



complex projects



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**COMPLEX PROJECTS**

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**Beirut Studio**  
Final Research Report

# INDEX

<b>01.1 INTRODUCTION</b>	<b>008</b>
01 Cultural foundations	
02 The cultural situation in Beirut	
<b>01.2 RESEARCH</b>	<b>012</b>
01 Exploring the Lebanese narrative	
02 The Beirut Urban Winery	
03 Research question	
04 Thesis focus	
<b>01.3 DESIGN BRIEF</b>	<b>020</b>
01 Site and context	
02 Program	
03 Massing	
<b>02.0 DESIGN</b>	<b>028</b>
01 Concept	
02 Project Description	
<b>03.0 REFLECTION</b>	<b>034</b>
<b>04.0 DRAWING SET</b>	<b>042</b>
<b>05.0 REFERENCES</b>	<b>064</b>

# RESEARCH PLAN

01



# 01.1 Introduction

## 01 Cultural foundations

*“Is the description of Paradise, which the righteous are promised, wherein are rivers of water unaltered, rivers of milk the taste of which never changes, rivers of wine delicious to those who drink, and rivers of purified honey, in which they will have from all fruits and forgiveness from their Lord...”*  
 (Qur’an, 47:15)

Within sacred scripture, studies of the history of ancient civilisations, and in the comprehension of today’s societies; the natural land and its produce are often held with high esteem and depict an image of profundity and wealth. In the present situation cities have multiplied, densified and expanded further into the extents of natural land, and created rifts between urban and natural ecologies. This has led to a greater need for excursions to the countryside but also removed people from the processes unfolding upon their natural land. Consequently it amputates an important part of cultural practices and reduces our understanding and appreciation of the land and its specificities. These were once the foundations for ancestral cultural rituals and practices, and essentially the starting points from which present societies developed from.

In the context of Lebanon, with specific focus on Beirut, there is a strong deviation away from anything to do with the civilisation which dominated the Mediterranean shores around 5000 B.C. Still renown today as the “ancient middlemen of culture”, (Mark, 2021) the Phoenicians became masters of their territory through a refined understanding and utilisation of the land and the sea. Their skills in shipbuilding and navigation allowed them to travel but their rich lands and innovations in agriculture gave them many valuable exports which helped strengthen their civilisation.

This understanding, use, and ultimately capitalisation upon their geographic location and the resultant environment, established a society with an advanced governance, and in parallel also developed a rare cultural richness. Today the Phoenicians are seen as innovators for commerce and trade, and their influence has been detrimental to the development of a majority of the Mediterranean countries.

Yet Lebanon has been through an abundance of transformations and transfigurations since then, and the country has undermined the potential it once exploited. Even more recently, Lebanon was still seen as the crossroads between Europe and the Middle East, as vibrant centre for cultural goods. But instead, today, “the image people have of Lebanon is of an arid, war-torn region,” (Bilyeu & Beeman, 2017) and the country keeps having to deal with a series of crises which make the situation appear increasingly catastrophic. Politically, economically, and socially there is a large unrest and the double explosion of August 4th has only furthered the severity of the consequences. Many parts of the city still lay in a state of chaos at the present moment.



01. Phoenician trade routes and influence



02. French Lebanese bridge between Europe and the Middle East



03. Port area Beirut October 2021

## 02 The cultural situation in Beirut

The consequences this is having on Beirut and its inhabitants is manifold, and makes governance and rebuilding an even more difficult task. The city is tremendously low on funds, and with basic needs such as fuel and food being worryingly scarce, one questions what will happen to other, seemingly less essential parts of city life. In light of this I will be focusing on specifically this undermined part of the urban realm, more particularly the cultural sphere, which I personally view as an essential actor in the development of society.

The greatest problem in this regard has been present already long before the explosion, as it is a structural one which inherently hinders progress of the cultural department. The city was left in a vacuum state after the civil war, where the majority of cultural and other institutions had been destroyed, damaged, or closed as a result of the civil unrest. The since adopted fragmented government has been known to adopt a minimum standard culture, which still results from partisanship caused by, but also furthering, the divisions between the separate religious parties.

This has its effects down onto all of the ministries and seems to hinder significant progress. With regards to culture, the situation is worsened all the more as responsibilities are distributed further amongst other ministries; such as tourism, education, etc. and the Ministry of Finance even has final authority for the procurement of policies. Hence the national cultural policy is very weak in pushing the cultural sector, and even more disheartening is the detail that this slight push is in the direction of tourism, an economically more attractive department upon which 7% of Lebanon's GDP depends on (Agenda Culturel, 2016). Either way, the allocated cultural funds at 1.56% (2015) of the budget, indicate the lack of interest in the sector. Equally the surplus of funds from the gulf countries is also not allocated towards cultural projects. Any serious support is dependent on the civil society or the private sector, and this for a cultural sphere which had to restart from scratch in 1990.

## INTRODUCTION

What this means for the present state is rather clear. Cultural production and events become less interesting on a national scale, and then in parallel also on an individual one. Recent extracts from the ministry of culture (Ministere de la Culture) show that only one tenth of the population is interested in cultural events. Less events and 'hype' curated by the country make it a difficult environment for interest to spread to those not inherently passionate. As a direct consequence the various forms of artists have no chance of surviving as there is no audience and no national or sufficient-private support. As they leave, so does the cultural production of the city, and ultimately the citizens lose their sphere of expression.

To make matter worse, due to the many crises there is a brain drain. Especially younger talent is very fast to leave, which brings about even greater concerns for the next generation. The prospect of Beirut is not looking very promising, and this is even affecting the more prioritised tourism sector. The current strategy does not work.

What is there which remains and offers hope for the once rich culture of Beirut? How is culture integrated into a social fabric devoid of artists and uninterested in current events? And what role can cultural buildings play in localities where there are barely any others around, let alone any active ones which have successfully integrated into urban life?



## 01.2 Research

### 01 Exploring the Lebanese narrative

This complex cultural context has made it very difficult to select a building typology to brave the situation. Nevertheless it was decided that the focus shall be on something independent, linked to the lands and history, and accessible across social classes.

The site grounds are dry of cultural buildings, be it event spaces or buildings of archaeological or heritage value, and the varying isolated communities make it hard to assess rituals or common grounds. From a national level one can already understand that there is little going on that is furthering the cultural sector specifically, and the subject area confirms this lack of enthusiasm for the matter.

Yet a common success across Lebanon, benefitting from the warm Mediterranean climate, is agriculture. Irrespective of governance, the country is an agricultural gold mine. Diverse terroirs are found when going from the rocky or sandy coastlines up to the snow covered mountain tops, and all enjoy around three hundred days of sun a year. The sedimentary base makes the soil one of the most nutrient rich and rare ones found worldwide, and produces a highly flavourful harvest.



04. Selected site

One specific produce which takes on a very fine nuance being cultivated in this soil is the vine, and from this emerge the two most significant beverages tied in with the history and present state of the country; wine and arak. Made from Lebanese or French grapes, the two beverages are embedded with a long history, and play central figures in all Phoenician, Arabic, and ultimately Lebanese cultures. Today arak is Lebanon's national drink and wine one of the country's first (dating back to 5000 B.C.) and best agricultural exports together with "apples, honey and olive oil." (Anderson, 2014)

Despite the knowledge of the ancient trade of wine, there is little archaeological evidence found in Lebanon showcasing this reality as the coast was never thoroughly surveyed (Metcalf, 2021). Only a couple years ago the first Iron Age wine press discovered in Lebanon was found at the site of Tell el-Burak, along the coast nearby the city of Sidon (Eberhardt, 2020). Otherwise the closest reference, also only discovered very recently, was a square kilometre large Byzantine wine complex found to the south of Tel Aviv, in Israel (Israel Winery: 1,500-year-old Byzantine wine complex found 2021). Now there are a total of forty wineries, with the industry growing again since the end of the civil war, steadily expanding over the 30 years since.

The wineries in Lebanon are distributed across the five land regions, but Bekaa valley is the most prominent and Batroun the most exciting newcomer. Staple names are Chateau Ksara and Musar, situated in the land by their own vineyards as is commonplace to all wineries, with Musar even producing Arak within the same estate. The proposed project and bridge between the land and the city is to be formulated by an up and coming concept which sees the traditional winery migrate from the land to a more central urban environment.

## 02 The Beirut Urban Winery

The main difference between a traditional and urban winery is that the grapes are imported from various farmers as opposed to being sourced from the vineyards on the nearby or same property. This brings the wine and arak-making process closer to the consumers because the grapes, as opposed to the wine, take on the longer journey. This also allows for a greater flexibility and diversity in terms of wine composition, and enables freedom of experimentation. In this respect the winery becomes both a point of production but all the more so a centre for consumption and celebration of the varying product extracted from the vine.

The winery will be informed by local and leading wineries, and the department focusing on arak will emphasise artisanal techniques all the more rigorously. Studies have indicated that it is commonplace for the logic of the building to follow a linear flow, assimilating the step by step development of the wine as it transposes from grape to bottle. This idea will be put to the test as the building is intertwined with the arak distillation process and restaurants and bars are to be integrated into pivotal locations. The main challenge will be to unfold the process of pressing, fermentation, clarification, ageing, and bottling whilst simultaneously establishing an urban ambassador for the agricultural produce. This is to manifest itself through references and events which establish a connection to the detached lands and the country's complicated history.



