CULTURAL MEMORIES AND PLACE-IDENTITY: A CASE STUDY OF SYRIAN REFUGEES' RESETTLEMENT AND ACCULTURATION STRATEGIES IN EGYPT

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A thesis submitted to the School of Architecture and Planning, Faculty of Engineering and the Built Environment, University of the Witwatersrand, in fulfilment of the requirements for the degree of Doctor of Philosophy in Architecture

Supervisor

Professor Nnamdi Elleh

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بسم الله الرحمن الرحيم

In the name of ALLAH, the most gracious, the most merciful.

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DECLARATION

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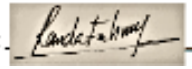
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ABSTRACT:

Focusing on the Syrian refugees in Egypt—the aftermath of the 2011 public uprising, and the so called “Arab Spring”, or the “Jasmine Revolution”—this thesis explores the interaction of four main social factors influencing Syrian refugees place identity in the host country, Egypt.

The first factor is the circumstances that caused the displacement of Syrians to become refugees in Egypt. The second factor is the refugees’ production of architectonic elements in the host country that are ideologically presumed to be ‘authentic’ architectural cultural heritage from their homeland. The presumed authentic architectural culture manifests as territorialisation in the host country for the protection of Syrian refugees’ identity. The third factor is the ‘globalisation’ forces that blend commercially inspired diverse trendy architectural styles into universal interchangeable consumables while ignoring contextual and cultural specificity. The fourth factor is the elucidation of what was realised when the three factors—the refugees, presumed authentic architectural culture, and globalisation forces—come together in the host country.

Preliminary studies suggest that Syrian refugees maintain interactive tensions among the perceived original homeland architectural cultural identity, globalisation forces, and the necessity to modify the presumed original culture to adjust and settle in the host country. Examining the intersections of these four factors is the topic of this thesis.

It is also observed that refugees tend to conceptualise authentic heritage ideology in placemaking to maintain an assumed cultural-identity in these globalising times of displacements and movements. Thus, in the effort to realise the assumed authentic architectural cultural heritage in the host country, Syrian refugees’ placemaking in Egypt defaults into another form of territorialisation that is inspired by architectural cultural memories from their homeland.

Territorialisation disaggregates, personalises, and distorts the image of cultural identity of the places where refugees dream to be because it motivates them to be distinguished from their host culture while at the same time seeking to assimilate into the host country. This irony and the conflict of wanting to belong to the host country but, at the same time, wanting to be separate by retaining their Syrian identity, is the core of the study.

Also, this thesis uses the architectural production of Syrian refugees in the host land, Egypt, in examining how architectural cultural memories are used for recreating personalised places of displaced groups. It is observed that the refugees present the personalized new creations in the host country as their “authentic” architectural culture purely on ideological bases.

Focusing on the shops of Syrian refugees in the ‘Souq’ in three areas in 6th October City, this ethnographic study uses sketched locations of shops, marquees and access from the street to the shops, sketched plans of the shops, internal circulation and organisation of spaces, display of goods, photographs, archival documents, and literature sources in reading the spatial forms and patterns of Syrian shops in Egypt. The research premise is Syrian refugees architectural cultural-memories evoke the presumed images of the architecture of their homeland due to their belief in authentic architectural culture that they were able to recreate from memories.

Keywords: Cultural-Memory; Refugees; Refugees of Arab Origin(s); Ideology of Cultural-Authenticity; Globalisation forces; Place-identity.

PREFACE

This thesis is a study of the continuity and congruence between the presumed architectural cultural heritage of Syrian refugees from their homeland and what they build/built in the host country, Egypt. The settings of the study are Syria and Egypt, two countries in the Arab Region after 2011.

As an Arab-Muslim architect, who was born and raised in Egypt, I am arguing that one of the most confusing issues that the architectural and urban planners face in the developing contemporary Arab Region is the search for architectural cultural-identity between two historical contradicting projects. The first refers to the traditional conservative project that aims to protect what it considers authentic Arab architectural heritage, while the second is the inescapable, ubiquitous, influences of globalisation that requires an open-minded process for observing how the cultures of the regions are never constant, but are changing in strides with the transformations in contemporary cultures.

As the number of refugees around world increases, some Arab countries like Jordan, Lebanon and Egypt, opened their borders to host Arab refugees. As a result, the architectural identity of the host countries and those the refugees carried in memories from their homelands intermingled. The intermingling created the confusion of the presumed authentic Arab architectural cultural identities.

One of the most fundamental needs for humanity is the desire to maintain our identity. Indeed, psychologically, the challenging factor for existence is how to create space that facilitates sharing while personalising the cultural-memories that are connected to one's land of origin. Refugees depend on personalised cultural memories that are derived from their homelands in order to create new homes for themselves.

In fact, the issue of architectural identity is not new. It has been a debated in architectural theories of modernism and post modernism for years, perhaps, since the immediate post-World War II era when critics and practitioners began to doubt the project of architectural modernism by proposing new themes for addressing architectural practices. The Egyptian architect/scholar Hassan Fathy's (1973) book, *Architecture for the Poor: An Experiment in Rural Egypt,* which describes the author's efforts to build the town of New Gourna with local materials and technology, and in locally recognised tectonic forms should be recognized here. Kevin Lynch's seminal book (1960), *The Image of the City,* began to propose a theoretical thesis that incorporated psychology on our understanding of the American city, Jane Jocobs's *Life and Death of Great American Cities* (1961) stands out as one of the most challenging urban American rethinking literature in the middle of the twentieth century. Robert Venturi's (1966) *Complexity and Contradictions in Architecture*, stands out among the texts that interrogated modernism in the middle of the twentieth century. Also, Robert Venturi, Denise Scott Brown, and Steven Izenour's (1972), *Learning From Las Vegas* is worthy of mention, as is Amos Rapoport's (1969) *House Form and Culture*, from which this thesis

benefitted hugely in developing its acculturation theory. Christopher Alexander's (1977) *A Pattern Language: Towns, Buildings, and Construction* is also noteworthy. The compilation, *Anti-Aesthetic Essays on Postmodern Culture* (ed. Hal Foster, 1983), is among the text that should be mentioned. These texts have one thing in common: They interrogated the modern architectural developments that included the *International Style* (Henry-Russell Hitchcock and Phillip Johnson 1932) of the early twentieth to the mid-twentieth century which was considered to be ignoring cultural contexts and identity. Also, Christian Norberg-Schultz's (1979), seminal book, *Genius Loci: Towards the Phenomenology of Architecture*, and which resonates with Kenneth Frampton (1983), who wrote: "Towards A Critical Regionalism: Six Points Towards an Architecture of Resistance". This thesis sheds light on how the cultural memories of refugees and the cultures of the host country can work together to assist refugees to settle down in the places where they are seeking refuge.

Therefore, the thesis introduces the concept of 'place-identity' through the medium of critical architectural history in the literature review by exploring four intersecting areas of the topic: Refugees, cultural authenticity, globalisation, and what was realised when the two cultures, the one from Syria and the one in Egypt interact by globalisation forces.

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SPECIMEN NOMENCLATURE

The glossaries used in the thesis includes both the Arabic and English vocabularies for the definition of some elements, places and terms. The Arabic elements and places are best described using the original terms used in Syria such as 'Souq' or 'Khan'. Using English terms follows the style of the current research methods. The use of these glossaries is limited to the scholars writing which frequently appear in this research.

ARABIC GLOSSARIES:

ENGLISH	ARABIC	DEFINITION
'SOUQ'	سوق	: The name of the traditional Arab market since the Arab-Islamic ages.
'KHAN'	خان	: The space of a commercial center containing depots of goods or temporary residential place for merchants for short stays (Awad, 1984). 'Khans' were constructed in the periods of Mamelukes, in the late 15th and early 16th Century (Gokalp and Uguz, 2013) and were developed in the Ottomans' ages, in the late 16th till early 20th Century. They were planned to accommodate foreign traders and their goods. 'Khans', the urban equivalent of the caravanserais, were scattered around the 'Souq' place or near the city gates in such a way that each group of similar merchandise had its own 'Khan' (Awad, 1984). 'Khans' are spacious areas including inside 'Souq' space and which, with all their facilities, provide a very important back up for the 'Souq' (Gokalp and Uguz, 2013). One of the most important significances of the 'Khans' is that they provide a change of environment when compared to the busy alleys of the 'Souq' (Gokalp and Uguz, 2013).
'BAZAAR'	بزار	: "The market that has a network of roofed roads with fortified gates" (Hmood, 2017:268).
'BILAD-EL-SHAM'	بلاد الشا	: The Levant.

‘MADRASSAH’	مدرسة	: School.
‘MABKHARAH’	مبخرة	: The Arab incense burner.
‘SHAWARMA’	شاورما	: A type of Middle Eastern food whose roots go back to ‘Bilad-El-Sham’ (the Levant), and the Ottoman Empire.
‘KONAFA’	كنافة	: An Arabic dessert.

ENGLISH GLOSSARIES:

AUTHETICITY: “To have an origin; to persist in; to stand by; or to stick to”. (Soufan, 2018:4).

TRADITIONAL: A term describes system of core values in architectural production process that were handed down from one generation to another (Al-Sayyad, 2014), in which the architect makes serious use of the familiar symbolic forms of a particular culture of a particular people in a particular place.

VERNACULAR: An architecture style which uses local or regional materials and resources from the context where the building is located. The indigenous results when a people are attached to a specific geographical location that distinguishes them from other groups (Al-Sayyad, 2014; Li, 2014).

INDIGENOUS: The indigenous results when a people are attached to a specific geographical location that distinguishes them from other groups (Li, 2014).

MODERNITY: An architectural style that dominated the Western world between the 1930s and the 1960s and was characterized by an analytical and functional approach to building design. The protagonist in the industrial society is the modern human being who is faced with many challenges that threaten and dissolve the traditions s/he is used to in the local communities. Buildings in the style are often defined by flat roofs, open floor plans, curtain windows, and minimal ornamentation. Where, the modern

	individual is seen as one who is capable of making decisions free of external cultural and social pressures (Rambukwella, 2018).
CONTEMPORARY:	A term used for architecture of the 21st century. Contemporary isn't a movement, but a style reflecting the trends of the time a home is built. While this style doesn't represent any particular age, past and historical movements can inspire contemporary design.
UNIVERSALITY:	One of the globalization's trends that threaten different cultural memories and identities by making them indistinguishable. The Universal architecture rejects the idea that the environment should be culturally-responsiveness by ignoring contextual and cultural specificity and encourages the International style that matches everywhere (Jencks, 1996; Smith, 1998; Meijer, 2003; Jencks and Cropf, 2006).

CHAPTER ONE: INTRODUCTION

1.1 CHAPTER PREVIEW: THE AMBIGUITY OF BELONGING AND NOT BELONGING

The thesis examines how Syrian refugees combine the architectural and the spatial memories from their homeland to bond with the new spatial and architectural model they found in Egypt. It also provides insights on the pressures of globalisation forces to adapt to their new settlements.

My architectural design training and professional interest are the source of this investigation of how Syrian refugees combine the architectural and spatial memories from their homeland for resettlement and acculturation strategy in Egypt. I chose to study and practice interior architecture, and I have learned and achieved a lot about the profession over the years. I have many passions about architecture, and they are more than designing houses and projects. My first passion is exploring life, finding the meanings and secrets that make it worth living and interesting. Whenever I discovered something and access new knowledge, I shared it with the world. What I shared might be old news for some, nevertheless, I believe it could lead to new opportunities and provide hope and enlightenment for others. Folks architectural design thinking is one of the vehicles I use in exploring the ways people live in their homes and in their surroundings as aspects of their cultural familiarity. The influx of Syrian refugees into Egypt presented opportunity for me to investigate how they are adapting and acculturating themselves in their new surroundings.

John W. Berry's (1997) writes that the acculturation strategies are different ways adopted by groups and individuals who are seeking to live together. Barry's adaption strategies include four concepts. (1) The first is integration which engages both the host culture and the refugees' culture; (2) assimilation acculturation strategy suggests a process where the refugee culture is absorbed; (3) On the other hand, separation strategies tends to keep refugees and the host cultures apart. (4) Marginalization acculturation process maintains refugees' heritage and identity, often for reasons of exclusion and discrimination. There are situations that do not recognize the refugee culture at all (Berry, 1974; Berry, 1991; Berry, 1997; Berry and Sam, 2006). The theory of place attachment aims at explaining the meaningful connections that individuals develop in establishing the identity of their places (Florek, 2011, Lewicka, 2011; and Glusac, 2015). Building on the acculturation model of Berry on placemaking techniques, this research offers a comprehensive overview of the Syrian Refugees'

adjustment process in Egypt. It is also shown that Syrian refugees use architectural cultural memories from their country in maintaining preconceived original architectural cultural identity in Egypt.

The refugee crisis has become prominent in many parts of the world, in particular in the Middle East where it has consequences. While the refugees from Syria are not the only causes of the problems for the nearby country of Turkey, the presence of the new commers is nevertheless contributing to both political unrest and economic downturn as the country was forced to find resources for settling the refugees in camps (UNHCR, 2022; Petillo, 2022; Alirhayim, 2023). While the economic downturn since 2011 alone did not cause the refugees crises in Syria, mass protests that began in Tunisia and Algeria in 2010 inspired similar protests across Egypt, Morocco and Libya (Reuters, 2011; Aleya-Sghaier, 2012; Haas, 2017). The unrest in Syria became increasingly violent and catastrophic since 2011. The Arab spring demonstrations of 2010 and 2011 in different countries—for example, Algeria and Tunisia—were not the only causes of the refugees' crisis in the region in recent decades. The migration of many refugees to some countries were also caused by economic downturn and political unrest that reached high levels of violence in 2011 (like the case in Turkey in the Nineties).

The United Nations High Commissioner for Refugees (UNHCR, 2022) suggests that displaced people's crisis reached the highest level since World War II with a 40% increase in 2011. World-wide, about 25.4 million people have been forced to flee leaving their countries, homes, and sometimes families behind. Over two-thirds of the fleeing refugees were from five countries: Syria, Afghanistan, South Sudan, Myanmar and Somalia (Ferris, and Kirişci, 2016; Reid, 2019; UNHCR, 2020). Consequently, Syrian citizens became the largest forcibly displaced population in the world since the war began in March 2011. Prior to the outbreak of the war, Syria was a fascinating tourist destination because of its historic treasures and vibrant culture, but it became a war-torn wasteland in 2011 (Gibbons, 2017; Martin, 2018; BBC News, 2019). To put it metaphorically, Syria's borders were bleeding refugees. Their material heritage artifacts were being sold in the informal market by smugglers who continued to fund the devastation, exploit the deplorable conditions of the country, and the misfortune of the displaced people (Gibbons, 2017; Kingsley, 2016; Ferris and Kirişci, 2016).

According to some anecdotal reports, refugees were anxious about the challenges of integration into the host country. Contact between refugees and the culture of the host land caused traumatic experience (Berry, 1997; Berry and Sam, 2006). Refugees, "… are people who have been forced to live together with, and dominated by, cultures different from their original one, and subsequently to experience acculturation" (Berry and Sam, 2006: 3). This process leads to changes in the original patterns of life and cultures of the displaced people. "The meeting of cultures and the resulting changes are what collectively has come to be known as *acculturation*" (Berry and Sam, 2006:1). Hence, being mindful of refugees concerns in the acculturation process is of great importance to the understanding of their architectural productions in the new country.

While navigating their way in the foreign environment and attempting to interact with people having different culture and background, some sojourners may choose to maintain their familiar culture as an adaptive way to ease the transition from one environment to another, while others may choose to adapt to the new cultures in the new environment (Lee, 2008; Nagel, 1994). The refugees' journey to settle in the new land is not "a bed of roses" as they say metaphorically, and particularly, when it involved settling in countries that have different ways of life and cultures. While the acculturation process is known to be challenging for refugees, it may also turn out to be an enriching and constructive experience that may also reflect adaptation to the host land (Hou, 2013; Glusac 2015).

Amos Rapoport (1982) introduces the word 'fence' as a symbolic tool that migrants use to maintain the culture they brought from their homeland to the host land. Citing the examples of European missionaries to former colonial countries, Rapoport (1982: 86) writes that "the mission station in the early days of acculturation, described as 'the compound', is clearly demarcated by both physical and social fences". Rapoport is exploring a number of factors here, including the colonial missionaries lack of familiarity in their new settings both culturally and physically. Colloquially, the 'fence' was a moral mechanism for filtering what the Syrian refugees allowed and what they did not allow based on their cultural frame of reference. For that reason, these fences were indicative of transitions and changes from an old culture (Syria) to a new one in a different host land (Egypt).

Drawing from Rapoport's proposition, this thesis suggests that cultural-memory is the transitional fence that Syrian people used to Syrianize their settlements and establish place-identity in Egypt. It is observed that the refugees raised the 'cultural fence' to achieve two objectives: First, to secure their perceived original identity they imported from their homeland. The second reason is to resist the forces of assimilation into the host culture (Malkki 1995; Conversi, 2003; Berry and Sam, 2006; Bulley, 2006; Croucher and Kramer, 2017). Architectural representation is an aspect of the "fence" that was raised through "born of cultural memory" in the ways Syrians articulated their storefront in Egyptian streets. (Parker, 1997: 151; Rebillard, 2012). For this study, the United Nations definition is used in the understanding of the term "refugee". It refers to someone who has been forced to flee his or her country because of persecution, war, or violence (UNHCR, 2020; Berry and Sam, 2006). However, ethnic group suggests "connection with a specific territory and a shared myth of common descent" (Rebillard, 2012: 96).

1.2. THE PROBLEM STATEMENT:

The problematic issue of refugees and place identity is not new (Connor, 1973; Malkki, 1995; Berry, 1997; Pulvirenti, 2002; Bulley, 2006). Focusing on the Arab region countries, this research explores the relationship between refugees and the production of architectural settings—an aspect of place identity—to retain the perceived original culture of the refugees in the built environment. Also, as an interdisciplinary study that examines Syrian refugees' architectural production in Egypt, this study broadens the understanding of the reader about 'Authenticity' and tackles this notion from a paradigm that shows how multicultural architectural spaces were created in Egypt (Amin, 1978; Said, 1978; Tibi, 1990; Kumaraswamy, 2006; Gerges, 2018).

In this case study, the question is: how do Syrian refugees establish their perceived 'authentic' architectural culture among Egyptians who have their own perceived 'authentic' architectural culture? Studies that examined the issue of refugees and their cultures in particular (Malkki, 1995; Gualtieri, 2009; Naber, 2012), and migrants in general, (Connor, 1986; Gibson, 1997; Gebrewold and etal, 2016), linked parallel question to the one explored in this study in cultural contrasts between the 'West' as host countries, and the 'East' where the refugees came from. The studies show the encounters among people of different culture and often describe them as contrasted, juxtaposed, and positioned as per the following examples: Arab versus Americans, Christians versus Muslims, and White versus Black (Naber, 2012; Kiskowski, 2017). As well as communities from the East versus communities who live in the West, immigrants versus the original citizens, and often, the undertone of civilized versus non-civilized is never far in the discursive that thrive in contrasting the differences among refugees and their hosts.

Nezar Al-Sayyad's (2014) book, *Traditions: The 'Real', the 'Hyper', and the Virtual in the Built Environment* foregrounds the principal theme of this study about how Syrian refugees carried their authentic architectural memories to their new home of refuge in Egypt. As early as the 1990s, what was seen as rethinking of modernism in architecture critically examined how in the commercial, cultural, building, and broadly speaking, philosophical and technical exchanges have been taking place around the world, and in particular, between the East and the West, to the extent that it was no longer feasible to speak of an authentic architecture that belongs to a specific region or cultural group among the nations of the world (Abu-Lughod, 1992; Al-Sayyad, 1992; King, 1995). Nezar Al-Sayyad (2014) brought to our attention that scholars still use diverse terminologies when enquiring about the architectural types that originate from certain groups or regions of the world. He writes that "Specific labels such as 'vernacular', 'indigenous', 'primitive', and anonymous, have been introduced to describe the subjects of a variety of inquiries'" (Al-Sayyad, 2014: 1). Moreover, Al-Sayyad (2014: 1) clarified how "traditional"—which describes "system of core values" in architectural production process that were handed down from one generation to another—contrasts from "indigenous" or "vernacular", which although are equally used to describe local productions, however, they

are better used in describing the methods of assembling the built objects. Al-Sayyad's delineation of "tradition"—the building tradition that is handed down from one generation to another—puts in social context the Syrian refugees assumed "authentic" architectural cultural memory that is the principal topic of this study.

Drawing from the seminal work of Georg Simmel, "Metropolis and Mental Life" (1971), Marshall Berman (1982), Benedict Anderson (1983), Eric Hobsbawm and Terrence Ranger (1983), Gwendolyn Wright (1987), Anthony King (1993), and Marion von Osten (2010), Al-Sayyad (2014) elucidated how tradition and modernity inter-twined, but at the same time have different meanings and effects in the industrialized societies. The protagonist in the industrial society is the modern human being who is faced with many challenges that threaten and dissolve the traditions s/he is used to in the local communities. According to Al-Sayyad, traditional architecture can be used broadly to define a plethora of architectural productions that include the vernacular and the indigenous. In his view, Tania Murray Li's proposition (Li, 2014) that the 'indigenous' results when a people are attached to a specific geographical location that distinguishes them from other groups, the vernacular is however a general building knowledge that is "practiced by the masses", fleshes out the distinctions among traditional, vernacular, and indigenous.

Furthermore, Al-Sayyad (2014: 175) writes that "the study of traditions in the built environment requires critical engagement with concept of 'authenticity', and particularly with idea of what is true, sincere, or real". The term, authentic resonates with keywords like 'original' and 'replica', which "describe social life" and equally shape it. Al-Sayyad (2014: 177) credits Raymond Williams for outlining how keywords like authenticity can have both "performative" and "representational" functions that are "sites of struggles through which social experience is mediated and defined". Like the explorations of the meanings of tradition, vernacular, and indigenous above, Al-Sayyad traced the nebulous meanings of authentic, and original, to Walter Benjamin (1969), who explored how objects of art that were once produced for specific ritual or liturgical purposes, where transformed when they were mass produced mechanically in the age of industrialization, and subsequently their meanings were alienated from their original use value. According to Al-Sayyad (2014: 178) Lionel Trilling's (1980) study shows that "… sincerity, which was a principal component of pre-Enlightenment literature, was replaced in the centuries that followed by the idea of authenticity". Consequently, "… authenticity became equated with the real, and hence with the original".

Al-Sayyad's (2014) explorations of the concepts of authentic, traditions, vernacular, indigenous, original, and the real in diverse contexts of modernity, flesh out the challenges and the contradictions of using such nebulous terms, and closes the gaps in the circle of discourses that were initiated in the 1990s by Abu-Lughod and himself, when they suggested that global cultural experiences have been interacting for centuries for one to be able to clearly define what is authentic and original architecture from a specific geographical region of the world, let alone the "Middle East".

Broadly speaking, the contradictions can be traced to how the roots of "Western" civilizations, including architectural productions, were codified into a cannon of knowledge and transmitted continuously in what is generally known as survey of Western Architectural history. Sir Banister Fletcher's (1896) *A History of Architecture for the Student, Craftsman and Amateur, being a Comparative View of Historical Styles from the Earliest Period,* is a significant contribution in the projects that defined Western Architectural cultural productions. Briefly, the core of the comparative view of historical styles is the widely accepted proposition that Western Civilization began in Mesopotamia and from multiple civilization in the area – the Babylonians, Assyrians, Egypt, Greece, Rome, Byzantium through the rise of Islamic civilization, Europeans Dark and Middle Ages, and the Renaissance—before reaching the New World, the Americas. In this broad outline of the roots of Western Civilizations, Chinese, Indian, and several Asiatic cultural productions, as well as ancient Americas' production were recognized marginally. The comparative approaches always highlighted how one cultural group borrowed techniques and modes of productions of objects and the built environment from earlier groups. While the 21st edition of Sir Banister Fletcher's book (Ed. Murray Fraser, 2020) is now two massive volumes that are contributed by authors from different regions of the world, and has a broad geographical and cultural range contents, the themes very much remains the same and they reinforce the global experiences and exchanges of architectural cultures.

Talbot Hamlin's (1940) *Architecture Through the Ages,* metaphorically makes similar architectural tour of the earth starting with primitive architectural productions, and it reinforces the idea that Western heritage began in Mesopotamia. Sigfried Giedion's (1941) *Space, Time and Architecture, the growth of a new tradition,* focused on modern architectural productions from the early Renaissance period, however it could not resist comparative studies of contemporary global productions in the middle of the twentieth century. Spiro Kostof's (1985 and 1995 editions), *A History of Architecture,* is specific in detailing how a later cultural tradition in the Mediterranean basin learned from earlier building traditions. Describing the absence of monumental architectural productions in Arabia, the roots of the Islamic faith, Kostoff (1985: 285) writes: "Even so, nothing in the desert homeland could have quite prepared the conquering Muslims for the architectural spectacle of the Old Greco-Roman cities or the Sassanian court". A core observation by Kostoff that directly connects the topics of traditional, indigenous, authenticity, originality, real, and replica, as Al-Sayyad highlighted above, is in the statement that follows what the early Muslim builders gained when they found the architectures of ancient Greco-Roman cities. Kostoff (1995: 285) writes: "And yet within three or four generations, a distinctive Muslim architecture began to materialize that borrowed native forms and talent, and applied them to its own specific programs, and its own way of life". While one cannot dismiss the usual "Western" cynicism about non-Western cultural achievements, Kostoff's observations about how the eight century Islamic builders learned building techniques from the late Byzantine and Roman ruins cannot be dismissed completely. This cross-cultural learning propositions which transferred building knowledge to the West are so widely accepted and codified in Western cannons of histories that Roy Matthiews and Franklin DeWitt Platt (2010: 217) presented it in their book, *The Western Humanities*:

> Islamic tenets allowed for borrowing from other cultures so long as what was borrowed was adapted to the teaching of the *Qur'an.* From Greco-Roman Architecture came the column and the capital, the rib and the vault, and the arcade. From Byzantine architecture came the dome, the most prominent feature of the Islamic style, and the pendentive, the support feature that made the dome possible. From Persian art and architecture came miniature painting, the vaulted hall, the teaching mosque, the pointed arch, and floral geometric ornamentation. And from Turkish art and architecture came a grand artistic synthesis, which raised Persian influence to a dominant role in Islamic art and architecture, in the zone stretching from Egypt eastward, after 1200.

The West and the East were not exchanging art and architectural knowledge alone. Matthiews and DeWitt Platt (2010: 213) write that, during the Abbasid Dynasty circa, 750-1258 CE, famously known as the "Golden Age of Islam", Islamic scholars' studies in classical knowledge blossomed resulting in the "preservation of the work of Greek Mathematicians". They also incorporated Hindu knowledge, and made "original discoveries in science and mathematics". Furthermore, Matthiews and DeWitt Platt (2010: 213) observed that working together, Islamic scholars and their Western counterparts, "passed" the "accumulated knowledge to Western Europe during the twelfth and the thirteenth centuries". Expanding on their thesis about the collaboration of Muslim and Western scholars, Matthiews and DeWitt Platt (2010: 213) noted that "Islam's Golden Age was the work of an international community of scholars. Al-Khwarizmi (AL-KWAHR-iz-me) (780-850) advanced the field of Algebra; he also introduced Hindu numerals, which became known as Arabic numerals, and used them to make calculations".

Despite this highly publicized history which suggests that knowledge exchanges have been taking place between the East and the West since the ancient times, there still persists in literature, the concept of Islamic art and architecture that is distinct from all other types of architectural productions. From the position of this thesis study, this concept of Islamic architectural knowledge is the mnemonic tectonics which Syrian refugees who fled violence from their country used to fashion new settlements in Egypt. Derek Hill and Oleg Grabar's (1964) seminal work on *Islamic Architecture and Its Decorations*, and which focused on Islamic productions in specific eastern regions of the Islamic world, comes to mind. Illustrating the technical and stylistic achievements that were unique to the specific places where the objects they illustrated were/are located was the aim of their study. Hill and Grabar (1964: 83) recognized the existence of Syrian Islamic architectural productions, however they did justify it as an outcome of nationalism. They observed: "There is an exuberance in the great façades of Seljuq Anatolia, which exemplifies the complexity of the cultures which created Seljuq Anatolia and bewilderment of patrons and architects as they had to choose between the wealth of local Armenian and Byzantine, imported Iranian and Syrian, perhaps also Turkish Central Asian traditions". While mentioning a number of architectonic cultural traditions in the contiguous cultures to Syria, for example, Anatolia and Seljuq, Hill and Grabar recognized that Syria also possess styles that could be imported to other cultures. They also emphasized that: "The point is, however, that no national spirit or abstract Islamic ideology is responsible for the

peculiar relationship of decoration and architecture which characterized Islamic architecture in the eleventh through the fifteenth centuries in the area we [they] have described".

Hill and Grabar's point about the absence of nationalism in the production of architecture from the eleventh through the fifteenth century is noted, however, it does not negate the possibility that fleeing Syrians to Egypt might carry with them, among their possessions, architectonic memories (mnemonics) which they used as strategies for settling in their host country of refuge. Moreover, although writing about *Arabic-Islamic Cities: Building and Planning Principles* in the Maghrib, in particular Tunis, Tunisia, Basim Selim Hakim's (1989) emphasises the point that there exist urban morphologies that are unique to Arabic/Islamic cities. Hakim's text follows a long tradition as we saw in Hill and Grabar, and often, the mosque is the archetypal structure that is associated with Islamic architectural productions. Renata Holod and Hasan-Uddin Khan's (1997) book, *The Mosque and the Modern World, Architects, Patrons and Designs since the 1950s,* is an architectural axiomatic exploration because it positions the mosque as a medieval structure, that is continuously renewing itself and upgrading its forms and technologies while maintaining its principal function as a place of worship. Holod and Hasan-Uddin observed that (1997: 10):

> As a type, the mosque is ubiquitous, and at once old and every new. It is a culture-bound place of worship, representing local and regional architectural traditions, and a trans-or supra-regional expression of a contemporaneity which has acquired a pan-Islamic, worldwide character. This quintessential Muslim symbol provides a way of viewing the mechanisms of representation of state and authority within the nations of the Islamic world, and of Muslim community and self-identity within it as well as outside it.

Unlike Hill and Grabar who did not observe nationalistic or state motivations for the building types they studied, Holod and Khan clearly saw aspects of state power, national and communal identity, as well as self-identity through the projects of Islamic architecture represented by the mosque. Along the trajectory of thought expressed by Holod and Khan, Chrisine Gruber's (2016), ed. *Islamic Architecture on the Move, Motion and Modernity,* presents cases along the lines by Holod and Khan with emphases that Islamic architectural productions is continuously evolving with the modern world, and it is a potent cultural tradition for national, communal, and individual identity among Muslims all over the world. Gruber (2016: 21) writes that:

> Architectural projects show a clear engagement with local practices through a revivalist discourse that touches upon questions of tradition, authenticity and cultural heritage. Such dialogues with the past have continued to the present day, with patrons, entrepreneurs, architects and designers working in creative synergy to preserve, revive and even invent 'indigenous' forms while also promoting a particular vision of Islamic modernity that at times seeks to collapse temporal and geographical distances in

order to strengthen a particular ideological position or agenda – from Shi'i morning and funerary ceremonies to Sunni claims to transnational power and custodianship.

The foregoing observations by Al-Sayyad (2014), Hilll and Grabar (1964), Hakim (1985), Holod and Khan (1997), and Gruber (2016), suggests that the proposition that Syrian refugees in Egypt used what they assumed to be authentic architectural mnemonic heritage as acculturation strategy in Egypt is a problem that merits study in a PhD thesis.

