

AMERICAN UNIVERSITY OF BEIRUT

CONNECTING FLOW: SAIDA EDITION

by  
HIBA BILAL RACHIDI

An Undergraduate Architecture Design Project  
submitted in partial fulfillment of the requirements  
for the degree of Bachelor of Architecture  
to the Department of Architecture and Design  
of the Maroun Semaan Faculty of Engineering and Architecture  
at the American University of Beirut

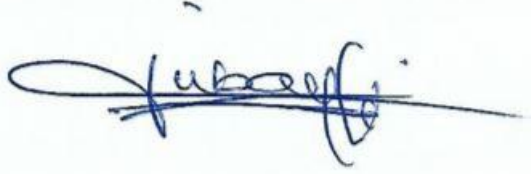
Beirut, Lebanon  
May 2021

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Approved by:

A handwritten signature in blue ink, appearing to read 'Hiba Bilal Rachidi', is positioned to the right of the 'Approved by:' text. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

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Rana Samara, Senior Lecturer  
Department of Architecture and Design

Project Advisor

Date of project presentation: May 11, 2021



## ABSTRACT

Title: Connecting Flow: Saida Edition

My thesis revolves around identifying what defines a resilient city and how to achieve doing so in a dying city like Saida through creating tangible and intangible connections between the Old Saida Region and the Great Saida Region, and between the youth and the older, more traditional generation. All of which happens through cultural continuity and through the concept of “Flow”, by creating an optimal experience.

My project is all about connectivity, connecting the old and the new, connecting through knowledge, generations, the people, and the crafts of Saida. Also, connecting and weaving into the existing context through an architectural scale and an urban scale. My project is a lighthouse to show people what to innovate and how to do so through luring them in. All of which I use to achieve cultural continuity.

As a proposal to strengthen the connections in the city of Saida, these are to happen through a new typology connection to existing morphology, which is the oriental souk typology in the case of Saida. Through that, the project creates tangible and intangible connections between the old and the new.

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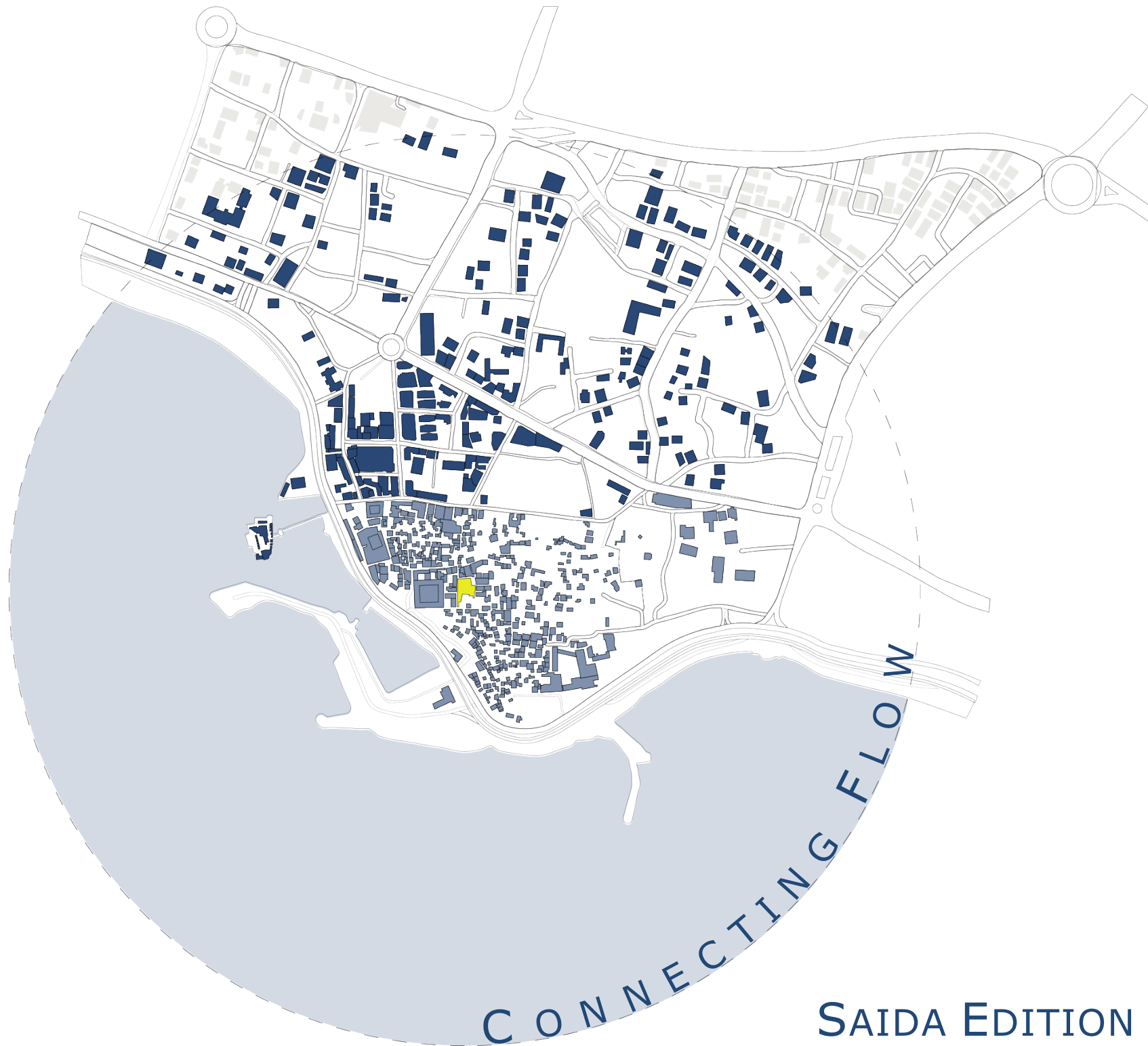
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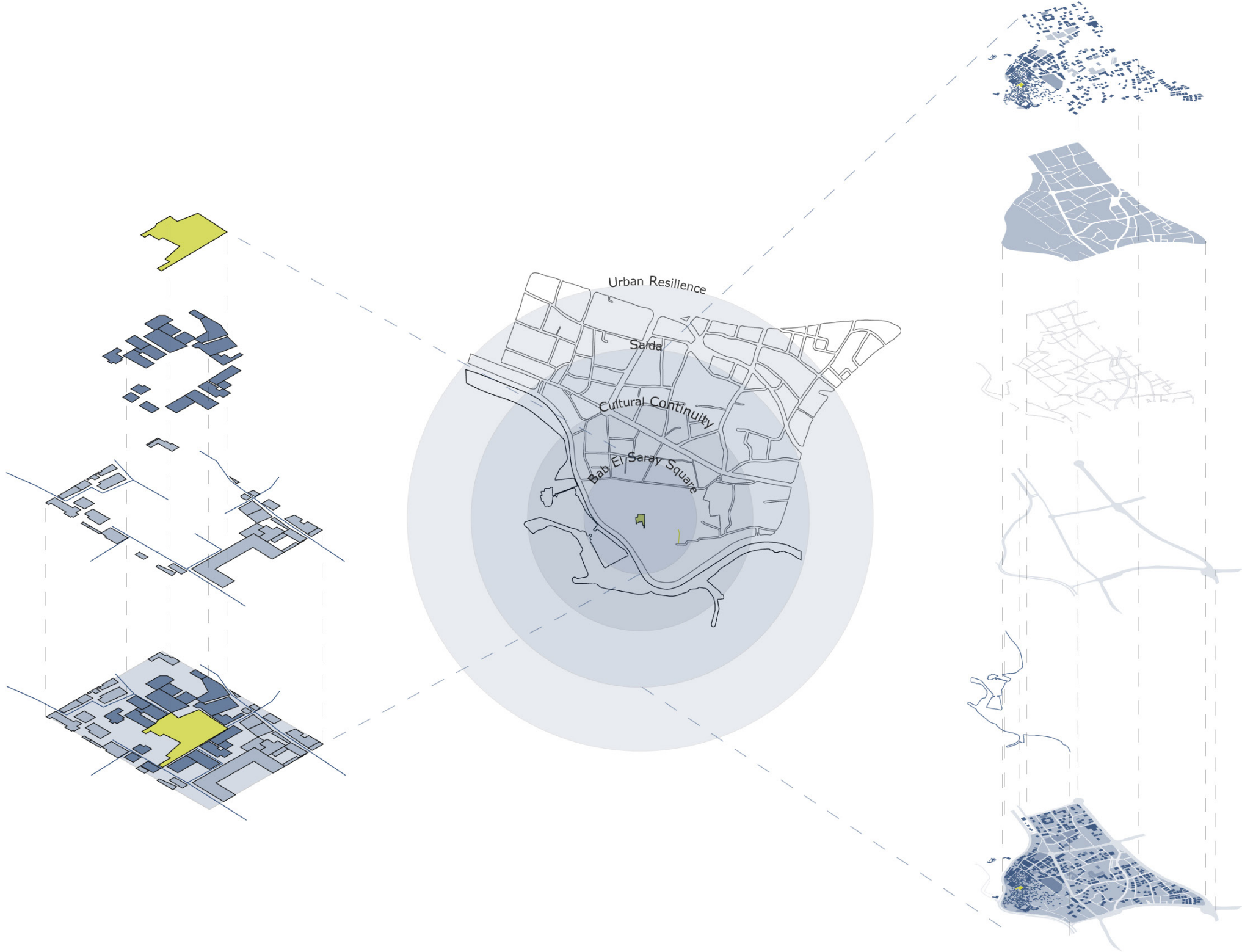
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- a. Thesis Summary
- b. Thesis Proposal
- c. Thesis Questions
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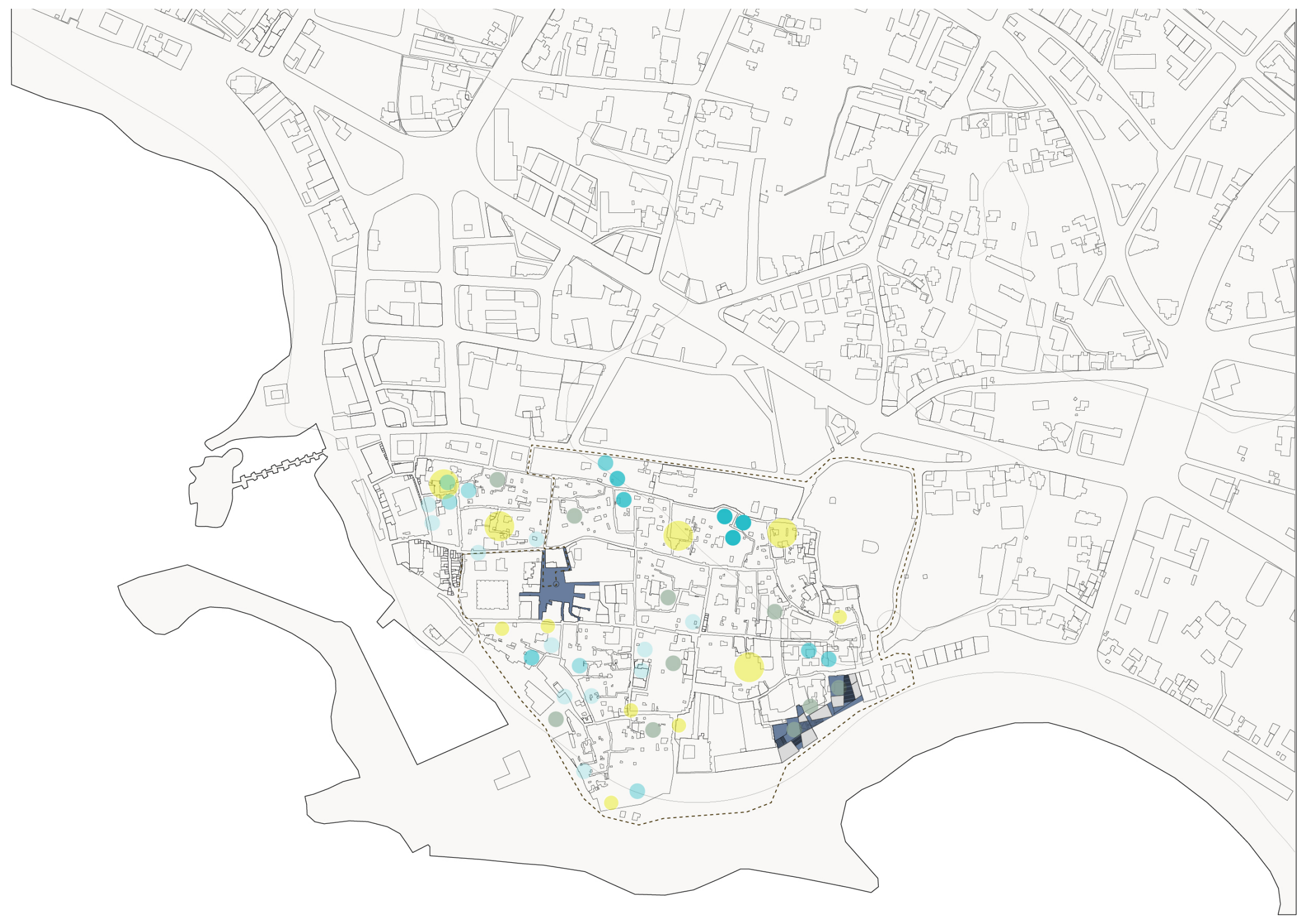


# a. Thesis Summary

My thesis revolves around identifying what defines a resilient city and how to achieve doing so in a dying city like Saida through creating tangible and intangible connections between the Old Saida Region and the Great Saida Region, and between the youth and the older, more traditional generation. All of which happens through cultural continuity and through the concept of "Flow", by creating an optimal experience.



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## b. Thesis Proposal

As a proposal to strengthen the connections in the city of Saida, these are to happen through a new typology connection to existing morphology, which is the oriental souk typology in the case of Saida. Through that, the project creates tangible and intangible connections between the old and the new.

# C. Thesis Questions

How to connect between the old and the new?

How to intervene on the periphery of a cultural, coastal city?

How to use architecture to strengthen the culture of a city to ensure its continuity?

## d. Thesis Objectives

- to bridge between the old and the new
- to compliment what's already existing and to make it continue
- to act as a catalyst and transform dying arts and crafts through innovation and contemporary methods
- to create new modes/methods in order to attract the youth back into the city and to connect the city
- to create integration between man, modernity, tradition, and urban space; proving that creating a network is key to the whole situation

# 02 Cultural Cities

- a. Old, Cultural Cites: Connected
- b. Old, Cultural Cites: Disconnected
- c. Old, Cultural Cites: Methods of Intervention
- d. Case Study: Tanta City, Egypt



## a. Old, Cultural Cities: Connected

Historic city centers are known to be the heart of the city with their historical characteristics represented through physical and spiritual elements that form an image and an urban pattern, which consist of the street network and zoning. They reflect the city identity and are core to many residential, economic and cultural activities.

They have an important role in sustaining the cultural and historical dimensions of the city in terms of shaping of the urban fabric and its implications for the social, cultural and economic structure of community.

Historic city centers are the origin of urban structure indicating the architectural importance of the center in its unique architectural features. They are the base to the formation of the urban fabric and the aspects of life embodied in its planning, streets, and buildings.

They contain the cultural heritage of the cities and all the social aspects of the city. It is important to note that social life needs to continue in such centers because they are the urban nodes which have continued to prove their authenticity to the present day.

These centers usually are categorized into settlements of two kinds: those that has adapted to the rest of the city (connected), and those which, due to the growth of the city, are now part of a larger structure (dis-connected).

## b. Old, Cultural Cities: Disconnected

Through history, these areas have been subjected to many political, economic and physical variables in order to meet the requirements of contemporary urban development, which have negatively affected their physical structure, social composition, and economic structure.

The city's urban center began to lose its value when the historical centers became exposed to the pressure of contemporary urban development which caused many changes in the physical structure of these centers, as well as changes in their social and economic structures.

Some urban development projects have changed the land use, which in turn changes the fabric of the urban structure wherever the historic traditional fabric cannot accommodate modern movement patterns.

The appearance also changes in those areas where developments have ignored the historical content and replaced large parts of the urban fabric by structural patterns and styles of architecture that are not compatible with the value of the place and its history.

## C. Old, Cultural Cities: Methods of Intervention

When dealing with historic, cultural centers, the physical environment of the historical center is considered, ignoring the social and economic situations. Thus, urban development processes in historical centers must be geared to preserving the urban character of the region, protecting the existing heritage and its originality, with a focus on human beings too. They should focus on buildings of heritage value in order to balance social and economic concerns.

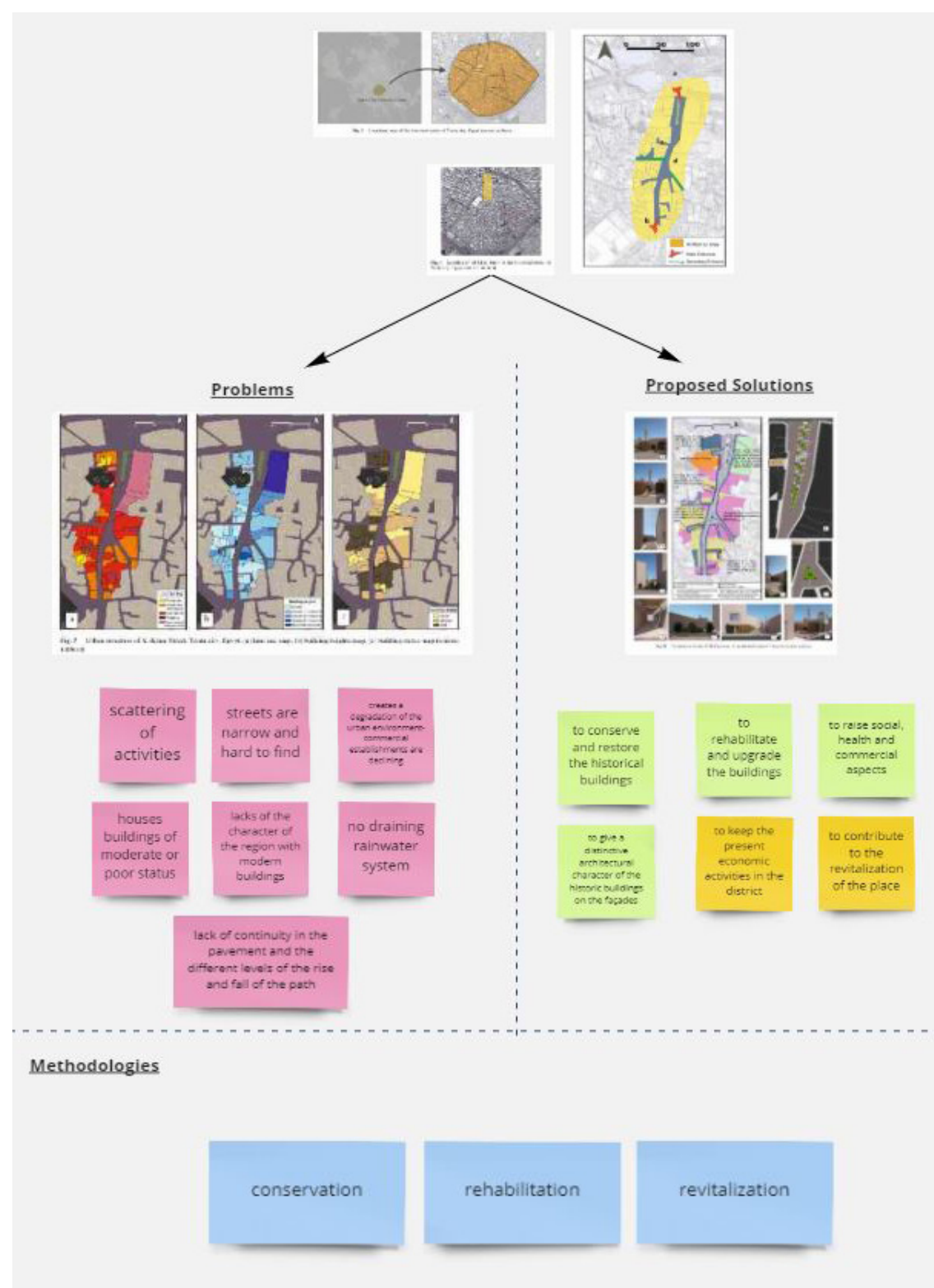
The aim is to create a methodology for the urban renewal of historic commercial areas, making them more effective and more responsive to the requirements of future developments- in order to create a connection between the old and the new. In other words, to revitalize the effective role of these areas in the commercial activities of the city, while preserving their historical value and distinctive urban character.

In conclusion, old city centers must work on their physical planning to ensure their cultural, social, and economic continuity. According to the International Federation of Housing and Planning, the methods in the coming slide were defined to occur with the physical planning of cities/ for sustainable heritage development.

According to the International Federation of Housing and Planning, the following methods for physical planning of cultural, historical cities for sustainable heritage development were established in 1958, and are still applied until today, just like in Tanta City.

