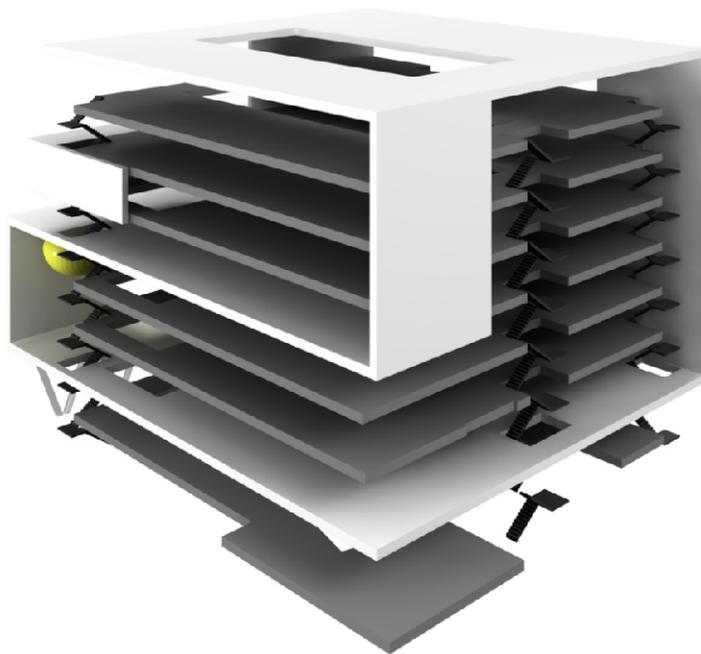


Republic of Lebanon
Ministry of Culture

1952tb

International Architectural Competition



The HOUSE OF ARTS & CULTURE
The Lebanese-Omani Centre



Our main purpose is to create a building-canvas in which all the operations that are required by the program will be developed and in where all the users are going to generate their culture.

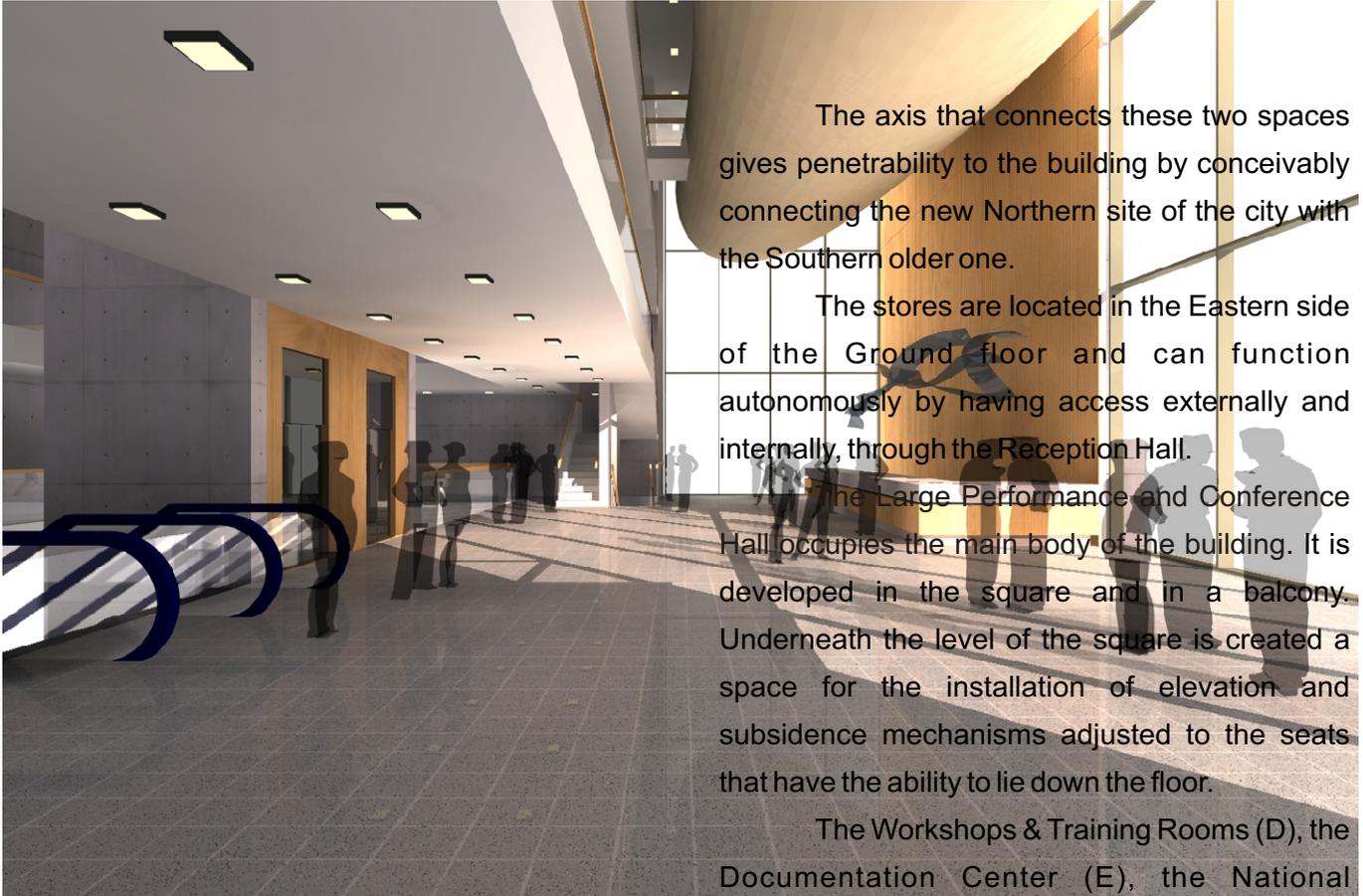
The program consists of a mixture of various functions. Some of them need to be completely closed while others need to be wide open. We have attempted to create a situation in which each of them relates with one another according to a certain simple rule and get along nicely.

