

**CONSERVATION OF ARCHITECTURE AND SETTLEMENTS IN  
LEBANON - TWO CASE STUDIES**

by

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## CONSERVATION OF ARCHITECTURE AND SETTLEMENTS IN THE LEBANON - TWO CASE STUDIES

<b>THESIS OUTLINE:</b>	<b>Page Nos.</b>
Aknowledgements	
Abstract	
Preamble	1
I. Historical Synopsis:	7
a. The City of Beirut	
b. The Shouf	
II. Description of the Present State of Conservation:	17
a. Martyrs Square and its Environs It's History and Landmarks	
b. Landmarks of the Shouf	
III. Traditional Architecture and Film - Prevailing Attitudes Towards Preservation	54
IV. Recommendations: New Proposals & Policies	59
V: Specific Measures and Special Recommendations	63
VI. Conclusions:	77
a. The Shouf	
b. The City of Beirut	
Bibliography	85
Appendix	90

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of the author, unless otherwise indicated.*

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Associated Press

### **With Militias Leaving, Beirut Looks to Peace and Unification**

Lebanon's largest Christian militia pulled out of Beirut, moving it closer to reunification after 15 years of war. Army troops supervised removal of barricades and debris on a war-torn street. Page A11.

NEW YORK TIMES, JAN. 11, 1991, p. 1.

THIS COULD ALSO BE DRESDEN, HAMBURG OR WARSAW.....

**"To strive, to seek, to find and not to yield"**

**A. L. Tennyson**

## Conservation of Architecture and Settlements in the Lebanon: Two Case Studies

by  
Naji Maher-Nasr-e-din Al-Hasani

Submitted to the Department of Architecture on May 10, 1991  
in partial fulfillment of the requirements for the Degree of  
Master of Science in Architecture Studies

### ABSTRACT

Most of the information in this proposal is derived from my former and current research on Beirut, Methodology for Slow Conservation of War-Damaged Structures in Downtown Beirut. In the earlier version I have failed to highlight the significance of the Martyrs Square area. My aim in this addendum is to shed more light on the above. By doing so the conservation/rehabilitation zone takes on more of an inclusive and representational character, reflective of the richness and variety inherent in Beirut's complex urban fabric.

An intriguing aspect of this study is the rather remote chance for implementing any such reconstructive schemes. Given the recent rounds of fighting, it has become more hopeless to conceive of any notion of conservation or rehabilitation. A positive aspect, however, may be derived from the existing schemes already drafted during this decade, for the area's possible rehabilitation/conservation. The recent decree for the opening of "Greater Beirut" by President Elias Hrawi sheds more optimism.

It is with the hope that some day soon the Lebanese conscience and that of the world will prevail so that humanity and people may live, enjoy, produce, thrive and flourish more abundantly - that history proves, as it has done in the past, that destruction can be overcome.

Only then, we could possibly talk about more than surveys and protective measures to safeguard our historic heritage. This will be the time to restore and rehabilitate the New Martyrs Square\* in memory of those who died in the late Civil War.

The second part of the thesis expands the scope of the subject to include the Shouf region. It is here that the roots for regional Lebanese architecture are inherent. While fighting and bombing have also shattered a considerable number of significant structures in this area; the process of reconstruction and occasional restoration has proven more effective than in urban Beirut. The process was carried over on the initiative of individuals. The primary reasons for such immediate intervention on the part of individuals was the advantage of less constraints in terms of the absence of bureaucracies (even with dramatically less financial support) and needless to say the lack of written conservation

\*It is essential to mention that the lack of documented measured drawings for all buildings in the square area (except for the old police headquarters) makes it difficult to undertake a

more comprehensive strategy for the area. Instead, alternate examples of almost identical character and plan will be substituted.

legislation; these, together boosted the rehabilitation/restoration process. A great many historical edifices and even more modest structures have already been fully restored, while the bulk of Beirut's historical structures and quarters are decaying with time and neglect.

An equally important aspect in this scenario is the nature of the occupants and their attitudes toward preservation. While mountain dwellers seem more attached to their land and homestead, and accordingly are very reluctant to leave their surroundings, the city dwellers are more prone to mobility and social change. This aspect resulted in more restoration efforts in the mountains and accordingly less such in Beirut.

Moreover, the building type most affected by destruction in Beirut happens to be concentrated in the heart of the city, i.e., the central business district, where hardly any residential apartment buildings exist.

People seem to be more attached to their primary and more immediate surroundings, such as their own houses, which makes them more inclined by *force-majeur* to restore their dwellings.

The last part of this thesis attempts to propose some particular "bylaws" or "clauses" regarding appropriate intervention. Consideration will be given to adaptive - re-use issues; especially as to what extent significant structures can be adaptively reused according to local conventions. No written bylaws exist in this sphere and the only precedent seems to encompass civil and religious buildings; this renders such an issue extremely delicate, if not controversial. This also leads us to one other major question -- to what extent should legislation permit physical alteration of historical structures?

Finally, an integral element in this thesis is the lack of conservation legislation in third world countries in general of which Lebanon is only one example; and how could *legislation* and *local conventions* be more effective through implementation in wider parts of the Middle East region, especially after the war.

On the whole, this thesis attempts to raise questions, suggest certain possible solutions to given problems, provide a status quo report from 1982 to the present, and finally draw conclusions. The conclusions are by no means rigid and therefore remain subject to debate and further questioning.

Thesis supervisor: Ronald B. Lewcock  
Aga Khan Professor of Design for Islamic Culture

## PREAMBLE:

The first part of this thesis, entitled "Methodology for conservation of War Damaged structures in Downtown Beirut", conducted while at Columbia University, dealt with conservation policy and implementation in an urban settlement in Beirut. The timing for such an intervention was crucial. The budget allocated for such public works was two billion dollars. (1) It is rather shameful that further fighting in the area halted the rehabilitation work. At that time (1983 - 84) only 1/3 of the budget had been dispensed. Unusually, we find that in this particular case, conservation (rehabilitation) was not subject to finance, but rather remains a question of security and logistics.

The Shouf region on the other hand, also suffered from similar long range shelling and bombing problems as the city of Beirut. Even though the budget was much more modest, the reconstruction/rehabilitation process took place at a surprisingly greater pace.

This aspect deserves special attention in view of the accepted nature of mountain dwellers who are merited with stronger group feeling, less bureaucracy and concurrently less logistical constraints. One should not be surprised to find private individuals implementing conservation/rehabilitation policies that the government generally has failed to achieve. It is the positive nature of such individuals that is worth investigation in such a domain. Just as the industrialists in the U.S. and the nobility in Europe have fostered their care in preserving/conserving this historic built environment, so did the educated elites in the Shouf. By doing so, they have encouraged other middle class and even poorer communities to follow suit.

Since this research addresses war damage and the preservation of the historic heritage in the area, I shall not dwell upon the recent brutal and unsympathetic architectural atrocities that have been developed in the last two decades. Enough has been said about the invasion of concrete and other proven deficient building materials, not to mention the effect



of the advent of modernism for modernism's-sake, on the quality of the traditional built environment. Therefore, while I am fully aware of such encroachments and atrocities, they will generally remain outside the scope of my study.

Nevertheless, it is important to note that this aspect of modernism has proved to be a serious detriment to both the function and aesthetics of our built environment. I am not trying to suggest a totally nostalgic and anti-modernistic solution, but rather a good symbiotic balance of some traditional elements, especially those proven functional to this specific environment such as the use of masonry and the design of open gallery type of house plans which are typical of many Shoufian houses, poor and rich.

As a matter of fact there still remains a good number of well designed and crafted structures reflecting the mode of late *art deco* in Beirut. To name a few of such structures is the elegant St. George hotel designed by Auguste Perret, Pierre Neeman and George Thabet, or the elegant streamlined 'Automatic Idriss' building on Weygand St. in historic downtown Beirut across from the municipality building.

Now as we witness the raging of the Gulf War and its aftermath, everybody seems to speak of reconstruction. While Japanese investors are speculating to buy properties in Beirut for future development; historical sites in Iraq have been destroyed by either allied bombings, or so called 'friendly fire.' It is rather ironic that the perils of war are envisioned as an 'opportunity' for greater public works involving foreign investors and so forth. This aspect can be traced to the current offering of a reconstruction seminar, by MIT's School of Engineering. Whereas, the main focus of the course is approached through the eyes of developers, economists and social planners; the course stops abruptly at the issue of involving architectural restorers and preservation planners.

By mentioning the latter, I do not mean to be entirely critical or pessimistic about such happenings. In fact, all such signs spray a sense of optimism in the air. However, let us not forget about the value and meaning of traditional architecture while we launch off reconstruction schemes in Lebanon, Kuwait and so forth.

The Shouf region is a fertile ground for the study of the Lebanese regional domestic architecture. Here the best masonry craftsmen preside. Over the steep rough green mountain ranges, amongst the olive groves and vineyards, ancient cedar trees and succulent apple and cherry groves, white lime stone quarries from earlier geological formations are found. It is here that Emir Fakhreddin Maan II fostered a fusion of Tuscan and Arab architecture after his trip back from Florence, as guest of the Mediccis at Palazzo Pitti. (c. 1550). (2)

In short, the Shouf region still retains its quality of architectural landscape despite the ravages and scars of the civil war and those of tasteless haphazard new construction. Here, many villages like Mokhtarah, Deir el-Qamar, and Beiteddine or Baaqline still exhibit many elements of their illustrious architecture and cultural past. (3) Domestic architecture reflects a spectrum of smaller to larger houses with few distinguished mansions of palatial nature. Amongst these are Jumblatt in Mokhtarah, Chehab in Beiteddine, Baz-Honein in Deir-el-Qamar and Hamady in Baaqline.

One difficult aspect of this research is the lack of published material on the topic. Since there is only a brief description of such edifices in Ragette's study Architecture in Lebanon(4), I feel the urge and challenge to be able to contribute something to the prevailing attitude towards conservation and its implementation in this region. Since Ragette's book provides an excellent documentation on architectural morphology, mostly generated by the students of the American University of Beirut architecture school, who produced the painstakingly detailed measured drawings (without sufficient credit). This saves us the trouble of having to dwell on this matter and therefore, address other aspects of the regional built environment in this part of the world. Of particular importance are elements pertaining to the locals' *attitude* towards *legislation* and other policies affecting the preservation/conservation of the built environment, during and after the war.

Since most information in this study is based on direct experience and primary sources (for reasons mentioned earlier), I am fully aware of the fact that I might feel

trapped in some biases and therefore crave the readers understanding; needless to say that I am very sincere in my attempt to reflect what I strongly and deeply believe in, beyond what is visible and discernible.

Attitudes about architecture and preservation will be supplemented by media publications, both local and international, such as the Lebanese daily Al-Nahar, the New York Times, posters, and the image of traditional architecture as depicted in local and international film productions featuring the area. The nature of this thesis is a combination of past and present research, and personal experiences. Therefore, proposing or suggesting ideas that stand up to the test-of-time becomes an important proof of their validity or fallacy. Such current attitudes and thoughts are particularly essential in areas of unavailable library or field research.

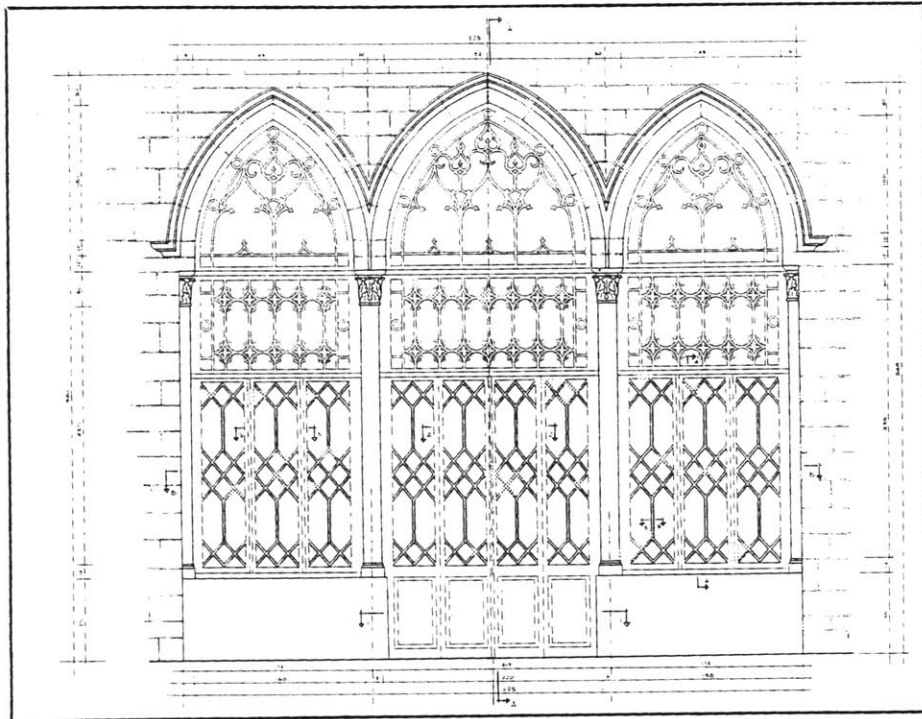
That is why I engage myself in an such endeavor.....!

#### Endnotes:

1. See the New York Times Magazine, Jan. 27, 1991. pp. 18-23.
2. Balfour, A.B, "A Druze Emir at the Court of the Mediccis," in Middle East Forum, Autumn, 1964. pp. 26-31.
3. Al-Hasani, Naji, "Architecture in the Shouf - a Legacy," in Our World, Santa Barbara, Ca., Summer 1985, pp. 20-22.
4. Ragette, Frederich, et. al. ARCHITECTURE IN LEBANON, Caravan Books. New York, 1980.



ABOVE, IS AN AERIAL VIEW OF THE HOTEL DISTRICT IN BEIRUT. AT THE FAR RIGHT IS THE ST. GEORGE HOTEL, WHILE TO THE LEFT IS THE PHOENICA HOTEL (S. 1960'S POSTCARD).  
 BELOW, IS A CLOSER VIEW OF THE ST. GEORGE, DESIGNED BY AUGUST PERRET AND PIERRE NEEMA (S. L'ARCHITECTURE AU LIBAN).



(Drawing, Ragette, Fritz; *Architecture in Lebanon*.)

*A few remaining houses still retain their triple arch features. These are generically known as "Qamandalun". Most house types containing these features were demolished around the Martyrs' Square in the 1920s. They are also common in the Shouf as well.*

*Drawing Ragette, Fritz, Arch. in Lebanon.*

### The Triple Arch

The triple arch in a way combines window, door and arcade. It consists of three arches which connect above slender columns, and on the sides either tie to the wall or are supported by half columns. Below the windows on the sides the walls continue, forming a parapet. If there is no balcony in front of the door, an iron railing is erected to protect the opening. (The three arches are either of identical width, or else the arch in the middle is a trifle larger. In the second case the middle arch is either depressed or rises to a greater height than the side arches. If necessary the triple arch is extended to four or even five arches.

In general the arches are plain and without any moldings. The capitals of the columns receive predominantly foliage designs. Originally, the triple arch remained open. Only when sheet glass became available were the openings glazed by means of wood frames which were fitted to arch and column. Usually each light is subdivided by decorative mullions which are sometimes very intricate and patterned with multicolored glass.

(Ragette, Architecture in Lebanon).

## CHAPTER I. HISTORICAL SYNOPSIS:

### a. The City of Beirut

The history of Beirut in general, and its downtown area specifically, dates back to the palaeolithic period where, at its promontory (Ras-Beirut), flakes of the stone age can still be found today. However, at that period, sedentary urban life in Beirut was still unborn. As for the urban city of Berytus (so named after 333 A.D.), the earliest proof so far uncovered is the Phoenician settlement. (1) Unfortunately, only a few partial trenches have been excavated by the Lebanese Department of Antiquities, yielding little substantial information about the city's urban fabric in that era. (2) It is important to mention that during this period, a certain relationship between Beirut and the Pharaohs of Egypt existed.

Due to its geographical position and favorable port facilities, Beirut was singled out by the Romans as a base for the eastern Mediterranean fleet. Augustus granted it the name of his only daughter, Colonia Julia Augusta Felix Berytus. (3) During that period, it was most famous for its commercial center (underneath the site of the present downtown area), as well as for its law school (third to sixteenth century, A.D.).(4) It is rather unfortunate that the earthquake of 551 A.D. destroyed the Roman edifices at that time. In the wake of this cataclysm came a tidal wave and a fire. As a result, a great many facilities, among them the law school, were moved to Sidon (south Lebanon) until the city could be rebuilt. (5) Further details of the Roman period are only of limited importance, as the Classical style of that era only had very limited influence on the indigenous architecture of the region. (6)

Over the rubble of this destruction another walled city rose, under control alternately of the Arabs and the Crusaders, who fortified the port using salvaged granite columns and limestone blocks. (7) A fair description of Beirut at that time was cited by the Arab historiographers Muqaddasi and Al-Maqrissi. (8) The best detailed description of late

Medieval Beirut, was written by Salih bin Yahya, a native historiographer who lived in Beirut during the fifteenth century.) (9)

With the rise of the Omayyads to the Islamic caliphate in Damascus, Beirut became the port of Damascus due to the caliph Al-Walid I's personal interest in the city (705-715 A.D.), thus revitalizing its celebrated role in maritime supremacy.

There seems to be no evidence of the Abbasids in Beirut, which went into a period of decline in the late eighth and ninth centuries. The tenth century featured a revival of Islam in the city under the Fatimid Dynasty, which ruled from Egypt as a base.

In the year 1047 a Persian traveller, Nasir-i-Khusrau, passed through Beirut. He described a magnificent arch spanning the road as he entered the city. (10) Khusrau states that the arch was fifty ells in height; the side walls were built of immense blocks of white stone, of which each one weighed one and one-half tons. On top were marble columns fourteen or fifteen feet high, and so large that two men could hardly embrace them with their outstretched arms. He also described the arcade, commenting on its fineness of carving and the massiveness of the masonry.

With the rise of the Seljuk Turks in the eleventh century, relations between the Moslems and Byzantium worsened. Suppression of the crusaders by the Seljuks led to the alteration of many crusader edifices which were used for other functions under the Seljuks and Ayurbids. An example of this sort of conversion is the present Omari Mosque on Al Maarad Street. It was a crusader church (St. John's Cathedral, designed by Baldwin the Flemish leader of the first crusades, converted to a mosque by Saladin at the end of the thirteenth century. Additions were made to it later during the Mameluk rule; it stands in excellent condition today after subsequent restorations by Oger-Liban since 1983.

Most of the urban fabric of medieval Beirut fell into ruin except for a few prominent structures, such as the Omar's Mosque, the Emir Munzer Mosque, the Bab-el-Saraya Mosque, the Churches of St. Elie and St. George and some of the Khans. One wonders

how these edifices survived while so many others were destroyed? This raises the issue that those buildings that disappeared may have been built less solidly or perhaps of less durable materials, that is, of material poorer than the common limestone and sandstone used in most of the structures that can be seen today. Many structures from that period, both religious and civic buildings, managed to survive in other parts of Lebanon, in spite of identical structural technology.

The sixteenth century witnessed a building boom in the construction of civic structures under the rule of Emir Fakhreddin Maan II, who fostered a fusion of Toscan and Middle Eastern architectural styles. Unfortunately, nothing substantial of it survives within the city. Likewise, his successors, the Chehabi Princes, were also fond of building in stone in the ablaq technique. (11) (Ablaq is a Damascene and Mameluke technique of using colored stone for architectural definition of elements and for decoration). It continued to be used through the end of the nineteenth century. Many of these late buildings have survived the bombs and shells of the recent war. Sources mention the location of those Chehabi Palaces in the vicinity of the Emir Munzer Mosque off Weygand Street, and slightly above Bab-Idriss. (12) This was also the site of Emir Fakhred-din II's "Palace of the Gardens," which has completely disappeared.(13)

The late nineteenth century was a period of decline, the Ottoman Empire was in a state of disintegration. This made it possible for foreigners to intervene in the region. The Russians, who were pursuing the Turks, briefly established an encampment along the eastern city walls, at the "Place des Canons," today's "Al-Bourj," also known as the "Place des Martyrs." (14)

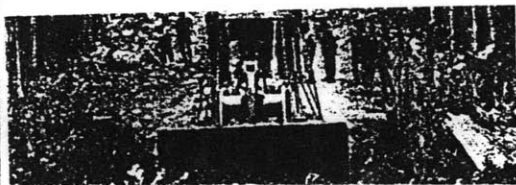
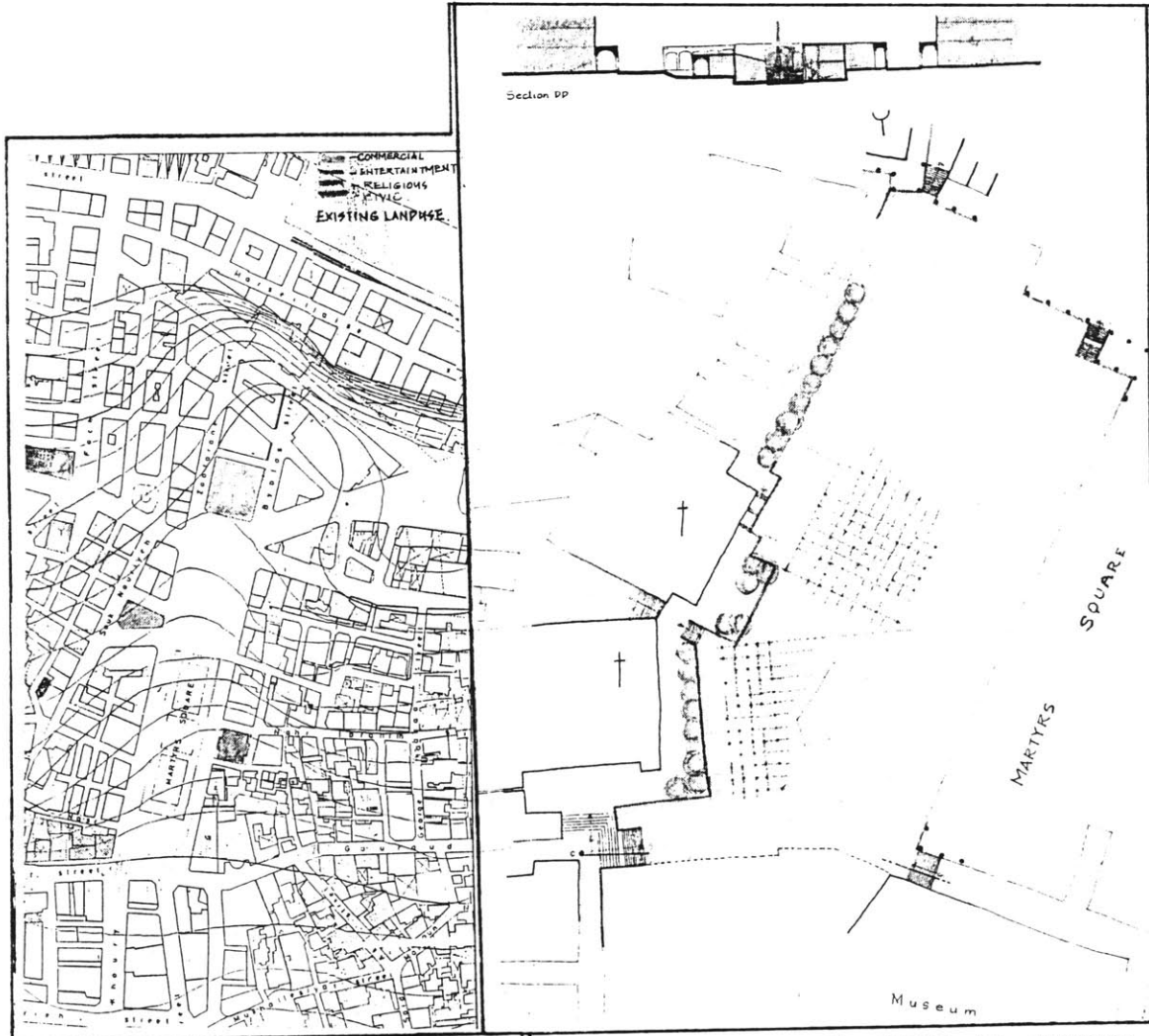
In the interim period between World War I and World War II, the French established their mandateship over Lebanon and Syria. As a result, we witnessed the appearance of Western architectural elements reminiscent of the Art-Deco style, amalgamated into the local building genre. Irrational eclecticism, mainly among the uneducated public, evolved in the post-World War II period. It materialized in the



construction of buildings in the “no style,” or later, in the “International Style,” which never respected the spirit and the scale of Beirut’s historic urban fabric. This was (and still represents) a problem, due to the lack of strong action on the part of the official authorities, who failed to create guidelines and to take measures to protect the historic buildings, or to guarantee that new structures would be appropriately designed to be sympathetic to the scale, materials, and modes of old downtown Beirut.

