

Aesthetic and architectural formations in Qasr Amro, an analytical documentary study

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Abstract:

This paper addresses palaces in Palestine in general, and in the city of Hebron in particular, specifically in its old city. It documents and introduces plans, with the help of a number of references, engineers and specialists in the field of heritage and archaeological buildings, within the framework of a documentary, descriptive and analytical methodology that documents and analyzes these components. It focuses on the aesthetic, decorative and interior design aspects that characterize the palace, as well as the changes made to it in order to convert it from a residential building to a public-school building, and the study emphasizes the importance of preserving the aesthetic components of old residential buildings and preserving them for future generations. Finally, it raises questions and provides suggestions that contribute to the preservation process.

Keywords: Palestine palaces, aesthetic formations, Rural Mansions, old town, interior design

Introduction

The palace, as a general concept, represents an architectural symbol that expresses the spirit of the state in particular and civilization in general [1]. According to the comprehensive dictionary, a palace is defined as a grand high house with a collection of palaces. The architectural connotations of a palace signify height and fortification. Palaces have appeared in various forms and types, dating back to the period in which they were built, as well as the historical context of each region, where the level of attention given to palace construction varied based on the importance and status of each country.

In Palestine, three models of palaces emerged during the Ottoman period, each characterized by its own architectural features. The first period, which began in 1517 and lasted until the mid-seventeenth and eighteenth centuries, marked the golden stage of Ottoman rule. During this stage, palace construction and housing, in general, were influenced by Ottoman characteristics. The presence of multiple courtyards was notable. The second period, towards the end of the eighteenth century until the nineteenth century, witnessed development in aesthetic and architectural features [3]. The third model emerged in the nineteenth century, accompanied by a transformation and change in building style and architectural features. It witnessed a trend of smaller courtyards, the closure of some of them, and the incorporation of diverse decorations influenced by Western patterns and construction methods.

The political, social, and economic status of sheikhs and district leaders during the eighteenth and nineteenth centuries had an impact on the formation of palaces. Palaces were allocated to sheikhs and regional leaders, and leadership was tied to social, economic, and political ranks, with the presence of administrative and military functions [4]. The religious nature governing the construction of palaces and the sanctity of the sites also influenced their architectural features. Islamic privacy standards were implemented, including distinctive elements such as broken entrances, private courtyards, liwans, and more private areas like kitchens and wells. However, there was also an openness towards the interior in residential designs during those periods. Luxurious wooden entrances and a variety of vaulted and domed roofs were notable architectural features [5].

Problem statement

This study aims to illuminate the Al-Amro building, which has long suffered from neglect, resulting in an impact on its aesthetic and cultural aspects. The

historical building underwent a significant transformation in its function, transitioning from a residential building to a school, accompanied by notable changes in its functions and uses. Despite extensive efforts to restore and preserve the historic building, there is a lack of studies focusing on its aesthetic and architectural components. Therefore, further plans and historical architectural analyses are needed to highlight the building's significance and give it the appropriate recognition it deserves. The problem addressed in this study can be summarized by addressing the following questions:

What are the notable decorative and aesthetic features that distinguish the Amro Palace?

Is there a connection that links the aesthetic and decorative components of the Rural Mansions' palaces together?

What factors contributed to the importance of the Amro Palace?

Objectives

The objective of this study is to document, examine, and analyze the aesthetic and architectural qualities present in the Amro Palace. The study includes capturing, documenting, sketching, and analyzing the specific patterns of the aesthetic and decorative elements, as well as exploring their connections to similar palaces constructed during the same historical period.

The importance of the study

The study has theoretical and practical implications. It sheds light on the architectural and aesthetic value of the Amro Palace building, through scientific documentation of the aesthetic and decorative elements found in Amro Palace, where the old city of Hebron lacks such studies, especially those in the palace, as the building had previously suffered from many problems that led to damage to its stones and the demolition of some of them in addition to the roofs and others especially since maintenance was carried out for the historical building and its residential function was transformed into a public school building, which necessitated a change in the functions of the spaces that make up the palace, as well as a change in the entrances and some openings with some additions.

Qasr Amro is located in the Bani Dar neighborhood in the old town of Hebron. And maintenance was carried out for the historical building, as the building had previously suffered from many problems that led to damage to its stones and the demolition of some of them in addition to the roofs and others, and its function was transferred from a residential building to a public-school building, which It necessitated a change in the functions of the spaces from which the palace was formed, as well as a change in the entrances and some openings with some additions.

Previous studies:

The first study, Tariq Daoud Ahmed, entitled (2008) Analyzing the Architectural Styles of Residential Buildings in Palestine in the Ottoman Period, "A Case Study of the City of Nablus", a master's Thesis. Published study. An-Najah University. The study dealt with the development of urban palaces from the beginning of the seventeenth century until the end of the nineteenth century in Palestine, by tracking and analyzing the living examples existing in the Palestinian cities, especially in the city of Nablus. One of the episodes of the development of local housing architecture, and the study reached to determine the architectural, decorative features and features of these palaces through analysis and comparison.

The second study by Hanadi Samir Namik Kanaan. (2010) Architectural ornaments in the Ottoman palaces in the old city of Nablus, an analytical study. Hanadi's research in the fourth chapter dealt with the decorations and architectural ornaments that were found in the palaces in Nablus, the subject of the study, where she documented these decorative models with their true dimensions and then analyzed them and reached results, including the similarity in Palace's decorations, and some of these decorations came in a thoughtful manner and carry clear connotations and symbols.

Introduction to Qasr Amro and its importance:

The building dates back to the Mamluk and Ottoman periods, is owned by the Amro family, and consists of three overlapping levels, and the reason for the overlap between them is the different time periods that the construction of these buildings has don and additions that were added where the first level begins in a continuous manner. the first and second levels are divided into two buildings that were recently connected by the Hebron Reconstruction Committee with a metal bridge linking the two buildings together, the building was used as a dwelling in its first foundations, a water source in the ground layer or a well is an attraction factor for construction in

this neighborhood, and the proximity of the Bani Dar Lane to the Ibrahimi Mosque. It is noted from the structural loading methods on the ground level, it is likely that it was built in the Mamluk period, and there are no historical sources to prove or deny this. however, the analysis conducted by the researcher, Najah Abu Sarah, about the history of the construction of the palace through the analysis of the stone engraving, in which indicates that the building was built in 1039 AH according to 1629 AD [6]. it acquired its importance and was called the palace historically, as it was the form of a leadership house in the Hebron region and its mountain. It is mentioned that the house of the Amr family in Bani Dar was taken as a palace by Abd al-Rahman bin Issa Amr, where he began practicing his duties and collecting taxes from the population after he was a ruler during the Ottoman period until the military campaign of Quresli Pasha in 1846 AD, and most of Amr's families lived in it, including Al Bashir. Talab Ali Ibrahim. Mahmoud Issa ,Ahmed Ismail, and his brothers. AL Hammad. [7] The palace has been abundant since 1994 and it is believed that the reason is due to the difficulties experienced by the residents of the Old City after the events of the Ibrahimi Mosque massacre and the tightening of the siege and closure imposed on the Old City by the Israeli authorities.

