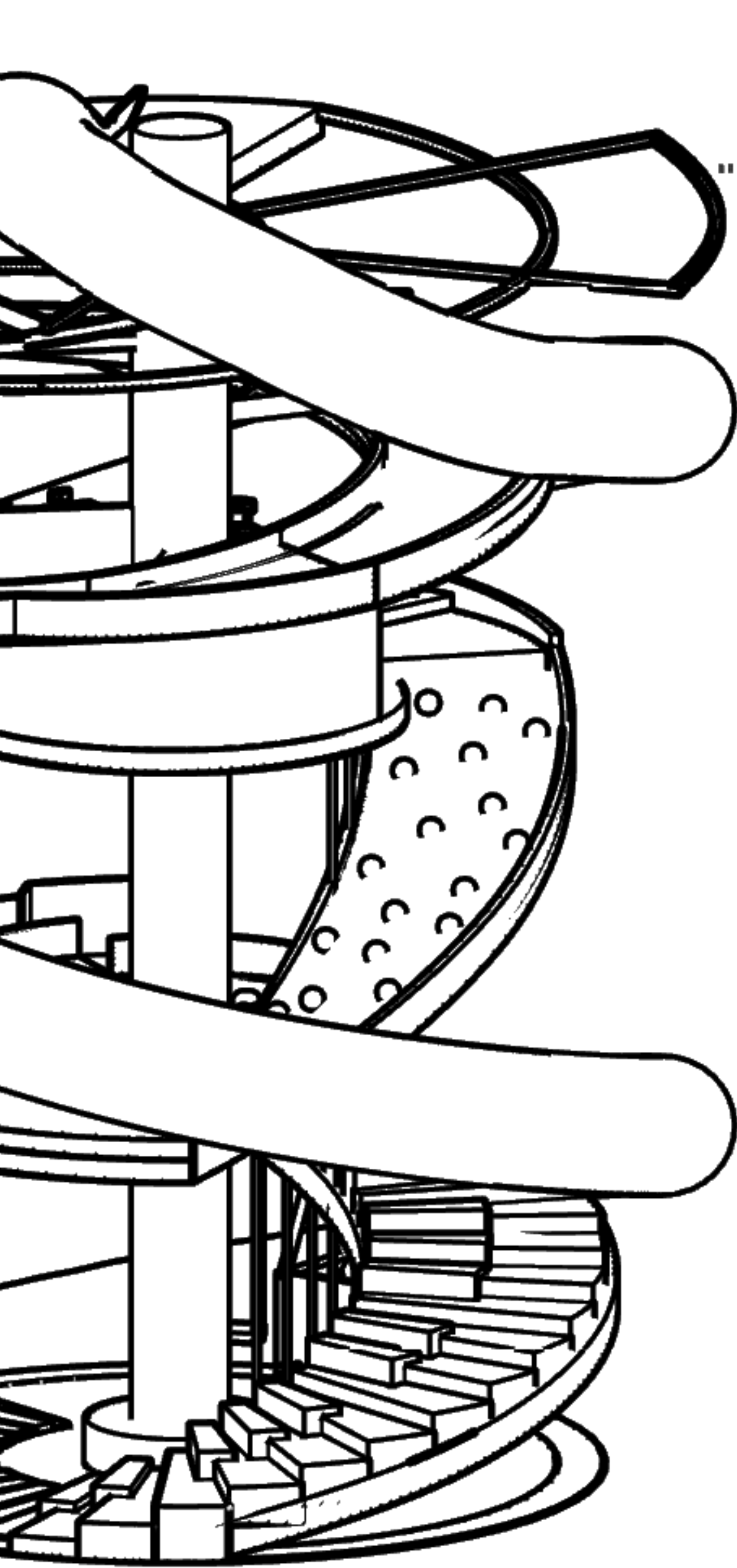




M A R I A N N E T A B E T
P O R T F O L I O
A R C H I T E C T U R E

MARIANNE TABET

I am an architecture student at ALBA, where design became more than a field of study, it became my way of thinking and creating. I am especially passionate about exploring complex forms and turning them into meaningful, functional spaces. My work is fueled by curiosity and a sensitivity to the world around me, from organic landscapes to neglected urban zones. I believe architecture can respond to crisis, revive memory, and inspire renewal.

Alongside my challenging academic training, I work part-time to gain hands-on experience and stay connected to real-world practice. I strive for constant growth, aiming to create architecture that is innovative, responsive, and emotionally resonant. For me, every project is an opportunity to learn, challenge assumptions, and make a positive mark through design.

EMAIL: marianne.tabet@outlook.com

REGION: Lebanon, Maten, Naccashe

EDUCATION

- **Master’s Degree in Architecture)**
At ALBA (Académie Libanaise des Beaux-Arts),
University of Balamand (UOB)
Dekweneh, Beirut (Currently Starting) SEPT 2025
- **Bachelor’s Degree in Architecture**
At ALBA (Académie Libanaise des Beaux-Arts),
University of Balamand (UOB)
Dekweneh, Beirut 2021-2025
- **French and Lebanese Baccalaureate**
At Collège des Frères Mont la Salle (MLS)
Ain Saadeh, Maten 2018-2021

EXPERIENCE

- **Flooring Estimator**, using Measure by RFMS
Freelance Jan 2024, Present
- **AQUILA Associates**, Architectural Internship
Beit Misk. Maten AUG 2023
- **KFOURY Engineering & Contracting s.a.r.l**,
Architectural and Site Internship, Tower 44
Dekweneh, Beirut AUG 2022

LANGUAGE

- | | | |
|-----------------|---------------|----------------|
| • Arabic | French | English |
| Native | Fluent | Advanced |

COMPETITION

- **House of the Future**, Buildner
- Participant, 2023
- **The Last Nuclear Bomb Memorial**, Buildner
- Participant, 2024

WORKSHOP

- **Urban Design Workshop**
ALBA, Dekwaneh, Beirut June- July 2023
In collaboration with Cedar Environmental and Ziad Abi Chaker
- **Lighting Installation Workshop**
ALBA, Dekwaneh, Beirut June 2025
In collaboration with the International Association of Lighting
Designers (IALD)

SOFTWARE

- | | |
|-----------------------|--|
| • 2D Drawing: | Autodesk Autocad - Autodesk Revit |
| • 3D Modeling: | Rhino 7 - Sketchup - Blender- Autodesk Revit |
| • Render: | Enscape- Lumion |
| • Design: | Adobe Photoshop - Indesign- Procreate |
| • Estimation: | Autodesk Revit- Measure by RFMS |

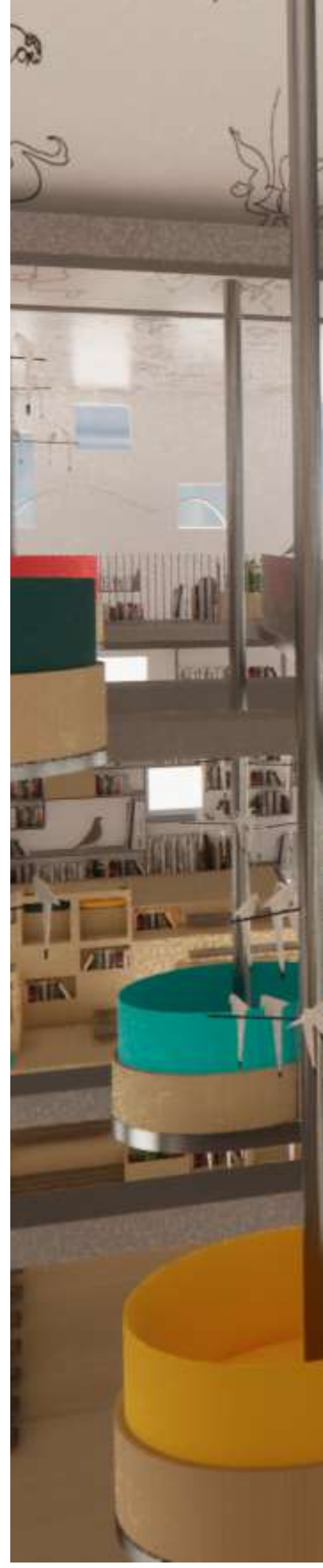
Bunker as Memory
RESIDANTIAL



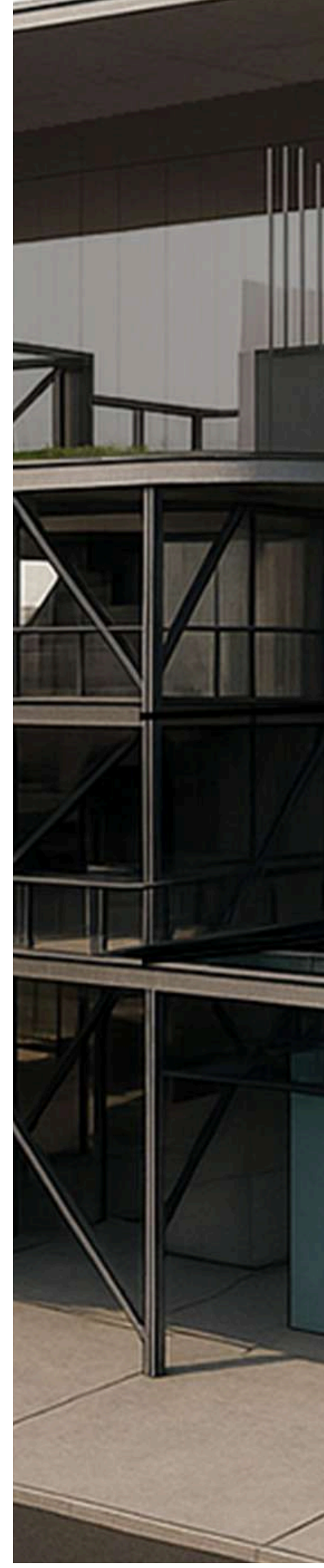
Green Sigma
MEMORIAL



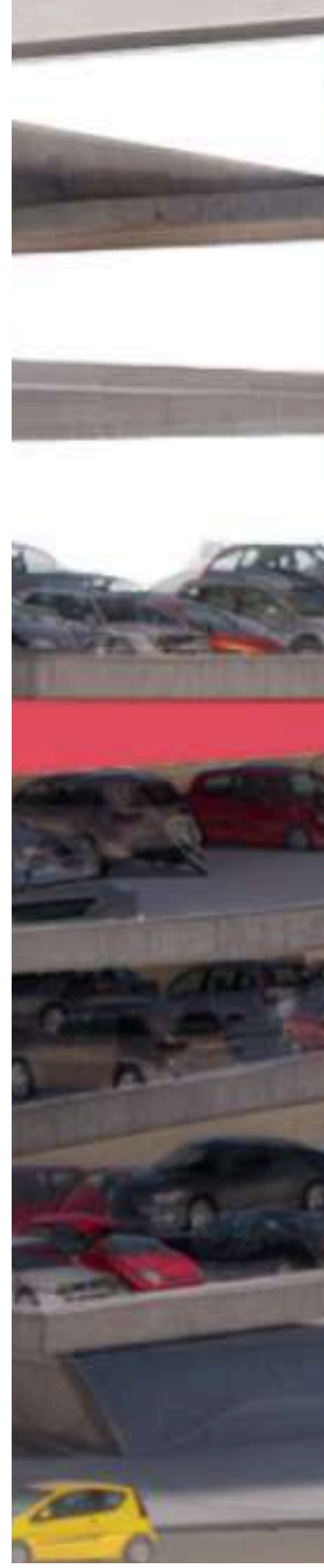
Wave Discovery
LIBRARY



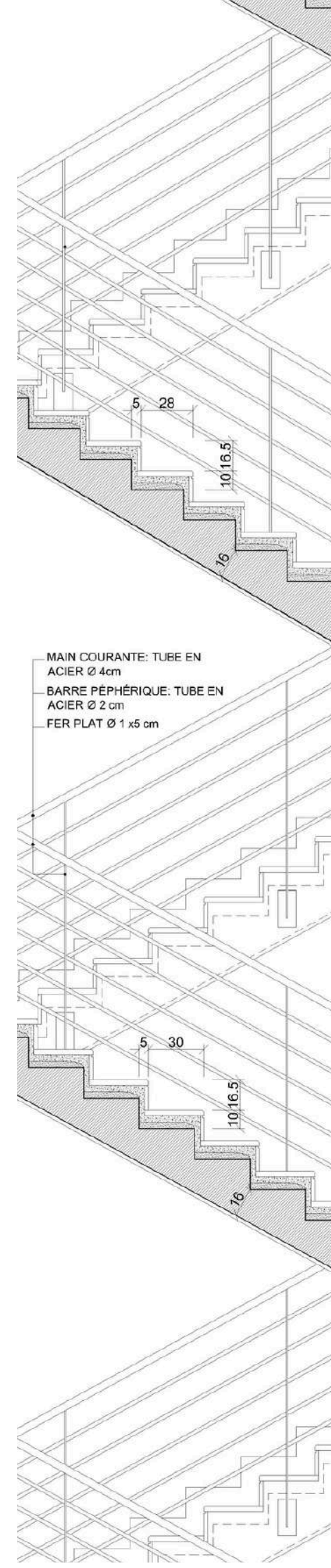
The Open Dialogue
SOCIAL CENTER



Spiral Dynamics
PARKING



REsidential Building
TECHNICAL DRAWINGS



01

Bunker as Memory

INSTRUCTOR: SAMER EID

2024

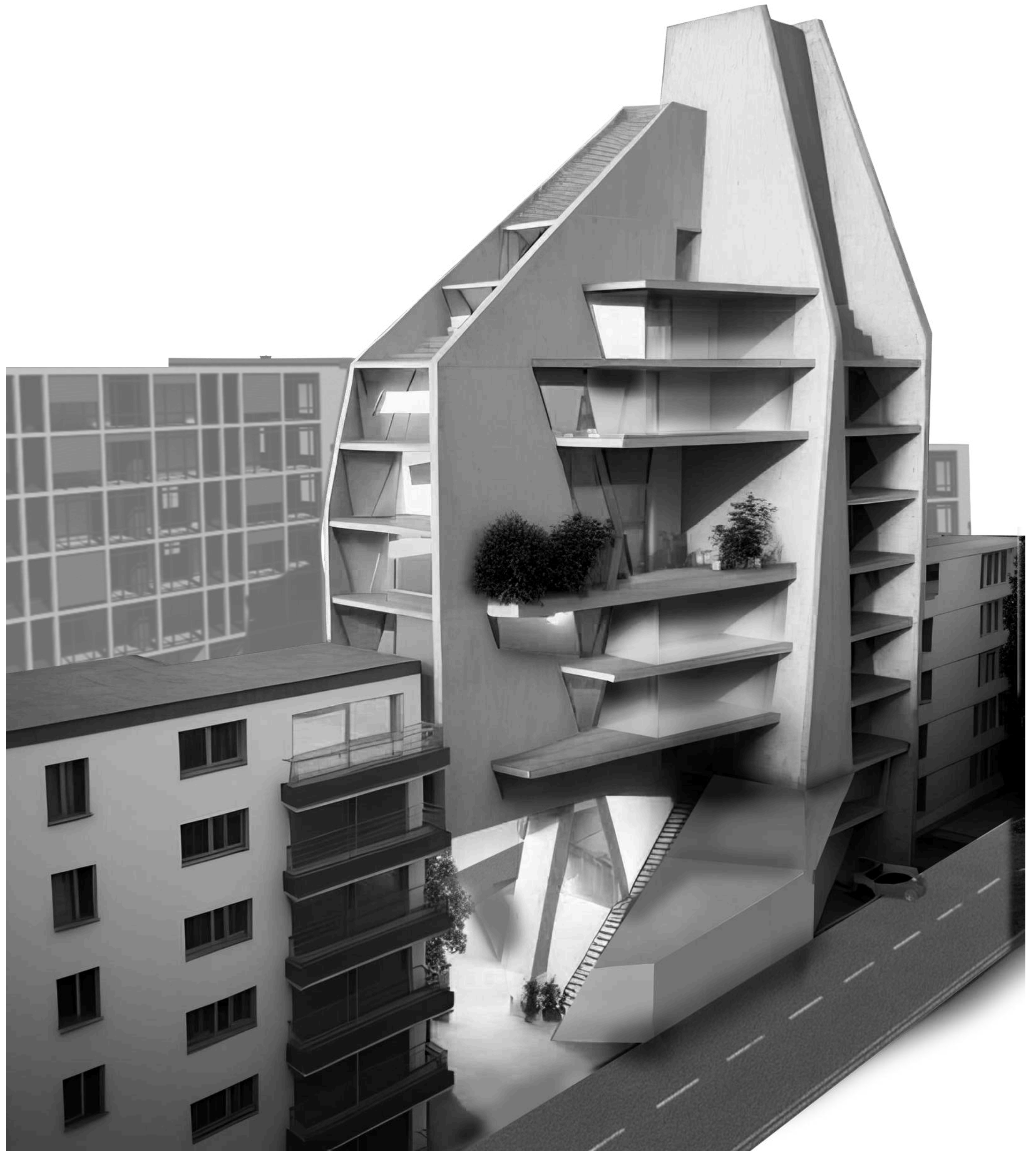


In this architecture project focused on the design of a **collective housing building** located in **Ras Beyrouth**, on a 470 m² plot.

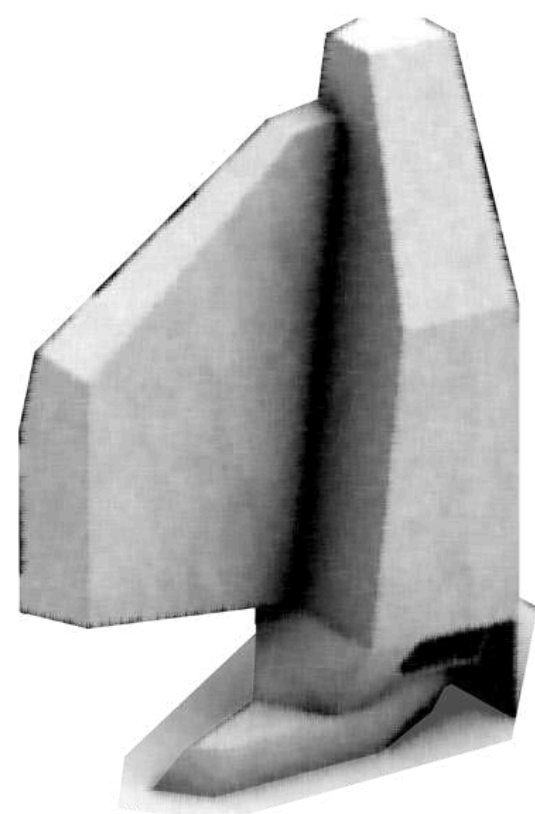
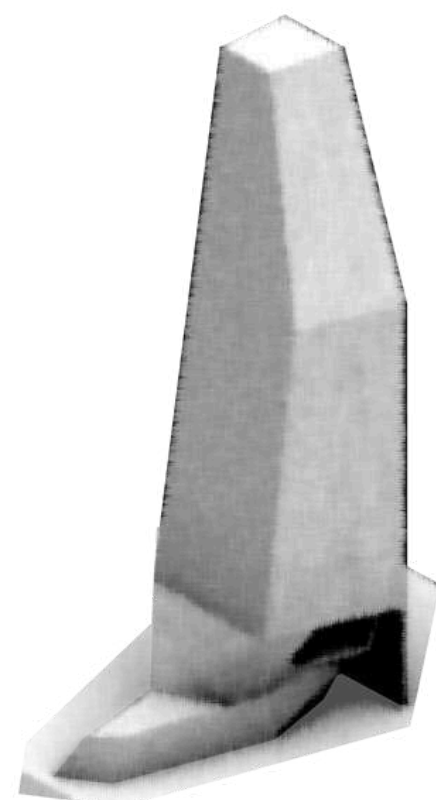
The program required the creation of 1000 m² of housing units. In addition, 300 m² were dedicated to shared communal spaces for residents.

The main objectives were to develop a clear housing strategy, address real urban constraints, and produce a proposal adapted to future user needs while integrating harmoniously into the existing neighborhood.

This project was inspired by the current **context of war** and uncertainty. I drew from the **archaeology of bunkers**, using their prismatic forms as a starting point for the architectural language. These geometric volumes, often associated with defense and shelter, were reinterpreted not only as protective spaces, but as architectural elements that evoke **strength, tension, and permanence**. The aim was to create a built environment that reflects the psychological weight of conflict, while offering moments of resilience, introspection, and spatial clarity.



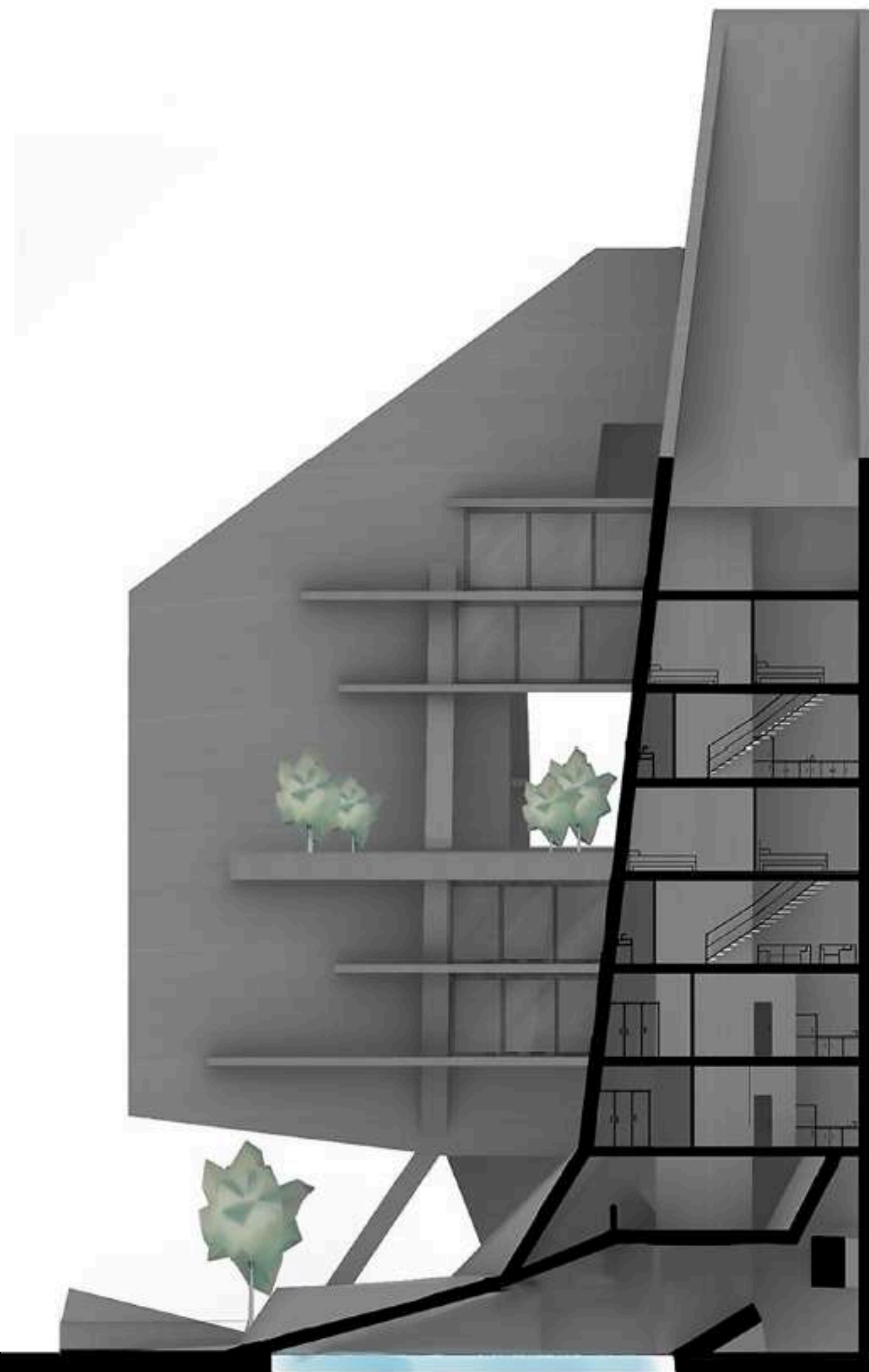
MORPHOLOGICAL ORIGIN

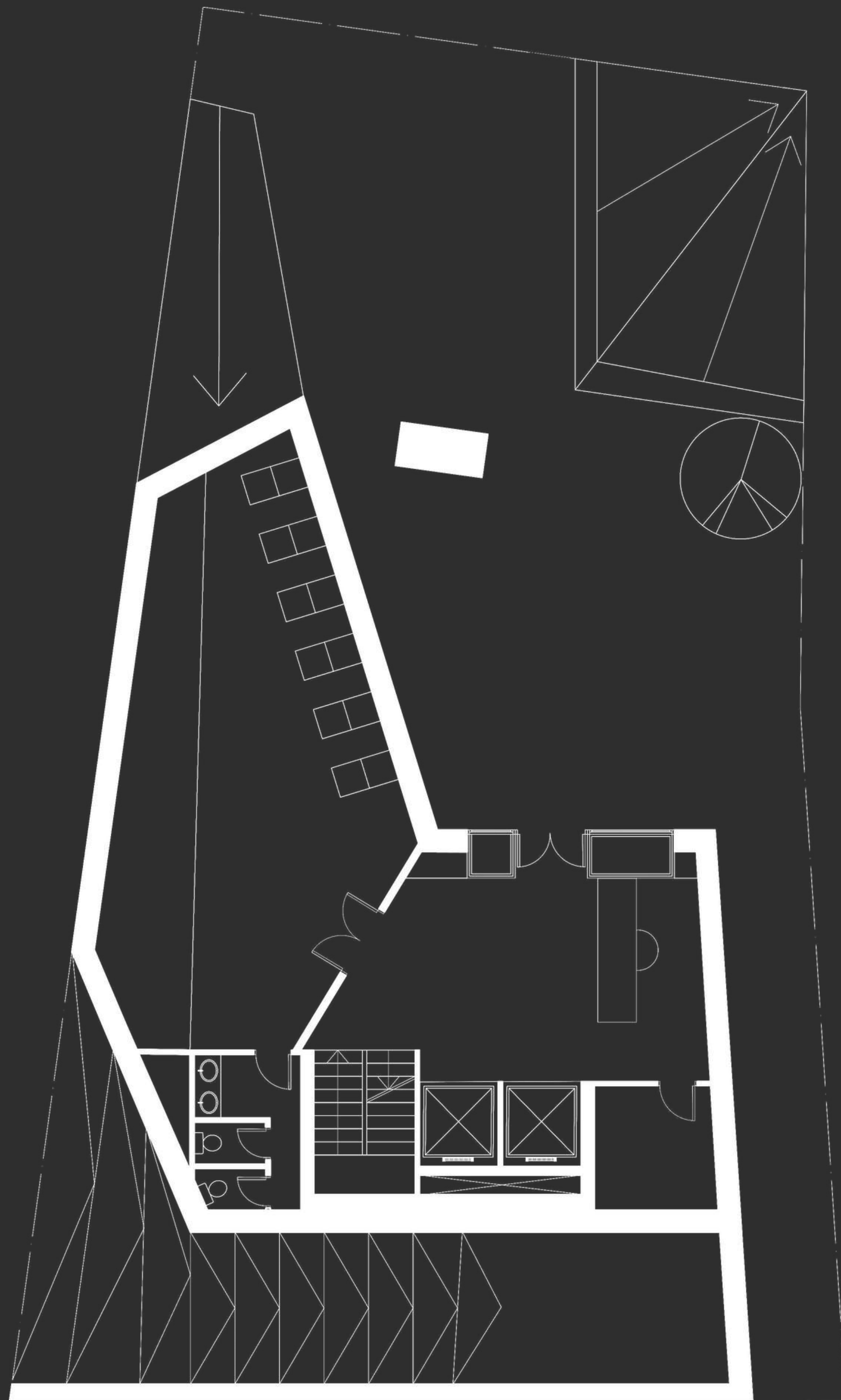


The form begins with a **central tube**, serving as the structural and symbolic core, drawing from bunker typologies to express shelter and circulation.

