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TORON CASTLE AWAKEN

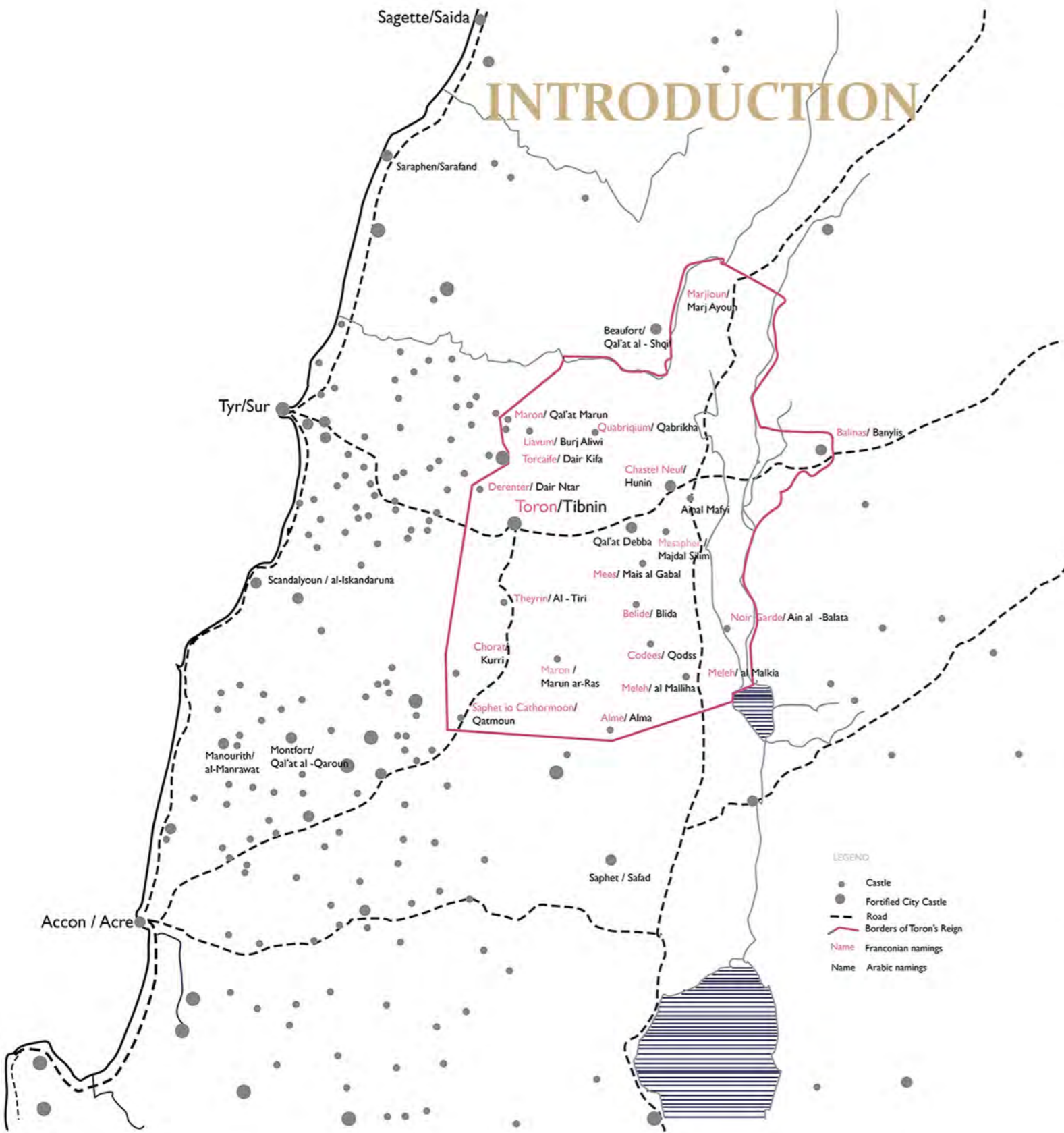
Final Year Project . Mariam Yehya . 18/05/2017



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Background

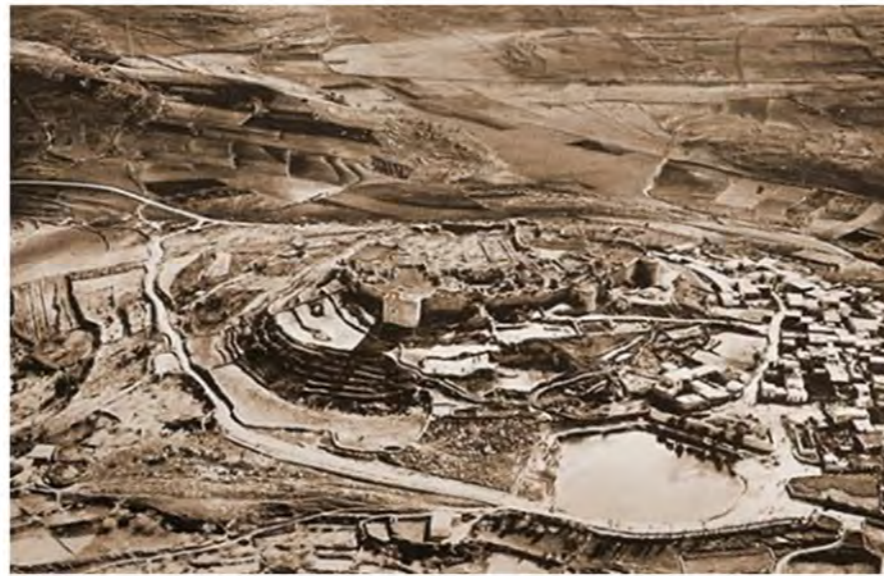
Tebnine, which in Aramaic means “constructed and fortified building”, lies in the south of Lebanon on “Jabal ‘Amil” and was strategically located on the trade route between Damascus and Tyre, in the south of present-day Lebanon. It is one of the territories that were ruled by the Crusaders and their footprints are still present. One of these footprints is the Toron Castle. This castle is not known by many, yet it is well worth the long trip. The castle’s commanding position on a hilltop in the center of the town gives it its name ‘Toron’, an old French meaning “high place”. The castle was built by Hugh of Saint-Omer in AD 1103/5 / AH 496-99. It became a base from which the Crusaders could launch invasions in the area of Galilee in the northern part of the Kingdom of Jerusalem. It thus played an important military, political and economic role in the north of the Kingdom of Jerusalem throughout the period of the Crusades. The castle has been renovated several times over the decades, but what it has now is quite little compared to the original architecture of the castle. The big tower we now see consists of 3 rooms with standing pillars and ceilings, while the remains are scattered stones. An important issue takes place in the castle where its users prefer to enjoy the panoramic views standing on the tower of the castle instead of exploring the rest of its treasure.

Through inventory data collection on site, safety issue was noticeable where the lower castle is only seen through deep risky holes. The castle is protected by a dense vegetated belt; mainly pines and jacarandas. However, the inside of the castle is only weeds, wild plants and perennials.

The Toron Castle acts as a focal point in Tebnine. It is located on a higher landform compared to its surrounding. The eye is drawn by its contrast with lower-lying topography. At specific points, the castle is seen powerful and it inspires movement towards it. As the Toron Castle becomes part of the cultural landscape of Tebnine, it is important to highlight its history. The project consists of the development of the areas beneath the castle into public and performance spaces. The design is a journey between four sites that ends up in the heart of the castle. The built elements include a ramped metallic structure, an amphitheater, the municipality square, a community gathering with seating areas and a welcoming meadow.

