

**Amer Jbeili** Portfolio

# Amer Jbeili

## Architect

Amer Jbeili  
Beirut, Lebanon  
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[jbeili.amer@gmail.com](mailto:jbeili.amer@gmail.com)  
[Click here or scan QR for Portfolio](#)



### Education

**MA Architecture** / Académie Libanaise des Beaux-Arts (ALBA)  
2018 - 2022 Beirut

**BA Architecture** / Académie Libanaise des Beaux-Arts (ALBA)  
2008 - 2013 Beirut

**French Baccalaureate** / Collège Notre-Dame de Jamhour  
2008

### Skills

**Architecture:** Revit, AutoCAD, 3Ds Max, Corona, V-ray, SketchUp

**Design and Cartography:** QGIS, ArcMap, MS Office, Adobe Suite, GIMP, InkScape

**Software Development:** HTML, CSS, JavaScript, Python, A

**Language:** French (Native), Arabic (Native), English (Fluent), German (A2)

### Experience

Selected  
Projects

**Freelance / Architecture - Interior Design - Graphic Design**

**2018 - PRESENT, Beirut**

- **Extension and Renovation. (North Carolina, USA) 2019 - 2020:**  
Led a team of architects for the design and renovation and repurposing  
Coordinated regulatory approvals with the city
- **Social media campaign (Graphic Design and Video Editing) 2019:**  
Planned and proposed a social media strategy for the campaign  
Led a team of video editors and designers
- **Garage Beirut restaurant (Montréal, CA) 2018:**  
Partnered with a Canadian designer for the interior design proposal

**OJArch / Architect**

**2019 - 2022, Beirut**

- **Private residence (Baabda, LB) 2021 - 2022:**  
Conception, Design and Technical Drawing
- **Commercial showroom (Baabda, LB) 2019 - 2021:**  
Design and Execution

**SCW Journal / Editor & GIS Cartographer**

**2014 - 2017, Beirut**

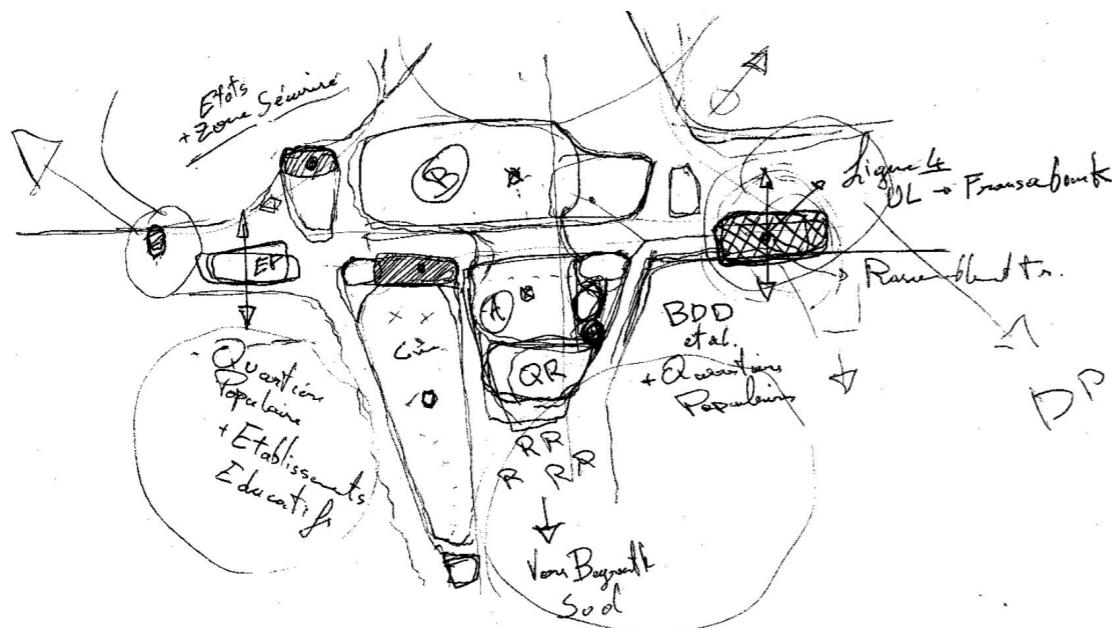
- **Urban Analysis and Cartography editor at SCW- Week in Review:**  
Managed a team of designers, editors, and mappers  
Arabic translation editor

**Studio Miessen / Junior Consultant**

**2013 - 2015, Berlin**

- **Bergen Assembly (Bergen, NO):**  
Led the design and coordination with Norwegian designers and carpenters  
Coordinated the design of furniture with artists presenting at the assembly
- **Weltkulturen Museum (Frankfurt, DE):**  
Coordinated the curatorial preparation and layout of the works
- **Hito Steyerl IMA (Brisbane, AU):**  
Worked with filmmaker Hito Steyerl for her installation at the Institute of Modern Art

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# Academic

Research  
Architectural Design  
Urban Analysis  
Cartography  
BIM Modeling

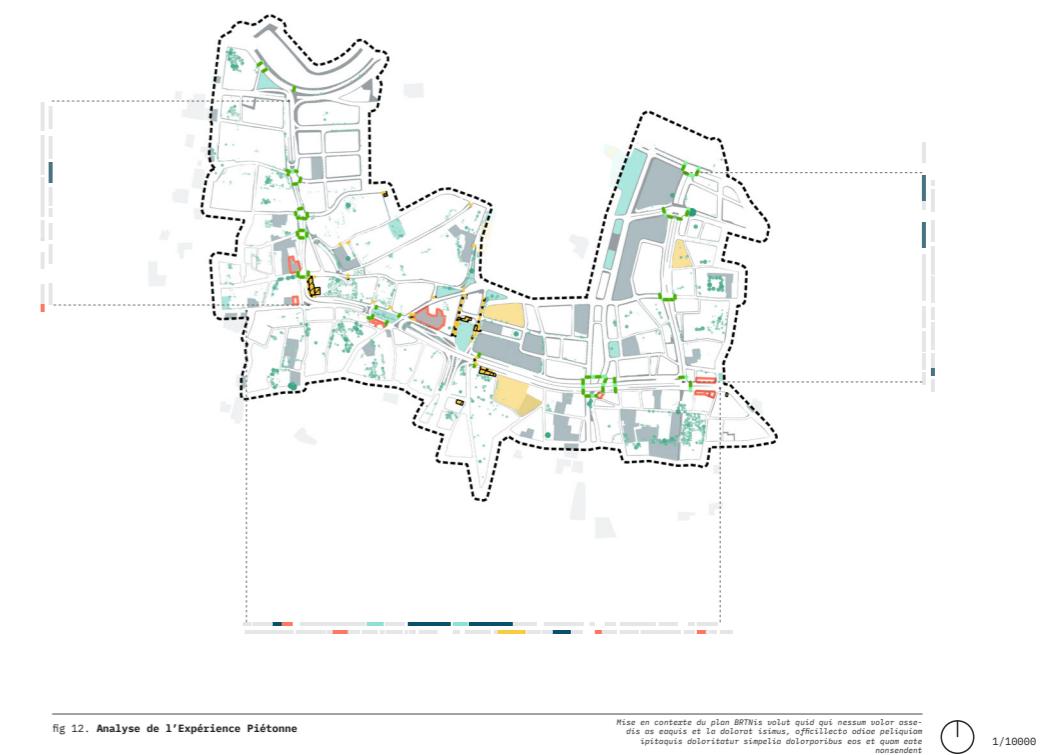
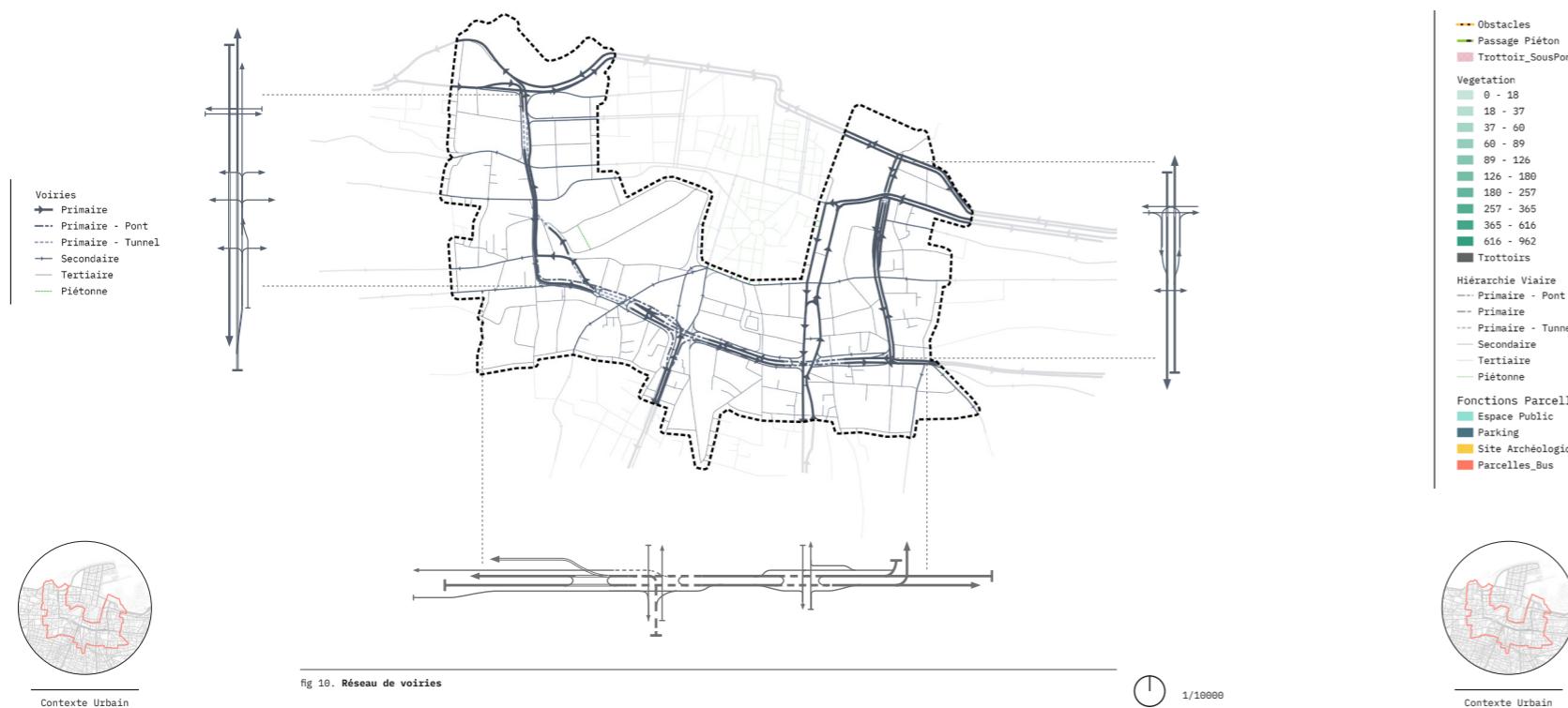
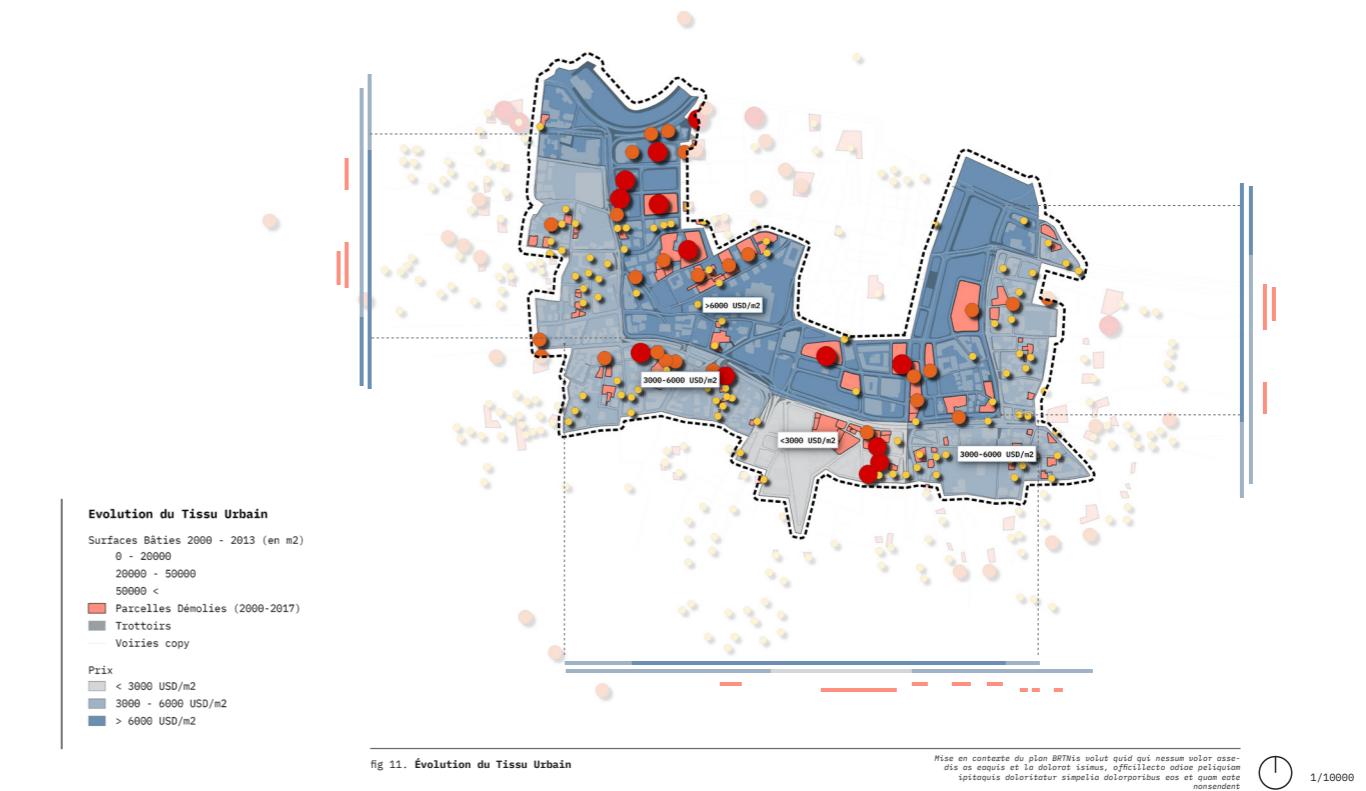
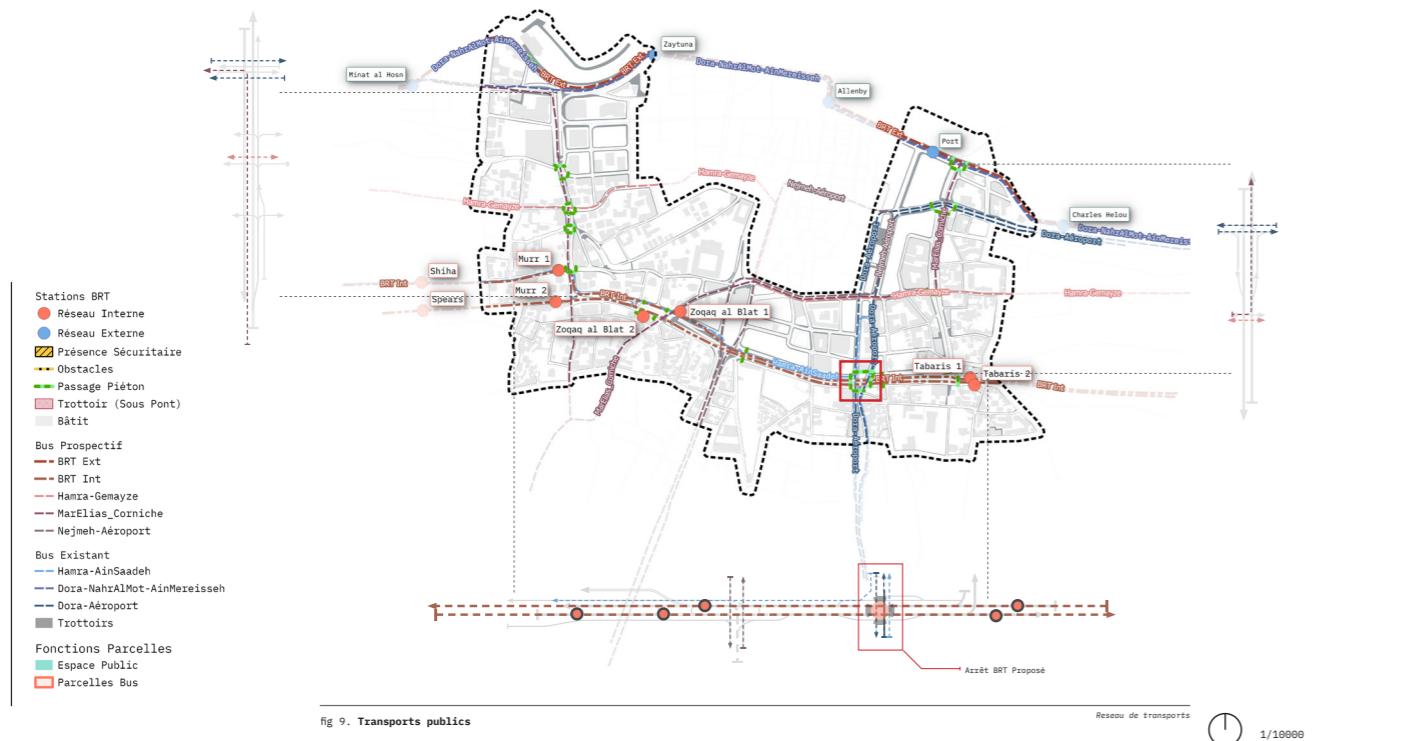
The historical development of the Beirut Central District has been the area of various conflicting development policies.