Prismatic volumes wrap the tube, shaped in response to zoning constraints and site buildability, reinforcing an **angular, protective geometry**.

The base expands into the ground, forming **sheltered entries** and anchoring the structure as a **solid, defensive refuge**.





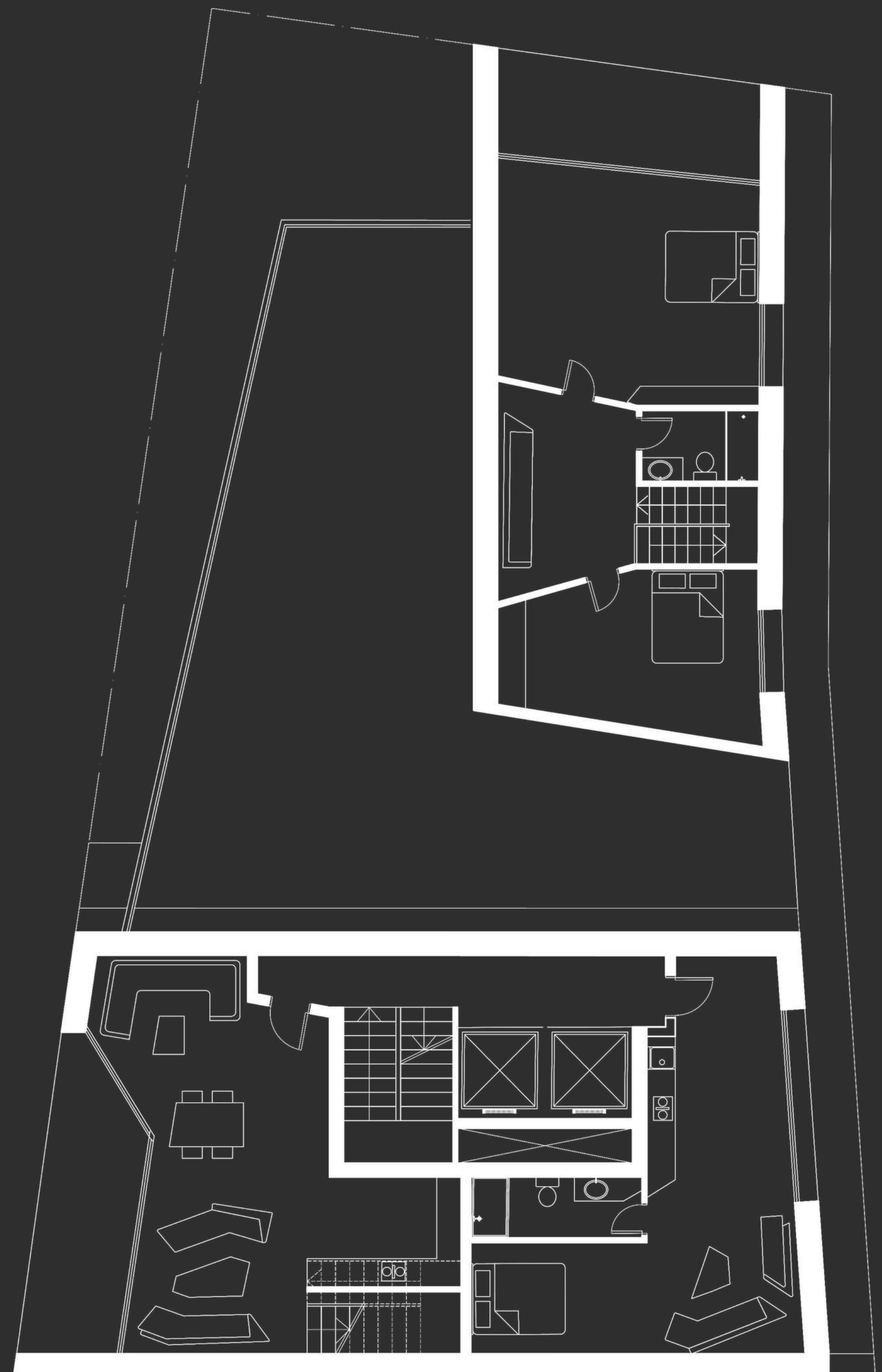
Ground Floor



1st Floor
Typical floor



4th Floor



5th Floor

02

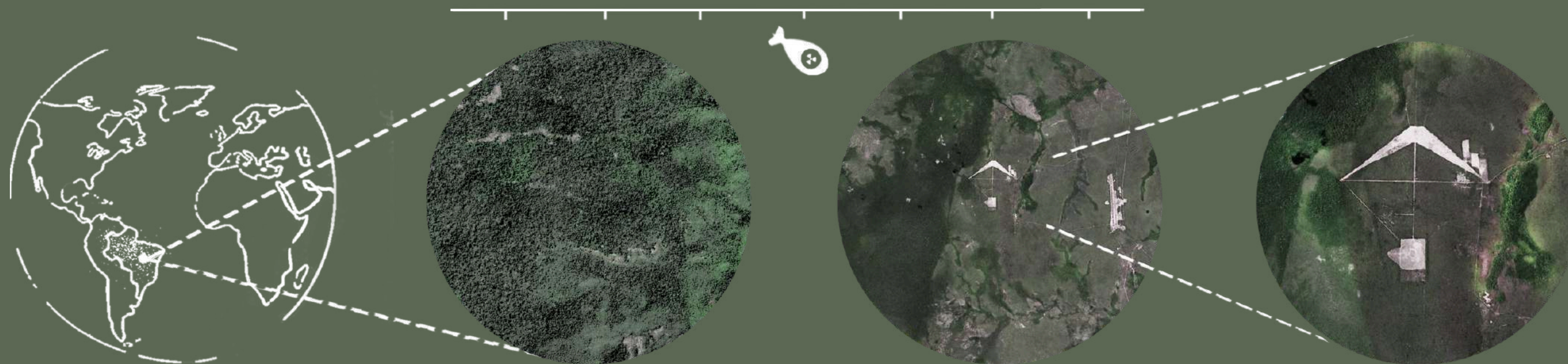
GREEN SIGMA

THE LAST NUCLEAR BOMB

INSTRUCTOR: SAMER EID - MARC ABI RACHED

2024

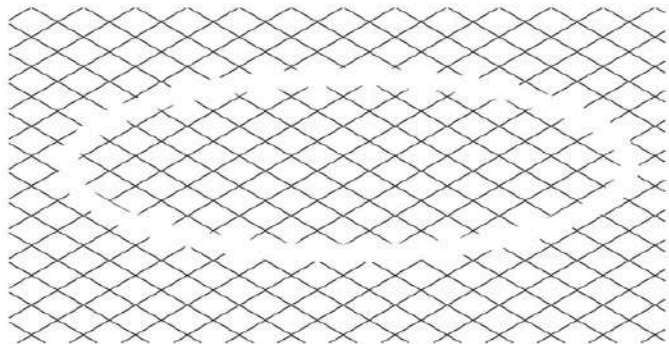
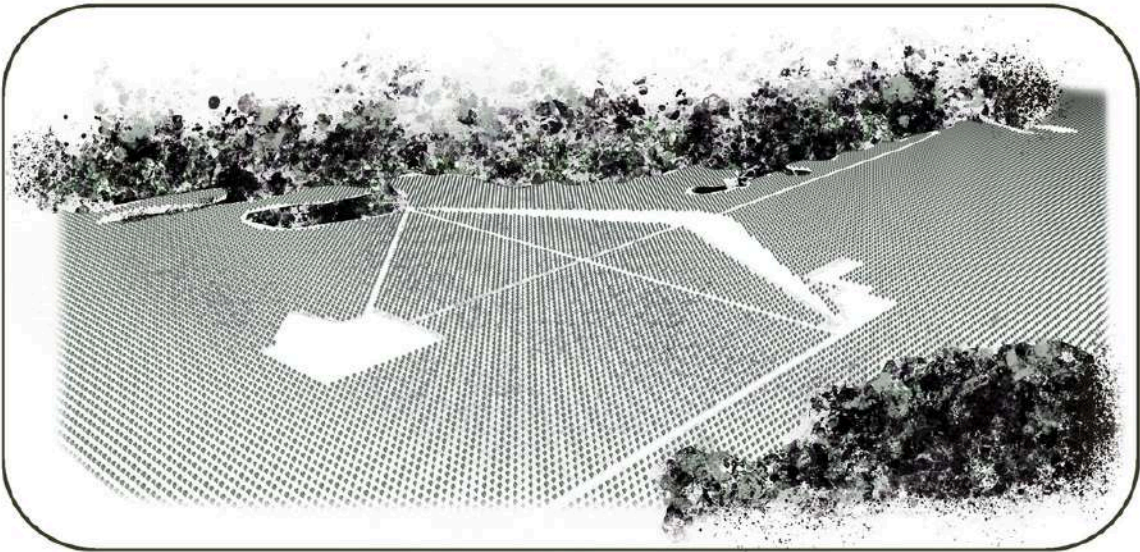
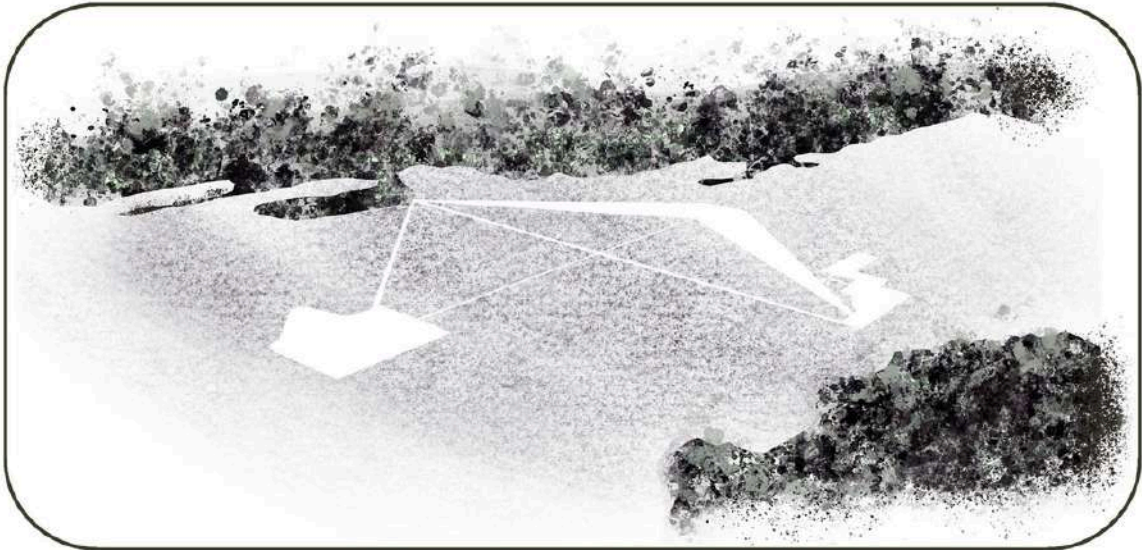
The Last Nuclear Bomb Memorial competition by Buildner challenges designers to create a powerful monument marking the **end of nuclear weapons**. The memorial should serve as both a reminder of past devastation and a symbol of **hope** for a future without nuclear warfare, inspiring reflection, education, and global unity.



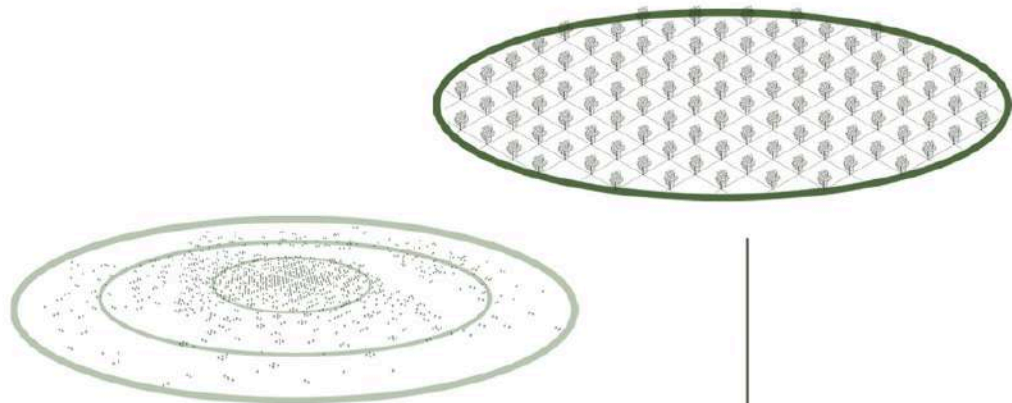
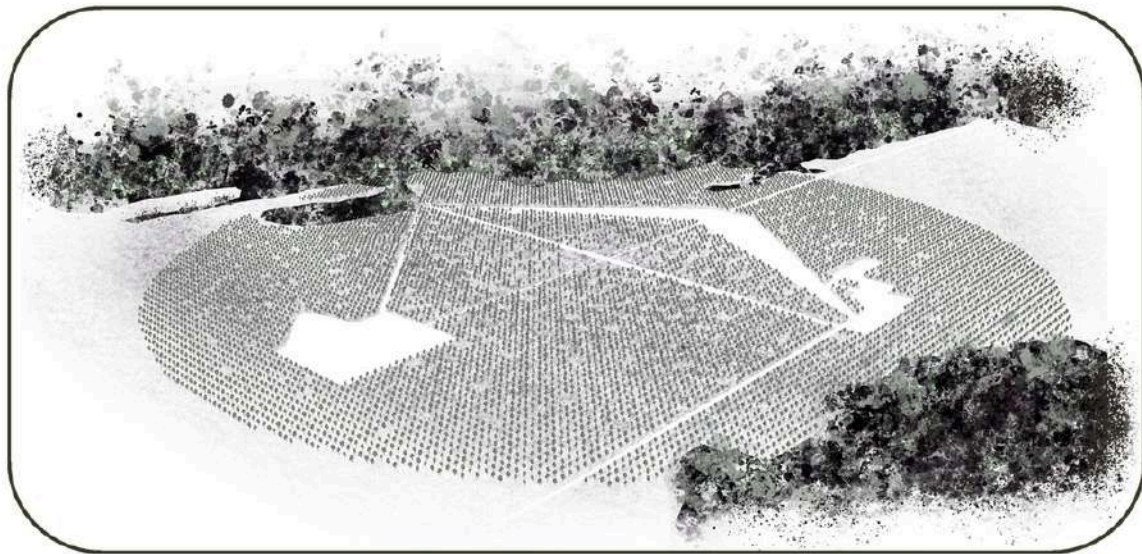
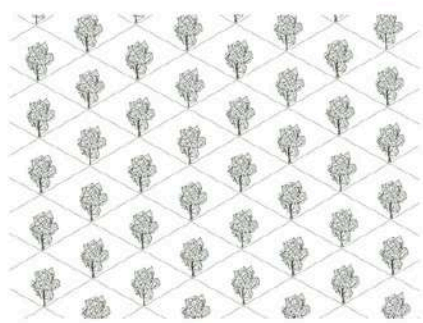
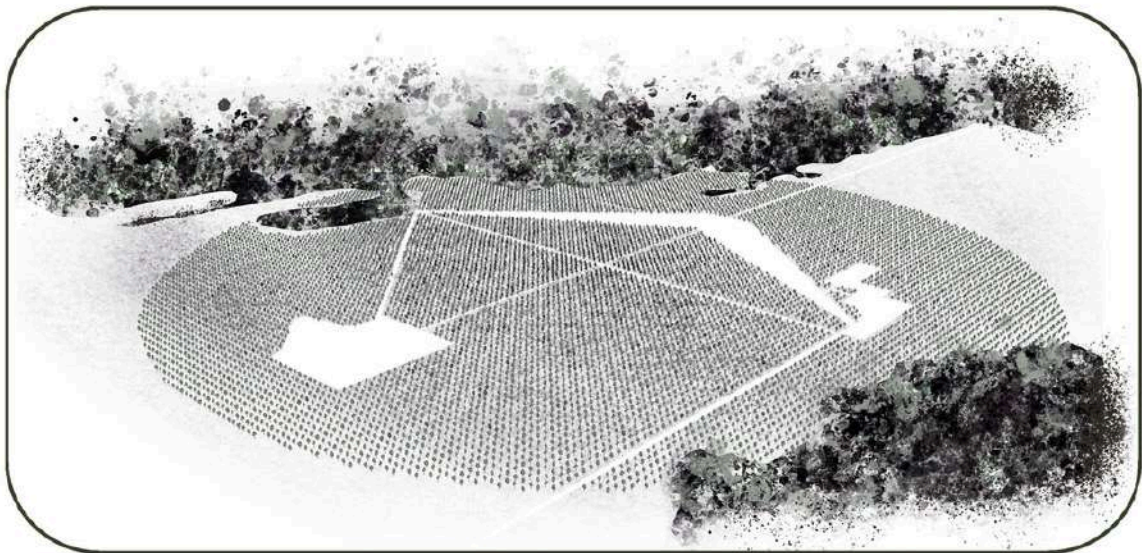
For the competition, we were given the freedom to choose a site from former nuclear test locations worldwide. I selected the **Cachimbo test site** in the **Amazon** rainforest, Pará, Brazil. Although no longer in use, this site saw extensive **deforestation** for testing, with plans for **reforestation**. However, a large geometric clearing sign remains, marked by the absence of vegetation, surrounded by patches of the untouched forest.



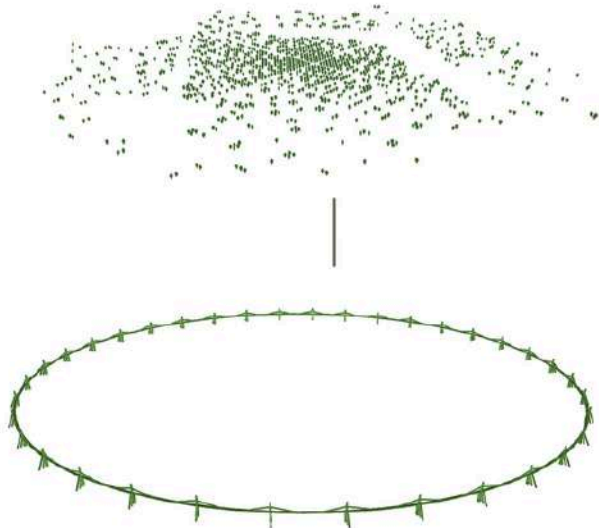
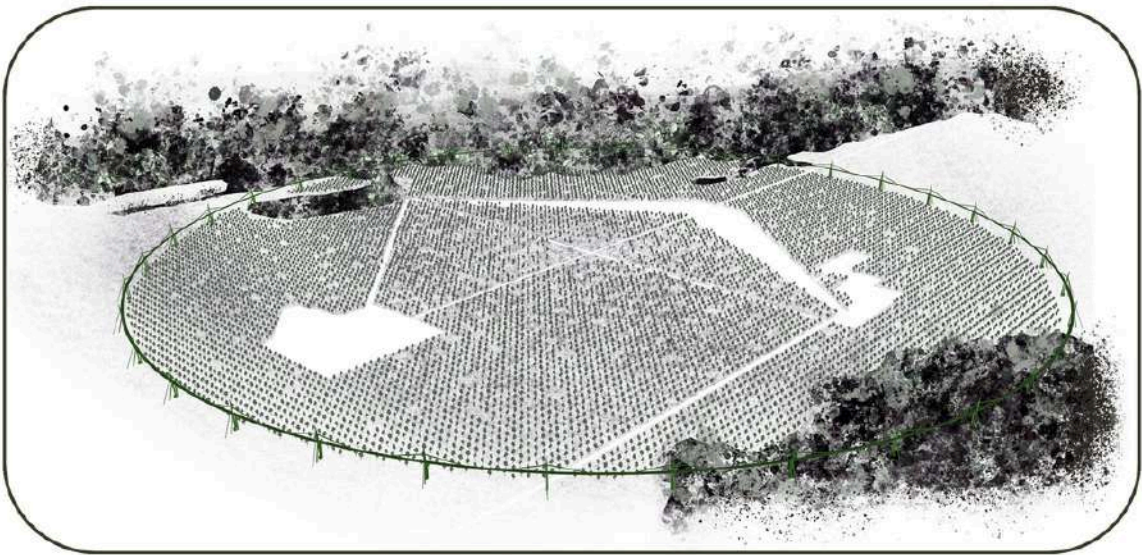
My memorial begins with the **reintroduction of trees** on the site, arranged in a strict **grid pattern** to separate the artificial forest from the surrounding natural one. This grid emphasizes the deliberate act of reforestation, while a large central clearing is left empty as a powerful void a scar that memorializes what was lost.

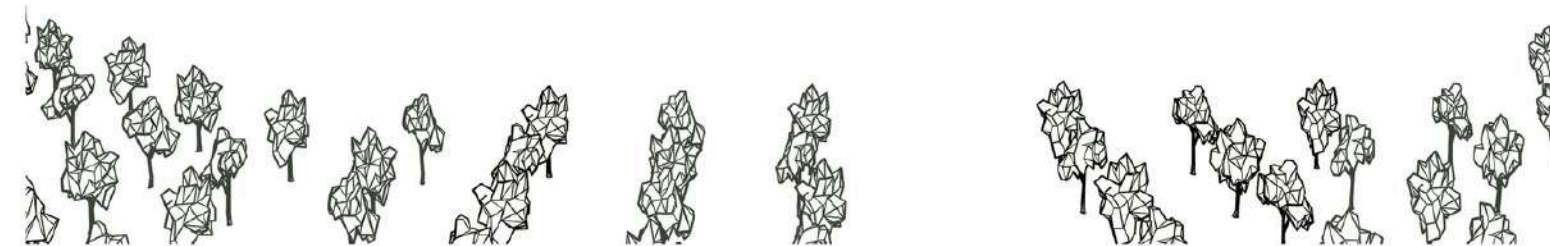
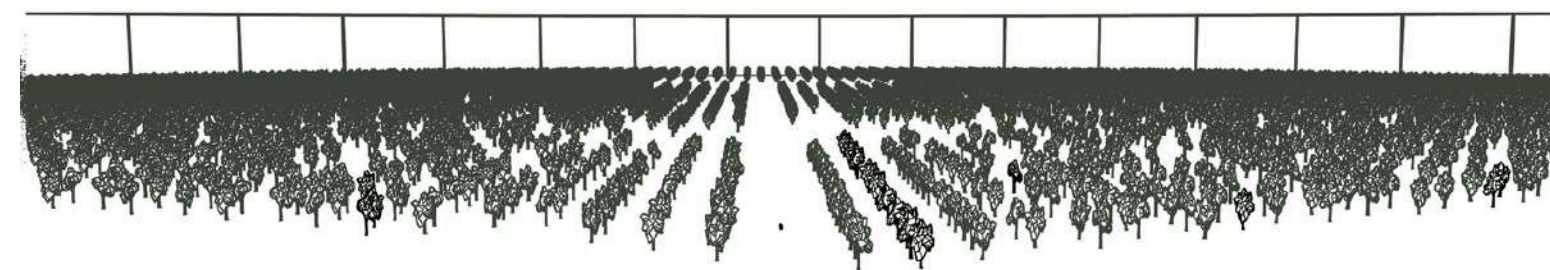
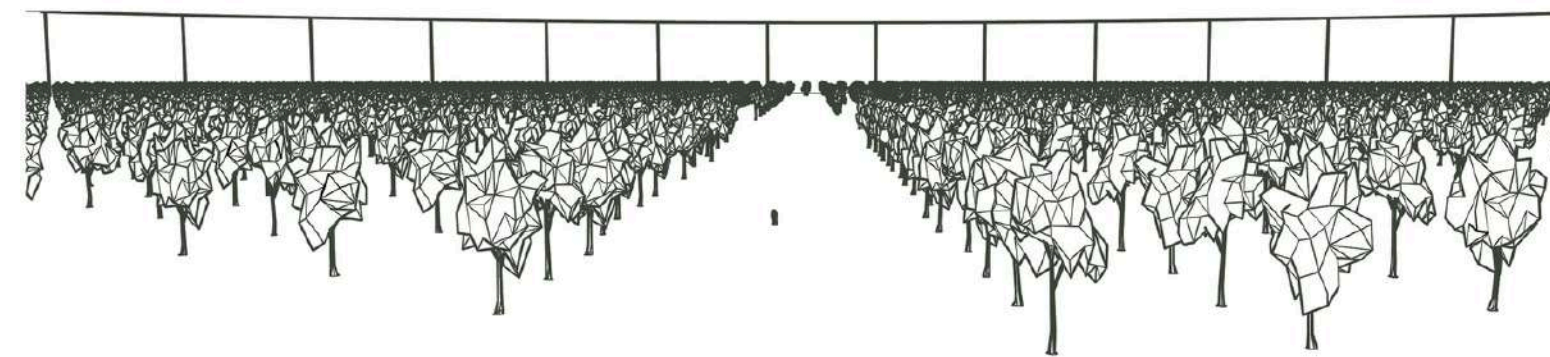
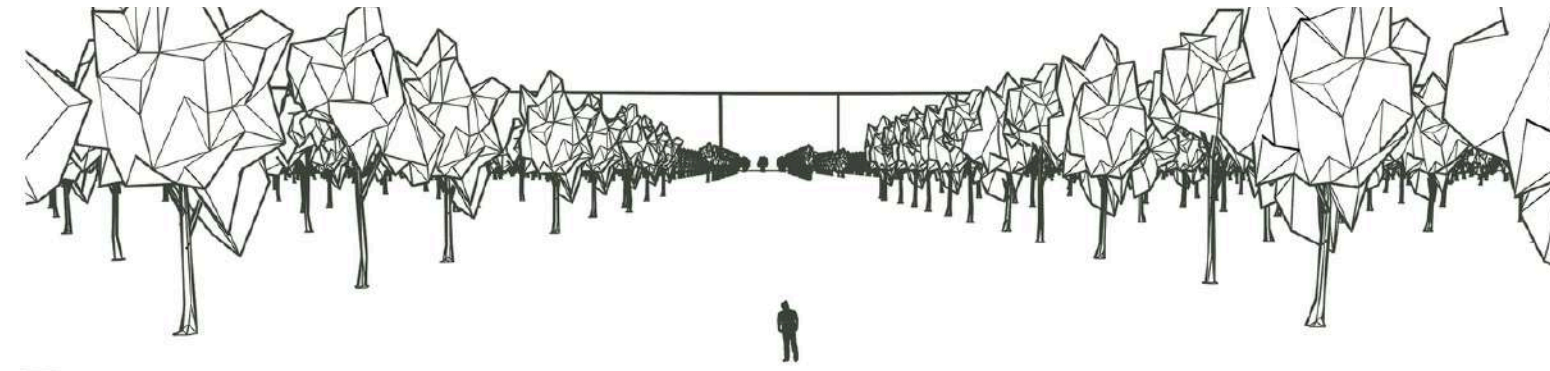
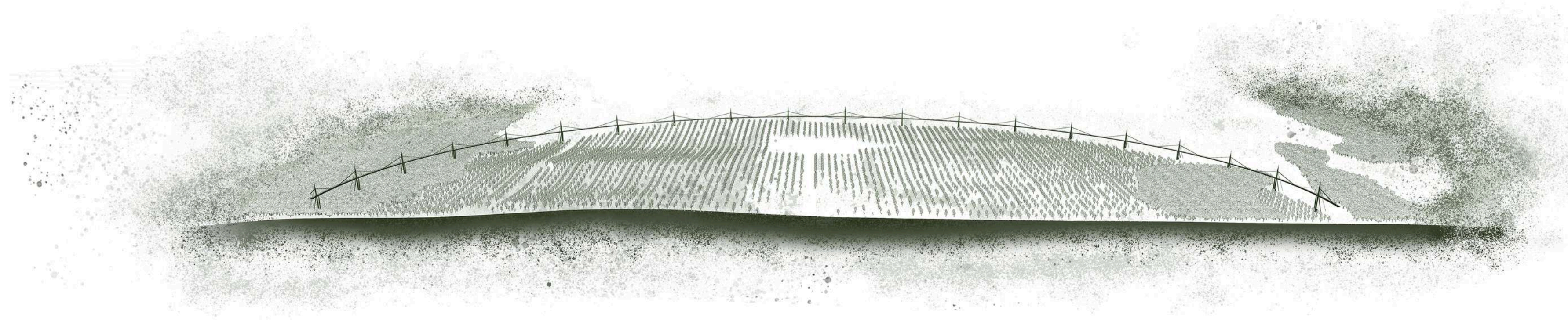


To highlight the artificial nature of the reforestation, the grid is enclosed within a **circular boundary**. As one approaches the center, representing the blast's epicenter, the trees become more dispersed, symbolizing the invisible **spread of radiation**.