Planning Method	Urban Renewal- 1940s Urban Level	Conservation- 1950s Urban Level	Redevelopment- 1950s Urban Level	Rehabilitation- 1960s Architecture Level	Revitalization- 1970s Architecture Level	Urban Infill- 1990s Urban Level
<b>Definition</b>	to change the urban structure of a city or a town	to preserve buildings, the urban fabric, and their character	to remake blighted areas into districts that will fit into a plan for the future of an urban center	to regenerate and conserve the built heritage and the urban environment	to rethink the use of space, providing a new narrative for that space	to reuse and repurpose buildings no longer serving a useful function and to use small, un-built parcels of land; or tear down decaying structures and rebuilding
<b>Goals</b>	<ul style="list-style-type: none"> <li>Improved living conditions</li> <li>conserved and renewed historical values and cultural heritage</li> </ul>	<ul style="list-style-type: none"> <li>to prevent damage of historic buildings</li> <li>to control the dynamic changes of urban and social development</li> </ul>	<ul style="list-style-type: none"> <li>to reorganize the urban, functional and population structure</li> <li>to rebuild according to land use and the pattern of population distribution</li> <li>to remove the dilapidated buildings and neighborhoods</li> </ul>	<ul style="list-style-type: none"> <li>to rehabilitate old buildings</li> <li>to revive the internal strength of a community</li> <li>to renew by reconnecting with the past</li> <li>to integrate historic areas with modern areas</li> </ul>	<ul style="list-style-type: none"> <li>to deal with and revive damaged urban areas</li> <li>to complete rebuilding of something that has lost its economic and historical value</li> <li>to maintain and adapt an area to perform its function</li> </ul>	<ul style="list-style-type: none"> <li>to fill existing gaps in a historic urban fabric</li> <li>to add new buildings and form a functional and visually coherent fabric</li> <li>to improve social and economic conditions</li> </ul>
<b>Good Learnings</b>	<ul style="list-style-type: none"> <li>opposes functional obsolescence of the urban structure</li> <li>revitalizes all parts of the urban area</li> </ul>	<ul style="list-style-type: none"> <li>upgrades environmental quality</li> <li>resource value- saves more resources</li> <li>cultural values are seriously considered</li> <li>high levels of sustainability</li> </ul>	<ul style="list-style-type: none"> <li>demolished area development</li> <li>efficient approach to development</li> <li>better living conditions achieved</li> <li>- accompanied by modern technological and construction methods- profound impacts</li> </ul>	<ul style="list-style-type: none"> <li>takes the city as a whole into account</li> <li>modernization of infra-structures</li> <li>creation of green spaces</li> <li>fixation of population in the areas of urban rehabilitation</li> <li>creation of economic, social, and cultural conditions</li> </ul>	<ul style="list-style-type: none"> <li>contributes to local economic development</li> <li>effective distribution of resources- social, cultural, and economic</li> <li>revitalizes blighted areas</li> <li>supports local cultural production</li> <li>revitalizes disadvantaged neighborhoods</li> <li>strengthens community identity</li> <li>promotes a positive city image</li> <li>energy and resource efficient</li> <li>mixed-use development</li> <li>efficient and economical use of infrastructure</li> </ul>	<ul style="list-style-type: none"> <li>causes city growth</li> <li>excess residential and commercial building shortages</li> <li>greenspace preservation</li> <li>energy and resource efficient</li> <li>mixed-use development</li> <li>efficient and economical use of infrastructure</li> </ul>
<b>Bad Learnings</b>	<ul style="list-style-type: none"> <li>affects the social environment</li> <li>affects suburban and non-urban areas</li> <li>limits elaboration of detailed local plans</li> <li>results in waste of infrastructures</li> <li>results with no continuity of urban fabric</li> </ul>	<ul style="list-style-type: none"> <li>denial of change and holding on to what is familiar- no continuity</li> </ul>	<ul style="list-style-type: none"> <li>use of the non-renewable sources of energy</li> <li>profound waves of demolition</li> <li>destruction of many city centers</li> <li>- disconnected with the past</li> <li>ruins the beauty of the existing plan</li> <li>lacks in targeting sustainability</li> </ul>	<ul style="list-style-type: none"> <li>lacks effective zoning</li> <li>causes a rise in the population densities of nearby areas</li> </ul>	<ul style="list-style-type: none"> <li>changes in the patterns of all of society</li> <li>relatively provides high density urban environment</li> <li>creates resistance to expansion by existing population.</li> </ul>	<ul style="list-style-type: none"> <li>changes the current locations of development</li> <li>problems associated with land assembly</li> </ul>

# d. Case Study: Tanta City, Egypt



# 03 Saida

- a. Why Saida?
- b. Saida's Fabric Through Time
- c. Saida's Culture in Layers
- d. Saida: Cultural Modernity

## a. Why Saida?

Saida is a coastal, historic city located in the South of Lebanon. Its relationship with the sea has always been a key of importance- it was a target for many empires and civilizations. Saida is diverse and rich with its cultural heritage. It played a major role in commercial activities. However, these commercial activities are slowly fading and the city is slowly dying today.

Other than its location, what is unique about Saida, is that it is a city whose people are a proactive part of it. Saida is a city that has a special relationship with its people in which they always have that sense of belonging.

Throughout history, Saida has been known to be a resilient city. Unfortunately today, especially with the rise of the Great Saida Region, Saida is just a city connecting the capital-Beirut- to the South Region of the country. The city is on the verge of losing its strong core and its resilience.

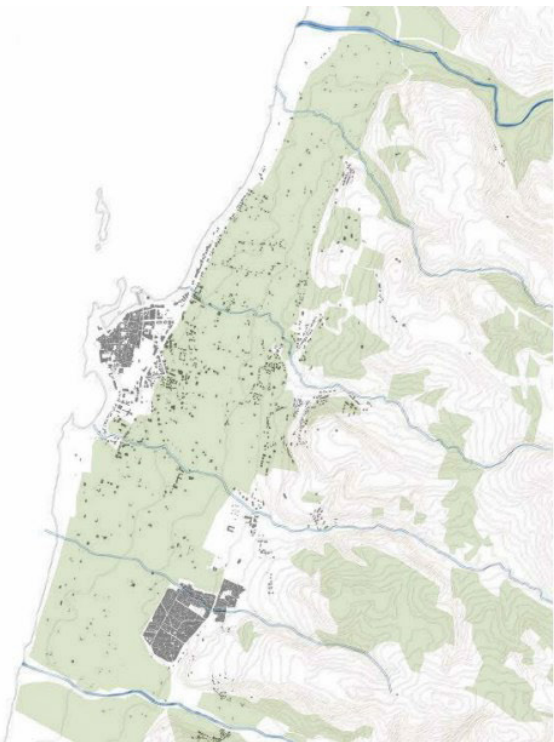
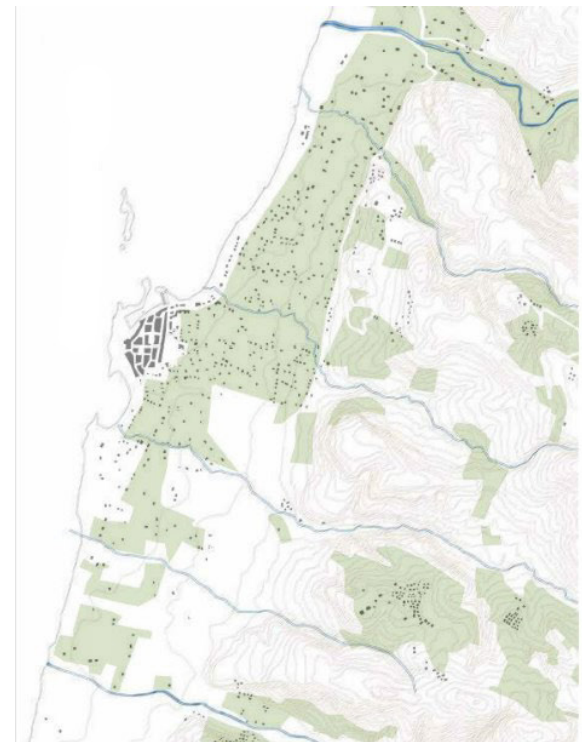
What opened up my eyes to such a city was the fact that I came back from Beirut to live in it because of the pandemic (defined earlier as a shock) and experience it differently- which got me thinking about the previously listed thesis questions.

## b. Saida's Fabric through Time

Saida went from agrarian lands to urban and industrial ones. It flourished and grew in contradiction to its natural environs. This change in land use created a change in the way the city is occupied which in turn created a change in the way people saw the city.

The change in fabric created an east-west disconnection, hence a weak connection and degradation between Old Town Saida and Great Saida and the sea.





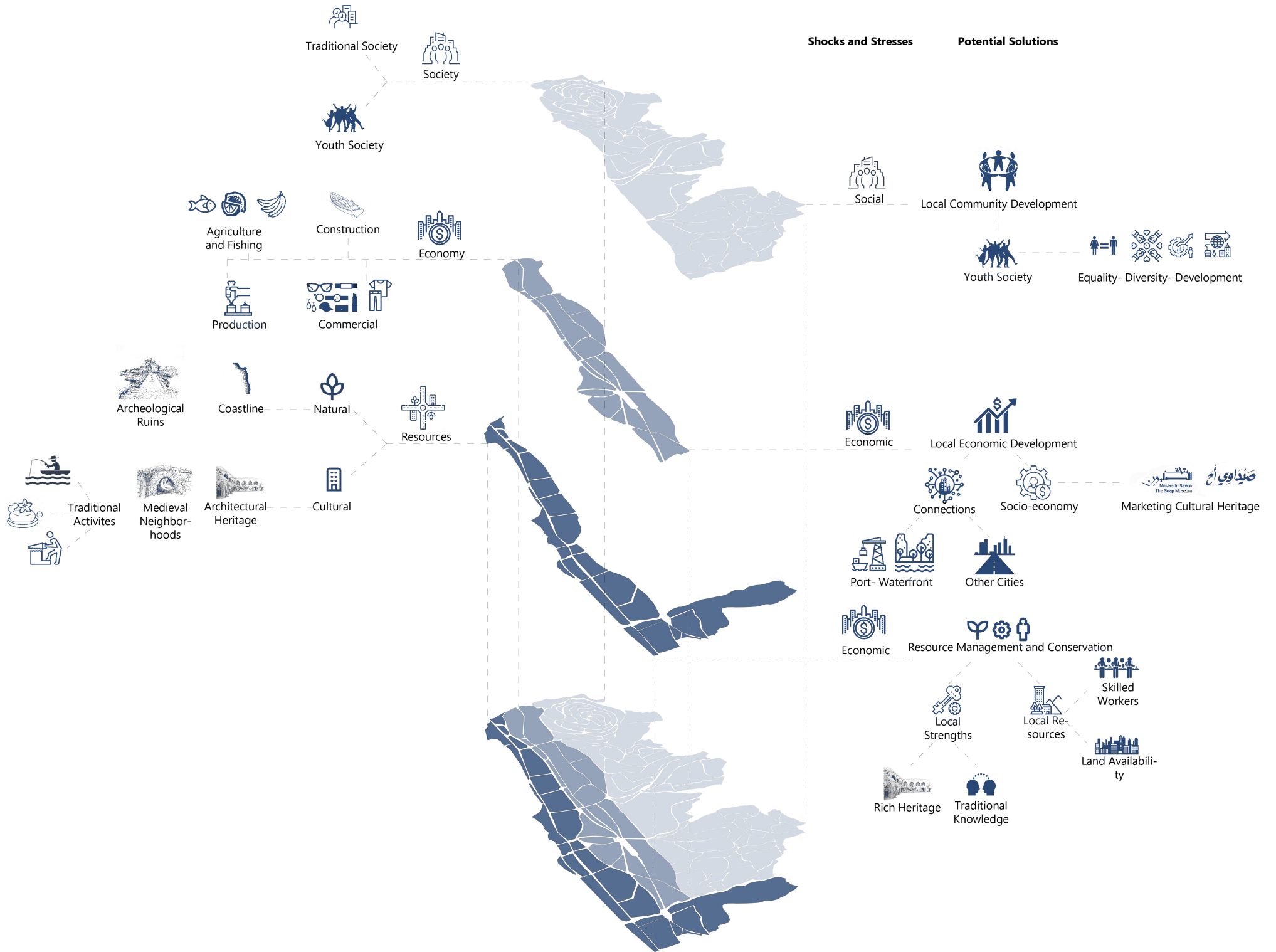
## C. Saida's Culture in Layers

Saida has been unable to cope with the growing and multidimensional urban problems due to its serious limitations.

The key to proper management is to look at Saida's potential characteristics and how they can be used to fix the problems created by the current shocks and stresses it is facing in order to achieve urban resilience.

Here, I define what Saida is today through its society, economy, and resources, the main shocks which are economic and social mainly and stresses its facing, and potential solutions which would happen through Local Community Deveopment, Local Economic Development, and Resource Management and Conservation.

# Saida's Characteristics



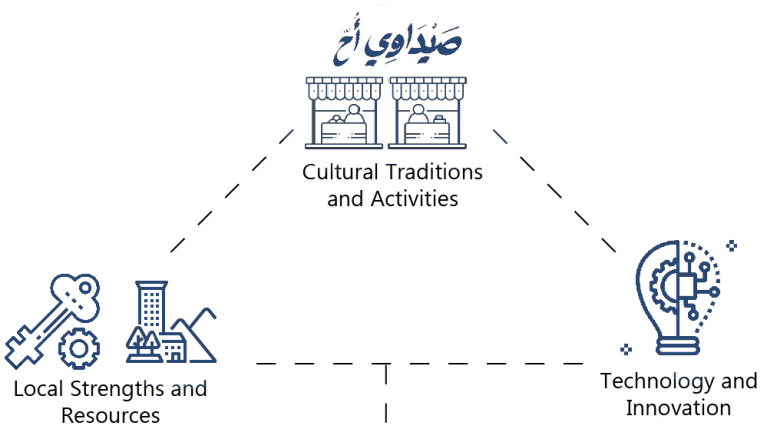
## d. Saida: Cultural Modernity

### Traditional vs Youth Society:

Certain social aspects related to Saida are either shared that they unite both societies together or they differ so much, keeping both societies separate. These social aspects include religion, education, society, family, and cultural heritage. The key is to find that 'in between' which can satisfy both societies in order to create resilience.

### Flow Concept:

As a conclusion, the focus must be on integration. We must learn how to reunite ourselves with other entities around us, without losing our individuality. The individual's purpose should merge with universal flow.



Religious Diversity

Sunni Islam



Educated and travel for work

Uneducated and work for family business



Don't care what people think



Gender Equality



Gender Inequality



Care what people think



Small family is of main importance



Extended family is of main importance



Cherish and appreciate cultural heritage and Saida



Cherish and appreciate cultural heritage and Saida

# 04 Coastal Cities

- a. Coastal Cities: Connected
- b. Reconnecting the Disconnected: Cultural Heritage- Coast
- c. Reconnecting the Disconnected: City- Coast
- d. Case Studies

## a. How do Coastal City Centers Connect to their Surroundings?

Recently, coastal cities have been going through physical and conceptual transformations that concern the relationship between the city and the port/sea. There is a lack of historical substance of what is and can be meant by 'culture' and 'identity', as we as, there are various interpretations of the character and meaning of city-port/sea systems and spaces.

The challenges small cities are currently facing with the rise of technological progress and the new pattern of urban functions clarified by local conditions (like population distributions and modifying accessibility) are changing the nature of city-port/sea connections. To add more, there is the emergence of the cultural factor alongside the decline of socioeconomic functionalism.

The changing balance between physical design, functional planning, and cultural significance during the four decades (1960s till 1990s) have seen the initiation and global spread of waterfront redevelopment in city-ports. Throughout these centuries of change, the evolution of the city-port/sea connectivity acted as an important instrument for progress in the port and the city growth.

In all coastal cities, a common denominator is the port function, which explains the settlement origin, its physical and socioeconomic expansion.

## b. Reconnecting the Disconnected: Cultural Heritage- Coast

According to the Special Project for Safeguarding Cultural Heritage convened by the National Research Council, connecting the coast with cultural heritage happens through an economic feature, namely the dominance of mass-oriented tourist facilities, must be recognized when attention concentrates on how coastal, cultural heritage may be used as a resource for further development.

The duo “cultural heritage—landscape” may be regarded as a starting point for the design of new, sustainability-aware, development patterns. These patterns would link places of major cultural and landscape interest, enhancing their value in the process.

In fact, cultural heritage would lead to a wider role for tourism through the implementation of culturally oriented consumption patterns, coupled with the diffusion of tourist uses in those inland areas most richly endowed with cultural heritage of great interest.



# C. Reconnecting the Disconnected:

## City-Coast

According to AIVP on sustainable port-city relationships, the principles of connectivity are as follows:

The reconnection is not just physical, but also social and economical. The main aim of reconnecting isn't just to develop green public spaces, cultural venues or mixed-use and housing developments (beautiful waterfront), but also to develop a productive waterfront, where the industries are considered important for the city and the effort has to be made for the compatibility and coexistence between the port and the city.

The main innovation of such principles is the coexistence of port and urban activities in terms of:

**Urban revitalization:** the creation of the opportunity of a waterfront project which releases a considerable space for new districts in the city and reconfigures of the active port- taking into account the urban needs and the harbor related activities

**Program (architecture scale):** the creation of public space and leisure activities, in addition to mixed- use and housing which are very often linked with a landmark cultural project

**Heritage:** the connection with the history of the port is one of the most effective and accepted strategies- emphasized later in the case studies

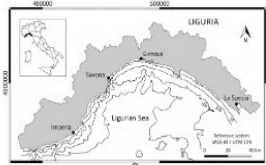
**Social Events:** to attract attention and complement the programs in which the focus is put on the port or the port acts as a background- this results the harbor image being introduced in the life of the inhabitants

According to AIVP on sustainable port-city relationships of 2016 and to the Special Project for Safeguarding Cultural Heritage convened by the National Research Council in 2003, connecting the coast with cultural heritage, the principles of connectivity are as follows. These methods were applied in the Liguria Region, Genoa, Port Said, and Marseille- to name a few.

	Beautiful- Productive	Cultural Heritage- Landscape
Definition	to create leisure programs as well as industry programs on city ports	to work through an economic feature: mass-oriented tourist facilities
Goals	<ul style="list-style-type: none"> <li>to develop green public spaces, cultural venues or mixed-use and housing developments</li> <li>to take into account important industrial programs to create the coexistence of port and urban activities</li> </ul>	<ul style="list-style-type: none"> <li>to concentrate on how coastal, cultural heritage may be used as a resource for further development</li> </ul>
Good Learnings	<ul style="list-style-type: none"> <li>creation of a waterfront project which releases a considerable space for new districts in the city</li> <li>reconfiguration of the active port- considering the urban needs and the harbor related activities</li> <li>connection with the history of the port</li> <li>creation of public space and leisure activities linked with cultural projects</li> </ul>	<ul style="list-style-type: none"> <li>cultural heritage would lead to a wider role for tourism</li> <li>links places of cultural and landscape interest</li> <li>new, sustainability-aware, development patterns</li> </ul>
Bad Learnings	<ul style="list-style-type: none"> <li>missing opportunities to improve ecologic function</li> <li>creating new environmental impacts</li> <li>defining too narrow a user groups</li> </ul>	<ul style="list-style-type: none"> <li>demands for modernization</li> <li>interference with the historic building context</li> <li>tourism not enough</li> <li>does not ensure protection from demographic changes and its consequences</li> </ul>

# d. Case Studies

## Case Study: Liguria Region, Italy



### Problems

- Involved heavy manufacturing sectors
- Loss of cultural aspect
- Loss of the sea-city connection

### Proposed Solutions

- Linkage of cultural heritage and landscape values
- Introduction to cultural diversity
- Economic developments based on mass tourism
- Traditional crops and food patterns, become attractive spatial elements in this concept

### Methodologies

cultural heritage-landscape connection

## Case Study: Genoa, Italy



Genoa Blue print. In the image we see the water (cyan) linking the line of the old city walls. (Source: Official architectural plan project)

### Problems

- went through a degradation process
- loss of connection with the sea

### Proposed Solutions

- technical issues were solved
- improved city-port relation
- improved infrastructure
- better distribution of the existing activities
- coastline as an additional element in the public space

### Methodologies

active port project  
city-port reconnection

## Case Study: Port Said, Egypt



Fig. 11 Port Said, in red in plan.

### Problems

- lack port-land connectivity
- port services are contained in the city center
- irregular movement of crossroads
- unplanned functional separations
- water depth is unsuitable for the needs of expansion
- congestion of road connection

### Proposed Solutions

- creation of a 'hub' port
- more development space of the old traditional parts
- improved sustainable connectivity with the city
- targeting higher global industrial and commercial world trade
- targeting maritime transport activities

### Methodologies

active port project  
city-port reconnection

## Case Study: Marseille, France



### Problems

- urban transformation
- social and digital degradation
- lack of private investment
- increased unemployment rates
- degradation of the urban tissue
- port was no longer the job provider

### Proposed Solutions

- implemented an urban regeneration plan
- targeted mixed-use programs
- compatibility of pre-existence fabric, urban planning projects
- city to regained sea access
- port present in the urban core
- integration of port and urban activities

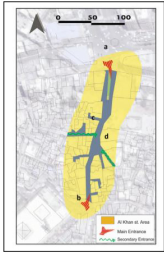
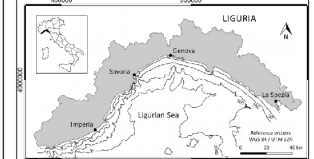



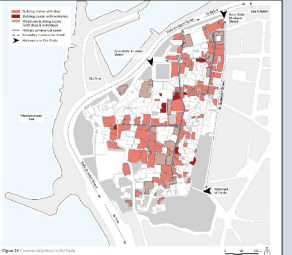
### Methodologies

waterfront project  
city-port character

# 05 Old Town Saida

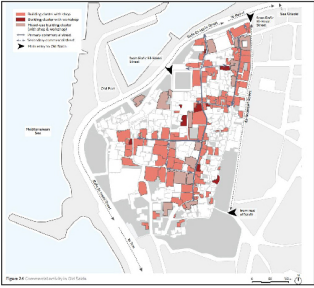
- a. Case Studies: Analysis and Synthesis
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- c. Where Does the Narrative Take Place?

