

michael|najjar  
portfolio



# Michael

Greek  
Lebanese

## EDUCATION

### Massachusetts Institute of Technology

Innovation of Products and Services: Design Thinking process  
Professionnal Certificate  
2017

### Académie Libanaise des Beaux-Arts

Bachelor of Architecture  
Graduated with honors, 2nd Prize of the Jury  
2006 - 2013

### Grand Lycée Franco-Libanais

French Baccalaureate Certificate (Scientific)  
2006

## AWARDS & COMPETITIONS

### 1st International Prize USF Competition Award - Sénat

Paris, Urbanistes Sans Frontières with the support of UNESCO  
An international competition for "Ecological Restructuring of a Slum  
and Adaptation to Climate Change"  
January 2014

### Mitri Nammar Award for excellence in Architectural Design

Bahaa el Dine Bsar Award For Architecture students  
June 2013

## CERTIFICATIONS

### Madunong Guro - 2nd Dan Black belt Martial Artist

Kali Silat Evolution  
February 2019

# Najjar

October 19th, 1988  
mfne@archave.com

## WORK EXPERIENCE

### archave - Cofounder - Architect

September 2016 to present

### albi - Cofounder - Product Designer

September 2016 to present

### IZEM - Lead Designer

October 2015 to September 2016

### Public Interest Design - Urban Planner

October 2015 to September 2016

### Solidere - Urban Planner

September 2015 to February 2016

### Architectes Anonymes - Architect / Interior Designer

December 2014 to August 2015

### 1000 Years Old Architecture Workshop - Architect

July 2014 to December 2014

### Atelier des Architectes Associés - Architect

October 2013 to June 2014

### Académie Libanaise des Beaux-Arts - Assistant Professor

History of Architecture Courses  
September 2013 to June 2014

### Jacques Ferrier Architectures, Paris, France - Junior Architect

July 2010 to September 2010

### Bernard Houry Architects - Junior Architect

July 2008 to August 2008

Hi, I'm Michael. If you've landed on this page, you probably want to know more about me.

I'm not very keen on talking about myself or what I do but below a few words to set the scene.

Having pursued studies in architecture and design, I am now a passionate architect, music enthusiast and a life wanderer who likes to experiment with anything and everything that sparks my curiosity.

I grew up in Beirut, a uniquely odd city where joy and sorrow live side by side and where reality and fiction collide on a daily basis. It has taught me to look at life with amazement and wonder, to hear harmony in the dissonant sounds of its unbearably noisy streets, and to forgive its empty buildings for being all differentially obsolete yet all equally unapologetic.

It forged my approach to everything including Architecture, Design and Music. Highlighting the seemingly insignificant, the dismissed and overlooked became important in every creation process.

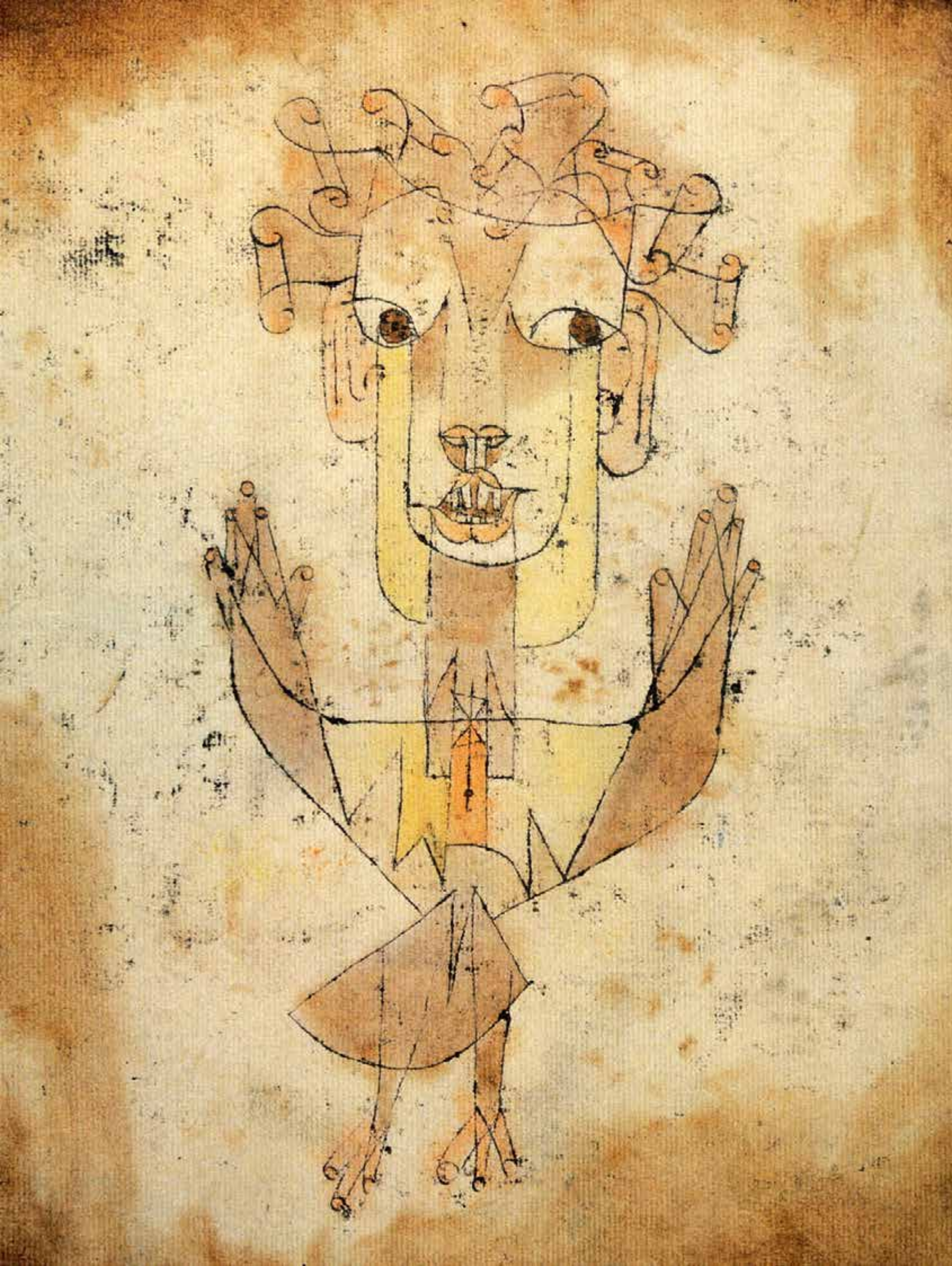
It became a way for me to make a project coherent and consistent on every scale. I believe in an architecture that embodies its context, celebrates culture and focus on the essential, erasing all weighty and useless artifice.

I'm currently enjoying life as an architect and constantly explore every panel and point of view in the Design world in order to continually improve my knowledge.

I wish you a good visit through my portfolio and thank you for reading!

Yours,

Michael



« A Klee drawing named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe that keeps piling ruin upon ruin and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.»

Walter Benjamin,  
Ninth Thesis on the Philosophy of History

Paul Klee  
Angelus Novus  
1920

Academic

Office

Personal

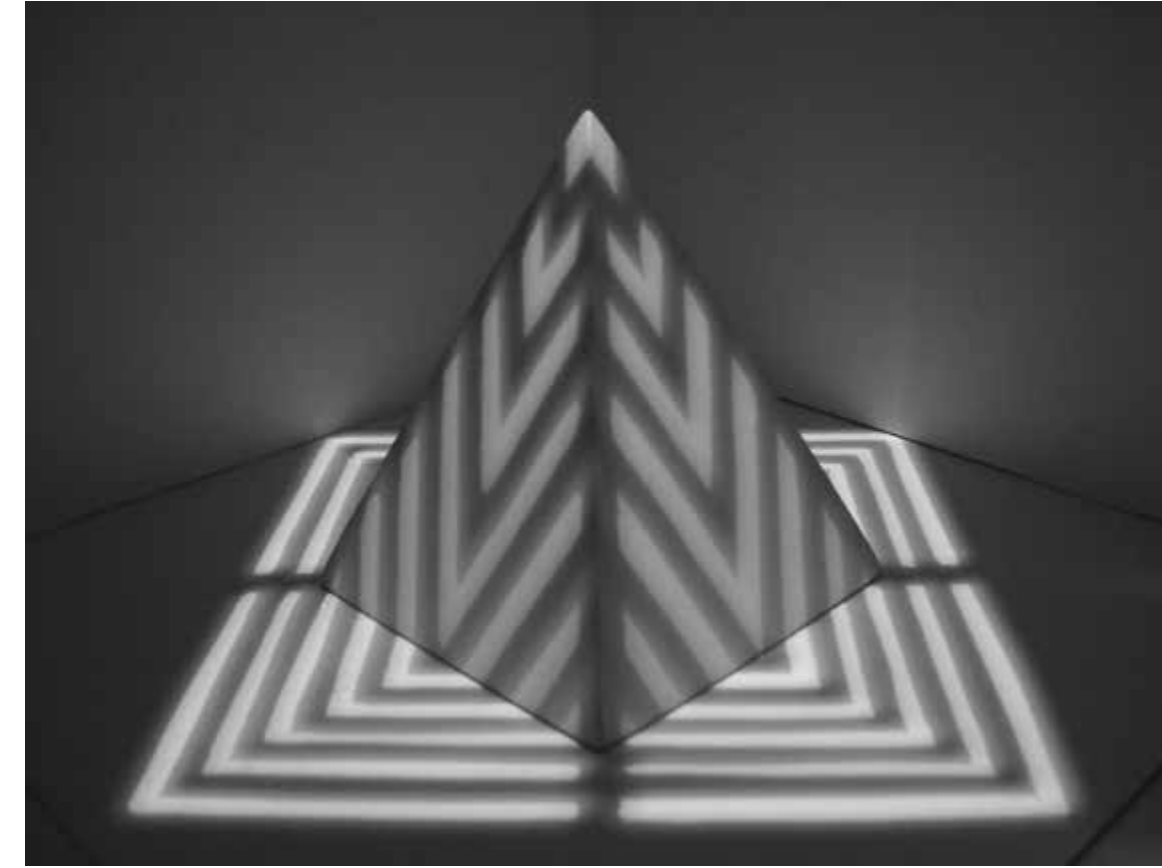
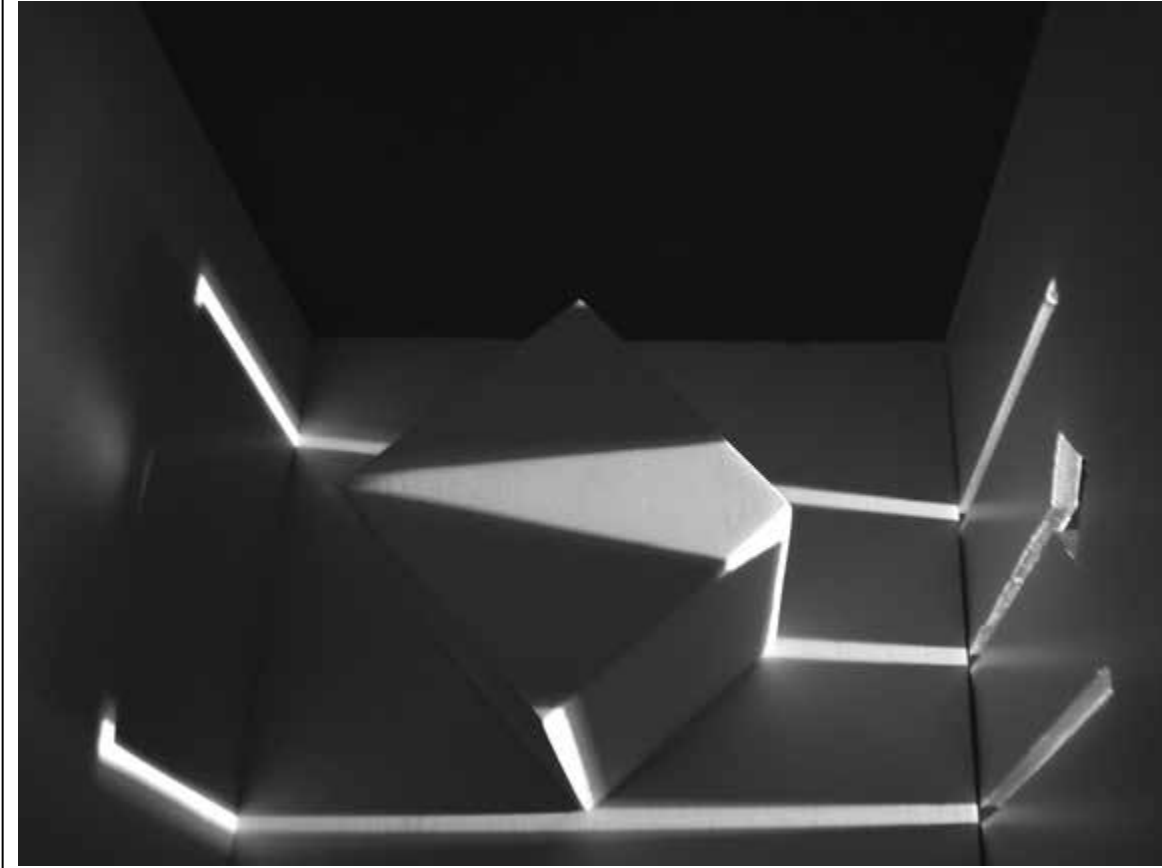
Academic

« Since facts do the talking, the one who has something to say shall come forward and keep quiet. »

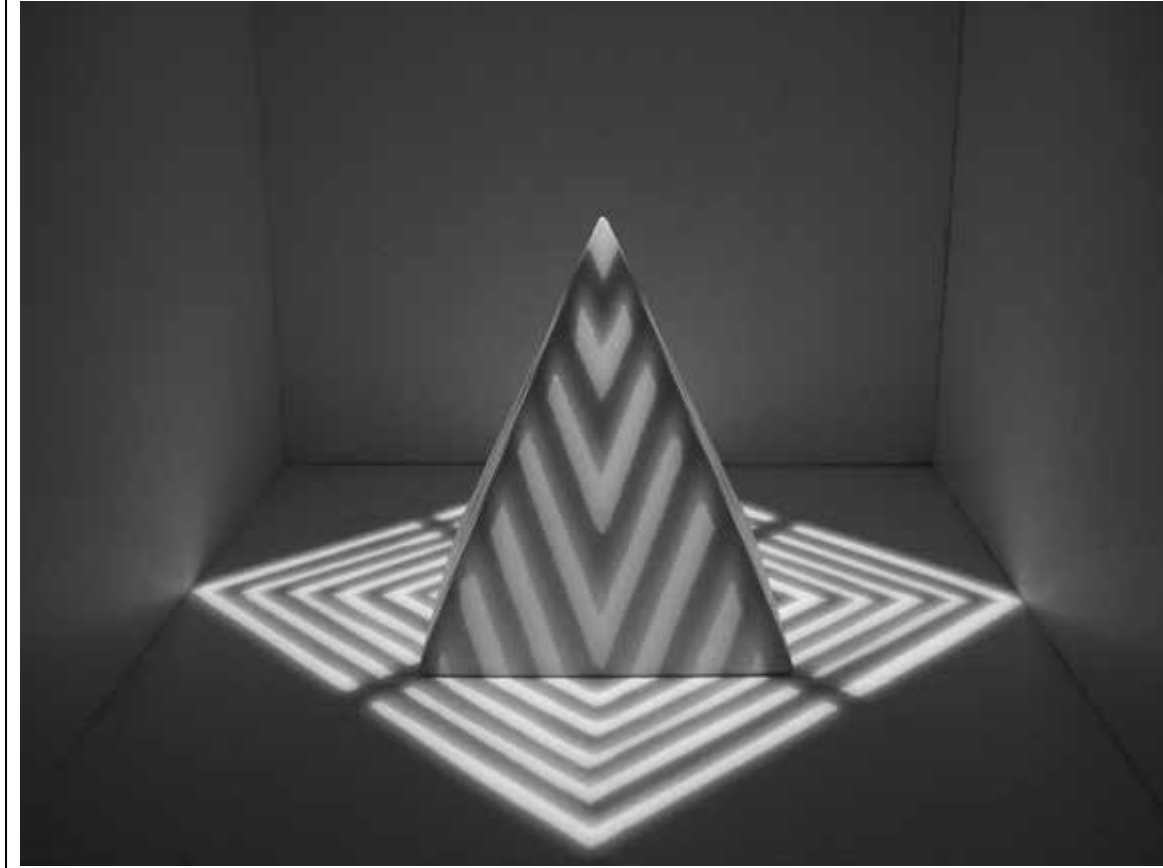
Karl Kraus

Magic

Parietal direct light



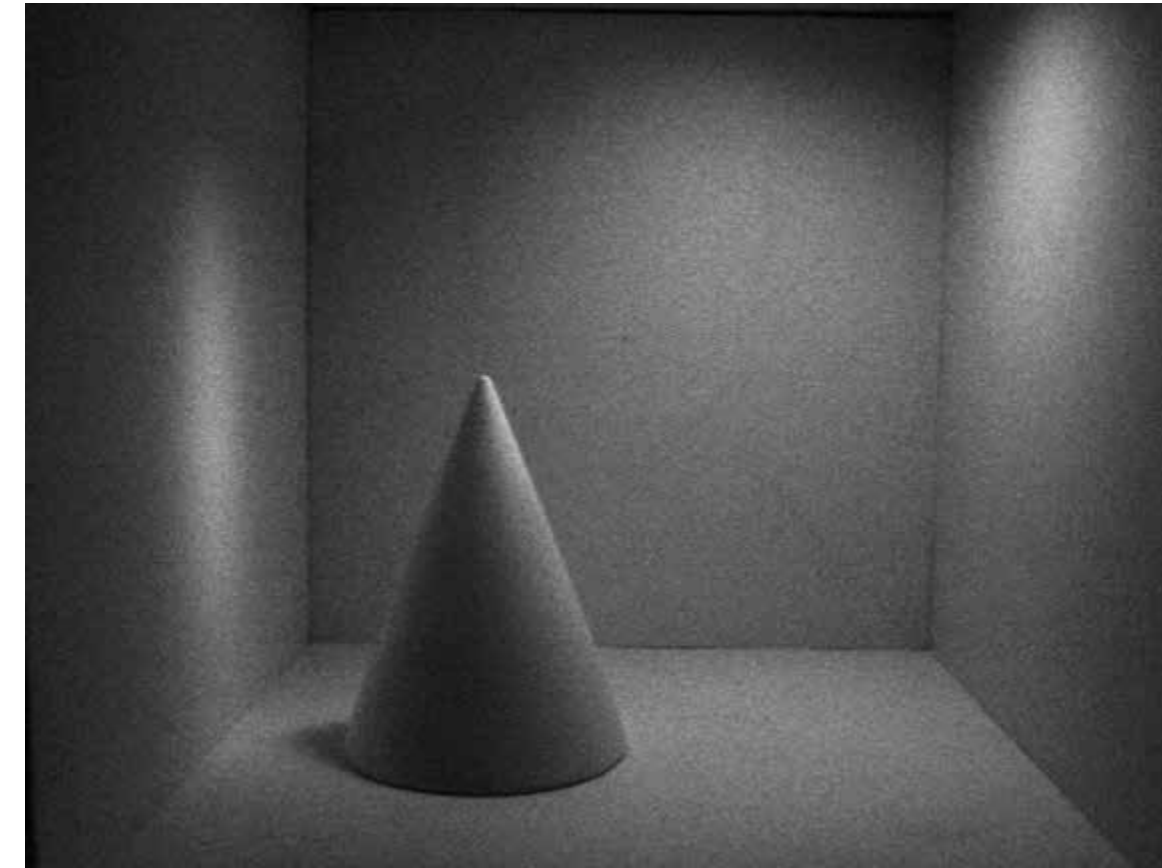
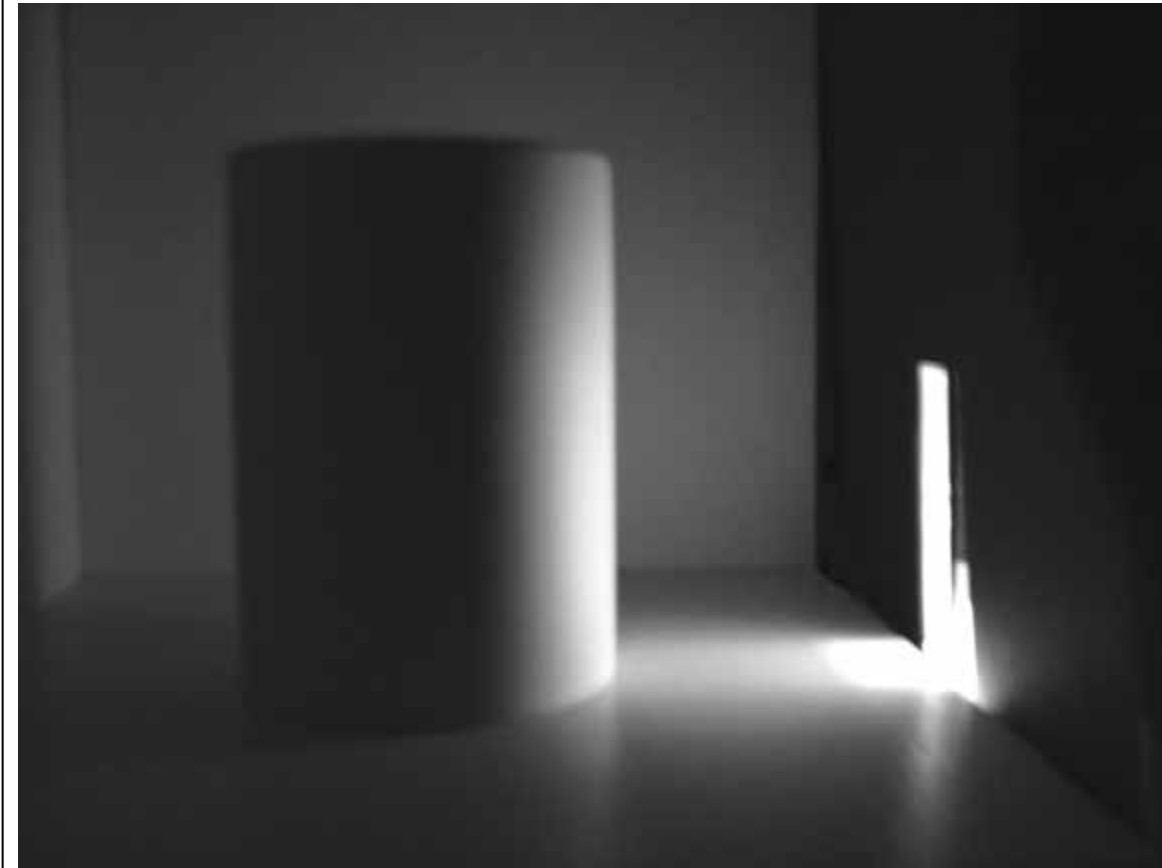
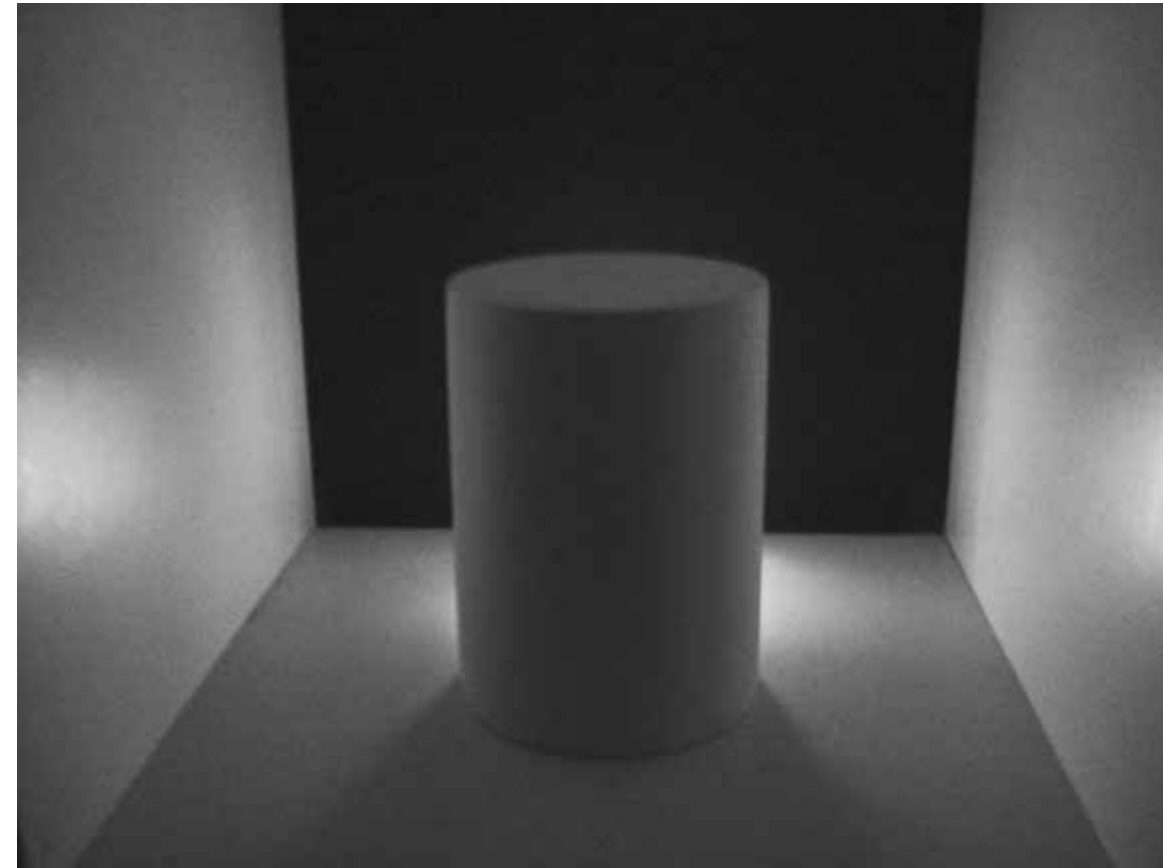
Zenithal direct light



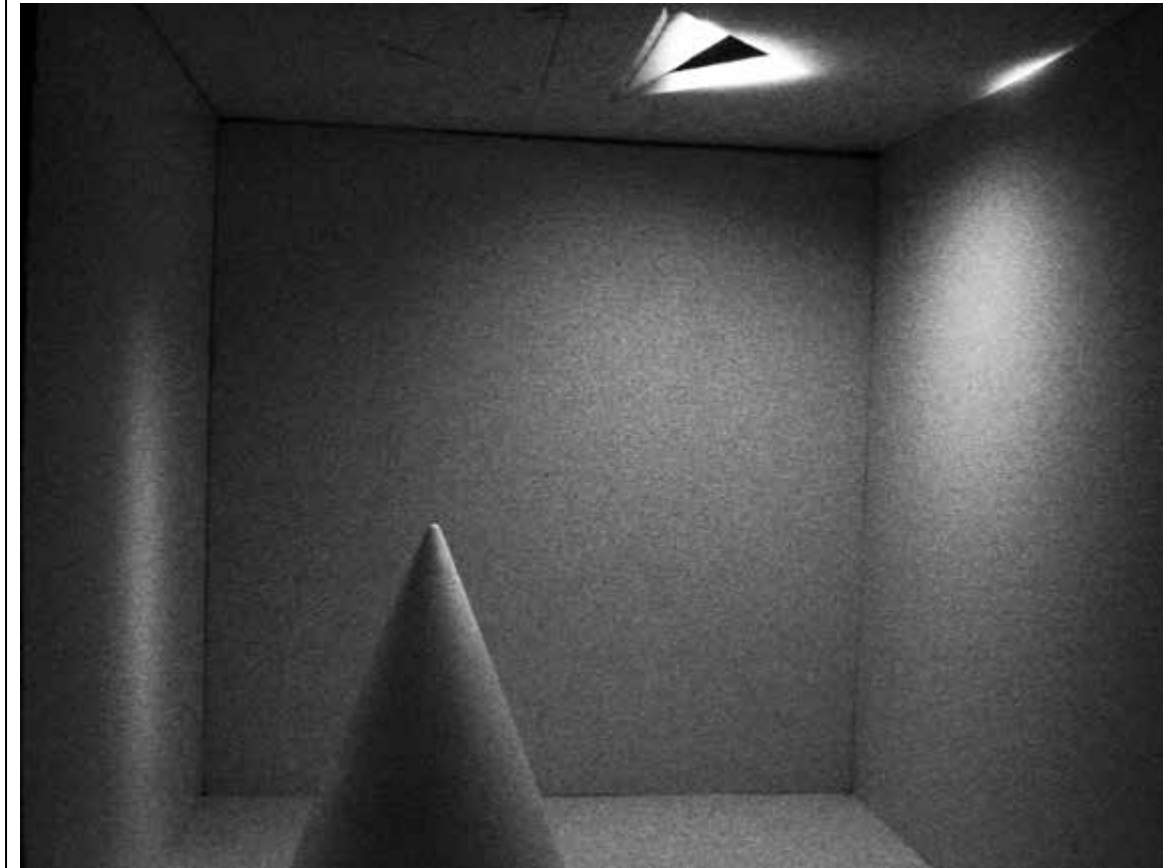
box

Impact study of natural light on simple volumes

Parietal indirect light



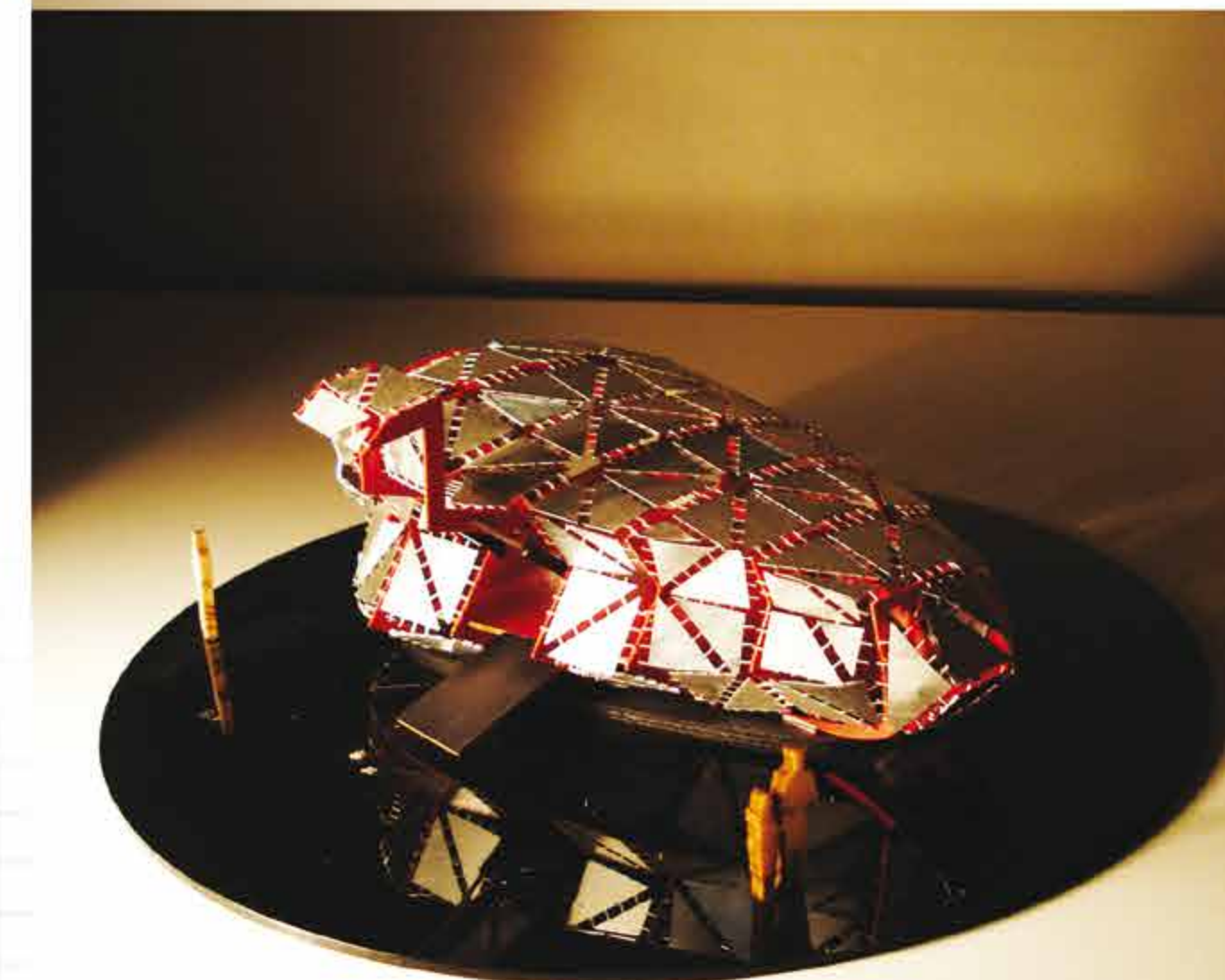
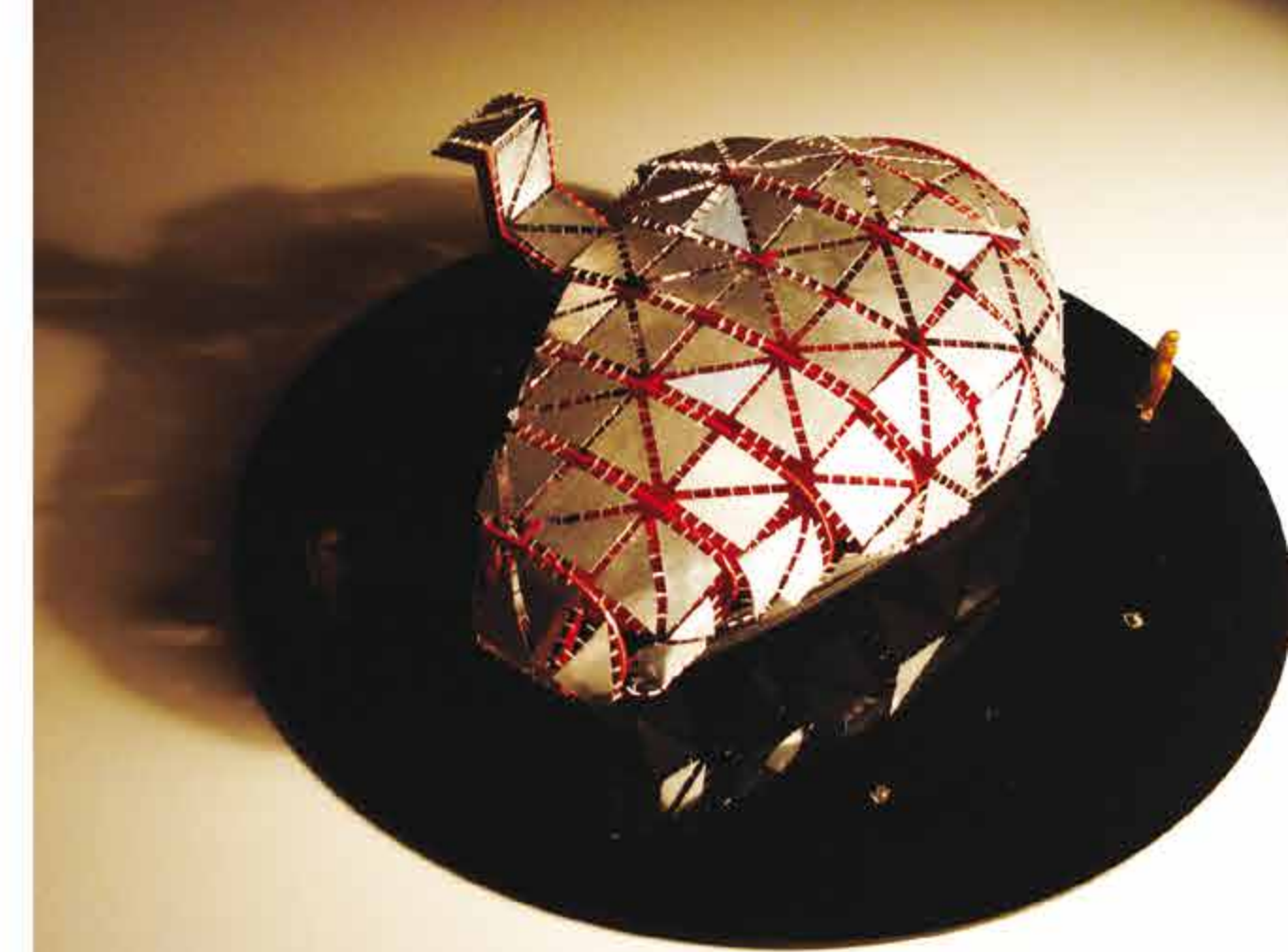
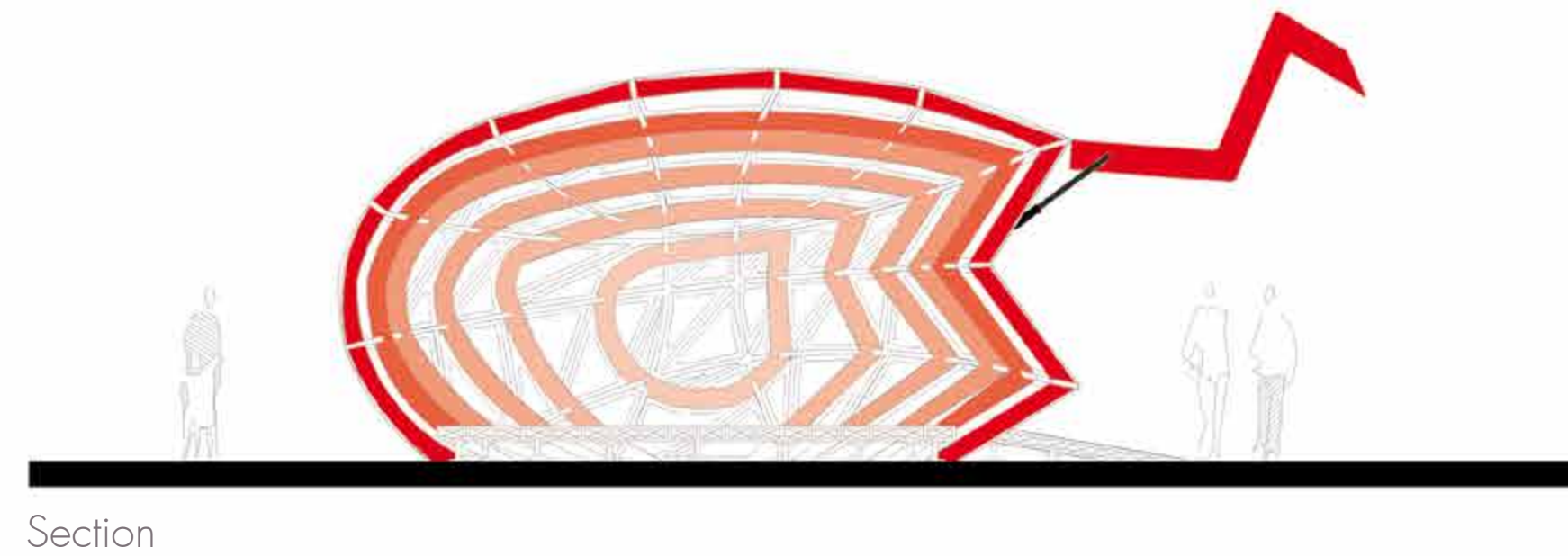
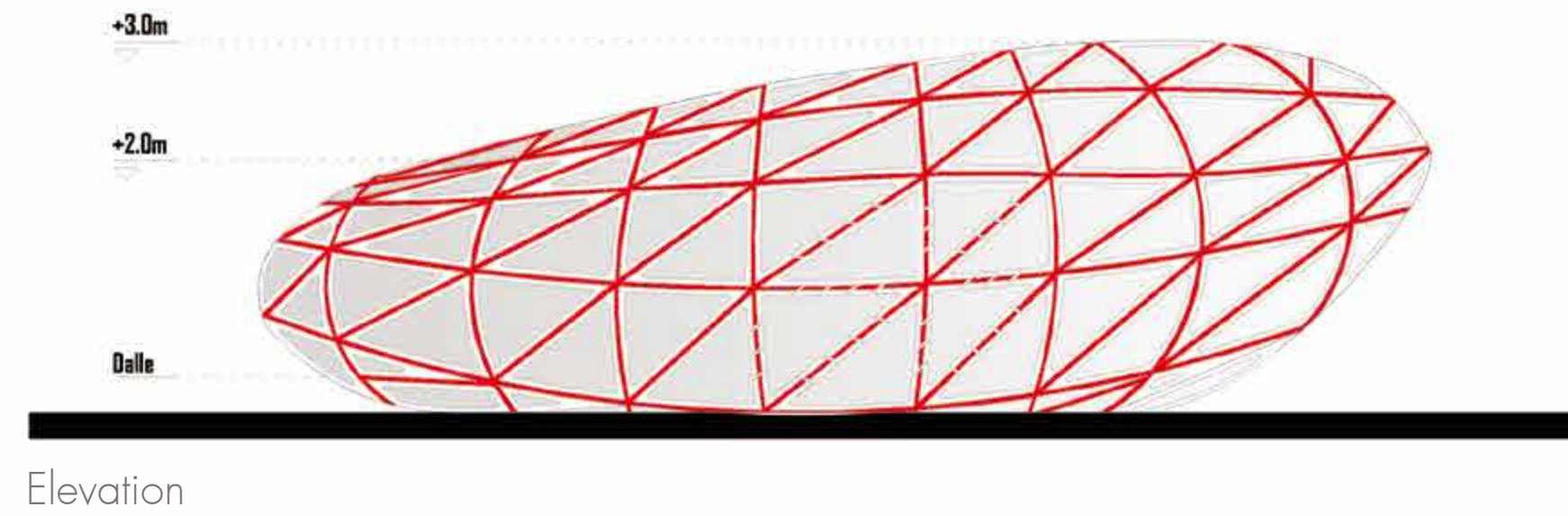
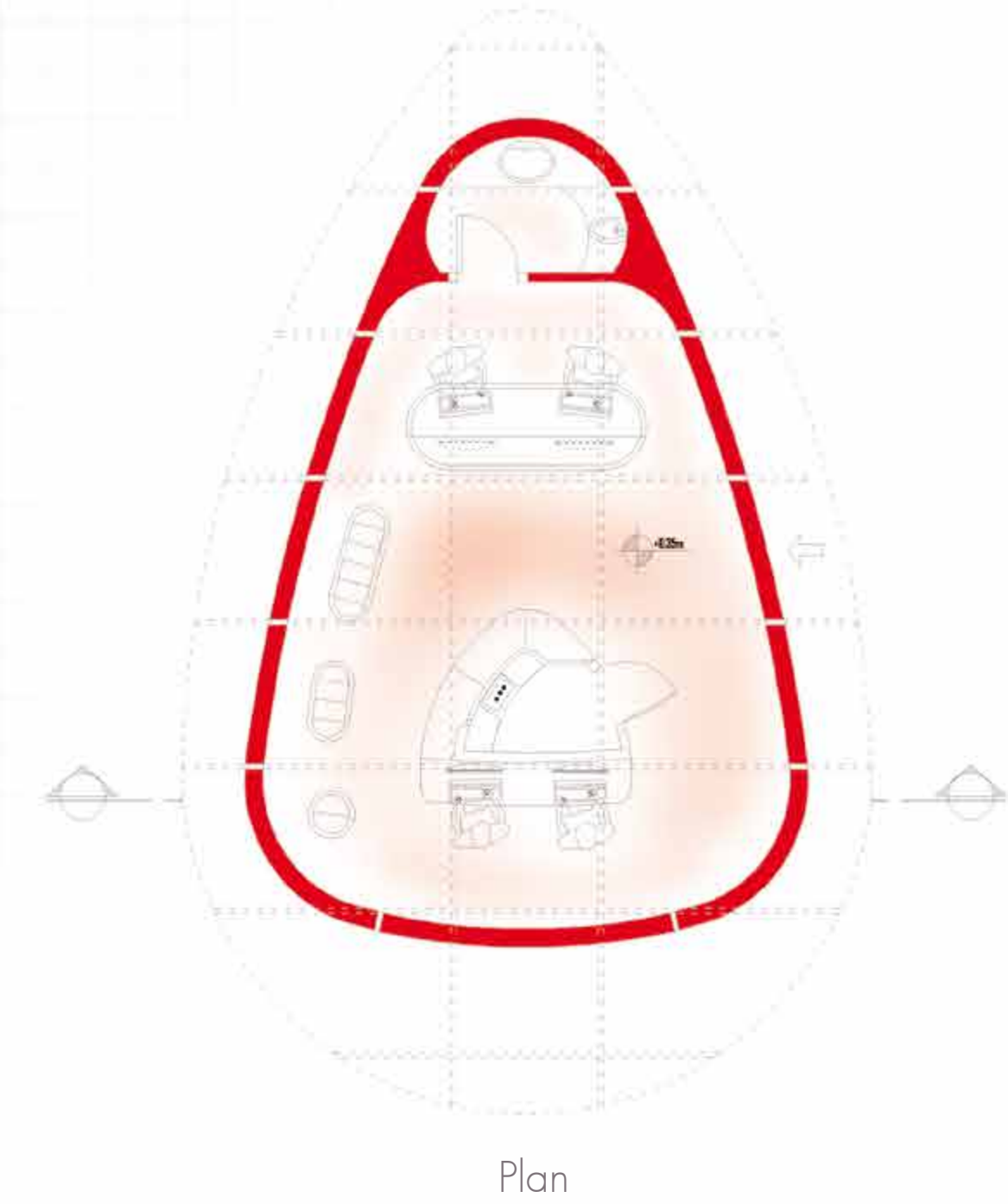
Zenithal indirect light



"Architecture is the learned game, correct and magnificent, of forms assembled in the light."