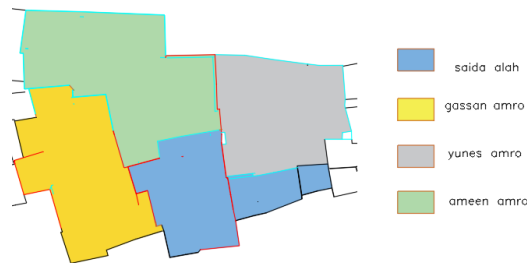


Figure (1) shows the heirs of the palace and the names of other residents, and it includes the most important (relatives) in the Al-Amro family

Materials and Methods:

The study follows the descriptive and analytical scientific method through various means of interviewing and observation and using various photography tools, computer drawing, documentation, and drawing architectural plans and detailed drawings and studies by scanning and documenting the houses used as examples in this study.

Study tools:

The study used references from books, thesis, published scientific research, and other accessible written sources. It also used basic observation tools, , as well as photography.

Results

This part explains the results through the process of analysis in which several tools were used. Such as observation, drawing, photography, and uploading, in addition to information taken from the engineers from the Hebron Rehabilitation Committee. The study concludes with a set of results, the most important of which is the association of the aesthetic and decorative elements with Islamic architecture and its impact on the prevailing patterns, designs and shapes that formed a clear decorative and aesthetic pattern. it was left deserted for more than thirty years, and at that time it was subject to damage, theft, and neglect.

The importance of the palace and its relationship to the history of Hebron:

There is a difficulty that we find during the search for the construction date of the Amr building and its history, and determining the original age of the building, and the best methods used to search by linking some elements with each other through lifting, documenting, and referring to historical sources and testimonies collected by a number of researchers and articles. The basis of the building can be linked in ways Mamluk period building. In an interview with Engineer Helmy Maraqa on (November 1, 2021), he confirmed the date of the construction of the neighborhood in which the building is located dates back to the sixteenth century, which is the Bani Dar neighborhood, which is located as an extension of the Hebron Bath, however, Dr. Youssef Abu Maizar (October 31/2021) indicated that the area has Crusader origins, meaning that it dates back to stages beyond the Mamluk period, with an estimated number of about five hundred thousand people with the Crusaders, and their presence continued in the Mamluk era as a result of Hebron's religious position [8] Regardless of the date of its establishment, the residential complex, whose name was associated with the Amr family, headed by Sheikh Issa Amro, who had high influence in the region and was considered the ruler of the Mutasarrifiya of Mount Hebron, including the city of Hebron by the Ottoman Empire, and a leader of the Qais tribes in the district [9], and his name appears through the curved stone located at the entrance to Harat Bani Dar, which was given to him by the Ottoman ruler when he visited the place in 1753 AD (more than 260

years ago) and it has verses of poetry engraved in praise of Sheikh Issa Amr, and according to the document preserved in the legal Court in Jerusalem, Sheikh Issa volunteered to fight Napoleon in 1789 in his campaign against Palestine, Appendix No. (1) documents that, when he died, the leadership shifted to his son Abd al-Rahman in the year 1827 [10], and Sheikh Abd al-Rahman played an important role in the year 1831-1840, the period that coincided with Ibrahim Pasha's takeover of Hebron [11] the Egyptian royal manuscripts referred in particular to Sheikh Abd al-Rahman Amr, the sheik of the sheiks of Mount Hebron, who played a role in supporting the revolution against Egyptian rule with the support of the Ottoman Empire and its support [12].

Studies have indicated that the main motive in the rebellion by the leaders of the sub-districts in what was called the Peasants' Revolt was conscription and disarmament, which Ibrahim Pasha legislated in implementation of the orders of his father in the meeting held in the city of Jerusalem, Nablus, and Hebron on April 25, 1834 [13] One of the results of this revolution was the crushing of the revolution and the killing of a large number of residents, and Ibrahim Pasha entered Hebron, where a peace treaty was concluded with the purpose of pacifying matters, but their efforts did not succeed, and the Egyptian authorities considered Sheikh Abdul Rahman responsible for the escalation of the revolution and sought to assassinate him, so they asked the recipient of Gaza to lure him and kill him[14].

they circulated to the rulers of various Palestinian areas that are subject to Egyptian rule to kill the sheikh, and sympathy with the sheikh prevented the execution of the ruling, and Sheikh Abdul Rahman fled to Transjordan, and the situation did not take long until he returned in the beginning of January in 1840 AD, Sultan Abdul Hamid II sent a letter to Sheikh Abd al-Rahman asks him to stand by his side against Ibrahim Pasha, and the Sheikh responded to this request, and after the Egyptians left, the Ottomans delegated the order of ruling Hebron to Sheikh Abd al-Rahman[15], the sheik of the Al-Amr clan at the beginning of January 1840 Document no. (2) and Document no. (3).

In 1859 Sheikh Abdul Rahman announced the revolution against the Ottoman rule, despite his advanced age. the confrontations continued for a few years, forcing the ruler of Jerusalem, Soraya Pasha, to lead a force himself and attacked the strongholds of the revolutionaries. The fighting continued for seven continuous days that ended with the victory of the Ottoman army, and Sheikh Abdul Rahman and many of his brothers were arrested. Among of them was his brother Salama, and he

was exiled to Istanbul and a Turkish employee was appointed at the rank of mayor in 1862 [16]. Sheikh Abdul Rahman and his brother Salama and their youngest son Ismail were executed, and their grave is in Turkey [17].