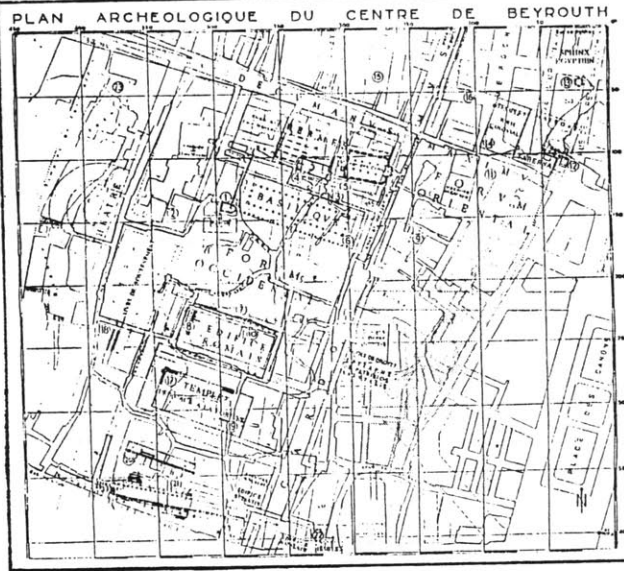
## END NOTES

1. For further information on Phoenician Beirut, refer to: Haller, J. Notes de Prehistoire Phenicienne. Bulletin du Musee de Beyrouth, v. IV, Paris Maisonneuve, 1940, pp. 55-57. Also see Badre, Leila in Beirut of Tomorrow, Goethe Inst. & AUB, F. Ragette, ed., Beirut, 1983.
2. It is hoped that (since some of the buildings now demolished in the downtown area), this may provide a possibility for further excavation to yield more information pertaining to the earlier urban fabric of the city. Also see Kanekar Aarati in Beirut Workshop organized by AKP Dis Division, MIT Fall 1990.
3. For further information on Roman Beirut, refer to Lauffray, J. Forums et Monuments de Beryte (a suivre). Bulletin du Musee de Beyrouth, v. VII, Paris Maisonneuve, 1944-45, pp. 13-80.
4. Moukhaiber, Henri, “Beyrouth Mere des Lois.” (Beirut, Editions de la revue Panorama, 1976).
5. Jidejian, Nina, Beirut Through the Ages, Beirut, Dar-el-Mashreq, 1973, p. 71.
6. Therefore, exposing these ruins may be on the account of intervening with the existent building fabric, more viable to our city in terms of its functional use.
7. Ibid., Jidejian, p. xvii.
8. Muqqadasi, “Description of Syria, Including Palestine.” Palestine Pilgrims’ Text Society (PPTS), III (1982), p. 25.
9. Salih bin Yahya. Tarikh Bayrut. Recit des Anciens de la famille de Buhtur b Ali, emir du Gharb de Beyrouth. Ed. Francis Hours, S.J. and Kamal Salibi, Institut de Lettres orientales de Beyrouth: Dar-el-Machreq, Catholic Press, 1969, pp. 13-14.
10. Nasir-i-Khusrau, “Diary of a journey through Syria and Palestine in A.D. 1047.” Palestine Pilgrims’ Text Society, (PPTS) IV (1893) pp. 9-11.
11. For further information on ablaq masonry in Lebanon, refer to: Ragette, F. Architecture in Lebanon, New York, Caravan, 1980.



ABOVE - LANDUSE AND TYPOGRAPHIC MAP FOR MARTYRS SQ. AND ITS ENVIRONS (S. MIN. OF PUBLIC WORKS)

INSET - A PROPOSAL BY AARTI KANEKAR FOR EXCAVATING OLD SOUK SURSOCK AND PROPOSING AN ON-SITE MUSEUM. THIS PROJECT HIGHLIGHTS BEIRUT'S CLASSICAL ANTIQUITIES WHILE ALSO PROMOTING TOURISM. IT WAS PART OF THE BEIRUT WORKSHOP, TAUGHT AT THE DIS WORKSHOP DURING FALL 1990 AT MIT.



RIGHT - A MAP OF CLASSICAL BEIRUT SHOWING THE CARDO AND DECUMANDS AMONG OTHER LANDMARKS IN ROMAN BEIRUT (S. LEBANESE DEPT. OF ANTIQUITIES).

12. Chehab, H. 'Lobnan fi ahd Umara as-Shehabiyyin, Beirut, 1933, p. 98, in Arabic.
13. For a description of this palace see Mariti 9, 1787, p. 22 (report in Italian)
14. Persen, William, "The Russian Occupation of Beirut 1772-1774." *Journal of the Royal Central Asian Society* XLII (1955, pp. 275-286.

#### **b. History of the Shouf**

The history of the Shouf district is a function of the big feudal families that ruled over its lands since the fifteenth century. Most prominent among them are the Druze and Christian families such as the Jumblatts Chihabs, Hamadies, Arslams, Alameddines, Bustanies, Trabulsies, et al.

Since the history of this region has not been adequately researched or published, I shall depend on oral history and recollections of memories as narrated to me by my family and friends. The national history we studied in high school is rather biased and needs to be re-written or at least modified and updated.

Most Druze families were land and estate owners -- depending on farming as a source of income. Many Christian families also worked as farmers for the Druzes and subsequently developed to become land owners themselves of the land, as it were "tenured with time" especially with the help of the French.

During the time of **Fakhreddin Maan II** (1549-1610 A.D.) a very close interaction between the two sects was fostered. (1) However, this did not free the area from some armed conflicts of which the battle of 1860 was the more serious, resulting in a bloody massacre, involving both parties - Druze and Christian . In spite of this, cooperation still prevailed, even after the outbreak of the civil war in 1976.

### The Chihabi Family

At the time that Lebanon was under Ottoman domination, with the help of the Ottoman Sultans and the 'high porte', Emir Bachir Chihabi rose to power in the Shouf. During his reign, irrigation canals were built to feed a number of public projects. He was a rather strict and ruthless ruler. His wife, Sitt Nasab, was also a prominent figure in her hey day. Emir Bachir was the rival of Bachir Jumblatt of Mokhtarah, (2), another very prominent personality in the history of the Shouf. The lineage of the Chihabi died out in this region, however. Unlike that of the Jumblatts who still prevail today and rather enjoy an unsurpassed supremacy in the region, Emir Bachir was born Druze, but later converted to Catholicism for political reasons.

The culmination of Emir Bachir's public works is embodied in the magnificent palace he built in Beiteddine. (3). This is the most important project attributed to his name. Emir Bachir was succeeded by his son Emir Amin, who also was fond of architecture and built the hospitality palace on a rather imposing site in Beiteddine.

### The Jumblatt Family:

The history of the Jumblatts goes back to at least 500 years when they were part of the ruling class elites of Aleppo in Syria. Their significant role in Lebanon's political scene did develop until the time of Bachir Jumblatt in the late 18th century and onwards.

Bachir's son Fuad, and his grandson the late Kamal Jumblatt and his sister Sitt Linda, were shamefully, all assassinated. It is important to mention here that Fuad Bey's wife Sitt Nazira was a very prominent leader as well. After her husband's death she assumed full control. One of the most fascinating accounts about her character is that of W.B. Seabrook, in his Adventures in Arabia, written after a visit he paid in 1925. (4).

Although Seabrook concentrates on the strong character of Sitt Nazira, the magnificence of Makhtara dazzled him so that the palace became almost as much a major

theme as does "the veiled lady." (5) Sitt Nazira's children Kamal Bey and Sitt Linda were tragically killed in their late 50's. Kamal Jumblatt became a major political and intellectual figure not only in the Shouf but in the entire Mid-East region. He was elected M. P. for several terms and at the same time he founded the Progressive Socialist Party.

Among his interests were philosophy, chemistry and sufism. All these made him a unique figure among learned men and politicians. He is survived by his son Walid Jumblatt, who has succeeded his father in leading the Progressive Socialist Party and the Druze community. He is currently a cabinet minister.

It is important to mention here that both **Walid Jumblatt** and his wife **Nora Sharabati Jumblatt** are active patrons of Lebanese traditional architecture (for more specific examples on the cultural heritage achievements of the latter, see "Landmarks of the Shouf," in this thesis.)

There are many other significant families who contributed to the history and culture of the Shouf region such as the Arslan, Hamady, Takieddine, Kadi, Harmouch, Imad, Nakadi et al on the Druze side; and Bastani, Baz, Chamoun, Thabet, Raad et al on the Christian side.

However, in the latter part of the thirteenth century, the Shouf witnessed a cultural and educational revival from which non aristocratic leadership emerged, particularly after the French mandateship (1915-1946). With the advent of higher education and economic prosperity, many middle and poorer class individuals became more prominent. This resulted in a new breed of a bourgeoisie class. With this new phenomenon, a nouveau-riche class of industrialists also appeared. In as much as these remained part of the communities in the region, they are also to be partly blamed for the commercial quality distasteful type of architecture we see today.

### Endnotes:

1. It is rather sad that the deep rooted heritage of Emir Fakhreddine Maani II did not leave any significant architectural landmarks in his birth place, Baagline. The home he was born in was a modest stone structure with a wooden post-lintef construction, regrettfully, it was demolished in the early 70's. However, thanks to the remaining mosque and old market place (bazaar) that still survive in Deir-el-Qamar. Unlike his successors, Fakhreddin moved the seat of his rule to Beirut when he rebuilt a crusader castle for his residence. (see Marini) Unfortunately, nothing survives of this once magnificent structure today.
2. For the conflict between the two Bachirs, see, Palestine and Syria, handbook for travellers, ed. by Karl Bedeker, Lipsic, 1898, pp. 332.
3. For further information on the Palaces of Beteddine and Makhtarah, see chapter of this thesis entitled "Landmarks of the Shouf."
4. W.B. Seabrook Adventures in Arabia, Chapter 10 entitled, "The Veiled Lady of Mukhtara," New York, 1926. This chapter is also reprinted in One World, Summer 1984 edited by Kathy Jaber Stephenson. pp. 27-19.
5. For more information on the Druze, refer to the Encyclopedia of Islam, Vol. II, E.J. Brill, Leiden, 1983, pp. 631-637 and to Jumblatt, Kamal and Makarem, Sami, Lights on the Druze Faith, Lebanon, 1966. The most comprehensive study on the topic however, is that of Makarem, Sami, N. The Druze Faith, Caravan Books. Delmar, N.Y. 1974.



A LATE NINETEENTH CENTURY ALBUMIN PRINT OF A YOUNG DRUZE PRINCESS. THE PHOTO IS TAKEN BY THE FAMOUS ADRIAN BONFILS STUDIO. THIS PRINT IS IN THE AUTHOR'S COLLECTION AS WAS FOUND IN ONE OF NEW YORK CITY'S FLEA MARKETS.

THE HEAD DRESS IS LOCALLY KNOWN AS 'TANTOUR', AND WAS A PROP FOR WOMEN OF NOBILITY OR WEALTHY STATUS.

## **CHAPTER II: DESCRIPTION OF THE PRESENT STATE OF CONSERVATION:**

### **a. MARTYRS SQUARE AND ITS ENVIRONS History and Landmarks**

Place des Canons is what French and German speaking Beirutis tend to call the city's main square, the French expeditionary force of General de Beaufort d'Hautpoul having camped there with its artillery in 1860. But in Arabic and English it is still called Burj Square from the name of the El Kachaf tower (burj), one of the elements of the fortress many time built and rebuilt since the crusades. The fortress was rebuilt the last time by Emir Fakhreddin at the beginning of the 17th century. Tradition has it that the Emir frequently crossed the beautiful gardens of his palace to relish the magnificent view from the top of the 60 foot tower. What was left of these gardens was razed by Ahmed Pasha's initiative, and the destruction of the ramparts began the extension of the town to the East. This became a residential area settled by the Christian families who put themselves under the protection of the Apostolic Nunciature and of the Jesuit convent close to the burj. Partly destroyed and rendered useless during the bombardment of the town by the allied fleet in 1840, the tower was finally demolished in 1874.

On the initiative of the Wali of Syria, Hamdi Pasha, and the head of the Beirut municipality, Fakhry Bey, a square with a public garden was set up in 1884 on the old location of the gardens of Emir Fakhreddin. Dedicated to Sultan Abdel Hamid, II, this square was called Hamidiyeh. In 1908, on the declaration of the Constitution, it was renamed Liberty or Union Square. The execution of Syrian-Lebanese nationalists there in 1916 by the Ottomans caused it to be re-named Martyrs Square.

The public garden, arranged "alla turca" with pools and bandstand, was surrounded by iron railing. The Ottoman Dragons' orchestra from the adjacent barracks played here on Fridays and Sundays and on other days came to rehearse with their trumpets, to the great annoyance of the residents. A building of questionable style was erected here around 1900. It housed the military band, then in 1910 became the seat of the town's East and



*It is hoped that more effort will be exerted to use local materials such as yellow and white limestone and avoid travertine which was previously used. The replanting of palm trees around the square would define its character and add more grace and scale to its overall spatial quality. The uncovering of the asphalt to reveal the cobbled stone paving and the installation of authentic bronze lampposts would restore the square's old charm. Houses featuring masonry, elaborate arcades and red tiled roofs are typical of the area. Unfortunately, very few of these have survived.*



*Martyrs Square looking south (as it appeared in 1983) towards the 'Azarieh' Building. Will this ever be another 'Phoenix Rising from its ashes.....'? I wonder.....!*

West local councils before it was demolished. The public garden was razed in 1921 to make room for the pavilions' of the Beirut Fair. In 1925, it was replanned in the French style, rectangular, with public gardens which still remain today. In 1930, on the Southern side of the garden, a monument to the martyrs was erected; it represents two women, a Moslem and a Christian, joining hands over a cinerary urn. In 1948, a lunatic, finding it not to his taste, mutilated it with a pickaxe.

To the North of the square, behind the mound of the Moslem cemetery, the Ottomans built the "Petit Serail" in 1883-1884. At first, the seat of the Beirut Wilayet's government, this edifice became, after the departure of the Wali Azmi Bey, the seat of the local council, telegraph and administrative service. Later, after the Great War, it housed the government of Lebanon. It was destroyed in 1950.

In 1934, a building collapsed on the square; this was the Kawkab Eck Chark cafe, meeting place of the *abadayes* (land men) of the capital. Abou Afif, who managed a restaurant on the ground floor, wanted to expand by reducing the size of one of the pillars holding up the building. Naturally, the building collapsed. That day, all the patrons had left the cafe to go to the funeral of one of their number, Elias El Halabi, who thereby saved dozens of human lives by choosing this highly judicious moment to breathe his last.

Source: Debbas, Fouad, Beirut, Our Memory, Naufal Group, Beirut\ Lebanon, 1986, pp. 69-70

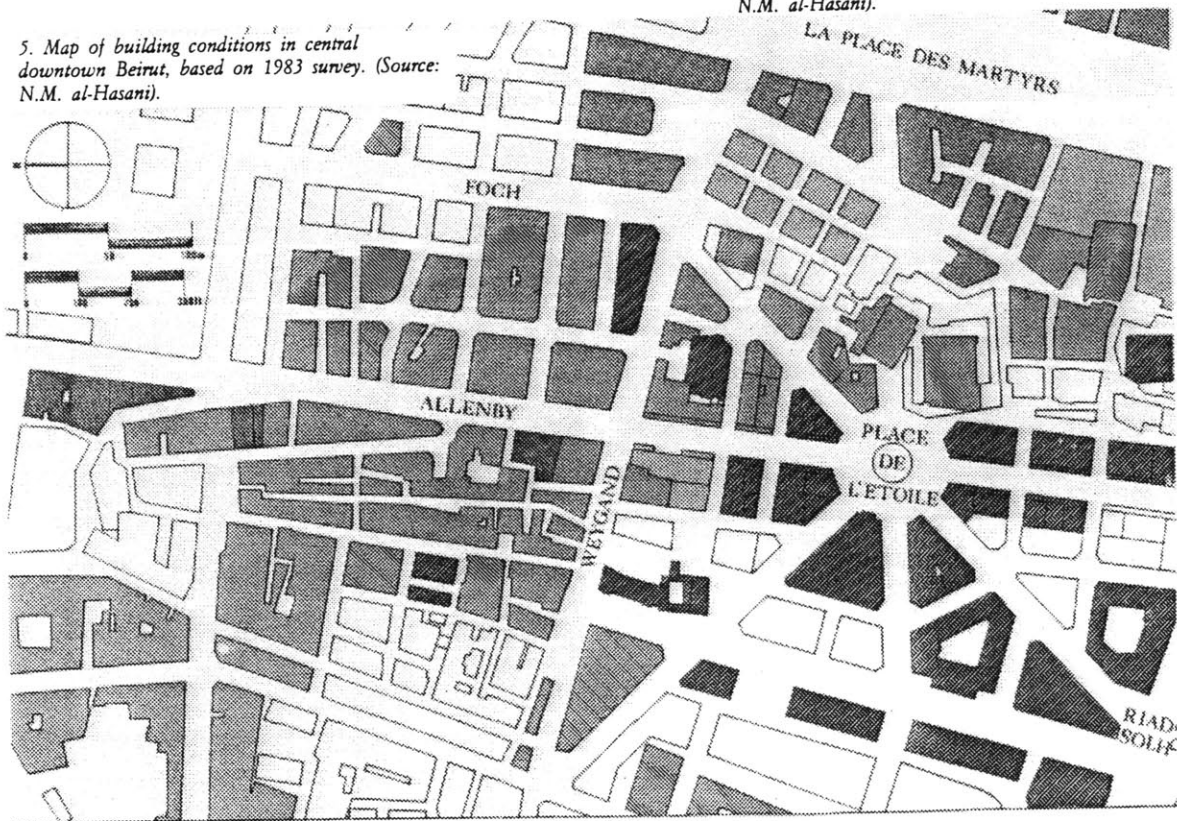
#### **b. Landmarks of the Shouf**

The Shouf region is the heart of mount Lebanon, Jabail Lubnan. Boundaries expand from Damour along the Mediterranean inland into the rugged mountain peaks of Niha to the east. The Barouk mountain peaks at the center are the famous site of the biblical cedar trees. Here, the limestone quarries dating from the earlier Jurussic age are



10. Place des Martyrs (al-Shuhada) exhibits severe damages. Surprisingly, the monument has survived. Restoration has not yet reached this area. (Source: N.M. al-Hasani).

5. Map of building conditions in central downtown Beirut, based on 1983 survey. (Source: N.M. al-Hasani).



BUILDING CONDITIONS MAP:   
 GOOD FAIR ACUTE DAMAGE STRUCTURAL DELAPIDATED SPECIAL CASES   
 RESTORED OR PROTECTED SUPERFICIAL DAMAGE (1976-1983) FREE STANDING FACADE



Partie de Beyrouth III.

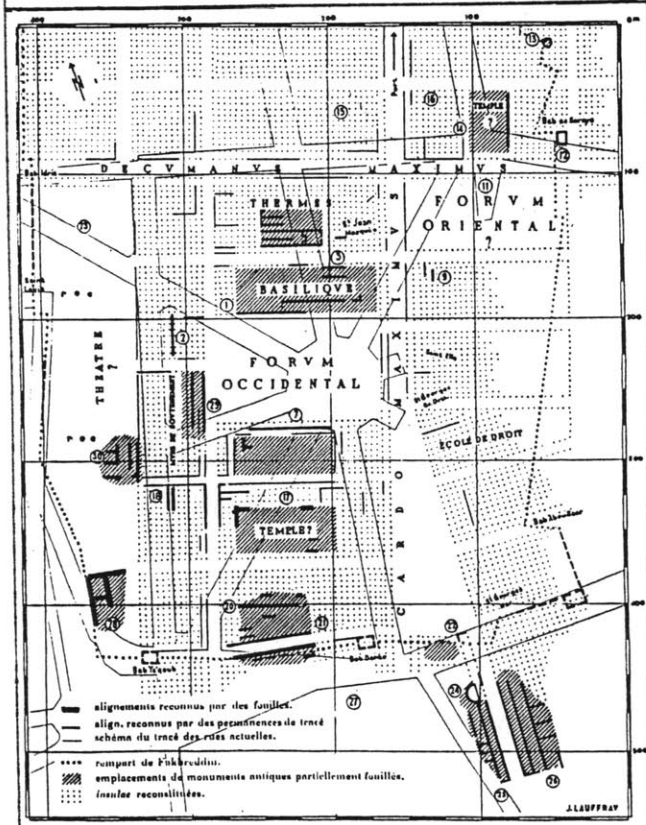
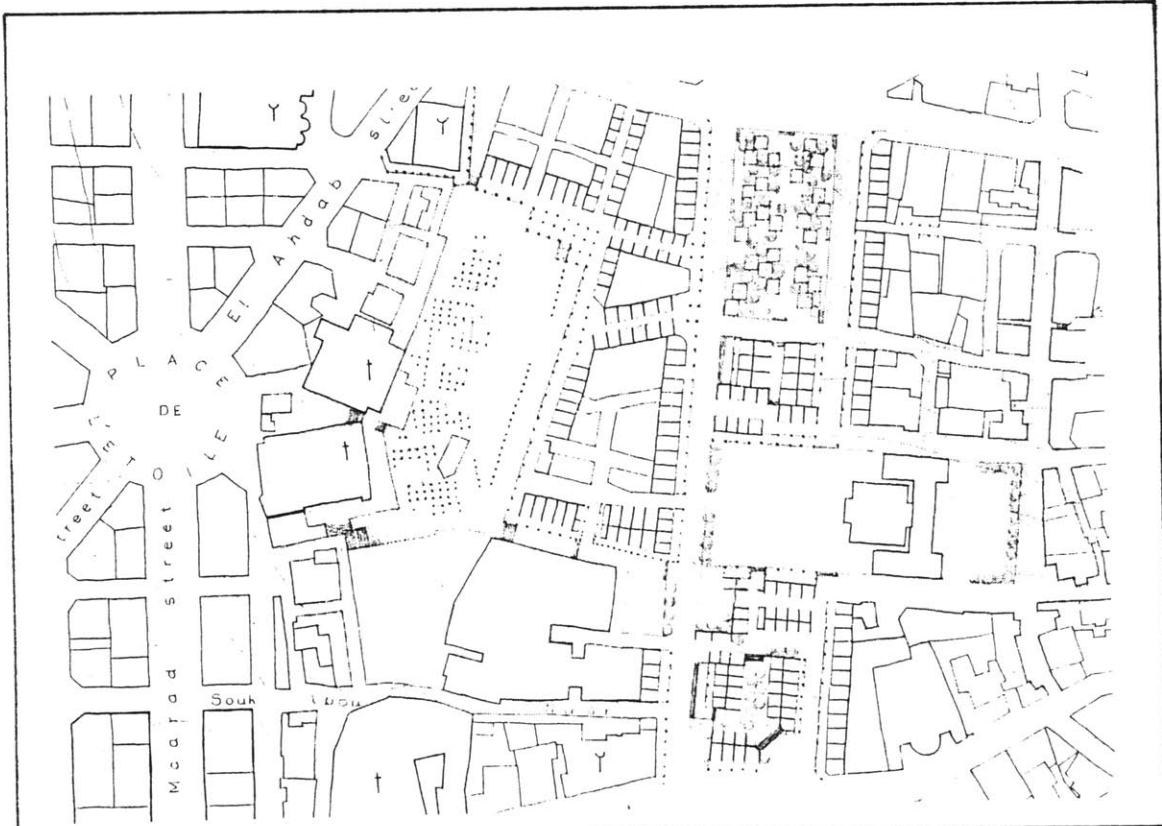
J. Darvicius, Beyrouth, 38.

↳ Turn-of-the-century view of the Place des Martyrs (Place des Canons), formerly known as the Place Derviche. A few of these buildings survive, but the square no longer has the character of a park. (Source: Bonfils Studios).

↳ Early view of the famous Hôtel d'Orient, known today as Bassoul, at the western edge of

the downtown area. The building survives, but its north facade was entirely destroyed by bombing in about 1976. (Source: Bonfils Studios).



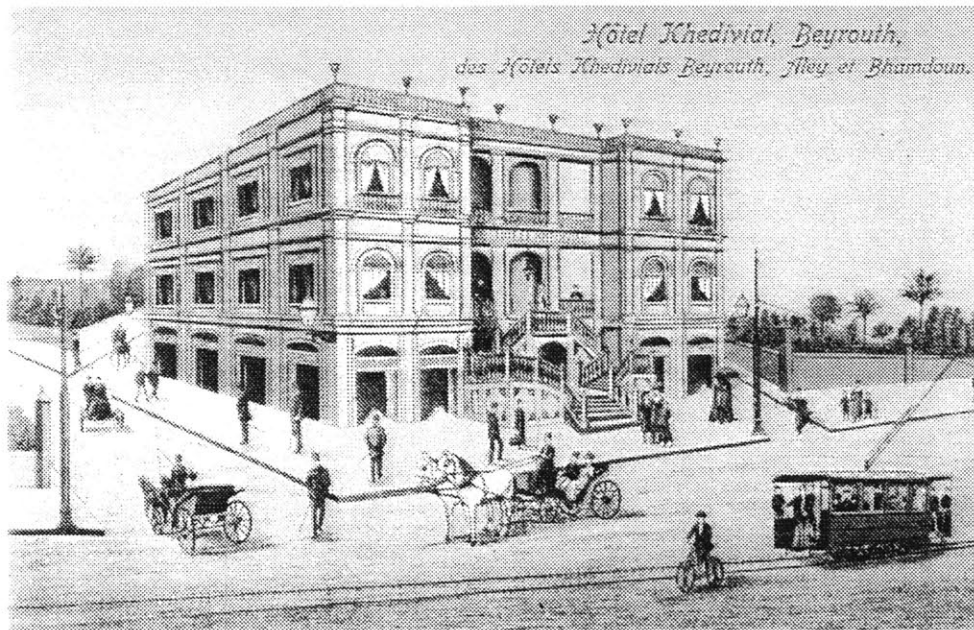


Urban Scheme of Roman Beirut

AARATI KANEKAR'S SCHEME ABOVE AIMS AT REVEALING THE SCAVI OF ROMAN BEIRUT AND OPENING THE VISTA FOR THE TWO CHURCHES OF ST. JEAN AND ST. ELIE (BYZANTINE & 12TH C. A.D.).

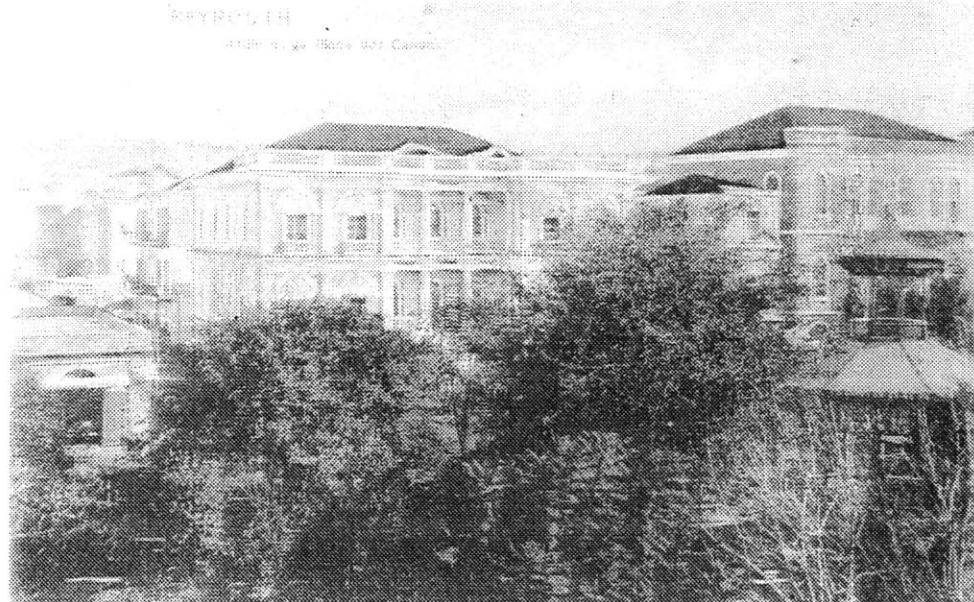
HOWEVER, THE REDEVELOPMENT SCHEME FOR THE SQUARE IS LESS EXCITING DUE TO CHANGING THE CHARACTER OF THE OPEN MAIDAN THAT MOST BEIRUTIES IDENTIFY WITH.