Because the geometry is best seen from above, a **circular elevated bridge** is added along the edge of the grid. It guides visitors through the forest, offering a new view of the site and revealing the contrast between destruction and regeneration.





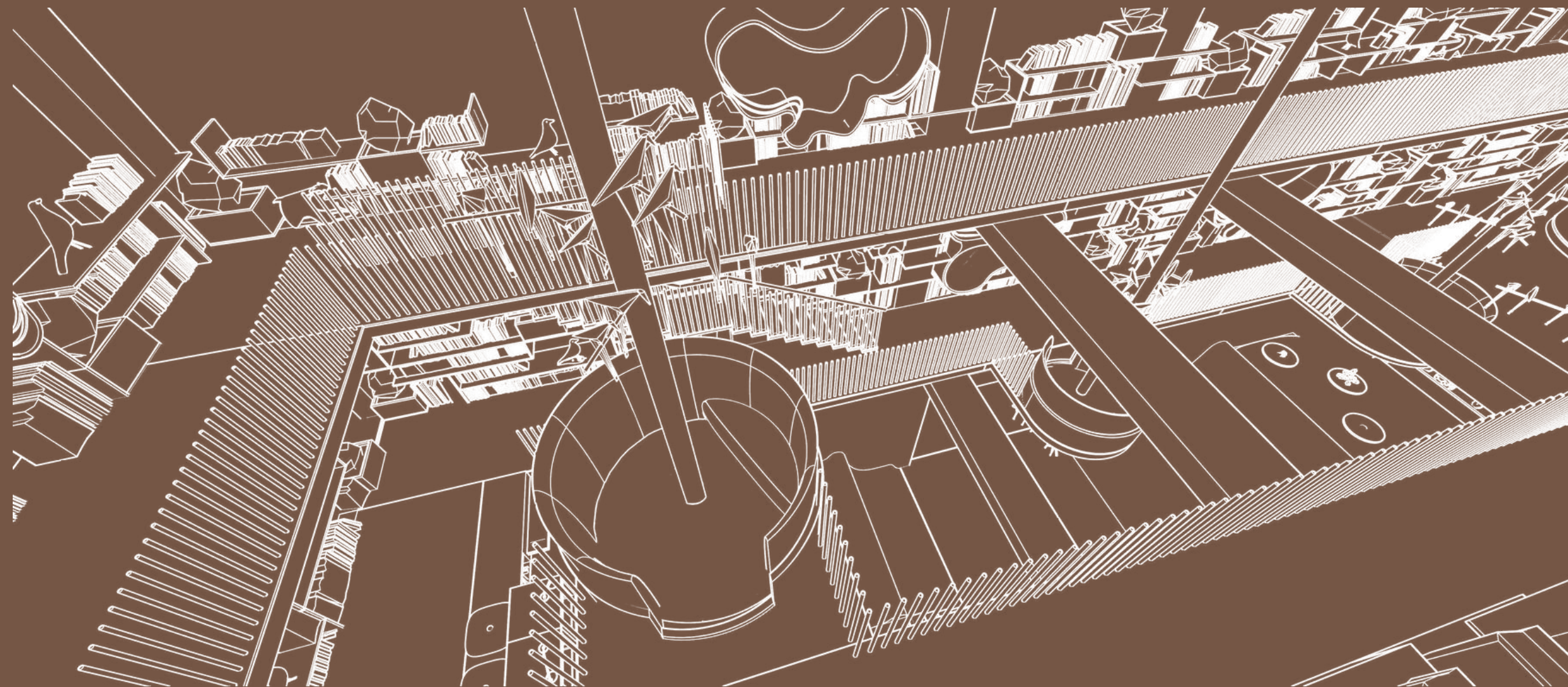
The structured pattern of the trees evokes the **dignity and silence of a cemetery**, symbolizing both **loss and remembrance**. At this vast scale, the human figure nearly disappears, emphasizing that the devastation of a nuclear bomb is not measured in individual lives alone, but in the erasure of entire cities. Yet, this memorial also speaks of **renewal**, an artificial forest rising from the void. It brings life back to the land without concealing its wounds: the untouched geometric clearing and the gradual thinning of the forest toward its center stand as enduring reminders of the explosion's impact, and the **invisible scars** it imprinted into both **landscape** and **memory**.

03

Wave Discovery

INSTRUCTOR: MARC ABI RACHED

2023



In this interior design project, we were tasked with selecting a specific space to redesign and dedicate it to a particular audience. I chose to design a **library** at the heart of **Karem El Zeytoun**, specifically tailored for the children of the region. My goal was to create a space that fosters creativity, exploration, and **learning**, while also being **playful** and engaging. The library is not only a place to read but also a space where children can play, interact, and be inspired while learning.



Around the wave, I added **two levels with bookshelves** arranged all around it, enhancing the sense of immersion and fluidity within the space.

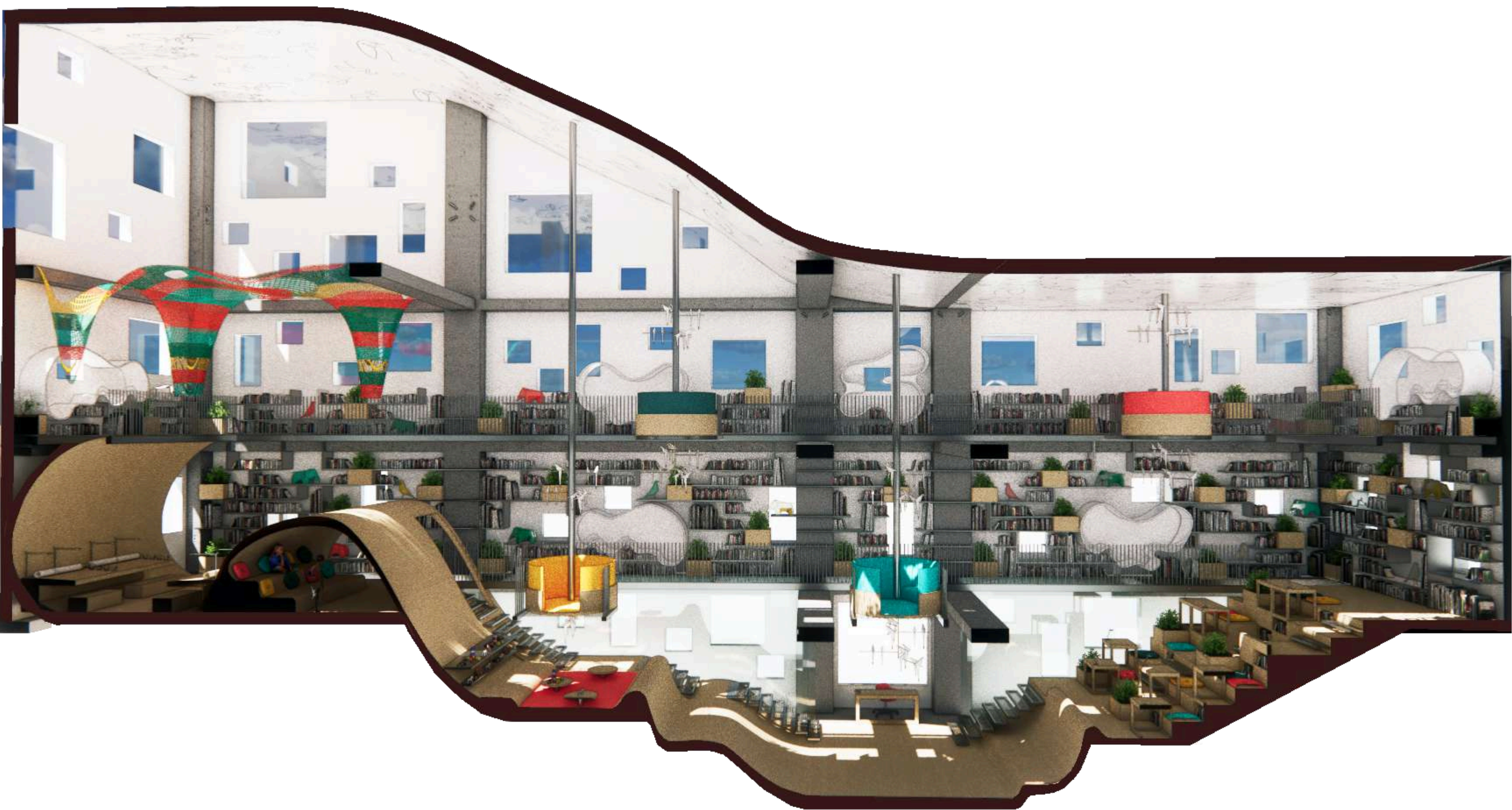
I started my library design with a **wooden wave**, where opposing slopes open towards each other. I sculpted this wave to be both visually striking and functional, seamlessly integrating various uses within its form.

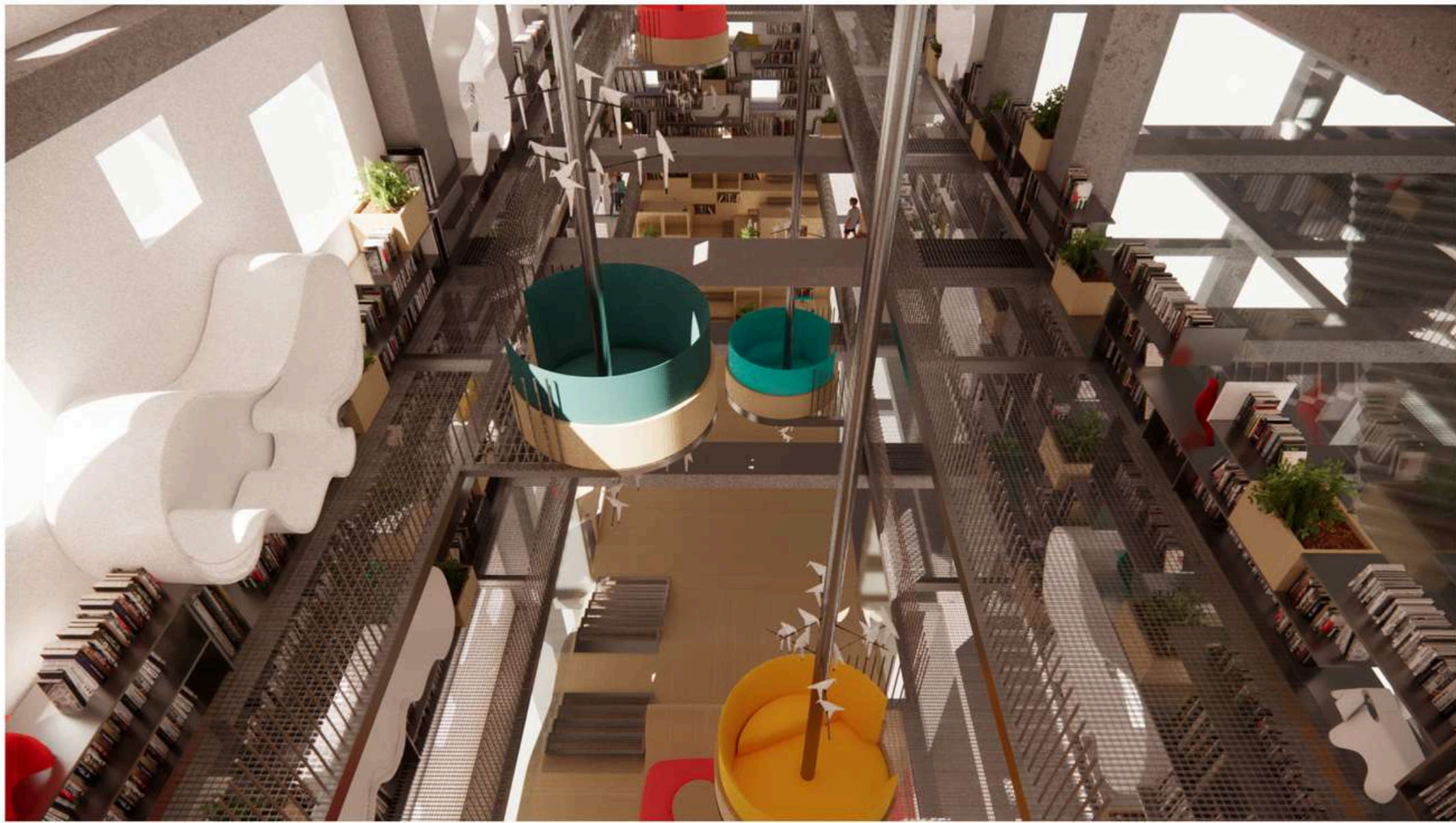
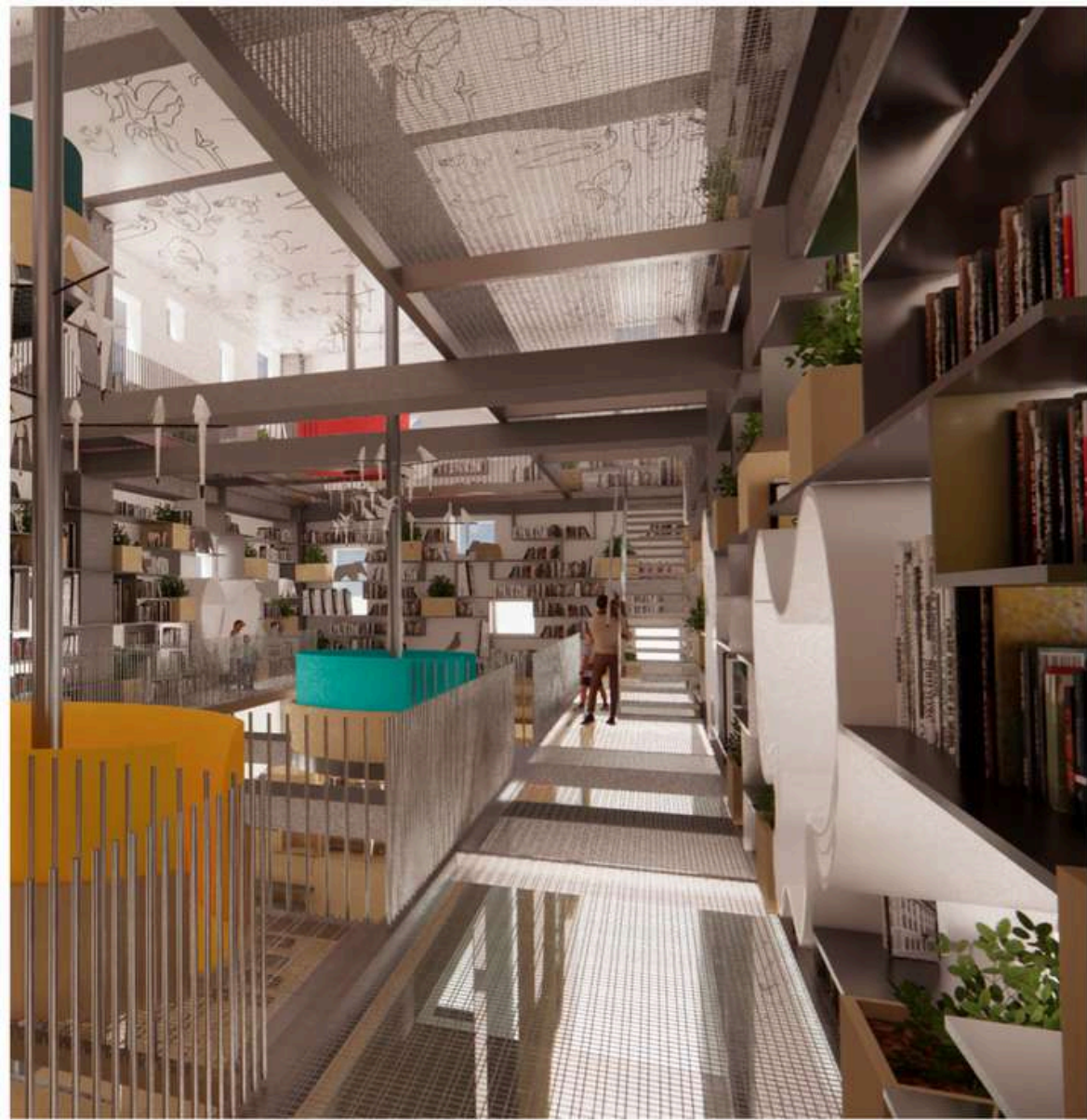
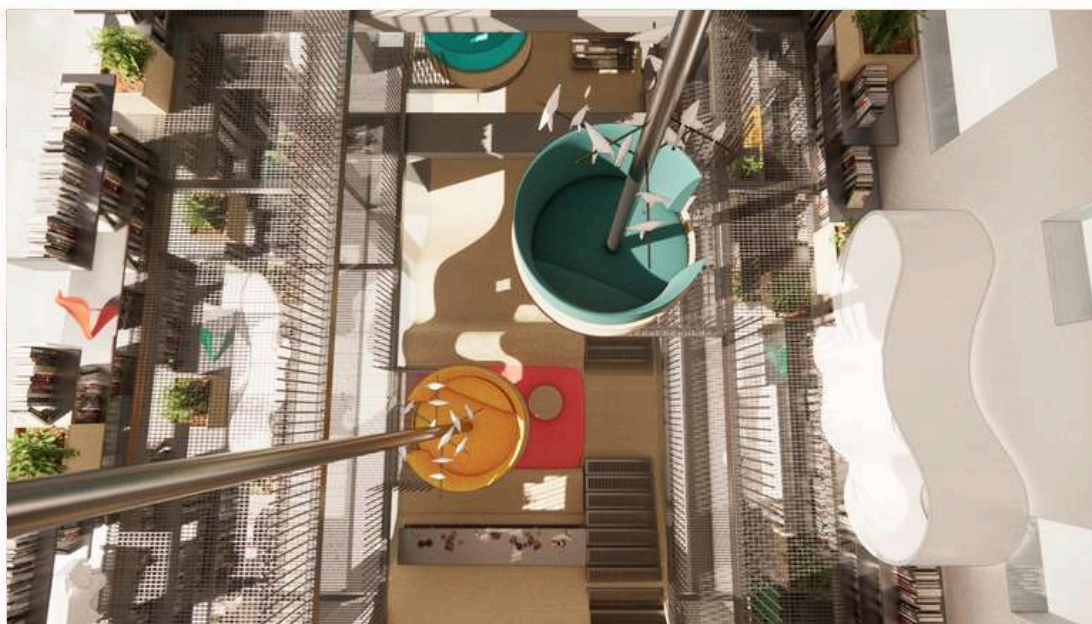
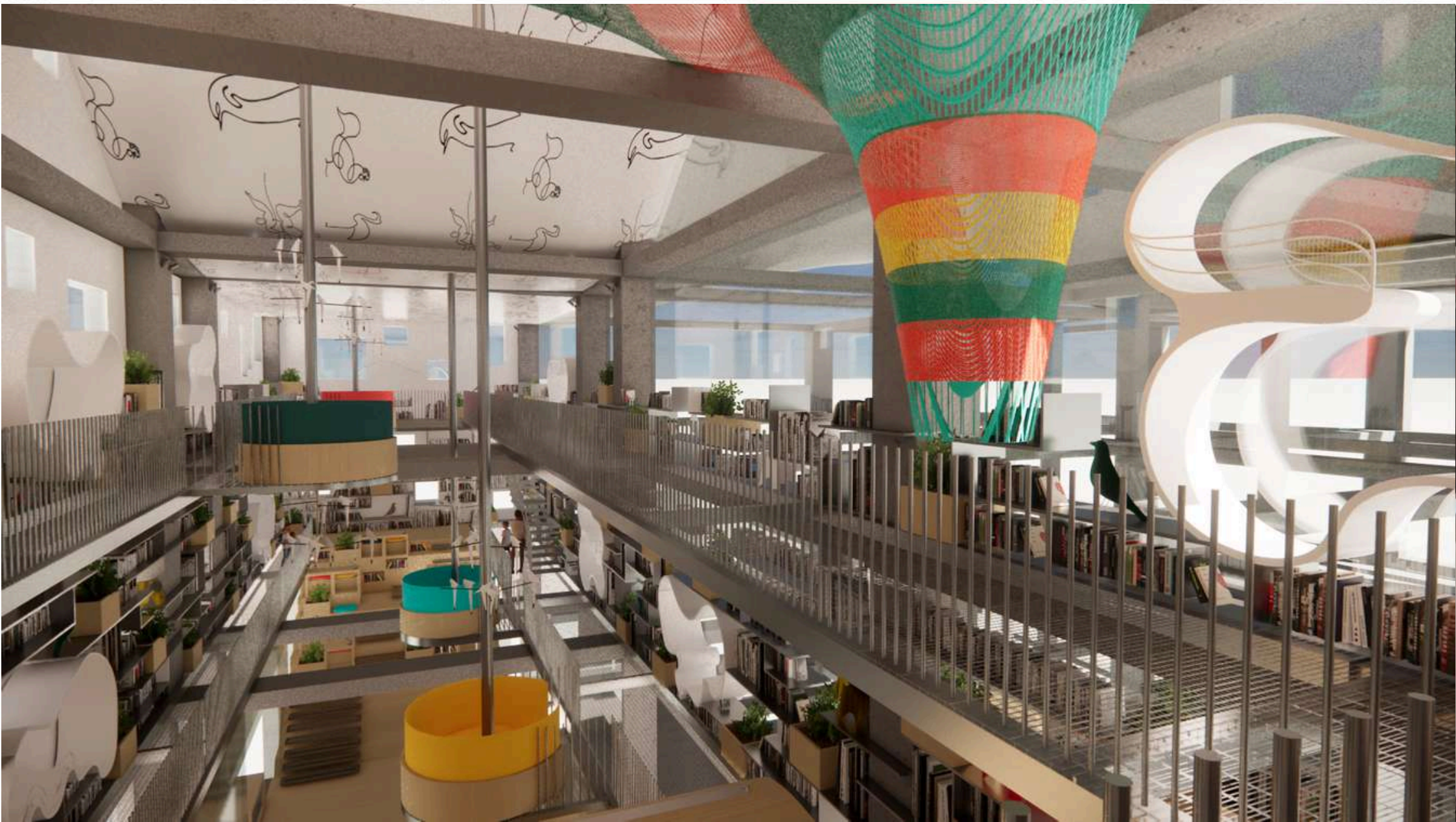
To provide another option, I introduced an **Oli Oli** on the second level, where children can climb and read up high, adding a playful and interactive element to the library.

To create inviting reading spaces, I incorporated **circular armchairs** that descend from the ceiling, offering a cozy and immersive experience.

Finally, I designed the roof as the signature feature of the project, seamlessly tying the entire concept together.