Description of the building:

The palace is located to the west of the Al-Ibrahimi Mosque, and the origin of this neighborhood dates to the Mamluk period, and it is one of the best neighborhoods, it has a distinguished historical building in the old city of Hebron, and it shows the status of the family that lived in it - the Amro family - one of the ancient families with a history of strong influence in governing at the level of Hebron governorate, and this may be clearly shown by looking at the large area occupied by the palace where the total area of 700 square meters, with the number of rooms approximately thirty rooms, there are many decorations and inscriptions that have historical implications for the importance of this building.

the palace spaces are characterized by the same design as the traditional rooms in the old town, but it is noted that the room is large and the inscriptions are large on the ceilings, most of which are fan-shaped vaults in the upper layers, while the half-barrel vault and the cross vault dominate the ground layers. the floors are characterized by the presence of old stone tiles, especially in the courtyards. In several stages, certain construction elements were created to add a room or part of the building according to the humanitarian need, depending on the development of the needs of its inhabitants. it features an ornate visible entrance that is the main entrance to the building, in addition to many other sub-entrances that lead to the different suites and is moved between the different floors through the interior courtyards and through stone stairs.

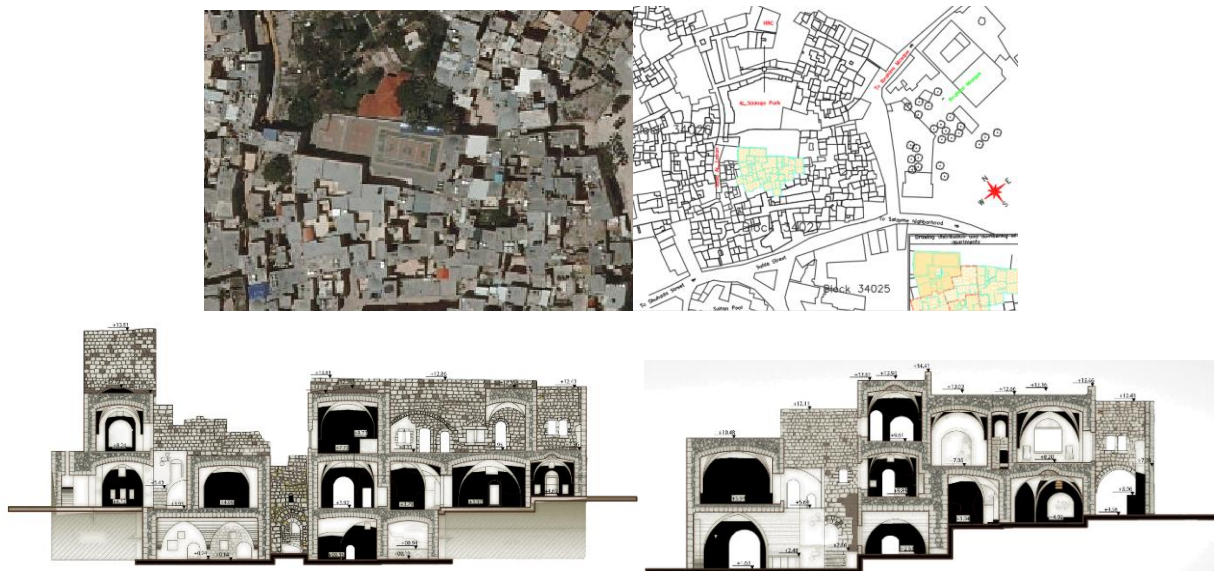


Figure No. (2)) represents the Aerial image showing the location of Amro Palace in Haret Bani Dar Figure No. (3) showing a detailed, drawn plan showing the location of Amr Palace in Haret Bani Dar

Architectural description and detail:

First level, ground floor

The first level (the ground floor) is considered the oldest stage of construction and this is shown through the construction system used "tunnel Vault and Cross vault" and the arched according to roman construction technique, which dates back to the Mamluk period as well as shows the construction periods of the northern façade, the difference in construction periods through the type of stones used "red stones" in the ground layer ,and the palace at this level is characterized by a lack of decoration on the roof, the ceilings are characterized by the height of the ceiling in the first and second cellars by a limit of 5 to 6 meters which was built with stone without plaster decoration, with a stone floor recently restored by the Hebron Reconstruction Committee, although this level was built as a housing unit but was later used as an animal stable and this is illustrated by the remaining metal anchors Figure no. (4) And other uses, as shown by the remaining effects at this level, this level is characterized by the presence of a stone inscription above the arch leading to the main entrance, which it is the painting in the wall of the main façade just above the entrance to the palace.

This level have two entrances, the main entrance can be reached through the front yard of the palace, from an arched entrance to the right of the courtyard is a door with an arch from the top, and in this space there is a relatively large area, which is believed to have been used as rooms and has been reused at the present time as a multi-use hall used by Hebron Reconstruction Committee, throw the Cross vault we reach to the second front yard, which is close to the first area and the floors of this zoon tiled with old stone tiles , and from Cross vault we reach the barrel tunnel Vault corridor, which were used to be as a main corridor, and the corridor is distributed for a number of spaces, which were used in the past as rooms, one of these rooms located to the right of the corridor from the side of the lane built a house One of these rooms is believed to have been used as a detention center or prison, in two rooms, the Hebron Reconstruction Committee found two tombs, whose owners are not known for certain, as well as a well and a means of water were found .

As for the rooms located to the north of the corridor, some of them used as storerooms, and some of these rooms have been closed. In this space it contains a number of entrances, including two secondary entrances that lead to the upper floors of the palace, including entrances that lead to the spaces on both sides of the corridor. figure no. (5) shows the zoning for the broken entrée that leads to the upper floor of the palace. the number of rooms at this level is 6 Rooms without counting the multi-use room, as well as without counting the vault courtyards, and there was a space such as a kitchen and a bathroom.

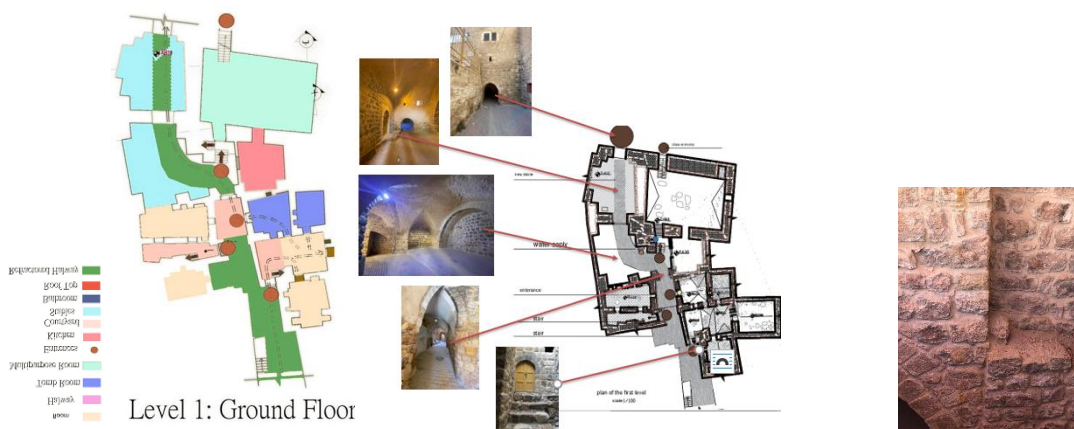


Figure no. 5 to the left represents the zoning for the broken entrée that led to the upper floor of the palace