Le Corbusier

# Info Box



A «Spaceship», source of informations, coming from elsewhere, evoking curiosity to discover.

The idea of a resting object highlights the removable aspect of the structure. It is formed of flat shaped steel elements which are the primary structure. The secondary structure consists of triangular shaped aluminum panels fixed to the main structure. A light design that has a minimum impact on the landscape.

It will be built in a public garden to reinforce the idea of an object coming from the unknown.



# Esculape's garden

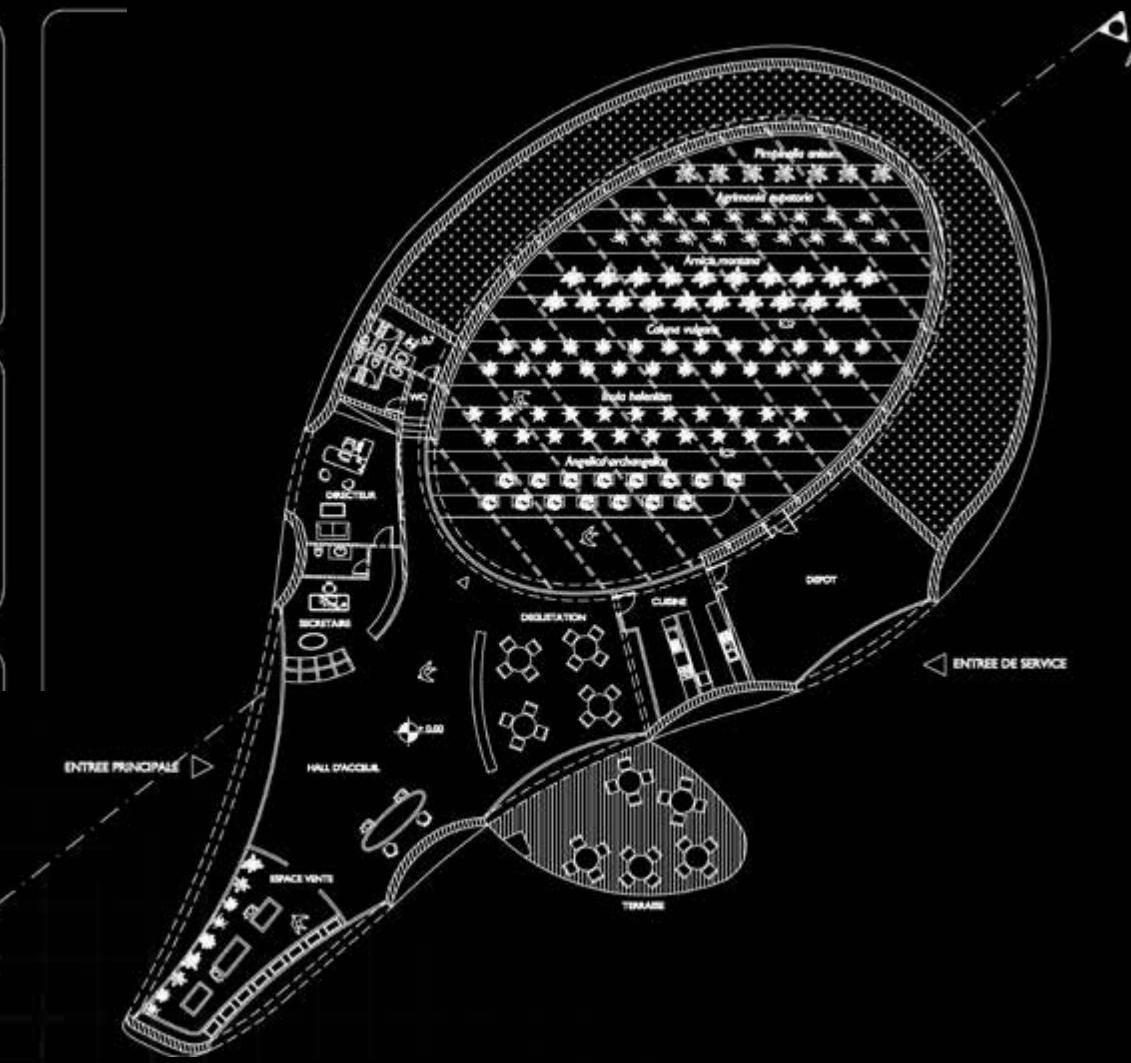
A water drop on earth, thanks to light and air, generates life. This entity that is born creates a distortion in the ground.

The greenhouse is omnipresent, being the center of attraction. Due to its inclusion on the ground, it creates a visitable outdoor area with an organic and smooth path.

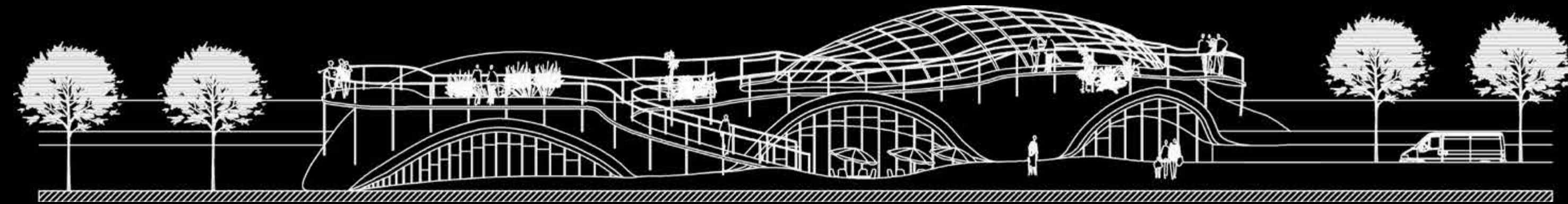
This playful approach allows people to discover medicinal plants with more enthusiasm.



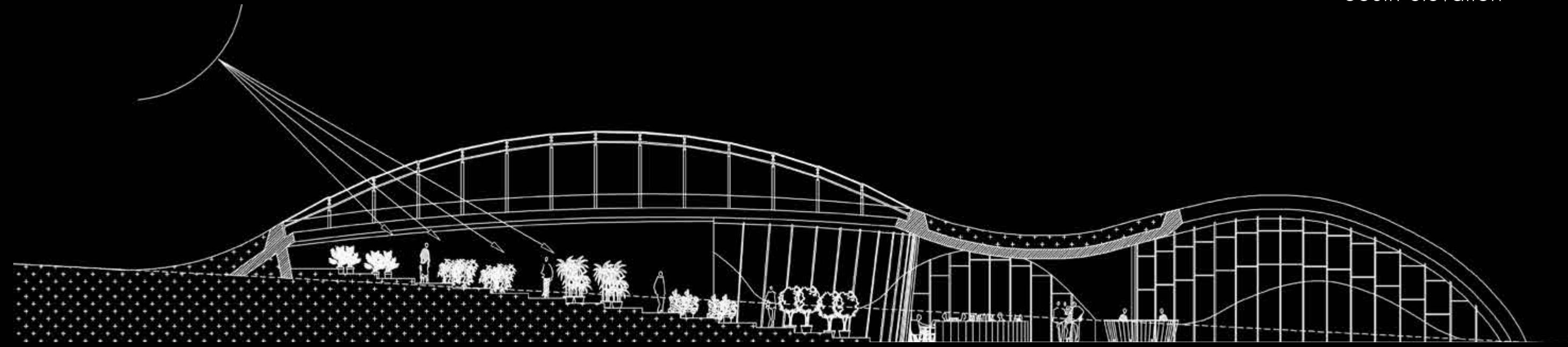
Mass plan



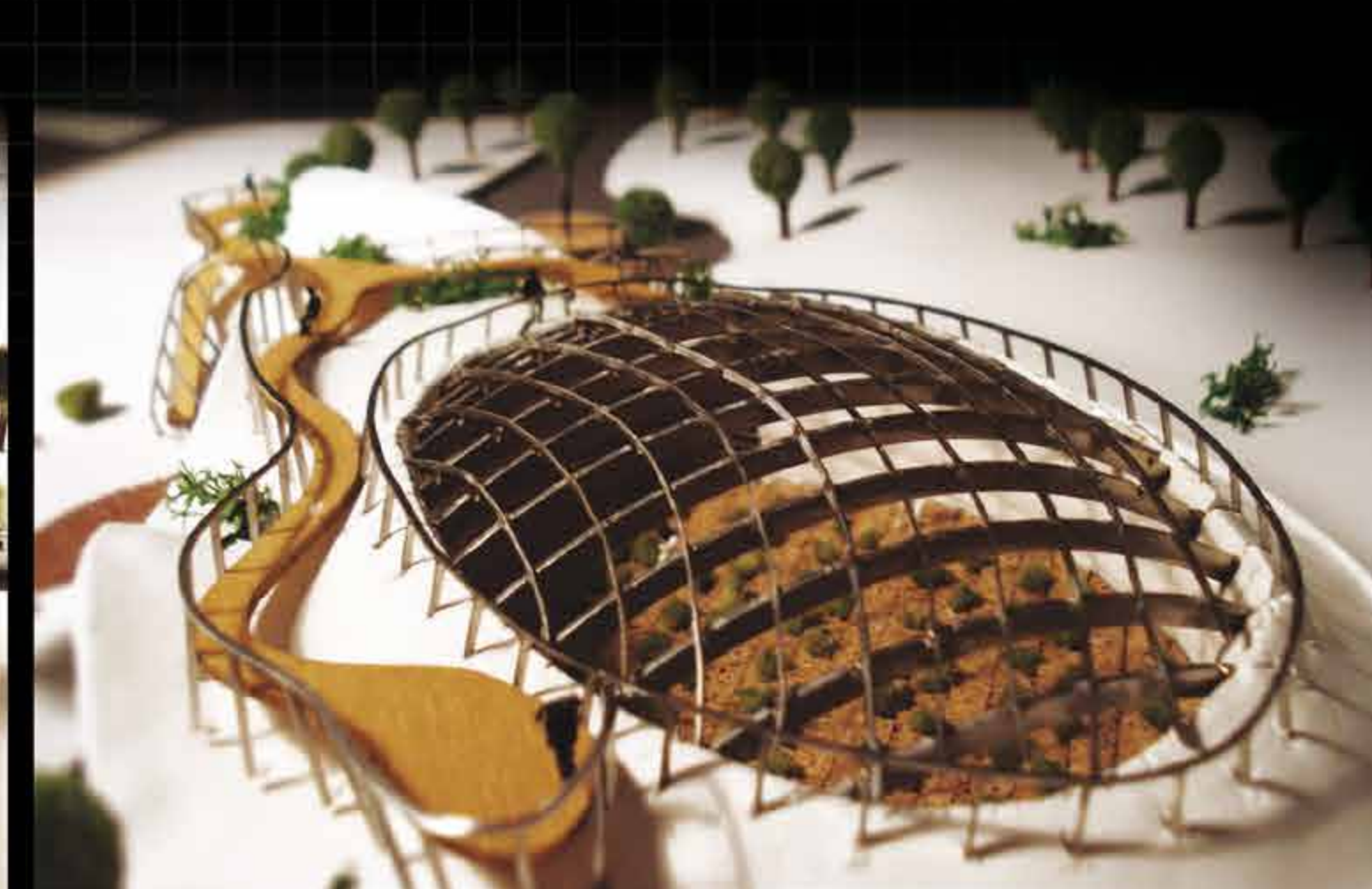
Ground floor



South elevation



Longitudinal section

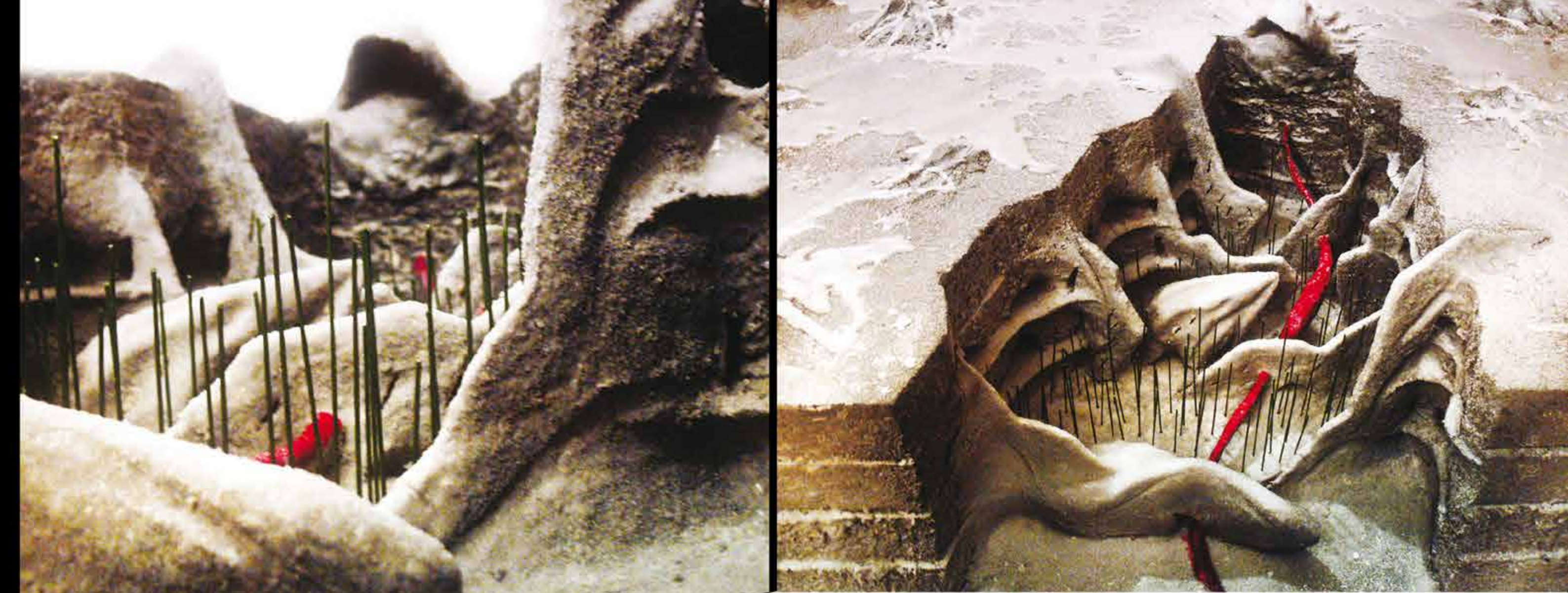
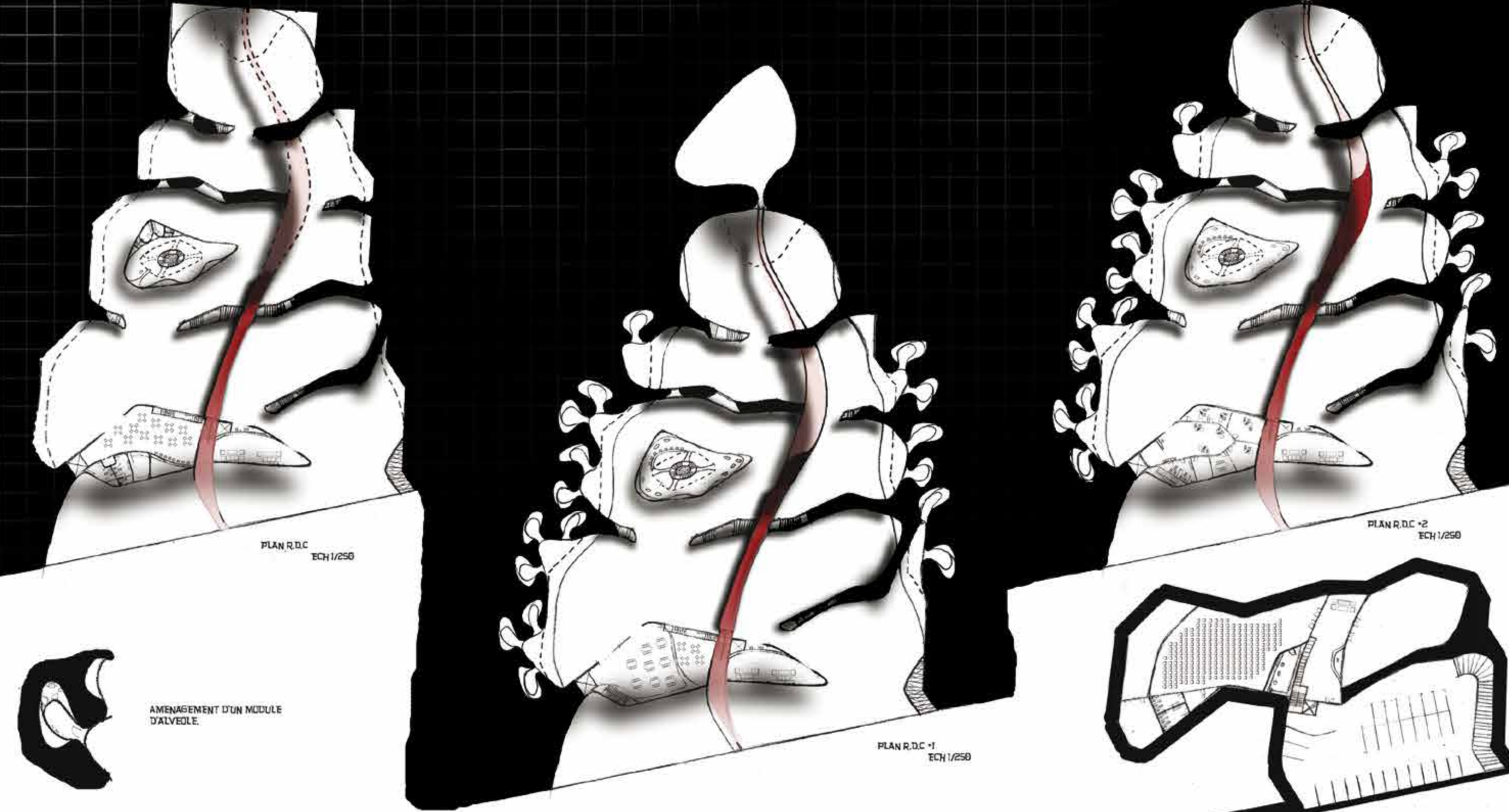




# Into the Cave

In the strange and mystical deep rock pits, the illegal excavation in the Valley of «Nahr el Mot» (River of Death) created a big void.

We are required to design a multi-functional space in this void.



## Allegory of the Cave

In an underground cave, men are chained. Are they like us? They never saw the light of day, they only know the low radiation that manages to penetrate to them directly. They only know projected shadows on the walls of their cavern lit by a fire behind. They only hear the echoes of sounds.

If one of them is released from his chains by force and taken towards the exit, he will first be cruelly blinded by a light that he does not normally support. He will suffer all the changes. He will resist and will not be able to perceive what we want to show him. So will he wish to return to his previous situation? If he persists, he will accustom. He can see the world in its reality. Aware of his earlier condition it is only by suffering that he will return to his fellows. But they, unable to imagine what happened to him, will take it very badly and refuse to believe him: Will they kill him?

(...) « But if we listen to what language says in the word bauen we hear three things:

1. Building is really dwelling

2. Dwelling is the manner in which mortals are on the earth

3. Building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings. »

Martin Heidegger, (Building, Dwelling, Thinking)

# Green dwellings

Designing a sustainable and ecological architecture.

The student housing units are containers recovered from the port.  
Ecology has been thought with both sustainable and economic aspect.



Type plan



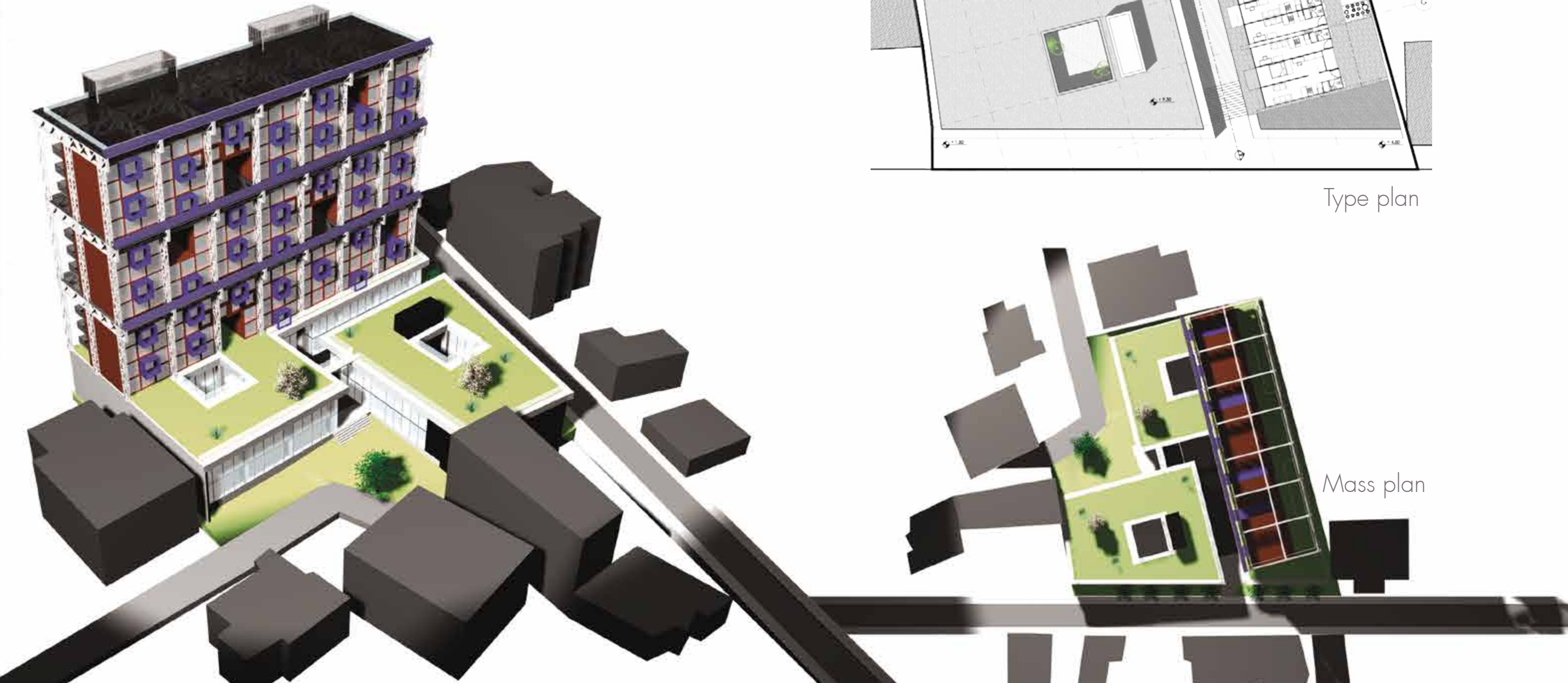
Section B-B



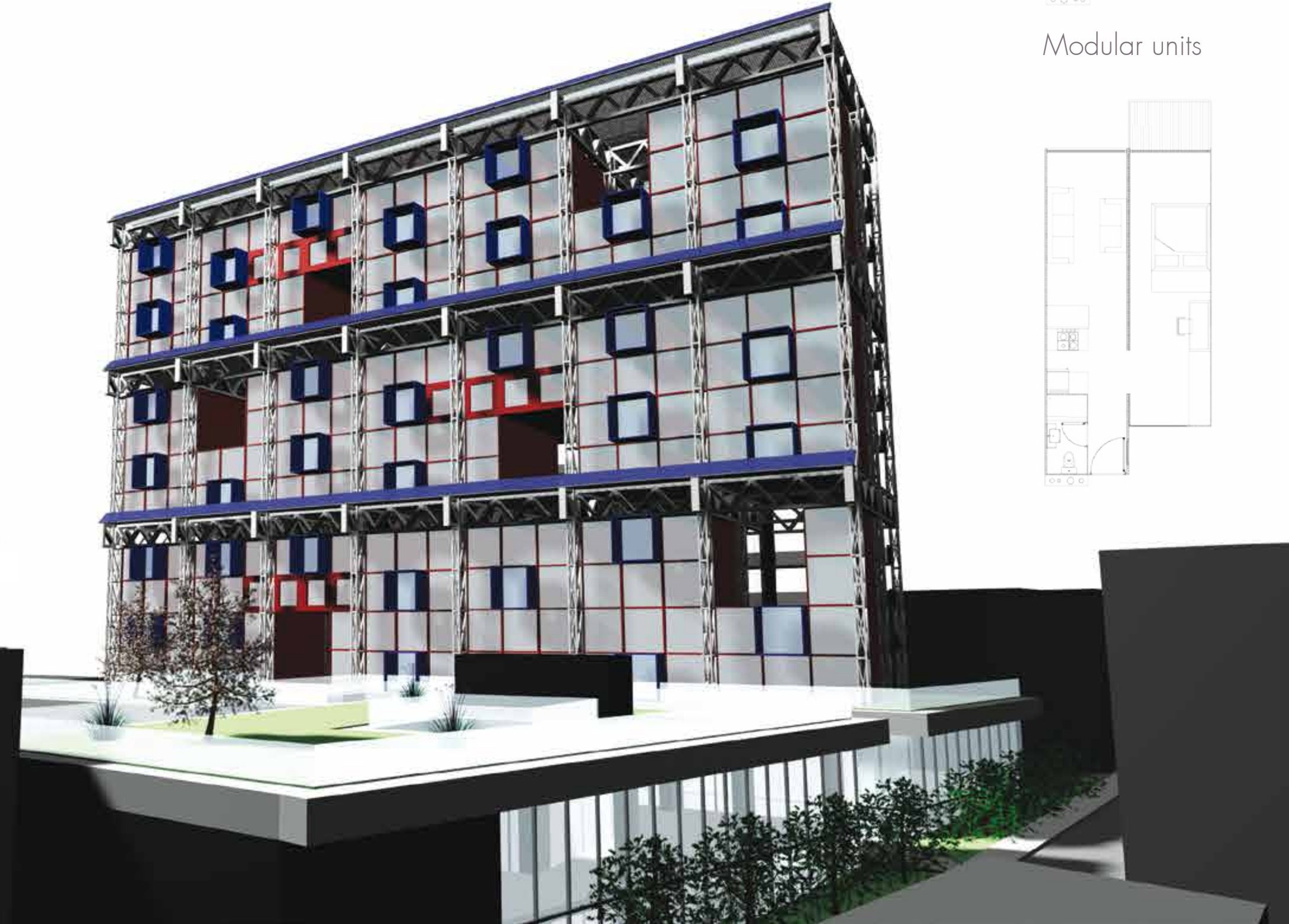
North East elevation



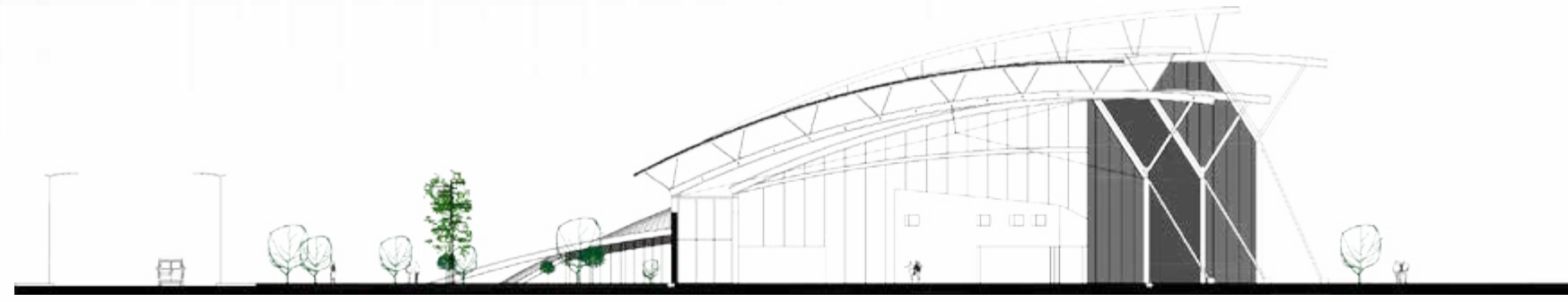
Modular units



Mass plan



# Exhibition space



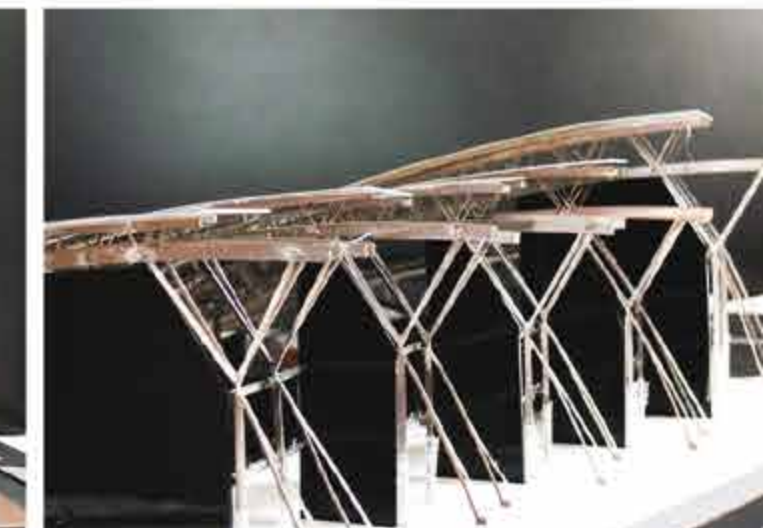
Section A-A



Ground floor plan

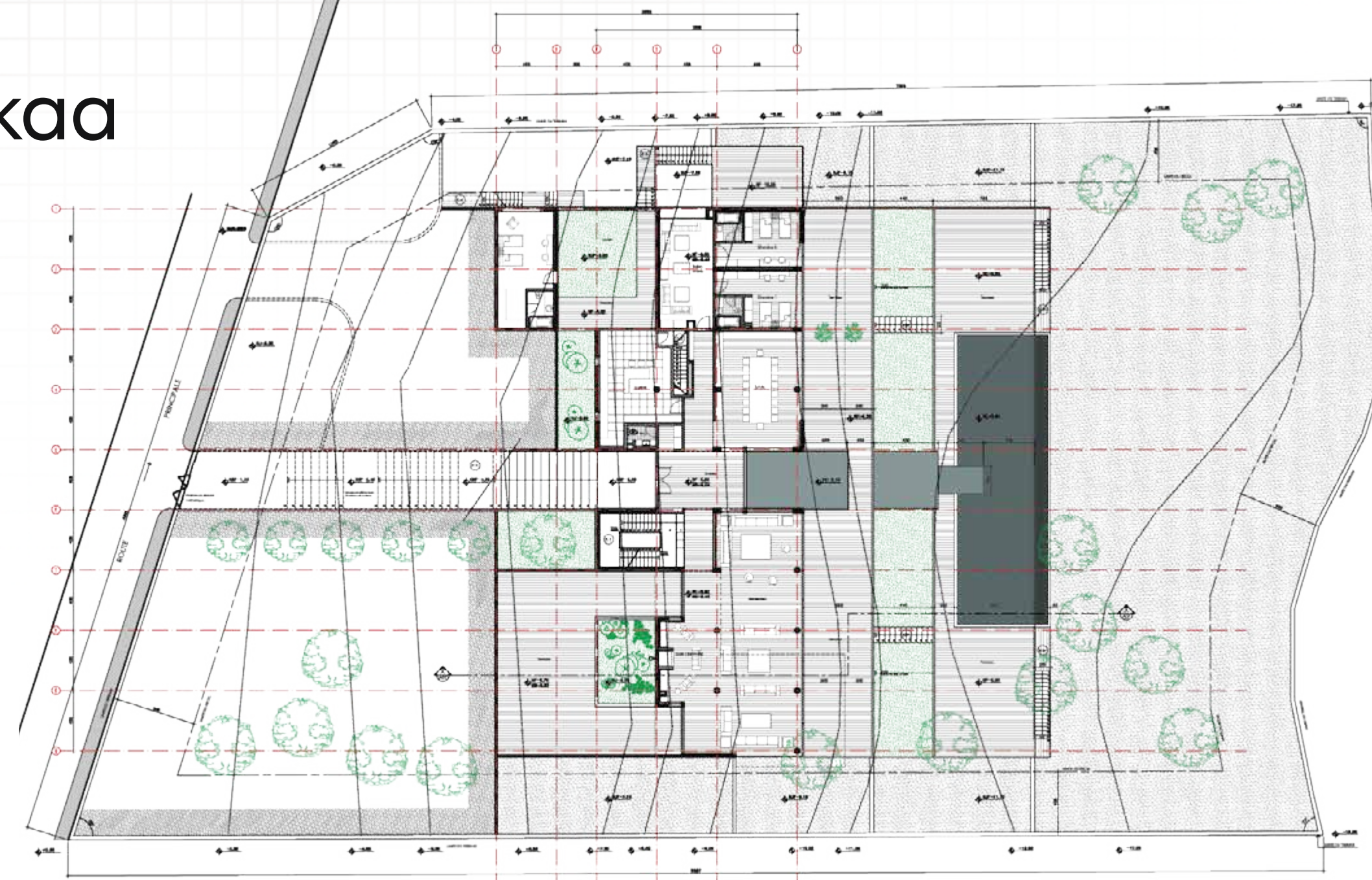


Floor plan

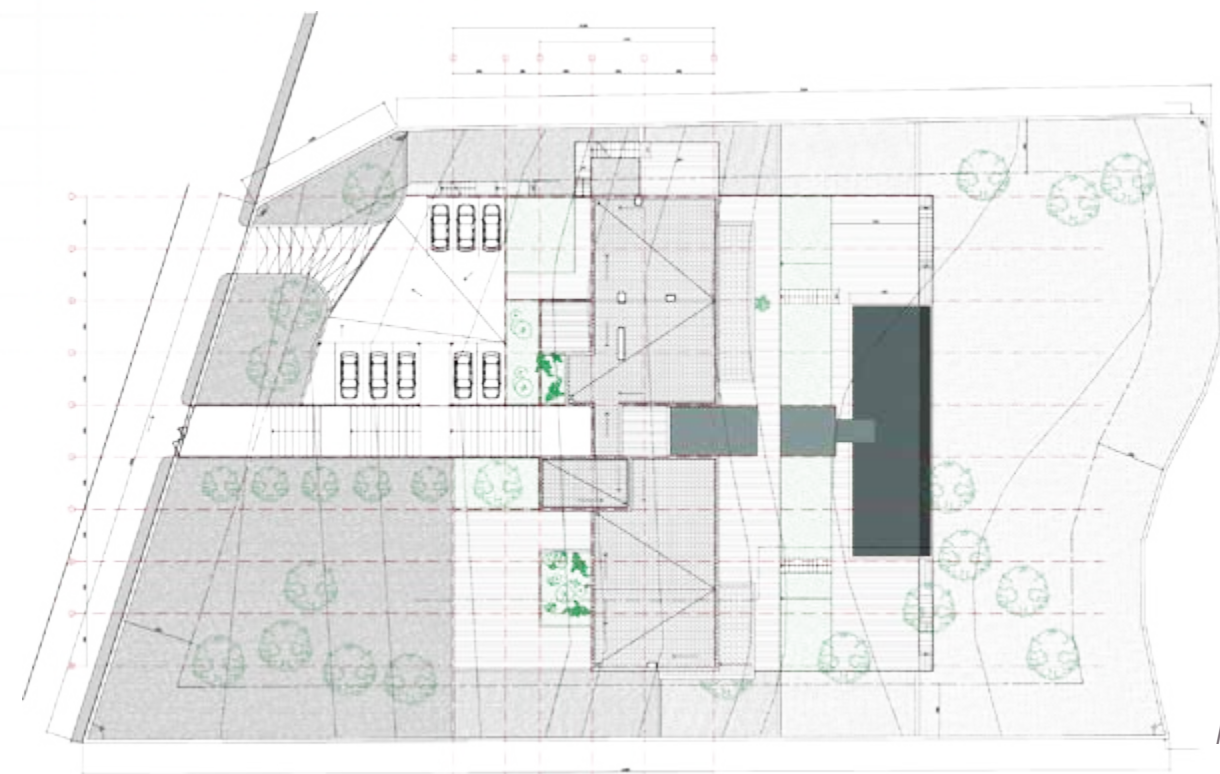


# Villa in the Bekaa

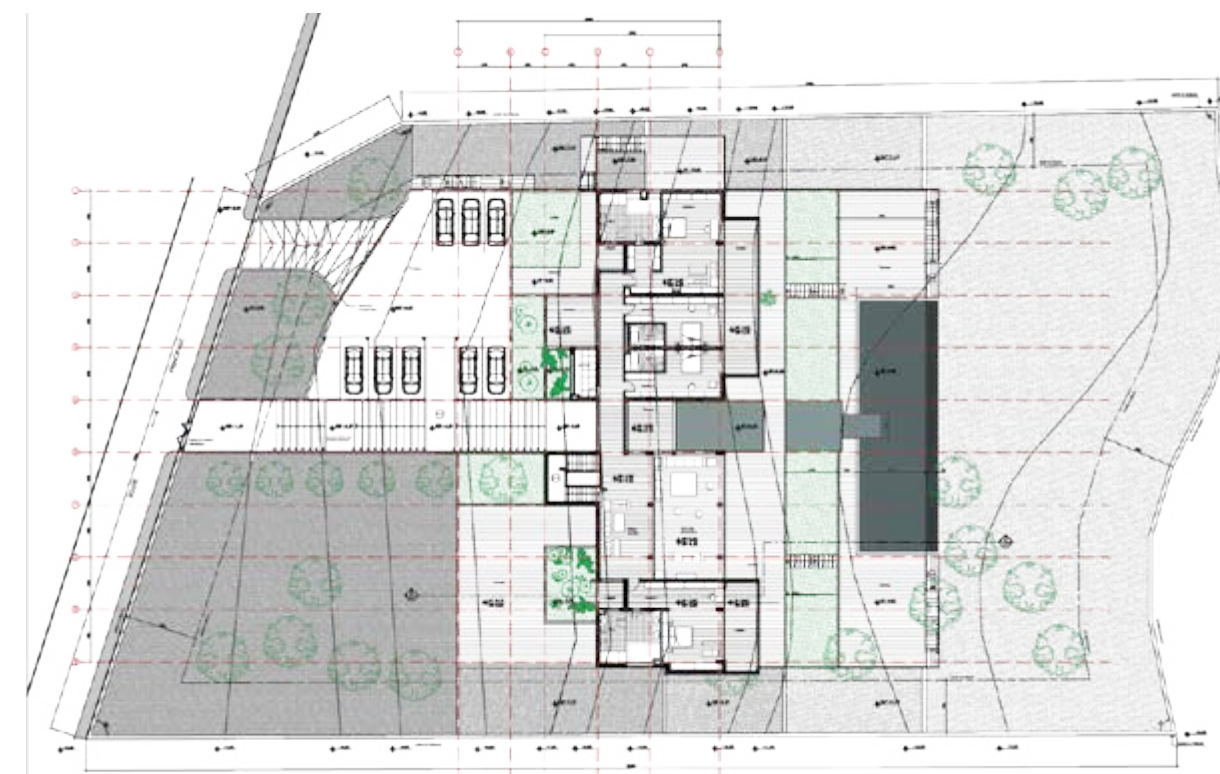
During two months, I developed one of my projects in detail.



