



In Mar Mikhael Event Report

MEDNETA | Mediterranean Cultural Network to Promote Creativity in the Arts, Crafts and Design for Communities

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GAIA-heritage team

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Executive Summary

This report provides an overview and evaluation of the outcomes of 'In Mar Mikhael', the event organized by **GAIA-Heritage**, which took place from 17th to 24th January 2015. Methods of assessment include public participation, event quality, programmers' and participants' reactions and the media mentions of the event.

Goals, Challenges and Achieved Benefits

The project objectives include promoting creative industries (which will be referred to later in this report as ACDs), strengthening their relationship with local residents and increasing their implication in social and economic development of historic districts.

The event consisted of four main activities: an exhibition, a series of urban talks, workshops for artists and designers and public tours of the neighbourhood.

The report finds the event to have succeeded in some respects but not in others. The major areas of weakness require further investigation and remedial action for future similar activities.

Challenges faced include:

- Involving stakeholders and residents in their targeted activities
- Managing the difference between booking and attendance rates to workshops
- Improving/increasing craftsman revenue
- Creating an adequate platform for the residents to meet with the newcomers
- Monitoring the quality of the works exposed
- Finding appropriate spaces for the different activities
- Controlling supplies and provisions

Recommendations discussed include:

- Increasing announcement period and methods of communication especially with the older residents and craftsmen
- Better assessment of the kick-off and introduction time and place
- Charge a symbolic fee to attend workshops and sessions as a measure to avoid last minute cancelations
- Clearing the schedule to avoid parallel events where people have to choose one over the other.

The report also draws attention to the opening and closing ceremonies, the dinners and recreational activities for the jurors and visitors who were invited to Beirut for the duration of the event.

The community and stakeholders have both recognized the economic advantages and preservation potencies of staging such an event, which helps revitalize this district by stimulating sales in stores and restaurants and improving small businesses by way of media exposure.

As a follow up to this event, **GAIA-Heritage** is planning on investigating ways to implicate decision makers, elected and appointed officials whose departments are involved in the planning and implementation of policies and strategies that:

- Preserve the urban fabric and built-environment of the neighbourhood,
- Reclaim public spaces from privately-owned businesses,
- Improve public spaces,
- Establish social and cultural institutions to attract a younger generation for reasons other than leisure activities,
- Ensure the survival of arts and crafts in the neighbourhood by providing local artisans with adapted loan possibilities and the necessary business management and entrepreneurial knowledge.

Behind the Object Exhibition

The exhibition took place from 16th to 24th January at the former Nasawiya space on Fleming Street.

1. Introduction

Behind the Object presented the different creative processes of artists, craftsmen and designers of the neighbourhood. The exhibition displayed the two complementary phases of the creative process: imagining and conceiving new concepts and ideas, and transforming them into products. Exhibitors used a variety of media (objects, sketches, photographs, videos, or installations) to explain their processes.

2. Call for Submission

After a first exhibition and conference at the *Grande Brasserie du Levant* on the Arts, Crafts and Design in Mar Mikhael (July 2014), Gaia-heritage called artists, craftsmen and designers to present their creative processes in a second weeklong exhibition.

This exhibition was accompanied by a three-day workshop on entrepreneurship, management, financing, and marketing to increase the skills of artists, craftsmen and designers in the successful management of their business (see Toolbox).

The deadline for the submission of proposals for the exhibition was set for **5th December 2014** at 12:00 pm. Proposals were sent to GAIA-heritage in digital format.

Rationale

Behind the Object aimed at enabling the public to appreciate the variety of creative processes taking place in the neighbourhood and to foster the visibility of local ACDs.

The **process of creative production** consists of two joint and complementary phases:

1. **Imagining and conceiving:** participants were invited to present how they generate concepts and ideas for new products;
2. **Producing:** participants were also invited to present how they transform an idea on paper to a tangible product.

These two parts were presented through a series of mixed media (objects, sketches, photographs, videos, or an installation).

Applicants were asked to show their ideation process (1) and their production process (2) to be eligible. They were invited to show their final work only as a concluding element to their exhibit or demonstration. They were also given the option to show either the process of new work made especially for the exhibition or the process of work produced in the past.

Selection Process

Submitted documents were reviewed and participation to the exhibition was confirmed on **10th December 2014**.

The capacity to illustrate both the creative and production processes of a work or an object and the actors involved were crucial to the selection. Moreover, while GAIA-heritage sought innovative and attractive approaches, clear and comprehensive presentations were preferred over complex displays. The following criteria were thus applied in the selection:

- Relevance to the concept of the exhibition;
- Capacity to illustrate and encompass both the creative and the production process in a clear and unified manner;
- Adaptability to the limited space available.

The submitted proposals were asked to include a concept note of less than 500 words, which presented the rationale of the display, emphasizing on what the participant wished to convey to the public as well as a list of the stages and tools used in the exhibition.

Participants were also asked to include sketches of the exhibition – to fit a space of 3m wide x 2m tall – to accompany the proposal. They were also asked to include details of their requirements in terms of electrical power and connections.

The exhibition was installed on the **14th and 15th January 2015**.

The launching event took place on **the evening of 16th January 2015**.

Logistics & Costs

- Gaia-heritage offered space and basic exhibition facilities such as electricity, lighting and description panels.
- Gaia-heritage equally assumed the promotional campaigns prior and during the exhibition to ensure maximal visibility to the exhibitors.

Conception, production, design, handling, installing, removal of exhibits and related costs fell under the participants' responsibility.

3. Exhibition Participants

Beyt by 2b Design

2b Design is a home décor social enterprise. They transform architectural salvaged and reclaimed materials into unique pieces. Beyt, their flagship brand, is made of 90% recycled materials: wrought iron gates, wooden window/door shutters and old ceramic tiles become tables, lamps, mirrors and candleholders.

Brut l'Atelier

Brut l'Atelier is Mar Mikhael's newest creative space, co-founded by Liliane Hanbali, Sandy Lyen and Amanda Abou Abdallah. From designing to recycling home furniture and decorative objects, Brut handpicks their wood and metal and meticulously crafts them into unique pieces.

Brut is a creative studio for artists and hobbyists who want to roll up their sleeves and lay their imagination bare through wood and metal. Brut crafts its pieces from scratch and restores neglected objects, all with a focus on harnessing raw materials to uniquely express new designs. The result is an original and diverse collection of home furnitures and accessories.

Brut provides the space, the materials and the infectious enthusiasm of its resident craftspeople to foster a do-it-yourself environment.

Those who have the vision and compulsion to create their own pieces, but lack the tools to do so, will find a home at Brut; so will those who want to purchase and decorate their homes with pieces shaped by stories, passion and personality.

Creative Space Beirut

Creative Space Beirut (CSB) is a non-profit school of fashion design dedicated to fostering the talent of young aspiring designers who lack the resources to pursue a creative education at increasingly costly institutions. The CSB team and its supporters believe in the power of creative education to break social and economic barriers and fight inequality, aiming to make the design world accessible to those with vision, flair and the driving impulse to create.

For the piece exhibited, the students were given an exercise in which they had to up-cycle six items of used clothing into a new fashion forward look. Displayed was an example of the creative design process, from inspiration to conceptual research to execution and final product.

Cynthia Raffoul

Cynthia Raffoul is a Lebanese-French jewellery designer. Having received her degree in fashion design from ESMOD Beirut, Cynthia Raffoul started her career in prêt à porter and haute couture, working with Alain Mikli and Maison Rabih Keyrouz. Soon after that, she evolved to jewellery design. She discovered jewellery and its infinite power to evoke emotions by crossing ages. In November 2008, Cynthia Raffoul opened her jewellery shop in the heart of Beirut.

Each one of Cynthia Raffoul's collections is unique and has its own history and special character. A pair of earrings, a necklace or cufflinks are not just objects but memories, an emotions, and reflections of who the person really is. This is why the Beirut-based designer pays very close attention to every detail of the jewellery making process. She only collaborates with the best goldsmiths who are in the field from generations and who, like her, put all their love and passion into their work.

Her favourite items are the rings with the special "snail shape" which has become Cynthia's signature. This makes the rings adjustable, easy to wear and timeless.

Among her collections is one of her specialties, "Sur-mesure", which are unique pieces specially designed for private clients. Cynthia Raffoul's high-end contemporary collections reflect multifaceted women who live their lives with an unexpected twist of originality and poetry.

HQ (Lee Frederix)

Beirut-based artist and designer Lee Frederix was born into the wastelands of post-industrial America in 1973. With a hybrid background in architecture, urban design, and fine arts, his gypsy spirit has carried him to live, study, and work in the US, France, and Lebanon, where he finally settled in 2001.

In 2010, he opened his atelier Headquarters (HQ), a converted garage in the heart of the Mar Mikhael cultural district. HQ serves as Lee's studio for creating artwork, furniture designs, and handmade home accessories, while also acting as an event-based exhibition venue for his work and that of other artists and designers.

His own artistic process focuses primarily on three-dimensional media, including assemblage, sculpture, and installation, and reveals the artist's sensual treatment of materials and their subtle juxtaposition. His work shows a special affinity for the marginal: steel rods swiped from construction sites, fragments of wood with broken edges and peeling paint, or scraps of metal left rusting in the gutter. An adaptive re-use of these materials places focus on their unique characteristics as unexpected associations arise from

formal juxtapositions. The objects are given a second chance and a renewed sense of value in which their true nature is enhanced and celebrated.

His most recent work, a series entitled "*Al mamnou' masmouh*" merges various processes and media in order to investigate urban transgressions in contemporary Beirut, practices within the public realm that defy both social conventions and municipal regulations.

Ghouyoum/Rapid Manufactory

Ghouyoum (Clouds/Guillaume) is Guillaume Crèdoz's architecture and design. This small size office+workshop+research lab structure concentrates on creativity in relation to the making. Thanks to a particular mastering of the digital tools, Ghouyoum designs and manufactures structures ranging from buildings to jewellery, from machine tools to robots, regardless of their scale. 3D modelling and 3D printing are the most used tools, but extensive education and experience in manufacturing give it a unique edge.

RapidManufactory is the 3D printing engine of FreshlyBakedToday's collaborative gallery. It 3D prints with about 15 materials and finishes. It is deeply integrated with Ghouyoum's practice; its office, lab and workshop/gallery being located in three buildings along the same street. 3D printing since 2008, RapidManufactory is a pioneer in Middle East and has achieved several breakthrough, like 3D printed concrete eyewear, chairs, or construction toys.

The Vintage Shop

The brothers Avedis & Krikor Der Boghossian have succeeded through their little spare time and humble workshop to come up with original ideas, bringing to life unique accessories through their 'Vintage Shop'.

The Vintage Shop starts where all things end, and creates new beginnings by transforming 'junk' into useful and decorative objects, all these in an effort to raise environmental awareness and save energy and resources.

4. After Action Report

a. What was Expected to Happen?

- A large number of applications were expected from local ACDs who would be excited to be a part of such an initiative: an opportunity for visibility and networking.
- ACDs would showcase their different creative and production processes using photographs, sketches, videos, etc.; in other words, tell their story.
- The public would get a peek at what happens before and during the creation of a product/furniture piece and appreciate the final work differently.
- The team created the design/layout of the exhibition and its guidelines, and expected participants (and Zico) to work along the same lines.

b. What Actually Occurred?

- We did not receive as many applications as we thought we would.
- Not all ACDs understood the concept behind the exhibition: showing a creative or a production process.
- We had to call quite a few of the ACDs in person and ask them to participate.
- We received 10 applications and picked 8. One applicant later backed out, which left us with 7 participants/exhibitors.
- Some applicants consulted us in creating content for their exhibition: they were not sure what and how to showcase their work, especially since it was not a usual product design exhibition.
- 5 of the 7 participants sent us fairly detailed plans of their layout, texts and how their chosen objects would relate to their displays. One of the participants sent us no information prior to installation. Another had to completely change its layout at the last minute to enhance the quality of the display.
- We had to make last minute amendments to the space's layout/design: the final layout was not exactly as per our initial design.

c. What Went Well and Why?

- Plenty of people showed up at the opening and the space was almost full.
- The presence of the Minister of Culture and EU representatives' speeches gave the event a more professional profile.
- The press was present and the event was well covered.
- The exhibitors were happy to personally meet the Minister of Culture and explain some aspects of their work. It was a very good networking/exposure opportunity for them.

- The public got to see (even if partially) the process that the designers go through when creating an object. They also got to meet designers they didn't know before.
- Overall, it was a good networking platform (having finger-food and drinks kept people for a longer period of time).
- It was a good way to shed light on some of the actual, authentic works that are being produced in the neighbourhood.
- It also automatically filtered out ACDs that do not necessarily have their own creative process (i.e. those who are more keen on copying/imitating).

d. What Can Be Improved and How?

- The design/layout of the space did not fit the standards of a professional, well-designed exhibition: it looked a little cheap. Some panels and elements were crooked, and the lighting could have been set up better.
- For future initiatives, one single person should be in charge of the exhibition design and execution; and a given budget, solely allocated for the exhibition, should be established before hand in order to determine best price-quality options.
- Some of the attendees thought there were not enough tangible objects showing the process. Indeed, we did not want to merely exhibit products but rather challenge the exhibitors to show their process in other creative ways. Unfortunately, the majority opted for photographs and few brought objects that showed the different phases of production.
- Some designers were not very compliant with our guidelines and did not take into consideration our comments and feedback on their displays. Although we had seen most of the materials and texts, some were unexpected. In the future, it would be better and more efficient if the production of the exhibition (printing, graphics, displays) were taken care of in-house, in order to ensure coherence.

Exhibition Talk: Behind the Object

The event took place on 20th January at 6:00 pm in Fleming Street.

Participants: Brut l'Atelier – Sandy Lyen, Creative Space Beirut – Sarah Hermez, Cynthia Raffoul, HQ - Lee Frederix, Rapid Manufactory - Guillaume Crédoz, The Vintage Shop – Avedis der Boghossian.

Pictures of working hands, pieces of material, drawings and handwritten notes replaced the object itself in this exhibition. The visitor was not invited to admire the end product but rather the story behind it: handmade or manufactured, purposeful or simply aesthetic, each product is the result of a unique process merging idea, technique and know-how.

The workshop was deliberately held in an informal manner with seats positioned in circle to enable a dynamic and open discussion between exhibitors and participants. The goal was to have artists present their work and share their experiences with regard to their creative process.

For clarity purposes, the following report will be structured around three main themes: **the ways objects are made** (with tools, through the use of technology and by choosing which material), **the economics associated with these different processes**, and finally the idea itself or **the creative approach** towards the final object.

Technology and Creation

According to Guillaume Crédoz, the 3D printer enables artists to fully materialise their ideas without having to worry about physical or financial constraints. Indeed, once the object is designed - digitally with the help of a software, parts which usually require consequent upfront investments are printed. There is no need to make moulds, foundry, or rely on someone else's work. "It is a shortcut for doing things", argues Guillaume. "We started a very local production, with a very small budget".

However, objects have to be thought of as a whole before starting the printing phase: the point of using this technology lies in merging otherwise scattered parts in order to simplify the creative process, as the printer erases geometric limitations and imperfections associated with craftsmanship. "3D has created a new category: the maker. I think and I do".

Brut Atelier, although abiding by the do-it-yourself approach, interestingly applies it in a very different context. As we will see, the use of basic materials and tools rather than technology stems from diverging point of views on the creative process per se.

Economics Behind the Object

Economic constraints are an integral part of the creative process. How the object -the tangible object- comes into being is a matter of material, texture or technique as much as conceptualisation. For Guillaume, the fact that objects can be printed just once without increasing the costs is undeniably beneficial for ACDs. However, 3D might shortcut the work of thousands craftsmen whose know-how is no longer required. Avedis, tailor by profession, unfortunately lost his job and financial security to large-scale manufacturing. Although he found a new path reusing and 'up-cycling' objects he finds here and there, his concerns are for the humble craftsmen of the neighbourhood threatened by unemployment.

Although the risk is real, these technologies can serve rather than harm craftsmen, as Cynthia Raffoul pointed out, machines will never replace the mind behind the object. In the jewellery business for example, handmade outpaces computers in many tasks such as curbing metal, or setting and polishing.

3D printers are not in every workplace and are yet to become mass technology. By the time they do, a new generation of craftsmen would have learned how to use them while other niches will hopefully provide other job opportunities. As a matter of fact, the process is somehow similar to any technical improvement in History (printing machine, telephone, cars etc.), which caused both the disappearance and emergence of economic sectors. It is easy to get lost without constraints, Guillaume underlined, as very few people are capable of using 3D printing in an interesting or efficient way. Discerning an object's technicality and using 3D printing accordingly is just one example of the skills that are yet to be mastered by designers, artists or craftsmen alike.

The choice of methods and materials is essential for Avedis, Sandy and Lee who 'hunt' discarded items for their creations. Lee appreciates the history of each item, the importance of their story and the choice of his materials also reduce costs.