Figure no 4 to the right represents details in the first level of the basement palace and shows the traces of the cleats

Second level First floor:

At this level, which can be reached from several staircases, some of which are from the first level and others from the second. the construction period of this level dates back to the Ottoman period in the sixteenth and seventeenth centuries AD. It was built in several stages, and this is confirmed by a different construction method than the first level, either the stone and the method of roofing the ceilings in which the vane vault fan-roofs were used in most of the rooms, and the method of roofing with fan-vault and cross vaults is one of the features of the construction at the end of the Mamluk period and the Ottoman period, This floor and the methods of its construction were distributed in a superimposed manner, where a number of rooms that share a common courtyard and entrances reached through stone staircases from the first level were observed. And a number of stone fireplaces (wajak) that are used for cooking purposes, and the rooms are mostly characterized by stucco decorations that are found in the interior of the ceiling from the inside and a number of protrusions in the walls that were used before as cabinets, and the sizes and shapes of these openings varied, due to the multiplicity of their uses of kitchen tools.

clothing and household linen, the wooden cupboards were absent from all the rooms and the wooden doors, which were severely damaged, were completely removed and the interior of the cupboards was shortened without any use of them. at this level, two entrances lead to the front courtyard of the palace, which is used at the present time as the entrance from the front. The number of rooms in this level is 13 rooms, and the number of courtyards is 5, distributed between open and closed, and the number of stairs is 9, distributed between stairs that reach the ground level and stairs that reach to the second level. As for the public facilities and bathrooms, what was found was a bathroom located to the north of the palace. As for the kitchens, most of them were found either in closed courtyards or under stairs.

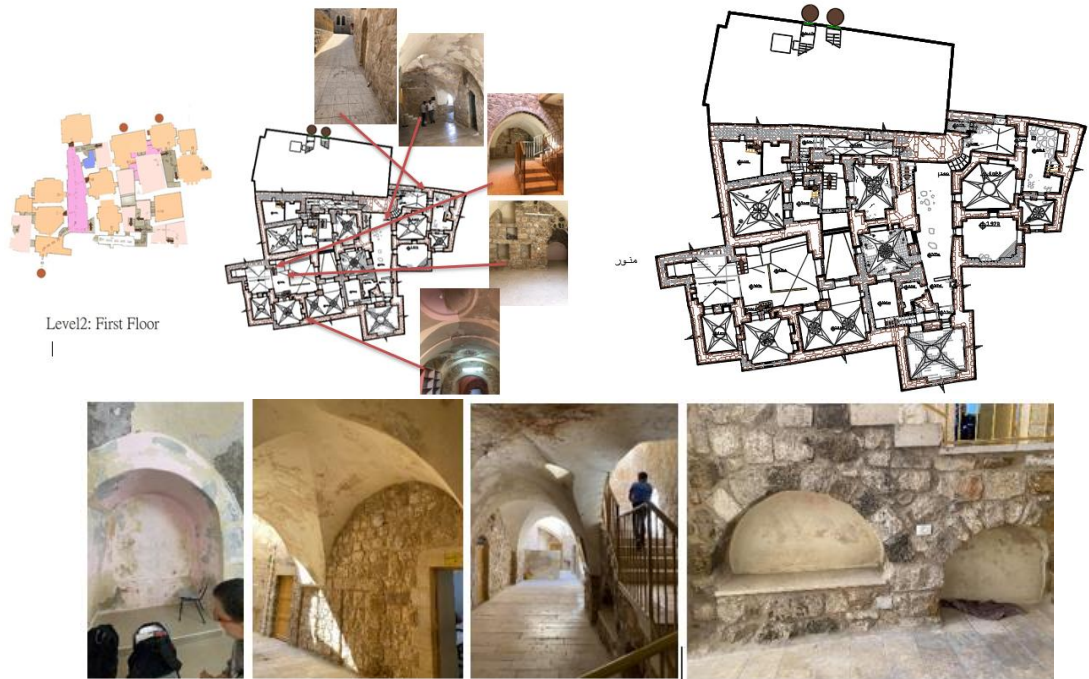


Figure no. (6) represents the second level of the first floor with some details of the spaces in it and the zoning

The third level, second-floor plan:

This level, can be accessed through the broken staircase that connects from the front courtyard of the palace, which includes the main court and the main square, through stone steps from the first level. We find two types of courtyards, including the open courtyard overlooking the stone fireplace area or the oven that is located under the stairs leading to the roof, as the current space is similar in design to the kitchen space the main semi-closed courtyard overlooks an open courtyard with a staircase leading to the roof, where there is a small room that may have been used for household purposes, a store or something else, and the semi-closed main courtyard, which is called the iwan. the cross-section, and the height of this courtyard is approximately 5 meters figure no 7 with a central stucco decoration that takes the form of a spiral decoration, and in the middle of this decoration is a colorful tiled dish dating back to the Ottoman period.

And a number of openings and protrusions were found that were used in many uses, including the placement of lighting (lanterns) that were working with oil, and in the middle of the front facade of the liwan, there is a window that ends with an arch from the top with stone benches surrounding it on two sides. In this space of

the Liwan, there are two rooms on the right and the left with doors, and the courtyard is half closed to the open courtyard, and from it we find a number of rooms overlooking this courtyard, and the floor is interspersed with several stairs to reach the residential rooms. It has been divided into units overlooking a number of courtyards, and the floor is interspersed with several stairs to reach the residential rooms. The interior facades of the rooms were covered with plaster, and the vaults were decorated with geometric and floral ornaments stucco motifs, with qashani bowls decorated with floral ornaments drawings ,and the floors were distinguished by stone tiles in some of them. Some of the floors were restored and others were installed by paving all the courtyards with stone tiles, and in some of the internal room limestone was used in the floors.