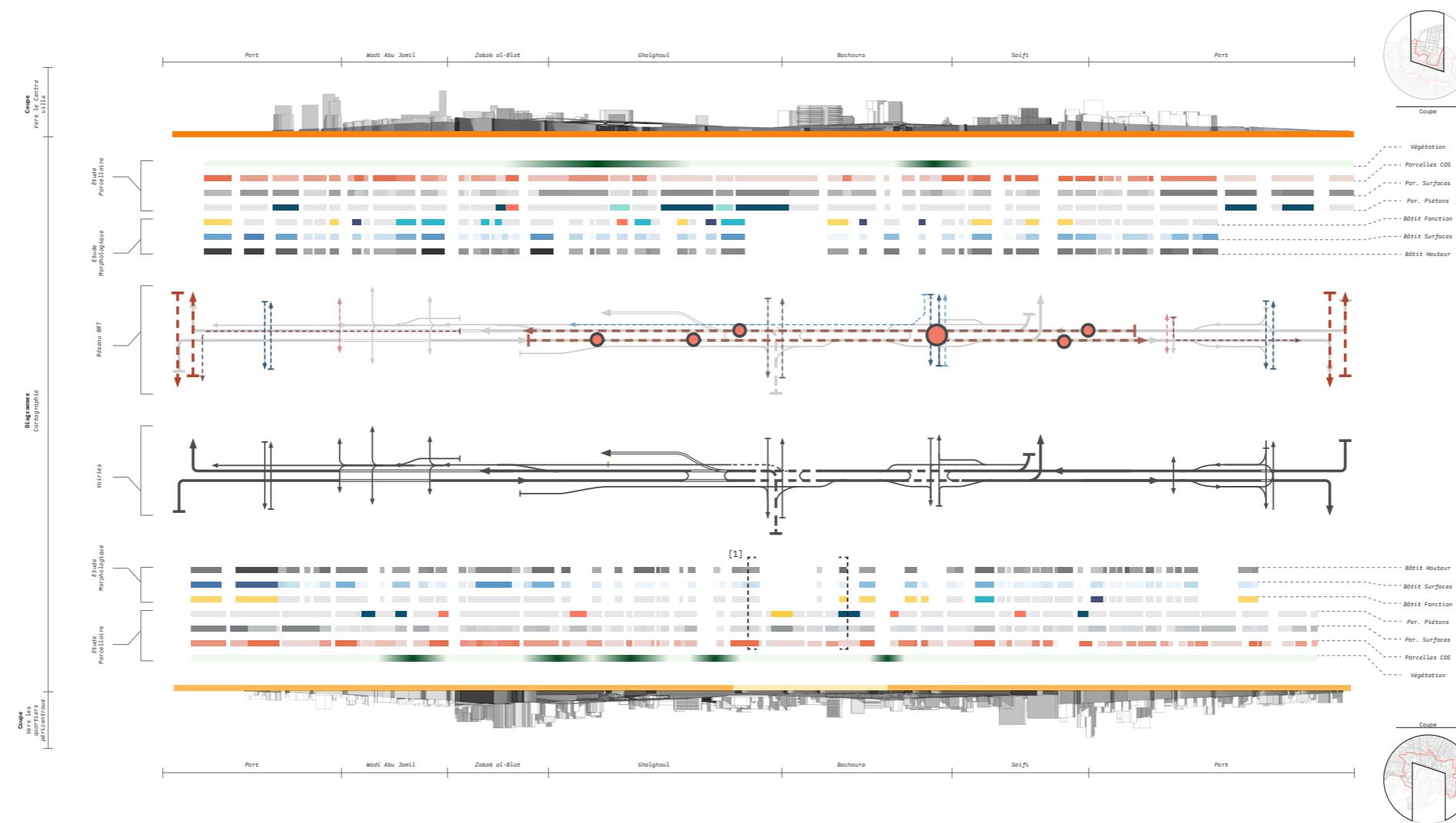
What was once the center of the economic and cultural development of the city appears to us today as an urban exception, a void at the center of the capital or a space struggling to rediscover its centrality.