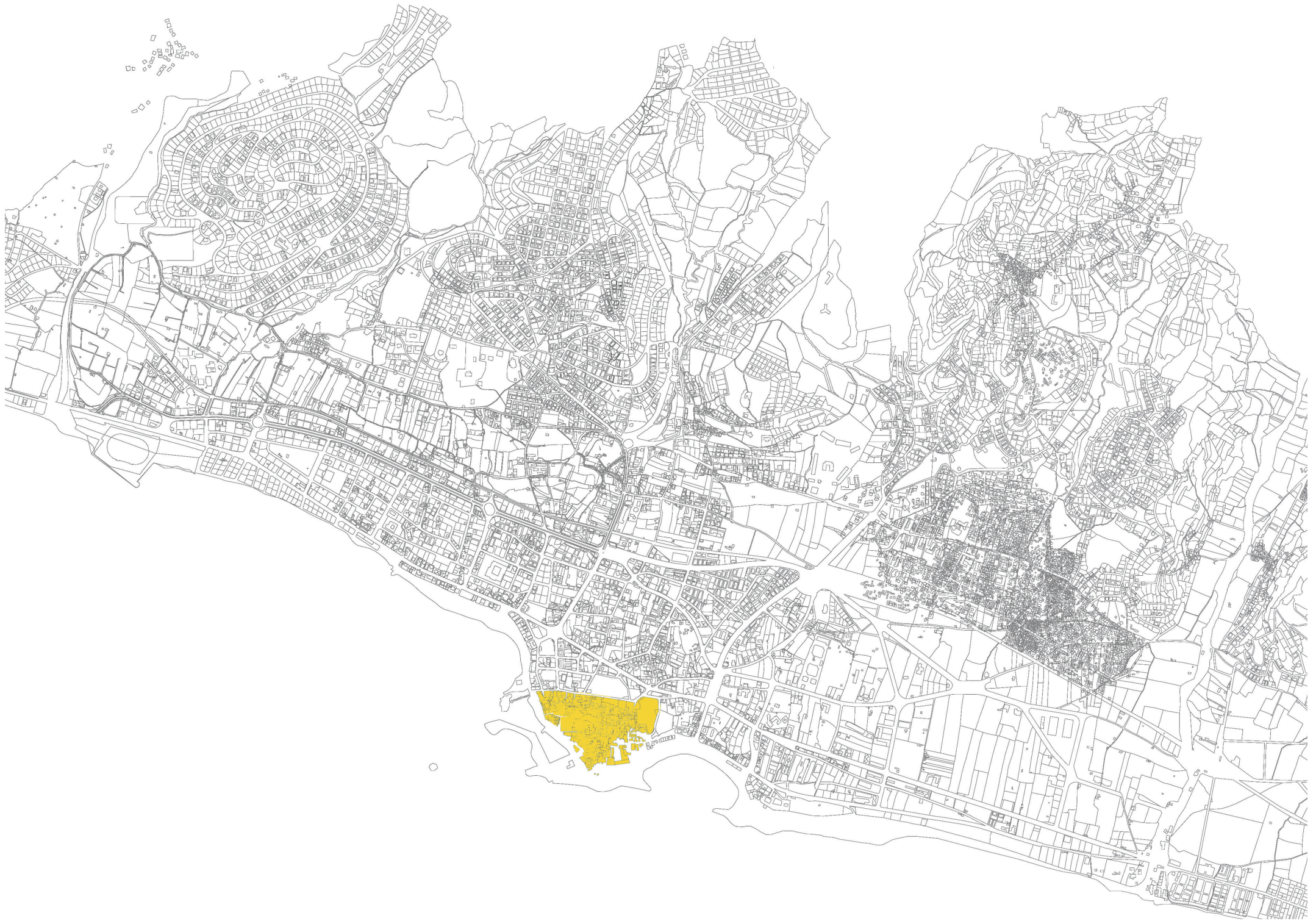
# a. Case Studies: Analysis and Synthesis

	Tanta City, Egypt	Liguria Region, Italy	Genoa, Italy	Port Said, Egypt	Marseille, France	Old Town Saida, Lebanon
Scale	 <p>1:0.20</p>	 <p>1:0.25</p>	 <p>1:1</p>	 <p>1:0.5</p>	 <p>1:1</p>	 <p>1:0.25</p>
Location	within the historical and commercial district in Tanta city	a cultural heritage, crescent-shaped region in northwest Italy	a port city and the capital of northwest Italy's Liguria region	an Egyptian city at the northern end of the Suez Canal, on the Mediterranean Sea	a port city in southern France	a cultural, coastal city located in the South Governorate of Lebanon
Problems	<ul style="list-style-type: none"> <li>- scattering of activities</li> <li>- lack of continuity in the pavement</li> <li>- urban environment degradation</li> <li>- poor status buildings</li> <li>- lacks of cultural character</li> <li>- narrow streets</li> <li>- lacks rainwater draining</li> </ul>	<ul style="list-style-type: none"> <li>- involved heavy manufacturing sectors</li> <li>- loss of cultural aspect</li> <li>- loss of the sea-city connection</li> </ul>	<ul style="list-style-type: none"> <li>- went through a degradation process</li> <li>- loss of connection with the sea</li> </ul>	<ul style="list-style-type: none"> <li>- lacks port-land connectivity</li> <li>- port services are condensed in the city centre</li> <li>- unplanned functional separations</li> <li>- irregular movement of crossroads</li> <li>- congestion of road connection</li> <li>- water depth is unsuitable for the need of expansion</li> </ul>	<ul style="list-style-type: none"> <li>- urban transformation</li> <li>- social and physical degradation</li> <li>- increased unemployment rates</li> <li>- lack of private investment</li> <li>- degradation of the urban tissue</li> <li>- port was no longer the job provider</li> </ul>	<ul style="list-style-type: none"> <li>- economic and transitional role faded</li> <li>- lost its connection with the sea</li> <li>- degradation between Old Town Saida and Great Saida</li> <li>- dense fabric</li> <li>- limited area of open spaces</li> <li>- limited access</li> <li>- disconnected walled from the rest of Saida</li> <li>- poor basic urban services</li> <li>- lacks cultural continuity</li> <li>- people from Saida- especially youth- don't live there</li> </ul>
Solutions	<ul style="list-style-type: none"> <li>- to conserve the historical buildings</li> <li>- to rehabilitate the buildings</li> <li>- to give a distinctive architectural character</li> <li>- <b>to keep the present economic activities</b></li> <li>- to raise social, health and commercial aspects</li> <li>- <b>to revitalize the place</b></li> </ul>	<ul style="list-style-type: none"> <li>- <b>linkage of cultural heritage and landscape values</b></li> <li>- <b>introduction to cultural diversity</b></li> <li>- <b>traditional crops and food patterns, become attractive spatial elements in this concept</b></li> <li>- economic development based on mass tourism</li> </ul>	<ul style="list-style-type: none"> <li>- technical issues were solved</li> <li>- improved city-port relation</li> <li>- reorganization of the ship-yards industry</li> <li>- improved infrastructure</li> <li>- better distribution of the existing activities</li> <li>- cranes act as sculptural elements in the public space</li> </ul>	<ul style="list-style-type: none"> <li>- creation of a hub port</li> <li>- more development space of the old traditional ports</li> <li>- improved sustainable connectivity with the city</li> <li>- targeting logistic global industrial and commercial world trade</li> <li>- targeting maritime transport activities</li> </ul>	<ul style="list-style-type: none"> <li>- implemented an urban regeneration plan</li> <li>- housed mixed use programs</li> <li>- integration of port and urban activities</li> <li>- compatibility of port activities with cultural, service or shopping programs</li> <li>- city to regained sea access</li> <li>- port present in the urban core</li> </ul>	<ul style="list-style-type: none"> <li>- promote people's sense of identity and place attachment through cultural heritage</li> <li>- links between heritage values with other dimensions</li> <li>- connection between people and their heritage</li> <li>- protection of their heritage</li> <li>- social integration</li> <li>- reconnect Saida to the sea and to reconnect the Old Town to the rest of the city</li> <li>- connection between the old and the modern to ensure cultural continuity</li> </ul>
Methodology	<ul style="list-style-type: none"> <li>- conservation</li> <li>- rehabilitation</li> <li>- revitalization</li> </ul>	<ul style="list-style-type: none"> <li>- cultural heritage- landscape connection</li> </ul>	<ul style="list-style-type: none"> <li>- active port project</li> <li>- city-port reconnection</li> </ul>	<ul style="list-style-type: none"> <li>- active port project</li> <li>- city-port reconnection</li> </ul>	<ul style="list-style-type: none"> <li>- waterfront project</li> <li>- city-port character</li> </ul>	<ul style="list-style-type: none"> <li>- cultural heritage- landscape connection</li> <li>- sea- city reconnection</li> <li>- urban infill (mainly)</li> <li>- revitalization (some concepts)</li> <li>- rehabilitation (some concepts)</li> </ul>

# b. Old Town Saida: What Works Best?

## Position of Intervention

Scale	Location	Problems	Solutions	Methodology
 <p>1:0.25</p>	<p>a cultural, coastal city located in the South Governorate of Lebanon</p>	<ul style="list-style-type: none"> <li>- economic and transitional role faded</li> <li>- lost its connection with the sea</li> <li>- degradation between Old Town Saida and Great Saida</li> <li>- dense fabric</li> <li>- limited area of open spaces</li> <li>- limited access</li> <li>- disconnected walled from the rest of Saida</li> <li>- poor basic urban services</li> <li>- lacks cultural continuity</li> <li>- people from Saida- especially youth- don't live there</li> </ul>	<ul style="list-style-type: none"> <li>-promote people's sense of identity and place attachment through cultural heritage</li> <li>- links between heritage values with other dimensions</li> <li>- connection between people and their heritage</li> <li>- protection of their heritage</li> <li>- social integration</li> <li>- reconnect Saida to the sea and to reconnect the Old Town to the rest of the city</li> <li>- connection between the old and the modern to ensure cultural continuity</li> </ul>	<ul style="list-style-type: none"> <li>- cultural heritage- landscape connection</li> <li>- sea- city reconnection</li> <li>- urban infill (mainly)</li> <li>- revitalization (some concepts)</li> <li>- rehabilitation (some concepts)</li> </ul>



## C. Where Does the Narrative Take Place?

Cultural heritage is a part of the past which we select in the present for contemporary purposes. It helps to promote people's sense of identity and place attachment. There are many links between heritage values with other dimensions such as economic, social, natural and political. The connection between people and their heritage can be used for the better protection of their heritage.

Any development plan cannot only be limited to intervening on the waterfront, it must consider how to link the sea with the rest of the city and its residents. In addition, a full, physical integration between port and city will not be possible, but the social integration of the seaports should be considered as an important goal. Hence, it is important to define cultural significance in coastal areas.

Saida is a port city which played an important economical and transitional role, this faded with the implementation of a road leading to Beirut in 1863. This resulted with Saida to struggle with the subsequent decline of its port activities. In addition, because of the change in its urban fabric, Saida lost its connection with the sea.

The aim of my project is to reconnect Saida to the sea and to reconnect the Old Town to the rest of the city. The reconnection will take place through weaving and re-stitching the city together. In addition to that, a connection between the old and the modern will be created, emphasizing that the old will always be the cultural heart of the modern.



General Over View

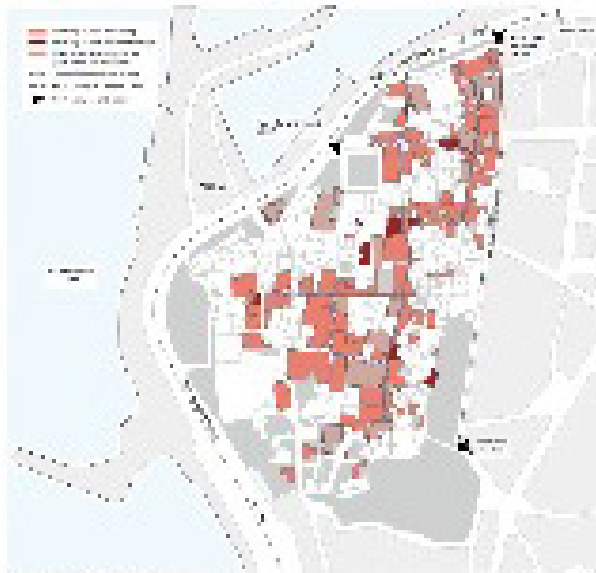


Figure 1: General overview of the city

Access and Circulation



Figure 2: Access and circulation routes

Problems



Proposed Solutions



Methodologies



# 06 Creating Connections

- a. Old Town Saida vs Great Town Saida
- b. Old Town Saida vs Great Town Saida:  
Creating a Network
- c. Network Activation

# a. Old Town Saida vs Great Town Saida

Old Town Saida

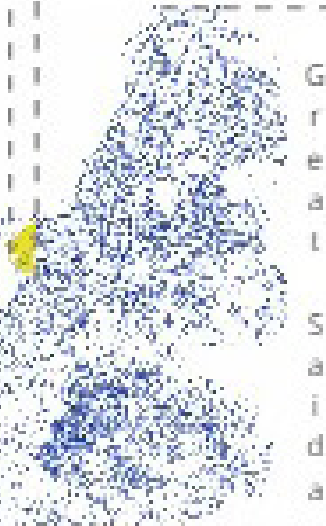
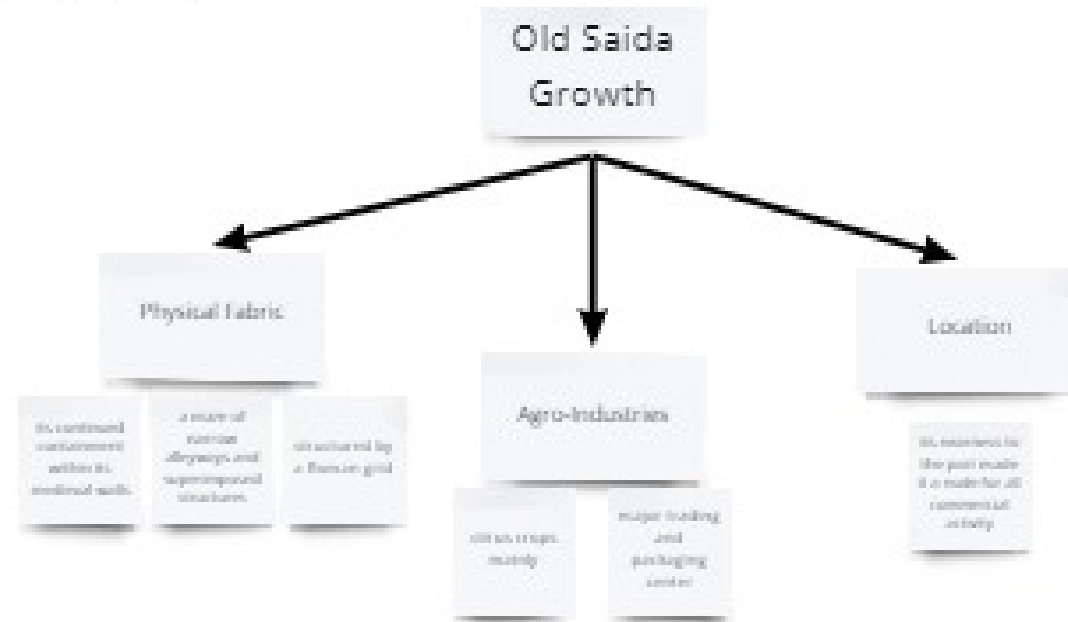
## Good Learnings



## Bad Learnings

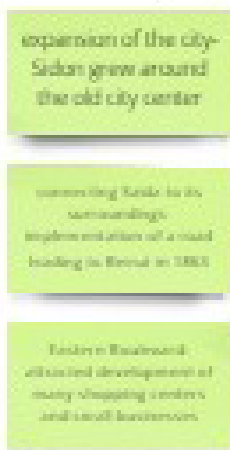


## What Made it Grow?



Great Saida

## Good Learnings



## Bad Learnings



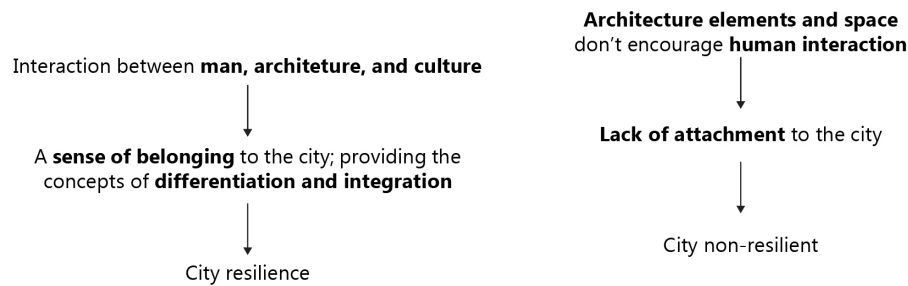
## What Made it Grow?



# b. Old Town Saida vs Great Town Saida: Creating a Network

	Sections	Pictures	Style and Materiality	Building Dimensions	Building Use <span style="color: #4F81BD;">■</span> Commercial <span style="color: #4F81BD;">■</span> Residential	Roads and Accessibility
Old Town			Traditional style: · Stone buildings · Wooden doors and windows	· 1 to 2 floors high · Smaller in area · Dense fabric		· maze of arcades · labyrinth of twisted alleyways · completely pedestrian
Great Saida Region			Post Lebanese civil war style: · Concrete buildings · Aluminum and glass windows · Wooden od aluminum and glass doors	· 3 to 4 floors high · Larger in area · Less dense fabric		· highways that fit two lanes · pedestrian walkways along the sides
Coastal Saida Region			Post Lebanese civil war style: · Concrete buildings · Aluminum and glass windows · Wooden od aluminum and glass doors	· 4 to 5 floors high · Larger in area · Less dense fabric		· highways that fit three lanes · pedestrian walkways along the sides · Corniche along the side nearest to the sea

## Human Experience



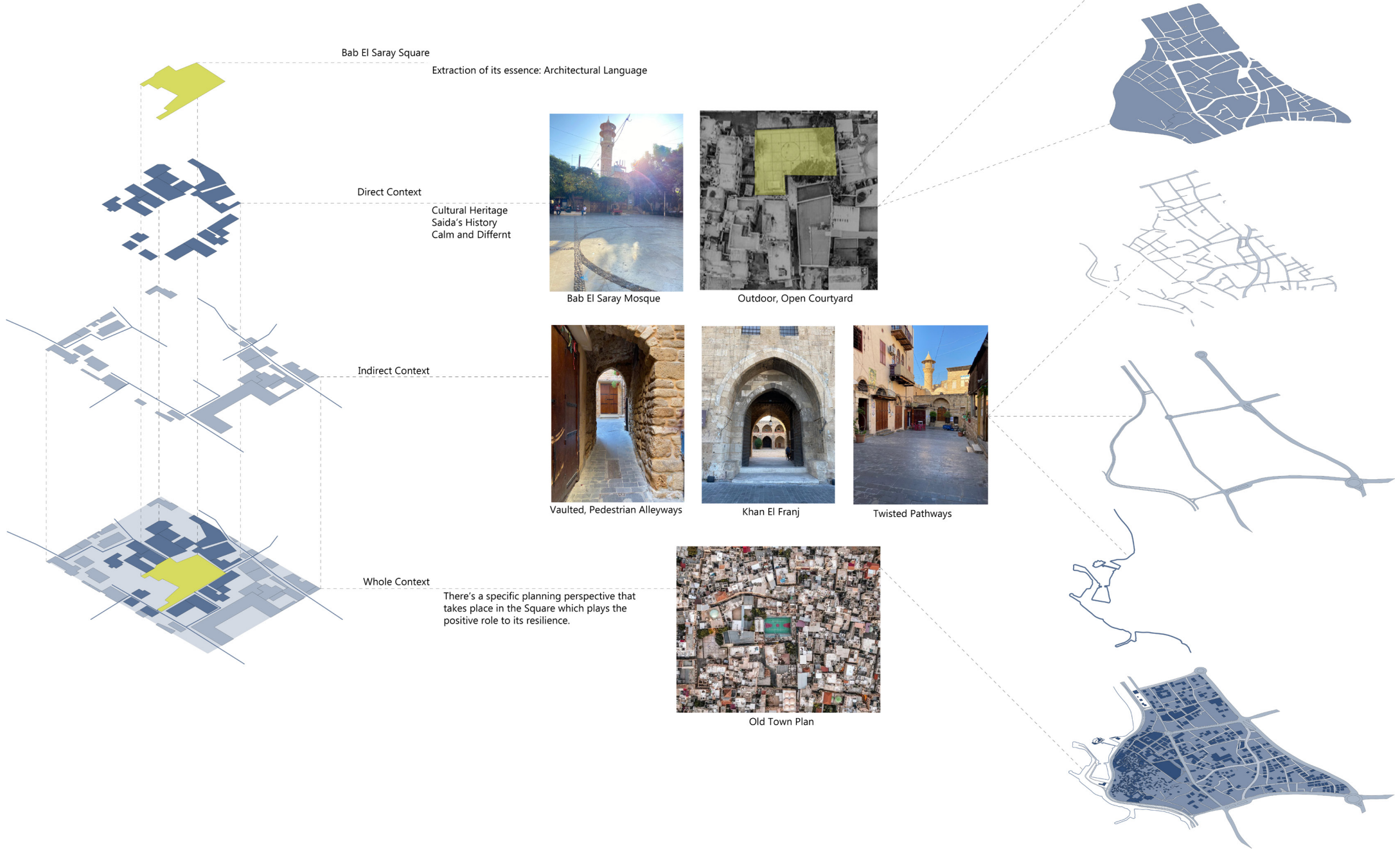
Old Town Human Experience



Great Saida Human Experience

I reach to the conclusion that to reach urban resilience, a human experience must be created- one that creates a sense of belonging and a connection between man and architecture.

# C. Network Activation: Oriental Souk



Bab El Saray Square

Extraction of its essence: Architectural Language

Direct Context

Cultural Heritage  
Saida's History  
Calm and Different



Bab El Saray Mosque

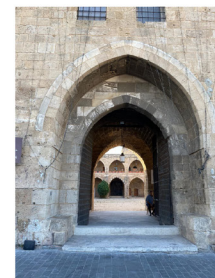


Outdoor, Open Courtyard

Indirect Context



Vaulted, Pedestrian Alleyways



Khan El Franj



Twisted Pathways

Whole Context

There's a specific planning perspective that takes place in the Square which plays the positive role to its resilience.



Old Town Plan

# 07 Bab El Saray Square

- a. Significance to Saida
- b. Location and Dimensions
- c. Why Bab El Saray Square?
- d. A Tour in the Square: Architecture
- e. A Tour in the Square: Ambience
- f. Bab El Saray Square's Culture in Layers

## a. Significance to Saida

The Square housed the Saray of Prince Fakhreddin, the Al-Irfan Printing Press, and the Bab El Saray Mosque- the oldest mosque in Old Saida.

The vendors coming from Horan used to spread out in the Bab El Saray Square, where they used to sell their grain and other goods (eg. fruits) in that space which helped to establish an active commercial movement in it.

Moreover, the Square adapted to so many uses throughout history: it was used for protests, municipality elections and campaigns, events that took place during Eid, national holidays,..., protection from war as underground bunkers were built, and it usually transforms into an outdoor café and a restaurant during the month of Ramadan.

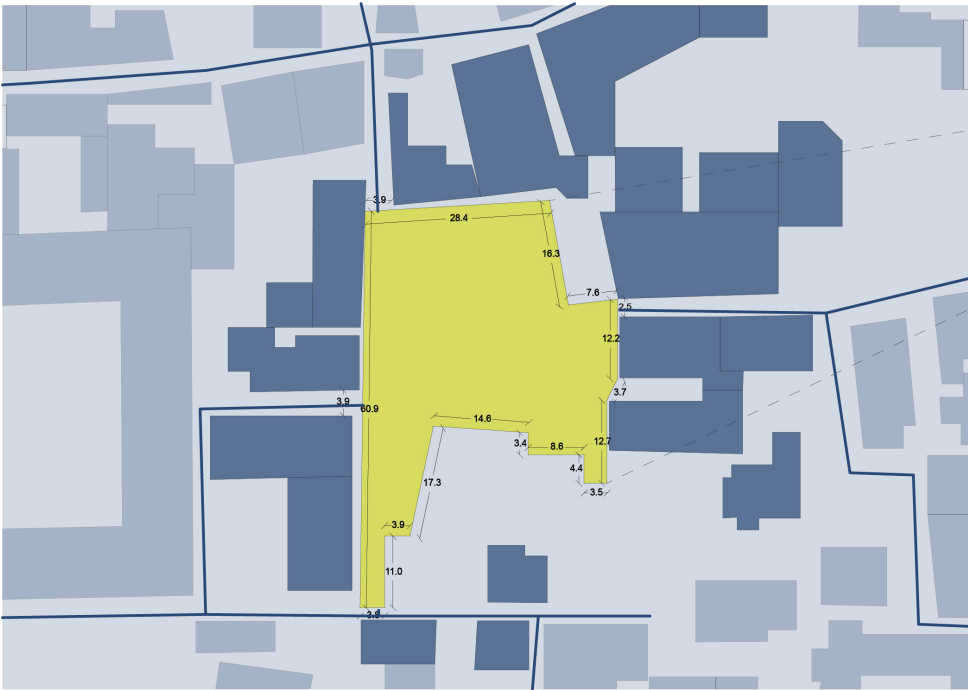
## b. Location and Dimensions

It is located in the center of Old Saida, where three streets intersect, and on the fourth side is the Khan Al-Franj wall where the large gate is.