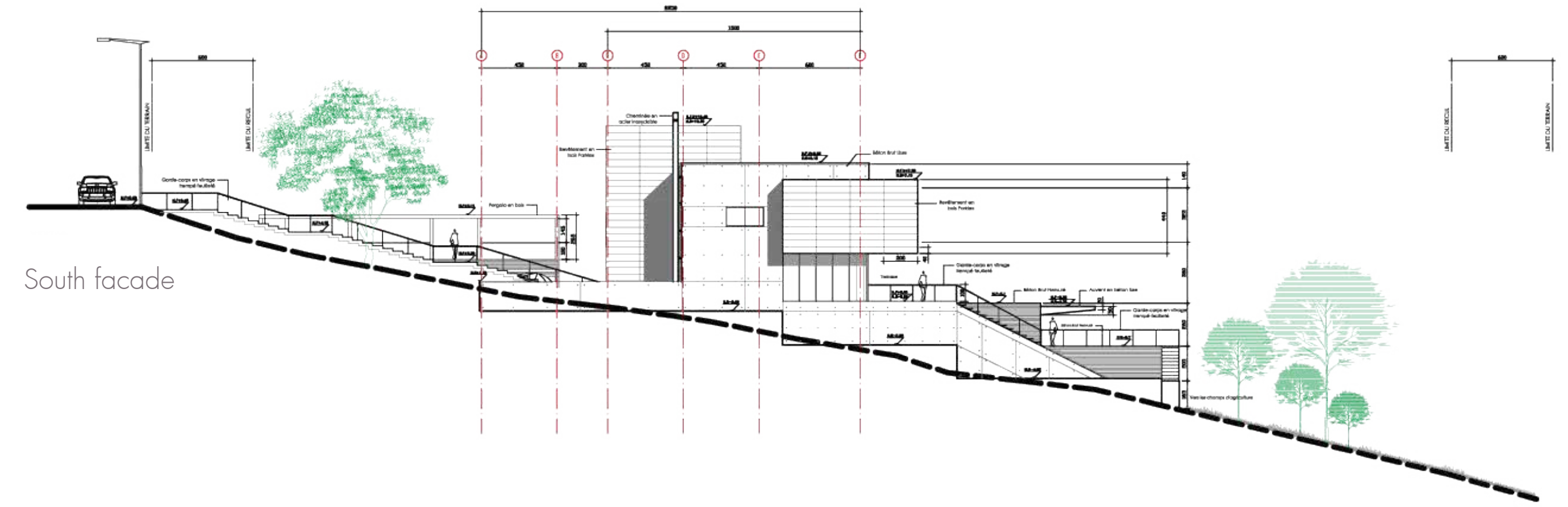
Ground floor



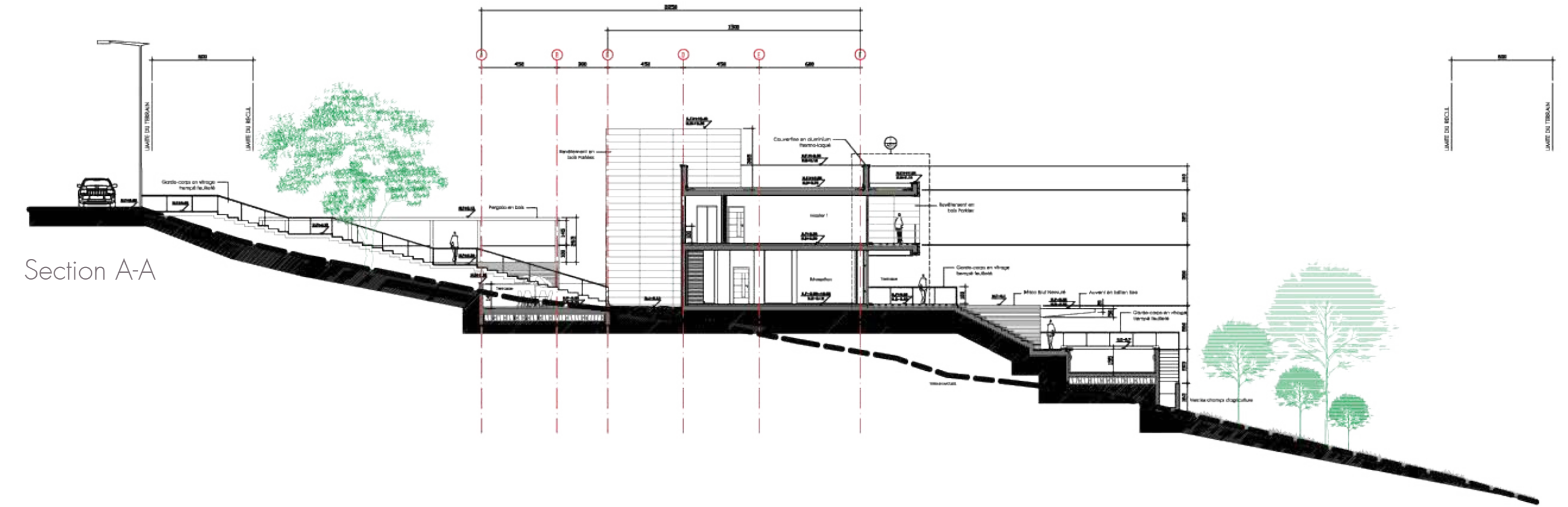
Mass plan



Floor plan



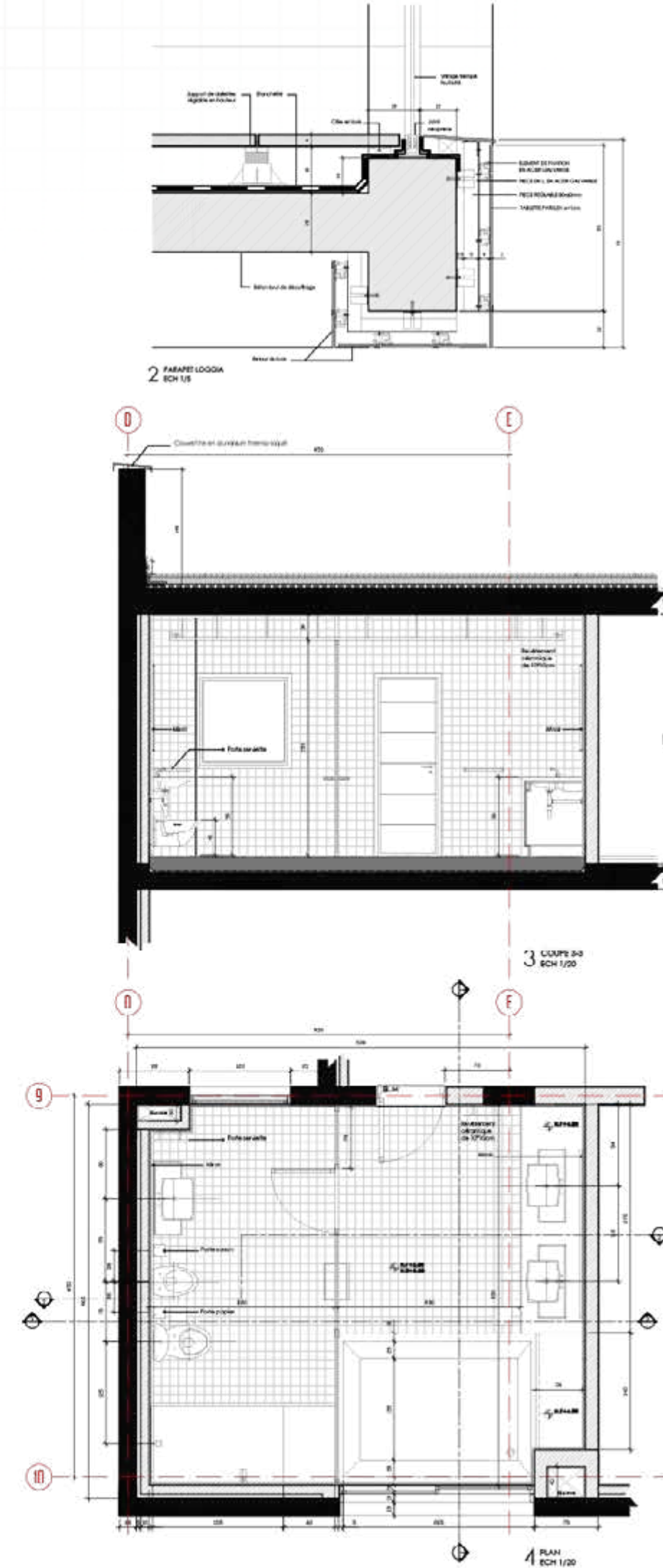
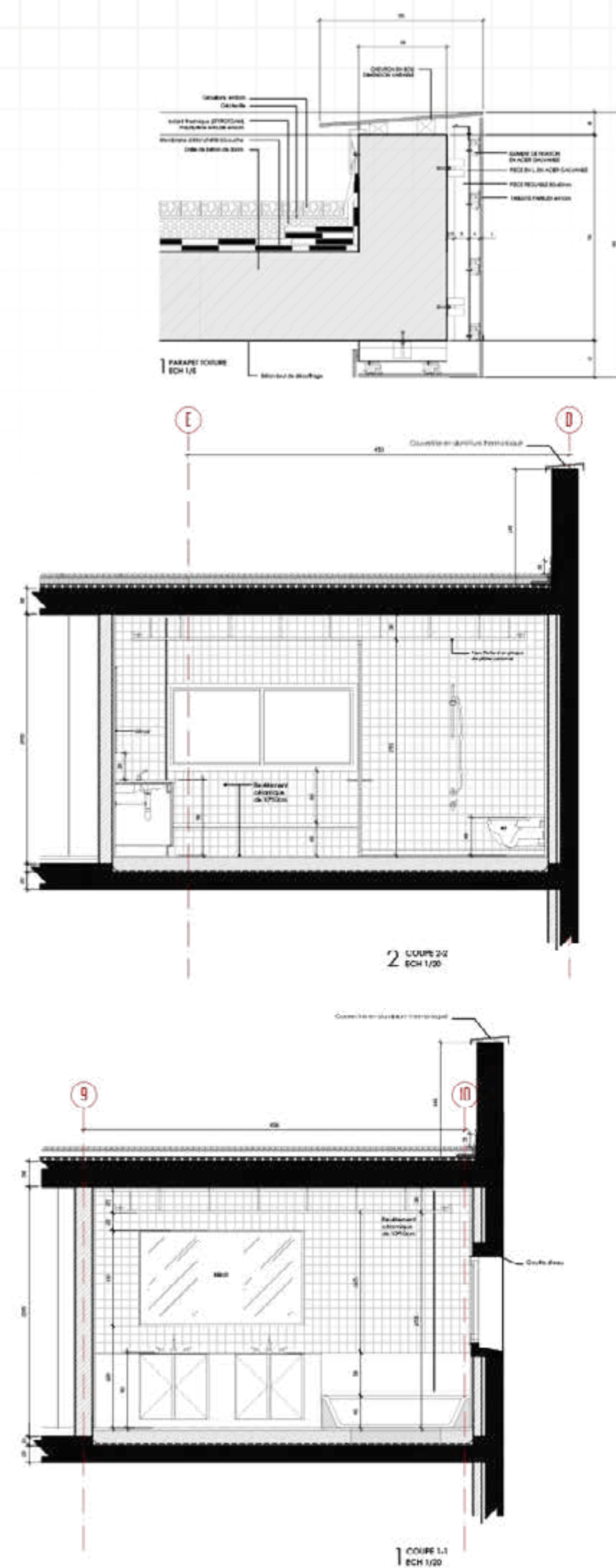
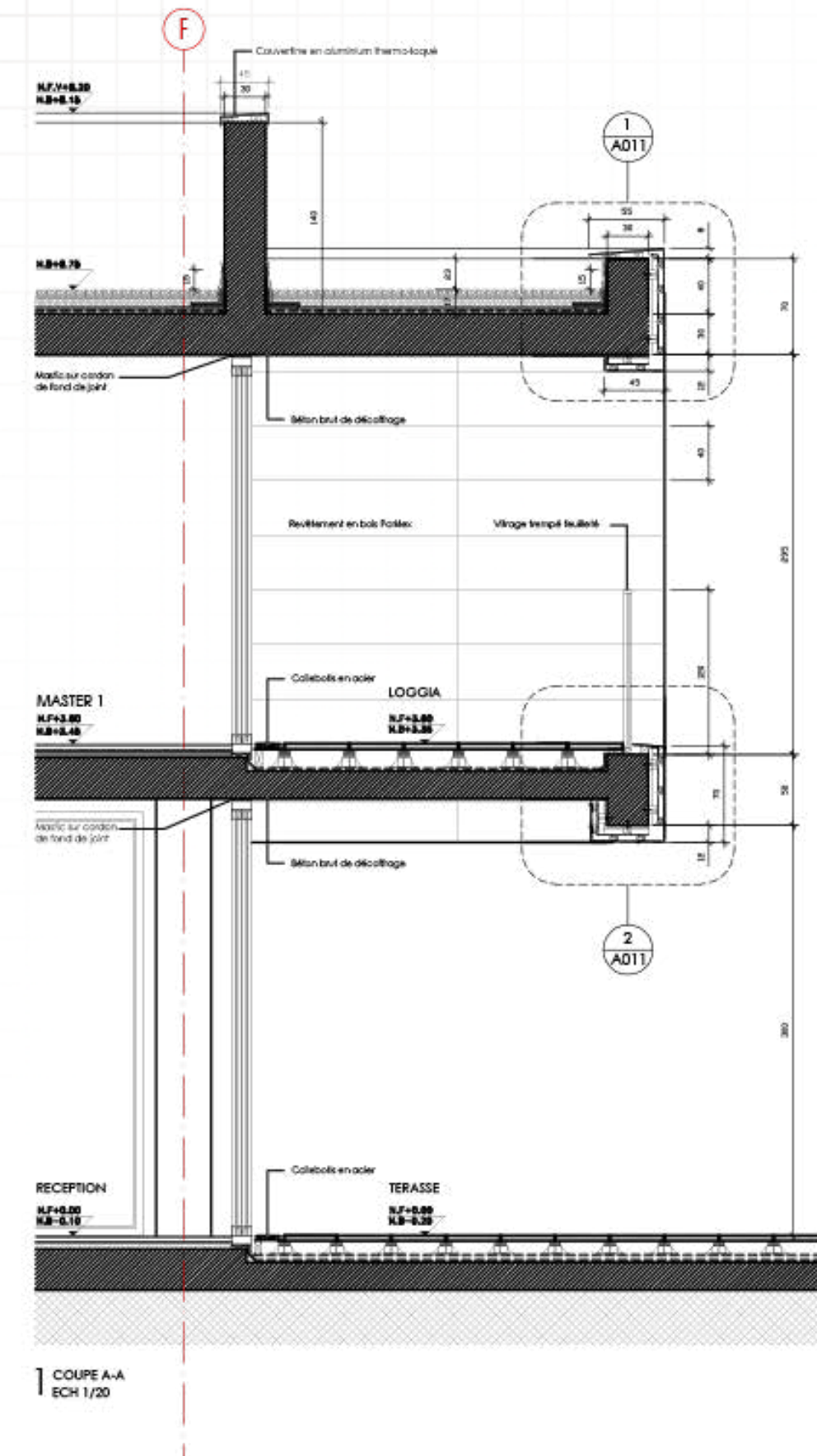
South facade



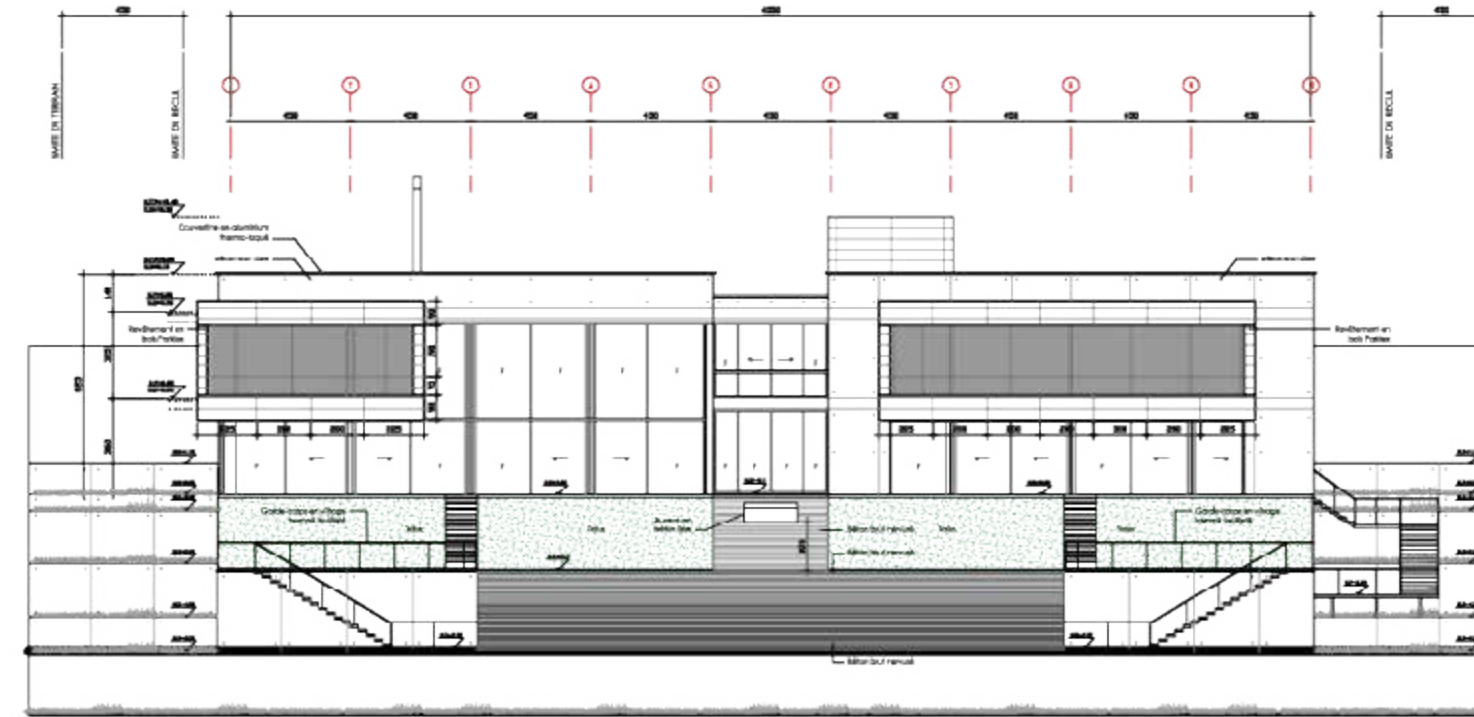
Section A-A

# Villa in the Bekaa

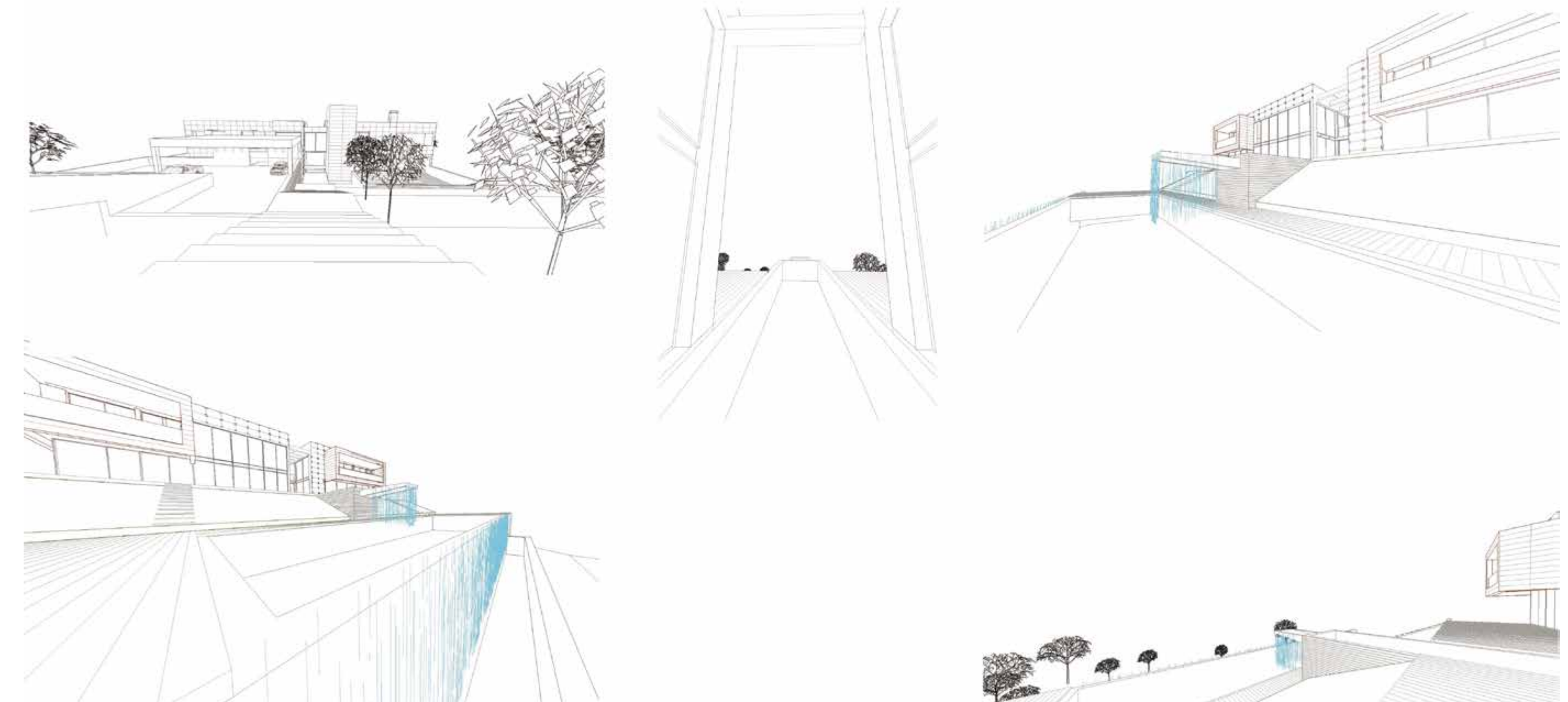
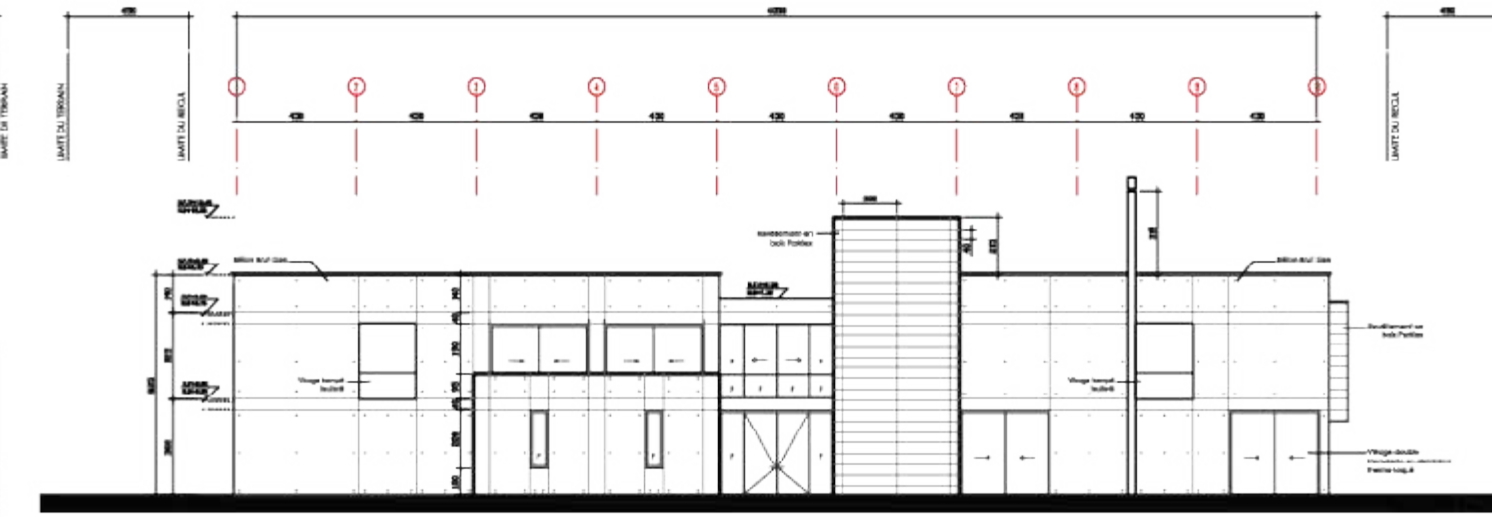
## Details



## East facade



## West facade





« A house is not a prison, appearance changes at every step. »

Le Corbusier

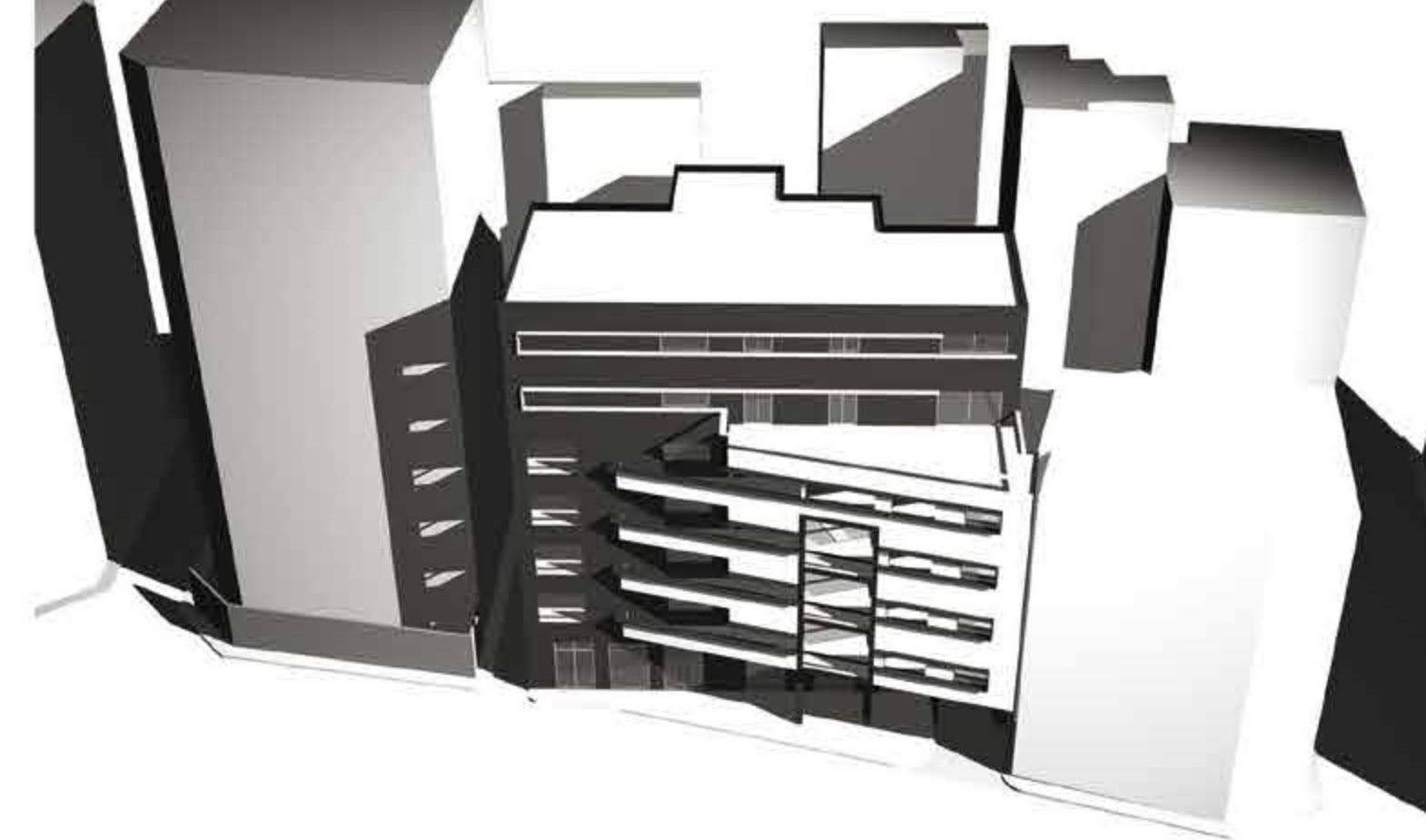
# Black & White

Living in the old parts of the city.

Build in a dense neighborhood while integrating with the existing.



Basta-Bachoura neighborhoods were able to keep their own old town stamp on several levels until recently. They have been largely spared from war damages.



# Black & White - Interior



Two boxes playing the role of «storage» for movable partitions.

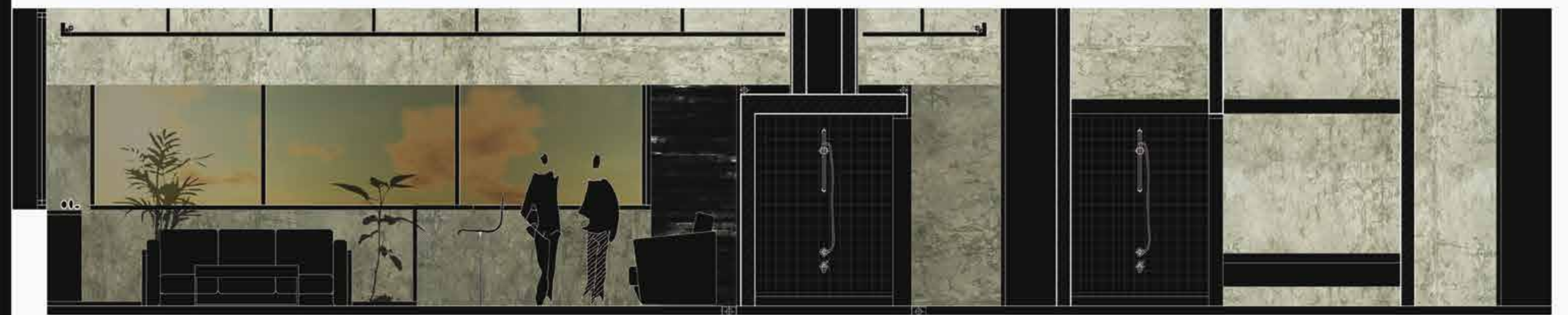
The space is free. Public and private coexist without separating.



Furnished plan + A



Section A-A



Section B-B





# Rehabilitation of the Arsenale Hangars - Venice



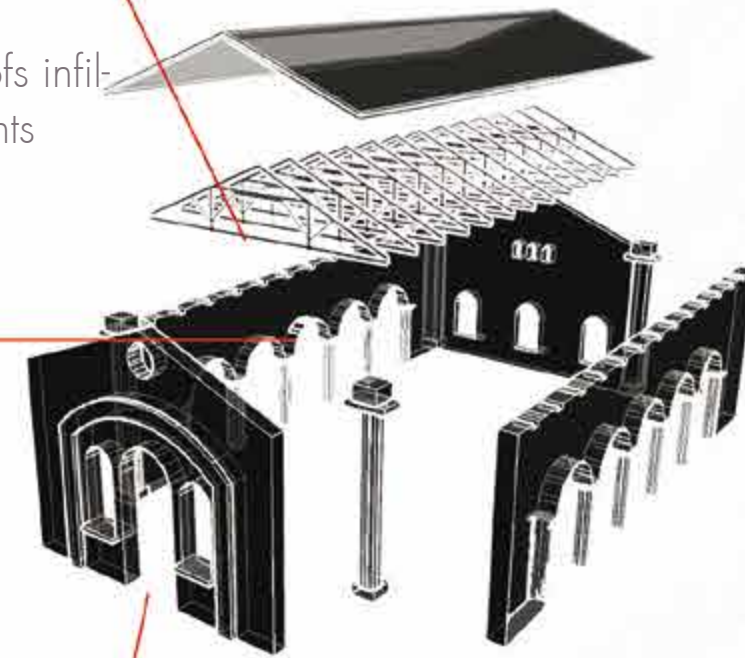
The city stamp consists of:

- "campo": common piazza
- "corte": open courtyard between the buildings
- "calle": narrow street

These elements are unique to Venice.



Creating glass roofs infiltrating zenithal lights

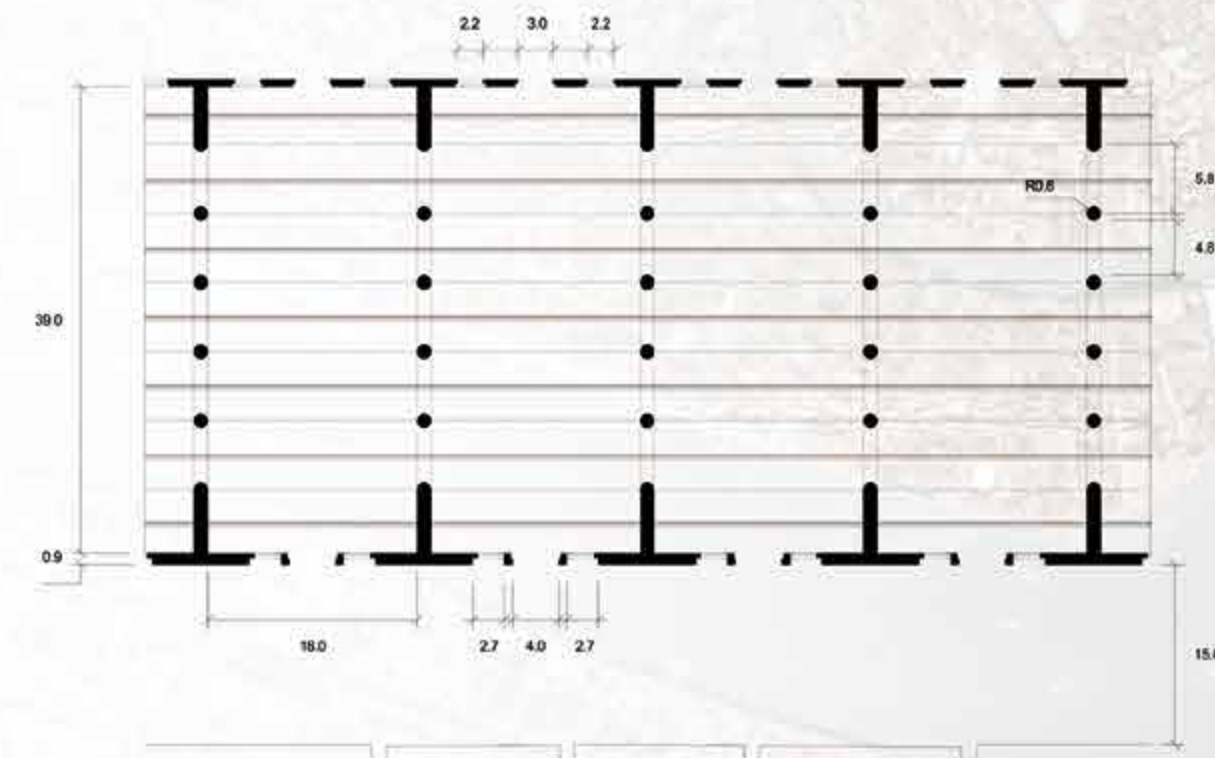


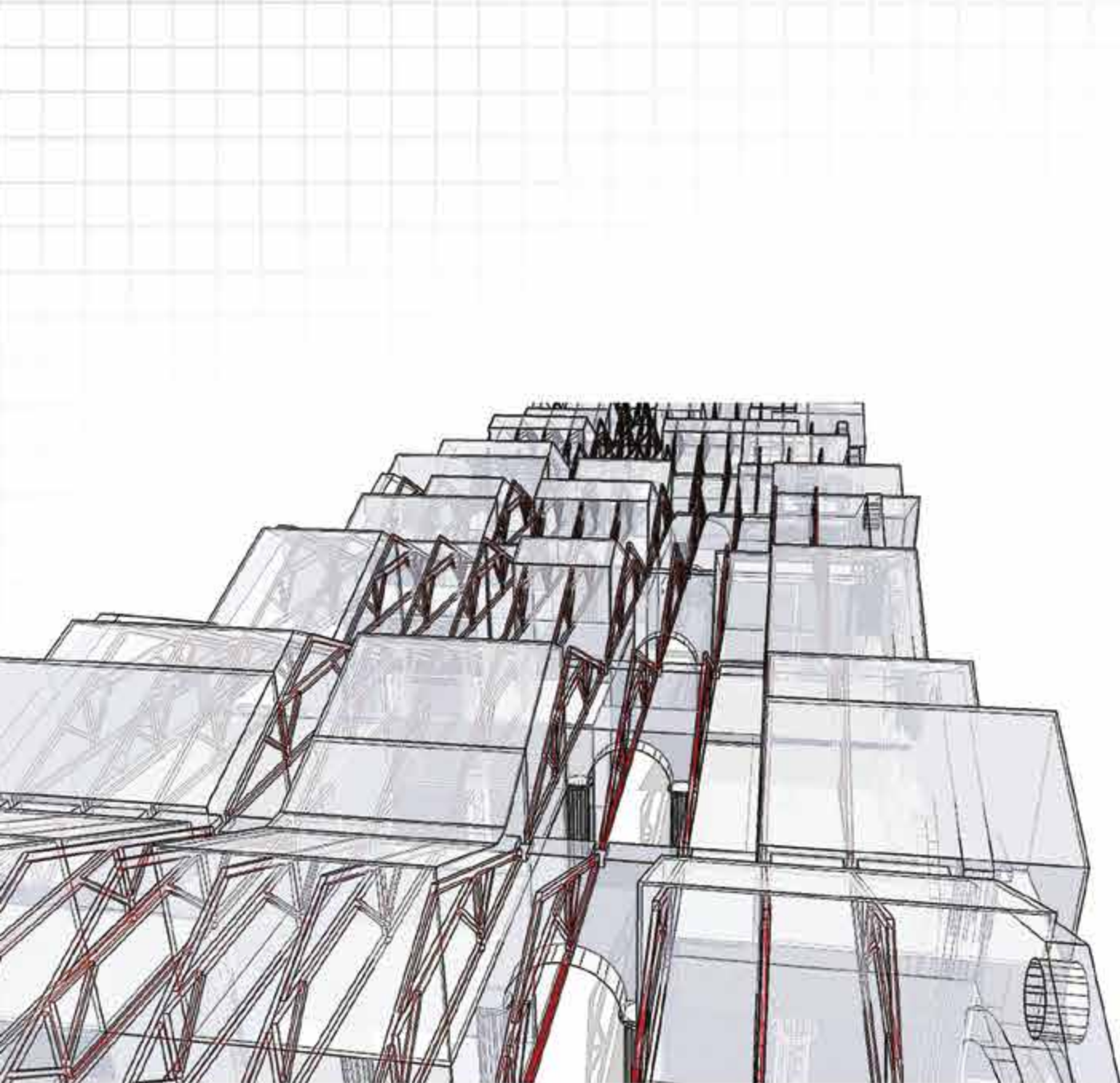
Housing: occupy the largest part.

Retail: heart of the project, a meeting place (the campo). Allows connection to the rear garden.