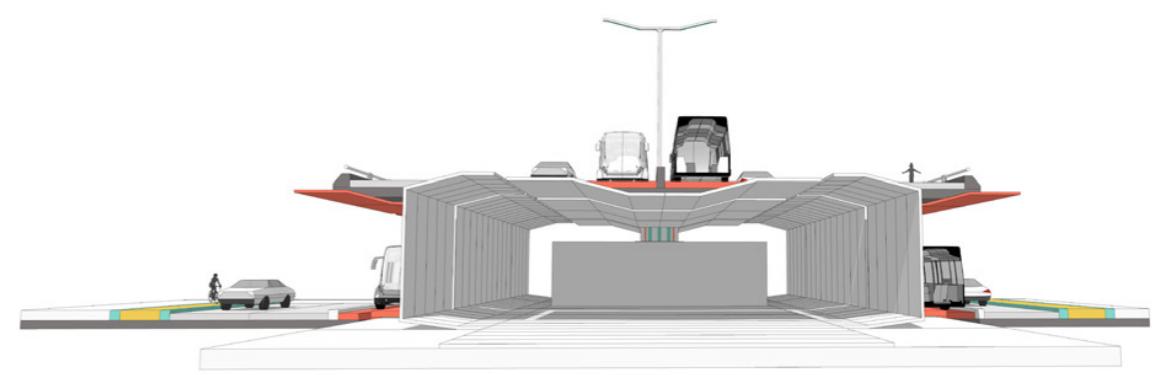
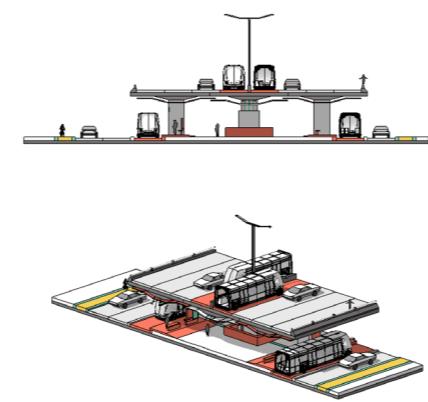
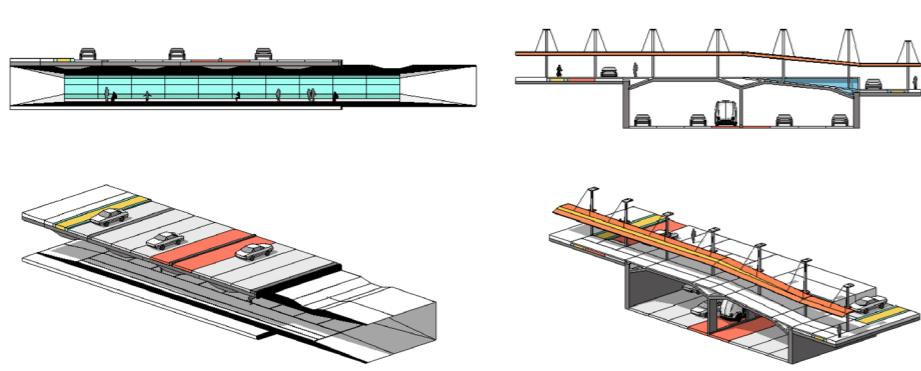
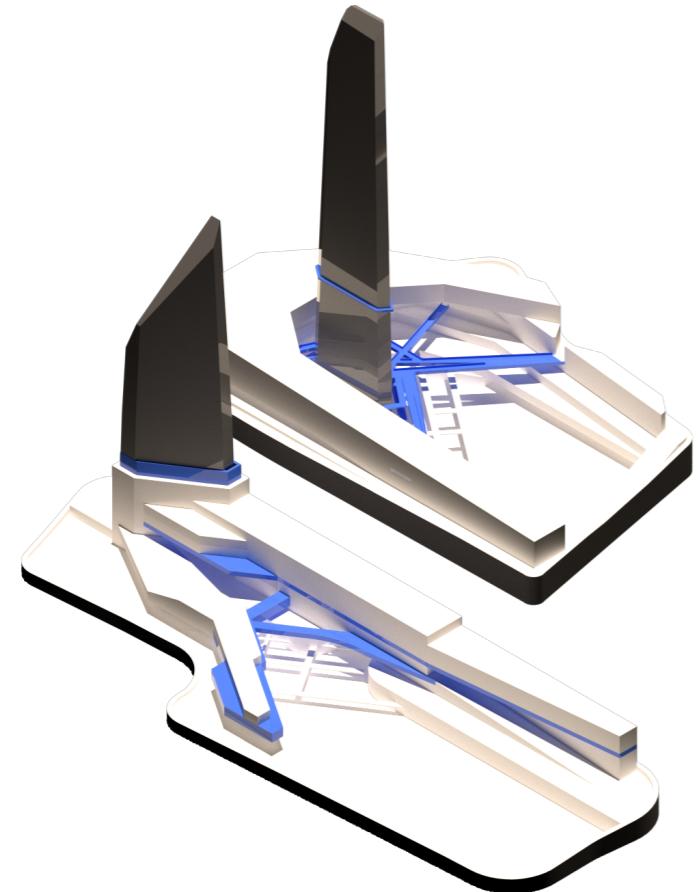
This study aims to analyze the frontiers of BCD, the interaction of its borders (physical and socioeconomic) with the rest of the city. We will shed the light on contemporary problematics of transport, housing, education, economic growth, climate justice and urban morphology.

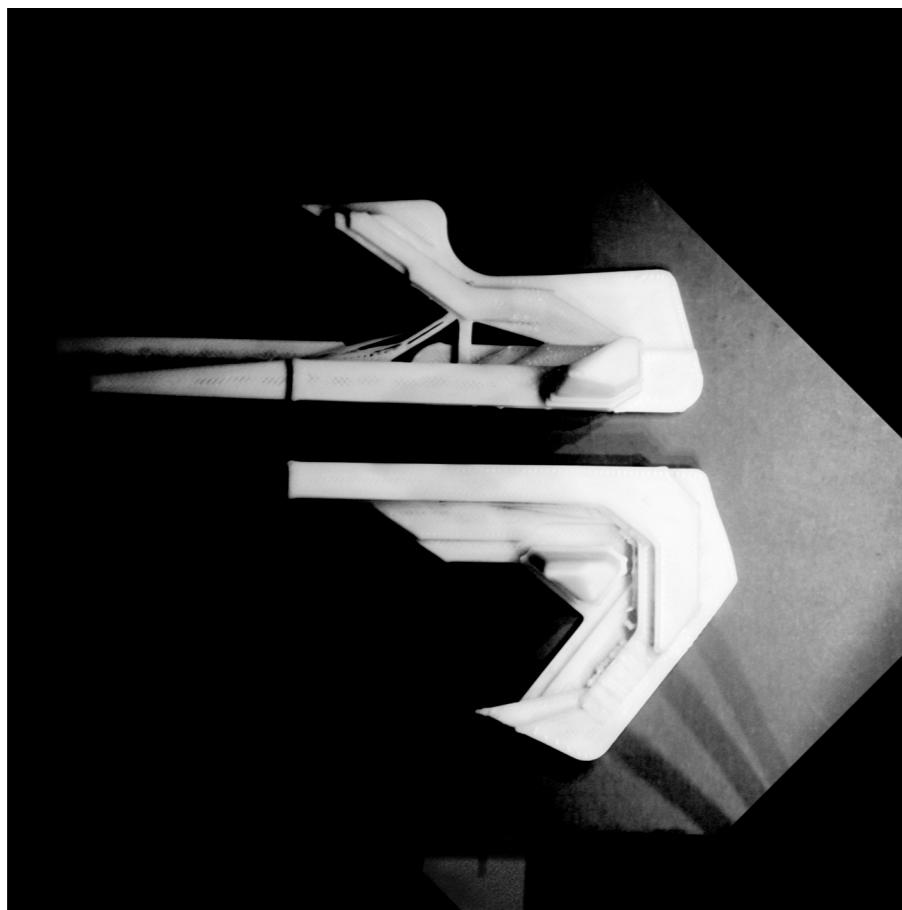
This will all be concluded with a new project grounded in these new hypotheses.











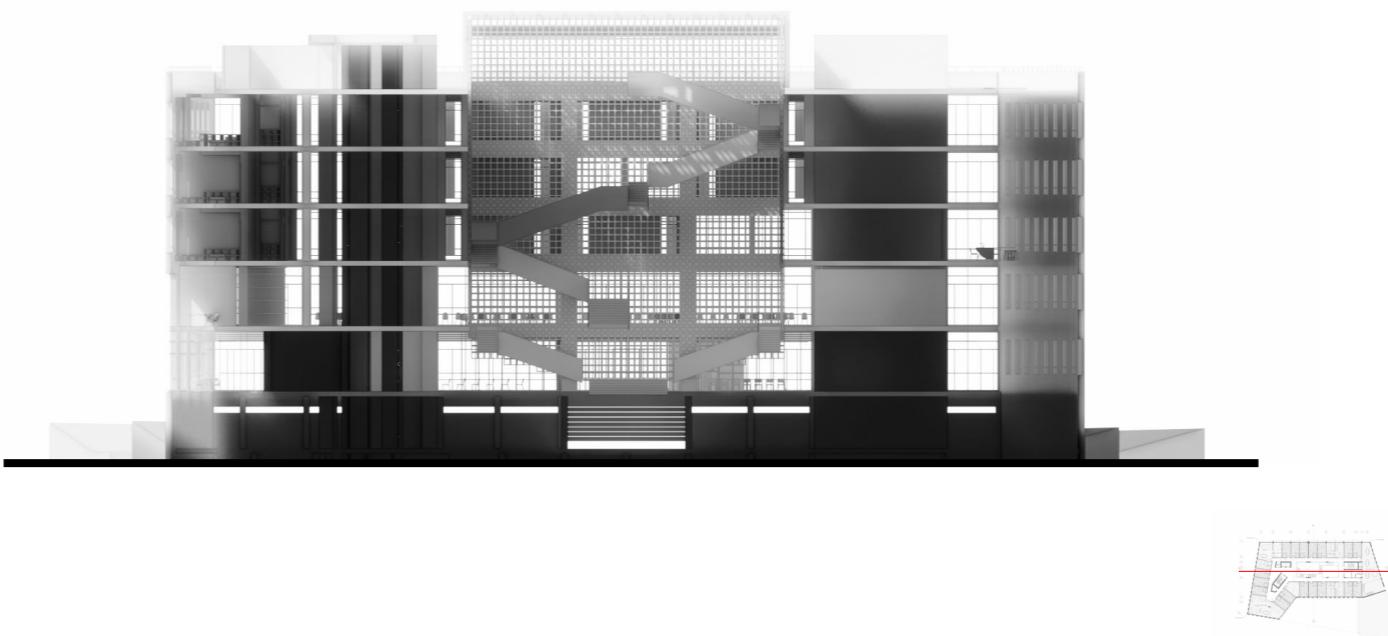
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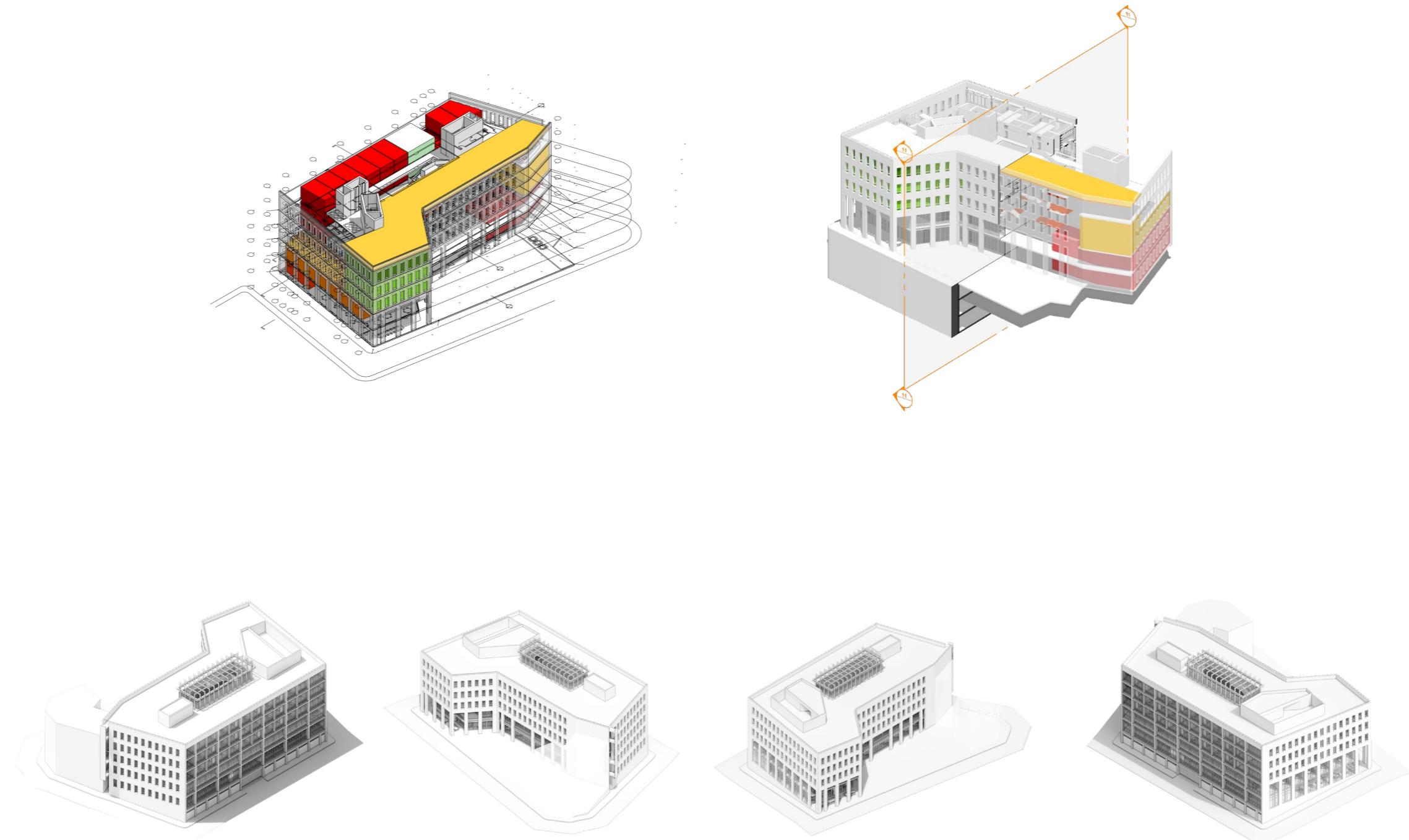
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مقطع عرضي  
مجزأة الفنان