Design and Research Questions

- Why is the castle now described as a lonely entity?
- How could the suggested design bring back the castle active into the heart of Tebnine?
- Are the visitors introduced to the history of the site, or do they just explore by themselves?
- What's their benefit of such a visit, and what triggers them to go?
- How would this space be more active?
- How would the suggested design lead the users to use the site efficiently and perform in it?
- How can the history of the castle still be present in the suggested design?
- Till what extent could art design still relate to the site?
- What factors shall be focused on in order to create an active artistic design, but still be able to perceive the same character of the site?
- Why did the renovation stop? Is it to keep the castle hosting events? Or is it due to lack of funding? Or is it due to other reasons?
- Should there be a restoration of the old villa or should there be acceptance of the changes and strive for something new?





METHODOLOGY



Theoretical research:

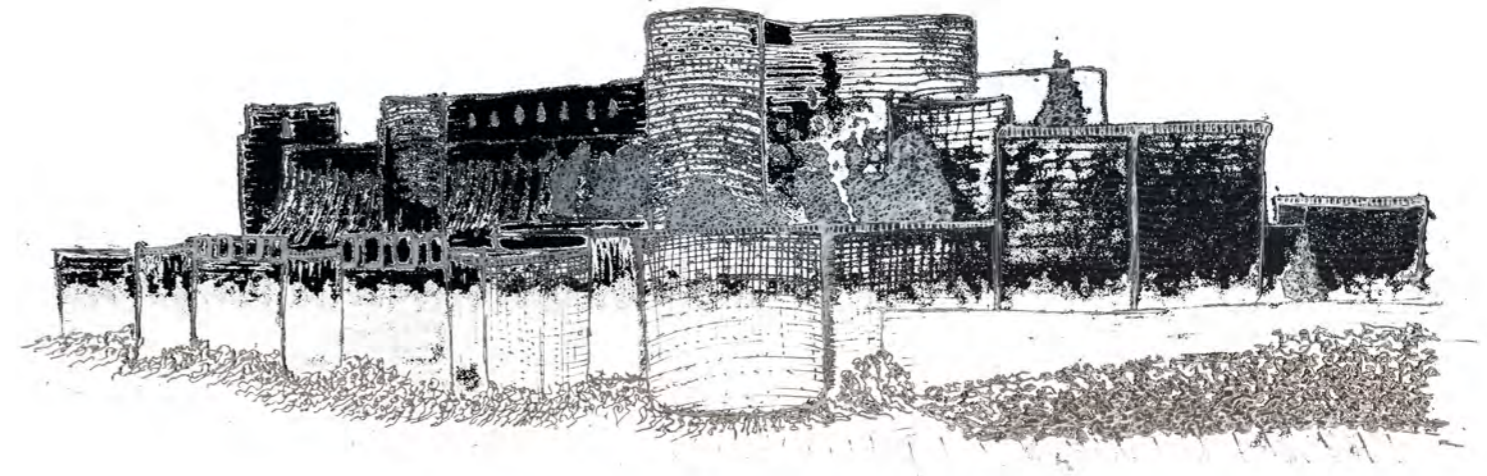
- Crusaders history and the surrounding castles
- Crusaders in Tebnine
- Integrating history and archeology into the design thinking and process

Typological research:

- Reviews of related design thoughts
- Case studies

The site:

- Site inventory
- Site analysis
- Concept and strategy development
- Final design



The castle of Toron occupies a steep hill, in fact a Bronze Age tell, north to the village of Tibnin, at a height of 725 metres (2,379 ft) above sea level. It is oval in shape with its outline following the contours of the tell. It once had twelve rectangular towers with one of them - to the south - having been the donjon. The castle, razed in 1266 by the Mamluks was rebuilt 500 years later in the mid-18th century by a local Shiite sheik during his struggle against the Ottoman rule. He used the ruins of the medieval walls as a basis for his rebuilding campaign and thus the castle today mainly appears as an Ottoman construction.



REVIEW

Literature:

The **landscape** and **art** become instruments through which it is possible to represent an idea of space that involves the mind and body. For this to happen, the landscape should not be seen as an object or a stage, but as an active system directly connected to the intervention.

Relating **architecture** to **landscape** happens through **geometry**, **form** and **scale**. This relationship should not put architecture against a landscape of grace and terror, but where architecture and landscape **crisscross** and **overlap** to form a different intersection of geometry and geomorphology.

Art fuses with the landscape as a method to involve people, to prompt reflection, to create a contact with a place, a physical or mental contact, but always a way of taking part in an ecosystem in continuous transformation. Thus art is like an ecological system, which can reconfigure a territorial project which, based on the values of identity of places and the culture of the habitation, the aesthetic values of public space, the proportions of settlement and the limits of the city.

The spaces thus created define a landscape capable of conditioning and influencing the observer. Landscape becomes the memory of those who experience it.

Topography and **social context** are two fundamental aspects for an artscape; everyone experiences and observes landscape. But often something escapes us, or more precisely we are no longer used to establishing contact with the world around us. Art has the capacity to stop us, to slow our pace, to restore value to time, to the slowness of contemplation. Art awakens our interest in everything that surrounds us, erasing the rules and rewriting the space in which we live. Artscape re-establish the disorder in which we can live. The art rejects rules, standard codes and law, freeing the mind of the observer. The focus shifts to the space, the message and its possible interpretations.

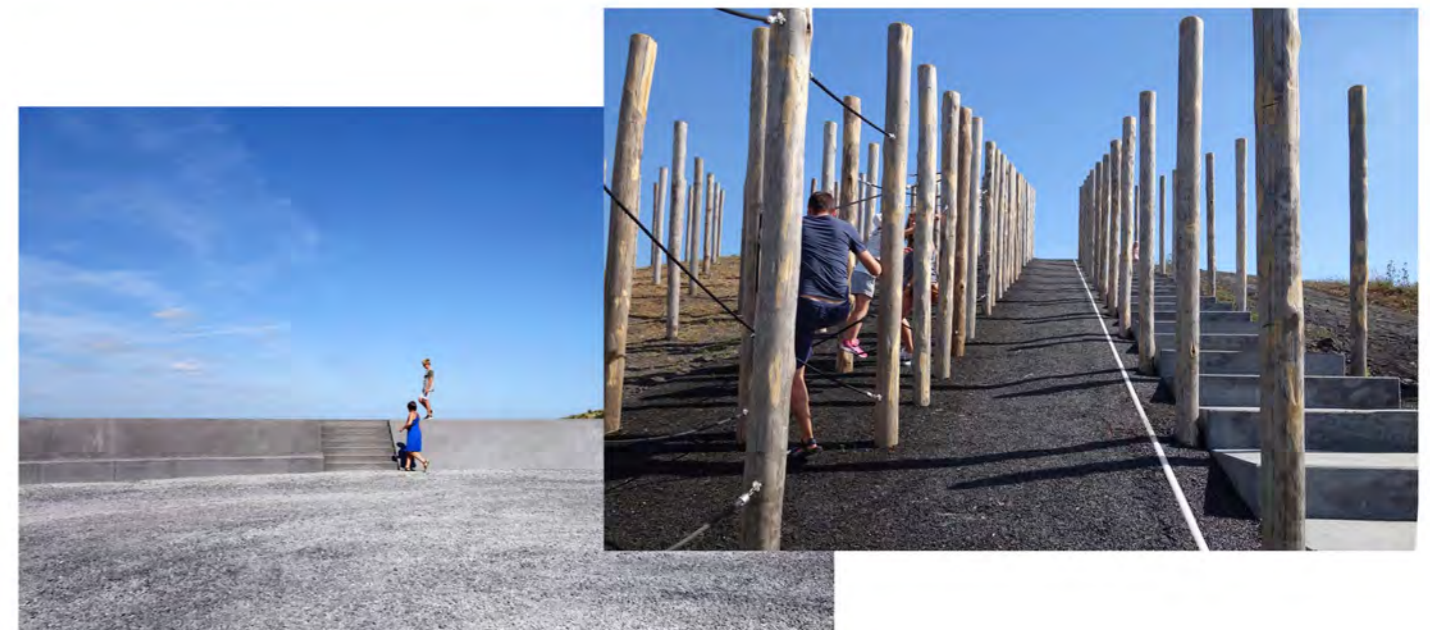
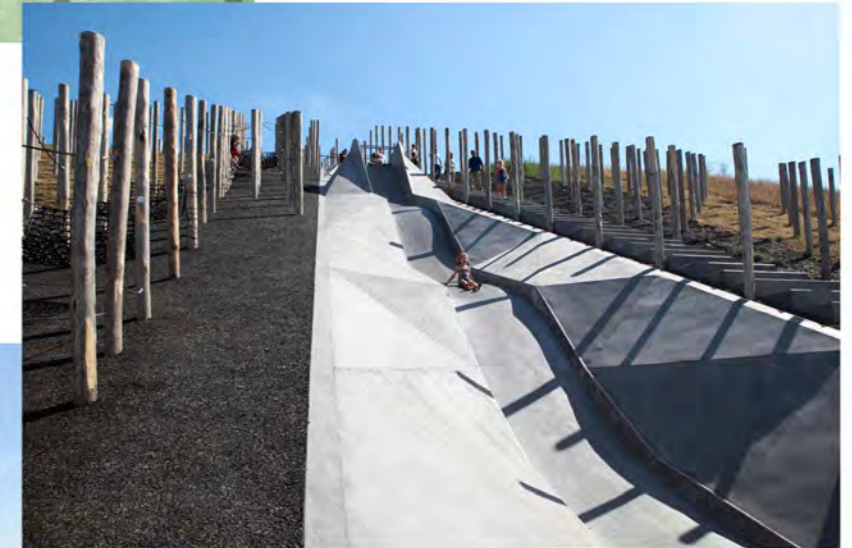