It is important to note that the Square and the Old Town of Saida are known for their virtue on inaccessibility, as the entrances and the pathways are only limited to pedestrians.







## C. Why Bab El Saray Square?

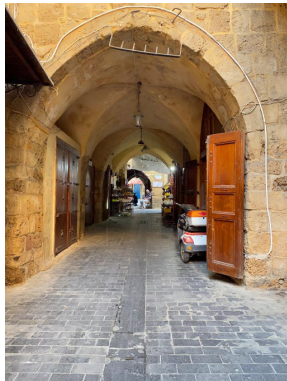
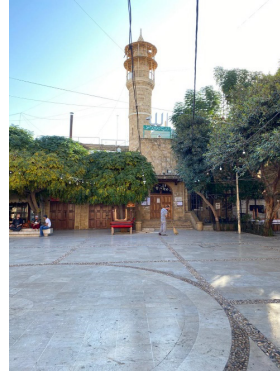
It is one of the largest and oldest squares of Old Saida.

It creates a courtyard typology and the pathways that lead to it are all so different, creating a unique experience.

It was the most crowded area of the city with pedestrians roaming around, despite its smallness- today, this is no longer there.

Celebrations and public meetings were held in it- they still are till today- in which people interact together.

It is a heritage site with a certain sensibility to it which can be used as a tangible resource for city interventions.



# d. A Tour in the Square: Architecture



1 ●●●



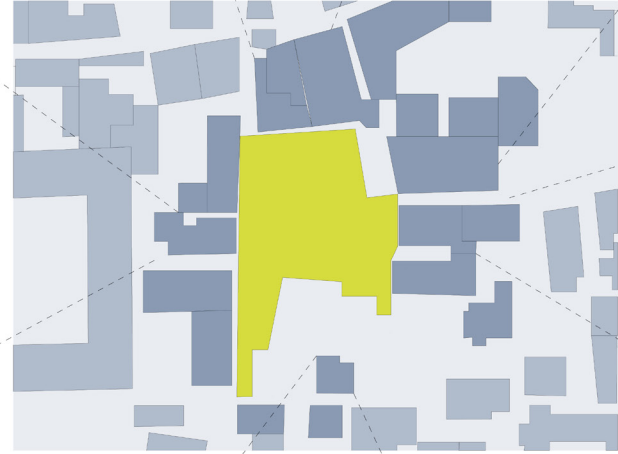
2 ●



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5 ●

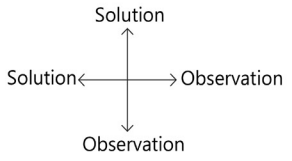


7 ●●●



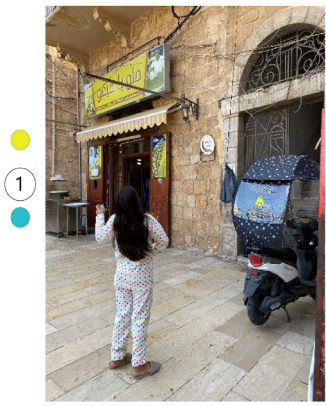
6 ●●●

- 1 A snack and a cafe next to the Bab El Saray Mosque
- 2 The Bab El Saray Mosque
- 3 The Bab El Saray Cafe
- 4 A pathway that leads further into the Old Town between the Cafe and a sweets shop
- 5 A mini market and the entrance to a residential building
- 6 A residential building
- 7 A warehouse
- 8 Some closed shops
- 9 A cafe next to an ice cream and popcorn shop



- Cultural Modernity
- Urban Resilience
- Flow

# e. A Tour in the Square: Ambience



1



4



7



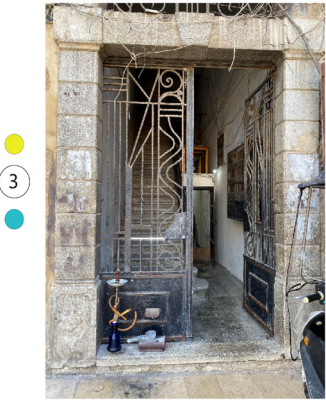
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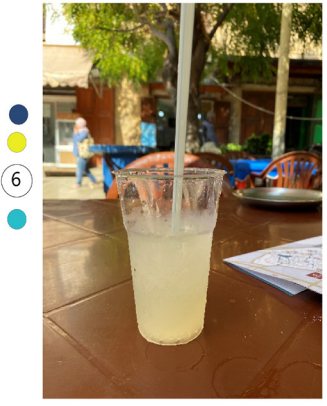
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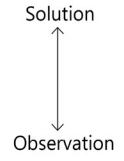
6



9



10



- Cultural Modernity
- Urban Resilience
- Flow

- ① A girl picking up things from the mini-market and hanging them on the rope that her mom is pulling from their balcony
- ② Two of the children who asked me to take a picture of them together
- ③ A used hookah at the entrance of a residential building
- ④ A tok-tok and some men sitting outside a café
- ⑤ The children of the area playing a game of billiards together under the shade of a tin tent
- ⑥ Freshly made lemonade with crushed lemon ice
- ⑦ A popcorn and ice cream shop targeting the kids who play in the Square
- ⑧ An elevated area next to the warehouse where children play at times
- ⑨ A man-made bench
- ⑩ Typical and traditional arrangement of the seating of a café

## f. Bab El Saray Square's Culture in Layers

Here, I apply the same exercise to the Square as I did to Saida, to become more specific and point things out.

As a conclusion, the Bab El Saray Square is known for its cultural characteristics, limitations, formal typology, and architecture elements—all of which define it and its resilience.

# Bab El Saray Square's Characteristics

Traditional Society  
Society

Agriculture  
Economy  
Production

Building Typology  
Children Playing  
Cultural  
Resources  
Bab El Saray Mosque  
Men Chit-Chatting

# Shocks and Stresses



Social



Economic



Economic

# Potential Solutions



Local Community Development



Youth Society



Social Structure



Development



Diversity



Equality



Local Economic Development



Socio-economy



Local Markets



Resource Management and Conservation



Local Strengths



Local Resources



Skilled Workers



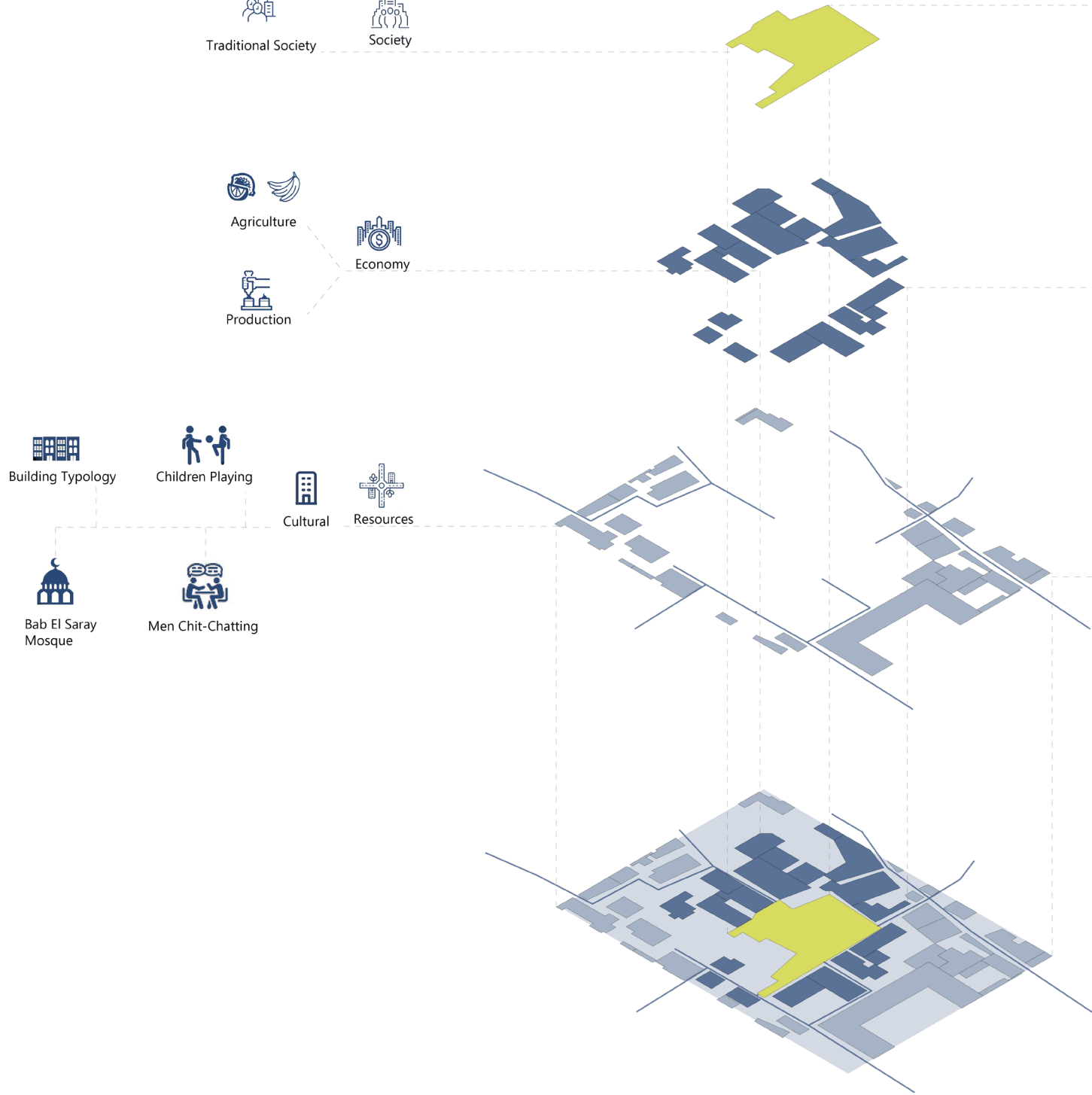
Land Availability



Traditional Knowledge



Enhanced Production



# 08 Knowledge Sharing

- a. Proposal: What is the Essence?
- b. Culture
- c. Culture and Youth
- d. Creative Industries: a Link
- e. Knowledge Sharing



# a. Proposal: What is the Essence?

## On the Urban Scale:

I want to revitalize the Old Town by dealing with abandoned urban areas and reviving them. In addition, maintaining and adapting these areas (potential sites) to perform new functions to ensure cultural continuity. Also, engaging the Bab El Saray Square with the city fabric. I also want to use the Old Town into restoring the historic urban fabric through creating a network to achieve the reconnection I aim for.

## On the Architecture Scale:

From the good learnings of the Old Town, it is well preserved in terms of buildings. However, preserving cultural production is just as important as preserving the buildings because that's how you ensure cultural continuity from generation to generation. The connections with the Old Town aim to preserve them, their culture, knowledge, and craftsmanship through cultural continuity.

I want to introduce the idea of cultural continuity to Saida by introducing a place of exchange that happens on a socio-cultural level. This would be the transitional space (in-between) of the Old Town and the Great Saida. I would achieve this through a cultural center in which craftsmen and inhabitants and the youth exchange knowledge and experiment with new innovative techniques of the existing cultural craftsmanship (traditional trades and crafts such as fishing, farming, agriculture, carpentry, glass making, soap making, sweets making...)

Proposal

Urban  
Scale

use the Old Town into restoring the historic urban fabric through creating a network to achieve a reconnection

maintain and adapt infills (potential sites) to perform new functions to ensure cultural continuity

revitalize the Old Town by dealing with abandoned urban areas and revive them

engage the Bab El Saray Square with the city fabric

Architecture  
Scale

preserve cultural production to ensure cultural continuity from generation to generation

connect with the Old Town to preserve its culture, knowledge, and craftsmanship through cultural continuity.

introduce a place of exchange that happens on a socio-cultural level which would be the transitional space (in-between)

introduce a cultural center in which craftsmen and the youth exchange knowledge and experiment with new innovative techniques of the existing cultural craftsmanship

## b. Culture

According to a research conducted by the United Nations, culture has the power to transform societies, strengthen local communities and put forward a sense of identity and belonging for people.

Culture needs to be fully integrated into urban strategies to ensure their sustainability, as well as a better quality of life for residents. It lies at the heart of urban renewal and innovation.

The consideration of urban cultures in sustainable urbanization can serve as a strategic tool for city promotion and development and are increasingly becoming an essential component in urban economic development and regeneration.

It plays an essential role in promoting sustainable social and economic development- especially for the youth as they can act as a bridge between cultures and between tradition and modernity.

## C. Culture and the Youth

To maximize the potential of culture as a vector for youth development is to:

Promote holistic youth development and participation through education

Enhance sustainability – Projects should be a starting point for the youth to have continuous interest and participate in the promotion and preservation of World Heritage.

Create and reinforce synergy between youth and heritage stakeholders

## d. Creative Industries: a Link

According to the United Nations Industrial Development Organization, culture is the inspirational energy and knowledge that encourages many individuals- mainly the youth- to undertake new industrial ventures with a vision of the future transformation and continuity of their societies.

They address certain questions like:

Can a development model that does not take into account a culture that has existed for hundreds or thousands of years be applied sustainably to any industrial sector?

What are the best ways to combine culture and civilization with creativity and innovation?

How can the creativity of global youth be transformed into culture-based innovation, and how can such synergy be translated into development outcomes and entrepreneurship?

Some of the aims of the research are: identifying unique cultural features, appreciating the opportunities and values of creative products, and promoting cultural continuity.

On creating a linkage: set of knowledge-based activities centered around art and culture that can generate income through trade and intellectual property rights

In conclusion, development and continuity of cultural assets is supposed to happen through creative industries which are a key sector of new perspectives and technologies through sustainable national development strategies.

The creative industry concept includes several subsectors that offer the potential for wealth and job creation. The contemporary world economy is in an innovation-rich phase that gives rise to creative industry. The creative industries are among the fastest growing sectors of the world economy.

Youth is key in such cases because they result in transforming their youthful energy into new ideas, organization and a future vision for societies.

The creative sector refers to aesthetics, identity and goods and services.

The subsectors include: advertising, arts, architecture, crafts, design, film and audiovisual media, as well as the agribusiness sector, textiles, fashion design, leather, furniture, food and even community-based tourism-related services.

To generate new jobs, youth groups and peripheral communities transform the subsector to respond to new opportunities, utilizing creativity, rich cultural heritage and diverse knowledge to create competitive goods and services.

An economy's future structure is determined by today's investment in human capital and new skills. Investing in creative industries which share boundaries with the traditional cultural sector is investing in culture, as today's arts and way of life become tomorrow's heritage.

## e. Knowledge Sharing

According to the WUF, through the exchange of knowledge, will permit to advance a sustainable development agenda based on culture, creativity, and innovation.

The creative sector is a symbolic and social space where ethical values, psychic meaning and pleasures are displayed, enacted, negotiated and represented.

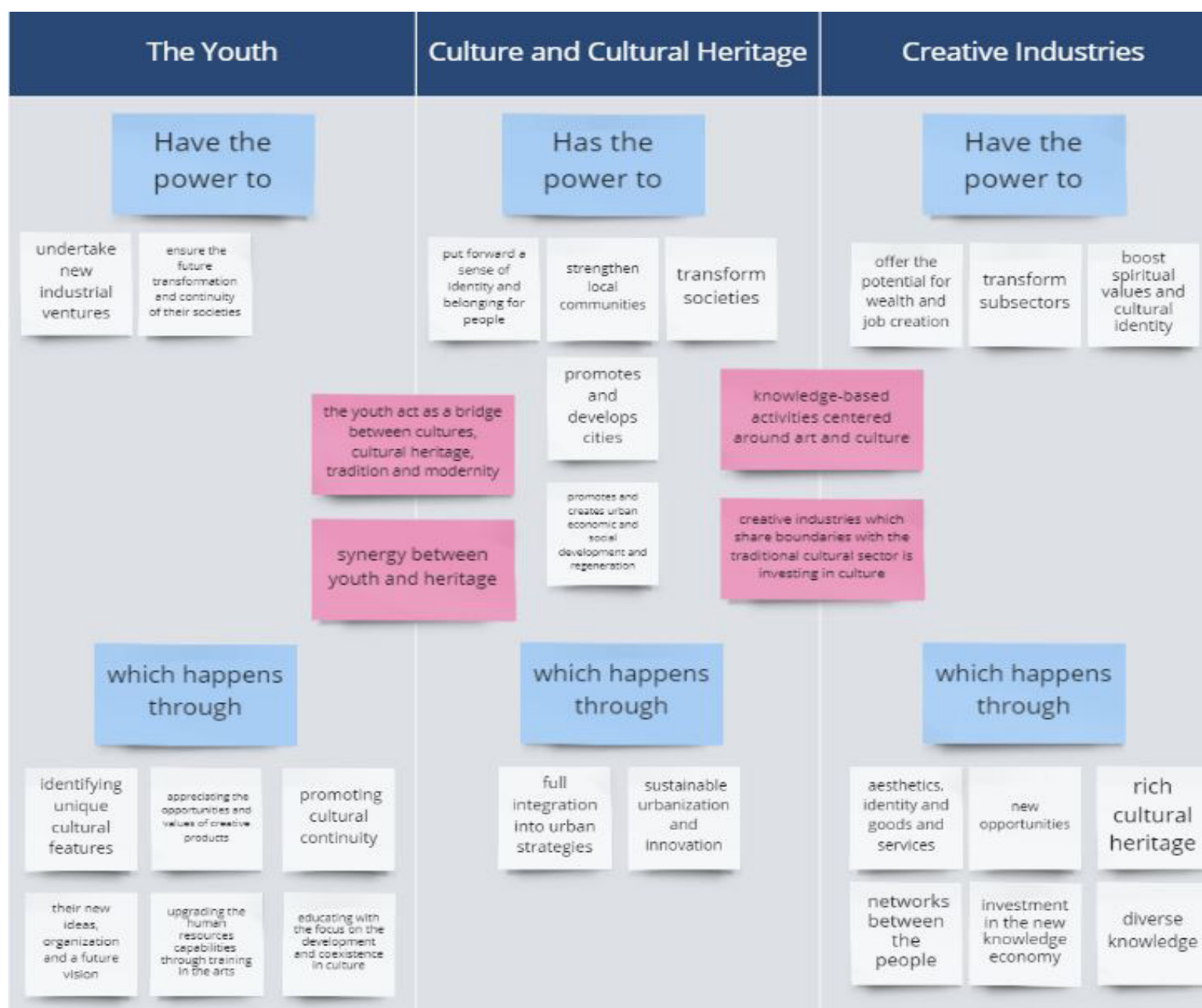
The rise of creative industries began in the 1990s s they are an important area for investment in the new knowledge economy and boosting spiritual values and cultural identity.

The creative industries create networks between the people of a certain society.

Traditional knowledge embedded within the craftsmen, in collaboration with the youth's innovative thinking and techniques, provide possibilities to increase the value and ensure continuity of agribusiness and cultural craftsmanship.

In conclusion, investing in knowledge creation and training by upgrading the human resources capabilities of the creative sector through training in the arts. This means, educating young people with the focus on the development and coexistence in culture.

Hence, the creation of Apprenticeship/Dual System: which is a system by which a learner (the apprentice) acquires skills for a trade or craft at an enterprise, learning and working side-by-side experienced craft workers and artisans, usually complemented by classroom-based instruction.



**In conclusion, development and continuity of cultural assets is supposed to happen through creative industries which are a key sector of new perspectives and technologies through sustainable national development strategies.**

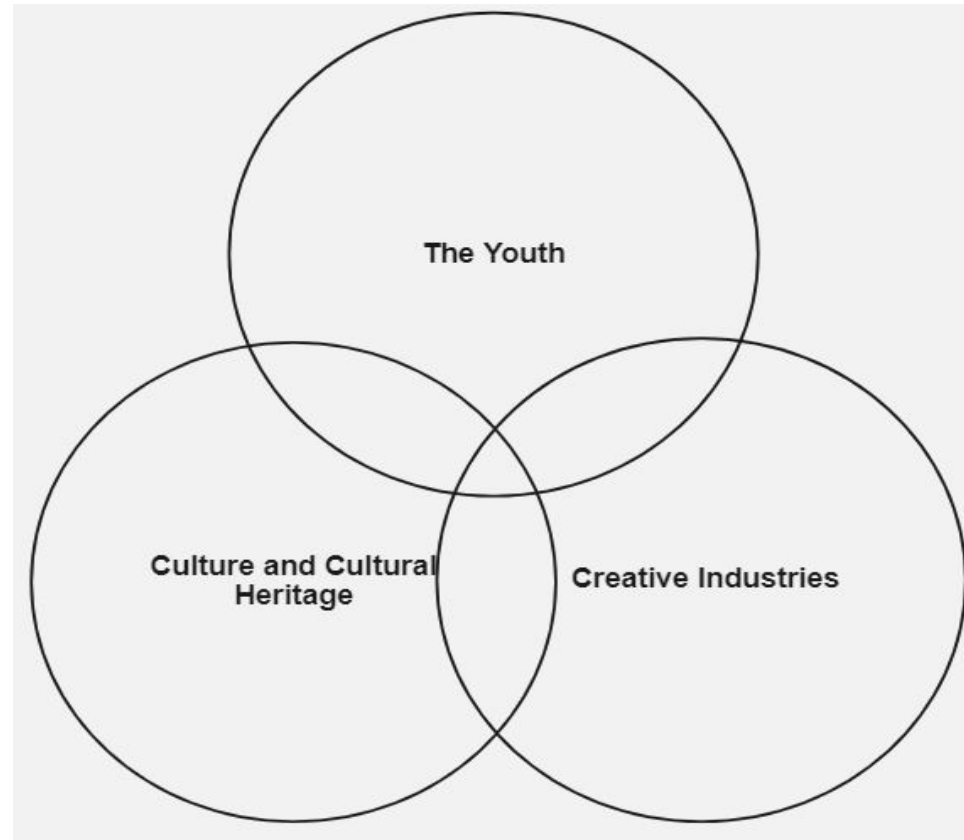
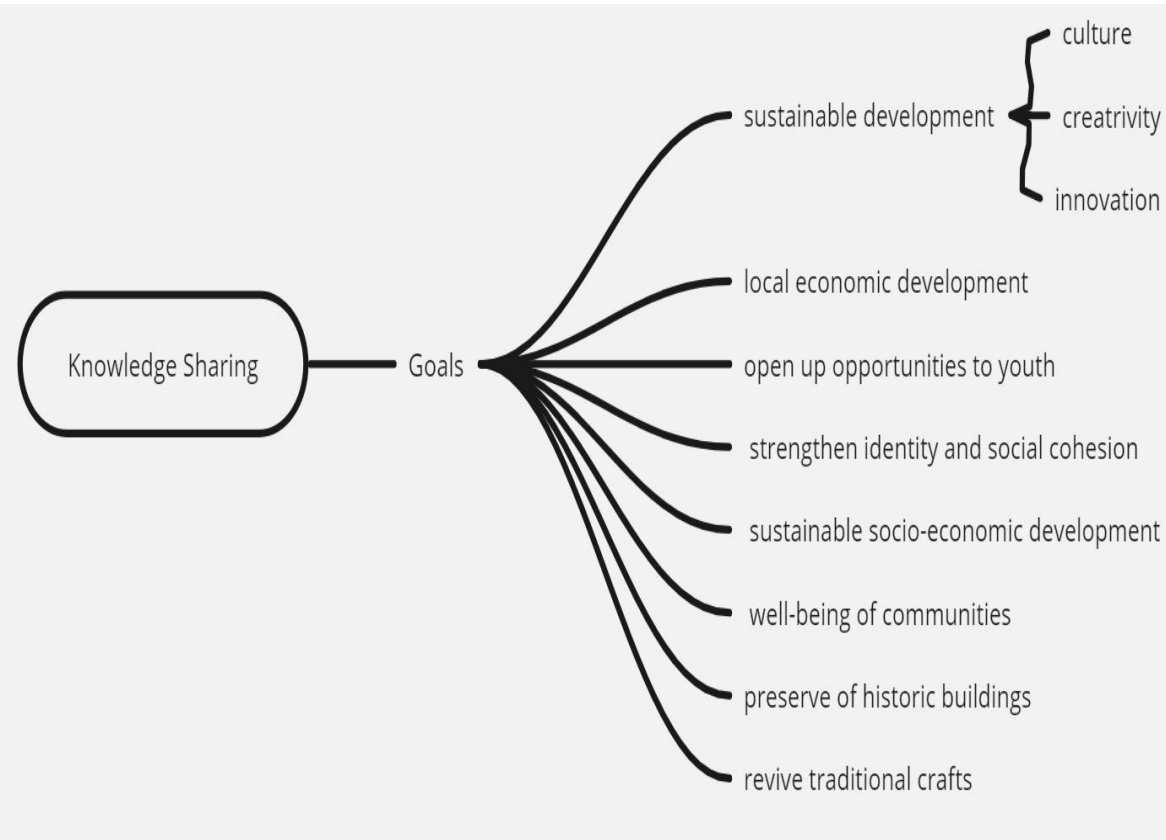
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# 09 Saida Application