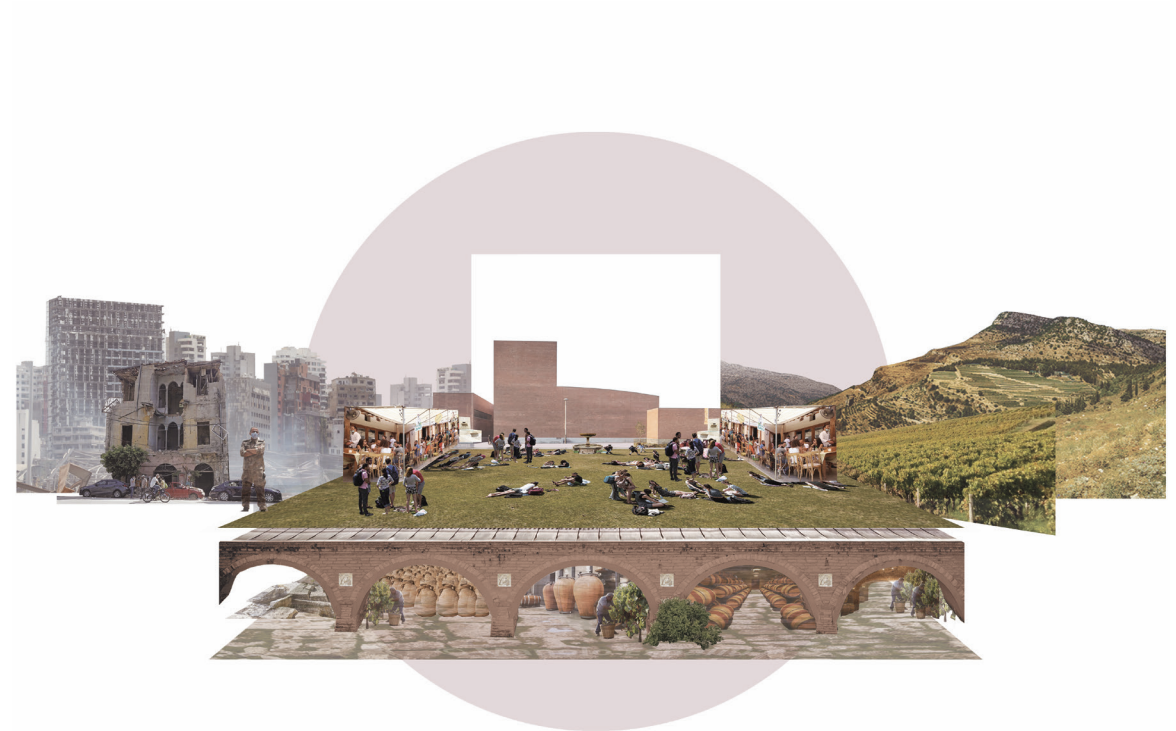




## 04 Thesis focus

The graduation studio revolves around the theme of catastrophe. The country is dealing with a political and economic collapse, and the selected suburban neighbourhood is short on history and a strong binding identity. In all cases there is little present to work with and build on. The task at hand appears to be the formation of new energy, new ties to the locality, and an improved building typology which adopts a multitude of facets in order to help sustain this complex urban life. Through the modification of the winery typology I can attempt to provide a combined architectural solution to these needs.

Without solving the problems the approach is to introduce new foundations which can gradually help people find their way back into a simpler way of living. Dealing with the critical topics of culture and place-making in a time where an increasing amount of cities globally are losing their personalities, holds value applicable throughout the architectural profession. Furthermore, the chosen topic and research to be expanded upon will allow me to improve my understanding of the correlations between varying cultures and architecture. It will help refine my execution of contextually driven designs and also emancipates a human-centric design approach. Concisely, the proposal takes a holistic approach I believe to be necessary when dealing with such delicate situations.



07. Fusion of production and culture



# 01.3 Design Brief

## 01 Site and context

This project would need to deal with the suburban context within which the selected site is situated. Aside variations in demographic characteristics, this also brings about a series of other factors which need to be incorporated into the design in order to develop a well curated and effective strategy.

Here, an understanding of the urban characteristics based on historical research was already critical in site selection, and further informs the program. The underlying layer of the old airport is key to understanding the particular relation to the surroundings and also explains this rather fragmented urban fabric which surrounds the site. Being exactly within the open center, at which also the various socio-cultural groups come together, gives rise to a specific responsibility which aligns with the public and influential ambition of the winery.

To an overly congested, segregated, and privatised city, it is imperative that a cultural project reacts to such factors, and adapts itself to the specific variations within the site. For this reason the winery shall need to understand typologies within central public spaces, more specifically a park, and understand also how a production entity can configure itself within whilst accomplishing various ambitions. Relevance to traditional and culturally relevant architectural typologies will help understand what constitutes a popular landmark building fit for the Beirut context which supports the life of its diverse population.



08. The Beirut Mosaic, Site Extrapolation



Socio-political Divisions



09. The Beirut Mosaic, Site Vision



Market and Park Zone



Public Green Spaces



Mobility Network

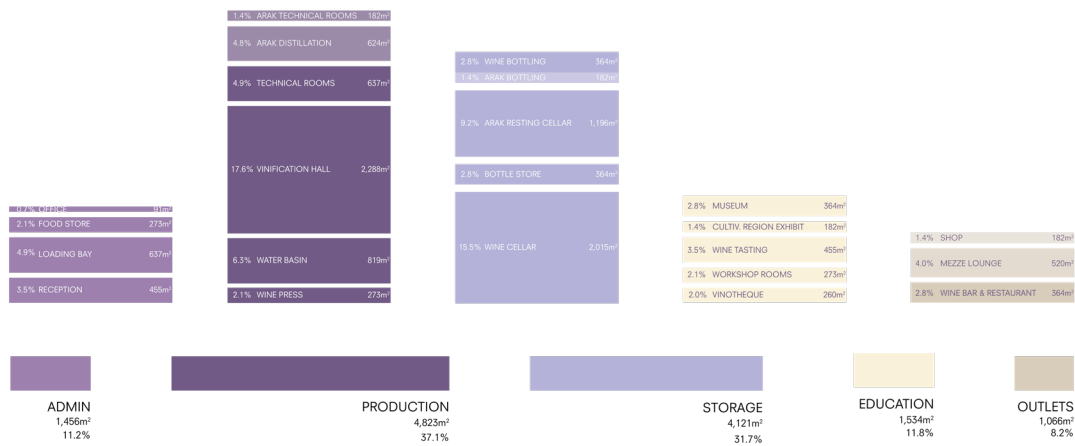
Within the vision of the Beirut Mosaic, the winery forms part of the market and food focused segment, which overlaps also with the overall notion of becoming the most significant district for leisure activities in Beirut. This is due to the social nature of the Lebanese culinary culture and also the proposed runway park which couples up with the Ramlet al Baida beach to become the largest public open spaces of the city.

Therefore the task is driven towards establishing an attractive stage for the quality

produce of the winery and its auxilliary restaurants. This needs to both create memorable and culturally relevant experiences, whilst also sustaining the surrounding park with life and activity. The large nature of the winery will also establish it as a development which will sustain the people of the neighbourhood. Through work, rituals and preparations for larger festivals, and various opportunities for cultural events, it will become more integral to its surrounding life.

	RECEPTION	LOADING BAY	FOOD STORE	ADMIN	WINE PRESS	WATER BASIN	VINIFICATION HALL	TECH ROOMS	DISTILLATION	ARAK TECH	WINE CELLAR	RESERVE	ARAK STORE	BOTTLING	WORKSHOP	VINOtheQUE	WINE TASTING	MUSEUM	WINE BAR	MEZZE LOUNGE	SHOP
FORM	SQUARE	ARRAY	GRID	OFFICE	ARRAY	SURFACE AREA	LONG ARRAY	LABORATORY	SQUARE	SHED	STACKED ARRAY	STORE	GRID	LONG	SQUARE	LONG	SEQUENCE	EXHIBITS	HERARCHY	LOUNGES IN SERIES	LONG
ITEMS	emptiness reception desk sculpture	crates shelves fork lifts ladders	shelves blenders coolers	desks computers	press tanks concrete table ladders	rain harvester pump	wine vats pneum. drive water supply	chemical tests equipment	karkah olive stone address	chemical tests spring water supply	barrels amphora podium shelf rack	shelves boxes	wall mounts shelves motorised platform	equipment water supply corks labels	desks chair test equipment	shelves wine racks	wine taps wine glasses stems	prints books artifacts	kitchen for 75 tables 300 chairs	open kitchen 100 coffee tables 50 tables 200 outdoor chairs 100 sofas wine edge separators	shelf counter stove
PERFORMANCE	neutral bright	loud cool	very cold	neutral comfortable	1 hour steady climate	cool humid fresh	steady climate good air flow	dark contained	good air flow relatively dry	dark contained fresh	cool dark air flow	cool dark air flow	relatively cool	intensely contained sanitary	active (focused)	cold store	fluctuating	protected	half outdoor contained comfortable	comfortable vibrant loud	cool quiet
ATMOSPHERE	calm bright	dark neutral	dark neutral	peaceful neutral	dark industrial contemporary	serene	transformation good branding	focused brightly lit	warm humane textured	warm textured	dark ancient stone	dark	warm light mythic	mechanical pragmatic	classroom laboratory	elegant	industrial mythic textured	artistic decorative	elegant intimate textured	communal vibrant colourful natural	intimate neutral
MATERIALS	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal	concrete metal
SPECIAL DIMENSION		crane =			vat =		vat overhead =		karkah =		oak barrel =		amphora =	wine bottle =					group table =	sofa size =	
USERS	reception staff	loading staff	food store staff	admin staff	press staff	winery staff	tech staff	distillation staff	arak staff	cellar staff	reserve staff	storage staff	bottling staff	workshop staff	vinotheque staff	wine tasting staff	museum staff	bar staff	mezze lounge staff	shop staff	
EXHIBIT					stone press equipment		groups water city		amphora olive stone		amphora olive stone		export				geography				

10. Room specifications matrix



11. Program area and percentages

The variables which need to be configured appropriately can be divided into five main segments. The core administrative and production side of the building, where storage becomes the final yet still significant segment of the building. As well as then the experiential and informative spaces, and the outlets which can potentially be combined with one another or relate, and ultimately hold the most public traffic and take on a lead role in the memorable side of the project.

Nevertheless production and storage have the largest and most spectacular spaces imbued within their functionality so they automatically become pivots parts of the building.

The total program requires a GFA of 13,000m<sup>2</sup>, which is placed on a site of 11,700m<sup>2</sup> with FAR of 1.25 and where coverage should be 20%. Nevertheless the requirements for both an integrated and accessible public space as well as an efficient winery would see the site regularions needing to adapt. A means of tackling the problem is by displacing the more delicate 31.7% of storage spaces underground, and extruding other parts of the site upwards in order to help the grapes travel predominantly by gravity. This would be done whilst also keeping a lower profile more accessible to the human scale and revolving around the public ground spaces and allowing active and accessible spaces on the higher floors too. Additionally, the different outlets of the building inspire different spatial requirements which could develop together with the different parts of the production process, and so achieve a desired atmospheres directly as a result of the production spaces. This duality is what will become a strong point in the particularity of the building, especially as the production spaces will take inspiration from culturally relevant architectural typologies.