'Ideas'

Cynthia Raffoul said that you shouldn't ask where ideas come from when asked for the origin of her designs. The mind is a tortuous maze, and inspiration cannot be scientifically explained. Although the creative thought's uniqueness is un-debatable, the discussion revealed two major yet opposite trends in the attitude each creative had towards his/her work.

On one hand Rapid Manufactory, looks for the easiest, cheapest, most precise way of obtaining a well thought-of object, and on the other Brut Atelier, working with a limited budget and amount of tools, emphasises the gradual making of an object and the beauty of

its flaws.

For Sarah, being hands-on is crucial for the students of Creative Space Beirut, as it nurtures creativity. Constraints (physical or financial) push the artist to evolve and progress continuously while 'shortcuts', as attractive as they can be, are not necessarily beneficial. In the end, even Guillaume recognised the fact that technologies and machines also interfered with producing objects as once printed they sometimes differ from the imagined/planned ones. Whether the concept is fixed or in motion Sarah resumed that creating is individual journey for everyone.

The talk attracted participants from various backgrounds: students in architecture, design or fashion, aspiring entrepreneurs; and other from different backgrounds such as two young psychomotor therapists interested in the neighbourhood's art scene, or a neighbourhood bar-hopper who claimed he might as well come for the talk since he was coming to the neighbourhood to drink anyway.

Comments and phone numbers were exchanged as the discussion continued even after the talk was over, enabling artists to better explain their goals and methods to those who were interested. This privileged interaction highlighted a multiplicity of profiles among ACDs as well as among the audience.

Student Architecture Exhibition

As part of the 'In Mar Mikhael' event, Gaia-Heritage invited Lebanese Schools of Architecture to exhibit on-going and/or older architectural and urban projects linked to or based in Mar Mikhael. Four schools replied and presented a total of 22 projects spread along the curriculum years. The exhibition took place at Imad Gemayel Architects' (IGA) premises in Mar Mikhael.

American University Of Beirut Third Year Design Studio: Arch 304 Design IV Fall 2013	
Title	Designing for the 3 Es in Mar Mikhael
Instructors	Ms. Hana Alamuddin, Ms. Joy Kanaan, Dr. Robert Saliba
Name of students and titles of projects	<i>The Promenade, A Housing Compound for the Elderly:</i> Talia Fatte: <i>The housing complex:</i> Romy al Sayah <i>Fragments:</i> Yara Rahmeh
Description of Studio	<p>Sustainable Development</p> <p>The neighbourhood of Mar Mikhael is an interesting and vibrant part of Beirut today as it is undergoing rapid change. Mar Mikhael developed in the late nineteenth century with the building of its railway station connecting Beirut to Damascus. It went into decline after the closure of the station in 1976 and became a quiet, mixed residential and commercial neighbourhood. In 2008, with the real estate pressure mounting in Gemayzeh, its low rents and location, Mar Mikhael soon attracted a growing number of artists and designers and became a creative hub in the city. However the neighbourhood was bound to attract the real estate developers also.</p> <p>But Mar Mikhael also extends up to the port with a large mixed residential, infrastructural and industrial area, where the potential is great for an alternative way of thinking about development. Hence the theme of the studio, dealing with the <i>Three Es, Economy, Equity and Ecology</i>, the triple bottom line of sustainable design, is very much at the heart of the issues facing this neighbourhood.</p> <p>The studio supplemented the students' research phase with a series of visiting lecturers and readings that dealt with various aspects of sustainability, its aims and objectives etc.</p> <p>The students then proposed a development scenario with clear strategies for the various aspects of development: Economy, Equity, Ecology.</p> <p>The scenario was then translated at a Block scale on the location most suited to it. Students developed their projects at various levels: programmatically, achieving efficiency through mixed and flexible uses; formally, achieving energy efficiency while responding to issues of ecology and identity.</p>

Academie Libanaise Des Beaux Arts – ALBA Urban Workshop 2013	
Title	URBAN DESIGN. 2013 - 2014. 6TH YEAR IN ARCHITECTURE
Instructors	Imad Gemayel, Jihad Kiame, Nehmat Sfeir
Name of students and titles of projects	<p><i>Reclaiming Beirut Docks:</i> Toufic Dagher, Christilla Gedeon, Marc-Elio Massoud</p> <p><i>Revitalizing Beirut River Outfall:</i> Marlene Bou Mjehed, Mohammad Ajam, Tanya Hayek</p> <p><i>Structural Void:</i> Sarah Aoun, Elie Metni, Maamoun Tebbo, David Abou Jaoude, Mira Kfoury, Nazareth Tovmassian</p>

Academie Libanaise Des Beaux Arts – ALBA Urban Design 2013-2014	
Title	URBAN DESIGN. 2013 - 2014. 6TH YEAR IN ARCHITECTURE
Instructors	Imad Gemayel, Jihad Kiame, Nehmat Sfeir
Name of students and titles of projects	<ul style="list-style-type: none"> • <i>What's Behind the Wall - Redevelopment Possibilities for the Railway Station:</i> Andrea Mouradides, Elie Sammour • <i>Reenergizing the Grid - Medawar District, Potential for a Mixed Land Use:</i> Ghada Cheikh, Sara Temsah • <i>Recreating Urbanistic Connections - main node/ entrance towards Beirut (introducing a new network for public transportation):</i> Ziad Kahale, Nathalie Mounzer • <i>Fouad Boutros Missing Link - Saving urban heritage:</i> Michel Nicodeme, Jean Yazbeck • <i>From a Natural Topography to a Man-Made Skyline:</i> Alain Aoun, Karl Viranian • <i>The Walkable Capillaries - A new pedestrian network:</i> Anthony Abou Naaman, Lea Waked • <i>Jesuit district - Ecological area:</i> Mohammad Agha, Aya Wazzi

Academie Libanaise Des Beaux Arts – ALBA Final Year Project	
Title	URBAN DESIGN. 2013 - 2014. , 7th Year Of Study In Architecture
Instructors	Jihad Kiame
Name of students and titles of projects	<i>Liaison Douce/Soft Commuting Link:</i> Diane Mehanna
Description of Studio	<p>Overrun by Cars, the city offers limited pedestrian infrastructure. The objective of this project is to resolve the issue of pedestrian mobility by intervening on pedestrian friendly multimodal corridors laced with a community-oriented mixed-use program.</p> <p>This urban intervention has the possibility of being replicated on a larger scale throughout the city of Beirut, thus creating a new way of getting around and positively affecting the lives of its citizens. It also introduces the idea of offering a new urban approach in which a community oriented mixed-use architecture is intertwined with its built environment.</p> <p>The rehabilitation of the urban infrastructure and preservation of the existent context helps protect the cultural identity and social cohesion of the built</p>

	<p>environment. An effort was made to reduce the impact of built spaces in favour of open spaces dedicated to outdoor activities.</p> <p>Shifting Priorities from private to public transit and promoting pedestrian mobility, this project aims at changing people's habits in the city.</p> <p>A public/private partnership would be put in place to provide capital for such a project. Local economies would be reinvigorated, and hundreds of jobs created. Increased pedestrian traffic would positively affect local commerce and trade. Decreased traffic and ease of access would have a positive impact on people's health, i.e. increasing productivity and having a positive economic effect in the long run.</p>
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Lebanese American University School of Architecture & design	
Title	DESIGN V, 2014 - 2015
Instructors	Marwan Zouein
Name of students and titles of projects	Ahmad Beydoun
Description of Studio	<p>The studio aims to explore materials and their interaction with the environment by producing an architectural intervention in a terraced site, along a public staircase between Mar Mikhael and Geitaoui. Working on a program for a small Public Library will bring together questions of materiality and requirements of light and privacy with specific solutions in term of circulations.</p> <p>The library symbolizes the human ambition to amass and preserve all the knowledge of the world, the utopia of a totality at hand. In its physical manifestation, it displays the modern rationality trying to tame the knowledge under categories, inventories or parameters of acceptance. It raises questions related to the accessibility to knowledge and how libraries' collections reflect political choices. The library feeds the desire to know, but also the desire to forget.</p> <p>What is a library? Something so vivid and yet so elusive. Something physical and yet conceptual. Container and content. A singular encompassing multitude. Potentially infinite and intrinsically unfinished.</p> <p>Have libraries become obsolete in the digital age? Can we conceive public libraries as something other than a collection of books? When does a library begin and end? The design of the library should be guided by the principles of innovation, creativity, identity, sustainability, functionality and efficiency. Your proposal should take a strong conceptual position about the changing nature of the library as a building type and as a mirror of contemporary culture.</p>

Lebanese American University School of Architecture & design	
Title	DESIGN VII, 2014 – 2015
Instructors	Tarek Zeidan
Name of students and titles of projects	<i>Connecting Armenia Street to the train station - a public & private mixed-use intervention:</i> Nevin Arbid, Natali Barada, Lea Ghazal
Description of Studio	<p>One of the major urban voids in Beirut is that of Mar Mikhael's train station. This once active Lebanese node of transport is now a graveyard site of rusting metal skeletons. In more recent times the ever-sprawling nightlife of Beirut that has overwhelmed the ground floor spaces of Armenia Street has wormed its way into the remnants of the station. Although the highway disconnects the train station from the city on the northern side, where a long wall also draws its boundary, neighbouring buildings and vehicular and pedestrian routes continue the urban fabric of Mar Mikhael on most of the stations south, east and west side edges ensuring its connectivity to its immediate context.</p> <p>The studio suggests an intervention on a site situated between Armenia Street and the southern side of the train station. The initial stages of the students' study included analysis of the surrounding massing, historical morphology of the site and its context as well as an outline of the current infrastructure followed by identifying the potential needs of the neighbourhood. Additional analysis referred to several existing studies and proposals for the area. The goal was to suggest a mixed-use program that would engage the public and private in a singular project.</p> <p>Most proposals looked at reclaiming a region that has been forced down a path of boisterous night life social disparity, somewhat diverging sharply from the cultural and historical layers that have so far defined the areas social, economic and architectural evolution.</p> <p>Analysing such site included: Studying the urban voids between the buildings in which several activities are held: stairs, courtyards, and alleyways; Revitalizing and reactivating the area by creating a public transportation hub; Continuing the pedestrian activity of the area inside the project; Recreating the informality in the area's urban voids; Developing a strategy on the site to filter people from Mar Mikhael through the project towards the train station; Re-establishing the site as a node.</p>

Lebanese American University School of Architecture & design	
Title	DESIGN VII, 2014 - 2015
Instructors	Rana Samara Jubayli
Name of students and titles of projects	<i>The Startup:</i> Elias (El) Hage <i>The Incubator:</i> Shady Waked
Description of Studio	<p>A mixed-use cultural intervention in Medawar</p> <p>The intent of this studio was to open the discourse on the sustainable intervention in an urban context, building on the approach of mixed-use development as an economically, environmentally and socially viable and feasible design agenda.</p> <p>After a comprehensive site analysis of the Medawar area, three sites were selected for an architectural intervention of at least 3,500sqm in addition to an outdoor area of 1,500sqm. The three sites, though comparable in scale and varying between 4,000sqm and 5,000sqm, each had a specific urban condition; the inwards site</p>

	<p>opposite the public garden, and two peripheral edge sites one at the tip of Medawar towards Beirut and the other at the opposite tip towards the Beirut River. The intervention on these three sites, seen as simultaneously developed, acted like three poles or nodes to invigorate Medawar.</p> <p>Building on public domain intents to revitalize Medawar through a cultural agenda, and within these site conditions and variations, each of the twenty students developed a cultural statement defining their own understanding of culture. This was reflected in a detailed mixed-use cultural facility programme, where the mixing of the uses was left to the discretion of each student.</p> <p>Two of the studio projects, specifically looked back to reconnect this lost district of Medawar to its successor Mar Mikhael, rather than addressing sea bound. "The Progress of Culture" was touched upon with regards to Mar Mikhael as a healthy city-strip boiling with cultural exchange. With both plots located in proximity to the Charles Helou highway, a decision was taken to depress this infrastructure as an initial step to physically knit back, acting at three levels: to heighten the quality of a depressed open-air highway space, to allow the freedom of multiple pedestrian, vehicular, or even green bridges, and to reveal and remind the country and its city that reuniting is another story back in itself.</p>
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Lebanese American University School of Architecture & design	
Title	DESIGN IX, 2014 - 2015
Instructors	Rachid Chamoun
Name of students and titles of projects	<i>Rita Zeinoun, Sally Saliba, Lydia Koberssi, Tony Wehbe</i>
Description of Studio	<p>Adaptive-Reuse Artist Community</p> <p>This studio examines Waterfront Cities along the coast of Lebanon to include: The Port Cities of Tripoli, Byblos, Beirut, Sidon and Tyre as a basis for the Design IX projects. Students work in groups to study a selected city.</p> <p>The studio concentrates in its first phase on research related to selected zones, which takes into account the architectural and urban parameters in addition to the outside parameters that often are ignored or overlooked by architects. This leads to the development of a comprehensive analysis subjected to continuous and constant critical evaluation, leading to the elaboration of site-specific master-plans/ interventions that actually take into account the research results.</p> <p>The analysis looks at the architectural, urban, social, economic, and other parameters that determine or explain the prevailing conditions in this zone, as a prelude to the development of strategies that resolve problematic issues that exist at the general level of the district.</p> <p>Relations between city and port have suffered many vicissitudes over time. Historically you can define a direct relationship between the city and its port, as a genetic reason to understand the different periods of development experienced both entities.</p>

Lebanese University Faculty of Fine Arts II	
Title	DESIGN IX, 2014 - 2015
Instructors	Jean Yasmine, Nada Chabt
Name of students and titles of projects	<i>Priscilla Fahd: "Design Hub for Furniture"</i>
Description of Studio	<p>The project is a design hub for furniture intended as a platform of interaction between designers and craftsmen in the service of creation. The location was set in Mar Mikhael facing the old train station as an expansion of the art gallery axis from Saifi towards Mar Mikhael. The course of the project started at the 'macro level' descending progressively into the "micro level" as follows: Theme, country, city, environment, district; each of which had their issues highlighted.</p> <p>The theme treats the ambiguity of the term "Design" and lists its components: Art, Crafts and Industry and the relationship between them. The Design Industry in Lebanon is practically inexistent and lacks support from the government. Other issues are the scarcity of local material and the emigration of the artistic talent.</p> <p>The concept is to create an architectural patchwork connecting artists and craftspeople from different cultures to discuss and implement the "Creative Process". This patchwork is concretized by the use of the double skin that envelops the project. The significant functions stand out as volumes from the skin. The grid of the patchwork is modular and it evokes the industrial spirit.</p>

Lebanese University Faculty of Fine Arts II	
Title	DESIGN IX, 2014 - 2015
Instructors	Jean Yasmine, Roland Mitri
Name of students and titles of projects	<i>Adaptive reuse of the Grande Brasserie du Levant: Sandrine Melki</i>
Description of Studio	<p>Mar Mikhael is in constant change and permanent decline and regeneration. A cluster of artists who have recently moved into the neighbourhood instigated the revival process this time. The bohemian allure of the neighbourhood, its traditional architecture and informal stairs and passages add to its attraction and increase its desirability among artists and young professionals.</p> <p>The upheaval process that quickly took over the neighbourhood also attracted real estate developers wanting to capitalize on arts and culture. By promoting the neighbourhood as upcoming and trendy they are contributing to population displacement and gentrification. In order to channel this gentrification and limit its negative effects, one had to have recourse to the initial catalyst: Art.</p> <p>The Project proposes to transform the « Grande Brasserie du Levant » into a « Centre for the Creative Industries ». The abandoned brewery, discreetly situated off the main street of Mar Mikhael, embodies the industrial past of the neighbourhood and projects its future possibilities.</p> <p>The project has two main themes: Crafts and visual and plastic arts working in synergy. But it is primarily a centre that focuses on learning and research.</p> <p>The Centre also offers living spaces for young artists who want to dedicate their careers to Art. The brewery, as an architectural object, will also be regenerated through a set of new features and functions.</p>

Mar Mikhael Fieldwork ¹

The outcomes of the SWOT conference (July 2014) and the socio-economic study of Mar Mikhael revealed the necessity to continue to assimilate the neighbourhood's unique context through further fieldwork in order to develop adapted regeneration strategies.²

Previous research showed that Mar Mikhael presents a mixed neighbourhood that is comprised of:

- Residents who have been living in the neighbourhood for many years – a majority
- Artists, craftsmen and designers that started settling in the neighbourhood in 2007
- A younger population that has arrived in the neighbourhood in recent years

The main purpose of a new phase of fieldwork in Mar Mikhael was to gain insight on its residents' background, way of life, needs and aspirations. The quantitative research carried out by Liliane Barakat and Nizar Hariri in the socio-economic study was to be complemented by qualitative research based on observation and interviews. This qualitative approach aimed at gathering more specific information in relation to the residents' lifestyle, habits and preferences, the final aim being to adapt the urban intervention to all the neighbourhood's residents.