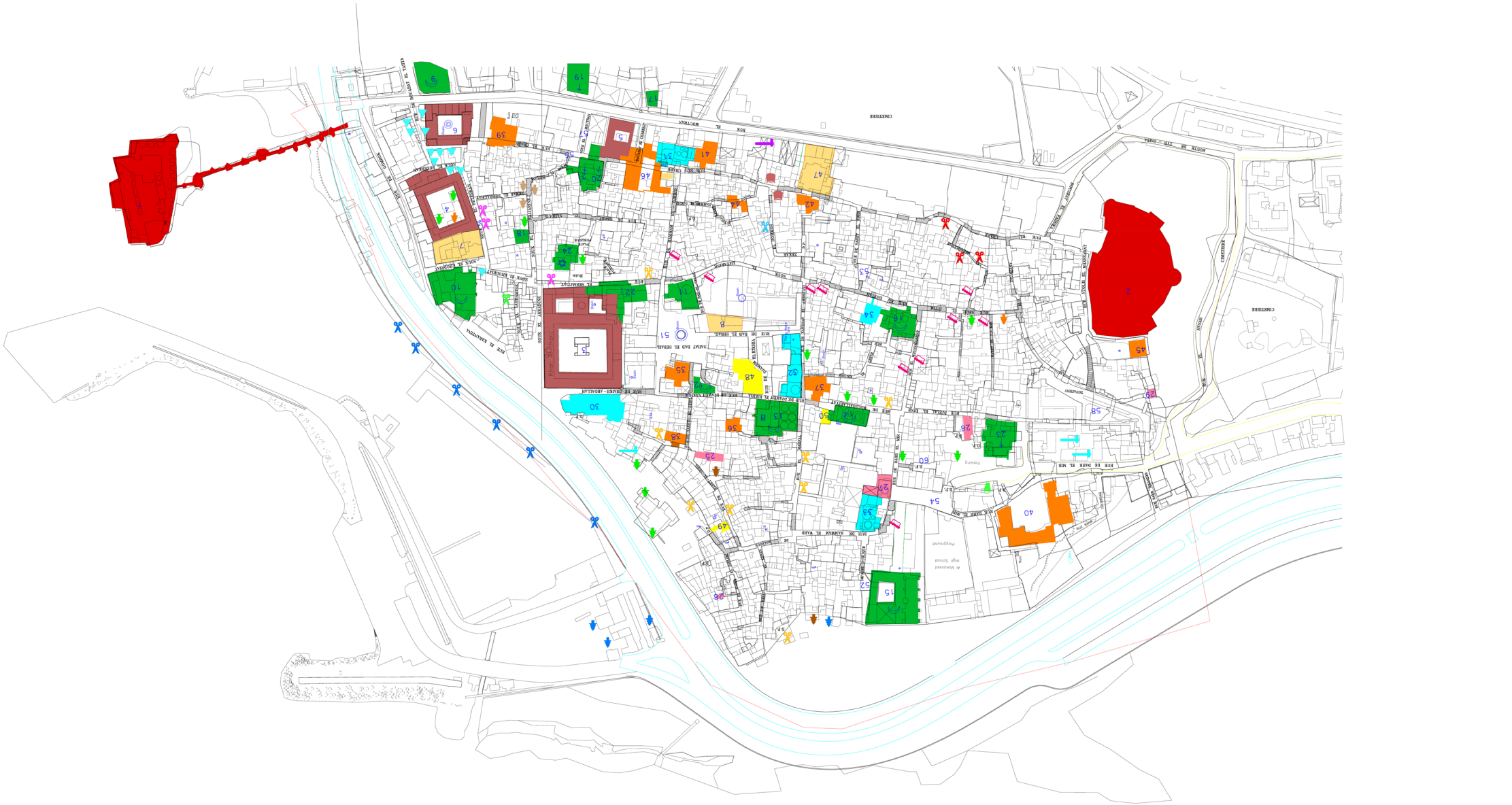
- a. Cultural Heritage of Saida: a Definition
- b. Creative Industries in Old Town Saida
- c. How- To of Existing Crafts
- d. Potential Programs: Local Case Studies
- e. Creative Industries in Old Town Saida:  
a Conclusion

## a. Cultural Heritage of Saida: a Definition

Saida is known for so many cultural elements: agriculture, fishing, carpentry, soap making, sweets making, tailoring and embroidery, copperware, glass blowing, pottery,... that is to name a few.

The elements of cultural Saida I want to focus on and revive are the same ones that would involve the youth's investment to ensure their continuity, enhance the cultural heritage, and create a sustainable and economic growth.

# b. Creative Industries in Old Town Saida



0 20 40 60 80m

**LEGENDE DES SITES HISTORIQUES**

- 1 - CHATEAU DE LA MER\*
- 2 - CHATEAU DE LA TERRE/SANT LOUIS\*
- 3 - KHAN EL-ROZ\*
- 4 - KHAN EL-SHEIKH(KHAN AL HAMMOUD)\*
- 5 - EL-SARAYNA
- 6 - EL-SARAYNA
- 7 - EL-SARAYNA
- 8 - EL-SARAYNA
- 9 - MOSQUE EL- BARANI \*
- 10 - MOSQUE EL- BARANI \*
- 11 - MOSQUE BAB- EL-SARAY
- 12 - MOSQUE EL-KHAYMA
- 13 - MOSQUE EL-KHAYMA
- 14 - MOSQUE EL-KHAYMA
- 15 - MOSQUE EL-KHAYMA
- 16 - MOSQUE EL-KHAYMA
- 17 - MOSQUE EL-KHAYMA
- 18 - MASJED WAKAF ABIT EL-HAMIB
- 19 - MASJED WAKAF ABIT EL-HAMIB
- 20 - MASJED WAKAF ABIT EL-HAMIB
- 21 - MASJED WAKAF ABIT EL-HAMIB
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- 60 - MASJED WAKAF ABIT EL-HAMIB

**CLASSES**

- NON CLASSES

**الخرائب**

- خياطة
- خياطة بردي
- طبخ
- تجهيد مغزولات
- مسجد عربي
- رعي شيك صيد
- دهان موبيليا
- نجار عربي
- نجار هولندي
- مخرطة خشب يدوي
- حجر خشب
- طبخي شجرة
- صناعة مراكب
- تشخيص كراسي
- سكاك
- صياغة ذهب
- حداد عربي
- حداد ايطالي
- حلوياك

**LEGENDE**

- CHATEAU
- KHAN
- MOSQUE
- ZAWIAT
- HAMAM
- MAGAZIN IMPORTANTE
- PLACES-RIELLES
- AUTRES...

addressed by the municipality

agriculture

fishing

Agri- business

blacksmith

copperware

Metal works

Food production

sweets making

Old Saida Subsectors

Others

soap making

Audi Soap Museum



Design

embroidery

fishnet making

tailoring

jewelry design

basket weaving

Glass works

glass blowing

pottery

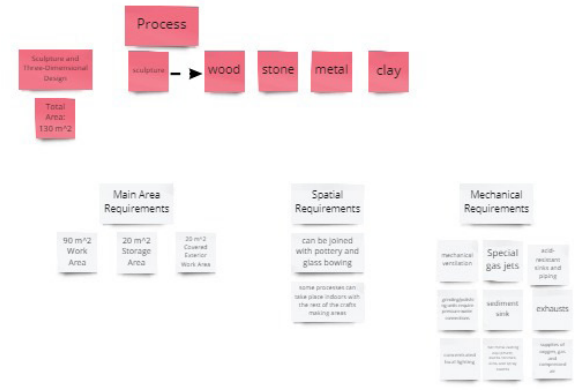
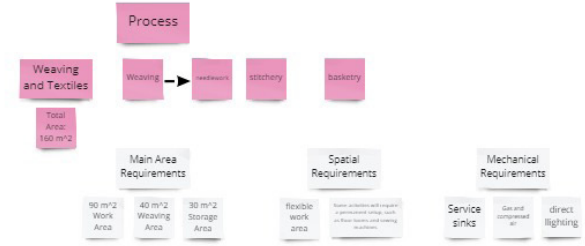
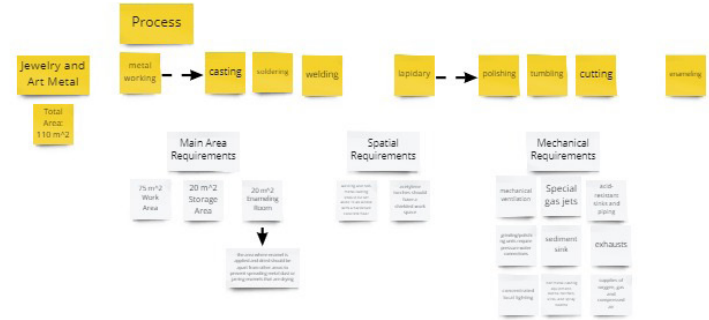
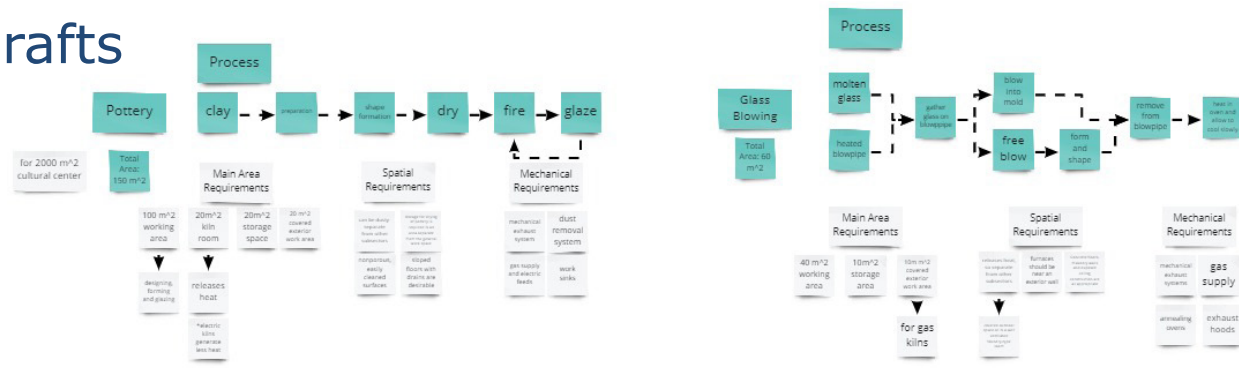
Wood works

boat making

carpentry

wood carving

# C. How-To of Existing Crafts

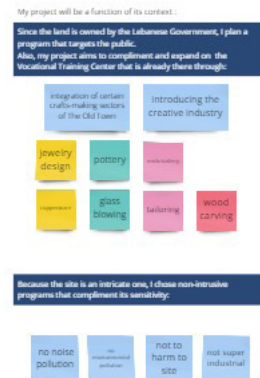


# d. Potential Programs: Local Case Studies

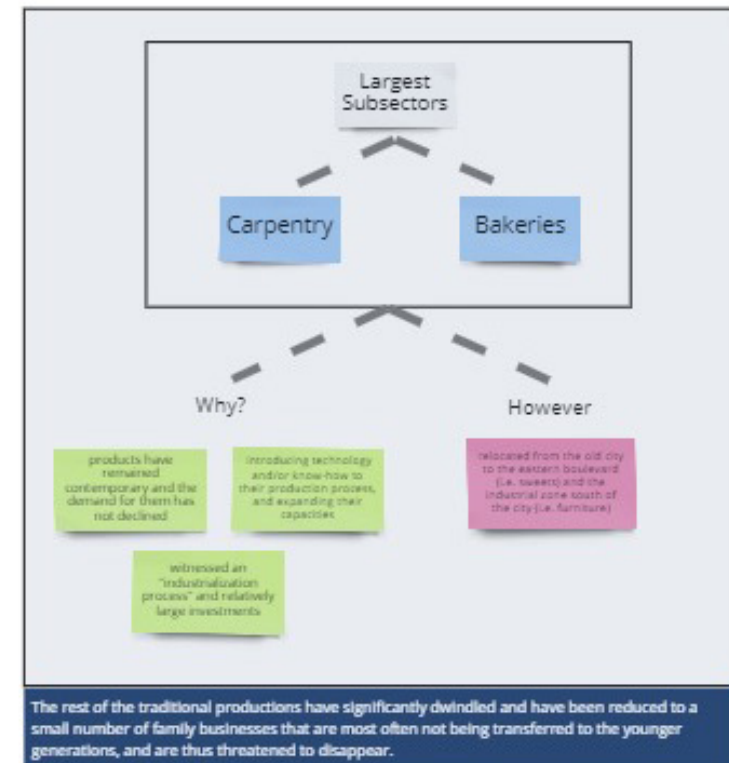
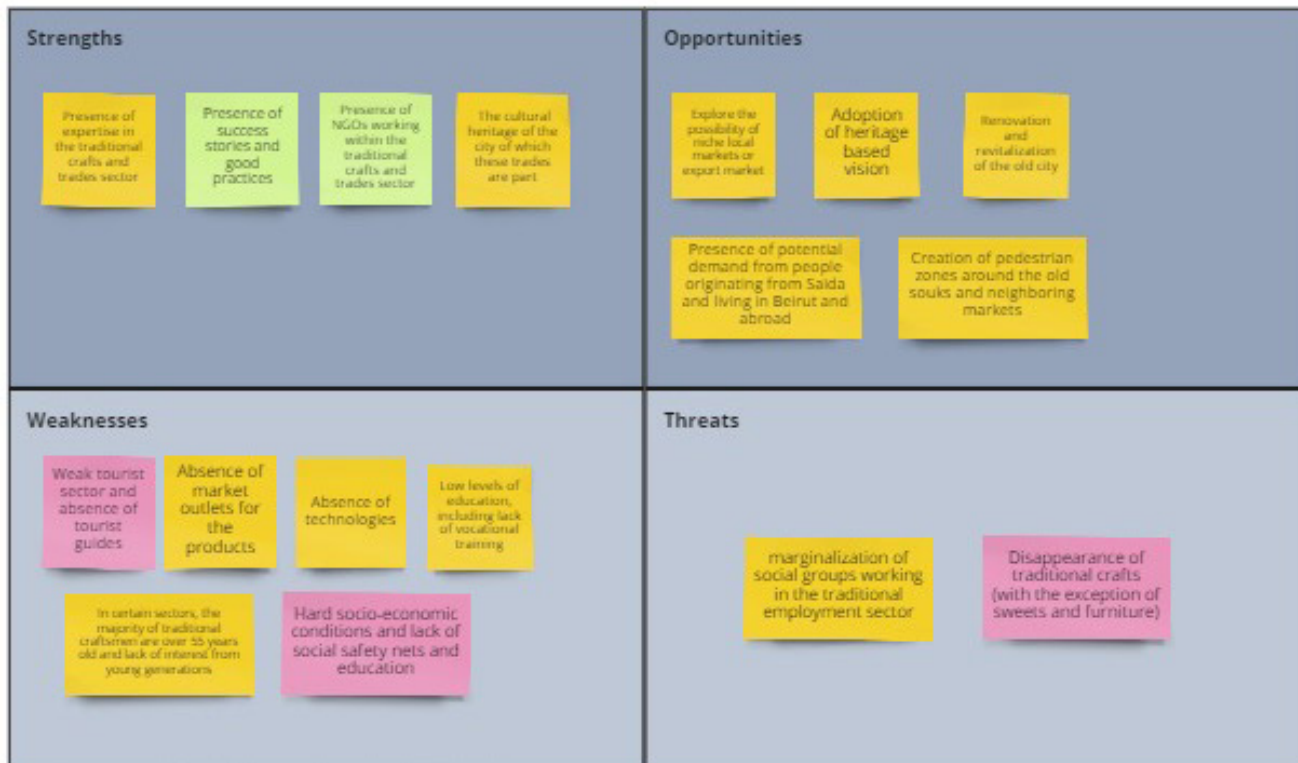
Local Contemporary Crafts- Making	Nada Debs in Gemayze	Bkerzay Project in Chouf	Minjara in Tripoli	Bits to Atoms in Beirut
<b>Goals</b>	<ul style="list-style-type: none"> <li>empowering the poor can lead to the revival of traditional products</li> <li>work with women in traditional crafts</li> <li>teaching and learning traditional crafts</li> <li>work with women in traditional crafts</li> <li>teaching and learning traditional crafts</li> <li>work with women in traditional crafts</li> <li>teaching and learning traditional crafts</li> </ul>	<ul style="list-style-type: none"> <li>revive the tradition of pottery</li> <li>teach with traditional techniques</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> </ul>	<ul style="list-style-type: none"> <li>reviving the tradition of pottery</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> </ul>	<ul style="list-style-type: none"> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> <li>teaching the young generation</li> </ul>
<b>Facilities Required</b>	<ul style="list-style-type: none"> <li>small boutique</li> <li>studio</li> <li>classroom</li> <li>material library</li> <li>working space</li> </ul>	<ul style="list-style-type: none"> <li>pottery studio</li> <li>classroom</li> <li>workshop space</li> <li>teaching space</li> <li>living space</li> </ul>	<ul style="list-style-type: none"> <li>classroom</li> <li>workshop space</li> <li>teaching space</li> <li>living space</li> </ul>	<ul style="list-style-type: none"> <li>industrial facilities</li> <li>classroom</li> <li>workshop space</li> <li>teaching space</li> <li>living space</li> </ul>
<b>Creations/ Making of</b>				

In light of the above local case studies, my project will aim to:

- create contemporary workshops to learn from crafts of the past yet cater a contemporary approach
- revive and preserve the know-how of crafts-making
- be part of the network for the crafts industry in Lebanon



# e. Creative Industries in Old Town Saida: a Conclusion



The rest of the traditional productions have significantly dwindled and have been reduced to a small number of family businesses that are most often not being transferred to the younger generations, and are thus threatened to disappear.

Chaaban, Jad, et al. SAIDA URBAN SUSTAINABLE DEVELOPMENT STRATEGY, [www.usuds.org/documents/10159/56283/4\\_eSaida\\_-\\_Diagnosis\\_Traditional+Crafts+and+Trades.pdf/babff381-7ec9-46e7-b744-c3aad7f5ad81](http://www.usuds.org/documents/10159/56283/4_eSaida_-_Diagnosis_Traditional+Crafts+and+Trades.pdf/babff381-7ec9-46e7-b744-c3aad7f5ad81).

SWOT analysis on traditional crafts in Saida, 2010



These are a number of proposed projects, that are either yet to be implemented or haven't been implemented at all.