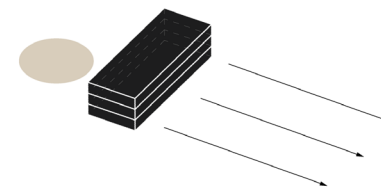
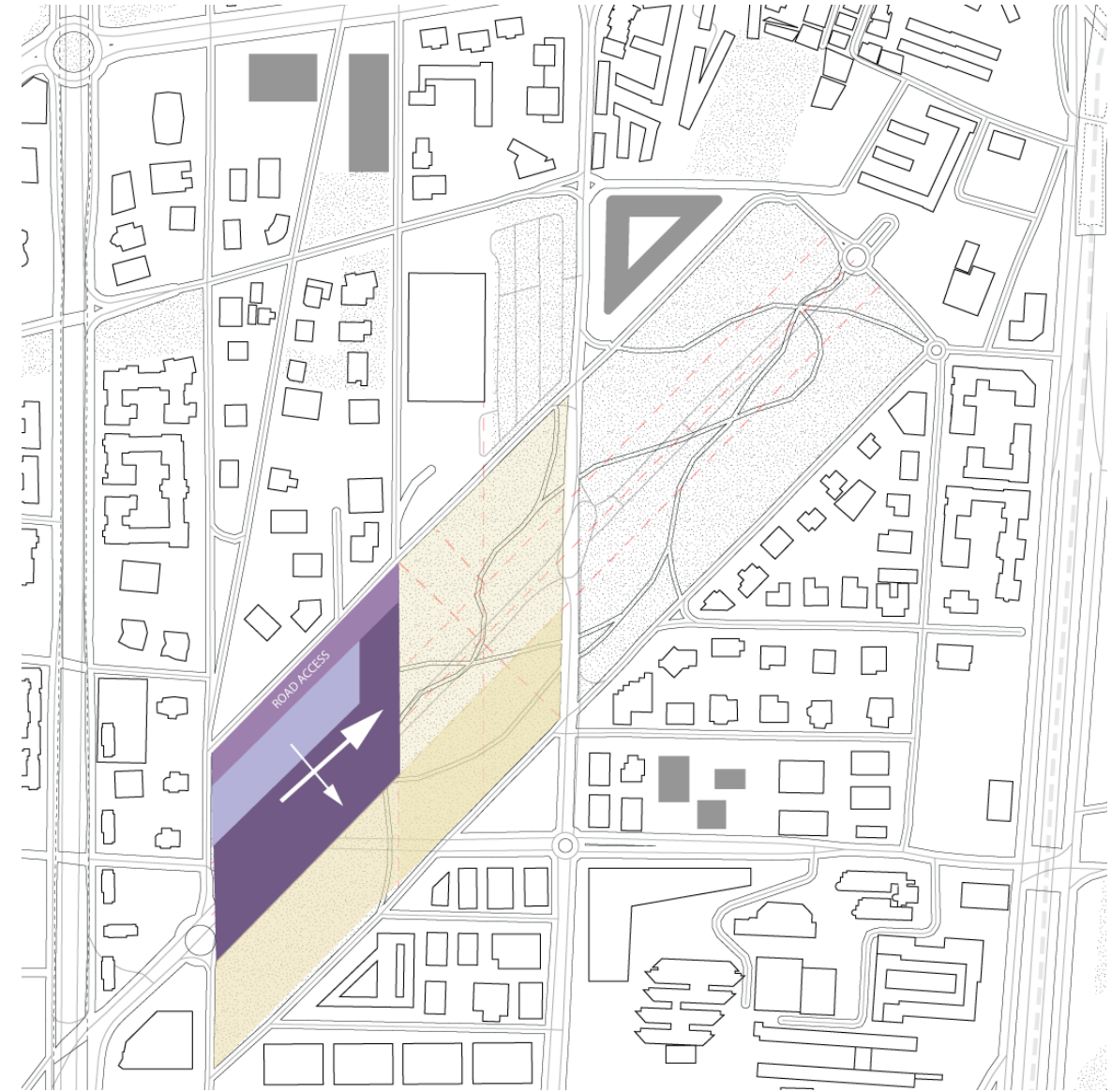


### 03 Massing

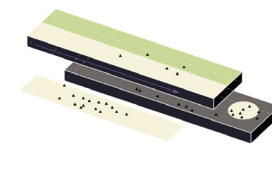
The task at hand is the design of a productive building which revolves around a culturally relevant produce and manages to evoke the social rituals and narrates the greater historic context which go with it. It should; strengthen and reinstate pride towards local produce, reform ties to the country and its rich lands, and also support the citizens and the complex urban life which surround it.

This urban life being that of the development envisioned for the Beirut Mosaic, in which the winery plays the main role within the park as well as becomes the final destination of the market zone. Responding to the elements and the relevant pedestrian and vehicular flows, the winery most suitably situates itself on the south-western side of the proposed park. Here it can be seen as headpiece, which arranges and overlooks the park spaces around, without aggressively interfering with the open, public nature of the park.

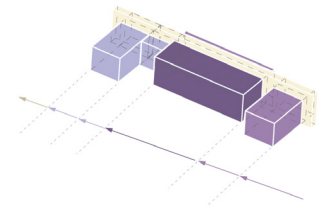
For this analysed space and the collective strategy, central topics have been deduced to be; monumentality, leisure, and experience. In response to which the winery is suggested to be; emblematic, attractive to large masses, as well as architecturally expressive and engaging in cultural discourse.



EMBLEM OF THE PARK



ATTRACTIVE SPACES



NARRATION

### 12. Site placement & Volumetric conclusions

**DESIGN**

**02**

## 02.0 Design; 01 Concept

### Wine Crypt; Sanctuary of Lebanese Treasure

In response to the design brief and especially the prompts put forward by the research question, three necessary components of the design concept are; Monumentality (production landmark), Attractive Spaces (cultural activity), and a Symbolic Spatial Narrative (cultural narration).

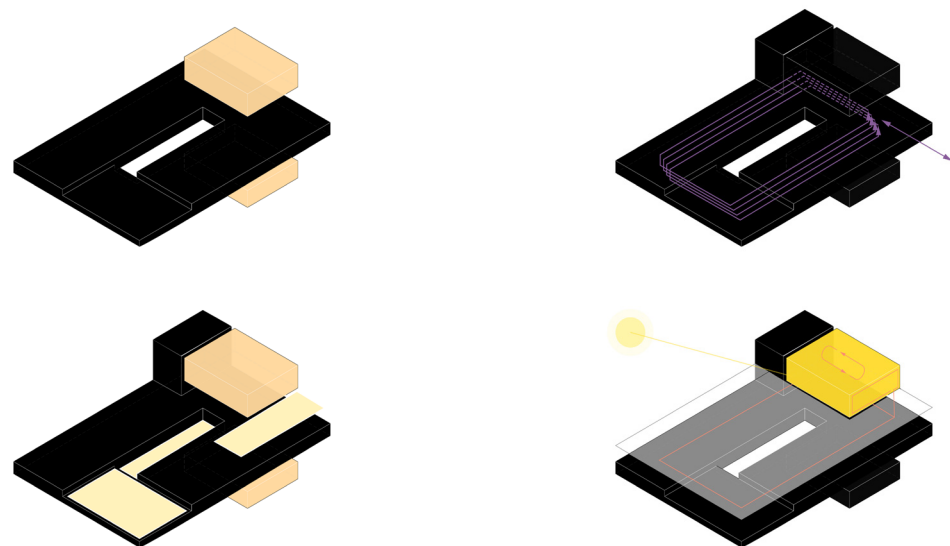
The focal point of the project is the celebration of Lebanese culture; specifically the land, its produce, and the resultant social rituals of past and present. The produce is the middle ground between land and society and in a similar manner the proposed project is to act as a bridge between the two. In order to enable this the production process needs to take on a strong, rooted positioning that safeguards the longevity and life of the building. Once this is established the activity in the land which feeds the building, as well as the local activity interacting with it will equally prosper. This especially if there is a promise of traditional and qualitative experiences.

Therefore the design concept is to take a stance that treasures the wine and arak, glorifying it, as a result of which it is also heavily safeguarded - an essential component for good production.

This will be executed by adhering to the concept of a crypt, a stone chamber underlying a typically sacred building which holds valued relics and corpses, which in this case will be arak and wine as representatives of Lebanese culture.

In light of this the vinification hall, the cellar, as well as the bottle store become key spaces as they are the ones in which the wine is produced and stored, gradually flowing through from one to the other. Grouped, this will be referred to as the productive component of the building, which in its entirety takes up 68.8% of the mass of the building. The challenge at hand is to infiltrate this predominantly productive entity, which tightly protects the wine and arak, with cultural social activity and allows them to share the same spaces.

Especially as highlight and headpiece of the air park it is essential that the building lends itself as an attractive public amenity, but never sacrifices the quality of the production process of the third largest winery in Lebanon.



13. Concept Diagrams



14. Concept Collage

The main cultural activities which the building is to facilitate in order to manifest its attractiveness relative to local habits include:

1. A retreat the land with family/friends for a slow, long arak filled lunch
2. Large social gatherings with ambience, entertainment, and drinks
3. Private wine and food tasting experiences for smaller groups
4. Daily social meet-ups in public space which can feed off mezze, drinks, or shisha from the winery.

The constant involvement of food and drink specifically resonates with the existing market dominance of the area, taking on the role of main leisure outlet whilst simultaneously being an icon for qualitative Lebanese (agri) cultural produce.

On the other hand the spaces are to carry some form of symbolic meaning, which excites discourse and reference to the entire Lebanese wine legacy.

Studied examples which emerged from the research of the history of Lebanese wine spaces are; Phoenician wine pits, Roman villas and wine temples, various monasteries, French châteaux, and Lebanese land architecture.

The emerging spaces to hold the most symbolic value and most crucially need to interact with the public activities are:

1. Vinification Halls (Monumental Exhibits)
2. Storage Cellar (Stone Crypt)
3. Cloister ((partially) Enclosed Courtyard)



## 02.0 Design; 02 Project Description

### National Winery

#### Urban Implementation

The selected site is situated at the southern edge of the Air Park. It is here rather isolated and takes on a direct responsibility towards the surrounding park segment, one which makes up for almost a third of one of the two key leisure spaces of the Beirut Mosaic masterplan. This is bordered by a rather quiet embassy and office segment on the South-West, residential and educational areas to the East and North, and a vibrant market segment directly atop it.