الاتحادطلابي العام *alba*



### الواجهة الشمالية

واجهة زجاجية لا تطالها الشمس

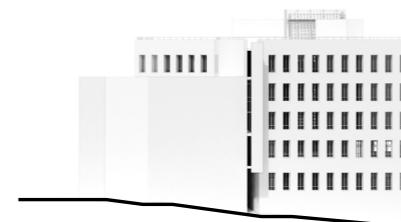


الاتحاد الطلابي العام



### الوجهتان الشرقية والغربية

مدخل شارع الخديق شرقاً ونافذ مطلة على المساحة العامة غرباً



الاتحاد الطلابي العام



### الواجهة الجنوبية

رواق العرقل وواجهة حامنة

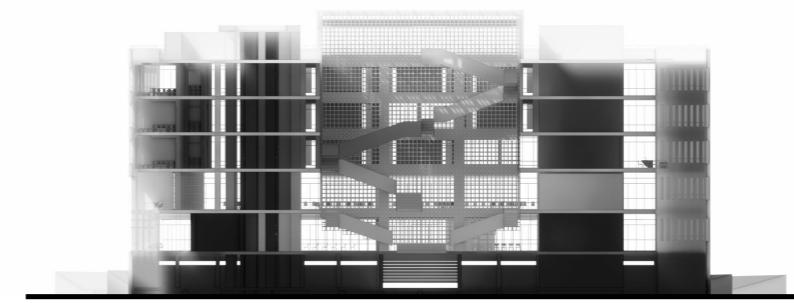


الاتحاد الطلابي العام



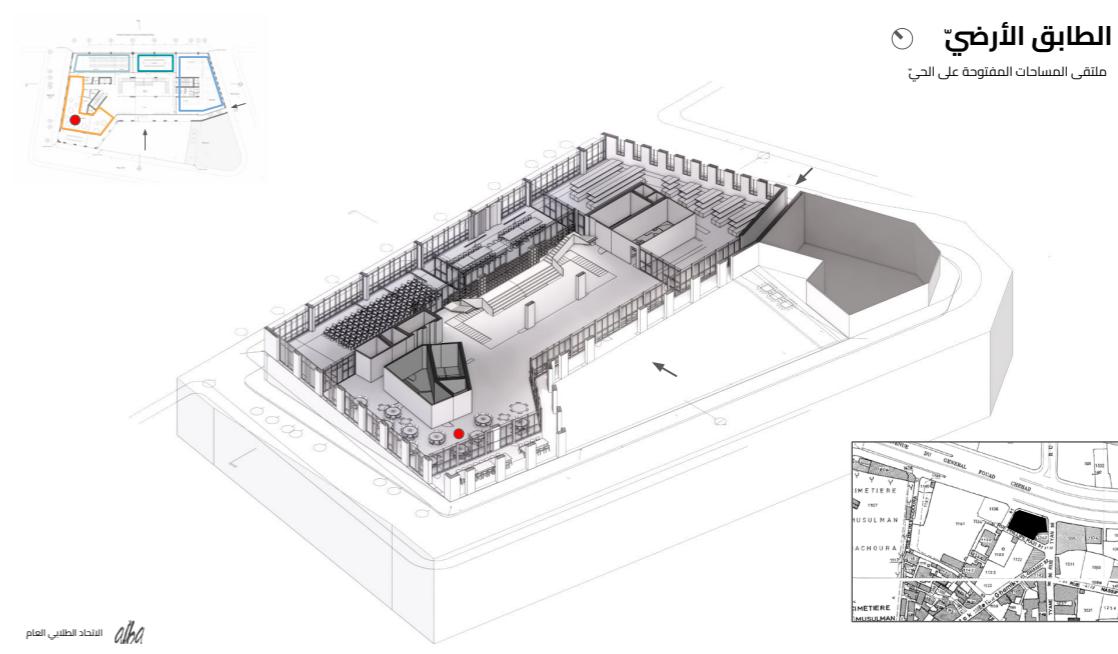
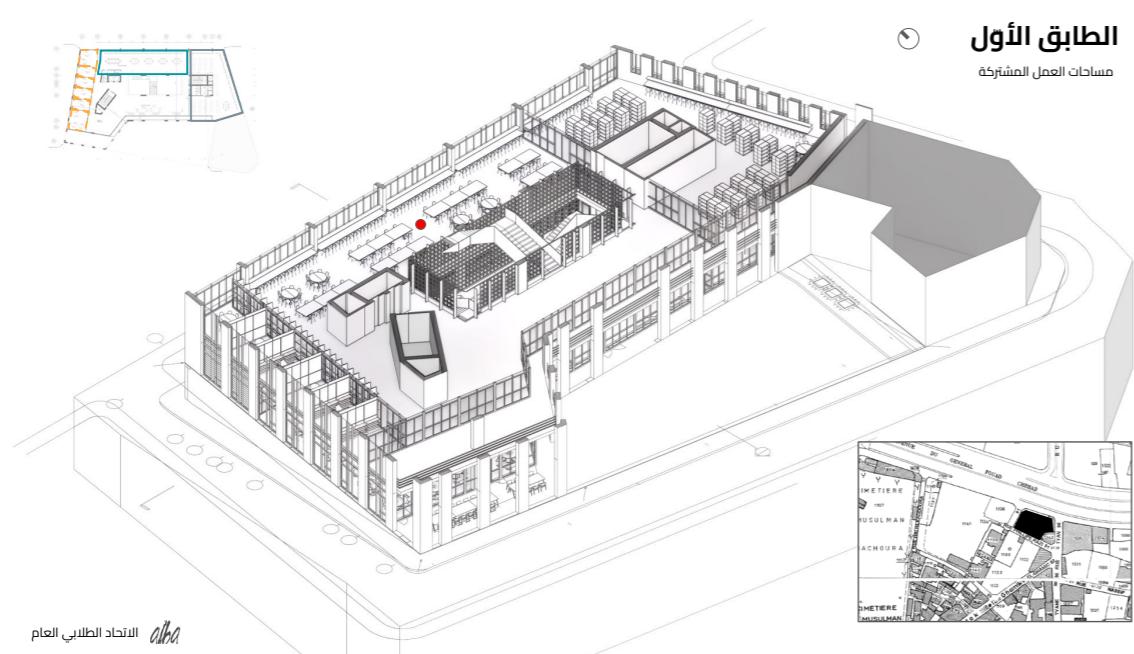
### مقطع عرضي