A handful of studies introduce refugees and immigrants from the Arab region as having a singular monolithic cultural identity, one Arab-Pan unity. "They set the conditions through which people draw upon concepts of 'family' as a source of comfort, security, unity, or belonging in the diaspora" (Naber, 2012: 74). The sociologist William Kiskowski (2017) claims that, although religious and national divisions of Arab community in Dearborn's suburban community are very apparent between subgroups, there is certainly growing consciousness of pan-ethnicity within many of these groups beyond national or religious identity. "Some residential units have also been remodeled to reflect Arab tastes. The content and character of these built spaces are what exhibits the Arab character or this neighborhood, visible differences limited to language script and various uses of symbols and flags" (Kiskowski, 2017: 8). Samir Amin (1978) introduces the unity of the Arab countries by observing that, "it was a unity in diversity, but this diversity was never really cultural or ethnic" (Amin, 1978:15). Furthermore, Amin observed that "The fact that we stress the originality of each of these countries should not be taken as a denial of Arab nationalism. Regional particularities, enriching in themselves, remind one on the contrary of the roots of that nationalism – and imperialism further reinforces the profound tendencies towards unity" (Amin, 1978: 20).

As an Arab Muslim Egyptian woman Architect, I refer to this architectural research as a medium for exploring how the different Arab countries communicate with each other, exchange ideas, while maintaining what they believe to be their respective national 'authentic' cultural identity(ies). The Arab-Islamic cities are considered an outcome of human interaction with environmental, cultural and natural factors. With that interaction, the Arab city and its architectural ensembles, and the resulting urbanism as a way of life in the city, were formulated as if they represent distinctive features. However, there are cultural globalization forces that are constantly attempting to penetrate the Arab city fabric and dissolve them into human environmental interactions that are simultaneously place specific, and with characteristics of cultural imports from other parts of the world (Mohamed, 2014). The architect Ehab Nasr Elden Ahmed Mohamed (2014: 32) argues that, "Islamic countries cultures diversity had a great role in the enrichment of architecture in these countries. The architectural styles and elements are closely tied to the cultural atmosphere and location, thus change accordingly and vary in shape". Mohammed expresses an attitude that is particularly noticeable in the contemporary world and the increasingly globalised open trends in the post conflict era that follows the Arab Spring or the Jasmine Revolution of 2011.

From an architectural study perspective, the idea of "authentic" culture is a reference to the postulation by several authors (Devine-Wright & Clayton, 2010; Qingjiu & Maliki, 2013) meaning that there is a certain connection between individuals and the architectural setting. They are subconsciously drawn to an environment with which they are familiar and are constantly trying to produce a similar built environment that would facilitate emotional bond and recall some images and memories from homelands that would improve their psychological well-being (Prohansky et al., 1983). A bond (conceptualized as Place-Identity) that contains both cognitive and affective elements is an important part of the sense of self-identification (Zenker and Rutter, 2014). Places, with their cultural significances, offer individuals an opportunity to identify themselves with distinctive environments (Ramkissoon et al., 2013a) and express their sense of identity (Budruk et al., 2009; Mosquera & Sanchez, 2013).

1.2.1 The 'Arab-ness' Cultural Identity

The Arab world stretches from Morocco in Northern Africa to the Persian Gulf. It is known as the Middle East and North Africa (MENA). The United States Army Training and Doctrine Command (TRADOC DCSINT Handbook No. 2, 2006) also recognizes the MENA and codifies it in its anti-terrorism training manual. There are sources that divide the Arab world into three zones: the Arab East, Egypt & Sudan, and the Arab West, where Arabic is the dominant language (Said, 1978; Amin, 1978; Gerges, 2018). The Arab East (Al Mashreq), includes Saudi Arabia, Syria, Lebanon, Jordan and Palestine. While the Arab West (Al Maghreb) which stretches from the Atlantic and includes Libya, Tunisia, Algeria, Morocco and Mauritania. Finally, Egypt and Sudan are known as countries of the Nile. Professor P.R. Kumaraswamy (2006) writes that claim that 22 nations see themselves as Arabs. They are: Algeria, Bahrain, the Comoros Islands, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Morocco, Mauritania, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, United Arab Emirates, and Yemen. Arab countries are religiously and ethnically diverse, however Islam is the dominant religion in most of them.

Kumaraswamy (2006) explored the problem of identity facing Middle Eastern countries. Without exception, he observed, all the Middle Eastern states have tried to impose an identity on themselves. Whether it is ideological, religious, dynastical, or the abuse of power, these attempts have invariably failed and have often resulted in schisms and sectarian tensions. The tensions can be observed in the countries he describes as an evolving democracy (Iraq and Palestine), republican regimes (Egypt, Syria, and Algeria), quasi-liberal monarchies (Jordan and Bahrain), and conservative monarchies (Saudi Arabia, Kuwait). Regardless of the type of government, the region suffers from the inability to recognize, integrate, and reflect its ethno-cultural diversity. Kumaraswamy (2006: 63) argues that:

> More than democratic deficit, most countries of the Middle East suffer from the fundamental problem over their national identity. More than three-quarters of a century after the disintegration of the Ottoman Empire from which most of them emerged, these states have been unable to define, project, and maintain a national identity that is both inclusive and

> representative. None of the countries of the Middle East is homogeneous; they consist of numerous ethnic, religious, cultural, and linguistic minorities. Yet they have not succeeded in evolving a national identity that reflects their heterogeneity. Countries of the Middle East are internally diverse and, hence, a narrow exclusive national identity could not be imposed from above.

While Kumaraswamy's observations is on broader cultural and political identities, his point does affect place making as well as individual and collective cultural identity because of existing pluralism in different spectrums of life be it religious, political, race, gender groups and subcultures. Articulating 'Arab-ness' along the claims of "authentic" ideology, and a united hegemonic, Pan-Arab cultural community, is problematic because many studies show internal communal differences based on nation of origin, birthplace, and religion. Nadine Naber (2012: 65) discusses the culture of Arabs as: "They represent these differences in power-laden, hierarchical terms, such as good Jordanians versus bad Palestinians". The cultures demonstrate that the myth of Pan-Arab cultural hegemony subsumes distinct and relatively autonomous communities whose members have mutual social relations that are embedded in and are expressed through what is believed to be "authentic" national culture (Koirala, 2014). Authenticity plays the role of enforcer to keep everyone on the same frame of mind while eliminating dissent.

Much of the place-identity problem facing the region can be traced back to imperialism and colonialism (Amin, 1978; Meijer, 2003; Kumaraswamy, 2006). The breakup of the Ottoman Empire at the end of World War I and the formation of the new states in the region was anything but smooth. States were carved out with little concerns for the people, geography, or history (Gerges, 2018; Tibi, 1990; Amin, 1978). The states, which emerged from the ruins of the Ottoman Empire, were neither homogeneous nor cohesive. They not only had artificial boundaries, they also lacked any sense of internal cohesion (Kumaraswamy, 2006; Said, 1978).

While borrowing the European model of territory-based national identity, the Middle Eastern countries have not been able to build a "nation" with cohesive national identity. In other parts of the world, i.e. Europe and the United States, nations have become states (Amin, 1978, Tibi, 1990; Smith, 1996; Grotenhuis, 2016); the process has been reversed in the Middle East where states are still in search of a nationhood by imposing artificial cultures that would circumvent the problem of national identity (Gerges, 2018; Kumaraswamy, 2006; Amin, 1978). In other words, each state would have to evolve an identity that is neither parochial nor confessional (Kumaraswamy, 2006), but rather a territorial identity that recognises and encompasses their individual distinctness and variations. Each state would have to recognise its diversity and the need to eventually evolve as an inclusive identity. In many or most cases, such an identity, given the mix of populations, would not be exclusively "Arab" or "Islamic" but would require considerations and flexibility for the incorporation of local variations of people into national politics. In this respect, Middle Eastern countries face a stark choice: accommodate diversity or fragment into chaos. Accordingly, the refugees' crisis in Syria can be traced to the complexity of nation-hood where the leadership

refuses to recognise and accommodate diversity (Beshara, 2011; McHugo, 2015), but rather adopts a governance approach that imposes Syrian-ness from the top down, a nation building project that failed to be successful.

1.2.2 The Syrian Crisis

The Syria we know today was established by France, at the end of First World War, after the Ottoman Empire officially fell apart on the 1st November 1922. In the late nineteenth and early twentieth centuries Syria did not exist as an independent nation, and the term was used by local inhabitants and government authorities to describe the area stretching from the Taurus Mountains in the north to the Sinai Peninsula in the south (Gualtieri, 2009). Its western border was the Mediterranean, while its fluctuating eastern boundary lay in the desert of present-day Syria close to Iraq. Syria was independent for a short time in the early period of the Ottomans (Said, 1978; Amin, 1978; Central Intelligence Agency: Office of Public Affairs, 2015b). In 1920, France received a mandate over Syria (northern part of the Ottoman Empire called Syria Province), and ruled the country until 1946 when it became independent. The Ba'ath Party, which was formed out of a radical wing of the Arab Socialist party, came to power in 1971 (BBC News, 2016; Prom, 2018). The leader was Hafez al Assad, the father of the current president Bashar al-Assad (Central Intelligence Agency: Office of Public Affairs, 2015b).

The Syria conflict began in a civil war between the Assad government forces and a coalition of anti-Assad rebel groups in 2011. The uprising began when pro-democracy protests erupted in March 2011 in the southern city of Deraa after the arrest and torture of some teenagers who painted revolutionary slogans on a school wall (BBC, 2016). In response, government security forces resorted to violence to stop the demonstration (Prom, 2018). Syria has remained in a state of political unrest since the uprising of 2011 against the Assad government. Also, country has been prone to ethnic and factional conflicts despite the formation of the Syrian interim government (Asrar, 2017). There are tensions between the Syrian government and the Kurds who seek political independence. Also, there are ancient minority Christian communities whose position in the country depended on the benevolent protection of the government (Prom, 2018; BBC News, 2016). These conflicts among the factions bring to the surface that there has never been a homogenous, authentic, Arab culture in any Arab country including Syria.

The 'Assads' represent the Alawite minority, and their Arab Socialist Ba'ath Party stands as a remnant of the 1960s era of Arab nationalism (Frantzman, 2018). The 'Alawites,' are an Arab ethnoreligious group that stemmed from Shia Islam, and they primarily reside in the Levant and adhere to 'Alawism' (Cosman and Jones, 2009; Feldman, 2020). Historically, they identify themselves as Nusayrites, and they trace their origins to Ibn Nusayr al-Numayri (Moosa, 1987). In the 1920s, as French occupation took hold in Syria, an Alawite State emerged in Aleppo. Its geographical territories encompassed the coastal and mountainous regions where most Alawite villages are located (Kaplan, 1993). During the French mandate, a movement led by Levantine intellectuals aimed to replace the term 'Nusayrite' with the

contemporary term 'Alawite' (Moosa, 1987). After its initial establishment in Aleppo, Alawism diffused to various Syrian cities, and gained widespread acceptance in the Syrian coastal mountains before consolidating in the villages west of Hama city (Tom, 2011; Winter, 2016). Stephen Hemsley Longrigg (1958) writes that the French intended to create microstates that separated Aleppo and Damascus into distinct entities. They justified their intention as a safeguard for Alawites from the majority influential Sunnis (Longrigg, 1958; Winter, 2016). Until 1953, Alawites held designated seats in the Syrian Parliament, alongside other religious communities. To prevent sectarianism parliamentary representation shifted to broader Muslim and Christian categories that omitted group distinctions (Winter, 2016).

In 1971, Air Force General Hafez al-Assad, an Alawite, took power and initiated a 'Corrective Movement' within the Ba'ath Party, at a time when Sunnis constituted the majority of the Syrian population (Winter, 2016; Frantzman, 2018). When anti-Ba'athist Islamic revolts led by the 'Muslim Brotherhood' erupted in the 1970s and 1982, Hafez Assad crushed the uprisings in severe military crackdown (Winter, 2016).

The 'Al-Assad' regime's main ally is Russia, and it has has been for decades since the Cold War era. It is also allied with Iran, which has sent mercenaries to support its war efforts (BBC News, 2016; Asrar, 2017; Prom, 2018). Due to its alliance with Iran it is also supported by Hezbollah in Lebanon. The major disagreement between the warring factions is the drive to remove the Assad government from power. In addition, the domino effect of the Arab Spring that swept through Syria in 2011 sparked pro-democracy movements led by civilians who were demanding reforms in the government (University of Pennsylvania, 2017). However, the Syrian war was internationalized when regional and global powers began to take sides as pro- and anti-Assad blocs (BBC News, 2016; Asrar, 2017; Sophamonyoudom, 2018). As a result, the conflict is still happening in some areas in Syria and is affecting the lives of countless civilians (Rodgers and et al., 2016; Al-Faqir, 2019). According to the Syrian Center for Policy Research and the UN Office for the Coordination of Humanitarian Affairs of 2018, over 470,000 people have been killed, 4.8 million people have fled the country, 6.1 million people have been internally displaced, and over 5.6 million Syrians have been forced to take refuge in neighboring countries (Prom, 2018).

Egypt, which does not border Syria, became a major destination for Syrian refugees since 2012 (UNHCR, 2016). Syrian refugees were allowed to live in the Egyptian cities. Since 2019, the (UNHCR) has registered 128,019 Syrian asylum-seekers and refugees in Egypt (UNHCR, 2016). The majority of Syrians that were registered with UNHCR have housing in Egypt because of the government's resettlement program (Daily News Egypt, 2015).

The Syrians citizens who were registered with the (UNHCR) had a better chance of finding jobs legally registered in Egypt. On the other hand, there are refugees who were not registered with the government, but who manage to work illegally in shops owned by Syrians.

(Curnow, 2016; Shahine, 2016; Hassan, 2019). Moreover, by 2016 Syrian establishments began to appear in marketplaces, the 'Souq'[1] or 'Khan'. Although non-Arabs may not be able to easily tell the Syrian establishments apart from the Egyptian owned shops, this study examines the differences in the spatial articulations of the shops to understand the architectonic cultural memories the Syrian refugees brought from their homeland to Egypt. It is proposed that the Syrian refugees brought to Egypt, certain aspects of their spatial cultures which they perceived to be authentic Syrian architectural culture. Observing the subtle spatial and architectonic cultural differences with which Syrians are using to adapt to their settlements in Egypt form the subject of enquiry in this thesis.

1.2.3 Refugees' Challenges of Making New Home in Egypt

This thesis investigates the challenges of adjusting into the new host culture along three main intersecting social factors: (1) The Refugees architectural identity, (2) the Ideology of Cultural Authenticity, and (3) Globalisation influences. The ways these three factors feature in this study and intersect each other is diagrammed below in Fig. 1.1:

[1] The name in Arabic language of the traditional Arab market place since the Arab-Islamic ages till now.

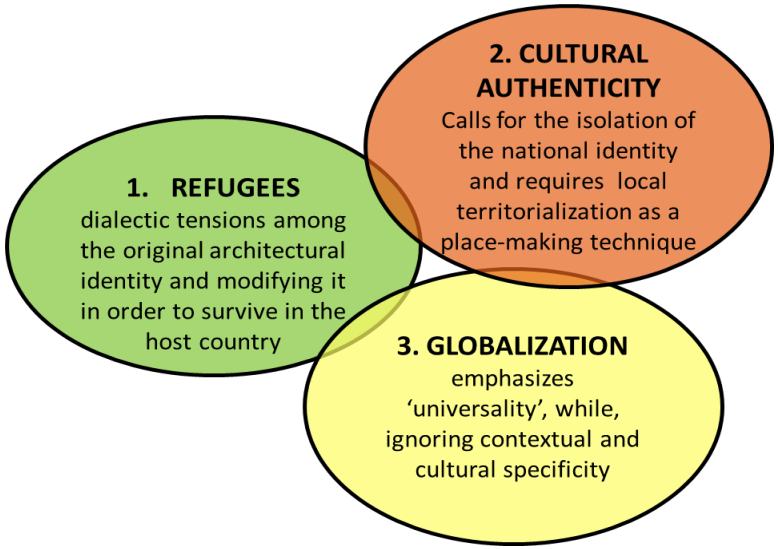


Fig. 1.1: The challenges of adjusting the Refugees of Arab origins into the new host culture are diagrammed and investigated along three main conceptual intersecting social factors: (1) The Refugees architectural identity, (2) the Ideology of Cultural Authenticity, and (3) Globalization influences (Source: Author, 2020).

In addition to the three conceptual areas (Refugees, Cultural Authenticity, and Globalization) represented in Fig. 1.1, the ideas examined in this thesis are enriched where the three conceptual ideas intersect each other. The conceptual points of intersections are analogous to the challenges that refugees face when they leave their homelands and settle in new countries. The **First** challenge faced by refugees is the increase of dispersed people around the world into settings where they encountered people and cultures that were not familiar to them. Hall (2003) introduces the cultural identity for migrants as matter of "becoming" as well as "being" which undergoes constant transformation. The architectural and material aspects of cultural identity of displaced people are always in dialectical tensions and mediations among what the refugees knew in their homelands, and what the material cultures they were encountering in the host countries (Bulley, 2006; Kramer and Croucher, 2017). For example, the spatial layout of the homes displaced people were used to in their homelands and they ways the homes were decorated may not be the same as those in the host countries. As they interact with people of other cultures, some sojourners may choose to maintain their own familiar culture, while others adapt to the new settings. (Motaparthy, 2015). Danny Hoffman (2017) shows in his study, *Monrovia Modern*: *Urban Form and Political Imagination in Liberia*, that architectural edifices can be both spaces of memory and battlegrounds for national imagination and nation building. Although Hoffman's

work is about Liberia, the topic he discourses confirms the relationships between architectural memories and cultural identity. Syrian refugees' architectural memories explored in this thesis can be compared to how Sheila Crane (2011), in *Mediterranean Crossroads, Marseille and Modern Architecture*, examined the various media—art, architectural representations, films, and photographs—all mediums of conservating memories, informed the proposals for the development of Marseille during the early part of the twentieth century.

The **second** challenge is Syrian refugees believe there is an "authentic" place memory that they could recoup in their host country Egypt (Curnow, 2016; The Regional Refugee and Resilience Plan (3RP), 2017-2018; Stanevicius, 2018). "Authenticity is related to the origin, memories, and languages. It is expressed through tangible and intangible facts" (Soufan, 2018:4). Max Weber (1948) considered the common myths of origin, cultures, or common memories that shaped the collective identity of a group or individuals. Charles Taylor in his thesis (1991) and George Steiner (1991) in his book on Real Presences approached the linkage between authenticity and language. Curnow, Steiner, and Taylor's propositions shed light on how the ideology of cultural "authenticity" in Arab traditional societies might encourage Syrian refugees to believe that they could lose certain aspects of their authentic heritage in the host land, while adapting to the cultures of their new settings (Soufan, 2018; Gibbons, 2017; Bastea, 2004; Bahloul, 1996). The contradiction in the belief in authentic Arab culture is, it has been reported that since the Medieval times communities in Arab regions were so fragmented and dispersed that the inhabitants were not able to associate with each other (Ibn Katheer, 1366-1367: 66).

The **third** factor that Syrian refugees confront while constructing their architectural spaces to reflect the material cultural identity they were familiar with in their homeland is the dynamism of the contemporary era caused by the forces of 'globalization'. Pennell (1997) and Salama (2004) claim that globalisation generally refers to an economically driven process, whereby the politics, economic, and culture of one country penetrate that of other countries. Immanuel Wallerstein's (1974) world system model suggests that globalisation is a force that can unite economic forces while at the same time causing social and cultural resistance to those forces. It is believed that globalisation influences the national economy of countries. However, its impacts on local cultures are gradual, but they nevertheless become visible over a long period (Pennell, 1997; Salama, 2004; Wani, 2011). Amos Rapoport (1984) argues that the modern movement rejects the idea that the environment should be culturally-responsive, and instead it emphasises 'universality', while, ignoring contextual and cultural specificity. Numerous books were written about the international style that reached its crescendo in the immediate era of the end of World War II resulting in a cultural resistance that was known as deconstruction and postmodernism (Hitchcock and Johnson, 1932; Jencks, 1996; Smith, 1998; Meijer, 2003; Jencks and Cropf, 2006). Globalisation also prompts settings where the global and the local are always negotiating each other in the production of multiculturalism and plural spaces where people from diverse cultures interact with each other. "Pluralisation and Relativisation are processes, stressed within the newer globalisation theories of postmodern social theory that would give more power to local heterogeneity and locally situated political struggles within the world-system model"

(Featherstone, 1990: 6). Generally, the presumed authentic architectural elements that influence Syrian refugees claim to cultural 'authenticity' is affected by the globalisation trends that threaten different cultural memories by making them indistinguishable.

These three factors—Syrian refugees, Egyptian host culture, and global cultures—created gaps in spatial appearances, styles, and in the functions of the spaces and they resulted in hybrid place-identity. Houses, streets, and open spaces, and the identity of the places where refugees were located also visually began to contrast from the spaces of the host country by granting the settlers and the hosts the feelings of being in hybrid settings. The observations reached on how the three cultures interacted with each other is diagrammed conceptually in Fig. 1.2 below.

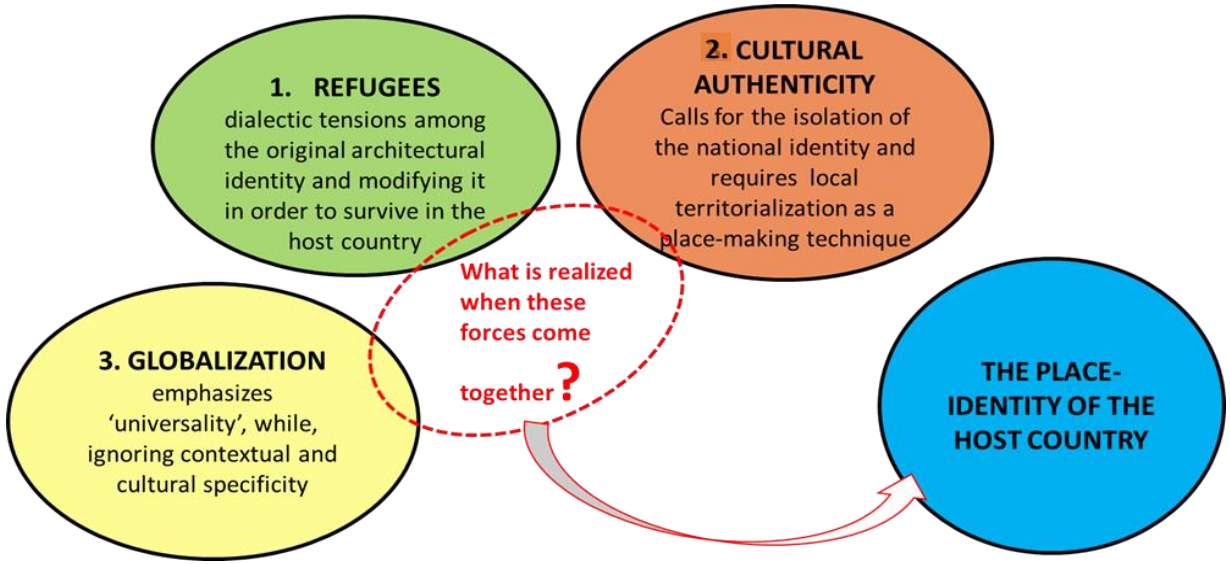


Fig. 1.2 Hypothetical representation of the of how the three forces—Syrian Refugees, Cultural Authenticity, and Globalisation Forces interacted with each other in the study (Source: Author, 2020). The main question is: What is realized when these three forces come together in the host country? It is the production of the material hybrid space culture in the host country.

This thesis, hence, explores the convergence of the three trajectories. Accordingly, the thesis shows how the presumed Arab cultural 'authenticity' is conveyed by cultural memories when they integrate aspects of their local building traditions into new construction in Egypt.

1.2.4 Syria: The Presumed 'Authentic' Architectural Cultural-Memories of the Refugees' Original Homeland:

Despite increasing literature that as far as building cultures are concerned, so much have mixed around the world since the nineteenth century to the present time, and it is difficult to define what can be called "authentic" or "original" architectural culture from a specific country, the concepts of 'authenticity' in Syrian society that relies on the continuous quotations of heritage-architecture particularly in what is known as the Syrian Modern Style persists in the literature (Kurd 'Ali, 1927; Aflaq, 1976; Tizini, 1979; Bahnasi, 1979; Harrison, 2013; Soufan, 2018). Monuments of high architectural value (located for instance on al-Nasr Street in Damascus and al- 'Azīzyyeh quarter in Aleppo), which were erected from the first decade of the 20th century to the 1960s referenced architectural elements from heritage structures are usually cited as the evidence of cultural continuity and authenticity. The Committee Headquarters of Ein Al-Fijeh Water is an example of the renewed Islamic Architecture in Damascus - Syrian Modern Style; See Fig. 1.3. This building was erected in (1932-36) by the Syrian architect Mohamad Ali in Damascus, Syria. However, in the early part of the twentieth century, Syrian Modern Style was not used to classify structures that referenced heritage edifices. Very often, the local literature preferred 'Arab modern style' (Kurd 'Ali, 1927; Tizini, 1976; Soufan, 2018), buildings of Oriental form (Al-Mashreq, 1899), or buildings of pure Arabic Art (Toutal, 1936). The subtext to these classifications is a belief in hegemonic Pan-Arab culture that was never there (Soufan 2018). The Syrian Modern Style has evolved through the aspirations of not only the conservatives but also the liberal reformers. It reflected the interests of different rulers of Syria: Ottoman, French, and Syrian, presenting what they thought were an 'authentic' architectural culture (Soufan, 2018). Syrian Modern Style is a hybrid architecture facing the Neoclassic and 'Konak' (a large house in Turkey, especially the one used as an official residence) styles that prevailed in the late Ottoman era; the Art-déco and the International Style that was widely adopted in the course of the colonial and postcolonial periods (Kurd 'Ali, 1923; Al-Ḥesni, 1927; Soufan, 2018).

Hence, the 'authenticity' of the buildings of this 'Konak' style according to the 'creativity' of its architects is in reviving, rationalizing and reformulating existing local references according to contemporary logics, spirits and techniques (Soufan, 2018). So far, the signs of the Syrian Modern Style reflected the beliefs of the owners of buildings and their architects- who were mostly European in the first three decades of the twentieth century- the glorious past of modernism that was shaped in the image of Western Modernity. Hans Chr. Korsholm Nielsen and Jakob Skovgaard-Petersen (2001) indicate that one of the dominant ideas of the first half of the 20th century in Middle Eastern cities was that the public buildings and spaces ought to express the identity of the nation. "This aspiration for a national style could spring from a nationalist ideology" (K-Nielsen and S-Petersen, 2001: 14). Muhammad Kurd' Ali (1923: 290) claims that, "the

‘honest’ nationalists have to recognize and conserve their artifacts as a way for the memorialization of the ancestors” in parallel to the admiration of Western civilization (Kurd ‘Ali, 1923). Subsequently, Kurd Ali (1925), appeals for adoption of the Syrian Modern Style as an adequate expression of the local and Western values. Taqi el-dīn al-Ḥeṣnī (1927: 302), who criticizes the blind imitation of Europeans, admitted the importance of a hybridity between the ancestors’ local civilization and the Western progress. Currently, several buildings of the Syrian Modern Style are inscribed on the national heritage list and protected through special legal provisions. The Grand Serail (Arabic: سراي حلب الكبير) in Aleppo, Syria, as an example of the hybridity between Islamic and French modern styles; See Fig. 1.4. The Serail was built after the formation of the Syrian state under the French mandate. It was designed by the Syrian-Armenian architect Kegham Akgulian. Consequently, the Syrian Modern Style proved that not only historic buildings could be authentic and relating to a glorious past, but also modern architecture might be included through its creativity and linkage to an accepted past and aspiring future.



Fig. 1.3 Mohamad Ali (Syrian Architect). (1932-36). Waters Headquarters. Al Nasr St., Abd ar-Razzaq Malas, Damascus, Syria. This building is cited as an example of the Syrian Modern Style (Source: http://damascene1.blogspot.com/2005/).



Fig. 1.4 Kegham Akgulian (Syrian-Armenian architect). (1933). The 'Grand Serail' (Arabic: سراي حلب الكبير). The former seat of the government of Aleppo City, Aleppo, Syria. This building is also often presented as Modern Syrian Style (Source: https://archnet.org/sites/18357/media_contents/130350).

1.2.5 Egypt: The Grounds for New Architectural Cultural-Memories Encounters for Syrian Refugees

The story of Egypt is quite different. The Egyptian architectural identity has a rich mix of many traditions of which, the Pharaonic, the Greek-Roman, the Islamic, and the modern, can easily be identified.

Between the Arab East (the Mashreq) and the Arab west (the Maghreb) it can be suggested that Egypt is in the middle of the Arab world's cultures (Amin, 1978; Said, 1978; Gerges, 2018). Egypt's traditional social formation was built on very different foundations from those of the East (Mashreq) and the West (Maghreb). Egypt has always been a peasant civilization (Amin, 1978, Ayrout, 2005). The dominant feature of the social formation was peasant-tributary not urban-mercantilism like in Syria (Amin, 1978: 18). This tributary formation evolved of itself towards a type of feudalism distinguished from Western feudalism only by its great centralization. The fundamental difference between the feudalism of the West and that of the Arab East was this: the feudalism of the West was from the first, and for centuries after, based on natural foundations, while Arab feudalism from the beginning was based on commercial relations (Cliff, 1946; Abrahamian, 1975; Amin, 1978). While the European feudal lord sat in his castle on his domain, he received his rent in kind, the Arab feudal lord dwelt in the town, which was in actuality a feudal army camp (Cliff, 1946; Amin, 1978). He received the rent from his estates which could be reached, whether near or far, by means of one of the large rivers, the Euphrates, the Tigris or the Nile. The existence of these rivers, together with the much higher level of the forces of production and culture inherited from the pre-Arabian past, brought about the commercial nature of the feudalism of the Arab East, which in turn brought about its centralized character. Another basic factor that contributed to making Arab feudalism more centralized than that of Europe was the necessity for centralized control over the barrages and canals used for irrigation, hence the essentiality of the concentration of the ruling class in the big towns (Cliff, 1946; Amin, 1978).

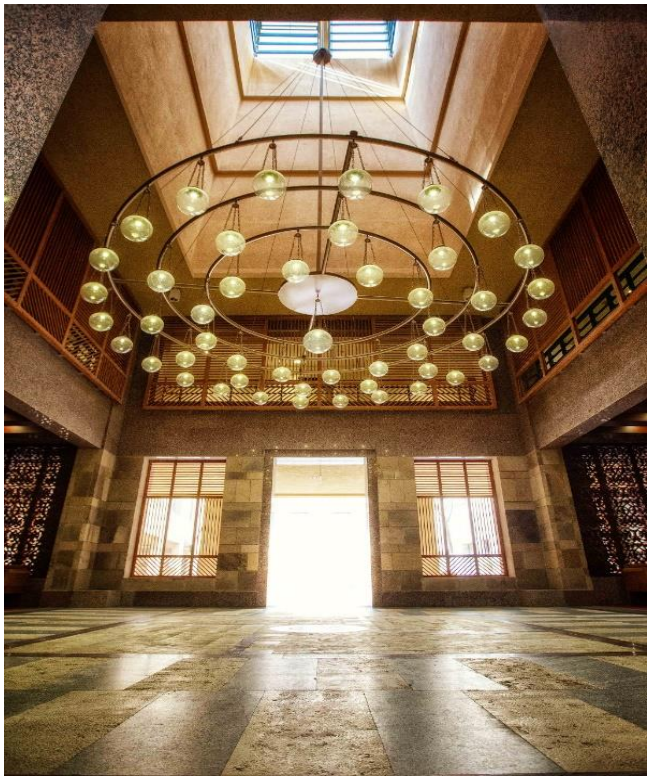
From the time of Alexander's invasion onwards, Egypt figures as a province of various empires (Amin, 1978: 18) passing through the Pharaonic ruling class and the Byzantine era until it became part of the Arab world. Even during Arabization period in early seventh-century CE, the Egyptian people kept a very strong feeling of their own particularity. Far more on the linguistic level - spoken Egyptian Arabic is only distinguishable from that of the East by its accent - it was also on its cultural level, and in its values, which remained peasant values that Egypt maintained its originality (Amin, 1978; Said, 1978; Tibi, 1990).