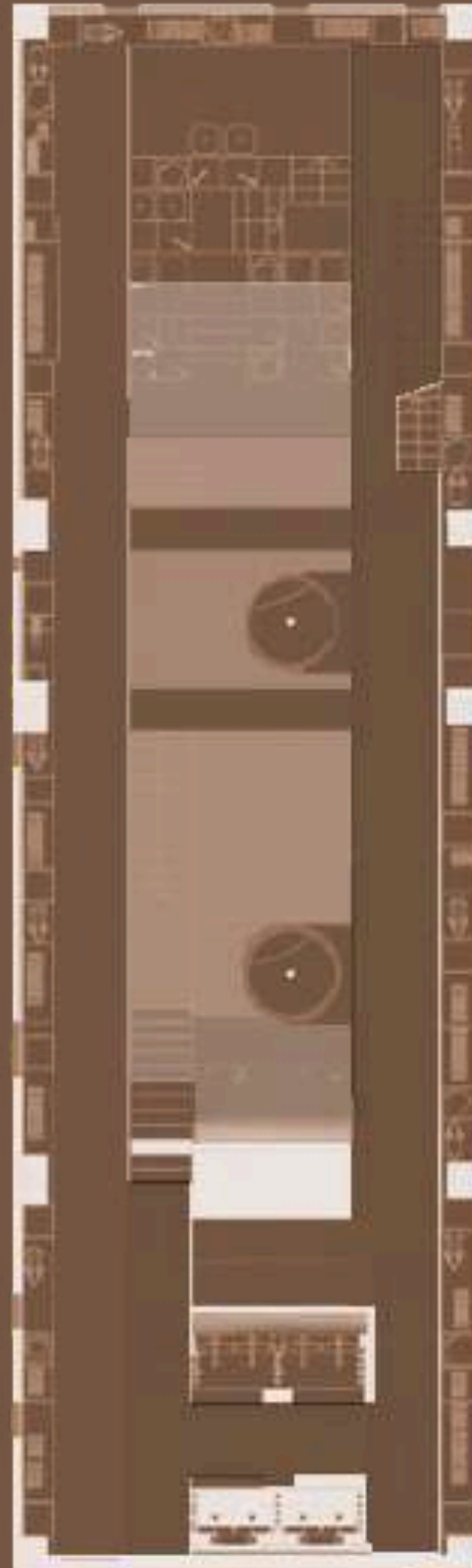




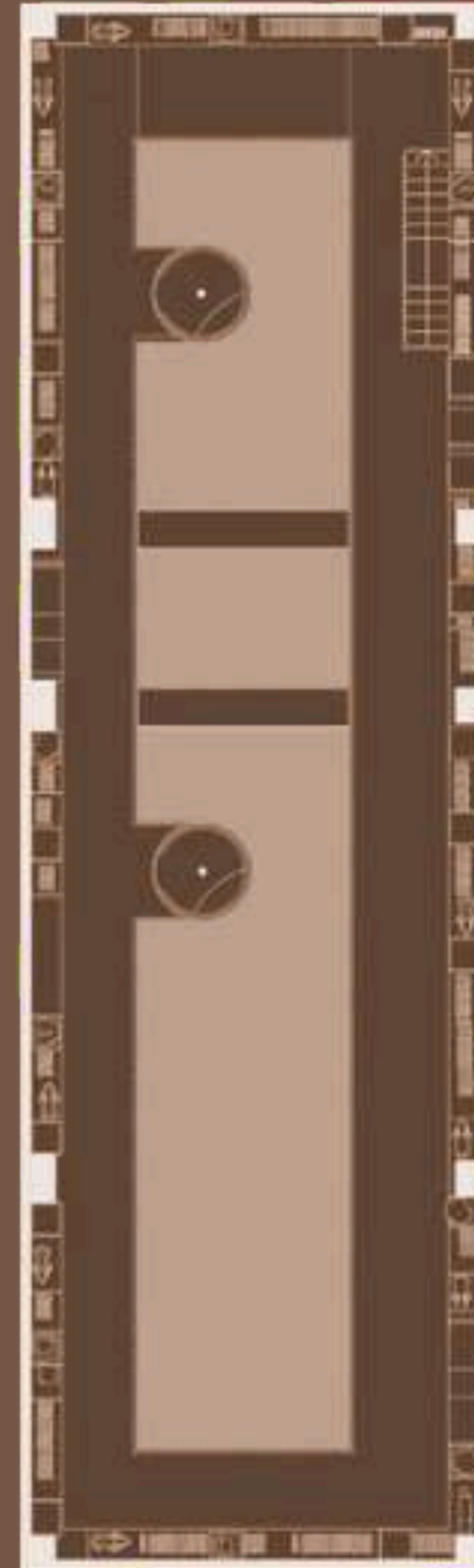
PLAN



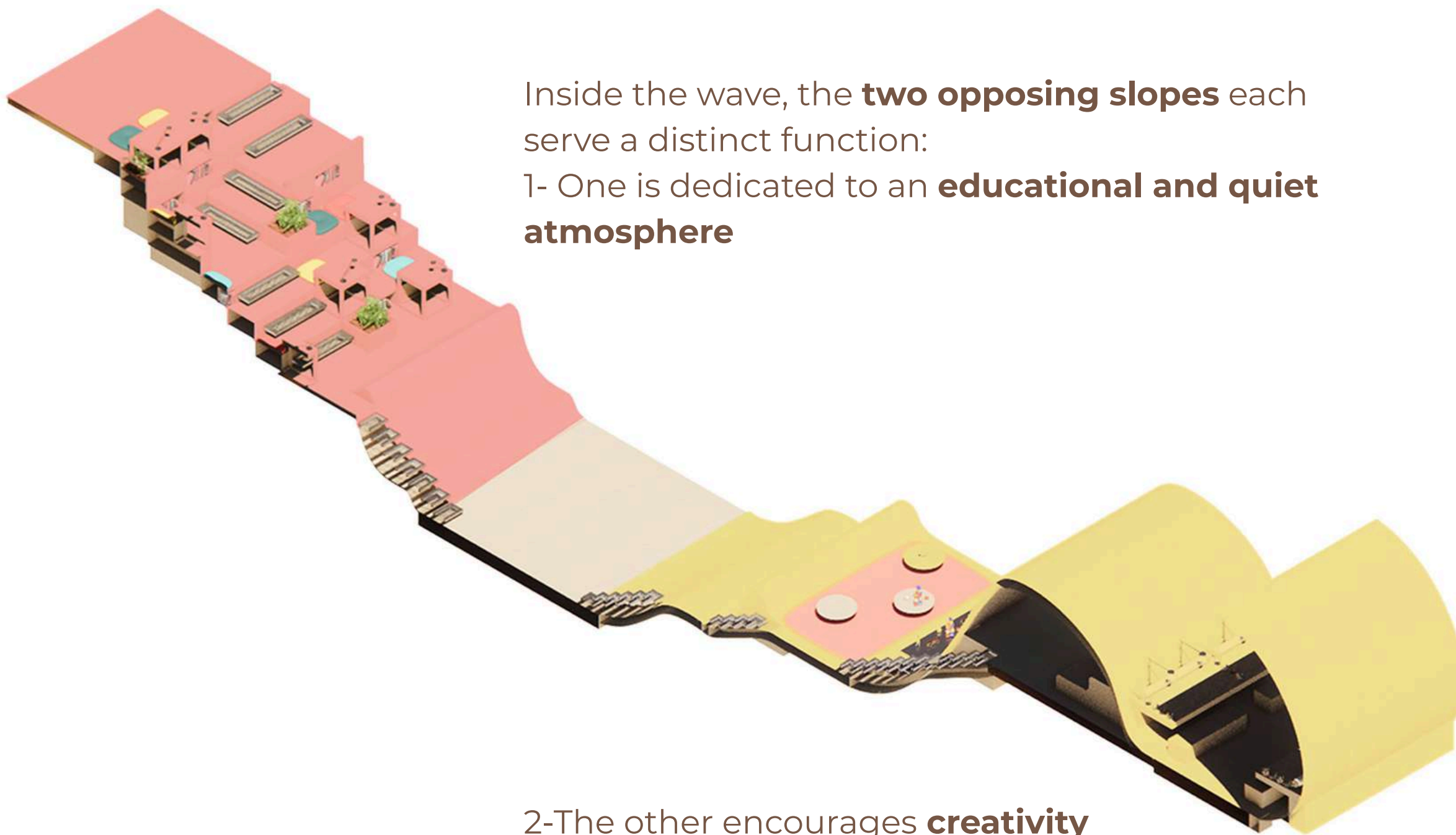
ENTRANCE PLAN



PLAN +1



PLAN +2

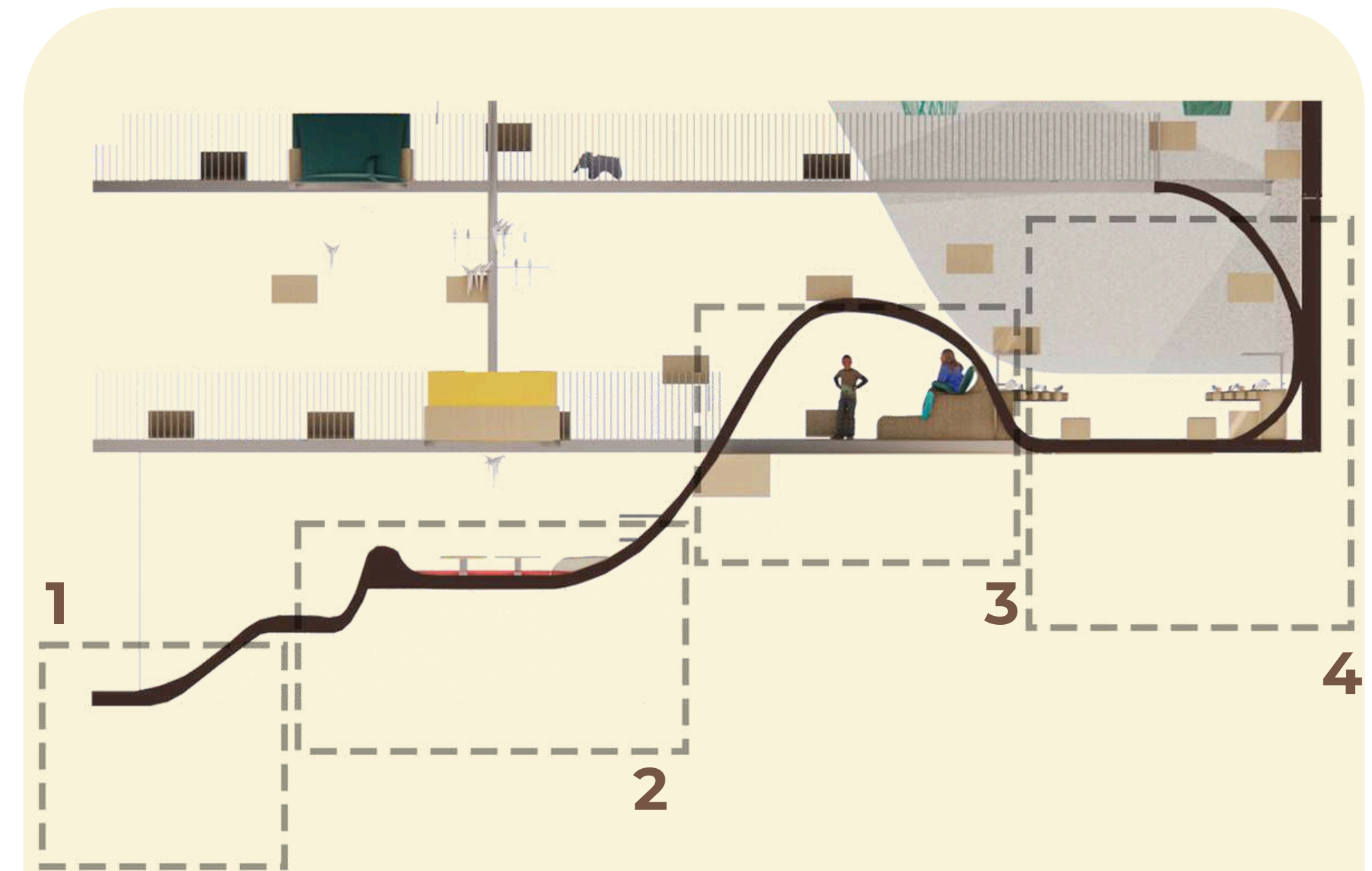


Inside the wave, the **two opposing slopes** each serve a distinct function:
 1- One is dedicated to an **educational and quiet atmosphere**

2-The other encourages **creativity and playful exploration.**



RELAX AND WORK SPACE



1 TOBOGGAN SLIDE



2 GAMING ZONE



3 MOVIE ZONE

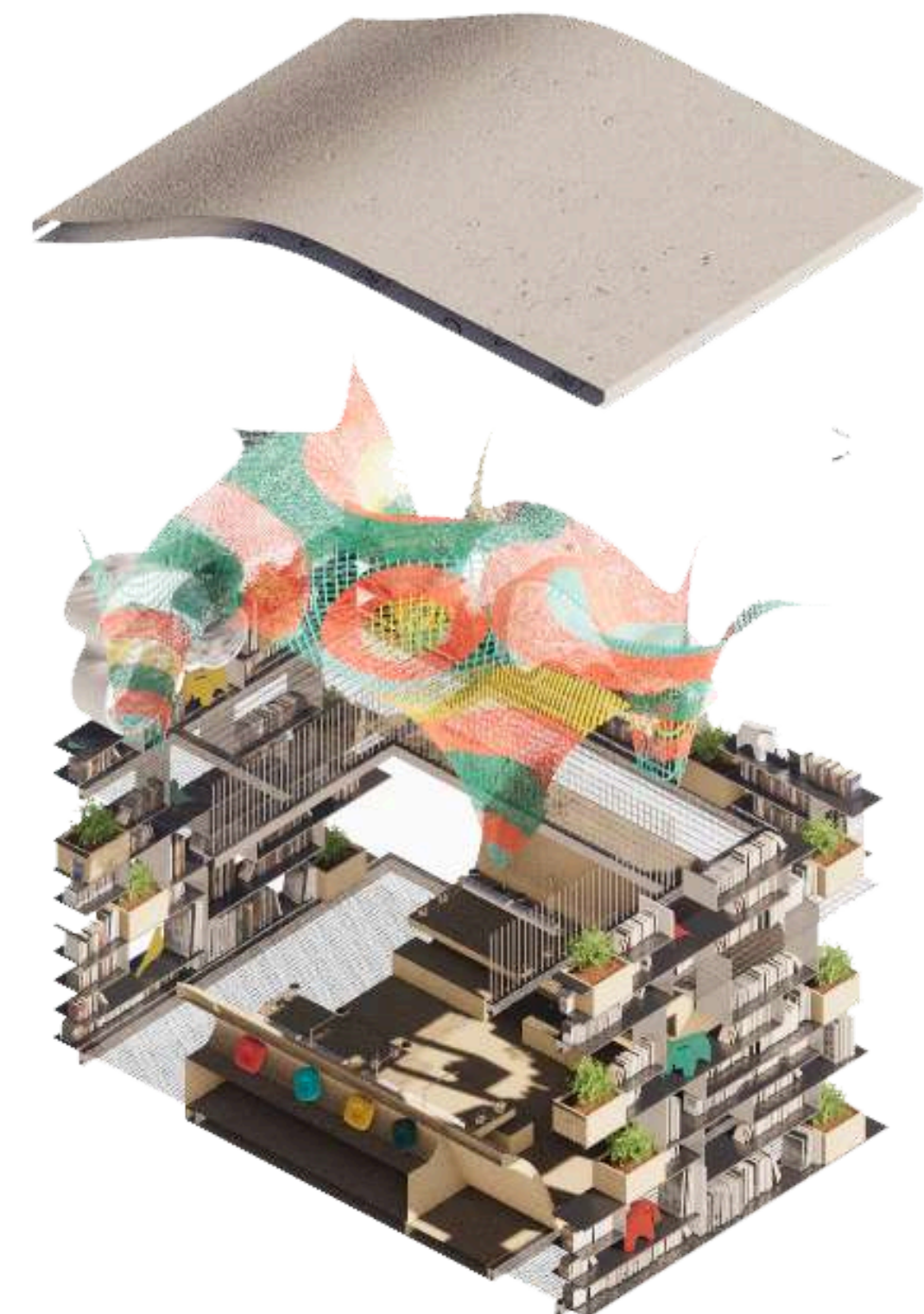
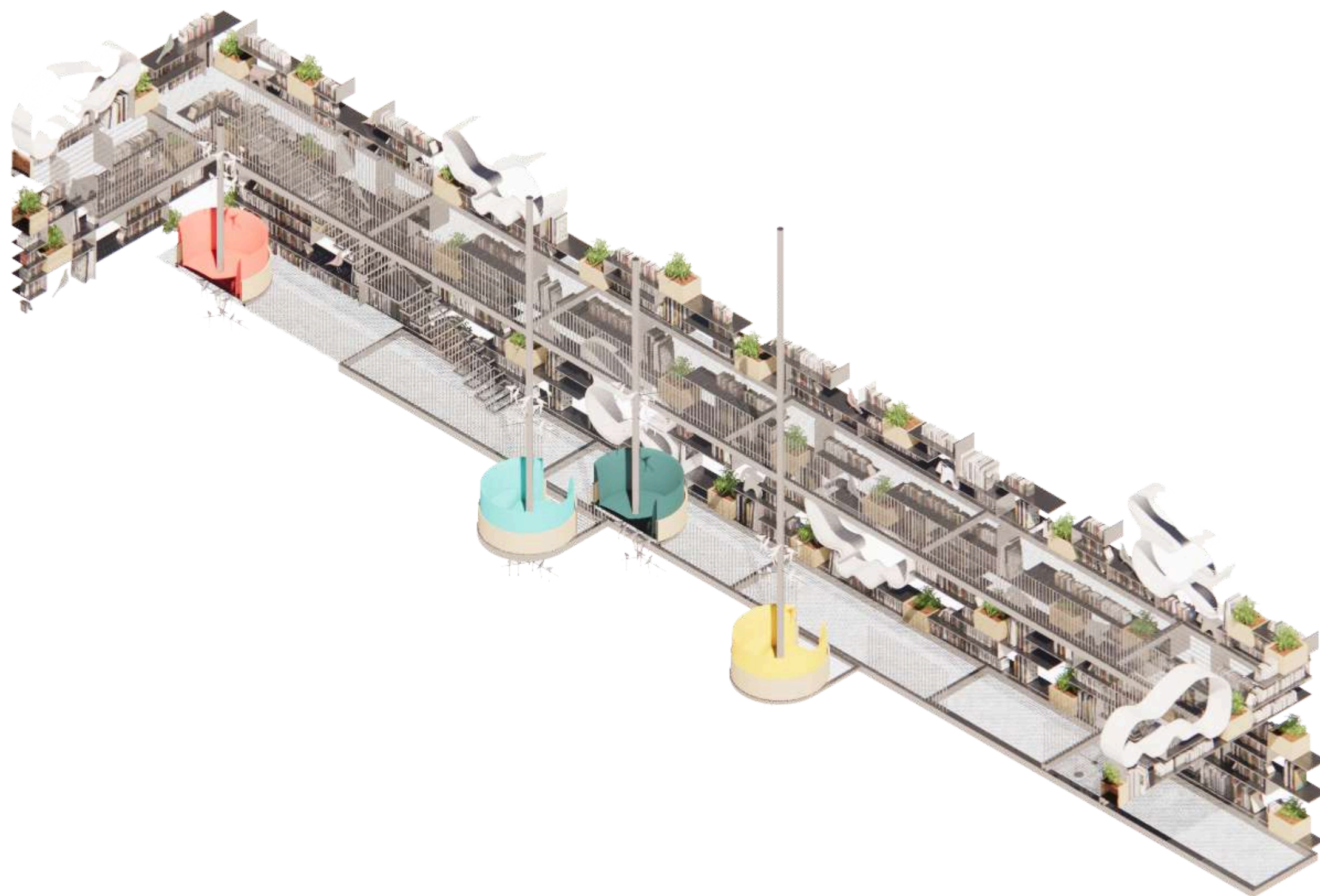


4 DRAWING ZONE



As we can see in the photo above, we placed original **drawings** by **Picasso**, allowing the children to see them from below. This creates a playful and inspiring atmosphere, where art hovers gently overhead, inviting **imagination** and **discovery**.

Within the **two levels of bookshelves**, I integrated various seating opportunities, inviting visitors to **pause and read**

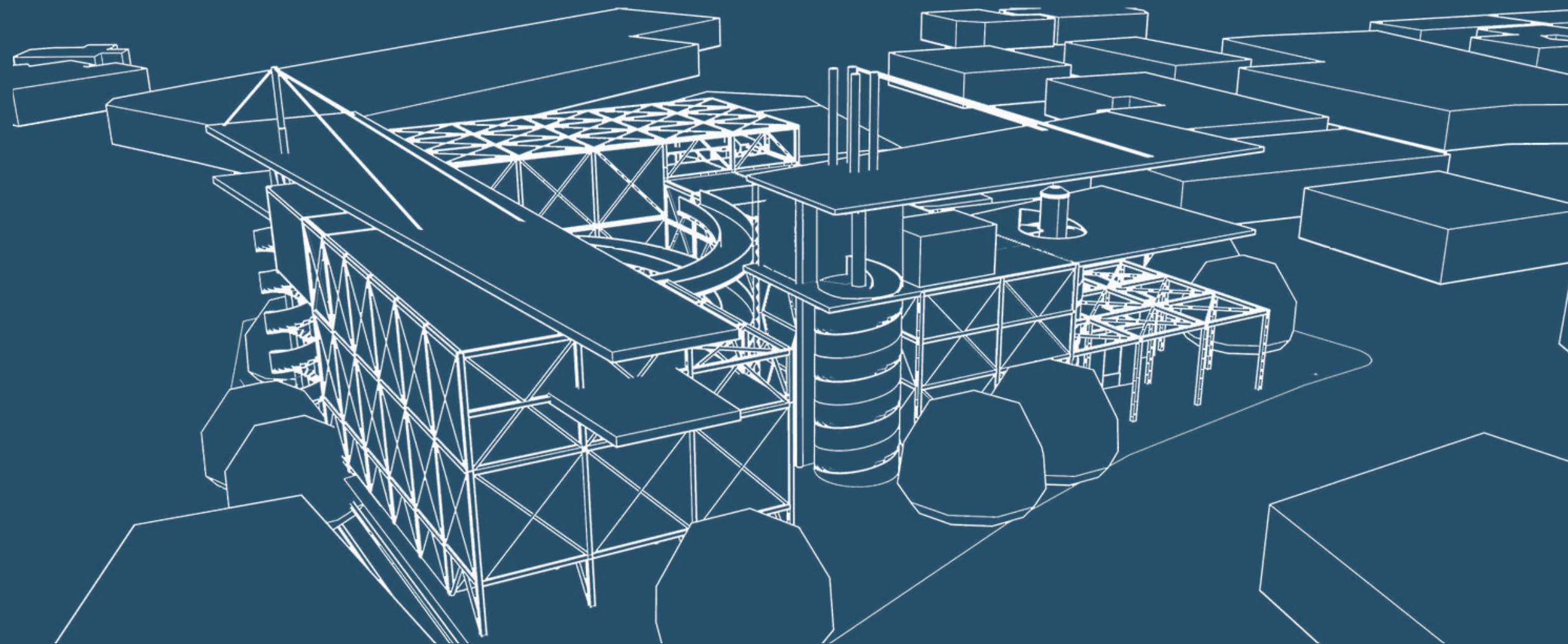


04

The Open Dialogue

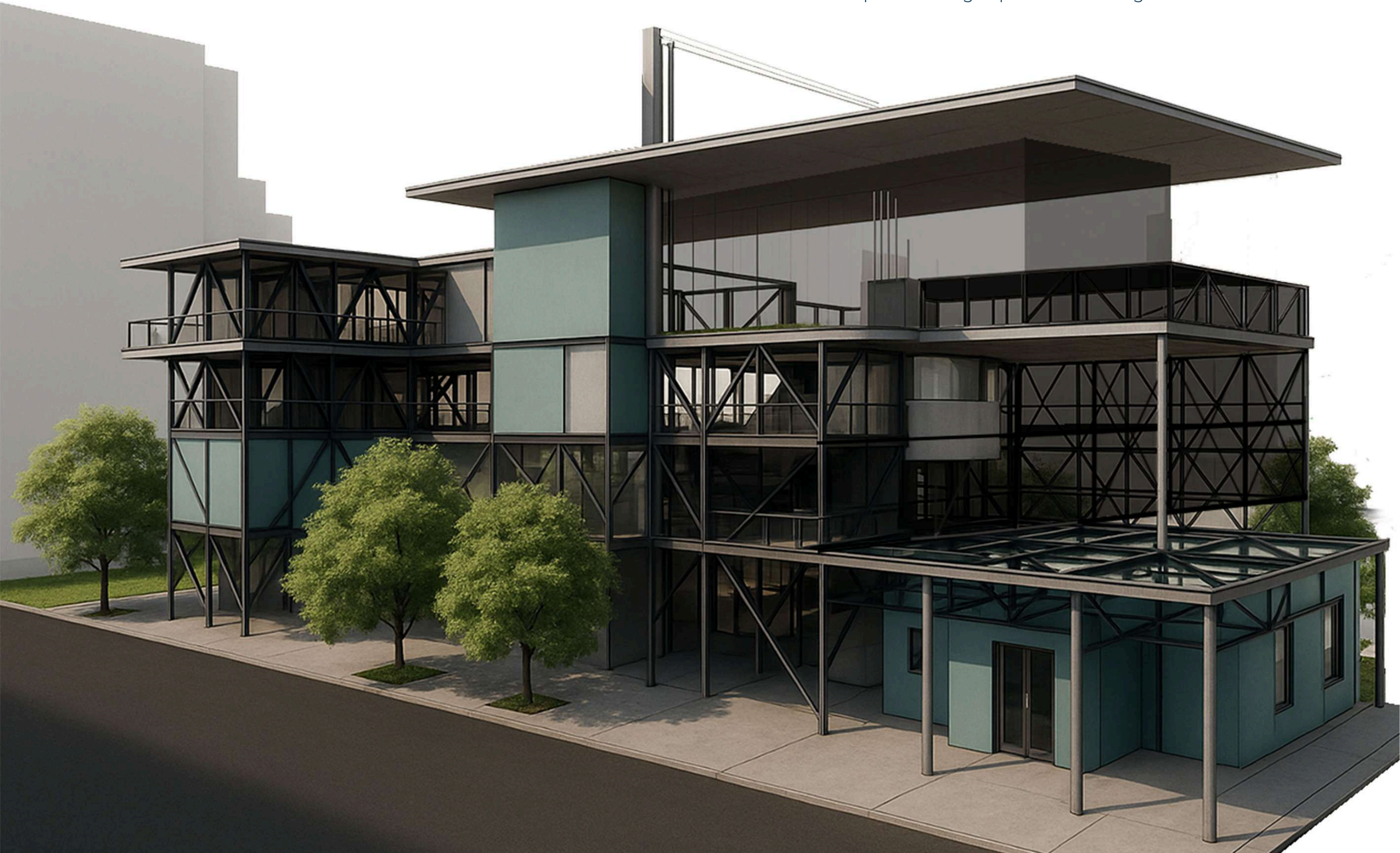
INSTRUCTOR: ABED EL HALIM JABER

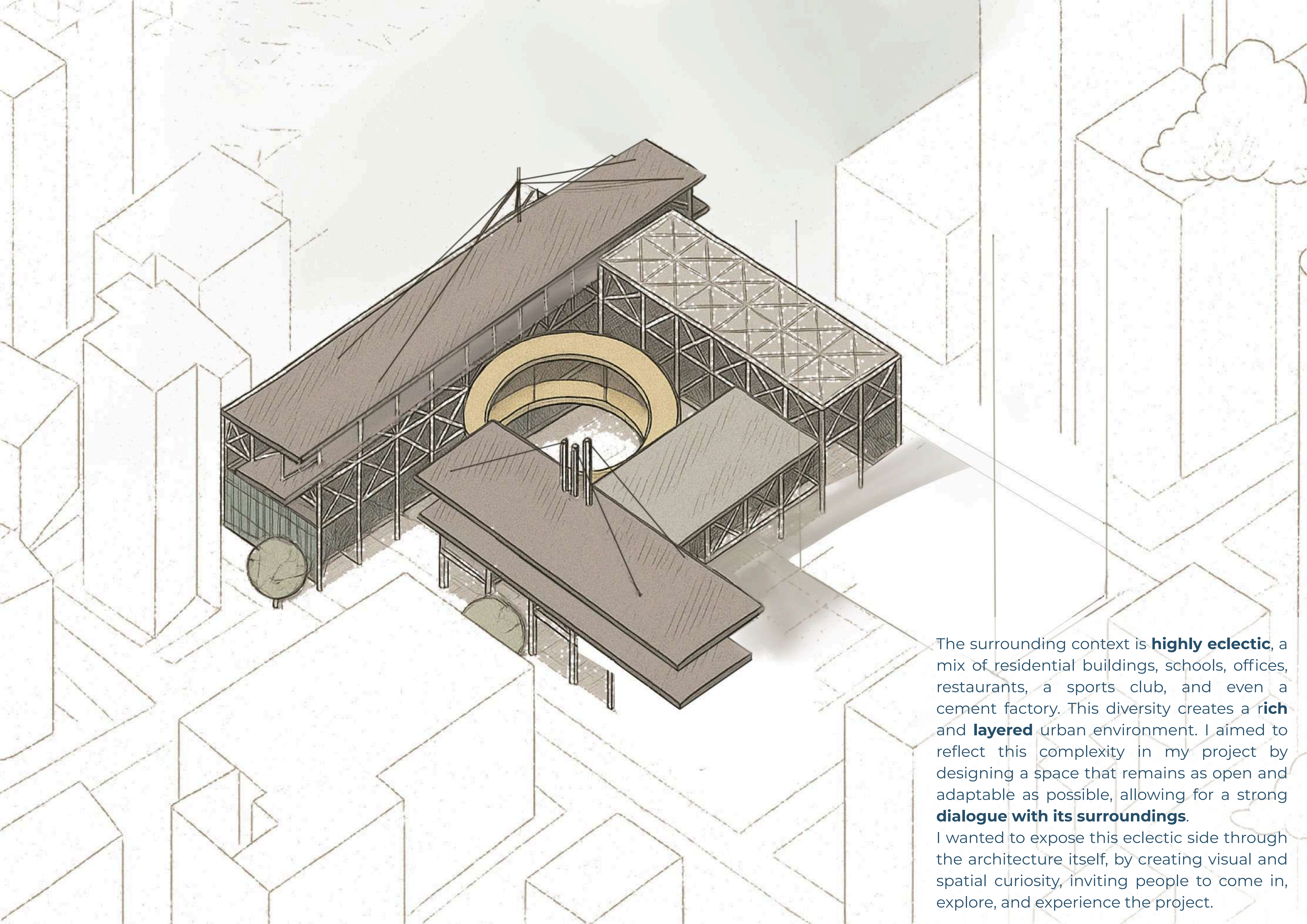
2024



This project is located in **Nasra, Ashrafiyeh**, next to Nazareth School. It is a public space conceived by the municipality, covering 4,500 m² and functioning as a **cultural center** that includes a library, a coworking space, an art school, an exhibition area, and a café, all designed to foster creativity, learning, and community engagement.

