





سمر  
بالتاجي

This is the picture of Samar Baltaji, the one-legged women mother holding the hand of her maimed daughter, as they walked through the landscape of Beirut war. In a simple skirt and blouse and with a transistor radio on her hip, she stared straight into the camera of a young photographer, Maher Attar, who was covering clashes near the Sabra Shatila Palestinian refugee camp. His photo made the front of the New York Times, capturing Lebanon's civil war. 33 years later, Samar is still alive but with no legs, no husband, no daughter, only her upper part of her body as a result of the lebanese civil war.

Samar is only one of the victims of the civil war that took place from 1975 to 1990. It resulted in an estimated 120 000 fatalities and an exodus of almost one million people from Lebanon,

yet  
we tend to forget every pain, every death, every single result of every single war that happened in our beloved country.



1975

Lebanese civil war erupts after the Ein-Rumane Bus incident

1978 The city becomes divided into East and West  
1979 The center of the city is destroyed and a demarcation line is created  
1980 Israeli invasion to Beirut

1989

1989 End of the Lebanese Civil War

1994

1992 «Beirut is re-born»  
1994 Solidere was established

1990 Al-Taif agreement  
1991 All militias dissolved

2005

2005 Assassination of Prime minister Rafiq Hariri

2013

2013 80% of the building originally listed as historical landmarks after the war ended in 1990 have since been destroyed

2015

2015 The cost of one square meter in Beirut is equivalent to 10 times the minimum wage

2006 Al-Waad project is initiated

2008 May 7 incident



Forgetting is an all too common part of daily life. Sometimes these memory slips are simple and fairly innocuous, such as forgetting to return a phone call. Other times, forgetting can be much more dire and even have serious consequences, such as an eyewitness forgetting important details about a crime.

Memory failures are an almost daily occurrence. Forgetting is so common that we probably rely on numerous methods to help ourselves remember important information, such as jotting down notes in a daily planner or scheduling important events on our phone's calendar.

As we are always searching for our missing car keys, it may seem that the information about where we left them is permanently gone from our memory. However, forgetting is generally not about actually losing or erasing this information from our long-term memory.

Forgetting typically involves a failure in memory retrieval. While the information is somewhere in our long-term memory, but we are not able to actually retrieve and remember it.

So what does this tell us ?

We as humans never erase a memory living in normal terms, we don't have this ability nor we are living in a binary system 01 01 like hardwares and computer dymentions, so each and every memory can be founded in our storage if our brain can reach it.

Speaking about memory we have to separate Short term memory and Long term memory. Information that we forget in a short period of time wether good or bad, painful or joyfull is a good example of short term memory,

The problem in my case relise in long term memory because with a long period of time humans tend to forget painfull memories only and mainly remember the beautiful periods of his life. A good example of that is how we tend to miss our X's eventhough they are X's which means bad things happened that lead to a breakup but again with time we tend to remember beautiful memories only.

So in order to force humans to remember painful past, we have to stimulate neurons in our brain to acheive that, using human tools to receive informations. Our five human senses.



As an architect I can affect people's vision by trasforming what used to be one of the tallest towers in Beirut into a standing monument to serve as a daily Memorial of every war and painful memory, Murr tower.

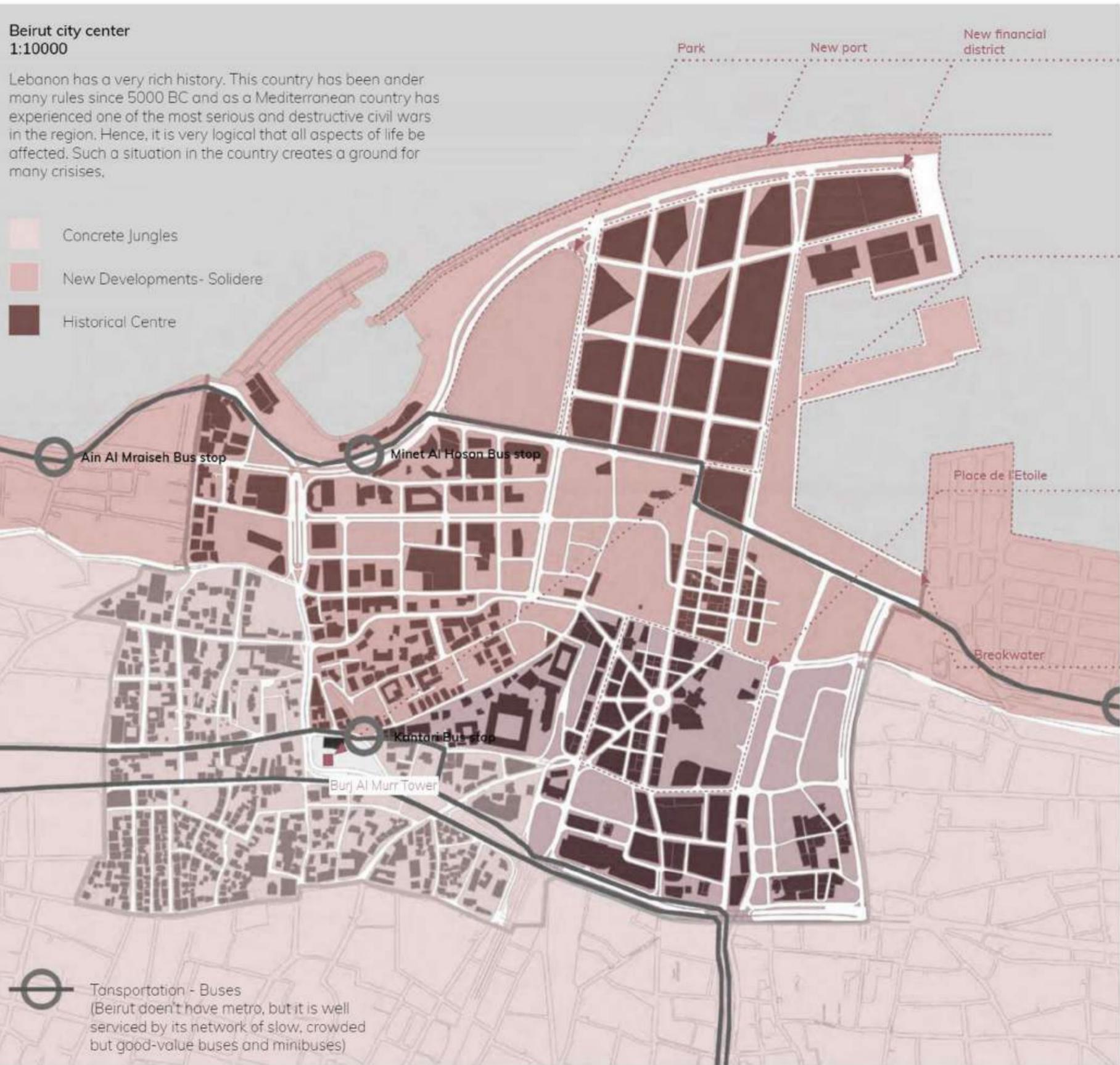
# Burj Al Murr Tower | Beirut

## The Site

Beirut city center  
1:10000

Lebanon has a very rich history. This country has been under many rules since 5000 BC and as a Mediterranean country has experienced one of the most serious and destructive civil wars in the region. Hence, it is very logical that all aspects of life be affected. Such a situation in the country creates a ground for many crises.

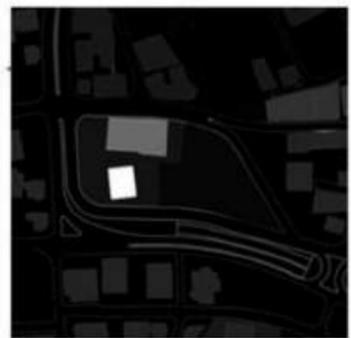
- Concrete Jungles
- New Developments- Solidere
- Historical Centre



## History



**Solidere Empire**  
1995+  
Solidere s.a.l. is a Lebanese joint-stock company in charge of planning and redeveloping Beirut Central District following the conclusion, in 1990, of the devastating Lebanese Civil War.



**Burj Al Murr**  
The construction of Burj Al Murr started in 1970 and stopped in 1975 with the start of the Lebanese Civil War. Due to the building height and location, it was quickly occupied by an armed militia and used as a tactical sniper location during battles in Beirut which created a 2.2 km imaginary range of fear around the tower. While some of those hotels and towers have been refurbished after the war, others remained a bold reminders of the war.



**The French Mandate Capital**  
1920-1943  
French Mandate of Syria and Lebanon was a League of Nations mandate founded after the First World War and the partitioning of the Ottoman Empire concerning Syria and Lebanon. The mandate system was supposed to differ from colonialism, with the governing country acting as a trustee until the inhabitants would be able to stand on their own.



**Ottoman Empire**  
1516-1920  
The Ottoman sultan, Salim I (1516-20), invaded Syria and Lebanon in 1516. Salim I, moved by the eloquence of the Lebanese ruler Amir Fakhr ad Din I (1516-44), decided to grant the Lebanese amirs a semi-autonomous status.



**Roman Empire**  
64 BD-395 AD  
The Phoenicia under Roman rule relates to the Roman control of Syro-Phoenician city states (in the area of modern Lebanon), that lasted from 64 BC to the Muslim conquests of the 7th century.

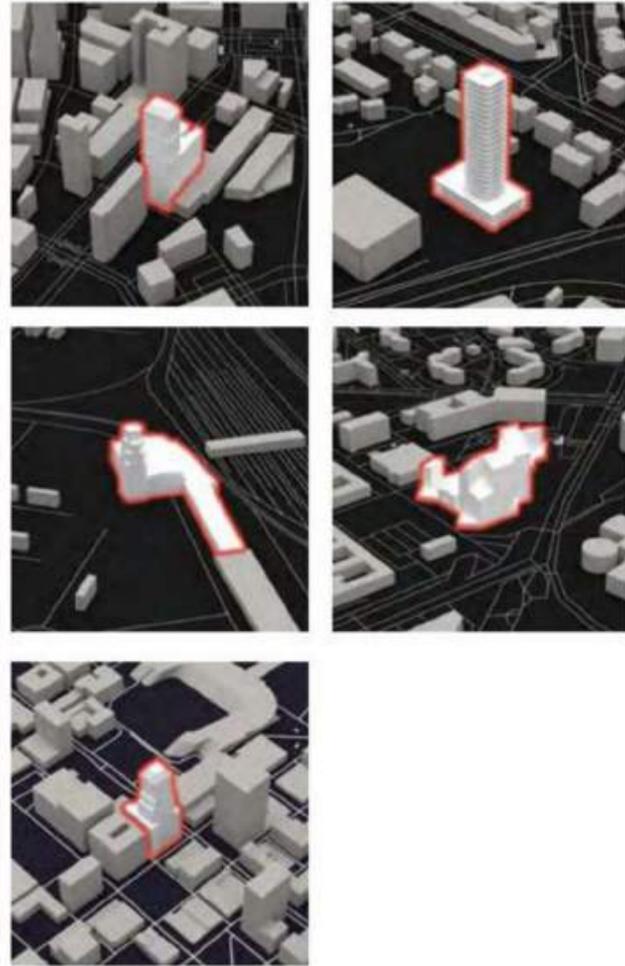
# Failed Towers

Research in adandoned towers and tower competitions

**Abandoned Towers:** the Crisis affects many buildings around the world. To create a very clear and high quality research this thesis will be focused on Tower Typology: the skyscrapers, highrise, tower block, and other tall urban buildings. The thesis research is focused on exploration of the vertical buildings in an after crisis situation, in terms of their symbolic, aesthetic, political, programmatic, structural and tectonic attributes.

**Tower Competition:** the research is consists not just of the towers which were built and failed but also of the speculative and unbuilt/unrealized projects. This was done in order to support the overall research and find out about other crises which affect the architecture.

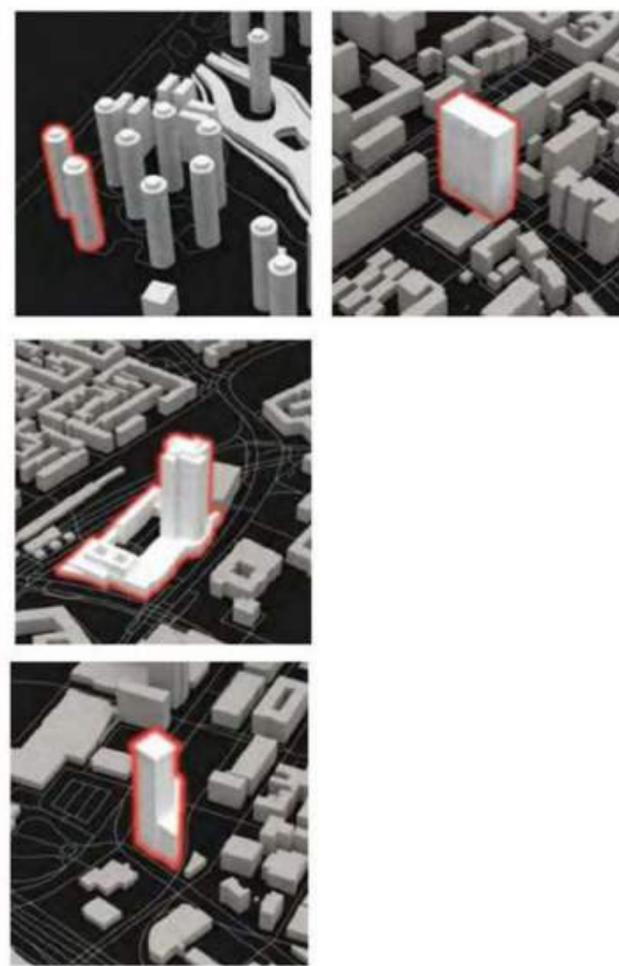
## Economic Crisis



## Company Crisis



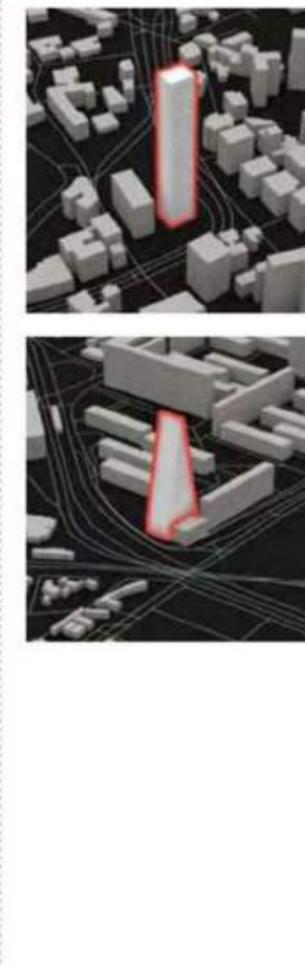
## Failed Construction



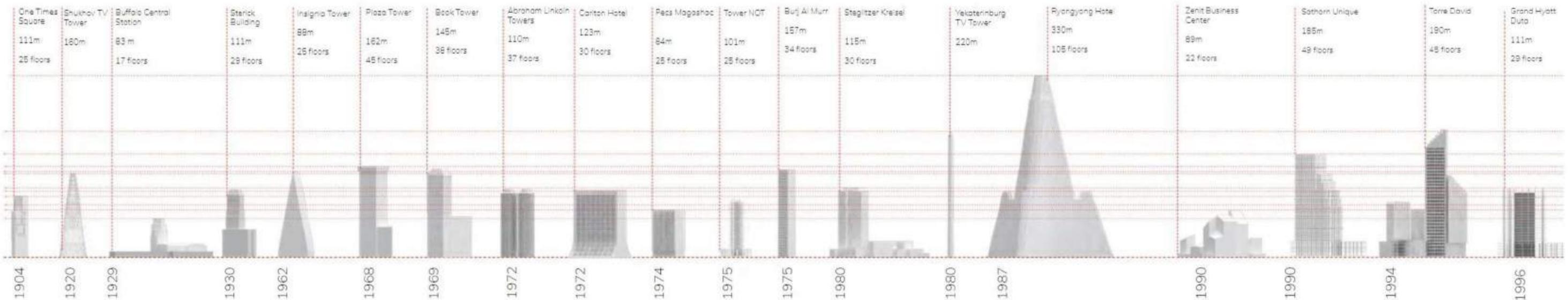
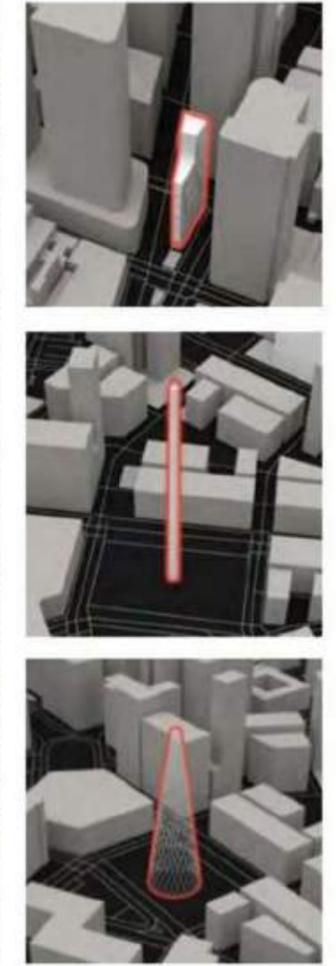
## New Programme