The Nineteen-Seventies and Nineteen-Eighties in Egypt witnessed the development of new cities and mass housing projects that were erected around the urban belt of most Egyptian cities. During this period, very few attempts were made to create built environments that would address imageability, legibility, and identity (Salama, 2004). This period was a prelude to the Nineteen-Nineties, where conversely several buildings and housing developments were built and created, to emphasize distinctive visual images. In the course of

searching for an 'authentic' Egyptian identity, believed to be uncorrupted by 'Western' influences (Abdulla, 1999; Nicola, 2005), a common question rose at this point: Were the exemplar architectural images that were circulating in the nineteen-nineties appropriately reflecting the Egyptian historic culture, local climatic conditions, and socio-economic contexts? Hence, the two major trends that express Egyptian architecture of the Nineties are on the one hand historicism mixed with historical revivalism, and on the other hand, regionalized modernism or modernized regionalism (Salama, 2004; Nicolas, 2005).

Historicism and Historical Revivalism envisaged the selection of many historic features with a strong reference to Egyptian history which has a rich mix cultures: The Pharaonic, the Coptic, and the Islamic. Architects of this trend believe that simulating the history in contemporary buildings would help establish a sense of belonging and a strong emotional tie between society and the built environment. Some Egyptian architects have developed their approach to their projects based on the features of Pharaonic architecture, while many of them placed emphasis on copying features of Islamic architecture. The campus of the American University of Cairo (AUC), Cairo, Egypt, 2009 is an Example of the Historical Revivalism style. See Fig. 1.5 (a) and (b). The campus buildings are designed by the Egyptian Prof/Architect Abdel Halim Ibrahim, with inspirations from the Egyptian Islamic traditional features in a modern way. Some other architects went to the extreme and allowed themselves to copy and paste from the past. They believed that simulating the history in contemporary buildings would help establish a sense of belonging and a strong emotional tie between society and the built environment (Salama, 2004). In this respect, one can argue that eclecticism, the license to select, borrow, and copy from the past was revived. The Supreme Constitutional Court in Cairo, Egypt is an example of the historical revival style that is based on the pharaonic features; See Fig. 1.6. The building is designed by the Egyptian architect Ahmed Mito in (2001), Cairo, Egypt. However, most of all the approaches have tried to adapt those features to the contemporary image of buildings.

Regionalized Modernism or Modernized Regionalism During the current period of intense development in Egypt, no doubt are considerable achievements. Good design emerges here and there across the country (Salama, 2004). The Mövenpick Resort (1994) in 'Al Quseir' City, Egypt, is an example of the regional modernized style; See Fig. 1.7. The resort is designed by the Egyptian architects 'Rami El Dahan' and 'Soheir Farid' with the intention to wash the place with the regional Egyptian Nubian spirit. However, the overall design standard is disappointing, and the plurality of architectural trends is confusing. Under the strong global economic and cultural impacts, Egypt has witnessed the erosion of regional/local identity and concomitantly is experiencing the loss of visual anchors to the soul of most cities.





(a) **← Fig. 1.5 (a) & (b) →** **(b)**

Prof/Abdel Halim Ibrahim (Egyptian Architect). (2009). Two different shots from the campus of the American University of Cairo (AUC), Cairo, Egypt. The design of the campus is an example of the Historical Revivalism style, following the Egyptian Islamic traditional features in a modern style:
(a) The 'Medhat Haroun' Atrium space. A giant chandelier beset with 50 domed lights resembling a celestial orb dominates as the centerpiece in this space and the design clearly draws the eye upwards to the highest point in the School of Science and Engineering. This lighting centerpiece refers to one of the main features that distinguish the design of historical Egyptian mosques (Source: http://schools.aucegypt.edu/academics/rhet/Newsletter/Pages/articleDetails.aspx?aid=112).

(b) A free shot in the main court of the campus. The design of this part of the building shows some Islamic features: The presence of wooden 'Mashrabeya' (a sort of wooden structure provides shading and diffuses natural light), as well as the 'Ablaq' (an architectural technique involving alternating or fluctuating rows of light and dark stone) (Source: Author, 2010).



Fig. 1.6

Ahmed Mito (Egyptian Architect). (2001). The Supreme Constitutional Court in Cairo, Egypt. The building is an example of the post modernism trends in Egypt in which the architect tries to imitate the pharaonic style. The designer uses some of the main Pharaonic features: Flat roof supported by external columns typically adorned with decorated capitals which were made to resemble the papyrus plant (symbolizes the Egyptian civilization) (Source: Author, 2023).



Fig.1.7

Rami El Dahan and Soheir Farid (Egyptian architects). (1994). Mövenpick Resort Resort, Quseir, Egypt. An example of a Regional/Local modernized trend in Egypt in which the architect tries to imitate the Nubian style, of the Upper Egypt region. Some of the Nubian features the architect uses in this building are the domes, vaults, and the natural stones (Source: https://archnet.org/sites/1326/media_contents/15242).

1.2.6 The Reason 'Cultural Memories' is a Core Element of This Thesis?

Cultural memories bridge the traditions gap problem between homeland and host country for refugees, and they have a direct role in the articulation of 'Place identity' (Gibbons, 2017; Bastea, 2004; Bahloul, 1996). "Identity and memories are constructed by individuals as well as people by drawing from ethnicity, cultural influences, and communal narratives" (Hall, 2000: 191). Geraldo Lujan Cadava (2013) argued that displacement inherently implies a former relationship to a place. When examining the global movement of displaced individuals, the concept of 'Place Identity' becomes contentious in the interplay between 'self' and 'other' identities (Hauge, 2007). This dynamic allows groups to perceive themselves as displaced and, in turn, construct a new identity in the adopted land based on this interpretation. 'Place Identity' is, also, useful for fleshing out the spaces occupied by traumatized refugees, their cultures, and their cultural memories. Culture is the framework of beliefs, expressive symbols and values in terms of which individuals define their feelings and make their judgments (Redfield, 1941; Geertz, 1957; Koirala, 2014). Memory is what sustains a community (Forty and Suzan, 2001; Harrison, 2013; Soufan, 2018); as "it integrates children into the traditions of their culture, and it shapes an individual idea in relation to the larger world" (Gibbons 2017:60). Cultural memories are the ritual practice of society from ancient/traditional periods, and they function as 'the authentic' cultural societies. Cultural memories are practiced through groups of people who occupy a specific locality and who share the same cultural traditions (Koirala, 2014). "Cultural memory has been vital in identity formation and the creation of unique cultural contexts" (Eyerman 2004: 161), hence, in the articulation of a place identity of the built environment, and it forms the core of the thesis enquiry. I suggest that the use of cultural memories is therapeutic; it heals people who have been displaced and makes them feel like all is not lost. Building on the concept of the architectonic of memory, we can assume that this healing effect is both visible and invisible and it reassures them that life in the host land is promising (Rapoport, 1977; Rapoport, 1993; Parker, 1997; Gibbons 2017).

Place-memory is the key to the historic places that refugees can recall from their homelands to help them define and reconstruct their public pasts, which is necessary for building their future presence (Hayden, 1995). Actually, "places trigger memories for insiders, who have shared a common past, and at the same time places often can represent shared pasts to outsiders who might be interested in knowing about them in the present" (Hayden 1995: 46). If it is the changes that take place in a certain society, the purpose is always to preserve whatever is considered distinctive in a cultural group. It is the means by which a society maintains its identity in the face of change (Casey, 1987; Connerton, 1989; Adam 1995). Sometimes, individuals use memory as a tool, to help them make sense of the situation they are in and place themselves in a larger narrative that connects the community to their history (Assmann, 2008; Rebillard 2012; Kinnest, 2020). So, in this study I aim to understand the power of the cultural memories that shape refugees' historical identity first, while the second, is to realize specific vocabulary for communicating the language with which they can immerse themselves into.

In order to highlight importance of the connection between place-identity and architectural-memories, some examples of Arab 'authentic' cultures through some of the global displacement are included; See Figs. 1.8, 1.9, 1.10 and 1.11. These figures show different ways in which Syrian migrants use the signs and tectonic symbols from their homelands to remake street façades in the images they were familiar with. They represent the mnemonic techniques that Syrian Refugees use to forge their Syrian Identity in Egypt.



Fig. 1.8

Restaurant Beroya. (2016). Syrian restaurant. Boulevard Saint-Martin. Montreal Province, Canada. An example of how Syrian refugees forge their spaces with Syrian Arabic-Islamic identity in countries from the West (Surce: Photo by: Karin Murray-Bergquist, 2018. Source: https://montreal.eater.com/maps/best-middle-eastern-food-restaurants-montreal-turkish-lebanese



Fig.1.9

'Tarboush Ash-am' Restaurant (طربوش الشام), Damascus, Syria. A Syrian café consists of some features inspired from the traditional Syrian mnemonics that could be used by refugees as inspiration to forge their Syrian identity in other countries. Source: https://mostaql.hsoubcdn.com/uploads/375841-1496243497-l-1.jpg



Fig. 1.10

The 'Le Marche de Malte Souq'. The 'Fatih' neighborhood. Istanbul. Turkey. This place is one of many places offering community for Syrian families which have emerged in Turkish cities to live and work. Photo: Benjamin Gilbert, 2016. Retrieved from: https://news.vice.com/en_us/article/zm7qqa/istanbuls-little-syria-provides-a-home-away-from-home-for-syrian-refugees



Fig. 1.11

An alley inside the 'The Old Souq of Aleppo. (14th Century). Aleppo. Syria. The picture shows traditional style of a busy-Souq-market street in Old Town of Aleppo. Photo: Unknown. Retreived from: https://previews.123rf.com/images/jackmalipan/jackmalipan1612/jackmalipan161200073/67937864-busy-souk-market-shopping-street-in-old-town-of-aleppo-syria.jpg

1.3 PURPOSE OF THE STUDY AND RESEARCH QUESTIONS:

This dissertation seeks to delve into the complex relationship and tensions between refugees of Arab origin, specifically 'Syrian Refugees,' and the place identity they construct in the host land, utilizing 'cultural memory' as a coping mechanism in Egypt. The research tries to scrutinize the influence of Syrian refugees' cultural memories, grounded in both 'authenticity' and 'modernization,' on the formulation of the place identity in their host country. The primary focus is on four key ideologies. First and foremost is the compelling displacement of individuals due to war, particularly the continuous influx of forced and displaced refugees to and from Arab countries. The second ideology revolves around the notion of 'Cultural Authenticity.' The third pertains to 'Globalization trends' and the transformation of traditional settings into globalized modern spaces. The fourth, arguably the most crucial, is the cultural memory, where these three ideologies converge. Syrian refugees, presumed to embody 'Cultural Authenticity,' arrive in Egyptian New Urban Cities, characterized by a modernized context.

Hence, the study aims to comprehend how Syrian refugees combine their architectural identity and cultural memories from their homeland. It seeks to explore the extent to which they establish bonds and connections with the new spatial and architectural typology encountered in Egypt. Additionally, the research aims to provide insights into the pressures exerted by globalization, compelling them to adapt to the place identity of their new settlements. The main question (MQ) driving the research is: *To what extent could architectural cultural memories of Syrian refugees assist them in making the place-identity of their homelands in the host country Egypt?* This overarching question is further broken down into four sub-questions, designed to frame the investigation. These sub-questions stemming from a quest to understand the catalysts behind the Syrian crisis since 2011 and to define the challenging factors that fuel the dialectic tension inherent in the cultural memories of refugees of Arab origin(s) while shaping the place identity of their host country in a broader context.

In pursuit of meaningful outcomes, the initial phase of this research involves an exploration of the relationship between refugees and architectural place identity. The study, centered on Arab region countries, seeks to safeguard and promote their cultures. The primary objective is to delineate the pivotal role played by cultural memory in shaping the identity of refugees at large, with a specific focus on those of Arab origins. This objective aims to address the first sub-question (SQ1): *Why is Cultural-memory the core element of this study? How does it impact the place identity of refugees of Arab origin within their host country?*

The subsequent step in the study investigates the dialectical relationship between the presumed architectonic 'authentic' culture of the old context in Syria, from where Syrian refugees originated, and the modernized culture of the new context in Egyptian New Cities

influenced by 'globalization' forces. Confronting the challenges of authenticity in the old culture left behind in Syria and the imprint of modernity in the new city's culture, Syrian refugees face a dual challenge. This phase is divided into two distinct objectives.

The first objective argues the influence of the presumed 'Cultural Authenticity' ideology on the construction of the architectonic cultural memory of a typical traditional commercial place in Syria, setting it apart from other markets in the Arab world. This objective aims to address the 2nd Sub-Question of the research (SQ2): *How does the presumed 'Cultural Authenticity' of Syrians Influence the Cultural-Memory of the Syrian Refugees?*

The second objective explores the impact of 'Globalization Forces' on the architecture of the commercial place in Egyptian New Cities, where Syrian refugees are resettling. A contradiction in cultural memory arises as Syrians, fleeing the war, seek refuge in Egypt's modernized urban centers. They found in these modernized cities a fertile soil to freely establish small businesses, trading Syrian products that garnered the satisfaction of the local Egyptian population. Syrian refugees, in this context, left their presumed 'Authentic' cultural memory in Syria and choose to engage with the modernized architectural identity of Egypt. This objective aims to respond to the 3rd Sub-Question of the study (SQ3): *How do 'Globalization Forces' and presumed 'Cultural Authenticity' of the Egyptian New Cities' influence the Cultural-Memory of the Syrian Refugees? Regarding Syrian and Egyptian Arab cultures, is the assumption of 'cultural authenticity' accurate?* This overarching question also prompts an examination of the accuracy of the assumption of 'cultural authenticity' concerning Syrian and Egyptian Arab cultures.

Within the challenging dialectic framework of cultural memory, certain Syrian refugees have actively sought to construct a new place identity in Egypt, blending elements of modernity found in the Egyptian New Urban Cities. Consequently, the third step of this research examine such duality of cultural memory within the Syrian shop spaces established in one of the New Urban Cities in Egypt, specifically the '6th of October' and 'Sheikh Zayed' Cities, selected as a case study. The objective is to juxtapose the current place identity of the refugees in their present location with both authentic and modernized models. This phase of the research aims to answer the 4th Sub-Question of the study (SQ4): *How does the hybrid Syrian and Egyptian cultural-memories assist the Syrian refugees to adapt to their new homeland in Egypt*?

By analyzing the interchange of cultural elements in the constructed Syrian shop spaces within the Egyptian New Urban Cities, the research aims to shed light on the adaptive strategies employed by the refugees and the evolving dynamics of their place identity in response to the mixture of cultural influences. Hence, we can resume the Questions of the Research in the following:

Main Question:

MQ) To what extent could architectural cultural memories of Syrian refugees assist them in making the place-identity of their homelands in the host country Egypt?

Sub-Questions:

SQ1) *Why is Cultural memory the core element of this study? How does it impact the place identity of refugees of Arab origin within their host country?*

SQ2) *How does the presumed 'Cultural Authenticity' of Syrians Influence the Cultural-Memory of the Syrian Refugees?*

SQ3) *How does 'Globalization Forces' and presumed 'Cultural Authenticity' of the Egyptian New Cities' influence the Cultural-Memory of the Syrian Refugees? Regarding Syrian and Egyptian Arab cultures, is the assumption of 'cultural authenticity' accurate?*

SQ4) *How does the hybrid Syrian and Egyptian cultural-memories assist the Syrian refugees to adapt to their new homeland in Egypt?*

1.4 HYPOTHESIS:

By adopting the cultural fusion theory by Hans-Georg Gadamer (1975), the rooting concept of James Clifford (1992), and the 'Ontology' concept of Jacque Derrida (1994), this dissertation grounds its premise on the concept of place-identity of refugees. It considers cultural identity as a flexible negotiable issue which allows for smoother anchoring into the new soil of the host land in a way that acknowledges an exchange process between the two cultural identities. This may influence the place-identity of refugees in a more developed and convenient shape that reflects both cultural identities. Empirically, the study is an attempt to describe how Arab refugees acculturate into the dominant culture and maintain aspects of their minority culture, but at the same time the dominant or host culture also fuses aspects off the newcomer's culture into the dominant culture to create intercultural identity.

Focusing on architectonic memories—and conceptually as diagrammed in Fig 1.2 —this thesis is an inquiry into the question: What is the Place Making Identity Process When? (1) Syrian Refugees, (2) Syrian Refugees Claims to Architectural Cultural Authenticity, and (3) Constantly Changing Globalization Forces which have always been there historically interact in Egypt among the fleeing Syrian refugees since 2011, the so called the Jasmine or the Arab Spring Revolution?

First, this thesis draws from the essays by Abu-Lughod (1992) and Al-Sayyad (1992) respectively, in where the authors suggest that too many architectural cultural models from different parts of the world have been interacting with each other since the early modern times to meaningfully make a distinction about what is "Western" or what is "Eastern" in building techniques and forms. The thesis explores this preposition by expanding on how the origin of Western Civilizations, including in architectural and art productions, are taught to begin in Mesopotamia, passing through numerous succeeding cultural interactions in the Mediterranean basin, and into the Dark Ages, the Medieval, and the Modern Times, before culminating in the discoveries of the New World, the Americas which broadly coincided with the early Renaissance and the early Modern Times. Premise of the study is that cultural-memories and the ideology of cultural 'authenticity' are the core elements that influence placemaking techniques of Syrian refugees in their host land in Egypt.

Second, the thesis benefits from the erudite work of Al-Sayyad (2014) which explores the multidimensional concepts of traditional, original, indigenous, and vernacular or folks' productions of knowledge, including in the architectural spheres. These diverse productions, Al-Sayyad observed, are changing constantly, or are absorbing new ways of doing things and influences, what is known as the modern or the globalization forces in this thesis. The thesis therefore examines the refugees' architectonic memories by studying Syrian refugees' shops in 'Souqs' in Egypt. The aspects studied include location, views from inside and outside, circulation within the shops, spatial layouts, and modes of displaying goods. Moreover, the study used as references, certain building aesthetics and tectonic forms—arches, columns, roofing technics, and decorations, among others--to investigate what architectonic elements which Syrian refuges brought with them to Egypt.

The proposition, hypothesis, of this study states that: Careful consideration of the two trajectories of thoughts - the global mixed models, and the cultural authenticity approach which includes traditional, indigenous, vernacular, or original models - contradictory cultural process is always carried by refugees in place making identity in their new host community. Three areas in the '6th October' New City in Egypt were studied, and it was found that over all, cultural syncretism does take place, and refugees have always clung to some cultural ways of life, including architectural cultures which they believe are original to their way of life. It is also observed that among the Syrian refugee's community who have high income and financial resources, the degree of allowing modern, Egyptian, or external cultural processes to infiltrate their spatial organizations is much higher. Drawing from Amos Rapoport's models, these contradictory processes are known as acculturation strategies.

1.5 GENERAL ORGANIZATION OF THE THESIS

The contents and the organization of this thesis evolved organically from the introduction through the problem statement, the final chapter, and the conclusion, nine chapters all together. The nine chapters and the conclusion are organized in four parts.

Part I contains chapters 1, 2, and 3. Each chapter of the thesis begins with a preview that succinctly explains the intention of the chapter. Chapter 1 is the introduction of the thesis, and it sets the context for defining the thesis problem statement, the research questions, the aims and the objectives of the research, the organization of the thesis, and it ends with a chapter review. In Chapter 2, a visual diagram that explains how Arab Refugees along with the idea of "Arab-ness", and the four key concepts of the study - (1) Refugees, (2) Authenticity, (3) Globalization forces, and (4) Place Identity in the Host country - are presented. Also, the research strategy which aims to understand how Syrian refugees use their architectural cultural memories in place making in Egypt is documented in four stages and also visually diagrammed. The data collection focuses on *Souq* in three sites, and it depended on observations and diagramming of spatial layouts of the shops in the *Souq* along with the indoors and the outdoors adjoining areas. Lastly, the research instruments and the author's observation methods are also outlined in this chapter. Chapter 3 explores the literature on cultural memory, authenticity, traditional of the refugees, and the formation of place-identity. It is nuanced with acculturation strategies that include Segregation, Assimilation, Integration, and Marginalization in the host community.

Part II has two chapters, namely 4 and 5**.** In Chapter 4, the presumed authentic, architectonic memories of Syrians which the refugees brought to Egypt is studied with specific to the architecture and special layout of the *Souqs* in their home country. The *Souq* is not merely a shop for the Syrian refugees in Egypt, but is also home to many shop keepers. The multi-faceted meanings of traditional, authentic, original, and vernacular, which is elucidated with the work of Al-Sayyad (2014) in the previous section of this chapter are the treads that connect Chapters 4 and 5, and all the chapters in the study. In Chapter 5, the dialectical relationships between the cultural memories that Syrian refugees brought to Egypt, and what they adopted in their new host settings to acculturate themselves in the country are examined. Explored as the globalized cultural influences, a measured discussion of the origins of modern architectural productions in Egypt is presented. The objective of the presentation of the origins of modernisms in Egypt, it must be emphasized, is not to sketch out a detailed historiography of Egyptian modernism, rather to underscore the points fleshed out by Al-Sayyad (2014) that concepts like traditional, authentic, original, vernacular, and in some cases, real, should be approached with caution because the meanings are complex in contexts where numerous cultures continuously interact and remain in flux. Moreover, the differences and the relationships between, the old cultural-memory the refugees brought from their homelands, and the new schemata they found in the host land, are examined as techniques for the Syrian refugees' placemaking.

Part III. Chapters 6, 7, and 8 make up this part of the thesis, and they focus on the original data (mostly the author's sketches) that were collected during my field research—sketches of plans, spatial organizations and interior circulations, the display of merchandise, types of specialty shops by merchandise, sections of the shops, photographs—as well as the indoor and outdoor views within the proximities of the shops. The setting is 6th of October City, where three areas that have large populations of Syrian refugees' own shops or inhabit. Chapter 6, Area One (A1) of the study is mostly a commercial district around 'Al-Hossary' square, in '6th of October' City. Due to the presence of large Syrian refugees, this commercial district of 6th October City is also called 'Family House', or 'Little Syria' (Fig. 6.2). Ten shops, identified as sites, and which are designated Shop 1 (S1), Shop 2 (S2), through Shop 10 (S10) were observed in this area. Chapter 7 is where Area Two of the field research was investigated, and it is near the 6th of October University (Fig. 7.2). Like the field study in Chapter 6, Area two is also where many Syrians have shops. Ten shops were also examined in details here using the similar data that were collected in the shops in Area One. Lastly, Chapter 8 covers the data collected during the field research in Area Three (A3) of the study and it is Sheikh Zayed City (Fig. 8.2). Although, like in Areas One and Two of the study, ten shops were investigated. However, one difference that should not be overlooked in Area Three is, it has large middle and high-end housing stock, subsequently mostly well-to-do Syrian refugees inhabit and shop in this area of October 6th City.

PART IV. This last part of the study contains Chapters 9, data analysis, and Chapter 10, the conclusion. Chapter 9 is an attempt to understand the dialectical story that the Syrian Refugees cultural-memories are telling in their space making acculturation strategies in Egypt. Lastly, Chapter 10 is a summary of the findings. Chapters 9 and 10 show that the assumed 'authentic' architectonic memories of Syrian refugees cannot be ignored, nevertheless, it is not a straightforward conclusion. New traditions and ways of making space are continuously being developed by the refugees. Chapter 10 also provides a platform for future research for such questions and call for a more comprehensive understanding for the main key concepts of the study.

1.6 CHAPTER REVIEW

This chapter of the thesis illuminates the journey of Syrian refugees as they carry architectural memories from their homeland and forge new homes in their host country, Egypt. Starting with an exploration of their sentiments of longing and nostalgic memories resulting from leaving behind their homeland and familiar places in Syria, moving to the next evident step which is their pivotal adaptation to the distinct cultural context of their new host land. The homes they construct in their host country are influenced by the convergence of their cultural memories, the new building traditions adopted in their newfound homelands, and the overarching influences of global cultures from across the world.

The underlying premise of this study suggests that the utilization of cultural memory techniques plays a psychologically dynamic role, facilitating a connection between the refugees' past and present. This connection, in turn, makes the acculturation process more manageable, enhances their well-being, and preserves and retains their identity.

The overarching purpose of this research is to unravel how Syrian refugees combine their architectural identity and cultural memories from their homeland. It seeks to understand how they establish bonds and connections with the new spatial and architectural typology encountered in Egypt, while providing insights into the challenges imposed by globalization, compelling them to adapt to the place identity of their new settlements.

To address this purpose, the study unfolds across three distinct parts, organized into ten logically structured chapters in order to respond to various research questions.

CHAPTER TWO: RESEARCH METHODOLOGY AND THEORETICAL APPROACH

2.1 CHAPTER PREVIEW

After identifying the problem this study aims to address in chapter one, namely, that Refugees of Arab origins confront challenges while adapting to the place identity of their host country by using the cultural memory from their homelands as design language of communication. This chapter explains the research methodology. The adopted research methodology intends to understand the problem, define it, and test how architectural cultural memory, the concept of presumed authentic Arab culture, the identity of a place, and continuing globalisation facilitate or hinder how Syrian refugees are adapting to the place identify of their new homeland in Egypt.

The case study focuses on the refugees of Arab origins. In order to achieve its aim, the research explored the theories that relate the concept of place-identity to refugees on one hand, and to the Arab-ness ideology on the other hand. The study found that refugees connect to place identity in the host country through the process of acculturation. It was also found that while the presumed authentic Arab architectural culture ignores Abu-Lughod's and Al-Sayaad's observations that several architectural cultural types have been mixing around the world, Syrian refugees nevertheless brought architectural cultural memories from their homeland to Egypt. Moreover, it was found that the architectural cultural memories Syrian refugees brought to Egypt combined with the forces of globalisation in the formation of the identity of the places they were residing. Hence, the research intends to understand the interrelationships among the Syrian refugees, assumed authentic Arab architectural culture, the globalisation forces, and the resulting hybrid architectural cultural identities in the host country.

Considering the Syrian Refugees as the case study of the research, the preliminary study found that there are challenges that the Arab refugees confront during their acculturation in the host country: It is the dialectic of cultural memory between BELONGING and NOT BELONGING. The methodological objective is to address two different cultural typologies. The first typology is related to the original context where Arab refugees came from. To achieve this typology, the study reads the original cultural-memory of the refugees within their assumed authentic contexts. The second cultural typology focuses on the new context of the host land where the Arab refugees are located during the research time. The Souq, the Arab market place—explored in detail in chapters 4 & 5—in the homeland of the refugees in the host country Egypt, are used as the sites of comparison to ensure that parallel architectural data and points of references are examined in the study.

In the data collection section of the study, the objective is to understand the current architectural cultural typology that are constructed by the Syrian refugees in Egypt. The intention is to analyze the new typology in comparison to the two previous typologies with reference to the same space aspects of the new Syrian Souq in Egypt. In order to answer the questions of this research the ethnographic field work emphasised: (i) *Theoretical enquiry,* (ii) *Identification of typological models* collected from *fieldwork research,* and (iii) *field trip visits spatial readings and observations of the sou operated by Syrian*.

Furthermore, the study investigates the hybrid typological model formed by the combination of how Syrians constructed shops in their homeland, with the elements they were borrowing from the models of shops they were seeing in Egypt. Understanding the hybrid typologies reveals the degree of permeability of the cultural boundaries between presumed Syrian refugees' authentic architectural culture, and the influences of globalisation in the Egyptian new cities where they were settling. It is hoped that reviewing the permeability of the refugees' architectural culture with its host Egyptian architectural culture would assist our understanding of the extent the cultural memory of refugees of Arab origins assists in making their place-identity in a globalised context.

2.2 A VISUAL DIAGRAM /REPRESENTATION OF THE KEY IDEAS OF THE STUDY

When we consider Fig. 2.1 below and the question: *How did the architectural cultural memories of Syrian refugees assist them in making new place-identity in Egypt that recalled familiar places to them in their homelands?* Three factors feature in addressing the question. (1) The diagrammed ideas of the study show in green highlights below, Refugees of Arab origins. (2) In orange highlights, the assumed Authentic Culture and Arab-ness. And, (3) in yellow highlight Globalisation forces. Further investigation of Refugees of Arab Origins shows the path to acculturation strategies with four auxiliaries: Assimilation, Segregation, Integration, and Marginalization. Moreover, Refugees of Arab Origins present two place-making techniques that invoke (a) Pan Arab Unity and Arab nation state nationalism. These two nationalisms converge to address the concept of assumed Authentic Arab Culture. Below, (b) place making is examined from cosmopolitan placemaking and shared environment placemaking techniques. The outcome is the hybrid place identity in the host country. Fig.2.1 is a conceptual illustrated guide of how the ideas of this study connect to each other to produce a hybrid environment.

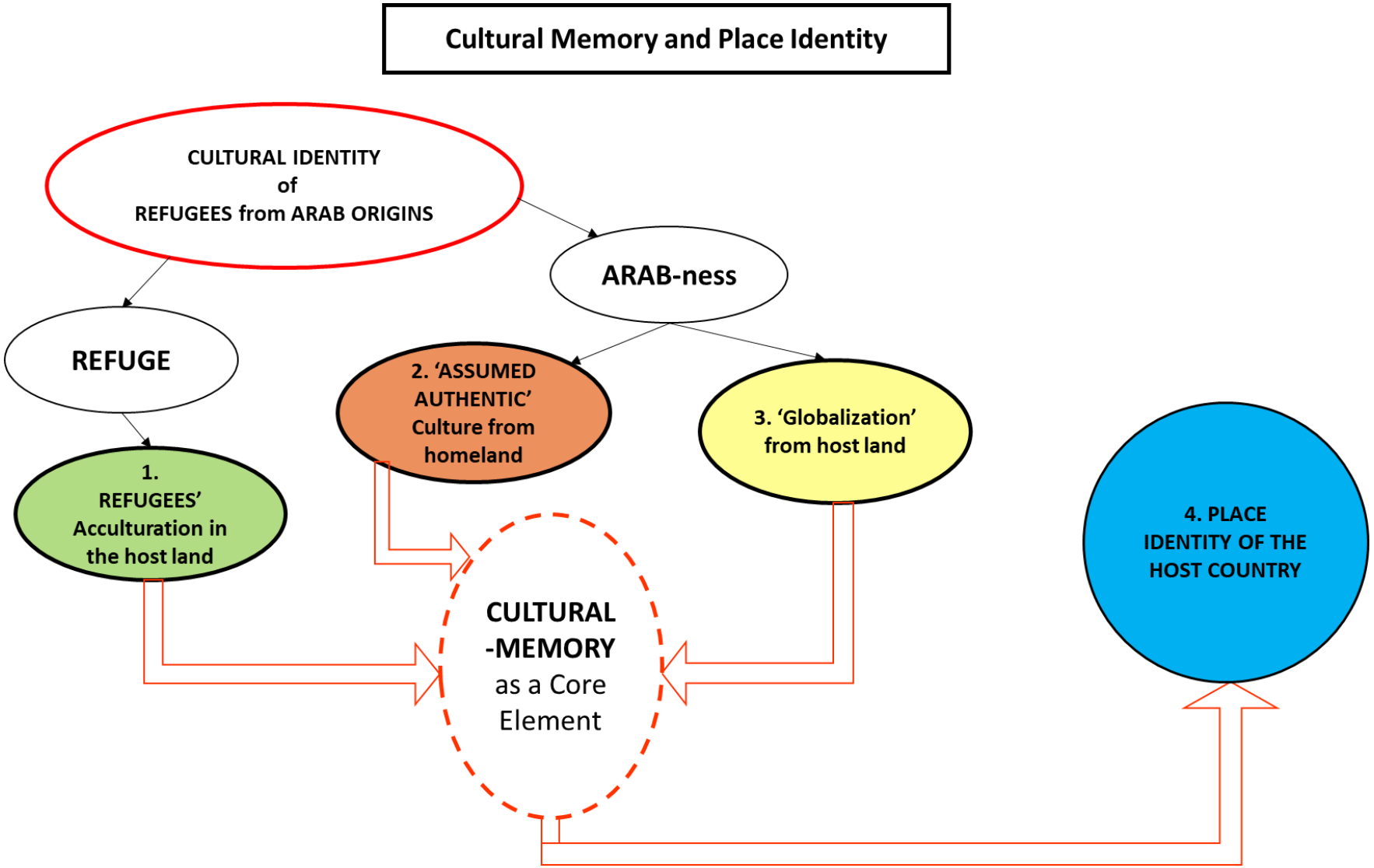


Fig. 2.1: Methodological frameworks exploring the role of cultural-memory in constructing place-identity of refugees of Arab origins (Source: Author, 2021).