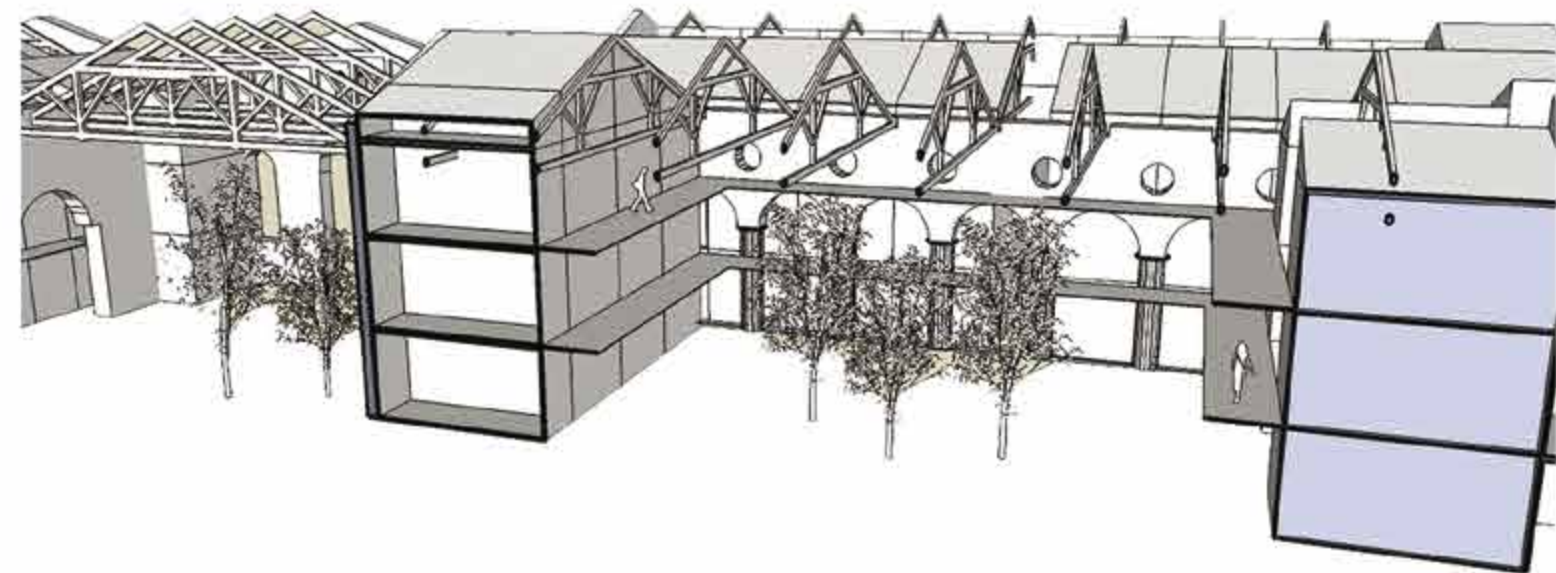
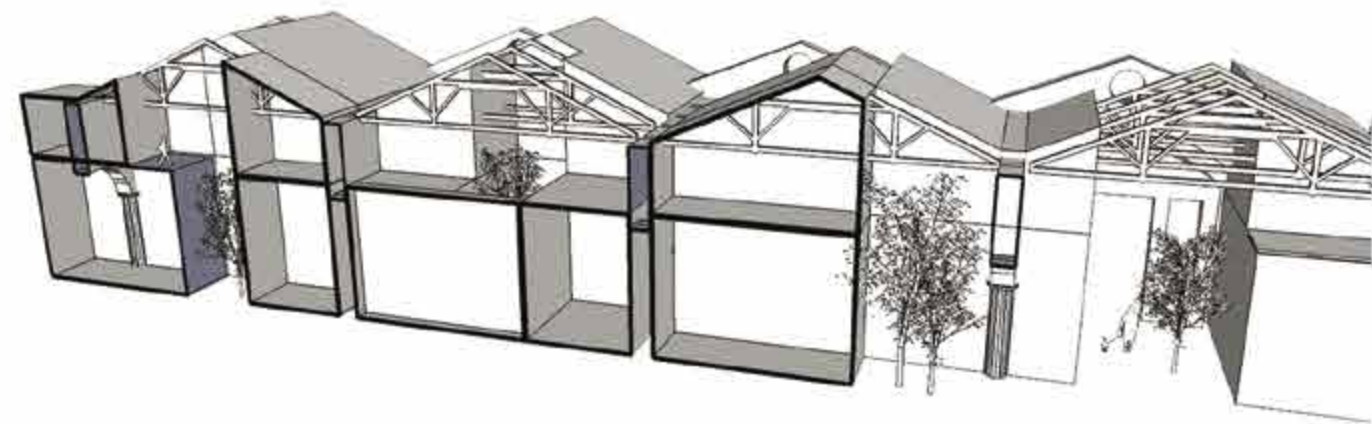
Hotel: Continue the typology of Venetian hotels in connection with maritime access.

Possibility of removing interior walls of arcades in order to create links with adjacent hangars.





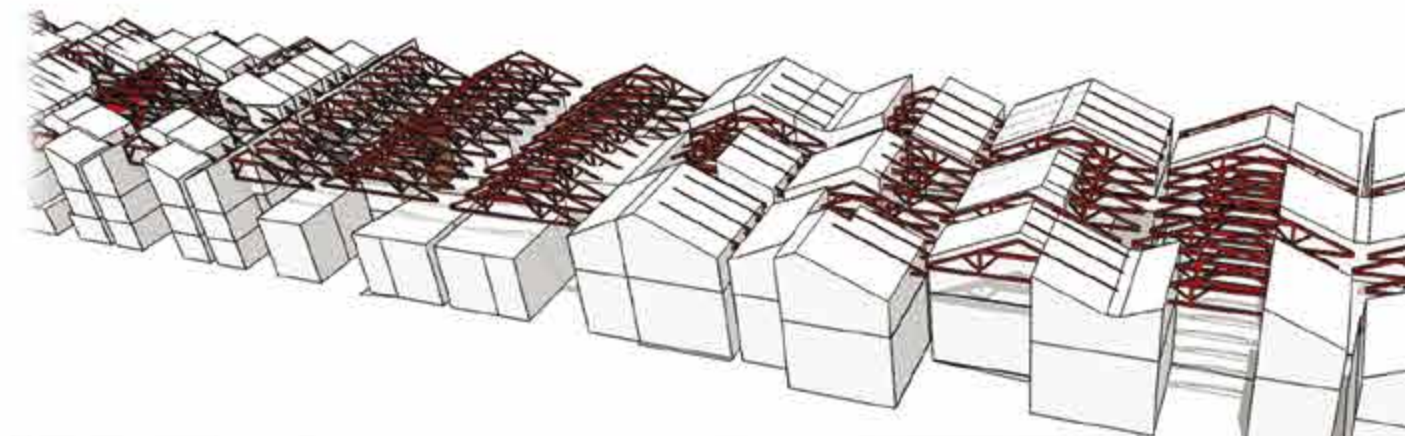
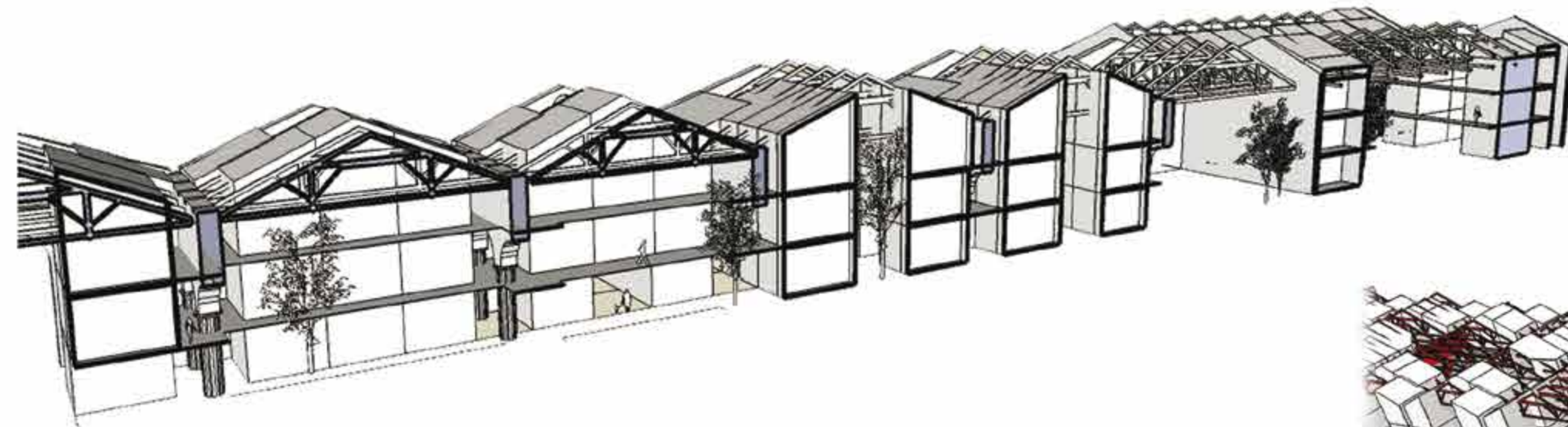
Ground Floor



Offices Hotel Retail Housing



Mass plan



Floor plan

« If I were asked to name the chief benefit of the house, I should say:

the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace. »

The Poetics of Space, Gaston Bachelard

# Dream in peace

« Make less space for loneliness. »

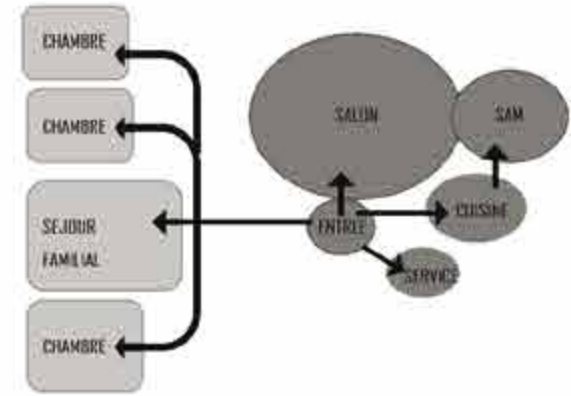
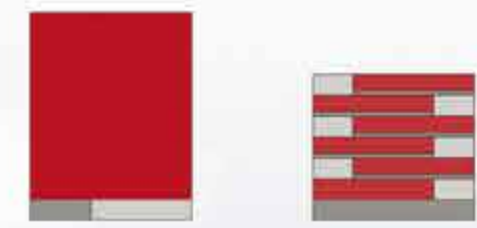


Chart of most apartments in Lebanon.

Spaces are static, isolated.



Create equal spaces



Harmonizing public and private spaces

## Wave platform

These fluctuations are a structure set on the modules, inspired by the context's topography. It allows an increase of the ground surface.

## Circulation

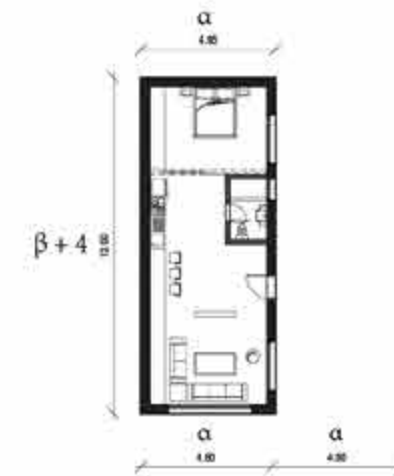
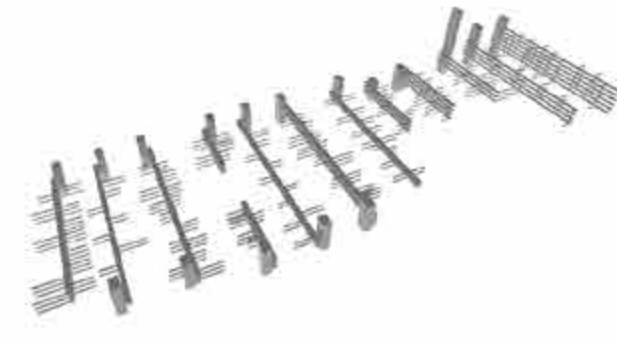
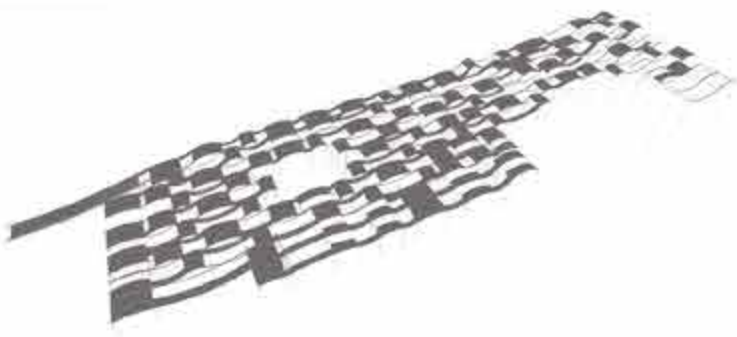
Grafted onto the periphery of the system, it allows to access modules in a smooth way without disturbing its inner workings.

## Green spaces

The Interfaces between public spaces and housing units embody the common, semi-public and semi-private areas.

## Housing units

Distributed in a mixed way, avoiding discrimination. This cohabitation of social classes creates a more lively and rich system.



Housing units are intended to reflect the contingency of modernity, constantly changing.

A flexible, adaptative lifestyle

## Modular Units

The units were designed in a modular way for greater flexibility and freedom of assembly.

## Prefabrication

The housing units are prefabricated at the factory, thereby reducing the economic factor.

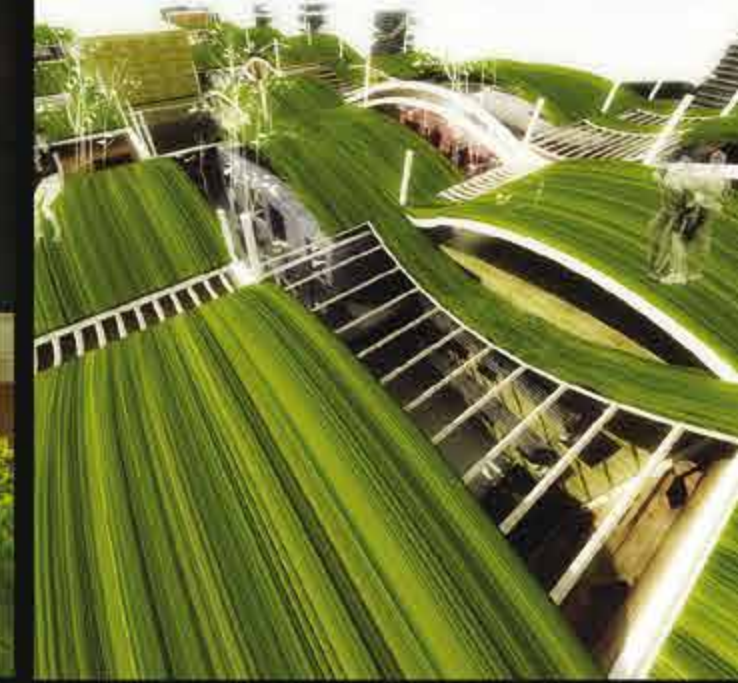


Partial plan



North Elevation





« Evacuate as waste everything about architecture so that reality can emerge. »

Peter Cook

# Final Year Project

Awarded [1st International Prize Urbanistes sans Frontieres](#)

« Architecture without architects- this is the Arab village, and this is its beauty. It is always better than when an architect comes in; the architect only spoils things because the architect has to work logically, and they do not. »

Thomas Leitersdorf



L'événement international « Prix USF du Développement Durable » a eu lieu au Sénat, le samedi 25 janvier 2014. Cet événement organisé par USF a été soutenu par l'UNESCO et le PFVT. Sur 36 pays, 4 pays ont été sélectionnés pour participer à la phase finale du concours international «Restructuration écologique d'un bidonville et adaptation au changement climatique». Ces 4 pays sont : l'Arménie, l'Inde, le Liban et le Mali. Une délégation de chacun de ces pays a été reçue à Paris pour

participer à cet événement inédit. Le 24 janvier, une exposition des projets et une grande réunion ont eu lieu au local d'USF. Chaque délégation a présenté son projet devant le jury. Ce dernier a délibéré les prix selon une grille d'évaluation avec des coefficients correspondant aux objectifs ciblés dans le règlement du concours. La proclamation des résultats du concours et la remise du Prix USF du Développement Durable ont eu lieu à la fin de la Conférence Internationale organisée par USF sur

le thème «Le devenir des bidonvilles face aux crises socio-économiques et environnementales». Cette conférence s'est déroulée avec la participation du co-président du PFVT, Yves DAUGE, et de la Direction d'ONU-Habitat. 24 chercheurs et consultants ont participé à titre d'intervenants. Plus de 200 personnes (universitaires, chercheurs, consultants, élus) ont participé au débat.

Maggie CAZAL  
Présidente-Fondatrice d'USF

## Les lauréats du concours international

«Restructuration écologique d'un bidonville et adaptation au changement climatique»



### Les lauréats et le jury

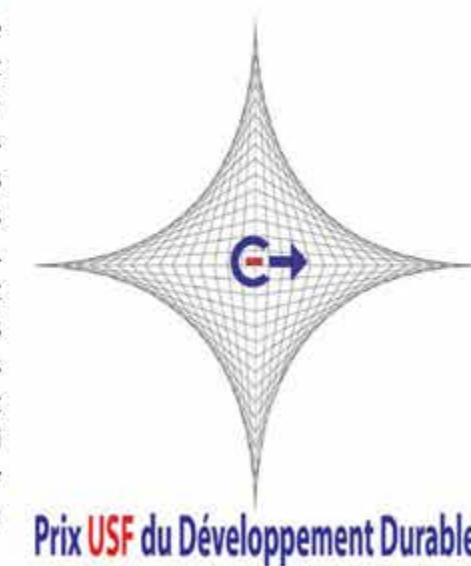
1er rang de G à D, les membres du Jury : Michel FRENOT, Guy BURGEL, Victor SAID, Bertrand ROUZEAU, Hari BARAL, Maggie CAZAL, Bertrand LEMOINE.

2e rang de G à D, les lauréats :

Liban : Georges KHAYAT, Cynthia GEREIGE, Antoun RIZK, Michael NAJJAR, Chadi HIJAZI / Inde : Nidhi KRISHNA, Abhishek GAURAV / Mali : Youssef DEYOKO, Moussa SISSOKO / Arménie : Marie PILLET, Zaruhi MAMYAN.

Le Prix spécial USF du Développement Durable est décerné à l'Arménie, le 1er Prix est décerné au Liban, le 2e Prix est décerné au Mali et le 3e Prix est décerné à l'Inde. USF réalisera des opérations pilotes sur les terrains de ces projets lauréats. Les projets sont élaborés localement en concertation avec la mairie et les habitants. L'ouverture des chantiers est prévue pour 2016. Courant 2014-2015, le mandataire de chaque projet aura la possibilité de séjourner à Paris pour une durée de 6 mois durant laquelle

il fera un stage spécialisé dans une grande agence d'architecture et d'urbanisme afin d'améliorer son projet et de finaliser les détails administratifs et financiers. Des bailleurs de fonds seront sollicités pour la réalisation de ces opérations. L'aménagement des bidonvilles est l'enjeu majeur des pays émergents et en développement en termes d'intégration urbaine, sociale et environnementale. C'est pourquoi USF mène cette action et compte sur un grand partenariat en faveur du développement durable des villes.



## Conférence internationale «Le devenir des bidonvilles face aux crises socio-économiques et environnementales», organisée par USF, le 25 janvier 2014 au Sénat, autour de 4 tables rondes.

1) La problématique foncière dans les quartiers informels; Présidée par Guy BURGEL, Professeur de géographie et Urbanisme. Avec la participation de Etienne LE ROY; Alain DURAND-LASSERVE; Adam PINTO.

2) Changement climatique, environnement et ressources naturelles; Présidée par Maggie CAZAL, Architecte DPLG et Docteur en Urbanisme. Avec la participation de Bernard GUEZO; Zaruhi MAMYAN; Yorghos REMVIKOS; Philippe SCHMIT.

3) Développement humain, développement économique; Présidée par Hari BARAL, Architect-Urbaniste. Avec la participation de Ghazi HIDOUCI; Pierre-Arnaud BARTHEL; Abhishek GAURAV.

4) Intégration des bidonvilles dans une vision de stratégie urbaine globale; Présidée par Victor SAID, Architecte et Urbaniste IAU Ile-de-France. Avec la participation de Valérie CLERC; Moussa SISSOKO; Varinia TABOADA.

Le programme complet est téléchargeable sur le site web d'USF. Les actes de cette conférence seront prochainement publiés. Ils seront réservés aux membres d'USF et sur demande au public intéressé.

## Merci à tous les intervenants et bénévoles

Merci au Sénat, la sénatrice Leila AICHI et le sénateur Jean DESESSARD pour leur parrainage. Merci à Yves DAUGE, ancien sénateur, fondateur et co-président du PFVT qui parraine notre action depuis son lancement. Merci à l'ONU-Habitat pour sa mobilisation et la présence de son représentant, Jean-Christophe ADRIAN. Merci aux délégations des pays (l'Arménie, l'Inde, le Liban, le Mali) et à leurs représentants diplomatiques

qui ont fait l'effort de participer à cette rencontre. Merci aux chercheurs et consultants qui se sont engagés pour développer nos réflexions sur l'aménagement écologique des bidonvilles. Merci aux membres du jury et à son président Bertrand LEMOINE et aux bénévoles d'USF qui ont participé à l'organisation de cet événement: Véronique BARDINO, Chant MARJANIAN, Virginie GAVOUSAIB, Nicolas DUBOIS et Samuel WATERHOUSE.

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## 1er Prix USF du Développement Durable



## LIBAN - BEYROUTH - Quartier de SABRA EL HORCH Académie libanaise des beaux-arts (ALBA)

Direction du projet  
Georges KHAYAT

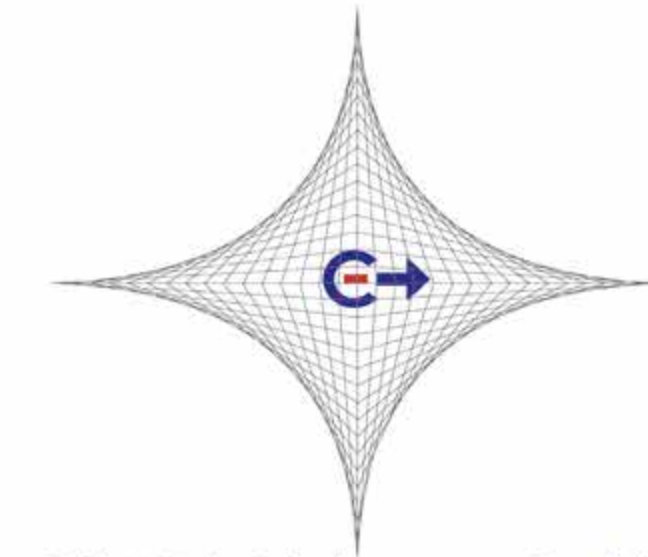
Equipe du projet  
Antoun RIZK (Mandataire)  
Cynthia GEREIGE, Chadi HIJAZI, Michael NAJJAR

Jury local

André BEKHAZI, Ziad AKL, Georges KHAYAT, Fawzi NASR, Jihad KIAME, Fadi CHINIARA, Tony CHAKAR, Bachir MOUJAES, Jean Marc BONFILS, Vera BOURGY, Neimat SFEIR, Kamel ABOUD, Vahé AVEDESIAN, Elie ABI NASSIF.

Jury international

Maggie CAZAL, Présidente-Fondatrice d'USF  
Bertrand LEMOINE, Président du Jury international  
Hari BARAL, Guy BURGEL, Michel FRENOT, Bertrand ROUZEAU, Victor SAID.



Prix USF du Développement Durable

Concours international - 25 janvier 2014 - Sénat - Paris  
Restructuration écologique d'un bidonville et adaptation au changement climatique

## 1er Prix

LIBAN - BEYROUTH - Quartier de SABRA EL HORCH  
Académie libanaise des beaux-arts (ALBA)

Direction du projet  
Georges KHAYAT

Equipe du projet

Antoun RIZK (Mandataire)  
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Hari BARAL, Guy BURGEL, Michel FRENOT, Bertrand ROUZEAU, Victor SAID.

# Artefact of Sabra

There was once a clear and simple dichotomy between the inside of the house which was artificial and outside the house which was natural.

The entire city and its climate have been transformed into an artificial product by the phenomenon of pollution and global warming.



If nature does not exist outside the house anymore it would be conceivable to roll up the situation and engage it in the framework of life. Thus the interior becomes more natural than the outside.

There is no question here of «replanting» the inside for the sake of nostalgia but to adapt a nature to become artificial in a modern environment.

It is therefore a question of functionality, productivity, thus agriculture.

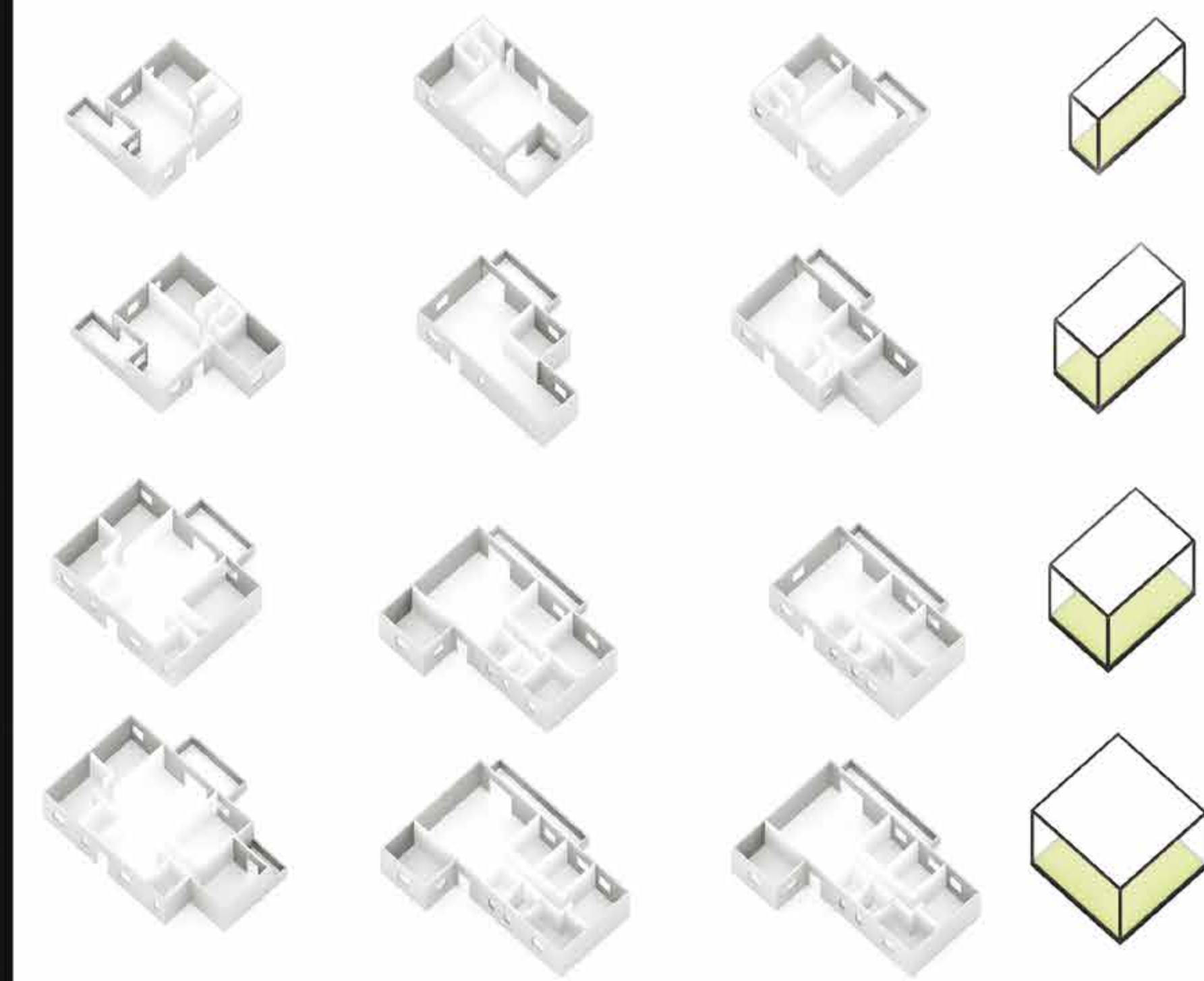
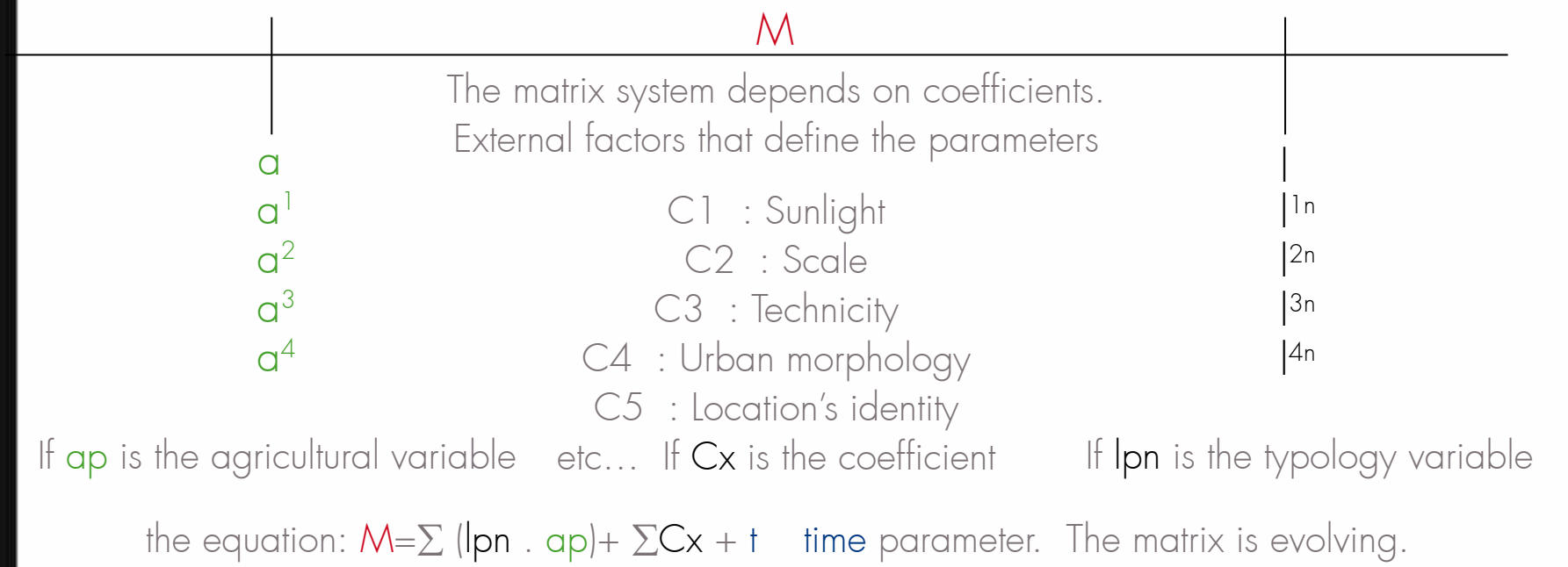


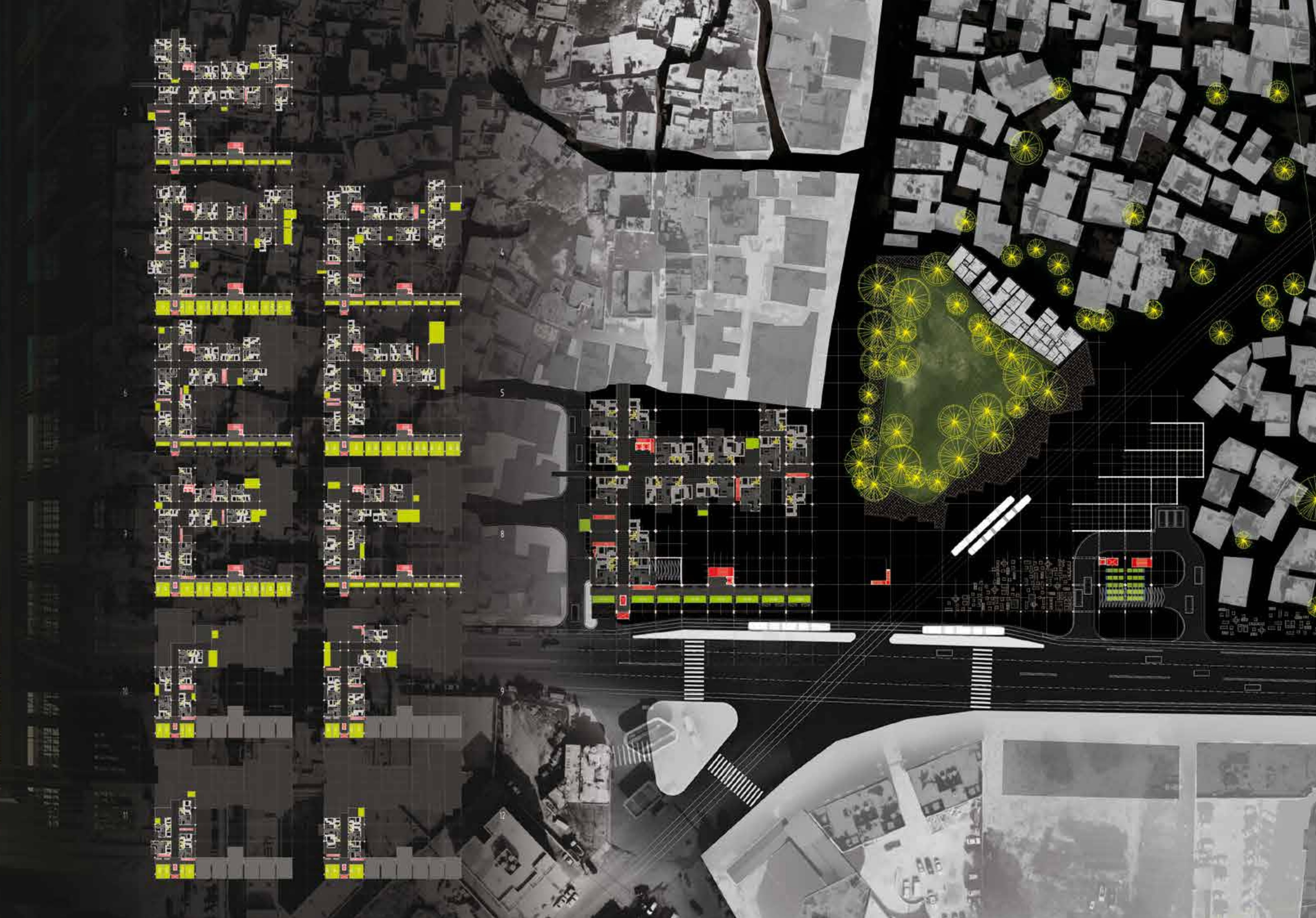
## Definition of the matrix system

Matrix: Latin word *matrix*, which means «mother.»

An element that provides support or structure, and which serves to enclose, to reproduce or to build.

Family members of a body  $M$ , with  $n$  and  $p$  being two naturals, presented as a rectangular array of  $n$  rows and  $p$  columns





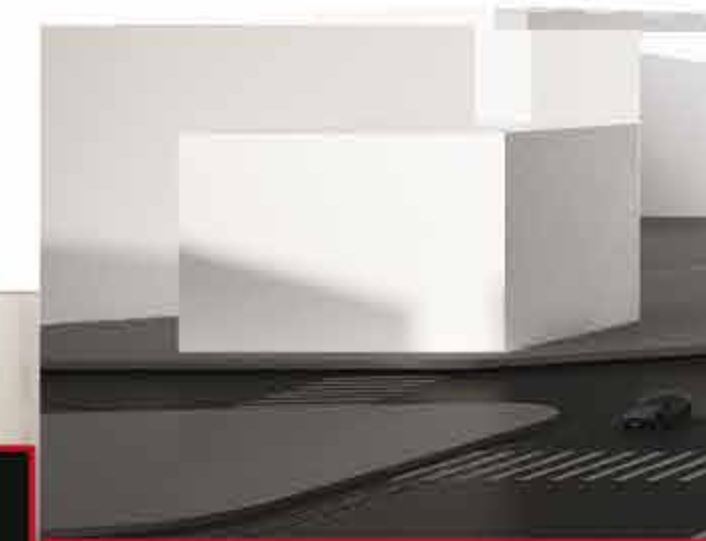
A matrix that fits in place and context, considering the past, allowing future developments. This matrix is the product of an equation involving three main components, housing, agriculture and coefficients that define the outer parameters, creating a cyclic and independent lifestyle.

This machine is built by the people who will live in it with available, accessible and recycled materials. A colonization of a structure reflecting Sabra's urban stamp.

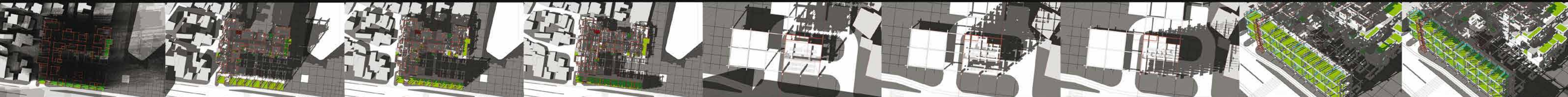
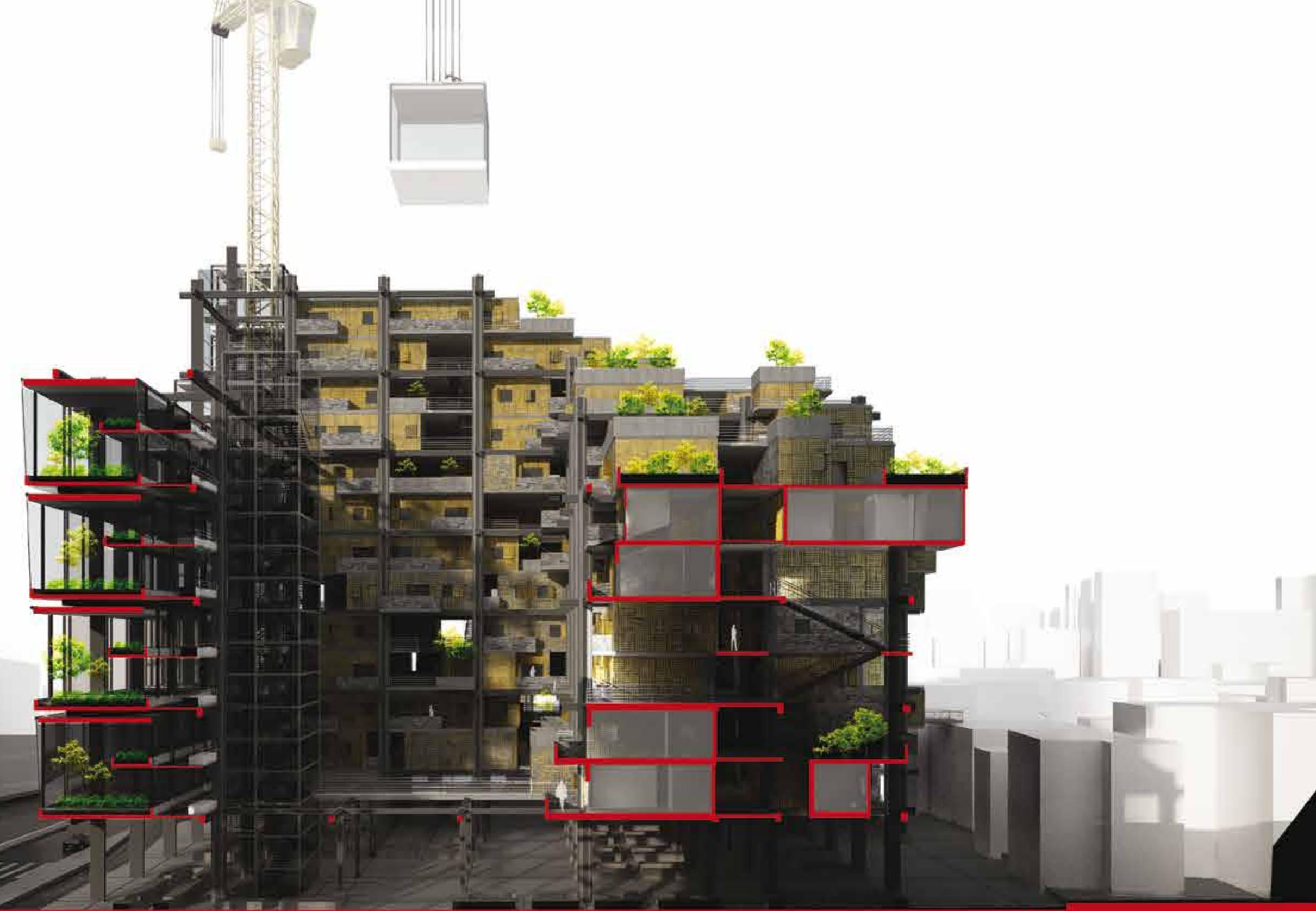
An urban machine that creates an Artifact. The cohabitation of extremes celebrated in a place rich in history.