In wanting to follow the BCD regulations of the Lot 128-4 we used the total of the forty-meter height of a particular part of the outline. At the same time we covered a part of the rest of the outline of the plot.

The entrance and the Reception Hall of the building is a two-floor space that is located in the Northeastern side and is orientated to the Historical center of the city.

The Large Performance and Conference Hall, the Small Multimedia Performance Hall and the Movie Theatre compose a unified unit. The connection between them is through the Waiting and Lounge Hall that is located in the Southeastern side. This three-floor space creates the main façade to the *Avenue du General Fouad Chehab*.





The axis that connects these two spaces gives penetrability to the building by conceivably connecting the new Northern site of the city with the Southern older one.

The stores are located in the Eastern side of the Ground floor and can function autonomously by having access externally and internally, through the Reception Hall.

The Large Performance and Conference Hall occupies the main body of the building. It is developed in the square and in a balcony. Underneath the level of the square is created a space for the installation of elevation and subsidence mechanisms adjusted to the seats that have the ability to lie down the floor.

The Workshops & Training Rooms (D), the Documentation Center (E), the National Cinematheque (F) and the Exhibition Spaces (C) are located in the upper floors around the internal three-floor atrium that provides abundant controlled light in the interior of the building.

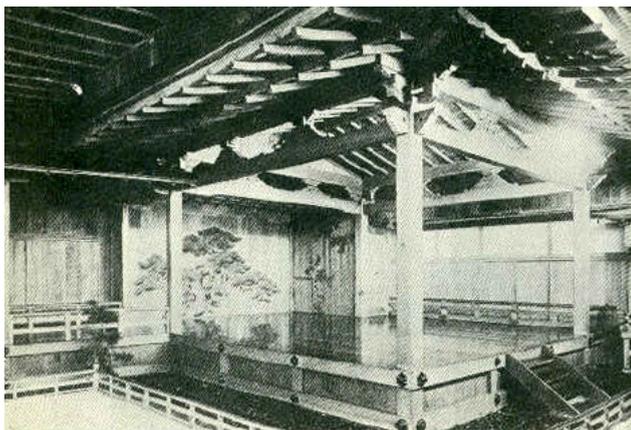
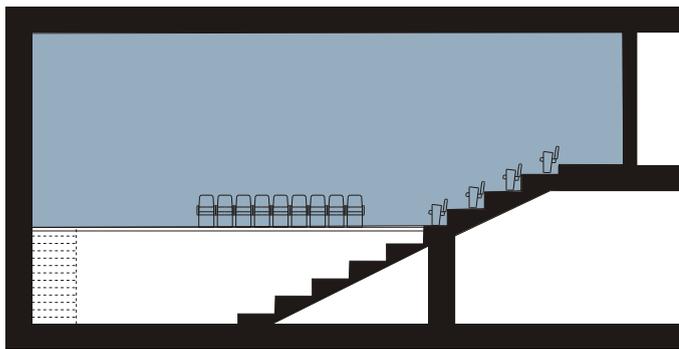
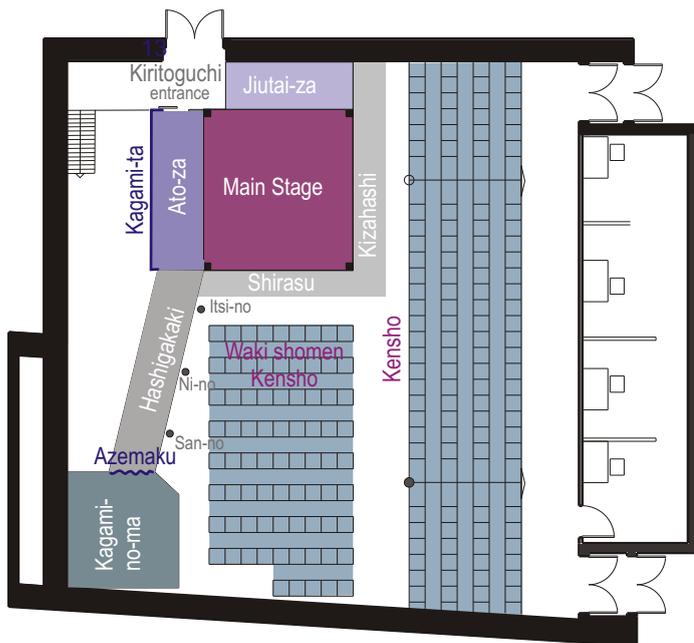
The exhibition space will be entirely modular. It will be a neutral open-space providing flexibility of movement in anticipation of changing exhibition and functional requirements.

The Administration (H), the entrance of the workers and the entrance of the underground parking lots, are located in the western side of the ground level.

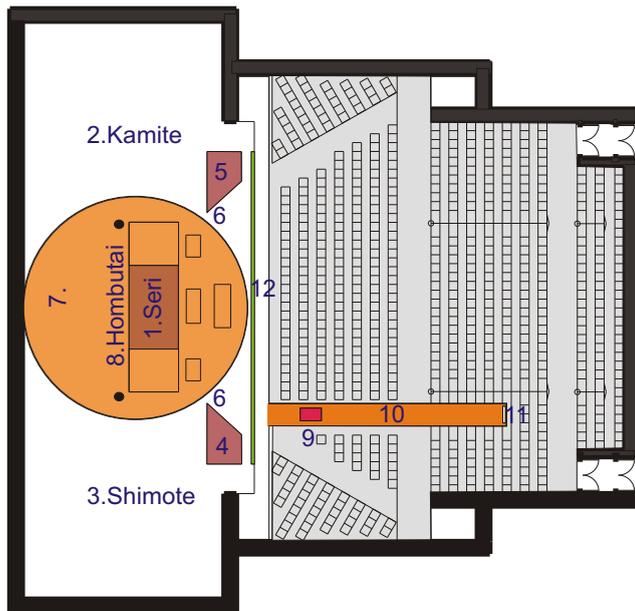
The skin of the building that spreads out in the space consists of surfaces part opaque and part translucent and transparent.

Media, technology, entertainment and leisure are merged in an open inside architecture Of changeable and tailored event experiences. The result is an responsive and changing space of flows acting as an urban catalyst for cultural experimentation and transformation.

