
	balconies existing



1. Patriarchate School
2. Patriarchate School
3. The Hibri House
4. Bechara el Khoury Mansion

Building Age

1820 - 1920
1920 - 1943
1943 - 1975
1975 - 1991
1991 - 2000
2000 - 2016

Figure 188
Four structures in that area date back to the era when Bechara el Khoury's Mansion was first constructed.



Figure 189



Figure 190



Figure 191



Hidden Staircase
Figure 192

This hidden staircase is known only to locals. It joins 2 main streets in the neighborhood and is used daily by students, residents and local craftsmen to move around the neighborhood.



Figure 193



Figure 194

A Neighborhood of people who have been neglected and abandoned themselves. Known only to locals, this pathway is a secluded hiding place. Locals take this route as a short cut. It cuts through the abandoned layer of Zokak el Blat, a layer unknown to those who are not locals.

The locals urge for a communal space, so they created a hidden space of their own.

Hidden Staircase

This staircase/hidden pathway is filled with the spirit of the abandoned Zokak el Blat.



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Program
The Building - Bchara el Khoury Mansion



Figure 195

The Path is a common route for several people of all ages



Figure 196



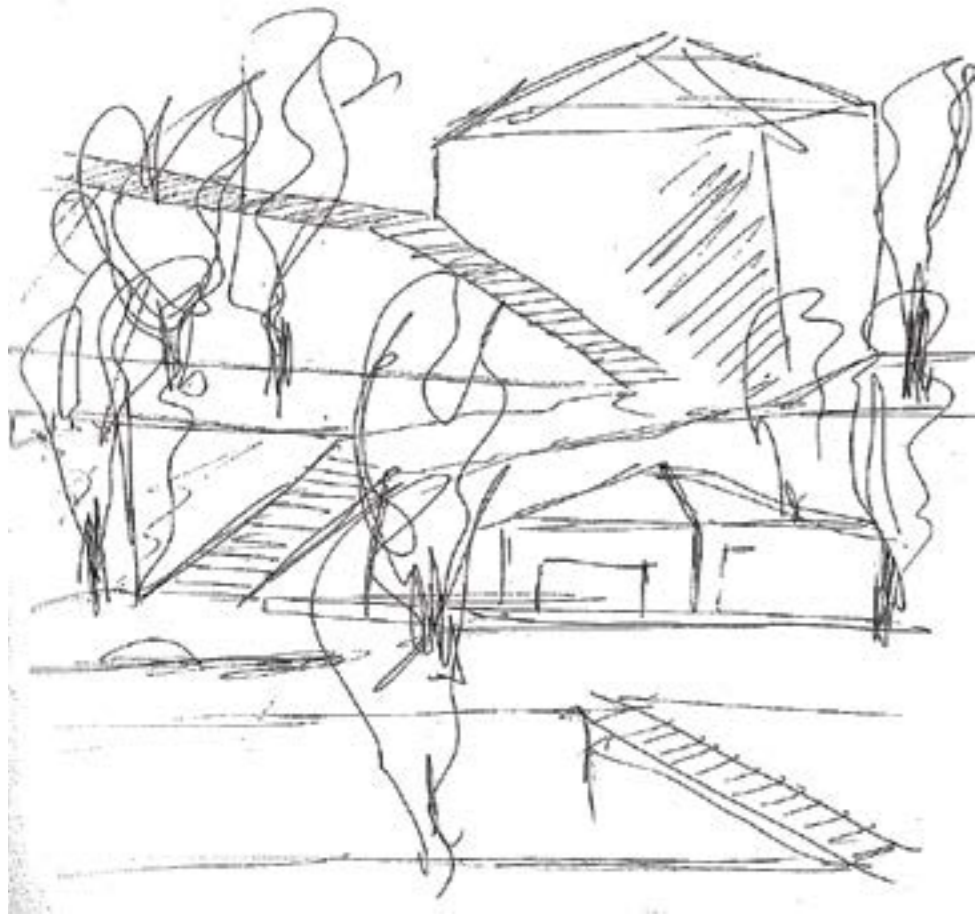
Figure 197

A hidden route with endless local possibilities



Figure 198

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Program
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The locals need a communal space to interact
Aside from the built fabric of Zokak el Blat being abandoned, the community faces the same abandonment,
People seek a communal space, a hidden space that allows them to connect with the urban fabric and with the community.

