

**Republic of Lebanon
Ministry of Culture**

**The HOUSE OF ARTS & CULTURE
The Lebanese-Omani Centre**

GUIDELINES AND ARCHITECTURAL BRIEF

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FOREWORD

An agreement between the Sultanate of Oman and the Republic of Lebanon has been reached in 2006 for the construction in Beirut of an arts and culture centre that would be funded by the Sultanate of Oman. This generous grant of twenty million US dollars enabled the Ministry of Culture to create the first centre of this kind in Lebanon and thus to address an important need of the country.

Artistic creativity has always been an important component of life in Beirut. A buoyant city sitting on the Eastern shores of the Mediterranean, Beirut is at the same time an Arab city and a European one. In this sense, it is similar to many other Mediterranean harbours that have served as links between countries and cultures. But Beirut has been more and it remains so. It is the gate to the Orient and to the West. For the European, it is the easy Orient and for the Oriental, it is the easy West. It offers a space of transition and, in this space, it offers freedom of thought and an intellectual arena that has shaped the thinking of the Near and Middle-East.

It is in Beirut that the Nahda (awakening) of the Arab literature and thought took place in the mid 19th century, and it is at the same period that the Arab theatre was born. Since then, Beirut has never ceased to be a place of creation and of freedom of thought. The first universities of the Middle East were created in Beirut and the first modern Arabic literature that shaped the Arab novel and poetry began in Beirut.

This House of Arts and Culture comes at the right time to boost the already very active creativity that is taking place in Beirut since the end of the period of violence that rocked Lebanon between 1975 and 1990. All of a sudden, all the small individual efforts to keep alive theatres, poetry, music, painting and sculpture during these difficult times, have projected Lebanese artists and performers in the World arena where more and more of them is gaining an international reputation. If the Lebanese publishing industry has kept its key role in the Arab World, it is now the Lebanese artists that are gaining a key role in the World.

Freedom of thought, of expression and of creation, a multicultural place such as Lebanon requires a special arts and culture centre. It has to be exceptional in its contents, its functioning and its architecture. Though its presence must be felt and recognized, it should remain unobtrusive of all the efforts that have taken place, that continue to take place and that deserve to be supported.

The **House of Arts and Culture (the Lebanese-Omani Centre)** will be a space for cultural and artistic production, for exchange and interaction between the largest number of Lebanese and especially the youth. It will be an independent space with the aim to contribute to social communication and cultural expansion and to promote creativity in different fields of art and culture.

Therefore, the Centre should attract a large number of Lebanese every day of the year. Its public should be diverse and go beyond the few "regulars" that attend theatre halls, exhibitions or other cultural centres spread in Beirut and the country. Being the first of its kind in the region, it will also attract visitors from all the Near and Middle-East.

To achieve this goal, the Centre should be a free space of artistic expression with no boundaries. Its functions and agenda, multiple but equilibrated, should be open to all kinds of Art, including those that encourage interactivity between artists and their public, conferences, workshops, free initiatives, etc.

Therefore, the Centre will be administered by an entity independent from the public administration. Intellectuals, artists and representatives of other cultural structures will contribute to this entity. It will have a unit responsible for the collaboration with cultural institutions, organizations and associations and will seek coordination between them. The Centre will also establish a network of friends and donors.

Tarek Mitri
Minister of Culture

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I. The HOUSE OF ARTS & CULTURE

1. General Setting

Building a House of Arts and Culture in Beirut is not a neutral decision. We cannot build, in a capital, a cultural amenity as if we were building offices or apartments buildings or even a school, especially that this centre is the first to be built in the history of this capital.

Beirut, flagship city of culture in the Middle East, has never been endowed with a cultural centre even though it had played a leading cultural role in the country and the region. Since the Nahda, Beirut has remained the centre of influence of the Arab culture. In 1848, it is in Beirut that the so called « Arab theater » was born. It is in Beirut that, in case of turmoils in the region, poets, composers, artists, painters, writers, and translators have met to carry on their work and reflexion. It is from Beirut that the main cultural initiatives and creations have emanated from the Middle East to the rest of the world. All these achievements took place despite the fact that Beirut did not have any cultural centre.

In the region and many cities and countries of the world, a cultural centre is a symbol of an official and subsidized culture. Not having a cultural centre is surely not having the means but also not having any constraints. This is how for example, the contemporary theater in Lebanon saw the light in the beginning of the second half of the last century, in the universities of Beirut: the Lebanese University, the American University and Université Saint-Joseph (USJ). It is how again, it continues to thrive in private theaters. It is undeniable that the Lebanese theater has imposed itself internationally better than all the other theaters in the Middle East that benefit from the state support. Similarly, initiatives in Visual arts, music, literature, and edition illustrate the importance of free enterprise in Lebanon.

Why build a House of Arts and Culture and destabilize this magical creative and successful equilibrium? The unique answer is: to support this movement of free creativity. The centre should be complementary to all the existing movements and the movements that will appear in the cultural field in Beirut. The centre will in no case replace this activity; rather, it will serve as a booster and should highlight it on the national and international levels. It will achieve these objectives by involving a great number of people in this artistic creativity and by making it available to all.

Taking this reality into consideration will surely have consequences not only on the organizational level of the new structure but also on its architecture level that is our main concern in this document.

How can we manage to create an important but not imposing building? The approach of this document proposes some ideas.

When the words «house», «centre» and «culture» are mentioned, it is common to concretize them by visualising a performance hall. Plays, music concerts, poem recitals, movie showing, conferences, round tables and colloquiums are the first activities which we think of, in addition to photography, sculpture and painting exhibition spaces.

If it was true that at one time this vision corresponded to the concept of cultural centre, it is necessary nowadays to question it in order to tackle the concept of the House of Arts and Culture of Beirut with a new vision detached of traditional models.

In Europe and the United States the contemporary art and cultural centres became fundamental components of culture industries and mostly function as globalized projects for the World wide expansion of cultural and artistic productions, for the stimulation of the collective memory and consciousness for future creativity and visions, for the improvement of audio-visual thinking, and for the reinforcement of public programming.

Most of the countries in the South Caucasus, Eastern Mediterranean and Middle East have Modern Art Museums, due to the early establishment of Western style art academies and a local gallery system. However, although the one-time art history museums or Modern Art Museums are essential for the cultural memory of a nation, they cannot anymore provide a solution to the needs of today's "societies of spectacle".

In the eighties when it was crucial to make a transformation from Modern Art Museum to contemporary art and culture centres, it was not accomplishable not only because of the disintegrated cultural policies, political disorders, wars and economic crisis but also because of the "unfinished" processes in integrating Western art making into the traditional culture. Hence, the art productions of the eighties and nineties could not be adequately presented to the local public. The lack of this basic infrastructure, the space of the confrontation of the spectator with the actual work of art, so that the artist can directly speak to the spectator, forced the artists to search for available possibilities outside their countries. Now is the time to restore this deficit.

Cultural centres today have multi-faceted functions and are open to all kinds of scientific, technologic, informative knowledge, sensitive to all kinds of socio-political developments and open to renovation, expansion and improvement. They are assessed as public education spaces as they survey into the recent past, the present and the future through the artist's visions, concepts and productions, opening alternative paths to critical thinking, to democratic processes, and to consciousness and sensitivity for global problems and conflicts.

