

HOUSE OF ART & CULTURE

Beirut - Downtown

- CREATE OUR CULTURE
- A HOUSE OF ART EXPERIMENTS
- A PLACE WHERE MAN CAN MEET THE CITY

- A PILOT PROJECT -

Project Analysis:

Functional Description:

First Concept:

Artistic production process development through time:

This process was limited into the timeframe of each artist because of the time period. Creation status is restrained -no matter how innovative he is- into the same timeframe constraining this process, which is called ERA.

example: Leonardo Da Vinci, how innovative he was in his piece of art (the Monalisa), will not be compared to Picasso and his art production because of time-dependent conditions affecting both of them.

Second Concept:

Including recipients into (Art Production Process) by natural selective functionality heading upwards, this production process was organized into three vertical layers descending downwards :

- Pure idea production process (Core Creation) is positioned in the top level.
- This idea is transferred into the experiential space in the second level positioned below, including workshops to realize the idea into a complete piece of art.
- Third level exhibits those productions to be presented to the public (recipients) in the galleries.

On the other hand, considering the project an interactive building, recipients' path begins in the third (lower) level where everyone can be in contact with the exhibited productions. Ascending translation will be granted to persons having essential artistic skills or gifts, who will join the (Art Production Process).

The total work phase will be completed when some of those (trained) artists develop a special creation skill that would translate them to the higher level (Core Creation).

Art Production Phase and Recipients Path are in the same space but in two opposite directions.

Volumetric Description:

Streamlined volume was used side to side with the project space in the main urban disordered chaotic environment and undefined silhouette line.

Urban Description:

The presence of the high speed (Ring Bridge) has split the direct urban relationship between the project and the city (Beirut) and restricted it in the downtown city development sector which has negatively affected the project (considered the cultural city landmark and the natural incubator of the cultural state), so we were supposed to extract an urban volume and merge it with the city realized by the design process. This extracted space is the vital centre of the project and the place to exhibit the art production using visual and emotional rapport with the city. It's like re-linking the project to its natural space and existence.

Façade Analysis:

Façade creation represents the development of the (Art Production Process) from the state of changing - with constraints and restrictions affecting the artists' (ego) - into the step-by-step liberation from those constraints in the timeframe.

Construction:

The construction of the studios utilized twenty-one century building and materials technology. In order to shape the laminated beam structure, the geometry of the studios was reduced to a simple mathematical equation. CAD (Computer Aided Design) drawings of the structural elements were sized digitally on a computer-controlled cutting machine to produce the complex curves and acoustic perforations of the internal maple-veneered panels. In contrast, the exterior of the studios clad in western red wood stripes.

Energy:

A concern for energy-efficient design informed all of the key decisions for the project, including the striking form of the naturally ventilated and day-lit studios.

Visuals:

The extended volume vessels - under a sculptural roof - are arranged between the administration block establishing separate circulation systems for the public and creators.

City and Context:

The site is located in the heart of Beirut between the historic city and new city, near the Downtown and forming on a historic road having same buildings stamp. The form of the building echoes the space of the adjacent Al-Najma Square.

Flexibility:

The floor plates to the office wings are designed to accommodate fully adaptable partitioning. Modularity within the rooms and their spatial disposition allows flexibility for different interactive uses.

Legibility:

Through the legible articulation of each of the architectural components, the main elements of the creation process, including the circulation, are expressed. Each group of users have dedicated circulation routes throughout the building to maintain the required level of separation and interacting.

Public Realm:

The large stone-paved public square in front of the building, with views of the near buildings includes an avenue of lime trees and benches. It is designed to be accessible to all and yet ensures that the building maintains the required level of security at all times with an open and inviting wall, ensuring clear navigation.

TABLE OF functions		
A1	Reception Hall	LEVEL +00
A2	Ticket offices	
A3	Information desk	
A4	Security room	
G1	Restaurant- CAFETERIA	
B4	Control rooms	
G2	Shops and Boutiques	
B8	MOVIE THEATER	LEVEL +4
C1	Lounge	LEVEL +8
C2	Exhibition Room	
C3	Exhibition Room	
D1	Dance Workshop	LEVEL +22
D2	Restrooms and showers	
D1	(Sound studios)	
D1	Theatre and music Workshop	LEVEL +25

D1	Computer rooms	LEVEL +28
D1	Arts workshop	LEVEL +31
D1	Classrooms	
D1	PERFORMANCE	
D1	Printing room	
D1	Cinema/video/editing	LEVEL +37
	Photo Laboratories	LEVEL +40
H	ADMINISTRATION	
E	DOCUMENTATION CENTRE	LEVEL +43
F	NATIONAL CINEMATHEQUE	LEVEL +46
B1	Hall	LEVEL - 4
B7	Big meeting room	
B4	LARGE	
	PERFORMANCE	
	AND CONFERENCE	
	HALL	
B2	Butlery	
B4	LARGE HALL	LEVEL - 8
B6	Adjoining rooms common to both performance halls	
13		
14	STORAGE AREAS	
16		
17	SOCIAL SPACES	
18		
19		
11		LEVEL - 12
12	STORAGE AREAS	
J1	TECHNICAL MISCELLANEOUS AREAS	
K2	Delivery Area for equipment and sets, etc	
k1	Underground parking	LEVEL - 16
	Underground parking	LEVEL - 20