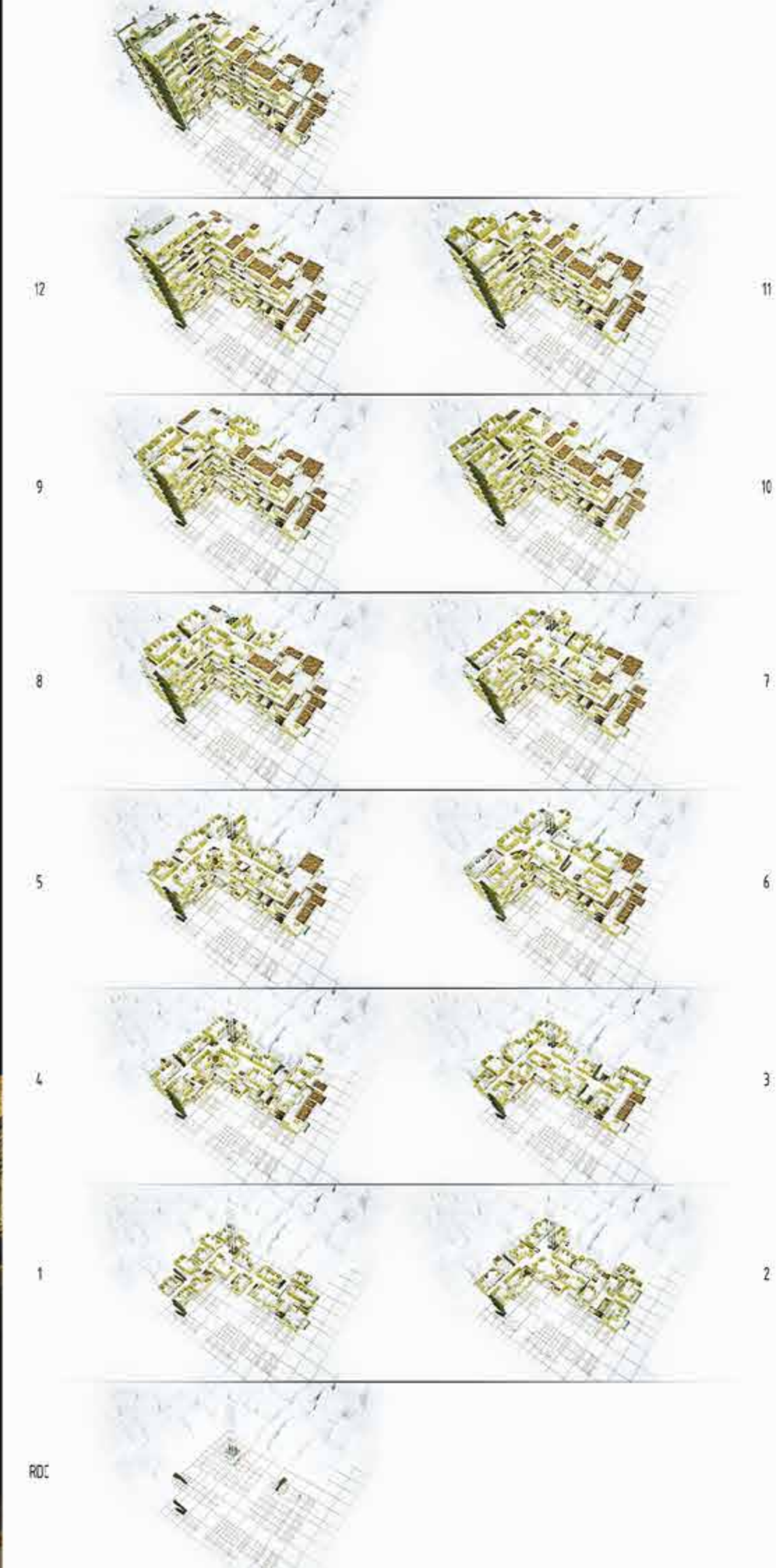


Longitudinal section



Cross section









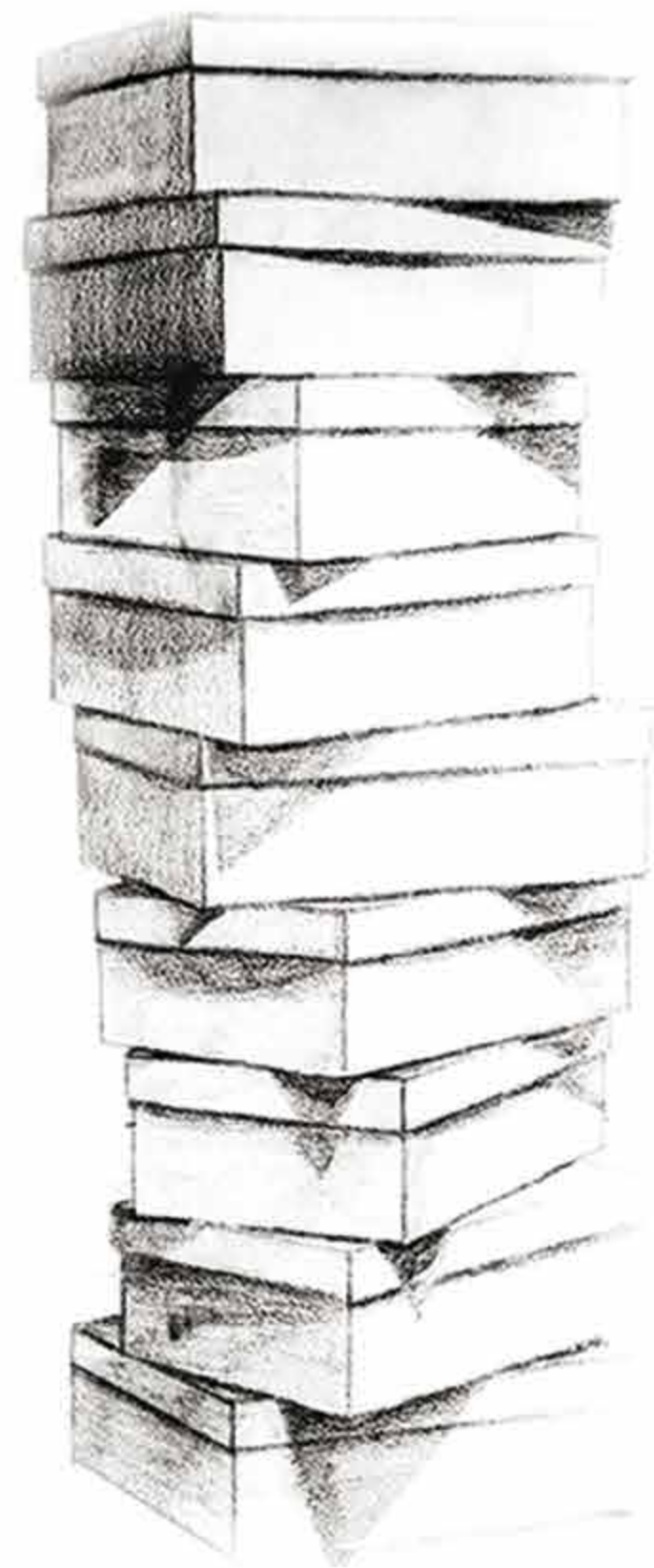
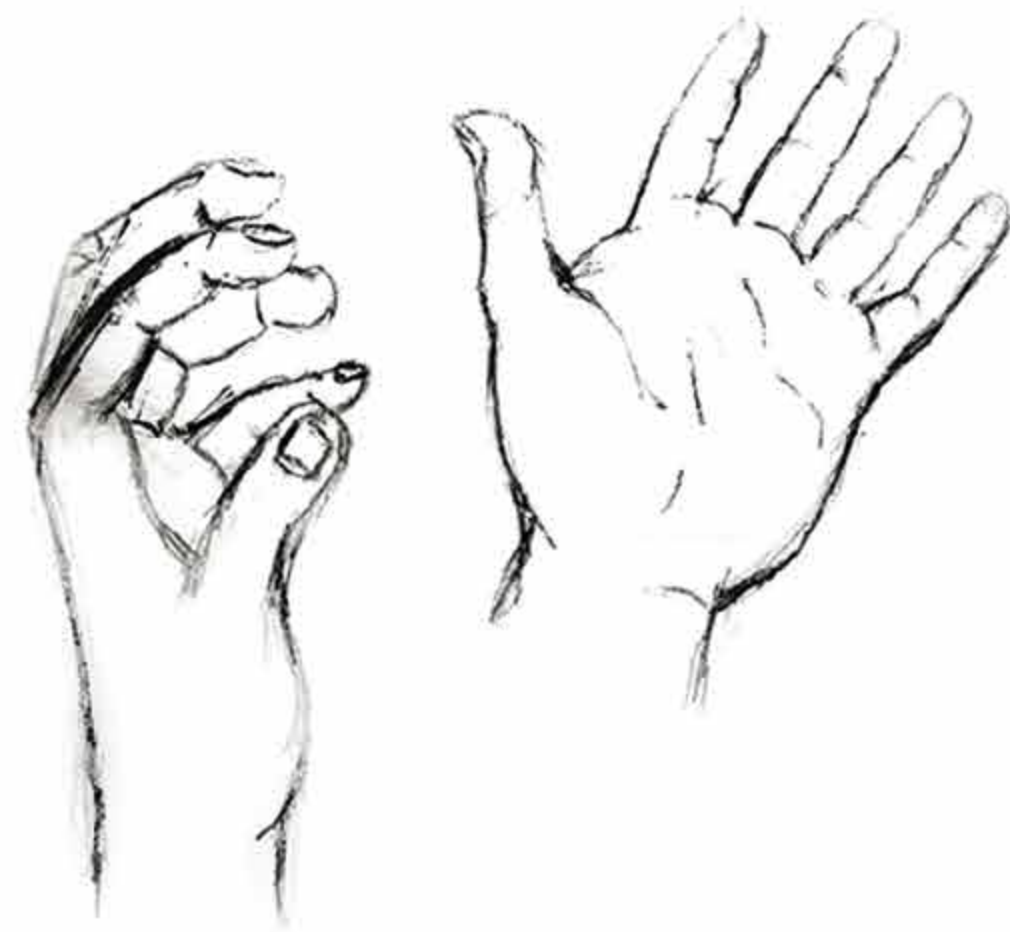
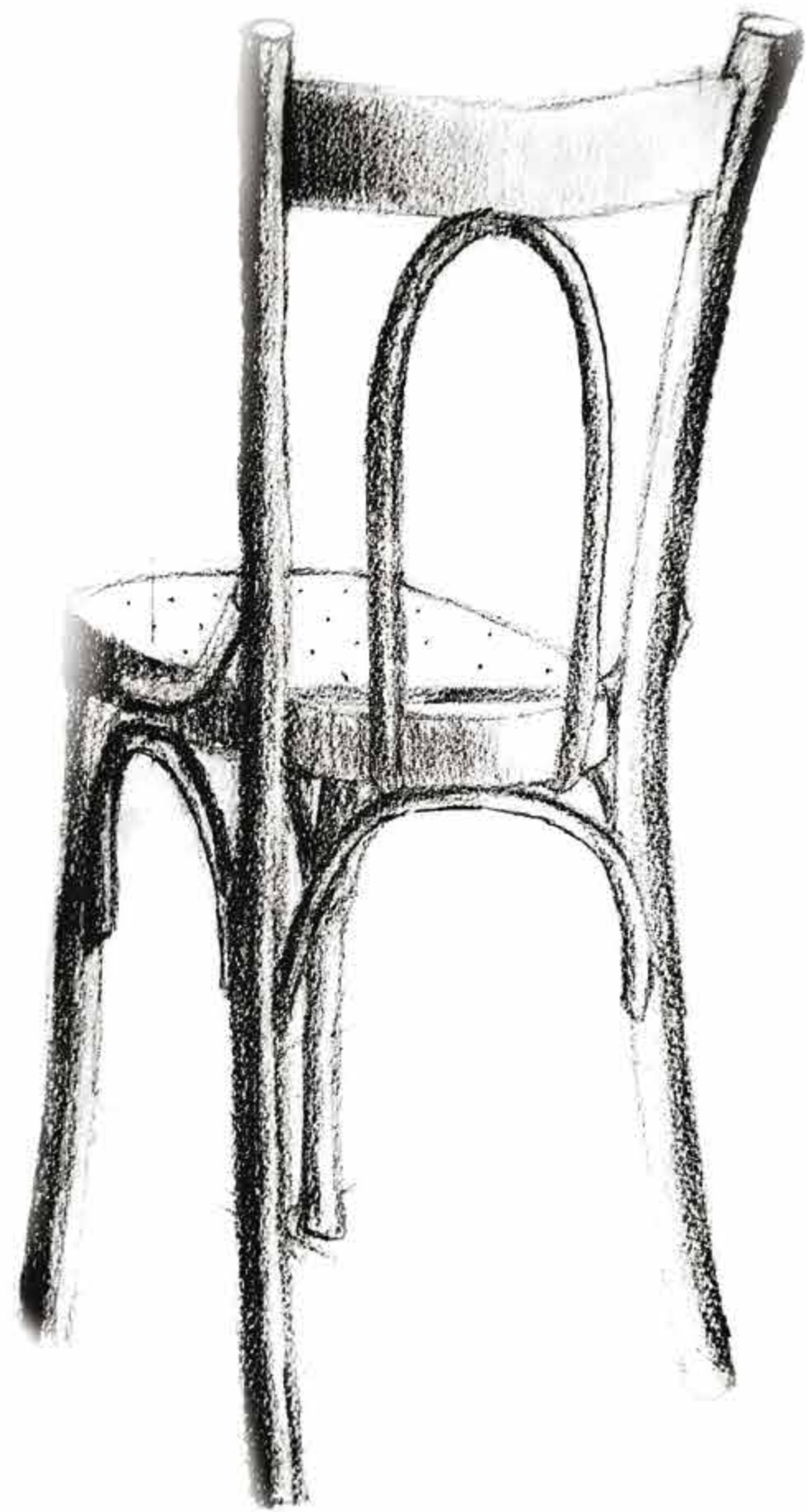
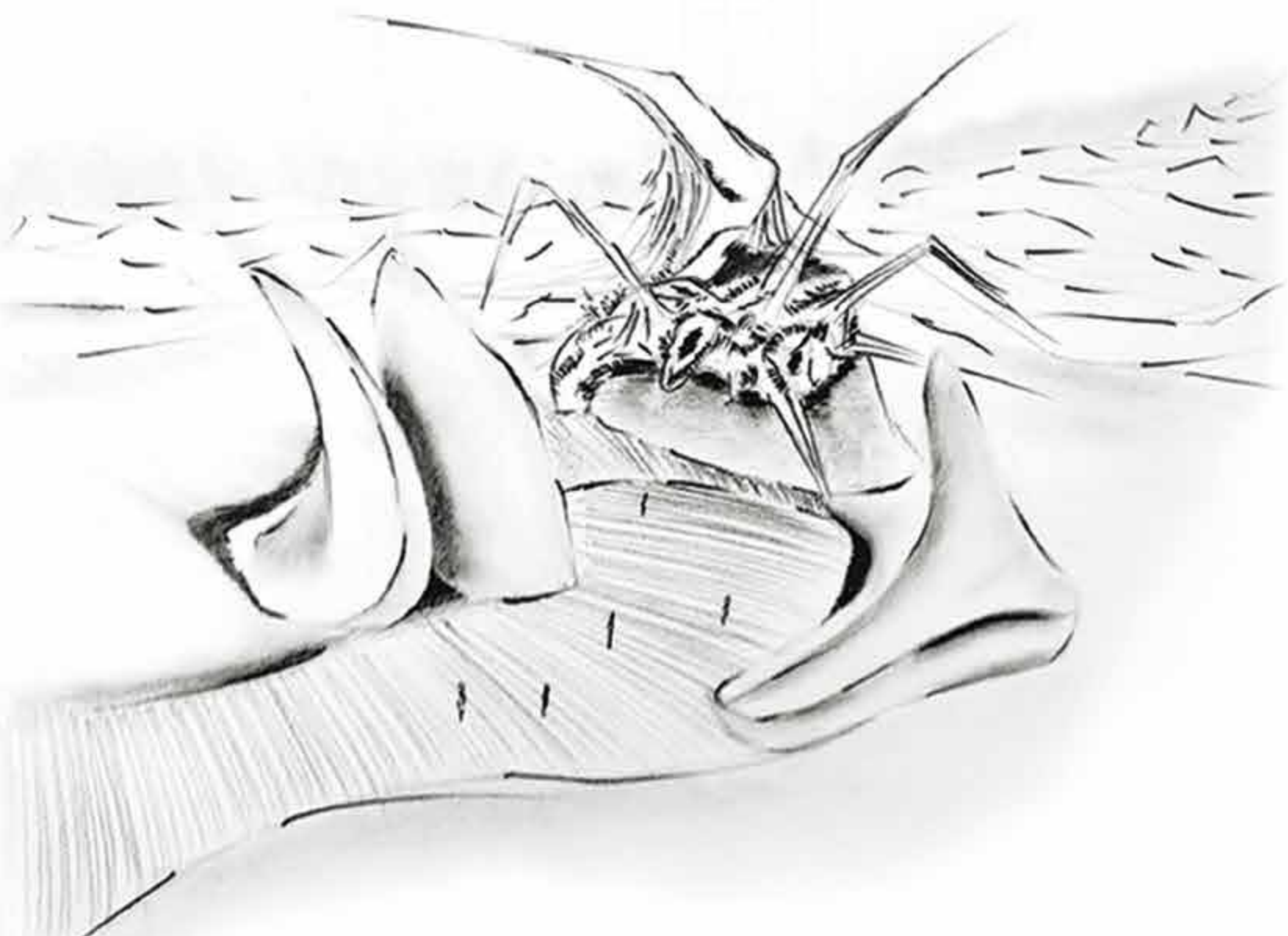
« Man must constantly destroy himself

To rebuild again. »

Theo van Doesburg

Art

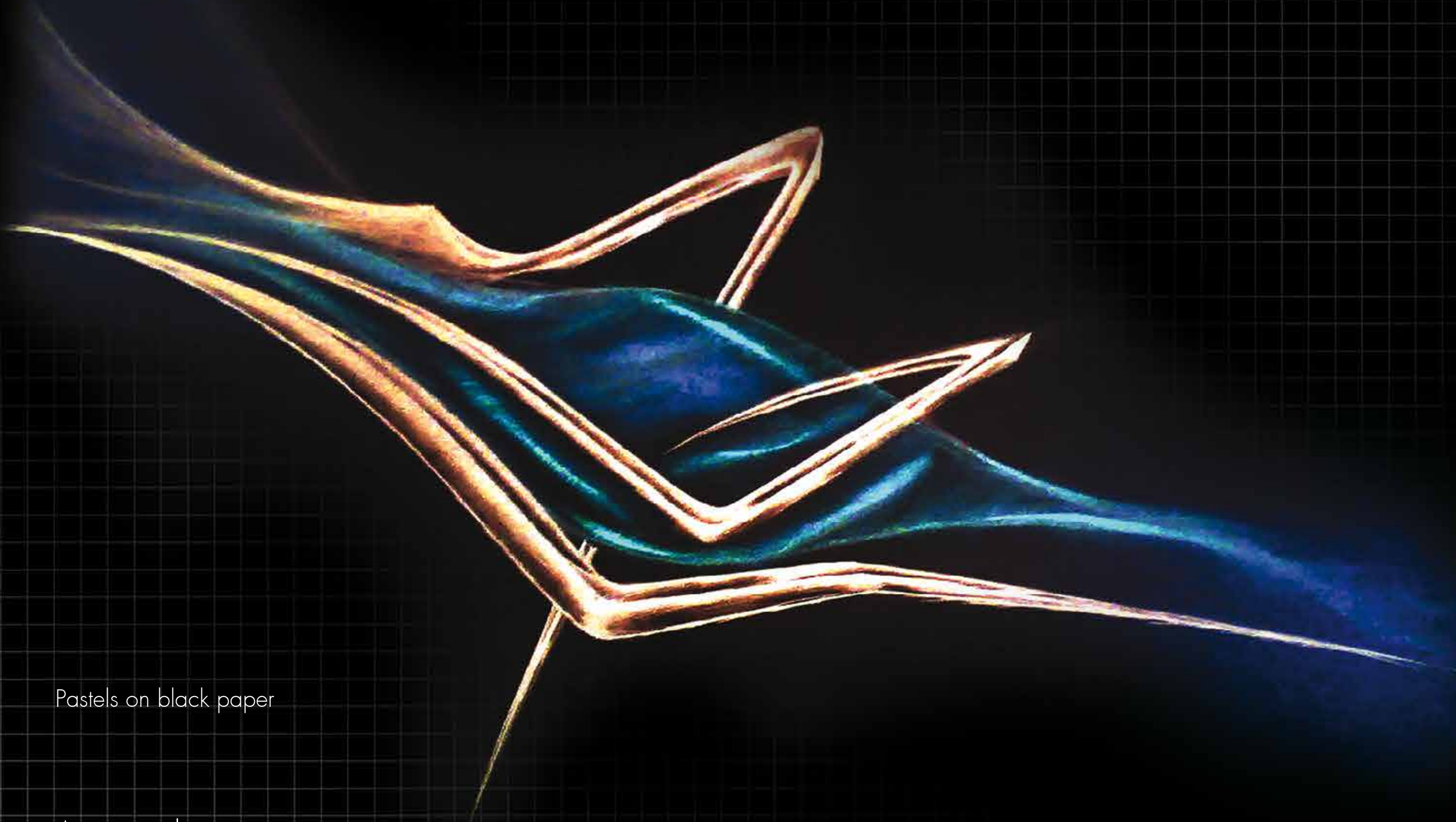
# Drawings



# Drawings



# Drawings



Pastels on black paper

A spaceship



## In Memoriam Georges Haddad

Those who are dead are never gone

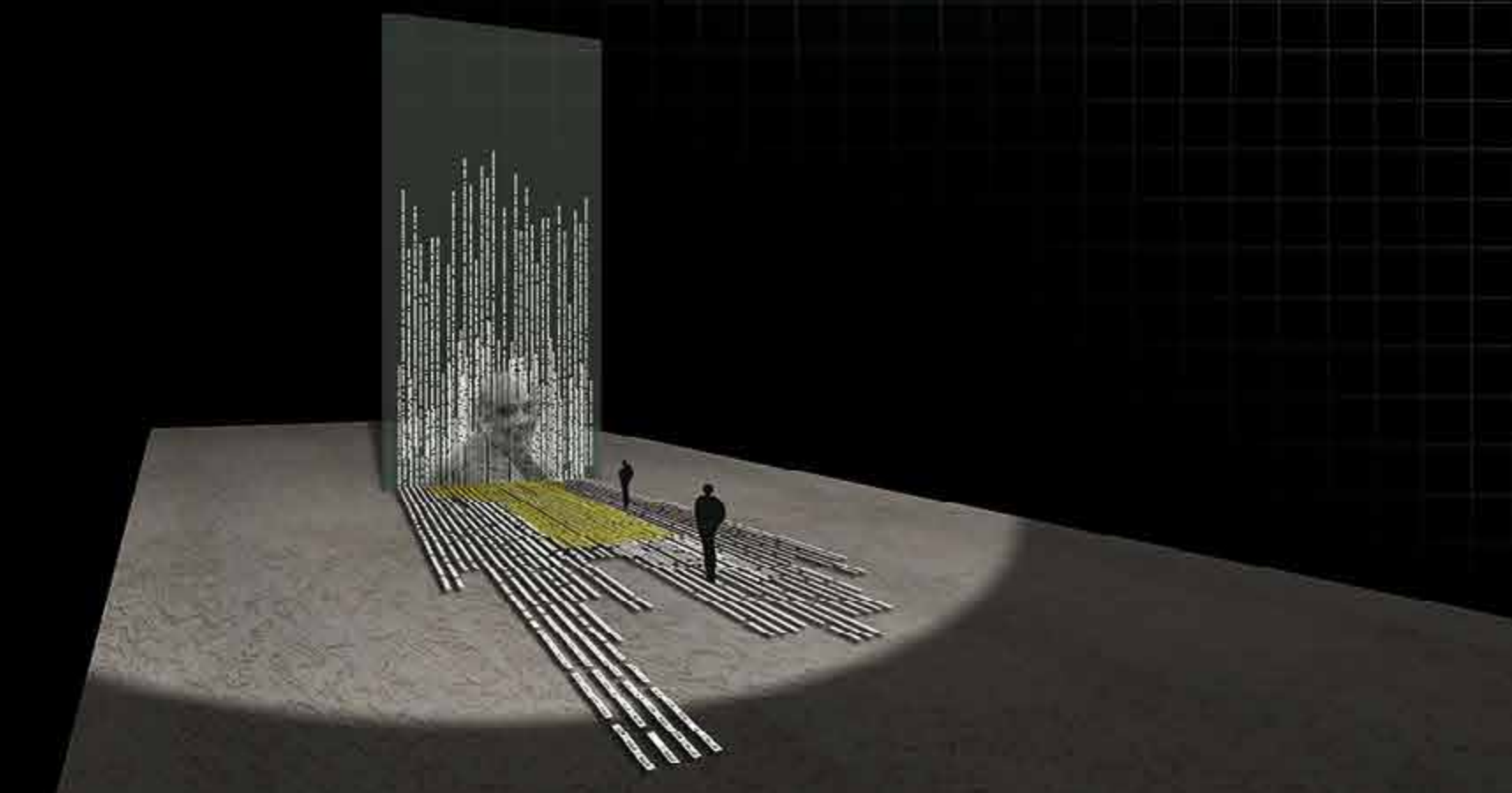
They are in the Shadows

The dead are not under the earth

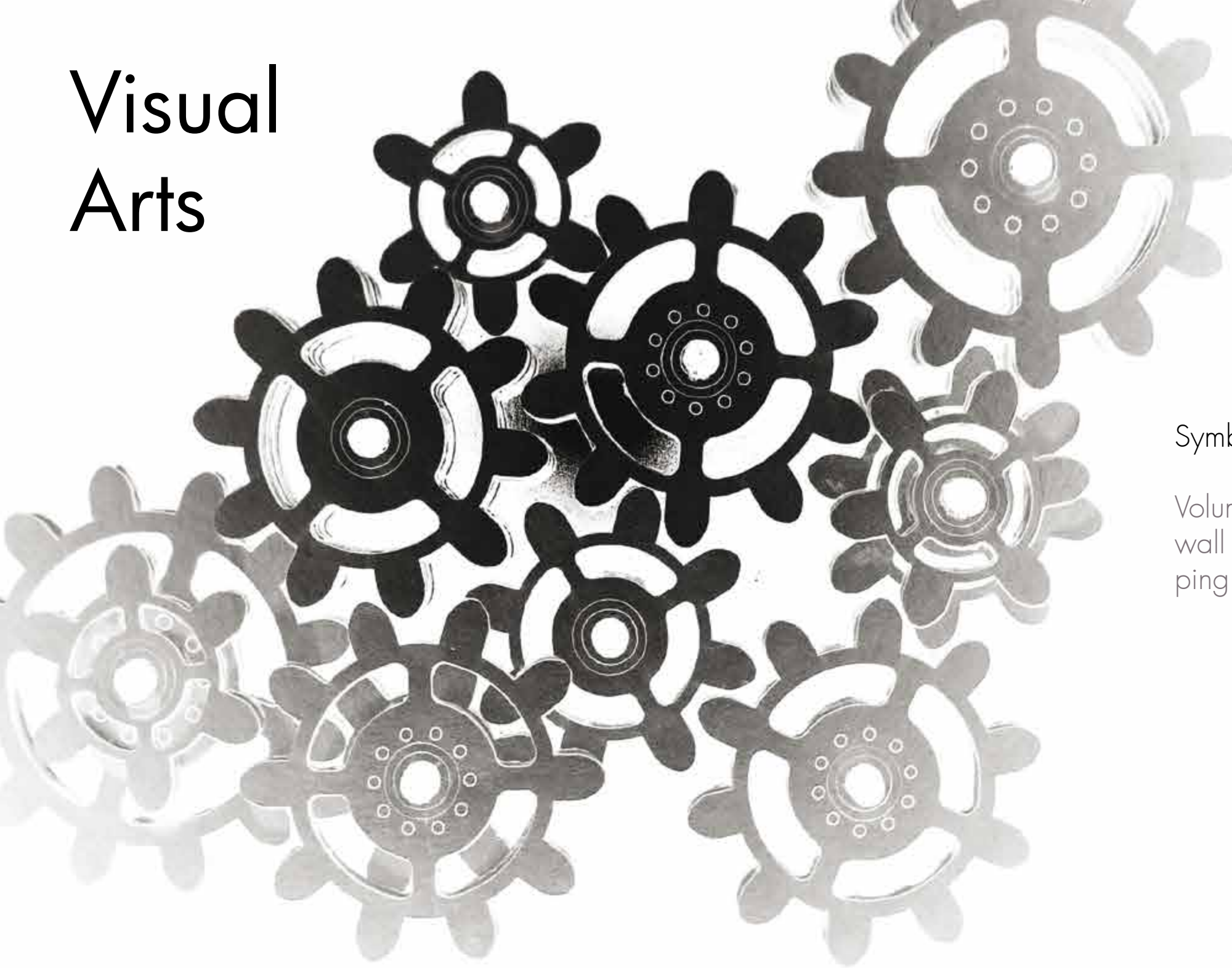
They are in the Wood / In the water / In the crowd

The dead are not dead.

What we say, what we think, brings back to life.



# Visual Arts



Symbolic space through a surface:

Volumetric and plastic animation on the scene wall of the board of directors of a large shipping company.

Circus atmosphere:

Plastic Theme: static to dynamic iron wires.  
The realism of the circus is the realism of atmosphere.

Calder: «Theories can serve the artist himself, but should not be broadcast. Everything I say here will be about what I've done, not about what I do.»



The character of forms:  
study and interpretation of a marquee:

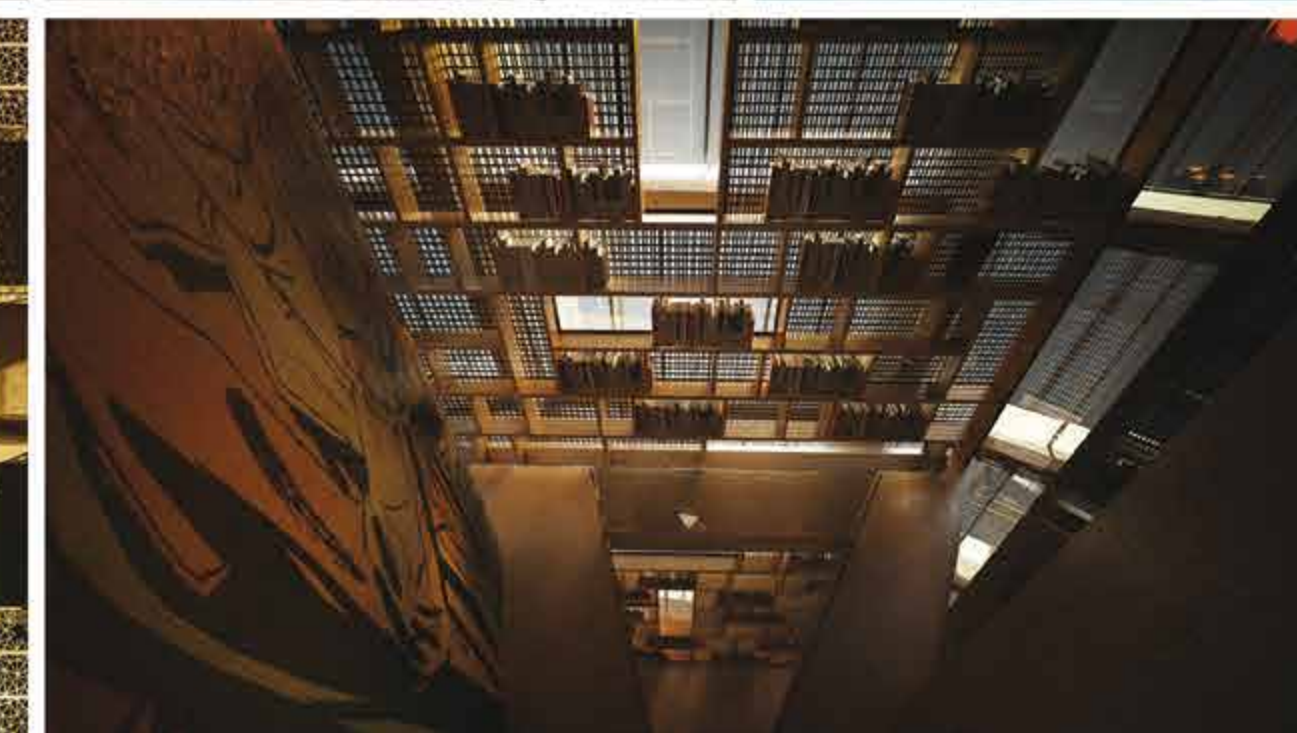
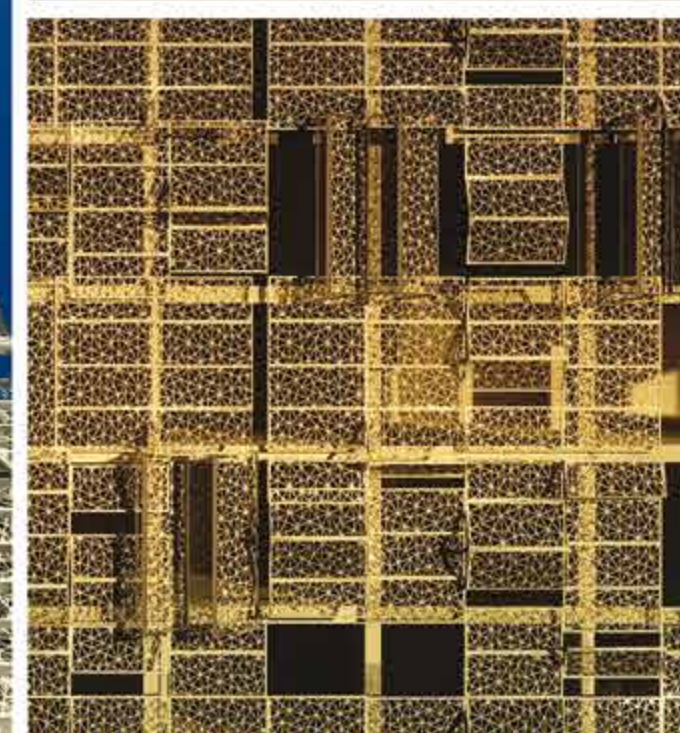
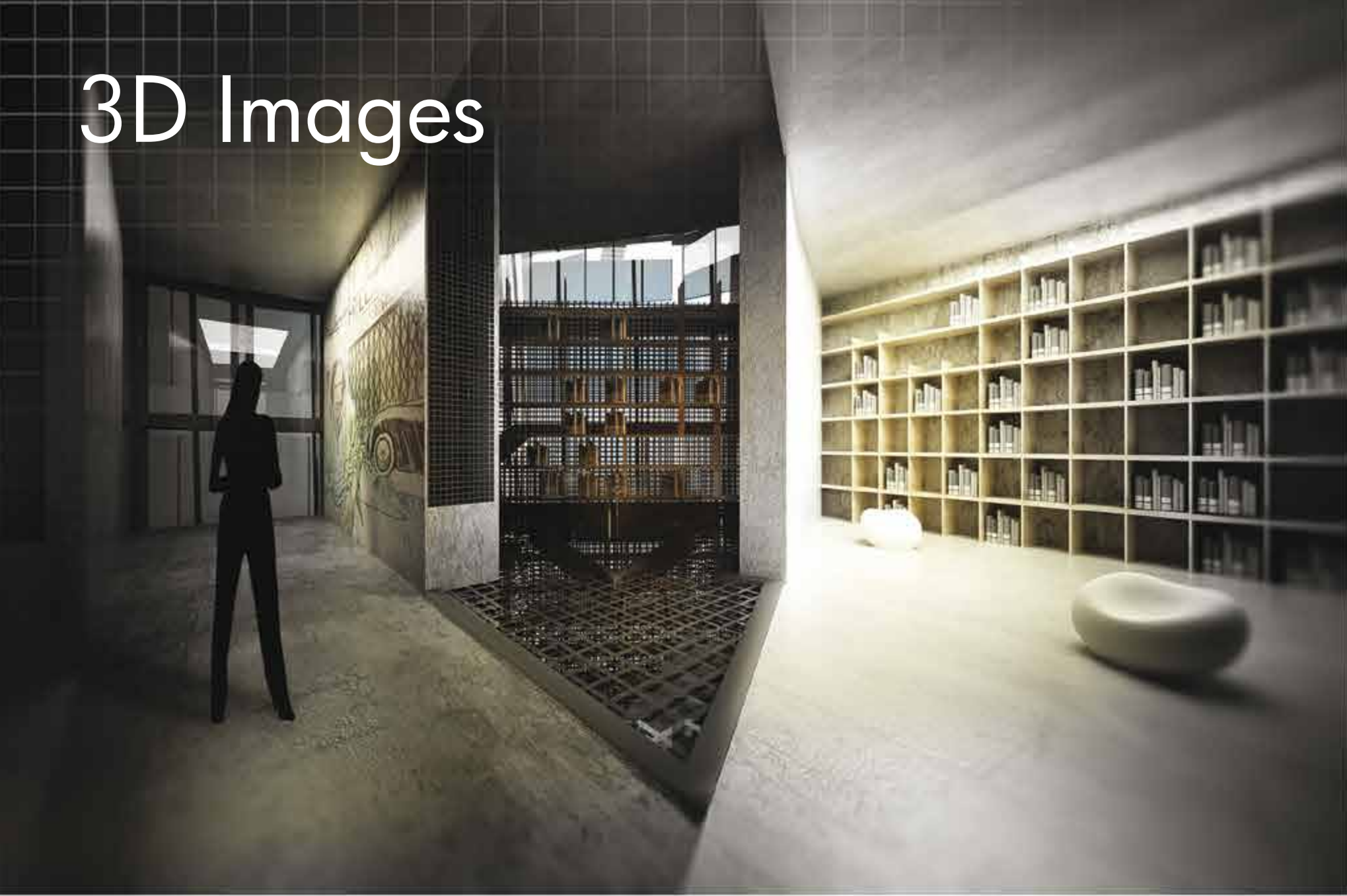
Metamorphosis of a marquee, clear relations between form, function and materials.  
However, the shapes vary to infinity, obeying same geometric laws.



Conceptual erasing:

How can you «delete» a tangible element with a background?  
The experience in this case consists in deleting an industrial «can», using the same elements: color, composition, «ingredients».

# 3D Images







Office

# Sheda View - Touristic Complex

1000 years old architecture workshop | Dohuk - Kurdistan

Worked on:  
Concept - 2D Drawings - 3D  
construction - 3D Images

The requested program for this project is a touristic complex comprising a funicular station, cafes, restaurants, an amusement park, a water park, and a hotel, as well as a museum and an archaeological area inside the plot.

The proposed solution is to create a public walkway 6 meters higher than the mountain top and leading from the funicular station to the big plaza where the amusement park is located.

On the other side of the plot and on the highest platform lies the hotel, it is designed as a set of platform that get smaller as they go up simulating another tip of the mountain chain.