2. The arts in Lebanon

In the performing arts, Beirut was the cradle of the Arab theater in 1857 and the place of its rebirth in the second half of the last century. In spite of the dramatic events that it witnessed, it remains today the archetypal home of contemporary creativity in this part of the world. There are several reknown institutions such as Al Madina Theater created in 1994, the Monnot Theater founded in 1997 and the SHAMS Association created in 1999 that gathers many young Lebanese creators in a cooperative project of cultural animation. These institutions have become important places for creation in addition to several initiatives of young creators wishing to experiment new technologies and get away from the established settings. This movement is more obvious in the music field where, in addition to the light songs that have their own places and public, the need of places for expression and creation is becoming more and more urgent due to the high rise of young groups playing experimental music (most often electronic) which are attracting a great deal of fans in Lebanon as well as abroad. The contemporary dance is certainly the least well-off among the performing arts in rehearsals rooms and theaters availability. Moreover, the centre will take into consideration this reality so it can offer the contemporary creation all the necessary suitable tools it needs.

The modern art in the Arab World followed in its quest of expression the Western trends and forms since almost 200 years. Lebanon was one of the first countries that adopted Western trends as early as the 18th century when missionaries opened schools for religious painting. Later in the 19th century, orientalist painters introduced secular painting to the region. During the 20th century, Western influence gave an impulse to the expansion of Western art and gradually changed the traditional aesthetic appreciation. In Lebanon the art education goes back to the 1930s and generations of painters and sculptors have contributed to the quest of modernism and played an important role in challenging the political awareness of the society.

In the 1950s and sixties Western aesthetics and modern art practices were essential forms of individual expression and creativity supported with a modern educational system, and government scholarships for students to study art abroad. Art institutions, artistic activities, an increased number of artists, and international interaction between art movements and art tendencies lead to an artistic growth. However, in the absence of a sustainable support system for the arts, painting and sculpture was confined to the appreciation of an elite public. During the periods of violence (1975-1990) minimalist and conceptualist art as well as diverse forms of performances were absent. Up until the 90s Lebanese artists created abstract and landscape paintings that have maintained recognition in the art market of the region. Numerous artists are still being represented in local galleries with mainly abstract expressionist works, color field and semi-figurative abstractions as well as post-Pop realisms.

Art critics and art historical facts locate the beginning of contemporary art in Beirut to the end of the civil war (1975-90). The return of the young people who

were sent abroad by their parents during the war decade and the interest of the international art critics and curators due to the change in the policies of European Union art and culture institutions contributed to this so called post-war artistic production.

Nonprofit organizations in the 1990s, such as Ashkal Alwan (Lebanese Association for the Plastic Arts, founded 1995), the Ayloul Festival (1997-2001), and the Arab Image Foundation (founded 1997) prepared and supported platforms and possibilities for neo-conceptual and politically engaged artistic practices, with much support of foreign funds.

In the last decade, in fact beginning with 1997 Documenta X of Catherine David, proceeding with the Venice Biennale (2003 and 2007) and other major exhibitions such as "DisORIENTATION: Contemporary Arab Artists from the Middle East" at the House of World Cultures in Berlin (2003), Out of Beirut at Modern Art Oxford (2006), the Biennial of Contemporary Art of Seville (2006), and the "Bienal de São Paulo" (2006) the Beirut art scene and the Lebanese artists entered into the mainstream of the international art. Articles and reviews in Artforum, Art News, Flash Art, the New York Times, and a 2002 special issue of the Canadian art journal Parachute have revealed the statements, concepts and trans-disciplinary projects of artists.

3. Concept and Contents

3.1. General Principles

The House of Arts and Culture will be a major actor in the field of culture, arts and creativity. Its work will be deeply rooted in the history of the country, remembering what Lebanese have already achieved and created and, at the same time, it will be a child of the 21st century, looking towards the future. It will not repeat the past, but will build on it to better project itself in the future.

Being the first centre of its kind in the capital city of Lebanon, the centre holds an important responsibility: that of being the leading place in arts and culture. It should therefore assert itself in the international arena of arts and culture as an innovative structure, both in its concept and contents and in its architecture. It will resolutely be looking towards exploring the future of arts and culture and will encompass the use of modern technologies.

A place of creativity and dissemination of art and culture, the Centre plays an important role in the education of the youth and of the whole population. This role should not be limited to the physical structure of the Centre in Beirut; rather, it should be able to reach all the country through cooperation agreements and/or a mobile unit. This coverage of the country and its reach of the international arena imply that the Centre will use advanced means of media communication to enable it play its dissemination role.

To do so, the House will be an active, productive place: far from remaining only a space for performances and exhibitions, it will encourage creativity in a

process that will influence the minds and society. The Centre will therefore be clearly anchored in its Lebanese milieu and culture and cater for the regional and international. It will attempt to project the Lebanese cultural creations in the Arab and international sphere.

Thus and even though it will cater for all types of public, it should give particular attention to the young generations who have already chosen the digital and audiovisual arts and experiment in different styles of music. In these new fields, young Lebanese are already successful abroad, in the Gulf, the USA, Canada and Europe. Those remaining in Lebanon deserve to be given the opportunity of contributing to the creative life of the country and to gain international recognition.

While offering openings to new forms of art and creativity, the Centre must contribute to the dissemination of culture and to the education of the population. A forum for the exchange of ideas and of debates, it should also bring to its public the discovery of new avenues through exhibitions, lectures and discussions on global issues.

3.2. Process

Though creativity has always been active in the country and has accelerated much since the end of the cycle of violence that has rocked Lebanon, there is nowhere in the country a public place where this artistic creativity can be easily presented and supported.

To answer these needs the Centre will be accessible and highly visible. Its architecture and the dynamism and vitality of its programme and events would turn it into a magnet for the Lebanese and the Arabs. It will project Beirut in the art community and become a leading place of the Arab World. In this sense, it would reinforce the leading role of Beirut in the field of arts and culture.

The Centre is not conceived as a museum; it will not house permanent collections. It will however host temporary national, regional and international exhibitions.

Interactivity between the Centre, its visitors and the population at large is an essential process. Professionals, scientists, artists, will be invited to organize and lead workshops, conferences, forums, visits of exhibitions and other activities. **The Centre will act as an incubator.** It will provide training sessions, spaces and equipment to boost creativity and transdisciplinary exchanges.

It will aim to attract Lebanese and international creators and professionals from all fields of art; it will facilitate the introduction of the Lebanese art and cultural scene to neighboring countries and abroad.

Short-term workshops hosting artists from Lebanon and abroad would greatly enrich the programme of the Centre and provide the opportunity of exchange between the invited artist and the local community of creators, professionals

and amateurs. Along the same lines, the possible housing in the Centre of related art and culture structures will be foreseen.

4. The Programme

The vitality of the Centre should be reflected in its programme: the Centre is a machine, a plant that continuously produces a diversified offer to cater for the many. Its visit should be an enchantment and a pleasure. Rigidity, routine, conformity, static are to be banned from its functioning and from the presentation of its activities.

A dynamic and changing programme with daily activities of different sizes and scope: exhibitions would run for weeks concurrently with daily or weekly concerts, theatrical events and smaller scale activities: lectures, courses, conferences, displays, creativity workshops, visiting artists, etc. Other offers will be placed permanently in the Centre such as a documentation centre and computer and video rooms for young creators as well as a WI-FI connection. Information on the programme of the day, week, month, should be widely disseminated.