In relation to these surroundings the building has an active façade on the North-Eastern side from which the majority of public transport and market area flows would enter the park, and a more quiet and peaceful environment on the Southern and Western end. These more solid and silent facades engulfed in dense, tall vegetation, also act as a thermal mass which protects and allows much easier control of the internal climate of the production spaces. Additionally the roof terrace is also on the South-West side of the building, lending itself to a more isolated and calm experience amidst the natural environment created by the park and water basin.

Contrastingly and facilitating the strong public engagement with the building the shaded North and East facades are more permeable and sprout various plateaus and spaces within and around the building. These spaces are open to the public and offer comfortable shaded spaces which interact with the building, and can make use of the outlets which offer wine, arak, mezze (food), and narghile (shisha) to sustain social activity.

#### Layout, Flow & Experience

On the ground floor, beyond the active front demarcated by the volume of the mezze lounge on the North-Eastern side, the building splits up into two arms of vinification halls. These are split into red and white/arak, and are the main sculptural volumes lying as backdrop to the mezze lounge.

The disconnected mezze volume opens up more spaces to be occupied directly aside the vinification halls, within a semi-open internal terrace above the courtyard. The halls attach to the long press room which closes off the courtyard on the other end. Behind the press room lies the warehouse and reception, one receiving grapes and the other people.

The underground is connected to the ground at both of the short ends of the building, allowing one continuous loop of production flow. The first connection emphasises the grand descent into the lower crypt and is used by both workers and visitors when transitioning from the vinification halls. From here one flows down either of the ramps on each end to a dramatic cellar exhibition space. This starts off the sequence of varied storage spaces within which the various vessels of wine and arak lay in a series of configurations. This array of spaces is also split into two arms and equally splits into red and white/arak. Between the two lies the internal wine-bar courtyard, which this time is capped by the bottling spaces which lie directly beneath the press room. The back end beneath the warehouse finalises the production process and is capped by a ramp back up to the warehouse and loading bay, completing the loop. This last segment also contains a series of wine and arak bottle stores which double as bookable tasting rooms.

Ultimately, the roof space is a purely public plateau, with one emerging monumental volume which connects to the floors beneath and houses museum and restaurant functions within. These open up to the serene roof terrace. Access to this space is from the southern stone ramp, whereas the northern side contrasts with a descent down to the public entrance of the wine bar courtyard. This side being more punctuated creating mystery and intrigue towards the key crypt cellar spaces.



15. Public Frontage, North-East



16. Interaction of Production Body and Public Spaces, North



17. Administrative Reception Facade, South-West

**REFLECTION**

**03**



## Research and Design

Given the nature of the graduation project a significant part of the process was research, which needed to be well documented and formulated into a design brief in order to ultimately translate this research into a design project. The significant time spent on the research allowed a thorough analysis of the given situation in Beirut and was an essential component for finding a relevant topic.

A preliminary look in the direction of cultural aspects narrowed down the search and made it easier to perform a controlled but extensive research of the context, which was seen as extremely important given the complexity of the situation in Beirut. Once the topic within the theme of culture was also selected the research became a means of compiling the relevant aspects around the specific focus. In this case it was wine and arak production which led to the research of relevant historical and social practices revolving around it. The extensive Lebanese history related to these beverages created many opportunities for inspiration and gave rise to formulating a new narrative for the topic in the proposed design. Within this the references which helped the design process the most revolved around architectural references, and more specifically their variations across different cultures. Additionally, wine and arak production facilities in Lebanon, the Mediterranean and globally, as well as the common Lebanese social practices, helped formulate the fundamental programmatic components of the project.

In combination the two research components gave rise to a project which could be both a very functional entity but also emerging from the Lebanese narrative and in this sense contribute to the cultural conversation revolving around the topic of wine and arak production in Lebanon, both historically and to present date. The extensive look into the history of production inspired forms and spaces which in reverse can inspire a greater interest in the subject.

The research revolving around the current situation and common practices opened up opportunities for creating a contextually appropriate function. This being that of a winery and arak distillery with a strong public frontage and a series of public and private spaces to engage the public. The program is both reactive to the current situation as primarily being a production facility but also effective when thinking of the future development and needs of the city.

## The Relationship between the graduation and studio topic

The graduation studio revolves around the theme of catastrophe. Beirut is directly dealing with a political and economic collapse, and the current situation promises very few opportunities for a successful recovery. Additionally the selected suburban neighbourhood is short on history and any strong binding identity which suggests fruitful future development. This has given rise to the importance of the formation of new energy, which ultimately establish new and reliable ties to the locality that so many people are desperate to leave due to the catastrophe. Without solving the problems the approach is to introduce new foundations which can gradually help people find their way back into living comfortably in Lebanon. The Winery and Arak distillery attempts to both capitalise on the quality and promise of Lebanese wine and arak, becoming more resilient through economic support as it is primarily a production entity, but also offers a direct influence on the neighbourhood and its surroundings through the creation of manifold public and private social and leisure opportunities. Through this attempting to increase the desperately needed public sphere of Beirut whilst creating an image of prosperity and strength.



18. Park Entrance View Day



19. Park Entrance View Night



### Research method and approach chosen by the student in relation to the graduation studio

In light of the situation put forward in the Complex Projects graduation studio, the themes of history and complexity automatically became very relevant and main components of the research approach which guided the project till the very end. The complexity required a very precise evaluation of the context which would manage to extract the essential components and requirements suitable for the task at hand. In light of this research had to be broad but also narrowed down and documented in a very clear and coherent manner which would enable the formation of a clear narrative.

This research to a great extent also focused on the long history of Lebanon, which is seen as an essential component for understanding the current standing of things. This helped even more with the development of a narrative for the project, and more importantly allows the creation of an intervention which in fact expands on and responds to the cultural and social narrative of the city. The combination of an extensive understanding of history together with a clearly analysed and documented urban and social understanding are the fundamentals through which the project could be developed effectively.



20. Internal Courtyard, Wine Bar

### Wider social, professional and scientific relevance

Dealing with the critical topics of culture and place-making in a time where an increasing amount of cities globally are losing their personalities, holds value applicable throughout the architectural profession. One of the problems that comes with the fast pace and rapid transformation of cities today is the diminishing presence of inspiring and unique spaces. Resources are becoming more and more scarce and especially in a situation such as that of Beirut, the functional needs are prioritised over any other, which is appropriate to a certain extent, but resultantly our cities are also becoming less attractive or even liveable all together. Therefore the task of designing a building which managed to both be effective functionally, taking on a minimalist approach for form and construction, as well as be able to tell a story which extends and enriches the narrative and experience of the city could be seen as the ideal goal to work towards.

Furthermore, the chosen topic and research allowed an improved understanding of the correlations between varying cultures and architecture. It has also helped refine my understanding of the requirements and limitations for the execution of contextually driven designs. This has been done through a thorough investigation of a series of cultures and their architecture across a long period of time. A final analysis of the current situation emerging from this cultural development and the surviving components, made it easier to extract the positive components which would be effective irrespective of cultural differences, and which areas were more delicate and would carry too much symbolic weight to be received the same way throughout the general public. The project was a good exercise in procuring symbolic architecture without direct imitations of ornament or an entire typology, but rather a combination of meaningful spaces.

## Ethical issues and dilemmas

As a whole the very research driven design approach limits the amount of ethical issues as the majority of decisions would be informed by research, yet nonetheless this formulates a very logical approach which may suggest a lack of empathy or emotion. Where this may initially be worrisome the graduation studio has also thought me that for projects of such a nature this method is the most appropriate. Due to the complexity of the situation and the many parties/stakeholders involved in a project of such a scale, a clear and logical response developed on the basis of strong research is the best way of attempting to satisfy everyone most evenly, without too much bias or preference.

Additionally, the scale of the project also holds a particular responsibility for place making, and so the image it portrays becomes critical. Attempting to design the project in individual spaces at too small a scale leads to lack of definition and ultimately results in a project without any clear identity or motives. Therefore also it was later understood that a clearly legible visual concept is essential in formulating an effective project, and therefore in its entirety the project should respond to an overarching idea.

Beyond this, a good understanding of history and the variations in culture enables a project which is more sensitive to differences and prioritises not favouring or offending a specific cultural group over another.

As a whole the broad investigation into various areas of research and design has inspired a lot of thought and considerations which will be held onto also for future projects. This first attempt at a project of such a scale can be seen as rather successful and further strengthens the understanding of the correlation between research and design.