THE MAP (LEFT) SHOWS THE ROMAN PLAN OF BERYTUS BEFORE ITS DESTRUCTION BY EARTHQUAKE IN 504 A.D. (J. LAUFFRAY FOR THE LEBANESE DEPT. OF ANTIQUITIES)



Primitive card advertising the Hôtel Khedivial

A GRAPHIC RENDERING OF THE FORMER HOTEL KHEDIVAL IN CA. 1860. THIS BUILDING LATER BECAME A GENDARMERIE. BEFORE THE CIVIL WAR IT WAS THE POLICE HEADQUARTER. SURPRISINGLY IT IS STILL STANDING TODAY DESPITE ITS SERIOUS DAMAGE (S. DEBBAS, F., BEIRUT OUR MEMORY.).



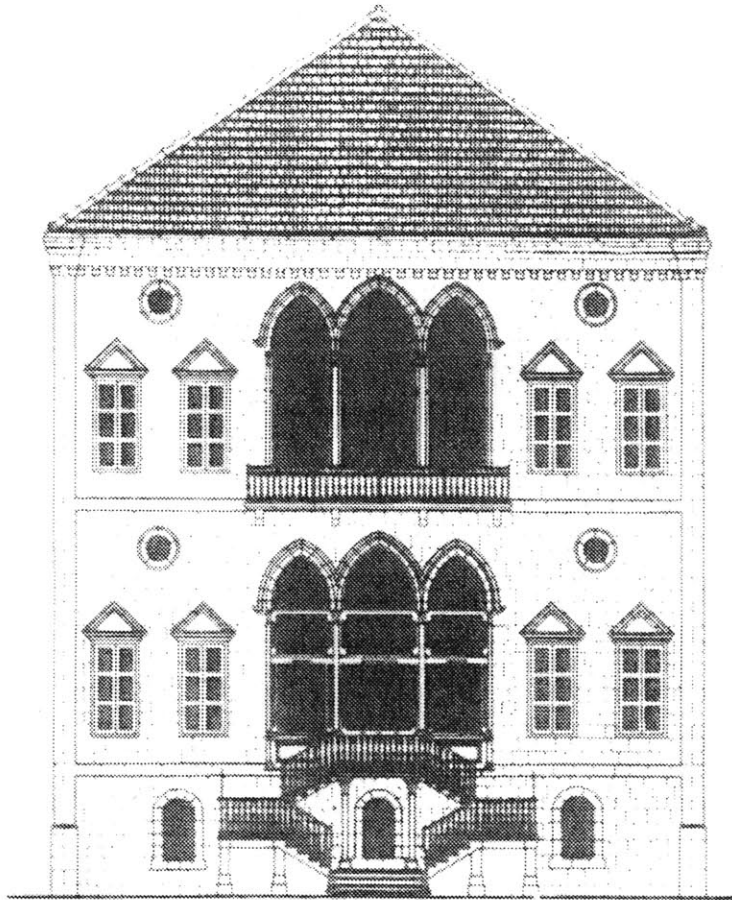
THE SAME BUILDING AS IT LOOKED IN 1900, WITH A MARSEILLIAN TILE ROOF ALONG THE PLACE-DES-MARTYRES. IT IS RATHER SAD THAT IT IS THE ONLY REMAINING CIVIC LANDMARK ON THE SQUARE, PARTICULARLY AFTER THE DEPLORABLE DEMOLITION OF THE PETIT-SERAIL IN 1950.



***Burj Square in 1900 before its redevelopment in 1925. The trolley used to connect the square to points west towards Ras-Beirut via Weygand and G. Picot Streets (since 1880).***



***In 1925 the French introduced this more open landscaped scheme for the Burj Square. They planted trees and enlarged the perimeter further north to face the old 'Petit Seraille.' In this process the old landmark Parisiana Cafe was demolished\* (see top left). The surrounding buildings still retained their ubiquitous character as nasibrt.arcade and red roofs .***



House Zabouni, Beirut (demolished)

*Such house types are characteristic of the area. However, they are unfortunately disappearing due to the speculation of developers, accelerated by damage done by bombing.*

The central hall house is almost invariably covered by a red tile roof. Only very rarely do we see a flat roof, sometimes covered with vines during the summer. In all cases the roof is of tent or hip shape, without dormers or chimneys. It harmonizes agreeably with the simple cube of the building, and its vivid red color enhances the appearance of settlements in the green landscape. The combination of triple arch and tent roof is so striking in appearance and so characteristic of Lebanon that it has an almost symbolic value for the country, furnishing an important theme in graphics and painting.

A curiosity are the small garrets on the apex of some roofs, which supposedly serve as outlooks. Speaking of roofs, it should be added that the strikingly visible red tile roof was not only the result of technical improvement but also had a strong attraction as a status symbol for those who could afford it.

(Ragette, Architecture in Lebanon)





*'Weygand Street connects the North End of Martyrs' Square to Bab-idris (West). This main thoroughfare is flanked by several landmarks such as the Bab-E-Saraya Mosque (left). The municipal bldg. (right), the automatic idris et.al. This view is cited from a post card just before 1975.*



PHOTO : NAJIB AL-HASAN

*Beirut's municipality building on Weygand Street was restored by Oger-Liban in 1983. It is now awaiting its re-restoration.*

still active. This factor has contributed considerably to making use of white limestone in the region more common, leading in turn to the destruction of the cedars.

The Shouf region forms an independent district or 'qada' whose center is at Beiteddine. The head of the district is locally known as the 'Qaim-maqam' who is almost equivalent to a mayor in the west. The villages are locally governed by a chain of municipal authorities called 'baladiyyat' and are normally composed of local elected boards with chairmen. These are also assisted by a number of "makhateer," who are the demographic experts of their neighborhoods. The latter represent each 'harah' or neighborhood within a village, and are normally appointed according to seniority. All the above mentioned, form a local governing body that enjoys a certain degree of autonomy. The *qaim-maqam* is often the liaison between the district and the state. It is up to him to relay grass root level decisions for approval by the cabinet minister or the state legislative authorities particularly in cases of large-scale projects that require additional funding.

Beitiddine:

The village of Beiteddine is the gift of the Chihabi Palace, built by Emir Bachir in the latter part of the eighteenth century (c. 1778 - 80). The palace complex comprises several arcaded galleries, courtyards and inner courtyards with beautiful marble and alabaster water fountains in their center. The massing of this magnificent complex expands out of a grand open 'maidan' at the entrance leading to the middle public reception wing with its elegant courtyard. An open Iwan-type arched way leads into the third inner and more private courtyard. For many years this inner wing provided the summer residence of Lebanon's presidents. Of notable importance is the exquisite finesse of the 'ablaq' masonry and the perfect proportions of the volumetric spaces.

The palace has many adjoining structures for servants, maintenance and a large stable. The exterior open gallery above the maidan was the antiquarian museum where once upon a time the prince's personal artifacts and memorabilia were displayed. It was rather depressing to see such artifacts disappear. Thanks to the patronage of Mr. and Mrs.

Walid Jumblatt and their concern with such public treasures, the restoration of the entire complex, including the other palace complex of Emir Amin (Bechir's son) on the Beiteddine heights was recently completed and re-opened to the public. The Emir Amin Palace is operating as a luxury-hotel with an exquisite pool with an intricate mosaic floor.

Beiteddine has a good number of other historically significant residences, not to mention the arch bishopric seat complex of the Roman Catholic sect. A rather encouraging factor is the predominance of masonry construction and red-tiled hip roofs. Here and in Deir-el-Qamar (the monastery of the moon) next door to Beiteddine, the local municipalities were very successful in maintaining the traditional character of their architecture. The municipal decree or stipulation encourages the use of masonry construction and semi-circular or pointed arches. It further goes into more details such as height and red-tile hipped roofs and fenestrations. The success of such binding by-laws is largely owing to certain individuals, like George Deeb Neema, the municipal head of Deir-el-Qamar, and his followers. Another important element is the tax incentives program whose implementation proved healthy in those two Christian Shoufian villages. Since successful conservation depends on the sound foundations among the community, these examples thus provide us with precedent for policies that emerged from below upward whereby shared local conventions became a powerful instrument that has surpassed the effectiveness of written laws.

#### **Deir-el-Qamar:**

Is the best preserved village in the Shouf mountains. It was the capital of the region under Fakhreddin Maan II in the late sixteenth century. The most significant landmarks of the 'Deir' are located around the village square and its famous water fountain. (1) The oldest of these are the bazaar and mosque built by Fakhreddin in the late medieval era. Equally important are the fine residences of Baz-Honein families with their elaborately carved and multi-colored 'ablaq' gateways. These structures feature a series of courtyards surrounded by multi-storey blocks all built out of heavy limestone. Their architectural

craftsmanship is quite elaborate and fits their grand scale. The Fuad Ephram Bustani residence, is also in this neighborhood and similarly enjoys the same characteristics as those of the Baz-Honein family residences. (2) It is important to mention here that the above reflect substantial palatial properties in both scale and detail and also seem to be interconnected in a cluster-type fashion via a series of split-level terraces and pathways, thus, befitting the pattern of their steep terraced landscape. In addition to those, Deir-el-Qamar contains countless other elegant and significant stone houses that deserve further independent research in the near future.

Similar conclusions could be drawn about the architectural and landscape qualities of other Shoufian villages such as Ain Qani (Zeineddine); Ain-O-Zain (Hassanieh); Ain-Zhalta (Raad and Karamah); Ammatour (Abu-Chakra and Abdul-Samad) and Barouk (Imad, Nakhle' and Fafatri) etc. All the aboved with Maasir-Beiteddine contain beautiful old silk factories of a certain prototype. Most of those are now vacant and should be adaptively revised as vocational schools to teach traditional building crafts. They could also be heritage centers or tourist information bureaus.

### **Mokhtarrah - The Dar or el-Qasr**

Mokhtarrah, (the chosen) the first settlement of the Jumblat family in the Shouf Mountains, is the location of the remarkable family palace. Following the concept of Arabic architecture, the palace extends from a central courtyard. In this main courtyard and the other elegant courtyards are water fountains made of alabaster and colored marble. It is said that building around a water fountain symbolizes both the "force of life" and the universe.

A multiwinged structure, the palace proudly displays its solid ashlar stone masonry and exquisite stone decorations in relief. Spreading out to no less than 10,000 square feet, the Mokhtarrah palace has two major wings. The main wing consists of the *haramilk*, women's quarters and *salamilik* men's quarters. The two main salons are situated to face the central courtyard with its beautiful fountain. (3)

The presence of water is one of the main characteristics of Mukhtarah. The architectural design concept was to utilize the waterfall both visually and audio-visually. This manifests itself in hearing the 'rush' of the water as you first enter the palace proper. Besides the numerous fountains in the courtyards, a waterfall cascades down to the ground-level garden and into the valley below. Also featured at the palace are projected bay-windows called *Keosks* which are like balconies.

Mokhtarah stands out as a magnificent architectural structure within and outside its context and is one of several significant edifices in the Shouf. Moukhtarah also has a large number of well preserved historic houses such as that of the Aabid family, that fit the Hosn el Deen family and those of the Tomeh, Kansao and el-Ache families.

### **Baadaran**

Baadaran occupies the mountain peaks just above Ammatour, a few miles from Mokhtarah. The fact that His Eminence, Sheikh Mohammed Abu Chakra's (the religious head of the Druze in Lebanon) summer residence is there adds to its importance.

The Jumblat family mansion in Baadaran is another important architectural structure in the Shouf region. Being centrally located in the village square, it reflects a certain graceful splendor, despite its unfortunate ruinous condition.

The basic plan of the Baadaran structure is L-shaped with two major wings. Each one of the wings might have served a different function like those of the *haramlik* and *salamlik* mentioned earlier. One of the two major wings has a second story flanked by a large arcade. This arcade must have outlined a wooden, projected bay-window, or keosk. Unlike its counterpart (Mokhtarah), Baadaran spreads horizontally because of its location on a flat site. But similarly, the entire mansion is constructed of massive ashlar masonry stone, which are regularly coarsed and smoothly finished.

The single story wing features an exquisite gateway in the "ablaq stone"- colored stone - technique. The source of this artistic stonework is said to be Damascus. It is also important to mention that "ablaq" is not merely decorative but serves to give an architectural

definition to significant elements such as doors and windows. Such fine architectural features demanded extremely skilled, master masons and many Druze and Christian masons supplied this demand.

### **Baaqline**

Baaqline is located in the heart of the Shouf mountains. Its several neighborhoods spread over seven hills; a distinguished element in its topography. It is considered to be the capital of the Shouf region today and was the birthplace of Emir-Fakh-reddine of Ma'an, the Second.

During the last ten years its geography and demography changed considerably. This occurred as a result of the increase in the number of migrants who moved to the town in pursuit of the institutional services centered within it. This aspect contributed tremendously to its subsequent urbanization.

The existence of private and governmental schools like Shouf National College (Al-Kulliyyah) and Al-Thanawiyah, add to the cultural significance of Baaqline. The former was founded by Said Hamadeh, a former minister and professor emeritus at the American University of Beirut. This school comprises all the facilities of a good academic institution in the service of humanity within and outside its context. Three of its eleven buildings are historically and architecturally significant. The elementary school used to be an old medical clinic run by foreign missionaries. The administration building was once the residence of Said Haddad. The third structure is the male students' dormitory. The beauty of the latter is accentuated by the loft of solid stone arches and cross vaults.

As I was born and brought up in Baaqline, I have keenly watched its physical growth. Twenty years ago, it used to be a typical Druze village. Its stone houses were built in cluster-type (sited together to form a neighborhood or *mahallah*) that blended perfectly with its topographic landscape. Red Marseillan tile roofs crowned many houses, though flat roofs-*capes* were preferred by women who used roofs as their private paths for

visiting friends in other neighborhoods. This type of cluster of buildings corresponding with topography also suited the social climatic needs of the Baaqlines.

Triple arches, generically called *qamandaloun*, and twin windows flanked the facades. Many of them featured exquisite geometric and floral woodwork. We are thankful for the few surviving structures that remind us of 18th and 19th century Baaqline. Without those, we would not be able to reminisce about the era when the town center was rural and picturesque. Most significant among those is the old cemetery. It dates back to the mid 17th century and was recently restored by the Lebanese Department of Antiquities. Abutting the latter is the old water source locally known as Ain El-Dayaah (the village water source) built by Emir Mustapha Arisean who also built the Grand Serail (town hall) in 1852.

### **The Hamadeh (Hamady) Palace**

The immense structure is one of Baaqlines's most prominent landmarks. Located in the downtown area, it was built around 1852. It is locally known as Al Qasr or Al-Dar. Such terms indicate grandeur and hospitality. The term, dar, is parallel in meaning to the term for open house. It was built by order of Ali bey Hamadeh, son of Cheikh Hussein Hamadeh, who was consultant to Emir Bachir Chahabi of Belteddine.

Three major wings make up the composite plan of the palace: the main gate, comprising the guest quarters behind which lies the stable (al Marah); the living quarters, comprising the women's and men's quarter (haramlik and salamlik) and the vaults as major storage rooms. The present plan reached its shape after transitional additions which were built during the first half of the 20th century (between 1900-1940). Fadlallah bey Hamadeh's house within the palace proper was built in the latter period. Its architectural affinity is to western Venetian more than Arab styles, unlike the other functions of the complex which are built along Arab concepts. Marseillan red tiles crown its roof; whereas, its street-looking facade is pierced by an elegant *qamandaloun*. An integral

element in this wing is the reception room or *qaah*. This is a single room, squarish in plan, with an elaborately hand-painted wooden ceiling and a fine crafted stone niche.

Khalil bey Hamadeh's wing on the edge of the property is most architecturally significant. It comprises several rooms and the *qabu* of Mir Bchir (Prince Bachir's vault). Its most astounding part is the elevated summer room called the *illiyye*. This room is the highest level of the palace overlooking a great panoramic view of Baaqline. The entire dar underwent a major restoration during the last ten years.

This palace certainly reflects the socio-political and economic status of the Hamadeh family whose members enjoy prestige, wealth and high education that makes them distinguished.

**Artisanat de Shouf** is one of Baaqline's important landmarks. It was built for Said Dahouk early in the 1900's. The property changed hands and now belongs to his niece, the wife of Dr. Suleiman Najjar. This grotesque two-story mansion is built entirely out of solid hand-cut and tooled stone. Its front facade overlooks the old cemetery and Deir El-Qamar, a beautifully preserved old Christian village in the Shouf mentioned earlier in this chapter. The facade features Venetian and Italian Renaissance elements framing the fenestration as was customary for houses built within its era. Thanks to the Baaqlini ladies represented by **Sitt Jamal Alameddine Takieddine**, president of the Artisanat, exterior features of this structure, were consolidated despite its interior remodelling and alteration.

Other important architectural edifices in Baaqline are those of **Amin bey Khodr** and **Chafic bey Halabi**, both located in the *Kfarhaseed* neighborhood. The two houses are grand in scale and fine in detail. Elaborate arcades, red-hipped Marseillian tile roofs and large bay windows, *qamandalouns* overlooking picturesque views within their extensive grounds planted with wild oak, make them distinguished.



Such houses do not only reflect the social prominence of their respective builders, but further the first class standard of the work of Druze and Christian masons who were able to match technical engineering with architectural finesse.

It is safe to say that the above-mentioned structures have much in common and are generally modelled after western examples, more than the Arab concept of courtyard architecture, except for the interior functions which still adopted the “haramlik” and “salamlik” concept for privacy and socio-cultural reasons.

(Baaqline has a number of other houses that are historical and smaller in scale than those cited above. Many of them deserve mention; however, it would not be possible to include them within the scope of this thesis for it would render it to be a survey which is not our purpose at this point.)

Three of Baaqline’s oldest still standing houses are the **Abu Shakra**, **Abu-Kamel** and **Sabbagh** houses. These date back to the late 18th century, circa 1770, and are classified as gallery-type houses. This type of house comprises two rooms open to a balcony or gallery and framed by a twin arcade. It is built out of one meter (three feet) thick stone walls with adobe at the interior walls and closet spaces. The houses are intricately carved with geometric designs and patterns which are generically called, *yuqs*. The roof is built out of timber beams and clay. Its thrust is carried over by two central pylons, one in each room. These pylons support the ceiling, via a transversal heavy beam or *daama*. Pylons are basically wooden or stone and often inscribe the date the house was built in Higra dating (after the migration of prophet Mohammed from Mecca to Medina).

Baaqline is notable for its master masons. Most notable are the Abu Teens, Abu Chahlas, Abu Kamels and Abu Mattars. Their seniority in mastering the craft came after passing the secret from father-to-son. In this context it is important to mention that the Shouf is the repository of Lebanon’s most skilled masonry builders and craftsmen.

Amongst the most industrious are the *Khoriaties* of Joun in *Iqlim el-Kharroub* (the carob

region). In many instances, we find fine Druze homes built by highly skilled Christian masons and vice versa.

Baaqline has only one modest church dated to the 1850's among several modest Druze prayer houses and shrines. These are generically called *majalis* of which the oldest and most sacred is *Ism El-Chareef*. The most distinct architectural features in Druze communities are these buildings, such as the *Majliss*, a designated prayer place equivalent to a mosque or church, or the *khalwah*, an isolated prayer house where the most pious and venerated 'Cheikhs' live in seclusion. The most famous of this house type are El Qataleb in the Shouf and Al-Bayyadah near Hasbaya. Another building type is the *maqam* shrine where a tomb-stone of a venerated religious male or female figure is buried. Most Maqams have elaborately carved stalaes with symbolic religious texts in either Kafic or 'Cursive' scripts. The *madaf* is a guest house or specially designated space within a house. It could also be a separate out-building; it is generally furnished with rugs and loose cushions and divans. It is also occasionally called *Maqaad*.

These are very modest and rather austere structures built in solid stone. Their tectonic simplicity befits the austere life-style of the pious Druze uqqal (learned religious people also known locally as 'aiaweed' who preside in them.

It is true that Baaqline is congested and over-developed; consequently and unfortunately its rural village character has faded. The process of its urbanization has overwhelmed the topographic and architectural charm. Highrise structures built in cheap ephemeral materials like concrete bid stone farewell. Tall concrete boxes juxtaposed against old stone houses dwarf their scale and disrupt the natural beauty of the environment. Several beautiful old houses were demolished to ground-level for modern profit-oriented buildings. Urban growth is important but it has to be respectful and sympathetic with indigenous architectural and planning concepts.

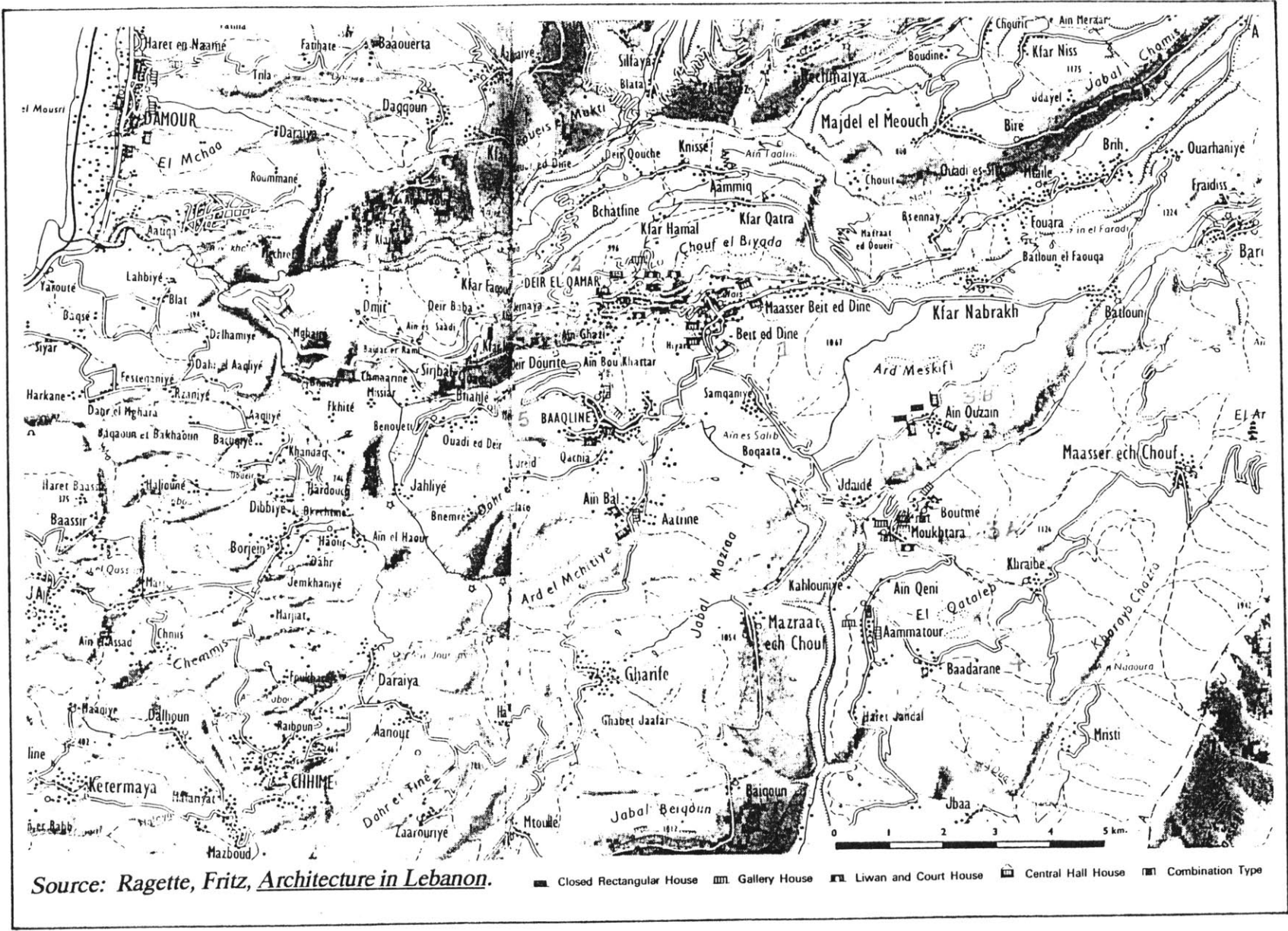
Another important component in this context, is the integration of the authentic landscape pattern with architecture. Since the Shouf has a characteristic landscape formed

via terraced topography, this has influenced its building typology to fit well into its terrain. It seems clear that the rest of the Shouf has a lot to learn from successful policies implemented in Beiteddine, Deir-el-Qamar and Mukhtarah.

This chapter offers a summons for all those who share with me this belief on both official and individual levels to endorse preservation and integrate our past with our contemporary and future environment. The preservation and conservation of such historic treasures should be given serious consideration. It is imperative to understand that in the Shouf region lies the basis of regional Lebanese architecture. To restore and maintain these historic buildings is to restore and maintain a legacy.

