

# U procjepu grada

## In the Crevice of the City

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portret  
portrait

arhitekt  
architect



Bernard Khoury



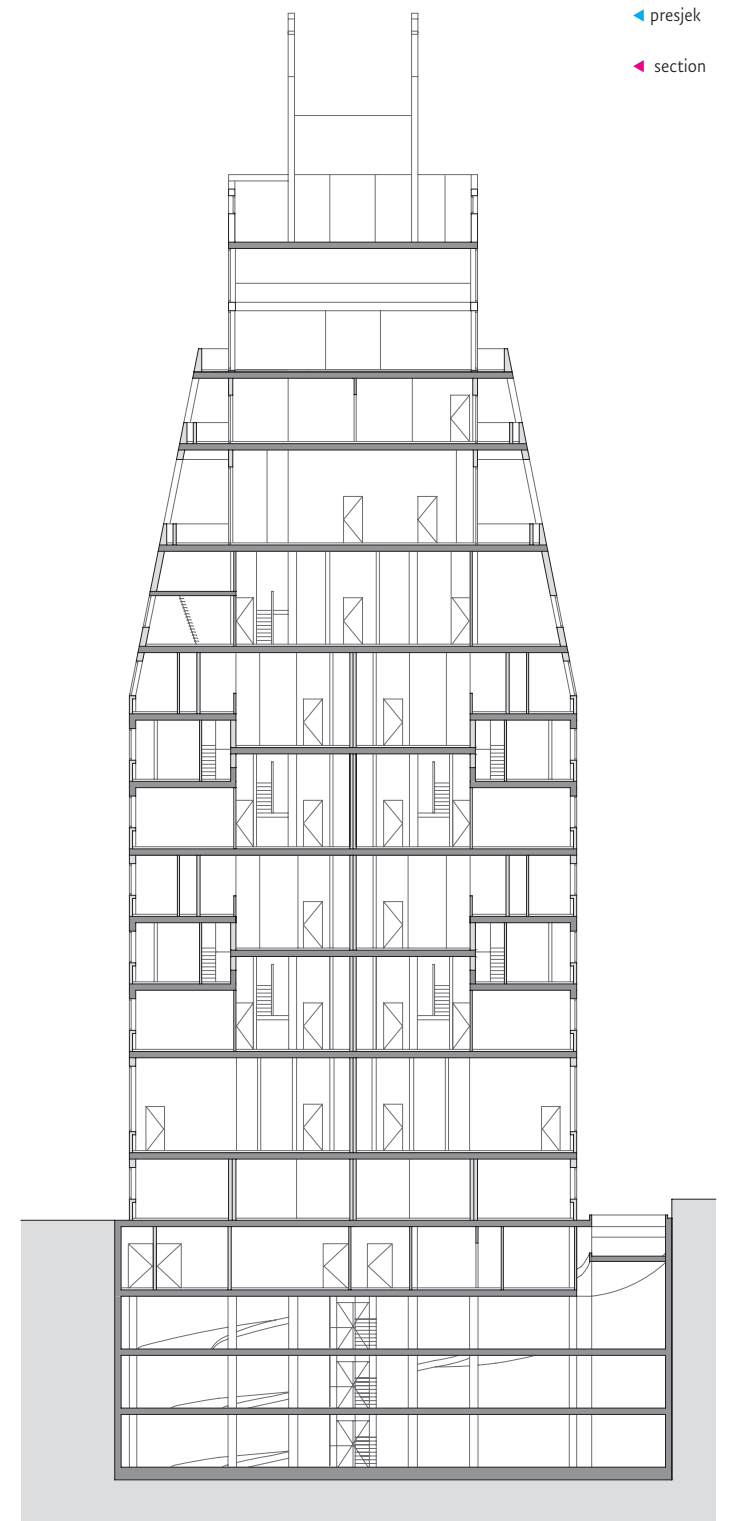




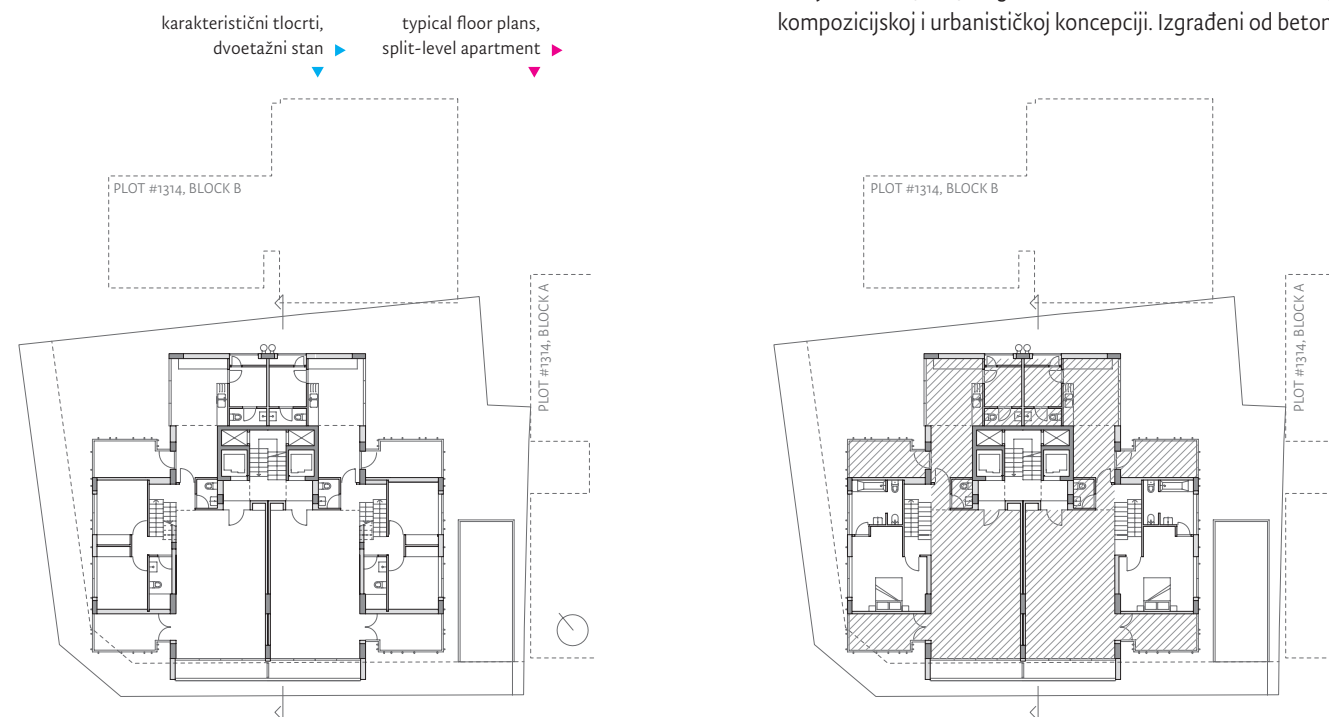
Kroz cijeli se stan libanonski arhitekt poigrava s višeznačnim rješenjima koja mogu dezorijentirati

Throughout the apartment, Lebanese architect plays with ambiguous solutions that can disorient

istraživanja. U posljednjih deset godina, libanonski se arhitekt borio upravo na teškom području stanovanja pomičući često ljestvicu konformizma tržišta nekretnina prema neočekivanim rezultatima. Od 2008. godine s IB3 te parcelom P#732 Khoury počinje istraživati potencijal relacijskih prostora koji omogućuju stanovnicima da izgrade alternativne oblike susreta i dijaloga, a koje komercijalnija arhitektura obično ne prihvaća. U P#183 iz 2010. balkoni-galerije sa stablima definiraju najzreliju fazu ovog istraživanja. Od tog trenutka nadalje neki od investitora gotovo da provociraju Khourya da ubrza te u nizu nastaju okrugli toranj P#4371, obalni simbol P#1072 i P#450, najviši i najmoćniji od crnih tornjeva koji će biti izgrađen na rubu obale ostavljajući Bejrut Solidaire u sjeni. U okviru ovog istraživanja nastaju i dva tornja – P#2251 i 1314, gotovo blizanci, kristalno čisti u svojoj kompozicijskoj i urbanističkoj koncepciji. Izgrađeni od betona i