The Centre will include income generating activities in its programme. A cafeteria and cultural shops will be included in its premises. The rental of space for theatre or music performances and for conferences and receptions as well as for related art and culture structures will also be foreseen. However, the Centre will issue guidelines about space rental to ensure the quality and relevance of these events. These, with the possibility of the constitution of a trust fund, could reduce the burden of the budget for operations and investments. Like other art and cultural Centres in the World, **it should rely more and more on its own financing mechanisms.**

Dealing with a variety of domains, the Centre needs different types of spaces. In view of the above, of what exists already in Beirut and of arts and culture Centres in the World, the following spaces and uses will be envisaged:

Spaces	Square Metres	Uses
A. Reception, Information	435	
B. Performance and conference halls, cinemas	2434	Important musical and theatrical events, large conferences, etc. Experimental and specialized musical and theatrical events, conferences, supporting space, films, etc.
C. Exhibition spaces	1170	Paintings, photographs, sculptures, new media art, video creations, installations and other exhibitions
D. Workshops and training rooms	670	For all types of activities foreseen in the Centre: computer and video, Music, photography, etc. These workshops will be used by children groups, visiting artists, individuals, etc.
E. Documentation Centre	640	Open to the public, linked to similar centres abroad / publication spot of the Centre.
F. National Cinematheque	286	Offices and archives, laboratory
G. Cafeteria and Shopping Spaces	510	Shops and cafeteria, coffee-shop, shops of art related objects: CDs and DVDs, books, reproductions, posters, souvenirs, catalogues of exhibitions, etc.
H. Administration	451	Management and functioning of the centre.
I. Miscellaneous spaces	305	Storage and social rooms
J. Technical rooms	500	Heating, electricity, air-conditioning, etc.
K. Parking and delivery	7800	Total parking spaces (278 spaces) and delivery
Total Useful Surfaces	15201	
Horizontal and vertical circulation	700	Connection between the centre and the outside, relaxation spaces, communication between the parts of the centre.

In a single day in the Centre, a visitor would have the opportunity to either listen to a contemporary music concert, attend a fashion show, see a movie in one of the performance halls, read in the documentation Centre or work on the computers, sip a coffee or have a bite in the cafeteria, visit the paintings or sculpture exhibition on show, or attend one of the workshops or courses.

The international architectural competition that is launched under the auspices of the International Union of Architects (UIA) is based on this detailed concept and ideas for a programme of functioning, of space uses and objectives.

II. FUNCTIONS AND SPACES

1. Performing Arts

In the wide field of performing arts, the mission of the House would be to favour and encourage the creativity and emergence of new expressions. Always with the aim of complementing the existing and effective structures in Beirut and Lebanon, the House will provide the young creators with the means to have access to creation tools that enable them to express their imagination.

The centre will in no way be the haven for moralistic or trivial performances or events that are already hosted in other theaters in Beirut. For example, let us mention the performances proposed by foreign delegations and that are hosted in the existing theaters, which provides them with scheduled programs and financial support. The centre should not interfere in this domain and deprive these theaters from their income.

Concurrently, the House could be the privileged partner of major international events that no other theater is able to host technically or financially. It could also become the centre that distributes to other theaters any activities of this event. For instance, suppose that, following a diplomatic agreement, Lebanon has decided to host an important Japanese cultural event and that the centre would be its king pin. The different events previewed would then be distributed among all the theaters of Beirut, and the centre would host the ones that will be best represented in its premises. For the performing arts, the grand hall would host large symphonic concerts (that need a classic Italian style theater), and a Kabuki performance that needs huge technical requirements. In the small hall, it can host an experimental play and a play of the Nô theater (that requires a very particular scenography).

It is necessary to always maintain a balance between the activities of the centre and those of the other independent theaters; they should also complement each other knowing that the latter have made and still make (as mentioned above) the particularity of Beirut and Lebanon in this part of the world.

The two performance halls will be essentially dedicated to the contemporary creation that is becoming more and more multidisciplinary. Theater, literature, poetry, music and dance are mixed to the liking of the genius of creators thus the necessity for a broad flexibility of the theaters.

The traditional scene (Italian style) has become outdated without being however abandoned. If it is true that the theater is searching for spaces, or different sets, the same creators trying to turn away from the three-hundred-year old conventions resort to them at one time or another to meet some of their specific needs.

It is the same for some types of music that do not need a stage and a seating area, while others cannot do without them. Therefore, we should take into

consideration these elements when designing the two performance halls of the centre.

The large performance hall

How can we meet these different requirements? To have a hall and a non-hall? It is up to the architect to propose an adaptable space that could be quickly transformed - and this is a primary requirement- capable of hosting three types of events: music concerts, theater, dance performances and congresses of all types. In other words, this space should be an Italian style theater with rigging lofts, wings, orchestra pit, rising tiers of seats, and at the same time it can become a round theater or a flat space, or a congress hall with a platform and interpretation booths.

Due to the quality of its equipment, its practicality, the warmth of its environment and certainly its exceptional acoustics and comfort, this space should become the most prestigious and sought-after place in Beirut to house performances and congresses. It is vital for the centre to be endowed with the mentioned specifications, so it can play the role of a showcase to promote the performances it will host. Furthermore, it should be appealing enough to attract leasing requests for prestigious events.

The ideal capacity of this space is 800 seats in its restricting configuration (meaning the Italian style theater).

Many other spaces and equipment should complement the centre such as sound and lighting control rooms, simultaneous interpretation booths, movie projection, enough dressing rooms for the artists, a foyer, storage spaces for sets, stage elements and electrical appliances, and a workshop for building and assembling set parts.

The space should also be easily and directly accessible to delivery trucks carrying heavy sets, pianos, instruments, etc.

While describing the activities to be hosted in the grand hall, we only mentioned the big dance and theater performances, music concerts and congresses. What about the other types of expression or activities such as poem recitals, conferences, colloquiums, round tables, movie showing sessions? The experimental theater, the soloist or small group concerts, and all the creative performances which seek different relations with their public? There should be a smaller performance room dedicated to this type of creativity.

The second performance hall

This hall will hold a maximum of 250 seats and similarly to the grand hall, it should be modular but with no orchestra pit, and no rigging lofts. This space should ensure a certain intimacy and closeness between the show and the audience. When it is designed with a front stage, it could host conferences,

lectures, recitals, soloist concerts, storytellers, movie showing sessions, etc. When the rows of seats and stage disappear, any other setting could be possible in order to meet the requirements of the theatrical or musical creations.

Similarly to the grand hall, it goes without saying that this space should have perfect acoustics and should be equipped with lighting and sound control systems. The small hall can share with the grand hall the artists' dressing rooms, and the sets storage room. It should be easily accessible as well to the delivery of sets.

2. The cinema

Even though the two performance halls are equipped to show movies, it is necessary for the centre to have a hall specifically dedicated to cinema. This room can house events dedicated to cinema and can be used by the National Cinematheque. This room can accommodate two hundred seats maximum and should be equipped with different cinematographic and digital projection formats.

3. The visual arts

The Centre will be widely open to the contemporary creation in visual arts. The exhibition space should be entirely modular. It should be able to host temporary exhibitions of sculptures, paintings on canvas, installations, audio-visual creations, photographs, in brief all the possible types and forms of visual expression.

Similarly to the grand performance hall, the exhibition spaces can be leased or put at the disposal of the invited artists. The use of these spaces should be strictly controlled in order to preserve their good image and keep them open to the contemporary creation, without abstaining from hosting any prestigious retrospective exhibitions.

Aesthetic setting

Every aspect of the centre should work in total performance to present the viewers with the "aesthetic moment" appropriate to contemporary art works, while a work of art reveals to them purely visual, emotional, or intellectual messages.

The space of 1000 square meters should be as neutral as possible. It should be easily transformable in one or more spaces of different dimensions. Its head room should be very high and equipped with all kinds of lighting equipments and with hygrometry and temperature regulation systems as well as alarm systems to ensure the protection of the works.