2.3 RESEARCH APPROACH

Research methods are the techniques one uses to do research (William, 2011). Some authors have defined research methods as tools for different types of investigations (Groat and Wang 2002; Walliman, 2011; and Neuman, 2014). “If you use the right type of methods for your particular type of research, then you should be able to convince other people that your conclusions have some validity, and that the new knowledge you have created is soundly based” (William, 2011:9). In other words, the choice of which design to apply depends on the nature of the problems posed by the research aims (William, 2011). William, (2011), adds that qualitative research type uses data as the raw material in order to come to conclusions about some issue. Groat and Wang (2002) argue that a qualitative research deals with the interpretation of contemporary situations. They also add that it places particular emphasis upon the role of the researcher as a vital part of the research outcome.

It is therefore important to choose research tools that are applicable to the aim of this research, which is to critique how refugees of Arab origins use architectural cultural-memory to construct the place-identity in order to adapt in the host land. The useful information in this study which is based on the spatial reading, cannot be reduced to numbers, instead it can only be described in words; that is through people’s judgements, feelings of comfort, emotions, ideas, and beliefs. (Groat and Wang, 2002; William, 2011). Hence, the qualitative research method is the most appropriate for this study as it allows for spaces and settings to be measure, diagrammed, observed, documented, and critically analyzed. Wahyuni (2012:71) describes this type of study as an approach that allows “reality to be constructed by social actors and people’s perceptions of it” beyond the quantities (Lincoln et al., 2011). Some authors have defined research methods as tools for different types of investigations (Groat and Wang 2002; Walliman, 2011; and Neuman, 2014). Groat and Wang (2002) argue that a qualitative research deals with the interpretation of contemporary situations.

For this study I investigated thirty (30) shops that belong to Syrian refugees, and which are located in the Souq in three selected sites in the 6th of October City. I sketched out the plans of the shops, their locations, layout and circulation patterns, and took photographs of the interiors and exteriors where possible. I also researched archives, explored theories of souqs and Syrian refugees mercantile and settlement patterns before I began to analyse the data. The research method I adopted for this study is in line with the description of ethnographic study by a number of scholars (Groat and Wang 2002, Reeves, Kuper, and Hodges 2008, and Shagrir, 2017), that ethnographic research is a type of qualitative research which developed out of anthropological methodology. Also, architect researcher Dana Cuff (1991:5) writes that “most current ethnographic studies look at patterns of interpretation that members of a cultural group invoke as they go about their daily lives. Into the general knot of making sense of the world, a ethnography ties ideas about the group’s knowledge, its beliefs, its social organization, how it reproduces itself, and the material world in which it exists”. For this study, Syrian refugees are the type of population described by Cuff.

Atkinson and Hammersley (1998) added that although ethnographic fieldwork was initially associated with anthropology, it has been adopted by other disciplines, including sociology, human geography, organisation studies, educational research, and cultural studies. The sketches of the thirty shops' the displays, and circulation patterns were my attempt to immerse myself in the research and observe the ways the refugees were living and conducting business in the souq. My research method parallels Groat and Wang's (2002) description of ethnographic study and anthropological approach. Brewer (2000:12) defines ethnography as: The study of people in naturally occurring settings or 'fields' by methods of data collection which capture their social meanings and ordinary activities. It involves the researcher participating directly in the setting, if not also the activities, in order to collect data in a systematic manner but without its meaning being imposed on them externally. Hence, the ethnography is appropriate approach to realize the objectives of the study, which are to understand how refugees, architectural globalisation forces, and presumed authentic culture ideology influence place-identity in the host land.

2.4 RESEARCH STRATEGY

The research strategy aims to investigate and read the extent to which the architectural cultural memories of Syrian refugees, based on the assumed authentic culture, and modernisation, contribute to making refugees place-identity in the host country. Studying traditional cities of refugees is essential to understanding the transitions they made to the modern environment of their host land (Almansouri, 1991). Rapoport (1989:79) observed that, "the quality of all new environments is ultimately derived from an analysis of the past". Therefore, the only valid approach, is to analyze 'traditional environments' in terms of concepts and derive lessons which are applicable to research (Rapoport, 1989). Rapoport insisted that: "Not only is it important to study traditional environment, it is essential" (Rapoport, 1989:79). Hence, identification of assumed authentic elements from the refugees' traditional cities could determine how they made the choices of what to bring from their homeland and integrate to what they were building in Egypt. Combining the presumed authentic architectural elements from the traditional cities with those from the modern cities leads to cultural hybridity in the host land. The preservation of identity, according to Abdul-Wakil (1993), can only occur by the evaluation and re-integration of historical core elements, not only by producing records of the past. In other words, it is the relation to the past that strengthens and maintains the place identity of the present and provides continuity. In his words, Abdul-Wakil (1993) says that identity requires a context: It cannot stand alone. In conclusion, the research method examines the architectural cultural memories Syrian refugees were able to retrieve from their homeland by studying their presumed authentic architectural culture, and how they integrated the artifacts to the construction of shops in the souq in Egypt to produce hybrid spaces. The diagram below shows the design of the research in four stages, Fig. 2.2:

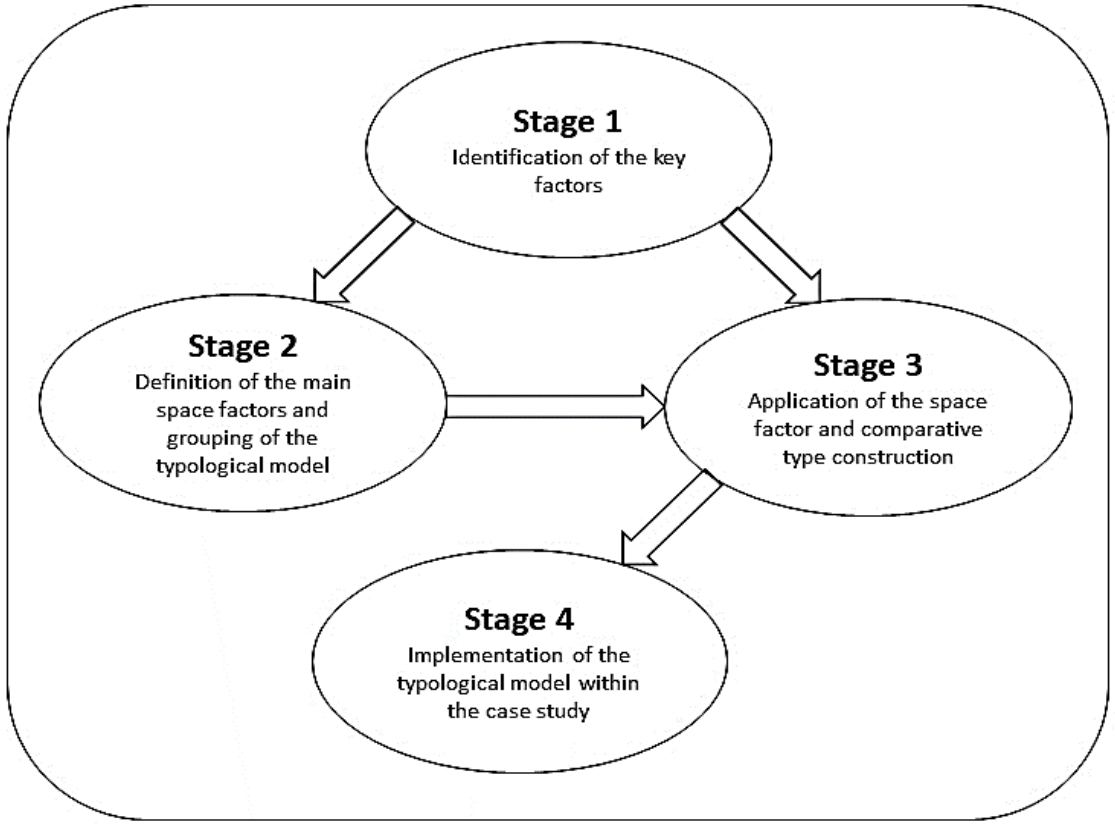


Fig. 2.2
The strategic design of the study is achieved through 4 main stages (Source: Author, 2021).

1) **STAGE 1**: Introduction of the research problem and Identification of the key factors/cultures that refugees of Arab origin(s) confront in the host land.

2) **STAGE 2**: I reviewed the literature and definition of the key factors; identified the cultural memories of refugees of Arab origins, and how the memories influenced the making of new place identity in the host country.

3) **STAGE 3**: I compared the architectural cultural artifacts brought by Syrian refugees from their homeland with the ones they were adopting and integrating into their souq construction in Egypt to understand the new hybrid architectural typologies they were creating.

4) **STAGE 4**: After collecting the data on the presumed authentic architectural culture, and analysing it, I compared the architectural cultural memories of the refugees with the those of the local Egyptian traditions, the influences of globalisation, and the resulting hybrid spaces. The sites were the 6th of October City.

2.5 DATA COLLECTION

The study data collection depended on the spatial reading of the Souq where Syrian refugees are located in the host country. The intention was to read how the Souq spaces were organised and how its different actors used the places from four aspects of the built environment presented by Rapoport (1977) which are discussed in chapter three. As an ethnographic data collection, the central aim of is to provide rich, holistic insights into people's views and actions, as well as the nature (that is, sights, sounds) of the location they inhabit, through the collection of detailed observations and interviews (Reeves et al., 2008). Hammersley (1992) states that the task [of ethnographers] is to document the culture, the perspectives and practices, of the people in their settings by understanding the ways the subject groups see the world. As explained above, I measured, drew the sketches of the spaces, observed the layouts, approaches and departures from the shops, and the overall ways the shopkeepers used the souq. Focusing on the 6th of October City, the data collection was from three sites designated AREA ONE, AREA TWO, AND AREA THREE (see Fig2.5 below).

2.6 RESEARCH METHODS AND INSTRUMENTS

In order to keep the collected data as objective as possible, the field study concentrated on collecting the research instruments mentioned above. The field research involved collecting data from two sources: (a) Obtaining and studying existing plans of buildings which are also dwellings for the shopkeepers, and which are located in the souq, from the municipal building registry office in Cairo. (b) My interaction with human subjects was obtaining their permission which allowed to access the sites, sketch the plans, photograph the interiors, and observe the general spatial organisation of each souq (See Appendix D). During the field work, in addition to the data I collected in the souq, I also investigated the following sources:

1. I examined the existing literature on Syrian refugees.
2. I also researched the Egyptian government archival sources on Syrian refugees.
3. Non-governmental agencies publications on refugees coping mechanisms.

4. I identified Syrian architectural typologies in their homelands.
5. I also identified imported Syrian architectural typologies into Egypt.
6. And as mentioned above I observed how the users/shoppers and the shopkeepers used the spaces in the souq.
7. I sketched the plans, pathways, circulation patterns, marquees, and sections of observed sites in the souq.
8. I also took photographs and used multimedia sources.

Recognising that my data came from different interrelated sources mentioned above, I am summarising the sources and how I applied them to the study in the three areas below:

2.6.1 Existing Literature and Archival Sources

This research design adopted a qualitative method for analysing the data I collected. I took advantage of documents analysis' "systematic procedure for reviewing or evaluating documents" (Bowen, 2009:27), to understand the actual meaning of the subject, and developed an empirical process for evaluating Syrian refugees presumed authentic architectural memories. My process has been vetted by scholars as valid ethnographic approach (Downe-Wamboldt, 1992; Spencer and Ritchie, 2002). The field research in the souq for the sources of Syrian refugees presumed architectural memories were collected where the Syrian Refugees live and work in the '6th of October, and in the 'Sheikh Zayed Cities. In addition to the site visits, I also took advantage of the online government website resources about Syrian refugees and the distribution of their shops in the two cities (6th of October and Sheikh Zayed) where my sites are located. The Association of Syrian Refugees (ASR) in 6th of October City, and Government Journals and Gazettes were vital sources. Al-Ahram Online Journal was the source for the work of Al-Gundy (2016), and El-Watan News Journal (Abdou and Mamdouh, 2018) were good sources. Information about the Syrians in Egyptian new cities, their social life and how they were adapting to the Egyptian culture were obtained from non-governmental sources like 'Al-Masry Al-Youm' Journal (Al-Najjar, 2015), Scene Arabia Journal (Primo, 2018), 'Sada-Al-Balad' Journal (2017), through visits in 2021 to the archives of the Building of the United Nations High Commissioner for Refugees in the 6th of October City (UNHCR). I also consulted historical publications including *L'Architecture Musulmane en Syrie: Ses CaractÈres — Son Évolution*, by the French orientalist and historian professor Jean Sauvaget (1934). Although published nearly one hundred years ago, this book provides important information about the main features of the architecture of the Souq in Syria. I benefited from Sauvaget and Jacqueline Tyrwhitt (1961) book on the history of the architectural formation of Aleppo. *Traditional Syrian Architecture* by Levant Corpus (2004); *Flags of the Nobles on the History of Aleppo al-Shahba*, written in Arabic, by Mohamed Ragheb Al-Tabbakh (1988); "Old Damascus Markets and its Historical Buildings" English article by Shihabi (1990) were vital sources for the architectural typology of the Syrian shop.

I also consulted the *Dictionary of Islamic Architecture* by Andrew Petersen (1996). Although a reference book, it provided key terms, for the different architectural typologies, the captions for the Islamic architectural buildings in different geographical regions of the world, and detailed illustrations that enriched my study. Peterson's book (1996) recalls the much earlier study titled, *Islamic Architecture and Its Decoration A.D. 800-1500* (1967), a joint project by Derek Hill who provided the photographs, while Oleg Grabar provided the texts. This text aimed to illustrate the decorations of the major Islamic monuments. Hill and Grabar identified the monuments they illustrated, the locations, and described the sources and the types of the decorations, and the reasons they were important for historians. I benefitted from *The Personality of Egypt: A Study in the Genuis of Place*, Parts I, II, III, & IV, Arabic Books (1994) by Gamal Hemdan, Egyptian scholar and geographer. Hemdan's books are unprecedented scientific masterpiece about Egypt. The study covered the factors that facilitated the development of the Egyptian civilisation since the early days of the Pharaohs and across history. *Cairo: Histories of a City* (2011), and, *Making Cairo Medieval* (2005), books by Nesar Al-Sayyad, professor of architecture, planning, urban design, and urban history at the University of California, Berkeley, are also my sources. Al-Sayyad's first book offers a panoramic view of the city's history through time with in-depth examination of its architecture and urban form. The book is illustrated with drawings, photographs, and maps. Al-Sayyad's second book (2005) narrates the transformation of Cairo from a medieval to a modern cosmopolitan city by the end of the nineteenth century. *Mondes et Places Du Marché en Méditerranée: Formes Sociales et Spatiales de L'échange*, by Annika Rabo (2011), was a good source for the features and the organisation of a typical shop in a Syrian traditional souq. Ashraf M. Salama's book, *Contemporary Architecture in Egypt: Reflections on Architecture and Urbanism of the Nineties* (2004), provided information about the modernised Egyptian architecture in Arabic language. There are sources that provided vital information on new towns and modern cities, the mall and globalisation. They include: *The Philosophy of New Towns and their Evolution – An analytical study for theory and practice, Seminar: New Towns in the Arab World and their role in Sustainable Development*, English article by Afify (1999); *Globalization architecture in Egypt and the absence of sustainability concepts in design: a case study of administrative buildings in New Cairo*, Arabic article by Selim (2011); *Reflections of the smart cities Approach on the new cities in Egypt*, English article by Hamed et al (2016); and *The Culture of Shopping Malls: Cities without Souqs, Souqs without Cities*, Arabic Book by Al-Naeem (1919).

Since a large number of the early Islamic cities existed in Arab regions, I took advantage of the numerous publications in Arabic for the research. In addition, I also benefitted from the numerous publications in English and French that discuss Arabic cities. These sources assisted me in the literature review section of this study (Groat and Wang, 2002:45).

2.6.2 Identification of a Typological Model of 'Souq's' Shop Layout

Syrians refugees are studied in this thesis as a group which claims to own a specific authentic architectural type. The goal of typology identification in empirical research is to derive and explain typical pattern and rules from the data (Bohnsack, 2003; Weis and Williems,

2016). The term type is understood as a certain combination of features (or categories) and characteristics (or subcategories), by which some groups or subgroups can be distinguished from other groups (Uhlendorff, 2010; Weis and Williams, 2016). Typological classification makes it possible to determine and interpret the similarities and differences between groups (Kuckartz, 2010; Weis and Williams, 2016). The creation of how architectural typologies related to cultures and place identity studies have a long tradition in history research Rapoport (1977). Part of my study which focuses on Syrian markets, the souq in Egypt, is to derive the main architectural features of space that characterise the assumed original Syrian Souq, and how such architectural features can be distinguished from those in other Arab countries Souqs. I consulted texts from the medieval periods and from the twentieth century to learn about Syrian souqs (Bin-Guibair, 1184; Sauvaget, 1934; Said, 1978; Al-Tabbakh, 1988; Raymond, 1984; Hmood, 2017). These manuscripts discussed the formation of early Syrian cities and the role of the Souq.

Muhammad Ragheb Al-Tabbakh, one of the famous historians in Aleppo and in all the Levant, Arabic book titled, *Ilam Al-n=Nubala Bi-Tarikh Halab Al-Shahba'* (1988) is one of my sources. The English edition is titled *Noble flags on the history of Aleppo Al-Shahba* (1988). This book is a good reference to the history, heritage, and literature of Aleppo. It discusses the distinguishing aspects of the Old Aleppo Souqs, and the role of the Souq in Syrians culture. It will be a resource for Syrian readers and researchers who might be interested in rebuilding the country after the ongoing Civil War. Jonas Benzion Lehrman's book, *Earthly Paradise: Garden and Courtyard in Islam*, (1980), is a study of the Andalusian scholar, Abu al-Husayn Muhammad Ibn Ahmad Bin Guibair's (1184-1217) travel accounts. Bin Guibair (1184) tried to capture memories of his experiences in the Syrian Souqs in his writings. He writes in Arabi: " وأما قيساريتها فحديق بستان نظافة وجمالاً ، مطيفة بالجامع المكرم". In English, his description of Aleppo translates to "a garden of cleanliness and beauty, where the visitor can clearly see and experience the honorable mosque from inside". The core ideas of the thesis are diagrammed in Fig. 2.3 below.

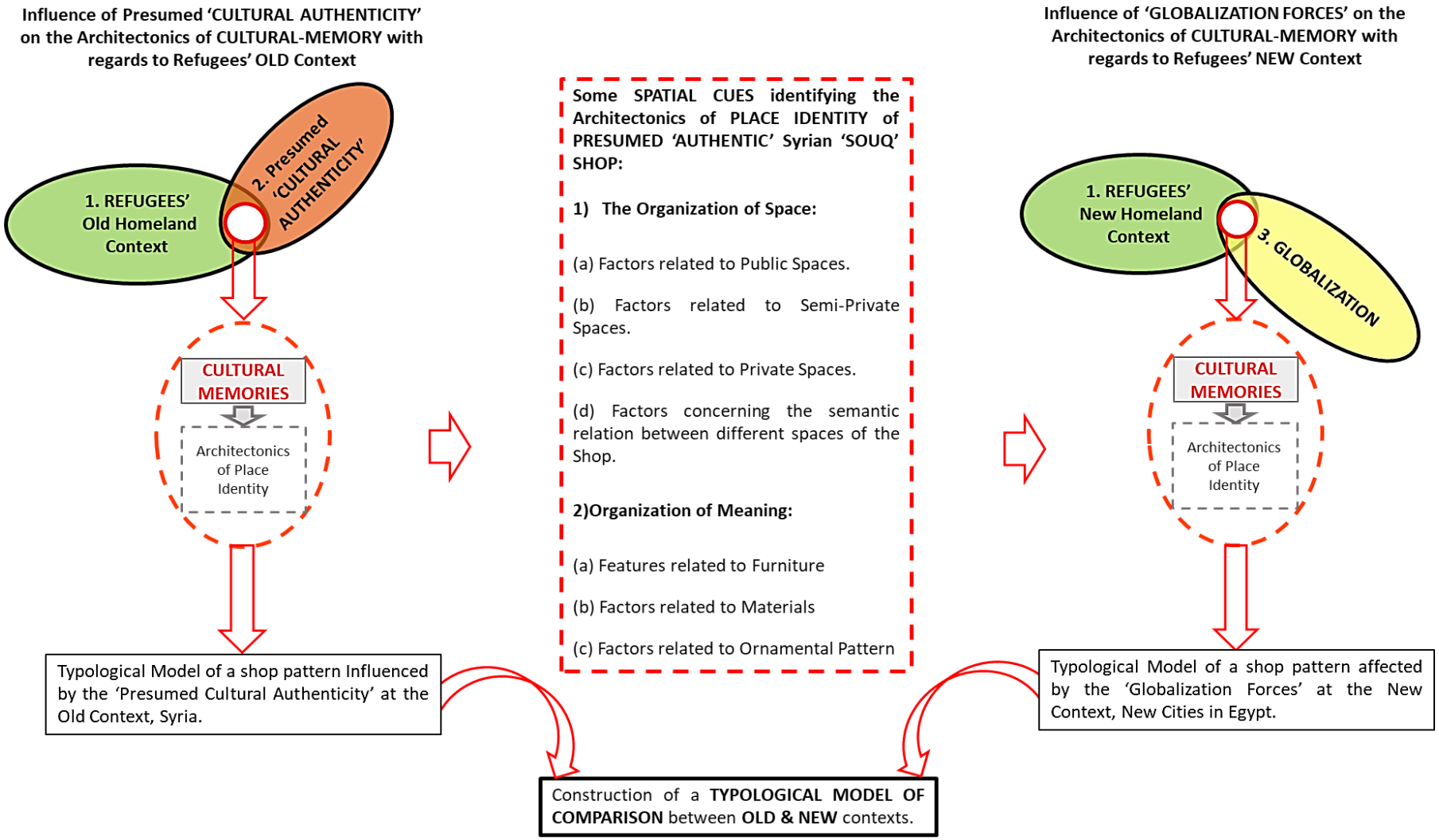


Fig. 2.3: The strategy of the research to identify the presumed 'Authentic' and the Modern 'Souq' typologies. Each typology is established using the same characterizing features of space derived from the presumed Authentic typology model. The intention is to construct a comparative model of typology with a specific and reasonable number of characterizing features of space (Source: Author, 2021).

2.6.3 Collection of Visual Data

Positionality and my interest: I have been working in the field of architecture and interior design for 15 years. I was working as teaching assistant for Architectural Design, Interior Design and visual training courses in Cairo University, the American University in Cairo, and at the Arab Academy of Sciences and Technologies. During my engagement in these academic courses I documented my drawings in freehand sketches and I took photographs of old streets in Cairo. In addition, I worked for some architectural offices in Egypt for 6 years, and I did some freelance work in architecture and interior design for 22 years. The sketching experiences I acquired in the past 22 years prepared me to adopt a research method of collecting data in sketches and photographs as applied in this study.

2.7 FIELD STUDY LOCATION

2.7.1 Motivations for the New Cities in Egypt

In 1970s the Egyptian Government announced that Egyptian cities were over crowded, and building new cities in the desert was necessary (Hegazy, 2013; Abd Edayem, 2017). The goal was to establish new cities with both residential and industrial zones outside the Nile Valley, while attracting public and private investments from abroad (Afify, 1999; Hegazy, 2013; Abd Edayem, 2017), Fig 2.4.

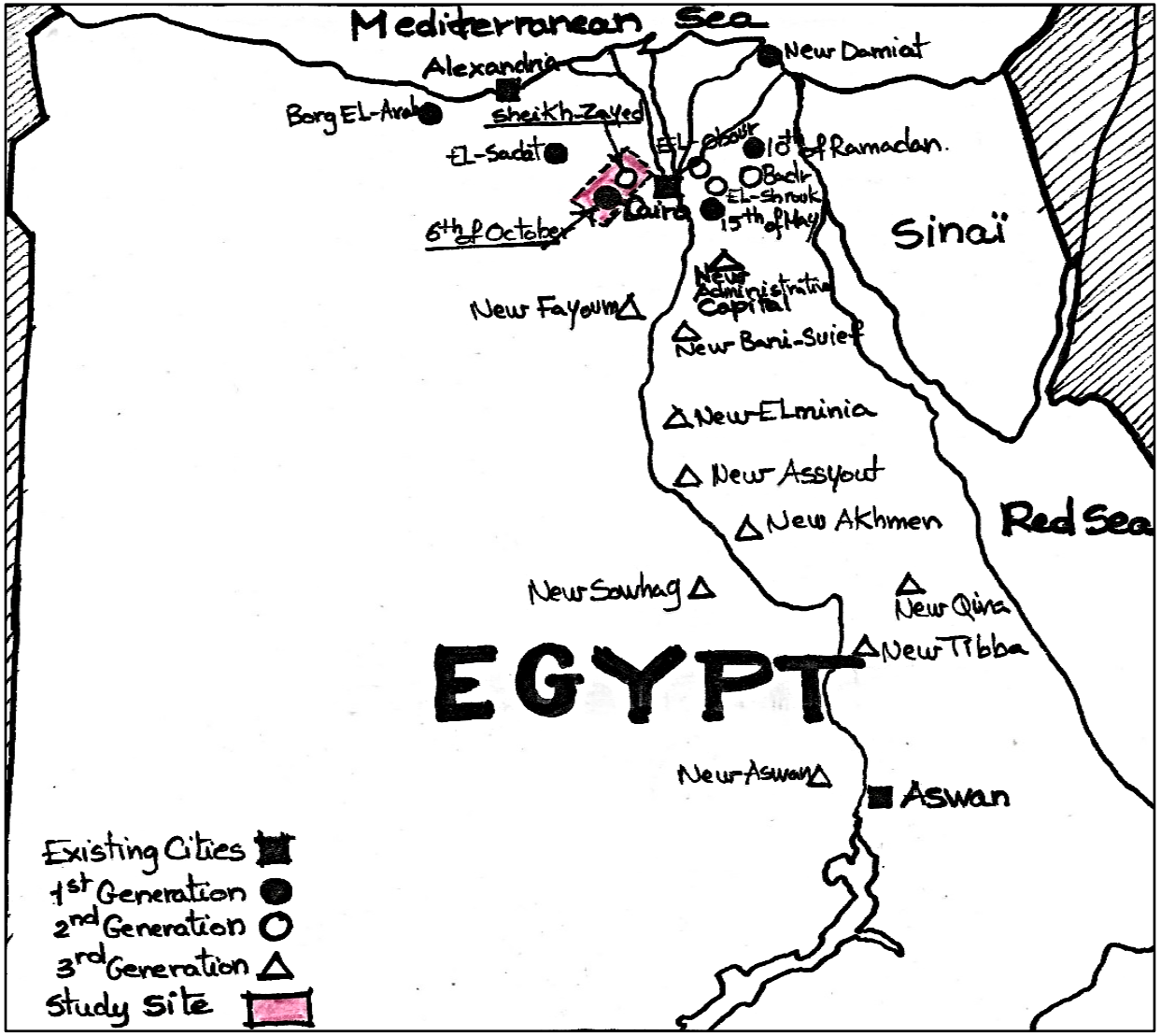


Fig. 2.4: The distribution of the different generations of the new cities and their relationships with the main cities in Egypt. The site of the study is located on this map in red highlighted color (Source: Author, 2023; After: Hegazy, 2013).

The first new city venture began in 1976 when President Sadat declared the establishment of the new town of Tenth of Ramadan. He envisioned a self-sufficient town in the desert located halfway between Cairo and Ismailia. (Hegazy, 2013; Ali, 2003). The first-generation new towns of Egypt included Tenth of Ramadan City, Sixth of October, El-Sadat, El-Obour, 15th of May, and New Domiat, which were planned in the same period. The intention was to establish all over the country new towns and industrial zones that would be geographically and economically independent from the old major cities, and each one was anticipated to have large populations of between 250,000 and 500,000 people. (Afify, 1999; Hegazy, 2013). The second-generation new towns were planned in the 1980s to relieve overcrowding in Cairo and they include, ElShrouk, El-Obour, Badr and Sheikh Zayed. (Ali, 2003; Hegazy, 2013; Hegazy, 2013). A third generation of new towns were established in the proximities of the second-generation towns as twin cities (Ali, 2003). They include New Assiut, New Thebes, New Minia, and New Aswan. Egypt has twenty new towns, some completed, and some under construction, including the New Administrative Egyptian Capital City). More than 40 new cities and communities are on the drawing boards (Hegazy, 2013).

2.7.2 The '6th of October' New City - Areas of the Study

The 6th of October City stands as a testament to Egyptian urban development, emerging in the desert as a strategic response to alleviate the population density burdening Cairo (MacFarquhar, et al., 2011). Positioned approximately 17 km from the iconic pyramids and 32 km from downtown Cairo (Afify, 1999; NUCA, 2021), the city distinguishes itself with both its low population and a climate low temperature moderated by its elevation above sea level (NUCA, 2021). It is named to commemorate a number of major national historical events in Egypt, including the triumph in the Sixth of October War of 1973. What the Egyptians commemorate as the Tenth of Ramadan War, is commemorated as the October Liberation War in Syria, and the Yom Kippur War in Israel after the war that was launched by Egypt and Syria against Israel in 1973. It was the fourth Arab-Israeli war following the 1948 and 1956 wars. Late President Anwar Sadat is remembered for initiating the new cities planning in Egypt, New Urban Communities Authority (NUCA) online resources formal page, 2020). The 6th of October City has an area of approximately 55,14745 thousand acres, and it has twelve residential neighbourhoods that were zoned for residential, commercial, and industrial services (online non-governmental Egyptian Journal-https://newlandegypt.com/article), Fig. 2.5. In addition, residential homes, hospitals, schools, and universities that are connected by road network were established in 6th October City to attract residents (Afify, 1999), with easy connection to Cairo and Giza.