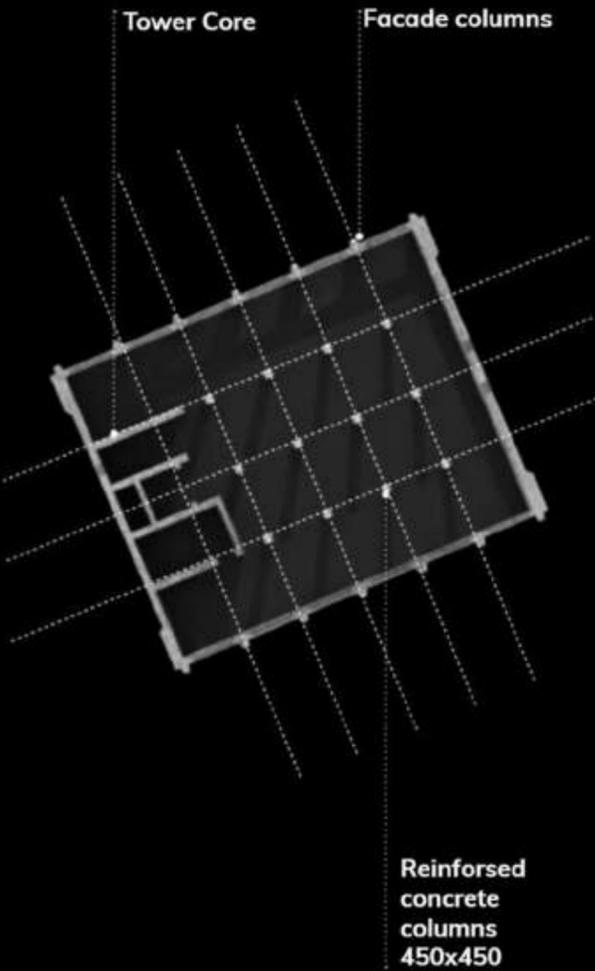
## Site Catastrophe



## Unique Emptiness

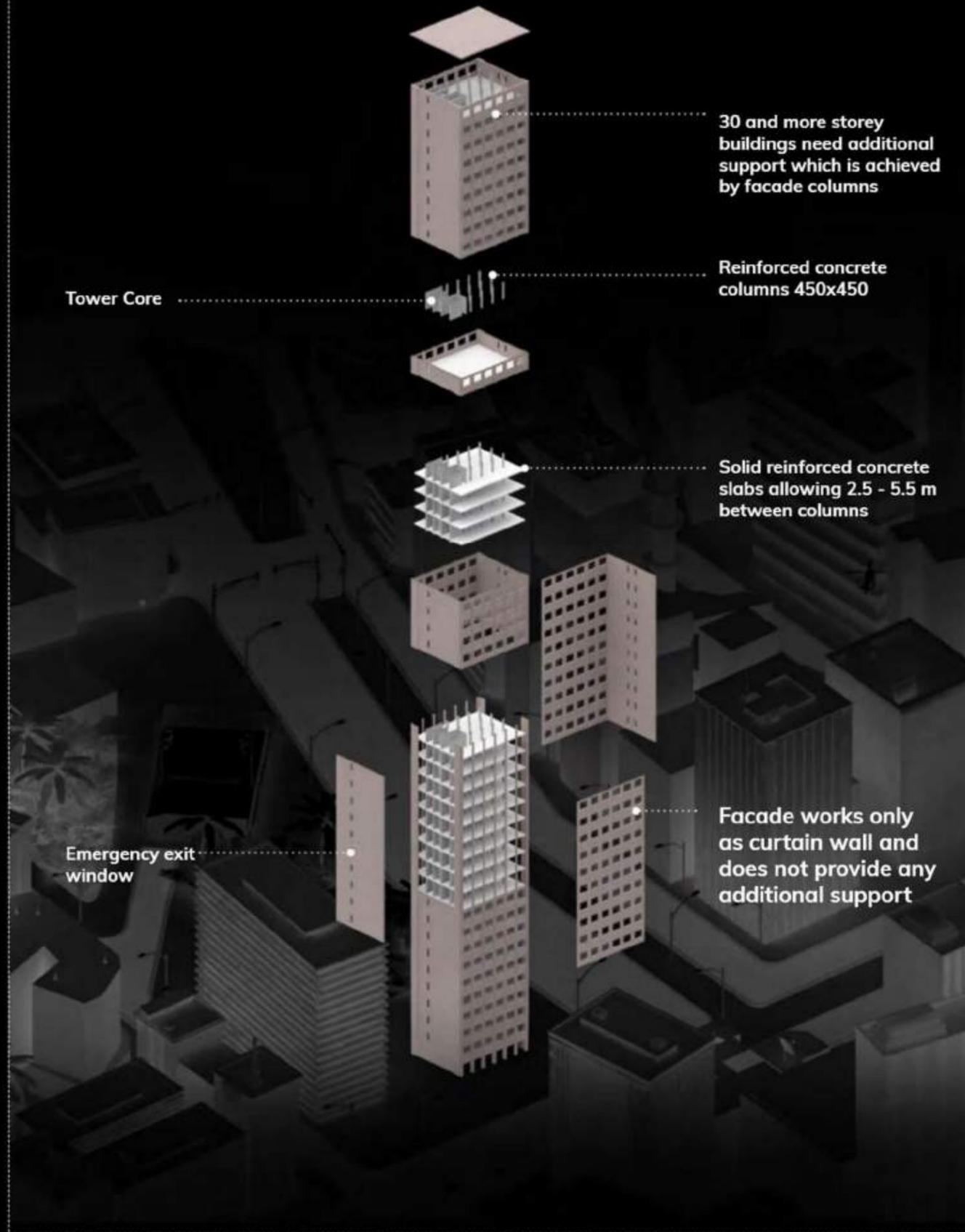


Existing plan of the Tower:



Name: Burj Al Murr  
 Location: Beirut, Lebanon  
 Height: 155 m  
 Floor: 34 (+7 basement floors of parking space)  
 Construction: 1970-1975  
 Width: 23 meters  
 Depth: 18 meters  
 Area: 414 sqm  
 Total area: 14,076 sqm  
 Column grid: 4.3 x 3.7 meters

Existing structure of the tower:

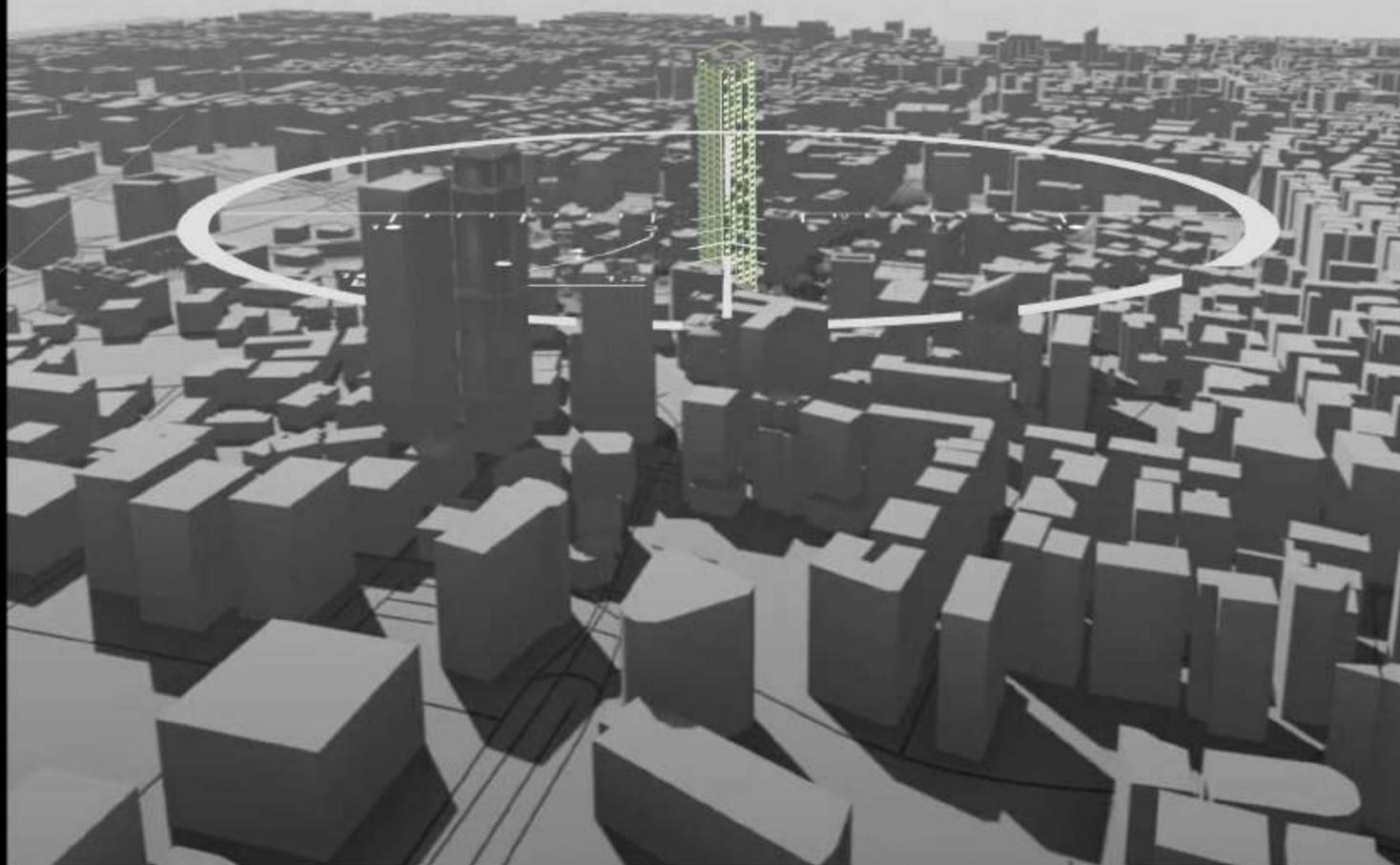


Burj Al Murr Location

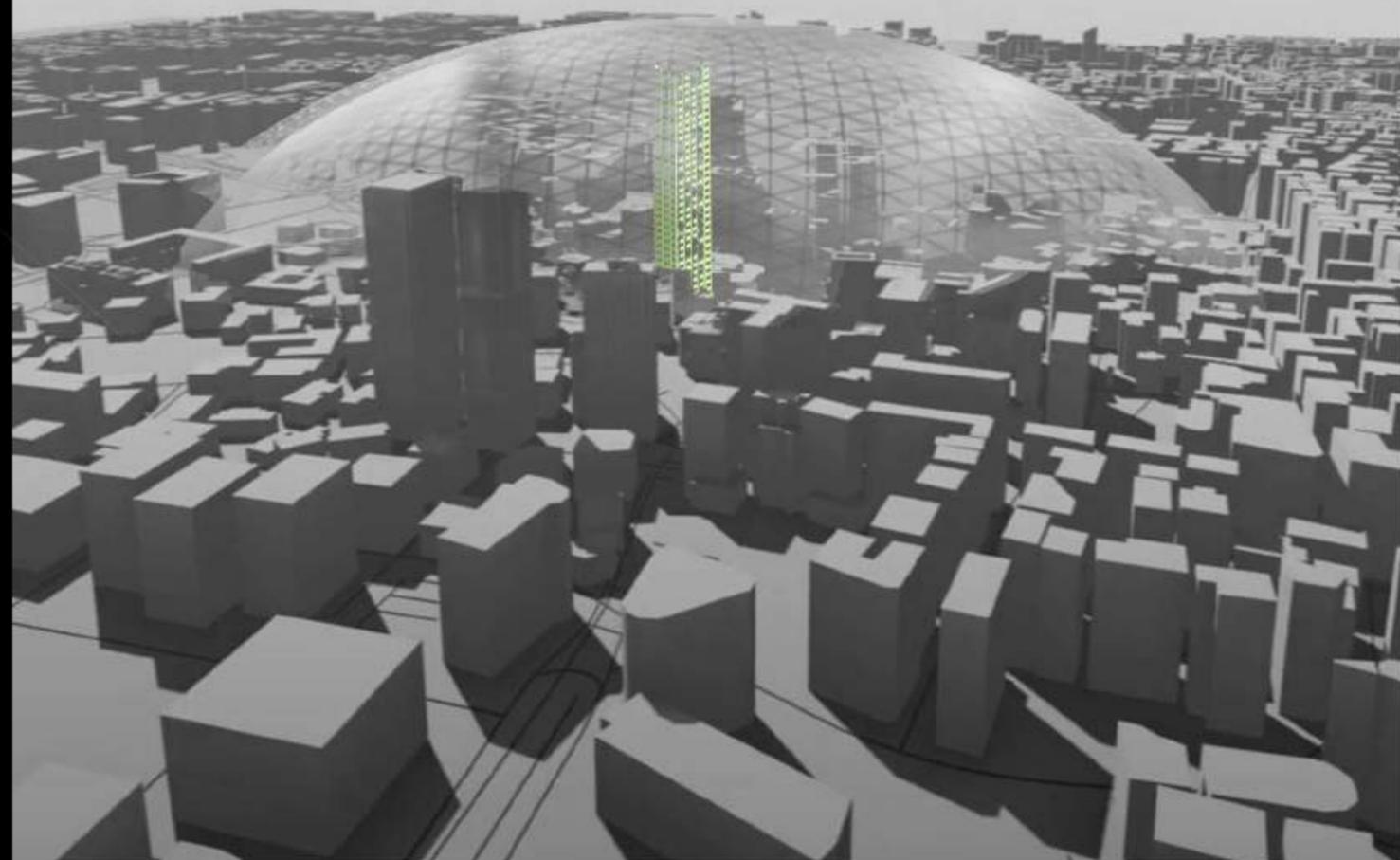
Strategic location over The Green Line that divided Muslim West Beirut From Christian East Beirut.



Aerial view of Beirut showing Burj Al Murr imaginary  
2.2km range of fear, in other words range of snipers in the  
Lebanese Civil War.



Aerial view of Beirut showing Burj Al Murr imaginary  
2.2km museum after re-designing Burj Al Murr.