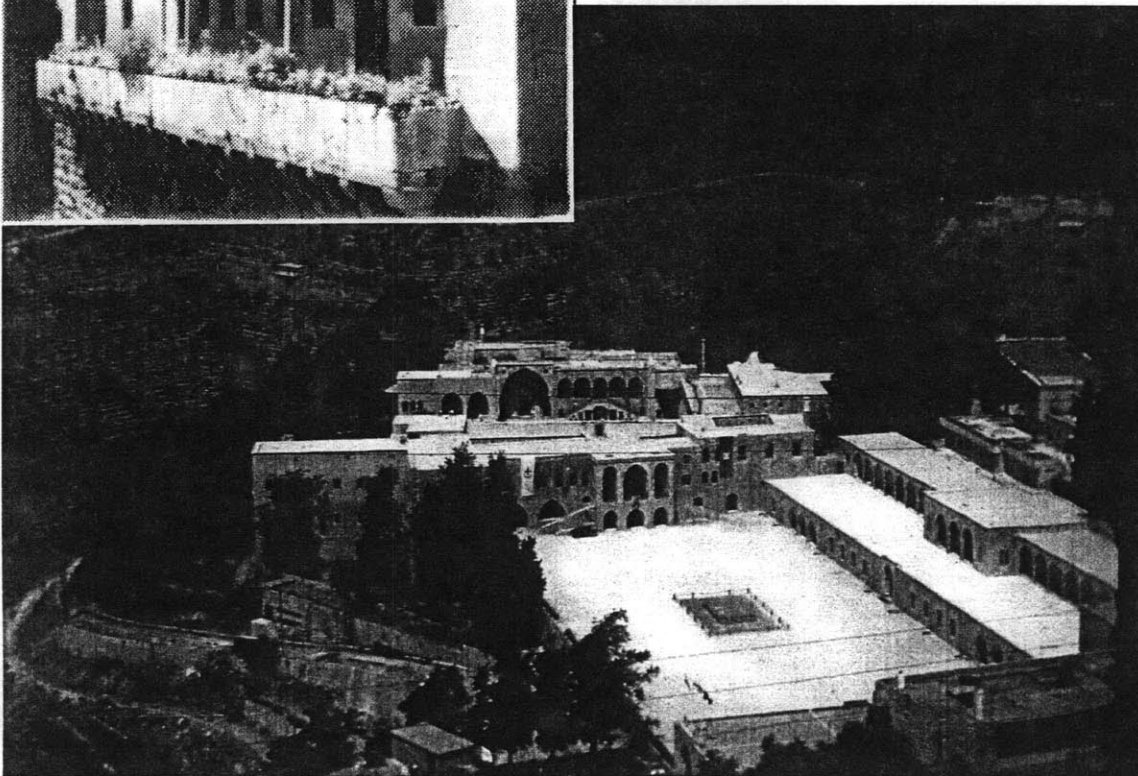
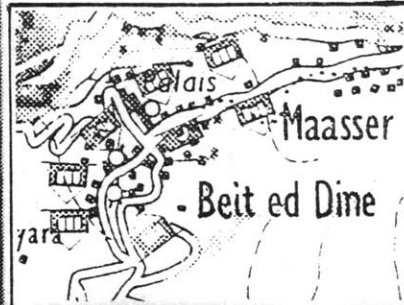
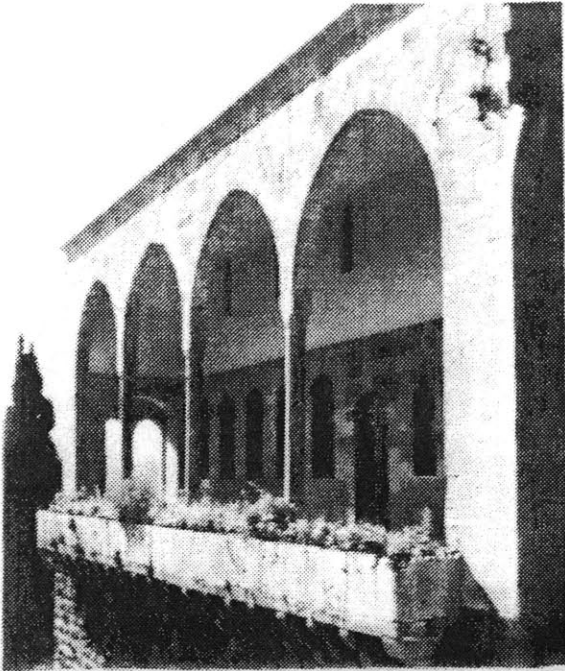
1. The Square in Deir-el-Qamar is currently being raised to its original height. This would prevent vehicles from having access to it by providing a wider pedestrian zone, leading to the clusters of medieval and early 19th century houses around. Access to the latter, is via a series of stone stairways and mastabas, also characteristic of the village. (This recent news is provided by Hackem Sarkis, who visited the area in Jan. 91.)
2. For additional information on the topic refer to: Aboussouan, Camille, *l'Architecture Libanaise du XVe au XIXe Siecle* - a catalog for an exhibit in Paris - jointly published by UNESCO and the Nicolas Ibrahim Sursock Museum, Beirut Cahier de l'Est. 1985.
3. Al-Hasani, Naji, "Architecture in the Shouf - a Legacy, *Our World*, Summer 1985, pp. 20-22. Also see "Mokhtarah in the same publication, Summer, 1984, pp. 27-29.

MAP OF THE SHOUF REGION.

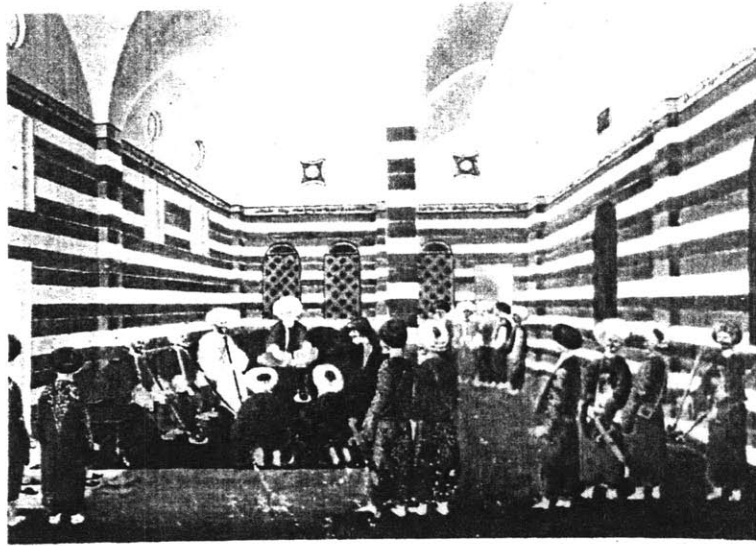


Source: Ragette, Fritz, *Architecture in Lebanon*.

- Closed Rectangular House
- ▤ Gallery House
- ▥ Liwan and Court House
- ◼ Central Hall House
- ⊞ Combination Type



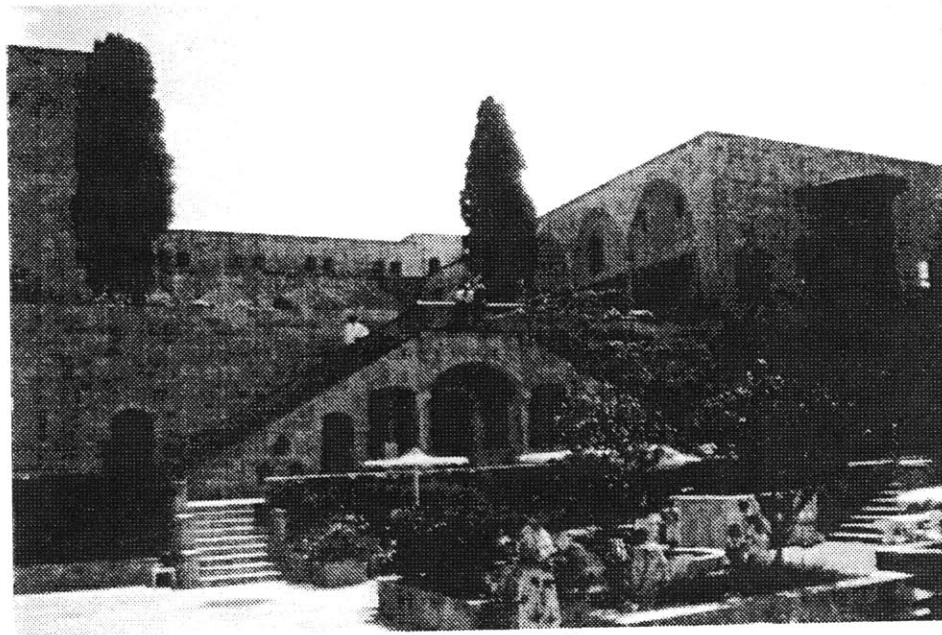
THE BEITEDINE PALACE WAS BUILT BY EMIR BECHIR CHIHABI IN CA. 1780. IT COMPRISES OF A SERIES OF COURTYARDS THAT ORGANIZE ITS HIERARCHICAL STRUCTURE. THE EXTERIOR MAIDAN AND ADJOINING GALLERIES FORM ITS PUBLIC SPACE. THE INTERMEDIATE WING IS SEMI-PUBLIC, WHILE, THE INNER COURTYARD IS IMPENETRABLE. THIS WING FORMED THE SUMMER RESIDENCE OF LEBANON'S PRESIDENTS. THIS MAGNIFICENT EDIFICE IS NOW THE ONLY NATIONAL PROPERTY THAT IS OPEN TO PUBLIC. IT SERVES AS BOTH MUSEUM AND A CEREMONIAL SITE FOR SPECIAL DIGNIFIED FUNCTIONS. ITS LATEST RESTORATION WAS PATRONISED BY THE MINISTER OF TOURISM, MR. WALID JUMBLATT.



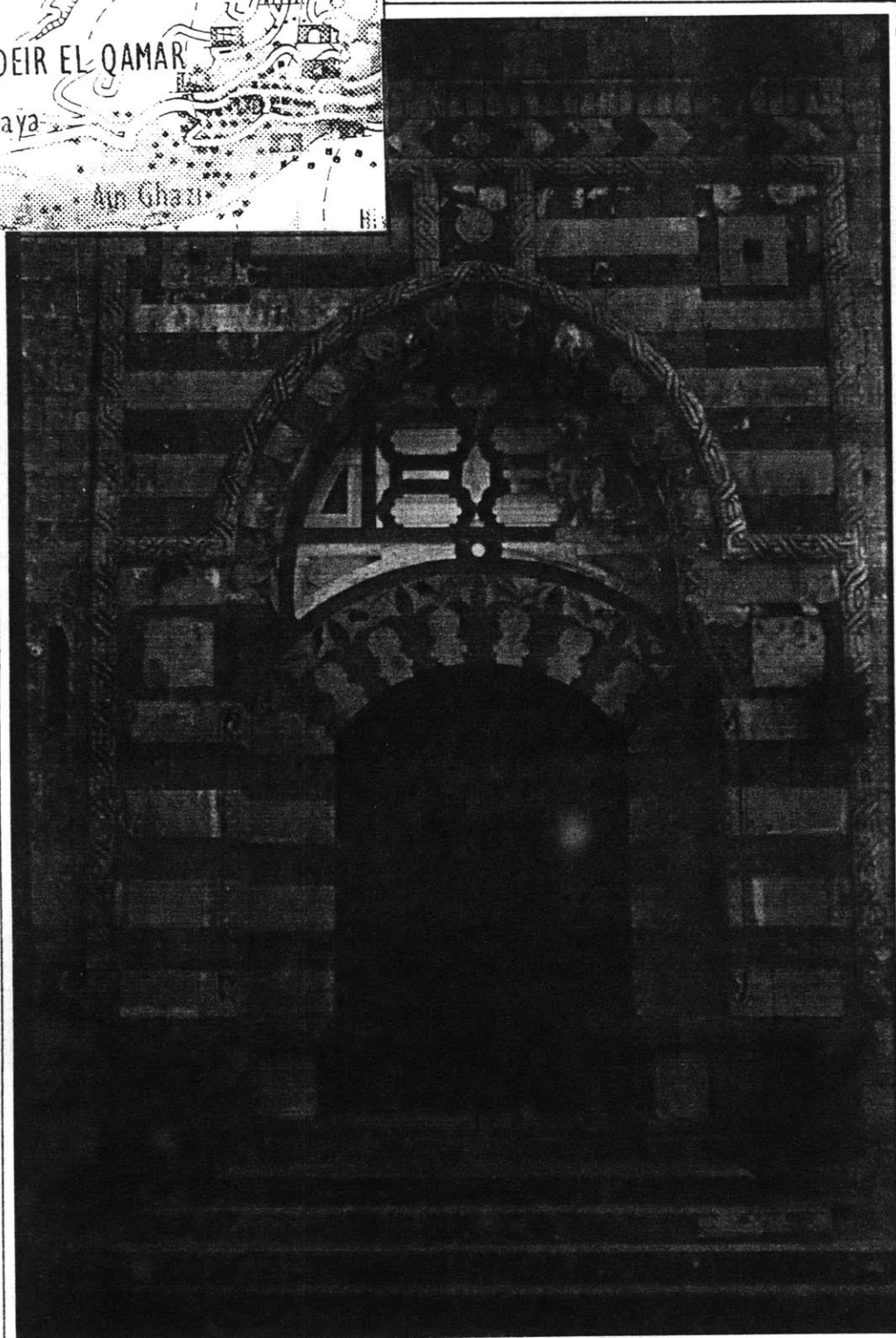
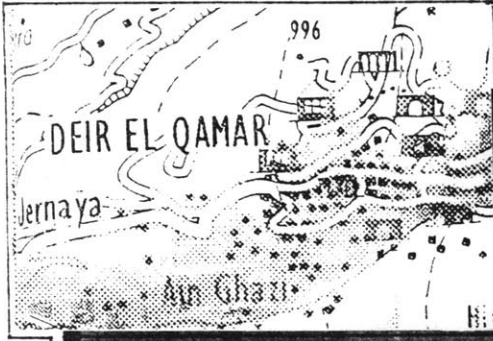
*Interview of the Rev. Lewis Way with the Emir of Mount Lebanon,  
at Semyat Bledidin (house of Arlaw) near Dse el Kammayy.  
June 14, 1823. 7. AM.*

Albert Way. Interview of the Rev. Lewis Way with the Amir of Mount Lebanon. 1823.  
watercolour and body colour 10.4 x 13cm (cat.no. 78)

THE BEAUTY OF THE BEITEDINE PALACE AND ITS ACTIVITIES  
INSPIRED WESTERN TRAVELLERS AND ORIENTALISTS TO  
DEPICT SCENES FROM ITS COURT LIFE IN THEIR PAINTINGS OR  
DIARIES (SOURCE : ROMANTIC LEBANON, 1986).

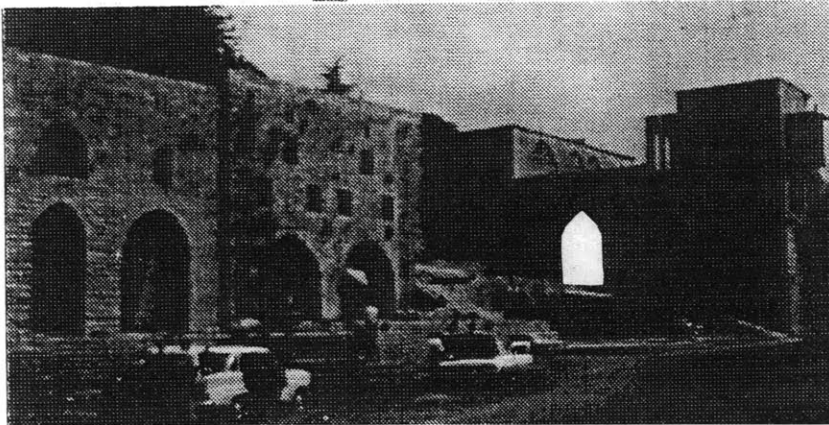
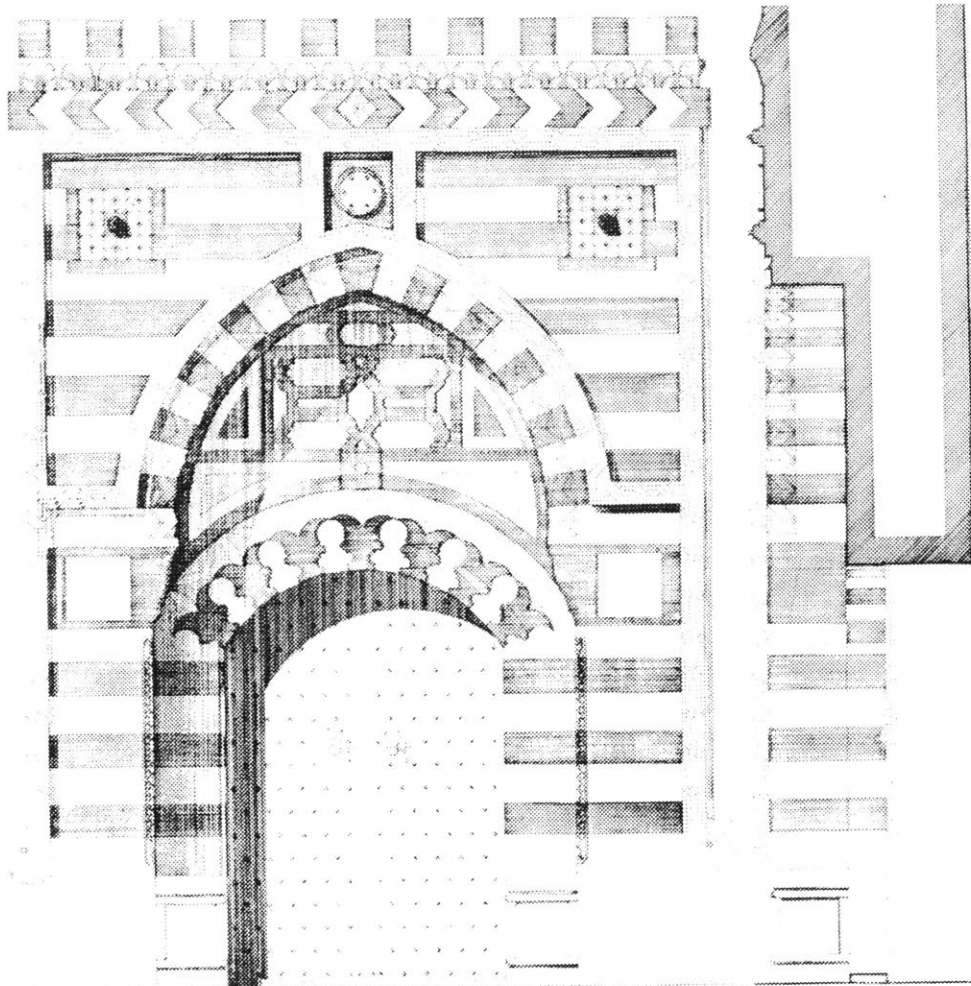


THE EMIR AMIN OR 'HOSPITALITY PALACE' IN BEITEDINE  
HEIGHTS WAS RECENTLY RESTORED BY THE MINISTRY OF  
TOURISM. ITS ADAPTIVE RE-USE AS A LUXURY HOTEL  
SPURS HOPE FOR CONSERVATION AND ECONOMIC PROSPERITY  
IN THE REGION.



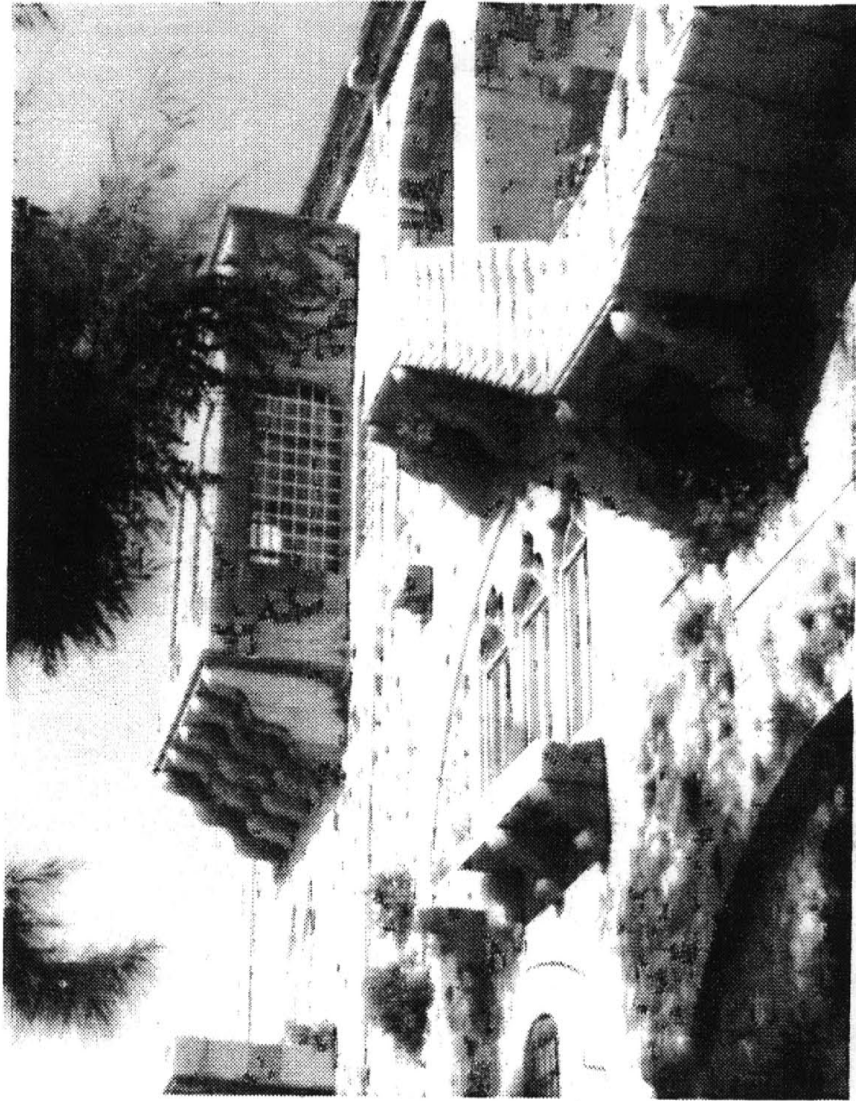
DETAIL OF THE COMMONLY SHARED GATE TO THE BAZ AND HONEIN FAMILIES IN DEIR-EL-QAMAR. THE MASONRY TECHNIQUE IS LOCALLY KNOWN AS 'ABLAQ'. THE PHOTO WAS TAKEN IN 1987.

(Drawing, Ragette, Fritz; *Architecture in Lebanon.*)



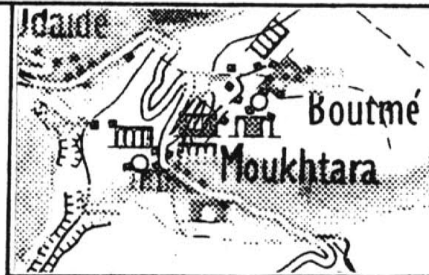
THE VILLAGE SQUARE IN DEIR EL-QAMAR RETAINS ITS SIXTEENTH CENTURY CHARACTER (LEFT). THE BEAUTIFUL MANSION (RIGHT) IS FLANKED BY AN EXQUISITE GRAND GATEWAY SHARED BY THE BAZ AND HONEIN FAMILIES. A DETAIL OF THE LATTER IS SHOWN ABOVE IN SECTION AND ELEVATION, WHILE THE PHOTO BELOW INDICATES ITS LOCATION IN WHITE OVERLAY.



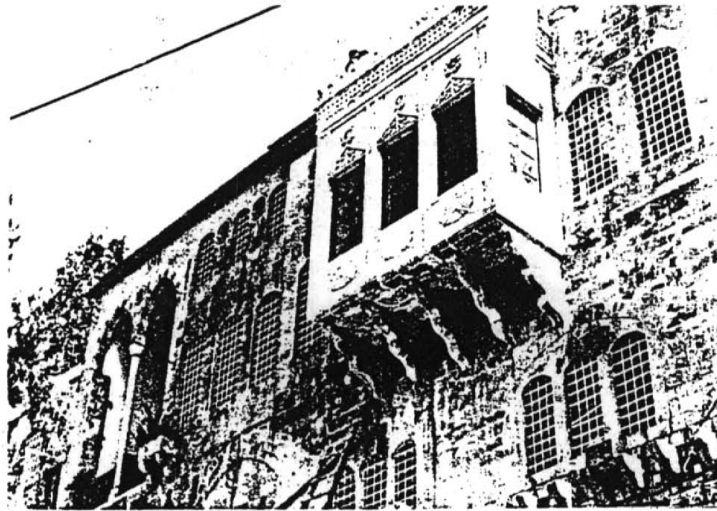


A view of a keok, bay window, at the Mouktarah Palace.

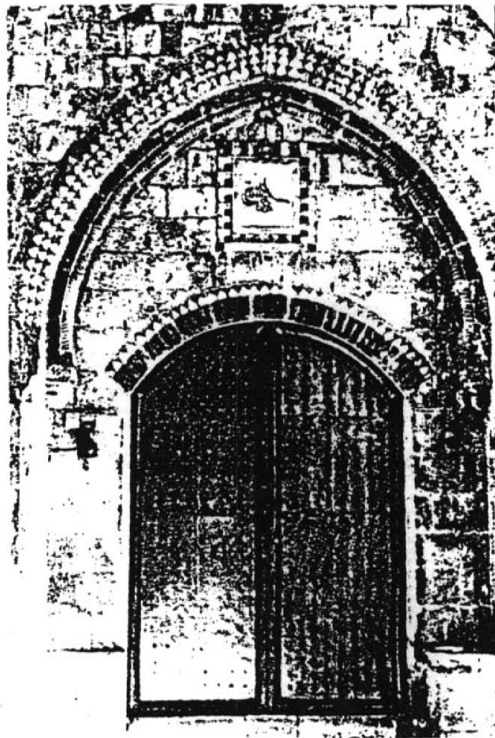
A RATHER UNIQUE FEATURE OF THIS EDIFICE IS THE DOUBLE VAULTS AT THE GROUND AND SECOND LEVELS. THESE CARRY THE GRACEFUL LOFTY HEIGHT OF THE PIANO-NOBILE ON THE THIRD FLOOR, ABOUT 50 FEET UP FROM STREET LEVEL. A REMARKABLE CANTILEVERED MIRROR-IMAGED STAIRCASE LEADS UP TO THE CENTRAL COURTYARD OF THE MAIN THIRD FLOOR.



THIS ELEGANT STRUCTURE WAS BUILT BY BASHIR BEY JUMBLATT AT THE END OF THE EIGHTEENTH CENTURY.