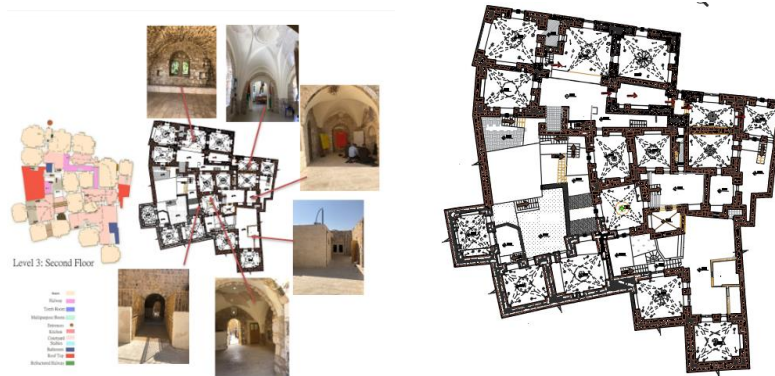


Figure No. (7) represents a number of spaces in the third level with the distribution of the zoning author 2021.

rooftop plan:

The last level of the building is characterized by the multiplicity of levels and heights from one room to another, and we find that it is characterized by domes of various levels Figure no 8. In some of them, there was a roof wall (a staircase) surrounding the roof. each housing unit separately.



Figure No. (8) represents the right is a picture of the roof of Amr Palace and from the left the horizontal projection of the roof composed of 2021

Front view analysis:

The front facade of the palace is located in front of a yard. And this yard overlooks a void that was reused and became a garden called the Friendship Garden. There were different accounts about the front yard of the palace. Youssef said that it was used as a tanning grounds, as this neighborhood was previously known as the tanning yard, but the traces that remained in this space indicate that it was residential space and was destroyed for a number of reasons, including wars, earthquakes and snow, this indicates that some of the remaining ones are located at a higher level than the ground level, according to Dandis, this information has not been confirmed, and from the contemplation of the front façade, we find simplicity in the construction. the facade is devoid of decorations and is characterized by modesty. On the facade, from the ground level, the arched entrance leading to the neighborhood of Bani Dar is shown above it, including two windows, and there are also a number of entrances, including the main entrance, which is topped by a motor stone arch, this entrance was made of wood, as the photo taken by dr. Suad Al-Amri, in the mid-nineties shows , and we noticed that the architectural openings differed clearly in the facade, where the arches were found in the ground and first levels, and the rectangular openings in the second level, as well as the building shape, color and type of stone, as it appears that parts of them have been reconstructed, whether as a result of destruction or damage to some of them figure no.(9).

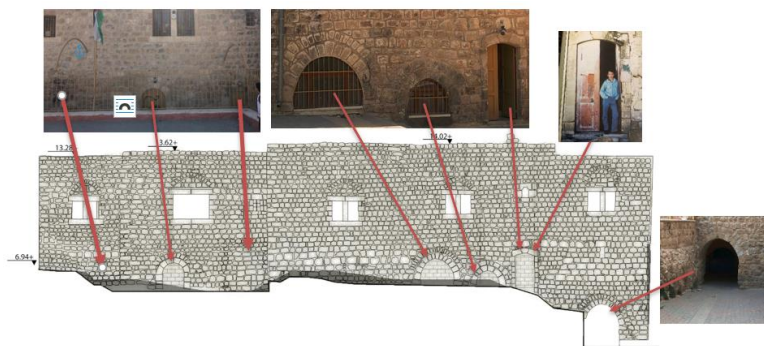


Figure No. (9) represents the front facade of Amro Palace

Introduction to the decorative elements and Inscriptions in the Palaces of Rural Mansions

Although the Amr building was called the palace, which is the name that was commonly called the palace of Issa Ibn Amr, in general the building does not resemble the well-known palaces called in Palestine. This difference is represented in a number of components that characterized the palaces of the Rural Mansions, both in their size and their entrances with large and distinctive gates, as well as the absence of the inner courtyard, decorations, and high walls that usually surrounded the palaces and castles of the villages of Rural Mansions palace, [18] Instead, we found simplicity in the construction from the outside and the disappearance of manifestations of wealth. figure no (10) shows the front facade of the palace, and that due to many reasons, including first. The Bedouin attacks and their continuous invasions played a role in the instability of the region.

The pattern of land ownership in the city of Hebron and its villages was a second additional reason for not forming fiefs in Mount Hebron, thirdly, the presence of endowments that constitute a large proportion of the city's income, including the Tamim al-Dari endowment, which constitutes 60% of the land of Hebron, and the Khalil al-Rahman endowment, which constitutes 38% of the city itself [19] All these reasons and others affected the weakness of the emergence of the phenomenon of chairs sheiks, and this does not mean that there were no political leaders who played a political and social role [20], but the phenomenon of obscene wealth did not appear in this building that is called a palace and is considered one of the palaces of chairs and a house for leadership. The owner of the palace, Abd al-Rahman bin Amr, owned another house in his town of Dura (one of the villages of Hebron), but we were unable to undertake the type and decoration of the building as a result of its demolition, and only some minor traces remain of it that shows a trace of a huge building figure no. (11) The remains of Sheikh Abd al-Rahman's house appear in the city of Dura [21]. By documenting, studying, and analyzing the decorative elements, we find similarities in terms of the decorative patterns that appeared in the palaces of the district leaders, the villages of the Rural Mansions palaces spread throughout Palestine, and which reflect the historical stage in which they were built, and which reflected the reality of the society adhering to Islamic decorative standards and foundations, in terms of Refrain from showing signs and manifestations of extravagance and luxury in the construction of these houses, Some decorative units may be repeated at times, and the most important common decorative elements of the palaces of the districts have been observed, which shows the extent of convergence in the design thought of this decoration. table no. (1) and table no. (2)

show the most important aesthetic and decorative elements among three models of the Rural Mansions palaces and Amro Palaces.