# MEMORIAL PARK & MUSEUM

ARCHITECTS: OSCAR M CABALLERO YEAR: 2020

LOCATION: LONDON, UK

AUTHOR: OSCAR M CABALLERO

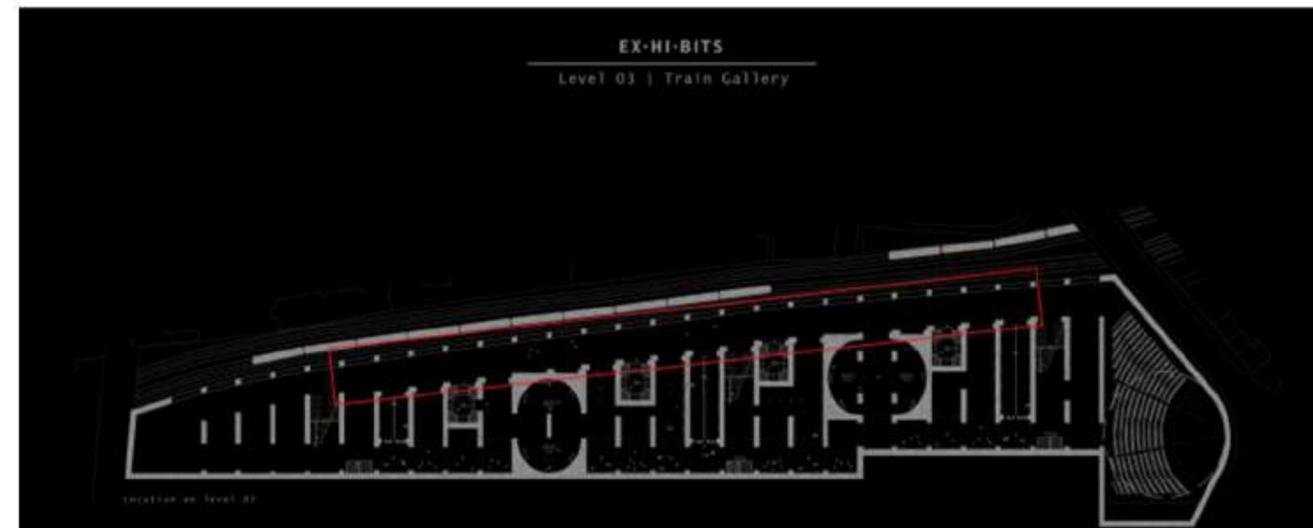
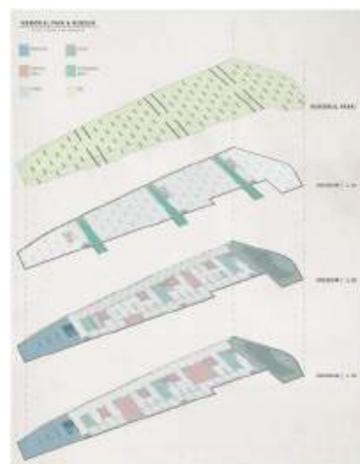
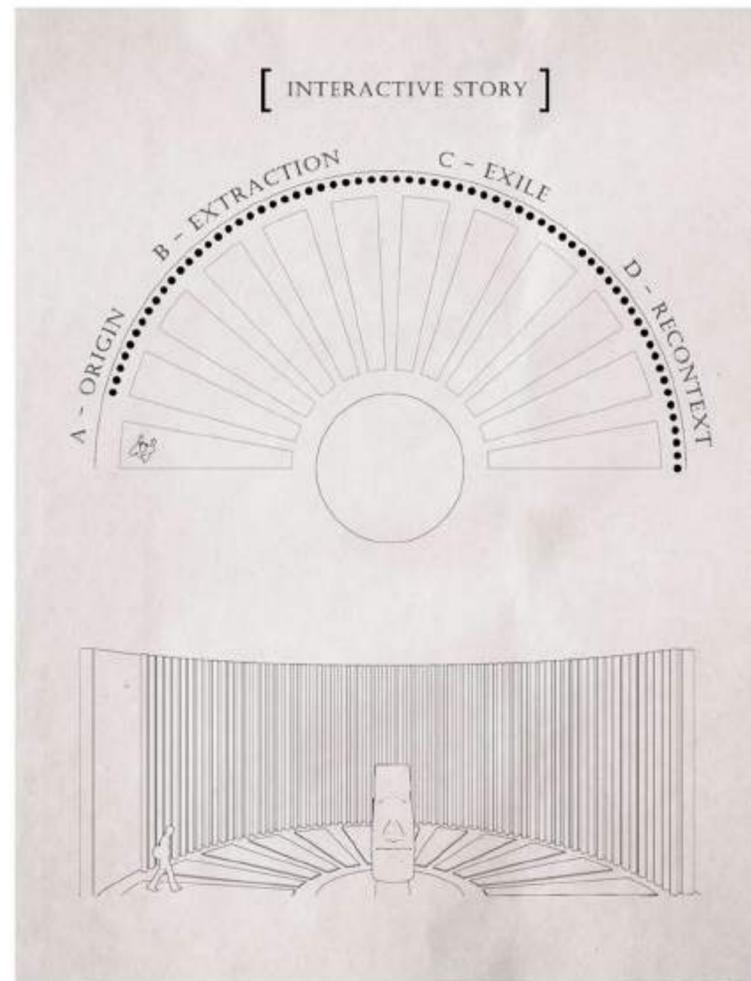
UNIVERSITY: COLUMBIA UNIVERSITY

STUDIO/WORKSHOP: SOMETHING OF VALUE

PROFESSOR: GALIA SOLOMONOFF & UJIT GOEL

DEGREE/CARRER: MASTER OF SCIENCE IN ADVANCED ARCHITECTURAL DESIGN

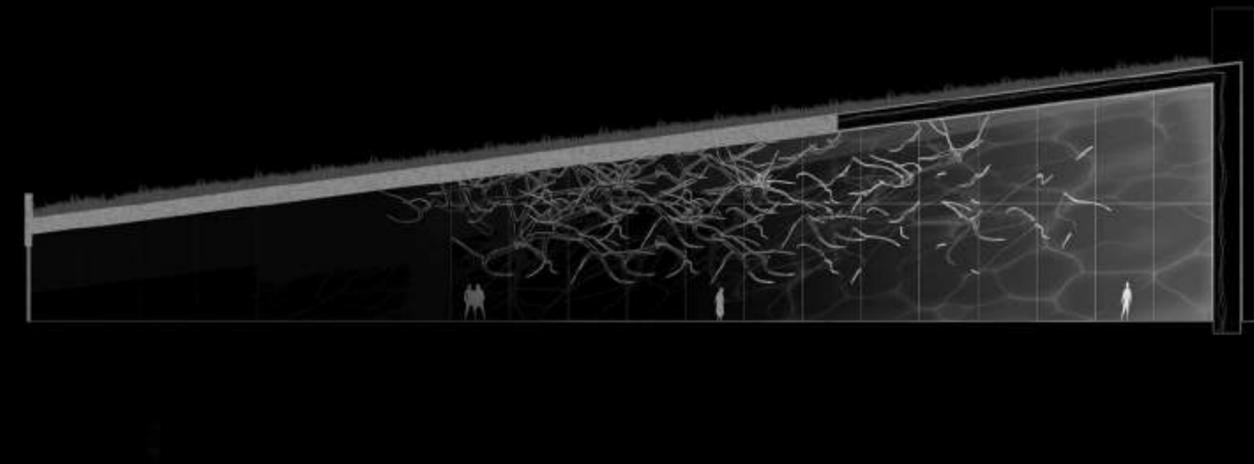
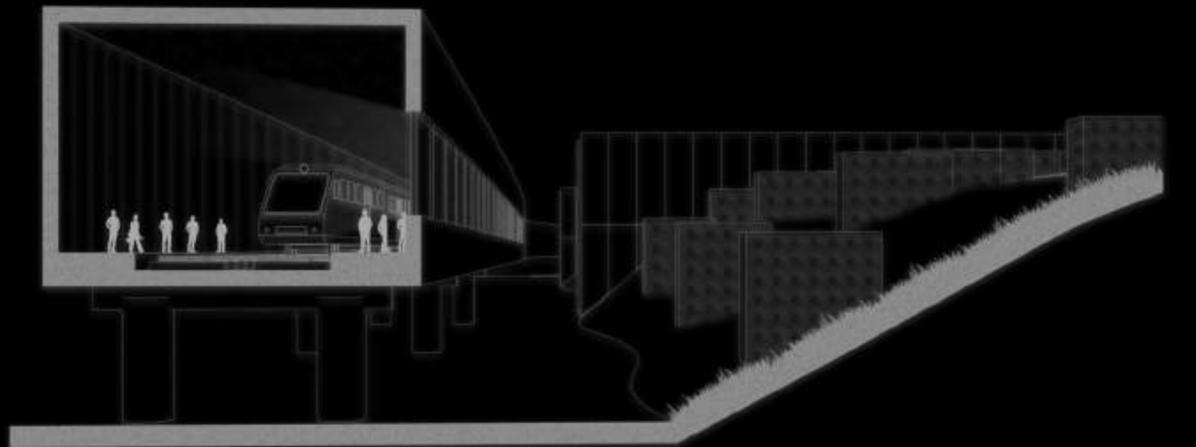
WEBSITE: WWW.OSCARMCABALLERO.COM



This proposal explores the value within the intersection of parallel history of London, cultures and stolen heritage. You can wipe out an entire generation, you can burn their homes to the ground and somehow, they'll still find their way back. But if you destroy their history, you destroy their achievements and it's as if they never existed.

The place for the project is located in Shoreditch, London. An abandoned train station. Damaged by humans and time, it's an architectural hidden jewel that lost its value, but could still be reclaimed for the city. Its main structure has been semi demolished and nature has populated its ruins. What it might seem like a park from above, it's actually an inaccessible space. Due to the lack of information. A taxonomy analysis through photograph was made. In order to reconstruct through drawings, most of the existing structure.

Its main structure has been semi demolished and nature has populated its ruins. What it might seem like a park from above, it's actually an inaccessible space. Due to the lack of information. A taxonomy analysis through photograph was made. In order to reconstruct through drawings, most of the existing structure.





## ----- La Sagrada Familia / Antoni Gaudí

The Temple [of The Sagrada Família] grows slowly, but this has always been the case with everything destined to have a long life. Hundred-year-old oak trees take many years to grow tall; on the other hand, reeds grow quickly, but in autumn the wind knocks them down and there is no more to be said"<sup>1</sup>. These words, spoken by Antoni Gaudí about his life-long work, Temple Expiatori de la Sagrada Família, are a means to justify the extremely long time needed for the construction of the Sagrada Família, while referencing the themes and structural concepts he borrowed from nature in his designs. While this logical explanation may give comfort to some, others doubt the temple's eventual completion, as its construction has just passed 123 years, with roughly half of the temple completed.<sup>1</sup> Although churches and cathedrals have always endured long periods of construction, the plan set forth by Gaudí is of such an elaborate nature as to set the temple in a league of its own. The drive of Gaudí and others involved in the project are very representative of the Catalan people. Catalonia, and specifically Barcelona, has historically been a successful and prosperous region in Western Europe, a leader in politics and trade, but lost much of its importance and independence in modern times. Catalan nationality persevered, and Barcelona sought ways to reaffirm their identity and show the world it is a city rich with life and culture. While many projects would follow, perhaps the best example of this desire to show the world the worth of Catalonia is embodied in the Sagrada Família. The grand magnitude and elaborate attention to detail involved in the construction of the Sagrada Família are a clear portrayal of the ideal of Catalan pride.

The historical setting at the time of the temple's birth is extremely important in appreciating its value to the Catalan culture. Catalonia's legacy as a great power in Europe began to be reduced in the 15th century with the Ferdinand of Aragon's marriage to Isabella of Castile, at which time Catalonia effectively became part of the Castile state. When the last of the Habsburgs died without a successor, several nations attempted to install their own candidates on the throne. Catalonia sided with the Austrian candidate, Archduke Carlos, who lost to the Bourbon absolutist Felipe V imposed by France. Barcelona decided t...

...Barcelona the chance to demonstrate to the world the pride of the Catalan people. In recent years, Barcelona has turned its attention to another part of the city, where a new waterfront area is being developed along with The Forum and BCN 22@. While each of these projects is a demonstration to the same sense of Catalan Pride which is a driving force behind the Sagrada Família, none comes close to the determined efforts invested in the temple.

Speaking of this Catalan pride and the desire to contribute to humanity, Gaudí once said, "This will be the temple of the Catalonia of today. I remember once being told that Catalonia had never been anything historically. And I answered that if this were true it would be more reason to believe that it was still meant to be something for that we must work.

Construction of the Temple Expiatori de la Sagrada Família began in 1882, more than a century ago. The temple is still under construction, with completion expected in 2026. It is perhaps the best known structure of Catalan Modernisme, drawing over three million visitors annually. Architect Antoni Gaudí worked on the project until his death in 1926, in full anticipation he would not live to see it finished.

Gaudí was appointed architect in 1883 at 31 years of age, following disagreements between the temple's promoters and the original architect, Francisco de Paula del Villar y Lozano. He maintained del Villar's Latin cross plan, typical of Gothic cathedrals, but departed from the Gothic in several significant ways. Most notably, Gaudí developed a system of angled columns and hyperboloidal vaults to eliminate the need for flying buttresses.

Rather than relying on exterior elements, horizontal loads are transferred through columns on the interior. La Sagrada Família utilizes three-dimensional forms comprised of ruled surfaces, including hyperboloids, parabolas, helicoids, and conoids. These complex shapes allow for a thinner, finer structure, and are intended to enhance the temple's acoustics and quality of light. Gaudí used plaster models to develop the design, including a 1:10 scale model of the main nave measuring five meters in height and width by two meters in depth. He also devised a system of strings and weights suspended from a plan of the temple on the ceiling. From this inverted model he derived the necessary angles of the columns, vaults, and arches. This is evident in the slanted columns of the Passion facade, which recall tensile structures but act in compression.

Gaudí embedded religious symbolism in each aspect of La Sagrada Família, creating a visual representation of Christian beliefs. He designed three iconic facades for the basilica, the Glory, Nativity, and Passion facades, facing south, east, and west, respectively. The sculpting of the Nativity facade recalls smooth, intricate corbelling and was overseen by Gaudí. The Passion Facade is characterized by the work of Josep Maria Subirachs, whose angular sculptures extend the modernist character of the temple. The sculptor Etsuro Sotoo is responsible for the window ornaments and finials, which symbolize the Eucharist.

The central nave soars to a height of 45 meters, and is designed to resemble a forest of multi-hued piers in Montjuïc and granite. The piers change in cross section from base to terminus, increasing in number of vertices from polygonal to circular. The slender, bifurcating columns draw the eye upward, where light filters through circular apertures in the vaults. These are finished in Venetian glass tiles of green and gold, articulating the lines of the hyperboloids.

Once completed, La Sagrada Família will feature eighteen towers composed to present a unique view of the temple from any single vantage point. Four bell towers representing the Apostles crown each facade, reaching approximately 100 meters in height. At the north end, a tower representing the Virgin Mary will stand over the apse. The central tower will reach 72 meters in height and symbolize Christ, surrounded by four towers representing the Evangelists.

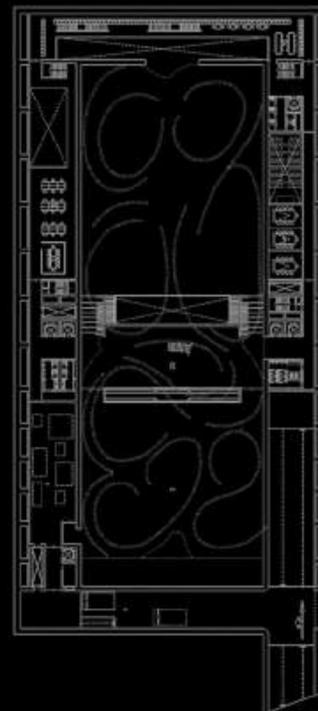
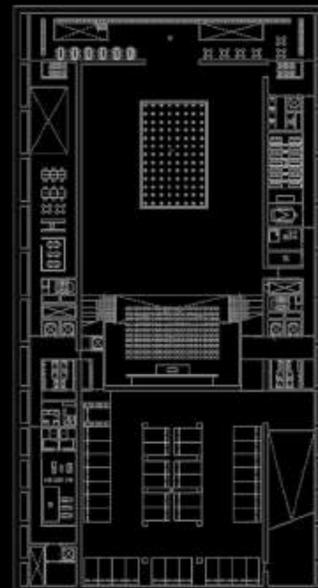
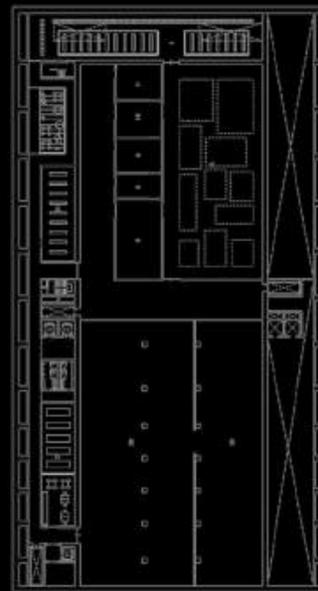
Even as construction continues, older portions are undergoing cleaning and restoration. The temple has relied entirely on private donations since its inception, and has seen many delays due to lack of funding. A particularly significant setback occurred during the Spanish Civil War, when Gaudí's workshop was destroyed, including much of the documentation he left behind.

Subsequent generations of craftsman and architects have relied on the remaining drawings and plaster models to advance the project, adhering to Gaudí's vision as closely as possible. As a result, the design of the temple is a collaboration spanning centuries. Gaudí himself viewed the project as the collective work of generations. "I will grow old but others will come after me. What must always be conserved is the spirit of the work, but its life has to depend on the generations it is handed down to and with whom it lives and is incarnated."

In recent decades,



The project is located in Incheon-si, South Korea, on the edge of a land between the central park and the condensed cityscape. The visual and spatial contradictions between the park's horizontal landscape and monolithic verticality of buildings inspired the architects to develop a structure that merges both characteristics together.

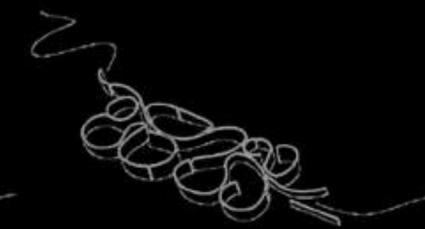


Writing is an unending dialogue that has been connecting one generation to another, maintaining history, culture, and information. For the National Museum of World Writing, stories were built rather than written. Just as writing transcends the author to another realms, SAMOO Architects and Engineers have proposed 'PAGES', a structure of architecturally-devised scripts that disconnects visitors from the outer world, and introduces them to an exceptional architectural narration.

The 16,424 sqm proposal for the National Museum of World Writing (NMWW) intends to create a mediation space which links "people to people, people to museum, and museum to the site, just as how writing & pages have bridged together the past, present, and future".