The methodology adopted was to informally investigate the neighbourhood through walks and meetings with residents and shopkeepers met in the streets. One person led to another, and sometimes several people at once shared their concerns, feelings, and memories of the neighbourhood. The socio-economic study had marked Mar Mikhael with an ageing population, a pattern confirmed by this research.

Most of the interviewed residents were elderly, whose children had moved out of the neighbourhood for various reasons: emigration, lack of suitable living accommodation, rent inflation, neighbourhood disturbances such as the noise pollution from nocturnal activities among other reasons.

Main Observations from Local Residents

1. Disturbance to Traditional Way of Life

The emergence of bars and restaurants created a disturbance in the lifestyle the residents were used to. The residents complained about the noise, the lack of respect demonstrated by valets parking, and the way they monopolise the parking spots and sidewalks. They also

¹ See Annex 1

² GAIA-heritage, Buccianti-Barakat L., Hariri N., Raad A., Yazigi S., (Sept 2014). Mar Mikhael SWOT Report: <http://gaiaheritage.com/project/enpi-cbc-med-medneta-project/>.

mentioned a rise in street violence, which they associated to the high levels of alcohol. The residents claimed they didn't recognize their neighbourhood anymore, due to the rapid changes it is subject to.

2. Disturbance of Traditional Businesses

New businesses, mostly bars and restaurants, are taking advantage of the increased attraction of the district to replace garages and grocery shops that have been there for many years and therefore increase the rents. The residents do not condemn this new lifestyle, but complain about the disruption it causes. Indeed, had there been laws and regulations to create a balance and respect their lifestyles, they would not be as vexed. Residents feel helpless in the face of corruption where actions of disturbance to the neighbourhood go unpunished. A Mar Mikhael landmark, the train station, which was one of the only "green" spaces where children went to play, has been privatised and transformed into a glamorous high-end bar.

3. Living Conditions and Urban Fabric

Most of the elderly residents live in modest conditions, and pay very low rents. The new rent law presents a real threat to them for they could in no way meet the expected increased prices. Moreover, the new high-rise projects have disfigured the neighbourhood they used to know. For instance, the Massaad Stairs that are used by many residents to link the Geitawi area to Armenia Street, could have been destroyed to make way for an entrance to the new luxurious building that is being built nearby, had it not been for the mobilization of dozens of residents and activists who demonstrated against it and appealed to the government to protect it. The children of many of these residents have often lost interest in the neighbourhood, which suggests that they are likely to sell their parents' houses or end their rent contracts once the law is ratified. This will result in new ownership and increase the likelihood of developers transforming the houses in newer, more profitable dwellings.

4. Elderly Residents' Needs and the Local Parish

It is clear that the residents need assistance to meet their basic needs. One example is a very old woman who can barely walk to church. She lives in dire conditions and is registered with one of the local Akhawiyyeh that help her with her handicapped son. This demonstrates a sense of solidarity amongst the residents of the neighbourhood, and especially amongst the Mar Mikhael parish members. Indeed, most of the regular mass attendants are members of the different sub-communities that are organized around the parish. Some examples are:

- Akhawiyyet Al Habal Bila Danas
- Akhawiyyat Qalb Yasou'
- Akhawiyyat Sainte Therese

- Al 7arake Al Mariamyne Al Rassoulyye
- Akhawiyat Chabibat Mar Mikhael Al Rassouliya (adolescents aged 15 +)
- Talai' Iqlim Beirut (kids aged 10-14)
- Al Fursan (little kids aged 5-9)

The church's community is very united, and its groups all work towards improving the members' wellbeing and helping each other through different activities. For example, fundraising events are organised to fund the children's summer camps, and a lunch entitled "ghada al mahabbah" (a getting together lunch) takes place on both Christmas and Easter and invites deprived people from Mar Mikhael to share a full meal on these occasions that usually bring people and families together.

The different groups meet on a regular basis and discuss several subjects related to faith and to the neighbourhood. These groups often help people in need and bring them moral and material support. Such groups are extremely important and helpful for their members who are often jobless women of a certain age. The groups allow them to be active and feel useful, distract them and help them make friends.

The church is a central hub for the neighbourhood but also attracts people from outside Mar Mikhael. Many who grew up in Mar Mikhael and have moved away still come to the church with their children. The young "shabibeh" tell their friends about their activities and convince others to join them and become part of their group. The "shabibeh", who are in their late teens and early 20s, schedule their meetings on Friday nights, despite the end-of-week fatigue, preferring this activity to going out early. These young people were strikingly mature, responsible and aware of the world around them. They also evolve in a hierarchal system, whereby the eldest take care of the younger group etc. This dynamic seems to be very beneficial in the context of Mar Mikhael in light of the ageing population which needs the younger generation to support them. These young people bring positive energy and youth to the church, which is quite rare nowadays. It is actually for this reason mainly that the Talae' were chosen for the Design For Change project.

5. The Rural Way of Life in Mar Mikhael

The central role played by the Mar Mikhael church is quite indicative of the “village” feel the residents talk about and take pride in. Indeed, when asked what characterises the neighbourhood, people would almost unanimously answer that it is the many ways Mar Mikhael looks and feels like a village: the small houses, built in a unorganized manner next to each another, the narrow pathways and stairs linking the streets, the way people all know each other and talk together from one balcony to another, the simplicity of lifestyles, the availability of most of what they need at a walking distance (butcher, grocery store, etc.), the traditions such as that of “Eid el Sayde” (the Assumption of Mary) which gathered neighbours around a big feast where they danced and celebrated, etc.

This is of course threatened by the changes in the population structure, by high buildings replacing small houses, and small shops being transformed into bars or designers’ shops. Even in the modest areas that have not been touched by these changes yet, one shop owner said that some people prefer to rent their houses to foreign workers (Sudanese, Ethiopians, etc.) who are sure to pay the rent as they usually live in groups and can thus afford the rent since they split it. They think this is simpler than renting to Lebanese, who are more prone to complaining about their economic situation and try to avoid paying the rent. This is reflective of the financial situation of the residents of Mar Mikhael. A grocery shop owner, who has been a resident for over 50 years said that everyone is struggling to make ends meet and that people mostly buy basic food products such as bread. There is, in general, a feeling of weariness amongst the residents who are primarily concerned with their own needs and survival.

6. Mar Mikhael’s Stakeholders

The ‘Mokhtara’³ of Mar Mikhael, Mrs Nelly Tabet, was contacted to gather an objective point on the neighbourhood from someone closely involved with the residents. She confirmed the observations during the field visits and was quite pessimistic about the conditions and mind-sets of the residents, describing them as depressed and downcast.

The Mokhtara explained that she had tried to organize a free itinerant clinic for the residents to take some basic health tests, but when she discussed it with the priest, he told her that this had already been done and that very few people expressed interest or showed up. The general atmosphere is quite sad and the residents don’t even get enthusiastic about initiatives that could do them good and improve their lives. She had also tried establishing a free library in an old unused building, but faced many problems with the government, and had to abandon this idea

³ District elected civil officer.

Public Urban Talks

The meeting took place on Saturday 17th January 2015, at 10:30am. The first panel guests were Architects and Urban Planners Abdul Halim Jabre & Serge Yazigi and Mrs. Liliane Barakat (Geographer). Joined for the second panel by M.P. Ghassan Moukheiber, Guillaume Boudisseau from RAMCO Real Estate company, Urban Planner Leon Telvizian and the Mokhtara⁴ of Mar Mikhael.

The panels raised the following issues:

1- Why did the event fail to attract a larger audience? What is causing the lack of interest of the inhabitants of the neighbourhood and artists alike?

(L.B.) Period of exams for University students, the choice of the gathering space (more of a youth space than a traditional one) does not appeal to the inhabitants; they might have been more interested if the event took place in the church hall.

(A.H.J.) detachment of the local community is an indicator of rupture between discourse and practice.

2- Three populations share the space of the neighbourhood: the old residents, the newcomers and the creative industry. These distinct groups coexist but do not interact.

Demographic profile of the neighbourhood:

Results of the survey (random sample, 286 households)

- Aging population: 70% >40 years
- Oldest nucleus of the neighbourhood is found around the train station, and was established in the 1930s, following the Armenian population displacement from Qaranatina towards Bourj Hammoud and Mar Mikhael.
- 50% of the inhabitants were born in the neighbourhood.
- Poor population running small-scale businesses and crafts.
- 45% old tenants paying 400-600\$/Year, for medium size apartments 100-150sqm
- 25% old tenants paying <500\$/Year, for medium size apartments 100-150sqm

(L.B.) starting 2006, the arrival of the 'creative class' in Mar Mikhael with their new social practices and social networks started to unsettle the daily life of the neighbourhood.

(G.Z.) discussing the economic model of nightlife:

- Start with a temporary permit upon which they secure a low interest fund.
- Pubs open next to each other to profit from exposure to clients.
- Progressively the neighbourhood becomes unbearable.
- Speed of change (rise and fall) 4-6 years

⁴ Local elected civil officer

There is an urban governance issue between the use value of the inhabitants (how do I use the city) and the real estate developers' interest (immediate return on investment)

(S.Y.) 'Hurricane destroying the central nucleus of the city in the instant return policy'

3- Who is responsible of bad practices in public spaces of the neighbourhood leading to their abandonment?

(A.H.J.) there are 5 components to public space in Mar Mikhael:

- **The street:** congestion and misuse of the space of the streets. The lack of a national urban mobility policy leading to a heavy reliance on private cars. The current approach of both the municipality of Beirut and the CDR is to build more roads and highways to alleviate traffic while in fact a better public space management is required to solve the problem.
- **The Sidewalk:** is no longer a public domain, Valet parking operators and night life are occupying it.
- **The Stairs:** are shared private domains except for the Vendome Stairs, which are Public and the Masaad Stairs that was recently listed by the MoC.
- **The Train Station:** the land occupied by the train station is a public land that is being rented for private investments. It should be reclaimed for public use.
- **The 'Fouad Boutros Highway':** traffic is a management issue and cutting obsolete highways in the urban fabric won't solve the congestion problem.

4- Expanding the scope of the project, Mar Mikhael should be considered an integral link between Gemmayzé, a central quarter, and Bourj Hammoud in the immediate suburb of Beirut.

(S.Y.) a link between Gemmayzé, Mar Mikhael and Bourj Hammoud should be considered for its economic potential and capability of reviving businesses in central Beirut. The three neighbourhoods present complementary typologies (stairs, pedestrian passages, etc.) creating interesting links.

Such project should involve the public sector, the residents of the three neighbourhoods and the developers.

This was followed by a brief discussion about the port, its economic activity and the role it could potentially play in reviving Medawar district and Beirut city.

5- Potential of the MEDNETA project, formulation of a proposal.

The MEDNATA project generates a database about Mar Mikhael which can be used by the public or more specifically by professional and academic experts in developing design and policy solutions to prominent problems.

A bottom-up approach should be adopted in developing the scope of work; change must start at the neighbourhood level instead of city planning. The project should also look for methods to engage the residents of the area.

End of first panel.

6- Legal framework for the new law on rent

(G.M.) In the absence of a national housing policy the current committee studying the new law on rent sets the legal framework for action. Three legislative axes are considered:

- The law on rent
- The law on leasing
- Tax benefits that encourages development

The public and legal pressure takes into account solely the new law on rent and fails to adopt a more comprehensive approach towards housing policies.

7- The impact of the new rent law on Mar Mikhael

The main concern for most of the residents is forced evictions should this new law be implemented.

(G.M.) Process of implementation of the new law on rent:

- Gradual increase in rent prices (15% for 4 years, 20% for 2 years followed by a free contract for 3 years)
- Property assessment in order to establish a rental value (3-5%)
- Establish a fund to support the residents who cannot afford price increase.

Advantages:

- Put properties back on the market
- Enhance and promote housing co-operatives within a public-private partnership

(A.H.J.) provide developers with incentives to built affordable housing. Integrate a diversity of apartment sizes and standards in new development projects to encourage social mixity.

8- Improving real estate practices in Beirut

The new law on rent cannot solve the real estate market problem in Lebanon on its own. Efforts to preserve traditional neighbourhoods and encourage mixity of living should address the zoning laws in effect as well as issues of accessibility and management of public spaces.

Another pressing issue to address is the fast selling of residential buildings usually occupied by old renters. Real estate developers, who have shown interest in this neighbourhood, are buying built lands due to the scarcity of vacant lots. Owners who have been collecting old rents for more than 20 years now (since before 1992) find it more profitable to sell, especially that the developers take it upon them to pay the eviction taxes.

Guillaume Boudisseau argued that this change would not occur if people were not willing to sell in the first place. He cited the example of AYA Tower, a residential project that occupies the lot where cinema Vendome used to be. He indicated that the blame for the loss of this valuable and traditional building should be on the owner of the land who sold it and not the Hariri Family behind HAR Properties who developed the project.

According to Jaber, the existing relation between owners and tenants on one hand and owners and developers on the other should extend to encompass a direct link between tenants and developers. Televizian further talked about the neo-capitalist system by which the city operates. An economic model that is causing the displacement of the lower classes from Beirut city and their replacement with an up-and-coming population of wealthy expats and investors.

A healthier approach to promoting new and trendy neighbourhoods is required in order to sustain their desirability on the long term, and not provoke wave of displacement in the near future.

Meeting at the Mokhtara's Office

The meeting took place on Friday 23rd January at 3:30pm and was attended by Georges Zouain and Maria Mounzer of Gaia Heritage, Liliane Barakat, Leon Televizian and Aline Raad.

The following issues were raised and possible solutions were discussed:

- **The lack of public spaces in general and spaces that could accommodate elders and families in particular.**

Possible empty lots that could be transformed into public squares or gardens, to welcome the neighbourhoods' residents and families, include the lot owned by the railway administration, which is now used as a parking space for buses.

To acquire this land and transform it into a public space, the help of the municipality of Beirut and the Governor is required.

- **The necessity to create a public institute that could attract the younger generation to the neighbourhood instead of the current leisurely attractions.**

An all-encompassing multimedia-library was proposed to be housed in the Pink House on the opposite side of the Charles Helou Highway. This location could profit from the existing pedestrian bridge, but it risks of failing to attract enough visitors due to its off-centre location.

The Mokhtara also suggested that one of the many abandoned houses in the district could be expropriated by the municipality and could eventually house such an institute.

- **The problem of population displacement, which is accelerating due to the increase in rent prices, the changing aspect of the neighbourhood and the forced evictions.**

This issue, raised in the discussion panels, is complex and requires governmental intervention and reform at the city master plan level. Gaia-heritage proposed to push for some legislation that could put the area under protection by freezing constructions permits or adding more restrictions on obtaining new ones.

The meeting took less than an hour and concluded to the urgency of the matter and the need for a governmental intervention as well as collaboration between the parties involved: the local population, the newcomers and the real estate developers.

Urban Tours

Urban Tours were held Saturday 17th January at 2:30pm, Sunday 18th January at 11:00am and Wednesday 21st January for the Press. Registration took place through www.ihjoz.com/inmarmikhael and the tours were given in English, French and Arabic. These tours were organized with the knowledgeable help of Liliane Barakat, Professor of Geography at Saint Joseph University and with contributions by Cyril Kallab, Cherine Karam and Diala Lteif.

The neighbourhood walks, guided by project personnel, led five groups of 20 people each through the streets of Mar Mikhael introducing them to important landmarks, its unique atmosphere and the place's different faces and histories: Armenian origins, ACD clusters and various neighbourhood stories.

A summary of the places visited and anecdotes presented throughout the tour is given below.

History

The region of Mar Mikhael is situated on the outskirts of Beirut. It used to be a rural area. Photos from the late 19th show rural scenery, with few sharecropping houses at the base of the hill. Mar Mikhael Church was just in the middle of this green landscape.

At first the area was a "transition zone", connecting the neighbouring hills to the coast. From the early 1900s, Mar Mikhael began accommodating a large number of Armenian refugees fleeing from Turkey. They settled first in a camp in Medawar in Qarantina, then relocated to neighbouring areas such as Badawi Street in Mar Mikhael and Karm-el-Zeitoun in Achrafieh. Mar Mikhael was in fact one of the very first Armenian quarters of Beirut, even before Bourj Hammoud.

Stop 1: EDL

Électricité du Liban (EDL) is the administration central building of the public electricity authority. Founded in 1954, it controls today about 90% of the country's electric production, transport and distribution. Architect Pierre Neema designed it. Largely inspired by the International Style (for example through the use of sun-proof panels): the EDL embodied a rising 'Third World'. Its architecture as much as its sector (electricity) were both symbols of Lebanon's modernity.