A Hidden space for the locals that allows for communal connections and explorations

A Shared Space in an Abandoned Environment

The Concept of the Third Place

In community building, the **third place** (or **third space**) is the social surroundings separate from the two usual social environments of:

Home (“first place”)



Workplace (“second place”)



Examples of third places would be environments such as cafes, clubs or parks.

In his influential book “The Great Good Place”, Ray Oldenburg (1989, 1991) argues that third places are important for **civil society, democracy, civic engagement**, and establishing feelings of a **sense of place**



1st Place

2nd Place

3rd Place

Sociability, not Isolation



Dealing with Abandonment and Loss

HOW WE
WANT
GRIEF TO
WORK

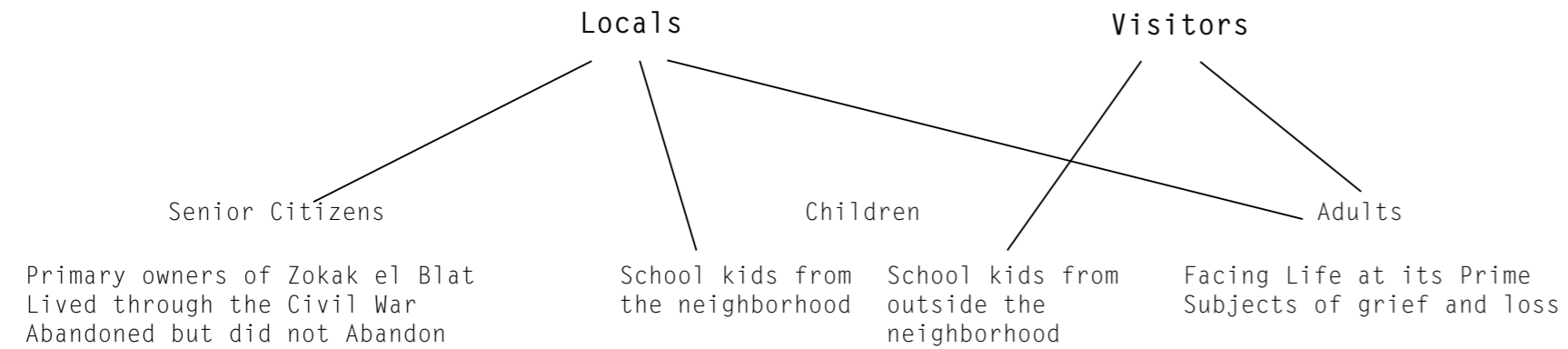


HOW GRIEF
ACTUALLY
WORKS



A space that has been abandoned, seeks for a communal place of interaction. A Place of Community.

A place that **reclaims** its own locals.
A place that allows you to **reclaim** your own identity.



Dealing with abandonment in a place that was once abandoned
 Loss of physical closeness due to death, divorce, and illness is also an emotional abandonment.