Wall areas need to be able to take large works, e.g. 10 sq m painting while large pieces of sculpture and installation will require ample space. The walls, conceived as a movable system, need to be covered in order to give the possibility to screw into, paste, fill and paint them without any problem. The walls should have the option to be broken down for one or more uses at a time. Door heights, widths and floor loadings should also be duly considered to accommodate the large art works that would be displayed.

Lighting

The qualities of light (natural or artificial) should support the act of seeing and perceiving.

Light has a fundamental importance in exhibition spaces; proper natural lighting in consideration of the geographical position of the centre should be considered. The natural light connects the exterior world to interior spaces of the centre, thus heightens the viewers perception of the city, the rationale of the centre. At the same time, there will be the need to have the ability to completely black out and some windows could be uncovered when showing non-sensitive material.

Appropriate selection of artificial lighting should be able to enhance the aesthetic requirements of the art works and should support the visitor's perception.

Lighting in the gallery needs to be high and low voltage, dimmable to allow for maximum flexibility. Emergency lighting should be thought of. Normal lighting will be used during the installation phase of an exhibition.

Ultimate exhibition possibilities, protection and care of the works

The installation possibilities for the artist's should be inexhaustible; that is the artists should not be limited in their use of walls, floors and surfaces. Every part of the exhibition spaces should be easily repairable and re-constructible.

4. Other services: workshops and training, documentation

4.1. Workshops and production spaces

Supporting the activity of the Lebanese creators means putting at their disposal effective working tools. In fact, these performance and exhibition places will be the public façade of the centre, but the workshops should be the rising sap. It is there that the projects are conceived and the artists and public are born. Foreign artists are equally invited to participate in these activities.

What is generally missing in the process of creation are the experimentation spaces and the research laboratories. The centre can offer the creators these spaces and encourage the conception of new projects. This is why building some equipped studios is essential. There would be spaces for sound and electro-acoustic researches, cinema and video (including editing benches and

different digital equipment), photography, computer and printing rooms, etc. These studios will be at the disposal of professionals.

However, we also have to think about the performers and the public. It is not a question of educating or replacing drama schools or conservatoires, rather it is a question of providing further education through meetings that take place with experts, in other words, to give «master classes» not only aimed at professionals who wish to improve themselves but also at the public wishing to learn about different artistic practices. These soundproof studios would be dedicated to corporal-expression and dance, to theater and oral expression, to visual arts, and to music as well as to theoretical lessons. The other forms of expression and creation can be hosted in the professional workshops previously mentioned.

Special sessions for children and teenagers are also previewed in those same workshops according to programs set up with the educational establishments.

Each space could be put at the disposal or rented to partner cultural institutions.

4.2. Documentation Centre

This documentation centre is not intended to become the national library, or a university library. However, it is essential that it offers to professionals and to the public an access to all sorts of specialised documents related to arts (especially contemporary art) and to culture, specifically, the one related to the Arab World, the Middle East and Asia. Recordings, essentially CDs and DVDs, and access to the internet would be available to use on the spot.

The House documentation centre should be linked to similar centers abroad and function as the publication source of the House.

The centre should document contemporary art, archive data relating to art, publish material relating to contemporary art, maintain a photographic library and a collection of biographies particularly of artists of the Middle East, East Mediterranean and Asia, which will attract researchers from other regions.

Space and material should be available to cater simultaneously for about thirty people. The space should have, in addition to the reception hall of the public, large rooms for storing the books and equipment, and offices for the manager of the centre and the archivist.

5. The National Cinematheque

The National Cinematheque of Lebanon was created in 1999 to safeguard a large number of archives and rolls of films belonging to the Lebanese Ministry of Culture. The National Cinematheque is a structure of the Ministry of Culture and will be housed and managed by the House of Arts and Culture.

The National Cinemateque is an informative, cultural, professional and scientific space dedicated to cinematographic art. It aims at discovering or rediscovering Lebanese as well as foreign works, trends and artists by using the most modern techniques of preservation and restoration. The National Cinemateque is planning ahead a policy to acquire copies of Arabic films in order to preserve a part of the cinema memory and make the works available to a large audience.

The major objectives of the National Cinemateque are:

- Preservation and Restoration:

The **Preservation and Restoration Department** has a certain number of Lebanese rolls of films. It gathers all types of works, all formats (long and short footages, 16 mm and 35 mm), from fiction to documentaries as well as university trials. The current collections include the following :

- Long footage films 35mm : 57;
- Short footage films 35mm and 16mm : 6;
- Documentaries 35mm and 16mm : 112;
- Non Lebanese documentaries 16mm: 390;
- News 16mm : 825;
- Videos (U-Matic, Beta, VHS, DVD): 300.

These acquisitions should double in 15 years.

This department role is to store and draw up a pre inventory on the nature and physical state of the aquired works (cleaning, repairing holes, measuring shrinkage, etc.), the restoration (new gauging), copying duplicates and making new copies, etc), cataloguing, preservation and maintenance of films.

- Archives and Documentation

This department's mission is to acquire, catalogue, digitize and preserve all the documentation on the Lebanese and Arabic cinema. The National Cinemateque already possesses archives and a documentary collection (books, videos, CD-Roms, CDs, and magazines, etc) that consist of precious working tools for researchers, historians, journalists, movie clubs and students. Some computer stations would allow the access to specialised data for documentation. This service will be included in the main documentation centre.

- Diffusion

The National Cinemateque aims at promoting a heritage consisting of documentary elements on the Lebanese, Arabic and foreign cinema and at making this heritage available to a large portion of the public. For its public projections, the Cinemateque will use the halls available in the House of Arts and Culture.

6. Administration

In an area allocated specifically to the administrative services of the centre, there should be a sufficient number of offices of different sizes:

- A director's office,
- General Secretary office,
- Four offices for the programme planners of the performance halls, exhibition rooms, master classes, public relations and press,
- Two offices for the persons in charge of leasing the halls and spaces,
- Three offices for the administration, the accountant, and an assistant accountant,
- Two offices for the persons in charge of the logistics
- Four offices for receiving trainees,
- A large office for a secretarial pool made of two or three secretaries,
- An additional office to receive the president of the Foundation or Association, or any one of the administrators, etc.
- A spacious boardroom,
- A meeting room.

7. Circulation, Reception and shopping spaces.

The House is not a traditional cultural centre. It is therefore, extremely important that circulation spaces should be given due attention. These passages ought to be used by people not only to move from one place to the other but also to enjoy being there. That is why every passage will have a function other than just helping people move around.

We will find as well a dressing room, a foyer, a ticket office, an information desk, and spaces where some works of art, related or not to any of the exhibitions are displayed. Video screens will allow everyone to see what is happening inside the performance halls or workshops, to discover the creations of video makers, or watch a fashion show, etc. These shows will be displayed on screens along the circulation aisles.

The circulation spaces will also allow light, nature, plants, the sky, the sun to infiltrate into the centre. However, some rooms such as the performance halls, exhibition spaces, or workshops will necessarily be closed to daylight; this is why it is in spaces between those rooms that nature will grow and give life to the centre.

In addition to the boutique of the centre, there will be other shops (books, CDs and DVDs, art reproductions and design) to be leased to dealers who would commit to respect the quality charter. The same is applied to the cafeteria owners who will accommodate about a hundred places and to the bar-cafe at the performance halls levels.

8. Technical Rooms, works reception, storage and parking

The House should house storage rooms for equipments, archives, garbage containers, an infirmary, staff dressing rooms, all technical rooms: boiler, air conditioner, telephone, computer, transformer, low voltage areas, emergency power generators and an underground parking.