# JEC Sales Center - Kingdom Tower

Architectes Anonymes | Jeddah - Saudi Arabia

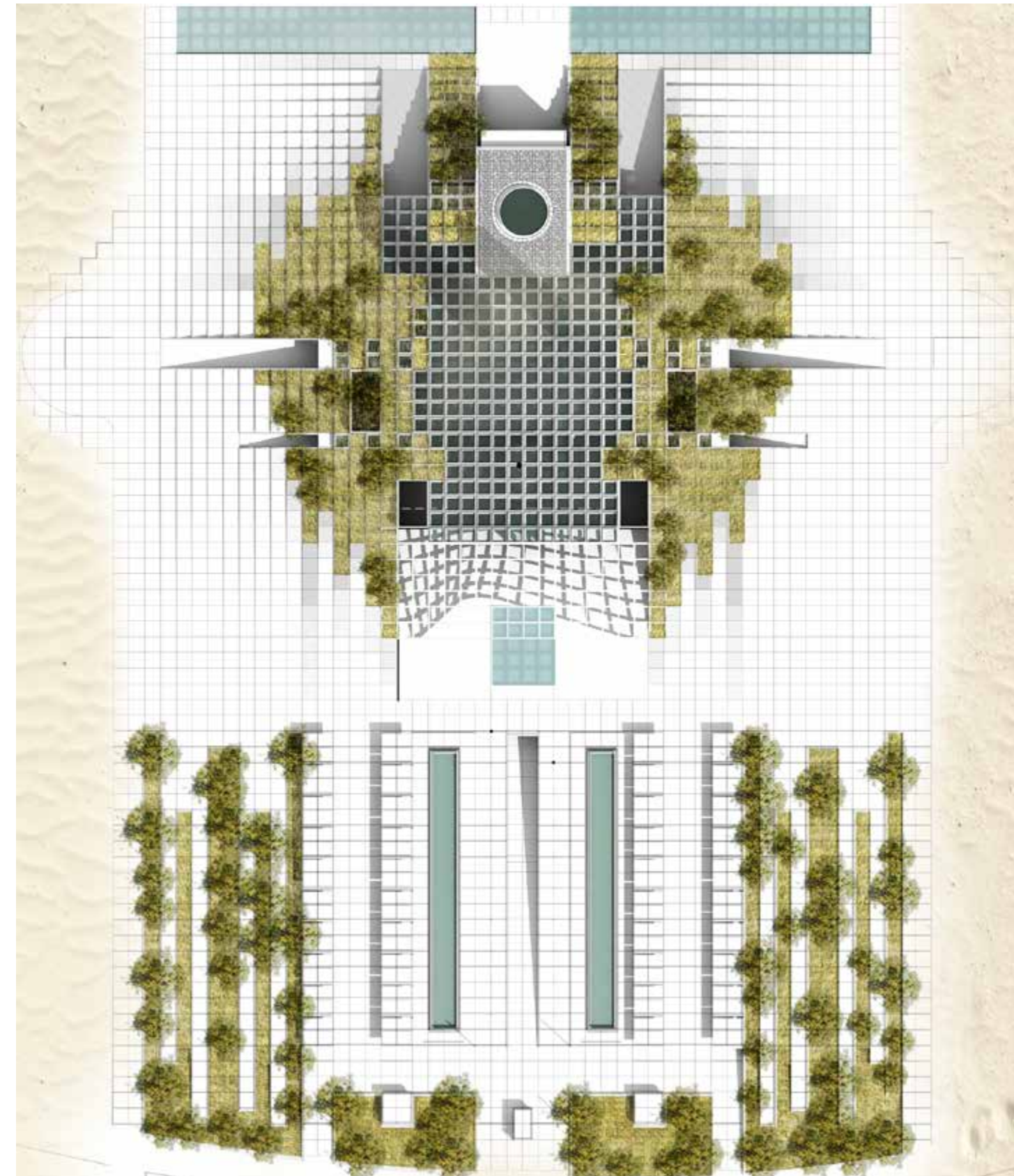
Worked on: Concept - Plan and shape development - Cost Estimation - Follow up with Engineers - 3D images

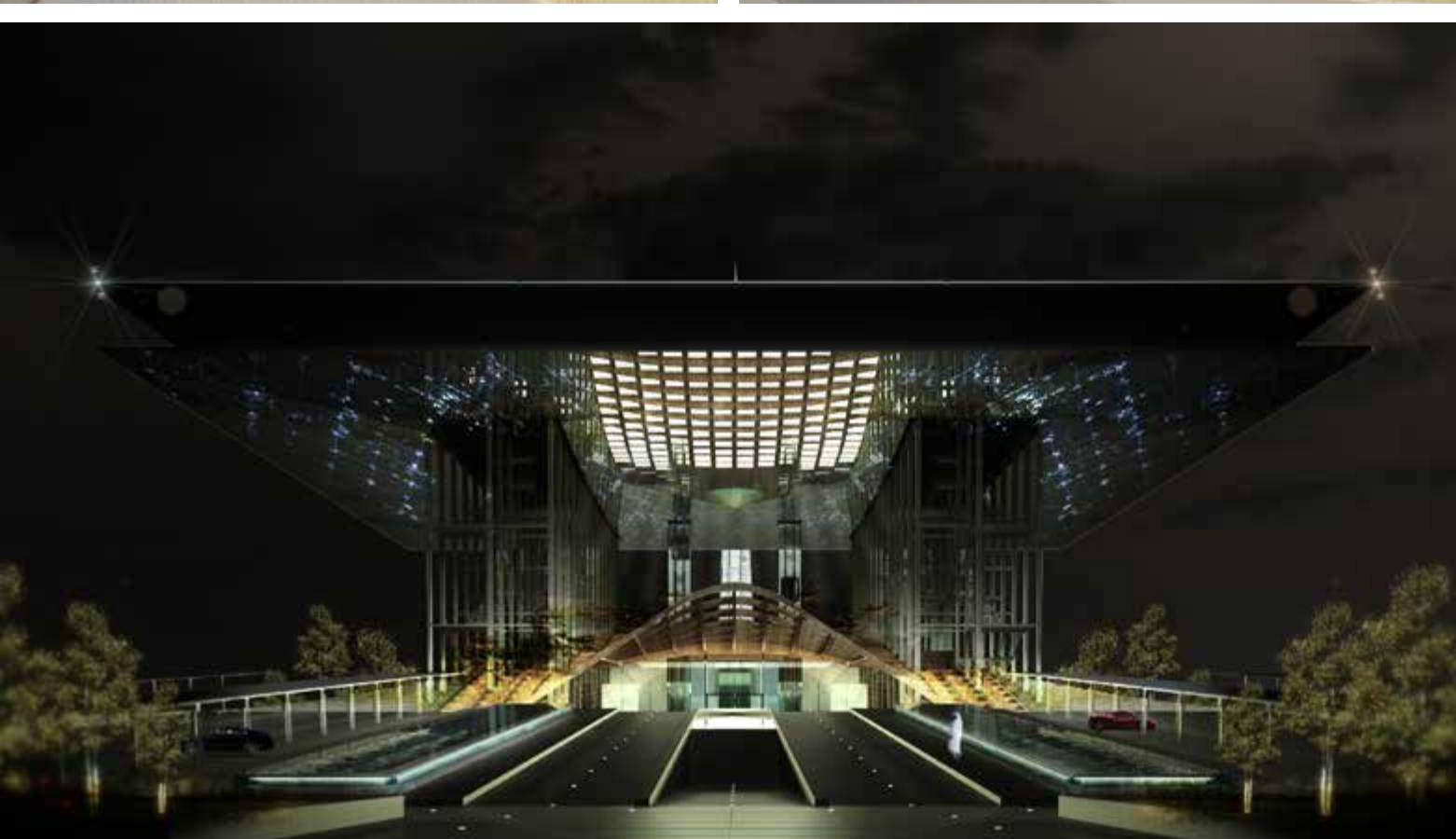
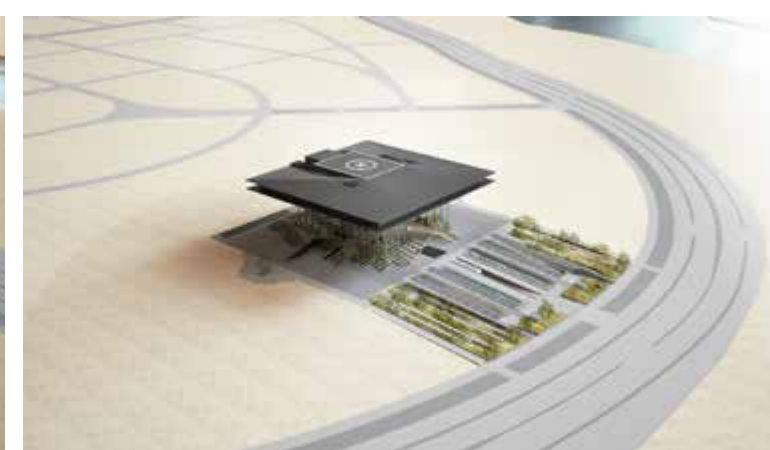
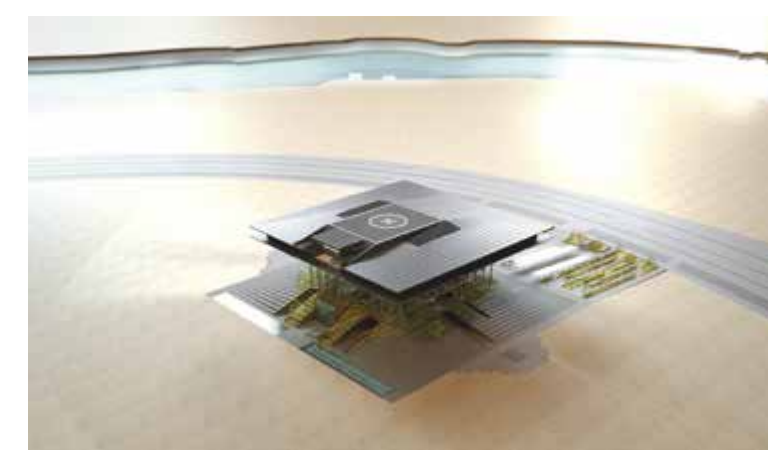
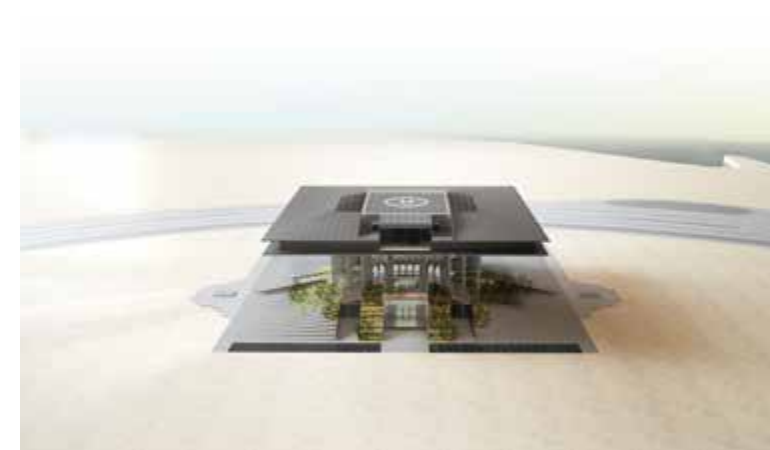
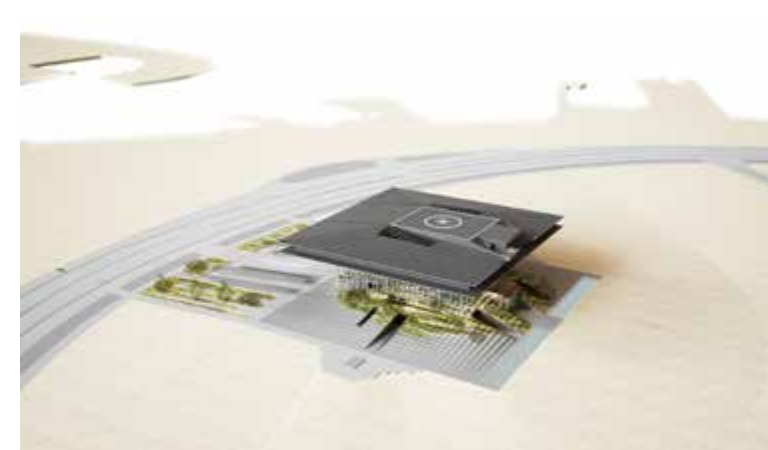
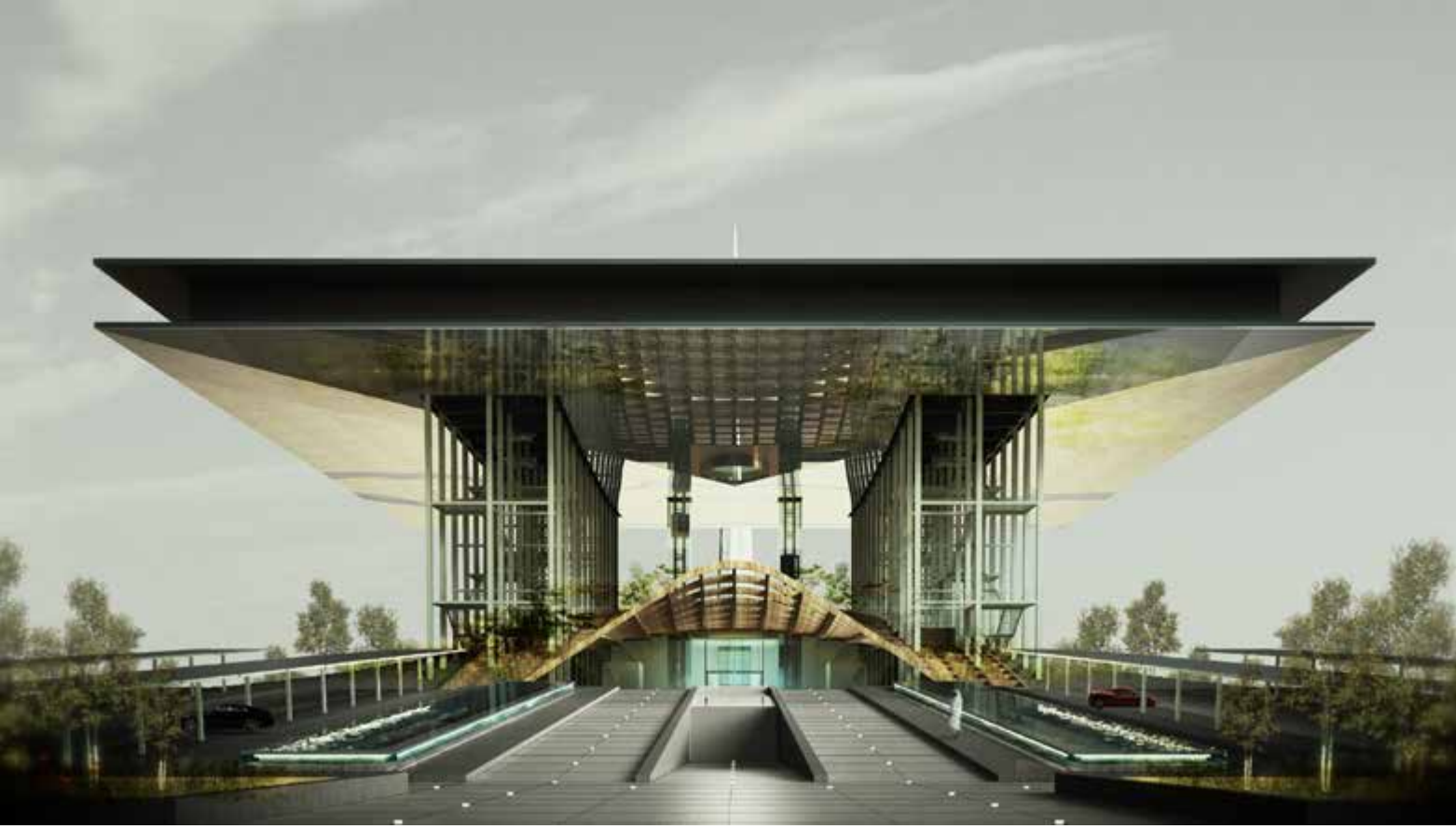
Based on a 5x5 meters reference grid, the building is revealed through a parametric inflated path mirrored by a 90x90 meters elevated plate. It acts as a Gateway for the 5,300,000m<sup>2</sup> projected land development while framing the ongoing construction progress of the world's new tallest building.

The project that begins from ongoing-programmed events is formed from parts of a process and at the same time appears as something close to a superimposed scan of a projected city in the making.

The digital realm overlaid performs as an interactive filter transforming physical substances into virtual interactions.

The result is the abstraction of an accumulation of self-sufficient layers exploring the realm of performance and serving as an incubator device, leaving the imaginary of the One-Kilometer Tower as a catalyst for a Collective Fantasy in the happening.

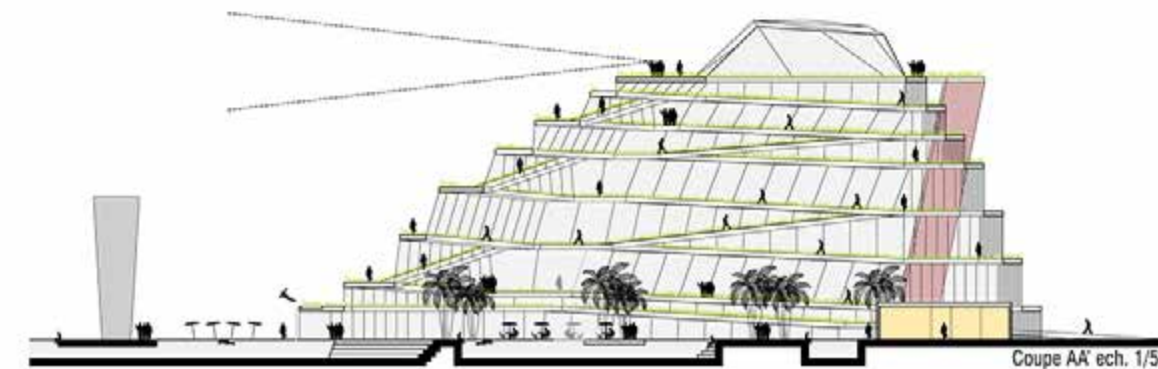
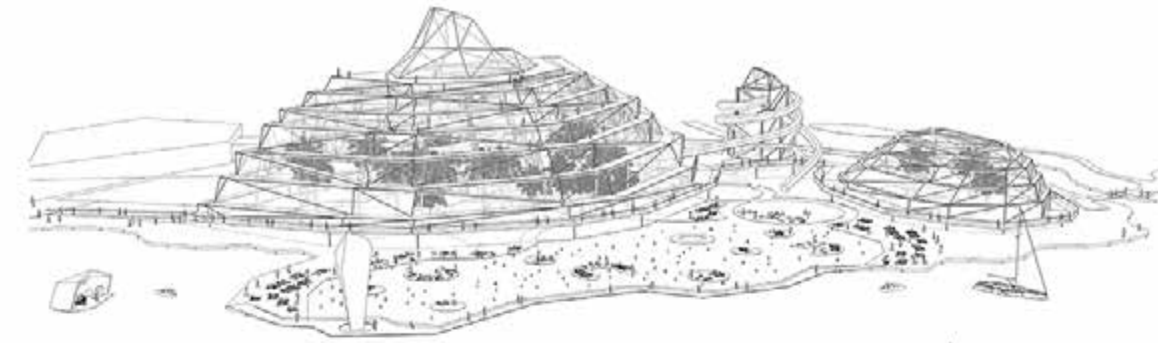




# Aquamundo - Village Nature

Jacques Ferrier Architectures | Paris - France

Worked on: 2D Drawings -  
3D Construction





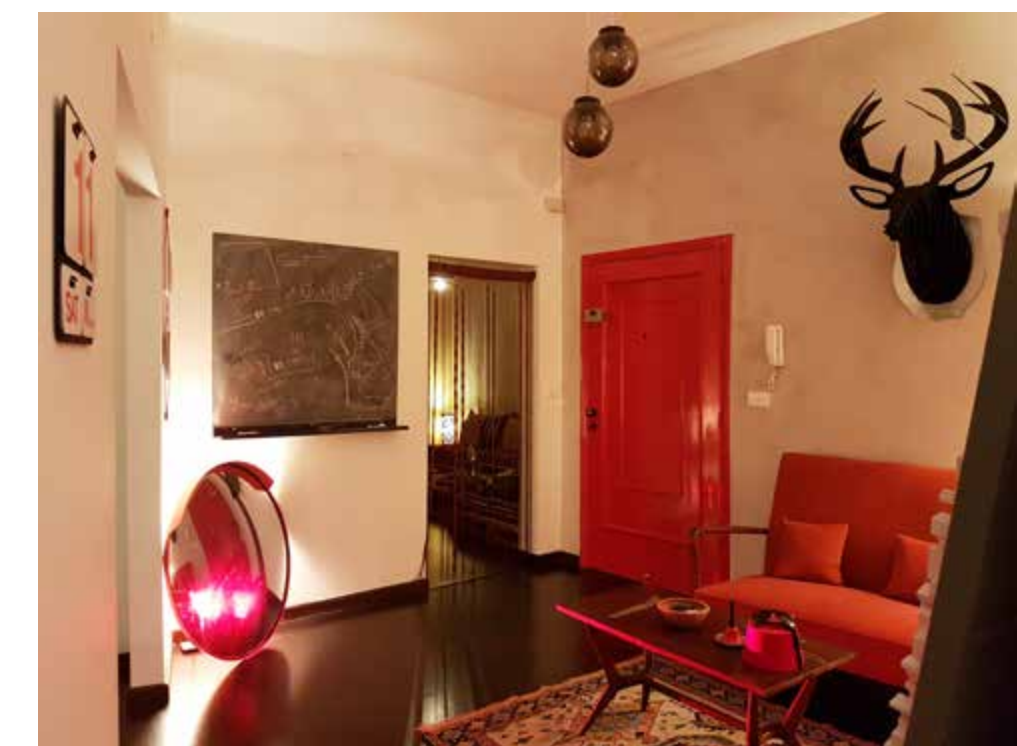
Personal



# M Apartment

Beirut - Lebanon

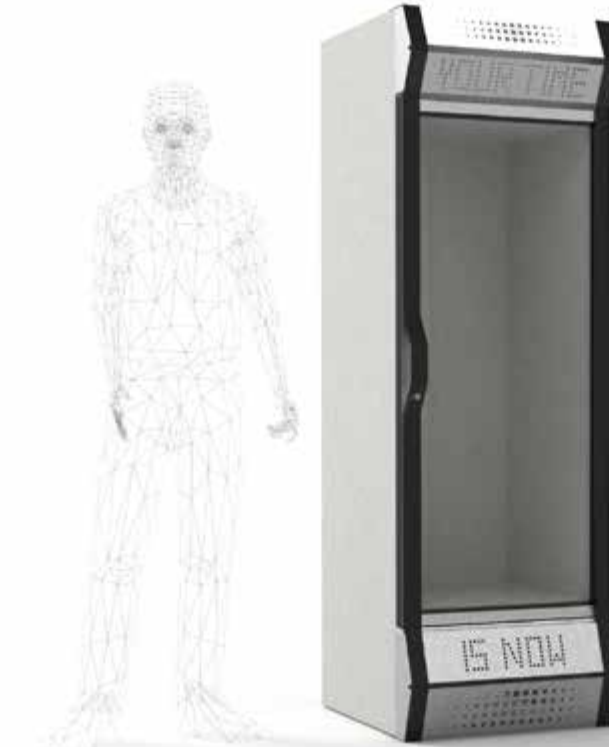
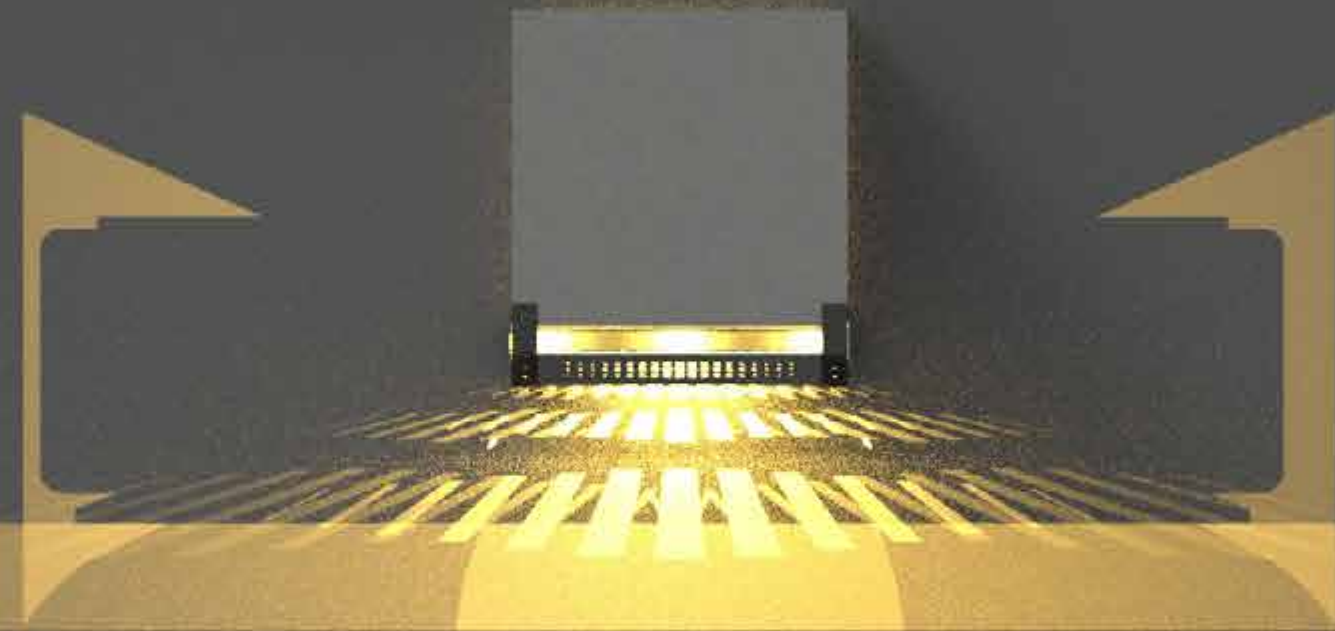
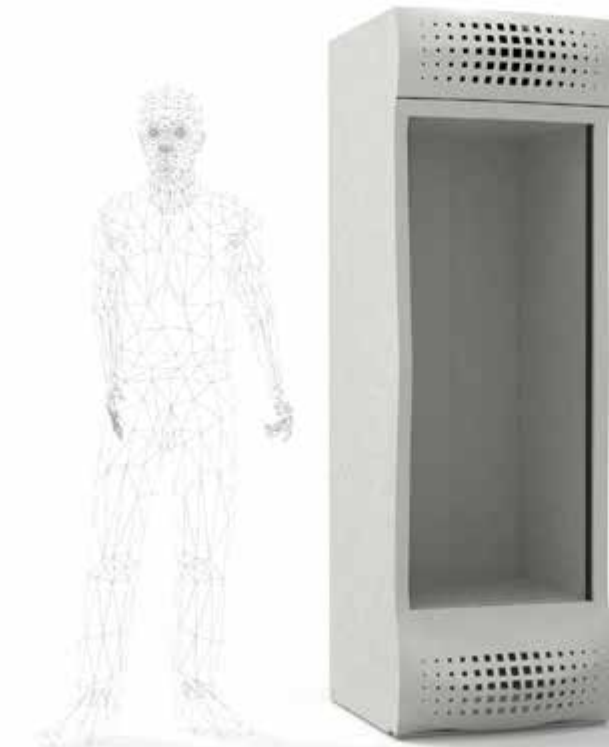
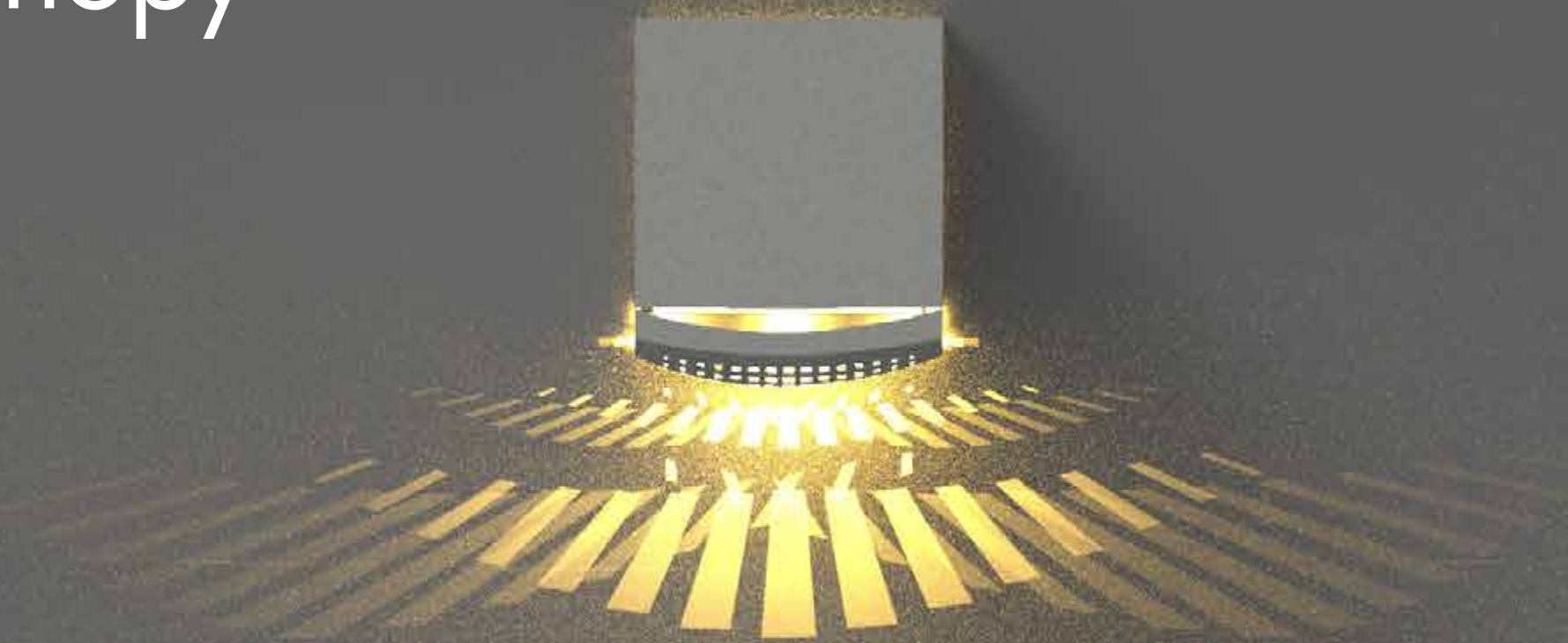
Design & Execution



# Fridge - Grid & Canopy

Beirut - Lebanon

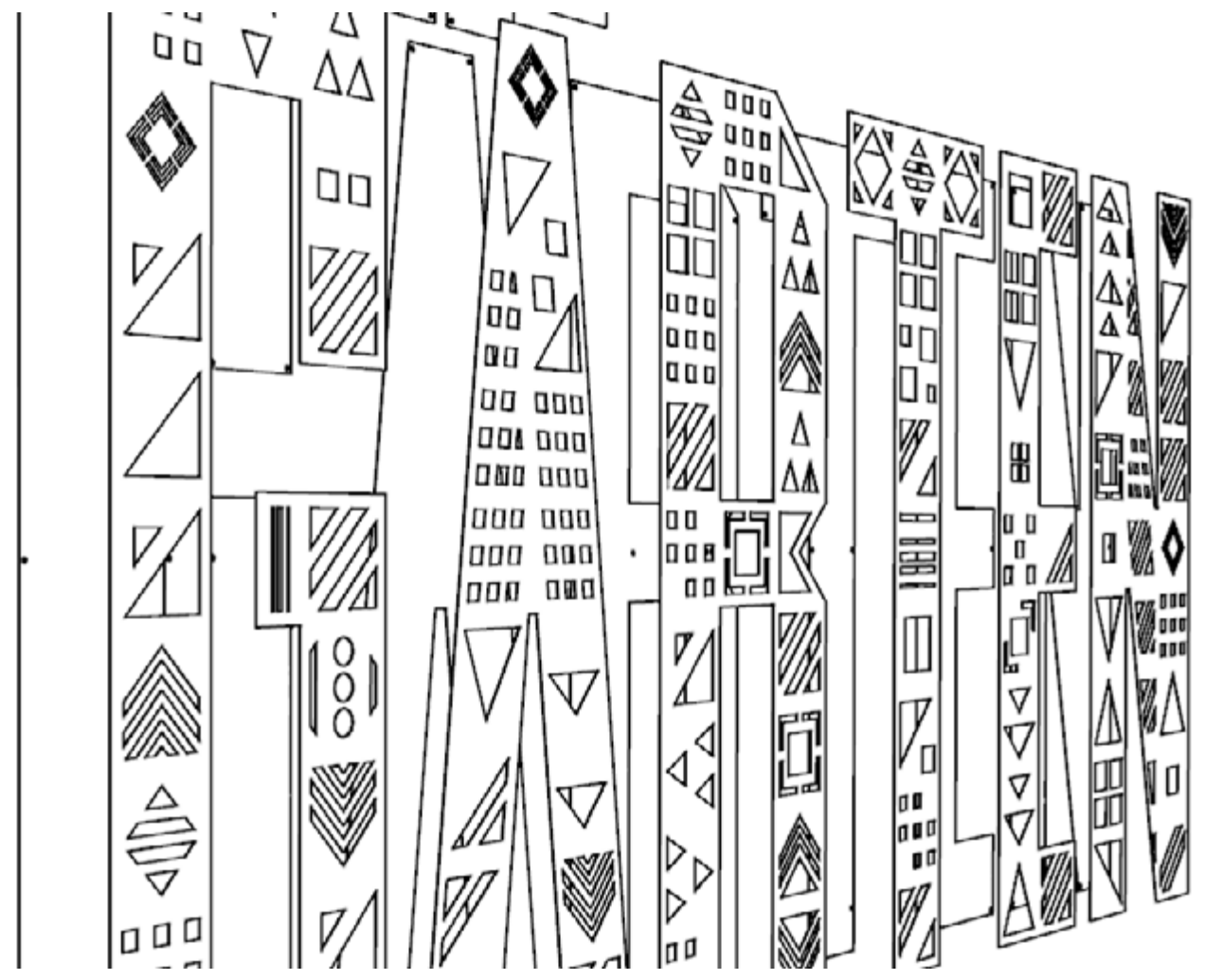
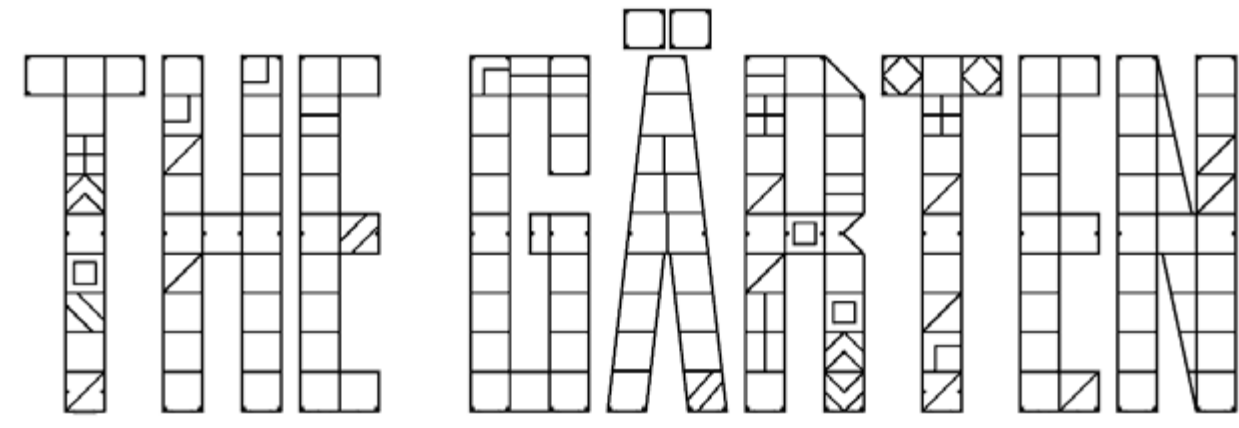
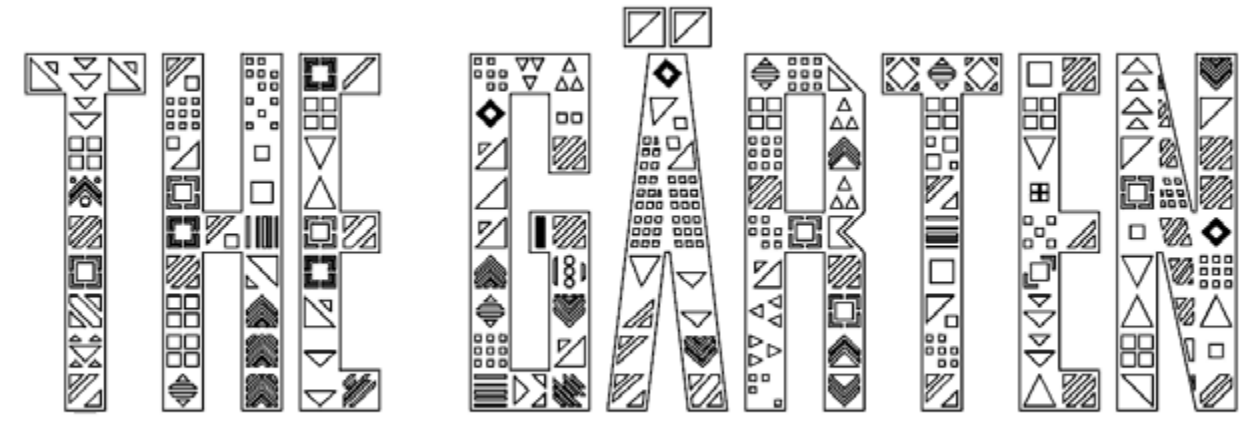
Design & Design Development



# The Garten - Interactive Logo

Beirut - Lebanon

Design & Production



**THE GÄRTEN**  
*by überhaus*

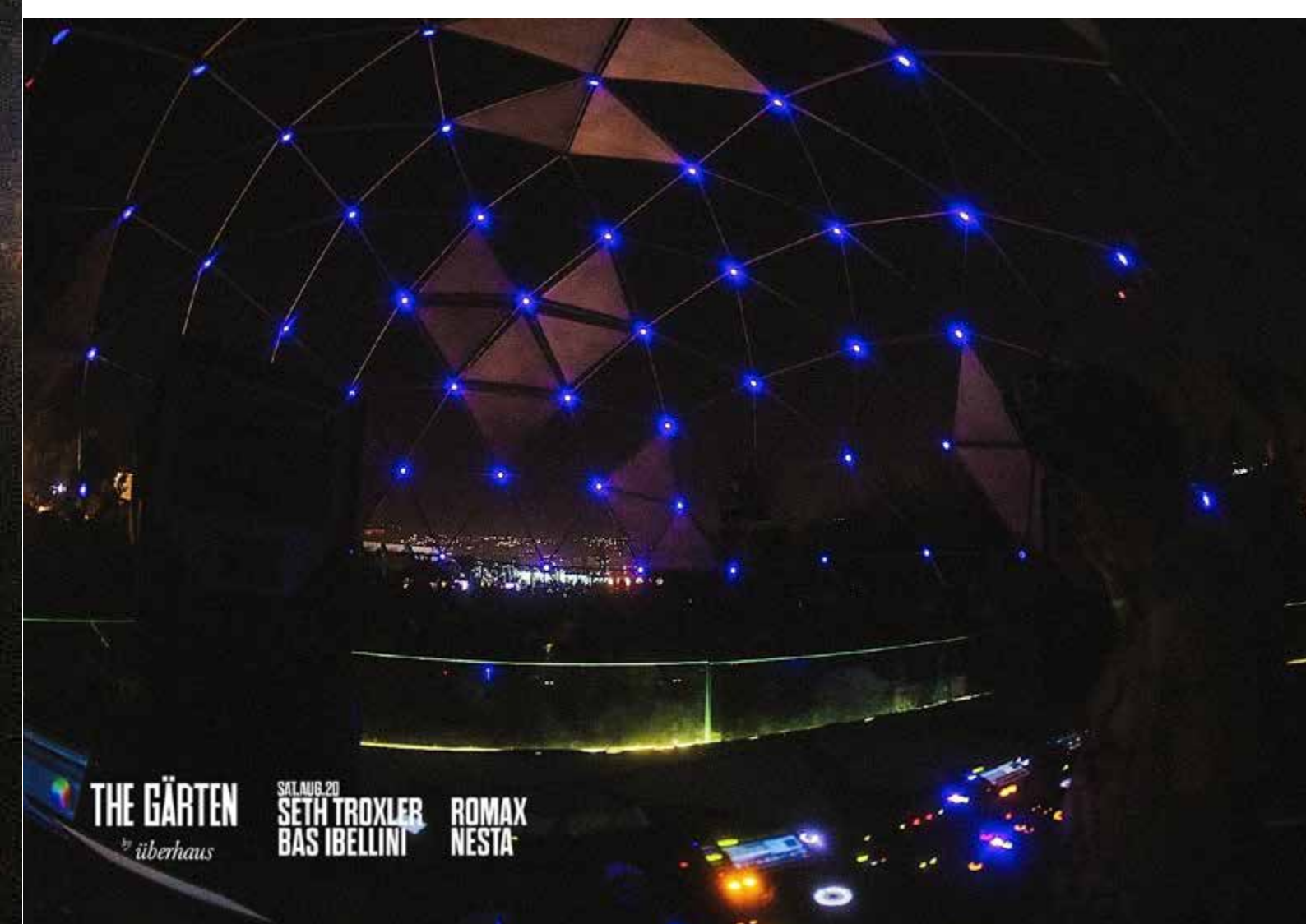
SAT. SEP. 24  
**BENOIT & SERGIO**  
**SUPERLOUNGE**