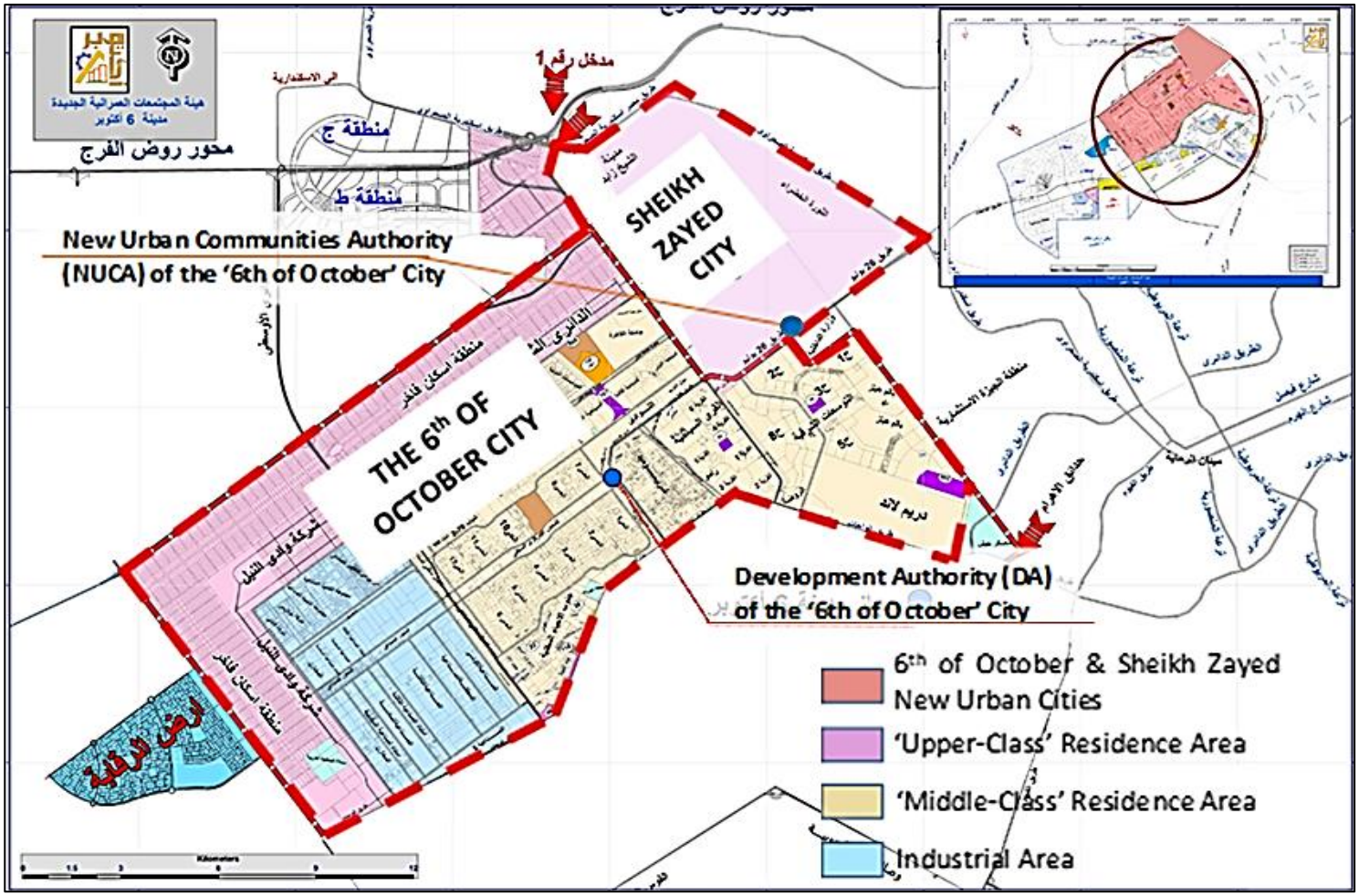


Fig. 2.5: The Strategic plan for the 6th of October and Sheikh Zayed New Urban Cities (Source: Author, 2022; After: Afify, 1999; NUCA, 2021).

The ‘6th of October’ City is one of Giza Governorate cities which is also part of Greater Cairo. It is a Syrian refugees favourite place to settle (MacFarquhar, et al., 2011). (Abou-Zaid, 2019). It also from Sudan, Eritrans, Iraq, and Somalies, and it is estimated that the Syrian population reached thirty-five thousand in 2017 (UNHCR, 2017; El-Gundy, 2016; Regional Refugee & Resilience Plan 2019-2020). Many Syrian refugees settled and established businesses in the ‘Al-Hossary’ Mosque district over 3 different areas: ‘AREA ONE’, ‘AREA TWO’, and ‘AREA THREE’ (El-Gundy, 2016; Al-Najjar, 2015). See Fig. 2.6.

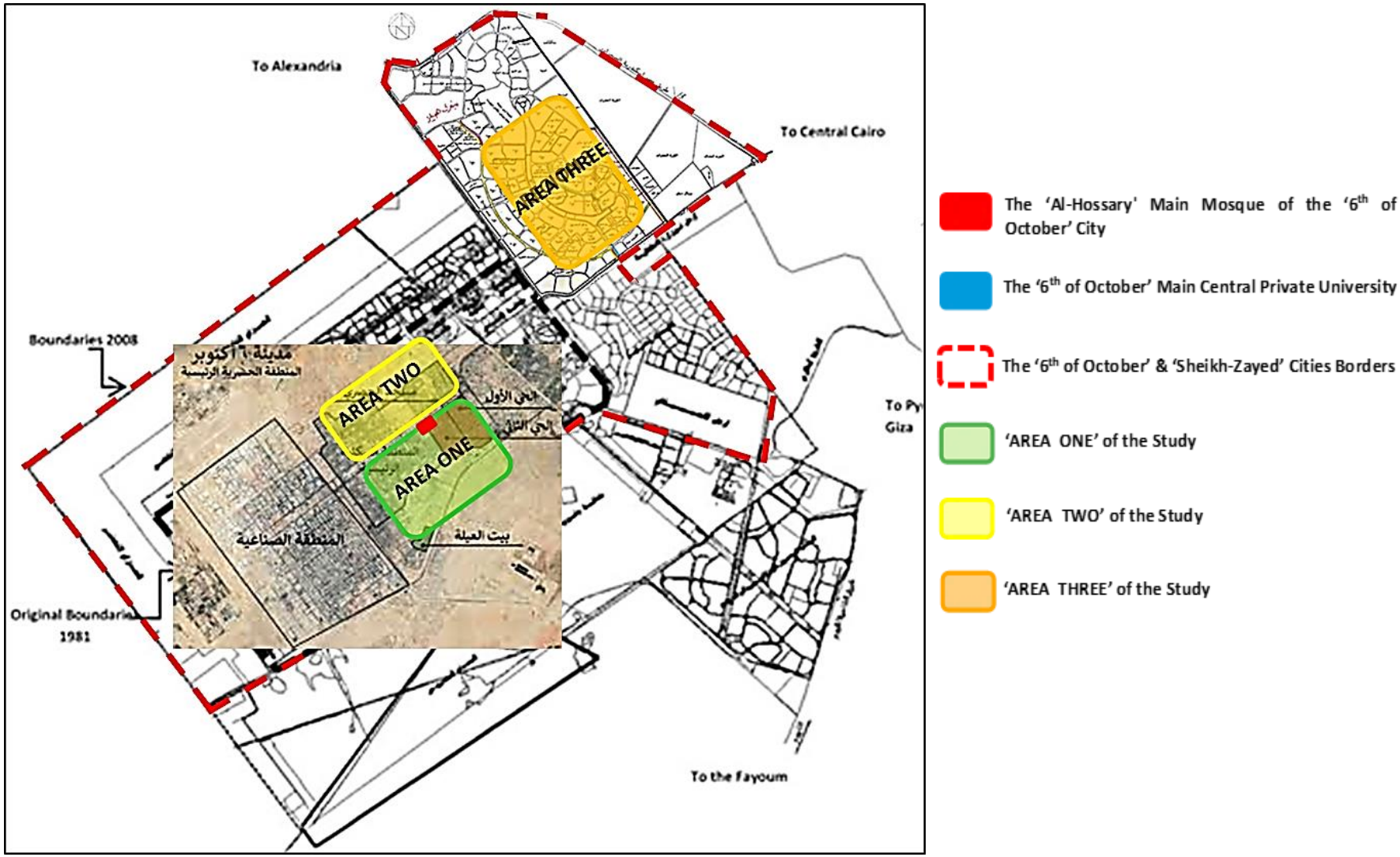


Fig. 2.6: The layout of the vicinity of where the 3 areas of the study are located in the 'Al-Hossary' Mosque district. the 6th of October and Sheikh Zayed Cities (Source: Author, 2020; After: The Development Authority (DA) at the 6th of October City, 2021).

2.8 SAMPLING STRATEGY

As in qualitative research approach, making a correct and adequate selection of the cases to investigate is a key requirement for deriving valid results (Weis and Willems, 2016; Seawright and Gerring, 2008). The thirty cases, Syrian owned souq that were investigated in the study were selected by the granting of access by the owners.

2.9 RESEARCH LIMITATIONS:

Although the samples were both dwellings and shops in the souq, the owners restricted my observations to the public areas, mainly the shops. It was found that the Syrian shops owners of the three Areas of the study were Muslims. Thus, the study lacks refugees' groups from other religious sects other than Islam. The objective of the study was initially to investigate the responses of different groups other than Muslims to the question of authentic Arab culture. Also, the civil war and the outbreak of the corona virus in 2020 derailed the fieldwork plans that I intended to undertake in Syria. The data that could have been obtained during field work in Syria were obtained remotely by online and from archival sources.

2.10 RESEARCH PHASES

The study was designed in four phases corresponding directly to the Main research question, and the four sub-research questions.

The first phase of the study aimed to theoretically identify how the Refugees of Arab origins use cultural-memory to facilitate place identity in their host countries in response to Research Question: (SQ1) *Why is cultural memory the core element of this study? And, how does it impact the place identity of refugees of Arab origin within their host country?*

The second phase of the study was designed to two sub-Research Questions (SQ2): *How does the presumed Authentic Culture of Syria influence the architectural cultural memory of the Syrian Refugees in Egypt?* The second phase also addressed the sub-Research Question (SQ3): *How do 'Globalization Forces' and presumed 'Cultural Authenticity' of the Egyptian New Cities' influence the new architectural Place Identity that Syrian Refugees built in Egypt?* Both questions were explored in chapters 5.

The third phase of the research examined the architectural cultural typologies which Syrian refugees imported from cultural memories to Egypt by addressing the sub-Research Question (SQ4): *How does the hybrid Syrian and Egyptian architectural cultural-memories assist the Syrian refugees to adapt to their new homeland in Egypt*?

The fourth phase of the research is *discussions* about the degree of permeability of the cultural boundaries between Syrian refugees of Arab origins who claimed authentic architectural culture, and the cultures of the increasingly globalised Egyptian new cities where they were settling. This question is addressed with the Main Question of the research (MQ): *How did the architectural cultural memories of Syrian refugees assist them in making new place-identity in Egypt that recalled familiar places to them in their homelands?*

The strategies of inquiry used in all four research phases are further elaborated in the following table (2-1):

Research Question	**Data Collection Tool/ Instrument**	**Source/ Respondent/ Target Category**	**Data Needed**
(SQ1): *Why is cultural memory the core element of this study? How does it impact the place identity of refugees of Arab origin within their host country?*	• Academic Literature Review • Arab Refugees' archival documents	-Theories of Refuge and the acculturation process -Arab-ness theories and claim of authenticity in the contexts of globalisation forces. -Theories of the cultural memory and architectural architectonic	- The different Placemaking techniques that are expected to be followed by the Arab refugees while acculturating in the host country. - The influences of the presumed Authentic ideology of the refugees' placemaking techniques. - The influences of the globalisation forces on the refugees' placemaking techniques. -Examine how cultural-memory influences place identity.

(**SQ2**): ***How does the presumed Authentic Culture of Syria influence the architectural cultural memory of the Syrian Refugees in Egypt?*** (**SQ3**): ***How do 'Globalization Forces' and presumed 'Cultural Authenticity' of the Egyptian New Cities' influence the new architectural Place Identity that Syrian Refugees built in Egypt?***	• Academic Literature Review • Syrian Refugees' Archival documents • Identification of typological model	-Egyptian government archival sources of the original Syrian Souq. -Non-governmental agencies publications on refugees coping mechanisms. -Existing literature on Syrian refugees. -Existing studies on the place identity and culture in new cities in Egypt.	-Examine architectural cultural aspects of the space delineation that define the typology of the presumed authentic Syrian Souq architecture. -Examine the typology of the 'globalised' commercial place in the Egyptian new cities.
(SQ4): *How does the hybrid Syrian and Egyptian architectural cultural-memories assist the Syrian refugees to adapt to their new homeland in Egypt*? (**MQ**): ***How did the architectural cultural memories of Syrian refugees assist them in making new place-identity in Egypt that recalled familiar places to them in their homelands?***	• Academic literature review • Collection of Visual Data: Participant observation, measurements of spaces, sketches, photographs ...etc.	-Theories of cultural authenticity ideology. -Theories of Globalisation influences on place-identity. -Shop owners and users individuals in public and semi-public spaces. - Syrian features (the organisation of spaces, objects, etc.	- Data collection guided by literature and theories of cultural authenticity - Analyse placemaking technique of the Syrian Refugees in their new homeland through the lens of cultural-memory. Analyse the degree of permeability of the boundaries between Syrian presumed authentic architectural culture and the globalised Egyptian architectural culture in the new cities of Egypt through the lens of cultural-memory.

Table 2.1: Research Questions and their related Research Methods Guide. (Source: Author, 2021).

2.11 DATA ANALYSIS AND FINDINGS

The data derived was obtained from field study spaces in the souq in 6th October City. The collected data was sorted into themes that were organized according to spatial form commonalities and differences that were guided by the research questions and the theoretical propositions.

2.12. ETHICAL CONSIDERARTIONS

In line with the University of Wits' policy on ethics, a "Certificate of Competence in Research Ethics (Basic)" was obtained (Refer to Appendix A), after ethics training. The University of the Witwatersrand has a strict guideline for obtaining consent from participants. Those guidelines were followed strictly to ensure that participants, the shop owners, understood the purpose of the access they were giving to me to study their shops, and they were comfortable with their decisions.

2.13. CHAPTER REVIEW

This chapter has outlined the methodology applied in this study, the research methods used to address the main question of the research and the four secondary questions, and identified the sites of the data collection in 6th October City.

CHAPTER THREE: LITERATURE REVIEW

3.1 CHAPTER PREVIEW

Diagrammatically and visually, the key ideas explored in this study are summarised in this chapter. The objective is to introduce how the ideas of the thesis connect. Accordingly, the thesis examines the literature on Place-identity making processes of Syrian refugees in Egypt along five converging trajectories: (1) **Cultural Memory**, 2) **The Refugees of Arab Origin(s)**, (3) **the Ideology of Cultural Authenticity**, and (4) **Globalisation pressures on the architectural identity, and (5) Place-Identity.**

3.2 CULTURAL-MEMORY

Memory can be described through images. In planning and urban studies (Lynch, 1960), "Images have been described as the point of contact between people and their environment" (Downs, 1967: 41). In this formulation they are used loosely, where reference is related to images, mental maps, or space perceptions, which represent a form of attitude to space. Yet images function beyond the experiences of individual. They are communicative devices that show regularities and systematic interrelationships for groups of people from the same nationality (Rapoport, 1977). Images may influence the way they organise their ideals, fashion, place-identity and so forth. Different types of organisations can be used by a group of people as tools to establish their identity. Schemata and images are critical in culture and allow for people to combine memory with present situations to solve problems (Rapoport, 1977). The psychologist Frederic Bartlett (1967) shows that, Schemata vary with culture and order of presentation. Rapoport (1977) claims that, the image/schema of the group leads to specific ways of coping with the environment, by selecting from it and organising its elements. I use these definitions in the exploration of Syrian refugees' architectural memory.

3.2.1. Architectonics of Memory as a Vehicle of the Schemata

Perhaps, it is time to rethink architecture more fundamentally as the art of constructing complexities of architectonics of memory and loci. The rethinking can conceptualize architectural practice as the art of collecting and organising a place for a group of people that embody a context or a spirit of the collective cultural identity.

Memory, as our stock of knowledge, can and does borrow from the structure of its meanings and contexts. Architectural and environmental works do provide meanings and contexts (Douglas, 1997). This routinely happens when we use cognitive maps to

remember the location of important objects, activities and institutions within our everyday world. Indeed, we often find it comfortable to let important institutions metonymically or metaphorically take on the names of the architectural or environmental works that contain them. More broadly, the material objects we purchase and surround ourselves with, take separately or collectively, silently embody and remind us of the key cultural memories, principles and values that govern our decision-making (Douglas 1997). As such, our material culture, including our architecture, tacitly and wordlessly reinforces the stability and continuity of refugees' value systems. Grounded in objects of the physical world, societal values and premises acquire substantial resistance to verbal refutation and conceptual change. It is this process that leads anthropologist Grant McCracken (1988: 124) to observe, following the American poet laureate Robert Hass, that, "the premises of one's existence are inevitably the premises of one's existence ".

The argument I make here is architectonics of memory derives from the organisational mnemonic of a place-identity. It preserves and stabilises memories of refugees by organising and locating them in a familiar and thus even more stable mental system. This kind of organisation utilizes spatial elements, rather than just visual, working memory. According to Amos Rapoport (1977) there are four main aspects of the built environment: The organisation of space, meaning, time and communication.

The organisation of space can be seen in design and planning, from the landscape of a region to furniture arrangement of a space for different purposes and according to different rules which reflect the need, values, desires of a group of people (Rapoport 1977). In fact, space is a set of cues that are recognisable by its users (Brahman, and Torabi, 2013). Aristotle likens space to an empty container that should be enclosed to exist (Max, 1925). In this sense, space always has limits. Differences in the type of organisation result in differences in semantic relationships in the contents space and between spaces. Semantic relationship and spatial organisation vary in different cultures and applications (Brahman and Torabi, 2013). Hence, using architectonic cues of memories of refugees' culture can be key to constructing place-identities in their new homelands.

The organisation of meaning is also, according to Rapoport (1977), important in shaping the identity of a place. It makes the connection between materials, forms and details become important. Meaning is frequently expressed through signs, materials, colors, forms, landscaping and, also, through the 'eikonic' aspects of the built environment (Rapoport, 1977). These 'eikonic' aspects, according to Rapoport (1977, 1993), are symbolic meaning systems that can be coded and often expressed through signs, materials, colors, shapes, size. Therefore, "meaning may coincide with space organisation of a place or may represent a separate, non-coinciding, symbolic system" (Venturi et al., 1972: 11) through which different settings become indicators of social positions and a way to express social identity to oneself or another (Venturi et al., 1972). In other words, every society has a culture which represents its own ideologies, goals, and ideals (Venturi et al., 1972). Different symbols in different cultures have their own unique meanings for people. Each architectural place displays the community's special ideas and gives them an appropriate appearance which becomes their symbol (Brahman and Torabi 2013). Each place has an apparent and a semantic dimension. Apparent dimension is displayed in architecture via landmarks, color, form, size, and

other physical characteristics (Brahman and Torabi 2013). Materials in specific places have certain characteristics that express particular semantic features. For example, gold and marble are believed to be authentic and represent wealth and durability (Brahman and Torabi 2013). While wood represents natural elements and warmth. These observations were applied in the study of Syrian refugees' architectonic cultural memories.

3.3 CULTURAL-MEMORY AND REFUGEES

Refugees leave their homeland to escape Human Rights Violations (HRVs), and they experience cultural trauma (culture shock) during the involuntary acculturation processes in the new land. On the surface, the architectural culture of the host country may appear benign, but it is part of the environment, it is unfamiliar to the newly relocated refugees, and it contributes to the cultural trauma. Besides the pain of involuntary displacement, they have also been stripped of their possessions and properties. Cumulatively, these cultural shocks trigger unconscious psychological defense of self-identity to protect self-esteem (Sam and Berry, 2006). Throughout the global history of human displacement and dispossession of refugees, the Syrian refugee crisis marks one of the most tragic episodes in this century's long history (Yildirim, 2019). Much like earlier protracted cases of massive displacement, Syrian refugees are beset with pain and the suffering of women, men and children who experience an existential limbo with a destroyed past, little hope for the future, and a precarious present (Hourani and et al., 2019). Hence, this part of the thesis focuses on reviewing socio-psychological theories of acculturation in the host country.

3.3.1. The difference between Refugees and displaced people:

"Throughout human history, mankind has traveled around the world for various reasons, either in search of greener pastures, or fleeing from persecution and catastrophe, in order to trade, or to conquer and colonise, or in search of adventure and fun" (Berry and Sam, 2006:1). United Nations Convention (1951) defined refugees as "people leaving their country of origin because of a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion" (UNHCR, 1996: 199). This definition has been extended, in 1967, according to the UNHCR protocol, to relate the status of refugees through establishing the principle of 'non-return' to 'one's home country (UNHCR, 1996). In 1990 the International Roundtable on the movement of People, convened in San Remo, Italy, and claimed that the definition in the Refugee Convention of (1951) and the Protocol of (1967) is too narrow to apply to the contemporary situations of movements of people. Thus, a UNHCR working group proposed an expanded definition of refugee to consider a number of issues. In regard to the Syrian refugees who fled their country after 2011, the most relevant definition to my study is individuals who are "forced to leave or prevented from returning to their country of origin because of HRV or man-made

disaster. The meeting of cultures and the resulting changes is what collectively has come to be known as ‘acculturation’” (Berry, and, Sam, 2006: 1).

3.3.2. What is Acculturation Process?

The refuge experience is basically linked to acculturation, a phenomenon with far-reaching historical implications as migration between diverse cultures has consistently instigated cultural transformations. To understand this process, cross-cultural psychologists have used the term 'acculturation' in their discussions about Immigrants and refugees. They generally employ it to define or articulate the process of cultural change and adaptation arising when individuals from distinct cultural backgrounds interact (Gibson, 2001:19).

To delve into this process, cross-cultural psychologists utilize the acculturation framework to explain orientations along two dimensions: the willingness to engage with individuals from different cultures and the inclination to preserve one's cultural identity (Berry, 1997; Gibson, 2001). This cultural adaptation may manifest as alterations in the original cultural patterns of either or both groups (Redfield et al., 1936). Importantly, the acculturation process extends beyond simple adoption of foreign cultural patterns; it may involve the rejection or resistance to cultural cues (International Organisation for Migration (IOM), 2004; Berry and Sam, 2006). As Al-Sayyad (2004:11) astutely notes, "Hybrid people do not always create hybrid places, and hybrid places do not always accommodate hybrid people". These diverse responses to acculturation hold profound implications for the architectural landscape and, consequently, the architectonics of cultural memory (Rapoport, 1982). I utlised these observations in the study of Syrian refugee’s acculturation process in Egypt in this study.

3.3.3. Acculturation and Cultural-Memory:

It is important to understand architecture as an effective factor affecting and reflecting the acculturation on built environment typology of the migrants especially refugees. The diverse, socially, and culturally defined architecture of migrants’ places of origin in comparison to the environments where they settle has been largely ignored in architectural discourse and practice to date. The built environment of both the country of origin and the receiving country of refugees are seen simply as a place in which one lives, often with no emotional bonds or deeper meaning being credited to it (Glusac, 2015: 6).

There is a strong relationship between the acculturation process of Refugees and the place-identity of the place where they are located in the host country. “Which group of different cultures are located in such neutral places, where members of various groups meet or interact [that is, communicate] all need to be explored since they vary with different cultures” (Rapoport, 1993: 31). This approach is also reflected within the architectural identity of the built environment all over the world: The Yokohana China town in Japan, the Little Pakistan neighborhood in Brooklyn, the Greek neighborhood in Toronto and so forth. “One can study the nature of boundaries around

such groups [that is, how permeable or impermeable], how they are communicated, and the social networks which they define or enclose" (Rapoport, 1993: 31).

In all plural societies, cultural groups and their individual members, in dominant and non-dominant situations, must deal with the issue of how to acculturate. Strategies with respect to two major issues are usually worked out by groups and individuals in their daily encounters with each other. These issues are: cultural maintenance (to what extent are cultural identity and its characteristics considered to be important, including their maintenance strived for), contact and participation (to what extent they should become involved in other cultural groups, or remain primarily among themselves). When these two underlying issues are considered simultaneously, a conceptual framework, introduced by Berry, is generated which posits four acculturation strategies: **Segregation**, **Assimilation**, **Integration**, and **Marginalization** (Berry, 1997). These strategies carry different names, depending on which group (the dominant or non-dominant) is being considered, See Fig. 3.1. I considered these observations in the study of Syrian refugees' acculturation in Egypt.

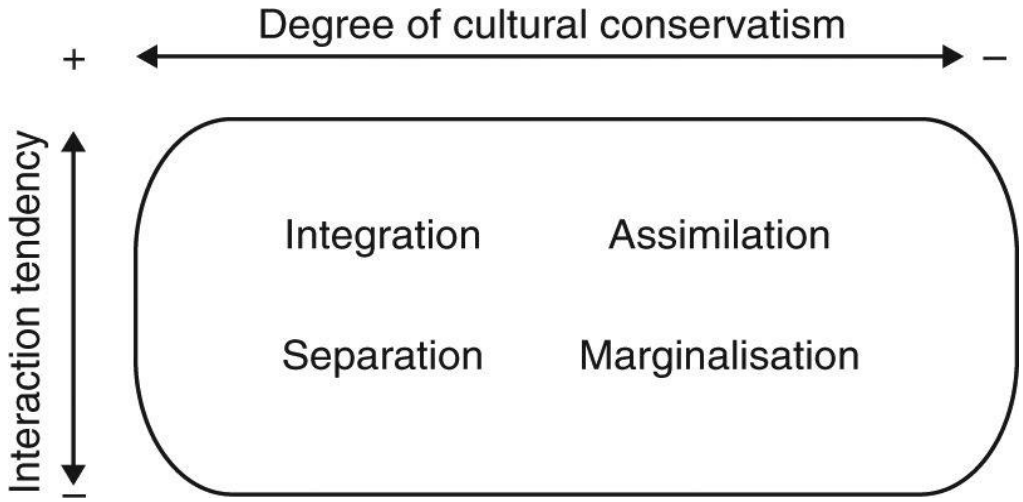


Fig. 3.1: The suggested Strategies of Ethnocultural groups introduced by John W. Berry's. The four acculturation strategies are: **Assimilation**, **Integration**, **Segregation**, and **Marginalization (Source:** Berry, 1997).

3.4 REFUGEES AND PLACE-IDENTITY

Further exploration of the diagram above showing the degree of migrants' in this case, refugees' cultural conservatism and the tendency of cultural integration show how place identity by migrants implicate segregation, separation, and territorialization strategies which are explained below.

3.4.1. Place Identity as Segregation, Separation, and Territorialisation Strategy:

When individuals who migrate to another country place a value on holding on to their original culture, and at the same time avoiding interaction with others, the individuals are defining the Separation alternative in in their new place identify in defense of the spatial and experiential cultures they are most familiar with. Liisa H. Malkki (1992) and Walter Connor (1986) consider that culture is a profoundly territorialized concept in many settings, especially for refugees. The notion of authentic ideology among Arabic speaking diaspora communities is the tie to the homeland and to the national identity, and it encourages territorialisation. Towards this ethnic concept, Walker Connor (1986: 16) argues that:

> The ethnic homeland is far more than territory. As evidenced by the near universal use of such emotionally charged terms as the motherland, the fatherland, the native land, the ancestral land, land where my fathers died and, not least, the homeland, the territory so identified becomes imbued with an emotional, almost reverential dimension.

Although Connor's (Connor, 1986) emphases on emotional and non-rational aspects of territorialisation have been criticized nevertheless, nationalist movements often display a solipsist attitude that focuses on the self or on their group. Connor, (1973), rightly points out the general insensitivity that one national group and its leadership customarily exemplify towards the rights of other groups. Conor's observations clearly points to the deep non-rational character of even the most rational and measured nationalist movement. Along this trajectory of thought, it is observed that 'irrationality' resides precisely in the incapacity to coordinate one's efforts with those of potential allies simply because the latter do not belong to the same ethno-biological pool (Connor, 1993). His anti-universalist bent is incompatible with rational thought. On the one hand, there may be a sensible motive in some people's historical aversion against universalism and cosmopolitanism. On the other hand, the incapacity to coordinate efforts with other groups is often self-defeating, as most twentieth-century culture wars (or wars of nations) have demonstrated (Connor, 1993; Guth, 2009; Hutchinson, 2018).

Along the line of Connor's concept of the 'Nationalism', Lisa Malkki (1995) introduces the concept of 'nation-states' as a placemaking technique aiming at obtaining what she calls 'purity of exile'. This concept sheds light precisely on the interstitial position of refugees in

the system of nation-states that makes their lives uniquely clarifying and enabling for anthropological rethinking of nation-ness, of statelessness, and of the interconnections between historical memory and national consciousness (Malkki, 1995). Malkki considers that the places of refugees' in the host country will not be permanent. She therefore suggests that spatial and social isolation can protect the cultural identity of refugees from the subversion of their identification caused by cosmopolitan placemaking technique (Malkki, 1995).

Accordingly, that 'Conceptualising the territoralisation of national identity', the peculiar emotional depth of the 'us'- 'them' syndrome which is an intrinsic part of national consciousness, "by bifurcating as it does all mankind into 'members of the nation' versus 'all others' appears thereby to pose a particularly severe impediment to coordinated action with any of the 'others'" (Connor, 1973: 10). The observations of Connor and Malkki about the solipsists self and group focused, supposedly—unreasonable, illogical, and unsound characteristic of most 'nationalisms'—should be seen as a placemaking technique for the Arab diasporas because it emphasises the concept of total closure with no roots that refugees need to attach and belong to in the host land. This refusal to grow root in the host land is close to the segregation strategy of acculturation proposed in Berry's model mentioned above.

3.4.2. Place-Identity as Cosmopolitan Experience: The Assimilating Strategy

From the point of view of non-dominant groups, when individuals do not wish to maintain their cultural identity and seek daily interaction with other cultures, the assimilation strategy is defined. In contrast to the pure concept of nation-states, this placemaking technique considers identities like 'porous sieves' (Tambiah, 1986). It is an opaque process and it happens when different cultural identities encounter each other (Lefebvre, 1991). Cosmopolitan placemaking depends on erasing the earlier spaces people are familiar with or incorporating them into their new cultural spaces where resonances of multiculturalism are facilitated (Cairns, 2004; Bulley, 2006). David Campbell has been at the forefront of showing how deconstruction is a concept to be understood through the non-ontopological view of 'multiculturalism' (Campbell, 1998). Campbell (1998: 166) argues that, "Actually discourses of ethno-nationalism used a disputed history violently in the present day for contemporary political goals". Jacques Derrida, (Bulley, 2006: 645), puts forward a claim, a "far from exhaustive explanation", of what he saw happening in the world regarding rising fundamentalisms, xenophobia, nationalisms, ethnic wars and 'cleansings'. Derrida suggests that accelerating technological progress has brought with it radical deterritorialisations and expropriations increasing the contestation of individuals' feelings of being 'at-home'. Their reaction is a powerful and violent desire for this 'at-home'. Thus technological 'progress' is shadowed by a fundamentalist and/or nationalistic 'regression'. Rather than choosing between the two poles of technological 'progress', and nationalistic 'regress', Derrida (2002) suggests that one must negotiate with them. This would mean recourse to another experience of singularity, of idiom, one that is other; one without a nationalist relation to language, territory, borders.

Immanual Kant (1991) also calls for a human right toward 'universal hospitality'. Kant introduces the concept of 'hospitality' as, "the right of stranger to a place not to be treated with hostility when he arrives on someone else's territory" (Bulley, 2006: 647). Such a stranger can claim "a right of resort", for all men are entitled "to present themselves in the society of others by virtue of their right to communal procession of the earth's surface" (Kant, 1991: 106). This perceptual peace of welcoming the outsider into the inside applies to refugees.

3.4.3. Place-Identity as Interaction/Negotiating Strategy

When there is an interest in maintaining ones' original culture, while in daily interactions with other groups, some degree of cultural integrity is maintained in this process of integration (Malkki, 1995; Cairns, 2004; Brice, 2017). Placemaking technique here is seen as a shared environment. In migrant experience, Kierkegaard's contrast between "becoming as a movement from a place and self-becoming as a movement at that place is a both/and formula" (Kierkegaard, 1989: 85). Cairns points out that Kierkegaard's observation is evident when migrant subjectivity is built around 'nostalgia' and actual circular journey between 'homeland' and 'host-land'. Cairns (2004) observation parallels what Pulvirenti (2002: 221) calls "the active process of 'anchoring', by means of which stepping-off places are provisionally constructed to allow further movement and change". Considering the imaginary border between refugees' place and the host culture as a 'wall', Ronald Rael (2017:10) says that the wall suggests a kind of duality, that "there's one side or another". But he thinks it's reductive to think about the borderlands in that way: "It's much more of a gradient than it is two sides" (Rael, 2017:2). Rael argues that building more walls to divide communities is not the answer. Imagine a border wall between the U.S. and Mexico not as a barrier, but as a piece of architecture that brings people together. That's what architect Ronald Rael does in his book (2017) Borderwall as *Architecture: A Manifesto for the U.S.-Mexico Boundary*. Rael (2017) suggests dismantling both the physical and the conceptual walls that divide us along the lines of religion, race, or culture.