CASE STUDY

Play Landscape be-MINE

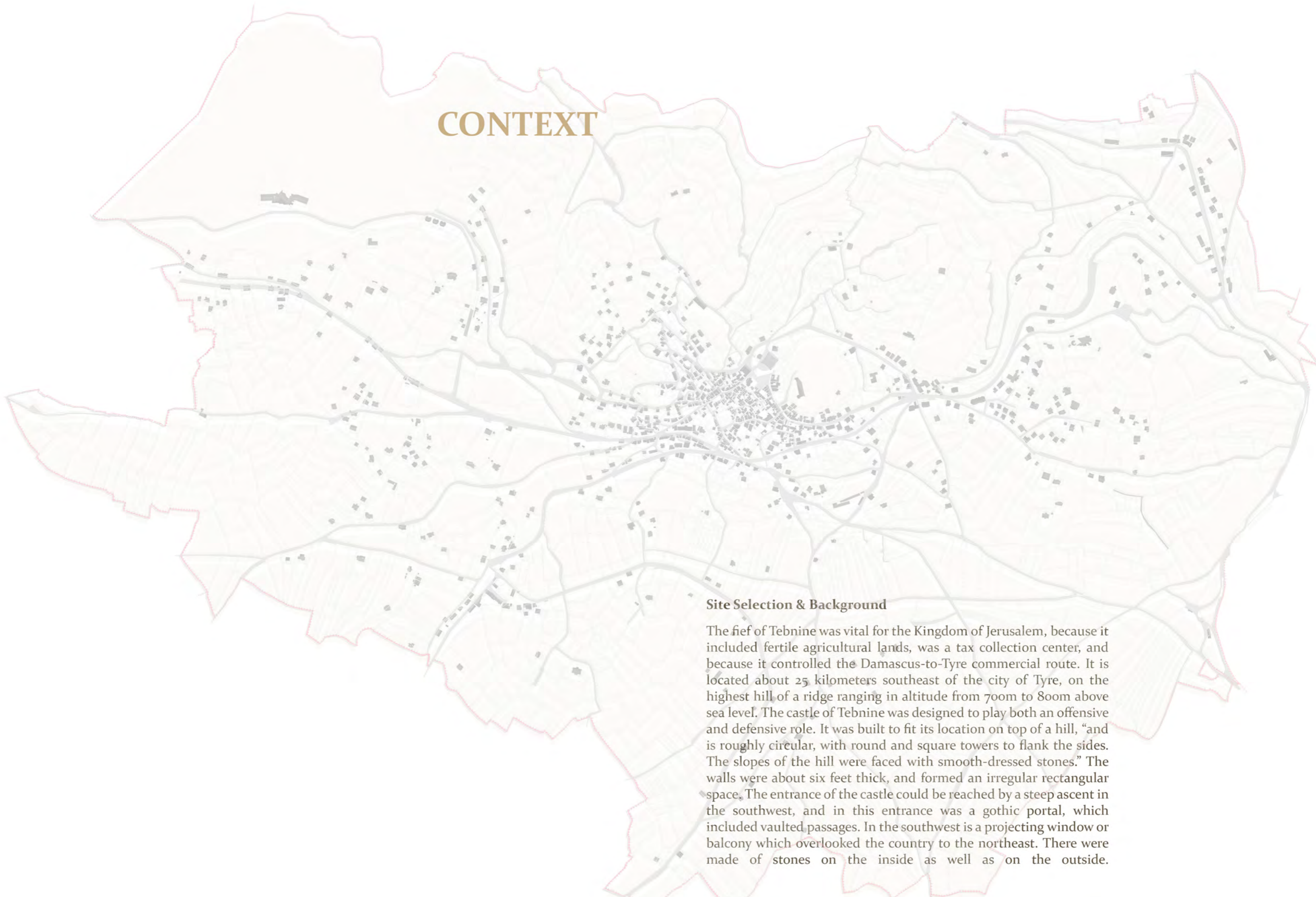
Carve Landscape Architecture
OMGEVING Landscape Architecture
SPAIN 2013

The adventure mountain is part of the touristic, recreative project be-MINE, that aims to breathe new life into the monumental coal-mining site in Beringen, the largest industrial-archeological site in Flanders. The former mining city asked to add new function to the 60 meter high rubble mountain, and to redevelop the old industrial buildings into a cultural hotspot where its history can be experienced in a playful way.