The utility spaces of the centre, the spaces where the art works are transported into the building, where it is stored, where it is viewed by the experts before the exhibitions and where all the other utility functions take place, should meet the international standards but also consider local logistic possibilities and material and technical facilities. The House temporary storage for visual arts should therefore maintain quality art storage designed to meet the needs of today's artworks and related equipment. It should have easy access to parking and loading.

Space utilization and storage system should facilitate the day-to day work of the team. Using innovative systems of fine art crating and packing for any form of shipment or project, utilizing the latest in software technology for object registration and storage capacity as well as security alarm cover and network connections will have effective and economical results.

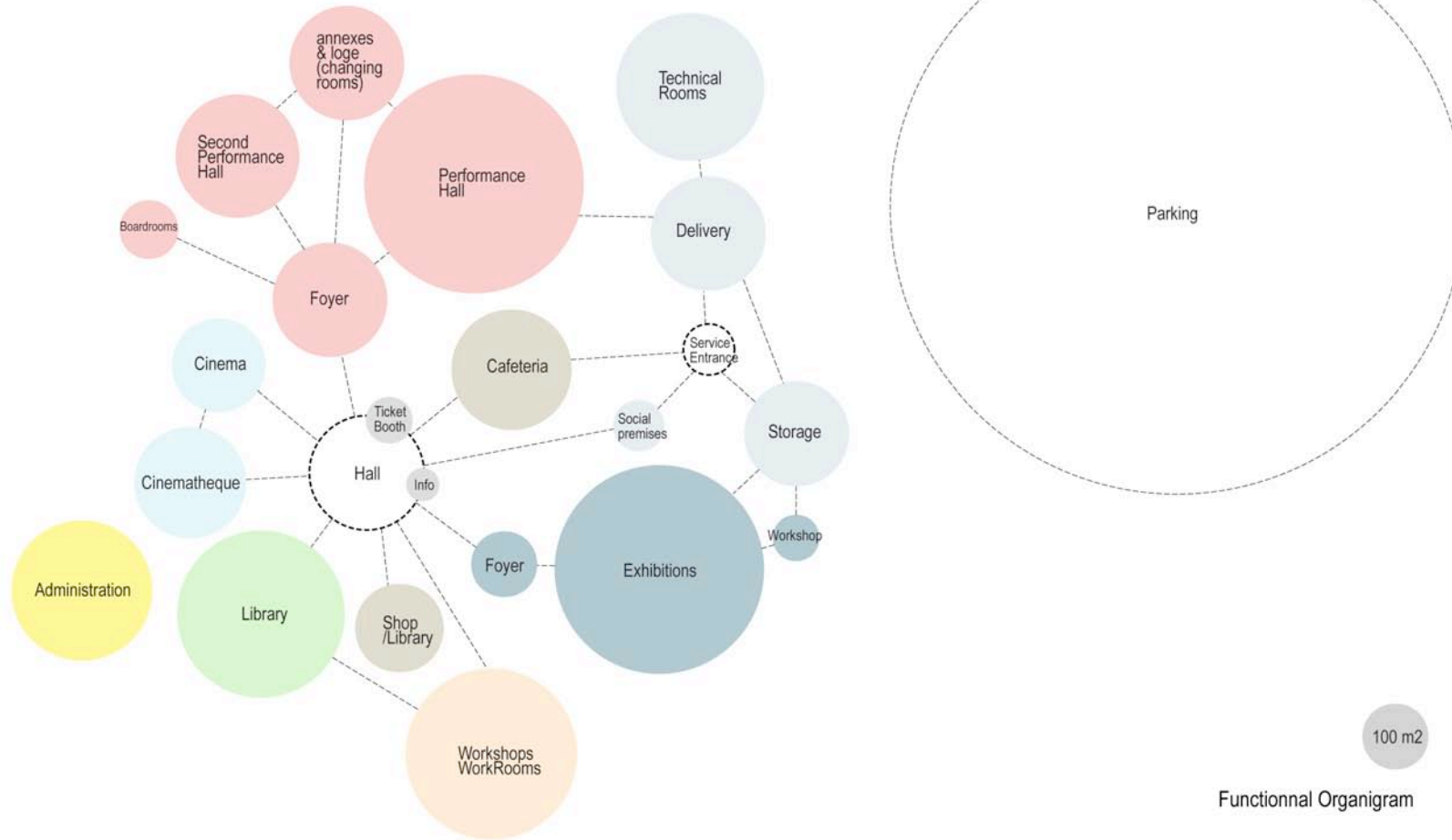
No Daylight should reach this space. Low temperature, dimmable lighting providing good working light, air handling system to clean and filter the air, eliminating solid and gaseous pollutants, air heating system with capability of controlling relative humidity and temperature are needed. Constant temperature/rh with as little variation as possible is essential. This storage conditions should meet international guidelines.

Estimation of the number of required parking spaces

Program	Type of function according to the rules	Area/Nb of persons	Ratio according to the rules	Number of required parking spaces
B. Performance Halls	Cinemas & theaters	1530 places	1 car/10 places	153
C. Exhibitions	Exhibition halls	1 170 m ²	1 car/50 m ²	24
D. Workshops	Public assembly halls	670 m ²	1 car/ 30 m ²	23
E. Documentation Centre	Public Libraries	640 m ²	1 car / 20 m ²	32
F.The Cinematheque	Offices	286 m ²	1 car/100 m ²	3
G. Cateteria & shopping	Cafeteria	330 m ²	1 car / 30 m ²	11
	Commercial shops	180 m ²	1 car / 100 m ²	2
H.Administration	Offices	451 m ²	1 car/ 100 m ²	5
TOTAL				253
10 % spare space for circulation				25
GRAND TOTAL				278 parking spaces

The parking lot area is estimated at about 7500 m² (27 m² per place)

III. SPATIAL ORGANIGRAM OF THE CENTRE



IV. ARCHITECTURAL PROGRAMME

The architecture of the House will strongly influence its functioning and success and therefore, the architecture and the programme of the House should go hand in hand. The architecture of the House, should reflect its concept, its independence and its openness.

The building should be environmentally friendly, aiming at using to the utmost the natural elements for its energy.

The structure of the House should be adapted to its programme while all its floors should be interconnected and included in a single composition. Landscaping and greenery should give the visitor a feeling of being inside and outside a building: it will reinforce the feeling of the fusion between the Centre and the outside world. Special attention should be given to the treatment of the roof that should participate in the life of the House and in the urban environment.

Instead of trying to build a “showy” House by the use of expensive materials for its façades, high quality should rather be pursued by the inventive technical and spatial solutions and their relation to the environment: sound, lighting, connectivity, equipment, energy saving and waste management, etc.

Durability of the construction, its equipments and its functioning should be one of the priorities in its architecture. This would reduce maintenance costs and give the House a physical intemporality and permanence.

Please refer to the table of spaces in Excel format.

Republic of Lebanon

Ministry of Culture



URBAN CONTEXT

April 2008

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1. Geography

Beirut is built on a plateau in the shape of a cape projecting nine km into the open sea; it is extended by a narrow, long coastal plain edged by a tormented mountain range which summits peak at more than 2,500m. This range is crossed by deep valleys in the shape of canyons. The eastern and western sides of the plateau abruptly slope towards the sea while its northern side has a gentler slope where the port and the old city were once located. The relief is more or less flat in the south. The city is surrounded by three hills: Moussaitbé, Koraitem, and Ashrafieh that was called the small mountain and stands at 95 m above the sea level.