Sector	Number of projects	Actions
Transport	5 projects	Construction of roads or sections of roads
Transport	3 projects	Planning of traffic (vehicular) for the city of Saïda, refurbishment of the waterfront boulevard.
Water	4 projects	Renovation of pumping plants, recovery-level increase of the drinking water network of , the construction of the secondary treatment station and waste water networks and the construction of waste water networks for the city's extension zone.
Electricity	1 project	Construction of an electric processing station (220 KV).
Multi-sector	1 project	Upgrading of the service levels
Waste treatment	1 project	Construction of a processing plant
Maritime protection	6 projects	Protection of the maritime dump, protection of the maritime industrial park, protection of Saïda's waterfront boulevard, extension of the existing port's breakwater, construction of a new commercial harbor and the renovation of the fishing port
Education	4 projects	Three schools and a faculty of health
Healthcare	2 projects	Renovation and re-equipment of the health center, construction of a hospital with an emergency room
Cultural heritage	14 projects	Renovation of forts, caravanserais, churches, mosques, the waterfront, other public spaces, etc.
Others	9 projects	Construction of technical institutes (2 projects), construction of a center for social and welfare services, construction of a primary school, construction of a mixed-use center for civil defense and Red Cross emergencies, construction of a public library, construction of a hotel and the construction of a public garden

Figure 2: Projects listed by the Saïda Municipality (PA Barthel based on documentation from the Saïda Municipality)

Barthel, Pierre-Arnaud. 2014. Cities for a New Generation: Report on Saïda. [www.citiesforallife.org/sites/default/files/news/2014/01/12\\_Saïda\\_Review%20of%20the%20Urbanization%20Framework\\_English.pdf](http://www.citiesforallife.org/sites/default/files/news/2014/01/12_Saïda_Review%20of%20the%20Urbanization%20Framework_English.pdf)

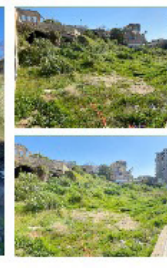
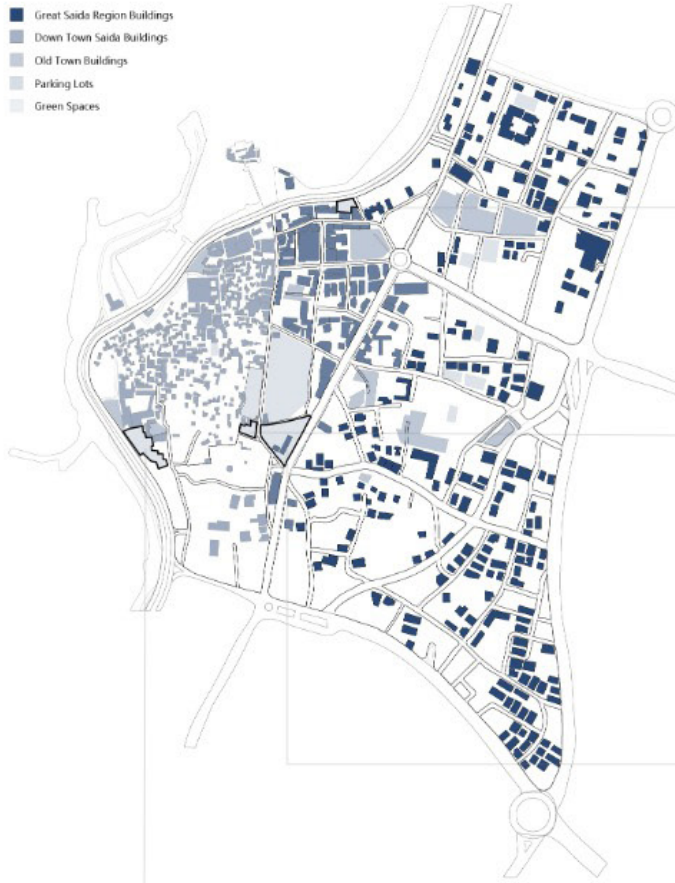
Project	Stakeholders	Action Required	Location
<b>Accessibility of the site</b>			
<b>Physical Accessibility</b>			
Accessibility Linking up with the Highway and Waterfront Proposals	Municipality, MOT, DGU, CDR, HP, Dar el Ouzou	Reduce minimal damage to the historic core, commercial activity and the connections between the city and its waterfront	Waterfront
Treatment of the Edge: Accessibility and Connections	Municipality, Local institutions, DGU	Planning, repair, renovation, infrastructure, landscaping	Waterfront, Northern and Eastern Facades
<b>Functional Accessibility</b>			
Symbolic Functions	Municipality, Local Government Institutions, Private enterprises	Re-insertion into urban fabric	To be identified
Cultural/Educational Centers	Municipality, universities, Foreign Cultural Missions	To be created or relocated, Physical Rehabilitation and renovation	Chou el-Fraj, Chou el-Mouat
Tourist Initiatives	MOT, DGA, Municipality, Audi Foundation, Private Property Owners and Tenants	Planning, Infrastructure, Documentation, Facilities (Information boards, public bathrooms)	see map
<b>Economic Accessibility</b>			
Upgrading of Existing Economic Activity			
Relocation or upgrading of polluting or unnecessary functions: Furniture manufacturing, warehouses, pedicabs	Municipality, Local Manufacturers	Planning, financial incentives	throughout the city
Vocational Training: Handicrafts, specialized construction techniques	Ministry of Labor, Municipality, NGO's, Local Community	Identification of needs	Crafts Center, Local NGO offices
Employment Training	Municipality, NGO's, MOL	To be identified	

Figure 8: List of the sectorial stakeholder projects in the Old City of Saïda (CHUD, 2011)

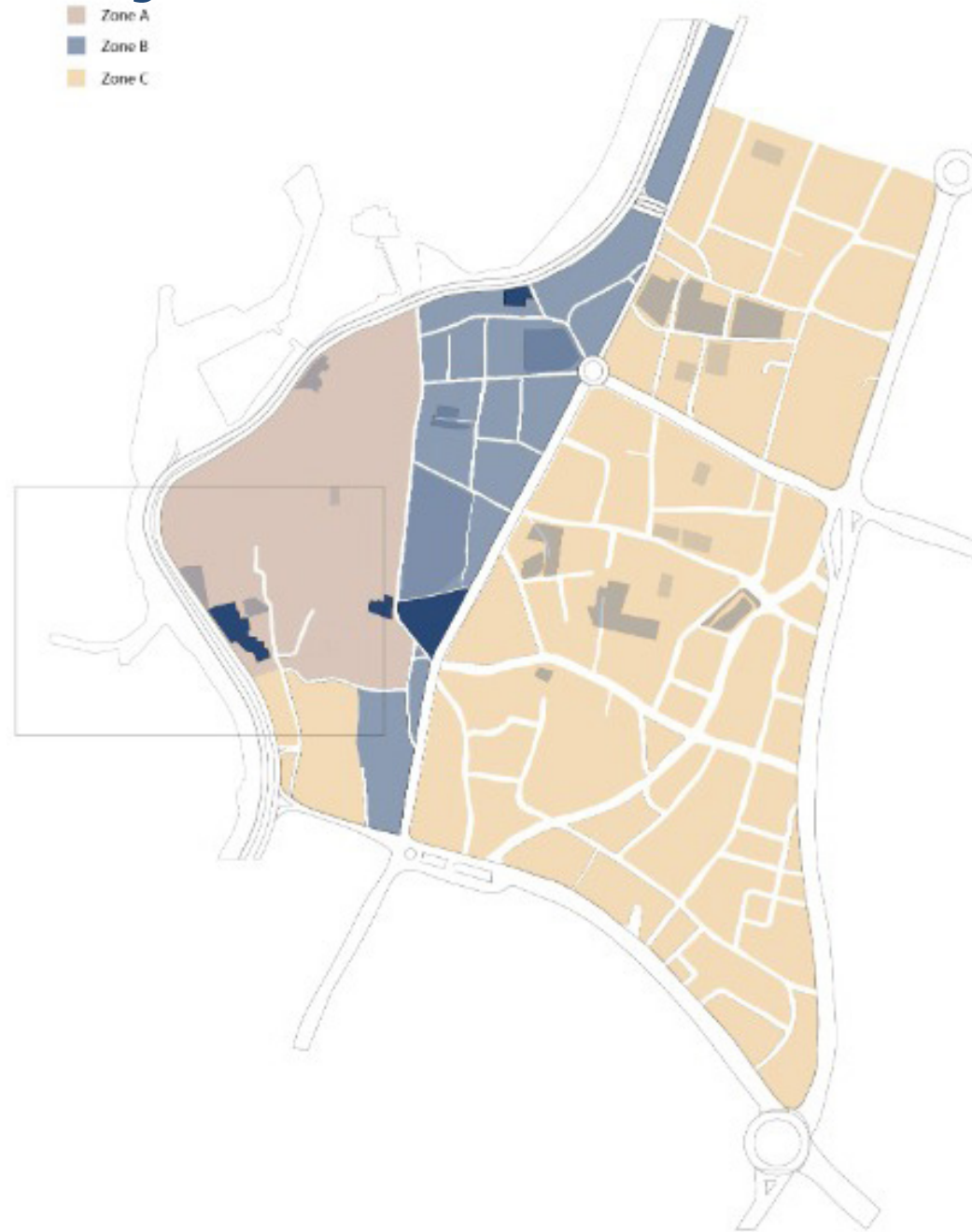
# 10 Site Hunting

- a. Potential Sites
- b. Potential Sites: Zoning, Rules, and Regulations
- c. Selected Site: Images
- d. Selected Site: Aerial View
- e. Selected Site: Scale View
- f. Selected Site: Program View
- g. Selected Site: Photo Montage

# a. Pc



# b. Potential Site: Zoning, Rules, and Regulations



The heritage of the city of Sidon is based on the Decree No 6902 Dated on 21.01.1996. The fact that the old city is one zone and particularly zone A (archaeological) is an uncontrolled building and existing of it. No restriction for future planning and through intervention. Consistent with the heritage law and the Decree, the need to be determined and changed for any future plans for the old city to achieve physical and socio-economic sustainability.

التقسيم والنظام التخطيطي والتعمير العام لقرية صيدا

## صيدا

مخطط تقسيم المناطق لسنة 1996

المخطط

البناء والعمران والتقسيم والعمران والاستثمار

المنطقة	الرمز	اللون	الوصف	الارتفاع	العمق	العرض	المساحة	الارتفاع	العمق	العرض	المساحة
A	1	Brown	المنطقة الأثرية	12	12	12	12	12	12	12	12
B	2	Dark Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
C	3	Orange	المنطقة التجارية	12	12	12	12	12	12	12	12
D	4	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
D1	5	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
E	6	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
F	7	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
I	8	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
H	9	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
G	10	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12
G1	11	Light Blue	المنطقة السكنية	12	12	12	12	12	12	12	12

The old city is Zone A (Archaeology, residential and commercial)

- No penetration is not allowed except for inspecting the site to become 200m<sup>2</sup>
- Min area 200m<sup>2</sup>, Min front 12, Min depth 12
- Max coefficient surface exploitation: 60%
- Max height except for main water tanks: 12.5 m
- Number of floors: 3
- Max coefficient of general exploitation: 1.8%

مخطط تقسيم المناطق لسنة 1996

المنطقة	الرمز	اللون	الوصف
A	1	Brown	المنطقة الأثرية
B	2	Dark Blue	المنطقة السكنية
C	3	Orange	المنطقة التجارية

Plot Number	383	384	385
Ownership	Lebanese Government	Lebanese Government	Lebanese Government
Actual Area	1100 m <sup>2</sup>	480 m <sup>2</sup>	1025 m <sup>2</sup>
Minimum Area of Exploitation	600 m <sup>2</sup>	280 m <sup>2</sup>	615 m <sup>2</sup>
Number of Floors	3	3	3

# C. Selected Site: Images



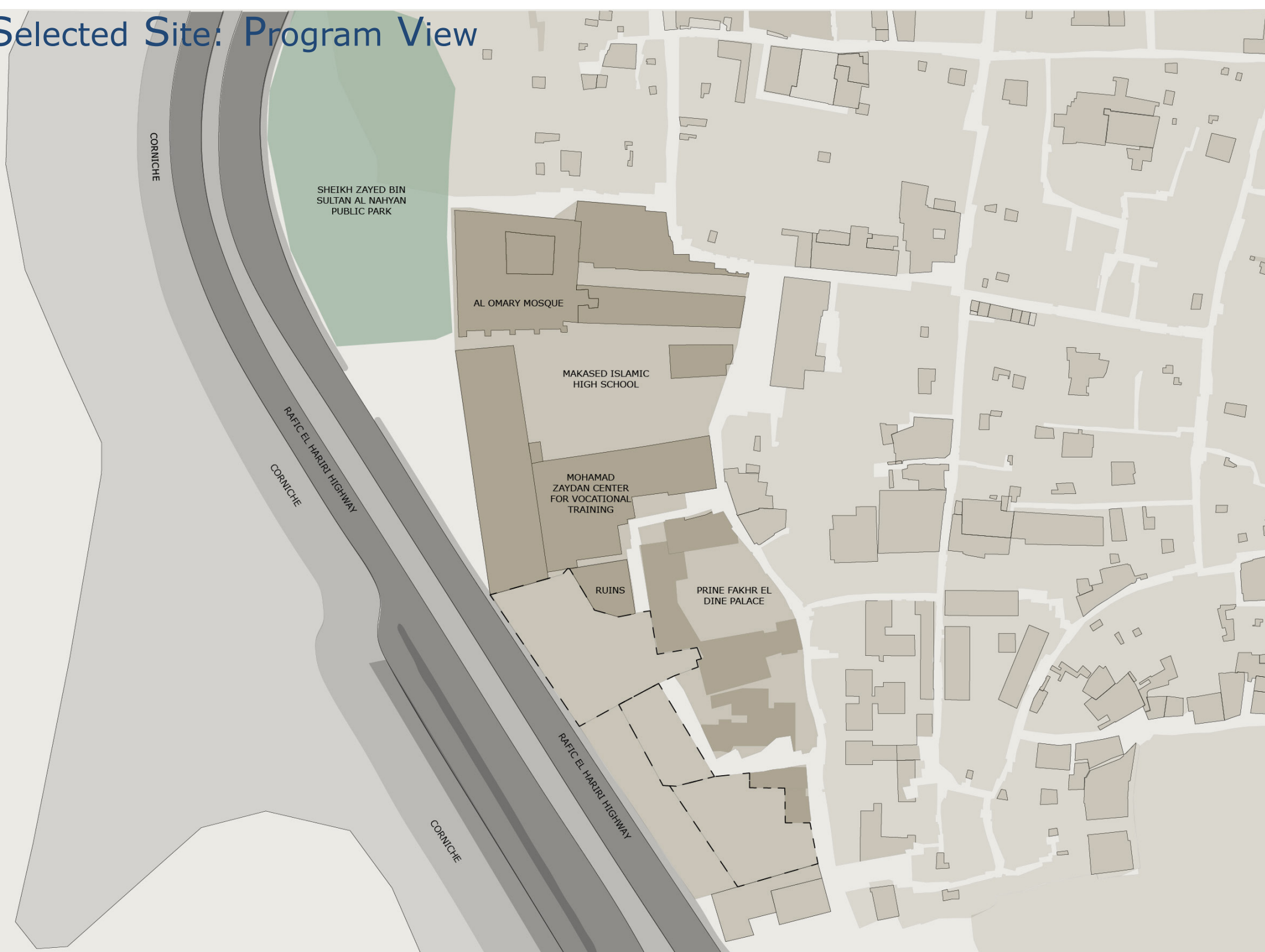
d. Selected Site: Aerial View



# e. Selected Site: Scale View



# f. Selected Site: Program View





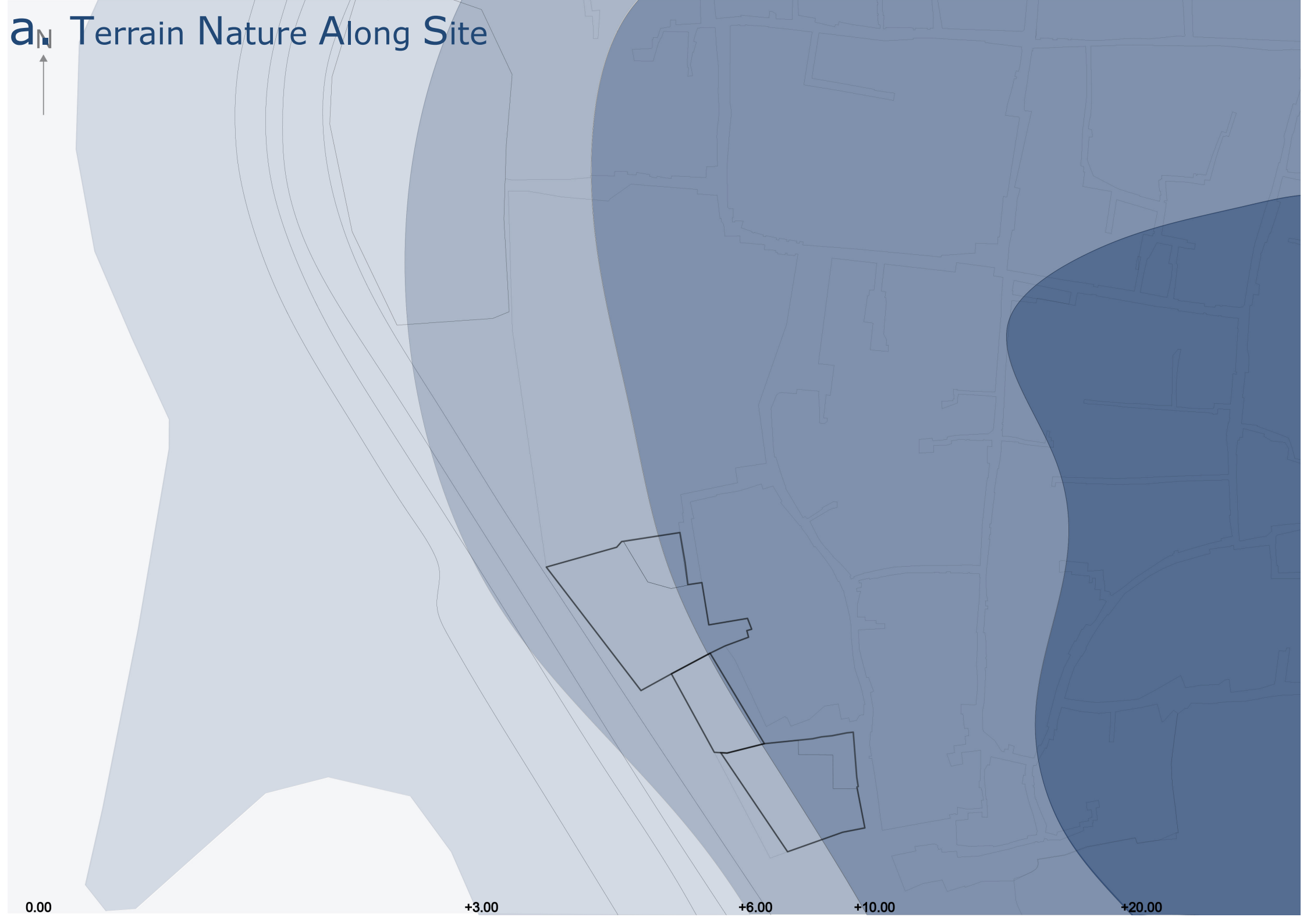
# g. Selected Site: Section and Photo Montage



# 11 Selected Site: Zoom In

- a. Terrain Nature Along Site
- b. Urban Fabric Along Site
- c. Long Site Section
- d. Short Site Sections
- e. Zoning, Rules, and Regulations: an Application
- f. Potential Concept Proposal

# a<sub>N</sub> Terrain Nature Along Site



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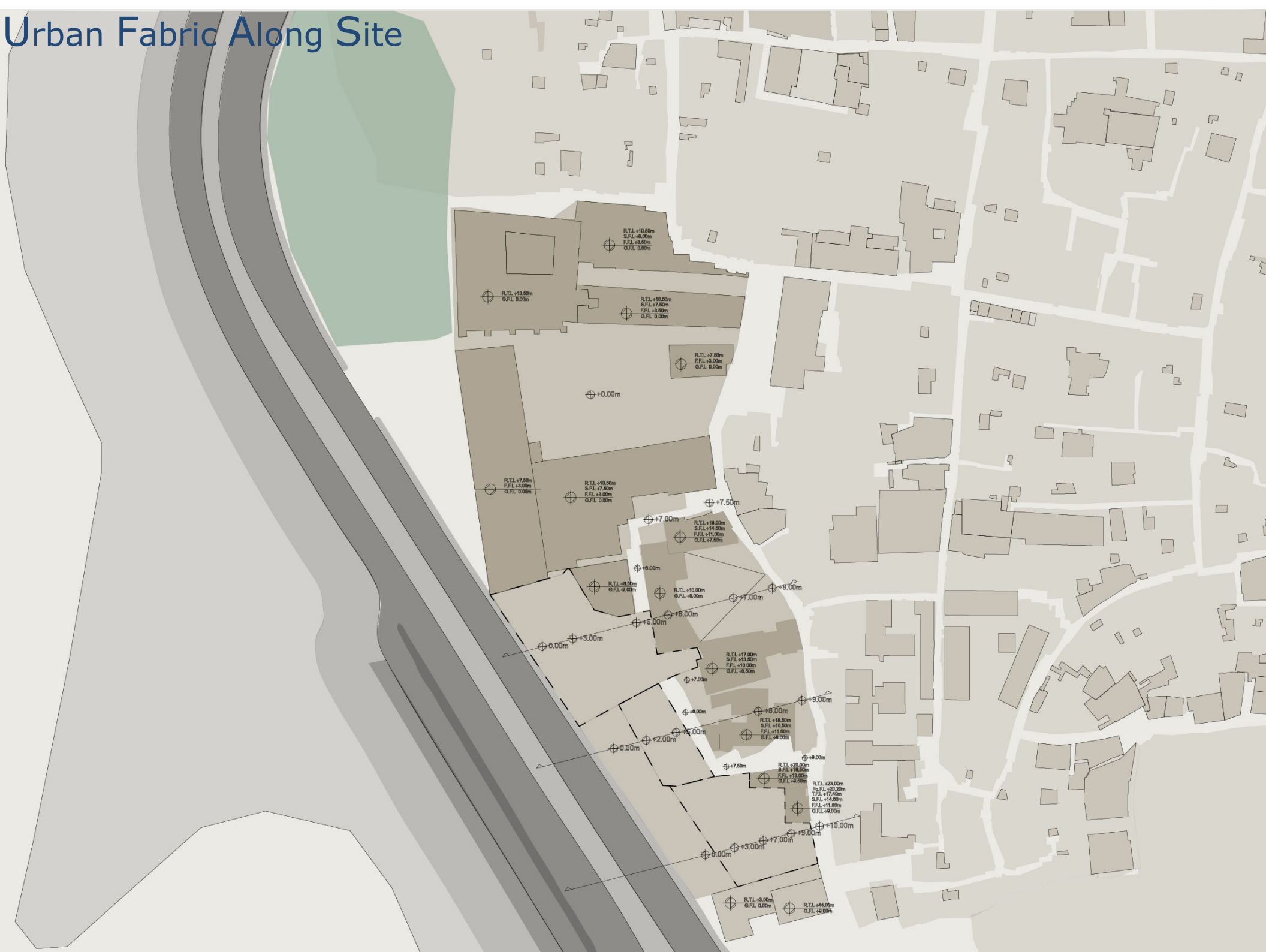
+3.00