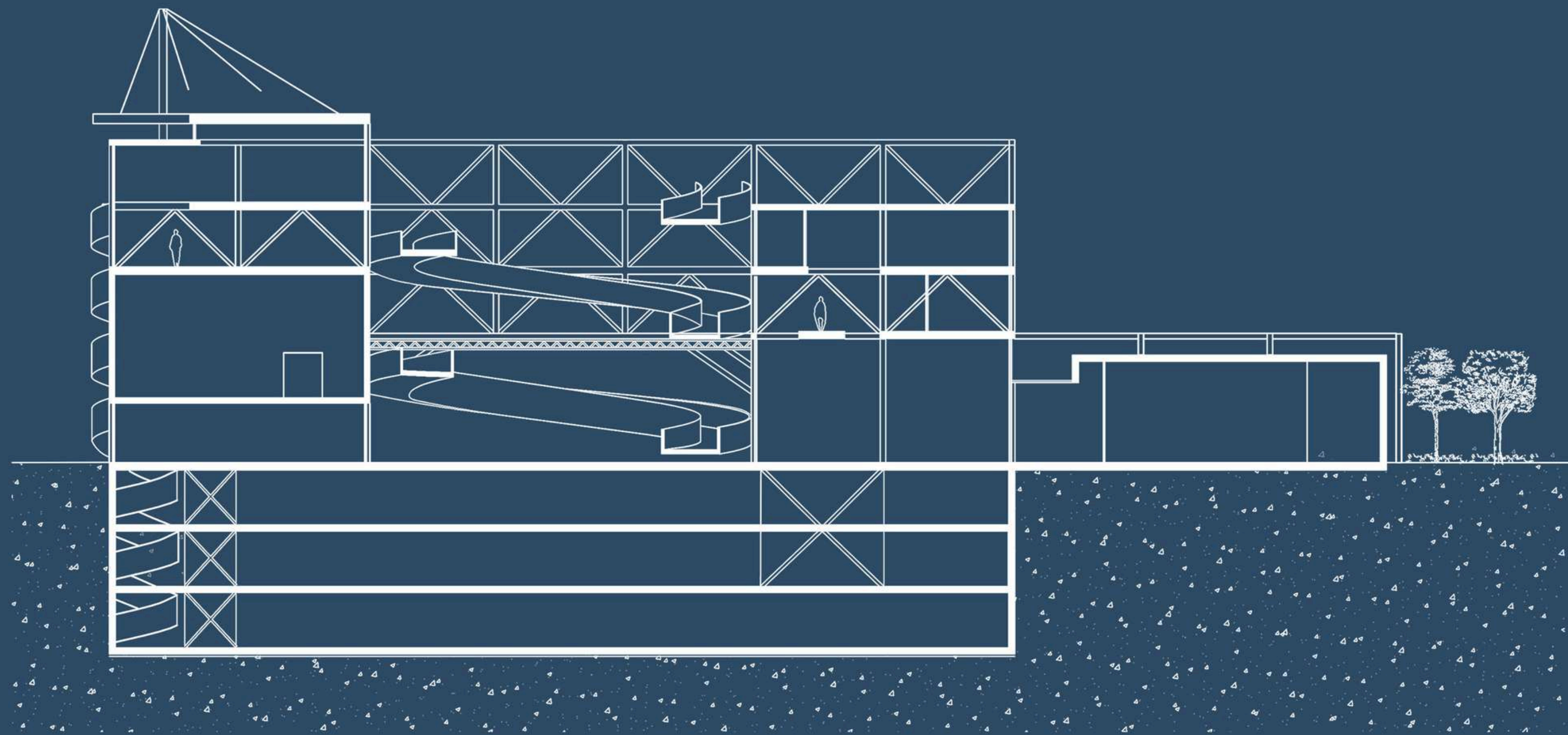
I drew inspiration from the Centre Pompidou and Richard Rogers' philosophy of **transparency, revealing rather than concealing** technical elements. What is typically hidden, I chose to expose, celebrating the structure, the systems, and the raw functionality of the space as integral parts of the design.



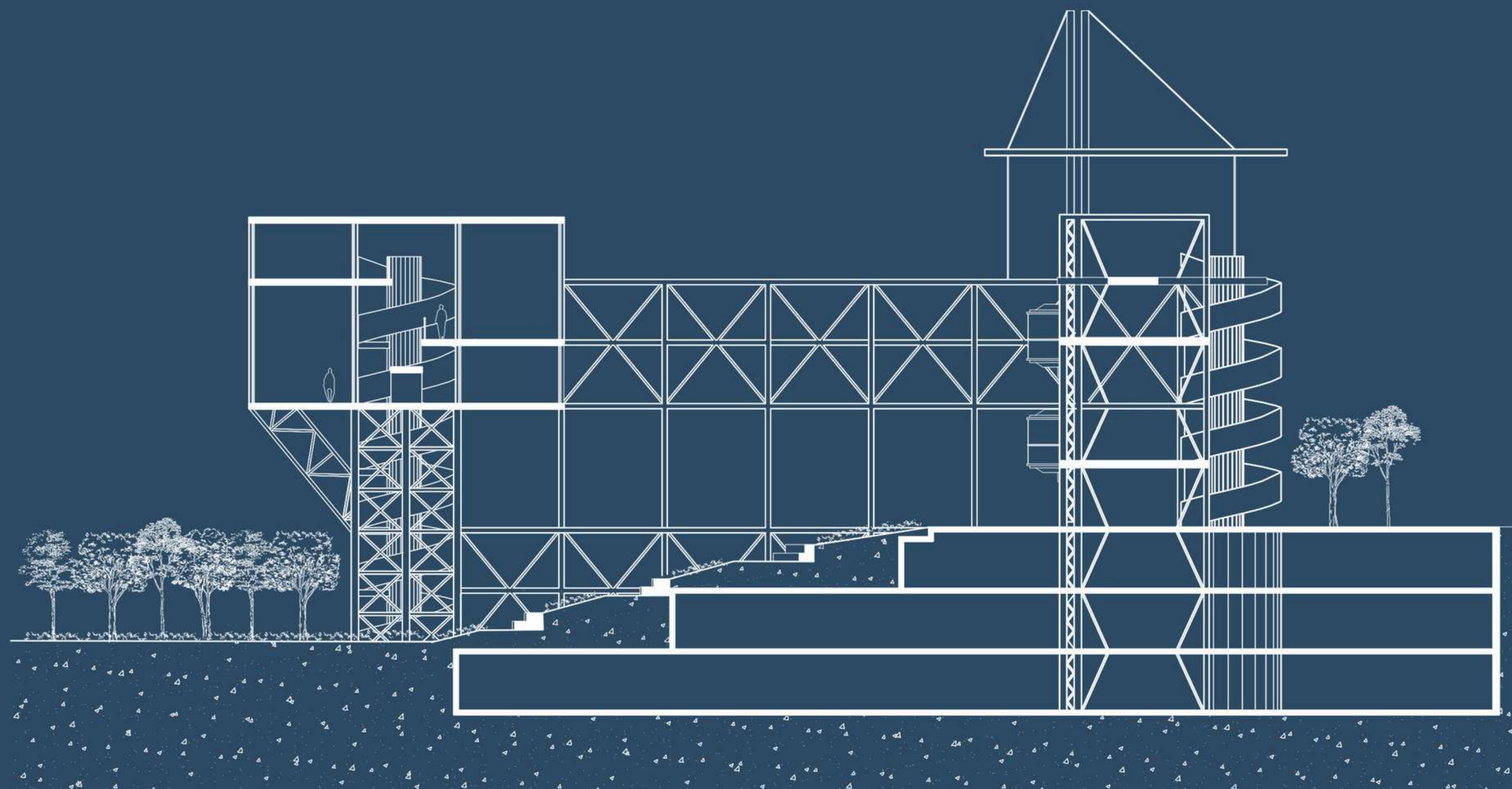


The surrounding context is **highly eclectic**, a mix of residential buildings, schools, offices, restaurants, a sports club, and even a cement factory. This diversity creates a **rich** and **layered** urban environment. I aimed to reflect this complexity in my project by designing a space that remains as open and adaptable as possible, allowing for a strong **dialogue with its surroundings**.

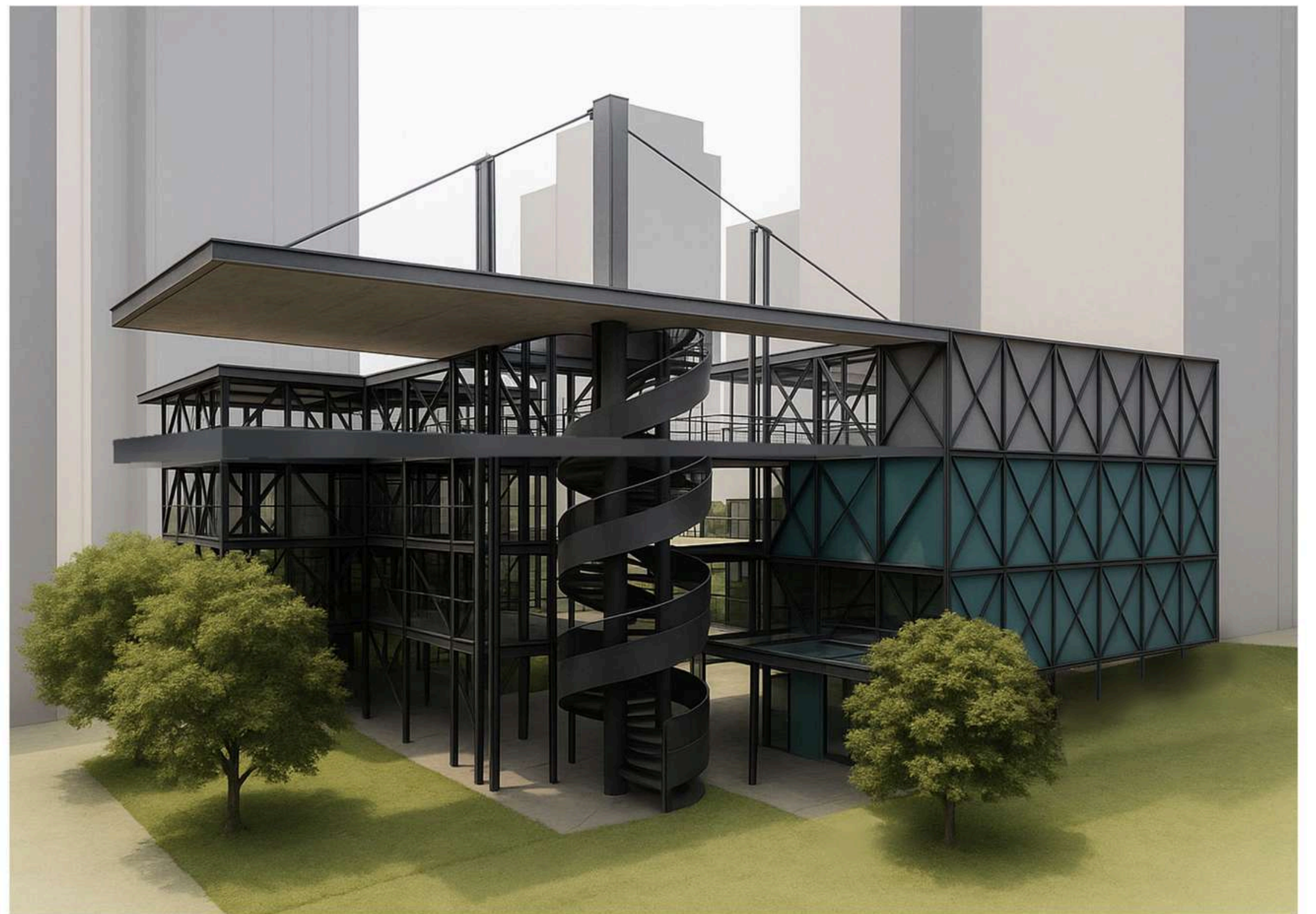
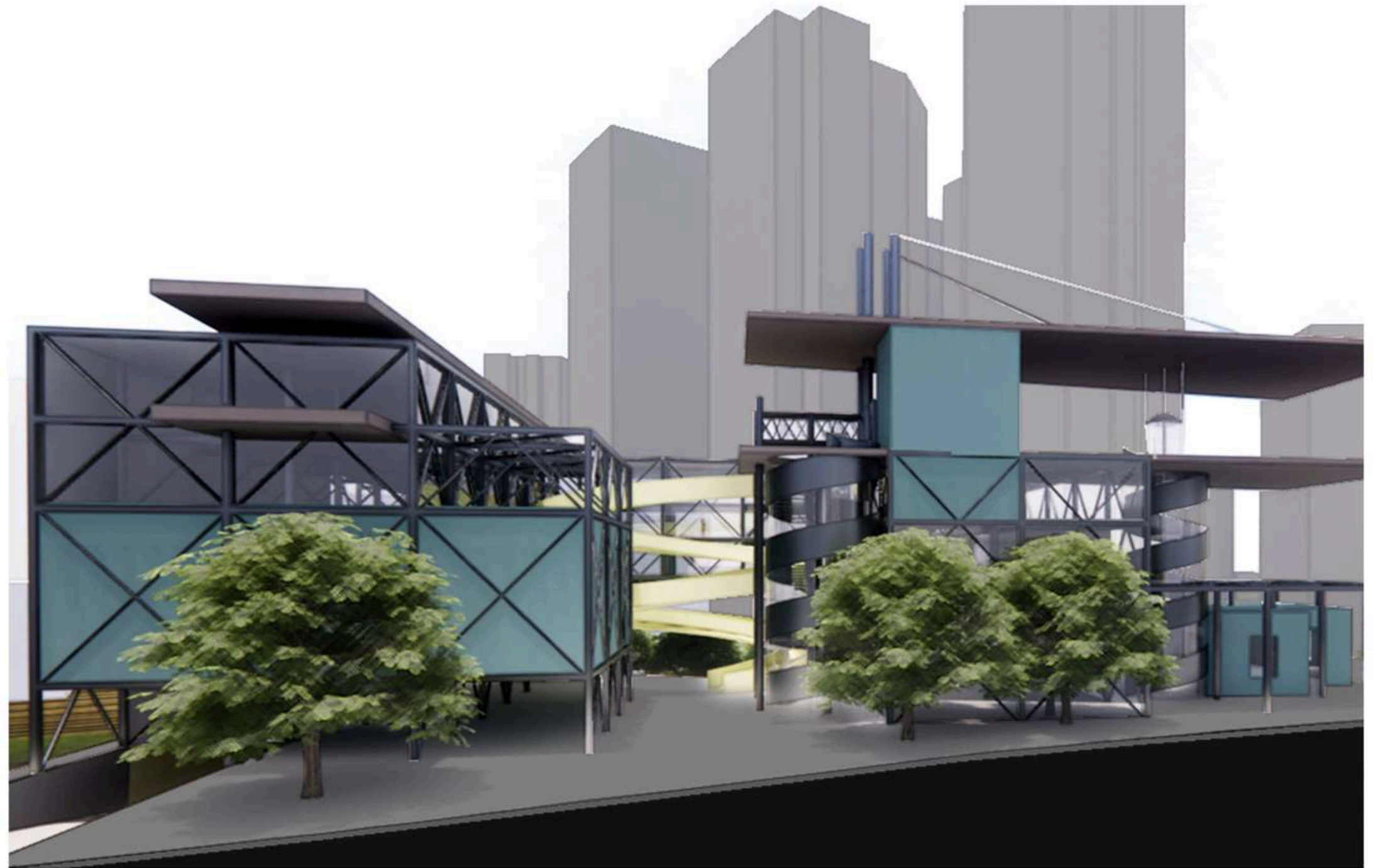
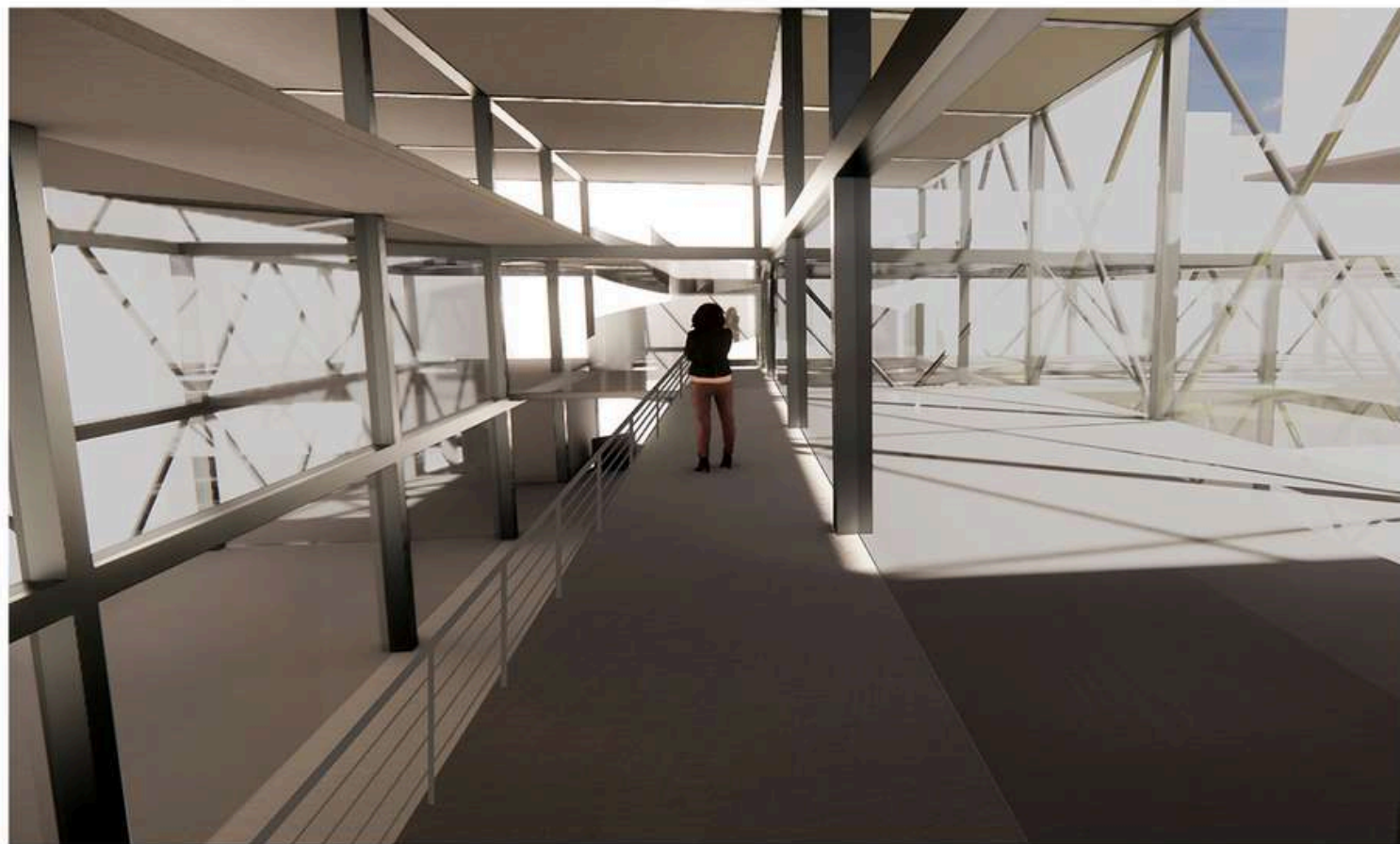
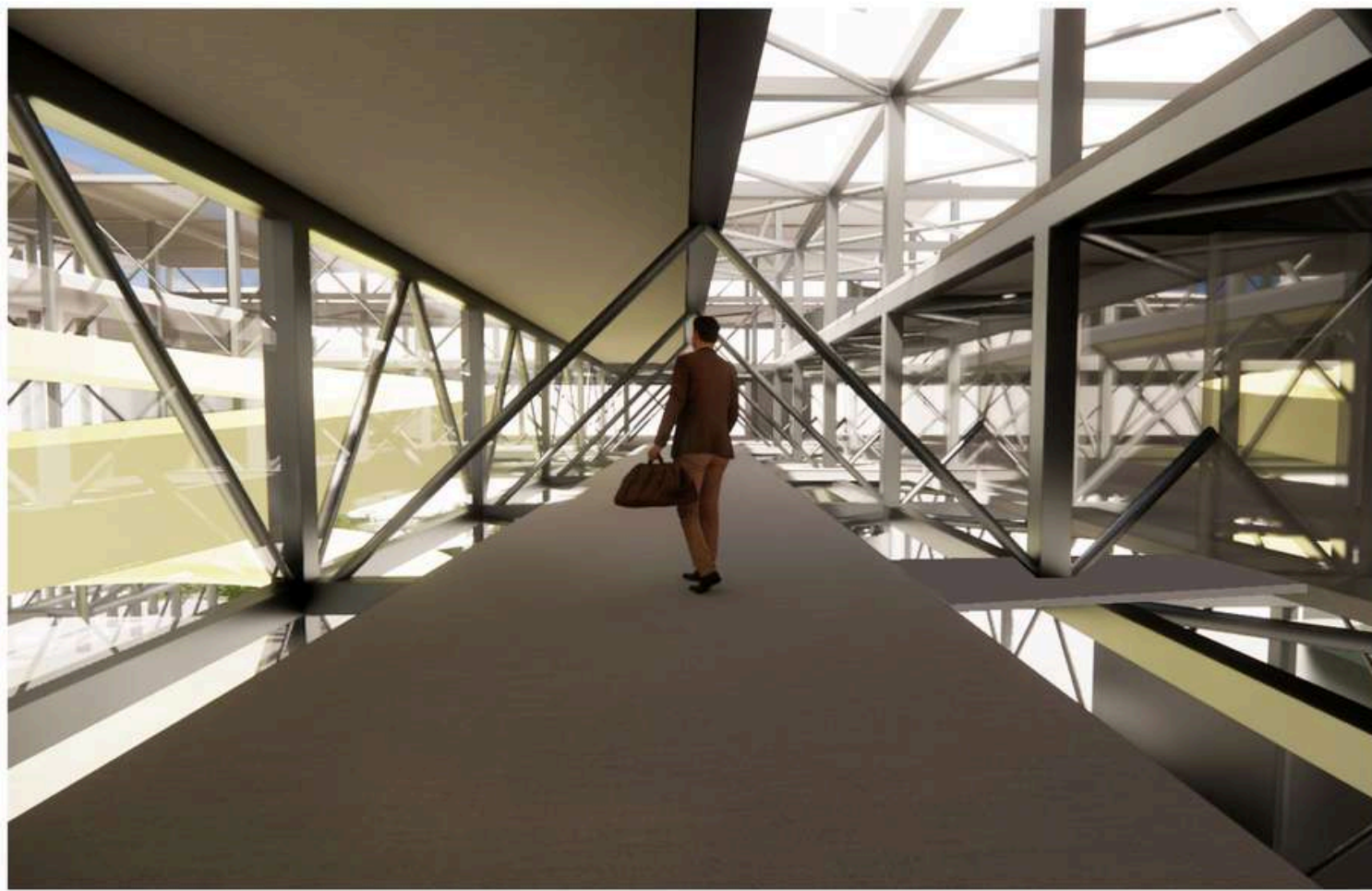
I wanted to expose this eclectic side through the architecture itself, by creating visual and spatial curiosity, inviting people to come in, explore, and experience the project.