(BK) Bernard Khoury je jedan od najautentičnijih talenata suvremene arhitekture. Libanonac, iz obitelji arhitekata, sjeverno-američkog obrazovanja uz važnu tranziciju s Harvarda k Lebbeusu Woodsu, vodi studio u Bejrutu. Njegovi prvi radovi, serija prostora za noćni život, metropolitanski i nemilosrdni portreti, izgrađeni u procjepima grada istrošenog od beskonačnog rata, potresli su kritičare mješavinom ironije i formalne kontrole kakvu si mogu priuštiti samo čisti stvaraoči. Od početka novog stoljeća Bejrut je njegov laboratorij i njegov izvor inspiracije. Kozmopolitska metropola, sofisticiran, nasilan i hedonistički, glavni grad Libanona danas je jedan od najrazvijenijih prostora istraživanja i proizvodnje umjetnosti, arhitekture i dizajna na Mediteranu. U tim godinama Khoury istražuje svijet stanovanja projektirajući niz stambenih tornjeva za koje se čini da prkose svim zakonima tržišta: potpuno crni, metalni, s malo detalja, dizajnirani sofisticiranošću automobilske dizajna, odsječci stanova odvažno stoje na često nemogućim parcelama. Rezultat je uvijek isti – rasprodani su novoj urbanoj građanskoj klasi koja se prepoznaje u arhitekturi s osobnošću koja ne traži posredovanje. Khouryev rad je stalni izazov za zasićen marketing i stereotype koji guše bilo koji oblik





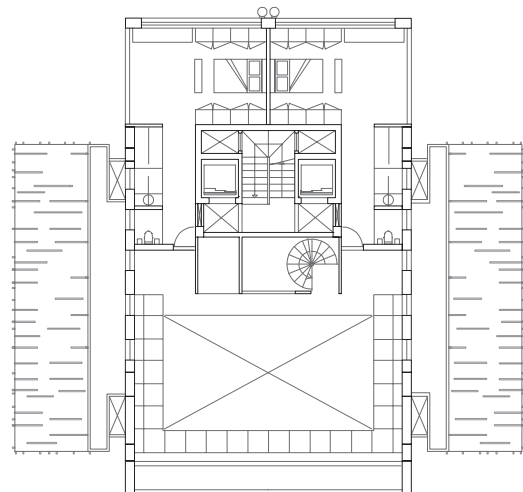
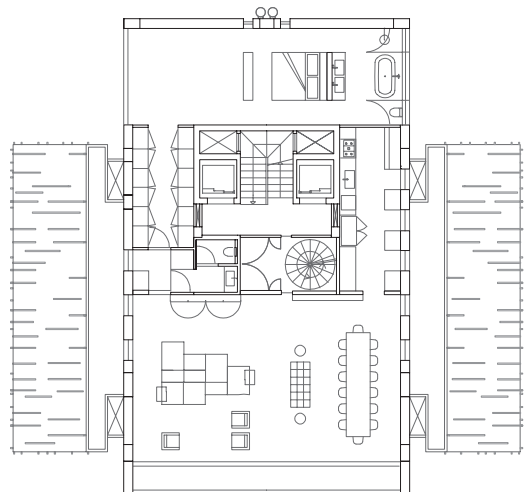


(BK) čelika uz par surovih detalja, strogo crni, označeni su *topovima-svjetlima* koji stoje na vrhu kako bi upozorili Bejrut, podsjećajući na to iz kojeg vremena ovaj grad dolazi te kojim bi rizicima mogao biti izložen. Na vrhu jednog od tornjeva smješteno je orlovo gnijezdo: dom Bernarda i njegove obitelji. No kuća nikad nije samo kuća nego i suptilni portret onog tko je gradi i u njoj živi tijekom godina. Ako je kuća i dom svog tvorca, onda se može dogoditi da to mjesto uspije u sebi koncentrirati opsesije, istraživanja, strasti koje bi se rijetko mogle realizirati u drugim okolnostima. Bilo bi pojednostavljeno definirati ga jednostavnim stanom; Khoury ga je doista zamislio kao samostalno tijelo od tri etaže, postavljeno na vrhu nove arhitekture od crnog