Writing Graffiti



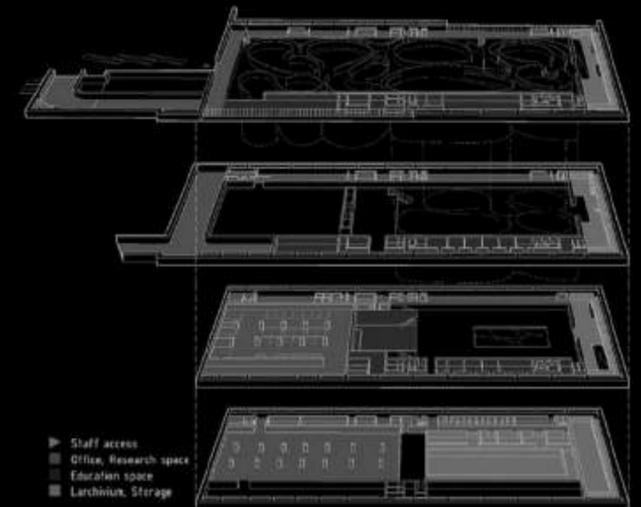
Curved Scenario



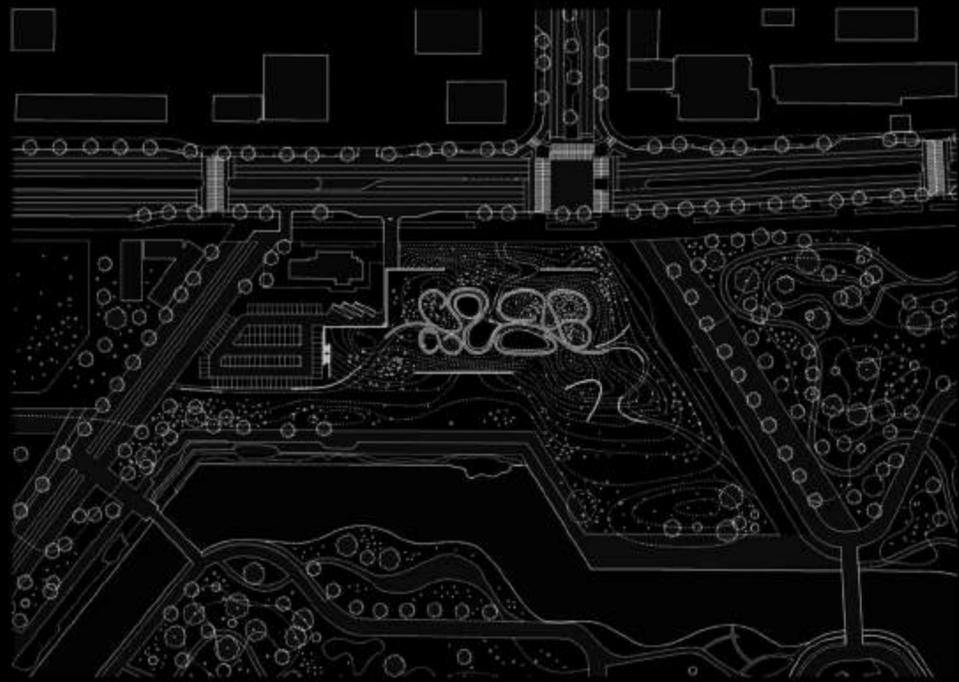
Serendipity



- ▶ Public access
- Public access, Grand hall
- Cafe, Shop
- Permanent Exhibit
- Special Exhibit



- ▶ Staff access
- Office, Research space
- Educational space
- Larchivum, Storage



The structure's curved form was inspired by the observation of everything surrounding the site. Pedestrian roads, bike lanes, and trails intersect and disperse in and out of the park and buildings, flowing rhythmically like hieroglyphics. Similarly, trails will be flowing in and out of the NMWW, erasing the boundaries between structure and landscape, and forming flexible spaces where visitors can circulate freely in and out.

Upon entering the museum, the visitor finds himself/herself standing in a grand hall deep within the museum's curved walls, as though he/she has physically entered the journey of writing. Along the curved walls of the indoor exhibition space, sequential scenarios are printed, each with its own narrative.

The intention behind the design is to trigger active communication between the articles of the exhibition and visitors, offering an interactive and personal experience rather than a traditional method of observation.

Rectangular-shaped administrative programs encase main areas around the structure, contradicting the curvilinear shape of exhibition spaces. The Multi purpose Hall is located between lobby and exhibition area as a transitional zone, where lectures and performances take place. The Educational Area, although separated from the exhibition's main circulation, can be easily accessed to offer various educational programs. The loading deck area is separated from public parking lot near a special exhibition space, to ensure short and efficient service circulation. The 'Larchvium' (Library + Archive + Museum) appears where the library and storage area overlap. The architects opened up the ceiling of the storage area, enabling visual connection to the exhibition space above, and together with the library, the whole space becomes a new interactive exhibition.

Save this picture

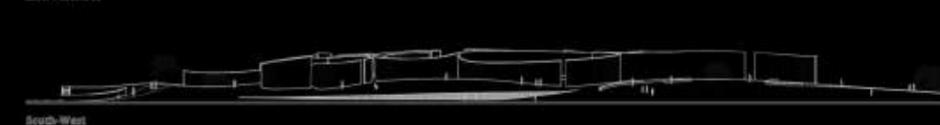
Section  
A - A' Section



B - B' Section

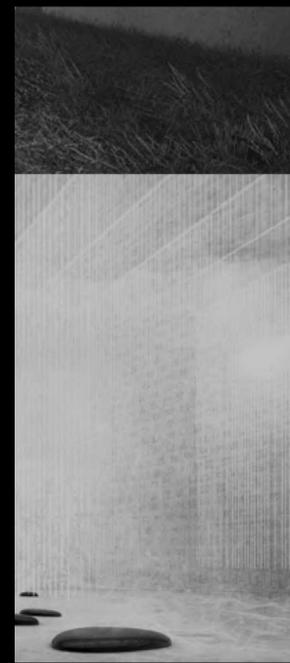
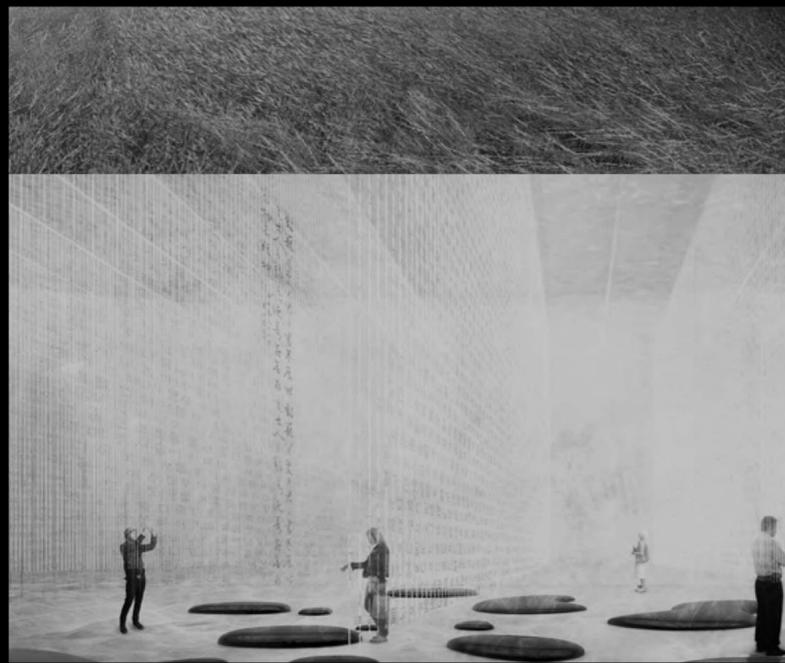
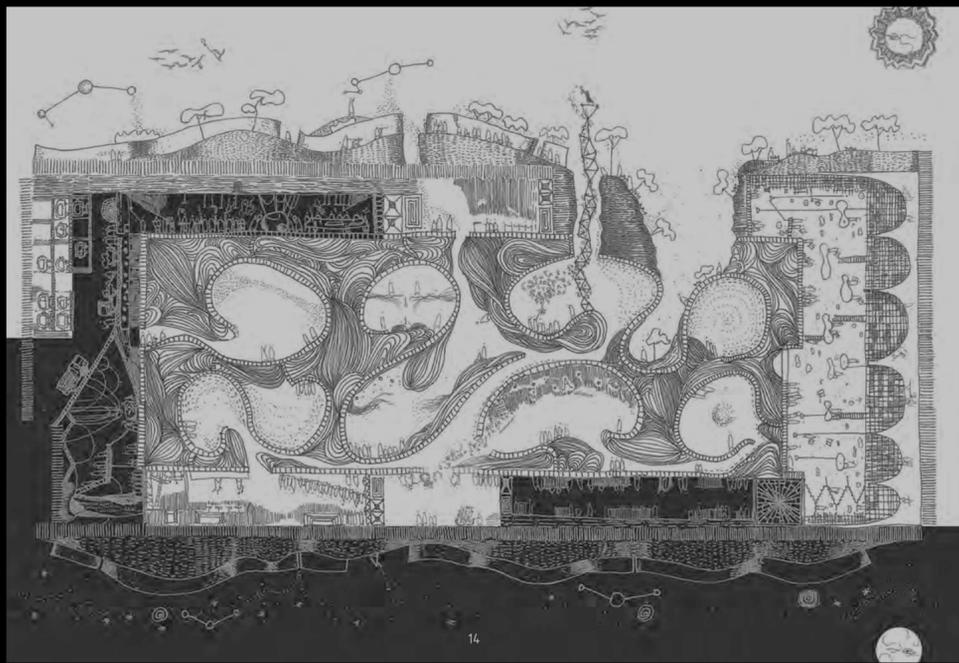
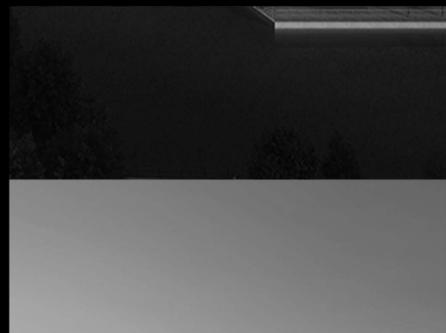
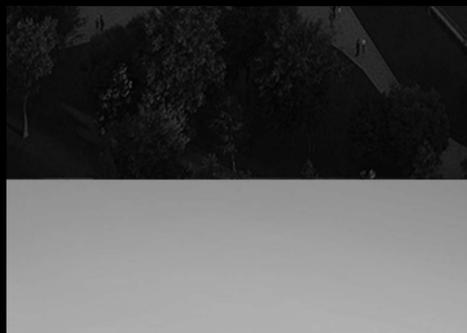
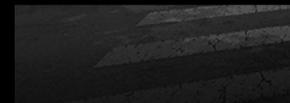


Elevation

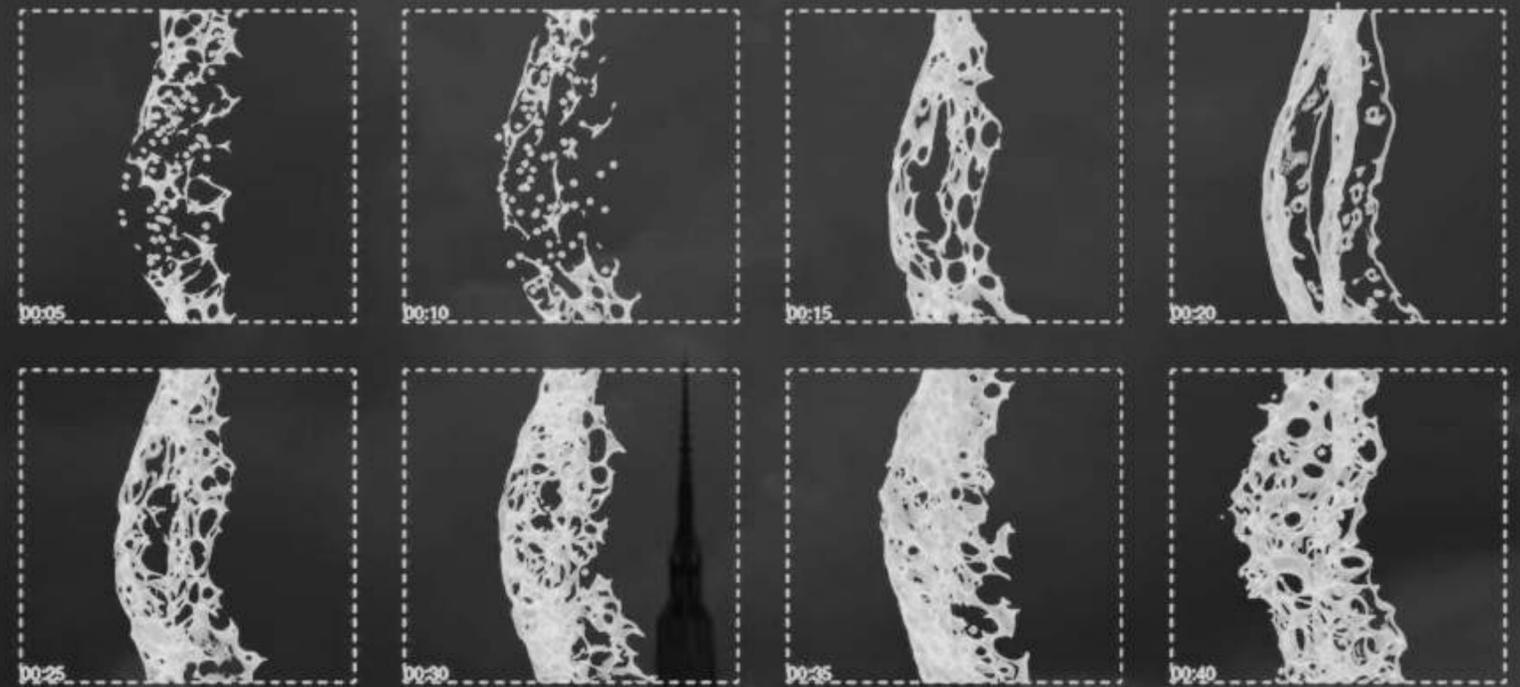
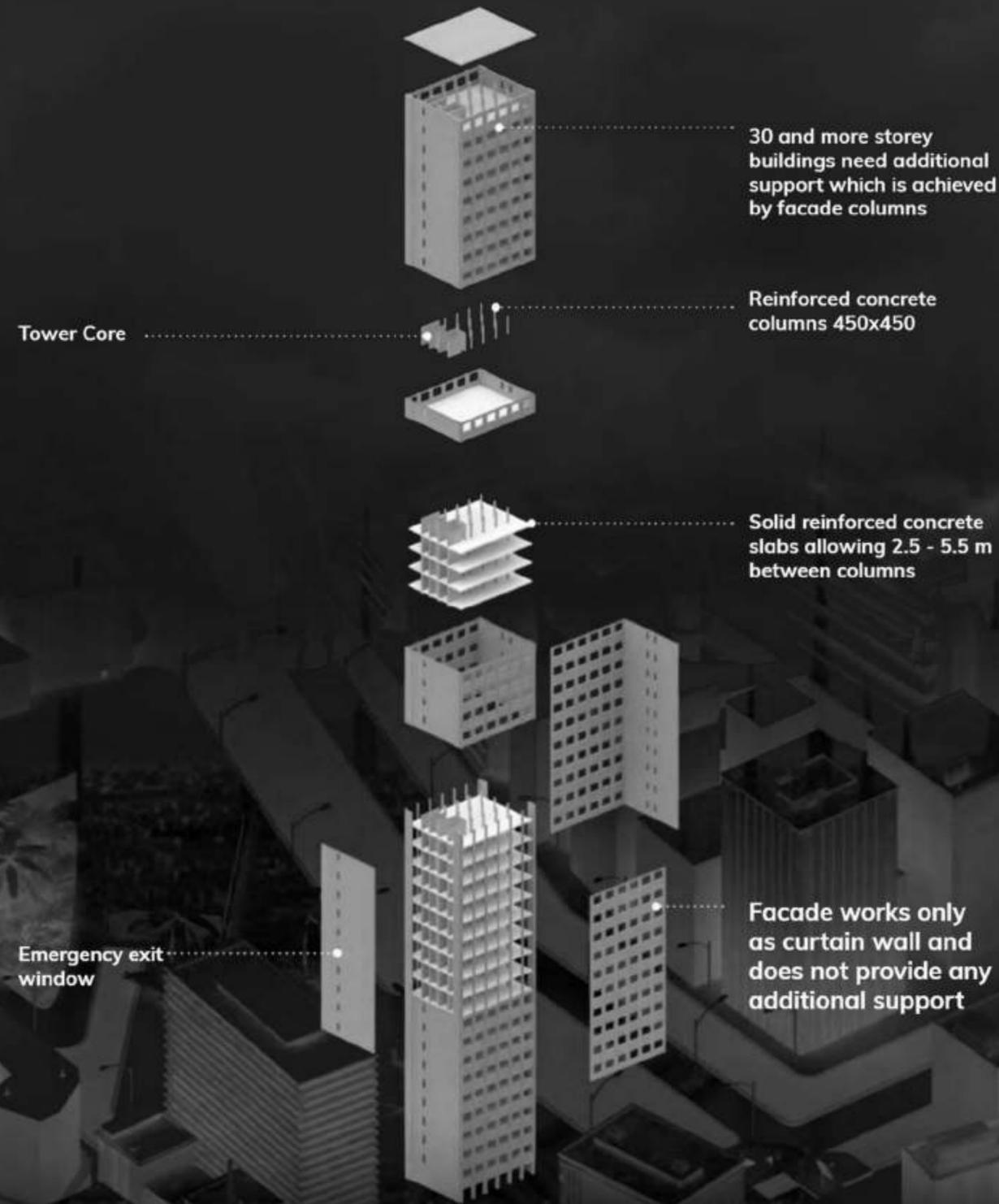


South-East





Existing structure of the tower:



The memorial main purpose is to affect the observer's vision in a harmful way in order to reach his deepest fear reminding him of every pain and death and result of every war that occurred in our country, therefore the identity of Murr tower shall remain. When re-designing an old tower, we as architects usually replace it with some futuristic designs that are very pleasing for the eyes with the delicate lines and colorful facades. This is not the case for this project, so inspiration can't come from contemporary projects with blue facades, my inspiration came from the Gothic architecture introduced to the world in the mid of 12th century. Gothic architecture is a style of masonry building characterized by cavernous spaces with the expanse of walls broken up by overlaid tracery, it changed the way people used to see building especially churches. The light structure of Gothic churches created this scary illusion from the outside, people didn't understand the glory of engineering of such churches so it was very scary to look at, but once you get inside, and due to the light structure which allowed big windows, the churches were full of light.