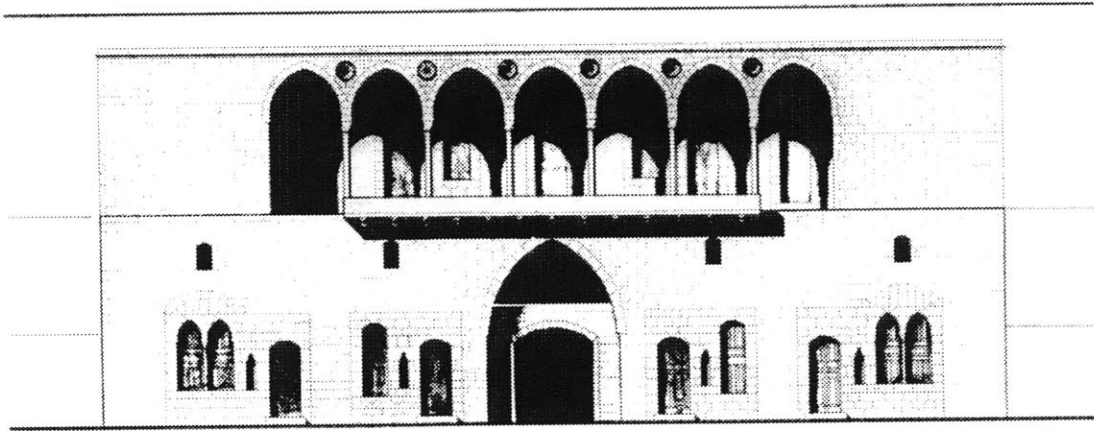
One of the projected bay windows ("keosks") featured in Moudarah palace.



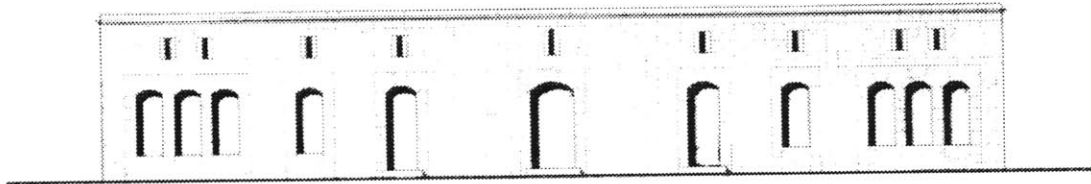
The doorway and entrance into Sit Linda's house in the palace.

THE PHOTO ABOVE SHOWS PART OF THE RECEPTION AND DINING HALLS ON THE THIRD FLOOR OF THE DAR (OPEN HOUSE). UNDERNEATH, IS THE GATE TO ANOTHER SEPARATE WING OF THE PALACE SHOWING A DATED INSCRIPTION.

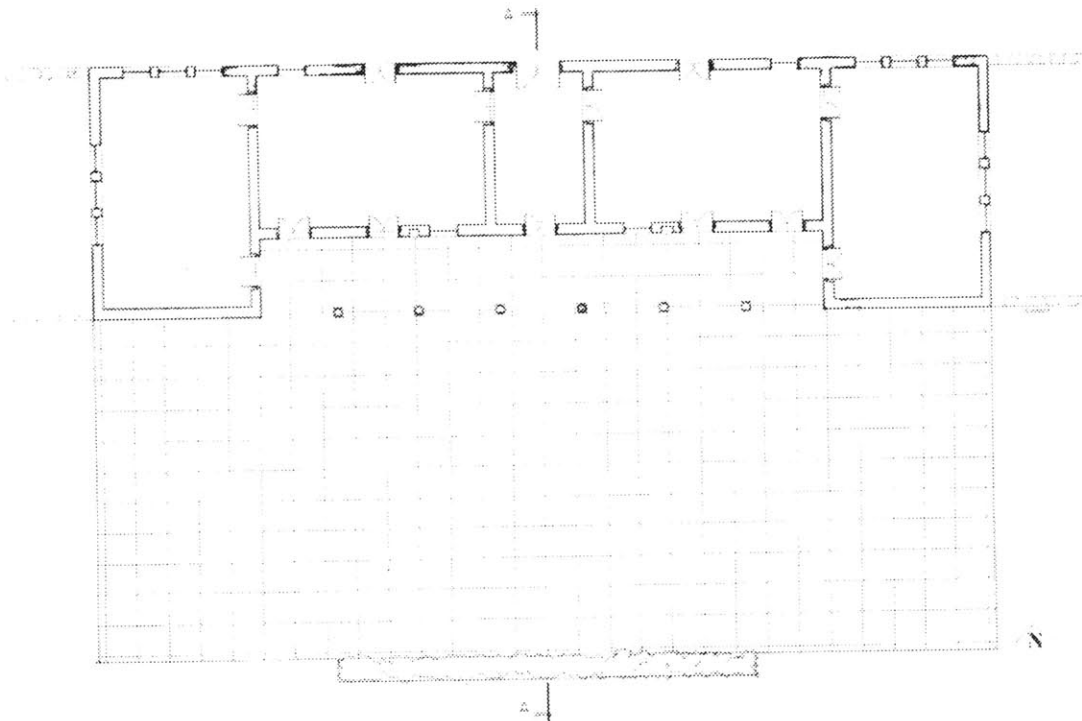
(PHOTOS TAKEN IN SUMM. 1984)



South Elevation



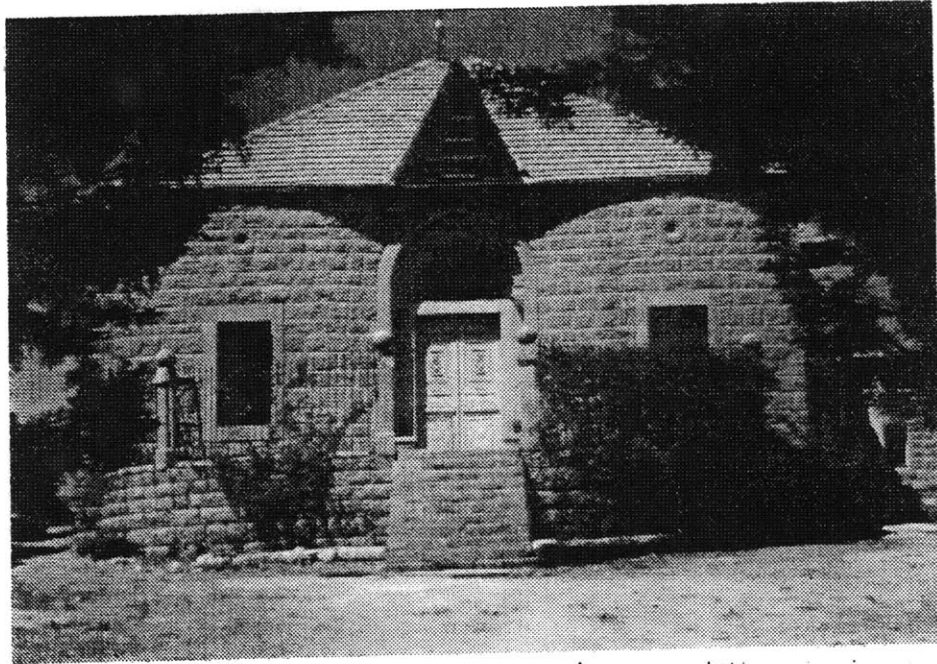
North Elevation



Upper Floor Plan

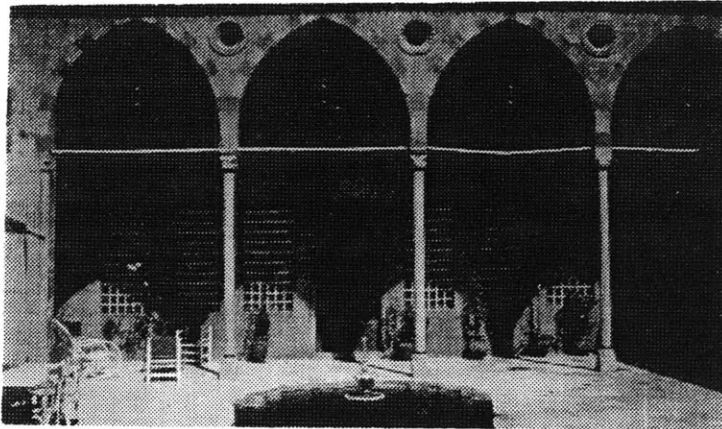
CHEIKH ADEL HOSN-E-DIN'S IN MOUKHTARA HAS A SIMPLE YET COMPOSITE PLAN. ITS RHYTHMIC ARCADED GALLERY OPENS UP TO A SPACIOUS ROOF GARDEN. REMINISCENT OF THE ZEIN-E-DIN FAMILY RESIDENCE IN NEARBY AIN-QANI.

*(Drawing, Ragette, Fritz; Architecture in Lebanon.)*

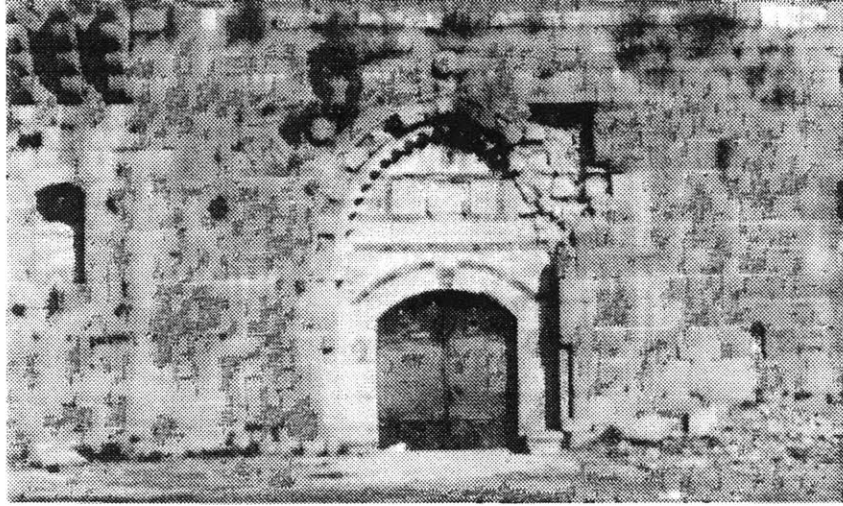


THE HAFIZ HASSANIEH HOUSE IN AIN-OUZAIN DATES BACK TO 1900. IT IS DISTINGUISHED VIA ITS CURVILINEAR FACADE AND DORMER THUS, MARKING ITS ELEGANTLY CRAFTED GATEWAY. THE TECTONIC TYPOLOGY OF THIS UNIQUE HOUSE IS NOT VERY COMMON IN THE SHOUF. HOWEVER, ITS CENTRAL-HALL

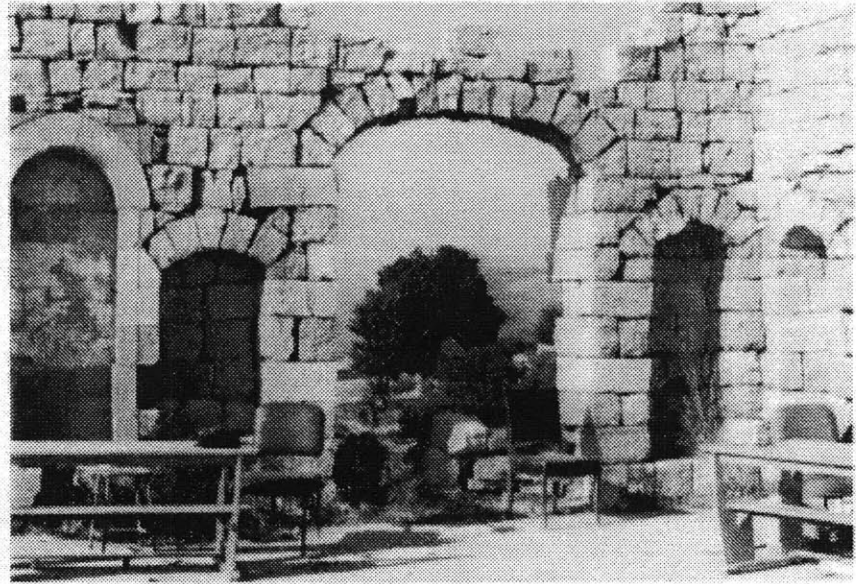
PLAN, MASONRY EXPRESSION AND RED-MARSEILLIAN TILE HIPPED ROOF FORM A UBIQUITOUS ARCHITECTURAL LANGUAGE IN THE SHOUF.



A VIEW OF THE MAIN COURTYARD IN MUKHTARAH.

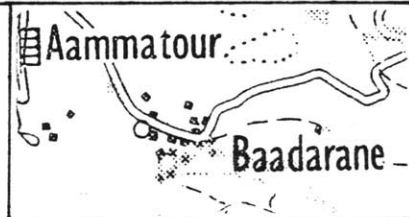


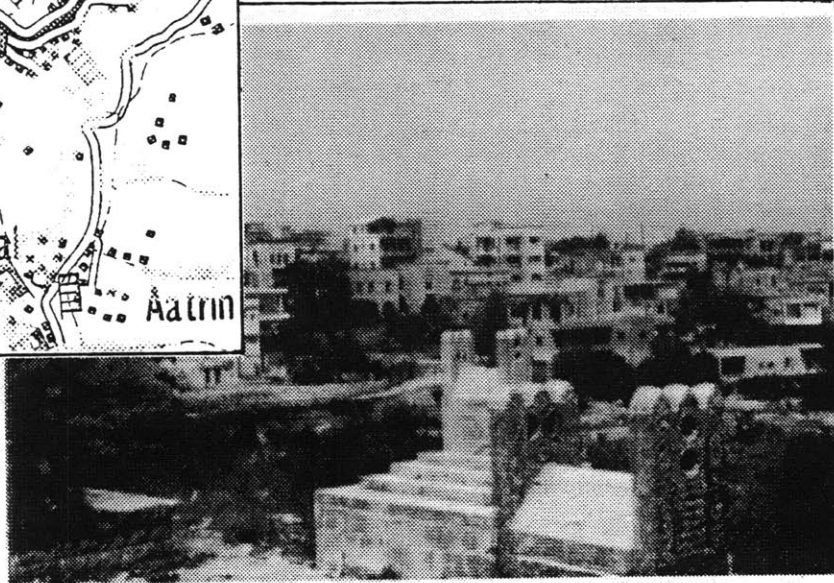
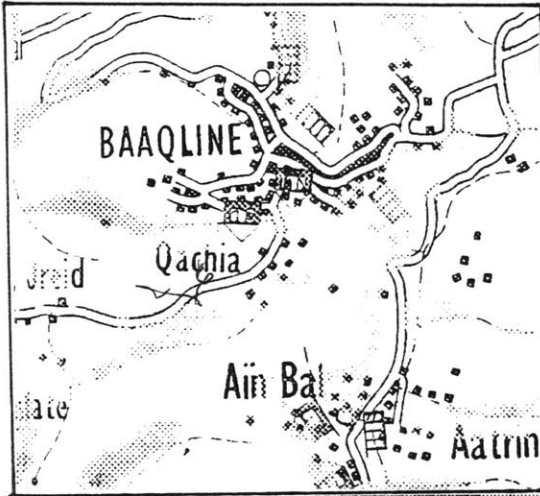
Baadaran, the Old Joubiat mansion.



Another view of Baadaran.

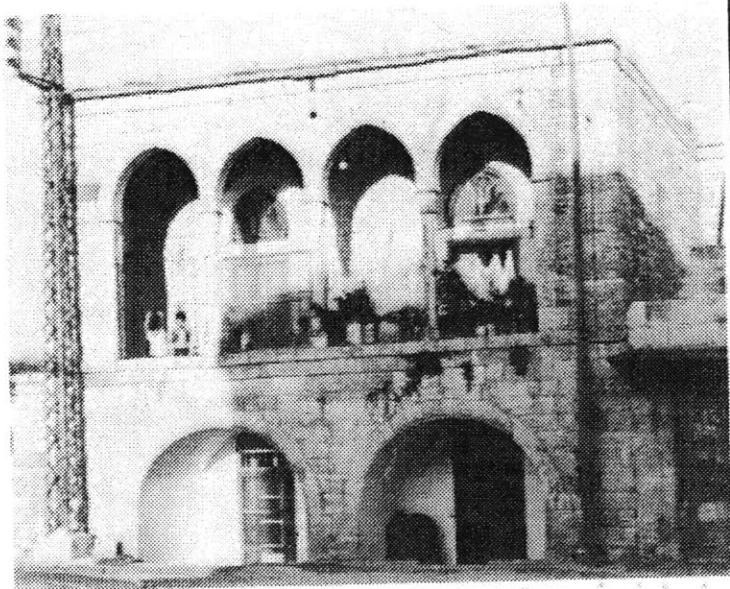
THIS ONCE ELEGANT MANSION IS UNFORTUNATELY DILAPIDATED AND IS ALMOST FALLING APART. IT COMPRISES TWO MAIN WINGS IN L-SHAPE AND FEATURES ELABORATE ABLAQ MASONRY. IT IS HOPED THAT AN EMERGENCY CONSERVATION TASK FORCE AMONGST LOCALS ET. AL. WILL BE ESTABLISHED IN ORDER TO DEAL WITH SUCH ISSUES.





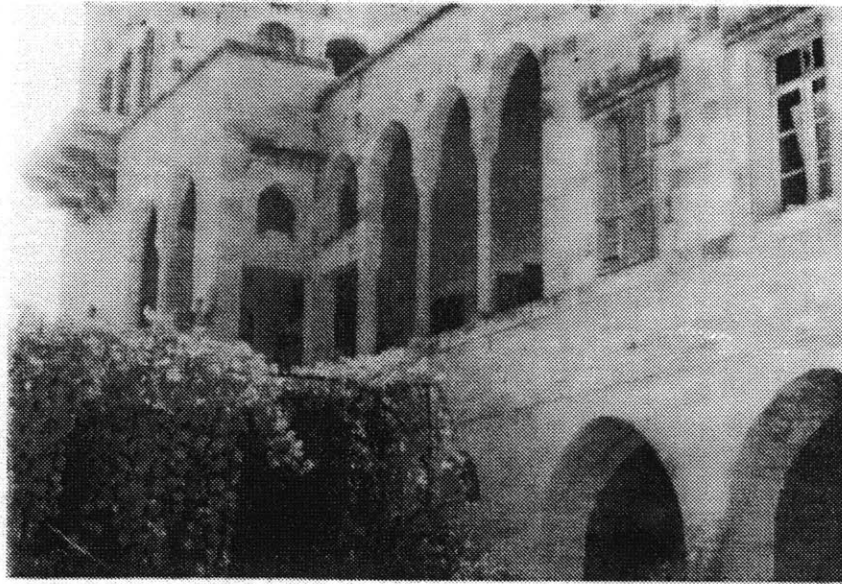
A view of the Hamadeh Quarter from the Baaqline cemetery.

*Ragette, Fritz, Architecture in Lebanon.*



AMIN ZEIN-E-DIN HOUSE NEAR SARAYA BAAQLINE, CA. 1890

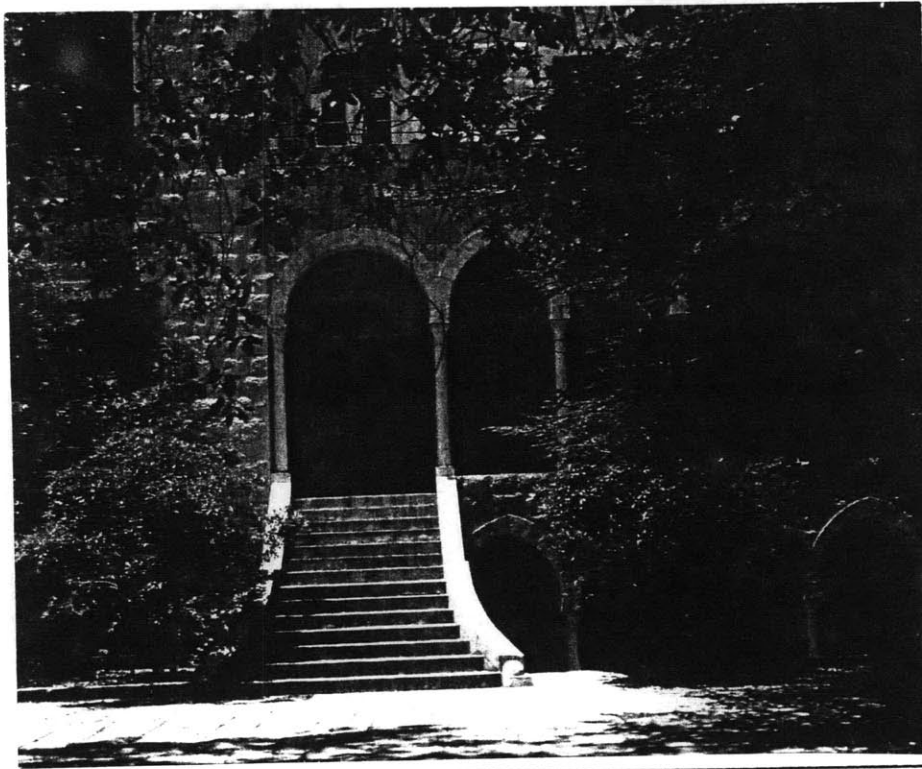
THE VIEW ABOVE SHOWS THE OLD CEMETARY DATING BACK TO THE SEVENTEENTH CENTURY. THE ELABORATELY HAND CARVED STONE STELAES WERE RECENTLY RESTORED UNDER THE AUSPICES OF THE ANTIQUITIES DEPARTMENT BY A MINISTERIAL DECREE



Hamadeh Mansion in downtown Baqilin featuring the east facade and summer room, *illiyah*.



THE HAMADEH MANSION IN ITS NEIGHBORHOOD CONTEXT (CA. 1880). IT WAS PARTIALLY RESTORED BY THE DEPARTMENT OF ANTIQUITIES IN 1979-80. IT IS RATHER ALARMING THAT THE SURROUNDING PROPERTIES HAVE SERIOUSLY ENCREACHED ON ITS SCALE, NOT TO MENTION THEIR INCOMPATIBLE MATERIALS AND STYLISTIC EXPRESSION. IN SUCH SITUATIONS LOCAL CONVENTIONS OR STIPULATIONS THAT ADDRESS PRESERVATION AND SCALE ARE ABSOLUTELY NECESSARY.

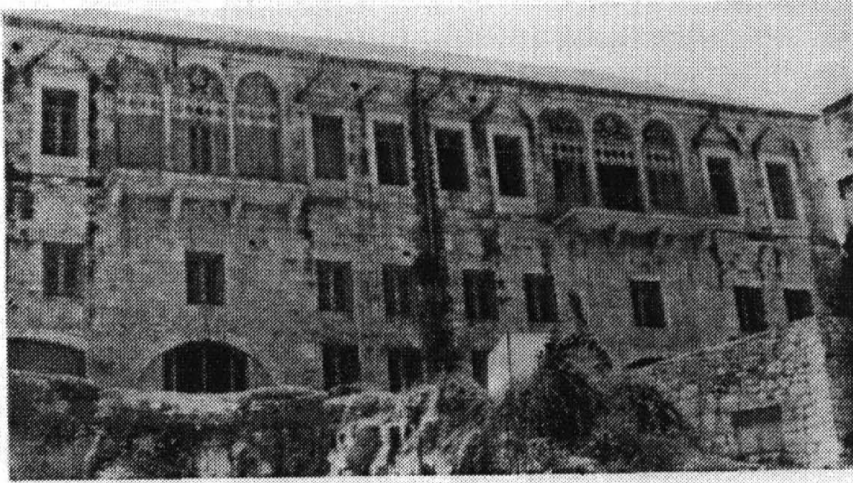


SAID BEY HAMADEH RESIDENCE IN THE KFAR-HASEED NEIGHBORHOOD IN BAAQLINE. IT WAS BUILT IN THE 1950'S REITERATING THE TRADITIONAL LEBANESE GALLERY-HOUSE. ITS SITE AND LANDSCAPE ADD TO ITS QUIANT CHARM.

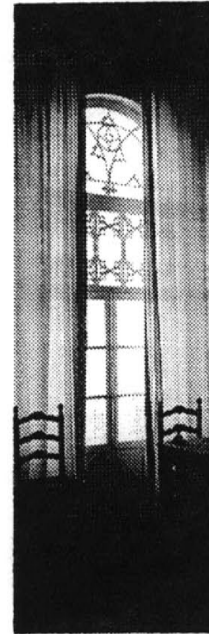
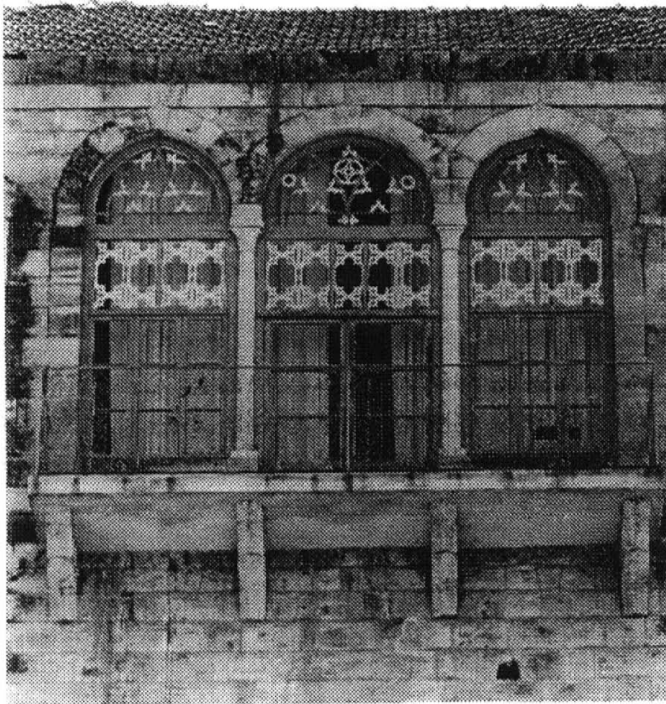


ONE OF BAAQLINE'S SEVEN HILLS IN FOREGROUND AND DEIL-EL-QAMAR IN THE BACKGROUND. SOME OF THE NEW STONE HOUSES RESPECT TRADITION WHILE OTHERS DO NOT.