Beirut has a privileged position on the Mediterranean. It is the major import centre of the country and an important regional pole thanks to its harbour and airport infrastructure. The capital of Lebanon since 1920, this sprawling and cosmopolitan city has 1.6 million inhabitants including its suburbs. The residing population of Lebanon is estimated at 3.6 million.

The Lebanese climate is Mediterranean: humid on the coast, semi arid in the mountains, desert in the eastern mountain range and continental in the Bekaa plain. There are some important differences in temperatures depending on the region and altitude. The climate in Beirut is hot and humid. In the hill, or the foothills of the mountains, planted with oak trees, cypress and cedars, the weather is cooler. There are little rainfalls from May till October. The winter rainfall season lasts from November to March and the average rainfall reaches its maximum in January with 191mm, in the shape of strong storms. Some snow patches remain on the mountain tops all year long and the thickness of snow can reach several meters.

The prevailing winds blow from the south west and in spring the sandy and hot Khamsin wind blows from the desert of Syria. Fall and Spring are mild seasons.

2. The city of Beirut

Beirut has been influenced by different, and most often, conflicting powers. It owes its wealth and its survival to its capacity of accumulating and synthesizing different cultures.

2.1. The Arab city

In the beginning of the nineteenth century, Beirut was a secondary centre in the Ottoman urban network. It was self-ruled jointly by religious members, notables and traders. The commercial spaces (the souks) and the political space merged in the "intra-muros" city. Beirut was a city without a centre and that was an expression of weakness of its external networks. There were certainly strong spaces around the religious or professional places, but there was no unique central space for the city.

2.2. The Ottoman city

Since the 1860's, the city has become the main link between the European economic influence and the Levant. The local elites, traders, and notables making use of the opportunities offered by the Tanzimat, remodeled the city according to specific requirements: to remain the unavoidable link between the European world, producer of goods, and the consumption world of the Levant, while remaining in the heart of the Ottoman administrative system.

A general scheme is drawn; on one side, a centre with three centralities: the Serail and its annexes, the port and the commercial spaces, and on the other side the residential areas.

2.3. The city of the French Mandate

In 1920, Beirut was under the French Mandate and became the central pole of the French administration in the region. The previous scheme survived, but the downtown is restructured according to the new situation. This resulted in a new spatial distribution and was the starting point of the outburst of traditional centralities.

The commercial activity and services gradually became confined to the narrow frame of the colonial economy. A new urban morphology appears with the construction of a new business district to replace the old souks. Beirut is then annexed to a new State, the Greater-Lebanon, and becomes its capital.

2.4. The capital of the Republic

The independence of Lebanon at the end of the Second World War resulted in the emergence of a new order. The beginning of the Glorious thirties is reflected by the integration of the oil producing states assets in the financial channels of the North. The intermediary role of Beirut is reinforced by its airport and its financial and banking channels. Despite the dynamic districts neighboring the port, downtown Beirut started to lose its position of hegemony, while in the western part, especially in the regions of Hamra and Ras Beirut, a new modern centre was developing.

2.5. The city of war

The beginning of the civil war, in 1975, resulted in the fall of the urban centrality system around which evolved the whole city of Beirut. The centre of Beirut that was home not only to the political authorities (Parliament, key ministries, municipality) but also to the economic authorities (the port, headquarters of major banks, shops), was seriously affected and became a vast no-man's land.

Firstly, the shops and services withdrew to the outlying areas, without being able to recreate real alternative centres. Secondly, new areas started taking shape away from the military front lines. However, they were strongly marked by confessional or political identities. In the outskirts of the city, beyond the municipal limits, emerged multiple micro-centralities, especially on the coastline.

Beirut was, therefore, divided into two parts. A dividing line that is called the "green line" separated East Beirut (Christian majority) from West Beirut (Muslim majority). From Martyr's square and along the Damascus road, a neutral zone was established, sometimes as wide as 500m and which people could cross only through some checkpoints.

3. Reconstruction of Down-Town Beirut

Following the political "Taef Agreement" that put an end to the war in 1990, the dynamics of reconstruction could finally start. The reconstruction of downtown Beirut is its major project. Entrusted to a private property company, SOLIDERE (Lebanese Society for the Development and the Reconstruction of Downtown Beirut) whose assets consists of property contributions (about 1650 plots), owners of real estate in downtown and the assets of investors. This project covers an area of about 250 hectares. The town planning scheme specifies the construction capacity of the whole project at about 4.69 million m² of land area and takes into consideration the market demand concerning the distribution of land uses.

The emphasis is put on the mixed nature of use to ensure that the downtown would attract inhabitants, jobs, and clients. The town planning is conceived for 40,000 inhabitants and about 100,000 employees.

The city planning proposals adopt drastic solutions in three main directions:

- Establish new infrastructures to modernize the centre and resolve transportation and functioning problems.

- Rebuild the downtown by replacing the old buildings deemed beyond repair.
- Finally, to reclaim an area by the sea, equaling 220 hectares, to build a district of towers dedicated to offices and hotels.

Simultaneously, archeological excavations were carried out to reveal the old history of the city.

The primitive nucleus of the Canaanite city dating back to the third millennium BC was discovered on the Tell at the north of Martyr's square. Once the central axis of the souks was excavated, seven layers of sewage pipes situated one on top of the other were discovered; they date back to the Greek, Roman, Byzantine and Ottoman period until the modern era, showing the remaining city plans. Some sites dating back to the Canaanite, Phoenician, Greek, Roman, Byzantine and Ottoman periods are partially preserved in accordance with the locations that are compatible with the planning project.

A number of public buildings are rehabilitated and made fully operational again, such as the Parliament on Parliament square, the Grand Serail, seat of the Prime Minister, the old Court of Justice, home today of the Development and Reconstruction Council, and the Beirut Municipality building. The districts of the French Mandate era, the Foch-Allenby square and the Parliament Square are preserved and restored at great expense. In the same time, what is left of the old souks, the Minet El Hosn district, Zeitouné district and that of Ghalghoul are demolished. Finally, 85% of the buildings of the old centre have disappeared.

In Wadi Abou Jmil, the old Jewish district, in Saifi and Mar Maroun, only some isolated islets were preserved in which new residential buildings were erected. In addition to the restoration and renovation of urban projects, a number of new programs are launched in the strategic points of the centre around the Martyr's square, in the grand hotels district on the coast, in the old souks area and in Ghalghoul district, not far from Riad el Solh square.

4. The Ghalghoul District

Located at the foothill of the Serail, As-Sour square (the wall square), currently Riad el Solh square, marked till the middle of the 19th century the northeastern limit of the Ottoman city. The development of Beirut towards the south along the major communication roads (Damascus and Sidon roads) would gradually turn these into an urban landscape of suburbs. Starting from 1880, As Sour square was developed and endowed with a central fountain; the Ghalghoul district built right up against the Bachoura cemetery quickly became denser and constituted the natural extension of the historical centre, close to the new markets developed in 1916.

The image of this district will not be fundamentally modified by substantial works of town planning carried out under the French Mandate around the Parliament Square and the construction of the "Grand Theatre" in 1927. The old infrastructure resisted the development operations taking place in the neighboring areas during the 1950's: development of the "Banks street" to the north of Riad el Solh square and to the east of the Grand Theatre, construction of the first commercial centre in Beirut, the "Azarieh complex". Not being subject to urban modernization operations, the Ghalghoul district became a shelter for the destitute and was given the negative image of a district of ill repute.