My inspiration consists on the first part of Gothic concept which is to plant the fear in people's hearts when looking at the building from the outside, and this effect was due to the unboldness of the churches and the rawness of its engineering. Architects did not hide the structure by a bulky system of rocks instead it was clear to the outside. The same effect can be used in Murr tower by removing parts of the facade that works only as a curtain wall and does not provide any additional support, voids can be created inside the tower in a mysterious way affecting the deepest fear of an observer outside the tower and a user inside of it.



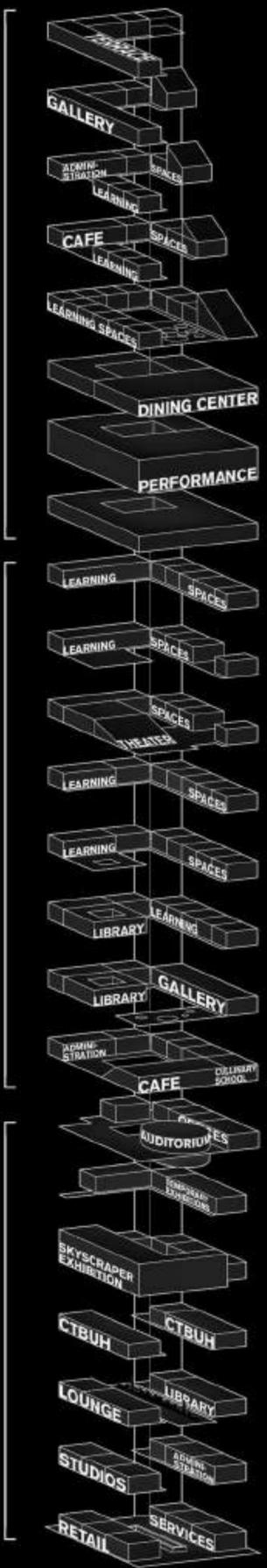
Vertical column of Chinese text on the left side of the page, likely a dedication or project description.



2700 sqm

1100 sqm

1200 sqm



**MEMORIAL DIRECTOR**

- Director for Partnerships and Chief of Staff
- Executive Committee
- National Leadership Council
- Director's Acquisition Committee
- Director of Communications and Marketing
  - Digital Graphic Designer
  - Communications Assistants: Editorial/Web/PR Consultants (Temporary Hires)
  - Communications Assistants: Student/Temporary Assistants (Temporary Hires)
  - Communications Assistant
- Curatorial Affairs and Curator of Modern and Contemporary Art Deputy Director
  - Chief Registrar, Collections and Exhibitions
    - Assistant Registrar
    - Collections and Exhibition Technicians
    - Conservator
    - Student/ Temporary Technicians
  - Guest Curator
  - Curator of Lebanese Art
    - Student/Temporary Assistants
  - Curator of Lebanese Art
    - Student/Temporary Assistants
  - Assistant Curator of Photography
    - Student/ Temporary Assistants
  - Guest Curators
- Director of Exhibitions and Publications
  - Exhibitions and Publications Project Manager
  - Exhibitions and Publications Project Manager
- Deputy Director Education
  - Curator of Museum Teaching and Learning
    - Museum Docents
    - Student/Temporary Assistants
  - Outreach Programs Coordinator
  - Manager, Public Programs and Campus Engagement
    - Education Program Coordinator, Student Engagement
    - Student/Temporary Assistants
- Deputy Director for Advancement and Chief Strategy Officer
  - Assistant Director, Major Gifts
  - Senior Associate Director of Foundation and Government Relations
  - Associate Director of Annual Giving and Corporate Partnerships
  - Senior Development Assistant
- Deputy Director, Chief Administrative Officer
  - Senior Manager Museum Technology
    - Applications Developer
    - Student/ Temporary Assistants
  - Museum Store Manager
    - Student/Temporary Assistants
  - Facilities Manager
    - Security Officers
  - Administrative Manager
    - Student/Temporary Assistants

WATCH TOWER

RAIN WATER COLLECTOR

WAR MEMORIAL

WORKSHOPS  
PUBLIC SPACES  
BOOK SHOPS  
HOUSING  
MARKETPLACES  
MUSICSHOPS  
GREEN SPACES  
LIBRARY  
GALLERY  
OUTDOOR PLAYGROUNDS  
SOUK  
OFFICES  
ATELIER  
COFFEE SHOPS  
RESTAURANTS  
REST AREAS  
GYM  
ETC

THE VOID  
// URBAN CANOPY BOUNDARY

RECEPTION  
OFFICES  
WORKSHOPS  
REST AREAS



PROGRAM	USERS	AREA(SQM)	ACTIVITY
	2275 users	5280	

ADMINISTRATION	515 users	1250SQM	
Reception	40	120	
Lounge	60	150	
Waiting area	60	150	
Staff	100	70	Directors and chiefs
CTBUH	30	90	Council on tall buildings
Services	180	500	
Staff Studios	15	60	
W.C	30	60	

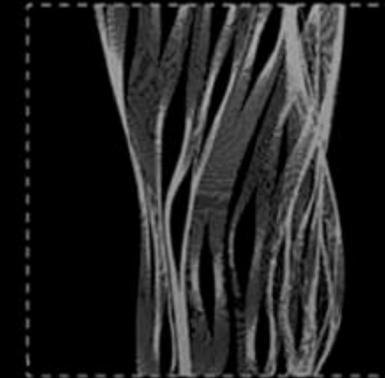
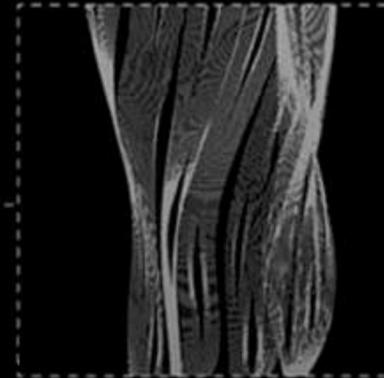
EXHIBITION	580 users	480SQM	
Reception for Theatres	150	80	
Theatre	150	200	Different plays around the year
Skyscrapers Exhebition	50	40	Original plans of murr tower
Auditoriom	200	100	Audience to hear and watch
W.C	30	60	performance
CAFETERIA	100 users	250SQM	
Kitchens	...	40	
Seatings	80	150	
W.C	20	60	

LEARNING	190 users	750SQM	
Library	35	90	Beirut history
Seating Area	75	175	...
Research Area	55	125	Lebanese civil war
Books Area	...	235	
Storage	...	50	
W.C	30	70	

ENTERTAINMENT	680 users	1800SQM	
Galleries	230	450	
Terrace	100	350	
Cafe	150	300	
Auditorium	100	200	
Services	40	400	
W.C	30	100	

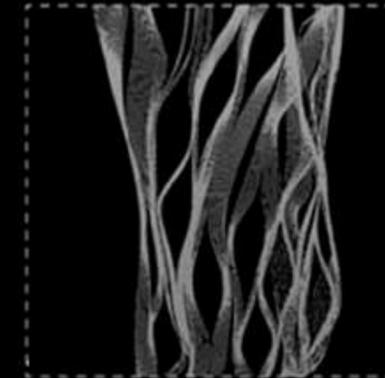
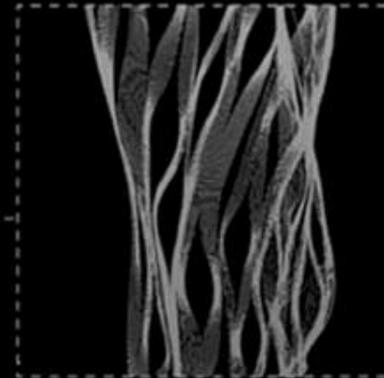
EDUCATION	210	750SQM	
Workshop	50	120	
Offices	50	300	
Labs	40	200	
Conference Hall	70	130	

## Conceptual Program



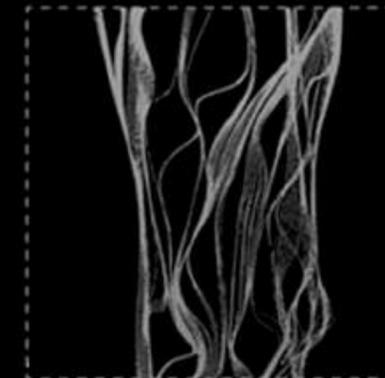
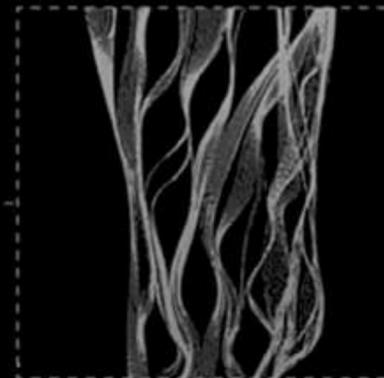
Fully closed space at 90% of the tower.

Above the last floor an ariel open roof to serve as a deck for the visitor to see the 2.2km range of sight of the snipers that used to shoot from Murr tower.



Central atrium to serve as a passage between the public space and the semi private space, a transition from open open floors to enclosed walls and narrower passages while going upwards inside the memorial.

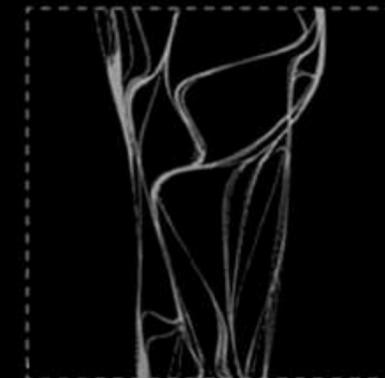
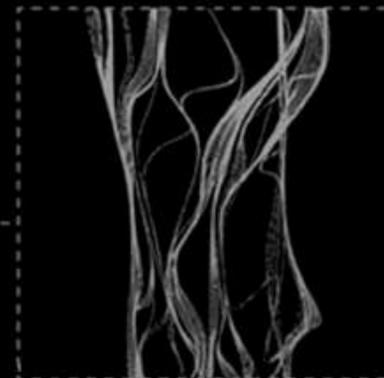
With the same direction the fear rises due to the clear height of the tower seen also from the inside.



West and South atriums:

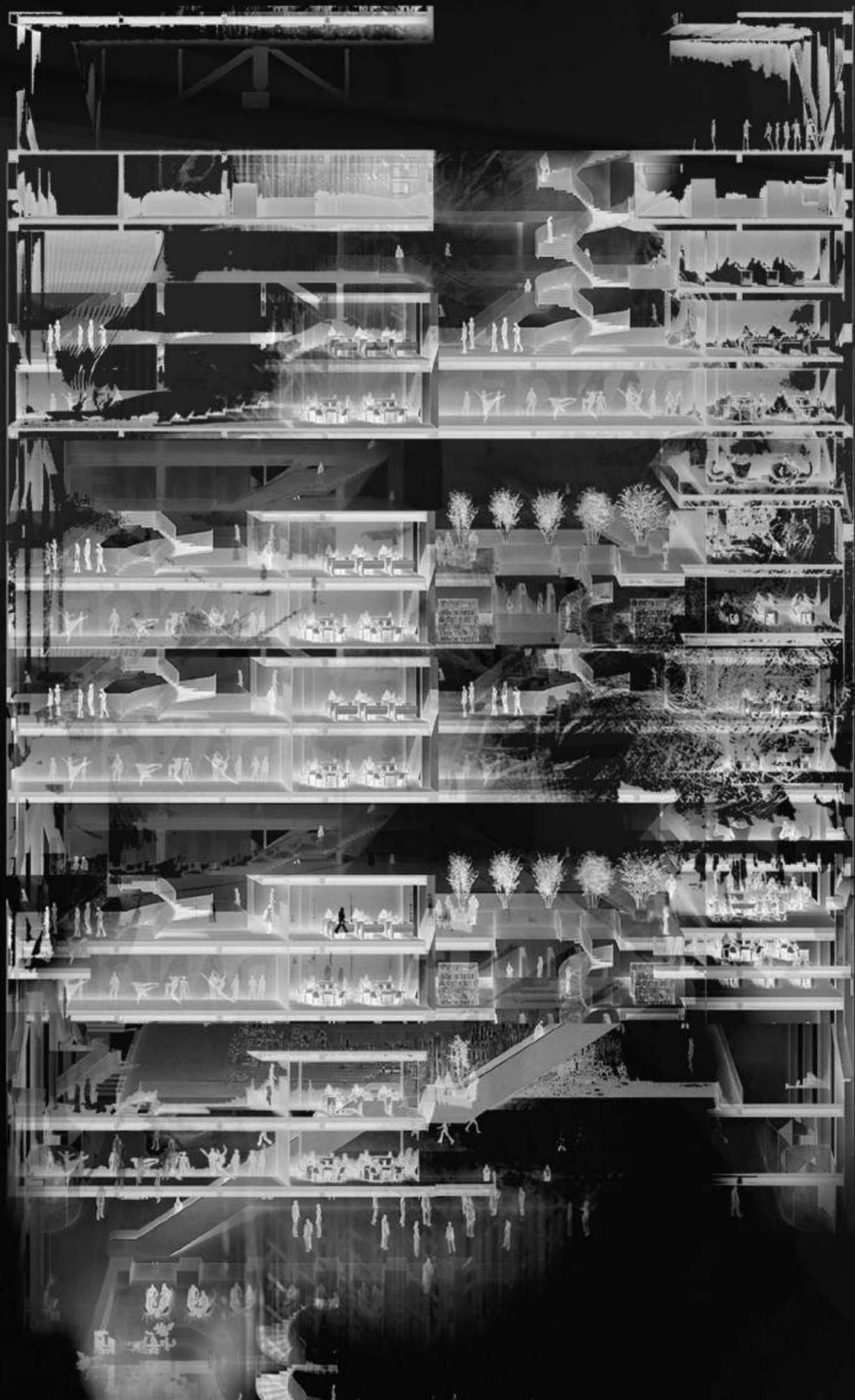
- \* informal connection between the slabs
- \* elevated squares inside the tower

this area is mainly public with an open space between the floors .



Entrance of the tower with parkings below.