Bernard Khoury is one of the most authentic talents of contemporary architecture. A Lebanese from a family of architects, with North American education, with an important transition between Harvard and Lebbeus Woods; he leads a studio in Beirut. His first works, a series of spaces for nightlife, metropolitan and merciless portraits, built in the cracks of the city worn down by an endless war, shook the critics by a mixture of irony and formal control that only pure creators can afford. Since the beginning of the new century, Beirut has been his laboratory and his source of inspiration. A cosmopolitan metropolis, sophisticated, violent and hedonistic, the capital of Lebanon is one of the most advanced spaces of exploration and production of art, architecture and design in the Mediterranean. In those years, Khoury explored the world of housing by designing a series of residential towers that seemed to defy all the laws of the market: completely black, metal, with only a few details, designed with sophistication of automotive design, sections of apartments boldly stand on often impossible plots. The result was always the same; they were sold out to the new urban bourgeois class that recognized themselves in architecture with a personality that did not require intermediation. Khoury's work is a constant challenge for saturated marketing and stereotypes that stifle any form of research work. In the last ten years, the Lebanese architect has been fighting in a difficult area of housing, often moving a conformism scale of real estate market towards unexpected results. Since 2008, with the IB3 and

tlocrt razine +10 +10 level plan

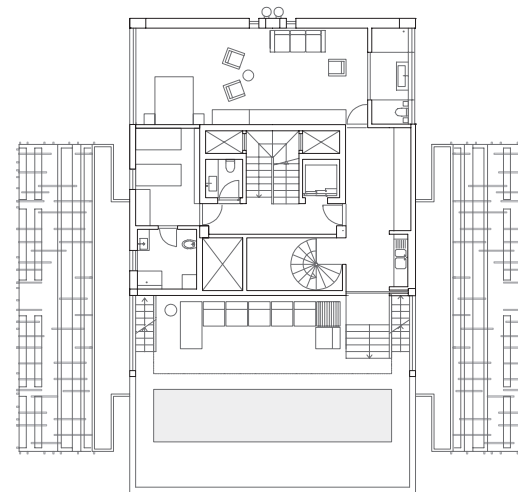
tlocrt razine +9 (razina o rezidencije N.B.K. (2))  
+9 level plan (0 level of N.B.K. Residence (2))



(BK)



tlocrt razine +11  
+11 level plan



the plot P#732, Khoury has begun to explore the potential of relational spaces that allow residents to build alternative forms of encounter and dialogue, but which more commercial architecture usually does not accept. In the P#183 from 2010, balconies/galleries with trees define the most mature phase of this research. From that moment on, some of the entrepreneurs almost provoked Khoury to speed up, so a series of buildings were created: the round tower P#4371, the coastal symbol P#1072 and the P#450, the highest and most powerful of the black towers that would be built on the edge of the shore, leaving Beirut Solidaire in the shade. Two





(BK) čelika i stakla smještene duž crte razgraničenja koja je razdvajala istok od zapada grada, jednog od najužarenijih i simboličkih prostora ove metropole koja nakon dvadeset godina pod udarom bolnog građanskog rata sada doživljava burni i kontradiktorni preporod. ▶ Ustvari, cijela kuća gleda prema gradu koji se mijenja, niti jedan pogled nije usmjeren prema moru. Veliki prozor koji se otvara u srcu kuće, prekrasnom dnevnom boravku visokom 12 metara, besramno gleda na metropolu sa stotinu gradilišta, na kompleks francuskog veleposlanstva, na drveno maronitsko groblje i stari hipodrom koji čeka na razgradnju kao i većina modernih dostignuća grada koji dramatično mijenja kožu. ▶ Khouryev pogled je izazivački, kao i njegovi radovi u Bejrutu, ali u isto vrijeme interijeri i namještaj koji nastanjuje prostore odraz su sklonosti prema kultiviranom zanatstvu sofisticirane modernosti kakvu je predstavljao svijet Bernardovog oca, jednog od prvih važnih libanonskih projektanata i dizajnera iz generacije koja je izgradila Bejrut zlatne ere, nakon 2.