**ROMAX**  
**TIA**

# The Garten - Dome Lighting

Beirut - Lebanon

Design & Production



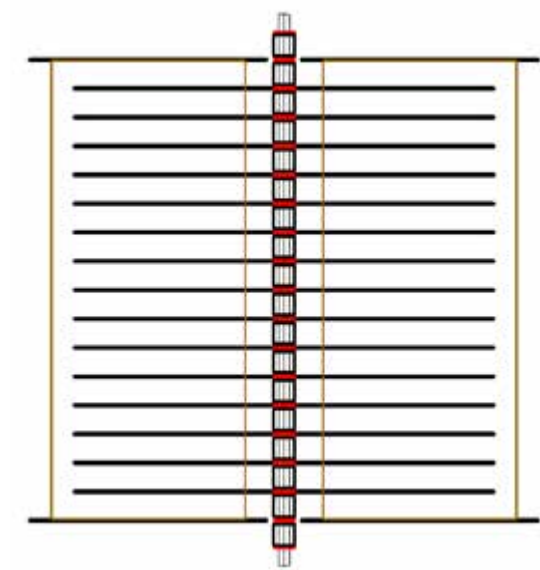
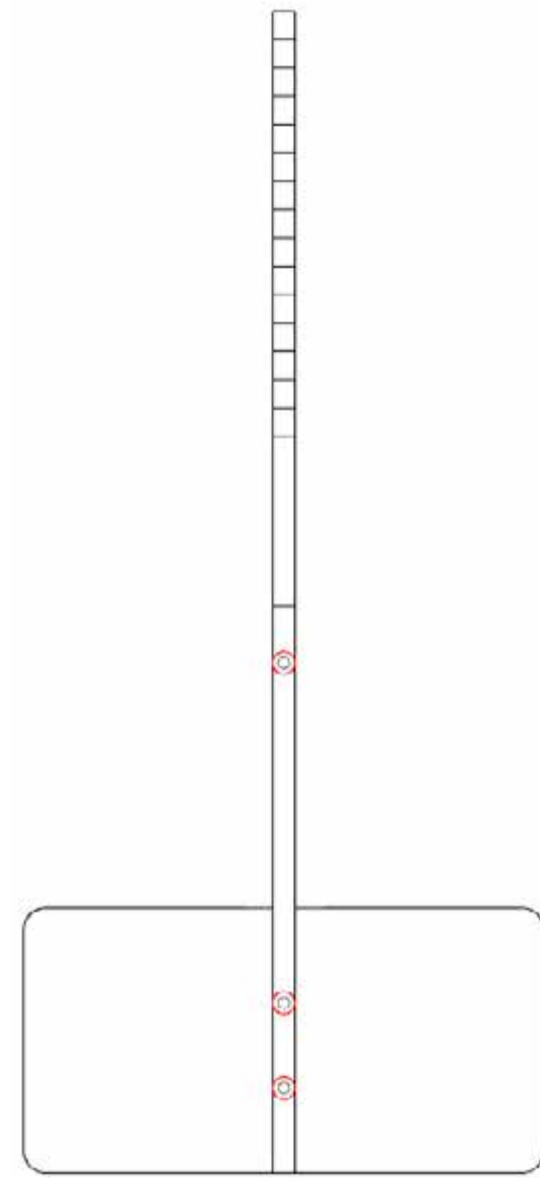
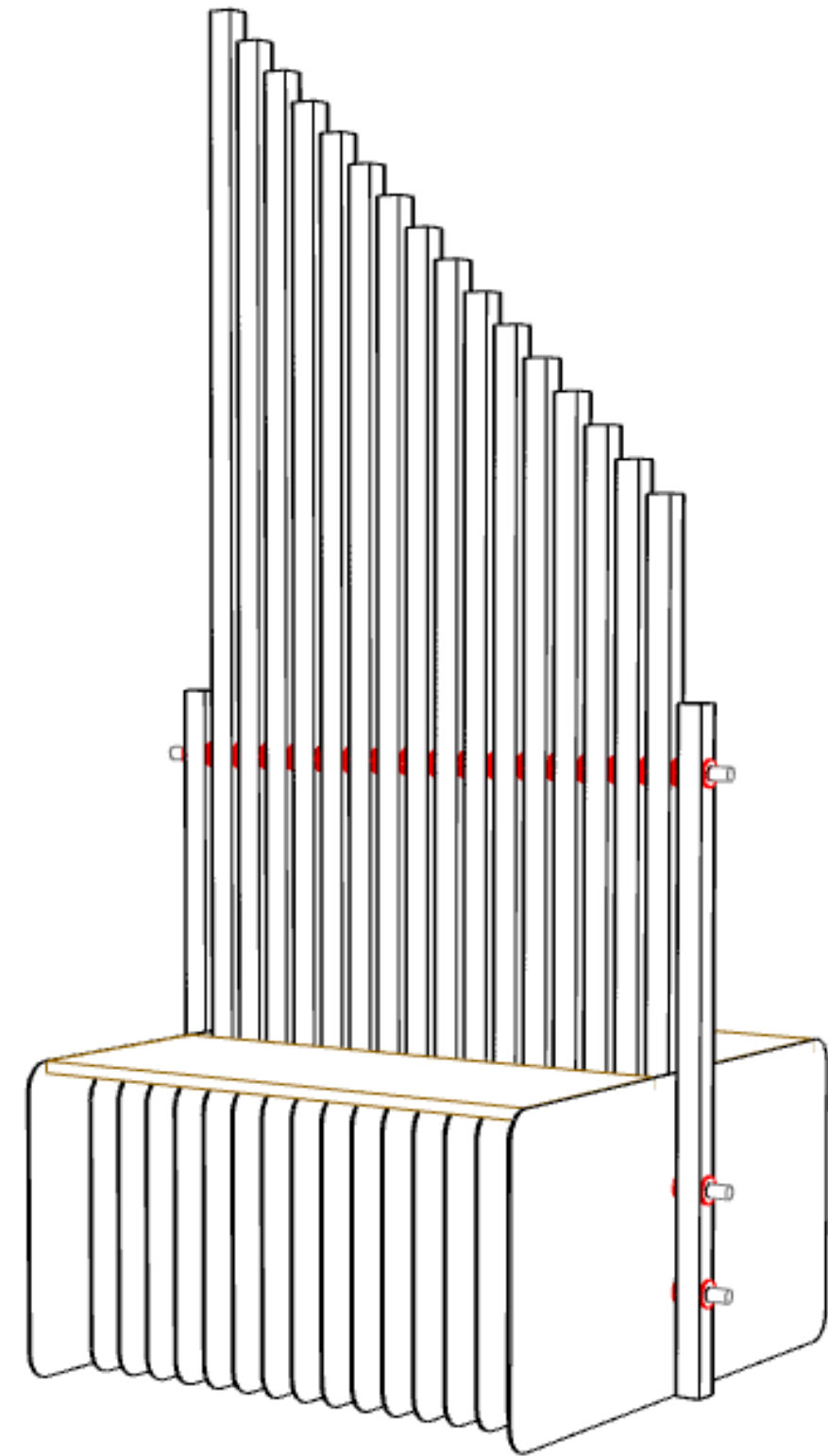
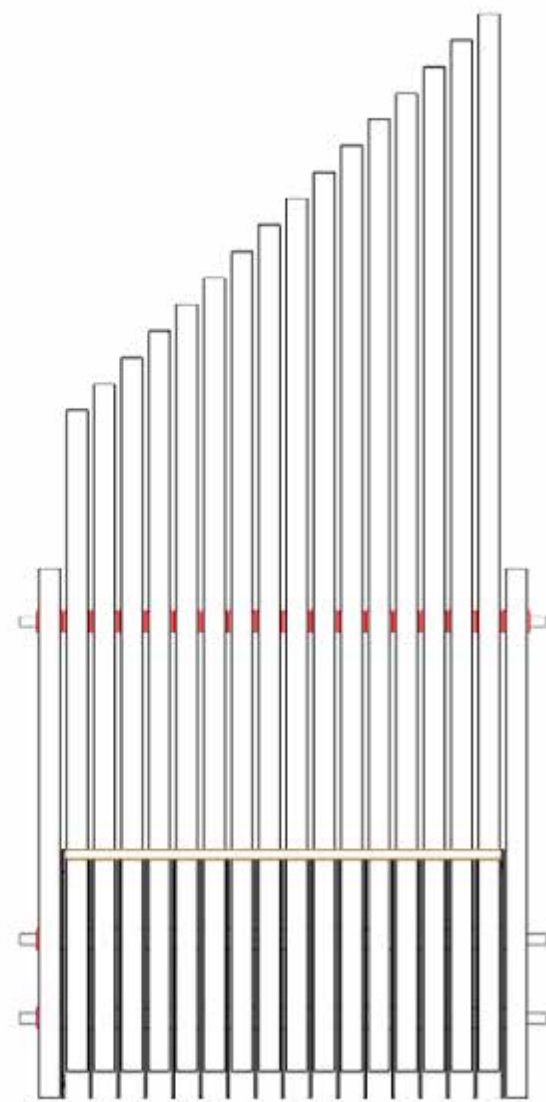
# Nabad - Xylophone Bench

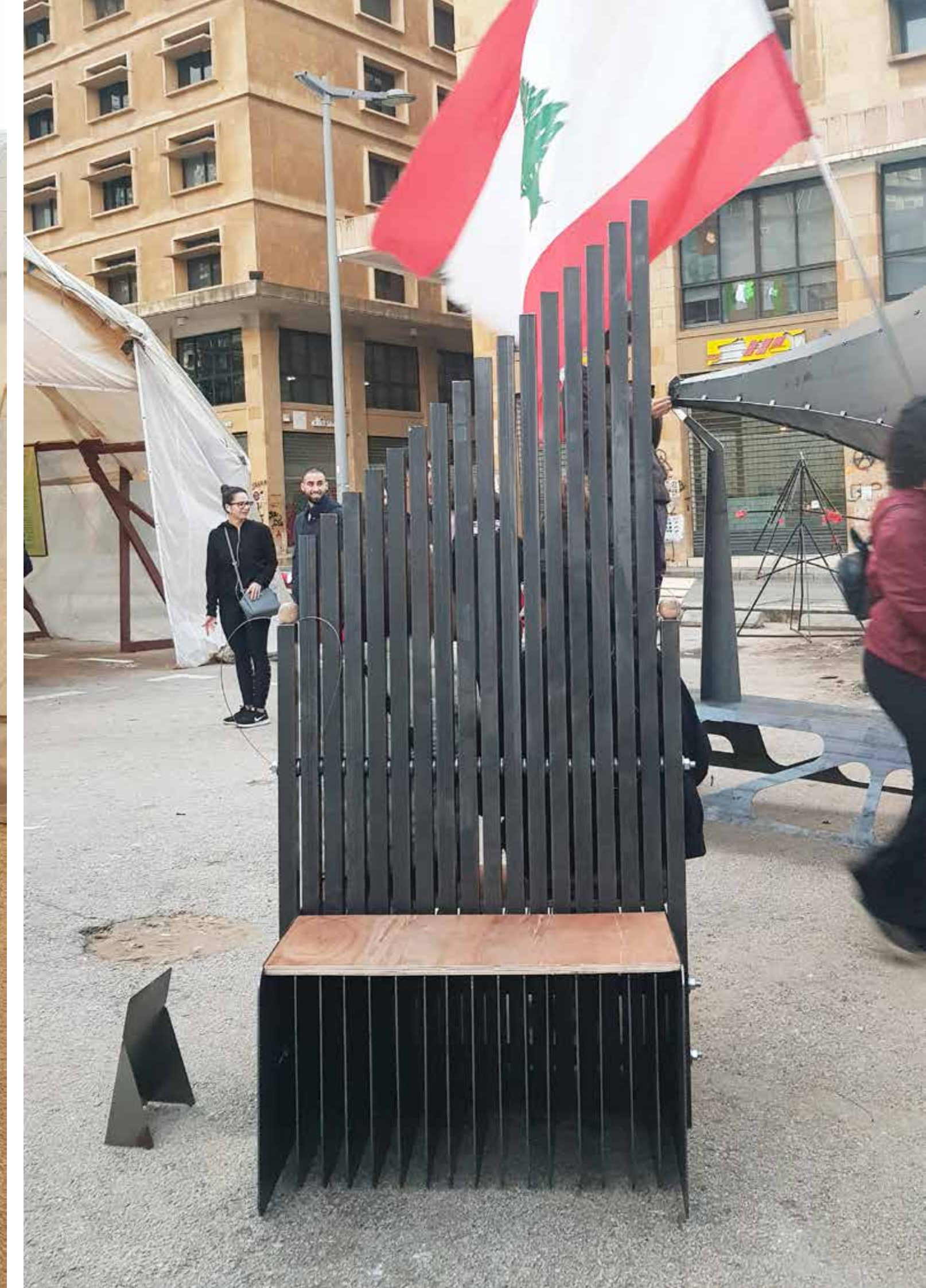
Beirut - Lebanon

Design & Production

Black Steel 4mm – Steel Square Hollow Sections  
– 100 x 90 cm

A Xylophone - bench for everyone to play with.  
Once hit, every element in the structure produces  
a different sound to accompany revolutionary  
songs. Let's make noise!



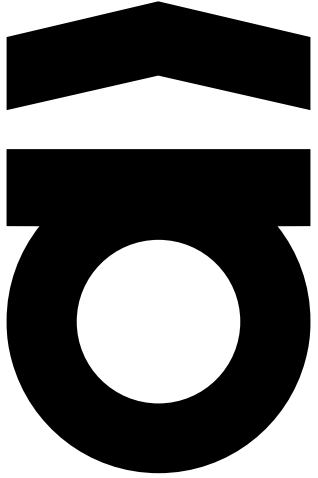


**Conscious** of the role architecture has in shaping our society and carrying culture through time.

**Contextual** when defining the priorities, framework and territory.

**Strategic** organization of space.

**Simple** solutions.



A R C H I V E

Cofounded with Karl Karam

Architecture  
Interior Design  
Product Design



Architecture

# The Garten – Nightclub

archave | BIEL – Beirut – Lebanon – May 2017

It was winter of 2017 and we had just secured the commission for The Garten.

This was our first major project in Beirut. Four (4) months after we established Archave and three (3) months to opening day, the brief was to create an outdoor nightclub with a “pyramid” structure on a 3000 sqm bare land on the city’s waterfront.

Through our research and personal experience, we understood that a nightclub should always aim to create an alternative reality, a parallel world. Usually that is achieved through alienating the space from its context; Architecture is not used in tandem with its purpose.

The Garten, an outdoor night Club in the center of Beirut, overlooking Lebanon’s sea and mountains had to respond to its relationship to the city, its environment and its users.

Nightclubs in Beirut are where everyone truly mixes, people from all around Lebanon and the world interact, enjoy the music, the show, their time with a high degree of freedom.

They sort of equalize everyone that get in. A bit like temples.

But they are fragile temples, responding to the erratic nature of Lebanon’s service industry (inherently linked to its political situation).

That framed the approach, a temple of music that could lift off at any moment.

While deployed it heavily anchors itself in the city’s ground but its 18 tons’ structure, the custom made acoustic panels, internal stages, and bars are designed to be dismantled and packed in forty (40) foot containers. It is a highly polyvalent space that transforms and adapts to its use.

The Garten is spread across three thousand (3000) square meters, punctuated by patches of tropical gardens and crowned by a Structure inspired by the Native American tent. An octagonal Pyramid that has an engulfing effect accentuated by the direction and positioning of all the steel beams; carefully chosen to create a heightened perspectival effect. Lined with 1000 m of linear LED’s it allows for a unique light show, a shape shifting geometry. What we call synchronized architecture, one that directly responds to its objective and built around it. A fully immersive experience that allows people to experience new sensations and states of mind.

The covered part acts as a giant screen to project onto and are also custom made noise barrier that totally isolate the city from the sound generated under here. (Avoiding serious lawsuits) We have designed 2 sound tunnels to work as sound mufflers while allowing access to and out of the club, Lynch inspired. No doors, a free flow around.

It’s a public temple, not closed off, and yet dogmatic in its presence. It was very important for us to open it up and make it truly inclusive. It is the place of communion between the artist and his audience; a physical expression of a sound and light ritual.

Owned and operated by Uberhaus, the Garten has a three thousand (3000) people capacity and welcomes around 115,000 customers in the summer season each year, while hosting artists from all around the world.

Being music enthusiast ourselves, we hope to offer through this project a true alternative where the importance and experience of music is materialized in a living architectural monument, a temple, powerful in its symbolic, where people can feel, celebrate and unite around music.

Design on this project started in early February 2017, operational since May 2017.























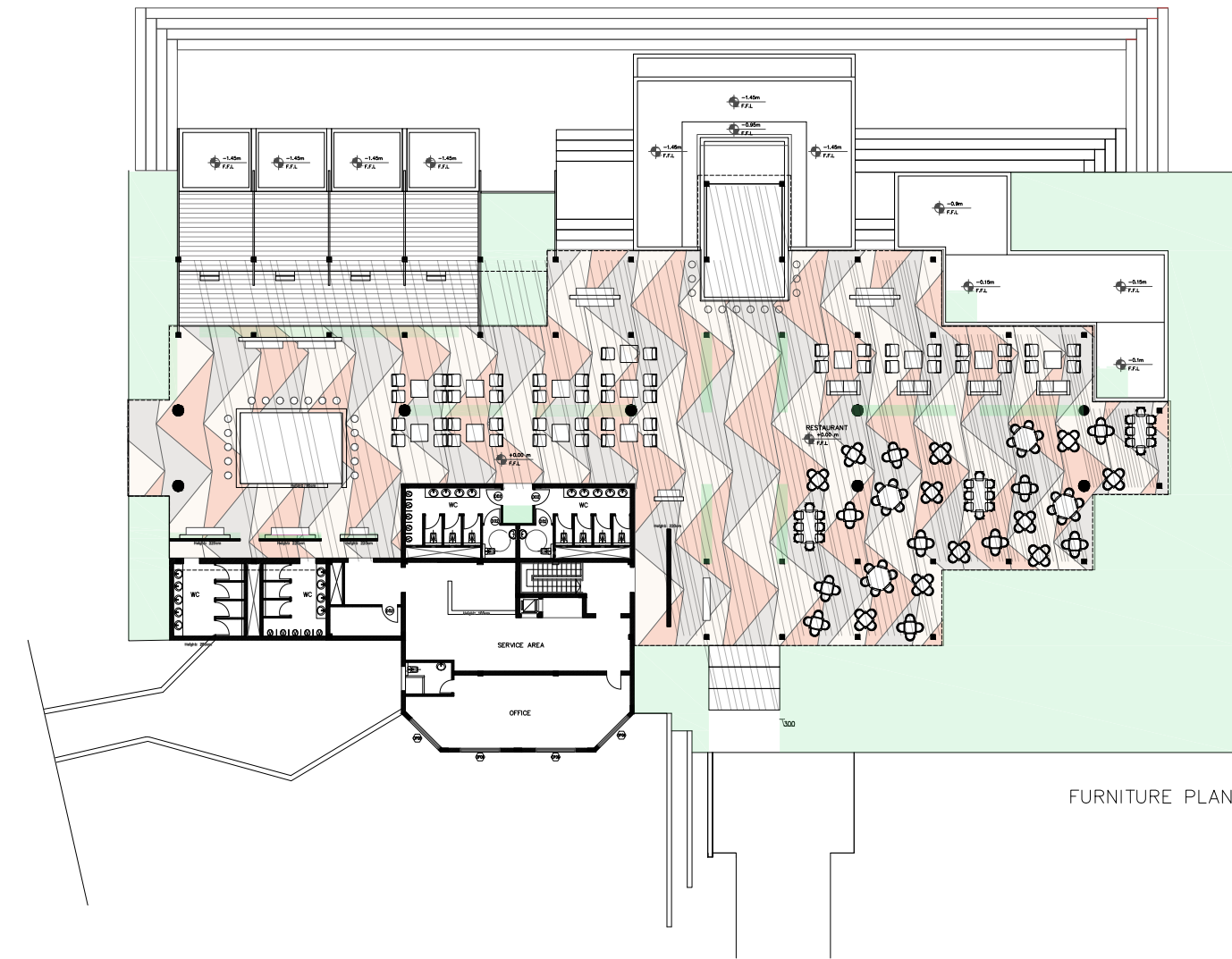
# The Seacode - Beach Bar - Restaurant - Nightclub

archave | North Coast - New Alamein - Egypt - July 2018

Situated on the North Cost of Egypt, the Seacode is a polyvalent entertainment space for the summer season.

An inverted structure of a boat connecting the restaurant to the beach bar to the nightclub. It is a space where one can start the day at the beach, eat, drink then party.

It was a race against time. The project was started in May 2018, completed in July 2018.





# Office Entrance

archave | Beirut - Lebanon - September 2018

The brief, rebuilding the entrance for an office building. Hidden behind the road, and only accessible through a narrow pathway, the entrance direct relationship to the public realm is limited. It is only in conversation with its users but still needs to transpire an essence.

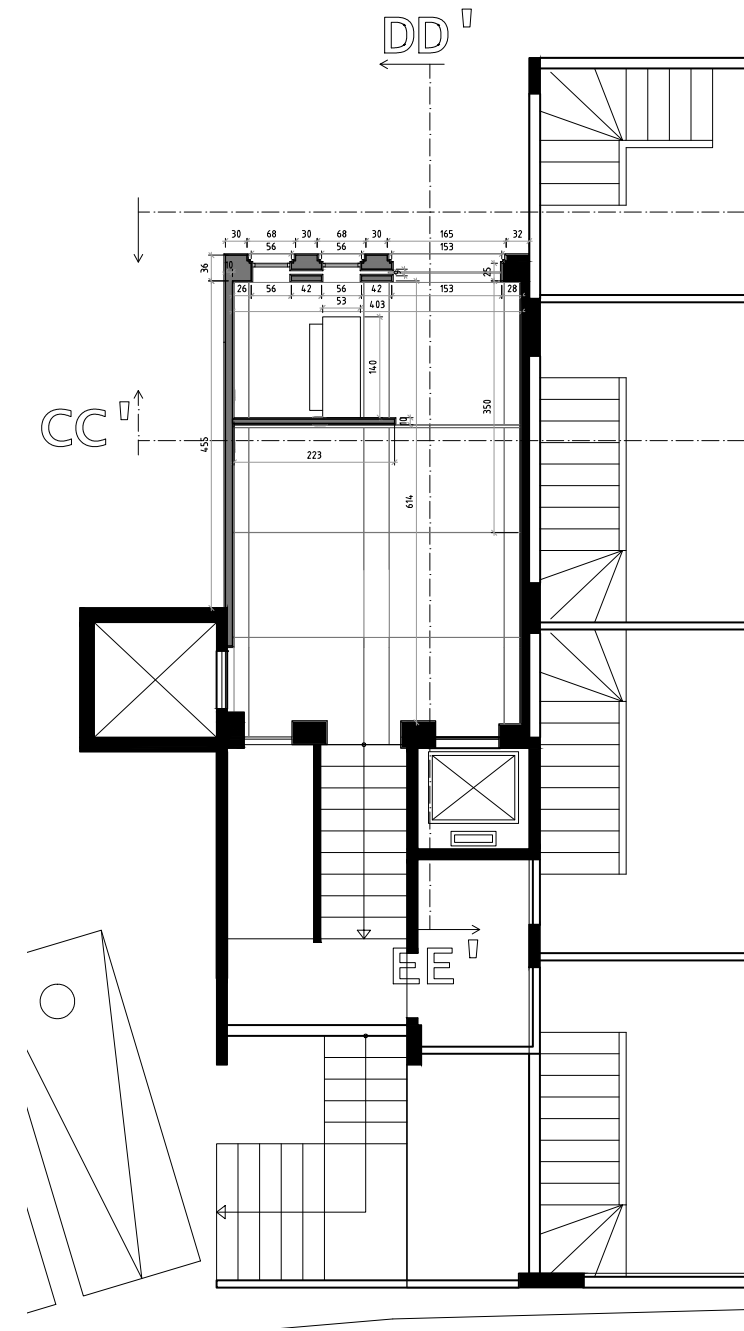
Presented as a block of marble, the same used on the remainder of the building, morphed to the existing and then carved out, the entrance façade respects an existing language and creates a sense of belonging.

It is porous and light yet grows from the ground up, reaching upwards.

The walls, and floors are the exposed part of the carved travertine block, compressed by the weight of the building above.

The Floor plan has been condensed to its quintessence and allows for ideal access and circulation.

This project was completed in February 2019.









Interior Design

# Uberhaus - Nightclub

archave | Beirut - Lebanon

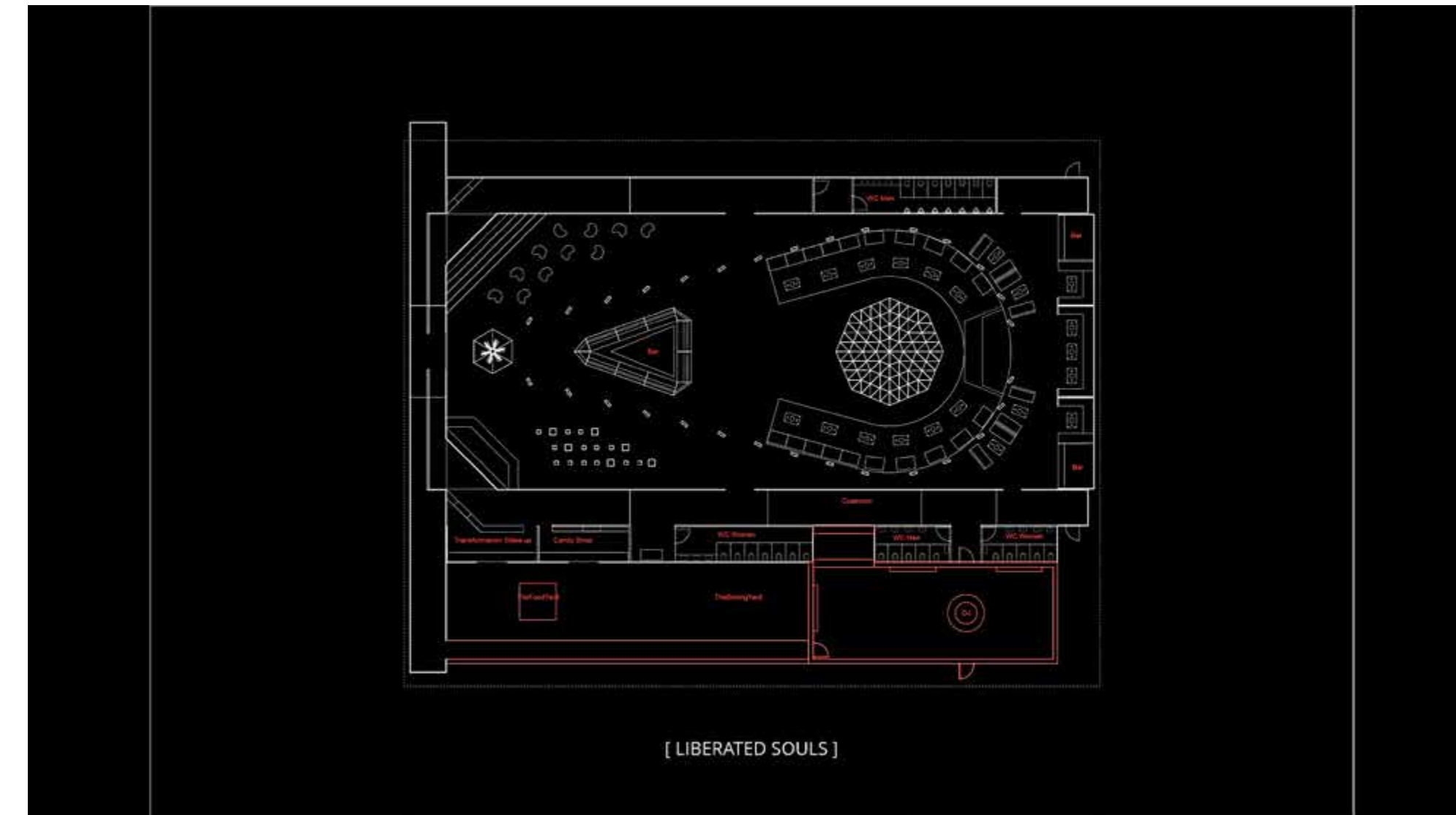
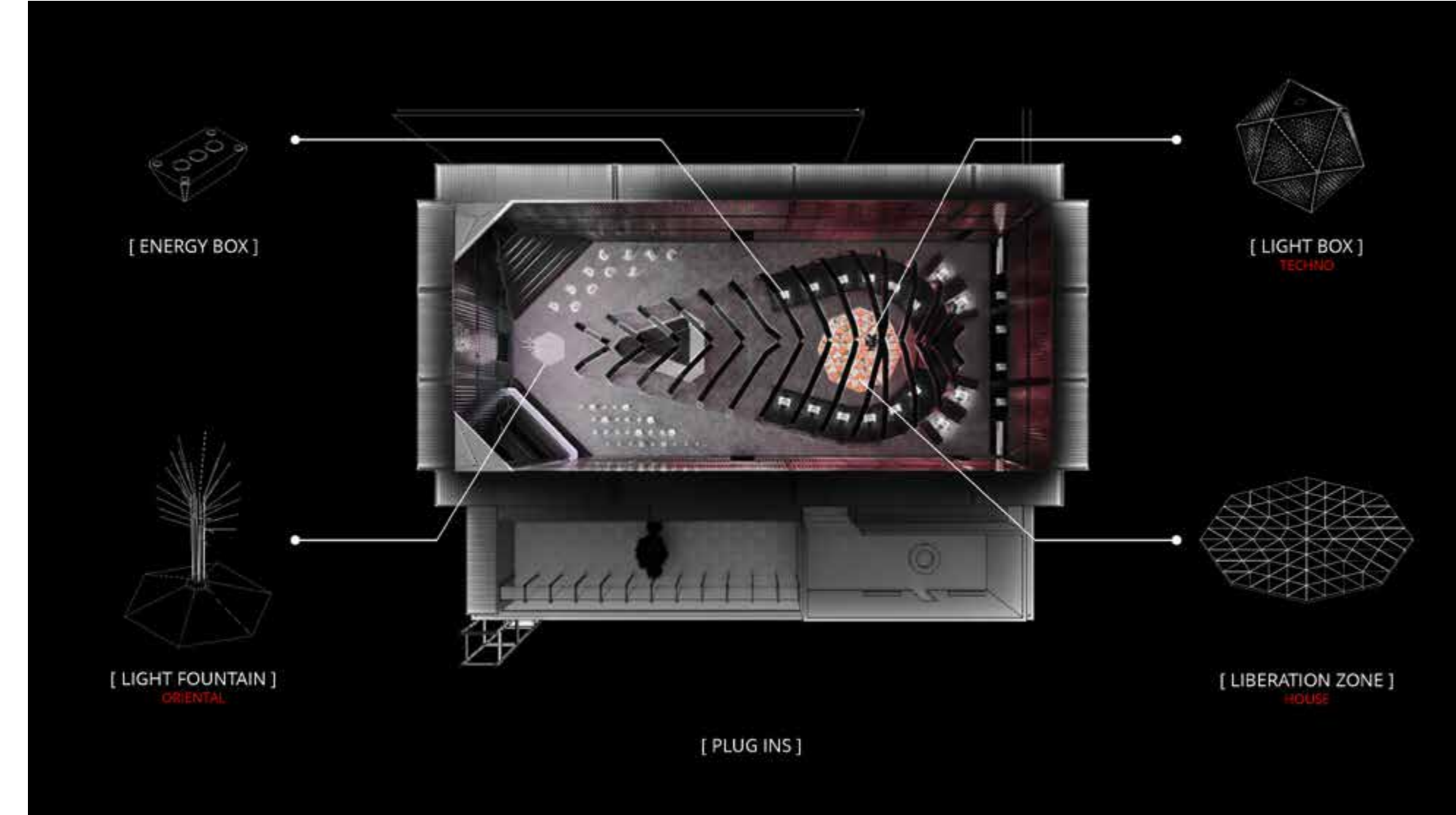
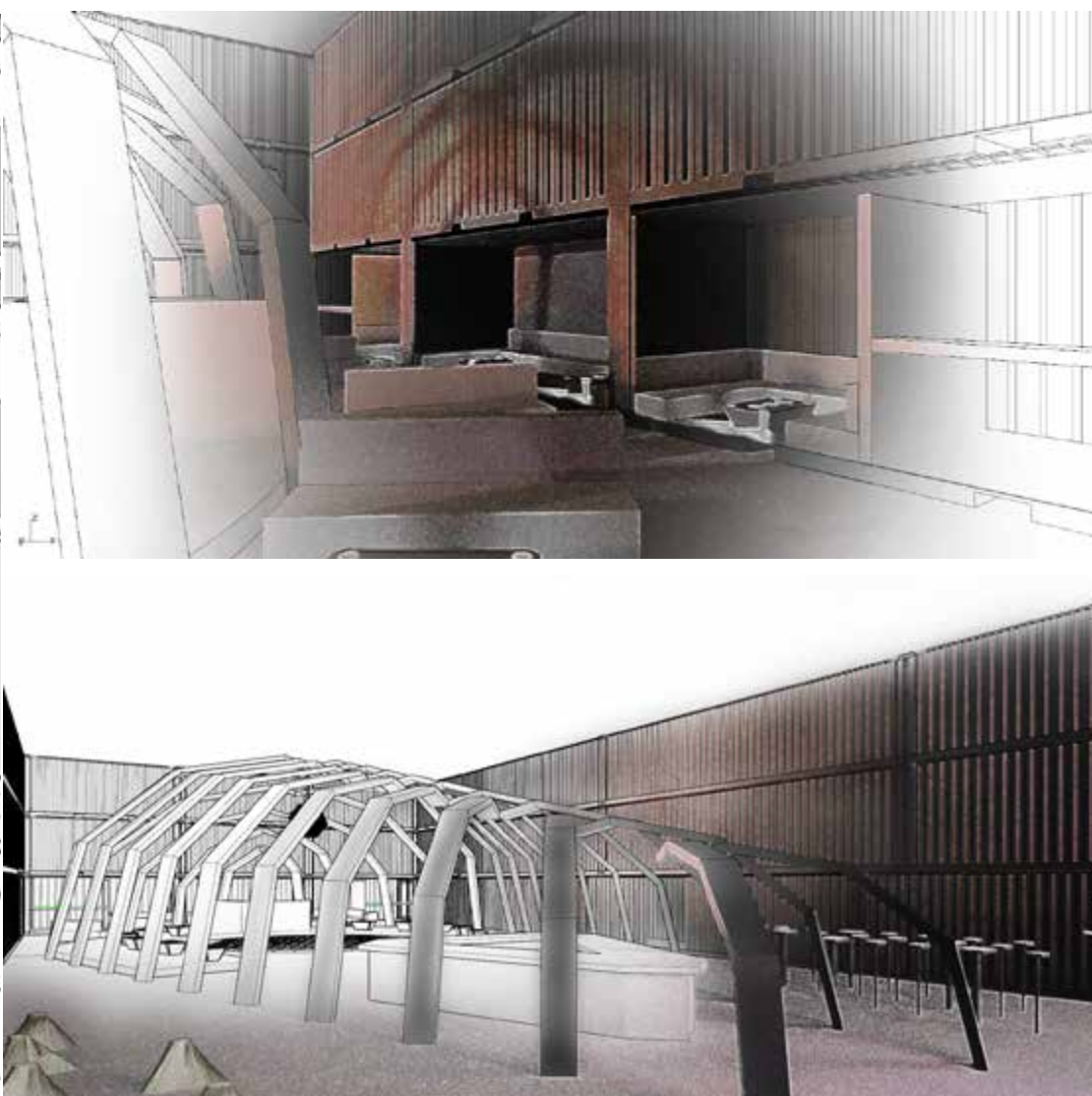
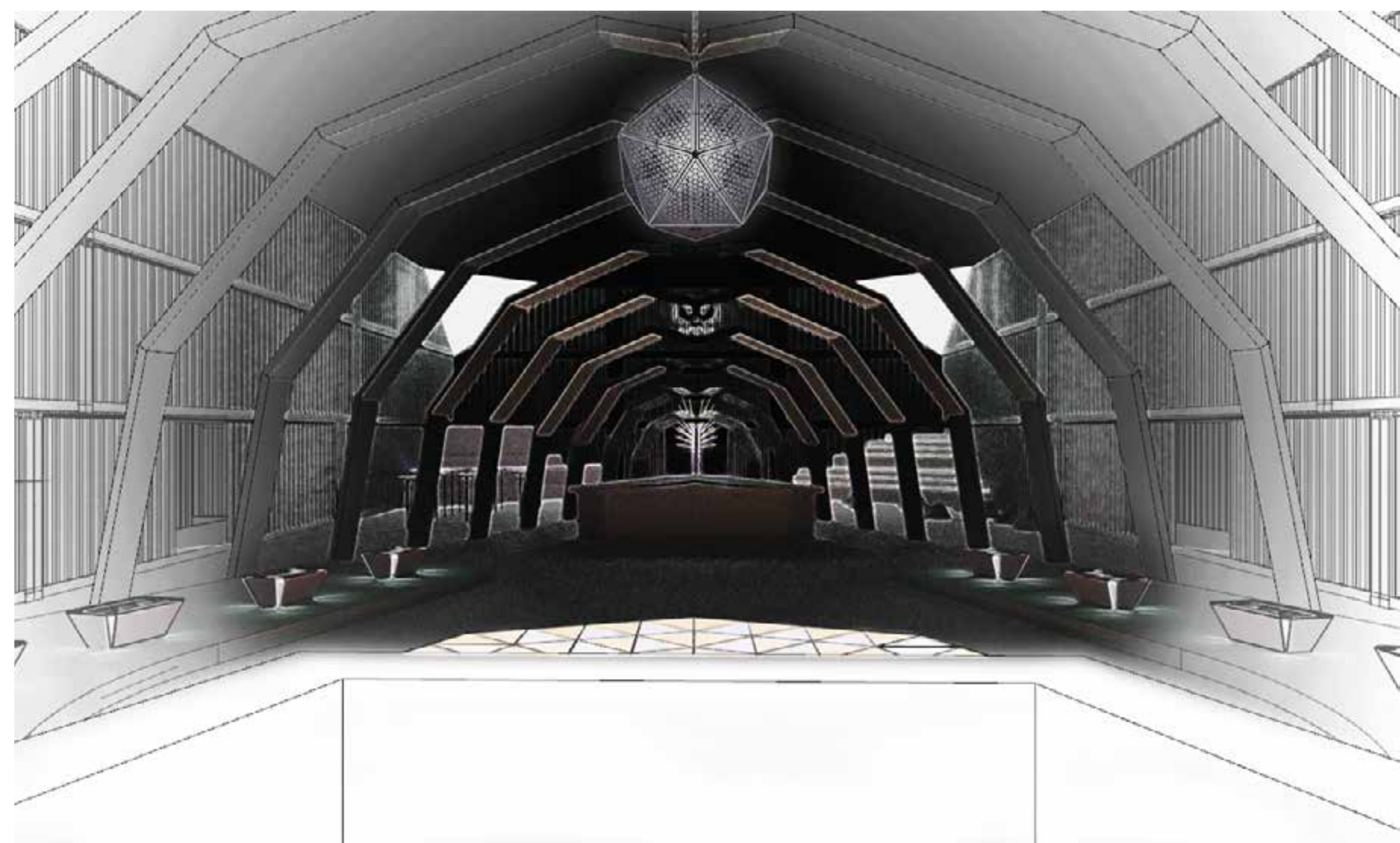
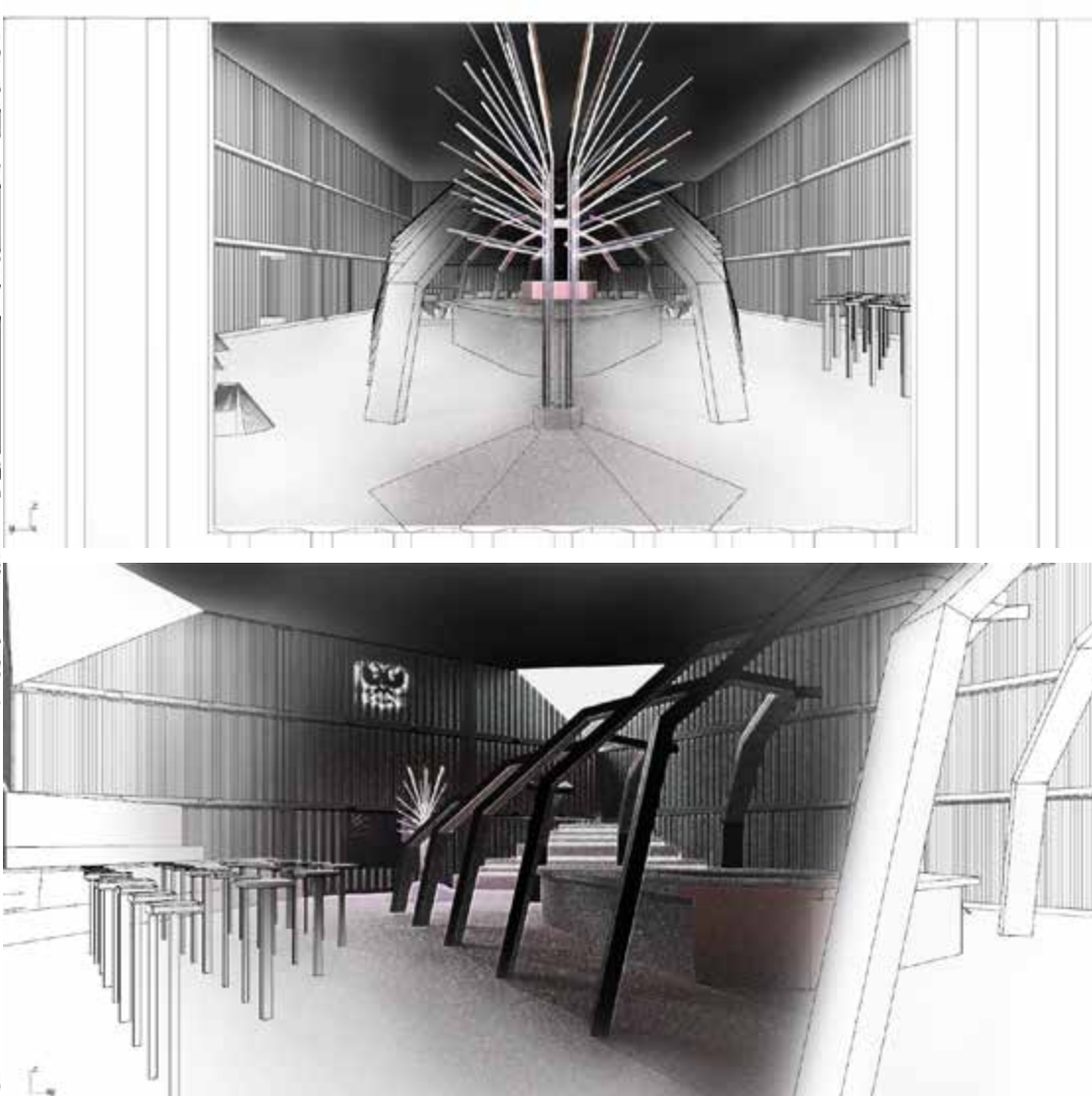
Set on the rooftop of a five (5) story industrial building overlooking a military base and the impressive cranes in the port of Beirut, Nachthesen is the second major nightclub in Lebanon we got the commission to do. Building on the methodology that drove our work on the Garten, here too the context is paramount. While the brief required us to use a pre-existing metallic structure, we had full design control over the nightclub.

Set up as coliseum all with its arena, viewing deck and stages, the space ends with quite an experimental facade, 300 meters of welded metal with suspended glass panels, a window to an unknown place, that draws you in and out of focus.

It frames the port but also anchors you being in a space room. The new bars and Dj booth, contrast and bring to light both the retro and futuristic aspect of the space and inject a living aspect to it.

In addition, perhaps not visible but surely at work is the organization of the plan to insure seamless circulation and service for customers and staff. The details have been thought of as to allow for better operations and a polyvalent space.

Overall we are proposing an alternative approach, flexible yet anchored and coherent to its context. Underground is fine, but we are going over ground here. Back to space. Not darker than night.