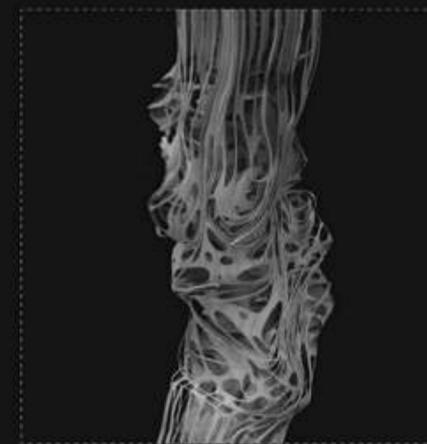
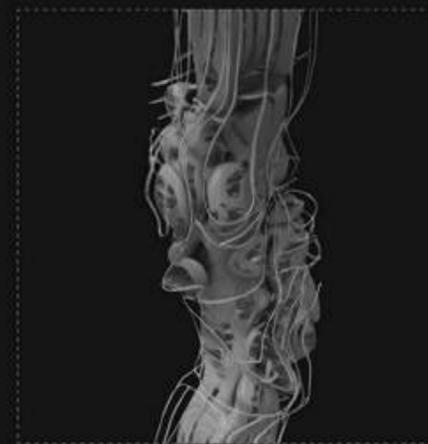
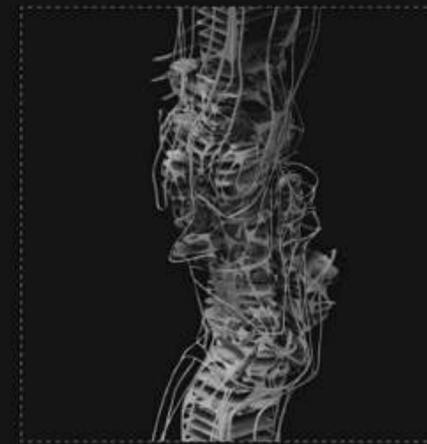
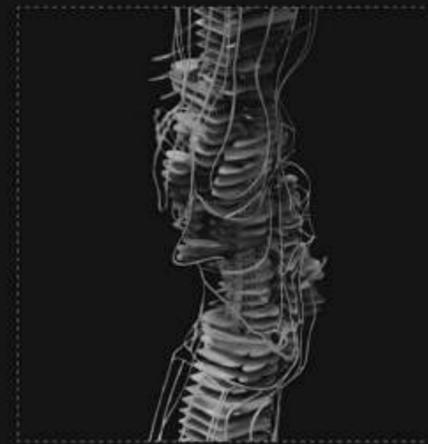
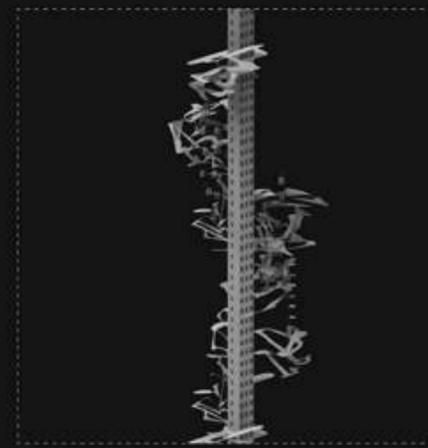
Parking ramp is visible and the visitor can clearly see 6 floors below the ground as he walks in the tower as a symbol of hell on earth, so the start of the tour inside the memorial directly shock the visitor.





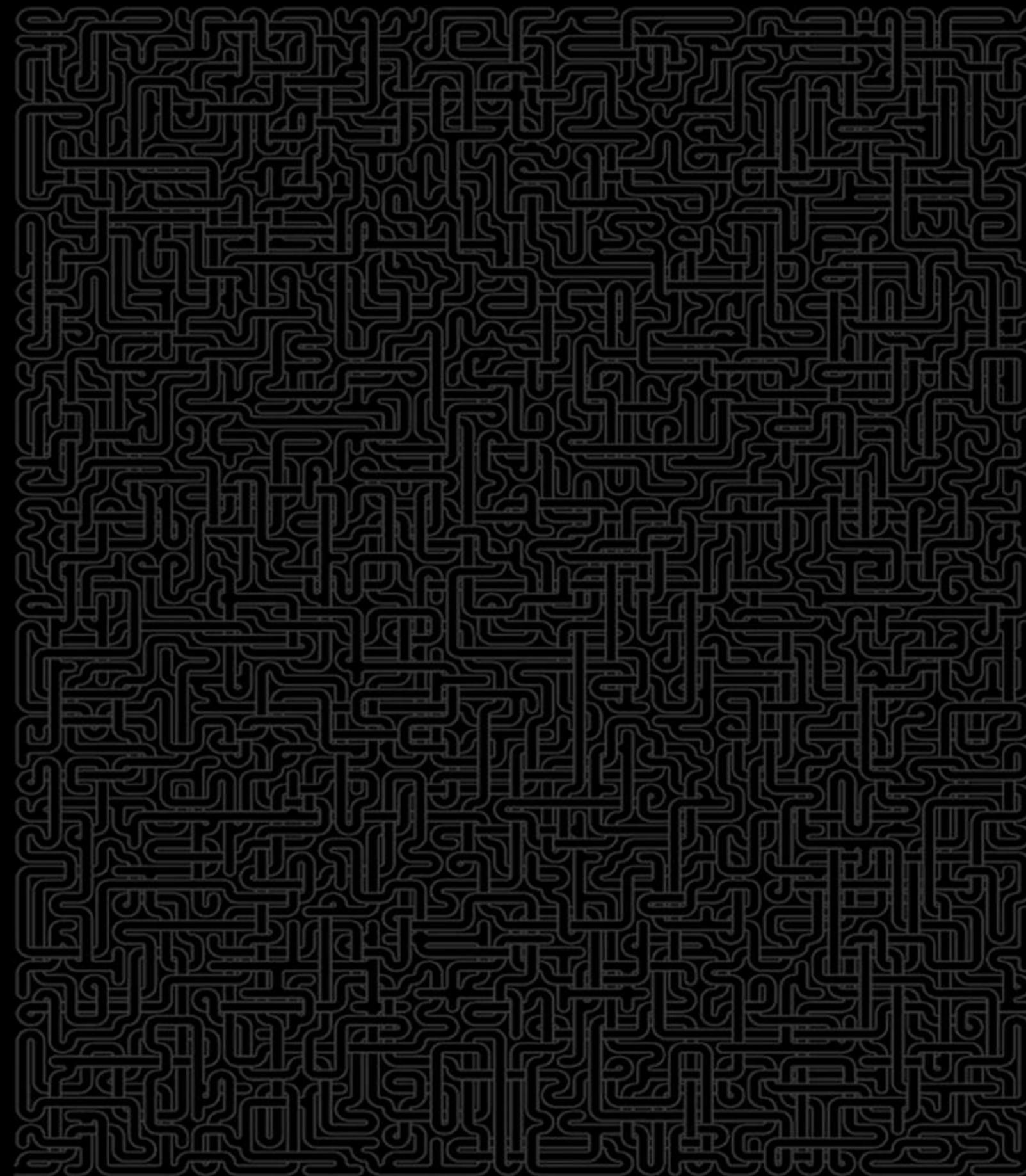
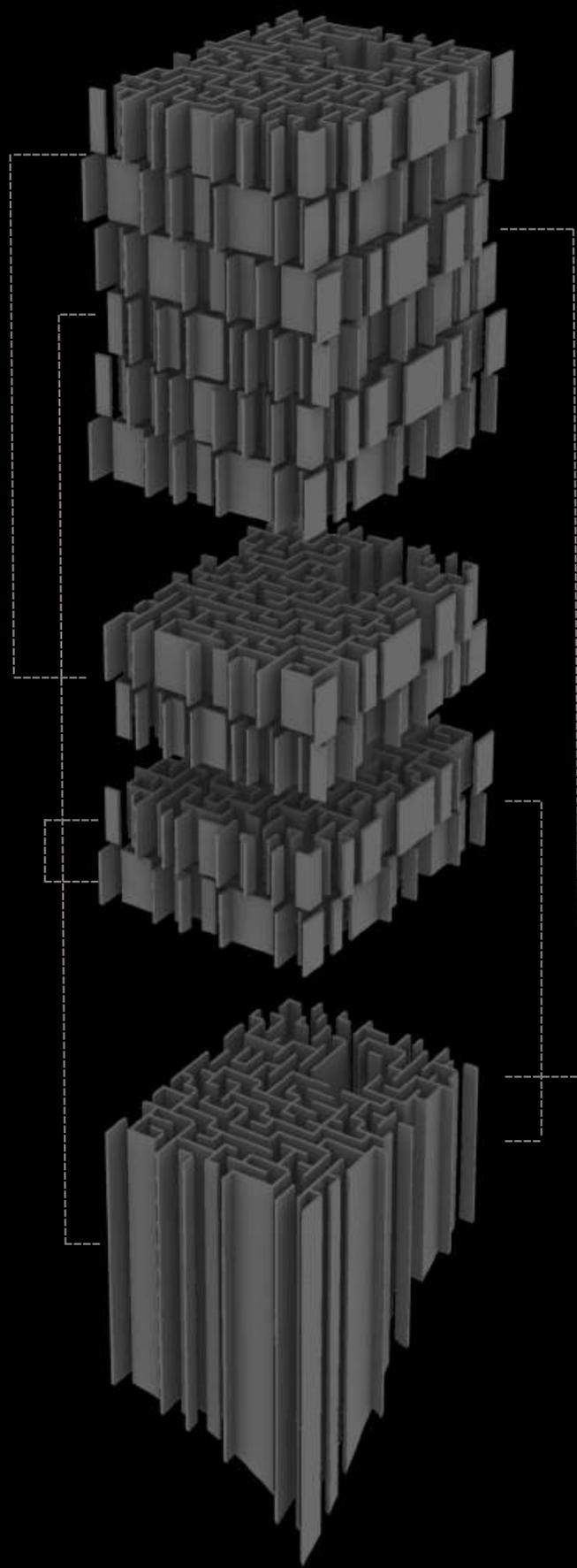




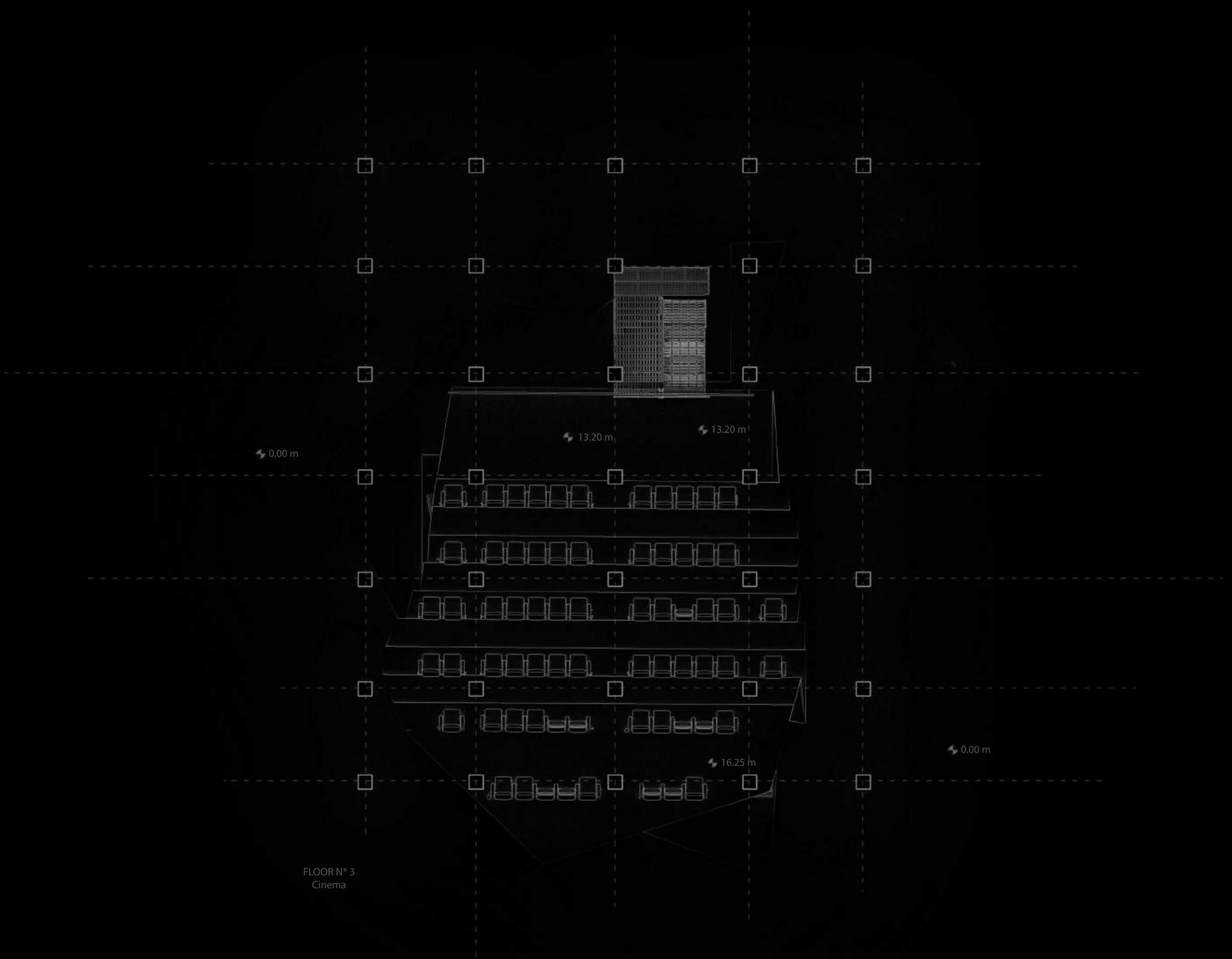


PLAN OF BEIRUT.  
Scale: 1:10,000

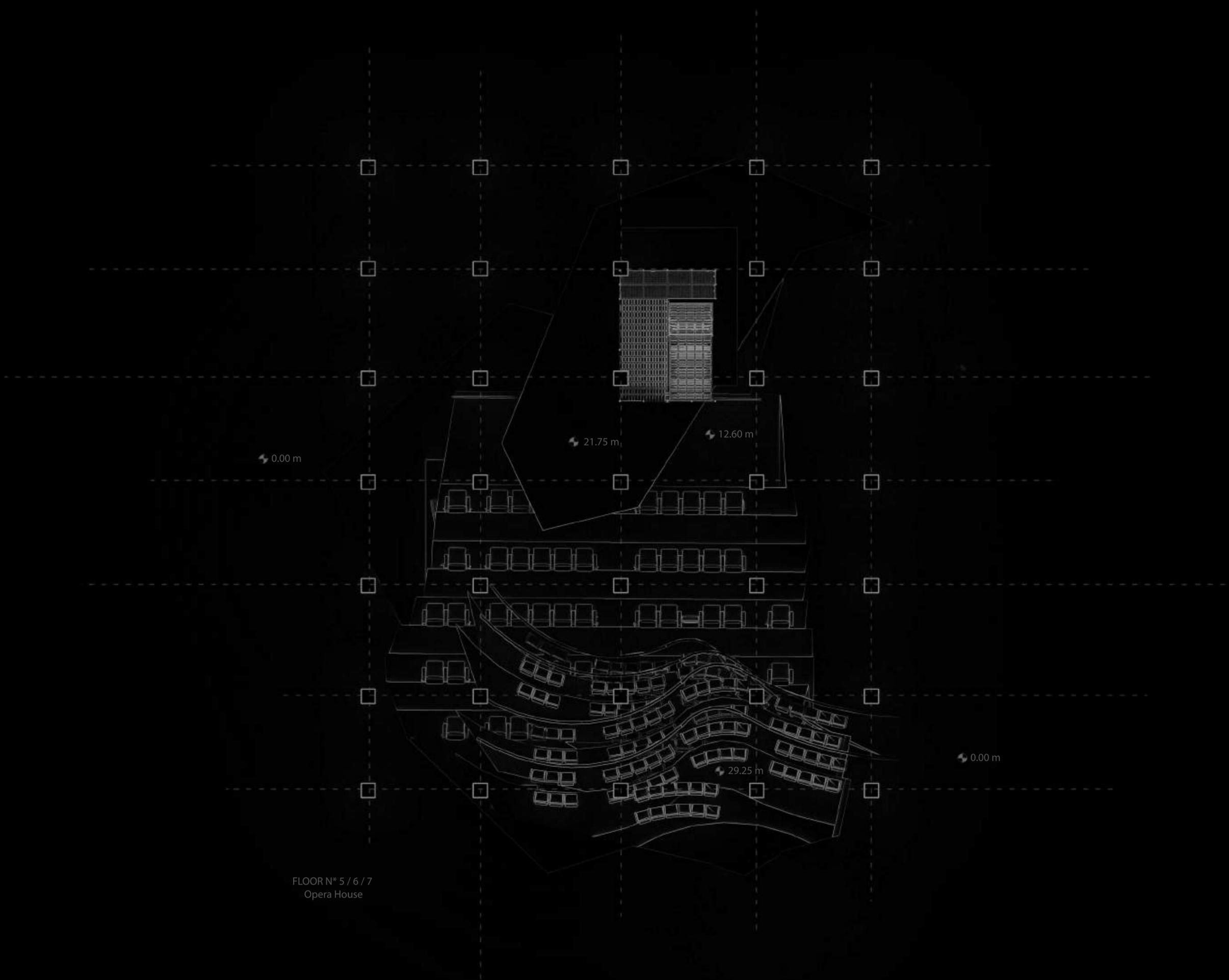
11 floors are designed to form a 3d maze. the choice of the visitor is what might get them to the top of the tower, one can hit dead ends, it is a game of trial and error. The maze in 2d is already enough to affect peoples brain and make them think of every choice in life before going in, the the 3d is designed to add more complexity to it. 20 elevators will deliver the visitor throughout the floors, but the choice again is in their hand in 3d. They can go up only one floor so in order to reach the top a visitor must solve the 11 mazes, as for the easy way down, the visitor have the choice to go down the the ground floor whenever he likes. The complexity and additiy of choices and ideas and memories inside the maze inside a war memorial os very comparable to the hard choices people make in war, to the errors, reaching the top isn;t and will never be as easy as movies, this is real life, and in real life our thought becomes our choices, and our choices become our destiny