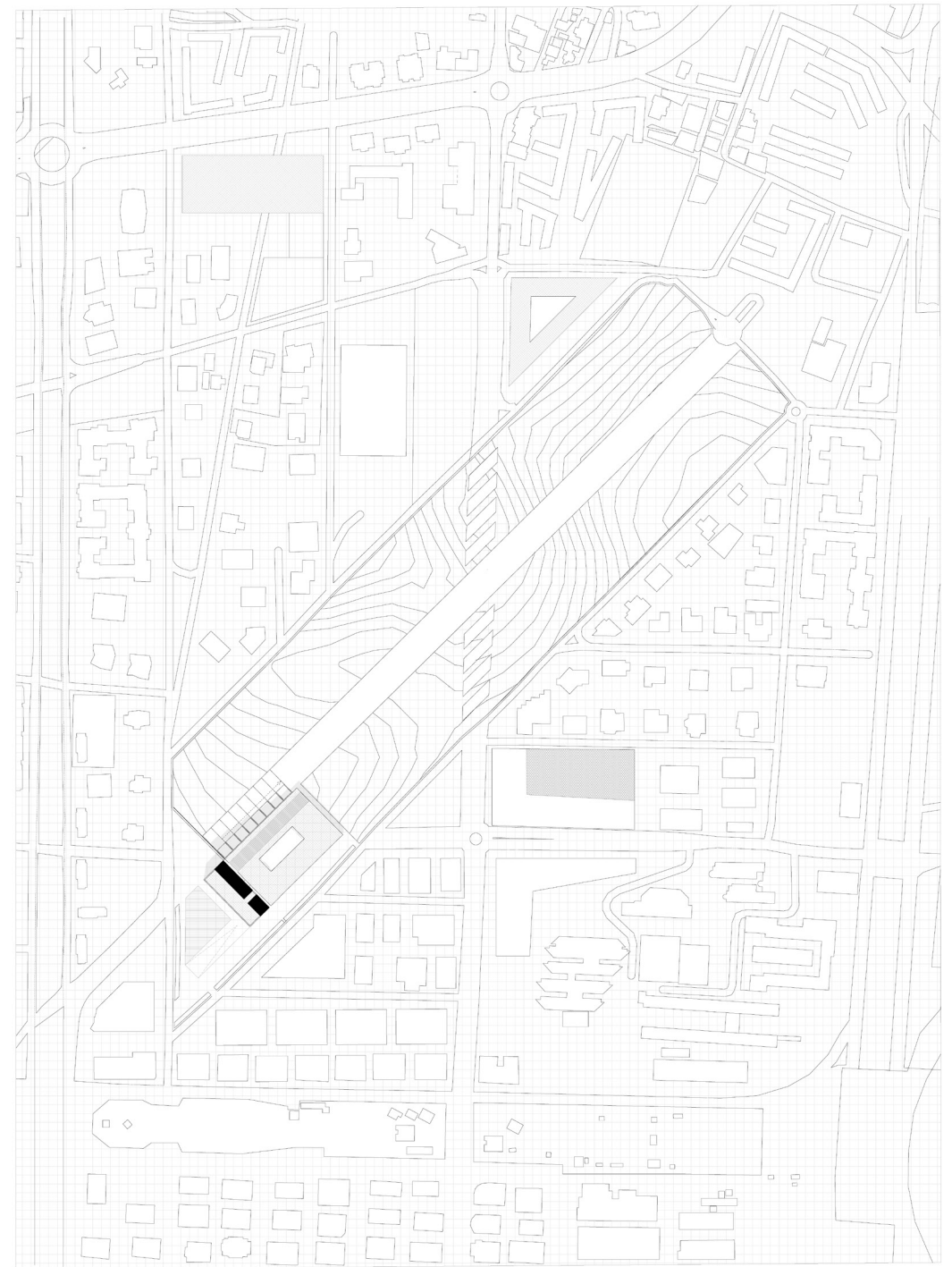
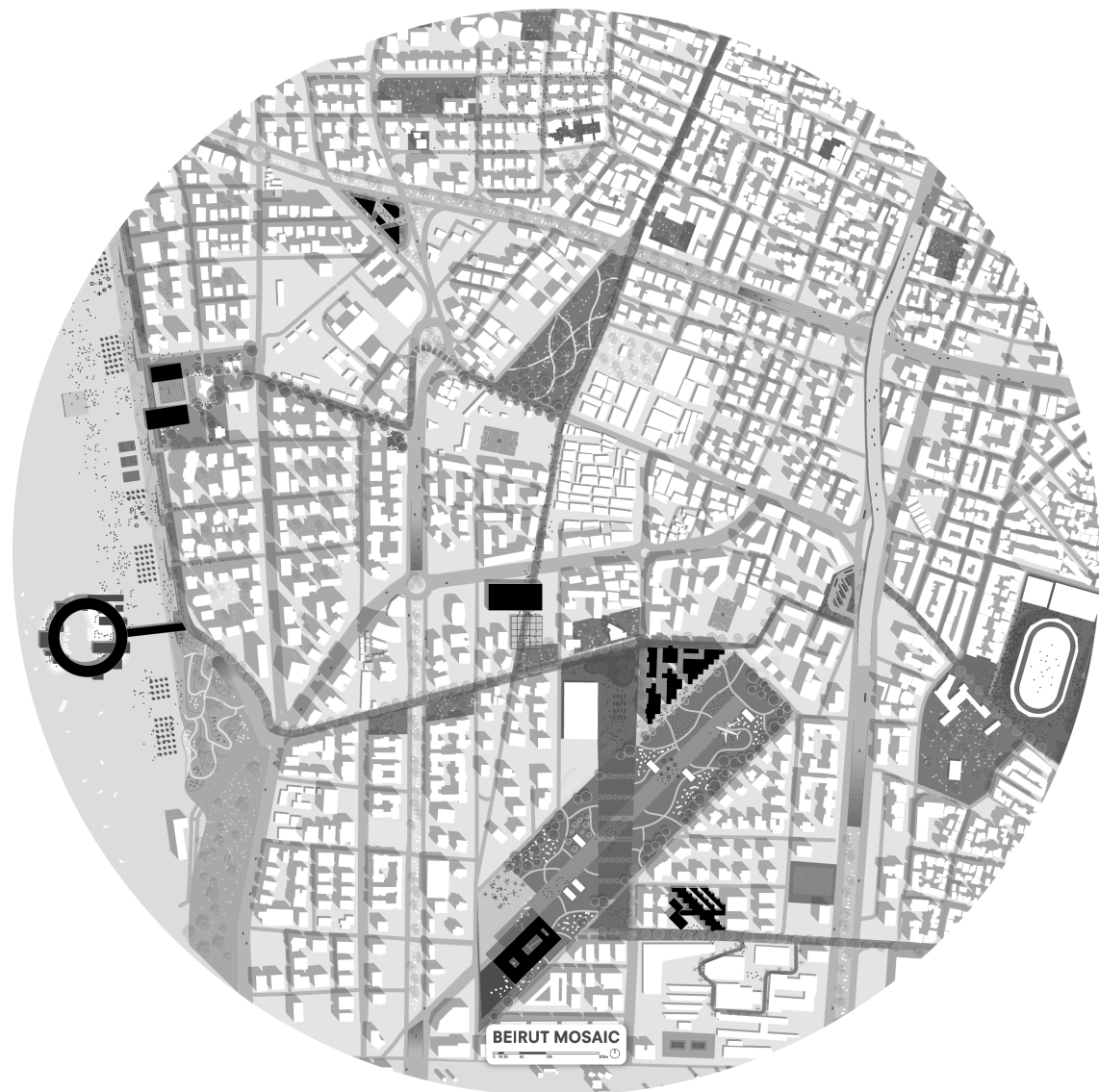