From Abandoned to Isolation to Reclamation

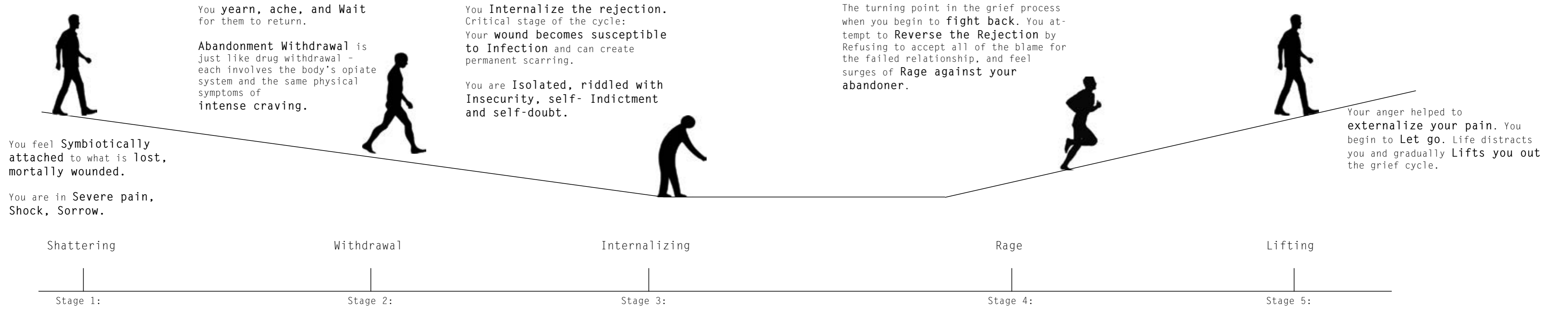
Overcoming abandoned both programmatically and formally

A therapeutic space to heal from abandonment and loss.
Since our society is not accepting of a therapy/medical assistance treatment,

I suggest a more inviting communal environment that integrates **healing** with common **leisure activities**.

A Space of Physical and Mental Healing

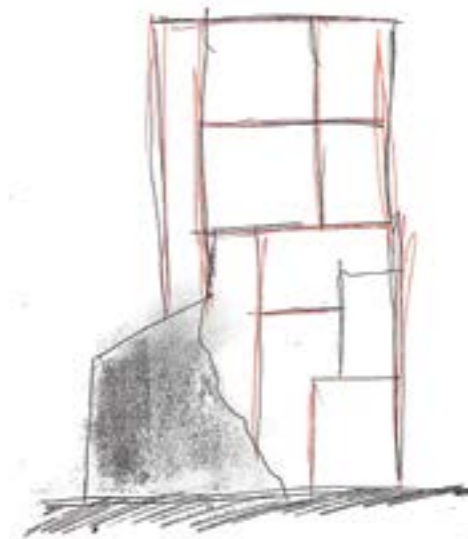
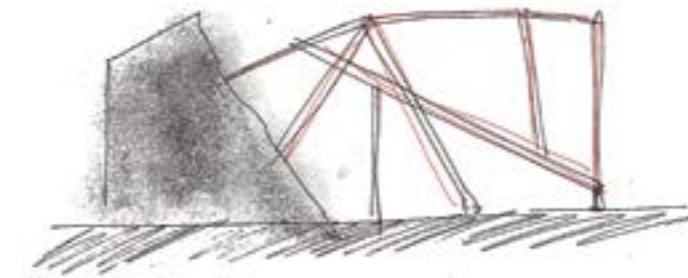
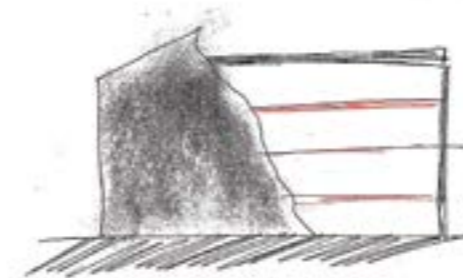
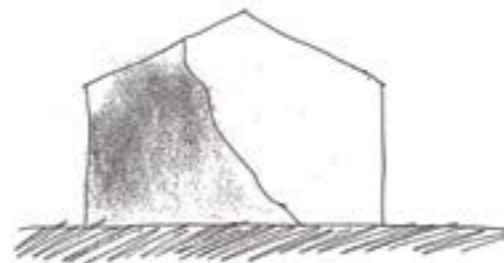
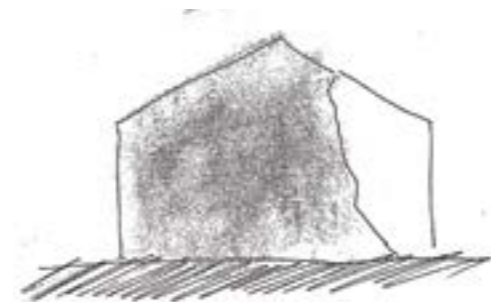
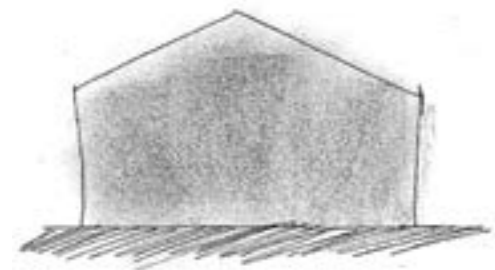
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Stages of Abandonment According to Susan Anderson "The Journey from Abandonment to Healing".