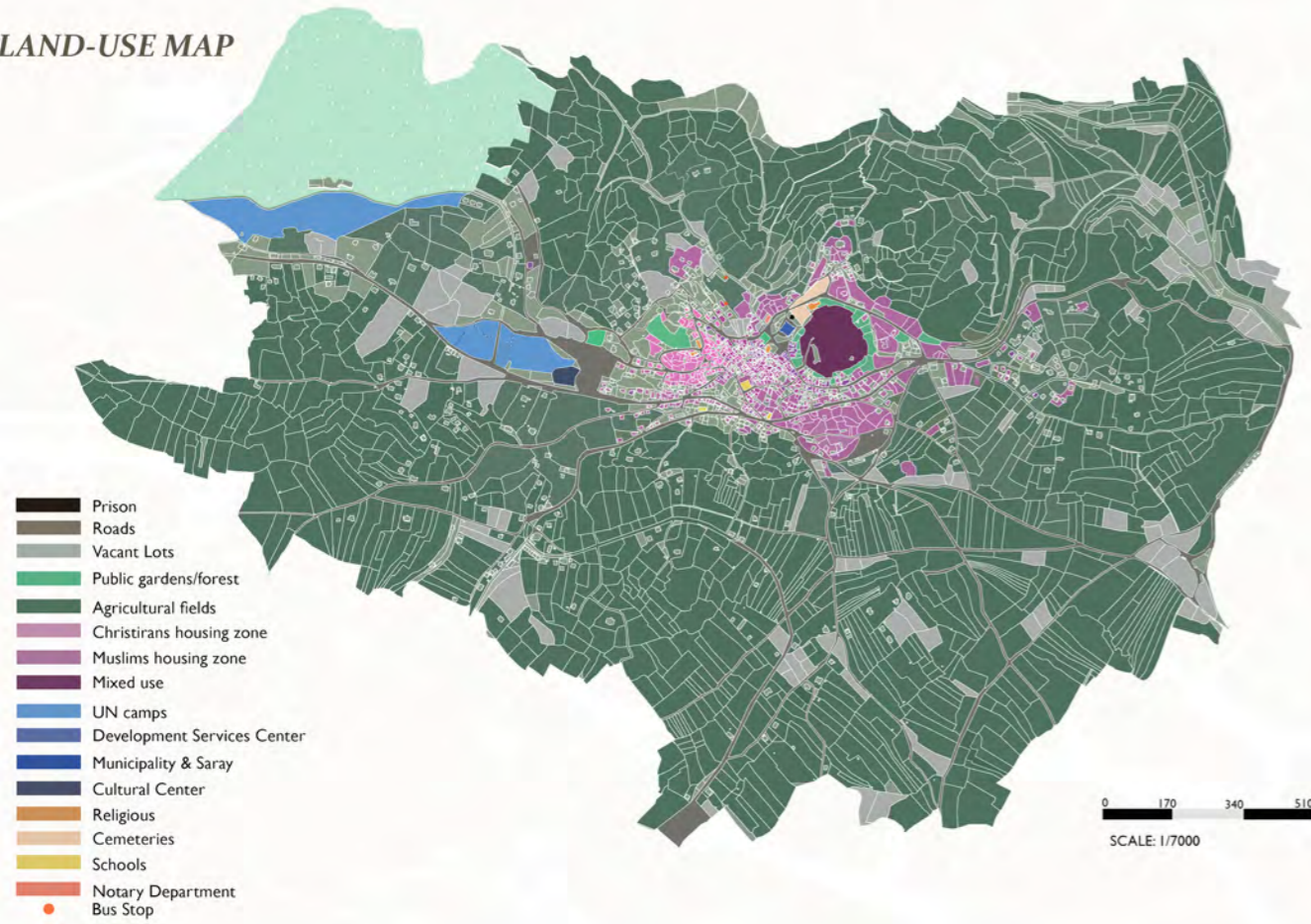
CONTEXT



Site Selection & Background

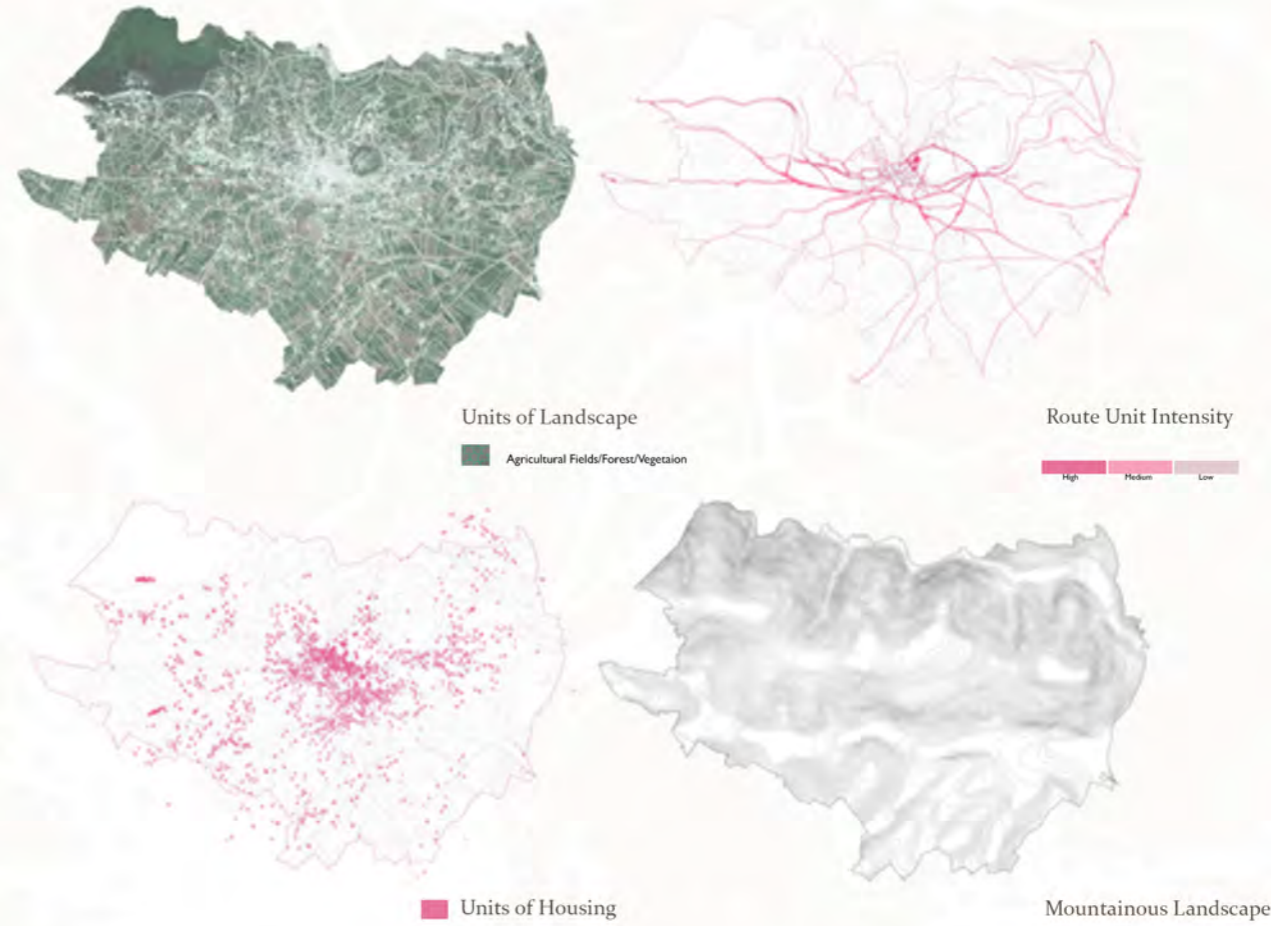
The fief of Tebnine was vital for the Kingdom of Jerusalem, because it included fertile agricultural lands, was a tax collection center, and because it controlled the Damascus-to-Tyre commercial route. It is located about 25 kilometers southeast of the city of Tyre, on the highest hill of a ridge ranging in altitude from 700m to 800m above sea level. The castle of Tebnine was designed to play both an offensive and defensive role. It was built to fit its location on top of a hill, "and is roughly circular, with round and square towers to flank the sides. The slopes of the hill were faced with smooth-dressed stones." The walls were about six feet thick, and formed an irregular rectangular space. The entrance of the castle could be reached by a steep ascent in the southwest, and in this entrance was a gothic portal, which included vaulted passages. In the southwest is a projecting window or balcony which overlooked the country to the northeast. There were made of stones on the inside as well as on the outside.

LAND-USE MAP



- Prison
- Roads
- Vacant Lots
- Public gardens/forest
- Agricultural fields
- Christians housing zone
- Muslims housing zone
- Mixed use
- UN camps
- Development Services Center
- Municipality & Saray
- Cultural Center
- Religious
- Cemeteries
- Schools
- Notary Department
- Bus Stop

SCALE: 1/7000



The castle lies in the center of the busiest, most cluster and active routes of the village. It is also surrounded with many important landmarks such as the municipality, saray, tebnine mosque, the public garden and local markets.



Village houses and shops



Municipality & Saray



Tebnine Mosque



Al-Mashrou El-Akhdar



Public garden



Public garden



Sahat Ali



Look-ins VS Look-outs

The castle has a contrast between its look-ins and its look-outs. Inside the castle, all what's visible are the ruins and the remnants of its architecture. Stones are scattered, pathways are not well defined, invasive plants are present. On the other hand, the roofs' views are extremely the opposite. They are known for their wide open tremendous panoramic views.