towers in this research, the P#2251 and the 1314, almost twins, are crystal clear in their compositional and urban layout. A construction of concrete and steel, all strictly black, a couple of rough details and both marked with *cannons-lights* that are placed at the top to warn Beirut, reminding of time from which the city is coming and of the risks it could be exposed to. ▶ At the top of one of the towers, the Eagle's Nest is situated: a home of Bernard and his family. Yet, a house is never just a house, but also a subtle portrait of the one who built it, and lived in it over the years. And if the house is also the home of its creator, then it can happen that this place manages to concentrate in itself obsessions, research, passions that could rarely be realized in other circumstances. ▶ It would be simplistic to define it as a simple flat; Khoury conceived it indeed as an independent body of three storeys, built on top of the new architecture of black steel and glass located along the demarcation line that separated the east

(BK)



svjetskog rata. Stolice, sofe, police za knjige i veliki blagovaonski stol izradili su obrtnici pod Khouryevim vodstvom, pretvarajući njegovu kuću u laboratorij lokalne proizvodnje danas i obnove modernističke tradicije koja se činila izgubljenom. ▶ Struktura kuće je elementarna i slijedi preciznu ideju obiteljskog života: veliki dnevni boravak prihvaća vas na prvoj razini uspostavljaajući odmah vizualnu vezu s gradom kroz veliku staklenu stijenu dvostruke visine koja zauzima cijelo glavno pročelje. Pokraj ulaznih vrata oslonjeno je vrtoglavo spiralno stubište koje vodi na dvije gornje etaže: prvu koristi dvoje djece, a opasana je galerijom s metalnom rešetkom koja prati cijeli perimetar dnevnog boravka. Na najvišoj razini smješten je prostor za goste te terasa s bazenom na otvorenom. ▶ Na ovom katu se realizira otpor Bernarda Khourya prema gradu zahvaljujući dvama zlokobnim čeličnim gredama koje gledaju nebo i Bejrut; dva fetišistička ostatka iz zaboravljenog rata koji nisu ništa drugo nego dva stupa za noćno osvjetljenje terase. Kroz cijeli se stan libanonski

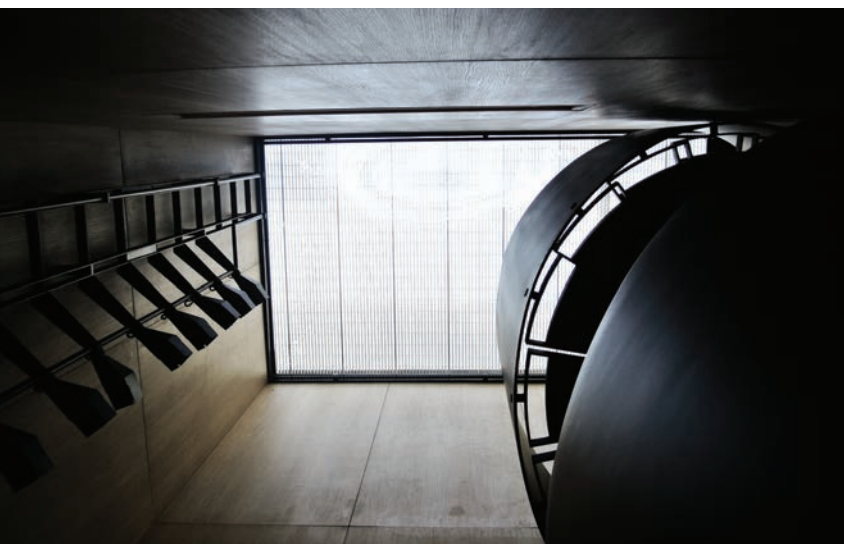
Khouryjevi prvi radovi potresli su kritičare mješavinom ironije i formalne kontrole kakvu si mogu priuštiti samo čisti stvaraoci