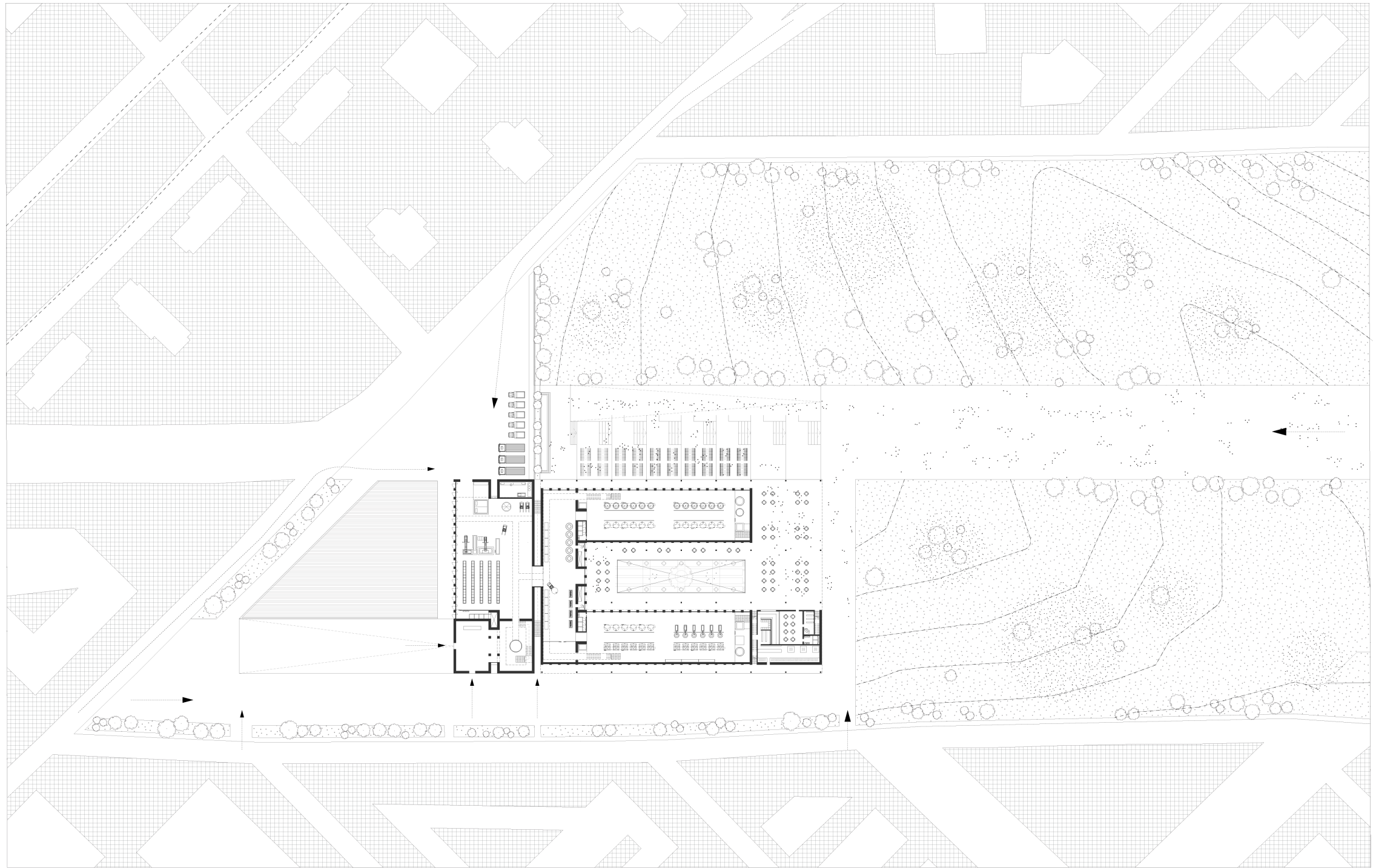
21. Storage Cellar



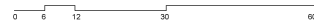
**DRAWING SET**

**04**

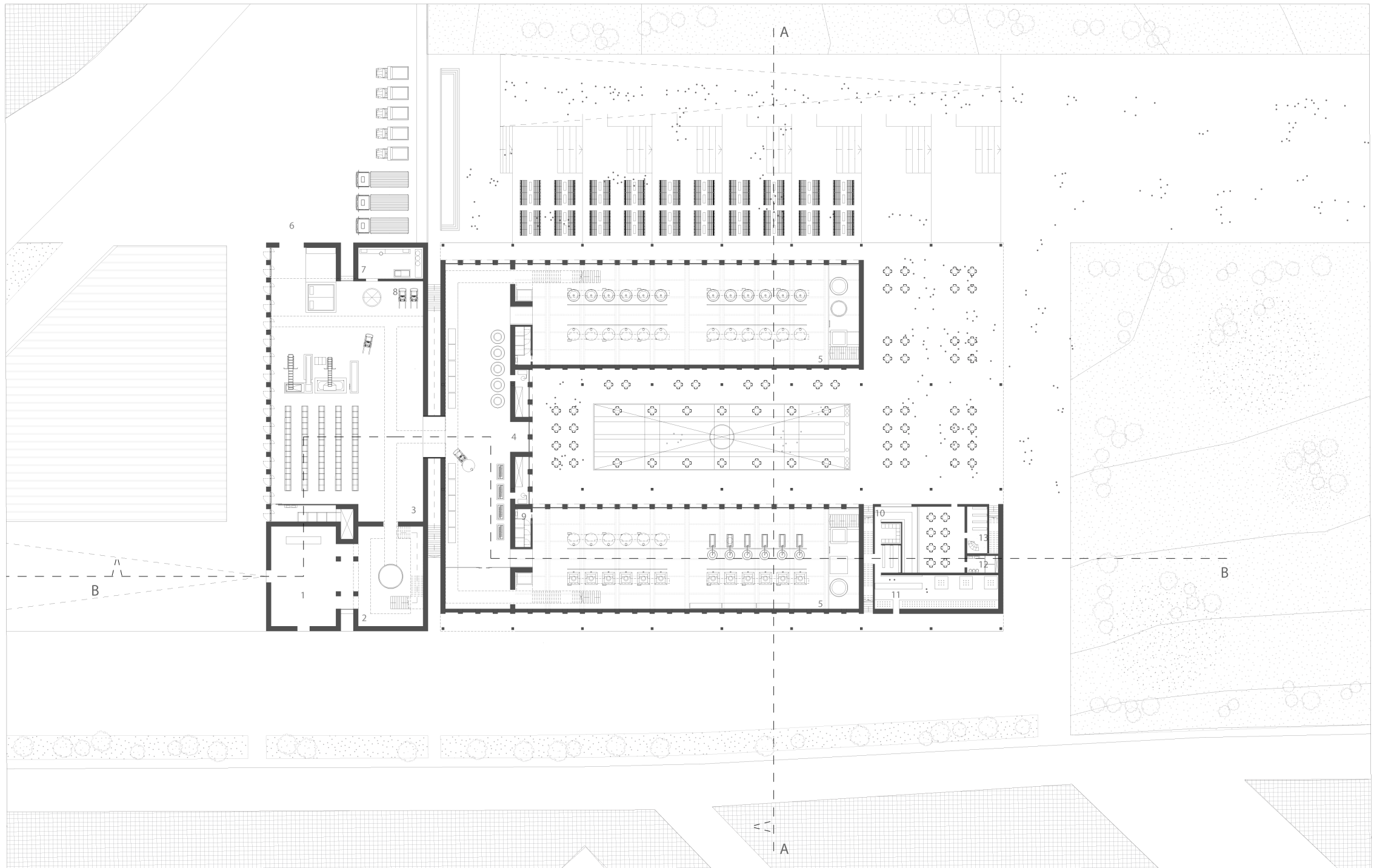




URBAN IMPLEMENTATION 00



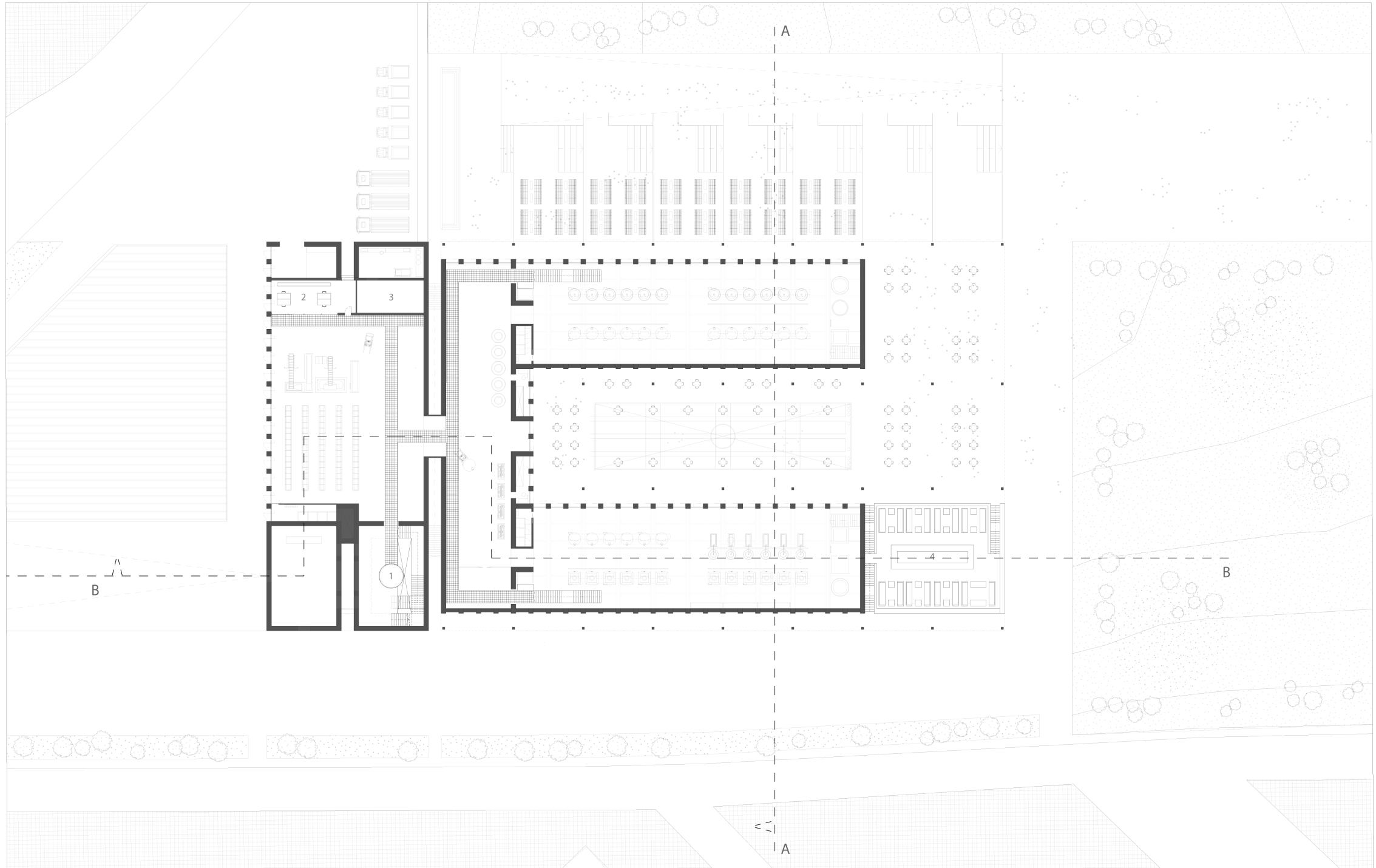
- 1. reception
- 2. circulation tower
- 3. warehouse
- 4. press and crush rooms
- 5. vinification hall
- 6. loading bay
- 7. services
- 8. forklift charging station
- 9. facilities
- 10. mezze bar
- 11. shop
- 12. facilities
- 13. food store



PLAN 00



- 1. circulation tower
- 2. administration
- 3. services
- 4. mezze rooftop terrace