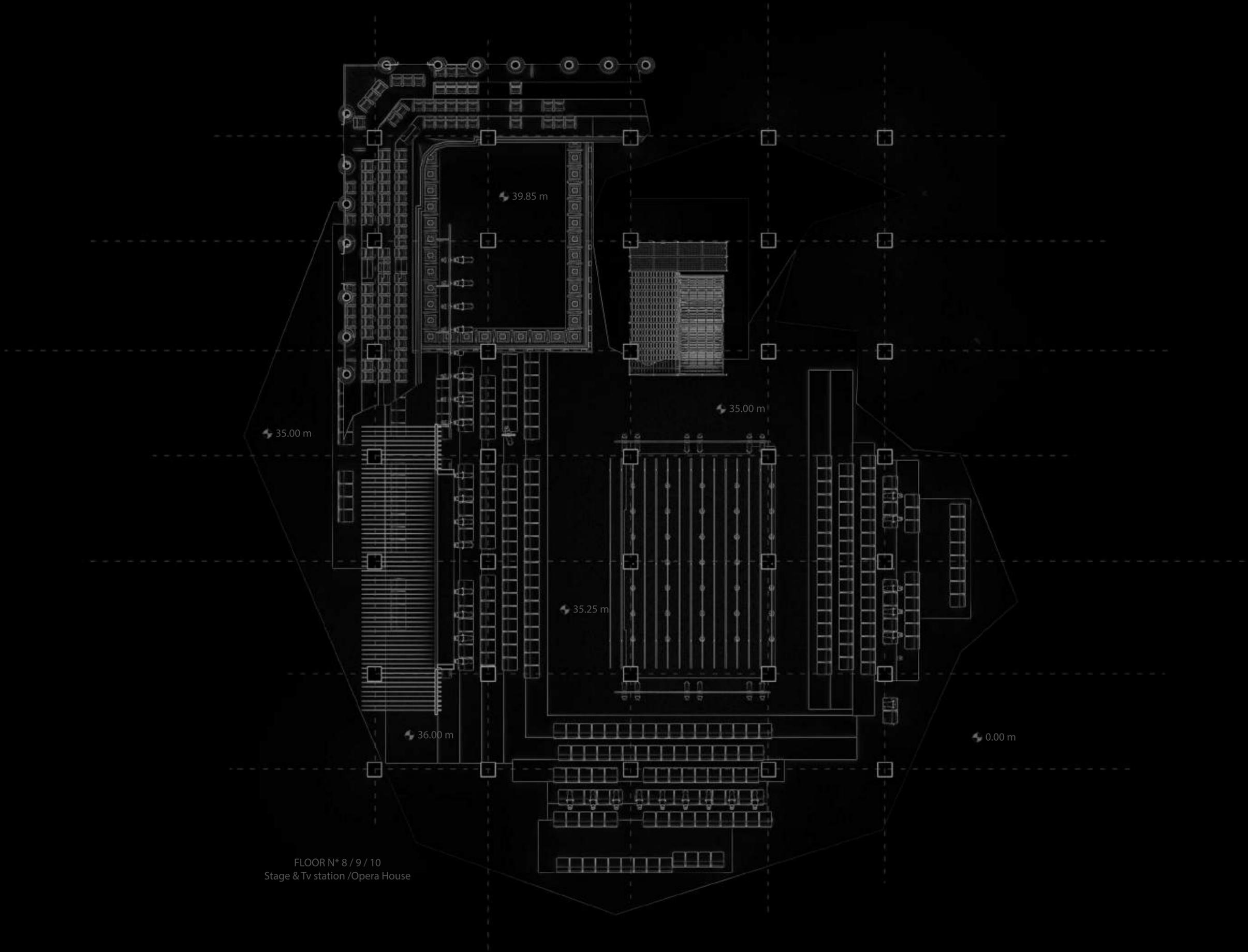




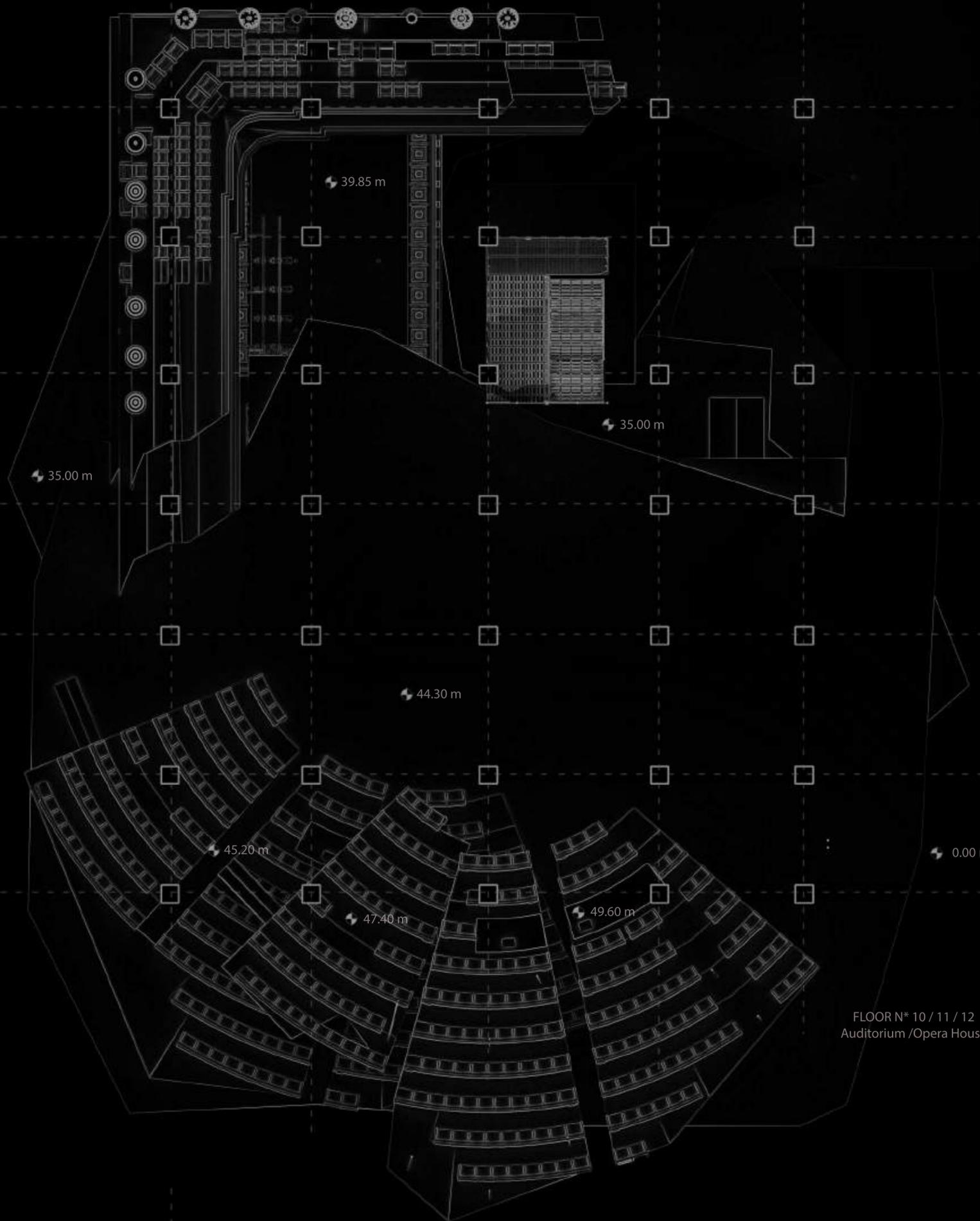
FLOOR N° 3  
Cinema



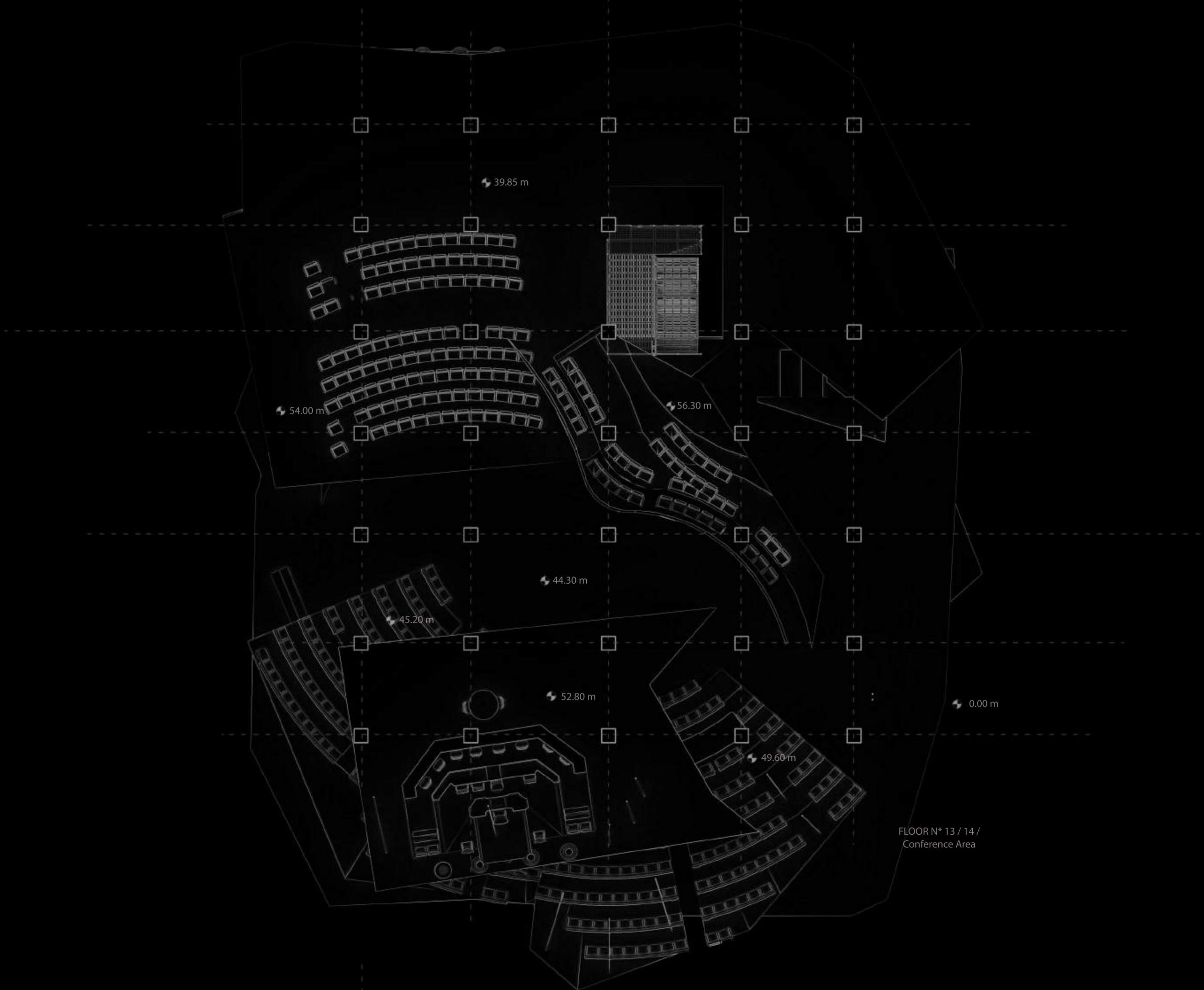
FLOOR N° 5 / 6 / 7  
Opera House



FLOOR N\* 8 / 9 / 10  
Stage & Tv station / Opera House



FLOOR N\* 10 / 11 / 12  
Auditorium /Opera House



⚡ 39.85 m

⚡ 54.00 m

⚡ 56.30 m

⚡ 44.30 m

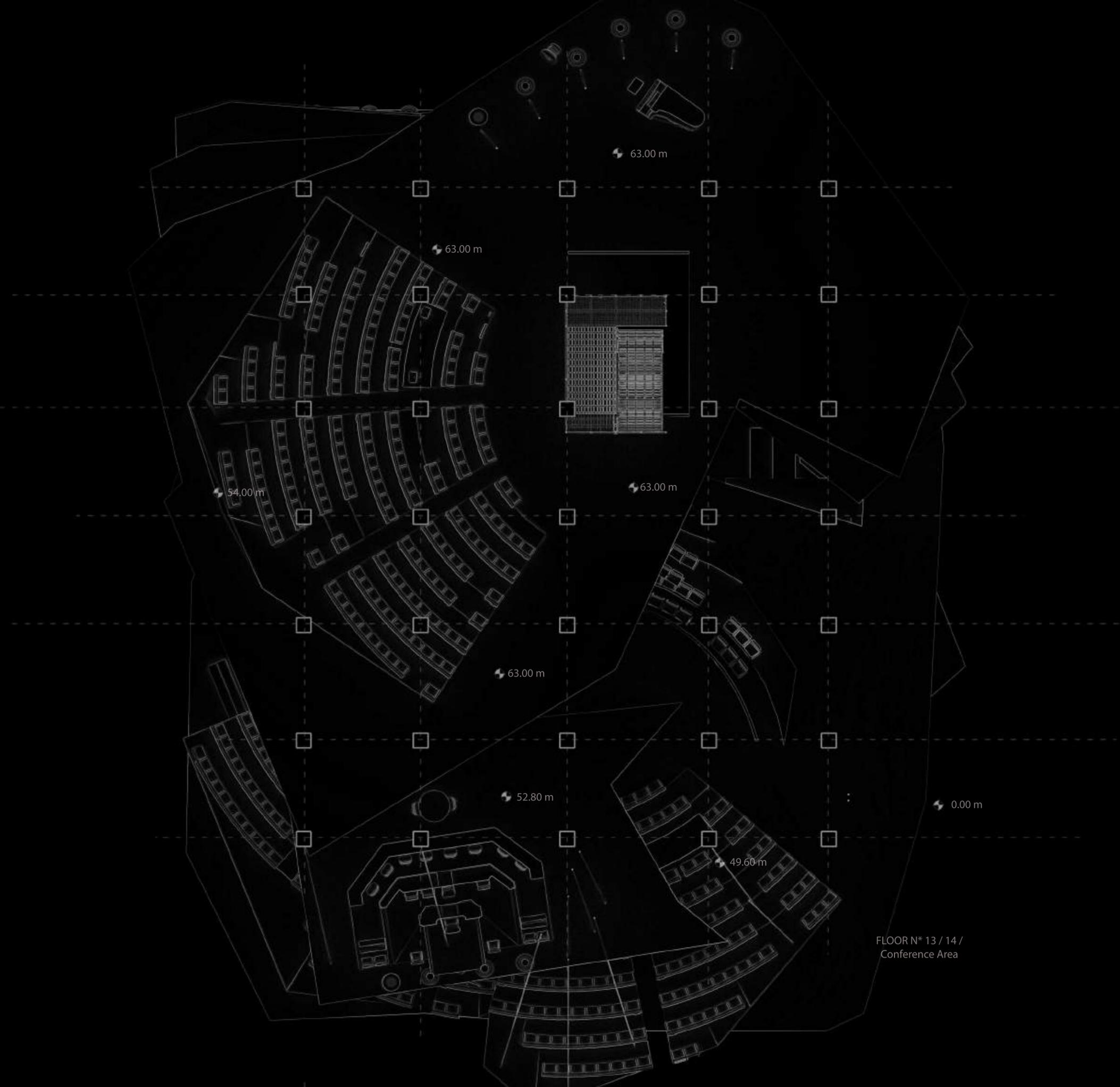
⚡ 45.20 m

⚡ 52.80 m

⚡ 49.60 m

⚡ 0.00 m

FLOOR N\* 13 / 14 /  
Conference Area



63.00 m

63.00 m

54.00 m

63.00 m

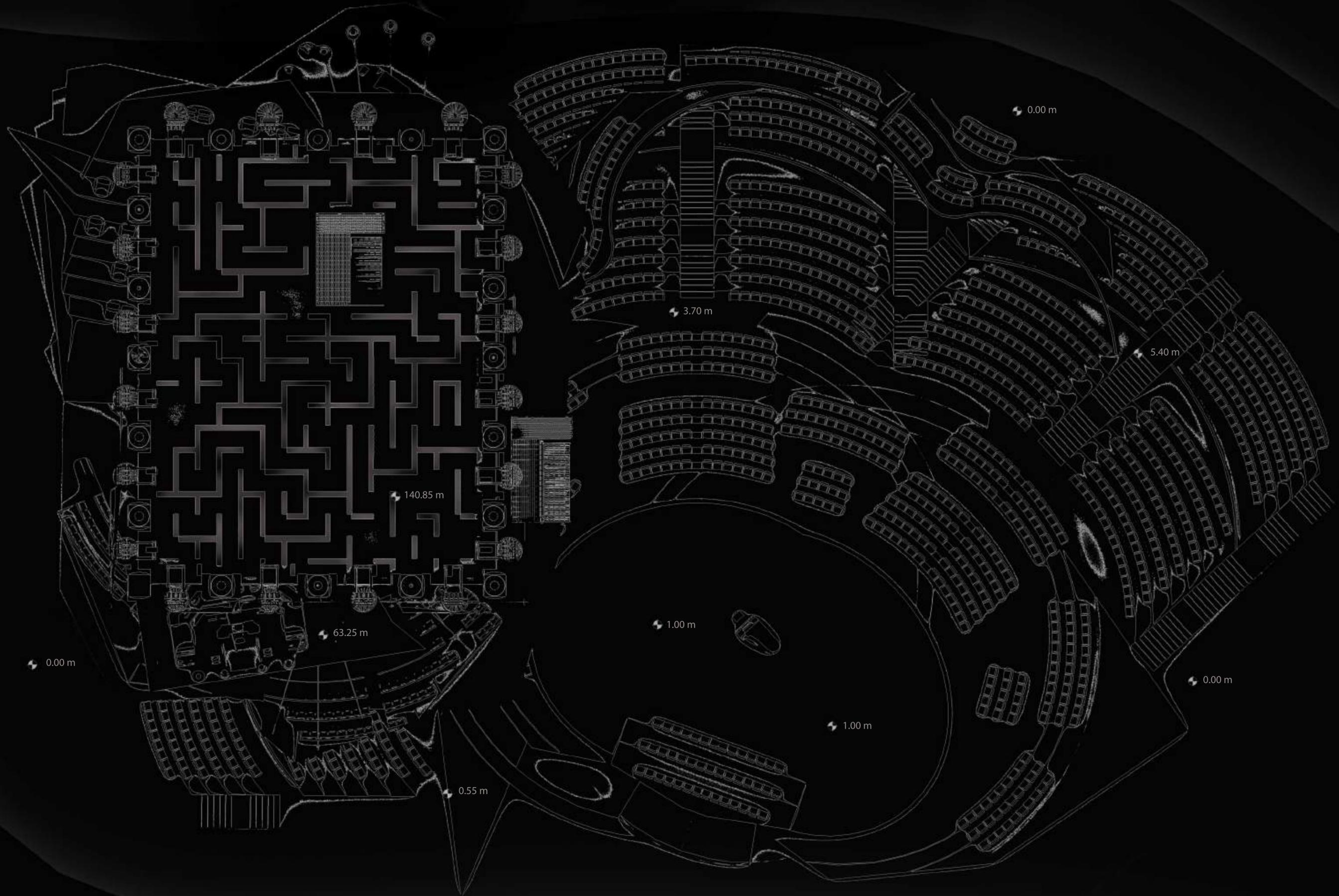
63.00 m

52.80 m

49.60 m

0.00 m

FLOOR N\* 13 / 14 /  
Conference Area



0.00 m

3.70 m

5.40 m

140.85 m

63.25 m

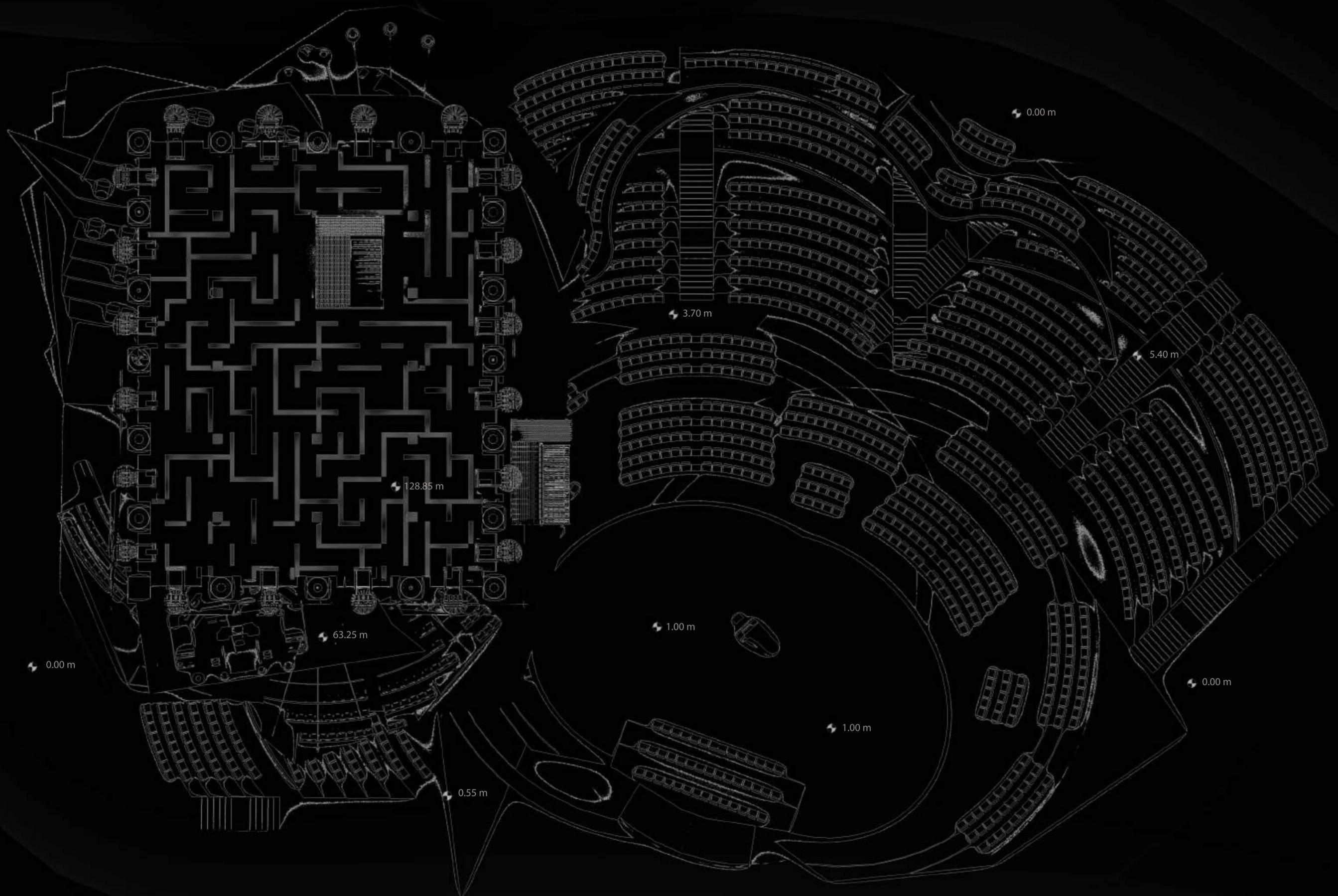