+6.00

+10.00

+20.00

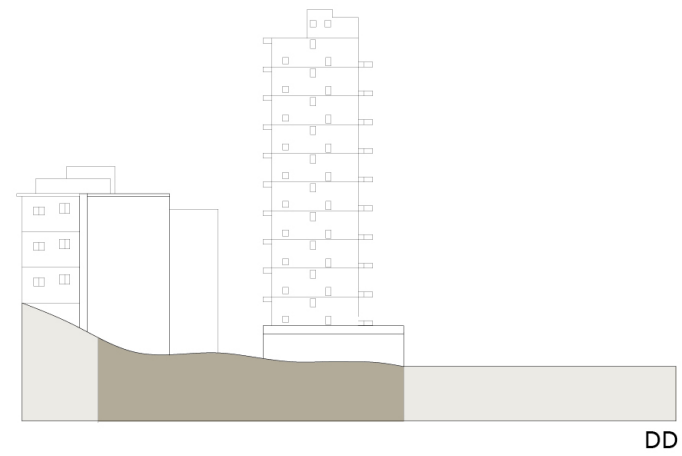
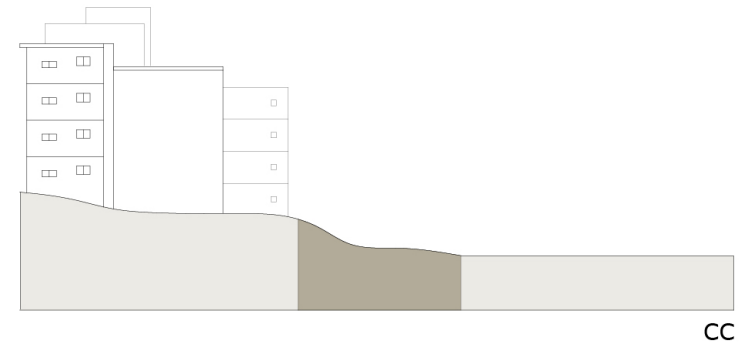
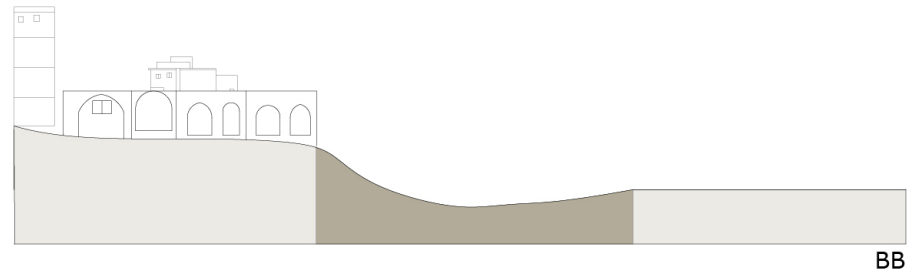
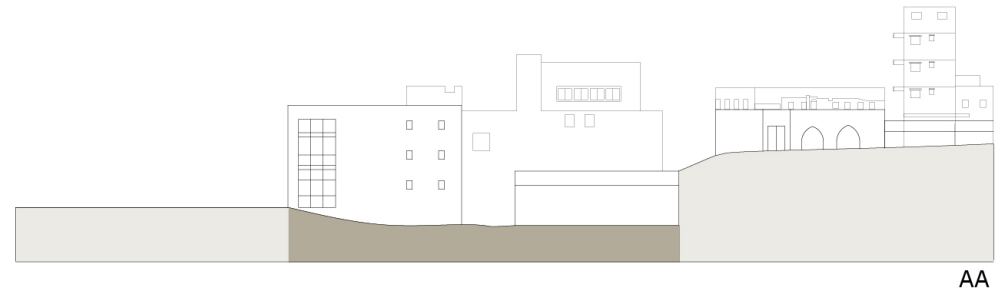
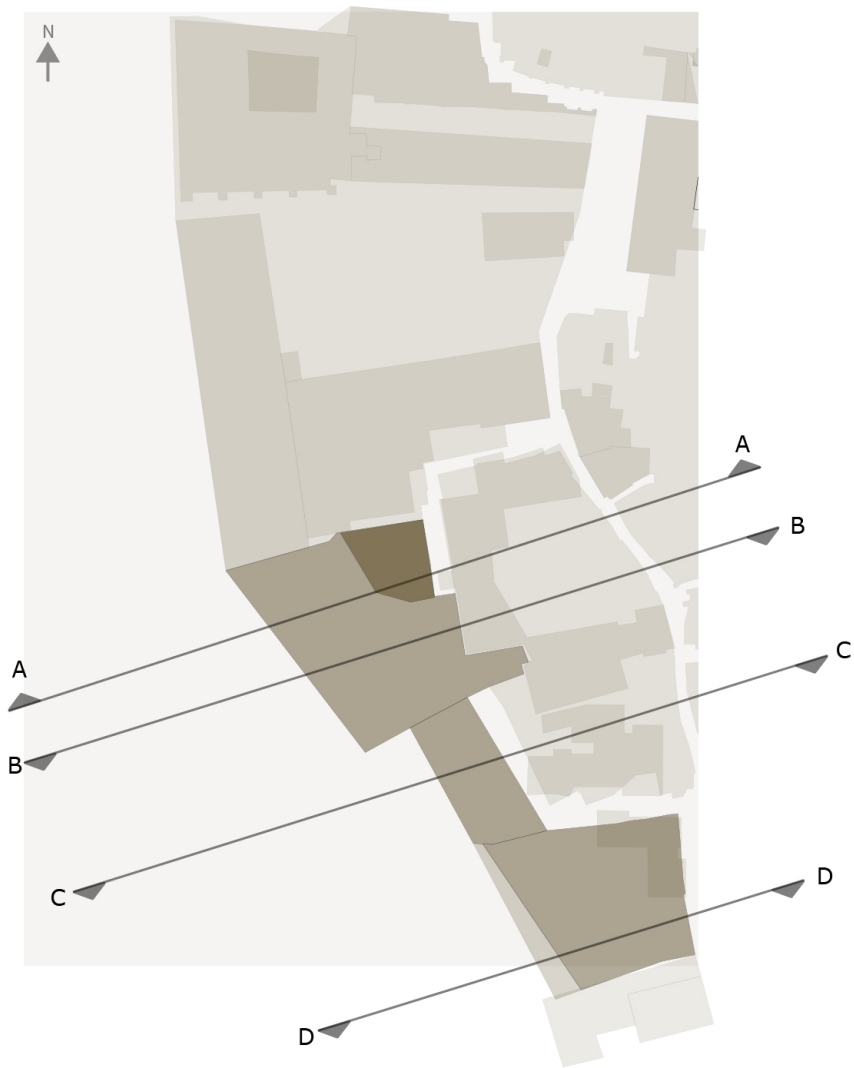
# b. Urban Fabric Along Site



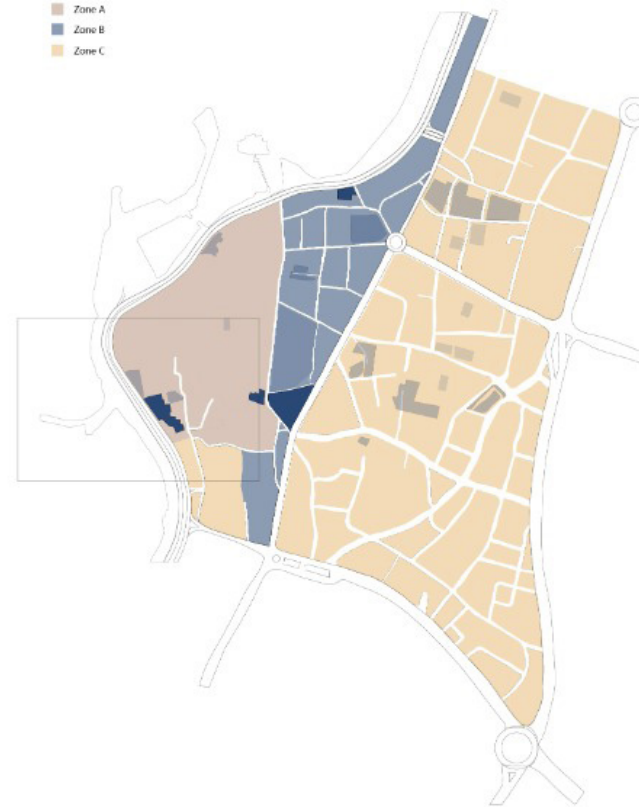
# C. Long Site Section



# d. Short Site Sections



# e. Zoning, Rules, and Regulations: an Application



The zoning for the city of Madinet is based on the Decree No. 1000 of 27.03. 1998. The fact that the old city is a historic site and particularly those of monumental and archaeological buildings and buildings of historical interest is not a reason for refusing planning and zoning intervention. Development of the old city is encouraged, but should be in accordance with the objectives set for the old city to achieve physical and social cohesion and conservation.

التقسيم والنظام الحضري والتخطيط العام لمدن  
 صنفيا  
 تبين ذلك في تاريخ 1998/03/27

المنطقة	الارتفاع	المساحة	العمق	العرض	الارتفاع	المساحة	العمق	العرض
A	10	100	10	10	10	100	10	10
B	12	120	12	12	12	120	12	12
C	15	150	15	15	15	150	15	15
D	18	180	18	18	18	180	18	18
D1	20	200	20	20	20	200	20	20
E	22	220	22	22	22	220	22	22
F	25	250	25	25	25	250	25	25
G	28	280	28	28	28	280	28	28
G1	30	300	30	30	30	300	30	30

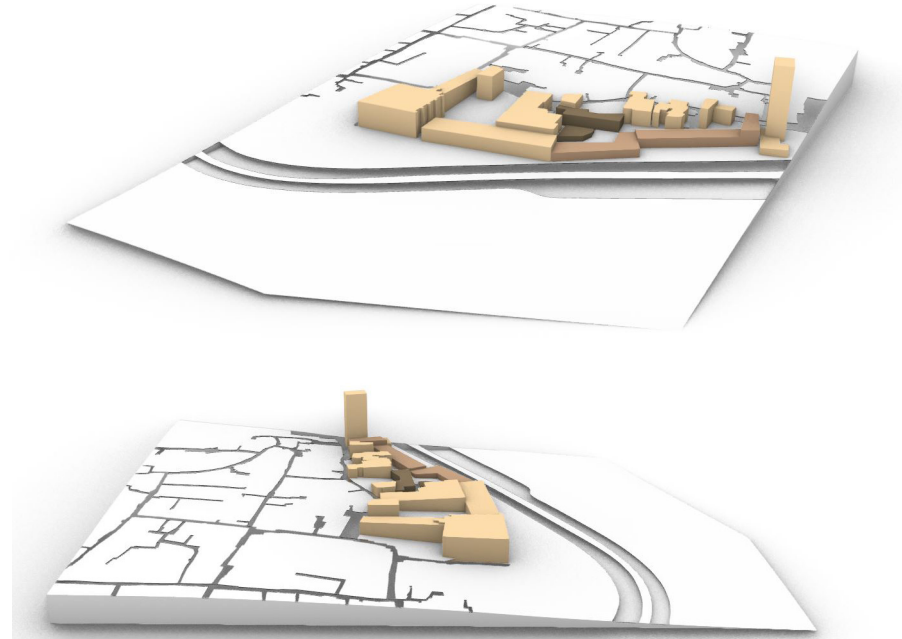
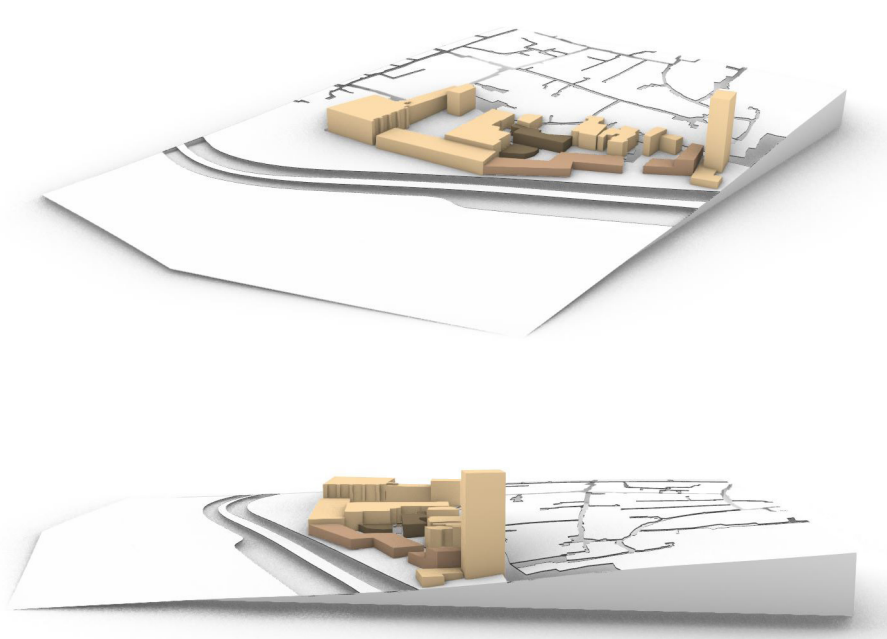
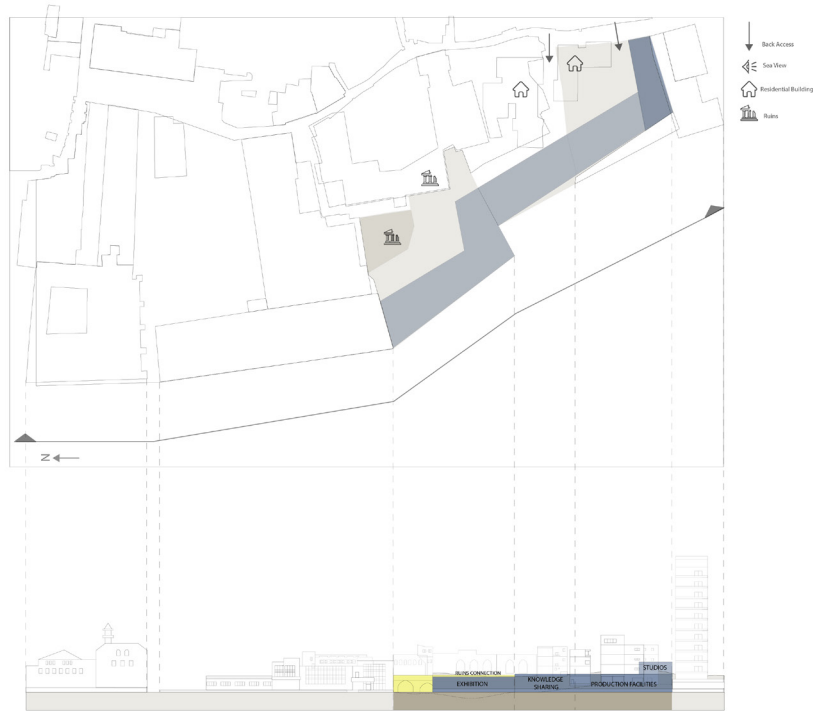
The old city is Zone A (Archaeology, residential and commercial)

Min. plot area: 200sq. Mts Floor 12, Min. depth: 12	Min. coefficient of surface exploitation: 0.25
Min. height above the ground level: 12.5m	Number of floors: 3
Max. coefficient of general exploitation: 1.25	

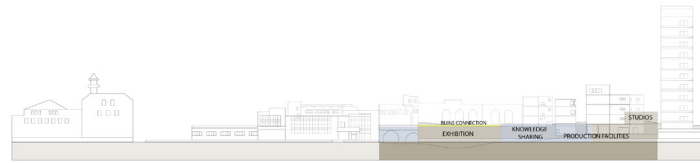
ملف رقم: 1000/27/1998  
 تاريخ: 1998/03/27

Plot Number	355	356	355
Ownership	Lebanese Government	Lebanese Government	Lebanese Government
Actual Area	1100 m <sup>2</sup>	480 m <sup>2</sup>	1025 m <sup>2</sup>
Maximum Area of Exploitation	680 m <sup>2</sup>	288 m <sup>2</sup>	615 m <sup>2</sup>
Number of Floors	3	3	3

# f. Potential Concept Proposal







# 12 Connecting Flow: Saida Edition

- a. Preliminary Design
- b. Cut Plan at Level 0.00 m
- c. Cut Plan at Level +4.50 m
- d. Cut Plan at Level +7.50 m
- e. Cut Plan at Level +10.00 m
- f. Top View
- g. Master Plan
- h. Front Elevation
- i. Short Sections
- j. Concept Diagrams
- k. Views