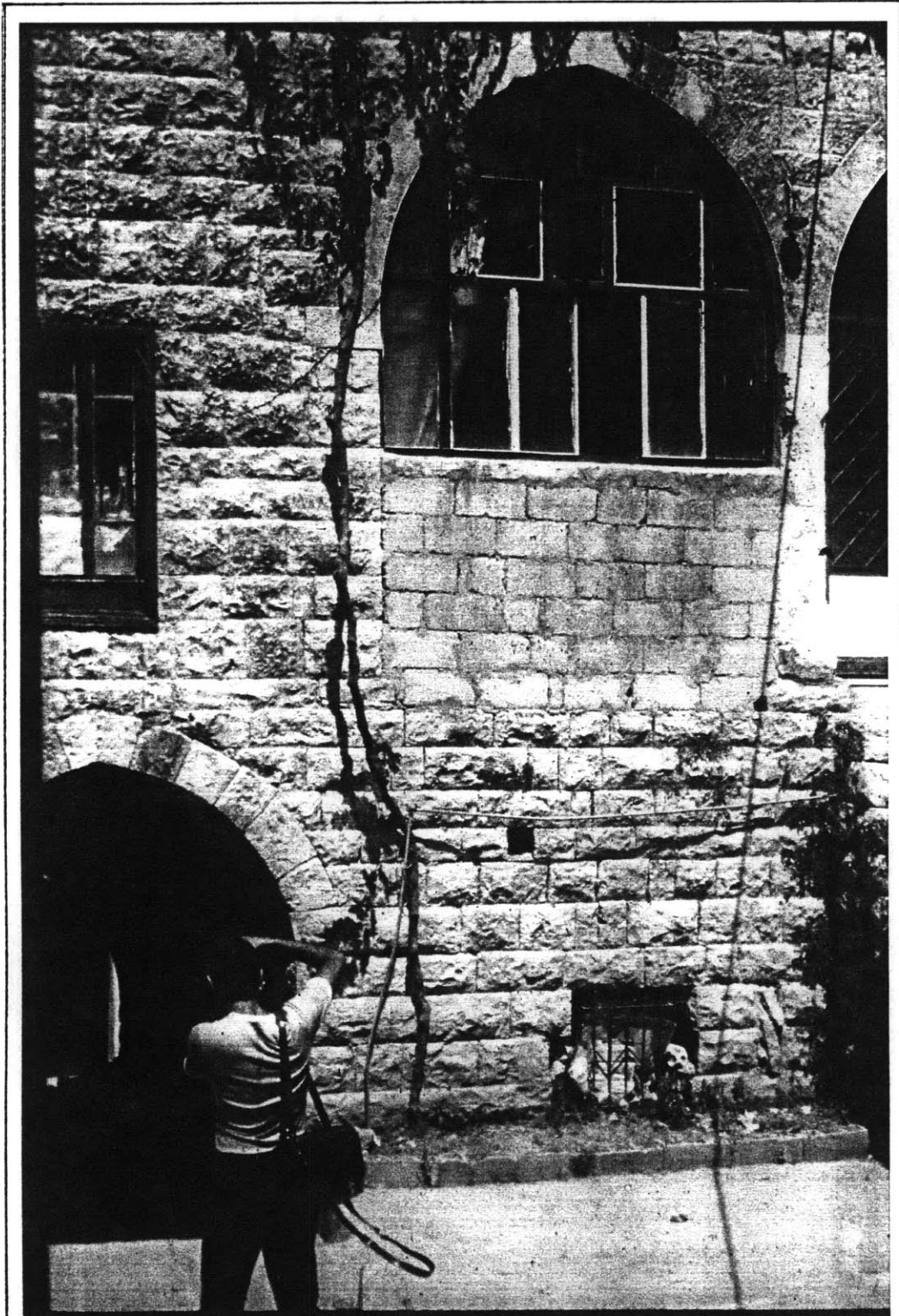


The Said Dahouk House, now "Artisanat de Choufe", circa 1900.

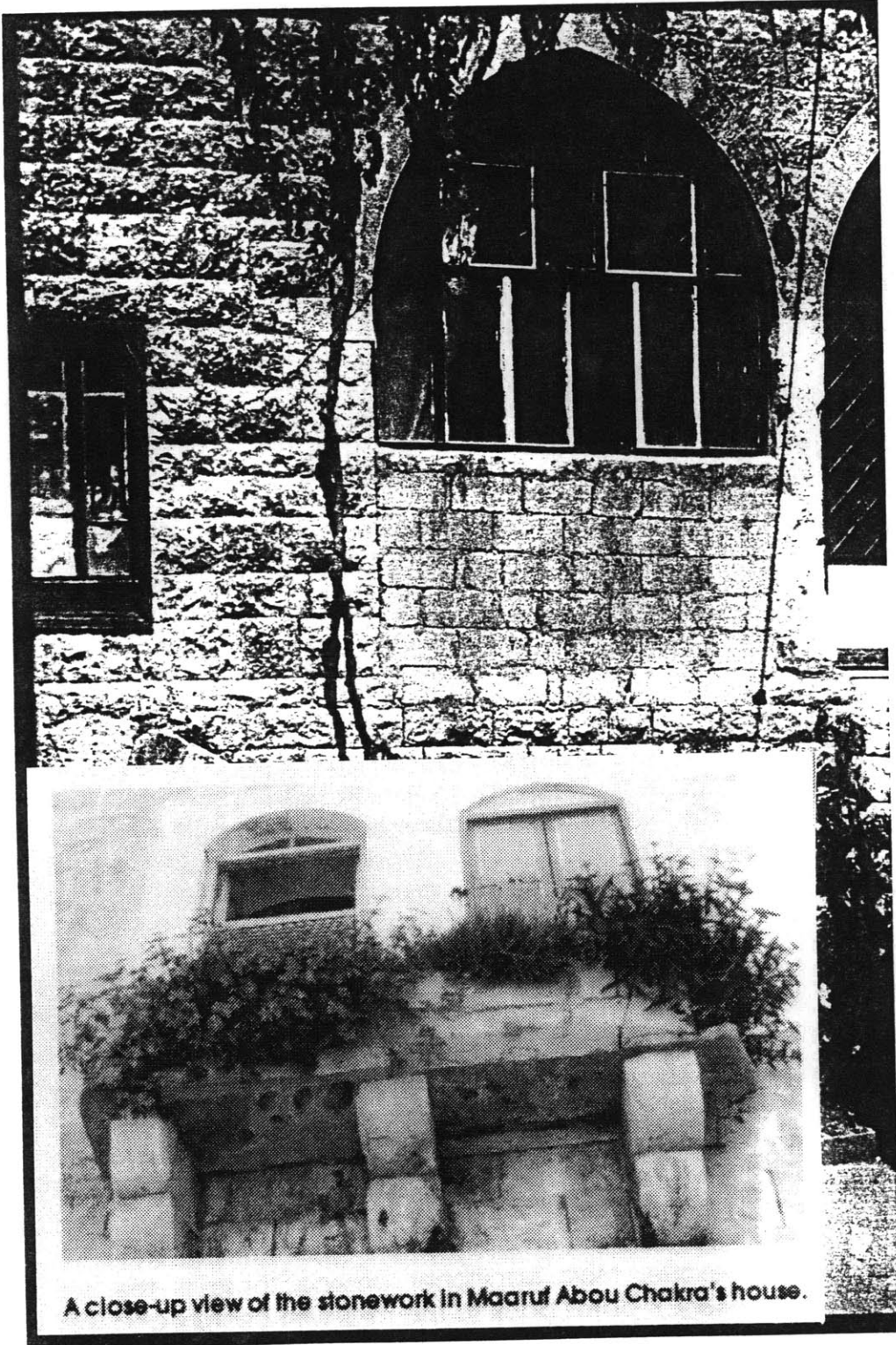


INTERIOR DETAIL

THIS GRANDIOSE STRUCTURE IS ONE OF BAAQLINE'S MOST SIGNIFICANT LANDMARKS. IT WAS DESIGNED AS A SINGLE FAMILY HOUSE. ITS ADAPTIVE RE-USE AS AN 'ARTISANAT' BY THE LADIES AUXILIARY PHILANTHROPIC GROUP, BEFITS ITS CHARACTER. THIS GROUP CAN BE INSTRUMENTAL IN LAUNCHING A PRESERVATION CAMPAIGN, OR HOSTING A TRADITIONAL BUILDING CRAFTS WORKSHOP.



A VIEW OF THE INNER COURTYARD LEADING TO MAROUF ABU-CHAKRA'S HOUSE IN BAAQLINE. IT WAS BUILT IN 1840. IT IS RATHER DISAPPOINTING TO SEE THE USE OF CONCRETE BLOCKS INVADING SUCH HISTORIC PROPERTIES (PHOTO TAKEN IN 1981).

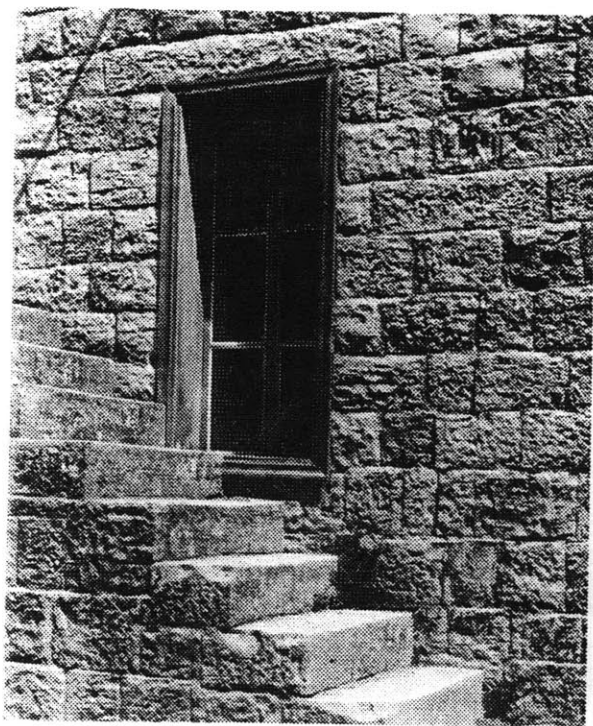


A close-up view of the stonework in Maaruf Abou Chakra's house.

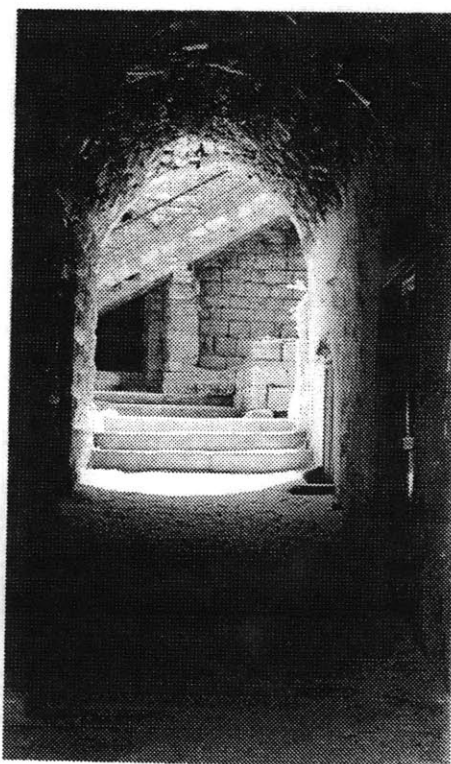
BACKYARD OF SAME HOUSE IN BACKGROUND - INSET VIEW IS FROM ITS EXTERIOR FACADE (PHOTOS TAKEN IN 1981).



TWIN WINDOW DETAIL FROM MAROUF ABU-CHAKRA'S HOUSE IN DOWNTOWN BAAQLINE. THE TRADITIONAL CLOISTRA IS STILL IN USE.



A WINDOW AND A STAIRCASE DETAIL FROM THE HEMADY MANSION IN DOWNTOWN BAAQLINE. INTERIOR AND EXTERIOR WALLS ARE BUILT IN SOLID LIMESTONE.



ENTRANCE TO THE 'HARAH' OF THE ABU-CHAKRA FAMILY, ALSO LEADING TO THE HOUSE CITED ABOVE.

### CHAPTER III. TRADITIONAL ARCHITECTURE AND FILM: PREVAILING ATTITUDES TOWARDS PRESERVATION

A rather interesting phenomenon is the depiction of the traditional Lebanese house-type and domestic life in film. It seems that both Lebanese and foreign producers share common denominators in this regard. In Schlindorf's Circle of Deceit (1985) the destroyed historic downtown Beirut provided a rather moving and dramatic setting. In other episodes of the same film, the Shouf mountains and the typical Shoufian traditional houses including the (18th century) Beiteddine Palace were featured. The amazingly well preserved conditions of the later provides a sharp contrast with the war-torn structures of downtown Beirut. Dialogues between family members and guests were also depicted in interiors, showing many generic aspects of a typical traditional home, even in the heart of the city. Most evident is the gallery-style central living room flanked by a triple- arched fenestration infilled with floral or geometric wooden mullions and colored glass - generically known as 'qamandaloun.' Furnishings of oriental rugs and mother of pearl-inlayed woodworks and mirror consoles were also recurrent.

In other more recent films such as "Beirut - the Last Home Movie," showed at the New York Film Forum and on PBS, the Bustros family is the subject matter of this documentary movie. The setting is cast in a traditional Lebanese house that was partially destroyed by shelling. The Bustros and Sursock families own many such elegant houses in Achrafieh, (an immediate suburb of Beirut) where the Sursock museum is. The Ministry of Foreign Affairs occupies one of such houses. This setting reflects the tastes of a sophisticated upper class Lebanese family that appreciates the values and aesthetics of traditional architecture.

We can learn from this film that many Beirut families are still very closely attached to their old homes.\* The pressure from profit-driven speculators, who persistently chose old city properties, especially those with extensive grounds around them, has not tempted the Bustros

to sell. Such treasures are not merely held onto for nostalgic reasons, old homes are repositories of a certain way-of-life. They therefore carry a profound implicit meaning. This intrinsic meaning is the essence of the explicit aesthetic material expression, 'Zahir' or 'Jawhar', or 'Jamal'. To the Bastros' Family, life in Lebanon weaves around their house, their historic old home. Even though the idea of selling their house flashes into the mother's mind, the children are adamant on not-selling. This represents a dilemma that many traditional Beirut home-owners face. For this reason, it is my suggestion that a special kind of fund should be allocated or instituted by the state to help owners maintain their historic homes.

Another way of support could be in the form of incentives and tax subsidies. In this context, we should be thankful for the survival of other significant structures such as the **Henry Faraon Museum** in the Qantari area of west Beirut. Despite the heavy shelling around it, its entire inventory remained surprisingly intact to-date. This sets a high example of resilience and an ultimate belief in the value and meaning of historic artifacts, and what they mean to their patron. *We can also conclude from the above, that the local person's attitude toward the preservation of domestic Lebanese architecture, in both town and country, is much stronger than in the case of institutional buildings.*

Far different is the latest movie, **Leila and the Wolves** produced by Heini Srour, a Lebanese producer living in Paris. Srour manages to subtly portray the more common class folk tastes and lifestyles. Her camera penetrates the enclosures of generic middle class and poorer community homesteads. She successfully reflects the attitudes of women towards liberation and the war which is the subject matter of the film. This is achieved in the array of fighting and turbulence in Beirut, in Palestine occupied territories and of a Syrian village called Maaloule.

**\*Beirut, the Last Home Movie**, is produced by Jennifer Fox and John Mullin in 1981. It has been re-edited in 1989. Gaby Bustros featured in the movie, is also a co-producer.

Here, the viewer is made aware of the generic traditional architectural surroundings. Also important is the general emphasis on the attitudes and lifestyles of the people towards their traditional settings where both older and younger generations live together. Why did the producers not choose more modern settings within the quarter of the houses described above? The reasons are clear and rather telling. The composite image of a Lebanese/Arab house type has certain particular components; the arch, stone, the open-gallery living room, (dar), the courtyard, etc. With all these reminiscent images and symbols, a certain way of life unfolds. These images form a typical combination of Arab and Lebanese features.

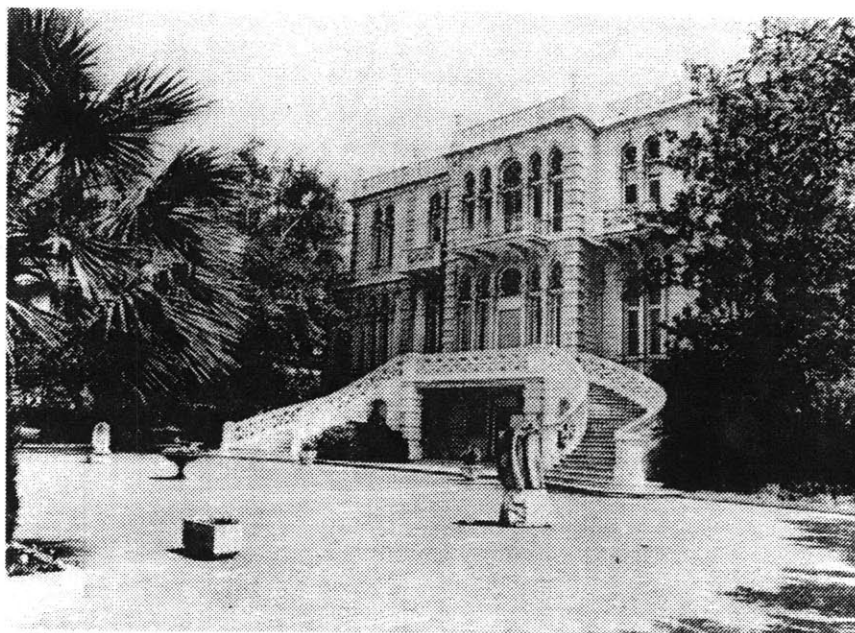
Finally, the above ubiquitous examples are only a few among many others. They reflect a rising sense of awareness shared by many concerned citizens of the significance, values and meaning of traditional living patterns within urban and regional domestic settings.

While film is a major means of communicating a message, other forms of printing such as newspapers and magazines seem to lend further support to the rising sympathetic attitude towards the past. It is hoped that these new shared values expressed in the media prevail during the aftermath of the war to generate defensive strategies as developers barge in with their blueprints and bulldozers.

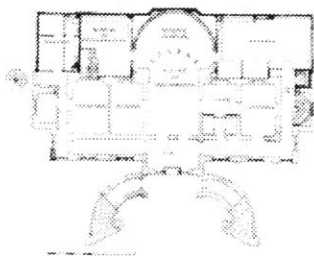


DEMOLISHING, DEMINING, DESPAIR AND HOPE..... AS REFLECTED IN ARAB AND FOREIGN NEWSPAPERS IN THE LAST SIX MONTHS. DESPITE THE NEGATIVE REACTIONS OF THE PRESS TO THE GULF-WAR, EDITORIALS ON LEBANON REFLECT MORE OPTIMISM. .... ISN'T IT HIGH TIME ..... ?

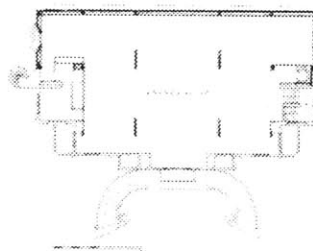




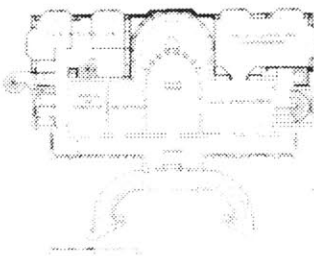
4. Le musée Sursock. Façade frontale



1



3



2

1. Plan du rez de chaussée du musée
2. Plan du 1er étage
3. Plan du 2ème étage

SOURCE: GREGOIRE GEROF, ARCHITECT.  
L'ARCHITECTURES AU LIBAN.

THE NICHOLAS IBRAHIM SURSOCK MUSEUM IS PRIVATELY OWNED, IT IS LOCATED IN ACHRAFIEH, SOUTH EAST OF THE DOWNTOWN AREA. ITS EXTENSIVE GROUNDS FEATURE A SCULPTURE GARDEN SHOWING WORKS OF NOTABLE LEBANESE ARTISTS. A SIMILAR MUSEUM IN WEST BEIRUT'S QANTARI AREA IS THE HENRY PHARAON MUSEUM, NOW OPEN BY APPOINTMENT ONLY. THIS HOUSE IS SIMILAR TO THE BUSTROS HOUSE FEATURED IN THE BEIRUT - THE LAST HOME MOVIE. THIS IS ALSO THE SUBJECT OF MANY LOCAL MEDIA PUBLICATIONS.

## CHAPTER IV. NEW PROPOSALS/POLICIES/RECOMMENDATIONS

### **General Policy:**

Of crucial importance in this scenario is the treatment of human settlements as organisms. Therefore the concepts of 'sickness' and 'emergency treatment' ought to receive first priority. A group of buildings that exhibit minor facial scars (generally a concern in facadism) should be the last ones to be interfered with. More serious problems such as their weak foundations, settlement or drainage problems, that are normally invisible, therefore require immediate intervention.

Only then we could address other more visible benign problems that are generally easier to deal with. Therefore, identifying the malignant symptoms and addressing them immediately becomes a first priority especially in cases of urban rehabilitation. The rehabilitation plan for the old city of Sanaa, North Yemen, provides a good example of the above strategy.(1) Here, a considerable budget was invested in the invisible improved drainage, street grading and building foundations. This approach is a more ethical one and therefore avoids the treatment of historic buildings as objects or artifacts, generally evident in gentrification projects that deal with rehabilitation superficially and often as a veneer.

Finally, we must all realize that no matter how prepared we may be, there will always be problems arising in the preservation field. Many of such problems might require an on-the-spot solution. Besides, they also may raise ethical, logistical and even technical questions.

### **Specific Policies/Approaches:**

Therefore, our task as conservators is to "suggest" more than to "prescribe." The French thinker Malarme said, "To suggest is to create, to refine is to kill." In fact, there are hardly any recipes in this field; every case or project has its own unique conditions, and accordingly requires a different approach in dealing with its problem solutions.

By the same token, the Shouf region is governed differently than Beirut is, so each of the two represents a different scenario. Most of the proposals cited in this thesis are from past and current updated research (an on-going project since 1983) and is therefore more applicable to urban Beirut than to the Shouf except for Stone conservation technology, which is also applicable to the Shouf. (see Appendix entitled "policy.") Therefore national legislation and regional on site-specific legislation are different. The challenge is not only how to preserve buildings to their final look, but rather to introduce new contemporary designs that are compatible with historic traditional environments.(2) I leave this suggestion open for those involved in the reconstruction of Lebanon after the war. One can only hope that individuals and concerned authorities bear the above in mind and try further to embrace such ideas on their blue prints and in the field

#### **Endnotes:**

1. Refer to Lewcock, Ronald B. and Serjeant, R.B. (editors) SANA, AN ARABIAN ISLAMIC CITY. World of Islam Festival Trust, Cambridge, England, 1983.
2. A series of projects of this nature were proposed by some Lebanese architects such as that by Ramzi M. Salman for the redevelopment and rehabilitation of Ain-Mreiseh, an old fishing community in Ras-Beirut. This is published in *Architecture on Liban, Beirut*, 1985, p. 192 (see illustration.)

#### **Simplicity of Language and Legal Mechanisms**

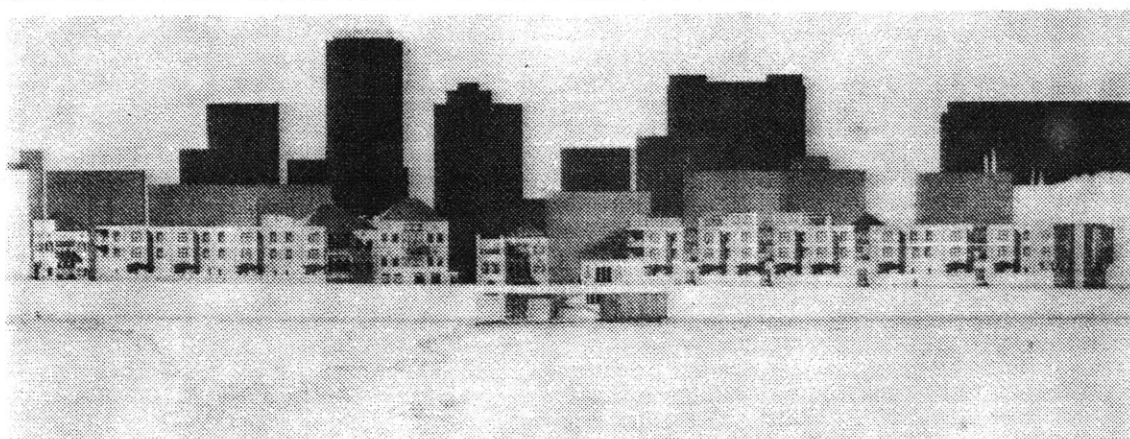
For the sake of clarify and accessibility to all those concerned with restoration/conservation, I shall avoid the use of sophisticated technical terminology usually inherent in legislation texts and bylaws. It is necessary to mention that the sophistication of such legal mechanisms have not proven effective in many traditional environments. One notable example is the accretion of decisions compiled in the Egyptian compilation of laws 'Al-Majallah.' Accretion of imposed bylaws especially those that were not shared by the

traditional city dwellers in the Islamic world have lead to semantic problems in their interpretation.

This eventually generated resentment of the laws and the authoritative forces behind them. The result was the deterioration of quality in the built environment. In areas of strong communal living such as the Shouf district of Lebanon, it would be problematic to apply decrees, unless they emerged from the masses first and then moved upwards to the authorities through the accepted conventions. This strategy is elaborately explained in Jamel Akbar's Crisis in the Built Environment - The Case of the Muslim City.\*

\* A Mimar book, Concept Media, Singapore, 1988.

Ramzi Salman, architecte



Réhabilitation de Ain el Mraisseh



LOW-SCALE NEW INTERVENTIONS THAT RESPECT THE EXISTING HISTORIC FABRIC ARE DESIRABLE, ESPECIALLY ALONG BEIRUT'S WATERFRONT. THIS FINAL PROJECT WAS PROPOSED BY RAMZI SALMAN FOR THE ARCHITECTURE SCHOOL AT THE AMERICAN UNIVERSITY OF BEIRUT IN 1984.

in order to satisfy his own desire, to diminish the urban hostility and to link once again the neighbourhood with the sea, the architect has conceived low buildings the façades of which are embellished with overhangs extending the oriental «Dar».