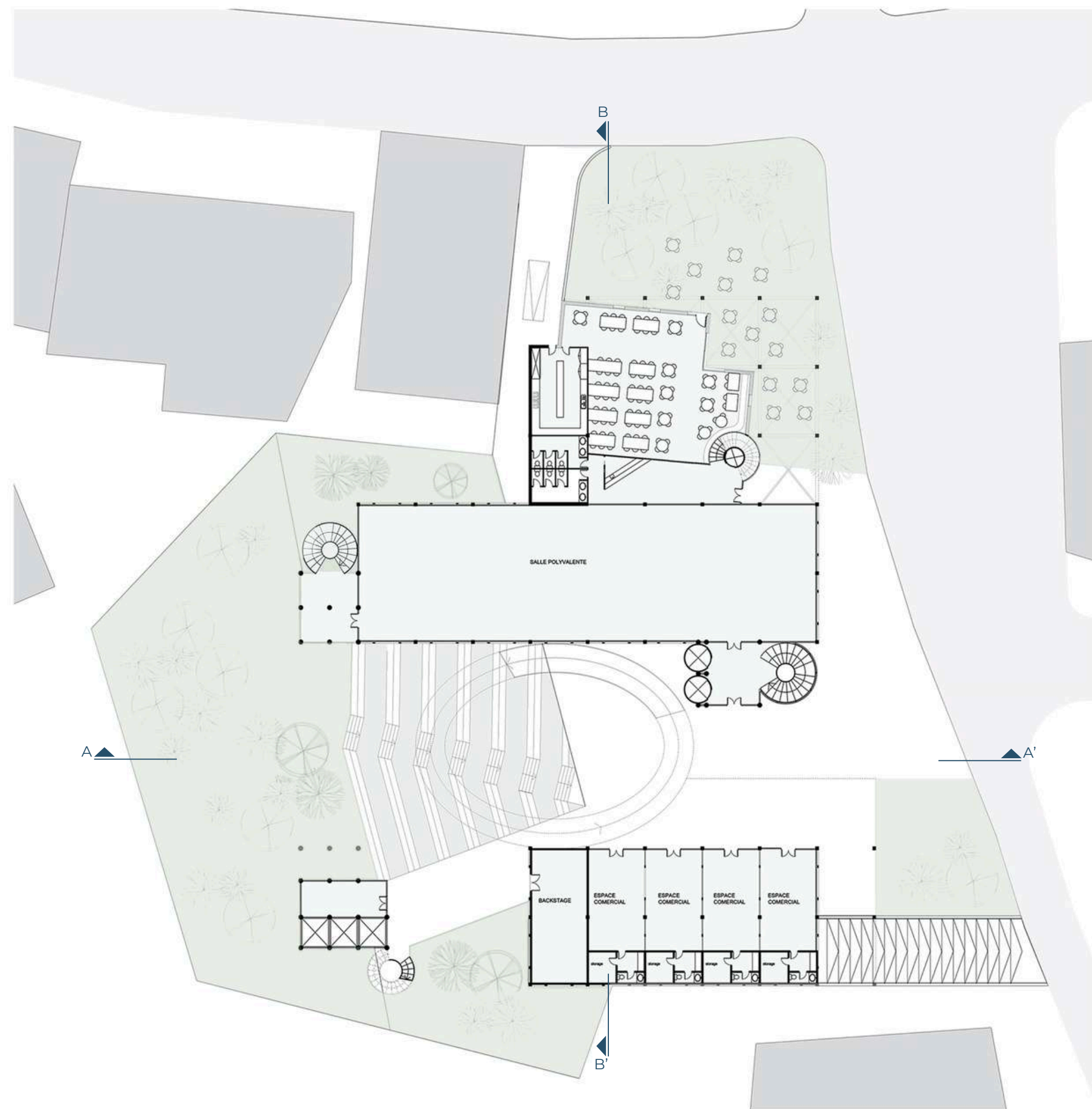
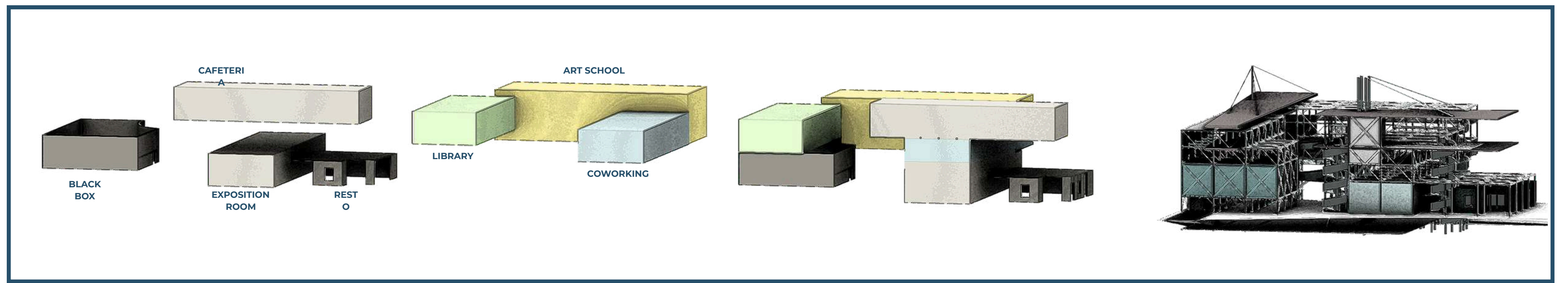


SECTION BB'

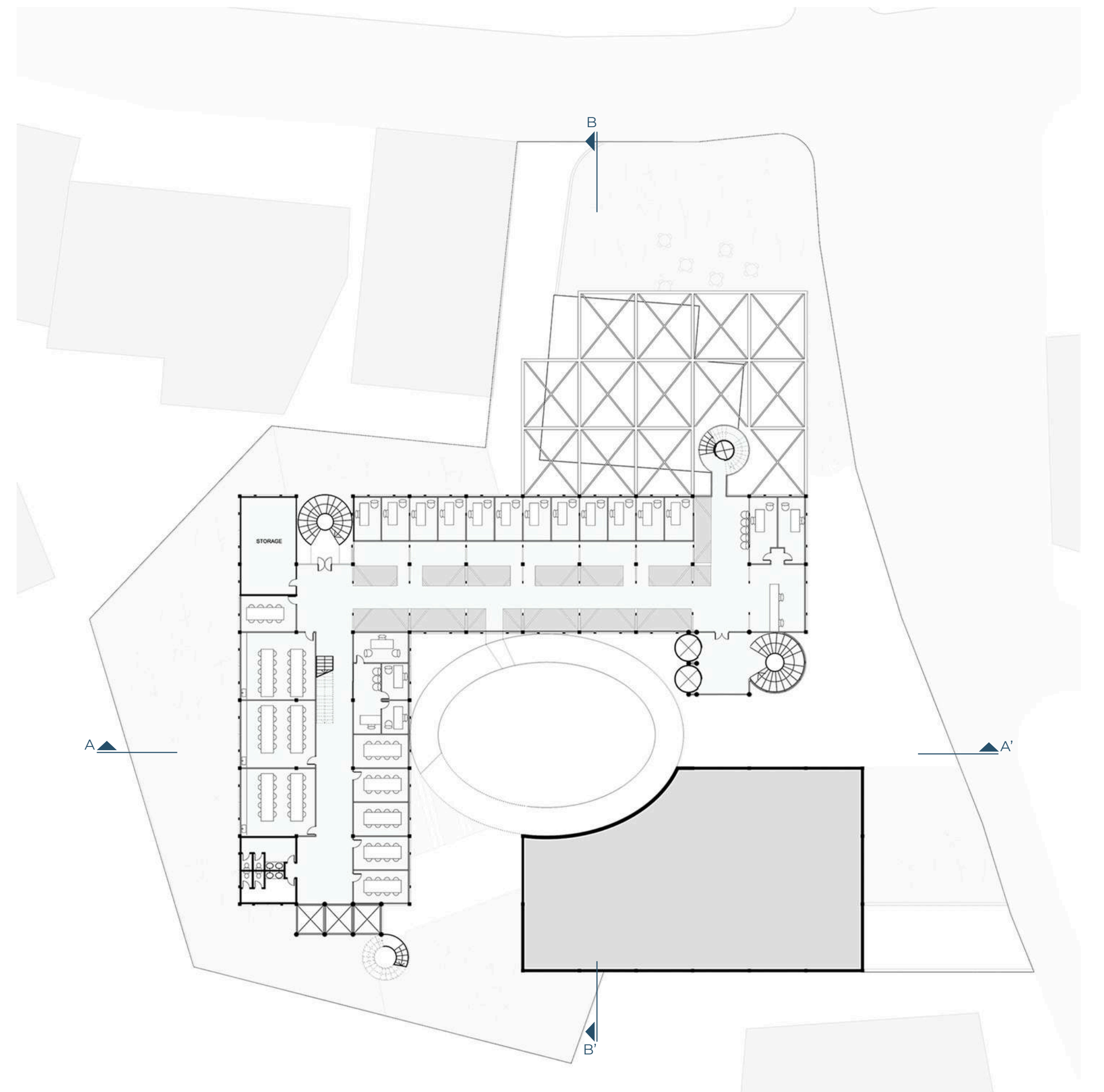


SECTION AA'

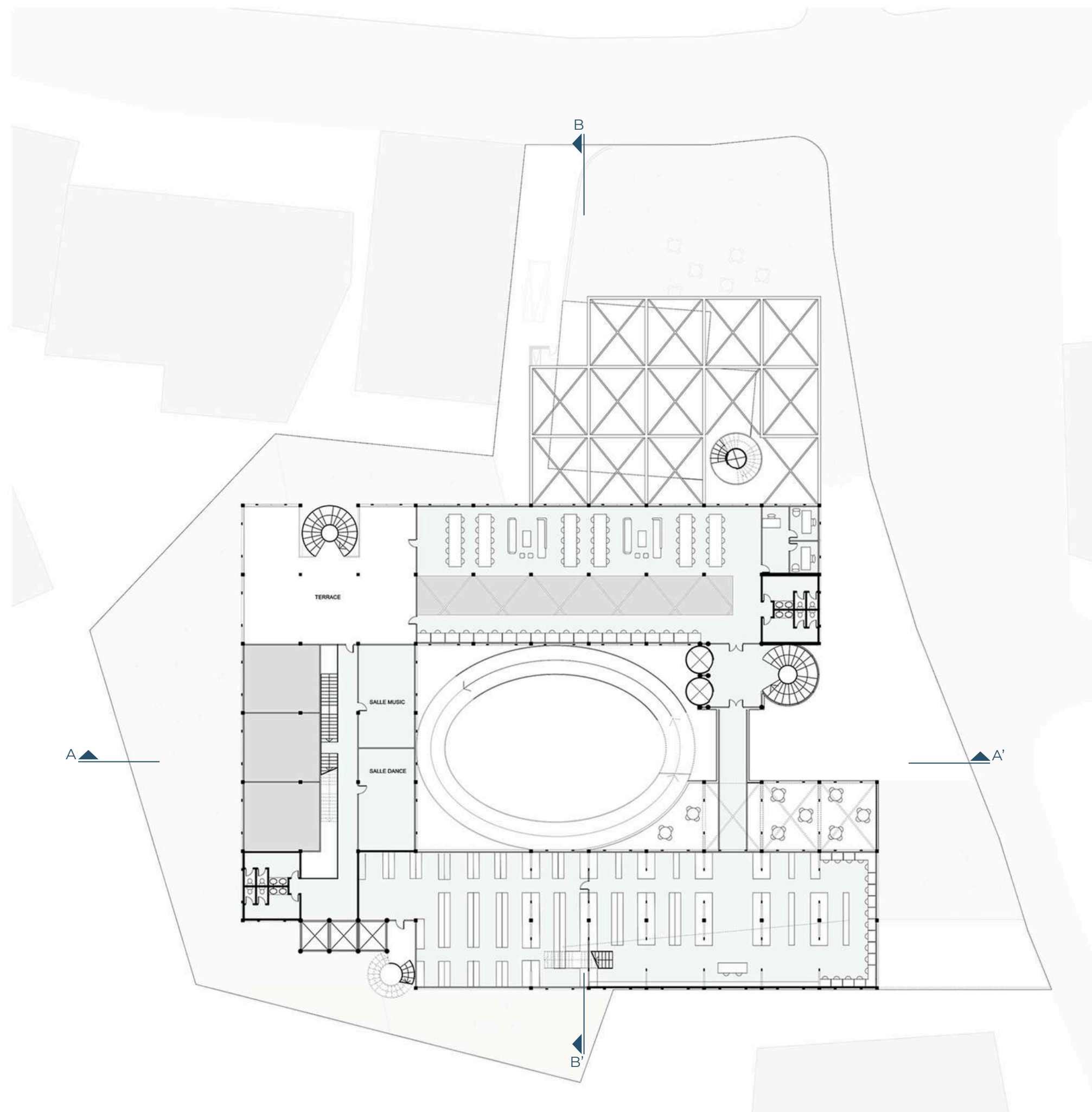
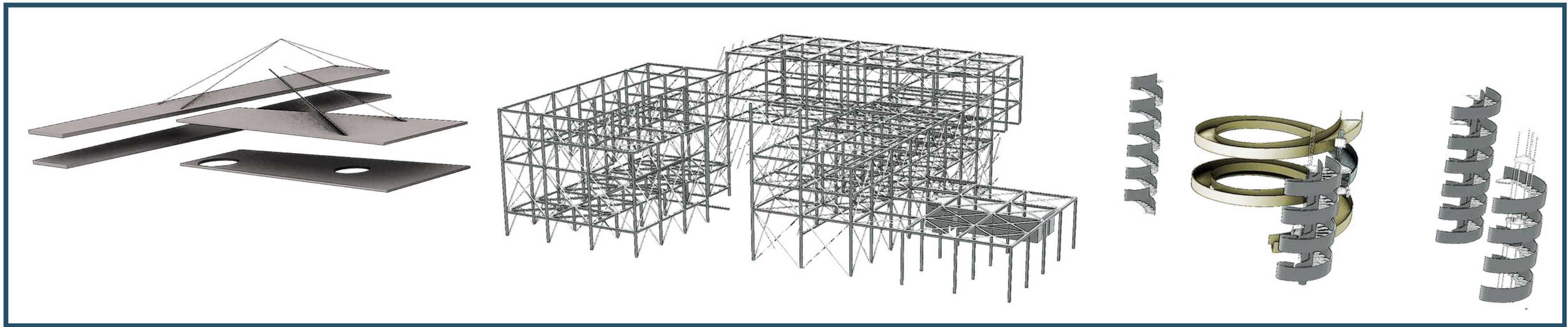




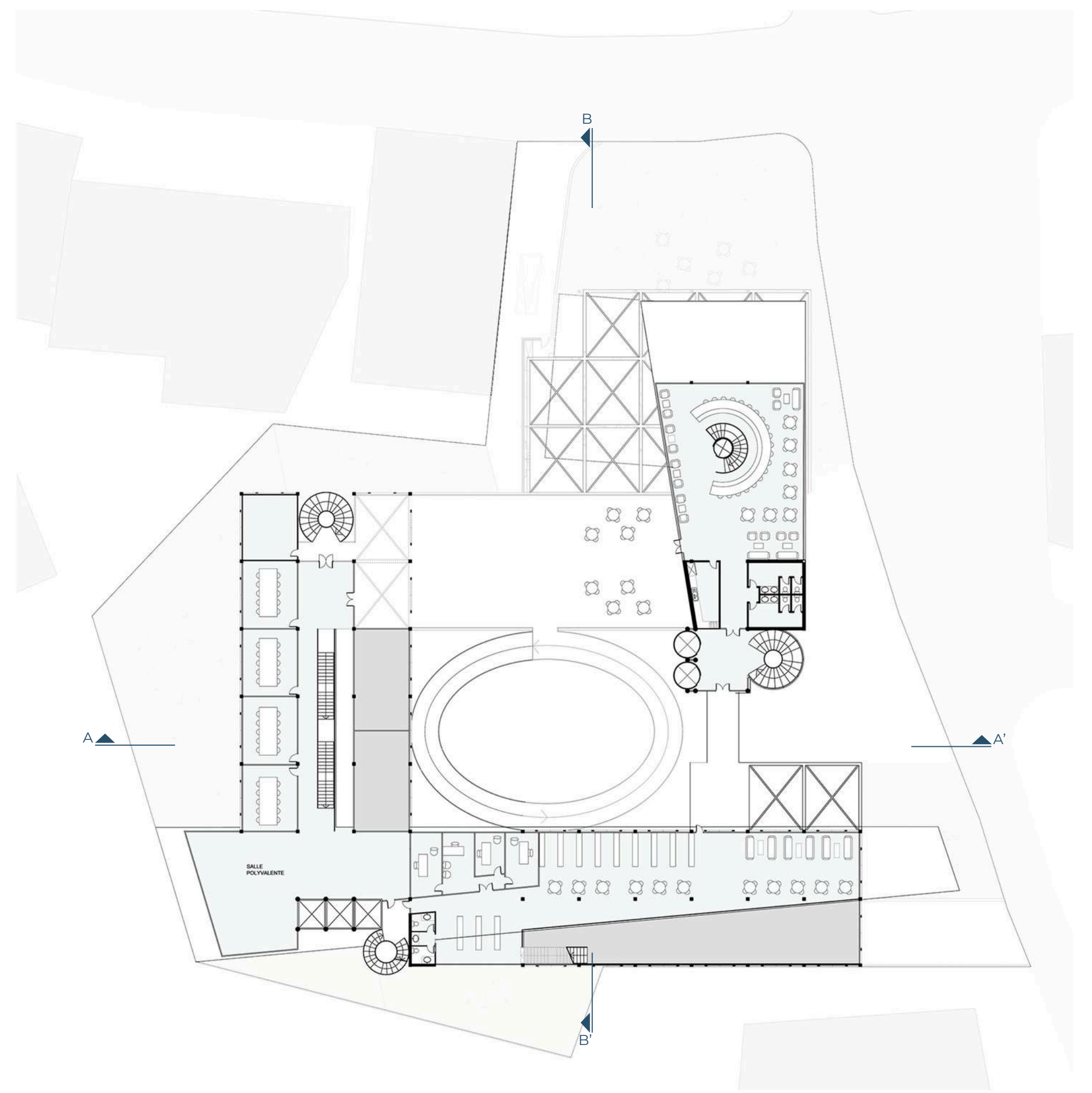
PLAN LEVEL 1



PLAN LEVEL 3



PLAN LEVEL 4



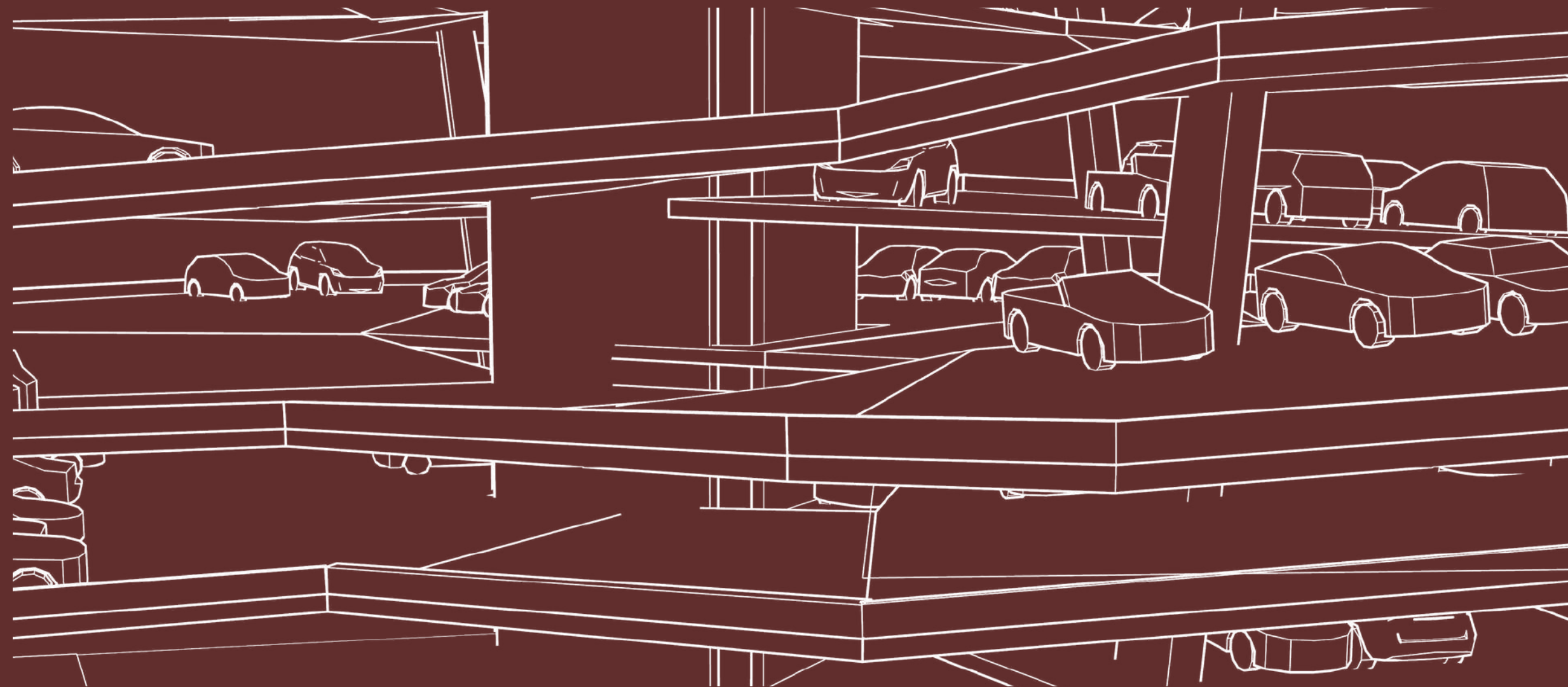
PLAN LEVEL 5

05

Spiral Dynamics

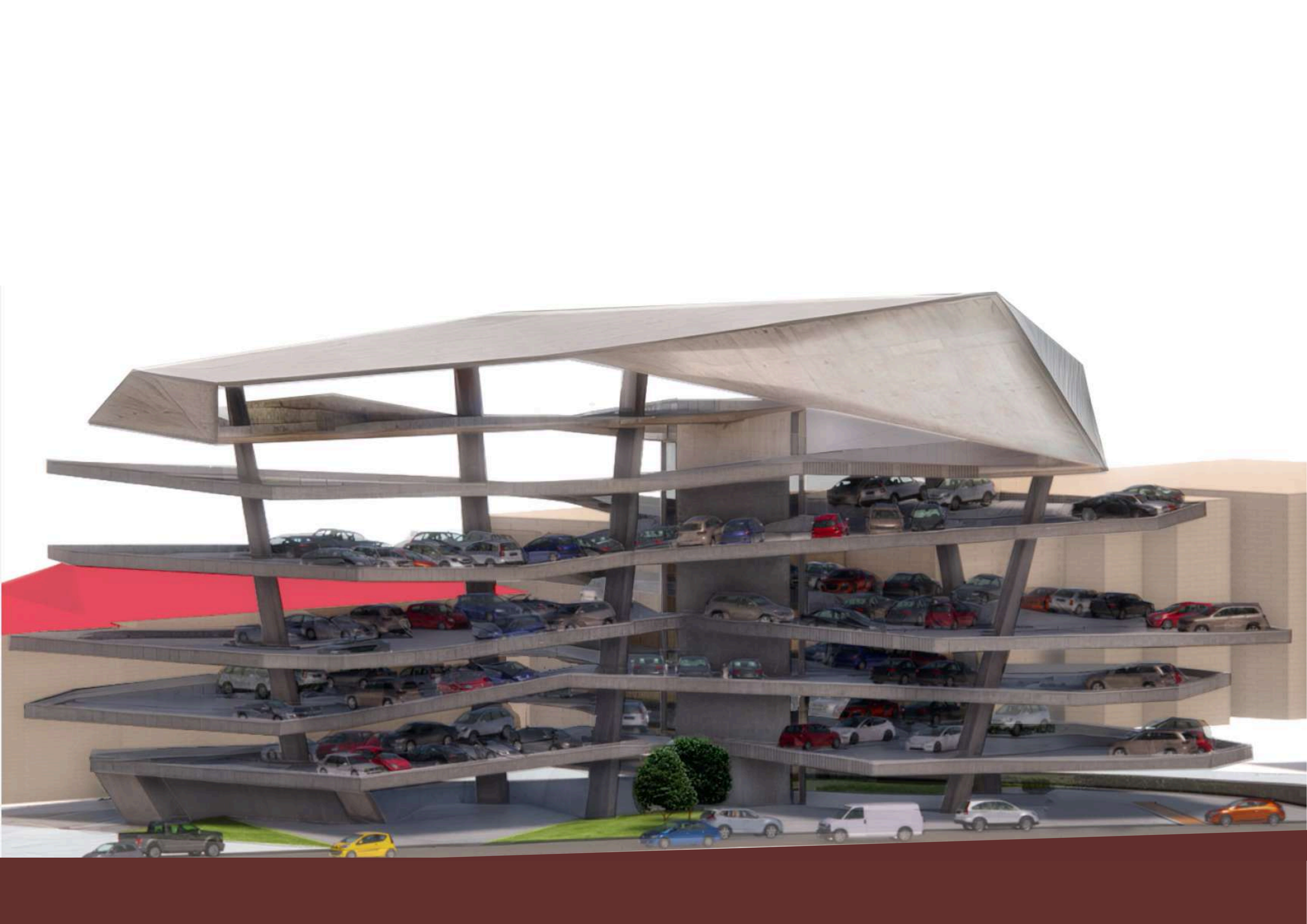
INSTRUCTOR: AKL AKL

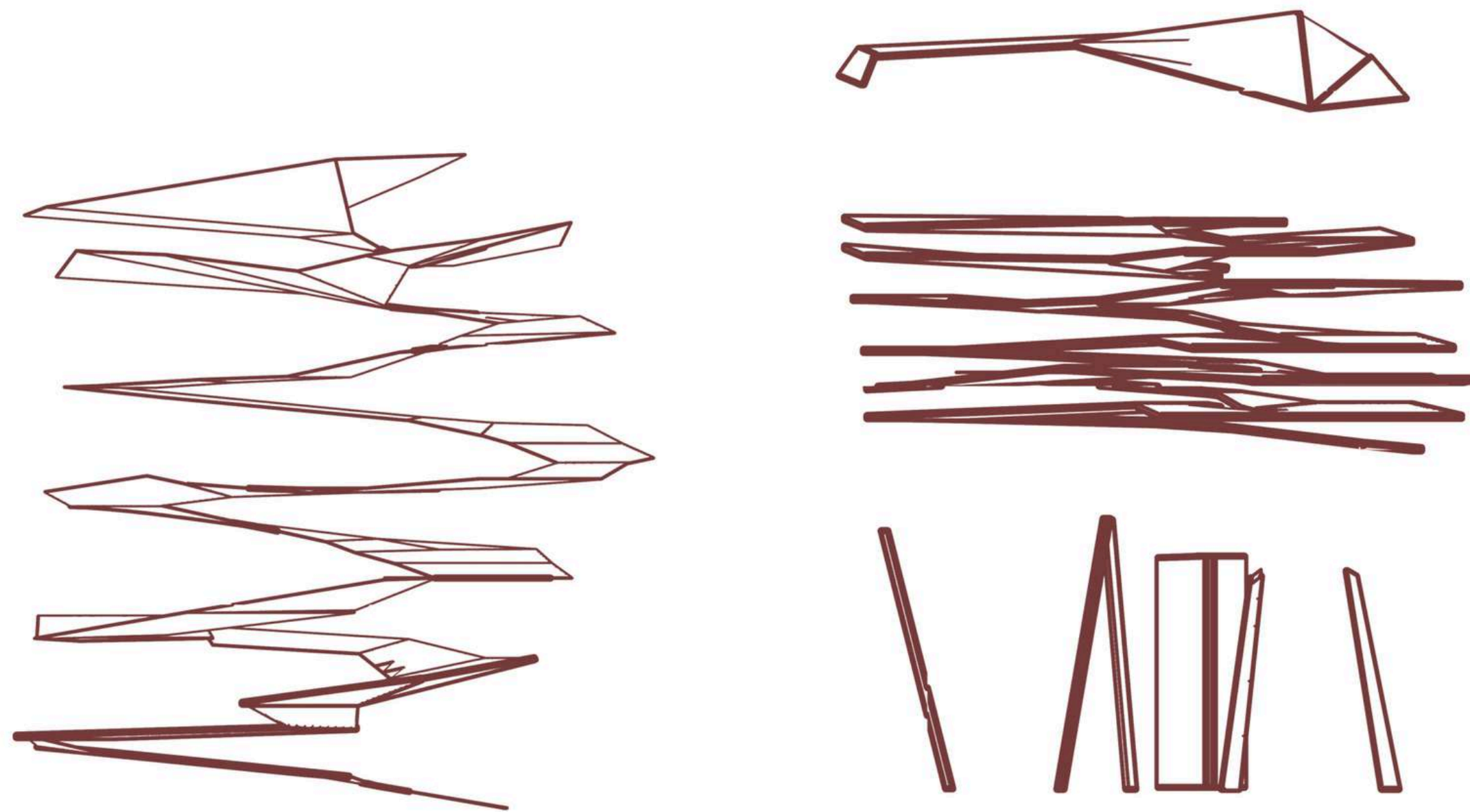
2024



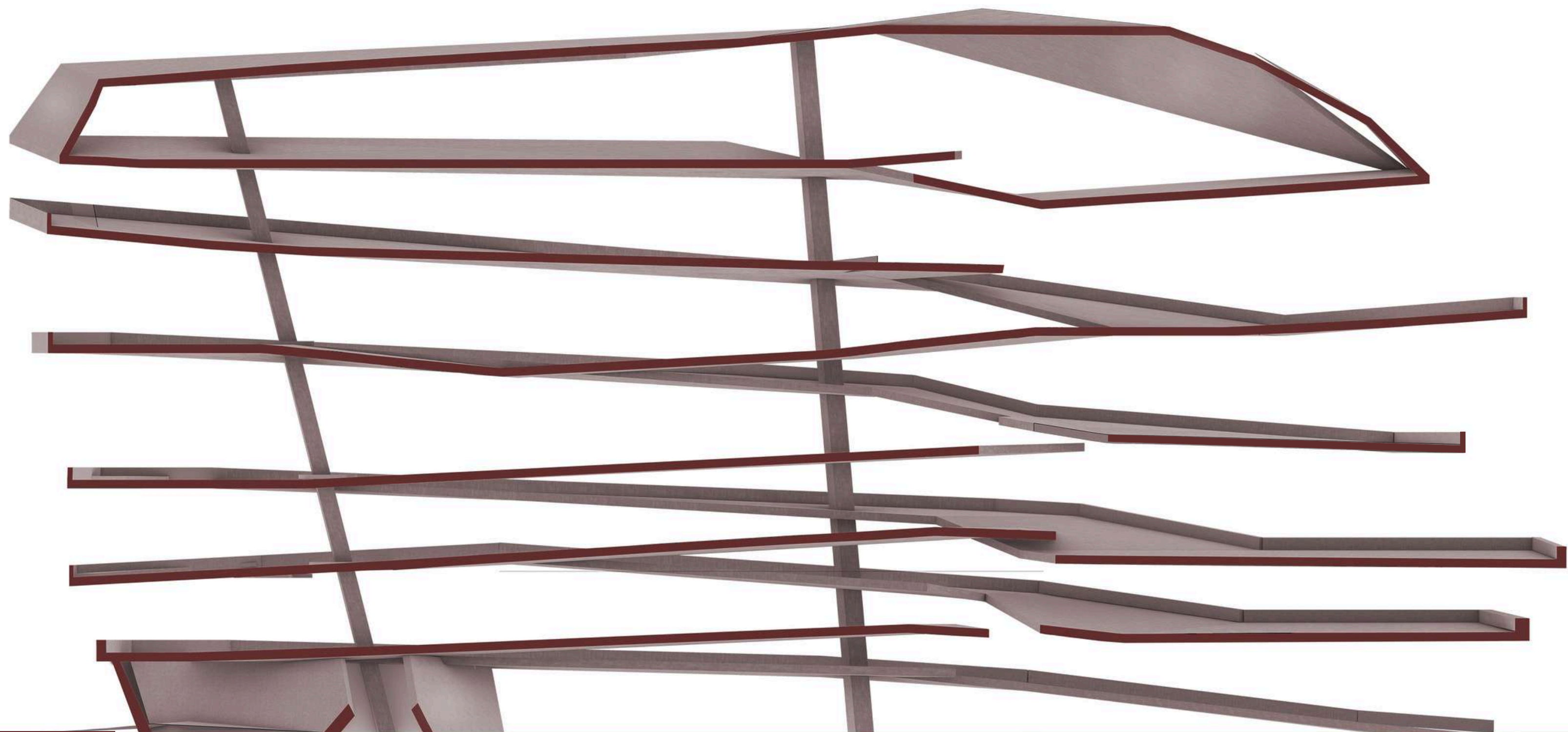
This project transforms a neglected public parking lot in Jounieh into a dynamic urban hub. More than just a place to park, it integrates 7,500 m² of functions, parking, event space, and public amenities, all designed to serve and energize the community.