1.00 m

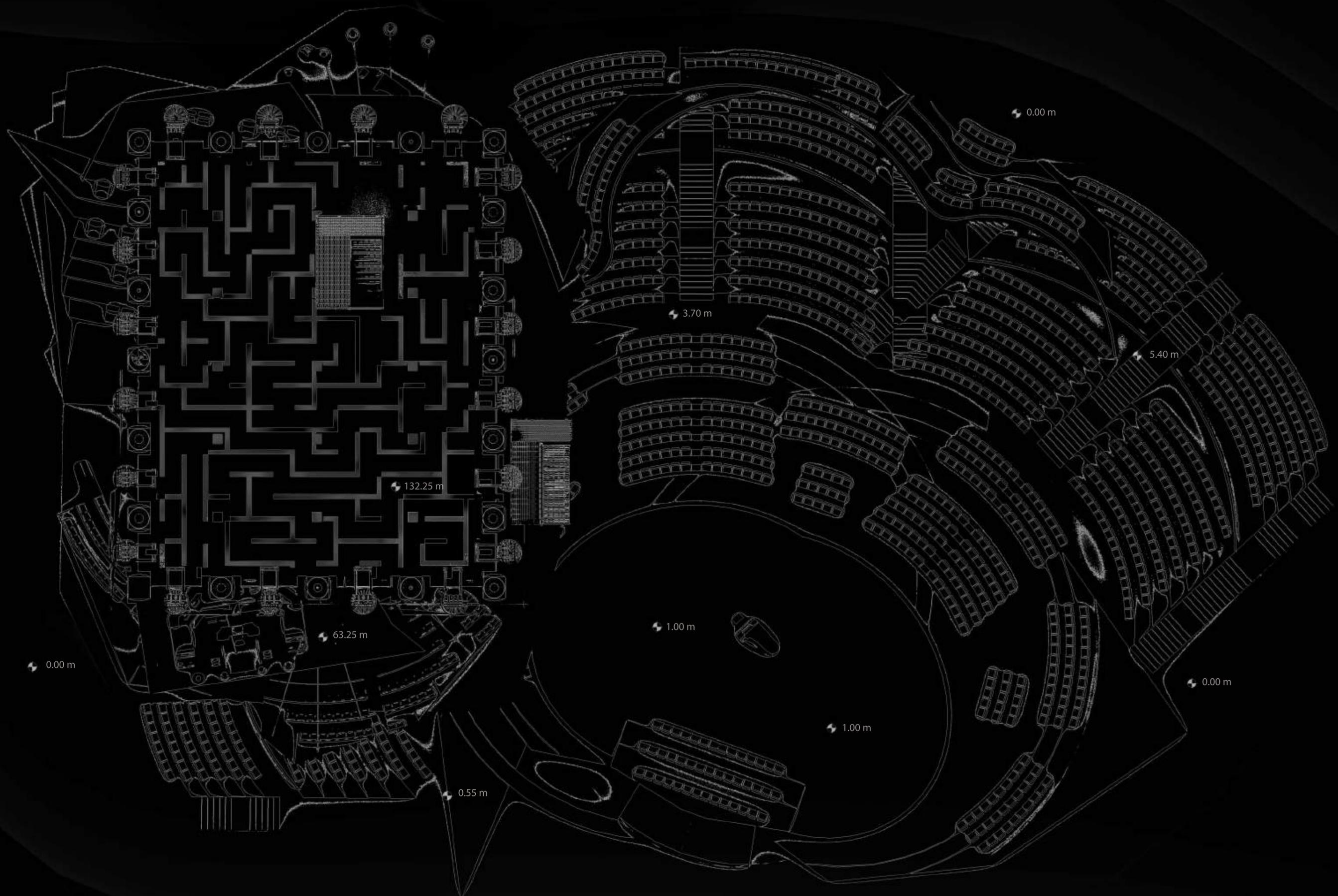
0.00 m

1.00 m

0.00 m

0.55 m





0.00 m

3.70 m

5.40 m

132.25 m

63.25 m

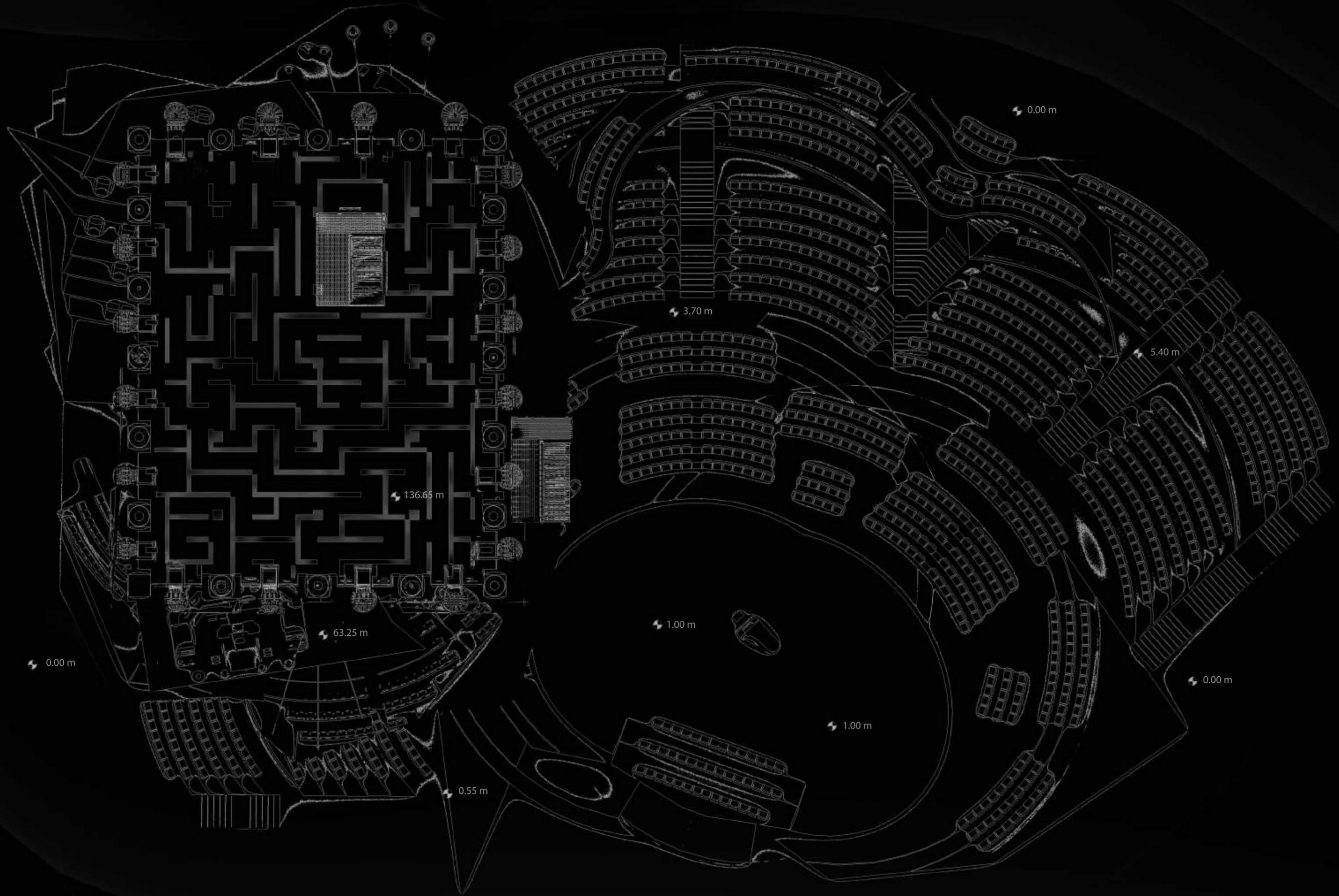
0.00 m

1.00 m

0.00 m

1.00 m

0.55 m



0.00 m

63.25 m

136.65 m

0.55 m

1.00 m

3.70 m

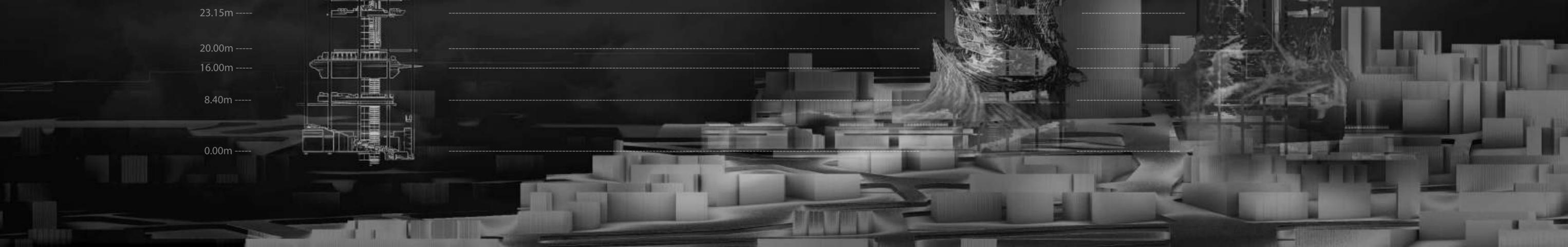
1.00 m

0.00 m

5.40 m

0.00 m

147.80m  
143.00m  
138.20m  
133.40m  
128.60m  
123.80m  
119.00m  
114.20m  
109.40m  
104.60m  
99.80m  
95.00m  
90.20m  
85.40m  
80.60m  
75.80m  
71.60m  
66.40m  
62.20m  
58.00m  
54.00m  
51.20m  
48.50m  
43.80m  
36.00m  
32.15m  
29.15m  
26.15m  
23.15m  
20.00m  
16.00m  
8.40m  
0.00m













“Death is not the end. Being Forgotten Is”