Young Yun Kim (2001) proposes a psychological theory of cultural adaptation: the dynamic process by which individuals, upon relocating to new, unfamiliar, or changed cultural environments, establish (or reestablish) and maintain relatively stable, reciprocal, and functional relationships with those environments. It is a multi-step process involving the enculturation, de-culturation and acculturation of the newcomer to the host land, where the ultimate, lifelong goal is assimilation into the new culture. (Kim, 2001; Kim, 2012)

However, complete assimilation is theoretically impossible. Many scholars, i.e. Alec Hargreaves (1995), Nezar Al-Sayyad (2001), Young Yun Kim (2001 & 2012), Marwan Kraidy (2005), Eric Kramer and Stephen Croucher (2017), have pointed out that newcomers to a culture may not be accepted by the dominant culture; may not be able to completely assimilate; and or may not want to completely assimilate. Marwan M. Kraidy (2005) discusses hybridity along lines where the elements of culture, race, language, and ethnicity, fuse together to form new hybrid spaces (for both the newcomers and the dominant culture). Hans-Georg Gadamer (1975) and Eric Kramer's (2000a, 2000c) description of fusion theory that newcomers culture continually build on their knowledge base/repertoire and fuse/integrate their

previous cultural knowledge with newly acquired cultural knowledge. This integration and assimilation processes are not one-way traffic. While the newcomers are fusing elements from the dominant culture into their knowledge repertoire, the dominant culture is also being influenced by the culture of the newcomers.

Jacque Derrida (1994: 82) in 'Specters of Marx', questions the 'primitive conceptual phantasm' of community and the 'ontopology' which such desires for the 'at-home' presuppose. "'Ontopology' is a neologism 'linking indissociably the ontological value of present-being [on] to its situation, to the determination of a locality, the 'topos' of territory, native soil, city, body in general" (Derrida, 1994: 82). In other words, it describes a form of identity which links its essence to a place, normally defined in territorial terms. While the most oft-examined form of ontopological assumption is that of nationalism, ontopological assumptions are evident in the identification with cities, communities, and regions. Derrida (Bulley, 2006) calls for a balanced relationship between the inside and the outside of a cultural land. He argues that:

> ...we must negotiate with ontopological desires for the 'at-home'. This is because the 'unconditional desire [for the home], which is impossible to renounce' also 'should not be renounced', for without the home, 'there is no door nor any hospitality'. The singularity of the home should not be given up because, while it can be a 'closedness', it is also the very 'condition of openness, of hospitality, and of the door. (Bulley, 2006: 647)

On a practical level, the possibility of welcoming someone, of offering hospitality, is predicated on having a home to welcome them into. My home is therefore a way of unethically excluding others. Reflecting on hospitality demands, presupposes, 'the possibility of a rigorous delimitation of thresholds or frontiers' (Bulley, 2006), a separation from otherness. A home can be separate and private, but also have windows and doors, so there's a perception of openness and welcoming others. For hospitality to be possible there must be an inviolable home, but that home must be constituted by closure as the very possibility of openness (Bulley, 2006).

The process of 'transforming the house into home', through which 'mobile subjective become anchored in place', occurs within a framework planned undifferentiating. It is this which explains the fetishization of the house, the baroque surplus of ornaments, memorabilia and other associatively valued objects used to characterize the migrant place-identity (Cairns, 2004).

3.4.4. Place-Identity as Marginalisation:

Finally, Marginalisation is when there is little or no interest in cultural maintenance, a sort of enforced cultural loss that is characterized by lack of interest in having relations with others, in the process of exclusion and discrimination (Berry 1997). This observation assumes that non-dominant groups have the freedom to choose how they want to acculturate. This, of course, is not always the case (Berry 1997).

For example, a dominant group enforcing certain forms of acculturation or constrains on the non-dominant group. This means that, people may sometimes choose the Separation option; but when it is insisted upon by the dominant society, the situation is Segregation; similarly, when people choose to assimilate. The notion of the 'Melting Pot' may be appropriate; but when they are forced to do so, it becomes more like a Pressure Cooker. In the case of marginalization, people rarely choose such an option; rather they usually become marginalised as a result of attempts at forced assimilation (Pressure Cooker) combined with forced exclusion (Segregation). Hence, no other term seems to be required beyond the single notion of marginalisation. Integration can only be "freely" chosen and successfully pursued by non-dominant groups when the dominant society is open and inclusive in its orientation towards cultural diversity (Berry, 1991). Thereby, mutual accommodation is required for integration to be achieved. Finding acceptance by both groups is the right of all groups to live as culturally different people. This strategy requires non-dominant groups to adopt the basic values of a larger society, meanwhile the dominant group must be prepared to adapt national institutions (e.g. education, health. labor) to better meet the needs of all groups and live peacefully together in the plural society.

3.5 CHALLENGES OF CULTURAL-MEMORY OF REFUGEES' FROM ARAB CULTURE(S):

The underlying theme in this part of the literature review is to understand whether the assumed authenticity, as a cultural ideology of refugees from Arab origins, is a prerequisite or a barrier to mutual understanding for those who are taking refuge in countries in the region.

3.5.1. Theories of Authenticity

Anas Soufan (2018: 4) states that "'Authenticity' in Arabic (أصالة) is derived from the verb (أصالةً، يَأ صل، أَصل): it translates to English as: to have an origin; to persist in; to stand by; or to stick to". For instance, the 'Authentic Arabic' means "the literal Arabic, which was spoken by the ancient Arabs and still preserved today" (Soufan, 2018:4). The usage of the term dates back to pre-Islamic times. The Arab poets in the pagan era used it with ethical and physical reference to tribal life (Ibn Manthour, 2006). The Oxford English Dictionary (2017) provides a range of definitions of 'authenticity', which include veracity, correctness, verisimilitude and the quality of being authoritative and real. As we shall discuss later, in the nationalism discourse all these senses of presumed authenticity overlap.

According to Trilling (1972: 93) the word "authenticity" became a tool for validating provenance ". . . in the museum, where persons expert in such matters test whether objects of art [and by extension, ethnographic objects] are what they appear to be or are claimed to be, and therefore . . . worth the admiration they are being given." Current usage of 'authenticity' by curators and ethnographers is helping to clarify its meaning. Colin McLeod (1976: 31) suggests that for African art, authentic describes "any object created for a traditional

purpose and by a traditional artist …," but only if it ". . . conforms to traditional form" (McLeod, 1976:31). Like McLeod, Joseph Cornet (1975: 52-54) also argues that, in order to be acceptable as authenticity, the product should not be manufactured "specifically for the market".

Authenticity is also explored in existential philosophy (Rambukwella, 2018). For instance, moral philosophers hold authenticity to be a key ingredient of the autonomous modern self-expressed as an 'ethic of authenticity' (Ferrara, 1993), where the modern individual is seen as one who is capable of making decisions free of external cultural and social pressures (Rambukwella, 2018). Generally, this approximates the notion of being true to one's self. However, this view of authenticity has been critiqued in philosophy as enabling a self-indulgent sense of identity, and it has no compulsion towards the collective 'good', therefore it is immoral and selfish (Rambukwella, 2018). Charles Taylor (1991) suggests that authenticity is something that transcends the self. To be truly authentic in this understanding is to critically recognize the values of others in constituting one's own subjectivity (Rambukwella, 2018). Taylor's reflection arises from the particular context of Canadian multiculturalism and it will inform my study of Syrian refugees who are settling in Egypt.

Rambukwella (2018: 6) writes that "In its nationalist articulation, authenticity becomes a punitive discourse. It banishes and marginalises those who are 'inauthentic,'" by defining what is to be let in and what is to be left out. Authenticity is also closely tied to the formation of the modern nation state and its self-projection as a 'hoary' institution with an intricate body of rituals and practices that legitimize its existence (Gellner, 1983). It is also a notion of authenticity that has the ability to command from its national community a kind of 'filial' duty and blind allegiance (Said, 1983). Richard Handle (1986:2) argues that:

> The bond uniting authenticity and individualism remains tight in both commonsense and anthropological ideas about culture, even though we usually consider discussions of culture to focus on collective aspects of human existence rather than on individual persons. This is because Culture are imagined as discrete, bounded units, each unique - like a personality configuration, as one suggestive simile has it - and all of equal value, at least in the abstract. Cultures, in our common sense, are the individuated entities of a world society, just as, in our commonsense understanding of political reality; nations are the individual actors of international or world politics.

This perspective of Handler is especially transparent in nationalist and ethnic ideologies, of which anthropological theory is closely related though in more sophisticated variants. According to Richard Handle (1986), Nationalist ideologies as well as anthropological thought attach authenticity to cultures just as the larger 'consumer culture' that we live in attaches it to individual human beings. The complexity of 'authenticity' is equally visible in the struggles of refugees to be authentic in their new settlements and it is noteworthy in this study.

3.6 CHALLENGES OF 'CULTURAL AUTHENTICITY' AND PLACE IDENTITY OF THE HOST LAND

Building on the previous review of cultural authenticity, we can conclude that place-identity of diasporic refugees reflects traditions and past heritage in a new way. Place-identity is also temporal and can be seen as reflecting or affecting the organisation of time (Rapoport, 1977). In case of refugees, that refers to the tempos and rhythms of human activities and their congruence or incongruence with each other. Thus, people may be separated in time as well as, or instead, by space, so that groups with different rhythms occupying the same place may never meet. Refugees may prefer the segregation strategy in order to be in synch with the temporal experiences they came from, and they may prefer to adopt the closure and the purity of exile as a placemaking technique. A place with identity represents the built environment with its time; it preserves the physical and social structure and culture of its time (Brahman and Torabi, 2013). The place-identity of the built environment is also influenced by the organisation of communication. In other words, who communicates with whom, how, where, when, and in which context are determined the built environment and the social organisation (Rapoport, 1977). The study of typological pattern is related to the shaping of identity of refugees from 'cultural authenticity' ideology, sense of belonging, and the place-identity shaping. Firstly, the place must be built within the same context where the society feels at home. Secondly, establishing a collective environment to provide solidarity, and lastly designing authentic buildings by using local features and data that are familiar to the users.

3.6.1. Parochial and Confessional Authenticity

Anxiety about existence characterises nationalist ideologies, whose fundamental premise is always that 'a' nation, bounded and distinctive, exists. Such anxiety is apparent where national or ethnic groups find themselves in a struggle for recognition, sovereignty or equal rights within a larger polity. Douglas Hyde (Stewart, 1993: 20) shows the struggles of the Irish among the English in the following words: "this failure of the Irish people ... has been largely brought about by the race ... ceasing to be Irish without becoming English".

3.6.2. Arab-ness Nationalism between 'Arab Unity' and 'Nation-States' Placemaking Techniques:

Arab countries appear as one big family with congruence in social relations, even though they are different in their cultural identity. From the Atlantic shores of Morocco to the Persian Gulf, from the Mediterranean to the center of the Sahara and to the upper Nile, a hundred million people speak the same language, listen to the same radio programs, read the same books and see the same movies (Amin, 1978). All the countries have at one time or another been exposed to European imperialism.

If one were to ask a citizen of an Arab country where they come from, none would spontaneously answer 'Arab'. Instead the reply is usually I am from 'Moroccan', 'Egyptian', 'Yemenite', 'Syrian', etc. (Amin, 1978). Arabic cultures are subsumed under the label 'Arab', which refers to the region in the Middle East and also means 'being Arabic' (Kumaraswamy 2006; Abaza 2007; Lücking et al., 2016). Apparently, 'Arab' culture is not homogenised and generalised, 'Arab' is a rather a vague category that carries multiple connotations referring to language, ethnicity, culture, outward appearance, region and also ideological streams such as the radical or Wahhabi interpretations of Islam in Western orientalist representations (Said, 1978).

Joseph Vissarionovich Stalin[1] gives the five conditions for nationhood which sums up this historical experience. He claims that the existence of nations "where relatively homogeneous, administratively and politically centralized nation states progressively constituted themselves and were economically united by the development of capitalism" (Amin, 1978). The Stalinist theory of the nation assumes that, "the nation is a social phenomenon produced by capitalism, or rather by indigenous capitalism, since it is indigenous capitalism which found the nation" (Stalin, 1953). Stalin explicitly refused to allow the possibility of the unity or association of national groups scattered within a multi-national state (Haupt and et al., 1974). Samir Amin (1978) in his book *The Arab Nation*. maintains that the Pan-Arab unity was the historical product of mercantile integration of the Arab world, as carried out by a class of merchant-warriors. He claims that it was only with the decline of trade relations that national disintegration set in, a disintegration that was accentuated by integration of the Arab world into the imperialism system.

In 'Orientalism', Edward Said (1978) introduces the term Arabs as 'Orientals' or the 'East'. Said assumed that the Orient is not an inert fact of nature, and that 'Orient' and 'Occident' are man-made. He added that the relationship between Occident and Orient is just a relationship of power and dominance. From this relation the Occident or the 'West' wants to appear as a superior partner in comparison to all the 'Oriental' peoples and cultures. Many terms were used to express the Oriental-European relation. Some of these terms prescribe the 'Oriental' as being irrational, depraved, childlike, and "different" but the European is deemed as rational, virtuous, mature, and "normal". However, when colonisation needed to enliven the relationship, it stresses the fact that, "the Oriental lived in a different but thoroughly organised world of his own, a world with its own national, cultural and epistemological boundaries and principles of internal coherence" (Said, 1978: 40). Generally, to sum up I can argue that the 'Orient' or the 'East' or 'Al Mashreq al Arabi' are the same connotations of the Arab world. The Orient is an idea that has a different history and tradition of thoughts, imagery, and vocabulary that distinguish the Arab people from the rest of the world. However, the distinctions have filtered into what is seen as 'authentic' Arab

[1] **Joseph Vissarionovich Stalin** was a Georgian revolutionary and Soviet politician who led the Soviet Union from the mid–1920s until 1953 as the general secretary of the Communist Party of the Soviet Union (1922–1952) and premier of the Soviet Union (1941–1953). A communist ideologically committed to the Leninist interpretation of Marxism, Stalin formalized these ideas as Marxism–Leninism, while his own policies are known as Stalinism.

culture, indeed a pan-Arab nationalism. However, globalisation trends challenge the collective believe in 'authentic' ways of life, values, behavioral patterns, and principles of pan-Arab nationalism.

3.6.3. Towards 'Multiculturalism' in Placemaking Technique

The challenges facing multiculturalism and multicultural planning today suggest a need for new discourses, frameworks, and a point of departure based on the complexity of today's cities and societies. Specifically, such discourse needs to address the dynamic processes of cultural change, overlays, and cross-cultural interactions in the context of migration and diversity. It also needs to address the politics of intercultural struggles and the agency of space and placemaking for cross-cultural learning, dialogues, engagement, and political empowerment.

3.7 CHALLENGES OF GLOBALISATION FORCES AND PLACE-IDENTITY OF THE HOST LAND

This part of the literature review examines whether globalisation validates or negates the idea of the authentic Arab culture. Globalisation as a phenomenon was not a major discourse researched by scholars and global leaders until the 1980s even though it had long existed before the 1980s (Rennen & Martens, 2003; Leaf & Pamuk, 1997). Ward Rennen and Pim Martens (2003:143) define globalisation as "an intensification of cross-national cultural, economic, political, social and technological interactions leads to the establishment of transnational structures and the global integration of cultural, economic, environmental, political and social processes" across borders. Accelerating globalisation processes place a premium on intercultural competencies, both individual and collective, which enable us to manage cultural diversity more effectively and monitor cultural change (Matsuura, 2009).

There are several modern and post-modern related issues that affect national identities that are perceived as globalisation phenomenon. The most debated are: Mobility of people, which is generated by the migrants who are temporary and transient groups, and the immigrants who uproot themselves to make a new home elsewhere (Atto, 2008). Lisa Malkki (Puri, 2004: 227) argues "that there is a disjuncture between putative ideas of nation, home, and rootedness and the realities of homelessness, and the deterritorialisation of identities". Large numbers of immigrants are forced to leave their countries under extreme inhumane conditions, yet at the same time many developed nations are passing tougher immigration regulations, while some are accepting the migrants and hosting them (Atto, 2008).

Globalisation is a dynamic process that impacts differently on various cultures around the world, including Arab cultures (Meijer, 2003). It permeates cultural boundaries, and in the process results in the spread of western ideologies, and conversely non-Western values also penetrate Western cultures (Nurullah, 2008). James Clifford Wilson and Wimal Dissanayake (1996) introduced an abstract oppositional formulation: That either favors some version of globalism self-defined as progressive, modern, and historically dynamic (the concept of universality), or favors globalism that respects a localism that is 'rooted' in place, traditions, cultures (the concept of multiculturalism).

3.7.1. Globalisation and the concept of 'Universality'

Globalisation is promoted in the mass media to propagate the hegemony of Western culture and to reflect on the universal architecture style (Nurullah, 2008). It also regenerates local culture by replacing it with a universal assimilating one, which is totally the opposite of the authentic ideology. Anthony D. Smith proposed that global culture presents itself as universal (Smith 1998: 214-215). He also writes that:

> It bears the imprint of its origins and flows from a single source, the United States. Alternatively, global culture is presented as a playfully eclectic and 'depthless' pastiche, attuned to the … decentered ego inhabiting 'an electronic, global world'. Here global culture appears as an entirely new technical construction … at once timeless, placeless and memory-less, contradictory to all our ideas of cultures, which embody the distinctive historical roots, myths and memories, and the specific lifestyles, of ethnic communities and nations.

Unequal accesses to the consumption globalised resources have added to the complicated position of nations and nationalism and to the promotion of cultural standardization by globalisation. In evaluating the results of the impact of globalisation, William Hardy McNeill (1917– 2016) thinks that it is poly-ethnicity that is on the rise, and that "Nations and nationalism are transitory phenomena, reversions to a barbarian ideal of ethnic purity, which is crumbling before our eyes because of the urgent need for adequate supplies of alien skilled labor" (Smith, 1998: 200). Smith thinks that nationalism and globalisation coexist and argues against the assumption that nationalism is transitory. He gives four factors for the emergence of homogenous nations after 1700: 1) growth of reading publics, 2) growth of population, 3) modern arms (most importantly), and 4) least influence of classical humanism (Smith, 1998: 199-200). However global culture fails to consider the rootedness of cultures in time and place, and the ways in which identity depends on memory. "A truly non-imperial 'global culture', must be memory-less and hence identity-less, or fall into a postmodern pastiche of existing national cultures and so disintegrate into component parts" (Smith, 1998: 195).

3.7.2. Globalisation and the concept of 'Multiculturalism'

Scholars have argued that globalisation promotes cultural integration for migrants and refugees by removing cultural barriers and stimulating a healthy cultural exchange within the host land. In recent writings on migration and urbanism, various terms and concepts have been proposed to illustrate this growing phenomenon. Geographer Curtis Roseman and others (1996) used 'ethniCities' to characterize cities with a variety of people having distinctive cultures and origins. Anthropologist Arjun Appadurai (1990: 7) suggests 'ethnoscapes' to describe "landscapes of persons who constitute the shifting world in which we live". Urban designer Noha Nasser (2004b) uses 'Kaleido-scapes' to describe the landscapes of migrant groups as a hybrid urban morphology that combines local vernaculars with global (or imported) elements. Borrowing from Salman Rushdie, planning historian Leonie Sandercock (2003: 1) puts forward 'Mongrel Cities' to conceptualise the new urban condition "in which difference, otherness, fragmentation, splintering, multiplicity, heterogeneity, diversity, plurality prevail."

In the late twentieth century, growing migration and new settlements gave rise to multiculturalism as a new cultural and institutional paradigm. In countries like Canada, Australia, the Netherlands, and Sweden, multiculturalism has been enshrined into social policies that recognise identities and equal rights of different ethnic groups since the 1970s (Castles and Miller 2009; Parekh 2000; Sandercock 2003). Specifically, the Canadian Multiculturalism Act of 1988 defines multiculturalism as a policy designed to preserve and enhance the multicultural heritage of Canadians while working to achieve the equality of all (Qadeer 1997). Significant spending has been provided to support "the maintenance of various cultures and languages" (Sandercock and Brock, 2009). At the city level, municipal governments in Frankfurt, Rotterdam, Vancouver, and several Australian cities have adopted multicultural policies to serve their diverse citizens (Sandercock 2003; Thompson 2003). In the wake of racial riots in 2001, the UK began to explore the community cohesion agenda and promoted it as "neighborly mixing as a means of tackling racism and problematic race divides" (Wise and Velayutham, 2009: 5). In the United States, the rise of multiculturalism reflects shifts in cultural discourses, as minority groups (defined by race, ethnicity, gender, and sexuality) question the long-standing norm and assumption of 'melting pot' and seek recognition for their distinct cultural identities and practices, in what Cornel West (1990) describes as new cultural politics of difference. It is also reported that "Chinese and Japanese immigrants, who started out in 'ghettos' and did not meld into local society until the second and third generations, which did not stand out as much as their parent stock as foreigners" (Hou 2013: 88). So, while present relations still manifest in the form of ethnic "turf," interracial understanding and mixing will probably improve over time. Along the lines explored here from diverse perspectives, this thesis investigates the extent the assumed 'authentic' cultures of refugees from Syria would adopt and adapted to multicultural policies in the host country, Egypt.

More than just an ethical responsibility, Burayidi (2000a) argues that multiculturalism has become practically necessary. As institutionalised social policy, multiculturalism has been challenged by critics of different ideological orientations. Edward T. Hall et al.

(2000) notes that multiculturalism has been contested by the Conservative Right as well as the liberals, for threatening the cultural purity of the nation on the one hand and the universalism and neutrality of the liberal state on the other. Expressing a libertarian view, Welsh (2008: 16) argues that "racism and multiculturalism are forms of tribalism that promote separation of individuals based on racial, ethnic, and/or linguistic characteristics." He states that, in the context of the United States "the sharp differentiation of ethno-racial blocs in culture and politics may function to reproduce elements of racist social patterns" (Welsh, 2008: 2). In place of multiculturalism, David A. Hollinger (1995) suggests a 'post-ethnic' perspective that favors voluntary over involuntary affiliations and promotes solidarity of people with different ethnic and racial backgrounds. Facing the complexity of today's migration, movements, and social change, the models of multiculturalism presented here are among the challenges Syrian refugees face when they are acculturating in the host land, Egypt.

3.8 VISUAL DIAGRAM/ REPRESENTATION OF THE KEY IDEAS OF THE STUDY

By the end of the literature review, we can say that diagrammatically and visually, the key ideas that will be explored in this thesis are summarized as shown below in Fig. 3.1.

3.8.1. Cultural-Memory:

Cultural memories are explored in the thesis as therapeutic sources and vehicles that make displaced people like refugees to feel like all is not lost. "Cultural memory has been vital in identity formation and the creation of unique cultural contexts" (Gibbons, 2017: 60), hence, in the articulation of a place identity of the built environment and it forms the core of the thesis. The main aspects of the built environment, according to Amos Rapoport (1977), are four: The organisation of space, meaning, time and communication. Building on the concept of the architectonic of memory, of Rapoport, we can assume that these healing effects are both visible and invisible in the built environment, and they reassure refugees that life in the host land is promising (Hayden, 1995; Parker, 1997; Bastea, 2004).

3.8.2. Refugees:

The main issues of identity which influence the acculturation of refugees in their host land form a dialectic tension between maintaining their original national identity, and the need to modify it in order to adapt to the cultures of the host country. These issues are: 1) cultural maintenance (to what extent are cultural identity and characteristics considered to be important, and the maintenance strived for), and 2) contact and participation (to what extent they should become involved in other cultural groups or remain primarily among themselves). When these two underlying issues are considered simultaneously, a conceptual framework, introduced by John Berry, (1997), is generated which posits four acculturation strategies for refugees: **Assimilation**, **Integration**, **Segregation**, and **Marginalization**. However,

when it is used in exploring how in exploring how the Refugees of Arab origins are adapting in their new country, requires an investigation of the tensions and the conflicts of cultural memory caused by the two opposite ideologies: the claim to an Authentic Arab Culture, and the forces of Globalisation..

3.8.3. Cultural Authenticity:

The pressure of the ideology to maintain an 'authentic', culture persuades refugees from the Arab region to isolate their national identity from host communities and requires territorialization as a placemaking technique. In other words, such societies claimed as 'authentic' live in a kind of culture gated communities. Cultural authenticity and 'Arab-ness' refugees prompt two related but types of Arab nationalisms; 'the Arab nation-pan unity' and the 'Arab nation-states' (Amin, 1978; Said, 1978; Kumaraswamy, 2006; Abaza 2007; Lücking et al., 2016).

3.8.4. Globalisation Forces:

Globalisation is driving by a number of forces, including the large number of immigrants who are forced to leave their countries under extreme inhumane conditions, and those who migrate because they are seeking better life elsewhere. The forces of globalisation influence the place-identity of refugees by two main approaches: the universal and the multicultural. The universality aims to convert the refugees' and host country's identities into one 'melted-pot' with no distinctiveness, and with the expectation to creating new identity that may unify all nations (Smith, 1998; Nurullah, 2008). "While the 'multiculturalism' approach calls that there is a disjuncture between putative ideas of nation, home, and rootedness and the realities of homelessness. This also includes the deterritorialisation of identities" (Puri, 2004: 227). James Clifford's observations (1992) either favors some version of globalism that is self-defined as progressive, modern, and historically dynamic, or it favors a localism that is rooted in place, tradition, culture. The latter implies an ethnicity that was conceived in an absolutist mode of the multiculturalism, while ignoring contextual and cultural specificity. For Refugees of Arab origins, in addition to the two opposed ideologies of authenticity and globalisation influencing the acculturation of Arab refugees, the strategies of acculturation are translated through this section, and after theories of architectural identity of displaced people has been explored in the definition of place identity.

3.8.5. Place Identity:

According to the acculturation strategies, refugees forge the place identity in their host country using 3 different placemaking techniques: a) **Historical isolation with closed territories** (gated exiles), b) **Historical traces anchoring roots to the new soil** (the Multiculturalism),

and c) **Erasing the traces of history,** often known as the melted-pot of cultures (Rapoport 1993; Berry 1997; Cairns 2004; Bulley 2006). Furthermore, when it comes to refugees from Arab origins, the decision of the placemaking technique depends on the tension between two main factors: the cultural authenticity of the original context and the forces of globalisation in the new context. This study, therefore, considers that conceptually and diagrammatically, cultural memory, refugees, cultural authenticity, and globalisation forces, are envisioned as essential aspects in shaping the place identity of the built environment of refugees in their host country. The ideas explored in this these are summarised diagrammatically in Fig. 3.2 at the end of this chapter.

3.9 CHAPTER REVIEW

The research considers Arab Syrian refugees place-identity as intersections of three social variables: 1) cultural memory as a flexible negotiable process that helps Arab refugees to adapt to the host land cultures; 2) assumed authentic Arab-ness cultures; and 3) the globalisation forces. The preliminary literature review sheds lights on the importance of the cultural memories as a tool for communication between refugees' culture and host culture. Cultural memory is the core element of this study. According to Rapport (1977) cultural memory plays key role in the built environment in the following ways: 1) For the organisation of space, 2) For the organisation of meaning, 3) For the organisation of time, and 4) and for the organisation of communication.

The study found that there is a strong relationship between the acculturation process of refugees' approach to the architectural-identity of the place where they are located in the host country. Berry (1977) suggests that acculturation strategies incluved: assimilation, integration, segregation, and marginalization. Refugees of Arab cultures background confront the conflicting challenges of cultural memory, the ideology of authentic culture, and globalisation. The pressure of the authentic culture ideology persuades refugees from the Arab region to isolate their national identity from those of the host communities. The forces of globalisation influence the Arab refugees' acculturation decision either to assimilate themselves or integrate themselves with the host culture. Cultural memory is the vehicle for conveying the preconceived architectural authentic culture from homeland.

CONCEPTUAL/THEORITICAL FRAMWORK OF THE STUDY

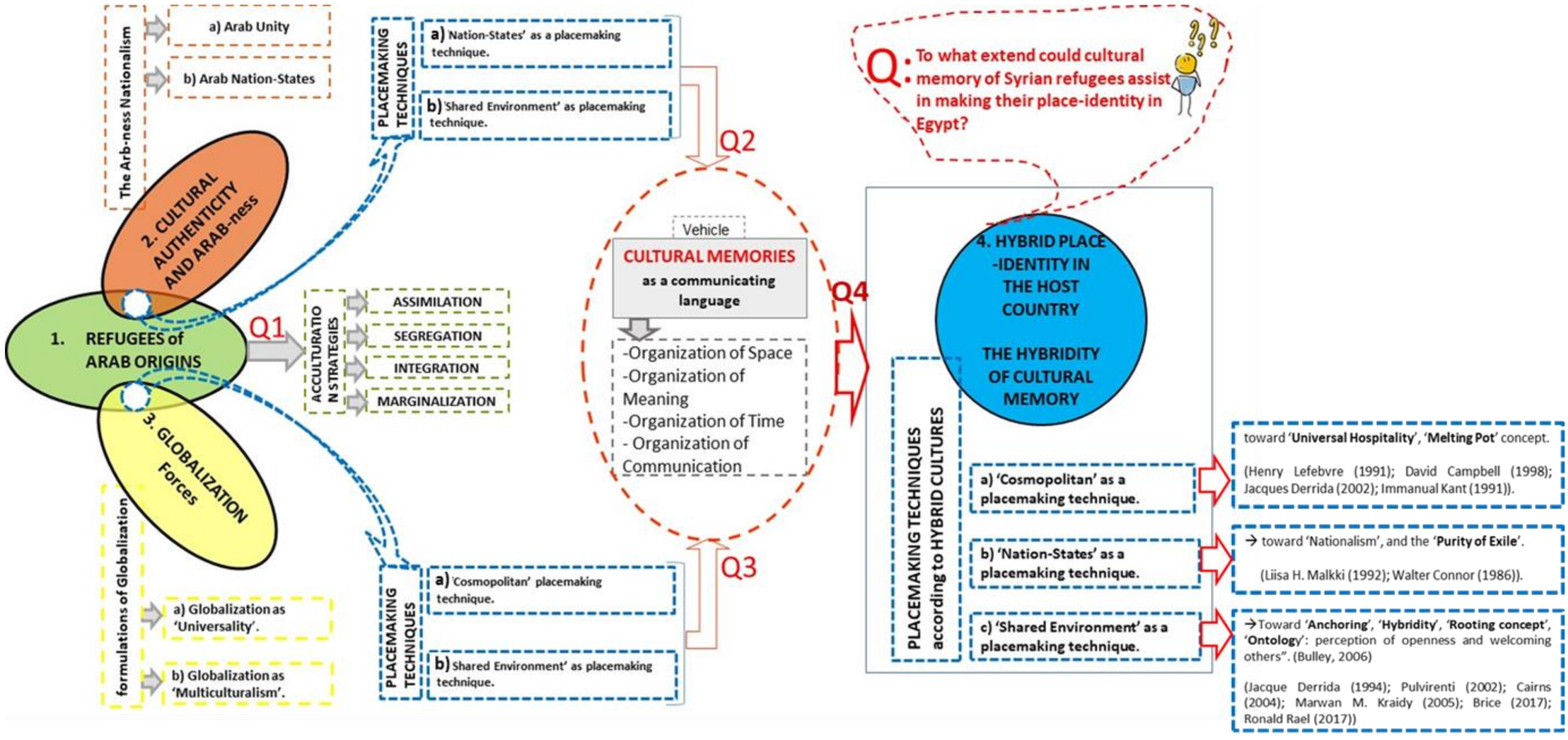


Fig. 3.2: A conceptual visual diagram of the key ideas of the study (Source: Author, 2020).

CHAPTER FOUR: CULTURAL-MEMORY RELATING TO 'PRESUMED AUTHENTIC' CULTURE IN SYRIA (OLD CONTEXT)

4.1 CHAPTER PREVIEW

In this chapter, the study intends to discuss the influences of the claimed 'cultural authenticity' in the Arab region on the construction of the architectonic cultural memory of the souq in Syria. My goal is to distinguish the traditional elements from the elements that are used in building the modernised market contexts in Syria. The objective is to be able to answer the second research question (SQ2): *How Does the Presumed 'Cultural Authenticity' of Syrians Influence the Cultural-Memory of the Syrian Refugees?* The research through this chapter takes advantage of reading the repetitive space pattern of traditional shops inside souq in Syria. The objective is to collect the most distinguishing space features and meaningful elements to construct a Typological Model of typical traditional shop spaces in Syria (See Fig. 4.1).