Healing Process

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Dealing with Abandonment and Loss



Figures by Author

Shattering

Withdrawal

Internalizing

Rage

Lifting

Stage 1:

Stage 2:

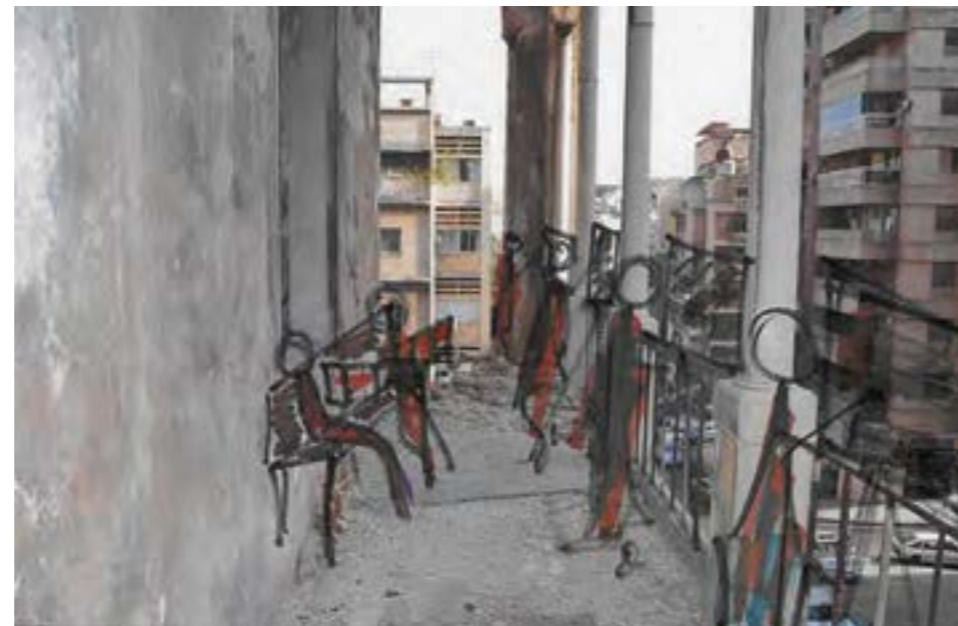
Stage 3:

Stage 4:

Stage 5:



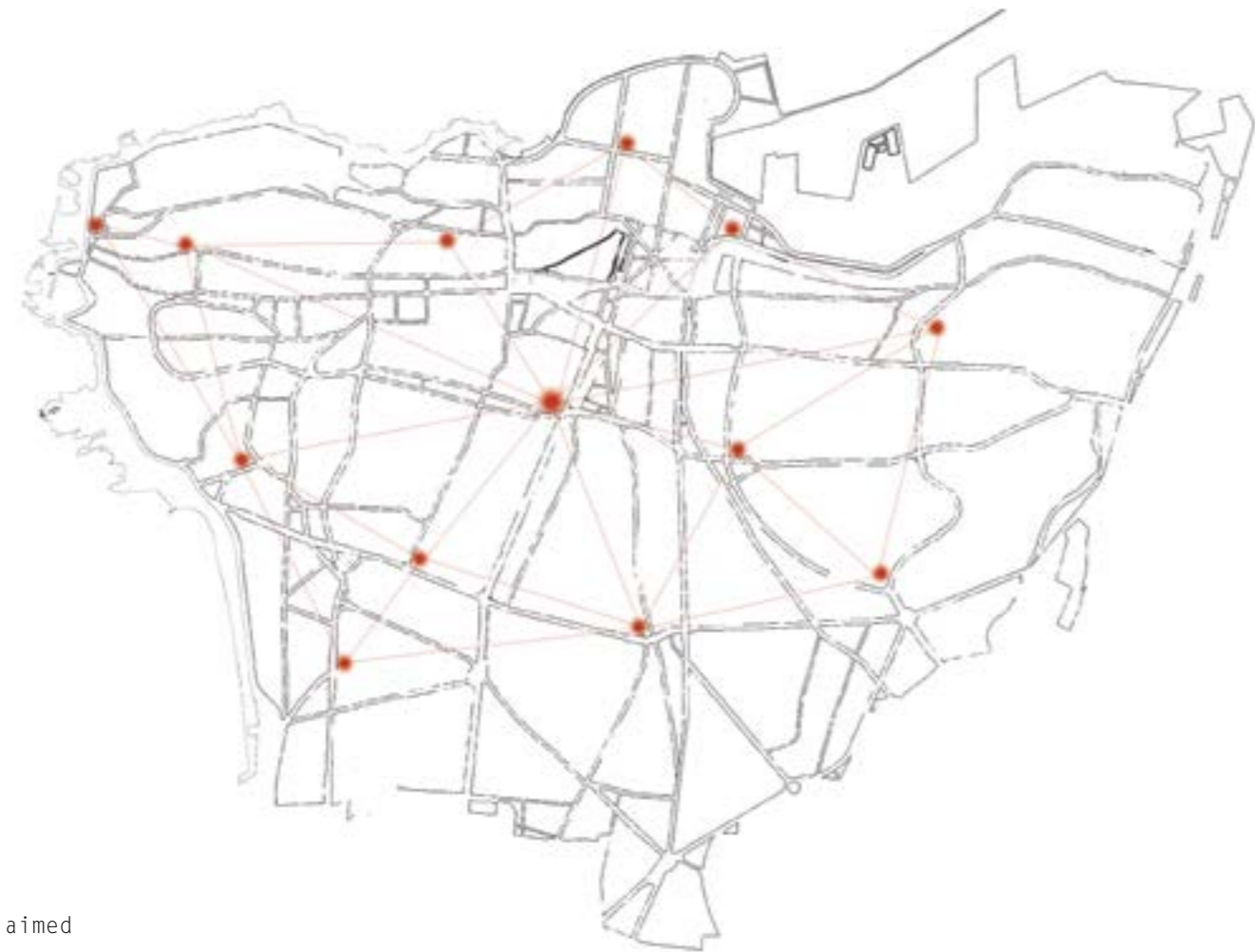
Figures by Author



Reclaiming an Abandoned Space



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Network of the Reclaimed

A City of **Abandoned Spirits**; Architecture and People.

Scattered around Beirut, the existing built fabric and its own people are dealing with loss and abandonment. They create a **Web of Abandonment** where the **Abandoned Place** is designed to **reclaim** the **Abandoned People**.

This thesis argues that both **Space and People** succumb to the **Process of Abandonment**. Abandoned in Beirut becomes both a **Physical and Mental** process. The **Power of Reclamation** then plays a role in **recovering** both the **place and the person**.

By defining the **psychological process of abandonment** and its recovery, we can transform this process into guidelines for **reclaiming** the space which helps in **healing** the people from abandonment itself.

The **function** will act as a form of **mental healing**
The **form** will act as a form of **physical healing**.

The process becomes a **Non-Reconstructive Reclamation** for **Abandonment in the City**.

The Conclusion

Conclusion

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