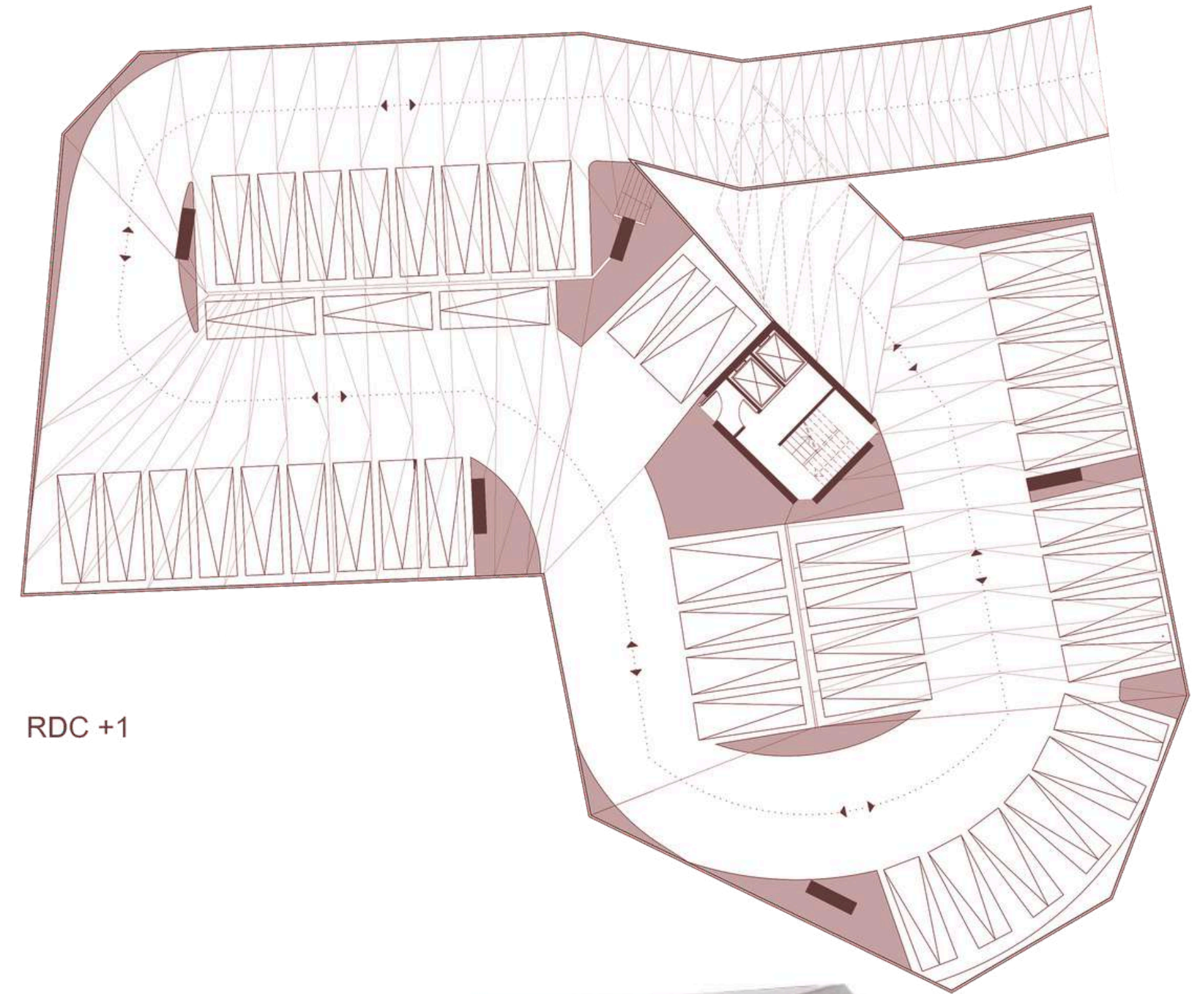
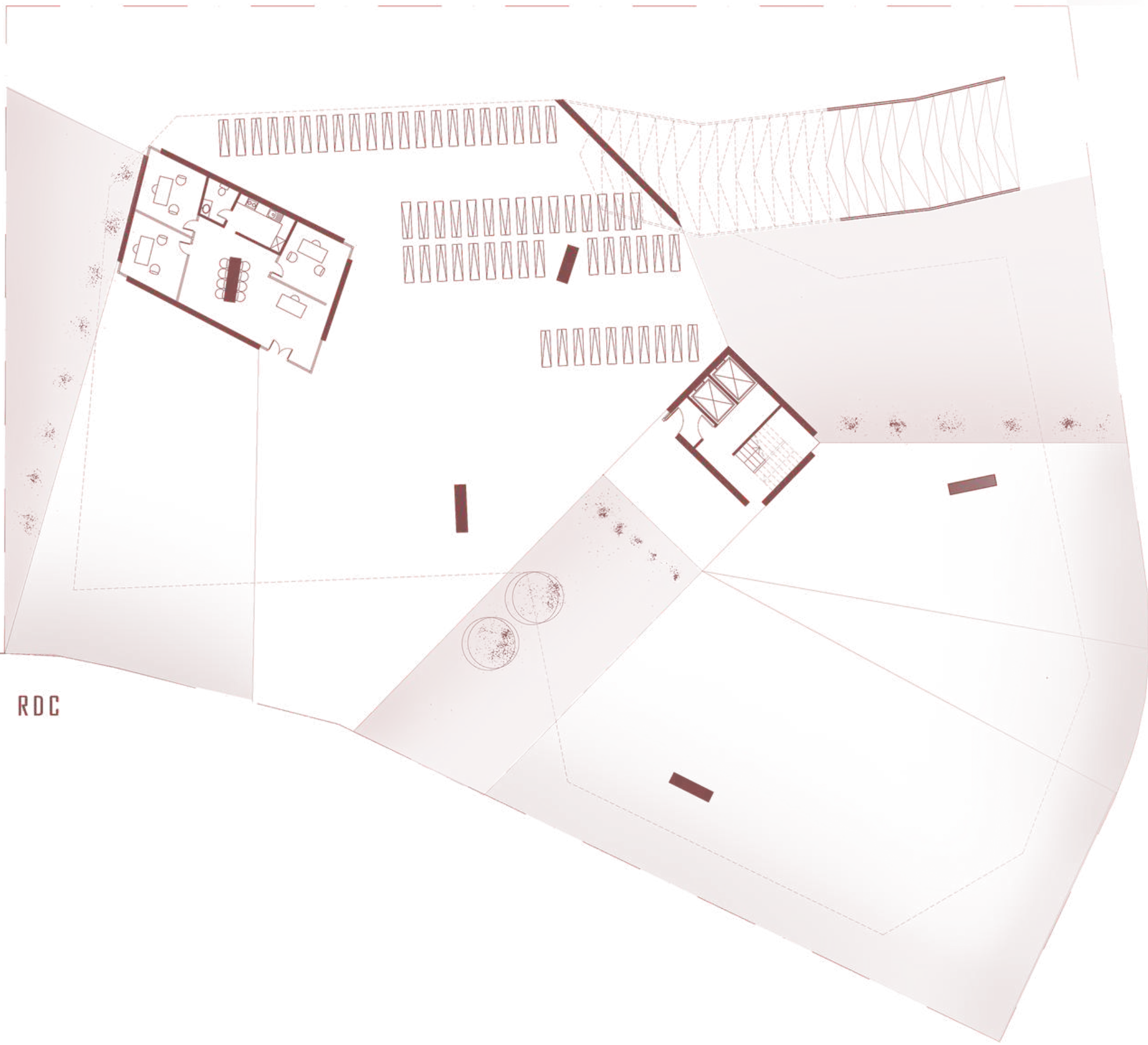
By introducing a new approach to **parking design** and maximizing the use of space, the project redefines the **role of the garage** in the city. It becomes a space of movement, activity, and interaction, proving that even functional infrastructure can play a vital role in shaping vibrant urban life.

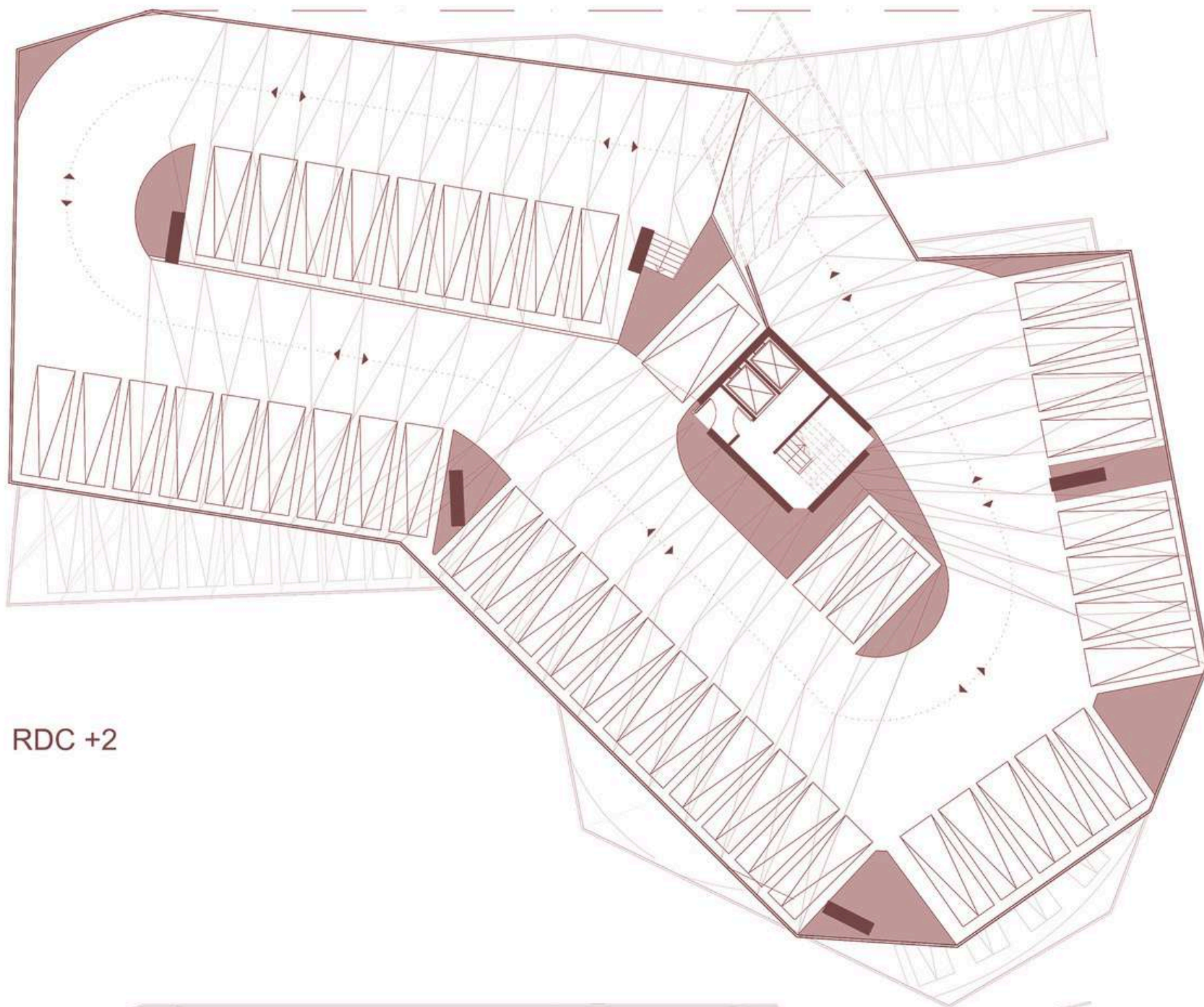




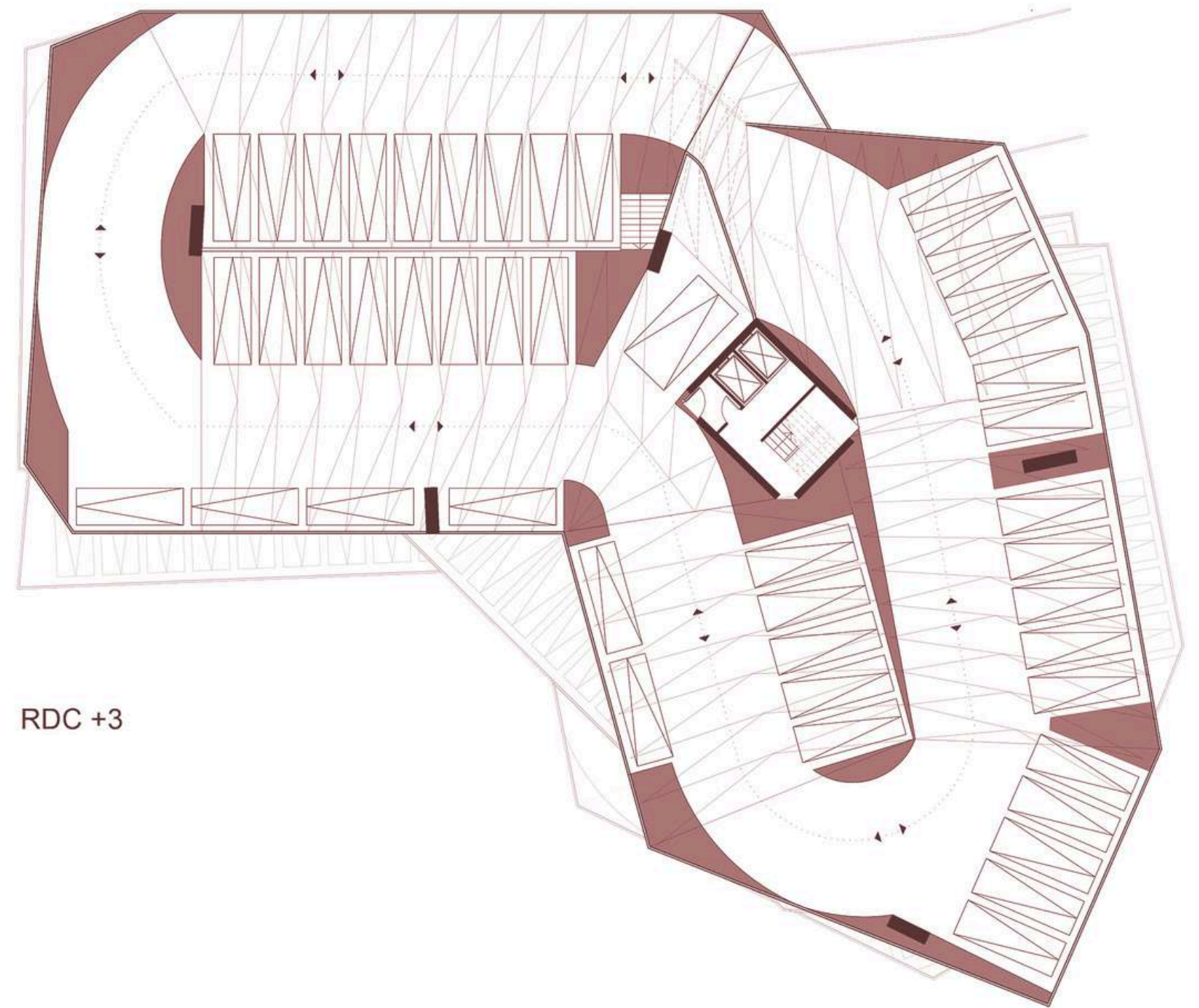
In this project, I set out to rethink the relationship between **architecture** and the **automobile** by placing the car at the core of the spatial experience. Instead of viewing it merely as a mode of transportation, the car becomes the central element that drives the design, a means of **exploration, interaction,** and movement within the building. The concept proposes a new way of navigating space, not through conventional features like stairs, elevators, or static ramps, but through a **continuous spiral ramp** that creates a fluid and immersive journey. In this way, the architecture is shaped by **motion itself**, and the car becomes both the protagonist and the vehicle for discovery.



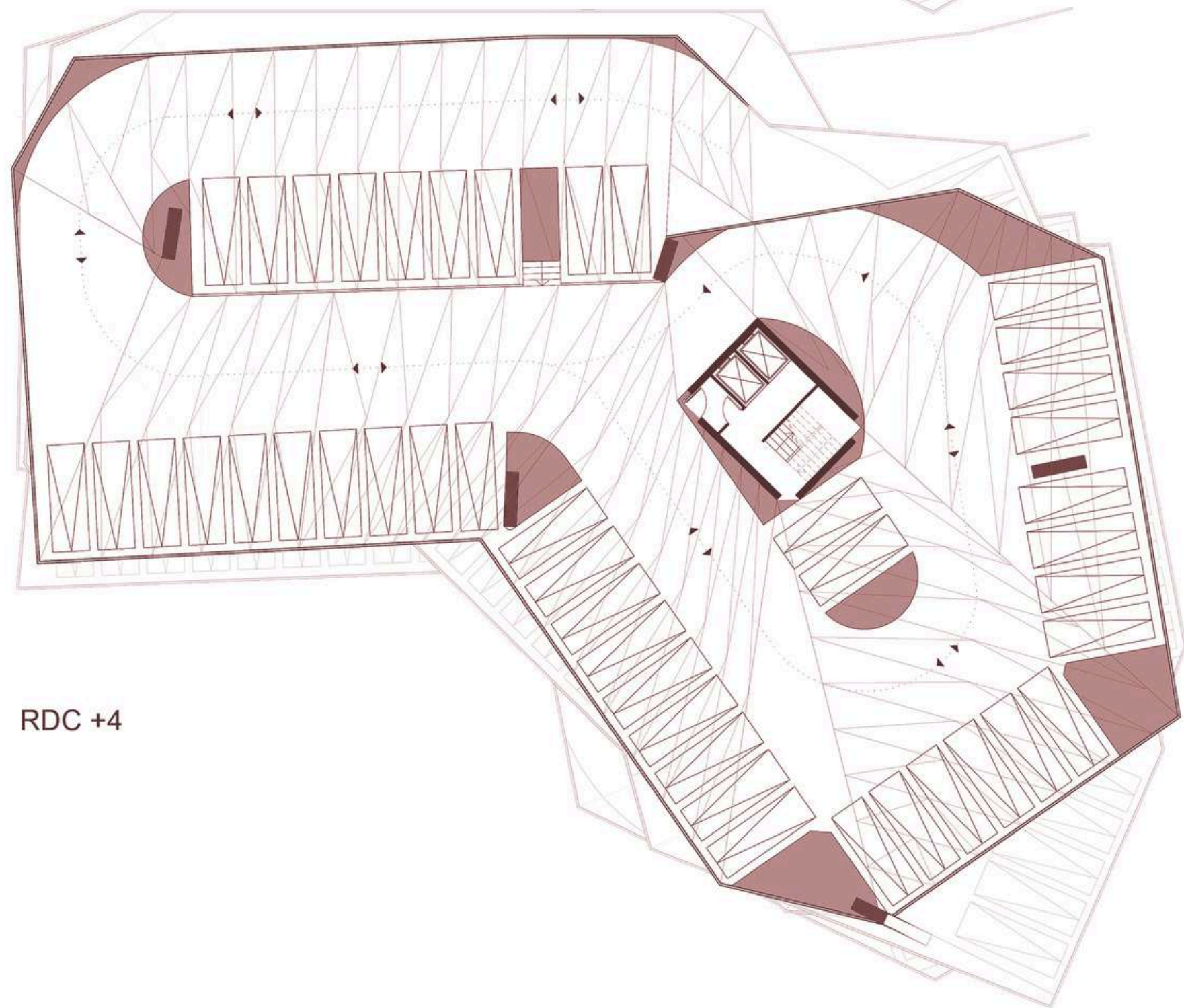




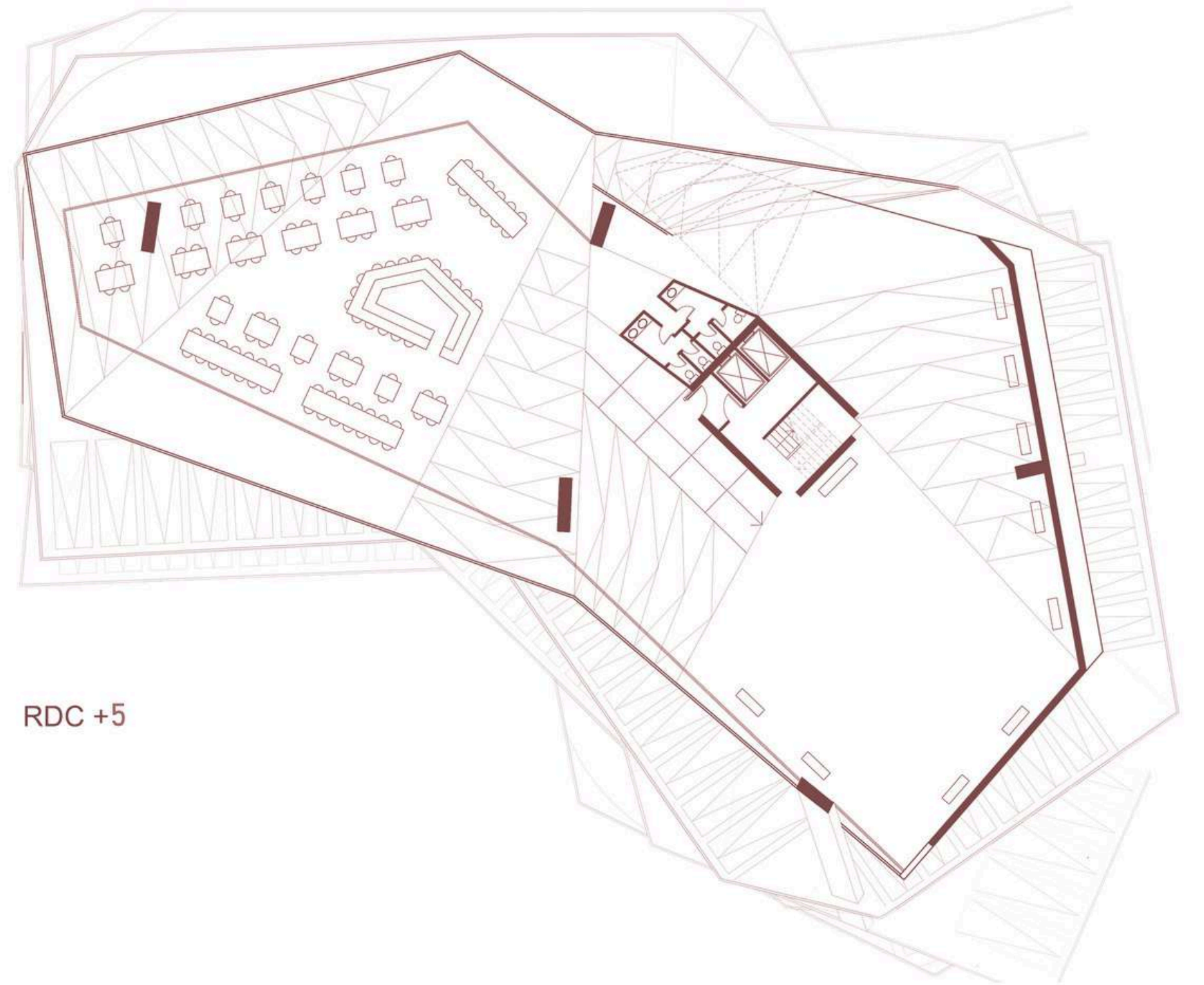
RDC +2



RDC +3



RDC +4



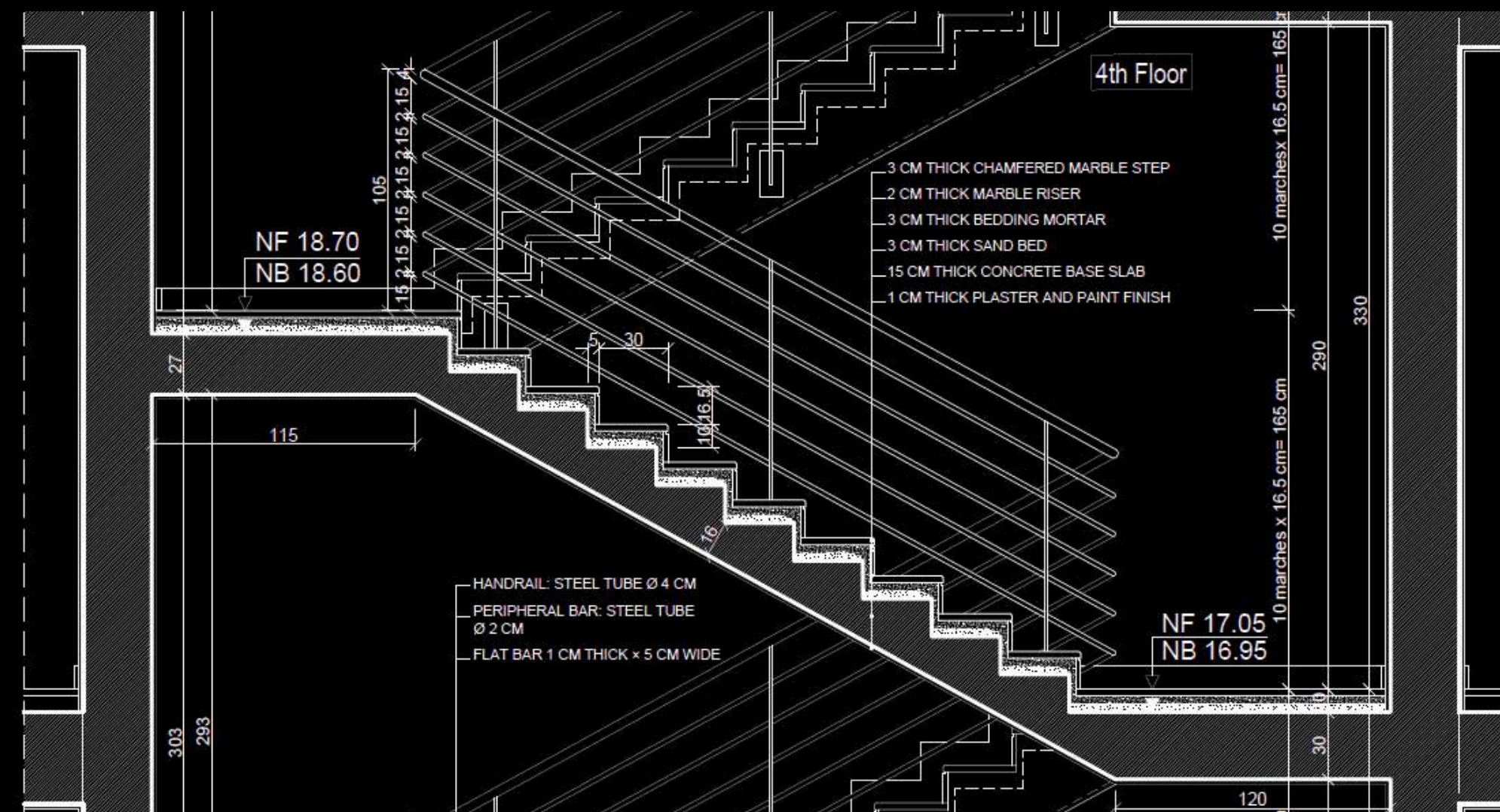
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06