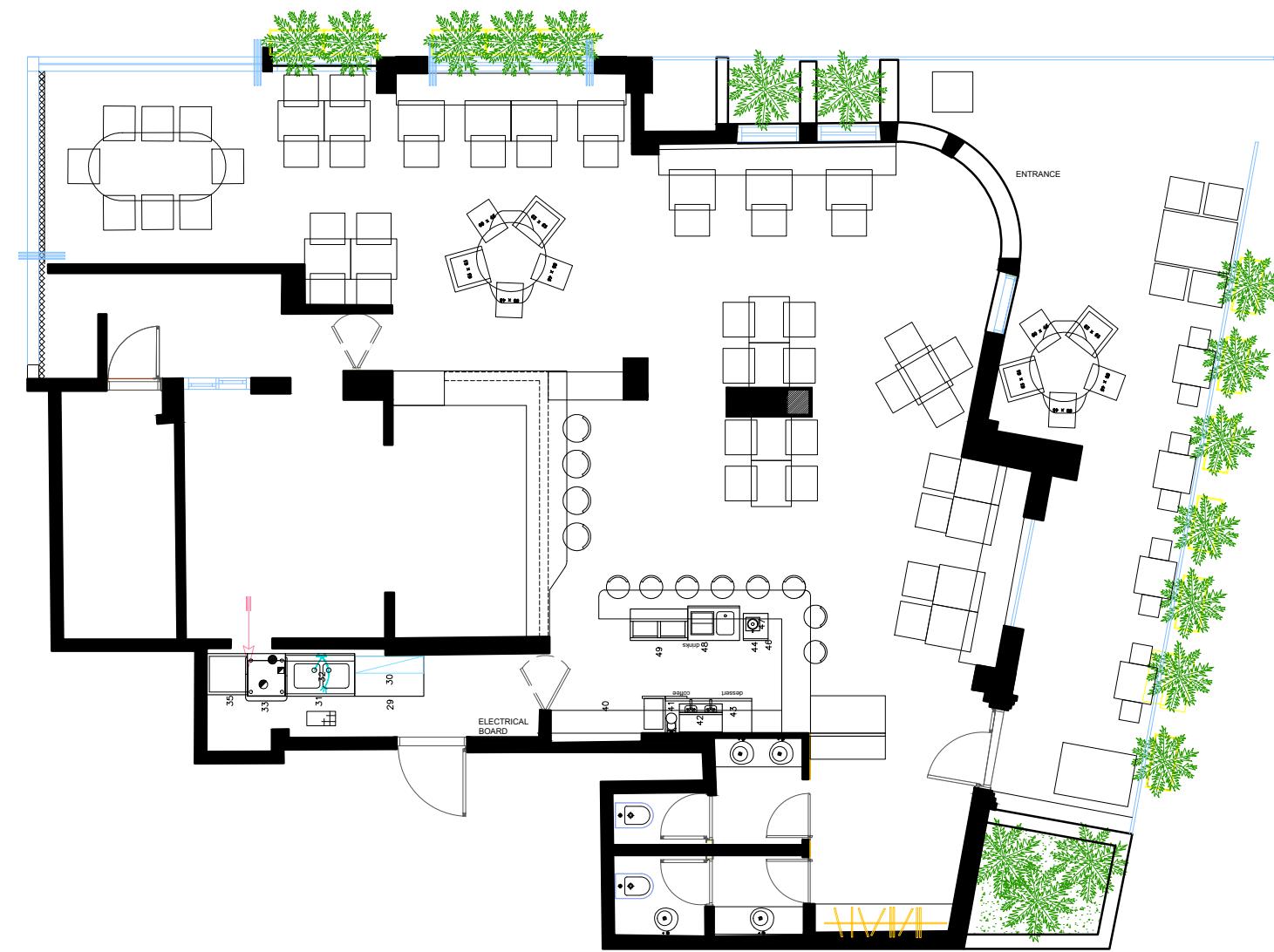
# Julia's – Restaurant

archave | Beirut – Lebanon – August 2018

Julia's was a refitting and relocation of a restaurant to the corner of Saint Nicolas' stairs, connecting Sursock to Gemmayze.

The brief was about remodeling the existing to accommodate for both a French restaurant and a Tappas bar. Our intervention dealt with space strategy and organization. How do we provide a dual space that caters for both slow and fast visit customers? How do we work with an existing space and unfold its potential to accommodate the vision?

We started off by moving the Entrance to the corner of the building, allowing for better circulation, access and visibility. We then used the existing structural pillars at the center of the space to mediate between the Tapas bar and the restaurant. Cladded with mirrors, they inflate the room and diffuses light across it while also providing key service space for better flow and operations. The kitchen's wall is knocked down and replaced with the tapas bar, that allows for much needed light to enter as well as the creation of various atmospheres within the same space. Finally, the banquettes made to order, were used to push most seating to the peripheral walls freeing up the room and maximizing seating spots. The Materials were used to code the space, and distinguish its different offerings.









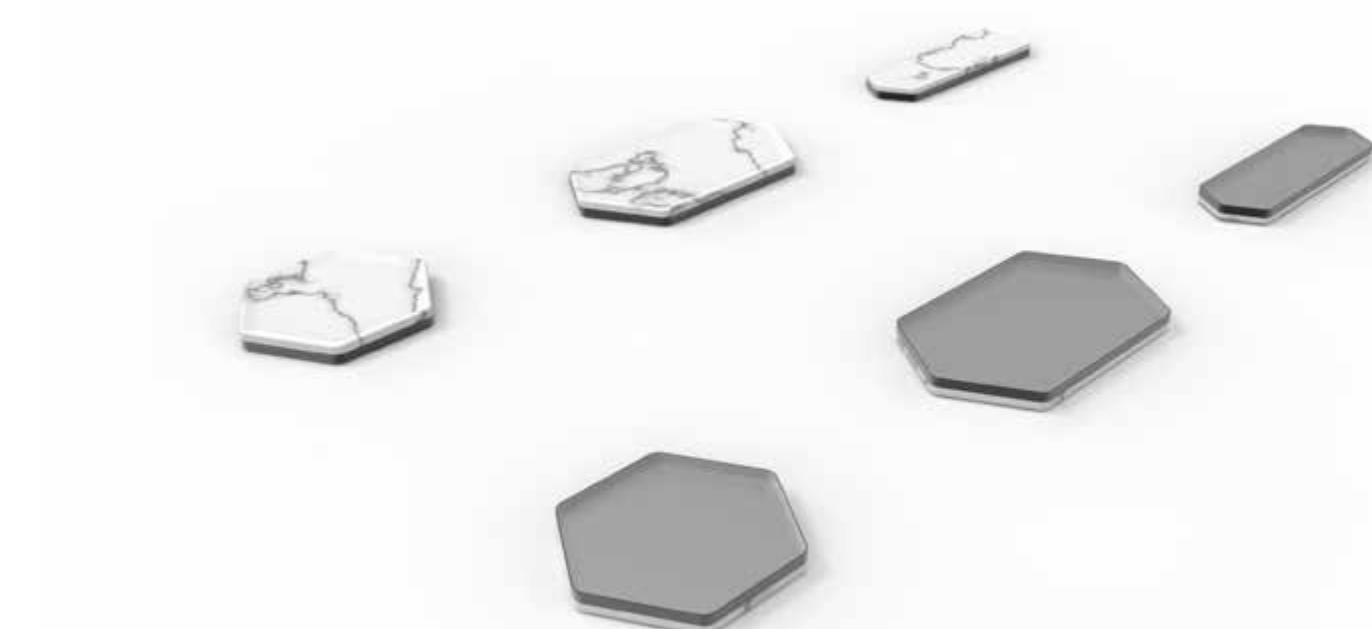
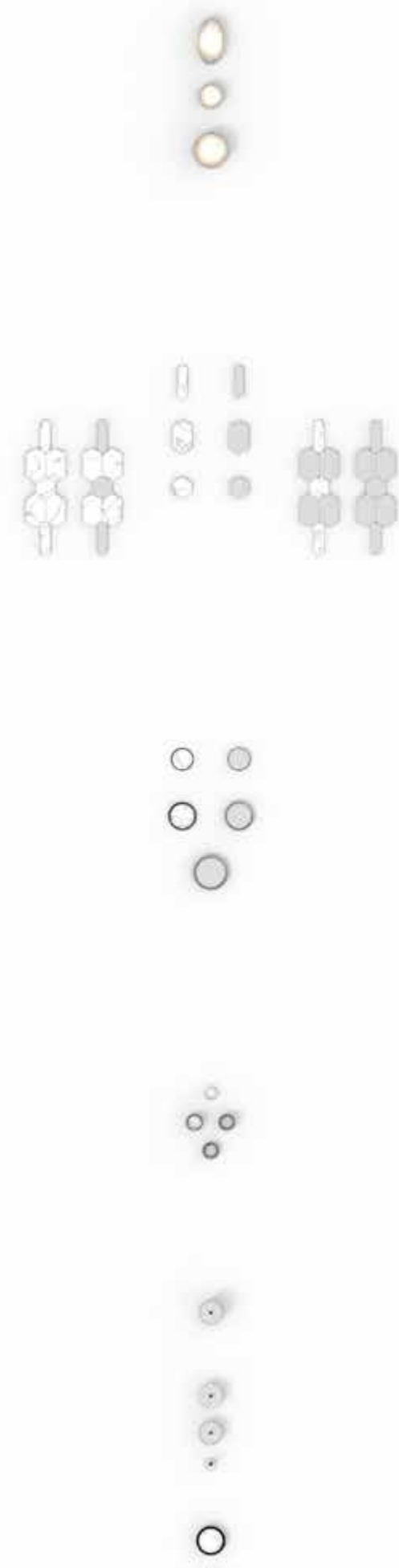
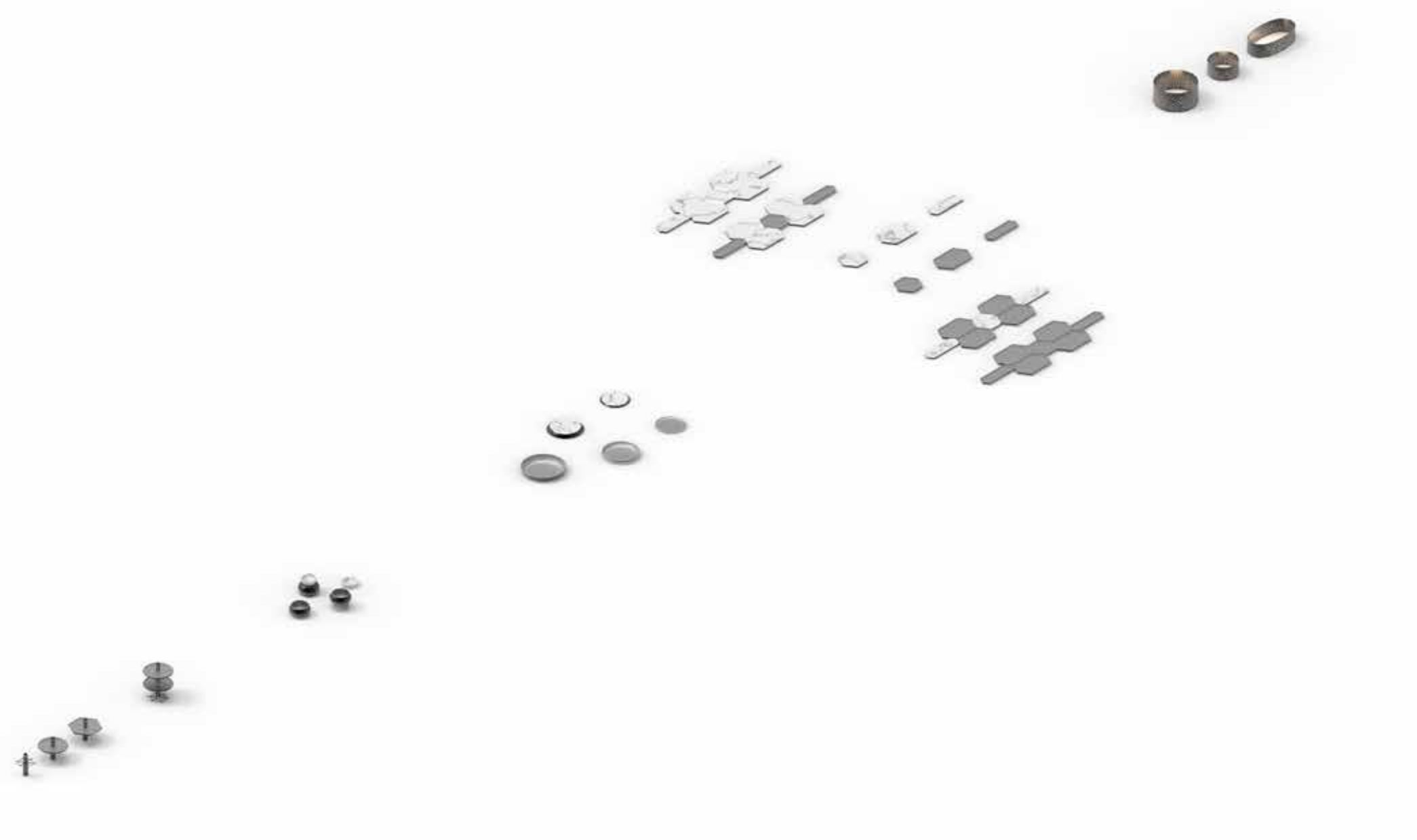
Product Design

# Kitchen Central - Food Displays

archave | Beirut - Lebanon - June 2017

Design & Production

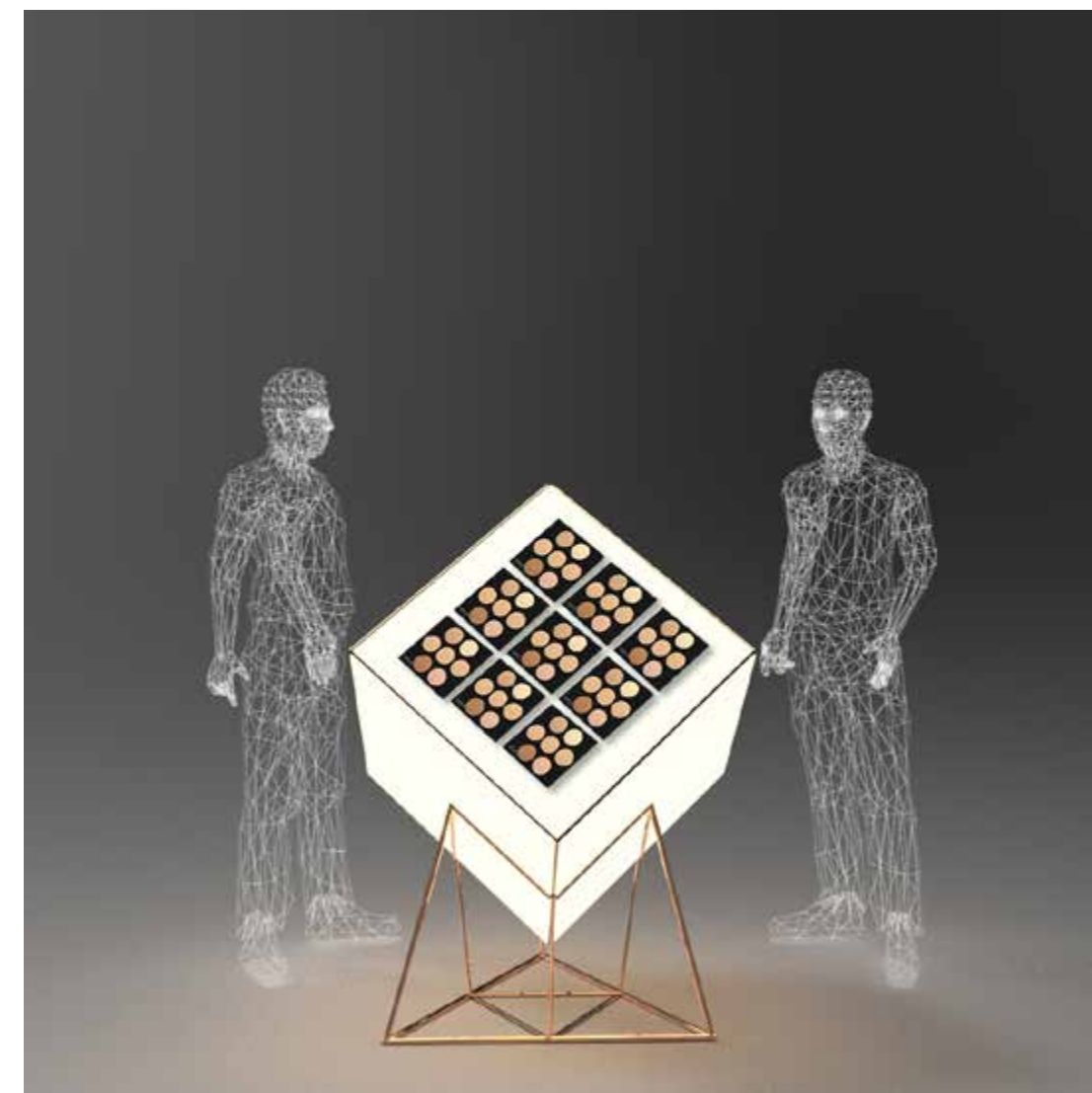
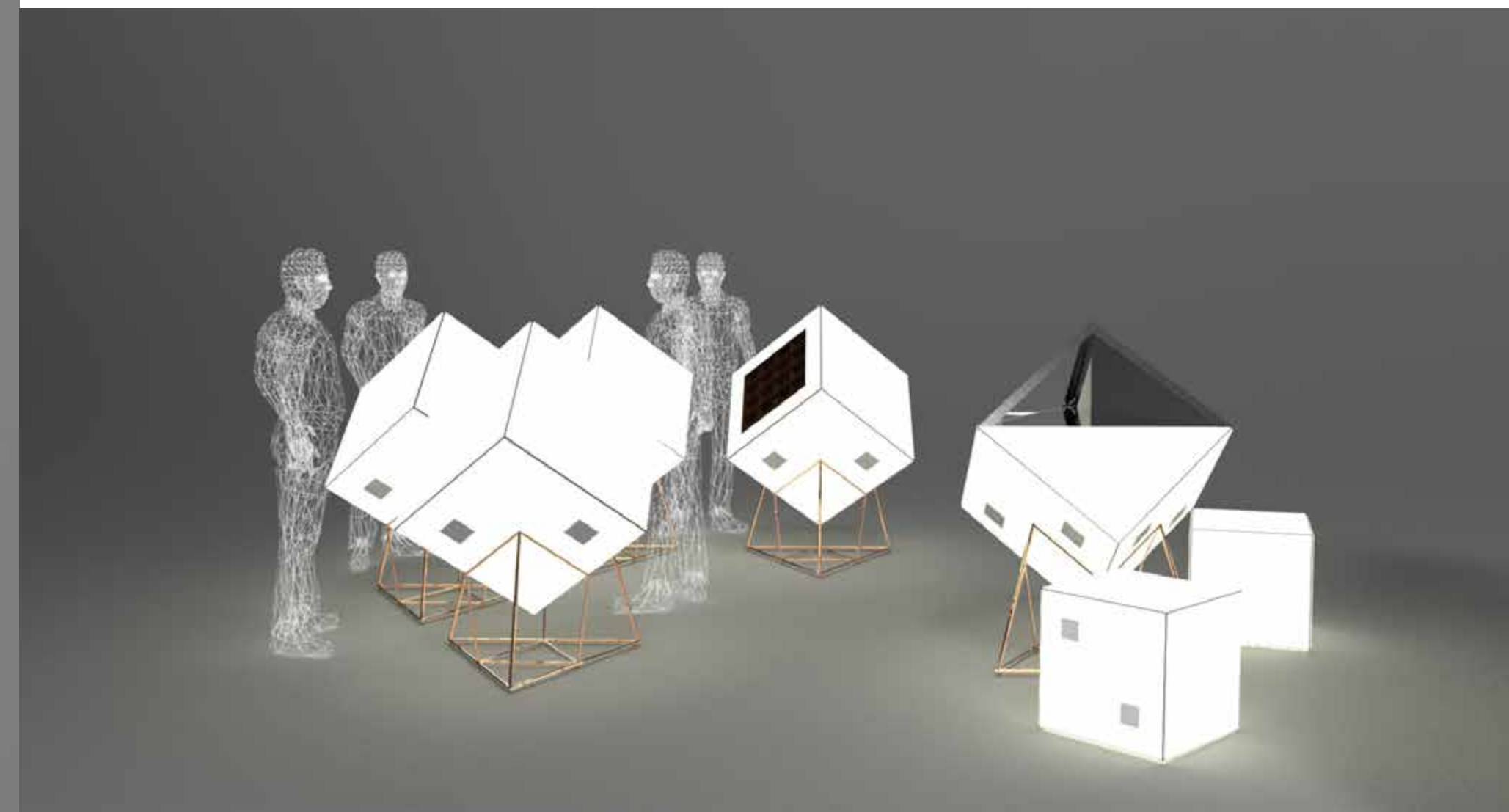
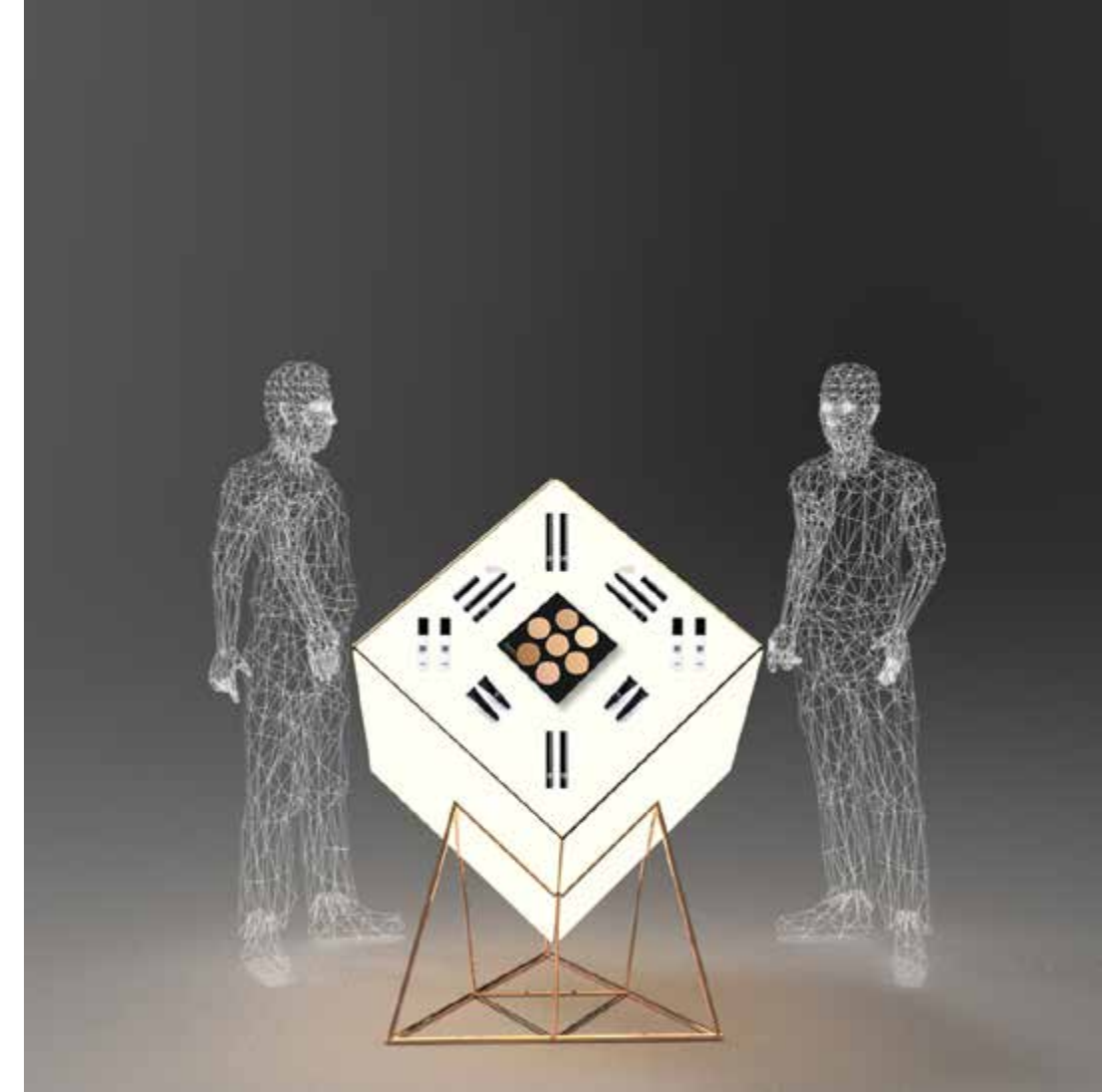
Tableware set, plates, trays and serving dishes produced out of blackened stainless steel and Carrara marble. The modular shapes allow the user to maximize the display space while offering good access.



# SANE - Design Identity - Make up Brand

archave | Beirut - Lebanon - December 2016

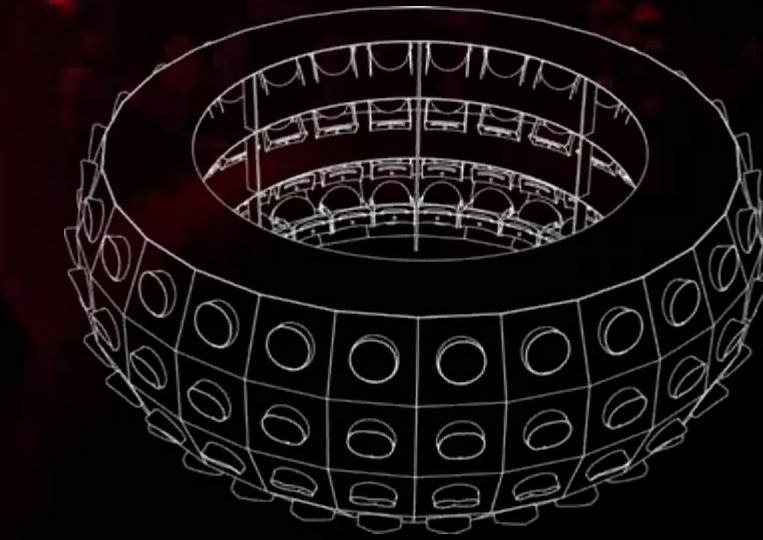
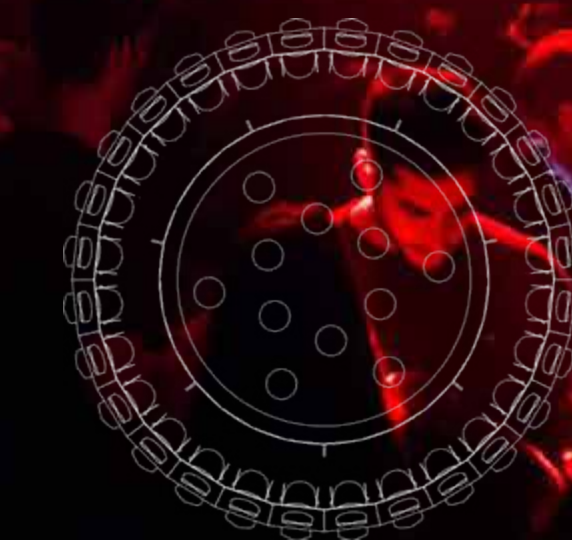
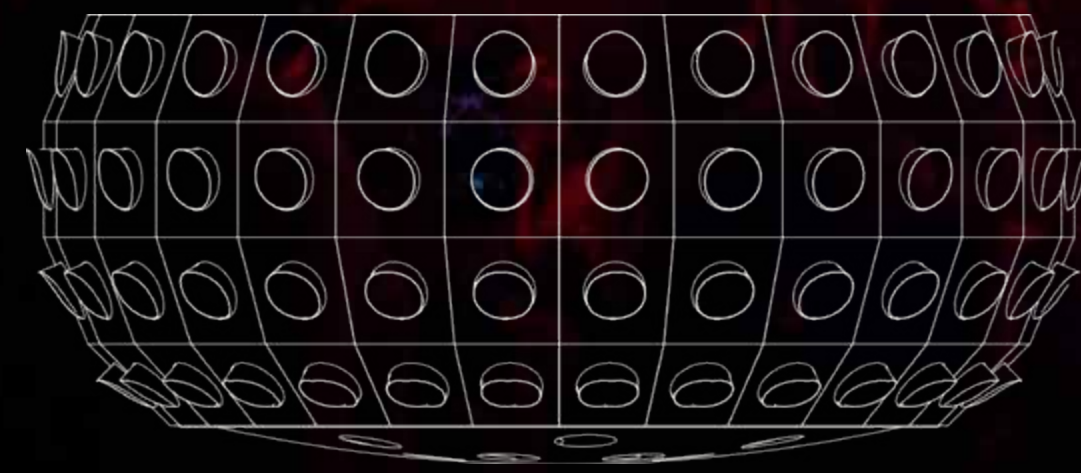
Concept Design



# Discotek - Discoball

archive | Beirut - Lebanon - January 2017

Design & Production



albi

Cofounded with Karl Karam, Tracey Eid, Marianne Safi

WHO

WHAT

WHY

HOW

Albi

At the heart of things

To discover, determine  
and/or understand  
the essential, core,  
or most important  
aspect(s) of some  
issue or topic at hand.





Michael Najjar - Karl Karam - Tracey Eid - Marianne Safi

After living and working in London, New York, Paris and Beirut; with a background in architecture, design, digital prototyping, and production, four Lebanese architects came together to form a sturdy energetic quartet. Consequently Albi was founded in 2016.

## What we do

We create Artefacts;

a need articulated into a solution. Having a specific materiality, shape and function, they reveal craftsmanship, culture, tradition and technology.

## Why we do it

We aim to empower communities by fostering craftsmanship.

Inspired by the everyday, our locally produced artefacts offer a solution driven alternative that embodies our sharing values.

How we do it

Creation is an act of awareness

**I**dentify

**C**ontextualize

**A**rticulate

**R**esearch

**U**se

**S**eed

ARTEFACTs

# Breek بريق

The "Breek", derives from its ancestral Phoenician shape and brings together two of Lebanon's traditional craftsmanship techniques; glass blowing and stone carving.

The carefully hand blown borosilicate glass piece sits on a carved Marble or Terrazzo base which holds ice, keeping it cool while collecting dripping water.





## Kes Arak كاس عرقا

The Kes Arak are carefully hand blown borosilicate glass pieces sitting on a Marble base . The set is composed of four cups each with a different marble base, complementing well the Breek or the Tea Carafe.



## Moodi مودي

As the evening goes by, the diminishing oil burning throughout the night makes for an ever dimming light.

Moodi lights borrow from the often ornamented Phoenician oil lamps.

Moodi's walnut wood base has a built-in dimmer making it an instant mood setter. With an instinctive turn, the light dims in either direction to suit the atmosphere.

Produced in collaboration with Materials Labs, Moodi's casing protects the light source from potential damage making it easier to carry around and fit into position. As it reveals the "khayzaran" embroidery developed with digital means and made possible through robotic help, it shelters the eye from the LED glow. This stitching is parametric and adaptive to the shape it populates while respecting the fundamental rules that govern it.

Moodi's built in and all encased mechanisms allow for a natural and instinctive use while being lightweight, heat free, efficient and safe.





## Badou بَدُو

As it moves along with its handler, a flame glows through a hand held lantern and shines where needed.

Badou lights borrow from the often ornamented Phoenician oil lamps.

Badou's walnut wood casing has a built-in battery allowing it to move along with its user. A three-meter-long cord lets it plug in and hook on while charging for its next trip.

Produced in collaboration with Material Labs, Badou's casing protects the light source from potential damage making it easier to carry around and fit into position. As it reveals the "khayzaran" embroidery developed with digital means and made possible through robotic help, it shelters the eye from the LED glow. This stitching is parametric and adaptive to the shape it populates while respecting the fundamental rules that govern it.

Badou's built in and all encased mechanisms allow for a natural and instinctive use while being lightweight, heat free, efficient and safe.



## Tea Carafe بريق شاي

The tealeaf shaped carafe is hand blown out of borosilicate glass and has large enough opening to drop in the ice. It sits on a marble incrustated snow-white C stone bowl, carved out to hold the condensation dropping down.



## Honey Pot مِرطبان عسل

The honey pot is made of hand-blown borosilicate glass. The lit, made of turned wood, also acts as a honey dipper. Its spherical shape allows you to rotate the dipper around the edges of the jar to reach every last honey drop.



## Tea House بيت شاي

The factory inspired teahouse will acquire colours depending on the tea stored in it, with time it will continuously transform and hold long lasting memories. Its top acts as a rack for spoons and tea bags while its interior holds the dried leaves.



## Marble plates Hexagon Square صحن رخام

The round multipurpose marble plates come in 3 different sizes. Their size and shape allows for versatile usages.



## Candle Holder مسكة شموع

Customizable candle holder  
with a chamfered Carrara  
marble base for an easy grip.



## Candle Holder مسكة شموع

The flat laser cut piece bends into the flower shaped candleholder. It is made out of brass and will eventually age with time. Its shape can vary while retaining the fold as its driver to push it up from the ground and give it a spatial presence.



## Paper Holder حامل الاوراق

A flat laser cut brass piece that can be folded by hand to form a Paper Holder. It can hold business cards, enveloppes and papers. The 180 degrees folding angle makes it easier to remove and add the papers.





**Paper clips**  
**دبوس ورق**

Paper clips for him and her.



## Desk Organizer مكعب

The Cube is a Desk Organizer made in an ancient craftsmanship technique called Marquetry. It holds everything you need to organize your desk, in a cube.



## Planter شجرة

A planter with a pattern inspired by a fish scale. The bowl is 3D printed, molded then casted in concrete. The brass base can be added to collect water, depending on the nature of the plant.



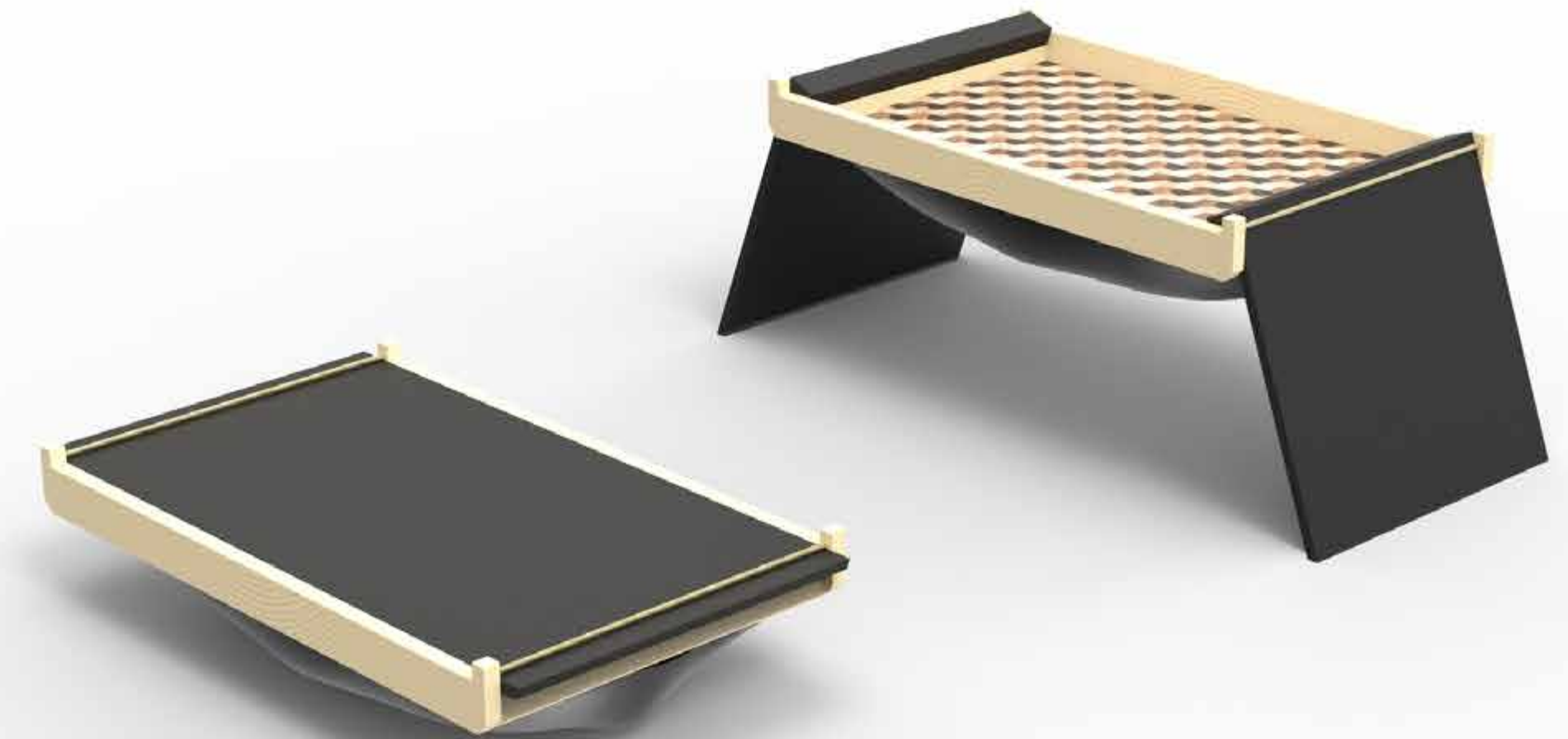
# Light نور

A cast concrete or terrazzo rocking lamp with a changeable cover, a series of patterns and scenes can be projected as well as a variety of hues. This floor/desk lamp is rechargeable or plugged in .



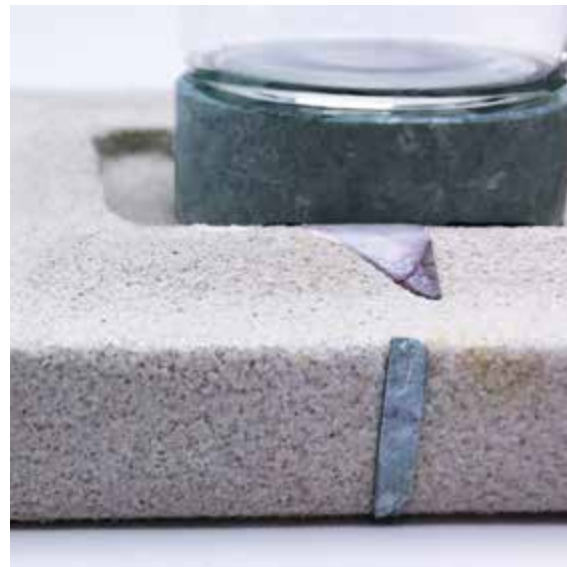
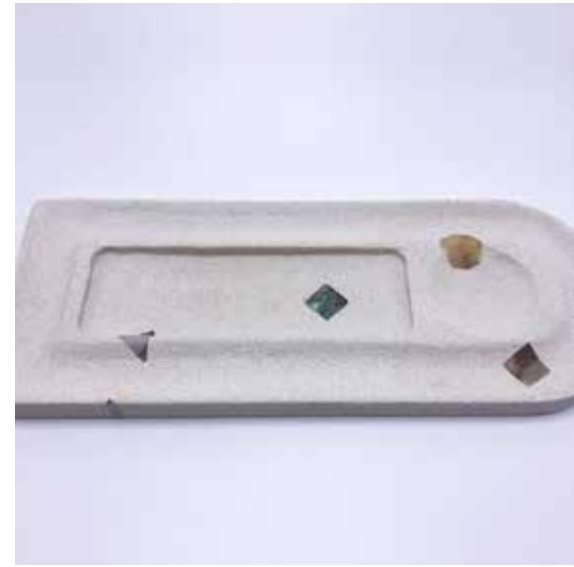
# Tray صينية

The Fast top tray combines a laptop tray and a breakfast. It gives flexibility to the user while accommodating for both requirements. Materials and colours can be partially customised. The bottom lined with a cushion keeps the balance and the legs give the necessary height.



RESEARCH and DEVELOPMENT



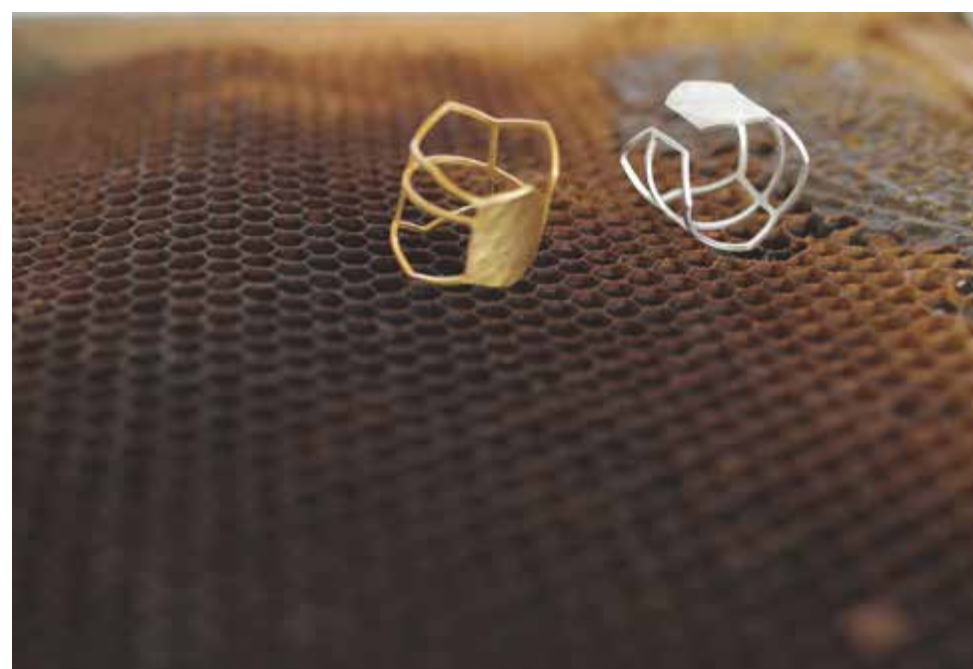




JEWELRY







[www.michaelnajjar.me](http://www.michaelnajjar.me)