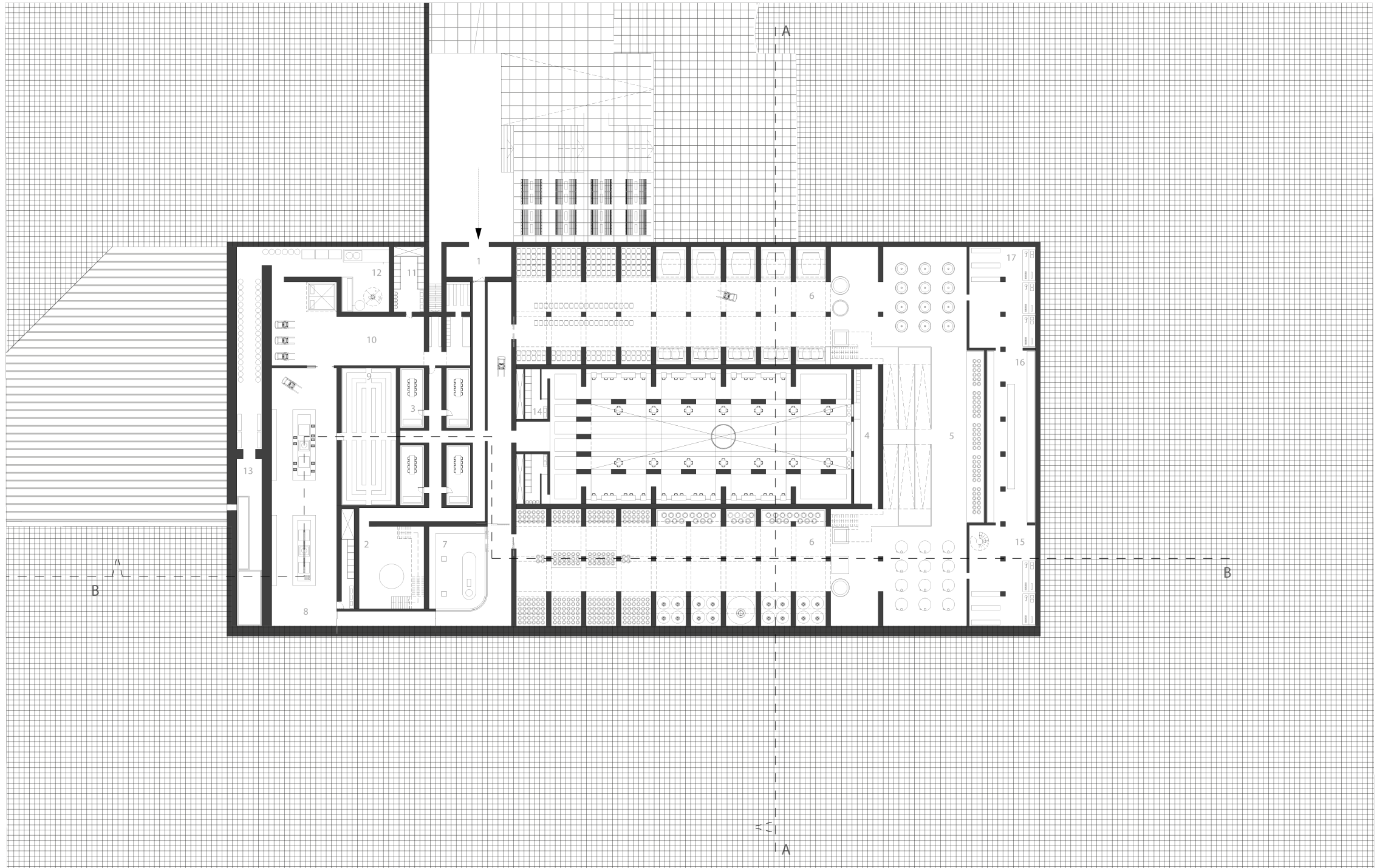


PLAN 01





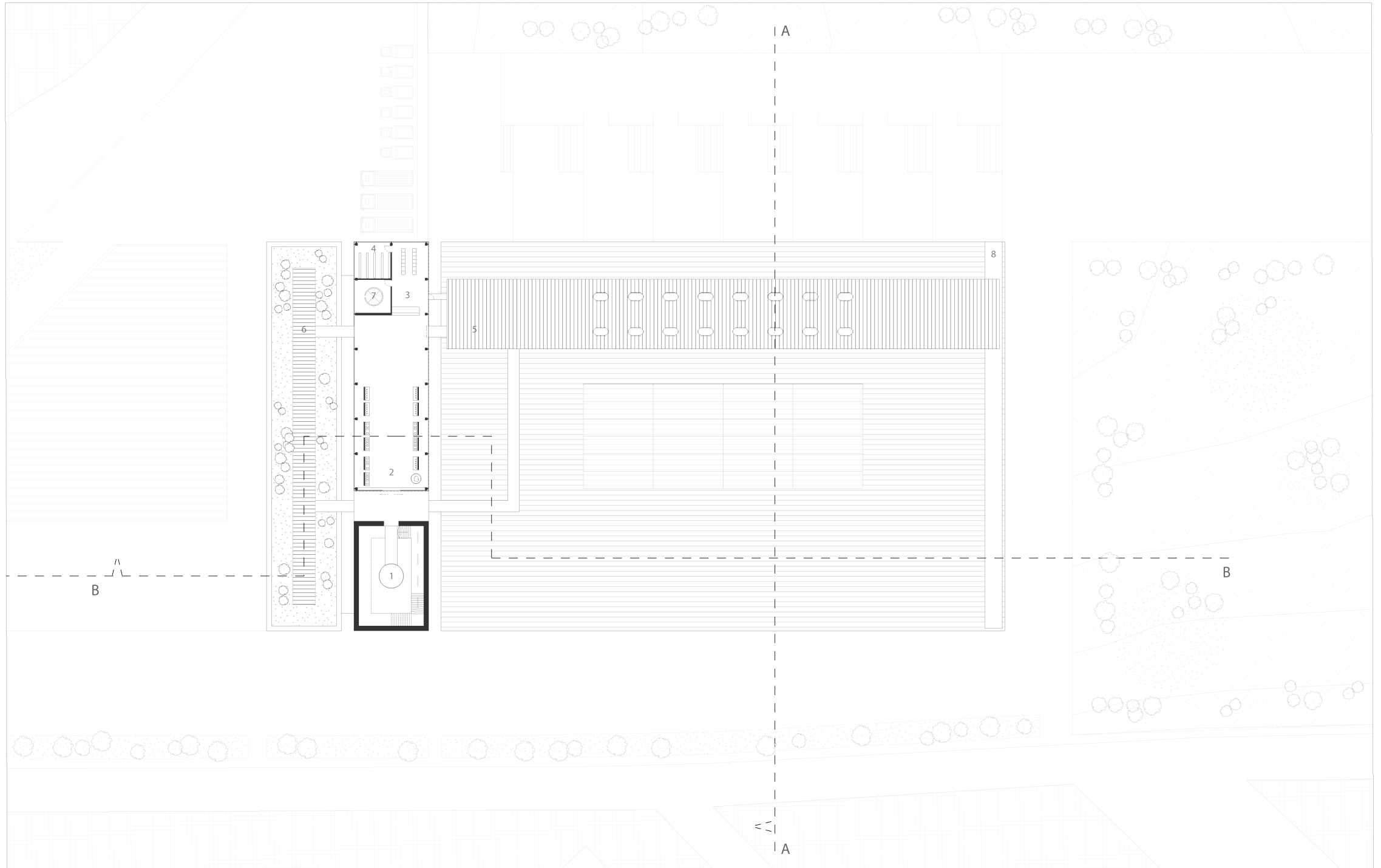
- 1. entrance
- 2. circulation tower
- 3. wine-tasting rooms
- 4. wine bar
- 5. maloactic fermentation
- 6. cellar
- 7. testing
- 8. bottling and labelling
- 9. bottle store
- 10. export store
- 11. facilities
- 12. service core
- 13. water filters
- 14. facilities
- 15. testing
- 16. store
- 17. laboratory

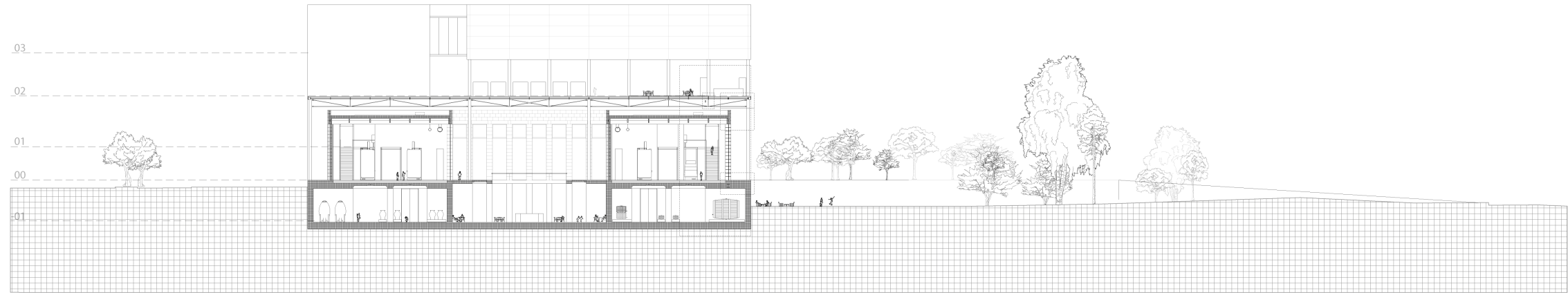


PLAN -01

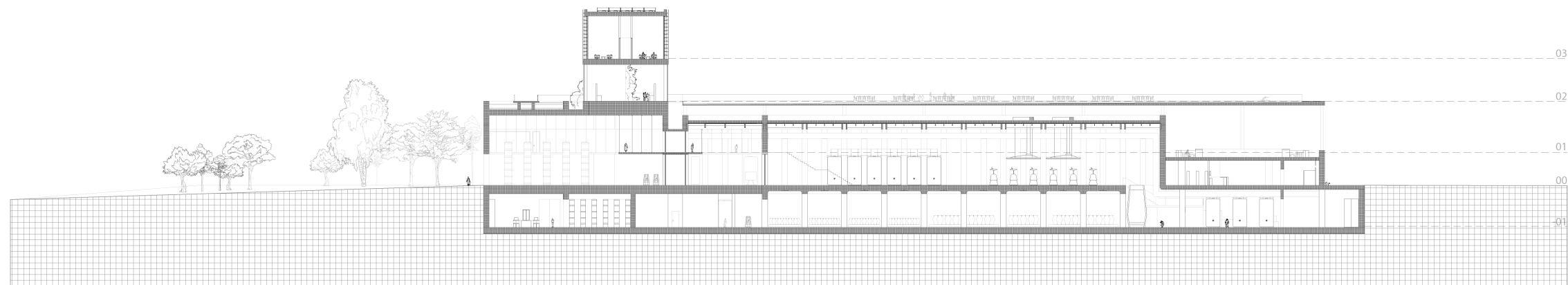


- 1. circulation tower
- 2. wine exhibition
- 3. rooftop bar and kitchen
- 4. storage
- 5. water terrace
- 6. green terrace
- 7. service core
- 8. water circulation system