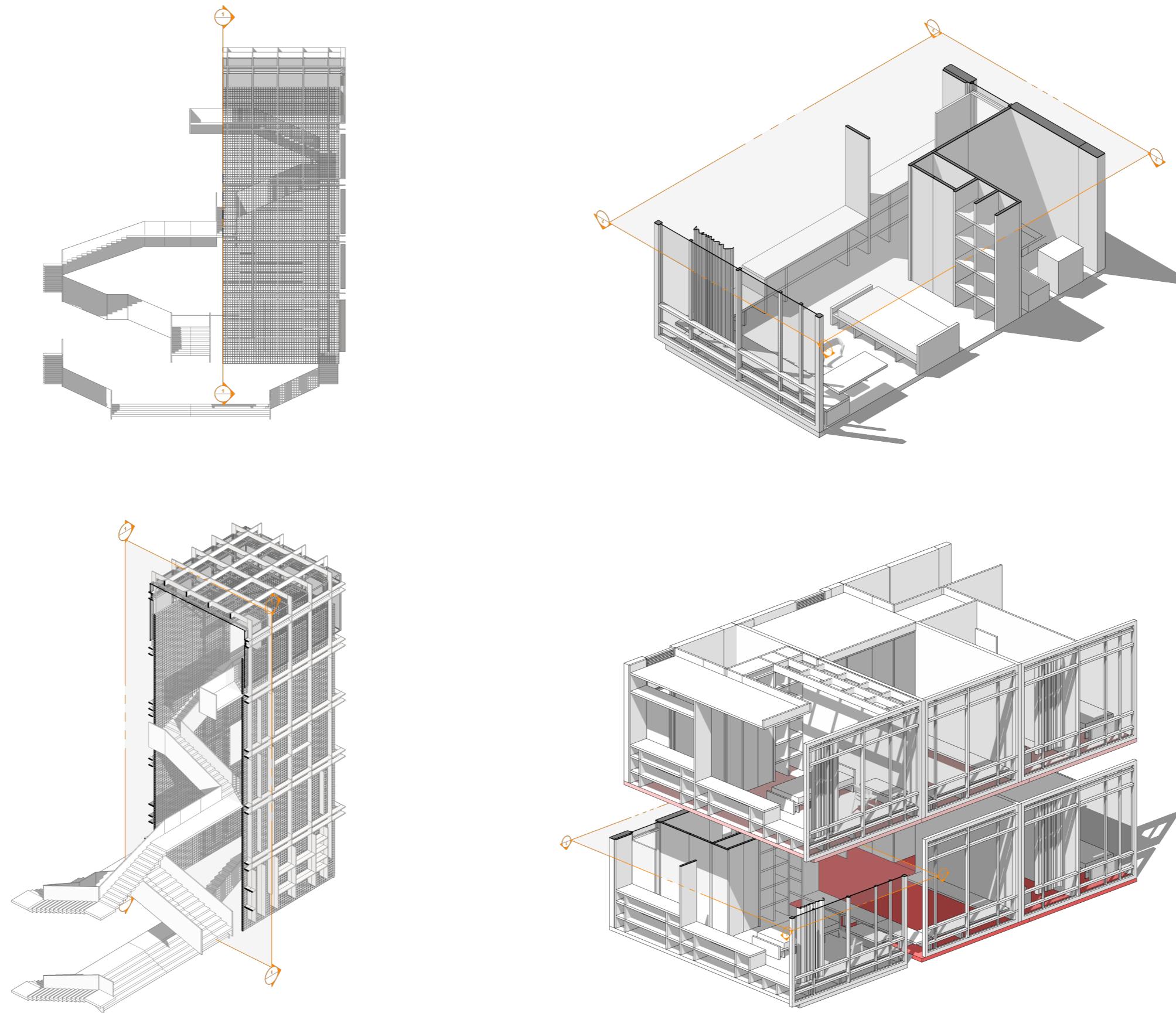
معرضة للشمس



الاتحاد الطلابي العام





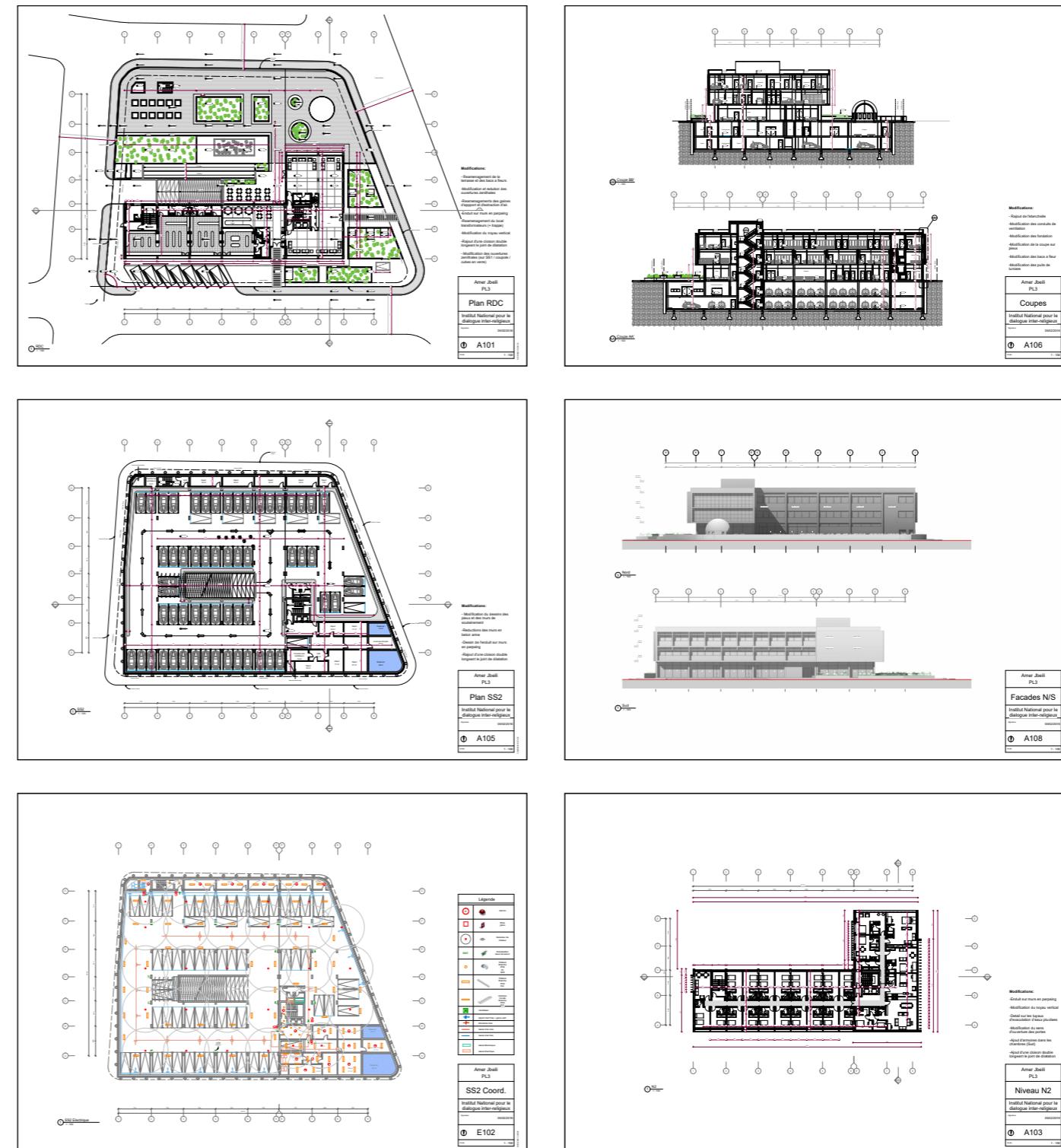


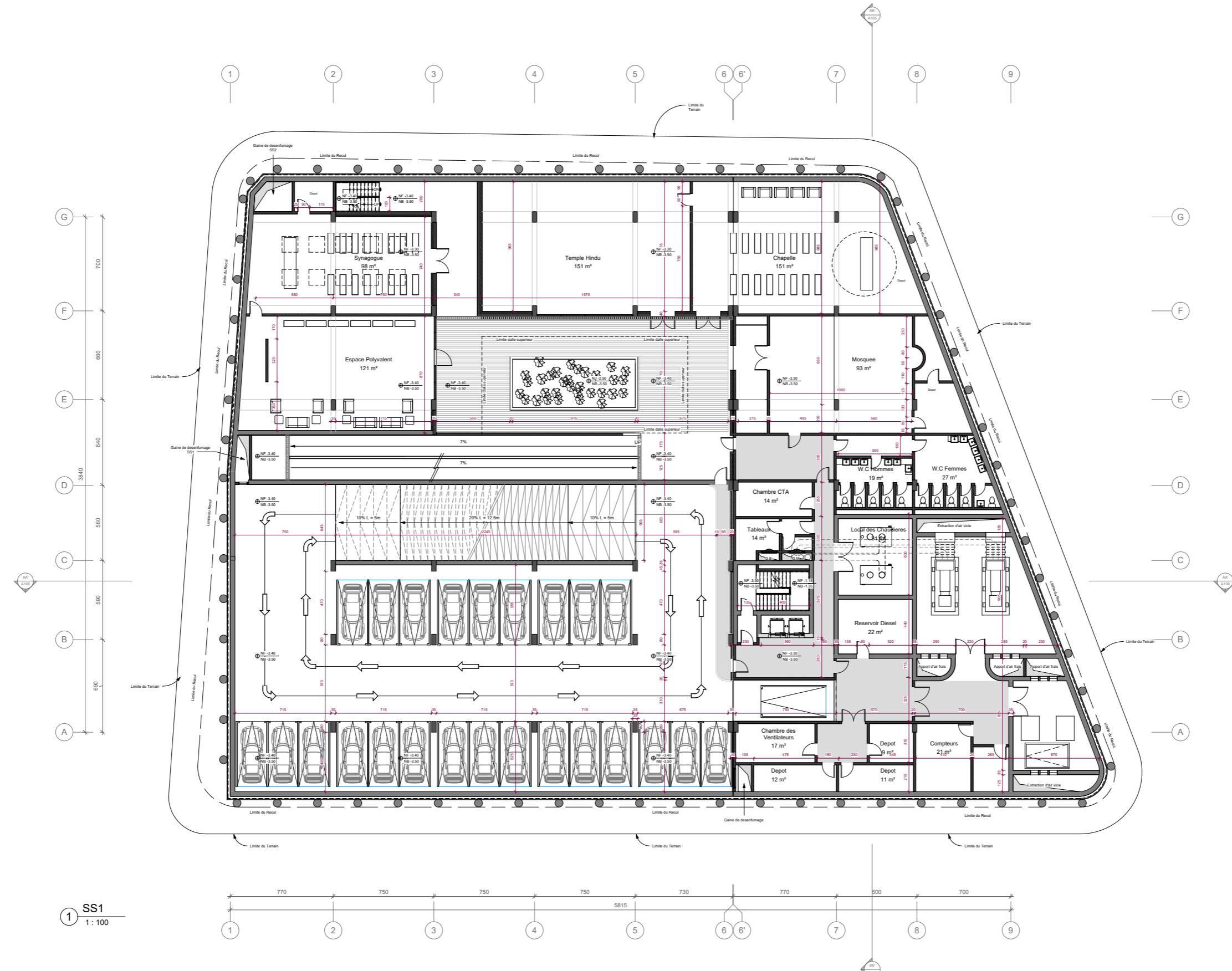
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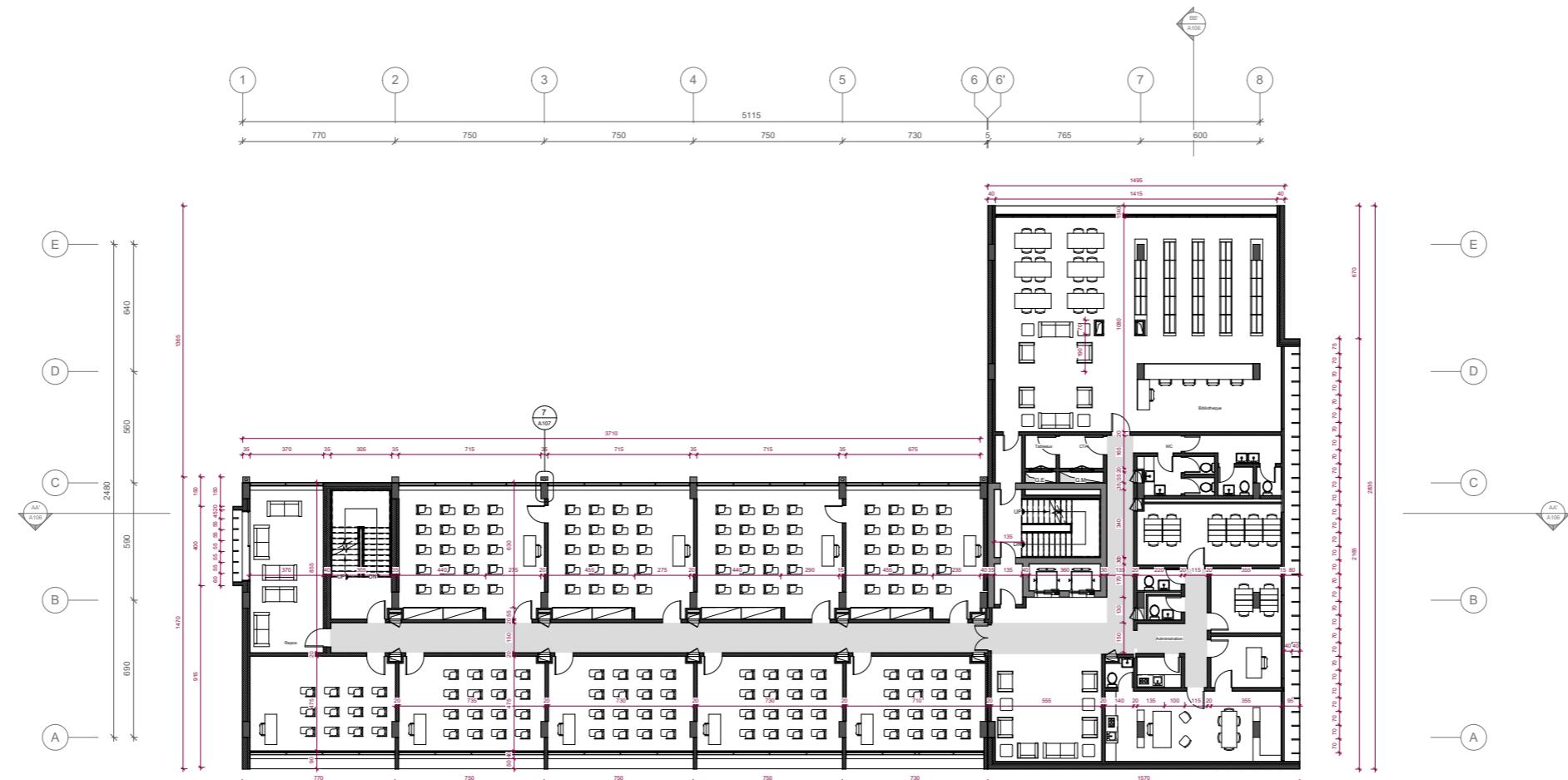




1 SS1  
1 : 100

- Modifications:**
- Pieux / Beton Projette / Mur de soutienement
  - Réductions des murs en béton armé
  - Enduit sur murs en parpaing
  - Reamenagement du local transformateurs (+ trappe)
  - Modification du noyau vertical
  - Ajout d'une cloison double longeant le joint de dilatation