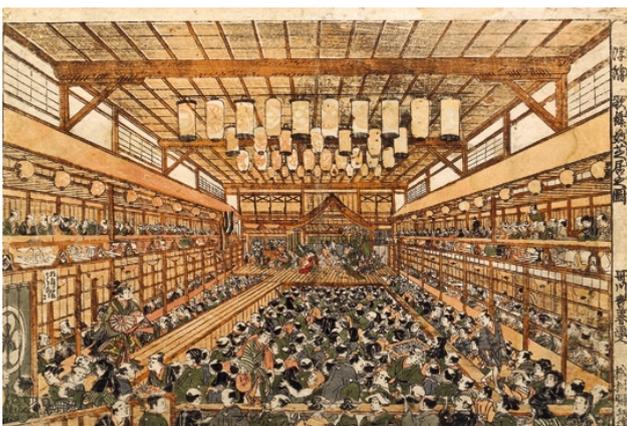




Noh developed in the 14th century. Is a kind of symbolic drama coloured with the graceful aesthetic effect of quiet elegance that is expressed through the word *yugen* ("elegant, refined, and elusive beauty"). Its subjects are taken from history and literature. Its most obvious characteristic is that the main actor performs while wearing a mask of exceptional beauty. The stage is composed of the main stage, which is a square, 5.4m on a side and the elements: **Column**: The main stage has four columns, the *sumi-bashira*, *waki-bashira*, *shite-bashira*, and *fue-bashira*. **Kagami-ita (the back board)**: The painting of a pine tree drawn on the backboard is "*oi-matsu* (an old pine tree)". **Jiutai-za and Ato-za**: Jiutai-za is located at the right side of the main stage. The back of the main stage (ato-za), is occupied by *hayashi-kata* (instrument players) and *kōken* (stage managers). **Hashigakari (gangway bridge)**: Hashigakari (the gangway bridge) extends from ato-za toward the left. The actors use this bridge as a walkway to the main stage and for important scenes. **Agemaku (curtain) and Kiritoguchi**: The entrances to the stage are *kiritoguchi*, which is located at the right side of ato-za, and *agemaku*, which is the five-coloured curtain. **Kagami-no-ma**: In *kagami-no-ma* actor fixes his costume and dons his mask, as well as where *hayashi-kata* (instrument players) make the last tune up of their instruments before the program. **Kensho (Auditorium)**: The best seats, located at the front of the main stage, are called "*shōmen*" (the frontage)." The seats located at the left side of the main stage are called "*waki shōmen*" (the side-frontage).



- | | |
|------------------|-----------------|
| 1.Seri | 9.Suppon |
| 2.Kamite | 10.Hanamichi |
| 3.Shimote | 11.Agemaku |
| 4.Kuromisu | 12.Joshiki-maku |
| 5.Yuka | 13.Naraku |
| 6.Daijin-bashira | |
| 7.Mawaributai | |
| 8.Hombutai | |



Its stylized acting, its gorgeous costumes and its spectacular scale characterize **Kabuki**. The proscenium configuration can be used for musical and visual performances. The stage is composed of the proscenium (16.6m wide-6.3m high), a circle (12.6m diameter) and: **Mawaributai**: is a mechanism, which turns around the circle. **Daijin-Dashira-Hombutai**: a pillar at the left of Yuka (Kamite side) and a pillar at the right (Kuromisu) on the Shimote side. The area between the two pillars is called Hombutai (the stage proper). **Seri**: is the trap-door lift stage mechanism for raising-lowering cut-out portions of the stage floor. **Kuromisu**: is a small room, enclosed by black boards. Is sung to enhance stage effects by matching the timing of acting and musical instruments. **Yuka**: is the place on the Kamite of the stage where Takemoto is performed. A misu (bamboo curtain) is hung in front of the Yuka and is rolled up or down depending on the scene. **Naraku**: means the area under the Hombutai and Hanamichi, where various systems are installed to move the Seri and Mawaributai. **Joshiki-maku**: is a stage curtain, which is made by sewing together fabric of 3 colours: black, moegi (dark green) and kaki-iro (yellowish brown). **This design symbolizes Kabuki**. **Suppon**: is a small Seri. It used for unreal roles (ghosts) and gives the impression that those characters have suddenly appeared. **Hanamichi**:(flower path) is the passage that extends at right angle to the Hombutai from its Shimote side, passing through the audience seating area to the Agemaku. It is used for actor's entrance and exit. **Agemaku**: is the curtain hung at the end of the Hanamichi (passageway to/from stage) and is visible from the stage. Metal rings are attached to the top of it and when is opened or closed, it makes a unique "charin" sound.