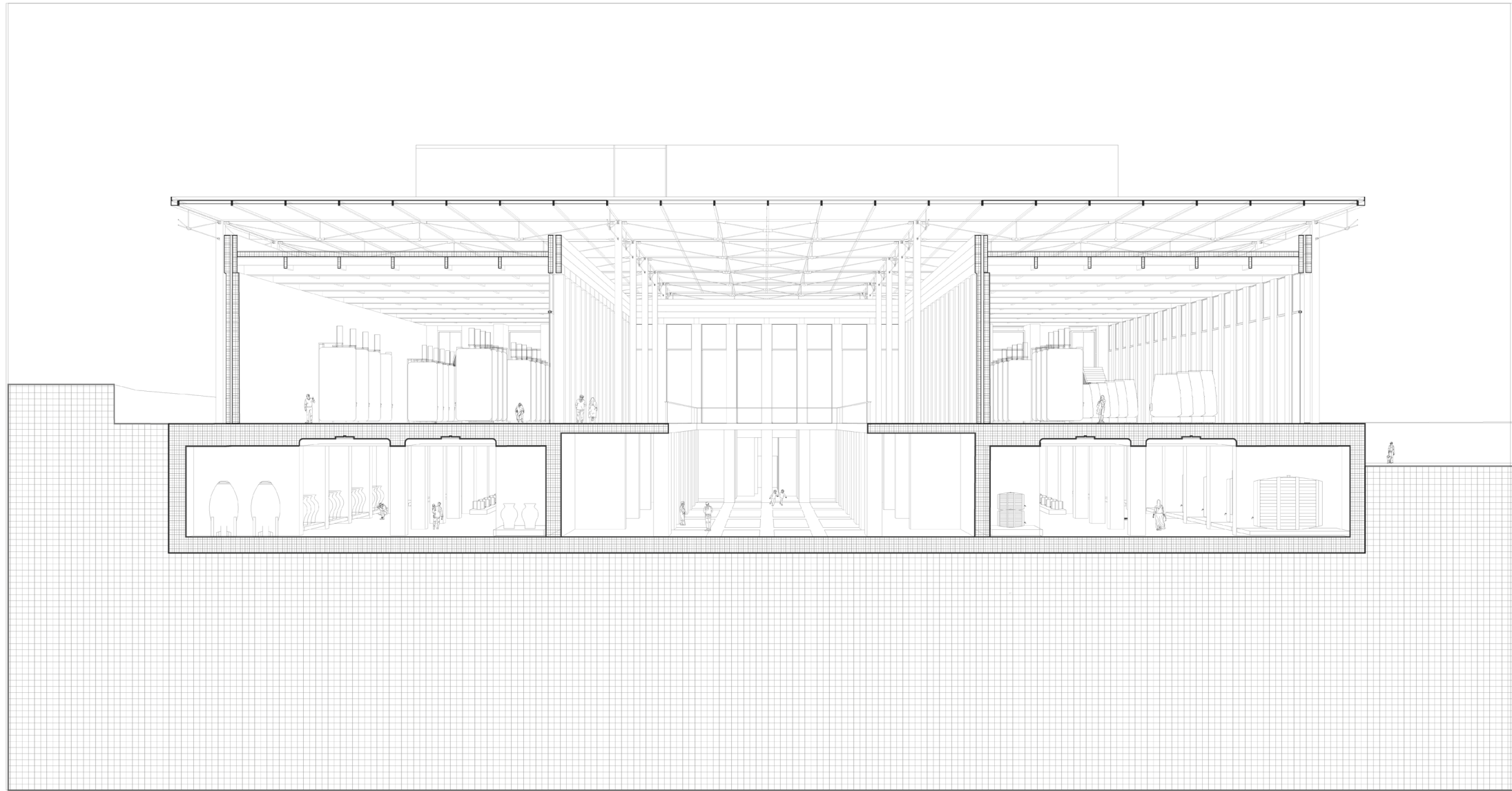
SECTION AA



SECTION BB

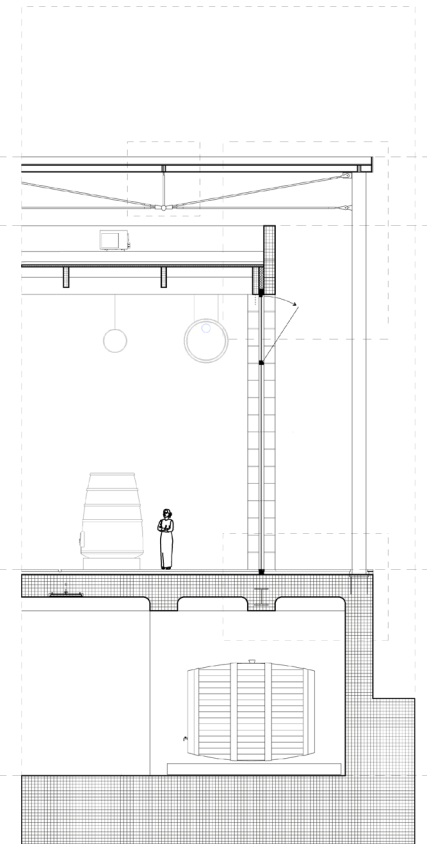
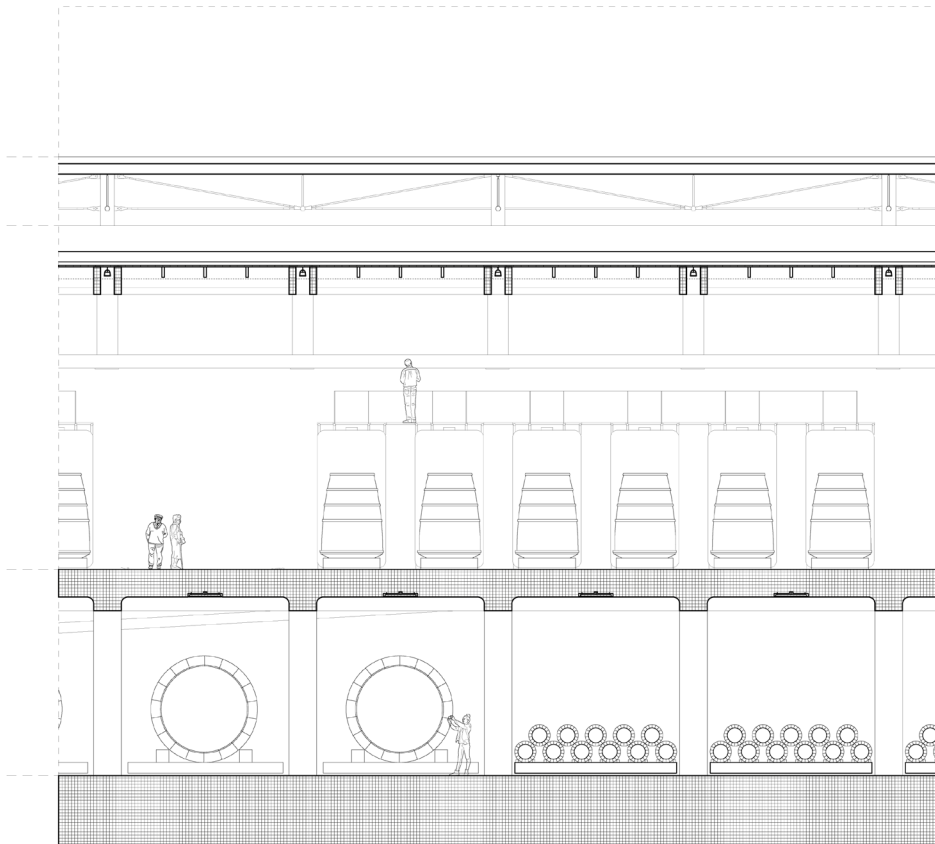






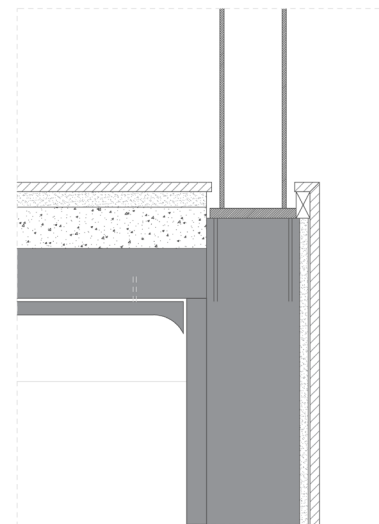
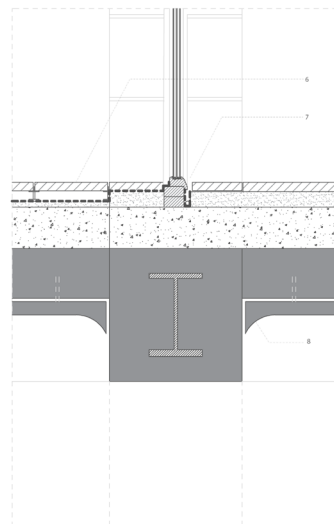
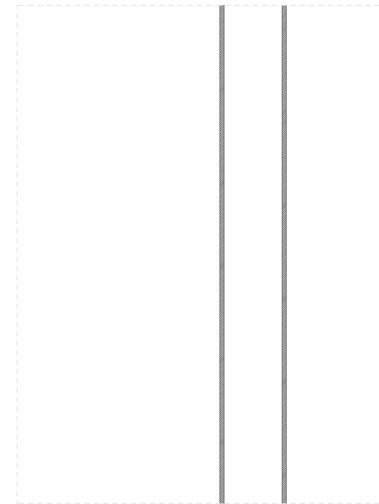
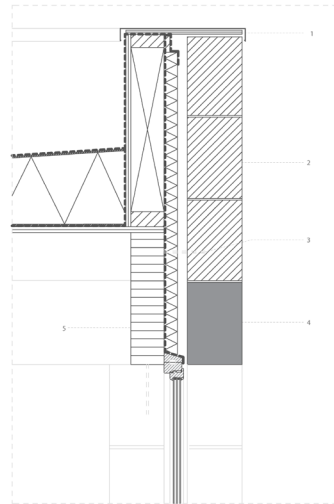
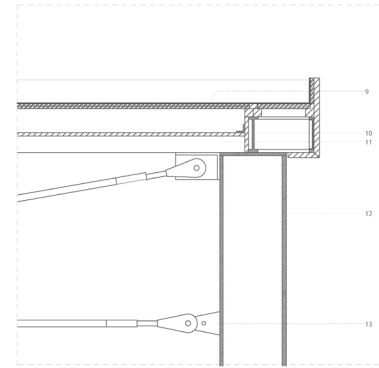
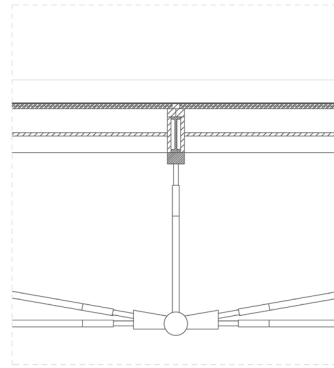
INTERNAL FRAGMENT





EXTERNAL FRAGMENT





- 1. zinc sheet coping
- 2. outer leaf limestone masonry 330mm
- air cavity 60mm
- 30mm thermal insulation
- sealing sheet
- 3. 2x 50mm per m<sup>2</sup> masonry wall anchor
- 4. concrete lintel
- 5. 200mm glass structural order connected to masonry anchor
- 6. ground floor construction
- 60mm marble tile
- 75mm drain cavity
- water proofing
- 25/75mm screed
- separation layer
- 250mm concrete floor
- 500mm steel I beam encased in concrete
- 7. outdoor drain channel
- 8. cast concrete ceiling fixture
- 9. 1.5mm stainless-steel sheet, XPS rigid foam
- 10. 5mm stainless steel sheet
- 11. 250mm steel I beam
- 12. aluminium panelling
- 13. 400mm stainless steel beam
- 14. tension cable, steel anchor plate, welded

0 1 2  
VNFICATION WALL DETAIL

# REFERENCES

05

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## Image references

01 - 07, 10 - 21 - Produced by Author

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