INVESTIGATION

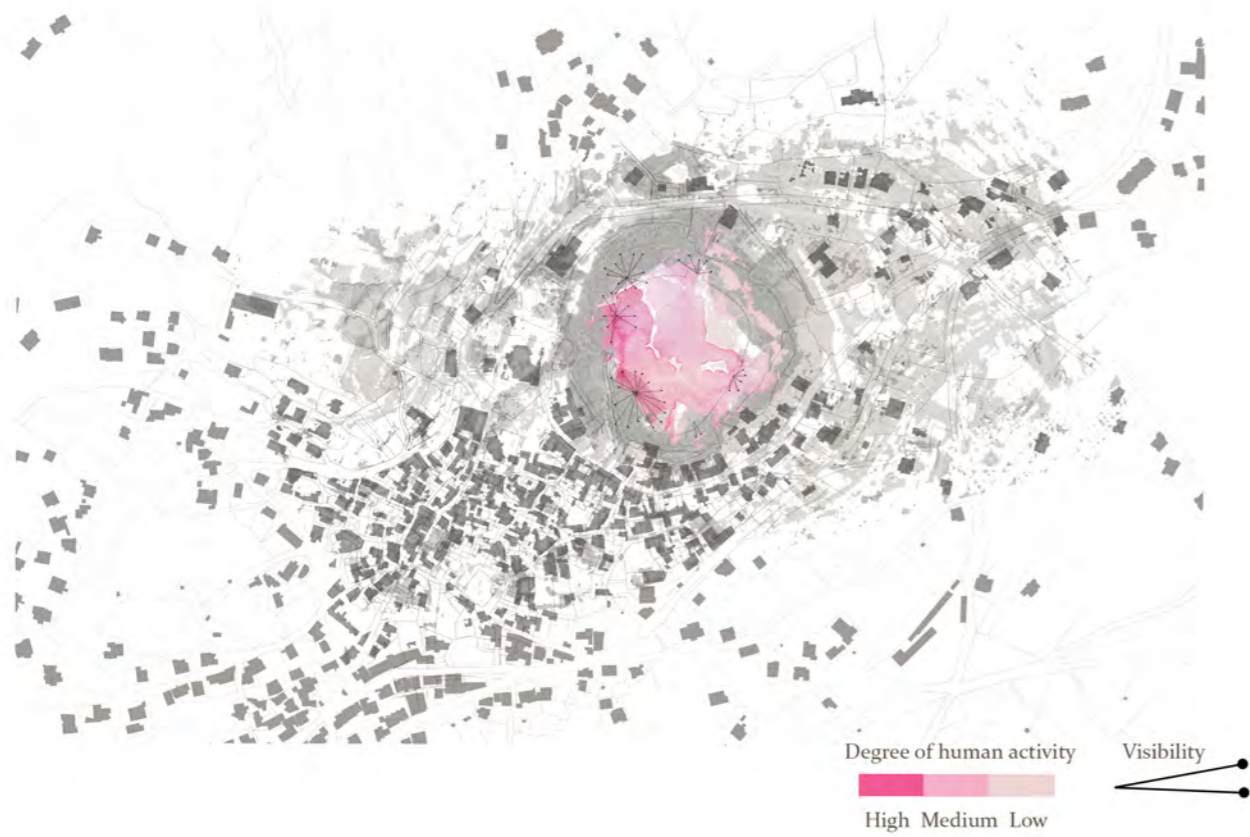
Site Analysis

The castle is not being well experienced. Users of the castle focus their activity in the castle mainly on reaching its roof and enjoying the views, rather than exploring the rest of it. In addition to that, the castle is not visible from all the village streets. It is noticed that only at specific points it is seen powerful and lofty within the surrounding.



Site Analysis

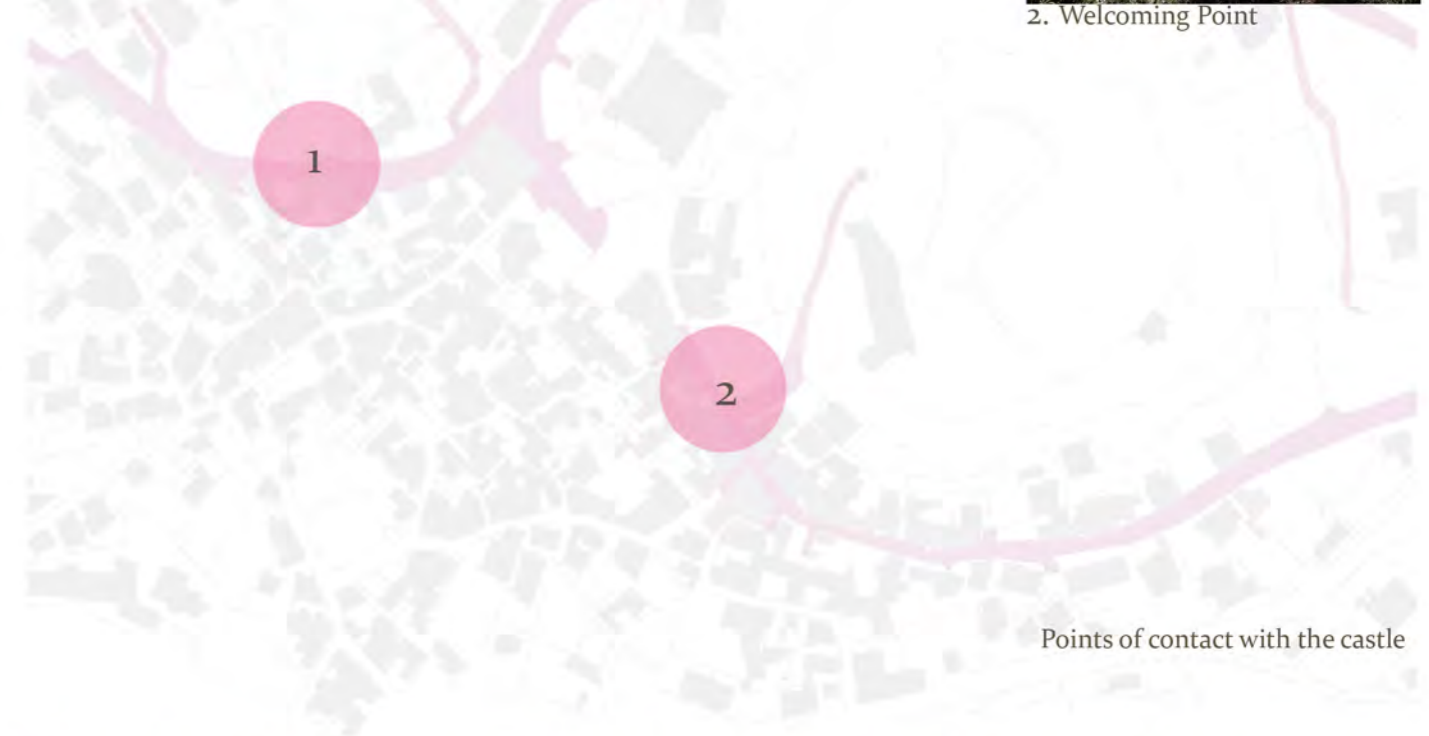
Users meet views



1. Threshold point



2. Welcoming Point



Tebnine is considered, like many villages, an open windy village. In the zoomed in site where the analysis is taking place, the wind varies from the different points walked across the village to reach the castle. Inside the castle itself, the wind is at its maximum, due to the fact that the castle is on a higher landform.

Users activity on site



Weekday users *except friday*



Friday Users



Weekend users

The area highlighted in grey is the most active during weekdays, whether due to the friday market that occurs there, the use of municipality and "saray", the local market shops or the mosque. However, even though during the most active days, the castle is still not as active. The reason for this lack of users is due to the fact that the castle lacks activities for its users.