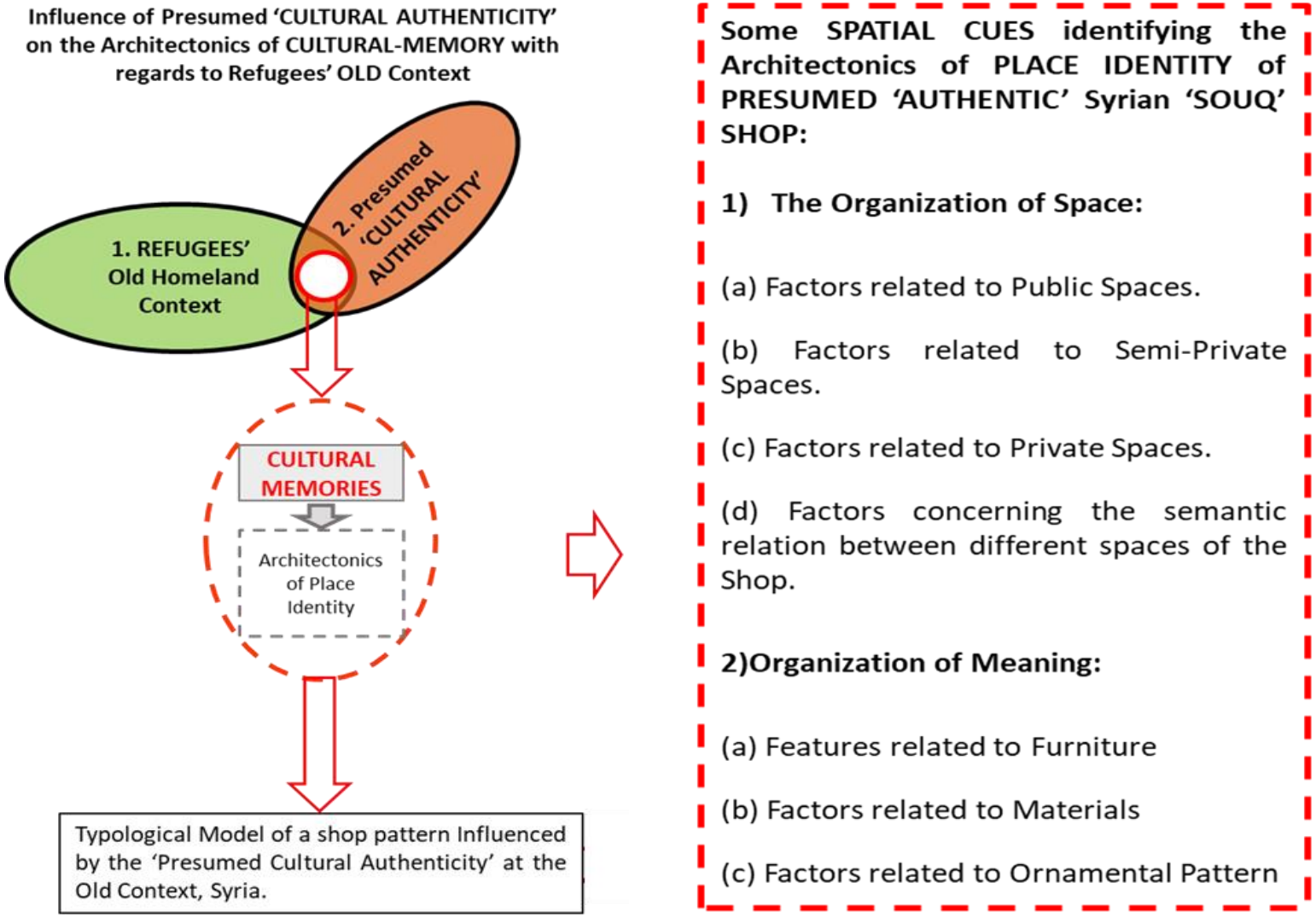


Fig. 4.1: The General outline of Chapter 04: The construction of typology of the Syrian Presumed Authentic Model of the traditional Souq (Source: Created by the Author, 2021).

The typological study in this chapter investigates the architectonics of the first cultural memory of the Syrian refugees presumed authentic architectural culture in their old homeland context. A descriptive comparison was used in the documentation of general architectural characteristics of shop space in Syria.

4.1.1. The Location of Syria:

Syria lies on the eastern coast of the Mediterranean Sea, bounded by Turkey in the north, Iraq in the east, Jordan in the south and Lebanon and the Mediterranean Sea in the west (Corpus, 2004; Gonnella, 2008; UN data, 2021) (See Figs. 4.2 & 4.3). Many civilizations and empires have left their marks on Syrian culture (Corpus, 2004). However, most Syrians are described as Arabs by virtue of their modern-day language and bonds to Arab culture and history (Haag, 2009). Arabs make up the overwhelming majority (approximately 90%) of the Syrian population (Corpus, 2004; World Population Review, 2021). The main language is Arabic, and the main faith is Islam, though there are minorities of different religions (CORPUS, 2004).

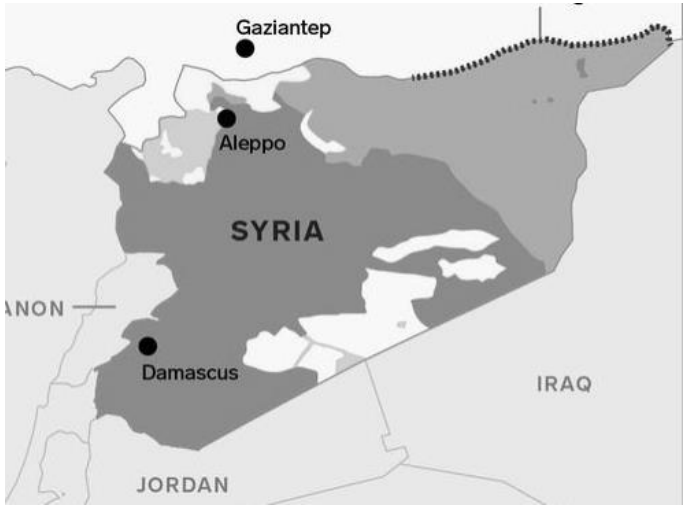


Fig. 4.2: Location of Syria in the Middle East (Source: Author, 2021; After: https://i.insider.com/5d9deb4c3b33a7126e1b9792?width=700&format=jpeg&auto=webp)



Fig. 4.3: Location of Syria on the world map (Source: Gonnella, 2008)

4.1.2. The Commercial Culture in Syria:

Previous studies of Syria's commercial culture (Sauvaget, 1934; Kanjou and Tsuneki, 2016) suggests two centres of cultural productions in the country. 1) The Northern Syrian School of architectural design thinking, Aleppo. 2) The Southern Syrian School of architectural design thinking centred in Damascus. The fertile Syrian region extends from Lebanon to the Anti-Lebanon, the region between the mountains and the desert. The impacts of the region's history on Syrian stretches over several centuries and it provides us with documents about the historical story of the country (Sauvaget, 1934; Gonnella, 2008; Gokalp & Uguz, 2013). Besides being the centres of design Schools of thought (approaches) in the country, Damascus and Aleppo are also the main economic and political centres and the largest metropolises of the country (Sauvaget, 1934; Said, 1978). The two cities are the pillars upon which foreign trade thrived and continue to flourish in the country during peace time. (Gonnella, 2008; Gokalp & Uguz, 2013).

Damascus and Aleppo's buildings define Syria's architectural identity (Sauvaget, 1934) according to the choice of materials, methods of construction, and architectural detailing that were determined by centuries of different foreign influences. The geography played crucial role in defining the two schools of thought in building traditions in Damascus and Aleppo. Damascus is located next to a twenty-kilometre-long oasis, and wood is the preferred building material in the region (See Fig. 4.4). Studies show that builders in the Damascus region use different construction systems (Sauvaget, 1934). While Aleppo is no longer the capital of Syria, it is a commercial hub because of its geographic location near Turkey, and next to rocky mountains where builders found soft limestone for constructing buildings that have vaulted arches and use wood for doors, windows, furniture and different ornamented spaces. Stucco and mud-brick houses are common in eastern Syria (Sauvaget, 1934; Gaube and Wirth, 1984), Torky, 2022) See Figs 45 and Fig. 4.6).



Fig. 4.4: Poplar trees, Ashrafit Wadi Barada Village. Damascus countryside. Syria (Photo by: Nahel Abou Hatab, 2010; Source: https://www.flickr.com/photos/nahelabouhatab/5289737643/in/photostream/).



Fig. 4.5: Basalt relief. National Museum of Aleppo. Syria (Photo by: Frank Kidner, 1993; Source: Dumbarton Oaks; In: https://www.doaks.org/).



Fig. 4.6: Window with engraved Stucco. The Al-Bimaristan an-Nuri Hospital. Damascus. Syria (Source: https://syrian-heritage.org/arched-window-of-perforated-stucco-al-bimaristan-an-nuri/).

4.1.3 The Presumed Cultural Authenticity of the Souq in Syria

Although like in many places in the Middle East, the trends of globalisation are diminishing the presumed authentic character and heritage of the Arab culture(s), Syrians still cling to and preserve the presumed authentic traditional architecture of the Souq (Ransome, 2012; Gokalp and Uguz, 2013; Hmood, 2017). Ransome (2012:1) writes that “It seems like Syria somehow missed the industrialisation that changed so many old cities around the world, and consequently, the city centres there retain a genuine 'old-world' feel”. In many other parts of the Middle East, the souq and markets feel a bit stale and seem to cater exclusively to tourists, or they sell the cheapest goods to poor locals as the middle classes shop in supermarkets and shopping malls anywhere else in the world (Ransome, 2012; Hmood, 2017). In Syria, everybody still seems to use these ancient markets every day, so they still feel alive and a core part of life in the city. The Syrian Souqs are lived in, maintained and arranged as a daily commercial space, and they are not preserved or restored as a ‘historical monument’ (Gokalp and Uguz, 2013).

The Syrian market places were originally built by the Romans to shelter shops and stalls in well-proportioned buildings (Sauvaget and Tyrwhitt, 1961; Corpus, 2004; Archnet.org). There are surviving ancient orthogonal road lines that are in sharp contrast to the maze of dead-end streets that characterise the medieval cities (Sauvaget and Tyrwhitt, 1961; Corpus, 2004; Gonnella, 2008; Archnet.org). Architecturally, the market places were organised in wide roads that were flanked by colonnaded porticoed shops. The best example is the main market road, Straight Street, Damascus (Sauvaget and Tyrwhitt, 1961; Gonnella, 2008; Archnet.org). See Figs. 4.7 and 4.8. It extends for about 1500 metres between Bab al-Sharqi and Bab al-Jabiya.

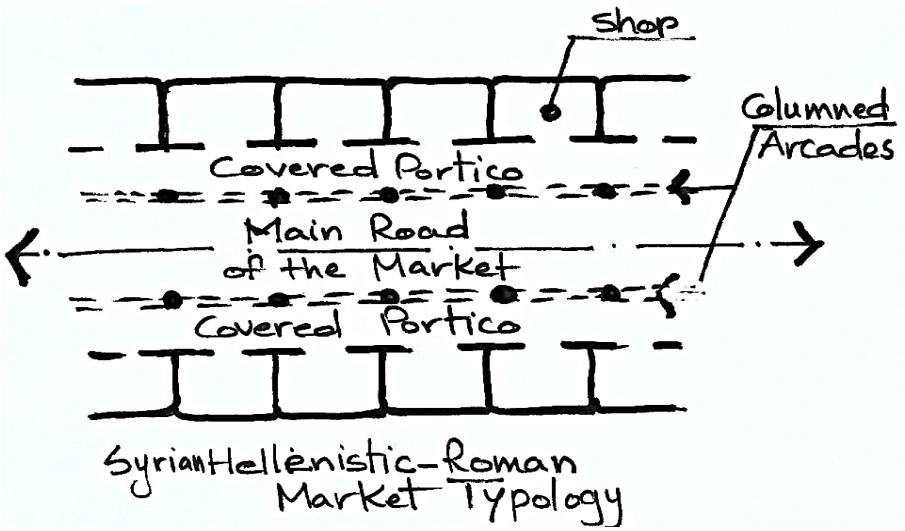


Fig. 4.7: The Typology of Syrian Hellenistic-Roman Market Road (Source: Author,2021; After: Sauvaget and Tyrwhitt, 1961; Gonnella, 2008).



Fig. 4.8: 'Straight Street'. Old Damascus. Syria (Photo by: Abdulhameed Shamandour, Source: https://za.pinterest.com/pin/51298883240248721/).

During the Ottoman rule in Syria, the marketplace was transformed to new layout called Souq (Gonnella, 2008; Gokalp and Uguz, 2013; archnet.org). The trade volume doubled in Aleppo and Damascus during the Ottoman age, and the marketplaces were expanded accordingly (Hmood, 2017). The Souq became a complete architectural complex that included bazaars of shops, khans, mosques,

hammams (public bath in Arabic language), and schools, *madrasas*. Among the best examples of these markets are the El-Khayatin Souq (Tailors Market), and the Al-Hamidiyeh Souq in Damascus. Most Syrian Souqs buildings have two floors and cross vaulted roofs (Gaube and Wirth, 1984). A typical Syrian souq is a closed, wholly public market space consisting of several crossed streets called bazaars that are connected to several Khans[1] at intersecting nodes (Bin Guibair, 1184; Gokalp and Uguz, 2013; Makdessy, 2015; Hmood, 2017). Access to the souq place is usually regulated with fortified gates.

The Syrian souq has essential forms (Gonnella, 2008; Gokalp and Uguz, 2013; archnet.org). The first form is the linear arrangement of individual shops along both sides of pedestrian road. The arrangement produces the souq's structured pattern along shopping alleys called 'bazaars'[2] (Gokalp and Uguz, 2013). It is an organised pattern that reflects the Syrian-Roman influence of the Straight Street. The second form is 'the angular composition' that creates the spatial pockets typical of the structure of the 'Khan' (Gokalp and Uguz, 2013:49), Fig 4.9. The khan is usually a central courtyard that is surrounded by stalls and shops that are attached to the surrounding wall which are usually covered by arcaded porticos. Khans are said to have influences of Syrian-Byzantine centralized space (Awad, 1984; Gokalp and Uguz, 2013), Figs. 4.10 and 4.11. Unlike the linear pathways of the souq, each Khan has one entry to the courtyard that are surrounded shops (Raymond, 1984; Bianca, 2000). There are khans with Syrian-Ayyubid influenced centralised spaces with four iwans where the entrances intersect in the courtyard (Raymond, 1984), Fig. 4.12.

[1]'Khan' is the space of a commercial center containing depots of goods or temporary residential place for merchants for short stays (Awad, 1984). 'Khans' were constructed in the periods of Mamelukes, in the late 15th and early 16th Century (Gokalp and Uguz, 2013) and were developped in the Ottomans' ages, in the late 16th till early 20th Century. They were planned to accommodate foreign traders and their goods. 'Khans', the urban equivalent of the caravanserais, were scattered around the souq place or near the city gates in such a way that each group of similar merchandise had its own 'Khan' (Awad, 1984). 'Khans' are spacious areas including inside souq space and which, with all their facilities, provide a very important back up for the souq (Gokalp and Uguz, 2013). One of the most important significances of the 'Khans' is that they provide a change of environment when compared to the busy alleys of the souq (Gokalp and Uguz, 2013).

[2] The 'Bazaar' is "the market that has a network of roofed roads with fortified gates" (Hmood, 2017:268).

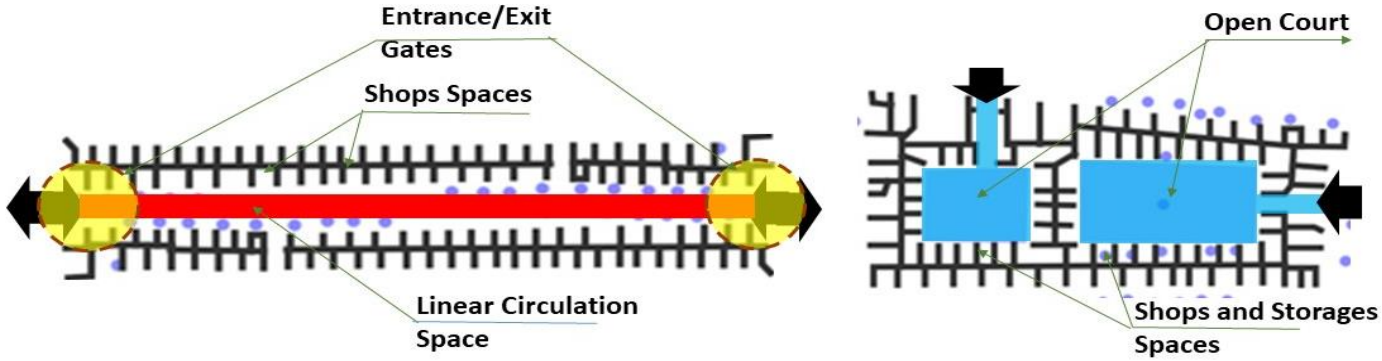


Fig. 4.9: Two types of circulation organisation in a typical Syrian Souq: The Linear arrangement, the figure on the right, and the Angular arrangement, figure on the left. Source: Author, 2021; After: Gonnella, 2008; Gokalp and Uguz, 2013; archnet.org.



Fig. 4.10: Example of 'Linear arrangement' of shops inside Bazaar space. 'Al-Saqatiyah Souq'. Old City of Aleppo. Syria (Photo by: Hassan Ammar, 2019; Source: https://apnews.com/article/71578382fb274bc88a7e78f9d1f2f7c0, 2021).



Fig. 4.11: Example of 'Angular composition,' the Khan. The old town of Damascus. Syria (Photo by: SyriaEgmontStrigl, 2008; Source: https://www.alamy.com/stock-photo-suk-bazar-in-the-old-town-of-damascus-syria-16636413.html, 2021).



Fig. 4.12: Example of 'transition node' accentuated with a fountain and a special pattern of marble on the floor. Old Souq of Aleppo. Syria (Source: https://rotana.net/-بالصور-هذه-حلب-الشهباء-التي-دمرت-الحرب/, 2021).

The study of the architectural identity of the Syrian Souq shop is based on the analysis of the most famous and traditional Souqs in Aleppo and Damascus: The Al-Hamidiyeh Souq in Damascus and the Aleppo Old Souq in Aleppo. The Al-Hamidiyeh Souq is one of the most famous markets in Syria. It is located in the south of Damascus City, and it extends a great distance between the Umayyad Great Mosque and the Citadel (See Fig. 4.13). Aleppo Old Souq is located between the Big Mosque of Aleppo and the Citadel (See Fig. 4.14). The history of the two marketplaces span hundreds of years from the Syrian-Roman period, the Ayyubid periods, through the Ottoman rule period when they were rebuilt. Despite the recent Civil War in Syria, the Al-Hamidiyeh Souq, and Old Aleppo Souq are still considered among Syria's main popular attraction places. The two Souqs contain several famous bazaars (the Cooper Souq or Wool Souq), and historical Khans, most notably the Khan Medhat Pasha along Straight Street, and Khan Al Harir, (Silk Khan in the Arabic language).

The Old Aleppo Souq stretches to 13 kilometres of passages that are lined with 1500 businesses, as well as a variety of buildings, Khans (warehouses), workshops, and mosques and hammams (Guevara, 2017). The famous Arab traveller 'Bin Jubair' (Abi Al-Hussein Muhammad bin Ahmed bin Jubair Al-Kinani Al-Andalusi) describes the markets of Aleppo in 1184 AD (Al-Tabbakh, 1988:132), nearly a thousand years ago in the following words:

> "..أما البلد فموضعه ضخم جداً حفيل التركيب بديع الحسن واسع الأسواق كبيرها ، متصلة الانتظام مستطيلة تخرج من سماط صنعة إلى سماط صنعة أخرى إلى أن تفرغ من جميع الصناعات المدنية ، وكلها مسقف بالخشب فكأنها في ظلال وارفة ، فكل سوق منها تقيد الأبصار حسناً وتستوقف المستوفز تعجباً . وأما قيساريتها فحديقة بستان نظافة وجمالاً ، مطيفة بالجامع المكرم لايتشوق الجالس فيها مرأى سواها ولو كان من المرائي الرياضية ، وأكثر حوانيتها خزائن من الخشب البديع الصنعة قد اتصل السماط خزانة واحدة وتخللتها شرف خشبية بديعة النقش ، وتفتحت كلها حوانيت فجاء منظرها أجمل منظر ، وكل سماط منها يتصل بباب من أبواب الجامع المكرم الجامع الكبير.."
>
> ... About the country, it is located in a huge area. Its 'Souqs' are large, connected and rectangular. You can easily move between its different shop spaces displaying different products. These are roofed with wood as if in lush shade, so each souq is well bound and stopped. As for its Caravanserai, 'Khan' and souq Street, it is a garden of cleanliness and beauty. The visitor can clearly see only the honourable Mosque from inside the place. And most of its shops are spaces of continuous coffer. This continuous coffer of shelves is interspersed with an exquisitely engraved wooden balcony. All the spaces of the shops are open to the main street of the souq, so the look of the most beautiful sight comes from its continuous harmonious lines. Each Bazaar is connected to one of the doors of the Holy Mosque, The Great Mosque. (Author's translation, 2021)

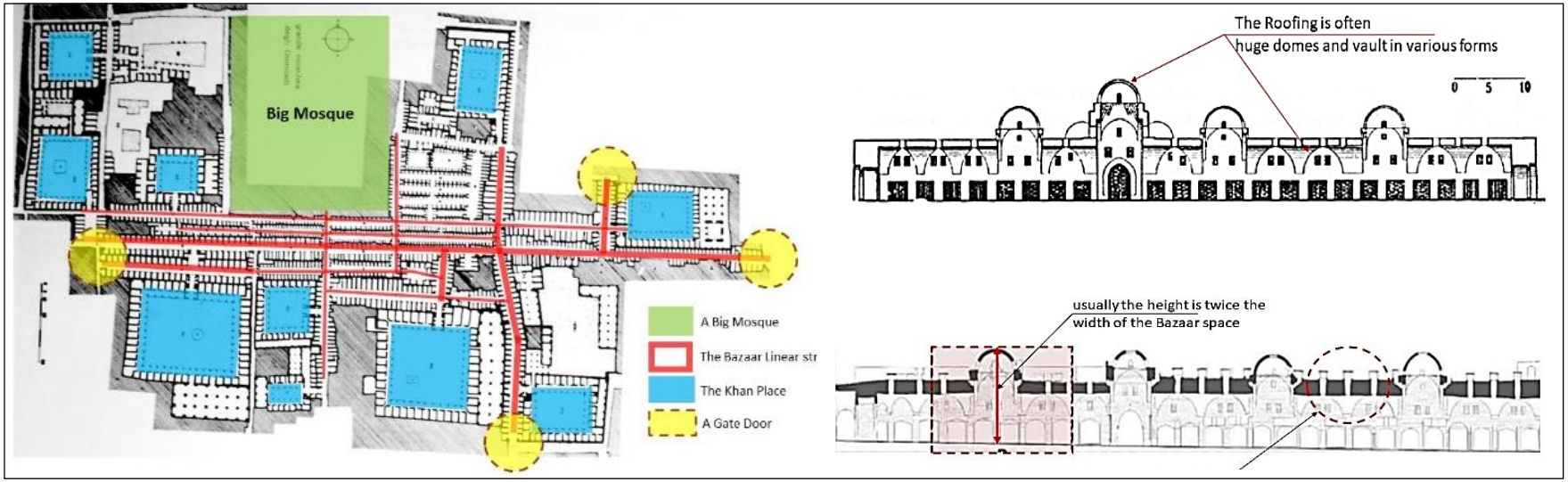


Fig. 4.13: The 'Al-Hamidiyeh Souq'. Damascus. Syria. Plan, Section, and Elevation drawings (Source: Author, 2021; After: Sauvaget and Tyrwhitt, 1961:405)

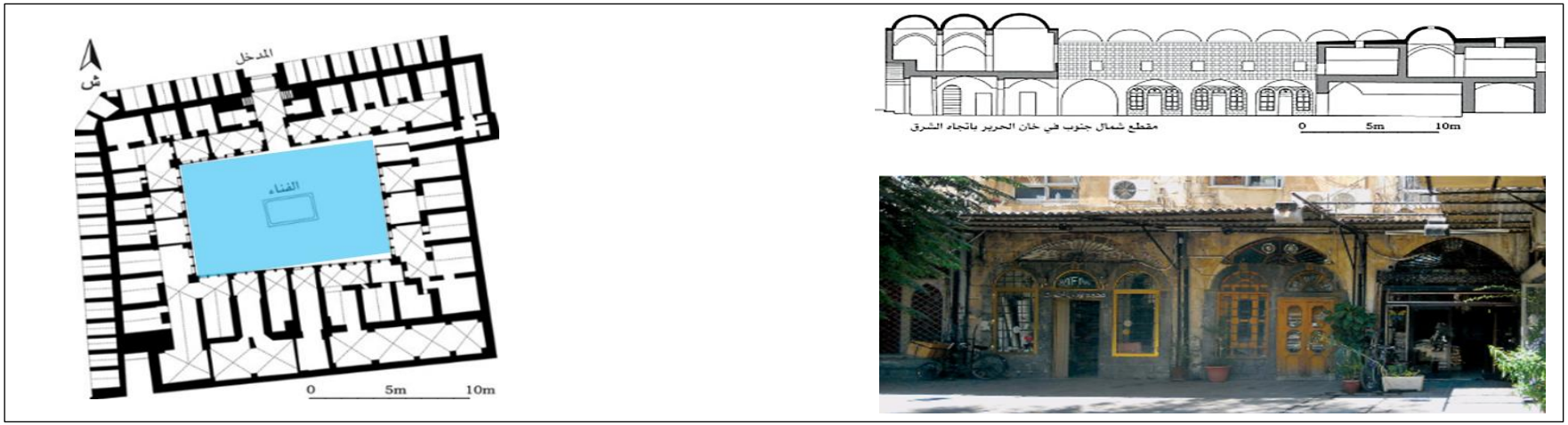


Fig. 4.14: The 'Khan Al-Harir' (Silk Khan). 'Old Souq' of Damascus. Syria. Ground floor plan, section and front view (Encyclopedia of Antiquities in Syria. Arabic Language; Source: https://arab-ency.com.sy/artifacts/details/755/5).

This section of Chapter 4 on the souqs of Damascus and Aleppo benefited from a number of historical urban and architectural sources. The book *L'Architecture Musulmane en Syrie: Ses CaractÈres — Son Évolution* by the French orientalist and historian professor Jean Sauvaget (1934), although published nearly one hundred years ago, contributes to study of the architecture of the Souq in Syria. The Syrian historian Muhammad Ragheb Al-Tabbakh (1988), with his Arabic book *Ilam Al-n=Nubala Bi-Tarikh Halab Al-Shahba*' (translated *Noble Flags on the History of Aleppo Al-Shahba* in English) is an important document and source for the history, heritage, and literature of Aleppo. *Islamic Souqs (Bazaars) in the Urban Contexts, the Souq of Nablus*, a thesis by Jihad Abdullatif Awad (1984), adds another layer of details to the architectural identity of Islamic Souq in Syria. Although it focuses on Islamic features in general, Awad's thesis provides key features that distinguish the Syrian Souqs from those in Palestine and Turkey. The historian and archaeologist, César Hakimeh (2016), adds another dimension with his Arabic article, *The Old City Aleppo: Souqs of the City Historical Landmarks*. Hakimeh's intention was to construct typological models of the organisation of the spaces and the meanings from the functions of the shops.

4.2. ARCHITECTONIC OF CULTURAL-MEMORY ACCORDING TO ORGANISATION OF THE SHOP SPACE IN SYRIA

"'Souqs' are the product of an accumulation between the transformation of an organised space in an architectural presentation, resulting from the social interaction among merchants, sellers, customers, visitors and local people, who give definition to the movements in a linear way" (Gokalp and Uguz, 2013:48). These users of the different spaces of the souq reflect behaviours, stories, vital relations, commercial practices and cultural-memories (Gokalp and Uguz, 2013). According to Rapoport (1977), the organisation of space can be seen in design and planning, from the landscape of a region to the furniture arrangement in a space for different purposes and according to different rules that reflect the needs, values and desires of a group of people.

Contributions by urban, architectural, and interior designers (Mun, 1981; Kholoussy, 2003; Hamdy, 2005; Awaad, 2012a & b; Eby, 2017; Abdel-Metwally, 2021), leads this study to conclude that commercial shops have certain general spatial features. *A Manual of Planning and Design* by David Mun (1981) provides guidelines for designing shops. *Commercial Buildings and Souqs* (2003) book, by the Egyptian Architect Maged Abbas Kholoussy (2003), focuses on shop layout principles and commercial building design in general. *A New Perspective on Designing Tourist Storefronts Through the Philosophy of Islamic Architectural Vocabulary (An Applied Study of a Restaurant Façade and a Café)* (2021), by Mahmoud Mohamed Al-Shahat Abdel-Metwally, provides principles for designing shop spaces and storefronts. Abdel-Metwally's study demonstrates how Islamic heritage, are combined in modern and contemporary storefront design. The study also profits from the three studies of Amal Awaad: *The most influential schools in the design of commercial spaces* (2007), *The Elements*

of Attraction in the Interior Design of the Shops (2012a), and *The Basics of Display Units Design in Shops Between Fixed and Variable* (2012b). Awaad study contributes basic elements in the shop's interior design, spatial configurations and views from inside, storefront, dimensions and scale, circulation of the shopper, and the different types of displaying spaces in the shop. Also, *The Essential Guide to Retail Store Layouts that Shape the Customer Experience,* online article by Kate Eby (2017) provides guidelines for circulation patterns for the shopper in the retail store spaces. The sources cited here facilitates the investigation of the following features of the shops:

1. *The View from inside the Shop Space*.
2. *The Circulation of the shopper inside the shop*.
3. *The Dimensions and Scale of the Shop Space*.
4. *The Shop-Front Space.*
5. *Displaying Spaces.*

4.2.1 View from inside the Shop Space:

A mosque is always in the centre as a landmark of an Old Syrian city, followed by multiple Souqs axes (Rabo, 2011; Gokalp and Uguz, 2013). Despite the location of the Aleppo Souq near the Umayyad Mosque, "the Souq was a space open to all and not restricted by religious affiliation or ethnic indicators" (Guevara, 2017:5). Although the Aleppo Old Souq has been transformed for centuries, it has always been a major landmark to the to the Great Mosque (Giulia, 2009; Gokalp and Uguz, 2013), Figs. 4.15 and 4.16. One is only able to see the Minaret and the Dome of the Mosque from the alleys in the neighbourhood around the Souq, but not from the covered Souq space itself (Gokalp and Uguz, 2013), see Fig. 4.17 and 4.18. The location of the Mosque orients people to and from the souq by the minarets and the dome (Sauvaget and Tyrwhitt, 1961; Hakimeh, 2016).

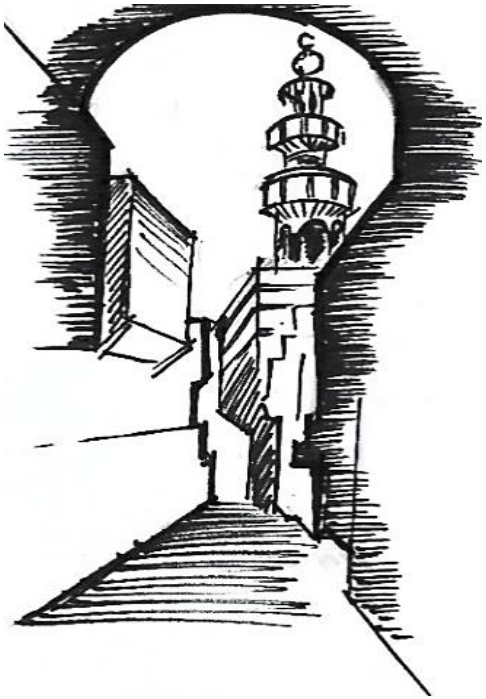


Fig. 4.15: View of a mosque from inside the shop space. Sketch drawing. souq spaces are designed in a way that one is only able to see the Minaret and the Dome of the Mosque from lateral alleys and from inside most of the shops (Author, 2021; After: Giulia, 2009; Gokalp and Uguz, 2013).