Architectural typology: contemporary architecture conceived by Lebanese and international architects, such as Jean-Marc Bonfils, Bernard Khoury, Accent Design and SOA coexist alongside buildings from the French mandate and early 20th century.

Stop 2: Tobaggi Garden

The Tobaggi Family privately owns this garden. It is the largest green space in the neighbourhood, and one of the biggest empty lots in Beirut. If the Fouad Boutros road extension project⁵ were to be completed, the garden and surrounding houses (except the renovated one) would be demolished.

The visitors of the Saturday Tour were able to meet Mr. Tobaggi who showed the attendants around his garden and recounted the history of the place as well as the possible threats it faced.

Stop 3: Masaad Stairs

According to the locals, Masaad stairs is 100 years old. It is a main axis of the neighbourhood, connecting Armenia Street to the top of Achrafieh hill.

Real estate developers, who are currently building the towers that can be observed in the background, wanted to destroy and replace the stairs with a road leading to the new building's parking lots. Mobilisation by Save Beirut Heritage and Achrafieh Stairs in January 2014, was successful in halting the process.

While walking down Armenia Street, there are various examples of Wikalat. The Wikalat are investment properties with business premises on the ground floor and apartments on the upper floors. An indoor staircase replaces the old houses' open stairs. This typology was popular until the 50s and then abandoned for more profitable forms based on international standards: uniform facades were cheaper and it was easier to build extra floors if needed.

As a result, buildings from the 1950s evolved spontaneously around the Wikalat and Mar Mikhael now presents mixed-use patterns of residences that combine residential, commercial and leisure activities.

Stop 4: Pharaon Street

Mar Mikhael used to be a bourgeois Armenian neighbourhood, a quiet and residential district with garages and typical Lebanese and Armenian popular eateries. The reputed *Internazionale* (first bar to open along Armenia Street) used to be the garage of Joseph Televizian, who left Alexandretta in 1945. He first worked as a plumber and then opened his garage when cars started becoming popular.

Mar Mikhael started changing in 2006. It became the new heart of Beirut's creative force: designers, stylists and architectural firms started opening in Pharaon Street.

⁵ The Fouad Boutros project is an urban boulevard linking the adjacent Achrafieh district to the Charles Helou highway. The project is controversial because it cuts through the traditional urban fabric of Mar Mikhael and because it was activated by the Municipality of Beirut based on a 50 years old decree.

The community of Artist Craftsmen and Designers (ACDs) increased rapidly in the neighbourhood, bringing in its wake an important number of nightlife leisure activities, bars and restaurant and, more worryingly, new large scale real estate development projects.

This led to a noticeable transformation of the urban pattern and new challenges for the neighbourhood. As the neighbourhood gained in attractiveness, renting prices surged, forcing some ACDs to consider relocating towards regions with cheaper rent.

The neighbourhood is well known for its traditional buildings. These originated from the era of the French mandate (characterised by large balconies and a ground floor common hall).

Stop 5: Church and Theatre

First built in 1855, the Mar Mikhael Church gave the neighbourhood its name. It is the central meeting point for the neighbourhood residents who take part in many activities centred here: processions, neighbourhood rituals etc.

The church was destroyed and rebuilt many times. The current building dates back from 1972, but its cemetery is characteristic of old Lebanese churches.

Maroun Naccache is believed to have introduced Western Theatre in Lebanon. Théâtre Maroun Naccache's first performance was held in 1848 in his house in Gemmayze: it was an open version of Molière's 'L'Avare', entirely sang in Lebanese, following the Maqams' traditional patterns. A proper theatre was built a year later in Gemmayze. Following Naccache's death in 1855, theatre « Maroun Naccache » was then turned into the Terra Santa Church and relocated in Mar Mikhael.

Stop 6: Railway Station

Inaugurated in 1895, the station established a direct connection to Damascus, Tripoli, Saïda and beyond through Syria and Turkey to Europe.

It is now unused, waiting for the possible reopening of railway services and occasionally rented by the leisure industry: a night-club, the "B018" established a high-end bar this summer and Uberhaus now runs a nightclub inside what used to be Mar Mikhael's bus station.

Optional Stop 6b: Cave

"Magharat Saydet el Bzeiz" is a holy cave nested in the neighbourhood, and the home of a sacred relic: it is said that the Virgin Mary made an apparition here and left her veil. She also healed many mothers who had trouble breastfeeding their new-born children, which gave the cave its name.

Stop 7: Cinema Vendome and Stairs

The Cinema Vendome was a meeting point in the neighbourhood for all. It used to be as important as public spaces, however it went bankrupt with the advent of televisions and VCR players.

Although officially named Jaara Staircase (from the name of the family that built it), the adjacent stairs are commonly referred to as Escaliers Vendome. It is the venue of an annual festival created by Collective Kahraba, a collective of young artists that rents apartments on these stairs and involves the residents into the conception and execution of the festival (see fresco).

Even when the residents are not directly involved into the conception, the resulting installations are always designed for them: a bench, designed by Christian Zahr, is perfectly situated for older neighbours to take a break while going up the long staircase.

Stop 8: Brasserie du Levant

This stop marks the beginning of an area called Badawi, the lower-class part of Mar Mikhael where most warehouses were located.

“La Grande Brasserie du Levant” is a symbol of Mar Mikhael’s industrial past. Established by the Gellad brothers in 1932, it was the first brewery in the country and produced the famous Laziza beer. Reaching its golden age in the 60s, the advent of the civil war and increasing foreign competition eventually pushed it out of business in 1995. Until 2003, a private entrepreneur rented the building in order to produce hard liquor with little success. The brewery then finally closed its doors. In 2008, the building was on the verge of being sold but remains unused due to financial issues and disputes with a potential buyer; the owners have now won their case in court.

During the war, as the neighbourhood faced severe water shortages, the brewery turned its large underground tanks into water suppliers. As a result, queues as long as 500 people assembled daily in front of the brewery. Firemen would eventually come to fill up their tanks.

Many locals miss the time when the brewery, despite its smell and hectic activity, brought life and jobs to the neighbourhood. The nearby stairs act as a public space connecting and uniting the area, thereby creating a rural like way of life. They are usually privately owned, as they belong to the plots located along the stairs. Real estate developers are trying to buy these plots in order to build towers, which will destroy the stairs.

Concluding Remarks

The tours have been in high demand and were effective in raising awareness about the different hidden faces of Mar Mikhael as well as the transformations that are occurring in the neighbourhood. Many of the visitors suggested the tours be organized on a regular basis, to allow people to learn more about their city and its neighbourhoods.

Some suggested the Ministry of Tourism should be involved in their organisation. Others believed that these tours would increase public awareness of Mar Mikhael's characteristics and thus foster public action to protect the heritage of similar traditional neighbourhoods. Minister of Culture Raymond Araygi's protection of the Masaad stairs is a good example of the type of initiatives that are needed and should be implemented to preserve the remaining traditional neighbourhoods in Beirut.

Design for Change Report

Introduction

Design for Change (DFC) is a program focused on children and youth aged between 8 and 18 years old. It is a tool that helps formulate project ideas that stem from a particular problem, and implement them in order to address the issues raised. Applied in more than 30 countries, DFC was recently launched in Lebanon, where its representative Mrs. Nada Beainy had undergone special training to be in charge of DFC projects in the country.

Through the planning of the event, it was decided to initiate this program with children in Mar Mikhael. After careful consideration of local organizations in the neighbourhood, the Tala'eh, a youth group of the Mar Mikhael Church aged between 18 and 25, was identified as the perfect target group. The Tala'eh are very dynamic, aware of their environment, and are already working together in Mar Mikhael.

Upon agreement to participate, Design for Change Lebanon trained Ms. Gaëlle Mattar chosen to be their supervisor since the group had to be guided by an older person who would help them stay on track and serve as a link between them and DFC.

The first sessions were aimed at familiarizing the group of 8 youths with the DFC methodology to break the ice, get them to start working on the project and brainstorm. After discussing several options, they finally decided to work on the issue of empty beer bottles left on the sidewalks at the end of the night. The idea and process were presented during the In Mar Mikhael event, on the last day of Toolbox, in the presence of workshop participants and different project partners. They are now working on the implementation of their solution, which will consist of finding ways to recycle the leftover beer bottles. Nada and Gaëlle will then follow-up and make sure everything goes as planned.

Summary of Proceedings

Ms. Mattar followed a private training on the 23rd of December 2014 at 10:00 am for two and a half hours in Mansourieh, Lebanon, at the DFC offices.

The objective was to give Ms. Mattar the necessary tools and working methods to be able to implement the DFC approach within the younger group in the church, aged between 13 and 17 years old.

The Design for Change process is made up of 4 main steps:

- To **FEEL**: Map the environment, identify the main problems and vote for the one challenge to address, investigate the situation on the field and interview stakeholders.

- To **IMAGINE**: Brainstorm on the best scenario.
- To **DO**: Lay out a plan and implement it.
- To **SHARE**: share the project and results with the local community, newspapers and if the opportunity arises with the international community.

The outline of the training content is as follows:

The story of DFC

Learning to know each other: team building activities. Many of these techniques have been used by other DFC Partners and have proven useful in teaching collaboration, listening, self-esteem, critical thinking, empathy and other main 21st century skills.

What is Design Thinking

The backpack exercise: a practical introduction to the design thinking methodology.

How to implement DFC:

a) Preparing the classroom setting, and b) presenting in detail the four phases of the DFC approach.

Ms. Mattar met with her students for DFC on the following dates: **27th December 2014, 9th January and 17th January 2015.**

The objectives discussed with Ms. Mattar were the following for the three sessions and included only the FEEL stage:

	Activities	Time required	Where
Week 1	Be a cartographer - map your world	40 min	In the church
	Identify-Discuss-vote	40 min	In the church
Week 2	Be a detective	40 min	Out of the church
	Be a reporter	40 min	In the church
Week 3	Interview - findings - wrapping up	80 min	Out of the church

Below is a description of the three sessions:

Date	Content	Number of participant	Duration	Presence of DFC
27-12-14	Team building games and a detailed introduction to the DFC approach	8	3 hours	No
09-01-15	First attempt at identifying hot spots in Mar Mikhael. The main problems perceived were: lack of aesthetics in many parts of Mar Mikhael and presence of waste on the street. Before the next session a member of the group contacted Zero Waste Act and Sukleen for further information on the issue of waste and recycling.	7	1 hour	No
17-01-15	Each member did a detailed mapping of the environment that lead to a more thorough identification of problems: lack of green public space, lack of parking space, traffic jam, noise, waste on the street. The group ended up voting to work on waste piling up the streets. They interviewed passers by and pubs' employees regarding waste and recycling.	6	3 hours	Yes

All the sessions took place at the church of Mar Mikhael except on the 9th January because of the low temperatures and humidity in the premises. The students met at one of their peers' house.

List of participants:

- Sarine Khanzadian
- Murielle Mattar
- Karen Saghdasarian
- Angela Saad
- Elsy Chakhtoura
- Tia Yanni
- Joey Demian
- Peter Daou
- Youssef Abou Jaoude
- Joe Nawfal
- Freddy Yanni

Results

The children are still in the process of defining the project; it is therefore too early to assess its successes and failures.

The group was introduced to design thinking for the first time and learnt a lot through the mapping and interviewing activities. Communication skills and critical thinking were developed throughout the process.

There is however room for improvement in the amount of time and effort that is being invested in the project: attendance is irregular, as the number of participants has decreased from the first to the third session. This is mainly due to meetings being scheduled on Saturday morning. There is also a general feeling of powerlessness in front of some issues that the children deemed more important than waste. They let go of traffic issues or green space because in their eyes it would be almost impossible to obtain results if they did follow this path.

DFC offers a toolkit to the children to help them trust step by step that they can change their environment. It is a learning process whereby the challenges set by the youths will become more and more complex through practice.

Toolbox: Workshops for Artists, Craftsmen & Designers

Toolbox workshops were held Thursday 22nd, Friday 23rd and Saturday 24th of January 2015. Registration took place through www.ihjoz.com/inmarmikhael and the workshops were given in English and Arabic.

1. Workshop Definition

Rationale

The survey conducted on Arts, Crafts, and Design (ACD) Industries in the neighbourhood of Mar Mikhael, in the framework of the MEDNETA project, collected the necessary data to identify the needs and expectations of the area's 71 ACDs. It also underlined the various difficulties other artists, craftsmen and designers may have in entering the Lebanese market and pursuing creative entrepreneurship.

The relationship between ACDs and the urban environment was also given consideration. The survey and the SWOT analysis, derived from the 'Creativity and Regeneration in Mar Mikhael's SWOT conference (July 2014), both presented the need to reinforce this relationship in a context where different populations live together but seldom mingle.

The specific needs and expectations of the Mar Mikhael ACDs included the following points:

- Developing communication and commercial strategies, finding solutions to exporting products and participating in exhibitions or fairs;
- Finding loans and funding opportunities, which remain until today beyond the reach of small artists, craftsmen and designers;
- Reinforcing local handicraft as well as dialogue among ACDs. Indeed, as the survey points out, 44.7% mentioned the possibility to work and collaborate with other ACDs as an advantage of the neighbourhood, while the actual degree of collaboration on the ground is very limited;
- Making full use of their location to maximize cooperation and exchange between ACDs.

The analysis of these findings has resulted in a Beirut MEDFORUM workshop focusing on entrepreneurship for Arts, Crafts, and Design with a collaborative and creative approach.

Workshop Objectives

- Support ACDs by providing them with the needed business and entrepreneurial skills, terminology, market penetration, and business sustainability toward better a creative economy⁶ in the area;
- Empower ACDs by exposing them to new technologies and innovative techniques;
- Facilitate collaboration and co-creation between local and international ACDs;
- Develop a strategy for MEDNETA's WP7 based on workshop outcomes: collaboration opportunities with the potential for new product development, product innovation, and marketing.

Expected Outcomes

- Understanding of ACDs of fundamental business and entrepreneurial perspectives relevant to their fields;
- A series of pilot projects co-created by local ACDs that would be executed through the use of new technologies and production techniques;
- A strategy for WP7 and potential collaboration between EU Mediterranean Countries and Mediterranean Partner Country cities (Lebanon, Tunisia, Palestine).

Participant Profile

The workshops were open to all, but participants were strongly encouraged to register in advance through www.ihjoz.com due to a limited number of seats. The workshop, open to all, particularly targeted:

- Artists
- Craftsmen open to product innovation and product prototyping
- Designers of products, interiors, fashion, and accessories
- Freelancers or young designers wishing to build a creative business
- Students and recent graduates

The communication strategy workshop encouraged participants from diverse backgrounds to attend in order to enrich training experience and innovation synergies through a multi-disciplinary approach.

Facilitator Profiles (Annex 2)

⁶ For explanations on the concept of creative industries, see: John Newbigin « The Creative Economy, an Introductory Guide », in Creative and Cultural Economy Series/1, British Council, London, 2010.

2. Overview Of Day 1

'Toolbox' kicked off at the IGA premises with an introduction by Georges Zouain (GAIA-Heritage, Principal) who emphasised the importance of the relationship between the ACDs and the neighbourhood and the social responsibility of creative entrepreneurs. He also highlighted the objectives of the MEDNETA project. Elisabetta Pietrostefani (GAIA-Heritage, project manager), and Vrouyr Joubanian (GAIA-Heritage, consultant) gave an overview of the workshop structure and presented the different topics. They also explained what was expected of the participants in its third and most important day.

The first day of Toolbox exposed the participants to techniques of conception and visualization, as well as to new technologies and alternative materials.

Workshop: Storytelling

With Diala Lteif and Joumana Mattar

Time: 11:00am-1:00pm

Number of participants: 10

Description

What's your story? Whether you are an **artist**, a **craftsman**, a **shop-owner** or a **designer**, you have experienced the need to connect with potential clients and stakeholders over a shared story. Sometimes it's the story of your first big break, or simply describing how you create, but you are constantly attracting and engaging people who resonate with your unique work and creative approach.

During this workshop, we will identify the main elements in your story, uncover your authentic voice and prototype new scenarios. After completing this workshop you will be able to engage your clients in new ways and reach a wider audience.

Workshop: Mind Mapping and Visualization

With Joumana Ibrahim

Time: 2:00pm-4:00pm

Number of participants: 11

Description

You are an **artist**, a **craftsman**, a **shop-owner** or a **designer** and have experienced the need to visualize new business ideas? This interactive workshop will provide you with the tools to concretize these ideas. The session will consist of three activities:

Step 1: Mapping the quantitative information relevant to a new business idea (price, cost, market audience...)

Step 2: How to best present your numbers to potential investors or any other audience

- 10 basic principles of chart and graph design
- Study of 4 types of charts for business plans

Step 3: Pick one chart, create a scenario with dummy numbers, and display the information onto the chart.

Workshop: Make Your Own Material

With Tamara Barrage

Time: 2:00pm-5:00pm

Number of participants: 8

Description

Designers in Lebanon are often restricted to a narrow choice of materials due to the relative shortage of resources and options in the MENA region, which forces them to settle for what's available.