Figure No. (11) Remains of Abd al-Rahman Amr Palace in Dura al-Khalil (Amri. 2003.p no.219)



Figure No. (10) shows the front facade of Amr Palace after its restoration by the Hebron 2021 Reconstruction Committee Source

Table No.(1) represents the convergence of aesthetic and decorative elements in the palaces of the Rural Mansion

palaces in Palestine

Horizontal plan	Decorations on the inner domes	small Opening (quwat)	plates, qashany or ornate fountains	Stone inscription	doorway	The name of the palace
						Amr Palace

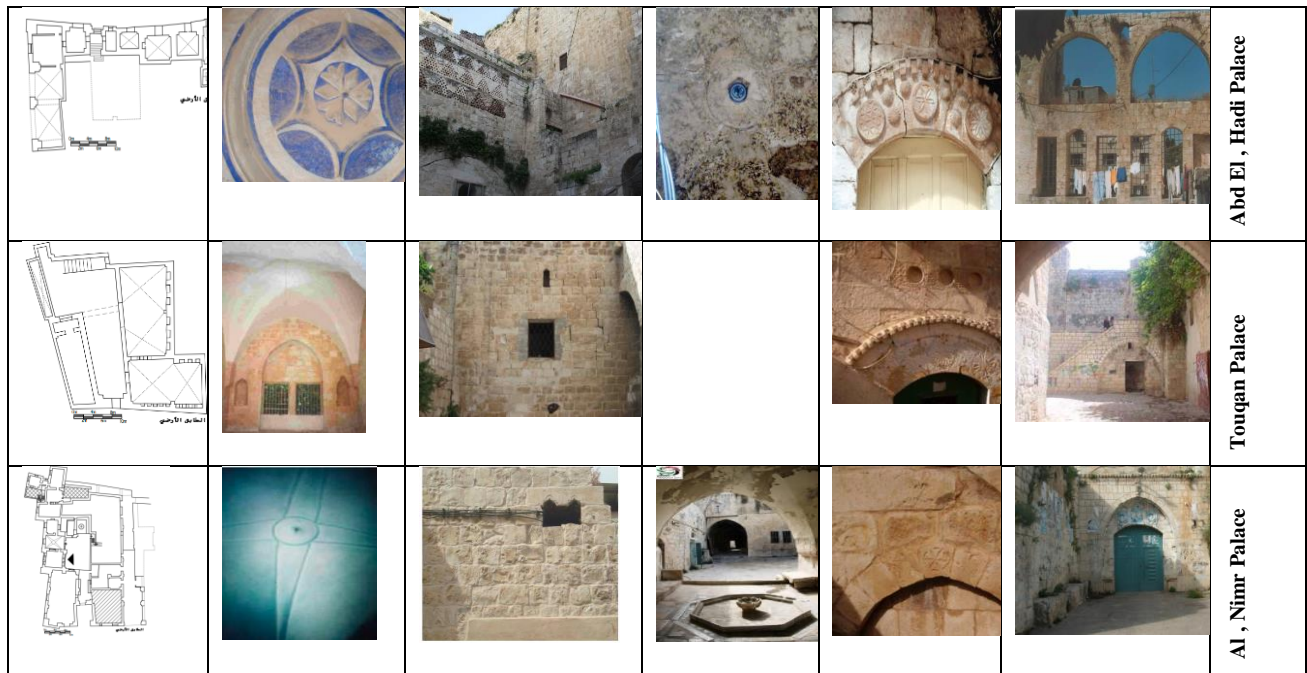


Table No.(2) represents the most important aesthetic and decorative elements among three models of the Rural Mansions palaces and Amr Palaces.

Item	Al , Nimr Palace	Touqan Palace	Abd El , Hadi Palace	Amro Palace
Floral motifs				
Spiral decoration				
Geometric motifs				

The decorative elements of Amro's Palace:

Most of the decorative units that were found in the palace were concentrated in the ceilings of the rooms, especially on the first and second levels. the pattern of these decorative has geometric and plant motifs that mimic nature, and it is considered a common pattern in the decoration of Ottoman buildings and palaces, units are defined as every decorative work that consists of overlapping basic units, equal and balanced through repetition, bifurcation, symmetry, and succession [23]. It was noted that some of these decorative elements found in the palace under study depend on the shape of the circle within a structural consistency that allowed the creation of shapes and proportions emanating from it, and some of these models have been documented as follows:

First, the decorations and designs on the ceilings

Many decorative patterns appeared in the ceilings of Amro Palace. Their sources varied, including the decorations emanating from the circle. model no 1 is a circle with a flower in the middle. the shapes and designs of decorations based on flowers varied, including a figure that resembles a spring flower, and then model no 2 of a circle with spiral shapes in the middle, and it consists of a circle emerging from it. Radiation is like a spiral. this figure bears a symbolic connotation symbolizing the sheik or the ruler of the palace, who represents the dominant pyramid.[24] the presence of this symbol has been observed in more than one place in the palace. then model no (3) of branched and intersecting geometric shapes from the middle of the circle and ending with semi-triangles, model no 4 of star decoration branching from the middle circle and then forming triangular shapes with a change in size from one design to another, model A and model B, model no(5) a variety of decoration that emerges from the circle that contains the plant unit represented by the flower, then the lines begin to rotate in an opposite direction to the flower, and this unique shape was found in one of the rooms on the second level of the palace, Model (6) decorative units represented by the presence of plant motifs based on flowers and around the shape of the circle, model no (7) designs for flowers with stems with a diversity in size and ending in the shape of a circle, which are two types, simple and sunken and more prominent and details. These models were found in the corners and sides of the cross vault and vane vault domes, model no 8 represents the ceilings with the shape of the circle without details. these patterns were found on the first and ground

levels. these circles were in the middle of the intersecting vane vault with more than one axis.

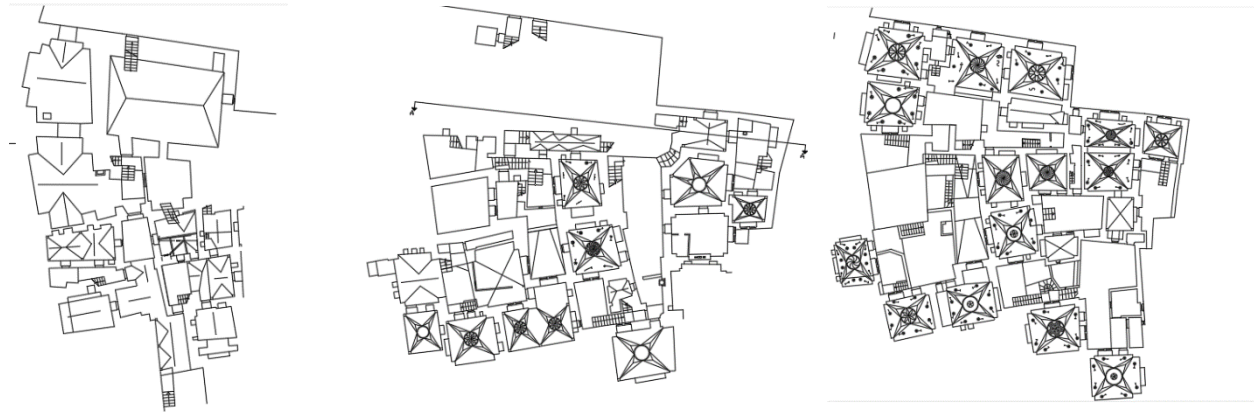


Figure No. (12) shows a plan for the ceilings and the design of the decorations in Qasr Amro from the right, the ground level, in the middle the first level and the third level, the second level