Further to the opening of the « Ring » road, the high speed road raised above the ground level that connects the eastern districts of Beirut to the new modern centre of Hamra, the Lebanese government launched, in 1964, a project of urban renovation that proposed the demolition of the whole area of Ghalghoul in order to build a monumental link with the Martyr's square and the Saifi area a little more to the east. Following the urban conceptions of that time, the project plans the construction of a group of 33-storey towers, with terrace gardens. However, because the owners and the tenants objected to this project, it never saw the light.

Starting from the mid seventies, the Ghalghoul district was severely affected by the battles that have brought bloodshed to the Lebanese capital and was gradually abandoned by its occupants. It was entirely demolished in 1994 as a part of the reconstruction project of downtown Beirut launched by SOLIDERE, except for one unique building, on lot number 128-4, which was preserved and that dates back to the French Mandate.

5. Lot No 128-4

The lot 128-4, of an area of 3.785m², is situated in Zone 2 of SOLIDERE, Sector J. As indicated in the attached annex, the height of the façades adjoining the main streets on the three sides of the building is only of 32 metres. The total height of the building could reach 40 metres.

Standing at an angle, the exploitation factor of the plot is of 5+20%. The authorized total built up area above floor level is then 22,710m². The authorized foot print area at ground level is 2,712m² being 70% of the total area of the plot.

The site of the project is located in a full expansion district, in what is left of the old Ghalghoul situated on the heights of the reconstructed downtown.

In the north, towards the sea, are situated the business districts, the banks street, the Parliament and the Municipality of Beirut. A little lower, the commercial area around the new souks of Beirut: a project run by Rafael Moneo. To the east, there is the axis of the Martyr's square sloping towards the sea along the archeological zones between the Damascus Road and Bechara el Khoury Street.

Located right up against the "Ring", the high speed road that surrounds downtown Beirut, the plot is adjacent to an intermediary road that separates it from the high speed road and enables its access.

Bordered in the north by Ghalghoul Street and Riad el Solh Square, the centre is encircled by several projects under construction or planned for as well as many existing outstanding buildings. Photographs, drawings and the description of these buildings are attached in the annexes.

Along Emir Amine Street and facing the site of the project, from the other side of the square, the « Landmark » project by Jean Nouvel is under study: the complex comprises commercial spaces, cinemas, a hotel with luxury apartments and consists of 2 buildings. A "campanile" and a residential monolith constitute an internal street in the urban layout of down-town Beirut.

On its right side, the Grand Theater of Beirut facing Emir Amine Street and located between Syria Street and Emir Bechir Street is under rehabilitation and transformation by Architecture Studio. A luxury hotel accommodating 90 rooms is planned on the 11,000 m² area of the building.

A group of towers of 80 to 140m high will emerge behind the Grand Theater, on three independent plots facing the Azarieh Building (office building dating back to the 50's). In an area of 86,900m², Christian de Portzamparc will build a high rising tower of residences, offices and shops overlooking small towers laid on hanging gardens including 70 % of apartments.

On the west, still on Emir Amine Street, there is a building designed by the reputed Lebanese architect Pierre el Khoury, which houses the United Nations Economic and Social Commission for Western Asia (ESCWA). This building is situated at the beginning of the banks street and on the axis of one of the main exits roads towards the south and the airport.



ESCWA Building,
Pierre El Khoury

Lot 128 - 4

Azaryiah Building

Beirut Gate Project,
Ch. de Portzamparc

Landmark Project,
Ateliers Jean Nouvel

Grand Théâtre Project,
Architecture Studio

Republic of Lebanon
Ministry of Culture



The HOUSE OF ARTS & CULTURE
The Lebanese-Omani Centre

COMPETITION RULES

April 2008

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1. Type of competition

This single stage and anonymous project competition, sanctioned by the UNESCO-UIA recommendation on International architectural and urbanism competitions and endorsed by the International Union of Architects (UIA), is organized for the construction of the House of Arts and Culture (Lebanese-Omani Centre).

2. Organisation

a. Organiser and secretariat

Organiser

Lebanese Ministry of Culture
Hatab Building,
Madame Curie Street, Verdun
Beirut, LEBANON
Tel: + 961 (0) 1 756310/11/12
Fax: + 961 (0) 1 756303
Website: www.culture.gov.lb

Consultant of the Lebanese Ministry of Culture

GAIA-Heritage (s.a.l)
Pasteur Street, Offeich Bldg, 3rd floor
P.O. Box: 17 - 5058
Gemmayzeh, Beirut, LEBANON
Tel & Fax: + 961 (0) 1 44 88 84
Email: info@gaia-heritage.com
Website: www.gaiaheritage.com

Technical Secretariat

Khatib & Alami (att. Mr. J. OUNANIAN)
Jnah - K&A Building
P.O.Box: 14-6203 Beirut 1105 2100 LEBANON
Tel: +961 (0)1 843843 – 844944
Fax: +961 (0)1 844400
Email: jounanian@kacec.com
Website : www.khatibalami.com

b. Members of the Jury

The Jury consists of nine members and two substitutes selected as follows:

Members

- The Minister of Culture of the Republic of Lebanon or his representative
- The Representative of the Sultanate of Oman
- The President of the Order of Engineers and Architects of Lebanon or his representative
- The Representative of SOLIDERE
- Mr. XXXX, architect, Representative of the International Union of Architects (UIA),
- Mr. Suha Özkan, Architect (Turkey)
- Mr. Momoyo Kaijima, Bow Wow Architect Studio (Japan)
- Mrs Izaskun Chinchilla (Spain)
- Mr. Okwui Enwezor, Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute (USA)

Substitutes

- Mr. Olivier Kaeppelin (France)
- Mr. Assem Salam (Lebanon)

3. Eligibility

The competition is open to licensed architects practicing architecture in their own country as well as to firms and international professional teams headed by a licensed architect entitled to practice or to exercise in his/her country. The number of participants is not limited.

Are not eligible to compete or collaborate with any of the participants:

- The members of the jury,
- The members of the secretariat as well as the persons related it,
- The family members living with the above mentioned persons.
- Partners and members of organisms managed by any of the above mentioned or that call upon them as consultants,
- Citizens of countries having no diplomatic relations with Lebanon.

4. Registration

Those wishing to participate in the competition will have to go through the registration formalities within the required time.

a. Registration deadline:

Registrations should be sent to the technical secretariat of the competition between 4 July 2008 and 29 September 2008 before 17:00 Beirut time.

b. Registration Formalities:

Registration should be made by filling the fields of the relevant page of the competition website before the 29th of September 2008, together with the required documentation.

Those wishing to participate in the competition should pay a registration fee of 250 US dollars (two hundred fifty USD) by bank transfer to the following account:

ACCOUNT NUMBER

Transfer fees will be borne by the candidate. The registration fees will not be refunded to the competitors.

A PDF electronic copy, confirming that the transfer has been carried out successfully by the candidate, will be attached to the registration form as well as a written proof that he/she has a license to practice his/her profession in the country he/she works in. The name of the candidate on the registration form has to be the same on all documents.

After receiving the registration forms and verifying the reception of the fees and the copy of the license, the secretariat will open the restricted area of the website allowing candidates to download the competition documents at the end of the period of registration (after 17:00 of 29 September).

5. Entry documents

The competition's documents will be available on the website only to candidates having finalized the registration procedure within the deadlines.

These documents include:

- The Present competition rules
- The program of the competition and its annexes
 - Annexe 1 – the site and its surroundings,
 - The map of Beirut
 - Master Plan of down town Beirut
 - Plan of the parcel
 - Section of the ring
 - Area regulations
 - Adjoining projects
 - Topographic Plan
 - Aerial Photos of the site and its vicinity
 - Annexe 2 – Cultural Strategy of Beirut
 - Annexe 3 – Selective bibliography
 - Annexe 4
 - Area Tables

Apart for the annexes, these documents will be in Arabic, French and English.