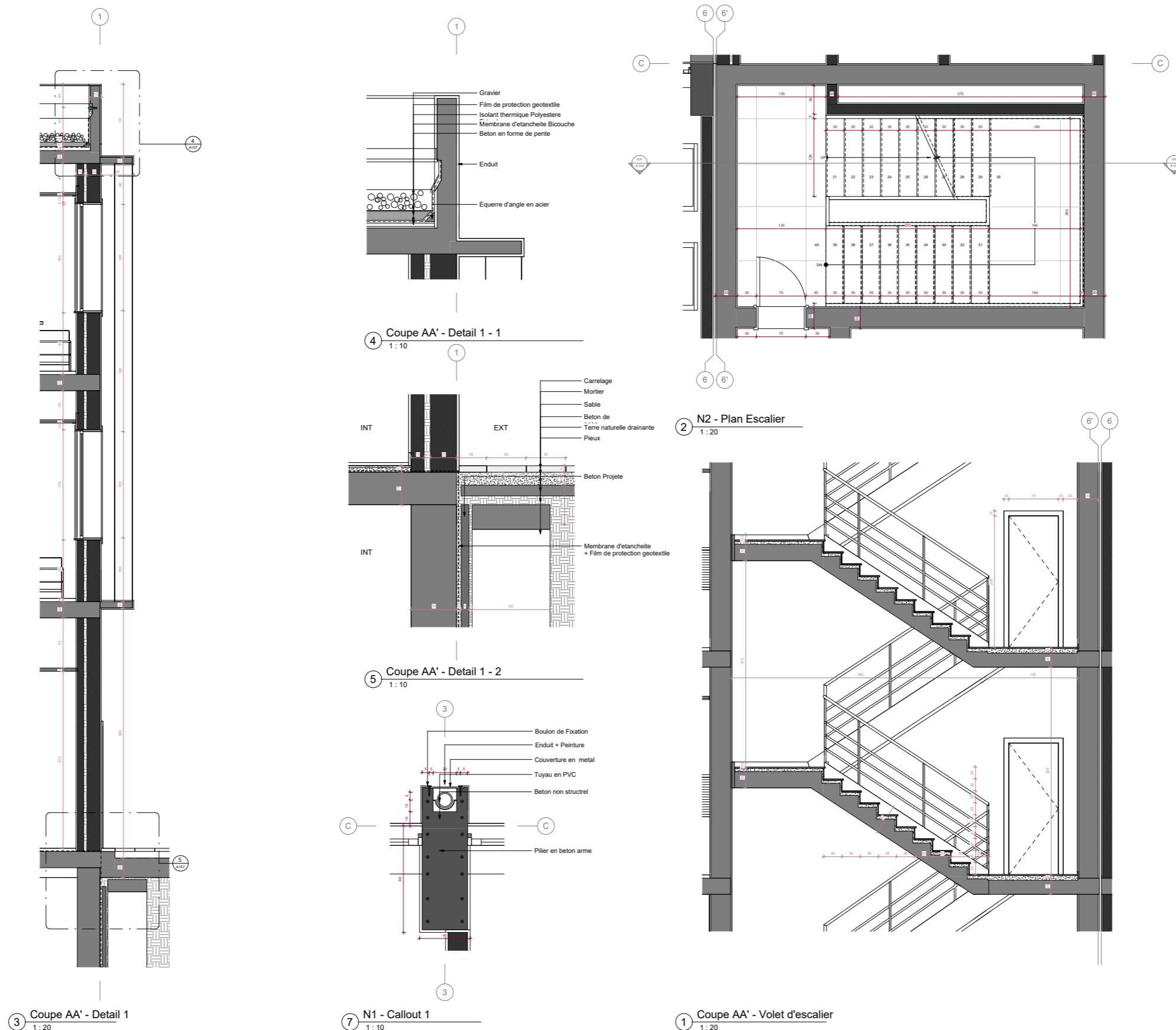
Amer Jbeili	PL3
<b>Plan SS1</b>	
Institut National pour le dialogue inter-religieux	
Signature	05/02/2016
<b>A104</b>	
Scale	1 : 100

**Modifications:**

- Enduit sur murs en parpaing
- Modification du noyau vertical
- Detail sur les tuyaux d'évacuation d'eaux pluviales
- Ajout d'une cloison double longeant le joint de dilatation