Thus, Ain el Mraisseh will belong to the modern times while still carrying the signs and symbols of the architectural language of ancient Beirut.

THE PROJECT WAS PUBLISHED FOR ITS SPECIAL MERITS IN THE LOCAL DAILY NEWSPAPER AL-NAHAR, AS WELL AS IN : ARCHITECTURES AU LIBAN, BEIRUT, 1985. P. 192

## V. SPECIFIC MEASURES AND SPECIFIC RECOMMENDATIONS

### Past Measures:

In 1954, the Hague Convention raised the issue of protecting cultural property in the event of armed conflict. The Lebanese Department of Antiquities was represented at these meetings. (1) The protocol, presented on June 1, 1960 (sections I and II), was ratified by Lebanon on the twenty-third of June, 1960.

At the time of the Hague Convention, a particularly important UNESCO publication was issued on the protection of Cultural Property in times of war. (2) Of special interest is the third part, which offers both general and technical remarks on protection of buildings and works of art. (3) The fourth part of this book deals with the organization of protection on different levels; from international to local. (4) Unfortunately, this detailed compilation of information pertaining to war is only of value for protection a-priori (that is, before the war); or in cases where a country is on the threshold of entering a war. As for Lebanon, that threshold seemed to have been passed in 1973. It was at that time where there were enough clues of an outbreaking war, that the government and other national and local authorities should have commenced activities for the protection of the Lebanese cultural and architectural heritage.

### Plan Directeur:

In 1977 the Department of urbanism of the Ministry of Public Works consolidated its efforts on drafting the new plan for downtown Beirut. The outcome was the 'Plan Directeur' (5) which called for the preservation of the urban fabric. Pedestrian and vehicular zones were delineated. The port basin was redesigned for further expansion, and the area around it was open for new development (see Fig . 1 . ). It is true that the 'Plan Directeur' called for the preservation of most of the historic fabric; however, it did not go into further details concerning specific procedures or plans for restoration, rehabilitation and preservation. In fact, the whole scheme was defined as a 'voie littorale'. (This thesis

actually complements the plan in terms of preservation.) Another plan entitled "Schema Directeur" was also proposed in 1986, it also failed to address preservation outside the downtown radius (which is was designed for) since it deals more with transportation networks into and outside the city of Beirut.

#### **U.N. Resolutions:**

On December 20, 1978, resolution 33/146 on Assistance for the Reconstruction and Development of Lebanon was adopted by the United Nations General Assembly. The action taken by Unesco for the same purpose was brought to the attention of the Executive Board at its one hundred and seventh session. (6)

By its resolution, the General Assembly 1) affirmed the urgent need for international action to assist the Government of Lebanon in its efforts for relief, reconstruction and development; 2) endorsed the appeal of the Secretary-General for international assistance to Lebanon; and 3) requested him to establish in Beirut a Joint Co-ordinating Committee of the specialized Agencies and other organizations within the United Nations system to co-ordinate their assistance and to advise the Government of Lebanon on all matters relating to reconstruction and development. This resolution was implemented in 1979, (7) whereby Unesco offered its assistance in its fields of competence.

For its part, the Security Council, in its resolution 459 (1979), took note of the measures taken by the Lebanese government to impress upon the international community the need to protect archaeological and cultural sites and monuments of the city of Tyre (south Lebanon). These activities were in accordance with international Law and with the Hague Convention of 1954, which establishes that towns, sites and monuments form part of the heritage of all mankind. The city of Tyre is significant in terms of Phoenician, Greek, Roman, Byzantine, Islamic, medieval and Ottoman civilization. This is also clearly the case for the city of Beirut. Therefore, such a resolution would similarly be appropriate for the protection of Beirut's historic sites and monuments against the perils of war. What can be derived from these resolutions is that there is a legally established liaisonship between

Lebanon and Unesco. Another vital contributing factor for conservation is Unesco's culture-and-material-conscious staff, who have compatible experience in working in the Middle East.

#### **Oger Liban:**

A considerable part of the 'Plan Directeur' was implemented and executed by Oger-Liban, whose works in the area began in 1982 and continued until last February. Some short term results of this work were briefly cited before in this thesis. One cannot but thank this institution for its encouraging works, but it is hoped that more emphasis could be put on appropriate conservation techniques in the near future. (The latest works actually provide a good example in terms of what is to be done in future works.) The lack of laboratory facilities for building materials conservation resulted in some inappropriate stone cleaning, especially where sand blasting was used for cleaning limestone. It has been stated earlier in this thesis that it is of extreme importance to pre-test any kind of cleaning or consolidation method in the laboratory and on site before the final decisions can be made. Their restoration or reconstruction work in terms of engineering, appears to be successful due largely to the fact that traditional reconstruction methods are being respected, and local craftsmen are being provided with opportunities to revive the stone craft.

#### **Beirut of Tomorrow/Proceedings:**

...to dig it all up and expose the archaeological vestiges. This is the great dream of a few. To begin with, we have to revive the life of the center the way people liked it....The city is the memory and to change the whole milieu would contradict the city fabric. Therefore, we should go on to improve the quality of the old traditional souks (markets) and monuments.

Those were the words of the Minister of Public Works, Pierre El-Khoury, as he delivered the keynote speech addressing the symposium 'Beirut of Tomorrow', in January, 1983.

(8) Those words convey the message that the Lebanese Government understands the value



of its historic sites and accordingly has some commitment to historic preservation. This level of awareness is shared by some officials, academicians, students and many others, especially in the last two years. The symposium called for the revision of the '1977 Plan Directeur', and came up with general recommendations, of which three items deal directly with preservation conservation and adaptive re-use.

That the reconstruction of the town center should include:  
A comprehensive archaeological investigation and the integration of significant discoveries in the new design.

The conservation of architectonic elements as points of reference to the past and in inspiration of new designs.

and Adoption of by-laws to preserve and reactivate traditional buildings, re-animation of souk-type trades and discouragement of department store or supermarket type commerce. (9)

The symposium also requested for the:

Delimitation of archaeological zones for an immediate international archaeological campaign to collect buried vestiges and chat the archaeological evidence before new construction commences.

As well as:

Delimitation of conservation zones in which renewal and repair may take place right away. (10)

These recommendations remain too general. However, one can project from these a more developed plan, addressing specific issues, such as the drafting of a conservation/rehabilitation plan. This must also include a legal designation draft, which authorizes stabilization. Legal authorities must certainly come to grips with acknowledging this issue as a first priority. This designation may consider special or historic districting of the downtown area in the context of Greater Beirut.

### **New Recommendations:**

In order for this plan to be successful, it has to deal with the downtown area as a whole, of which the individual buildings are only a part. Partial restoration and preservation can be sacrificial to the larger architectural context. The aim is not to recapture the image of downtown as frozen museology, but as a lively, animated milieu where the visitor and shopper find varied points of attraction, especially if the ruins become accessible to the public, who would give life and more meaning to them.

The site that could embody this vision is that of the old 'Souk Sursok' and 'Es-Sagha' west of the 'bourj'. A local precedent is the "Place de l'Etoile" which can serve as a small-scale model for archaeological stabilization elsewhere in the downtown area. (see Aarati Kanekar's proposal for the area at the end of this chapter.)

The city of Vicenza in Italy has also exposed its scavi, as part of the city fabric. In this way, the history of Beirut can be revealed from classical antiquity to the present.

Some of the buildings deemed as irreparable could be consolidated and preserved as examples of war memorabilia. An example of that is England's Tintern Abbey, which is a ruin kept in repair. (12)

The International Center for the Preservation and Conservation of Cultural property in Rome (ICCROM) can furnish extensive reference information for such conservation schemes. Establishing some kind of] cooperation or liaisonship between Lebanon and ICCROM is therefore essential; a similar relationship is desirable with the International Center for Monuments and Sites (ICOMOS). Those respective institutions share interests with Unesco and ALESCO (13) (Arab League, Educational, Scientific and Cultural Organization) on the International and regional level.

On the national level, close cooperation and coordination between the Lebanese Department of Antiquity, and other inter-governmental sections such as the Urbanism Department of the Ministry of Public Works, is essential. Local institutions operating in these spheres (archaeology, reconstruction, preservation, conservation) such as the

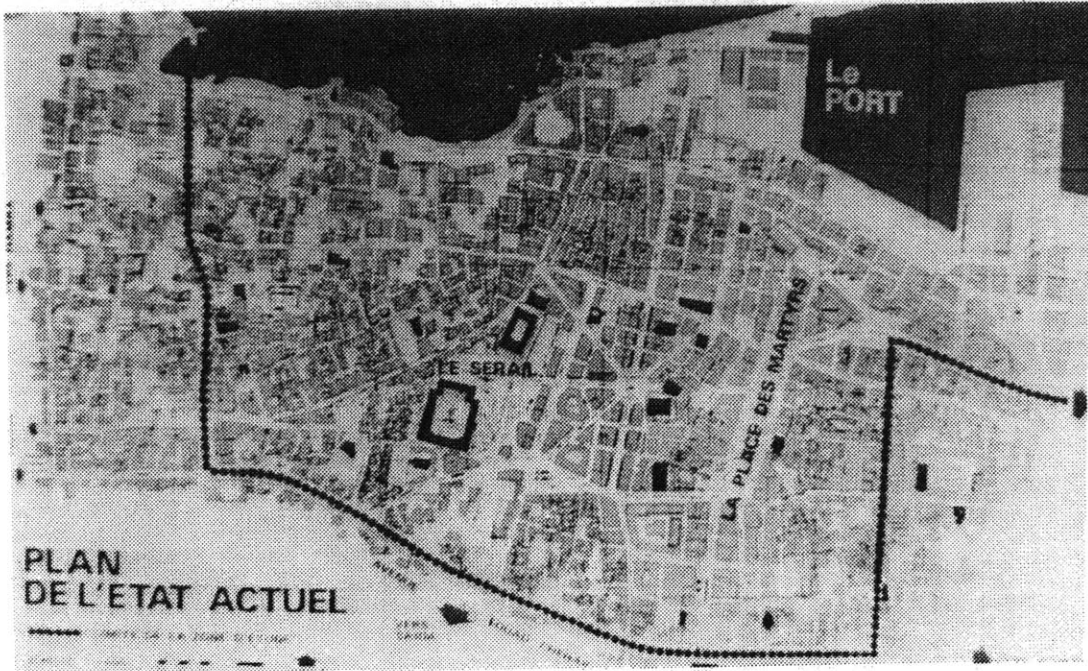
Association for the Preservation of Sites and Old Buildings (APSAD), (14) the Council of Development and Reconstruction and the local municipalities, should also work together with a strong affiliation to each other and to the national authorities.

It is the task of those institutions and of individuals who are strong and active friends of the Lebanese architectural heritage to prove the legitimacy of historic preservation. This is also the duty and responsibility of architecture schools in Lebanon, such as the Lebanese University, Beirut Arab University and the American University of Beirut (A.U.B.). These schools are large responsible for the shape of the built environment. They must acknowledge the legitimacy of preservation and incorporate courses taught by experts in the field into their academic curriculae. Education institutions must also assist in nurturing the public's interest in the preservation of Lebanese cultural heritage.

Endnotes:

1. See Document: CL/1429, Unesco 22 July 29, 1960.
2. Noblecourt, A. Protection of Cultural Property in the Event of Armed Conflict, Museums & Monuments - VIII, Unesco/Paris, 1954.
3. Ibid., pp. 87-100.
4. Ibid., pp. 173-205.
5. See: 'Plan Directeur,' Ministry of Public Works, Department of Urbanism, Beirut, 1977 (restricted document).
6. See: United Nations document 107 EX/17, entitled, "Rural decisions and activities of the Organizations of the United Nations system of relevance to the work of Unesco" (paragraphs 142 to 147).
7. See: United Nations, thirty-third session (33/146) entitled: "Assistance for the reconstruction and development of Lebanon."
8. Beirut of Tomorrow, Symposium sponsored by the American University of Beirut with collaboration of Goethe Institute, Beirut, Lebanon, F. Ragette, editor, Jan. 1983, pp. 10-12.
9. Ibid., pp. 130-132.
10. Ibid., p. 132.

11. The Lebanese Department of Antiquity is now collaborating with a team of international archaeologists through Unesco, for the charting fo archaeological sites in downtown Beirut.
12. See: Pane, Roberto, "Restoration of Buildings after the War," Museum, v. 3, No. 1, 1950, p. 14.
13. It is rather unfortunate that the Arab League has not yet established a reputable program for the protection of cultural property in the region. It is hoped that such concerns will be taken into consideration by ALESCO in the near future.
14. See: Association pour la Protection des Sites et Anciennes Demeures. (Founded 1959 under the Leadership of Lady Surcock Cochrane). Acon Bldg. rue Archeveche Greque Orthodoxe, Beirut.



1. Map of the "Plan Directeur", delineating the boundaries of historic downtown Beirut. Religious and civic landmarks are heavily marked. (Source: Lebanese Ministry of Public Works, 1977).



A POSTER ANNOUNCING A HERITAGE CONSERVATION SYMPOSIUM HELD IN MAY 1983. THIS EVENT WAS CO-SPONSORED BY THE AMERICAN UNIVERSITY OF BEIRUT, GOETHE INSTITUTE, LEBANESE ACADEMY OF FINE ARTS AND THE KASLIK UNIVERSITY. THE PROCEEDINGS WERE PUBLISHED IN BEIRUT OF TOMORROW.

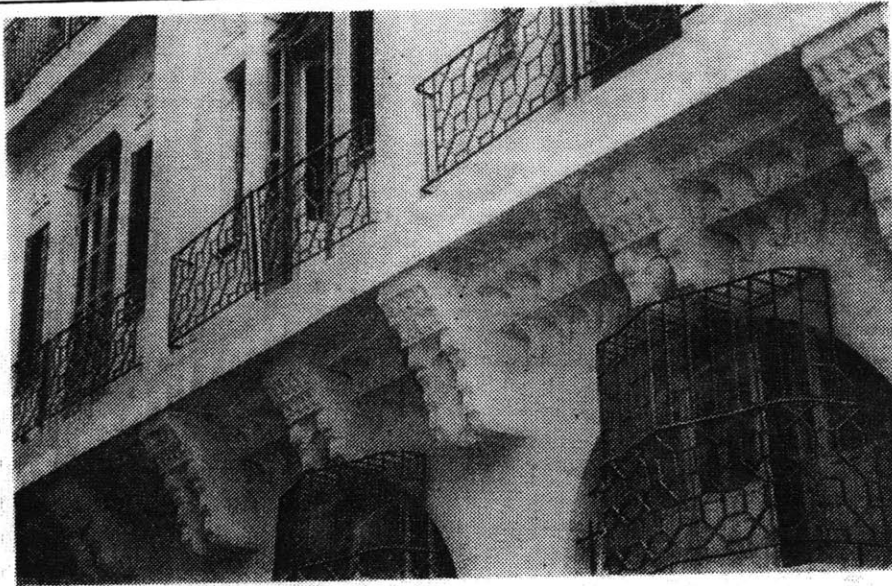
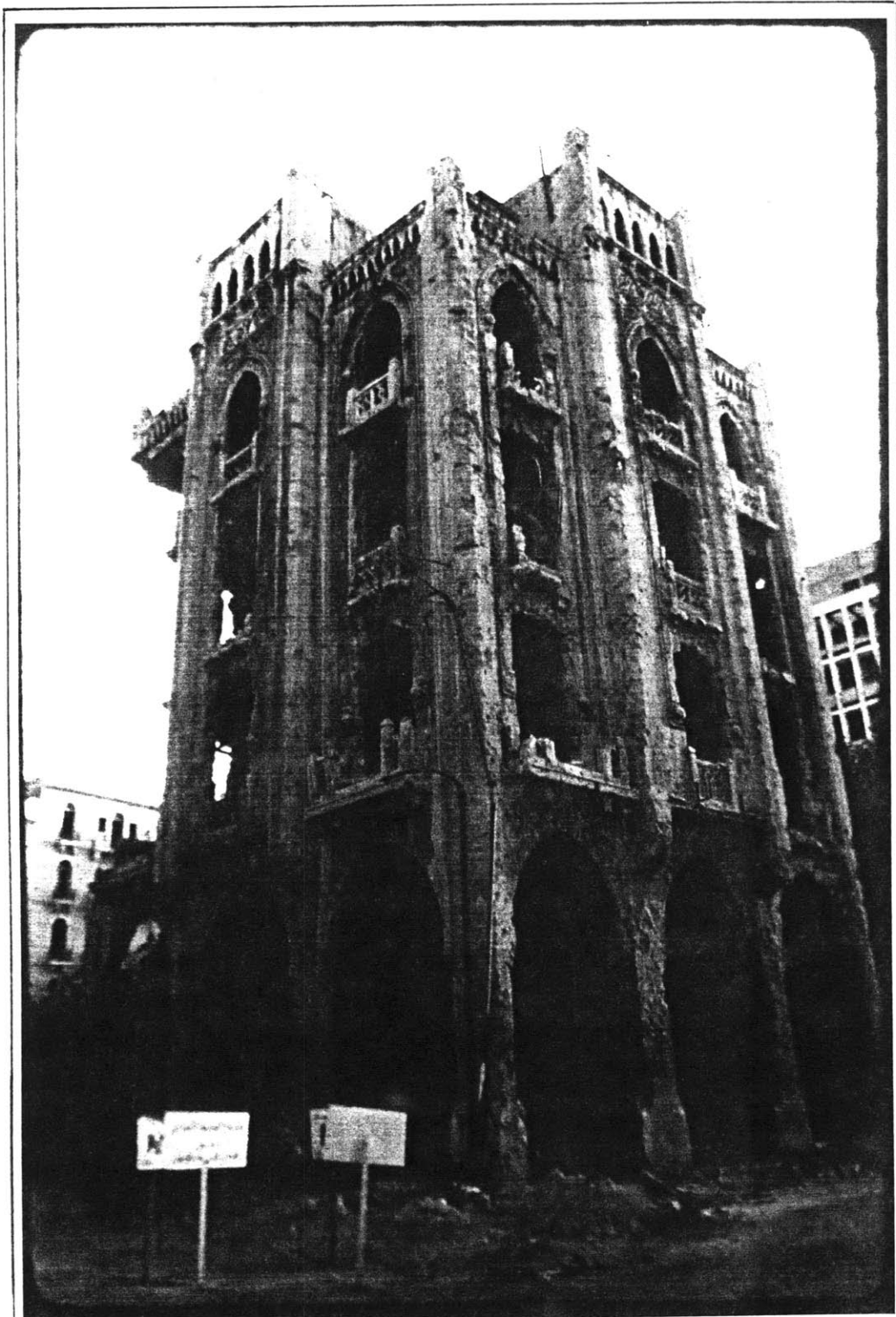


PHOTO SOURCE : L'ARCHITECTURES AU-LIBAN & OGER-LIBAN.

### Oger Liban:

THE RESTORATION OF MAARAD'S ARCADE IN DOWNTOWN BEIRUT WAS PERFORMED BY OGER-LIBAN IN 1983. UNFORTUNATELY, THE LATEST FIGHTING ROUNDS LEAD TO ITS DESTRUCTION AGAIN. THIS IMPORTANT COMMERCIAL SPINE WAS BUILT IN CA. 1860 FOR THE BEIRUT FAIR BY COMMAND OF AZMI PASHA. THE SANDSTONE USED HERE WAS QUARRIED LOCALLY IN VERDIN AND AIN-EL-TEENAH. THE MAQARNAS BRACKETS ABOVE REFLECT THE FINE STONE CRAFT THAT WAS AVAILABLE IN THE REGION AT THE TIME OF ITS CONSTRUCTION AND DURING ITS LATE RESTORATION.



DESPITE ITS SERIOUS DESTRUCTION, THIS CORNER BUILDING REFUSED TO STUMBLE. IT IS PART OF THE MAARAD STREET ARCADE AND SHOULD BE PRESERVED AS A RUIN OR WAR-MEMORABILIA.  
(PHOTO, SUMM. 1983)



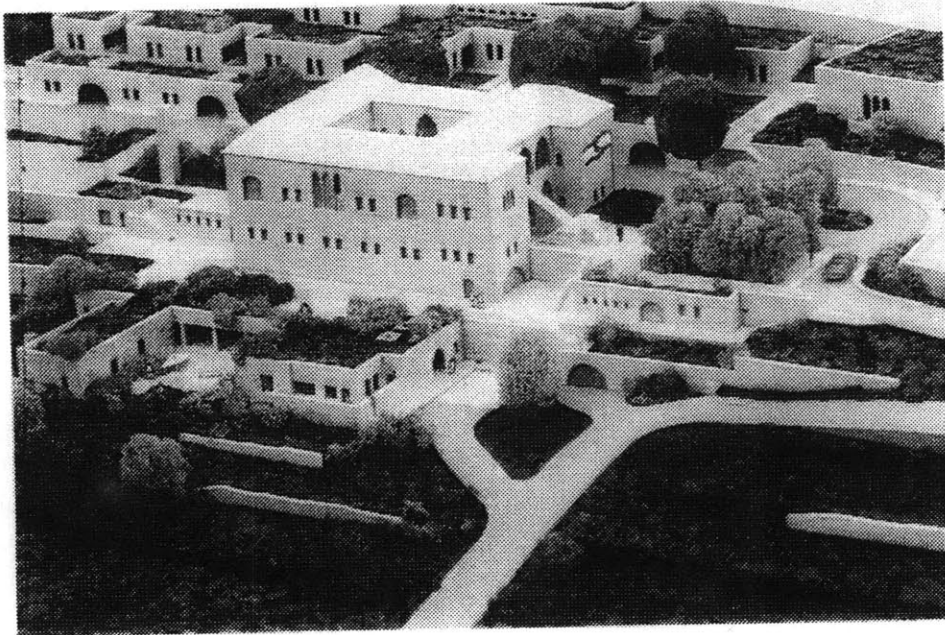


THIS BUILDING ON ALLENBY STREET WAS MODERATELY DAMAGED. THE 1983 RESTORATION SCHEME DID NOT INTERVENE WITH THIS MAIN SPINE. THE LIMESTONE AND TERRACOTTA BUILDING REFLECTS A BEIRUT ECLECTIC TASTE.

PHOTOS DATE : SUMM. 1986



THE LINEAR STRIP OF THE MAARAD STREET IS ABRUPTLY INTERRUPTED AT THIS POINT. HERE, A CONSIDERABLE PORTION OF THE ARCADE WAS LITERALLY DEMOLISHED FROM SHELLING. THIS SITE REPRESENTS A CHALLENGING INFILL DESIGN INTERVENTION.



Study model for the restructuring of the summer location presidential palace in Bikfaya. 20.000 m<sup>2</sup>, approximately, Execution underway.

SOURCE: YACOB, G. L'ARCHITECTURES AU LIBAN, p.43.

THE JEMAYEL FAMILY RESIDENCE IN BIKFAYA IS A TYPICAL REGIONAL LEBANESE HOUSE. IT HAS UNDERGONE RESTORATION AND SUBSEQUENT ENLARGEMENT IN THE LAST TEN YEARS. THE ADJOINING PROPOSED SUB-STRUCTURES RECALL THE MASTABA TYPE HOUSES THUS, FITTING INTO THE TOPOGRAPHY OF THE SITE. AT THE SAME TIME, THEY RESPECT THE EXISTING ARCHITECTURAL CHARACTER OF THE RURAL SURROUNDING. THE SCHEME CAN BE READ AS - A VILLAGE WITHIN A VILLAGE ... . !

HOWEVER, THE PRESENT FUNCTION OF THE PROJECT (NOW COMPLETED) IS NOT A PRESIDENTIAL PALACE ANYMORE, SINCE MR. AMIN JEMAYEL'S TERM WAS COMPLETED. NEVERTHELESS, THE SCHEME CAN ALSO BE READ AS AN OFFICIAL POLITICAL MANIFESTATION ENDORSING THE REVIVAL OF TRADITIONAL BUILDING CRAFTS IN CONTEMPORARY LEBANESE ARCHITECTURE.

# BEIRUT WORKSHOP

## Revitalization of the City Center



## Resource Information Book

4.231: Architectural and Urban Contexts in Islamic Societies  
Fall 1990

Instructors: Jamal Abed, Akhtar Badshah, Masood Khan and Nabil Tabbara

THE MIT/DIS BEIRUT WORKSHOP PROVIDED DESIGN TOOLS FOR  
THE REHABILITATION AND REDEVELOPMENT OF THE DOWN  
TOWN AREA.

## CHAPTER VI: CONCLUSIONS/THE SHOUF:

Since the Shouf region is governed by different logistics than the city of Beirut, it should be addressed as a separate entity in itself. Given the tradition of cultural exchange with Tuscany, as established by Fakhreddin, it is important to revive cultural and technical exchange between both sides. The organization of workshops and symposia provide a good vehicle for such exchange relations. The integration of cultural heritage and preservation awareness, achieved by such means as crash courses within the elementary and secondary school curricula, provide an excellent opportunity for students to identify and appreciate their material culture. Launching a regional contest for the best visual and literary documentation of historic properties in regional schools will definitely instigate enthusiasm and special attention to local landmarks. Such local awareness incentives make this proposal more feasibly sustainable. The help of a local heritage grass root organization, comprised of individuals from different constituencies, political and civic, may lead to a wider implementation of such objectives. Despite its limited influence, the presence of APSAD in Beirut provides a good model. In this capacity its advocate Samia Nassar said:

“Our concern has been with our architectural heritage which is the only proof for our past existence. We cannot ignore our rich past which could make our strength. An old house is like a painting of Rembrandt: what use does it have if we cut it down and divide it? Our greatest victory was to sensitize the Lebanese who used to treat us as marginal. We do not have the political power nor the financial means to execute. We cannot formulate a law or a decree just a desire, a wish which is transmitted to the Directorate General of Antiquities which in turn conveys it to the Ministry of Tourism and the latter makes the decisions...”