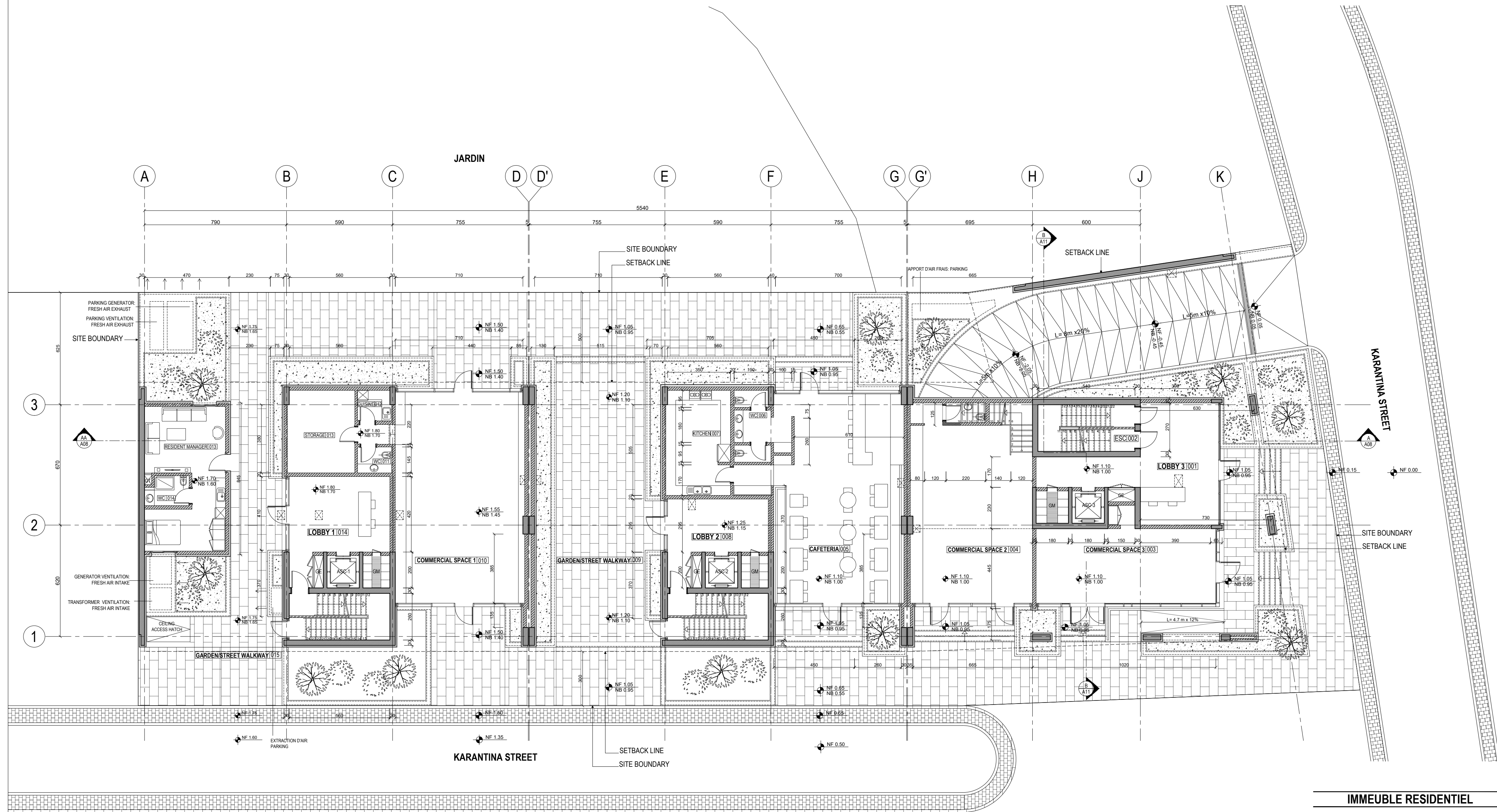
RESIDENTIEL BUILDING

INSTRUCTOR: GILBERT KURKDJI

2025



During our final semester at ALBA, the focus was entirely dedicated to the technical development of our **architectural project**. We were required to solve all architectural challenges through comprehensive coordination with mechanical systems, structural elements, electrical planning, and fire safety strategies. This phase emphasized the importance of integration between design and **technical feasibility**, reinforcing my ability to produce fully **resolved architectural solutions**. We worked in a residential building in Karantina.



IMMEUBLE RESIDENTIEL

KARANTINA

ACADEMIE LIBANAISE DES
BEAUX-ARTS

PROJET DE CONSTRUCTION

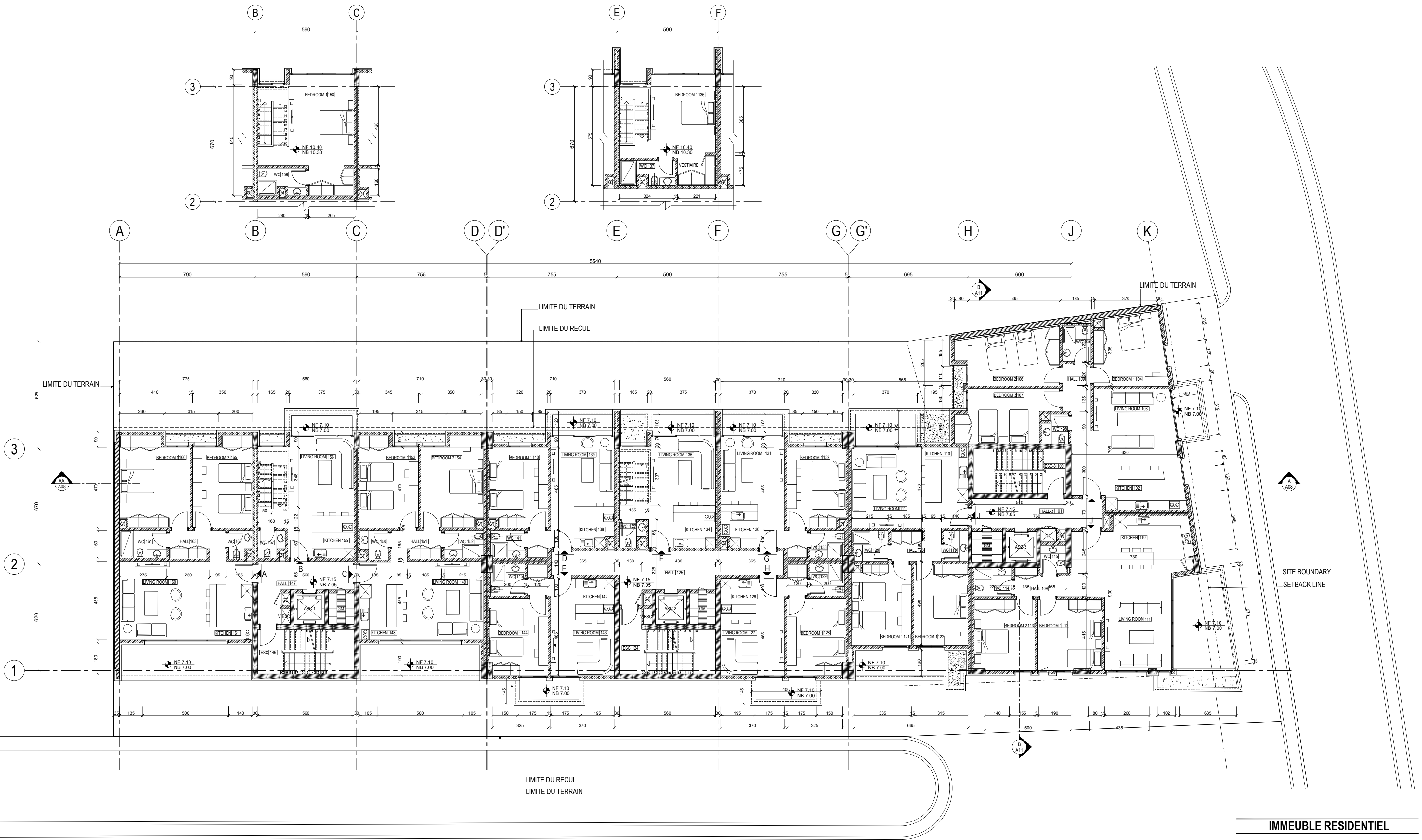
TABET MARIANNE
AA4

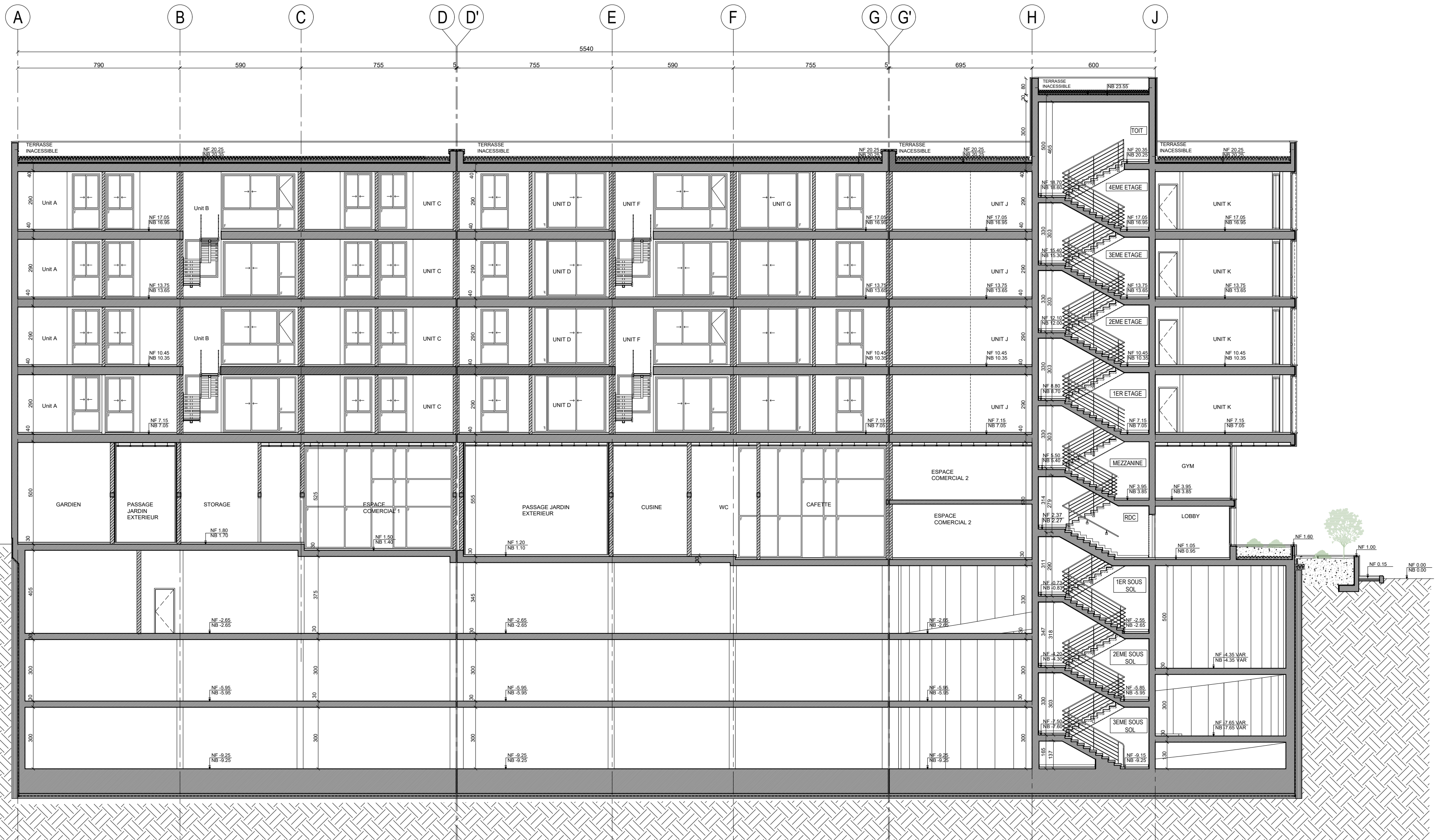
PLAN RDC

ECH 1/100

DATE 23/5/2025

A.05

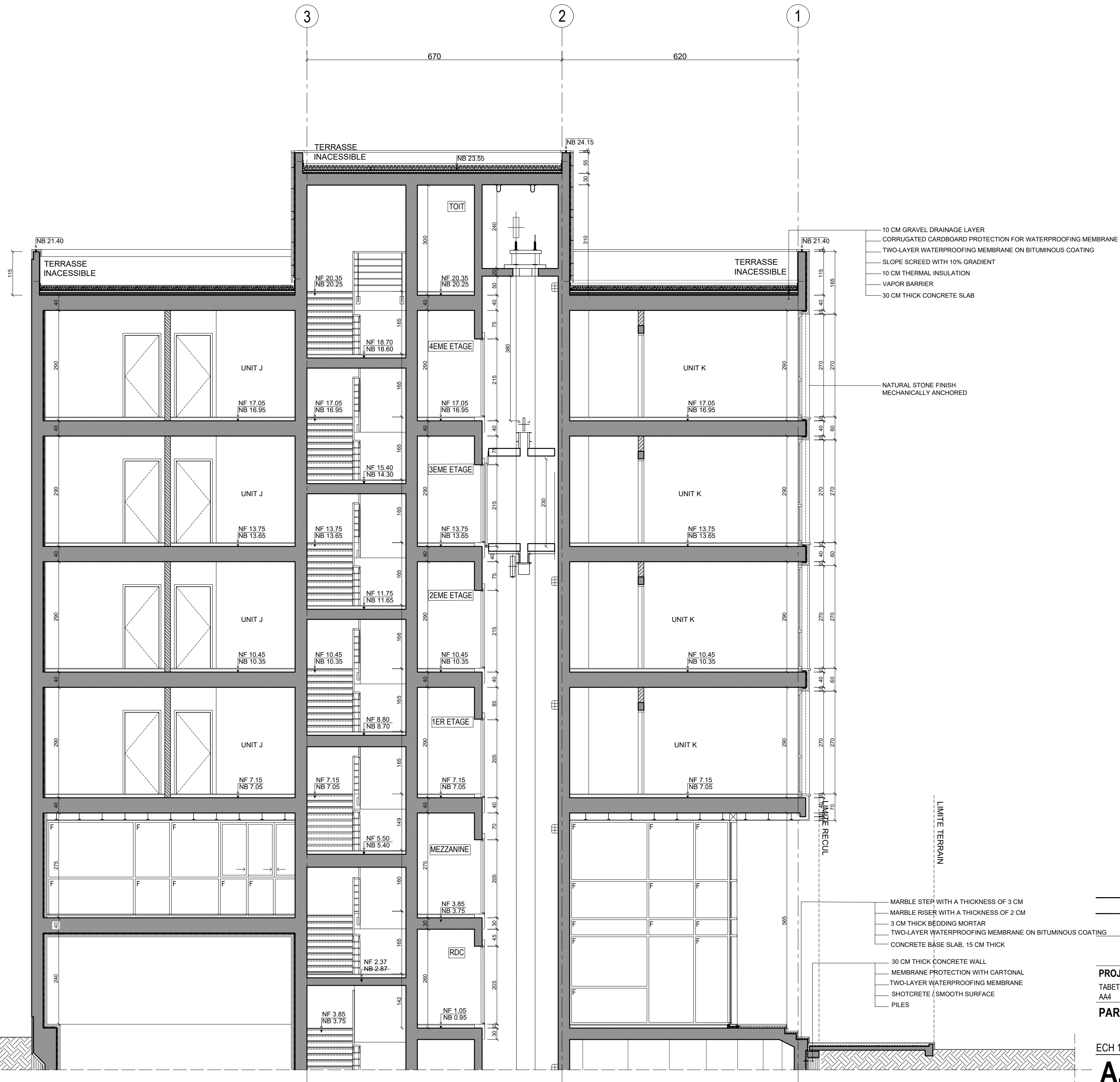




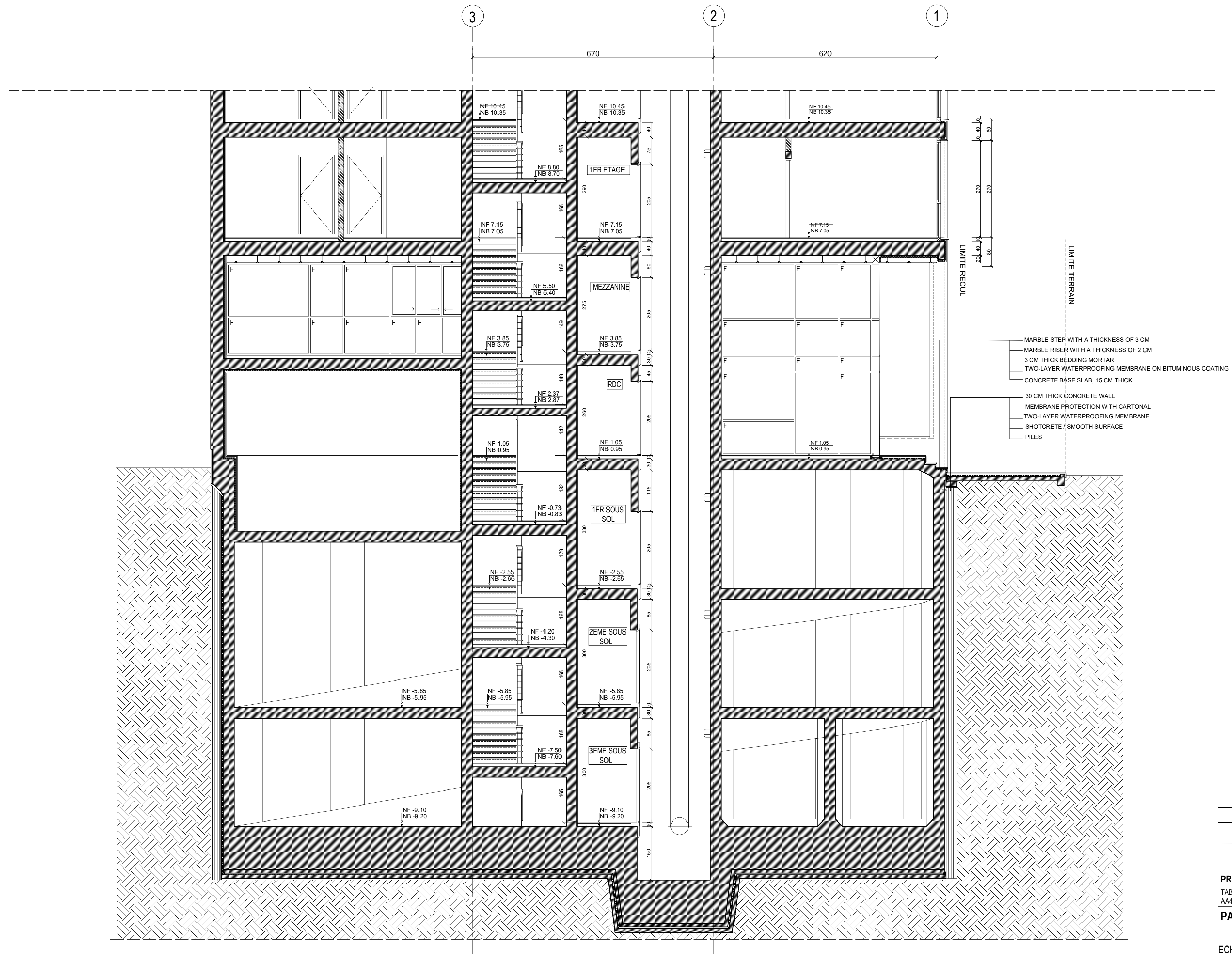
IMMEUBLE RESIDENTIEL
KARANTINA
ACADEMIE LIBANAISE DES
BEAUX-ARTS
PROJET DE CONSTRUCTION
TABET MARIANNE
AA4
Coupe Schematique

ECH 1/100 DATE 23/5/2025

A.08



IMMEUBLE RESIDENTIEL
KARANTINA
ACADEMIE LIBANAISE DES
BEAUX-ARTS
PROJET DE CONSTRUCTION
TABET MARIANNE
AA4
PARTIE SUPERIEURE DE LA COUPE BB'



IMMEUBLE RESIDENTIEL

KARANTINA

ACADEMIE LIBANAISE DES
BEAUX-ARTS

PROJET DE CONSTRUCTION

TABET MARIANNE
AA4

PARTIE INFÉRIEURE DE LA COUPE BB'

ECH 1/ 50

DATE 23/5/2025

A.12



IMMEUBLE RESIDENTIEL

KARANTINA

ACADEMIE LIBANAISE DES
BEAUX-ARTS

PROJET DE CONSTRUCTION

TABET MARIANNE
AA4

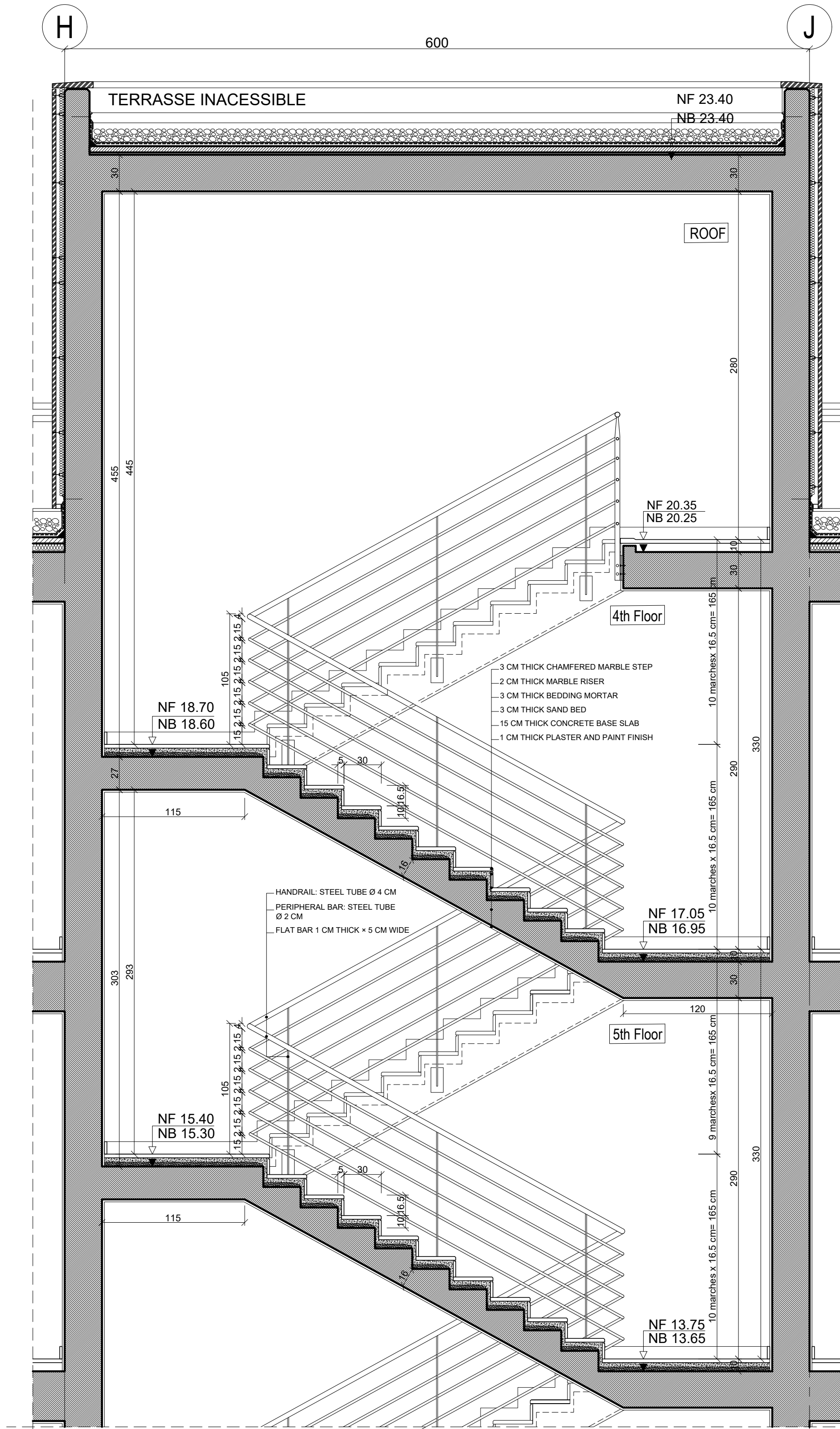
ELEVATION 1

ECH 1/ 50

DATE 23/5/2025

A.13





1 - STAIRCASE SECTION BETWEEN
ROOF AND 4TH LEVEL 1/20