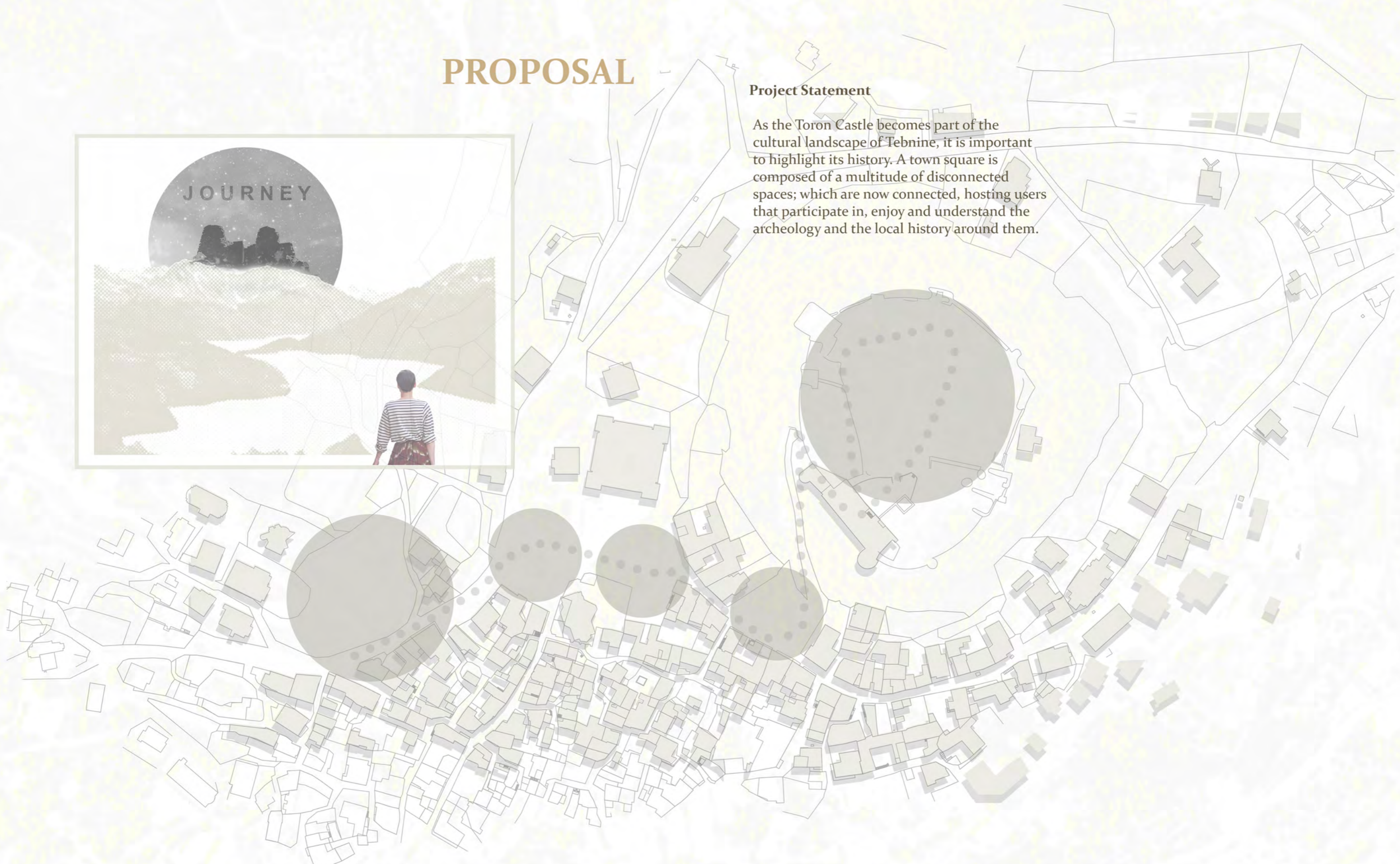




PROPOSAL

Project Statement

As the Toron Castle becomes part of the cultural landscape of Tebnine, it is important to highlight its history. A town square is composed of a multitude of disconnected spaces; which are now connected, hosting users that participate in, enjoy and understand the archeology and the local history around them.



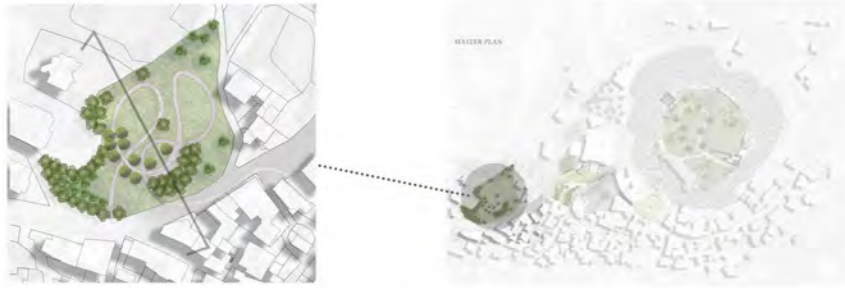
Process and Scenarios

The Toron Castle acts as a focal point in Tebnine. It is located on a higher landform compared to its surrounding. The eye is drawn by its contrast with lower-lying topography. At specific points, the castle is seen powerful and it inspires movement towards it. As the Toron Castle becomes part of the cultural landscape of Tebnine, it is important to highlight its history. The project consists of the development of the areas beneath the castle into public and performance spaces. The design is a journey between four sites that end up in the heart of the castle. The built elements include a ramped metallic structure, an amphitheater, the municipality square, a community gathering with seating areas and a welcoming meadow.



MASTER PLAN



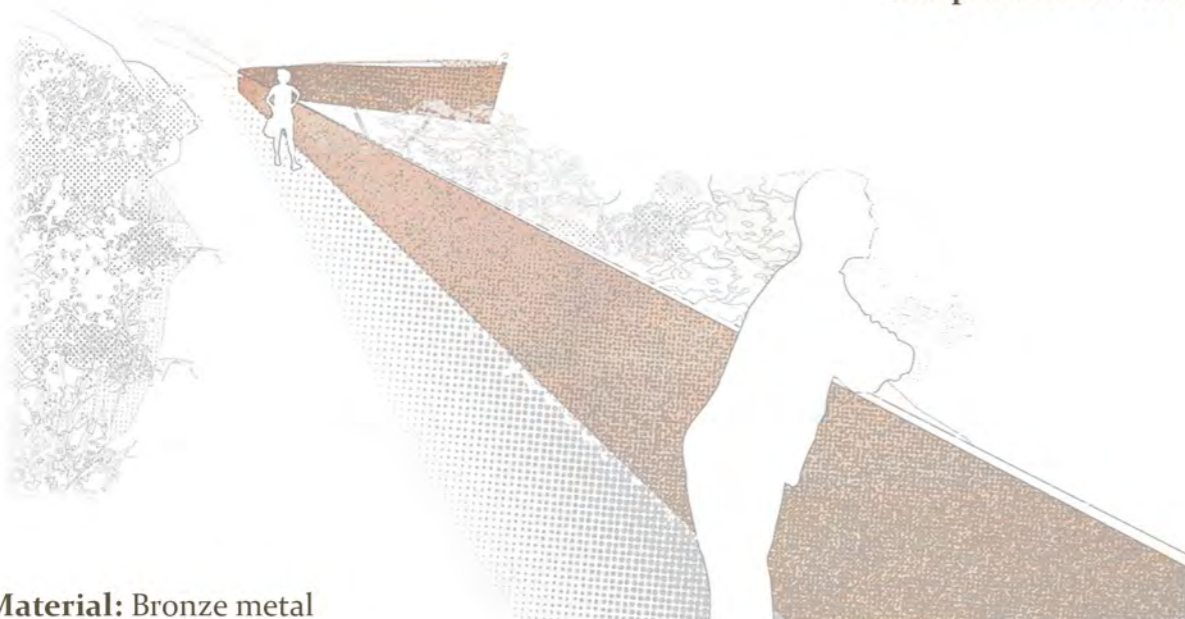


The meandering structure

The place of arrival is a low landing area surrounded by residential houses that block the view of the castle. A meandering metallic structure is created for users to experience an inclining ramp (7%) which at its peak, the castle is seen standing there on a high hill a few meters away as well as the open view of the other surrounding villages, imitating the castle with the power of views. There, users can pose for photographs and enjoy the breeze sitting or standing. The vegetation here acts upon what the view is calling, so only at those points where the view is important, the vegetation is below your eye level. The users can also benefit from what's beneath the ramp, and can enjoy a walk between the planted trees.