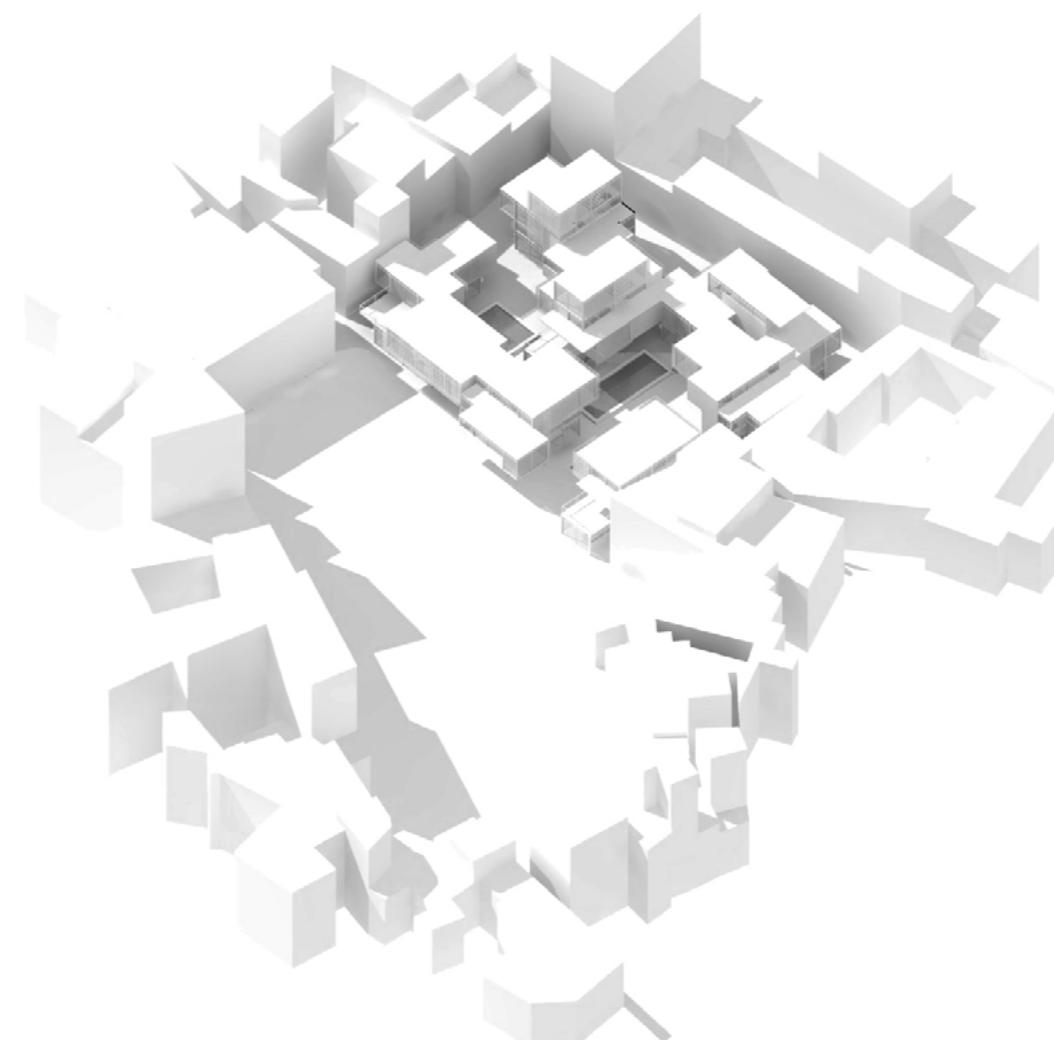


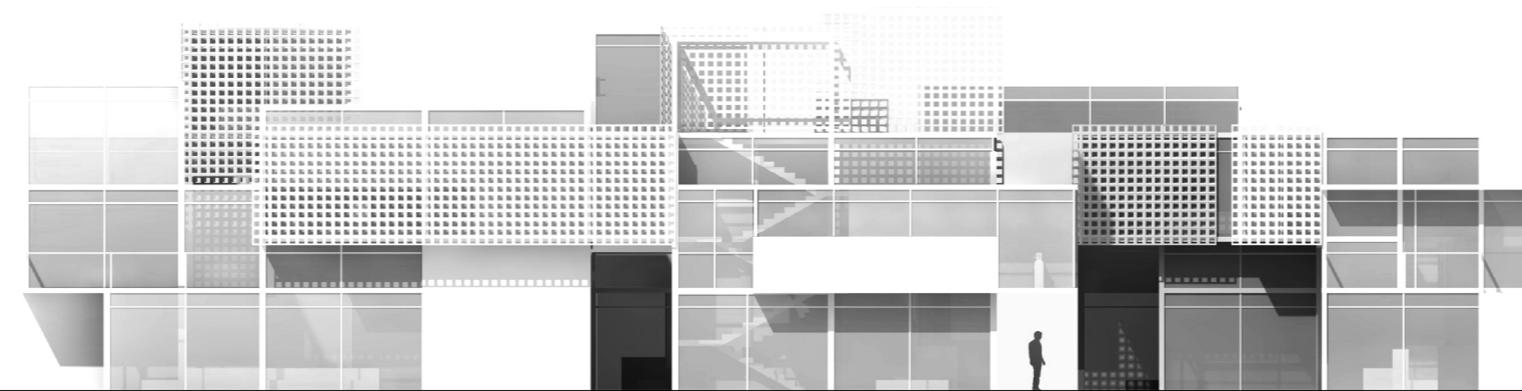
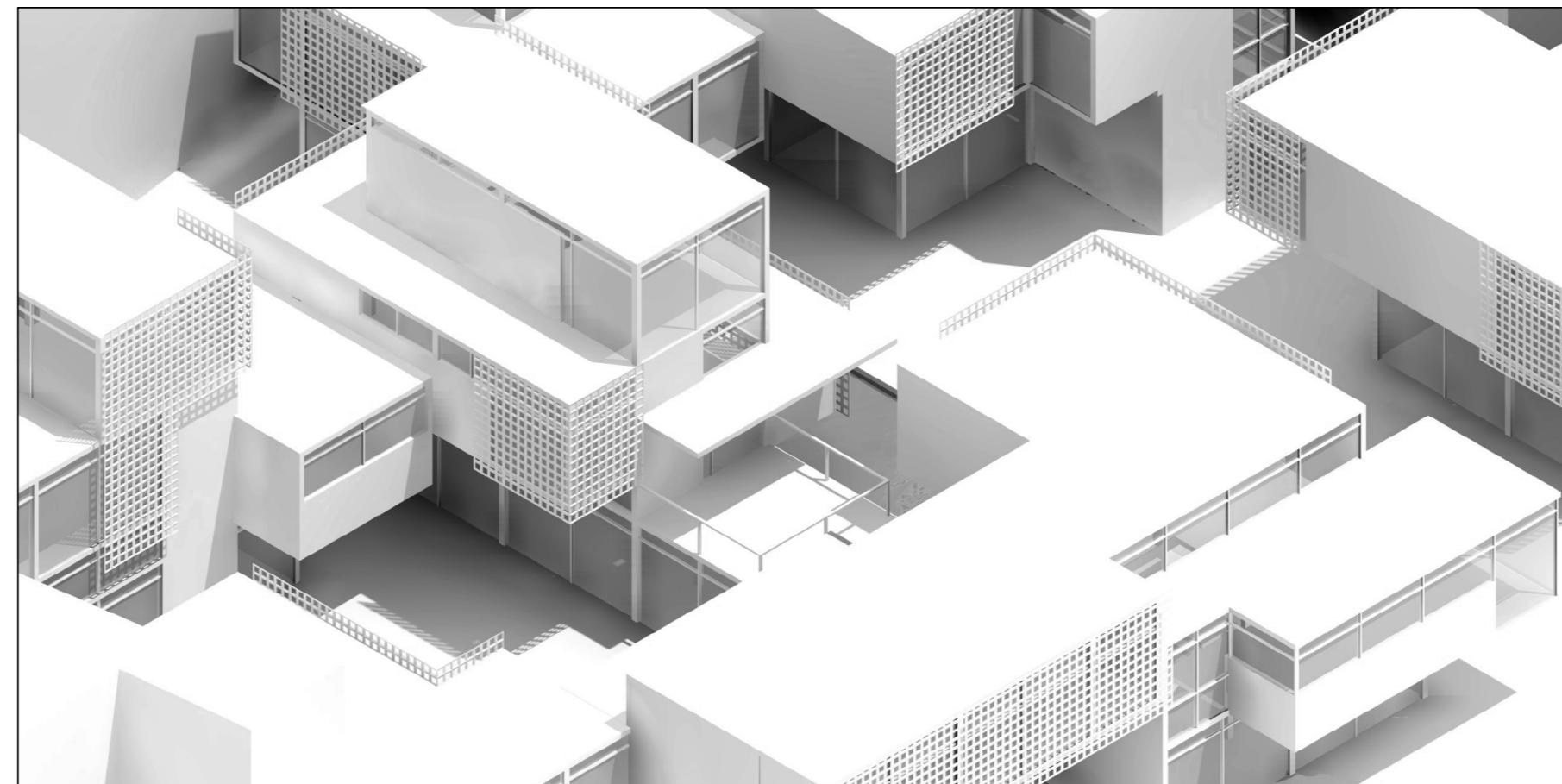
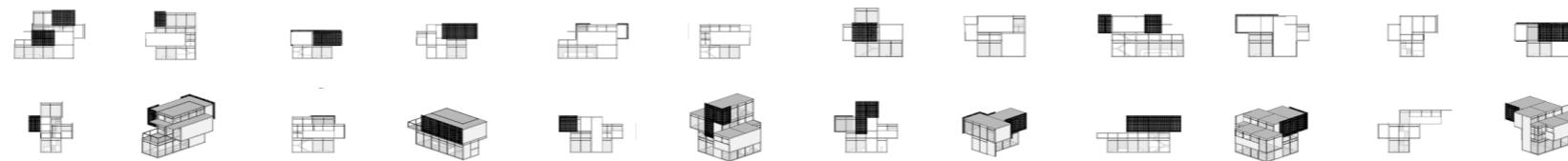
Amer Jbeili
PL3
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Scale 1 : 100
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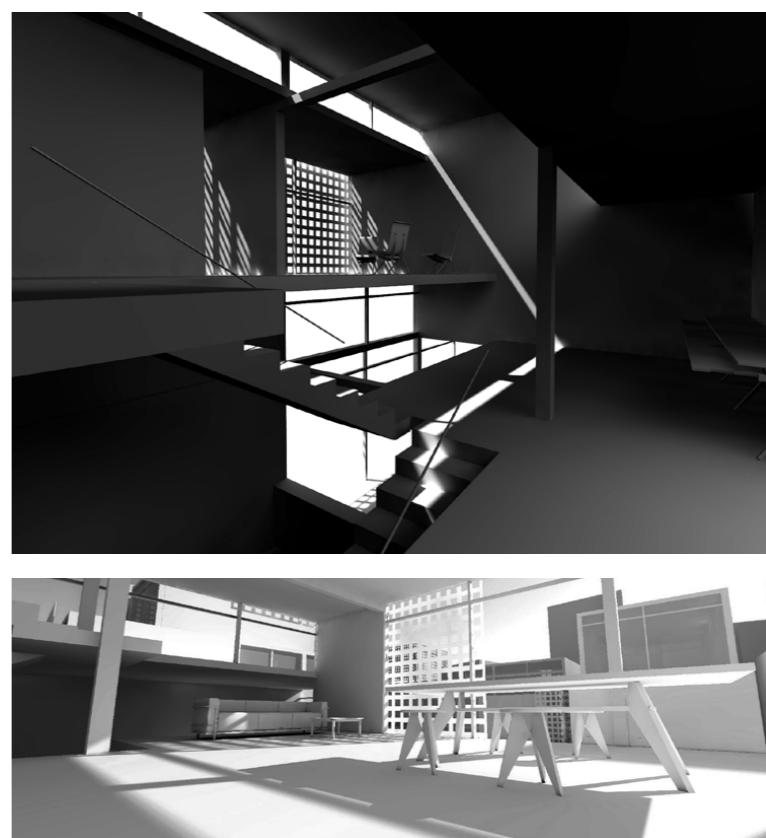
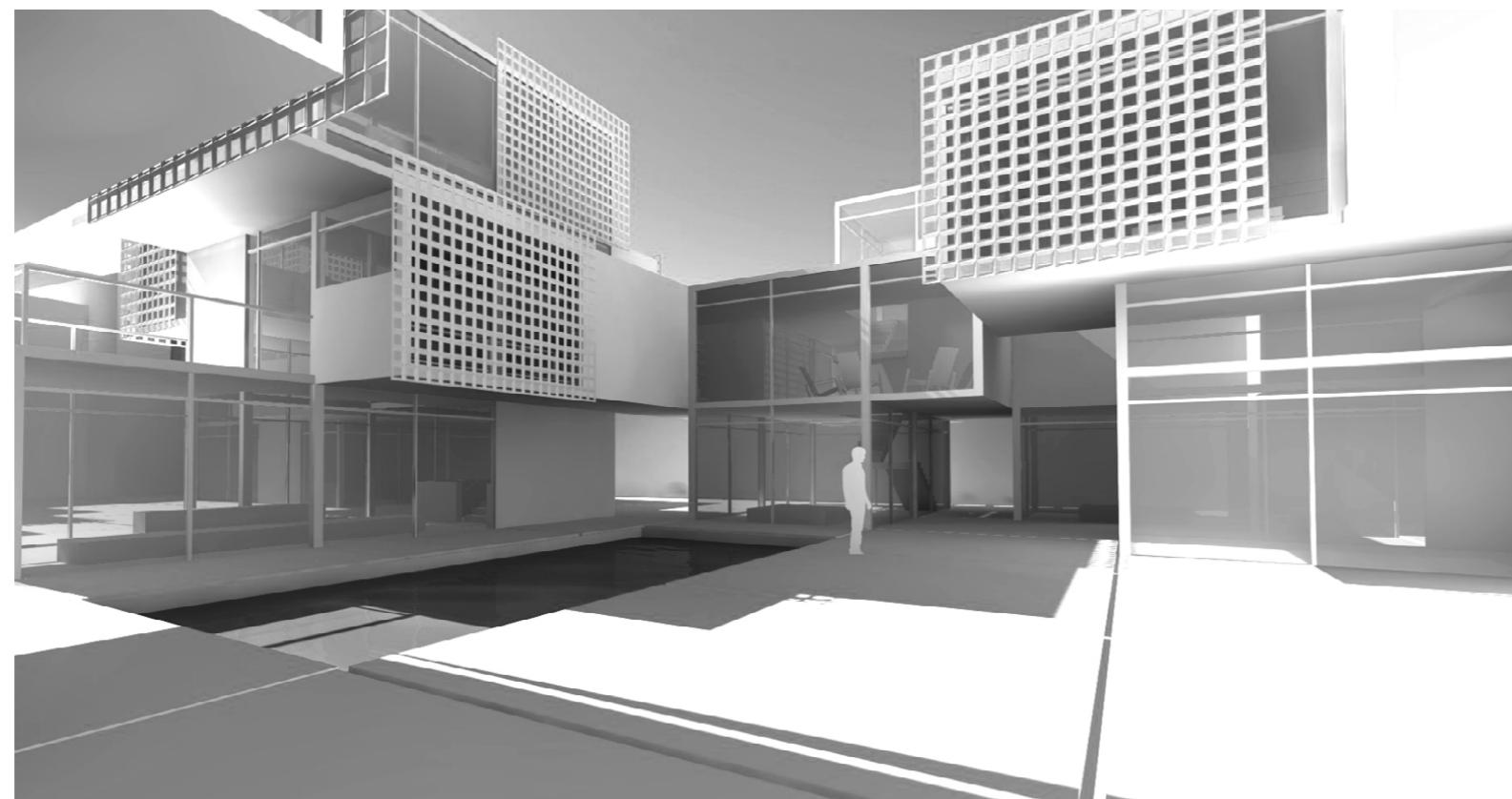


Situated in the Mina District of the coastal city of Tripoli in Northern Lebanon, the project aimed to preserve half of the plot for green spaces in an environment of vernacular and traditional dwellings.

We aimed at densifying the built part of the project where individual housing units and small shops are situated in order to create an urban void that could be appreciated by all and that will let in sunlight as well as ventilation on macro urban scale.



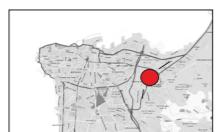




### Aménagement d'un quartier à usage mixte en milieu urbain Projet pilote pour une expérience collective

#### Récapitulation de l'esquisse

Nous avons démontré ultérieurement le contraste qui existe entre un projet d'intérêt commun organisé par la collectivité locale et un projet qui serait régi par les intérêts du promoteur. L'apport de ce dernier devrait créer un lien de symbiose pour au moins social et urban existant; nous avons donc pris la décision de nous implanter de façon à offrir un parc public au quartier.



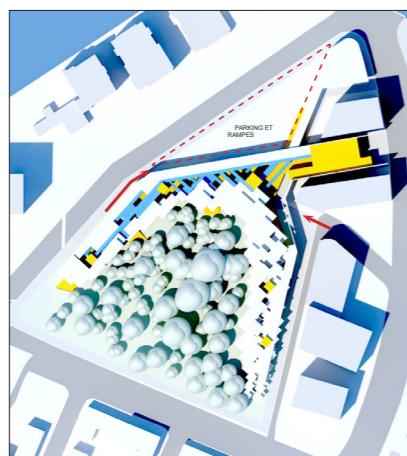
#### L'organisation spatiale

La question qui se pose à partir de la est de savoir comment gérer les flux urbains au sein du projet. L'implantation profite de la pente naturelle et légère du terrain qui offre au quartier une intégration dans le RDC sans diviser les étages, le plus élevé qui sera accessible du rue du quartier à travers une rampe (ou du jardin à travers des escaliers extérieurs) cette rampe servira d'élément tampon entre les logements et les fonctions complémentaires publiques au quartier.



(fig. 1), elle distribue la circulation verticale et sort de bien entre la place publique, les différentes rues et le jardin, le hall d'entrée pourrait donc être fermée sans créer un obstacle aux flux piétons.

En ce qui concerne la répartition des circulation verticales et horizontales dans les étages, elle sera assurée par l'air flottant et enroulées. Il s'agit d'une maille de distribution qui s'articule en placettes communes et passerelles qui accès au logements, la disposition permettra de garder un éclairage zénithal pour l'ensemble des circulation et pour le RDC huit.



Perspectives / Lieux communs

#### Modèle d'étude

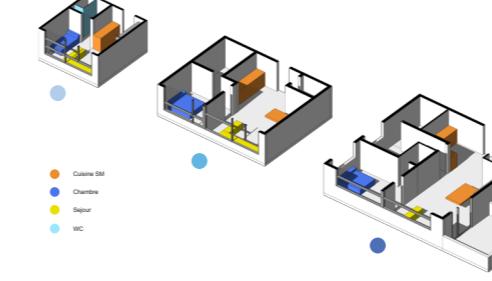


#### Amer Jbeili

Le RDC est composé de deux niveaux le premier au sol, qui a travers la pente naturelle même au hall d'entrée et le deuxième niveau se situe sur une plateforme de connexion qui lie tous les espaces publics et distribue l'accès aux logements

Une matrice de distribution horizontale est disposé à air ouvert permettant un bon éclairage des espaces et créant une symbiose avec le RDC public

Une matrice de distribution horizontale est disposé à air ouvert permettant un bon éclairage des espaces et créant une symbiose avec le RDC public



Proposition d'aménagement intérieur



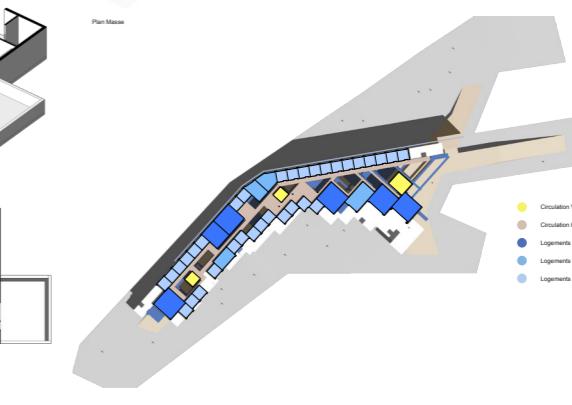
Exemple de traitement d'ouvertures



Le hall d'entrée se situe en dessous de la plateforme de connexions publiques évitant toute atteinte à la libre circulation des piétons. Il est accessible à partir du parking, de la place publique et du jardin