This session aims to push the participants to embrace a more independent approach, whereby they will look to create their own production methods through exploring, mixing and transforming different unconventional materials in order to design their own textures.

Panel Discussion: New Technologies and Open Source Platforms

With Mirko Tattarini, Guillaume Credo, and Halim Choueiri

Moderated by Vrouyr Joubanian

Time: 11:00am-1:00pm

Number of participants: 22

Description

This session will remove doubts from your mind by clarifying what lies behind the broad concept of "new technologies" applied to design and art. From 3D printing to the idea of Open Source, the panellists will discuss the place these technologies hold today in the relation to the creative, his/her work, and the general public. In this context, we will touch upon the idea of universal access of a product's design or blueprint and its redistribution, which, according to the principles of Open Collaboration, is made available to contributors and non-contributors alike for improvements (customization).

Panel Discussion: Alternative Materials

With Gilbert Debs and Guillaume Credo

Moderated by Vrouyr Joubanian

Time: 2:00pm-4:00pm

Number of participants: 23

Description

How do designers choose their materials? This session will introduce different materials that Lebanese designers don't necessarily use or consider using while conceiving a product, in order to broaden designers' perspectives and open new doors for creativity. Panellists will present Corian, a new material – ounovis – by baalcreations, and concrete, to then engage in conversation with participants.

Want to stimulate your creativity? This workshop is for you.

Panel Discussion: What is Contextual Design?

With Pascale Wakim, Annie Tabet, and Marc Baroud

Moderated by Mirko Tattarini

Time: 6:00pm-7:30pm

Number of participants: 20

Description

This panel will discuss and examine what makes a product or a design contextual (Lebanese). Does our culture and heritage play a role during the conception and ideation? Or do we just oriental-wash products once they're done? Does "Lebanese/oriental" sell more?

3. Overview Of Day 2

Day 2 provided participants with the needed entrepreneurial and marketing skills to create their own businesses. A focus on the legislative and financial aspect of creative business was also made.

Workshop: Business Model Generation

With Diala Lteif and Joumana Mattar

Time: 9:00am-11:30am

Number of participants: 7

Description

Creative practitioners navigating the complex world of business interactions, we invite you to rethink the rules by which you navigate the market and leave your marks behind. This workshop intends to introduce a visual tool – the business model canvas– for you to build or

better understand your business model, and therefore identify new opportunities for growth.

Visualization enables to distinguish the founding blocks of your business, define your key activities, resources and partners; as well as adapt your value proposition to your targeted audience. During this 2-hour exercise, you will re-assess the different channels that your business and cost and revenue streams go through. By the end of our session, you will have a new understanding of your business and strategic scenarios for development.

Workshop: Once your Business is Established

With Daniel Abboud

Time: 9:00am-11:30am

Number of participants: 8

Description

You are an experienced artist, designer or shop owner looking to expand your business and wish to develop your local market, expand to a foreign one and bring your business abroad, or you may simply be ready for larger business opportunities. This session will introduce business strategies for creative industries that are already established and wish to grow. By the end of the session, you will have a new understanding of business and strategic scenarios for the development of your creative activity.

Workshop: Branding

With Nathalie Fallaha

Time: 11:30am-1:00pm

Number of participants: 10

Description

You are a brand.

An overview on what it takes to compose a 'brand', this workshop will focus on enabling participants with an idea to conceptualize and articulate their own brand's verbal and visual identity.

Workshop: Intellectual Property – A Design Issue

With Wissam Al Amil

Time: 11:30am-1:00pm

Number of participants: 10

Description

Protecting your designs legally is essential whether you are an illustrator, a furniture designer, a jewellery designer or any other kind of creative person or business. This session will introduce different ways creative individuals or activities can protect their intellectual property according to the Lebanese Law. It will explain Lebanese Copyright laws, Industrial Design's laws, as well as Trademark laws; all of which designers in Lebanon can benefit from. The workshop will be followed by a Q&A session.

Workshop: Marketing for Creative Businesses

With Harris Vassiliadis

Time: 2:00pm-5:30pm

Number of participants: 7

Description

Creative practitioners navigating the complex world of business interactions, we invite you to rethink the way you market your creative ideas! At the source of any successful creative venture is a solid marketing and feasibility study. This workshop will help you construct or refine these strategies for your creative business.

Workshop: Budgets for Successful Creative Businesses

With Racha Abou Chacra

Time: 3:30pm-5:00pm

Number of participants: 10

Description

Creative practitioners navigating the complex world of business interactions, we invite you to rethink the way you budget your creative ventures! At the source of any successful creative activity is a solid and sustainable budget. This workshop will help you learn how to plan and construct a budget for your creative business.

Panel Discussion: Communication, Advertising, and Social Media

With Elia El Khazen, Joumana Ibrahim, and Mirko Tattarini

Time: 2:00pm-3:30pm

Number of participants: 18

Description

Whether you're an artist, a craftsman, a shop-owner or a designer, the real scene is now happening online. Social media and online selling platforms (such as Etsy or Monoqi) are

gaining ground, connecting creative entrepreneurs all over the world regardless of their physical location. In one click, people next door or in Latin America can both browse your profile, get to know your work and tell people around them. This session will explain how mastering online communication tools can provide exposure, network and market opportunities through case studies' analysis and group conversations. Who knows? Your success might lay in the next few clicks...

Talk: Start-up Culture and Entrepreneurship

With Fouad Saade

Time: 3:30pm-5:00pm

Number of participants: 8

Description

The contribution of Entrepreneurship to the economy as a whole is significant. But when you're a furniture, jewellery or graphic designer in Lebanon, the market is small. How do you extend your reach beyond the local market? You need to cross borders and be a born global. But how do you achieve this, bearing in mind that a large proportion of new business ventures usually fail?

This panel discussion will start by addressing these challenges. It will then focus on one of the most important contributing factors to successful business ventures: the start-up team; meaning the attributes of successful start-up teams, team formation, and collaboration within the team.

Talk: Funding Opportunities

With Christian Khalil Attieh

Time: 5:30pm-7:30pm

Number of participants: 15

Description

What are the funding opportunities available for creative start-ups? Kafalat and Banque du Liban representatives will be presenting the financial leverages accessible to creatives and entrepreneurs who wish to start they own business but lack the required funds to do so. You've always wanted to make a living out of your own ideas but never really understood how to materialize your dream? Join this workshop to understand the tools that can make it happen.

4. Overview Of Day 3

Day 3 was the culmination of two days of training. Participants were put into multidisciplinary teams (artists, craftsmen, fashion designers, product designers, architects, economists, etc.) to brainstorm and ideate new product concepts/ideas, collaboratively. The day was carefully designed to make sure teams go through all necessary elements to shape and develop an idea, and present it to a panel of jury members by end of day. The panel would then choose the best idea and respective team will receive support in pushing it further and finding funding opportunities to execute the concept and showcase it in a traveling exhibition starting November 2015.

Members of the jury were: Mirko Tatterini (ISIA, Florence), Marouan Zbidi (ASM, Tunis), Carmen Perez Garcia (Cultur Art IVC+R, Spain), Christian Khalil Attie (Kafalat, Lebanon), Lilian Abou Zeki, Nada Beaini (Design for Change), Pascale Wakim (Carwan Gallery), Georges Zouain (GAIA-Heritage) (see annex 2 for facilitator profiles).

Diala Lteif, Joumana Mattar, and Doreen Toutikian facilitated the day, and the vehicle that drove the day-long process was an exercise called “Design the Box,” used by many facilitators and design thinkers around the world.

Teams were asked to create the physical “box” that sells their idea—whether that idea would ultimately become a tangible product or not. By imagining and designing the different sides of the cube that packaged their idea, the teams made decisions about important features and other aspects of their vision that were more difficult to articulate. The game helps capture the users/residents’ view of a new product/service, but its use didn’t stop there: it helped facilitate many vision-oriented discussions among the different teams and members.

The box was a focusing device: it wrapped up a lot of otherwise intangible information into a nice physical object, prompting decisions along the way. When teams presented or “sold” their boxes to the jury, a number of things came to life, including the natural translation of features into benefits.

Also, it was fun to make.

Below are the detailed steps the teams followed (see annex 3 for the different sides of the box):

Step 1: Welcome + Icebreaker Activity

Step 2: Side A – Empathy Map

Based on a selection of previously gathered quotes from the residents of Mar Mikhael (what they love about Mar Mikhael; what has changed in the last few years; what they think is missing; their perception of the neighbourhood), participants filled the empathy map of a chosen persona. On the flip side, they drew out the ecosystem of that persona. (e.g. Teta Rosanna empathy map, flip: her family, neighbours etc)

Step 3: Side B – Public/Private

Participants were asked to brainstorm what interventions would have a great impact on Teta Rosanna's public interactions as well as her private ones.

Step 4: Side C – Individual Skillsets

Team members were asked to share what each one brings to this project? (Talents, skills, networks, contacts, material, etc.)

Step 5: Side D – Ideation

Knowing their skillsets, participants were asked to identify the opportunities for creation/intervention based on their persona's needs. They continued sketching/prototyping the agreed-upon product/service/intervention.

Step 6: Side E – Branding

Participants were asked to pick and decide on a name, as well as a tagline for their idea. They were also asked to draw a logo.

Sharing / Feedback from Other Groups

Teams shared their ideas thus far and received constructive feedback from each other.

Step 7: Side F – Financial Sustainability

Teams were asked to estimate the costs for production and distribution as well as their sources of revenue for project sustainability.

Step 8: Side G – Scalability over Time

Teams were asked to plan how their product/service/intervention will grow/evolve over time (today, next month, next year, etc.).

Step 9: Side H – Project lifecycle

Teams were asked to think about how their brand will give back to the community of Mar Mikhael, and what metrics they will use to measure the impact and hold themselves accountable.

Step 10: Assembly

Teams were now asked to put together the sides in a cube format, in the way that best showcases their idea. They started to prepare their pitch.

5. Jury Feedback

Team Nuqta – Ecological Neighbourhood Benches

What the Jury Liked

The Jury liked the team's focus on the collective and the social aim of the product they presented as well as the project's objective as a whole. It also appreciated the simplicity and multi-functionality of their idea, for example the fact that the proposed benches provided seating, electric plugs and bike stands. The Jury thought the idea was practical, smart as well as ecological, and with some adjustments, could be scalable and implemented rapidly in the neighbourhood. It also positively recognised the team's inclusion of the stairs in their idea. The name of the project was also commended.

What the Jury Would Add

The Jury recommended that the team works further on the actual design of the product. It advised that the team quantify the social impact of the idea by better identifying local stakeholders and their needs. The Jury suggested the team calculate their production costs in relation to the technological requirements of their output and value maintenance costs in more detail. The Jury also recommended the team think further about how their idea would fit in its context and warned about the danger of their product becoming rapidly obsolete. It suggested the team might want to involve local manufacturers in the production of their idea.

Average Grade: 7.57

Team Rawha Rajaa – Products from Recycled Glass

What the Jury Liked

The Jury liked the team's idea of recycling glass, which is becoming rare in Lebanon. It appreciated the team's efforts in centring their project on the reuse of existing materials. It particularly commended the team's response to a concrete problem that was identified through direct fieldwork on the day of the workshop. Overall the Jury thought the team had clear objectives and that the project would have positive impacts once developed.

What the Jury Would Add

The Jury suggested the team develop their project to identify concrete outputs. It recommended the team develop how the moving structure, which would collect the glass would circulate, and at which time intervals. The Jury also suggested the team should expand on the ways the glass would be recycled: crushing or other techniques, and then re-

used: glass blowing, melting or other. The Jury also wondered who would be responsible for transforming the glass into a marketable output and in what way the new products would 'give back' to Mar Mikhael. The Jury also commented that customizing the exterior of the new glass products could be very successful, and could be scaled-up by introducing the initiative in other neighbourhoods. It also suggested partnerships with Cedar Environmental or Zero Waste. The Jury recommended further study of the financial side of the project once it was better defined.

Average Grade: 5.79

Team Palimpsest – Neighbourhood Design Installations

What the Jury Liked

The Jury liked the team's development of an object with a link to the urban scape done in Mar Mikhael by the neighbourhood's designers and craftsmen. It appreciated the narrative of the team's presentation and the project's duplication and modular possibilities. It also admired the fact that the project animated public space and co-powered designers.

What the Jury Would Add

The Jury thought the team should find alternative ways of invading space that would cause fewer disturbances to daily life. It also believed that although the idea certainly created awareness of the neighbourhood, it did not directly benefit the local population. The Jury suggested the team include feedback from the authorities in their feasibility study. It also questioned whether designers would work on an individual basis or as an entity. The Jury advised the team to work on their presentation skills in the future and to develop the business aspect of their idea.

Average Grade: 5.71

Team Aadetna – Memory Benches

What the Jury Liked

The Jury admired the social aim and human centred aspect of the team's idea. It also liked that the team considered the history of Mar Mikhael in their reflection and that their project included collaborating with the population and creating dialogue with the local community. The Jury appreciated the team's determination to animate public space through the creation of benches and their attempt to create partnerships between the designers and manufacturers of Mar Mikhael.

What the Jury Would Add

The Jury criticized the lack of focus and the inclusion of too many variables in the team's presentation. It also questioned whether residents would separate from personal objects in order to contribute to the creation of neighbourhood benches. The Jury suggested the team develop maintenance and protection strategies from vandalism for their product. It also recommended the team look at their product from a business perspective to ensure its sustainability and it advised the team to develop their idea according to resident opinion.

Average Grade: 5.64

6. Workshop Evaluations

Since Toolbox was the first of its kind in Beirut, it was crucial to us to get feedback from the participants in order to reflect and build on them in the future. To evaluate the different workshops, their content and their facilitators, participants were asked to fill out a short feedback form after each session.

Below are the feedback prompts and the average of all the answers:

Your interest in the subject before taking the workshop:

- Great deal of interest
- Moderate interest
- Little interest

Your interest in the subject after taking the workshop:

- Great deal of interest
- Moderate interest
- Little interest

Difficulty of workshop:

- Very difficult
- Difficult
- Moderate
- Easy

How often the facilitator stimulate your interest in the workshop topic:

- Almost always
- Usually
- Sometimes
- Never

How much did you learn from this workshop with respect to the following?

	Almost always	Usually	Sometimes	Never
Concepts	4	3	2	1
Skills	4	3	2	1
Creative Process	4	3	2	1

How often did the workshop challenge and inspire you?

	Almost always	Usually	Sometimes	Never
Creatively	4	3	2	1
Intellectually	4	3	2	1
Technically	4	3	2	1

Participants were also asked to share any additional thoughts they had concerning the workshop, and to note what they found most/least valuable. Below are some of their comments:

"Most valuable: well sequenced, thought out, and presented. Least valuable: too fast paced (understandably)."

"I am not a big fan of templates and filling them out. I liked the brainstorming part the best. With more time, we could have played more with the outcome."

"It was really nice to have a hand on interaction process between each other."

"Very informative and needed sessions. Interesting examples were used and were able to answer questions. GOOD SESSION."

"Great interactive sessions, great group dynamics."

"The fact that the facilitators peaked my interest at 9:00am without coffee in my system is an amazing fact."

"Fantastic workshop. Passionate and knowledgeable speakers. Spoke from experience, and gave a lot of practical examples. GREAT SESSION."

Additionally, a few participants approached us towards the end of the second day and asked if Toolbox is a model that would be implemented in different areas of Lebanon. Two participants, from Saida specifically, expressed interest in collaborating with us to do a similar event in Saida – an area that has many craftsmen and artisans who need the skills Toolbox provided.

This showed the success of the event and encouraged us to find other "receptive areas" that would be open to regeneration through creativity.

7. After Action Report

What was Expected to Happen?

- We expected artists, craftsmen, and designers to attend the workshop sessions.
- Since most workshops were fully booked on <ihjoz.com>, we expected to have a full house.
- For the third day, we aimed to have 3 teams of five (different backgrounds), which is why we accounted for 3 facilitators to support each group.
- We expected the teams to create objects that will focus on crafts and will be relatively easy to produce/execute.

What Actually Occurred?

- Very few craftsmen attended the workshop sessions. The majority came from a design or an artistic background. There were also a lot of attendees from completely different backgrounds (e.g. marketing, advertising, economy, etc.).
- Several MEDNETA partners came from abroad and attended the workshop series and actively participated in the sessions.
- Although most sessions were “sold out” on <ihjoz.com>, many of the registered attendees did not show up at the last minute.

What Went Well and Why?