Perspective: The ramp



Material: Bronze metal

Mood Photos



Difference in elevations



Trees and their effect



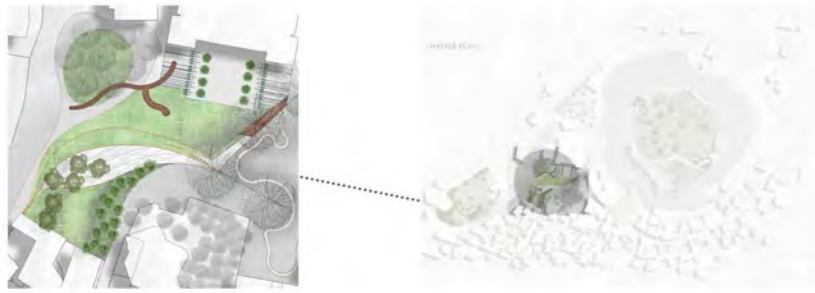
Difference in elevations



Perspective: The ramp



Section: The ramp



The hosting Amphitheater

As the user continues the journey, s/he reaches the amphitheater which was created to abide by the existing topography of tebnine. It also creates positive social environments that are adopted by people for sitting, eating and drinking, as well as enabling access to the space they're going to be introduced to. Users can enjoy a meal whether from the market or during lunch break on this amphitheater and can enjoy the calm mountainous view in front of them or the castle behind them. Native trees are transplanted from the existing garden, that is now removed, to screen the noise that such an active space could produce during the prayer hours in the neighboring mosque as well as provide shade during the times of direct sunlight. The saray/municipality plaza linking with the castle was created by relating to the geometry of the architecture of the municipality.



Perspective: The amphitheater



Section: The amphitheater

Mood Photos



Multifunctional Amphitheater

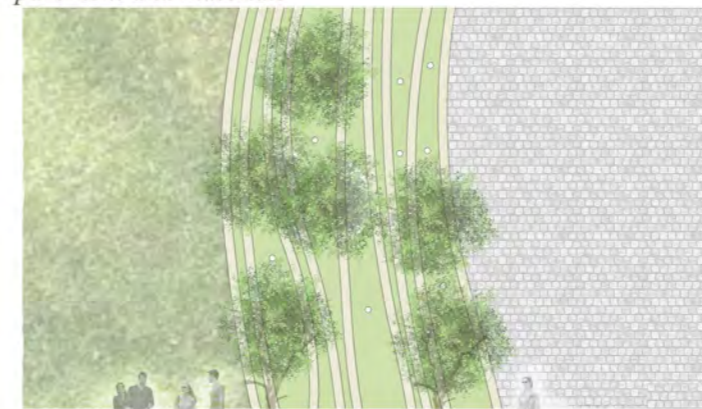


Bronze metal continues along side the steps



Perspective: The Municipality Square

**Detailed zoom ins:
pavement and materials**



Lawn Lawn/Gravel Cobblestone pavers



Lawn/Concrete Compressed Gravel

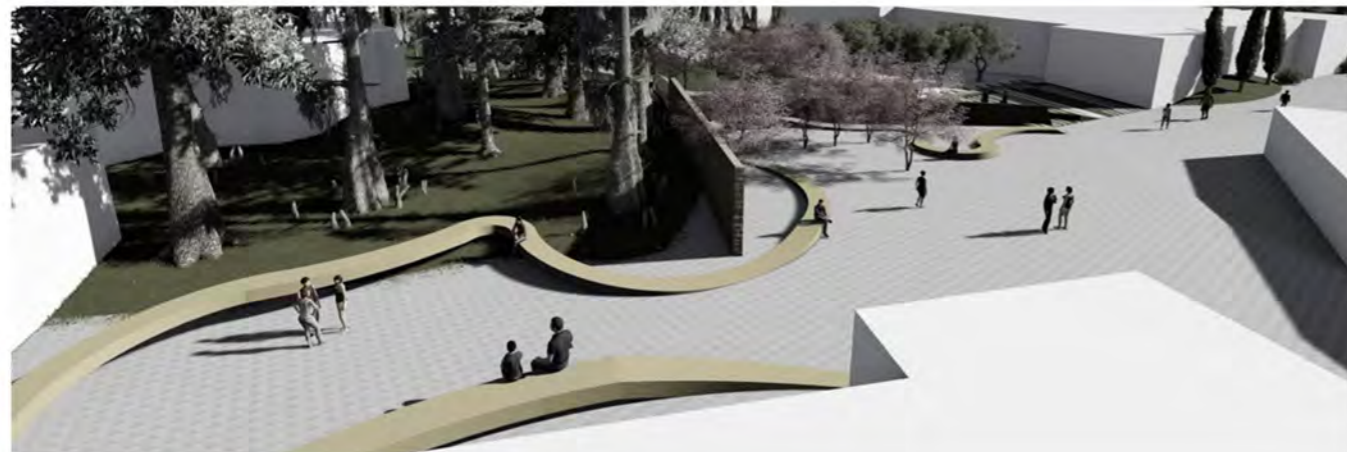


The Civic Saha

Moving upwards towards the castle, the users are found in an edged wide area called “Sahat Ali”. This “Saha” hosts different food restaurants. Since edges are potentially vibrant social environments, it transforms the site into a public space that would help people frequently to choose to sit in, wait at or occupy its edges rather than positioning themselves more centrally. This part of the “Saha” will host community tables and chairs that arise from the ground to form those tables. The existing jacarandas are found on spot where they can provide shade and an outstanding experience especially during their purple bloom.



Perspective: Sahat Ali



Perspective: The element

Mood Photos



Playing with the element

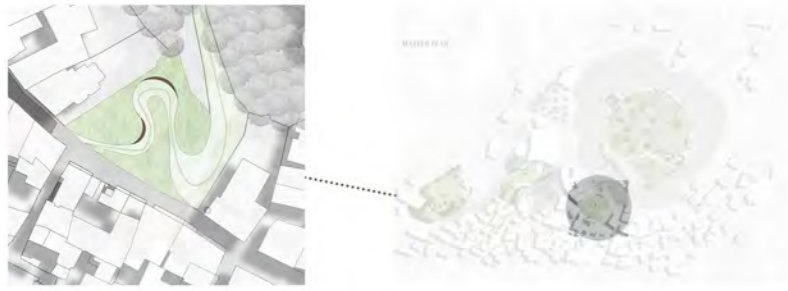


Vegetation effect in public spaces



Detailed zoom ins:
pavement and materials

Cobblestone pavers



The Welcome Landing

Continuing towards the castle, a low elevated staircase with a side ramp for handicapped and strollers direct you to the welcoming area full of perennials and meadow plantations.



Perspective: Welcome Space



Perspective: Welcome Space



Perspective: Welcome Space



Section: The journey to reach the castle



The Toron Castle

Inside the castle, minimal interventions are proposed due to the fact that it is an archeological site and the interventions are minimized to adding more invading wild plants and perennials such as Pennisetum setaceum and Phragmites australis, floral meadows such as daisies and Weeping lantana for fragrant scents while defining the paths with trees such as Ginkgo biloba.