Second, the stone decorations and inscriptions:

The most important inscriptions in the palace located at the entrance of the palace from the side of Haret Bani Dar, which forms a frame with 6 cm wide, and the panel is made of white marble with a total length of 60 cm and a width of 27 cm. The inscription came in a relief script in thulthi script in nine lines, and between them were separated by delicate embossed lines, as is evident in the unpacking of the engraving. the text was arranged in a poetic form, documenting the position of the owner of the palace at that time and the poetry [25] as follows:

The house of Issa on the day of joy was built, its lights shone for the onlookers. We are here with joy and pleasure, preserved by the most merciful, Lord of the Worlds he erected the glory with his cupola, laughing and rejoicing at the arrivals Al-Saad wrote on its doors, enter it in peace and security .This is good news for Issa, as he became the neighbor of the grandfather of the prophets and messengers praise be to God, in it is always bliss and everlasting ., so he is victorious over them all When it was complete, I said in its history, its lights have shone to the worlds



Figure No. (13) shows the entrance to the Al-Amro building from the side of the Bani Dar neighborhood, and it shows the inscription of the palace that shows the date of its construction. Photograph by the author 2021

The inscriptions and decorations in the architectural openings did not reach many of the decorations in the architectural openings in the palace, except that a model of a stone window decoration was found, found at the entrance to the palace adjacent to the neighborhood of Bani Dar, on the second level, and it is represented by an ornament with three geometric ornate circles and below it we find a prominent hemispherical decoration And engraved, and a vegetal ornament was also found at the bottom of the hemispherical model. This type of decoration is one of the common patterns in the decoration of architectural openings in the Ottoman period. Several samples were found for this model, which represents a late Ottoman pattern. figure no. (14)

The niches and openings in the walls and the lunar facades, which were found in the front and rear facades, as well as in the interior walls overlooking the closed, semi-closed and open courtyards, and varied in their shapes and sizes and came in the circular or semi-circular shape in what are called al-Qamariyat, and this type of opening is usually found above the openings, such as doors and windows, and the common shapes are square and rectangular shape, including several sizes, large and small, and sometimes we found more than one opening in the architectural facade, as the aim is to introduce light and ventilation without revealing the components of the dwelling from the inside, with the presence of metal formations grille or glass in these architectural openings according to its size figure no (14).

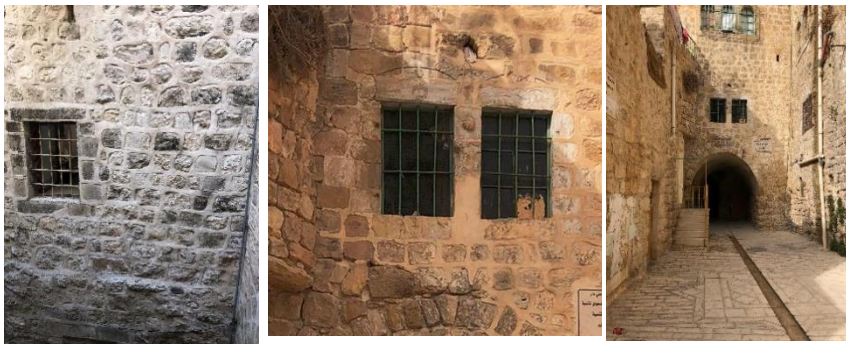

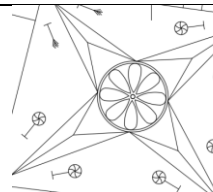

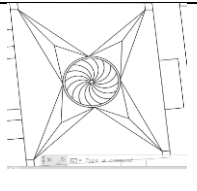

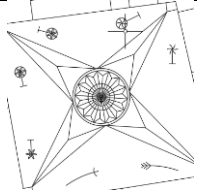

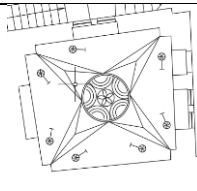

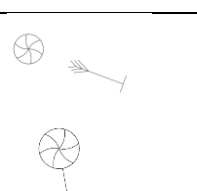
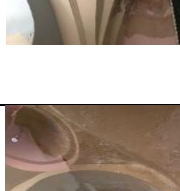
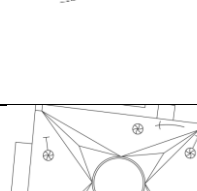
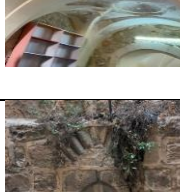
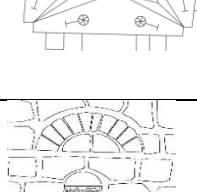

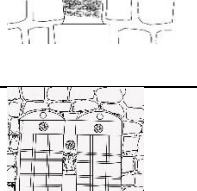





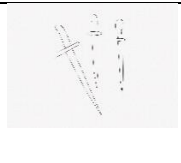


Figure No. (14) represents from the right the entrance to Amro Palace from the side of the Bani Dar lane, and the figure in the middle represents the window and details, and the figure to the left represents an architectural opening in the open courtyard inside the corridor leading to the Bani Dar lane

- 1- kizan decorations and the kizan are pottery pieces that were used in the construction of traditional houses in the city of Hebron, and the purpose of them was either as a kind of decoration or construction purposes to reduce loads on ceilings and walls. Some decorations were found in the inner walls of the palace using pottery table no.(3) . And we believe that the main reason for is to introduce lighting and ventilation, in addition to representing of decoration patterns.
- 2- inscriptions carved on the interior walls, we believe that the inscribed decorations were found in the palace in the late stages, and this was not proven or denied, and we only found some old pictures of the palace before its rehabilitation. table no . (3)
- 3- Al-Qashani decoration, we found different models of faience shapes, which came in the form of a decorated bowl. Scorer is indicative of the status of the owner of the house. Table No. (3)

Table No. (3) showing the models of decorations that appeared in the Palace of Amro in Hebron

Pattern decorations	Decorative unit	image	plan	location relative to the palace
First, the decorations and designs in the ceilings emanating from the circle	Model 1 circle with a flower in the middle has varied			Level 4 Level 2 4

Second the inscriptions and decorations in the architectural openings Stone decoration	Model 2 of a circle with spiral shapes in the middle			Level 5
	Model 3 geometric shapes branching from a cross from the middle of the circle			Alevel for the first2
	Model 5 the circle containing the plant unit represented by the flower and then the lines begin to rotate			Level 2 1
	Model 6 floral designs with legs with a variety of size and ends in circle form, two simple, deep and more prominent types with a variety of decorations on the sides			Level 1 Level 2
	Model 7 represents the bishop with the shape of the circle without details			Level 1 Level 2
	Model for stone decoration with writings			The entrance from the side of the neighborhood built a house
	A model of a stone decoration on a window at the back of the palace			The southern façade of the palace is the destination of The Building of Dar

Third	Decorations and composition in Kizan			Level 3 inner façade
Fourth	Engraved decorations in the wall			Level 3
Fifth	Decoration with Qashani			Level 2, the main courtyard of the palace.