# a. Preliminary Design



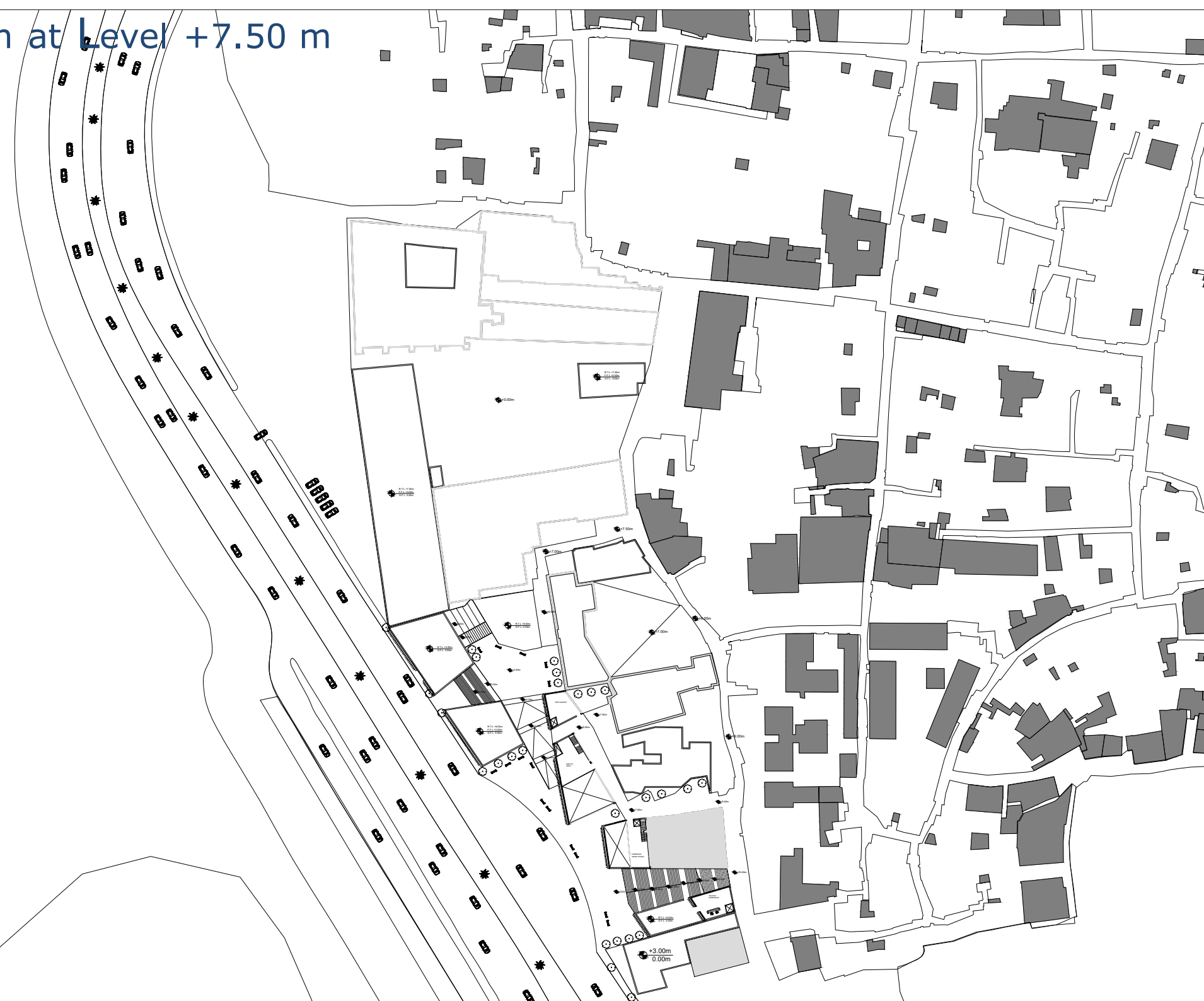
# b. Cut Plan at Level 0.00 m



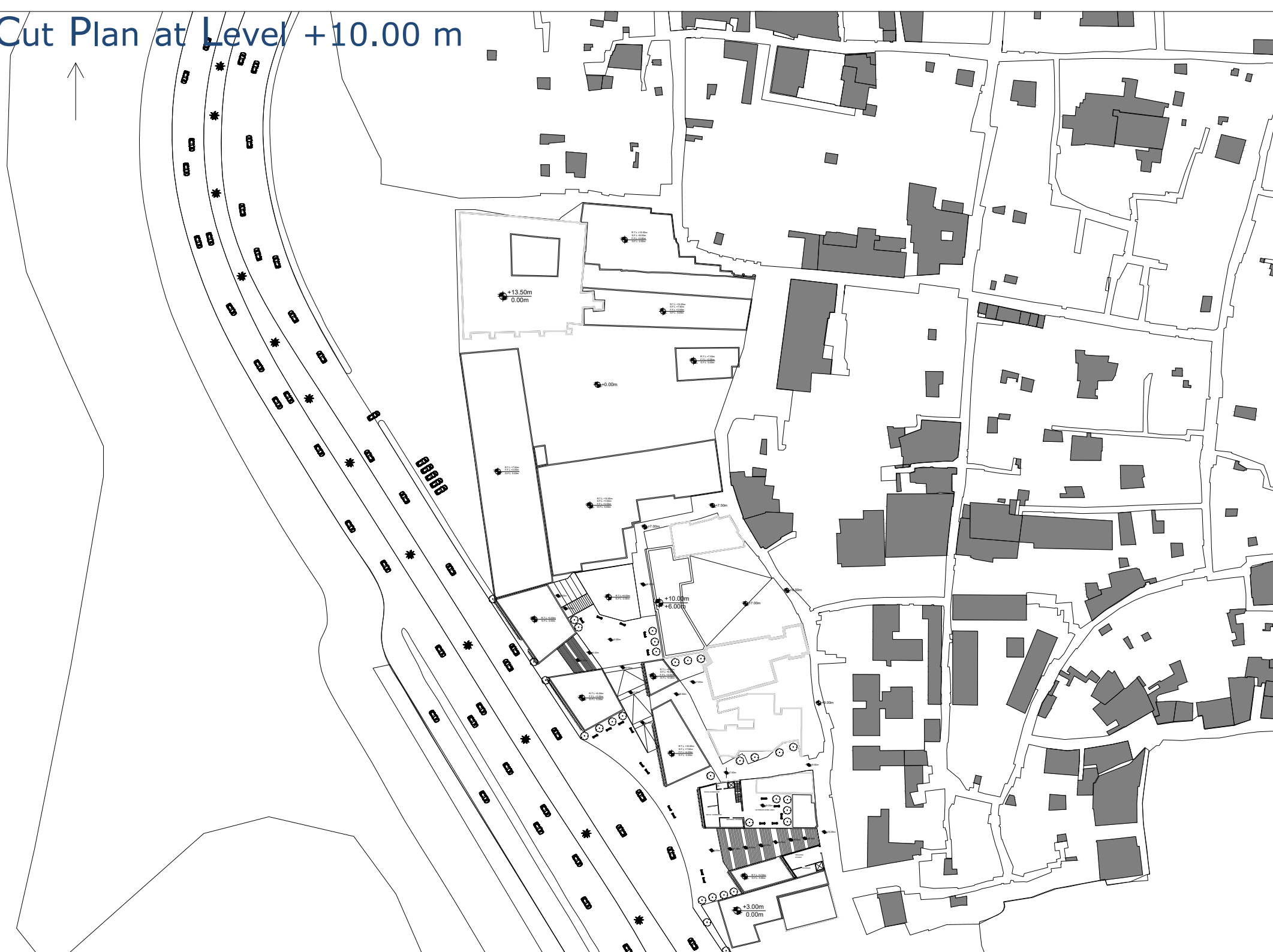
# C. Cut Plan at Level +4.50 m



# d. Cut Plan at Level +7.50 m



# e. Cut Plan at Level +10.00 m



# f. Top View





# g. Master Plan

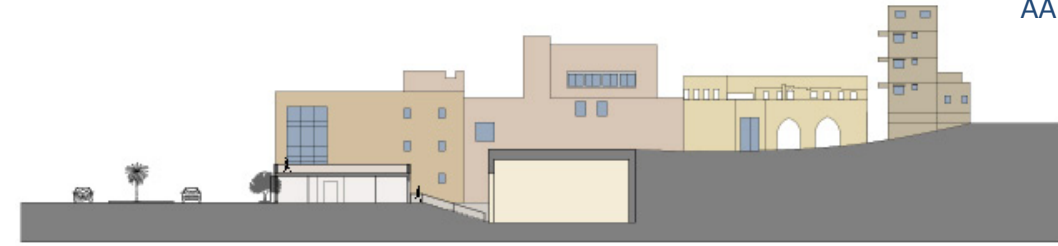


# h. Front Elevation

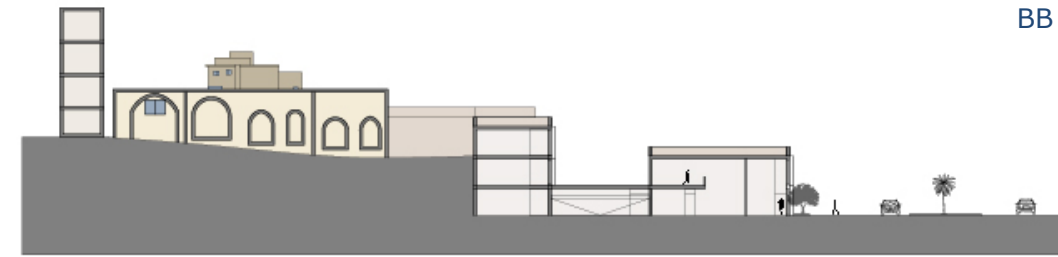


# i. Short Sections

AA



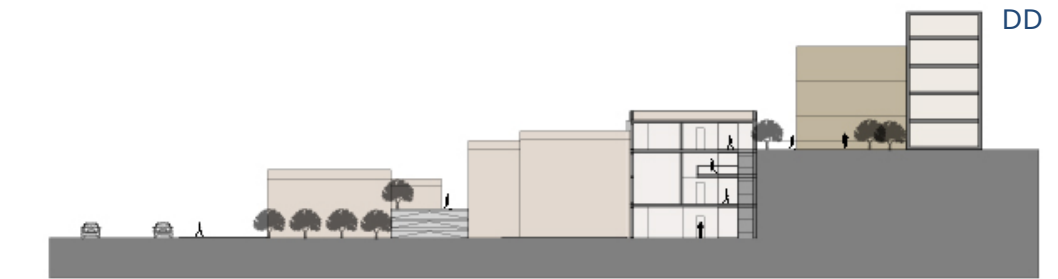
BB



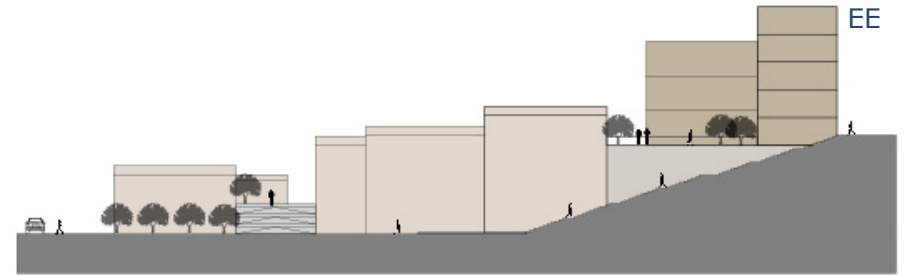
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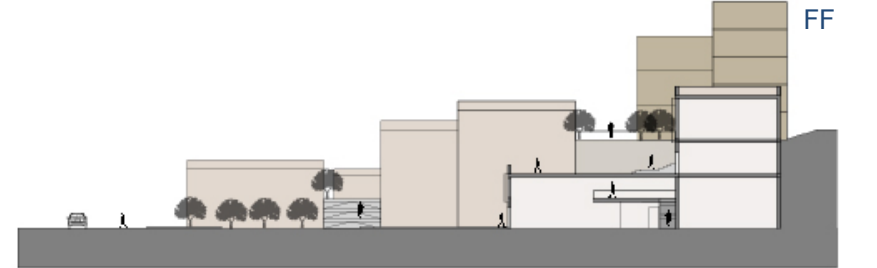
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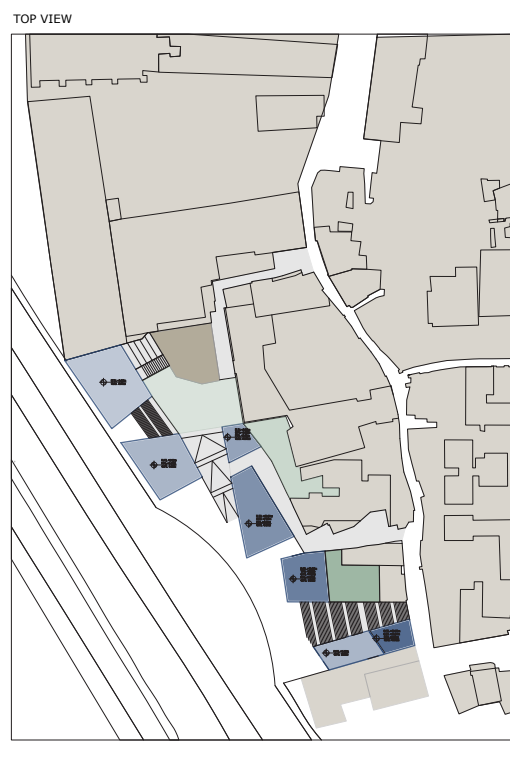
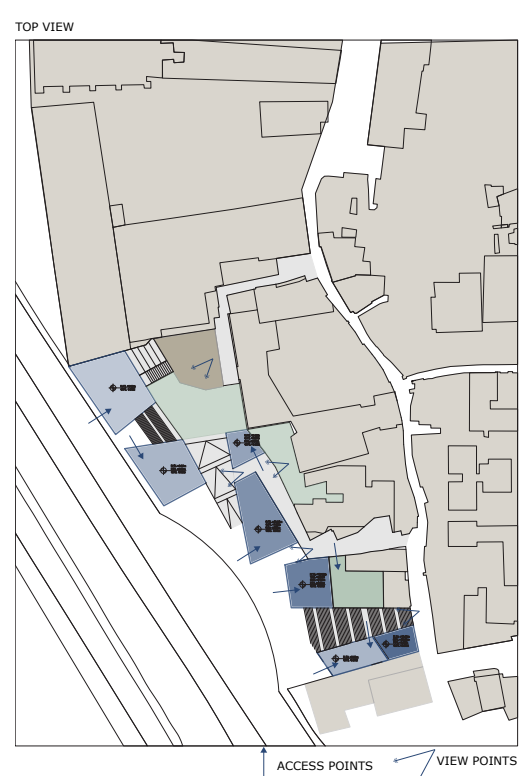
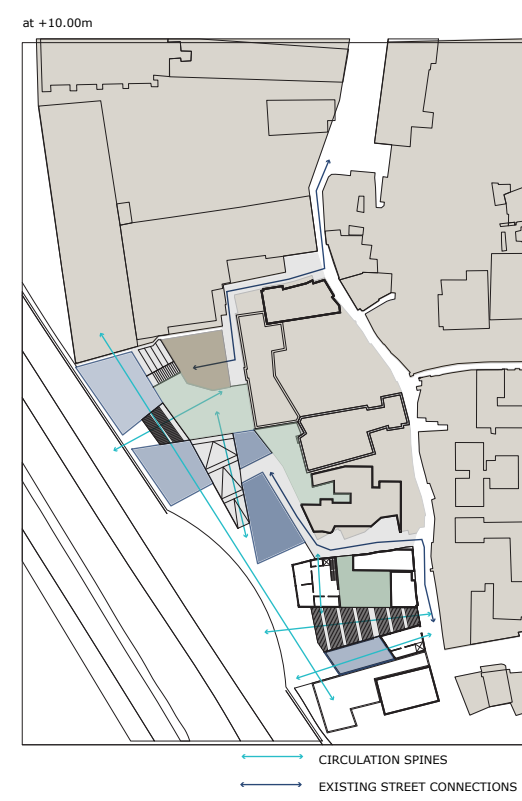
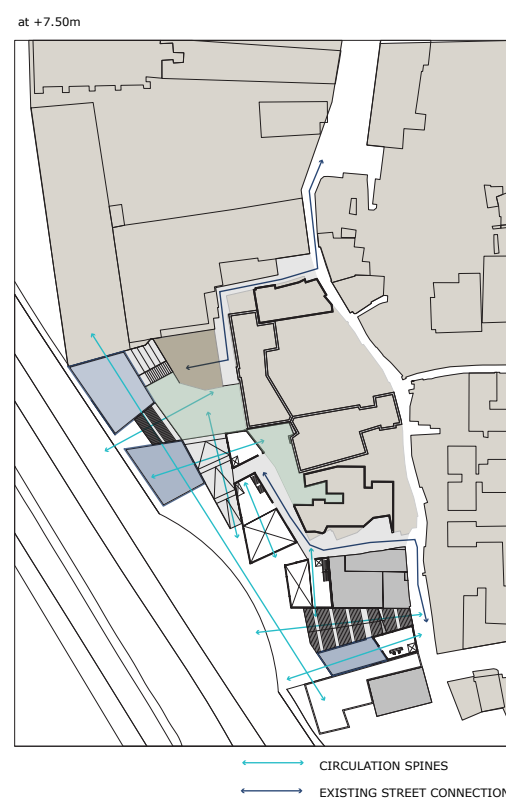
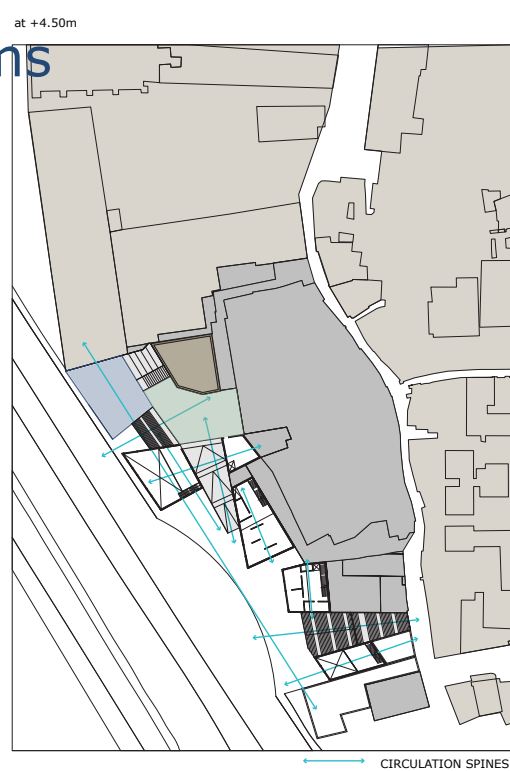
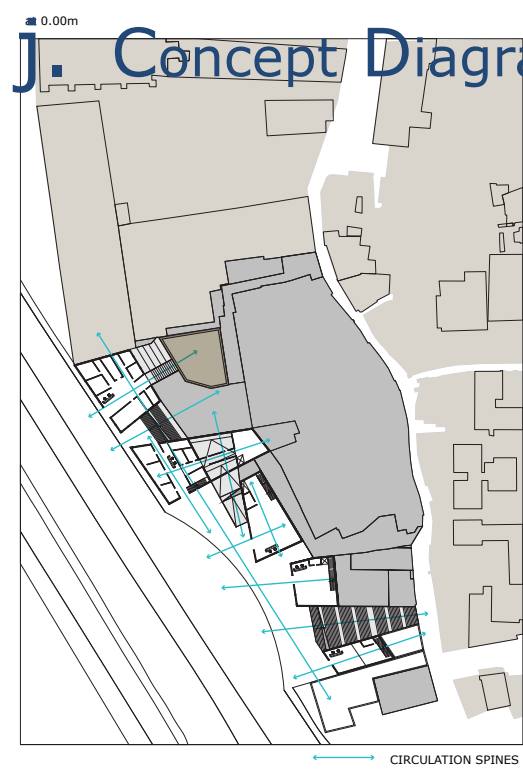
EE



FF



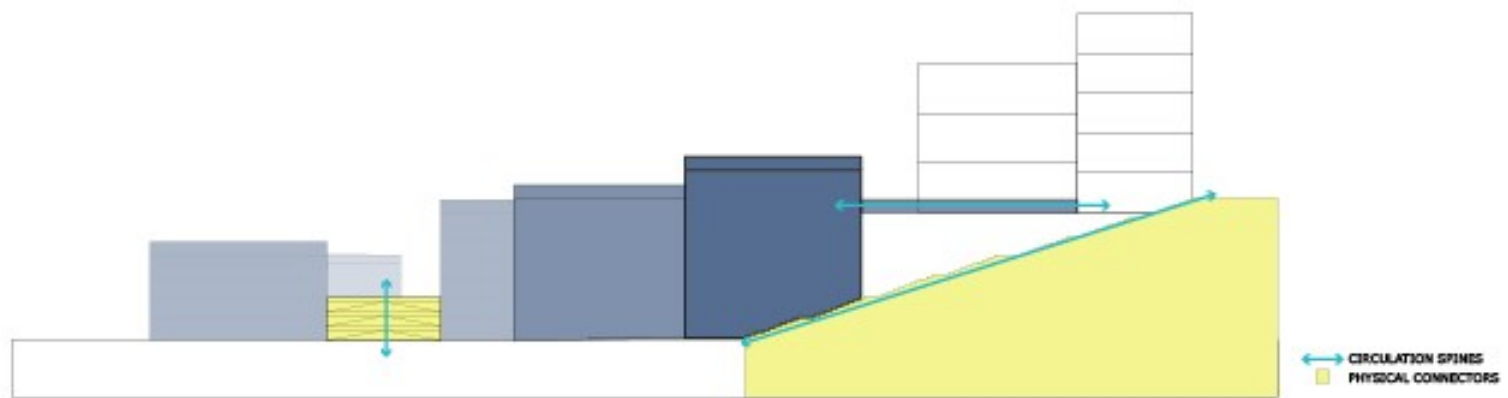
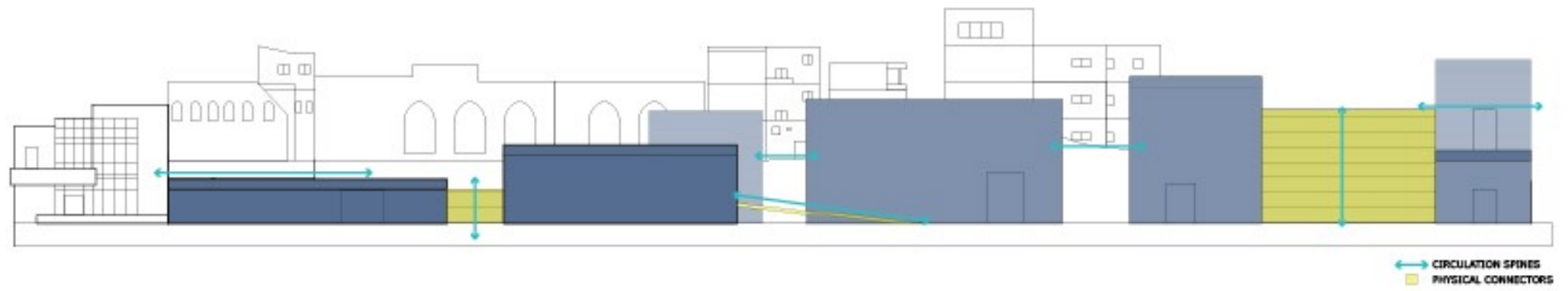
# J. Concept Diagrams



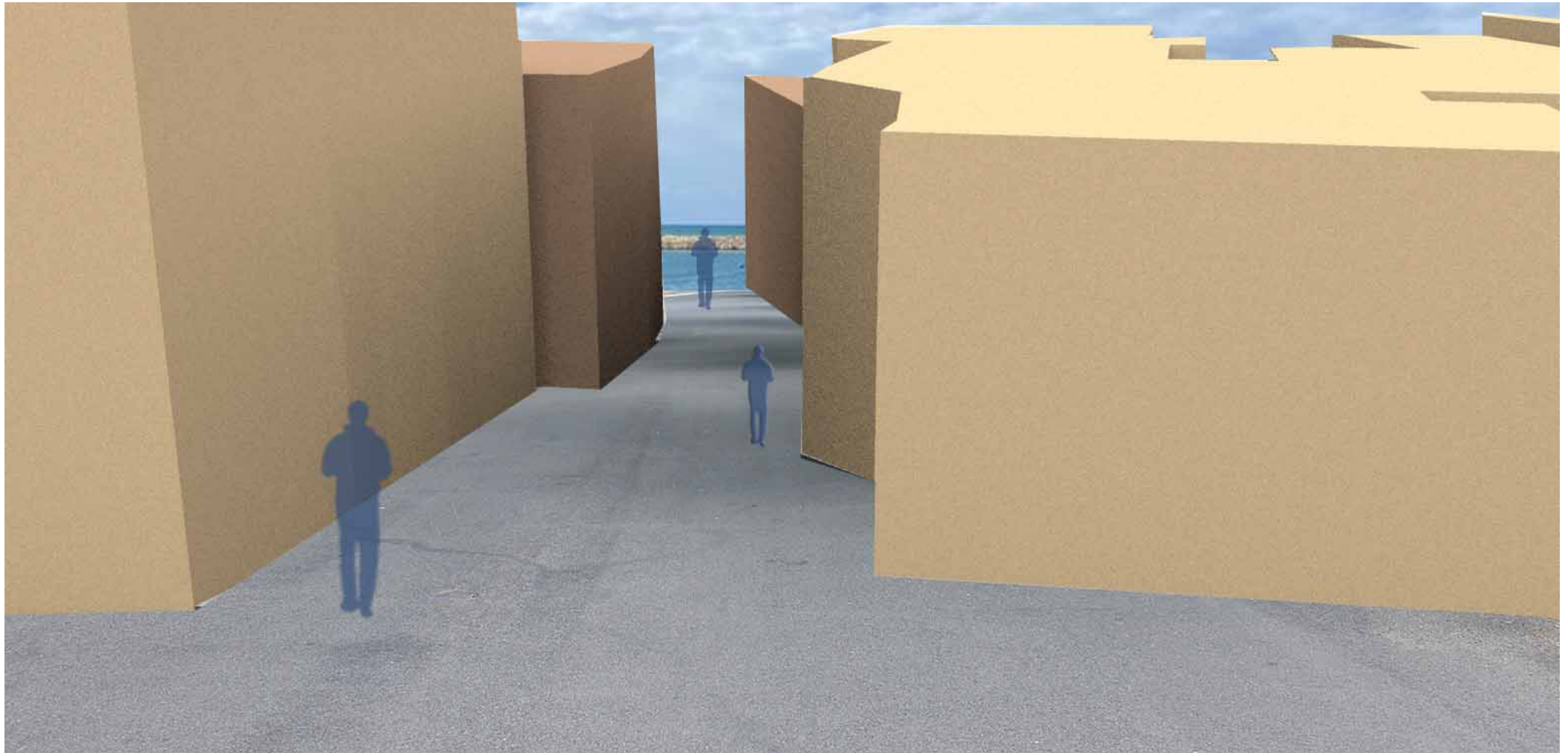
- LEVEL CONNECTORS
- ROOF TOP LEVELS
- +13.50m
  - +12.00m
  - +10.00m
  - +9.00m
  - +6.00m
  - +3.00m
- COURTYARD LEVELS
- +9.00m
  - +7.00m
  - +3.00m
- PHYSICAL CONNECTORS

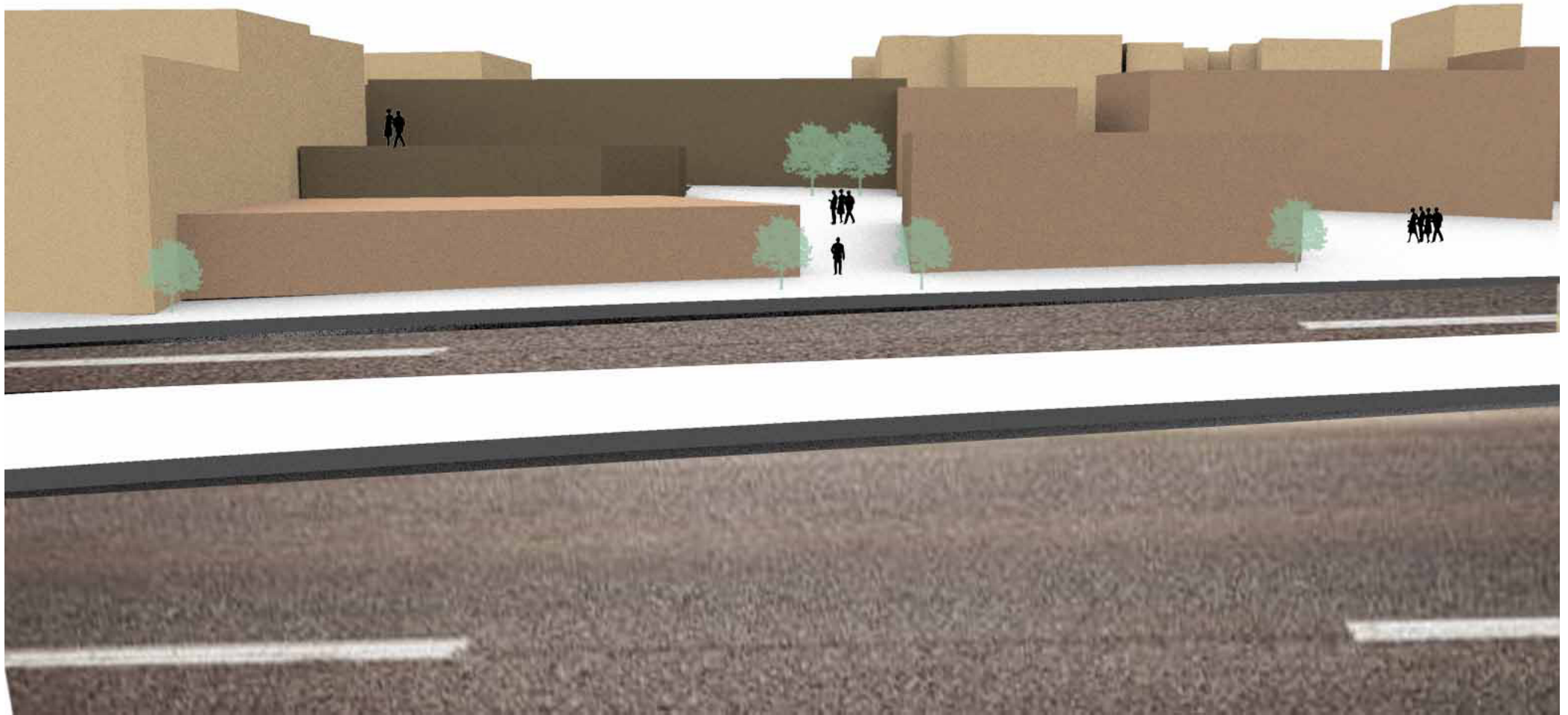
REFERENCE MAP





# K. Views





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