Perspective: The pathways inside the castle



Section: The castle

Seasonality & Temporality



Summer/Fall/Winter



Spring



BIBLIOGRAPHY

Books

- Artscape
- Art as an approach to contemporary landscape
- Relating Architecture to Landscape
- Landscape of memory and experience

Articles

- Analysis on the Symbolic Effect of Calligraphy
- Landscape of Tourism Scenic Spots: The Case of China
- Public Art: Linking Form, Function and Meaning
- The Art of Arabic Calligraphy
- The Relationship between the Written Word and Visual Art
- Art and Design in the Public Realm

Projects

- Play Landscape be-MINE
- Pedestrian Bridge at Wenduine

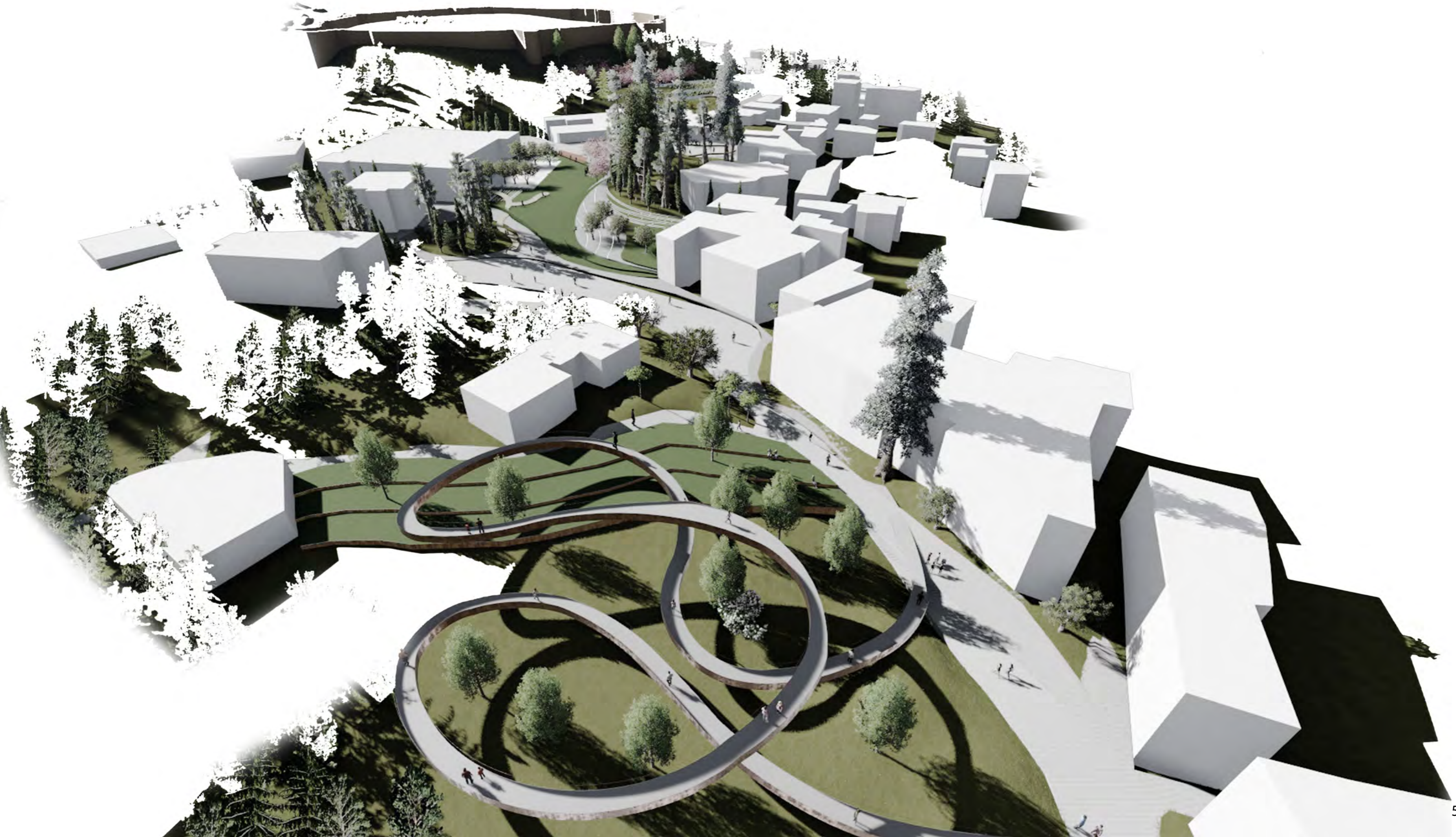
ACKNOWLEDGEMENT

To my instructore, Dr. Beata Drexler, Nayla Al-Akl and Sandra Frem: because I owe it all to you. Many Thanks!

A very special gratitude goes out to my advisor Dr. Beata Drexler for the motivation and support, for always believing that **I can.**

I am grateful to my parents Abdalah and Aziza, my four siblings; Reem, Rayan, Sarah and Mohammad, who have provided me through moral and emotional support during this year. I am also grateful to my friends who have supported me along the way.

FINAL YEAR PROJECT BOARDS



TORON CASTLE AWAKEN

MARIAMYEHYA FINAL 2017

MASTER PLAN

SCALE: 1/50



THE PLACE OF ARRIVAL

Meandering metallic structure for the users to enjoy both beautiful views at the peak of this structure where they can pose for photographs and enjoy the breeze sitting or standing.

THE TORON CASTLE

The destination space of this journey ends here, where users are in the heart of the castle exploring its ruins.

THE WAVEY AMPHITHEATER

The amphitheater abides to the topography of the site, to transform it into an active open space that links to the Municipality Square and visually to the castle.

SAHAT ALI

The concrete structure moves from the ground to form benches at some points or community tables at other points.

THE WELCOMING MEADOWS

The area here introduces the users to the castle where they can pose for photographs.

ZOOM INS:
MUNICIPALITY
SQUARE



- 1 Pebbles
- 2 Compressed Pebbles
- 3 Concrete Flooring
- 4 Grass
- 5 Concrete Bench
- 6 Compressed Gravel

SAHAT ALI



- 7 Cobblestone Pavers
- 8 Concrete Benches
- 9 Concrete Tables

SECTIONS:
AMPHITHEATER
SCALE: 1/50



MOOD PERSPECTIVES
SPRING VS THE REST OF THE YEAR INSIDE THE CASTLE



TORON CASTLE
SCALE: 1/100



Spring
March



Rest of the seasons
February



THE JOURNEY

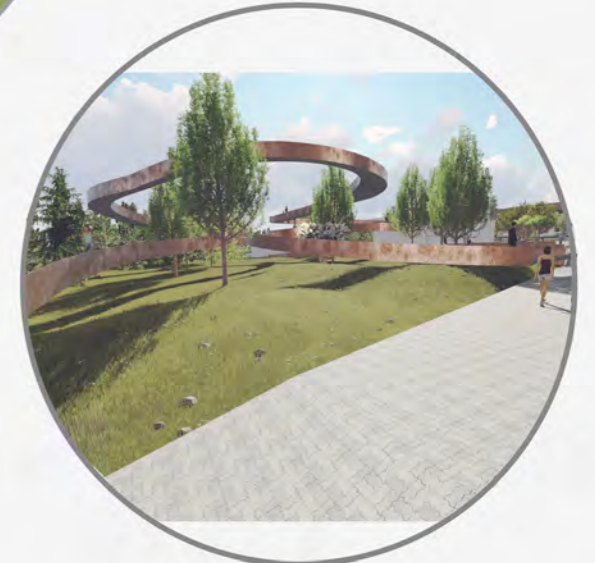
AMPHITHEATER AND MUNICIPALITY SQUARE

THE WELCOME SPACE

SAHAT ALI

THE TORON CASTLE

THE RAMPED STRUCTURE



END

BEGINNING