Conclusions and Recommendations:

Rural Mansions palaces, including Amro Palace, constituted an important stage in the history of Palestine.

The similarity of the decorative elements in the Rural Mansions palaces, these decorative elements were associated with Islamic architecture. Amro Palace was distinguished by a number of aesthetic, decorative, and architectural features that were manifested in the decorations that were found on the ceilings of the palace and the walls, which formed a distinctive feature of the palace as well as in the complex overlapping construction method.

There is a debate about the exact date of the palace's construction, but it is certain that the palace passed through many stages of construction and was characterized by the Ottoman style in its upper levels, which appeared largely in the form of the many openings and courtyards

The rehabilitation of the residential building, Qasr Amro and its conversion to a public building, a school is considered an important step in preserving the building and preventing the deterioration of its condition from getting worse more and more.

Recommendations

The study recommends allowing more projects to rehabilitate distinguished historical buildings, which express a symbol of a certain historical period and a unique architectural model and a symbol of heroic work, and it belongs to one of the symbols of this city, this palace needs further study to obtain additional information that give this place justice so that it is employed in a cultural function. It focuses on the following points.

Recommendations for the old town and its residents.:

Carrying out activities that support the activation of emotional endowment to the old city this is done through the participation of the residents of the old city in social, cultural and artistic activities in the town centers, which fulfills their spiritual and material needs alike. supporting the efforts of the Reconstruction Committee to preserve the cultural and structural fabric of old houses and restore and rehabilitate them for housing.

restoration and rehabilitation recommendations:

When rehabilitating and restoring buildings and re-employment buildings of historical value we must be respected their historical role defined, and a functional purpose appropriate to the proposed new building functions and this can be done by Using advanced and modern technology and their applications in raising and documenting old buildings in a manner appropriate to scientific development and keeping pace with the current era. Using the traditional method in restoring the cultural components of traditional houses and following the approach of preserving them through consolidation and compensation for the missing parts of the building.

- Ensure maintenance and follow-up of the cultural component that has been restored and re-used.

At the architectural and interior design level:

- An engineering study that includes the special dimensions of the architectural openings, floors, ceilings, and internal and external walls and documenting them in their original position in order to re-use them in a way that suits their architectural components.

- Studying and documenting the decorative and aesthetic components in cultural buildings.
- Developing the engineering foundations used in the rehabilitation of buildings through training engineers and specialists to do so.
- Carrying out more specialized studies that document the aesthetic and cultural components of the cultural heritage represented in the urban fabric of the old city.

Conclusion:

The architectural heritage represents the spiritual symbol that expresses the identity of the nation in thought and culture, and it reflects the social, political, economic, and religious life of the people, the heritage building may tell the story of those who inhabited it through the architectural and civilized legacy they left behind. the study showed the role of Amr Palace, which took a place and the important of historical stage that played in Palestine in general and the city of Hebron in particular, and we found that the archaeological building carried the name of its owner for a long time and even after their death, namely Sheikh Issa and Sheikh Abdul Rahman bin Issa Al Amr, and despite the modesty of the architectural formation and the simplicity of the building from the outside, which mimics the old agricultural building style common in that era, but that does not mean that it does not contain a number of among the architectural elements, including the beauty of the barrel and fan domes that characterized the palace, as well as the distinctive stucco decorations found in the ceilings, despite the research and study that took a long time to understand the building as a result of the extreme complexity of its construction, And the large number of interventions and drawers in it, which amounted to more than 14 stairs, came in multiple levels and ways. and in the end, all thanks and appreciation to those who seek to preserve the cultural heritage in all possible ways, thanks to their efforts, this building, which was suffering from many problems that threaten its quality, has been preserved by reusing it by converting it into a school serving the children of the old city. All thanks to the Hebron Reconstruction Committee with its distinguished engineers, Helmy Maraqa and. Noha Dundis. as well as Dr. Youssef Abu Maizar for the information about the old city, as well as many academics, technicians, and engineers, without whom a study of this special place would not have been done, repurposing the residential building and converting it into a school included many changes that had a role in restoring

the building and making it fit for the new space function. Figure No. (15) illustrates some of these works, and they included:

- A change in the entrances, whether making new entrances connecting the rooms or expanding others and opening the space of the two rooms.
- Building sanitary facilities that serve the school's current use.
- Extension of a healthy and electricity network to suit the current use.
- Making roof insulation to prevent damage to the building.
- Making a metal bridge linking the building together.
- Installing stone floors in most of the spaces in the palace.
- Installing metal protections in a number of spaces, including windows, drawers, and exposed levels, as well as installing a metal grille on a number of small openings called releases, louvers, and each slot has its own use.
- Installing ceilings for some voids, in order to protect the lower floors from weather factors.



Figure No. (15) shows some maintenance and restoration works for Amr Palace. Source: Hebron Reconstruction Committee (2017-2018).

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Document No. (1) showing Sheikh Issa's volunteer document Amr, the great-grandfather of fighting Napoleon's army in 1798 He and some of the sheikhs of Mount Hebron are related to the Amr family , Source: Issa Abdel Shafi Amr Al-Quds Sharia Court Record 1212 AH, p. 134

App



Document No. (2) representing a document from the Ottoman Sultan Abd al-Majid in a request from Abd al-Rahman Ibn Issa Amr Cut the deadlines for Ibrahim Pasha, the source legitimate Jerusalem is related to the family of Amr



Document No. (3) represents a document for each of Abd al-Rahman Ibn Issa Amr and Salama al-Namoura, the sheikhs of Jabal al-Khalil, dismissing Mahmoud Bey Abd al-Hadi from the Muslim community of Jaffa and Hebron related to the family of Amr, source: Issa Abd al-Shafi Amr, the Sharia court record