- Some sessions were more than full; unregistered participants showed up.
- Over 90% of the workshops received very good feedback from the attendees. This shows that the sessions responded to the needs of our participants.
- Most attendees asked if Toolbox is a program that would be repeated in the near future.
- The fact that some of the workshops were not full (mainly because some didn’t show up at the last minute) was not a negative thing: it created a better learning environment for the sessions with “heavier” content.
- The “Alternative materials,” particularly, was a very informative panel/talk that received a lot of positive feedback: the speakers were in sync and had well prepared their speech.
- The crafts event at Badguèr went very well: there were over 12 unique craftsmen that showcased skills and know-how that might be considered “out-dated.” The attendees were re-exposed to very specific methods of production and ideas.
- Participants wanted to know if Toolbox is a pilot for a series of workshops that would take place regularly, in different parts of Lebanon.

What Can be Improved and How?

- The place and time of the kick-off and introduction did not work well. We were at IGA premises at 9:30am, while the first session was at 11:00am, at Fleming. Not enough people showed up.
- The fact that the sessions were divided into 2 spaces was a little confusing to participants.
- Communication: the flier was not clear enough for the participants. The layout was not very reader-friendly and participants kept referring to the organizers to understand it.
- Communication: the website was a little confusing, since the program wasn't easy to find. It was only a few days before the event that we included the list of workshops with direct links to their <ahjz.com> registration page.
- Having the registration to the session be free might not have been to our advantage. When there are many free workshops, people tend to register to many but not necessarily show up to all, since they haven't paid anything and therefore have nothing to lose. Perhaps if there were a nominal fee (a minimum, really), people would have been more responsible and attended all the workshops they had registered for.
- Having so many parallel workshops was not the best idea. Some participants were confused and had a hard time choosing which ones to pick. This resulted in sessions that did not have enough participants because of confused last-minute decisions.
- It might be interesting to have different tracks of workshop in the future: one on creative skills, another on marketing skills, another on entrepreneurship skills, etc. This way, participants could register to a full track and would have to attend all the sessions relating to it. As a result, during the third day, the teams would be composed of members who have attended different full tracks of workshops.
- We should have checked all presentations beforehand: some panel discussions were not well structured, mainly because speakers had prepared very different content (e.g. New Technologies and Open Source Platforms).
- The "Make Your Own Material" session was full on <ahjz.com>, but only 8 participants showed up, 4 of which stayed until the end. This was the only hands-on making session.

Logistics

The weeklong event of activities, organized within the neighbourhood, attempted to include as many stakeholders from the community as possible.

1. Location

Finding suitable locations for the event within Mar Mikhael was challenging, as the event required a large space for the exhibition and another space suitable for Toolbox: 3 days of workshops with parallel sessions given by different facilitators.

Fleming Street

The scarcity of large spaces, adequate for hosting large exhibitions, constituted a big challenge: Mar Mikhael is mainly home to small shops and stores. A convenient space however, was up for rent: the headquarters of the NGO Nasawiya on Fleming Street, which was to be evacuated by the end of December, just in time for the 'In Mar Mikhael' event, the NGO's contract coming to an end. Nasawiya's space was quite large and could host both the exhibition and different public talks. The owner was contacted and terms and conditions for renting the space for two weeks (including installation) were agreed upon. The monthly rent being \$4,000, the agreement was to pay \$2,500 that would cover all costs, in addition to \$250 to be paid to the concierge for the help provided throughout the event. We faced some issues with Nasawiya. The NGO was late to empty the space and had not done so according to the agreement we had with them. The concierge was asked to do the necessary arrangements for that purpose.

Imad Gemayel Architects (IGA) Premises

Imad Gemayel recently moved his offices to Mar Mikhael, in an old house that he converted into his offices and flats for rent. Mr. Gemayel offered his premises to host the Toolbox workshops. It was then agreed that he would become a major stakeholder of MEDNETA in return for his contribution. Mr. Gemayel also suggested to host an exhibition for architecture students who had worked on Mar Mikhael. Being a professor himself, he had supervised several design studios around this theme, and thought it would bring additional perspectives to the project and would serve the "discovery" objectives of the event. Prof. Marwan Zouain, architect and professor at the Lebanese American University, handled the exhibition preparations.

2. Lunches

The Toolbox workshop lunches also required a location, as they could not be hosted in Fleming Street or IGA premises. Since the project objectives included creating links between the residents and the designers established in Mar Mikhael, the idea of having women from the neighbourhood cook lunch for the workshop participants was proposed. This initiative would introduce the creatives to the host community and establish a direct link between these two groups who otherwise do not interact. It would also empower local women and provide them with the opportunity to increase their income.

A good example of similar initiatives is the festival "Nehna Wel Amar Wel Jiran" where the residents of the Vendome Stairs in Mar Mikhael play an active role in the success of the festival and participate in its organization and development. During the fieldwork undertaken in the preparation of 'In Mar Mikhael', the residents living on these stairs unanimously praised the festival.

In the preparation of the Toolbox lunches, the first step was to identify women in the neighbourhood interested in cooking. Through the Mar Mikhael parish, two women were pin pointed and accepted to cook and serve the meals. The next step was to find a location: Epicery, a restaurant 5 minutes away from IGA offices by foot and that had recently closed, was the best option. The owners accepted the idea and the cooks, Mrs Kassis and Mrs Raja'a Hadwane from Al Harake Al Mariamyne Al Rassoulyye, benefited from a professional kitchen.

The experience was very successful. The location was perfect and made the women feel at ease as they cooked in perfect conditions and in a professional kitchen, something they had never done before. The guests appreciated the home-cooked Lebanese dishes; they thanked the cooks and spoke well of the initiative to the organizers. This experience should definitely be repeated, given that the same or similar conditions can be arranged.

3. Catering

The other events that needed catering were organized in the following manner.

- **Opening ceremony:** Finger food and soft drinks were needed for the opening ceremony: 3 caterers were contacted: Kitchen Central, Tawleh, and Deymeh. Kitchen Central was chosen as it offered the best variety, showed real professionalism and made a 30% discount to match our budget. Alcohol on the other hand, more specifically wine, was provided by sponsors. Three wineries were contacted, and all

three generously agreed to provide us with wine bottles (Ixsir, Chateau Qanafar, and Clos du Phoenix).

- **Lunches** (discussed earlier)
- **Coffee breaks:** tea and Nescafe bags were made available for self-service.
- **Networking drinks** following one of the talks that took place during Toolbox: here, sponsored wine was served, along with soft drinks and savoury snacks that were purchased for the occasion.
- **Closing dinner:** to conclude the In Mar Mikhael event, a dinner was hosted in a restaurant in the area. Seza was chosen for its competitive offer and traditional Armenian food served in a charming setting.

Conclusion

The events that took place within 'In Mar Mikhael' aimed at addressing the weaknesses and threats to the regeneration of Mar Mikhael district through the Arts, Crafts and Design cluster that is developing in this district⁷. To do so, GAIA-heritage devised a programme of activities that included exhibitions, tours in the district, open round-tables and training workshops running from 16th to 24th January.

This combination of different actions was an attempt to bring local residents and newcomers (ACDs and young professionals) to meet each other and become acquainted. While the work favouring ACDs (Behind the Object Exhibition and the Toolbox training) and younger generations (architecture students projects on Mar Mikhael and Design for Change Project) was met with success, the event partly failed in addressing the resident families. This puts an important question mark on the process followed in the project. However, it is also the opportunity learn from our mistakes. What are the core elements to be remembered from this experience and what should be done next in Mar Mikhael?

First and foremost, the local communities' needs in non-central districts cannot be addressed in the same way as those of the young well-to-do newcomers: they have different goals, problems and behaviours and do not share the same interests. In the preparation of 'In Mar Mikhael', it was a misstep to organize the public round-tables in locations that are not within the usual realm of the local residents. One idea that floated around – using the parish meeting-hall – had been rejected on the grounds that "it was not a nice place". It turned out that apart from one person and the Mokhtara none from the district attended the public round-tables, even though they addressed issues of importance to the local residents: public spaces and the new rent law.⁸

Another reason could be that the resident population has lost all hope of improving its living conditions, as preventing large-scale real estate projects to transform the neighbourhood seems impossible. The socioeconomic survey, direct interviews as well as discussions with the Mokhtara, the Priest and some civil society stakeholders show all that the local residents strongly disagree with the changes in the district (nightlife and valet parking in particular)

⁷ See: GAIA-heritage : Mediterranean Cultural Network to Promote Creativity in the Arts, Crafts and Design for Communities Regeneration in Historical Cities – MEDNETA, "Report on the Arts, Crafts and Design Sector and Urban Change in the Beirut District of Mar-Mikhael – Final Report"; Beirut, January 2015

⁸ It should be noted here that if the communication of the event succeeded in targeting the general public and the social media users, it did not address enough the local residents.

and feel dispossessed of their place and future. For them, the issue is that of protecting and ensuring their rights to public space and housing. In fact, this truly is a matter of social justice.

Such considerations raise another question: is urban regeneration through ACDs better done through reinforcing this cluster, or through the protection of the "sense of place" that enabled these ACDs to first settle there? In other words, what are the priority issues and the necessary conditions of an appropriate and adapted urban regeneration through ACDs – i.e. the creative economy?

Nurturing ACDs to reinforce the creative economy's role in regenerating "historic", sleepy or forgotten urban districts, be they derelict or not, stems from the belief that the creative economy develops easily, creates employment opportunities, does not need high investments in equipment and raw materials, is non polluting, adapts to any size of place and goes well with old stones or industrial buildings, thereby giving a 'hip' touch to the place where it concentrates. This has been proven correct through several experiences around the world.

Nevertheless, mistakes also happened -and for almost the same reasons- elsewhere. The balanced regeneration process that equilibrates between real-estate developers' interests and low-income residents needs⁹ for a sense of place is not easy to reach. It is often a matter of urban governance that goes way beyond small-scale, local interventions. We mean here that the city authorities' commitment to a balanced growth that would improve living conditions for all is paramount for a successful regeneration. Too often, metropolitan authorities tend to rely on signature architecture and/or large investment projects to bring their city to the forefront, thereby making it competitive in the global market¹⁰. The result of such an attitude, however, has not always benefited the local inhabitants; and there are many instances of cities being disfigured, when they do not go bankrupt¹¹. Rather, adapted taxation and housing policies, urban regulations¹², employment and revenue generation activities or provision of social services are among what can improve the quality of life of the residents and hence protect the mixity of the place.

The research on the district of Mar Mikhael and the studies conducted in similar regeneration attempts have demonstrated the complementarity that exists between the

⁹ See John Logan & Harvey Molotch : « Urban Fortunes – The Political Economy of Place », University of California Press, Berkeley 1987

¹⁰ See Terry N. Clarck, editor : « The City as an Entertainment Machine », Elsevier JAI, 2003. See also : Bernardo Secchi « La ville des riches, la ville des pauvres », MétisPresses, Geneva 2014.

¹¹ See GAIA-heritage: Report of the "International Conference on Contemporary Architecture in Historic Cities"; Seville, 17-19 September 2013.

¹² E.g.: non destructible areas

creative cluster growth and the presence of a mixed society and economy in an urban district: in a dynamic urban process, one cannot function without the presence of the other and any problem or change in one impacts on the other; hence the need to work on the two legs of such regeneration, as we will see below.

From our work on Mar Mikhael, it appears that it is paramount to secure first the permanence – but not the *museification* – of the urban environmental conditions that enabled the creative economy to grow. Then, one can safely and more easily address the needs of the creative businesses. To do so requires a different course of action and different tools. Indeed, operations should target two levels simultaneously: the municipality and governorate on the one hand for the preparation of strategic guidelines and specific urban regulations¹³; and the local community on the other for housing subsidies and other social and economic tools, so as to create cohesion among residents. To address these levels requires power of conviction, in-depth knowledge of the neighbourhood's conditions and long-term involvement.

For the city decision-making level, quality studies and comparative analysis should be produced on the economic value and returns of ACDs in the national and local economy (ROI, employment, development potential of the knowledge economy, exports, capital to labour ratio etc.) and present the societal and cultural returns of mixed neighbourhoods¹⁴. The use of media, communication, social gatherings and NGOs and/or voters' rights could all add to convince and help balance between the interests of the population and those of the real estate developers.

At the local level, the sense of belonging to a district deserves to be reinforced; it is the social bond that makes a district attractive and welcoming. This can be done through local associations fighting for their rights and for better living conditions and public services, but also through self-help and assistance to the elderly and to those in need. Local amenities such as schools, social and cultural clubs, small clinics or grocery shops, good sidewalks with benches, street lighting and greenery can have considerable impacts on a neighbourhood. From our experience, we have noticed that it is in neglected urban districts that real estate developments take place and destroy the most since such places are not cared for by the authorities.

¹³ idem

¹⁴ Here, it would be opportune to prepare for the city municipality and governorate a presentation on urban management with examples on the economic value and attraction of mixed places and on how cities become growth machines attracting economic activities, start-ups and youth when the mix of places and the amenities and public services are combined together.

The following list runs through priority measures that should be implemented in Mar Mikhael:

For the residents and the neighbourhood

- Creating an open public space for the residents;
- Freeing and improving the sidewalks for pedestrian use;
- Imposing noise and sanitary regulations for the nightlife industry;
- Devising financial mechanisms to protect the residents' right to housing;
- Protecting privately-shared stairs as public domains or cultural heritage to ensure their protection;
- Reinforcing the sense of belonging and of cooperation among the local residents through associations and cultural and social spaces.

For the ACDs

- Engaging the central financial institutions, trades associations, fairs organizers and incubators to take part in the planning and operating of specialized training sessions;
- Working with the central financial institutions in devising special funding schemes for ACDs start-ups and contributing to assess needs and opportunities;
- Devising mechanisms for cooperation among ACDs;
- Improving market penetration of ACDs products in the country and abroad.

ANNEXES

ANNEX 1- Information sheet about some residents

Name	Occupation	Address	Quote	Residing in the neighbourhood since
Hovsep Assarian	Member of Azadamrd Club	Facing Mar Yaacoub Church	The club is a communal space that hosts many activities. It used to be much more active and busy, but nowadays, young people are moving out of the area and looking for houses elsewhere.	The sixties
Sophie Kayan	Dekkan (grocery shop) owner	At the top of the Vendome Stairs	This neighbourhood is self-sufficient and the residents find everything they need here.	Resident since she was born, shop owner since the eighties
Camille	None	On the Vendome Stairs	I wrote this song for the festival "Nehna wel amar wel jiran", and everybody loved it and sang along to it. It was a great success!	2011
Georgette El Rassi	None	On the Vendome Stairs	Mar Mikhael is more like a village. I never felt like I lived in the city, and made sure my children felt the same.	The fifties

Name	Occupation	Address	Quote	Residing in the neighbourhood since
Brut (Liliane Hanbali, Sandy Lyen, Amanda Abou Abdallah)	Owners of Brut	Rif Street, near Seza	We turned our hobbies into a profession and our profession into a passion. With Mar Mikhael being the pulse of the city, we knew right away...there was no other place for brut.	Dec-14
Aura (Carolina Chammas)	Owner and designer	Near A cote and Prune	I love Mar Mikhael, I think it resembles the brand: it's simple, unpretentious and discreet. It has so much energy, and there's more and more communication and exchange between the different designers.	Dec-14
Tony Younes	Butcher	Near Mar Yaacoub Church	Everyone knows everyone here. Even if we don't live here, we've become friends with many people. Unfortunately, the neighbourhood is witnessing many changes lately.	Working since 1991 (23 years)

Name	Occupation	Address	Quote	Residing in the neighbourhood since
Boutros Abi Hanna	Gardian of La Grande Brasserie du Levant	La Grande Brasserie du Levant	I've spent most of my years here. Even during the war, we did everything we could to keep the factory going. And I'm still here today.	Working since 1944, resident since 1955
Sud (Michel Yazbek)	Restaurant owner	Facing Manar gas station	n.a.	Jun-13
Depot-Vente (Nawal Akl)	Owner	Badawi street (Garo market is at the angle between Armenia street and Badawi street), a block of buildings before Dictateur, facing a shop called Sergio's Fashion, first floor.	The neighbourhood is authentic, people talk from one balcony to another, there's a nice mix of businesses (grocery shops, garages...). It's the real Beirut. The neighbours are very traditional, yet very tolerant at the same time. They find our street photo-shoots amusing!	2012

ANNEX 2- Toolbox Facilitator, Speaker and Jury Profiles

Racha Abou Chacra represented DFK Fiduciaire du Moyen Orient. DFK is the sixth largest auditing firm in Lebanon. It is associated to DFK International, an association ranked amongst the top 10 global accountancy and business advisory networks.

Lilian Abou Zeki is a business design expert and has recently worked for Al-Ostoura International. She has facilitated workshops in collaboration with Mirada Madrid Lebanon during Global Entrepreneurship Week Lebanon and during Agile Tour Lebanon 2015.

Daniel Abboud is president of Communication with International Organizations & Donors Committee at the Association of Lebanese Industrialists (ALI).