6. Questions and answers

Competitors can send their questions concerning the rules and other documents to the secretariat through the relevant page in the restricted area of the web site until the 31 of October at 18:00hrs. Any question that is not written according to this form will not be taken into consideration.

The answers to the questions will be assembled in a single document that will be posted in the restricted area of the website on the 15th of November.

Answers to the questions shall be in English.

7. Documents to be submitted by the competitors

The competitors are accountable for their own project entry and have to send it to the technical secretariat within the fixed deadlines.

This entry file should include:

7.1. Written documents

- A maximum 4 pages introduction text in A4 (21X29,7cm) format; portrait orientation; recto only. Typing font: Arial; Point 11; line spacing: 1,5.
- This text should introduce the urban and architectural objectives of the project, its functional and spatial organization and the suggested technical and building solutions. This text could contain explanatory diagrams, drawings and images.
- The detailed table of spaces in the form attached to the competition documents.

These documents could be in Arabic, French or English. If the documents are in Arabic, the competitors are required to include a translation in one of the other languages used for the competition.

7.2. Graphic documents

- An overall plan at the scale of 1/500 showing the insertion of the project in its urban environment
- A ground floor plan at the scale of 1/250
- The plans of all the levels at the scale of 1/250
- At least three elevations of the project 1/250
- Two cross sections of the project at the scale of 1/250
- Two perspectives of the project, exterior and interior
- A free expression space left at the own discretion of the competitors.

The drawings may be colored. The dimensions should be indicated according to the metric system. If the titles and annotations are written in Arabic, the competitors should include a translation of the documents in one of the other languages of the competition.

The drawings should be presented on A1 (59,5cm X 84, 2 cm) format papers; Orientation: Portrait. These papers should be glued on light material polystyrene boards (10mm thick or less). A PDF presentation of these three boards and of the presentation text should be saved on a CD Rom. This CD Rom should also include an additional copy of these boards in a high resolution JPEG format and a Web format in case of an eventual publication.

Digital Documents

Candidates may also wish to send a small synopsis of the submitted project, in text format, together with a selection of drawings and other graphic materials that they consider being the icons of their project, all on a CD. This documentation will be used for a possible brochure or other graphic material the client may wish to produce. Please note that this digital documentation will not be considered as being an integral part of the official submission.

7.3. Identification Code

The candidates should choose a four numbers and two letters code used to identify their project.

7.4. Sealed Envelope

The candidate should include in a white sealed envelope an identification A4 format paper. This paper should include the identification code chosen by the candidate, his name, qualifications, complete address and contact details, telephone numbers and email address. In case of team participation, the competing team should indicate on this paper, a proxy architect that will represent it in front of the competition organizers.

7.5. Documents wrapping:

The documents described in paragraphs 7.1, 7.2, 7.3 and 7.4 must be sent in one package. Its type is to be chosen by the competitors but should protect the documents from any damage during shipment.

The package must be free of any lettering apart the address of the competition technical secretariat and the identification code of the participant.

8. Anonymity

Except for the identification paper in the sealed envelope, the entry documents must bear no indication which could identify the competitors or else they will be disqualified.

Therefore, the following clauses are to be respected:

- Written, drawings and graphic documents should include the identification code of the candidates. This code should be written in black fonts in a rectangle of 60mm width and 20mm height located at the right bottom of each document, on the front side of the sealed envelope and on the front side of the wrapping package. However, the identification code should not appear on the digital presentations of the boards but only on the back of the CD Rom.
- Upon receiving the entries, the competition technical secretariat will mask the identification codes of the candidates and will attribute each one of them a new identification code that will be used by the technical committee and the jury for file studying.
- The entries will remain anonymous until the end of the Jury deliberations and the designation of the winning projects.

9. Entries submission dates

Entries should be sent by mail (the date apposed on the stamp being the proof) or delivered to the competition technical secretariat before the 30th of January 2009 at 18:00 hrs. Entries sent by mail should be received by the competition technical secretariat before the 10th of February 2009 at 18:00 hrs

The competitors are accountable for their entries shipping and handling fees. The competition organizers are not accountable for entries damages during shipment or if they are not delivered on time.

The competition organizers will be accountable for the entries as soon as they are received by the technical secretariat and this until the end of the public exhibition.

10. Technical Committee

The competition organizer will appoint a technical committee to study and evaluate the candidates' projects. This committee will analyze the projects and decide of their conformity to the rules.

They will verify whether the:

- . Reception date was respected
- . Anonymity was respected

- . Written, drawings and graphic documents are presented according to the competition rules (number of documents, presentation, etc)
- . Projects are prepared according to the competition program
- . Projects are prepared according to the town planning rules and regulations

The technical committee will prepare an analysis report to be presented to the competition jury.

11. Entries analysis and jury

a. Jury Deliberations

The jury will meet in Beirut to study and evaluate all the entries. In its first session, the members will elect their president and disqualify the entries that do not satisfy the rules and regulations. Disqualification will be based on the report drawn up by the technical committee.

Reasons of disqualification are the following:

- o The entry contains one lettering or more enabling the candidate identification or his/her nationality.
- o The entry was not received by the technical secretariat within the deadlines specified in article 9.
- o The entry does not respect the provisions specified in the competition rules and program.

Anonymity will remain the rule during the whole process of entry analysis. Before the meeting, the jury members will have to declare that they have not seen or were not involved in any of the projects. If one of the jury members is familiar with any of the projects, he should abstain from voting on it.

At the end of deliberations, the jury will select the first, the second and the third prize and will award some honorable mentions. The jury's decisions are irrevocable.

b. Awards

First prize:	US\$ 40.000
Second prize	US\$ 30.000
Third prize	US\$ 20.000

12. Report of the jury works and results announcement

The decisions of the jury shall be taken by a majority vote, with a separate vote on each project submitted. In the event of a tied vote the chairman shall have the casting vote. At the end of deliberations the jury shall report

At the end of the deliberations, the jury will write a meeting report that will be signed by all its members' voters. This report will be sent to the general

secretariat of the UIA that will publish the prizewinning projects. The results of the jury work will be made public through a press conference and sent to all the competitors.

13. Exhibition of the projects

All the projects presented by the competitors will be displayed in a public exhibition organized in Beirut at a date to be specified later.

14. Copyright

The author of a project will keep the copyright and no alteration or modification will be made without his formal consent. By participating to the competition, the competitors automatically grant the right to reproduce their work within a publication related to the competition.

15. Follow-up

The winner of the first prize will be contracted for the architectural conception of the project and the production of the detailed preliminary design. He will be remunerated under the conditions of the Lebanese Syndicate of Engineers and Architects. The prize amount will be considered as an advance on his fees. He/she will go into partnership with the engineering office appointed by the contest organizer. This office will be in charge of the technical works (structure, fluids, acoustics, project economy, etc) and the execution and the supervision of the works.

If the jury considers that the first prize winner is not able to carry on the project, the jury will ask him to go in partnership with an architect of his choice. This architect should be agreed upon by the jury and the competition organizer.

The competition organizer has the right to modify the project during its study phase with the consent of the prizewinner.

16. Obligations of the competition organizer

The competition organizer will commit to accept the jury decisions and pay the prizes amounts to the winners within two months from the announcement of the results.

In case the first prizewinner is not contracted within 24 months after the announcement of the results, he will receive a compensation amount as indemnity that equals the amount of his prize. This payment does not allow the competition organizer to execute the project without the collaboration of the author.