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from the west of the city, one of the most ignited and symbolic spaces of this metropolis that, after twenty years under the impact of the painful civil war, is now experiencing a turbulent and contradictory revival. In fact, the whole house looks toward the city that changes, not a sight is directed towards the sea. A large window that opens in the heart of the house, a beautiful living room 12 meters high, shamelessly overlooks the metropolis with hundreds of construction sites, the complex of the French Embassy, the ancient Maronite Cemetery and the old Hippodrome waiting on deconstruction, as well as most modern achievements of a city that dramatically changes its skin. Khoury's view is evocative as are his works in Beirut, but, at the same time, the interiors and the furniture that inhabit the spaces are a reflection of the tendency towards cultivated crafts of sophisticated modernity that were represented in the world of Bernard's father, one of the first important Lebanese architects and designers from a generation that built Beirut in the golden era after World War II. Chairs, sofas, bookshelves and a large dinner table were created by craftsmen under Khoury's guidance, turning his house into a laboratory for local production today and the restoration of the modernist tradition that seemed lost. The structure of the house is elementary and follows a precise idea of family life: a large living room accepts you on the first level, immediately establishing a visual connection with the city through a large, double-height glass wall that occupies the entire main facade. Next to the front door rests a dizzying spiral staircase leading to the upper two floors: the first is used by two children, and surrounded by a gallery with a metal grate that follows the entire perimeter of the living room. Located at the highest level are an area for guests and a terrace with an outdoor swimming pool. On this floor, Bernard Khoury's resistance to the city is realized thanks to two sinister threatening steel beams looking at the sky and Beirut; two fetishistic remnants from the forgotten war that are nothing but two columns for the night illumination of the terrace. Throughout the apartment, Lebanese architect plays with ambiguous solutions that can disorient, from cannons on the roof, very much visible from the city at the foot, to the interior where Khoury imagines small mechanisms that invite to be decrypted. In the large living room, the ceiling is treated with a single large rounded object, symmetrical and painted in black. Khoury finds amusement in asking his guests about the material of which this thing, that seems like an oversized air conditioner, is made. It is a paradoxical element of plaster that ironizes the stucco of wealthy Lebanese houses. The same applies to the grate *passarella* hung in the



arhitekt poigrava s višeznačnim rješenjima koja mogu dezorijentirati, od topova na krovu, vrlo dobro vidljivih iz grada u podnožju, do interijera gdje Khoury izmišlja male mehanizme koji pozivaju da se dešifriraju. U velikom dnevnom boravku strop je oblikovan jedinstvenim zaobljenim objektom, simetričnim i obojanim u crno. Khoury zabavlja pitati goste od kojeg je materijala napravljeno to što nalikuje predimenzioniranom klimatizacijskom uređaju. U pitanju je paradoksalni element od gipsa koji ironizira štukature bogatih libanonskih kuća. Isto vrijedi i za rešetkastu *passarelu* ovješenu u dnevnom boravku koja iznuđuje vizualnu vrtoglavicu i nelagodan hod prazninom. Cijela kuća je izgrađena oko dva materijala – crnog čelika i drva koji usmjeravaju sve detalje i odabir namještaja zadržavajući vizualnu i konceptualnu koherentnost koje su konstanta u radu najboljeg libanonskog arhitekta današnjice. U ovom je slučaju kuća poznato mjesto, jedan od najvažnijih dnevnih boravaka u gradu te istovremeno i konceptualna provokacija grada koji kroz promjenu riskira gubitak sjećanja na svoju važnu prošlost. Arhitektura treba hrabrosti i velikodušnu aroganciju kako bi osnažila svoje presušile izvore. Rad Bernarda Khouryja jedno je od mogućih rješenja.

living room that forces visual dizziness and an uneasy walk in the void. The whole house is built around two materials – black steel and wood which direct all the details and furniture solutions while maintaining the visual and conceptual coherence that are a constant in the work of the best Lebanese architect today. In this case, the house is a familiar place, one of the most important living rooms in the city and, at the same time, a conceptual provocation of the city that, through the change, risks losing the memory of its important past. Architecture needs courage and generous arrogance to strengthen its used-up sources. The work of Bernard Khoury is one of possible solutions.





Parcela #2251, Rezidencija N.B.K. (2), Beirut, Libanon Plot #2251, N.B.K. Residence (2), Beirut, Libanon | arhitektonski ured architectural office Bernard Khoury / DW5  
investitor client privatni / private (Parcela #2251 / Plot #2251), Bernard i / and Nathalie Khoury (Rezidencija N.B.K. (2) / N.B.K. Residence (2))  
bruto površina gross floor area 3.550 m<sup>2</sup> (Parcela #2251 / Plot #2251), 400 m<sup>2</sup> + 200 m<sup>2</sup> terasa / terrace (Rezidencija N.B.K. (2) / N.B.K. Residence (2))  
realizacija completed 2013 | cijena costs nedostupna / undisclosed