Wissam el Amil is head of the Intellectual Property Unit at the Lebanese Ministry of Economy and Trade. He is a Legal and Intellectual Property Rights expert and regularly works in collaboration with the World Intellectual Property Organisation (WIPO).

Tamara Barrage is a product designer based in Beirut, graduated from Design Academy Eindhoven with a Masters in contextual design. Interested in the way objects provoke our senses through their appearance and functionality, she constantly looks for ways to redefine design processes by manipulating, exploring and experimenting with a wide range of materials and textures.

Nada Beainy represents Design for Change (DFC) in Lebanon. DFC is the largest global movement that is designed to give children an opportunity to express their own ideas for a better world and put them into action.

Nathalie Fallaha is the founder and catalyst behind 'vit-e branding & digital agency' (since 2000). She completed her bachelor of Graphic Design at the American University of Beirut, then pursued her Masters in Communication Design at Central Saint Martins in the UK. She taught Graphic Design, Critical Thinking and Typography at the Lebanese American University. She is a board and founding member of the Beirut Creative Cluster. She was awarded the Lebanese Design Entrepreneur of the Year in 2008 by the British Council. In 2011, she co-founded Alephya, a lifestyle brand focusing on the creation and dissemination of new oriental aesthetics.

Joumana Ibrahim graduated with an MA from the London College of Communications (LCC) after obtaining a BA in graphic design and a minor in fine arts from the Lebanese American University. Upon returning to Lebanon in 2006, she worked as an art director at Leo Burnett Beirut, serving a vast array of leading Lebanese and international brands, and winning a number of regional and international awards. These awards made her realize the importance of constantly challenging herself creatively and the value of giving back by helping young aspiring designers hone their talent. She dedicates most of her time teaching courses and workshops at ALBA (Académie Libanaise des Beaux Arts), Notre Dame University, and AUST (American University of Science and Technology).

Christian Khalil Attie is responsible for new products within Kafalat -a Lebanese financial company with a public concern that assists small and medium sized enterprises (SMEs) in accessing Commercial Bank fundings. Kafalat helps SMEs throughout Lebanon by providing loan guarantees based on business plans / feasibility studies that show the viability of the proposed business activity.

Diala Lteif is an information and process designer with experience in visualization, community work and field research. She has an MFA in Trans-disciplinary Design from Parsons the New School for Design. She currently works part-time in the design department at ALBA where she teaches Global Design Studio to first-year master students. She is also a design collaborator at Mirada Madrid, an information architect at Visualizing Palestine, a writer at the Outpost magazine and an avid podcast listener.

Joumana Mattar is a continuously curious learner, investigating the intersection of design, business and people. She is a co-founder of Mirada Madrid and has a background in graphic design from the American University of Beirut and a Masters in Design Management from IED, Barcelona. Organizer of the Beirut Service Jam, she combines her obsession for to-do lists with her passion for coaching people, to ensure milestones are met and clients leave with clarity!

Harris Vassiliadis is a second-generation goldsmith and an expert in jewellery business marketing from Athens. His business participated in many International Fairs in Europe and the U.S.A., and used to have a Boutique in the centre of Paris until 2001 and an office in New York until 2007.

Marc Baroud is a well-known Lebanese design practitioner and director of the Design department at Académie Libanaise des Beaux-Arts (ALBA) since 2012. As an independent designer, his curiosity led him to experiment and challenge various materials, techniques, objects, and scales, working on a large scope of industrial and artisanal products. His works have been shown in Beirut (Art Factum Gallery and Carwan Gallery) and internationally in Milan (MiArt and Milan Design Week), Design Days Dubai, Doha (Katara Art Center), Paris (Galerie BSL), London Design Week and Design Miami.

Gilbert Debs blends between art, alchemy, and philosophy. He worked for 20 years in industrial research and development, where he began inventing a new way to combine materials with different properties. Since founding 'Ounovis by baalcreations', Gilbert is devoting his time to creating artistic panels and artworks using unseen blends of materials, from metals, stone, marble to wood, glass, sand and many others.

Halim Choueiry is design educator, practitioner and former Icoграда Vice President. He is currently the Chairperson of the Arts+Design Department at the American University of Science and Technology in Beirut, Lebanon. Halim is also co-founder of 'hbr', a creative platform and design lab where design lovers and creative minds meet to share innovative ideas, designs and prototypes.

Guillaume Credo is an architect and designer. He is the head of Ghouyoum, an Architecture and Design practice for 'makers', which is currently building its own large-scale 3D printer. Guillaume has created the first 3D printing and collaborative exhibition space in Middle East (FreshlyBakedToday) where anyone can have its design manufactured and exhibited.

Elia El Khazen is a social media strategist, a community organiser and a trainer in both topics. With an education spanning from topics as diverse as biology and business, Elia eventually found his way into the digital realm. With experience in media and writing, Elia focuses today on campaign strategies, both online and offline. His initiatives vary from the private to the NGO sectors. His work aims to enable people to organise their power and resources to lead campaigns for change towards justice and freedom using a value-based community organisation model.

Vrouyr Joubanian is a multi-disciplinary designer and consultant with experience in products, services, and systems. He is currently a faculty member in ALBA's Design department, where he co-leads the first year graduate design studio in the Global Design Program.

Fouad Saade has both hands-on and academic experience in the field of entrepreneurship. Fouad's background is a blend of the business and creative worlds. During his university career, Fouad touched upon graphic design and automobile design and then finally chose the business track; earning a BSc in Corporate Finance (Clemson University, USA), and a MSc. in Entrepreneurship (Aalto University, Finland). Fouad wrote his MSc. thesis on the creative industries and is thus familiar with the challenges new business ventures face in this sector. He has successfully spun-off two family companies in the Middle East, founded and co-founded start-ups in Finland, coached high tech start-ups in entrepreneurship accelerators and incubators, and provided start-up strategy consultancy to new business ventures both in Finland and in Lebanon.

Mirko Tattarini is the founder and CEO of Lagos Design and teaches Design Strategies at ISIA, Florence. Lagos Design Studios is an interdisciplinary agency with headquarters in Florence and offices in Rome and Sofia (Bulgaria) and operates in graphic, web, industrial, interior and environmental design, as well as in the art direction of happenings and events. At its debut, it was among the first agencies to be involved in the research of common perspectives between the tradition of Italian design and the new communication issues of the moment, finding a common ground in the first web design experiments.

Annie Tohme-Tabet is an anthropologist specialized in intangible heritage; she has coordinated projects for UNESCO and is associate professor at the Department of Sociology and Anthropology at Saint Joseph University.

Pascale Wakim is an architect and co-founded of *Carwan Gallery* with Canadian designer Nicolas Bellavance-Lecompte. *Carwan Gallery* opened in Beirut with the mission of internationalizing design in the Middle East. The gallery exhibits bespoke projects and

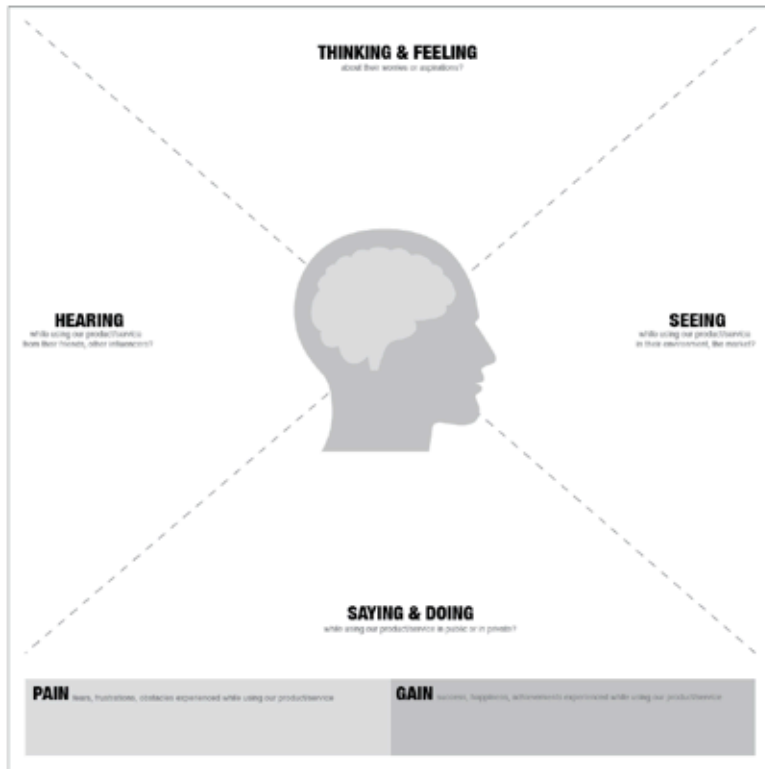
limited edition objects, focusing on special commissions of internationally renowned architects and designers, using carefully chosen materials and methods of production.

Marouan Zbidi is an architect and technical expert at the Association for the Safeguard of the Medina of Tunis.

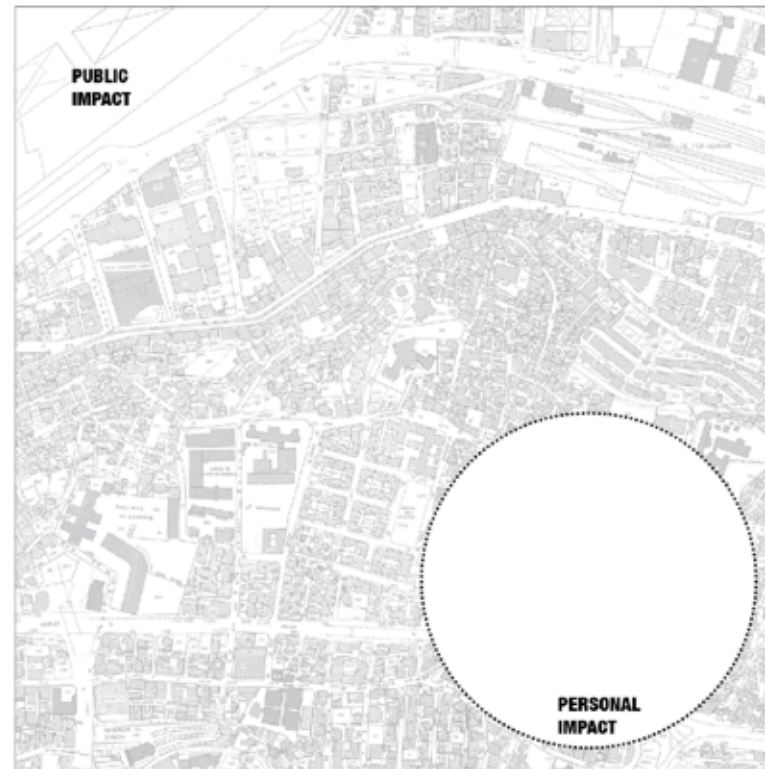
Georges Zouain is principal of GAIA-heritage, a company specialised in the management and economics of cultural heritage and art practices. He was previously deputy director of the World Heritage Centre, UNESCO.

ANNEX 3- Toolbox cube sides

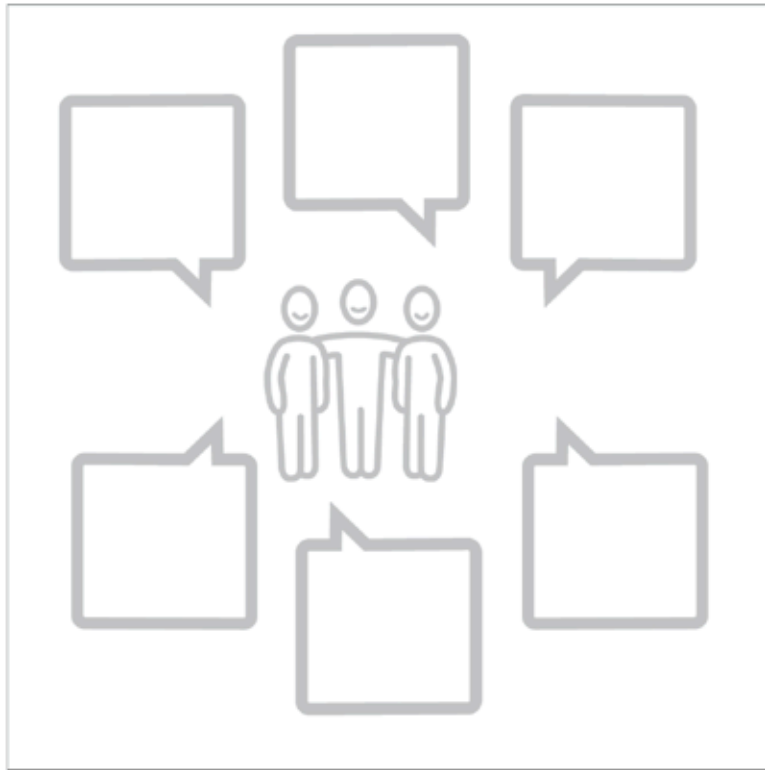
EMPATHY MAP



PUBLIC / PRIVATE



YOUR SKILLSETS



IDEATION

WHO IS THIS FOR : _____

WHY DO THEY NEED IT: _____

A pencil icon is positioned in the top right corner of the ideation box, pointing towards the text prompts.

BRANDING

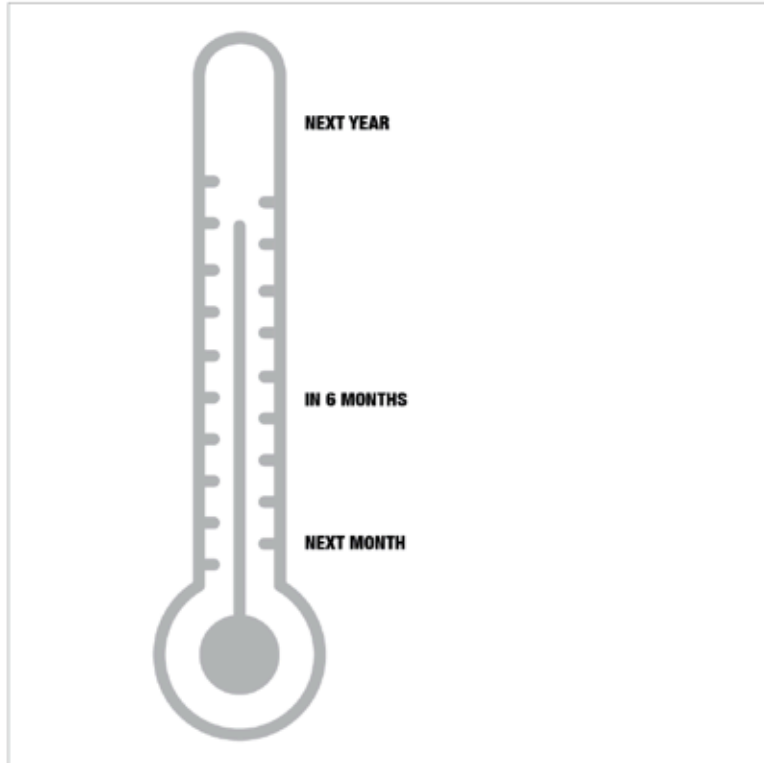


FINANCIAL SUSTAINABILITY



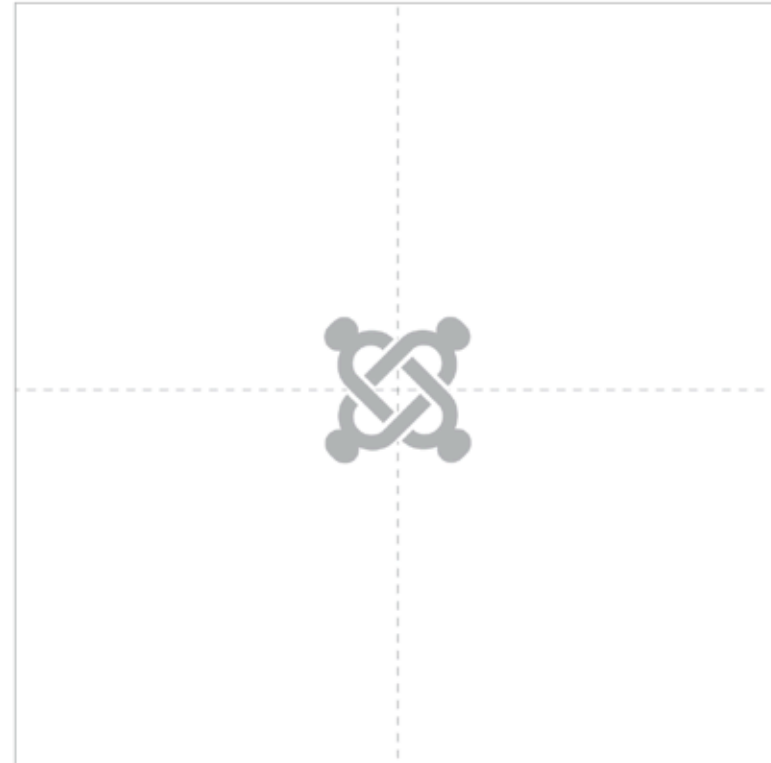
SCALABILITY OVER TIME

NEXT STEPS



PROJECT LIFECYCLE

CREATIVE INDUSTRIES



ANNEX 4- Communication outputs

في مار ميخائيل
MAR MIKHAEL

Under the Patronage of His Excellency the Minister of Culture Mr. Raymond Arajji
You are cordially invited to attend the Launch of In Mar Mikhael: A series of exhibitions, tours and workshops

The launch includes an Exhibition of Mar Mikhael's craftsmen and designers and an Exhibition of students' architecture projects on Mar Mikhael

Friday 16 January 2015 at 5:30pm
IGA premises followed by a cocktail at Fleming Street, Mar Mikhael

medneta.gaiaheritage.com

16 - 24 January 2015

In Mar Mikhael

In Mar Mikhael is an event organised by Gaia-heritage to address issues of the neighbourhood, its residents and creatives. Exhibitions, tours, talks and workshops will take place, enabling to discover the different sides of the neighbourhood.

medneta.gaiaheritage.com

16-24 January

In Mar Mikhael

Mar Mikhael is a neighbourhood that is changing. While its inhabitants continue to enjoy its traditional characteristics, young artists, craftsmen and designers have located their studios in former garages and shops. Though this has contributed to Mar Mikhael's success, it has also threatened its social development and rights, putting Mar Mikhael's acceptance under threat.