Les espaces de distributions sont aussi des lieux de rencontre, c'est à travers le parcours de chemins que les liens sont générés entre les espaces communs aux résidents sont confondues avec les espaces de circulations

— Accès piéton Public  
— Accès piéton Résidents  
— Accès vélomobile  
— RDC et circulations V  
— Côte Jardin  
— Hall d'entrée  
— Circulations horiz.  
— Lieux communs



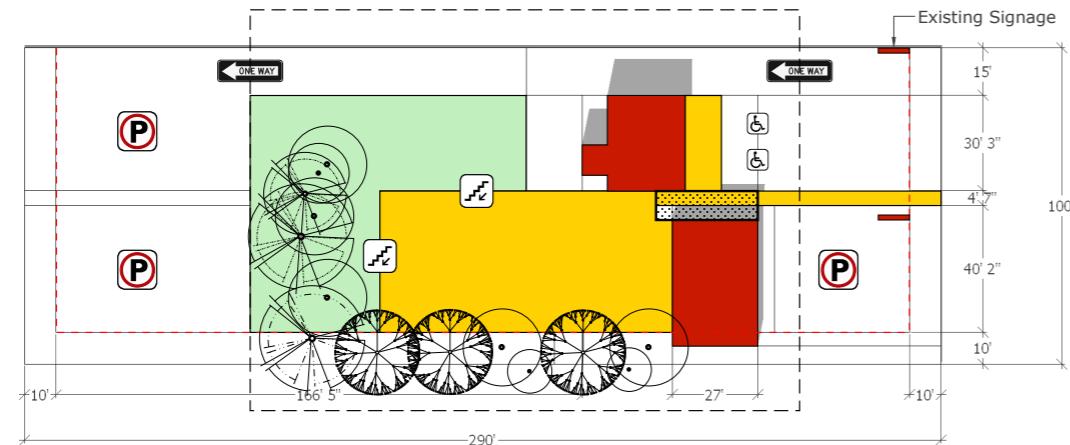
Plan du troisième étage

# Professional

Interior Design  
Spatial Repurposing  
Exhibition Design  
Curatorial Practice  
Graphic Design

## General Design Principles

35618 Wrightsville Ave.



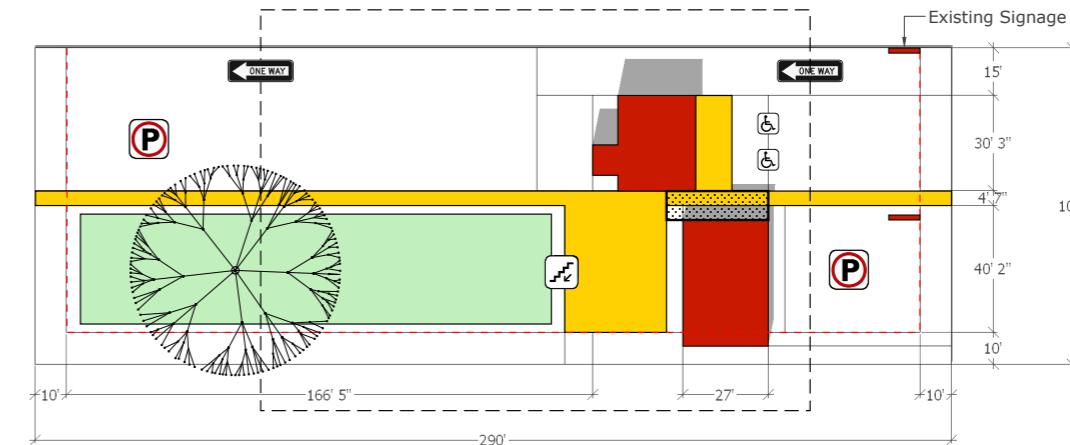
- Minimal intervention on existing building, putting forward its historical value
- Soft intervention consisting of outdoor decking and pergolas, no increase in gross floor area
- Reorganized vegetation to create a buffer zone
- Parkings adjacent to the main avenue and back alley

## Proposal 2

Optimized for parking distribution

## General Design Principles

35618 Wrightsville Ave.



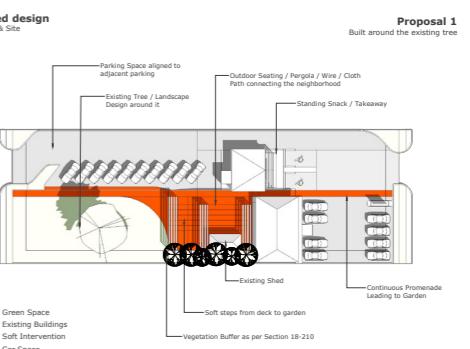
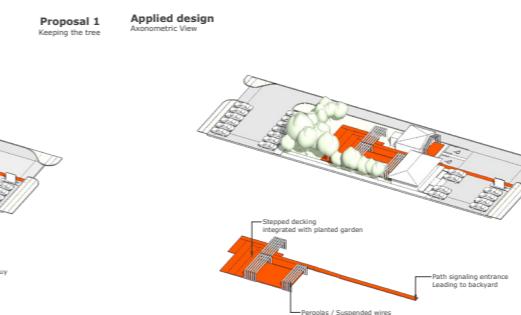
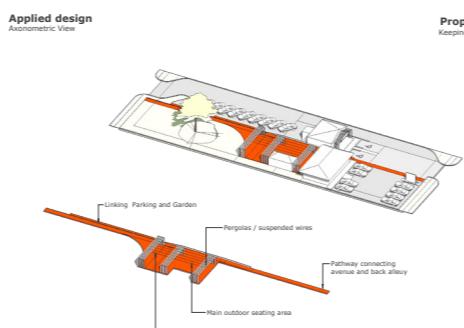
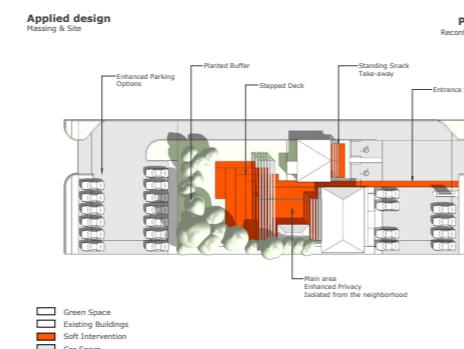
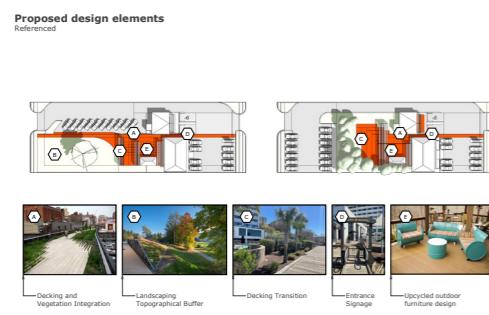
- Minimal intervention on existing building, putting forward its historical value
- Landscape design around the old tree in the garden, in-line with the Comprehensive Plan Growth Strategy of the city.
- Isolation of parking space from activity, using parking as a buffer for privacy
- Soft intervention consisting of outdoor decking and pergolas, no increase in gross floor area

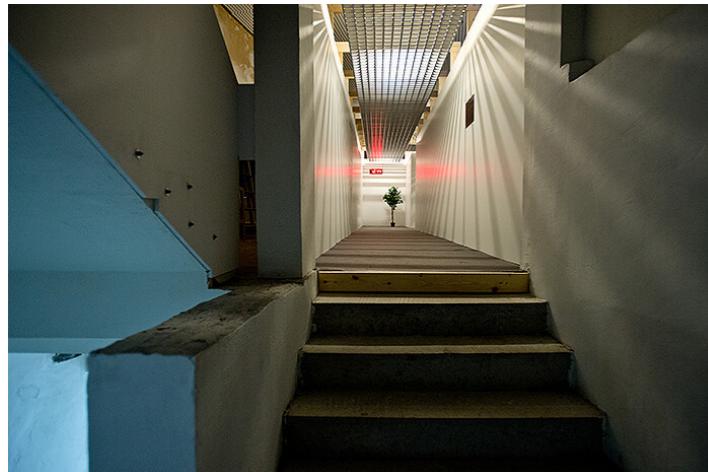
## Proposal 1

Built around the existing tree

- Garden
- Existing Buildings
- Soft Intervention
- Accessibility Zone / Ramp
- Setback
- Permissible Outdoor Seating Zone per Section 18-210 B. 2

- Garden
- Existing Buildings
- Soft Intervention
- Accessibility Zone / Ramp
- Setback
- Permissible Outdoor Seating Zone per Section 18-210 B. 2





"In the premises of the Department of Absolute Knowledge all the small upper windows were open, because the smell of Professor Vybegallo's herring heads was seeping in. There was snow heaped up on the windowsills and there were dark puddles under the radiators of the steam central heating system. I closed the windows and walked between the virginally clean desks of the department's staff members. Standing on the desks were brand-new ink sets that had never seen ink, but there were cigarette butts spilling out of the inkwells. This was a strange department. Its motto was: 'The cognition of infinity requires an infinite amount of time.' I could hardly dispute that assertion, but the staff drew an unexpected conclusion from it: 'And therefore it makes no difference whether you work or not.'"

— Arkady and Boris Strugatsky, *Monday Begins on Saturday*, 1964. Translated from Russian by Andrew Bromfield (London: Seagull Publishing House, 2005).

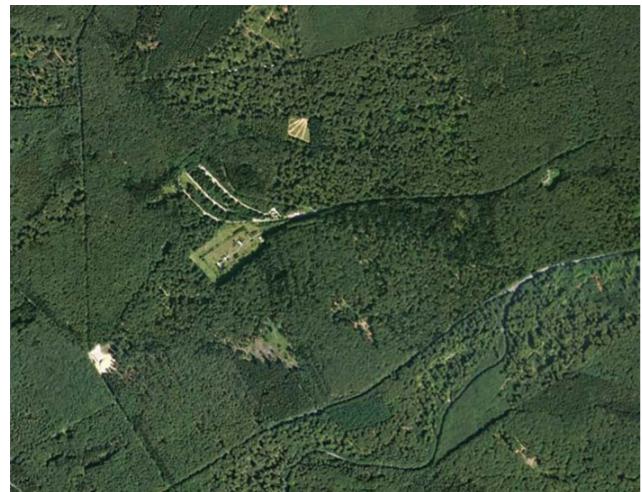
The Department of Absolute Truth is but one of many departments of a magical research institute in *Monday Begins on Saturday*, a Soviet fantasy novel by Arkady and Boris Strugatsky. It tells the story of a programmer who gets sidetracked while vacationing in the northern region of Karelia, and winds up joining the staff of the Research Institute for Wizardry and Sorcery, where a motley bunch of eager researchers, bureaucrats, demagogues, and fairytale beings are all searching for ways to achieve human happiness. Some work day and night, hence the title of the novel. Others do

nothing, like those in the Department of Absolute Knowledge, and their laziness is punished by a magical curse that leads to a profuse growth of hair on their ears.

The first edition of the Bergen Assembly is a contemporary rewriting of the Strugatsky novel, conceived as an archipelago of fictitious research institutes. It delves into the idea that paradoxically, contemporary art is the place where the dialectical materialist magic of Monday Begins on Saturday has its afterlife, albeit as a potential accomplice to the real ravages of fictitious capital and as a victim of rampant precarization and austerity. Spread over multiple venues in Bergen, the exhibition gathers works that are themselves the outcome of critical-imaginative research into the heightened contradictions and particular injustices of our time. Ours is an age of animal uprisings and imaginary nations of vagabond cats, soy republics, seed vaults, and human zoos—a fluid world under constant surveillance. The future is disappearing, a dream from the past, once a function of love and the lack thereof, now the domain of the ultra-rich. Everything turns to air and water, except those strange footprints in stone.

This excerpt has been taken from Studio Miessen's website, please visit the link via the QR code for more.





**Hito Steyerl Walker Art Center** - Minneapolis, USA - Studio Miessen

Exhibition Architecture