In as much as I am avoiding proposing legislation in the Shouf, it is however essential to institute special clauses regarding the regulation of heights, set backs and the choice of appropriate building materials. In the vicinity of historical structures or

neighborhoods in the Shouf, the local municipalities should seriously intervene in preventing new construction from exceeding the height of two storeys. In order to insure the compatibility of new designs with the existing historic fabric, a careful assessment of the contemporary design plans and building materials should be critically reviewed by a selected committee of local enthusiasts and professionals prior to approval.

Therefore, issuing building permits should not be under the jurisdiction of the Building Department of the Ministry of Public Works as currently enacted. It should be a participatory process whereby local organizations, the Municipality and the State Ministry are altogether involved. As mentioned earlier, the villages of Deir-el-Qamar and Mukhtarah have been successful in controlling new construction from overpowering the traditional fabric without the intervention of the state. This is largely due to the local initiatives undertaken by the socio-political elites. To be more specific, they have encouraged the use of limestone and have managed to limit the height of new structures to two or three floors. Contrary to the latter, in other suburban residential enclaves that are exclusive, such as Doha, Aramoun, Shemlan, et.al, the building scale stipulation has been successfully implemented largely due to state intervention.

#### **Economic Sustainability and Funding:**

In order for these ideas to materialize and mature, some sort of liaison must be attained between this local organization (which may be called “Association for heritage appreciation and conservation in the Shouf,” and other international donor organizations such as the American J. Paul Getty Conservation Grant. The latter may secure financing for both documentation and the actual conservation of significant historic structures. (1)

On the other hand, the Aga Khan Award for Architecture in Geneva, may also be another possible patron for such work. Especially for the close religious affiliation between the Druze and the Ismailies, this resource may prove more likely in this scenario.

Since economic sustainability is an important factor in the implementation of conservation policies, the Shouf region has to rely on other viable resources for equity

return. For this reason, the development of the tourism sector in the Shouf must be improved. The Emir Amin Palace hotel complex is a good spark to initiate this much needed industry. At present and even during the last several years of the crisis in Lebanon, the Shouf provided the only outlet for people in the south and in West Beirut. Besides, the reopening of the Beiteddine Museum and the numerous outdoor restaurants around waterfalls in Beiteddine - Barouk Ain-Zhalta and Ain-Mershed continue to attract tourists from different parts of Lebanon. This aspect generates a considerable income and provides jobs for many Shoufies.

The World Bank also provides special loans for the restoration of archaeological sites and historic properties that contribute to tourism. Their involvement in Jordan at both Petra and Jerash from 1976-1983 is a good example. Since the World Bank operates as a bi-lateral donor organization, the issue of obtaining financing becomes the responsibility of the Lebanese government. Here, the Shoufian constituencies must deal with the National Council for Tourism (CNTL) of the Ministry of Tourism of which historic sites and antiquities are a part. Establishing a Mid-Eastern Economic block between Lebanon and the neighboring countries may prove beneficial. This would enhance the tourism industry not only in the Lebanon, but also in the entire region. However, the development of tourism should not overshadow the conservation of antiquities and historic properties. The tourism development project for Petra and Jerash, in Jordan (cited earlier) provides a precedent for international financing for such purposes. Here, the World Bank provided 50% of the project costs from 1976-1980. However, most of the allocated 6 million (that was matched by the Jordanian government) was invested in improving tourist facilities. In fact, very little of the budget was used for the actual restoration and conservation of antiquities. Therefore, tourism development could have double edged sides; while it increases the government revenues, it may also be the cause of neglecting the maintenance of historic sites. On the other hand, international donor organizations are generally geared to finance very specific projects that fit into their own objectives, rather than those of the

beneficiaries. For this reason, it is important to generate local funding for rehabilitation and preservation projects.

The setting up of a local conservation workshop for traditional building crafts would open more hope and enthusiasm in the maintenance revival and preservation of the historic heritage. The 'Artisanat de Choufe' in Badqline is a good vehicle to initiate this important activity, at the grass roots level. They also have the proper setting for such appropriate workshops in their historic buildings. Other potential historic structures appropriate for this purpose are the vacant old silk factories in Massir, Beiteddine.

In order to insure an effective implementation procedure, it is also important to establish a special constituency group like that of CAR in the Shouf. This group should be given authorization by a ministerial decree to act under 'emergency status.' Its membership should comprise a combination of local enthusiasts, including a historic buildings officer that may be selected from outside the region, in order to avoid biases and favoritism.

In conclusion, the Shouf makes up a very significant part of Lebanon, politically, geographically and culturally. The role of its proud inhabitants in the restoration and preservation of its various landmarks will definitely reinforce its historic, cultural, and aesthetic qualities. With the recent restoration of order and security, a spray of optimism is in the air. With local and national logistical backing, conservation and preservation have more of a chance.

1. See guidelines for the Getty Grant Program, 1990. 401 Wilshire Blvd., Suite 1080, Santa Monica, Ca. 90401-1455.
2. The Aga Khan Award for Architecture, 32 Chemin des Crets de Pregny, 1218 Grand Saconnex, Geneva, Switzerland.

### Conclusion/ The City of Beirut:

In approaching the problem, the following security measures should be planned for implementation. In order to render this study truly useful, individuals on every level in both the public and private sectors are all responsible for the protection of areas of historical significance such as the downtown district. Treating the area as “neutral” zone should be the first step toward a reconciliation platform. The resumption of parliamentary meetings in the heart of downtown Beirut may provide an ideal setting for the revival of the multi-functional activities that once characterized the area. This suggestion thus offers a summons, for those who share with me this belief, for reinstating security and consolidating the peace presently well underway. Without the latter, reconstruction and conservation become only an intriguing idea or rather an illusion. With these prerequisites furnished, we can eliminate the fears and thus surpass the concept of protection to achieve conservation and preservation.

Throughout their illustrious past, the Lebanese have witnessed a great deal of disruption and peril. They managed to overcome these crises by virtue of their positivism and belief in development and progress. I am confident that they shall again rise to rebuild their historic heritage. The recent works of Oger-Liban in downtown Beirut specifically provide a concrete basis for Lebanon’s appreciation of its past which has lately become a national movement.

Another encouraging factor, is the most recent resistance of the Lebanese public to the construction of a new proposed parliament complex in Beirut’s old Hippodrome. This site is the location of the famous race tracks, amidst the pine forest and is an essential open space park behind the national museum.

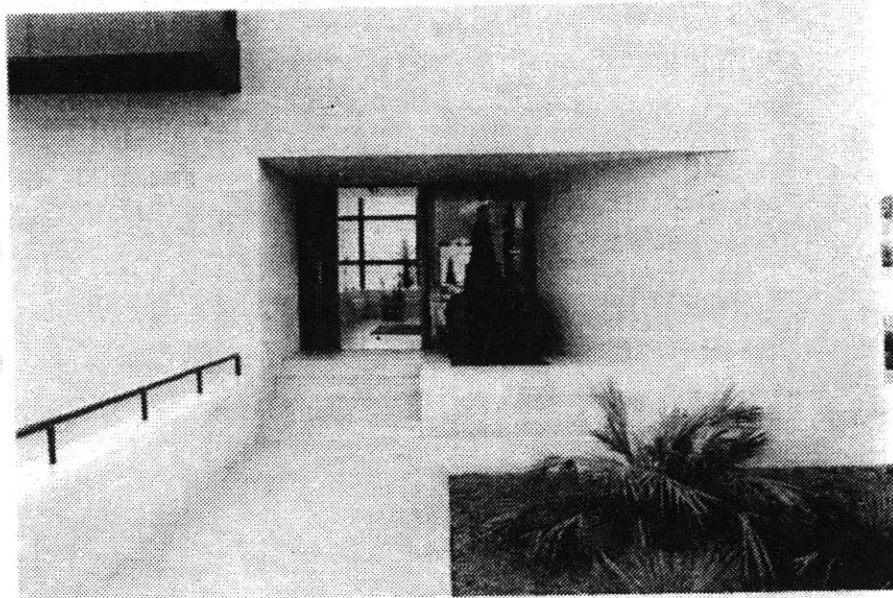
Thus, with peace and tranquility now restored, the Lebanese have yet another chance to feel a sense of pride-of-place to live, and to have life more abundantly.

An important issue emerging from this research is the possibility of its application not only in Lebanon, but more widely in the Arab World, where stone is a



common building material, now especially that the Iraq/Kuwait war is over. The conservation techniques described in the following appendix, may also prove applicable in the case of natural disasters, such as earthquakes and floods.

So long as we have people that are so attached to this land, who believe in sowing the good seeds, we shall certainly overcome! I quote the following from a wise peasant's saying in an article published on Lebanon in Time Magazine (1984), "The bombs come and go, but the seasons are forever...!"



Vahé Avedissian, Robert Micaelian, architectes

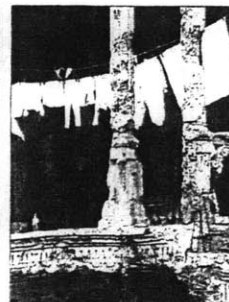
Villa Esseily Rabieh

1983 (S. YACOUB, G. L'ARCHITECTURE AU LIBAN, p. 78)

THIS ELEGANT CONTEMPORARY DESIGN UTILIZED TRADITIONAL MASONRY CONSTRUCTION WITH A SUBTLE RE-INTERPRETATION OF TRADITIONAL REGIONAL FENESTRATION (KEOSK - BAY WINDOW). SUCH WELL CRAFTED RESIDENCES ARE CRAFTED RESIDENCES ARE MORE TYPICAL OF BEIRUT'S SUBURBS LIKE RABIEH, DOHA, HAZMIAH AND BAABDA.



ساحة الشهداء الآن، نصب لما خلفه ١٥ سنة حرب



شارع نسيب بيروت



شارع ويهان وما اصابه

## الدعم... يا صندوق!

عراها. عادت بيروت ترفع رأسها، رغم الإصابات والضمادات. وبقي الكل ينتظر ان تستعيد نضارتها وشبابها وجويبتها، وتعيد للعالم العربي من حولها اشعاعاتها المضيئة وميزاتها الفريدة.

لكن، من اين نفقات جراحة التجميل ومصل إعادة الشباب؟ واين صندوق الدعم العربي والدولي الذي سيساعد على النهوض؟ قليل ما تحصل عليه بيروت الآن، سواء من دعم او اهتمام... فالكل مشغول بازمة الخليج ورواسيها، ولبنان، وإن يذكر في كل المناسبات، احيل الى الدرجة الثالثة او الرابعة في قائمة الاهتمامات، منتظرا ان يأتي دوره، وينال الدعم الذي هو في اشد الحاجة اليه.

وهذا لا يجوز لأن إعادة إعمار بيروت من مصلحة جميع العرب وكل دولة عربية. وبيروت لا تطلب احسانا او صدقة، بل الدعم والمساعدة... وما تستحقه من اهتمام ومساندة. ولا تطلب بيروت ذلك على حساب احد، او تقدم نفسها على غيرها. فقط تريد ان تكون مع. وليس فيما بعد وإن شاء الله! والصور المنشورة عن هذه الصفحة خير شاهد عن ما نقول!

(...)

لا احد ينكر فداحة ما حل بالكوييت من خراب عن يد المحتل. ولا يقل من شأن الدمار الذي اصاب العراق، والمناساة التي يعيشها الشعب العراقي الذي يعاني حاليا ما هو امر واقسى مما عاناه تحت القصف الجوي.

الكوييت شموت عن ساعديها وبدأت تستعيد عافيتها وتضمّد جراحها وتعيد بناء ما خربه الاحتلال، وتستعيد الى سابق عهدها مهما استغرق ذلك من وقت العراق ينتظران تنزاح الغمة عن كاهله لينهض مرة اخرى ويعود دولة غنية قوية تعيش في رغد وطمأنينة بين اهلهما واحبابها العرب.

الا ان هناك بيروت التي عانت ١٥ عاما من حرب مدمرة شرسة، احالت اجمل واحلى عاصمة في الشرقين الأدنى والاوسط الى وجه مشوه، تحفره اخاديد التفجيرات تنتشر عليه كدماء قذائف الكاتوشا والـ «اربي جي». عاشت عقدا ونصف عقد منقسمة ومنكسرة والضربات تنهال عليها. وتحولت من غانية الى شمطاء، من نور وتوهج الى ظلام وتهدج. إلا ان قلب بيروت استمر ينبض، ورفضت عاصمة الاشعاع الفكري والثقافي، ومركز المال والمصارف، وبلد الرقي والاناقة والحياة الطلوة، ان تموت.

اليوم عادت بيروت الكبرى موحدة، وضمحل الخط الاخطر الذي فصح

## "A PLEA FOR FINANCIAL SUPPORT"

DESPITE THE DARKNESS OF THE CIVIL WAR - BEIRUT REFUSED TO DIE...  
 MARTYRS SQUARE AS IT LOOKS TODAY - AFTER 15 YEARS OF DESTRUCTION - THE  
 MONUMENT HAS MANAGED TO SURVIVE WHILE THE CITY AWAITS ITS RESURRECTION.  
 THE LEBANESE WEEKLY AL-HAWADETH (EVENTS) SUCCINCTLY DISPLAYS THE MESSAGE

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## APPENDIX A

### APPROPRIATE TECHNOLOGIES FOR MASONRY CONSERVATION

Based upon assessment of the problem in terms of categories of damage, it becomes feasible to set up a restoration/conservation plan. This plan would address each category by choosing the best strategy that leads to stabilization and reconstruction through appropriate conservation technology.

Some helpful guidelines can be derived from European cities that have experienced war damage, such as Warsaw (Poland), (1), Coventry (England), Vienna (Austria) (2) and several German towns. (3). These examples have provided some technical information in terms of specific rehabilitation or conservation techniques, mainly in the case of roofing and church restoration. (4). However, their applicability in a different architectural context may be limited, because of significant differences in building technology and logistics, and of the inavailability of tax revenues as a main source for the financing of such works. The two major sources of revenue in Lebanon are fees associated with public services (such as tourism and transit), and corporate taxes. These, in turn, are barely sufficient to meet the government's expenses at the present time. Therefore, the execution of conservation projects has to be financed by other sources. (5)

After establishing a priority list, structures that are in the "special case" and "acute" categories should be considered for stabilization. These are more vulnerable to collapse, and therefore they require immediate intervention on every level. Most of the structures in these two categories have not been dealt with up to the present time. The use of temporary wooden or steel shoring to support the remaining structural elements is urgent, especially in structures whose facades have become free-standing. These are particularly sensitive to wind loading; double shoring must be provided to minimize movement. (6) A typical example of such a situation

was the 1911 'Passage Badawi' building on Allenby Street which sadly has been recently demolished. The next step would be to clean the surviving masonry components before any repair, replacement or consolidation takes place.

a) Cleaning: Cleaning of masonry can be done by several different methods, chemical, mechanical and manual procedures, and combinations thereof. (7) Materials commonly used for chemical cleaning are hydrofluoric acid and ammonium bifluoride. These are generally used for cleaning granites and noncalcareous sandstones. These compounds react with the silicate minerals, and clean surfaces by slight removal of some of the rock surfaces. their application procedure involves spraying at low or high pressure, or brushing. A drawback of ammonium bifluoride is said to be the production of damaging salts in the masonry. Hydrofluoric acid, when used at too high a concentration, will etch surfaces, resulting in a permanent change of appearance.

Limestone, marbles, calcareous sandstones and glazed ceramics may be able to be safely cleaned by non-chemical methods, such as pressure rinsing, water spraying and steam cleaning. (8) Low pressure water cleaning is probably the best general method except in cases of especially heavy soiling. (9) (Most of the masonry surfaces in downtown Beirut exhibit moderate amounts of combustion soot.) Efflorescences may sometimes be removed by dry brushing. Washing with water may cause further migration of salts into the stone. The application of steam often removes efflorescences from surfaces, due to the increased solubility of many salts at high temperatures. Buildings that exhibit graffiti require special solvent

cleaning, using poultices. (10) Poultices may also be useful for efflorescence removal.

On-site cleaning should be preceded (iff possible) by pre-testing in the laboratory on soiled samples of the same material. This should be followed by on-site test cleaning of a substantial area of the masonry surface in a location representing typical conditions. Cleaning of the entire surface can then be carried out promptly.

b) Structural Reinforcement: As most of the structures in downtown Beirut are built of load-bearing masonry, traditional building techniques should be applied whenever possible, in their structural reinforcement.

Reconstruction of missing portions of masonry can be carried out with salvageable original material and/or identical new stone (see information on replacement stone, below). Structures that exhibit significant cracking require immediate repair. This procedure involves insertion of stainless steel or brass anchors, embedded in mortar, to tie the masonry elements together. Some cracks and voids can be injected with cementitious grouts or structural adhesives. Openings should be thoroughly cleaned with air pressure or by flushing with water before grouting.

Damage associated with timber elements, or with complex masonry assemblies, such as arches and vaults, will require a different approach. In these instances, structural assessment should consider the use of materials of greater tensile strength such as steel or reinforced concrete, especially in flooring and roofing structures. (11) Once the building is structurally sound, smaller-scale masonry repairs can safely be done.

c. Repointing: In order to insure wall solidity, the condition of mortar joints should be meticulously examined. There are several different types of mortar; most common are those based on cement and lime. Modern cement mortar has considerable tensile value and rigidity, whereas lime mortar has lower strength and is more deformable. Lime mortars may be grouped into a number of sub-categories: shell lime; weakly hydraulic lime (from limestone); lime-cement; lime-brick powder; lime-pozzolana. (12) The first three are commonly used in Lebanon today.

A general characteristic of lime mortars is their slow setting. Curing of lime depends upon its reaction with carbon dioxide from the air. Unmodified, it requires a relatively dry environment for setting.

As most traditional masonry is constructed with a mortar mixture of lime and sand, it is appropriate to specify the use of lime mortar for masonry repointing. (13) Lime mortar is widely used in the Middle East, due largely to its ability to undergo movement without cracking. Moreover, it adheres better to masonry units than do most cement mortars. These properties make it generally suitable for long term stability. (14) Under some circumstances (such as excessive wetness, or the risk of salt crystallization damage), addition of limited amounts of low alkali cement may be useful to enhance the performance of lime mortars.

d) Stone Replacement: It is rather fortunate that the sandstone quarries of Beirut are still active. Their proximity to the downtown district greatly simplifies the process of stone replacement. The existence of sophisticated

cutting equipment in the Jinah area further facilitates the task of stone cutters and masons. The conventional dressing and tooling of most stonework can easily be executed according to required traditional patterns.

In the case of complex masonry, such as "ablaq," more qualified stonecutters and master masons must undertake the challenging task. This is especially true of those buildings that feature significant losses of their original intricate corbelling.

Such structures are typically built of hard limestone, which has to be quarried in the Shouf and Northern mountains. The closest source of white limestone is about one hour from Beirut, in the Shouf Mountains; the yellow limestone is quarried in Akkar, about three hours north of the city. The finishing of limestone presents some problems as the stone is quite tough and was historically used with a considerable variety of special dressing and tooling. Craftsmen who are capable to do this work, are difficult to find today. (15)

e) Patching: In the case of scarred stone surfaces, composite patching, a technique which is common in Europe and North America, may prove helpful. This is, however, more applicable and more appropriate for structures characterized as in "moderate" condition. (These buildings exhibit no significant structural losses, but their stone surfaces have suffered some scarring due to bullets and mortar shrapnel.) Besides its use for reinforcing and repointing masonry, mortar can be utilized in the filling of small losses. (16) Lime mixed with brick powder and sand, could be used to produce a composite material closely simulating sandstone.

Crushed stone, shell-lime and white cement would make an excellent match for the limestone. This technique, however, is not applicable to the Shouf since, sandstone is hardly used.

Patching formulation based on a silicone binder have actually been used in the repair of the early twentieth century prototype buildings in Al-Maarad Street. (17) These yielded acceptable, short-term results, and should be compared with test batches of lime-based composites.

f) Stone Preservatives and Consolidants: Stone preservatives are chemical treatments that attempt to prolong the life of stone, either by preventing or retarding the progress of stone decay, or by restoring the physical integrity of the decayed stone. The general effectiveness of a stone preservative is measured by how well it prevents or modifies change. (18)

Stone consolidants fall into four main groups: inorganic materials, alkoxysilanes, synthetic organic polymers, and waxes. Epoxies, acrylics and alkoxysilanes are the most commonly used consolidants, but no consolidant can be considered to be completely satisfactory and able to meet all the desired performance requirements. (19)

Inorganic Materials: Inorganic stone consolidants were used extensively during the nineteenth century, and are still used occasionally. Most of these create insoluble deposits within pores of stone. Consolidants that result in the formation of a siliceous phase should be used to consolidate sandstone; barium hydroxide has been used to consolidate calcareous stones, such as

limestone. (20) Some inorganic treatments are not recommended due to their poor ability to penetrate. Such materials include alkali silicates, silcofluorides, and alkaline earth hydroxides (calcium and barium hydroxides).

Alkoxysilanes: Alkoxysilanes appeared in the middle of the nineteenth century. (21) They are regarded by many stone conservators as being among the most promising consolidating materials for siliceous sandstones. The main reasons that alkoxysilanes are considered promising are their ability to penetrate deeply into porous stone, and that their rate of polymerization can readily be adjusted. (22) Among this group are: ethyl silicate, partially polymerized ethyl silicate and methyl (triethoxy) silane. These have been commonly used in Germany since about 1960. (23) Silica is produced by the polymerization of an ethyl silicate. An acidic catalyst often (hydrochloric acid), is used to initiate the hydrolysis reaction. Partially polymerized ethyl silicate can be diluted with organic solvents to reduce its viscosity. (24) Silicone resins are polymerized alkyl alkoxysilanes that are dissolved in organic solvents and are used as water repellents.

The depth of penetration of alkoxysilanes is about 20-25 millimeters. (25, 26) The newly developed Brethane (used experimentally in England) penetrates as deeply as 50 m.m. (27) One disadvantage of these materials is their relatively high cost which often limits their application to statues and small stone objects.

Synthetic Organic Polymer Systems: These developed in the Second World War period, and were used in the 1960s for the consolidation of stone buildings. Two main types are used. The first is composed of thermoplastic polymers dissolved in appropriate solvents and applied to stone. The polymer is deposited within the pores as the solvent evaporates. In the second type, monomers (pure or dissolved in a solvent), are polymerized within the stone. Among these, both thermoplastic and thermosets have been used. (28) A thermoplastic material is one that can be reversibly melted by heat. Examples are poly(vinyl chloride), polystyrene and poly(methylmethacrylate). A thermoset can be formed into a permanent shape, often with the action of heat, and once formed cannot be remelted. Most polymers, epoxies and polyurethanes are thermosets. Their use in conservation technology has been recent; their long-term compatibility with historic materials has not yet been assessed. In Germany, application of thermoset polymers resulted in deep channel erosion after ten years of exposure. Therefore, they are not strongly recommended as consolidants. (29) They often result in discoloration and darkening of the stone.

Waxes: Waxes have been applied to stone for the last two millennia. (30) Vitruvius described the impregnation of stone with wax in the first century B.C. (31) Waxes are generally large esters or hydrocarbons. When dissolved in turpentine, they can be applied to decaying stone.

Cleopatra's Needle in London was first treated with wax in 1870. In 1924, P.W. Kessler found that paraffin wax increased the water repellency of stone. (32) According to L. Arnold and C.A. Price, waxes increase the



tensile strength of a porous stone. They are among the most durable stone conservants. They have been used for preservation of ruins by application to pre-heated stone. (33) However, they tend to soften under high temperature, can attract dust and cause discoloration.

Of all these products, the silanes seem to be increasing in popularity because of their high mineral content, tack-free surface and very low viscosity.

**Wacker-Chemie**, a German chemical company, has recently introduced two strengthening products: stone strengthenese **H.** and **OH.** Stone strengtheners **H** strengthens the masonry and makes it water repellent simultaneously. It does not clog pores, so that the treated material remains permeable to water vapor, although hydrophobic. (34) Stone strengthener **OH** also offers reinforcing properties. However, it does not contain hydrophobic components. Its physical and chemical properties generally are similar to **H** strengthener. (35) Those two products were tested on limestone and sandstone samples brought from downtown Beirut. the results were fairly satisfactory, particularly in the long term. Pretesting of those products permits some evaluation of their performance with respect to specific sandstones and limestones used in building and in the restoration of structures in downtown Beirut. Such silanes, therefore, are also applicable as consolidants for limestone structures in the Shouf.

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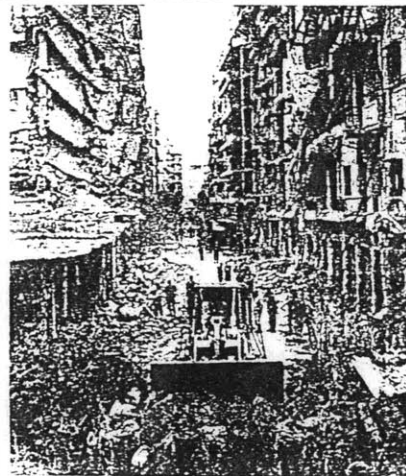
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Hamburg: the medieval core and the Cremon Island after the air raids in August 1943

THOUGH GHOSTLY AND FRANTIC... DESTRUCTION COULD BE  
 DRAMATIC AND RATHER MOVING, ..... ! AS IN THIS EXAMPLE,  
 IN WHOSE MIND DOES IT OCCUR THAT THIS COULD BE REBUILT...?

24 Dresden: city centre in 1947 with ruins of Royal Palace and Catholic Court Church



DESTRUCTION MAY ALSO LEAD TO POSITIVE CONSEQUENCES,  
 PARTICULARLY, IN CASES OF INTEGRATING COMPATIBLE URBAN-  
 RENEWAL POLICIES, UPGRADING INFRASTRUCTURE, AND EXCAVATION  
 OF HISTORIC SITES. THIS PROVIDES A POSSIBILITY FOR CHALLENGING  
 IDEAS TO MATERIALIZE WHILE INTERFACING BETWEEN THE OLD  
 AND THE NEW..... ! (PHOTO SOURCES, TOP AND LEFT - JEFFREY  
 M. DIEFENDORF, ED. REBUILDING EUROPE'S BOMBED CITIES.  
 RIGHT, NEW YORK TIMES, CITED EARLIER.