From 16 to 21 January, GSA Heritage is holding a working party of activities in Mar Mikhael with the GSA-funded project RESURGE: new initiatives and strategies for reinvigorating arts, crafts and design and increasing their role in the regeneration of neighbourhoods.

www.gsaheritage.org

RESURGE is a project funded by the GSA to regenerate Mar Mikhael. It aims to create a vibrant, sustainable community by supporting local businesses, artists and designers. The project will focus on improving the quality of life in the area and creating new opportunities for residents.

www.gsaheritage.org

Mar Mikhael

هذه الفعاليات هي جزء من مشروع RESURGE الذي يهدف إلى تجديد مار ميخائيل. نحن نشكر جميع المشاركين في هذه الفعاليات ونأمل أن تكونوا قد استفدتم منها.

تتمتع مار ميخائيل بسمعة طيبة كمركز للثقافة والفنون. نحن نشكر جميع الفنانين والحرفيين الذين جعلوا من مار ميخائيل موطنهم. نحن نأمل أن تكونوا قد استفدتم من هذه الفعاليات ونأمل أن تكونوا قد استفدتم منها.

تتمتع مار ميخائيل بسمعة طيبة كمركز للثقافة والفنون. نحن نشكر جميع الفنانين والحرفيين الذين جعلوا من مار ميخائيل موطنهم. نحن نأمل أن تكونوا قد استفدتم من هذه الفعاليات ونأمل أن تكونوا قد استفدتم منها.

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Sunday 18
11am Tours of Mar Mikhael starting at GSA

Thursday 22
11am - 12pm Skills to shape it: Introducing Tutorials of GSA projects
12pm - 1pm Shopping with Dana and Joanne Water at GSA premises
New technologies and Open Source platforms with Shona, Yvonne, Helen, Gill, Phyllis & Barbara
Creative from Hand Manufacture at GSA premises
3pm - 4pm Mind mapping and Visual notes with Joanne Water at GSA premises
Appropriate materials with Gillian Dale and Barbara Owen
5pm - 6pm Mike you, feel material with Shona Water at GSA premises
7.30pm - 9pm What is contextual design? Exhibition at Fleming Street
80 second print at GSA premises
An evening of Design, Crafts and Artisanal Delights, Book, Notebook



Saturday 24
9am - 11am Define your product
11.30am - 1pm Plan it 1 & 2
3pm - 5.30pm Plan it 3 & 4
6pm - 7pm Present it
Jury members include: Andrew, Rosalind, Helen, Gill, Phyllis, Barbara, Shona, Yvonne, Gillian, Phyllis & Barbara
RESURGE is a design initiative to support local businesses and designers.

هذه الفعاليات هي جزء من مشروع RESURGE الذي يهدف إلى تجديد مار ميخائيل. نحن نشكر جميع المشاركين في هذه الفعاليات ونأمل أن تكونوا قد استفدتم منها.

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Monday 19
9pm Exhibition: The Architecture Behind the Object

Friday 23
11.30am - 1pm Branding with Nathalie Fabian at GSA premises
Immersed evening with Alison at Arts at GSA premises
6pm - 8.30pm Communities & Social Networks Learning Session and the Exhibition at GSA premises

Launch and Opening
16 January 2016, 6pm - 8pm
Exhibition: Behind the Object
Fleming Street
17 - 19 January, 12pm - 5pm
19 - 24 January, 10am - 5pm
Following the 2014 July exhibition at the 'Strands Showcase at Larnaca', GSA Heritage has called Mar Mikhael's artists, craftsmen and designers to a second exhibition.
Behind the Object will present the often creative processes of artists, craftsmen and designers of the neighbourhood. The exhibition will display the best contemporary pieces of the creative process: mapping and capturing new concepts and ideas, and transforming them into products. Participants will be using a variety of media: sketches, drawings, photographs, videos or installations to explore their process.

Skills: Tutorials, Tours and Activities
17 - 18 January
While Mar Mikhael has presented much of its original character, the neighbourhood remains vibrant and full of life. However, the neighbourhood is facing a number of challenges and it is important to begin thinking about how to address these. This will be a day of learning and sharing ideas and experiences. Participants will be using a variety of media: sketches, drawings, photographs, videos or installations to explore their process.

Friday 16
9pm In Mar Mikhael Council Opening of Book at the Exhibition of Students' Architecture Projects at Mar Mikhael



Friday 19
9pm Exhibition: The Architecture Behind the Object

Tuesday 20
9pm Exhibition: The Architecture Behind the Object

Plan it, improve it, fund it
Business Plan Generation with Shona and Joanne Water at GSA premises
8am - 11am Shop your business in a workshop with Dana and Joanne Water at GSA premises
11.30am - 1pm Branding with Nathalie Fabian at GSA premises
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Saturday 17
10.30am - 11am What's happening in Mar Mikhael at Fleming Street
10.30am - 12pm Panel: Public Space Regeneration in Mar Mikhael at Fleming Street
12pm - 1.30pm Panel: Food Issues in Mar Mikhael & the New Port Lane at Fleming Street
1.30pm Tour of Mar Mikhael starting at GSA
4pm Closed Design for Change workshop at GSA premises
Closed discussion with Mar Mikhael's design establishment



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MAR
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MIKHAEEL

Locations	Exhibiting in Behind the Object at Fleming Street	Tours
● Fleming Street	1. Beyt 2b	A. ●
● IGA premises	2. Brut d'Atelier	B. ●
● Epicery	3. Creative Space Beirut	C. ●
	4. Cynthia Raffout	D. ●
	5. HQ	E. ●
	6. Rapid Manufactory	F. ●
	7. The Vintage shop	G. ●
		H. ●
		I. ●
		J. ●





Alternative Art Forms

- 4 Film Pudding**
Video Production
+ 961 1 561 032
kamila.hugonova@filmpudding.com
www.filmpudding.com
- 5 Galerie Yared**
Art Gallery
+ 961 3 227 465
yaredg@outlook.com
www.galerietyared.com
- 10 Galerie Tashit**
Contemporary Art Gallery
+ 961 3 227 465
yaredg@outlook.com
www.galerietyared.com
- 17 Zohrab**
Fashion's Workshop
+ 961 1 562 008
zohrab@zohrab.com
www.zohrab.com
- 29 Atelier NS**
Visual Art Gallery
+ 961 1 562 008
zohrab@zohrab.com
www.zohrab.com
- 34 Nasawiya Cafe**
Catering, Social Justice and Cakes
+ 961 1 250 000 ext.4042
nasawiya@outlook.com
www.facebook.com/pages/Nasawiya-Cafe
- 35 HQ**
Artistic Workshop
+ 961 1 564 381
hqw@outlook.com
www.facebook.com/pages/HQ
- 36 Tina Negra**
Spanish Bookshop & Gallery
+ 961 1 250 027
info@tina-negra.com
www.tina-negra.com
- 37 Papercup**
Art, Architecture & Design Bookshop
+ 961 1 443 043
info@papercup.com
www.papercup.com
- 40 Plan Bey**
Bookshop & Art Gallery
+ 961 1 444 310
contact@plan-bey.com
www.plan-bey.com
- 41 Zawal**
Lightroom! Exhibition Space
+ 961 1 444 310
contact@plan-bey.com
www.plan-bey.com
- 42 Sweet Lake**
Illustration Shop
+ 961 76 801 149
www.facebook.com/SweetLakeIllustration
- 43 One Line Graffiti Central**
Street Art Gallery & Painting Equipment
+ 961 3 552 303
one_line@outlook.com
www.facebook.com/one_line_central
- 45 Clandestino**
Video Production
+ 961 1 443 321
clandestino@clandestinofilms.com
www.clandestinofilms.com

- 46 Galerie Tabbal**
Painting & Art Gallery
+ 961 3 525 317
tbaum@tabball.com
www.galerietyared.com
- 49 The Outpost**
Magazine of Possibilities
+ 961 3 642 982
info@the-outpost.com
www.the-outpost.com
- 50 Radio Sevan**
Radio Station
+ 961 1 567 181 (2/3)
info@radiosevan.com
www.radiosevan.com
- 51 Ink Tattoo**
Tattoo Studio
+ 961 76 936 002 / + 961 71 127 095
www.inktattoo.com
- 53 98 Weeks**
Artist Organization and Project Space
+ 961 3 427 321
info@98weeks.net
www.98weeks.net
- 54 Inwelo/Sook El Tayeb**
Farmer's Market & Lebanese Cuisine
+ 961 1 442 614
inwelo@inwelo.com
www.inwelo.com
- 60 Art Lounge**
Art Gallery, Club & Bar
+ 961 3 917 676
info@artlounge.net
www.artlounge.net
- 62 Da Bandit Bay**
Hip-Hop Shop
+ 961 3 683 71
da.bandit.bay@gmail.com
www.facebook.com/DaBanditBay
- 64 Jean Marc Nahas**
Artist Studio
+ 961 3 608 528
jeanmarcnahas@yahoo.com
www.jeanmarcnahas.com
- 65 Raw Space**
Photography Studio, Workshop, Street, & Broommaking Hub
+ 961 1 521 071 / + 961 3 335 058
rawspace@outlook.com
www.facebook.com/pages/Raw-Space
- 66 George Zouein**
Photographer's Studio
+ 961 3 980 32
georgezouein@gmail.com
www.georgezouein.com

Crafts

- 6 Rapid Manufactory**
3D Printing, Design, Greeting, Cakes, Ceramics
+ 961 3 564 607 / + 961 1 568 280
info@rapidmanufactory.com
www.facebook.com/pages/RapidManufactory
- 9 Joe Fayad**
Picture Framing and Painting Gallery
+ 961 1 563 902
www.joefayad.com
- 11 Khalil Bros**
Framing, Mounting
+ 961 4 401 707
khalil@khalil.com.lb
- 20 Atelier Ara**
Artistic Ceramics
+ 961 3 636 638
www.atelierara.com
- 33 Pnaxi Arakelyan M.A.P**
Photography Design and Manufacturing
+ 961 4 401 312
pnaxiarakelyan@hotmail.com
- 36 Euro Art**
Picture Framing & Painting Gallery
+ 961 1 444 303
www.euroart.com
- 47 Cole d'Art**
Picture Framing & Printing
+ 961 3 713 121 / + 961 1 445 360
cole.d.art@outlook.com
- 55 Cadriart**
Picture Framing
+ 961 1 444 808
www.cadriart.com
- 58 Silor**
Silverware Design
+ 961 3 710 717 / + 961 1 565 449
silor@silor.com
- 59 Sarafian Jewels**
Jewelry Design & Manufacturing
+ 961 3 626 294 / + 961 1 563 643
sar@sarafianjewels.com
- 61 Joseph et Rita Choubair**
Picture Framing
+ 961 70 342 402
www.josephetrita.com
- 68 Bru The Workshop**
Woodworking Workshop and Community Space
+ 961 1 710 306 648
andy@bruworkshop.com
www.bruworkshop.com

Design

- 1 Cynthia Raffoul**
Fine Jewelry
+ 961 1 443 436
info@cynthiaraffoul.com
www.cynthiaraffoul.com
- 2 Madame Riva**
Vintage Jewelry
+ 961 3 728 491 / + 961 1 565 545
madamerriva@outlook.com
www.madamerriva.com
- 3 Joe Fish**
Graphic Design & Social Media
+ 961 70 533 611 / + 961 570 940
joe@joe.com
www.joefish.com
- 7 Sara Mrad**
Wedding & Evening Dresses
+ 961 70 969 784 / + 961 1 568 784
info@saramrad.com
www.saramrad.com
- 8 Galerie Trad**
Wood Furniture
+ 961 1 443 635
www.galerietrad.com
- 11 PS LAB**
Lighting Design & Manufacturing Company
+ 961 1 442 545
pslab@pslab.com
www.pslab.com
- 12 Kubik Graphic Design**
Graphic Design and Digital Communications
+ 961 545 344 / + 961 545 345
kubik@kubikdesign.com
www.kubikdesign.com
- 14 Nayef Francis**
High-end Furniture Design
+ 961 76 585 008 / + 961 1 444 711
showroom@nayef Francis.com
www.nayef Francis.com
- 15 Blak & Co**
Furniture & Household Items
+ 961 1 587 747
info@blakconcept.com
www.blakconcept.com
- 16 Magdalena Dib**
Interior Design
+ 961 3 252 544 / + 961 1 566 999
info@magdalenedib.com
www.magdalenedib.com
- 18 Mellow**
Organic Clothes & Soap
+ 961 71 484 860
info@mellow-me.com
www.mellow-me.com
- 19 Vanina**
Jewelry & Fashion Accessories
+ 961 1 890 481
info@vaninadesign.com
www.vaninadesign.com
- 21 Karim Bakdache Showroom**
Architecture & Vintage Furniture
+ 961 70 212 862 / + 961 1 568 323
studio@karimbakdache.com
www.karimbakdache.com
- 22 Spans Arts**
Lighting and Furniture Design
+ 961 1 569 870
spansarts@spansarts.com
www.spansarts.com
- 23 Ralph Masi**
Fine Jewelry
+ 961 1 566 538
info@ralphmasi.com
www.ralphmasi.com
- 24 Maria Halias**
Concept Tailor-made Furniture
+ 961 1 442 344
design@mariahalias.com
www.mariahalias.com
- 25 Lhwan**
Home-wear & Fashion Items
+ 961 1 684 142
lhwan@lhwan.com
www.lhwan.org
- 26 Rosa Maria**
Lebanese Avant-Garde Jewelry Design
+ 961 1 226 462 / + 961 3 871 965
info@rosamariajewelry.com
www.rosamariajewelry.com
- 27 Pink Henna**
Hand-made Vintage Accessories
+ 961 73 980 361
pinkhenna@outlook.com
www.facebook.com/PinkHenna
- 28 Tan**
Hand-made Fashion Items
+ 961 1 570 987 / + 961 3 747 987
info@tanbytan.com
www.tanbytan.com
- 30 Andrus Wazon**
Hand-made Luxury Footwear Design
+ 961 1 543 594 / + 961 3 325 001
andrus@andruswazon.com
www.andruswazon.com
- 31 Jim**
Hand-crafted Jewelry & Accessories
+ 961 3 226 719
jim15@outlook.com
- 32 Diane Ferjani**
Handmade Fashion Items
+ 961 3 948 526
dianeferjani@gmail.com
www.dianeferjani.com
- 35 Ilou Ojjet**
Interior Design Consultancy
+ 961 73 985 826 / + 961 1 566 244
info@ilouojetdesignconsultants.com
www.ilouojetdesignconsultants.com
- 44 Atelier Nanou**
Bags, Furniture & Accessories
+ 961 3 707 965
ateliernanou@outlook.com
www.ateliernanou.com
- 48 Schizo**
Design & Art Gallery
+ 961 1 566 020 / + 961 3 688 029
info@schizo-lb.com
www.schizo-lb.com
- 52 Far Architects**
Architecture Firm
+ 961 1 543 427
info@fararchitects.com
www.fararchitects.com
- 56 Atelier 130**
Architecture & Design
+ 961 3 278 264
info@atelier130.com
http://www.atelier130.com

- 57 Beyt by Zb Design**
Turning Businesses into Beauty
+ 961 1 572 251 / + 961 3 281 810
beyt@zbdesign.biz
www.zbdesign.biz
- 63 Creative Space Beirut**
Free School for Fashion Design
+ 961 1 566 983
thecreativebeirut@gmail.com
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