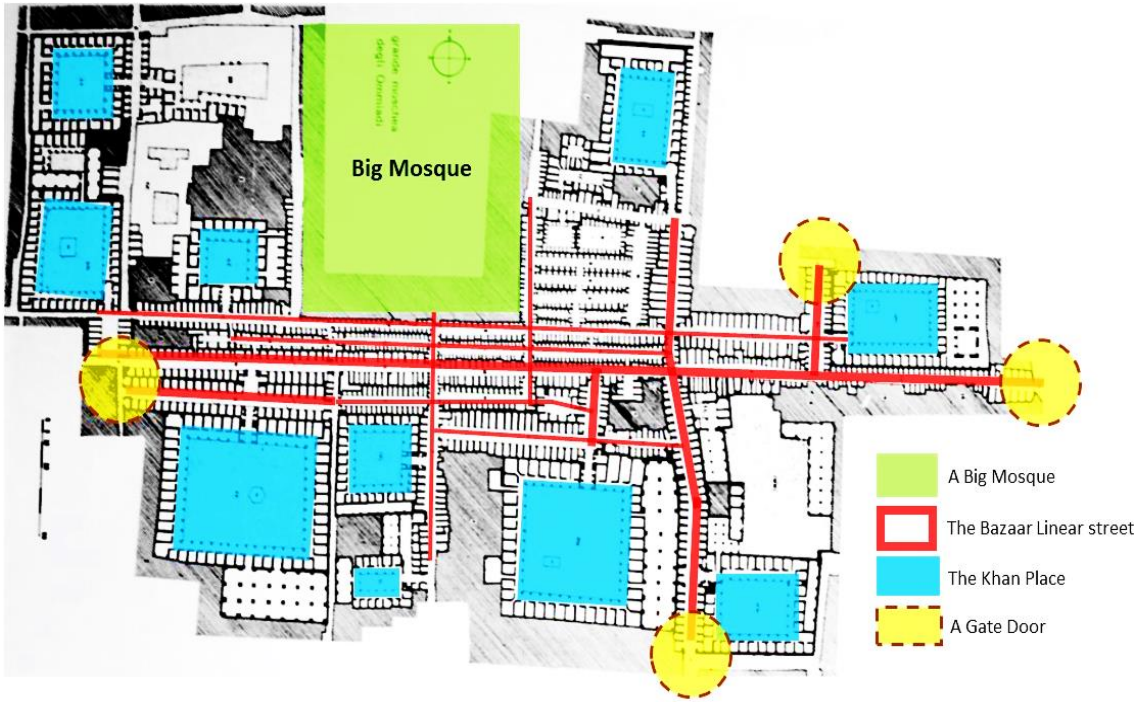


Fig. 4.16: Plan of the Souq. The 'Al-Hamidiyeh Souq'. Damascus. Syria. The location of the Mosque in regards to the organisation of the souqs' shops (Source: Author, 2021; After: Sauvaget and Tyrwhitt, 1961:405).



← **Fig. 4.17**: The 'Al-Hamidiyeh Souq'. Damascus. Syria. Minaret of the Umayyad Mosque can be seen from the lateral alleys of the Souq (Photo by: baderk95, 2017; Source: https://www.reddit.com/r/travel/comments/6y7

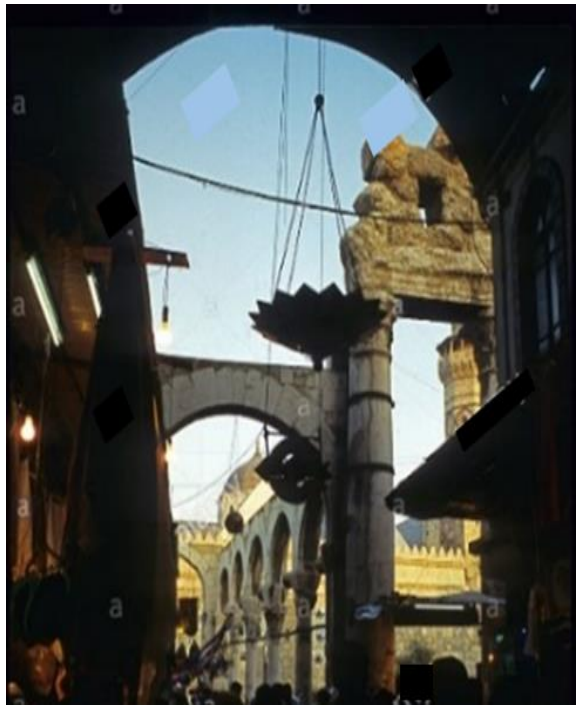


Fig. 4.18: →
The 'Al-Hamidiyeh Souq'. Damascus. Syria. The Omayyad mosque can be seen from inside the Souq's streets (Photo by: Sheri Laizer, 1998; Source: https://www.alamy.com/stock-photo-grand-bazaar-damascus-hamidieh-souk-in-central-damascus-and-omayyad-

4.2.2 Circulation of the Shopper inside the Shop

A shop pattern in a typical souq in Damascus and Aleppo is both private and public space (Guevara, 2017; Go'bany, 2020). "It is private in the sense that it is owned by individuals, and because it is often used for activities such as eating, reading the newspaper, or napping" (Rabo, 2011:81) by the owner and the sellers. However, the shop is public since it is meant to attract customers (Rabo, 2011). The souq spaces fluctuate between private and public or open and closed through the activities and purposing of the space by individuals and through the circulation of the shoppers between the shops (Guevara, 2017). But, the shop is the commercial cell of the souq place (Gokalp and Uguz, 2013). Thus, a typical souq shop, by its turn, consists of public, semi-public and private spaces, which are organized between the inside and outside of the shop.

There is a relationship between the displaying spaces of the shop products and **the movement of the visitors** inside and outside the shop spaces. The **movement of the shoppers** inside a traditional Syrian shop is very limited because they can decide what they want from outside the shop (Awaad, 2007). In this regard and based on previous studies of the Aleppo and Damascus souq (Awaad, 2007; Gokalp and Uguz, 2013; Guevara, 2017), the study found three patterns of shoppers' circulation between public and semi-public spaces of traditional Syrian shops: **External movement**, **external-internal movement** and **internal movement** (See Fig. 4.19). These patterns are categorized according to the shop's activities and purpose. The external movement and the external-internal movement patterns ensure that the view from outside is limited to a few metres visually (Gokalp and Uguz, 2013). The external movement pattern requires that the seller-shopper transaction takes place in the outside public space of the souq. The external-internal movement pattern offers the shopper a choice – to enter the shop's semi-public space or to stay in the outside public space of the souq. The system in both patterns is that whenever the customer comes to visit a boutique shop in a bazaar space, he or she must be able to look at the products and compare them and the prices with those in the nearby stores at the same time (Gokalp and Uguz, 2013; Guevara, 2017). *The internal movement* pattern requires an entry door the shopper must cross to reach the semi-public space inside the shop. This last pattern encourages the shopper to circulate inside the shop to view all the products on display properly and pay for what they want to buy. The three patterns of shopper circulation found in the study's Syrian 'Souqs' are illustrated in Figs. 4.20 to 4.22.

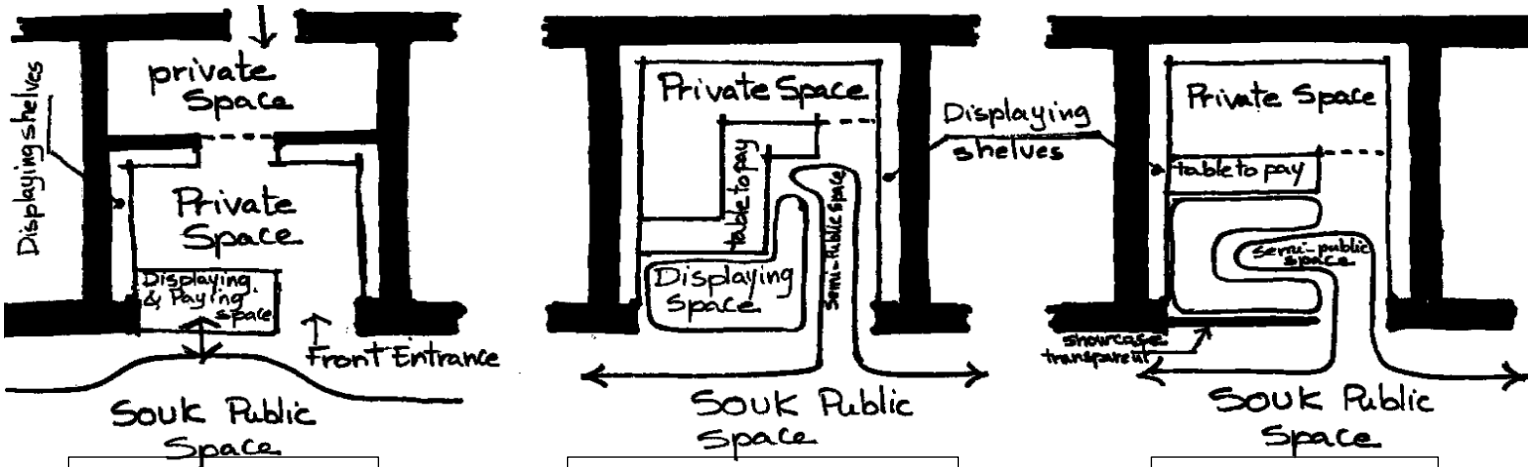


Fig. 4.19: Three shapes of the circulation inside the store space: 1) External Movement Pattern, 2) External-Internal Movement Pattern, and 3) Internal Movement Pattern (Source: Author, 2021).



Fig. 4.20: Syrian shop. Old souq of Aleppo. Aleppo. Syria Example of an external movement pattern of the shopper (Source: https://www.alamy.com/stock-photo/aleppo-market.html?sortBy=relevant)



Fig. 4.21: Syrian Shop. Aleppo Old souq. Aleppo. Syria. Two shops organized with External-Internal movement Pattern (Source: https://www.alamy.com/stock-photo/aleppo-market.html?sortBy=relevant)



Fig. 4.22: Syrian shop. The 'Al-Hamidiyeh Souq'. Damascus. Syria. Example of Internal movement Pattern (Source: https://mapio.net/pic/p-45941163/)

4.2.3 Dimensions and Scale of the Shop Space

Architectural studies (Rabo, 2011; Gokalp and Uguz, 2013; Tahani, 2019) reveal that the organisation of a typical shop space in a Syrian souq is distinguished by "the rhythmic dimensions of the width of the commercial cells of the shop space (2.66m for the main module) and the thickness of the walls (0,88m)" (Gokalp and Uguz, 2013:23). The **average shop width** in the 'Al-Hamidiyeh Souq' is around five metres, approximately two modules (Tahani, 2019) (See Fig. 4.23).

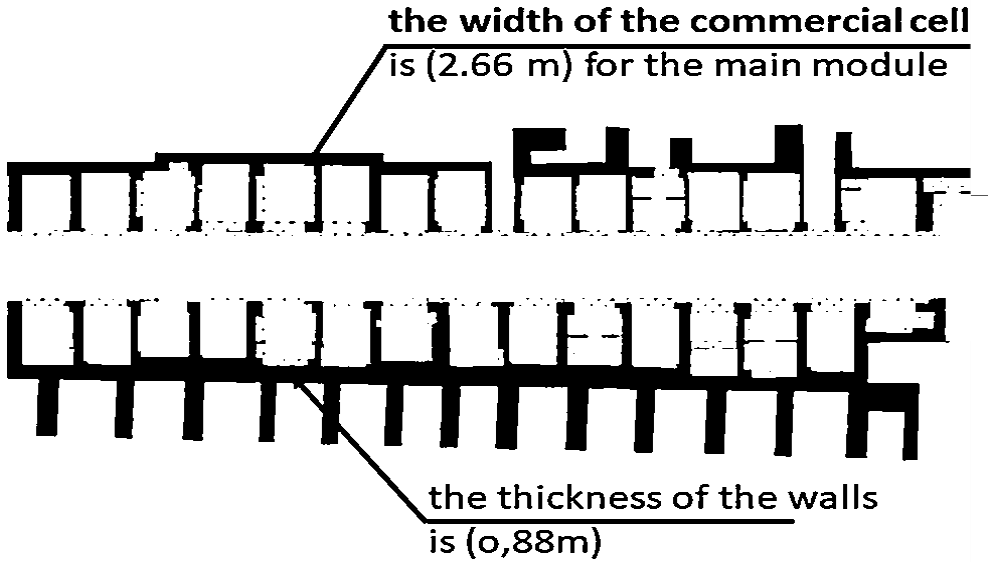
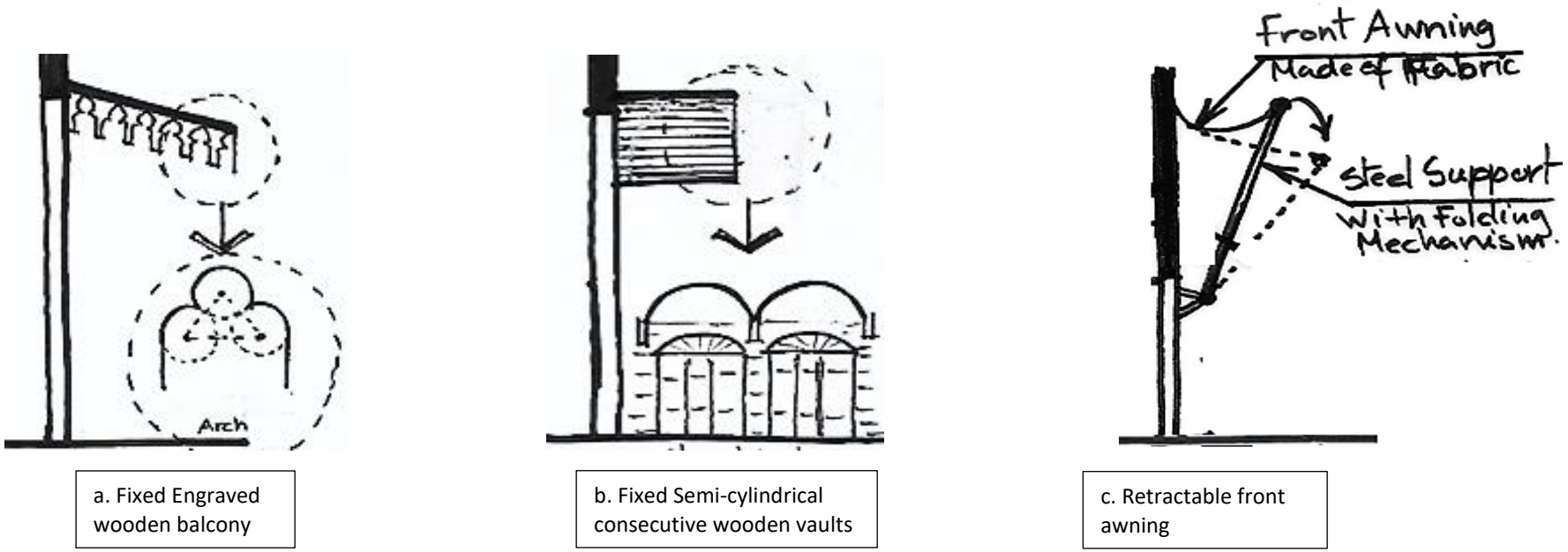


Fig. 4.23: Typical shops' rhythmic morphology inside Syrian Souq. The Al-Hamidiyeh Souq. Damascus. Syria. The rhythmic dimensions of **the width of the commercial cells of the shop space** (2.66m for the main module) and the thickness of the walls (o,88m) (Source: Created by Author, 2021; After: Sauvaget and Tyrwhitt, 1961:397).

4.2.4 Approaching the Shop and Shop-Front Space:

The approach to the traditional shop in Syria and its entry space is usually open to the sky or covered with some light material such as tarpaulin and wood (Ibn Jubair, 1184 A.D.; Raymond, 1984; Hmood, 2017). Most of the covered Syrian shop roofings have consistent

awnings that allow a shopper to be in a comfortable and safe place inside the shop from the summer heat and winter rain and cold. (Gokalp and Uguz, 2013). In the souqs of Damascus and Aleppo, an engraved wooden balcony is usually used at the exterior façade and between the interior shelves of the shop's inner space. Previous studies of the 'Al-Hamidiyeh Souq' in Damascus and the 'Old Souq' in Aleppo show that most shopfronts have a front awning made of tarpaulin or wood. Each front awning is fixed onto the entry wall of the shop in three different forms: **1) Fixed, engraved wooden balcony** (Ibn Jubair, 1184 A.D.), which is observed mostly at the exterior façade, as well as between the interior shelves of the shop's inner space (See Fig. 4.24 (a)), **2) Fixed, semi-cylindrical consecutive wooden vaults (**see Fig. 4.24(b)) that distinguish the traditional shopfront in Aleppo, and provide comfort for shoppers from the summer heat and winter rain and cold (Hmood, 2017), and **3) Retractable front awning**, which can be opened when it is needed, and is made of traditional Syrian fabrics or tarpaulin; see fig. 24 (c) (Raymond, 1984). Examples from the Syrian traditional 'Souqs' of these awning types are shown in Figs. 4.25 to 4.27.



a. Fixed Engraved wooden balcony

b. Fixed Semi-cylindrical consecutive wooden vaults

c. Retractable front awning

Fig. 4.24: Three types of the Shopfront of a typical Syrian shop in Syria. The storefront is distinguished by a front awning fixed into the entry wall of the shop in 3 different forms: **1) Fixed Engraved wooden balcony, 2) Fixed Semi-cylindrical consecutive wooden vaults,** and, **3) Retractable front awning** (Author, 2021; After: Ibn jubair, 1184 A.D; Raymond, 1984; Hmood, 2017).

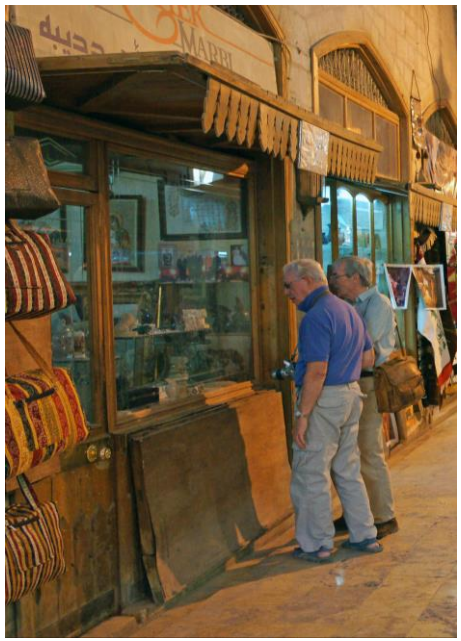


Fig. 4.25: Syrian Front-shop space with a fixed engraved balcony. Old souq in Damascus. Syria (Photo by: jinxsi1960, 2010; Source: https://www.flickr.com/photos/jinxsi/6783421811/in/album-72157625513976531/)



Fig. 4.26: Syrian Front-shop space shaded with Semi-cylindrical wooden vaults. Khan el Shouné. Aleppo. Syria (Photo by: Ali A Suliman, 2012; Source: shutterstock.com.784522582).



Fig. 4.27: Retractable front shop awning**.** Old souq of Aleppo. Syria (Photo by: Jo Whitworth, 2008; Source: https://c7.alamy.com/comp/CTJGMW/street-scene-at-the-entrance-to-the-souk-in-the-ancient-city-of-aleppo-CTJGMW.jpg).

4.2.5 Displaying Spaces

There are three basic types of displaying spaces: a) *Storefront*, b) *Wall Shelves*, and c) *Tables* (or counters) and d) *Jars* (Mun, 1981; Awad, 1984; Al-Tabbakh, 1988; *Encyclopedia about Food and Economy of Syrian Culture*, at: https://www.everyculture.com/Sa-Th/Syria.html).

a) ***Storefront Display****:* Entryway displays encourages customers to enter the store and be ready to spend money (Eby, 2017). Setting up an outdoor entryway display is a great way to catch shoppers' attention before they get inside. The study found two types of storefront in Damascus and Aleppo Souqs: Open-Door and Open-bags displaying spaces (See Figs. 4.28, 4.29 and 4.30).



Fig. 4.28: Example of displaying accessories on shop's door. The Old souq of Damascus. Syria (Photo by: amnat30, 2018; Source: https://www.shutterstock.com/image-photo/traditional-shops-market-souq-old-town-1256255425).



Fig. 4.29: Embroidered shawls and bright tarps are on display in the store-front of a traditional Syrian shop. Kahn 'El-Harir'. Aleppo. Syria (Photo Source: https://www.arabnews.com/node/1213881/art-culture).



Fig. 4.30: Typical displaying Bags at the shopfront of a spice shop. Aleppo Old souq. Syria (Photo source: https://cdn.pixabay.com/photo/2015/12/05/16/47/aleppo-1078472_960_720.jpg).

b) ***Wall Shelves Display*****:** Most of the typical shop spaces in Old Aleppo Souqs have coffers of wooden shelves and drawers, covering most of the shop's inside space and are visible from outside the shop space (Al-Tabbakh, 1988; Bin Jubiar' 1184 AD), see Figs. 4.31, 4.32 and 4.33. Shelving systems are ideal for the display of 'dry goods' (all goods that do not require specialised storage conditions, for example, merchandise in cartons, tins, bags, bottles or pots, (Awaad, 2012b). Drawers may have several adhesive units made of wood or transparent plastics (See Fig. 4.34), and they are sometimes covered with transparent screens to keep the nuts and spices clean and visible (See Figs. 4.35 and 4.36).



Fig. 4.31: continuous dispaying wall shelves. Traditional Syrian Dried Fruitnuts Shop. Grand Bazaar of Aleppo. Syria (Photo by: Sinan, Kocaslan, 2011; Source: https://www.istockphoto.com/photo/traditional-dried-fruit-nuts-shop-in-grand-bazaar-of-aleppo-syria-gm458642981-16903551).



Fig. 4.32: Typical continuous wooden shelves and drawers covering a Syrian shop space. The Damascus Bazaars. Damascus. Syria (Photo Source: https://syriaphotoguide.com/damascus-markets--دمشق اسواق/ arabic.news.cn, 2019).



Fig. 4.33: Continuous displaying wooden shelves spaces. A Syrian Soap's shop. Aleppo Old souq. Syria (Photo Source: https://www.xflow.eu/en/2007/04/08/syria-aleppo-old-town-soap/).



Fig. 4.34: Uncovered vertical displaying drawers. Nuts and Spices Syrian shop. The Damascus Bazaars. Damascus. Syria (Photo source: https://syriaphotoguide.com/damascus-markets-دمشق-اسواق/).



Fig. 4.35: Covered and uncovered vertical displaying drawers. 'Al-Nezam Ar-ra'isseya' Roastery Shop. Near the 'Al-hamidiyeh Souq'. Damascus (Photo Source: https://www.lovedamascus.com/fls/pp/12233/phts/yX_f_aKbcPd__d.jpg).



Fig. 4.36: Example of drawers covered with transparent screen. Syrian Roastery shop. Aleppo Old souq. Aleppo. Syria (Photo Source: https://www.facebook.com/profile.php?id=100063608419297).

c) *Displaying Table Space*: Three different forms are identified in this research (Ransome, 2012; https://www.everyculture.com/Sa-Th/Syria.html): *Table-top Openings*, *Table with Glass Window*, and *Vertical Stand Set Table Space.*

- *Table-top Openings*: This form of table has several openings on the table-top counter. The openings could have different shapes: rectangular adjacent wooden drawers, rectangular bowls or semi-spherical bowls. This type of table space is usually found inside grocery and spices and nuts shops to display dry products (See Figs. 4.37, 4.38 and 4.39).



Fig. 4.37: Syrian Table-top Openings spaces for display. The Damascus Bazaar. Damascus. Syria (Photo source: https://syriaphotoguide.com/damascus-markets-اسواق-دمشق/).



Fig. 4.38: Syrian Table-top openings consists of rectangular bowls spaces for display. Al-Nezam Ar-ra'isseya Roastery Shop. 'Al-hamidiyeh Souq'. Damascus. Syria (Photo Source: https://www.lovedamascus.com/en/shopping/food-(and)-sweets/maazanet-al-shahem/003fo019/nizam-toaster-al-raiseyeh).



Fig. 4.39: Syrian Table-top openings consists of semi-spherical bowls displaying spaces. 'Al-Bireqdar' Old Roastery shop. 'Al-hamidiyeh Souq'. Damascus. Syria (Photo Source: https://www.facebook.com/profile.php?id=100063795974062&sk=photos&locale=it_IT).

- *Table with Glass Window*: This type of table has horizontal counter-top table with a transparent glass screen, where some trays of traditional Syrian desserts are displayed on top of the counter, for example, *Baklava* and *Knafeh* (Arabic desserts made with Aleppo Pistachio and other traditional Syrian flavours). See Figs. 4.40, 4.41 and 4.42.



Fig. 4.40: Displaying table space with glass window inside a Syrian desserts shop. The Old Damascus souq. Damascus. Syria (Photo source: https://www.facebook.com/DaoudBrothersCo/photos, 2023).



Fig. 4.41: Displaying table space with glass window. 'Sahloul' Syrian desserts Shop. 'Aleppo Old Souq'. Aleppo. Syria (Source: https://www.facebook.com/377765438966803/photos/a.379334852143195/1022989337777740/?type=3&p=22&paipv=0&eav=AfaNT4kez6CkTNsvWWLYqAFFRUbAtd2SQrNDWl87uLesWQMxkdaJR7hB1FB2xCsE5JE&_rdr).



Fig. 4.42: Displaying table spaces with glass window. Syrian bakery shop. The Old Damascus souq. Damascus. Syria. (Photo source: https://www.facebook.com/DaoudBrothersCo/photos, 2023).

- *Vertical Stand Set Table for 'Shawarma' display*: The displaying set is a vertical stand that is connected to a round horizontal plate. The stand and plate are fixed to a horizontal table-top to display Syrian style *Shawarma* (See Figs. 4.43, 4.44 and 4.45). It is believed that *Shawarma* is a type of Middle Eastern food that originated in the time of Bilad-El-Sham (the Levant), and the Ottoman Empire. One narrative suggests *Shawarma's* origins in the Ottoman Empire was between 1850 AD and 1870 AD, and its first known vendor was Mohamed Eskandar Efendi. While some Syrians acknowledge that the origin of Shawarma is Ottoman, they nevertheless see the dish as an aspect of Syrian cuisine that is rooted in its ceremonies and therefore cultural identity. It is suggested that *Shawarma*, is a corrupted

edition of the original Turkish word *Çevirme* which alludes to how it is prepared on the grilled (online journal https://www.almrsal.com/post/1053390#reference-1, 2023).

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Fig. 4.43: Photo of one of the earliest known vertical display *Shawarma set* believed to be the first traditional *Shawarma* shop in the country. The Old Damascus Souq. Syria (Photo source: https://syrmh.com/2017/12/24/أول-مطعم-شاورما-في-سورية-1906/, 2021).



Fig. 4.44: A Vertical displaying set table of Syrian *Shawarma* in traditional Syrian shop. Aleppo. Syria. Photo source: https://www.enabbaladi.net/archives/15385, 2021).



Fig. 4.45: Shawarma typical table in Syria, 'Shawarma' shop. The Old Souq of Damascus. Syria (Photo Source: https://www.enabbaladi.net/archives/15385, 2021).

d) ***Jar and Open Bags Display Sets*****:** Traditional Syrian Displaying Jars are made of glass or transparent plastic, covered with copper, wood, or opaque plastic cover material. These jars are found in most Syrian shops where they are used to display nuts, spices and Syrian homemade candies (See Figs. 4.46 and 4.47).



Fig. 4.46: Examples of typical Jars commonly found inside Syrian traditional shop to display nuts and candy in Syria. Syrian Roastery and nuts shop. Aleppo Old souq. Aleppo. Syria (Photo Source: https://www.facebook.com/profile.php?id=100063608419297, 2021).

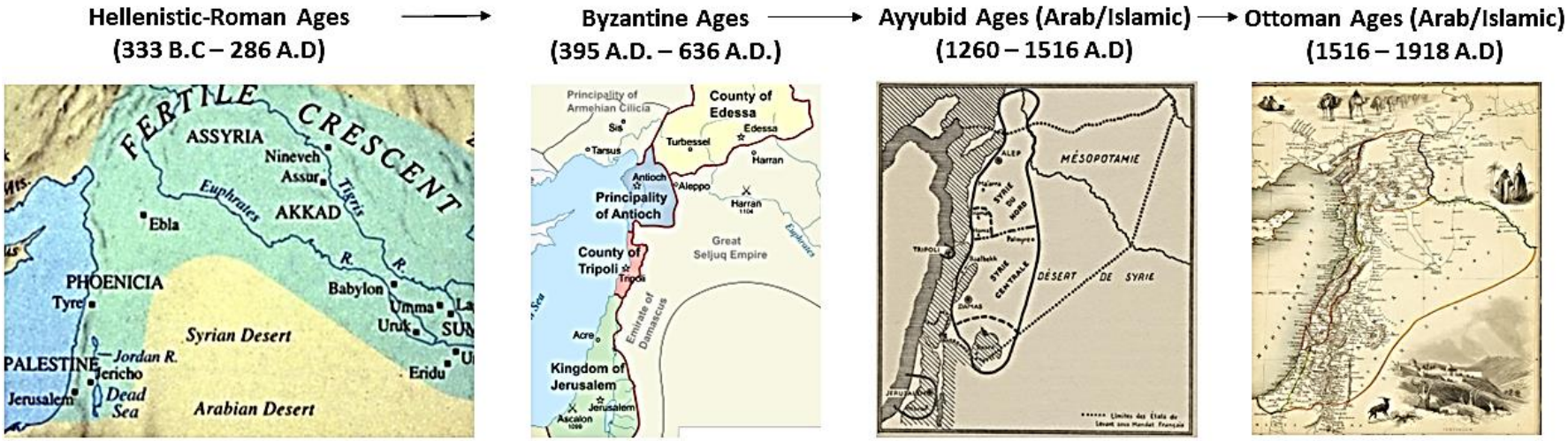


Fig. 4.47: Examples of Typical Jars commonly found inside traditional Syrian shop. Syrian nuts and candy shop. Aleppo Old souq. Aleppo, Syria (Photo source: https://cdn.pixabay.com/photo/2015/12/05/16/47/aleppo-1078472_960_720.jpg, 2021).

It is observed in the spatial readings of Syrian traditional Souq in Aleppo and Damascus that in both cities display systems and spatial organisations that are similar because they are derived from their diverse long heritage past including from the Romans, and the Turks.

4.3. ARCHITECTONIC OF CULTURAL-MEMORY ACCORDING TO THE ORGANIZATION OF MEANINGFUL ELEMENTS WITHIN THE SHOP SPACE IN SYRIA

There are historical transformations in the architectonics of the souq Pattern in Syria. The external impacts on the Syrian cultural architecture bear evidence of multiple historical eras and civilisations. This myriad of civilisations resulted in a unique cultural identity that are presumed to be authentic including in architectural features productions where this study investigated souqs in Aleppo and Damascus. There are studies which suggest that the most influential periods on the design features of today's Syrian souq are Hellenistic-Roman, Byzantine, the Ayyubid/Islamic and the Ottoman/Islamic ages (Sauvaget and Tyrwhitt, 1961; Gaube and Wirth, 1984; Gonnella, 2008; Kanjou and Tsuneki, 2016), See Fig. 4.48.



https://images.saymedia-content.com/.image/c_limit%2Ccs_srgb%2Cq_auto:eco%2Cw_667/MTc0MjAwNzA3ODY2Njk5NjQ0/ancient-mesopotamian.webp

https://pceldran.files.wordpress.com/2021/07/the_crusader_states_in_1135.svg_.png

Sauvaget, 1934:21

Ottoman Syria, Source: Celestial Images; in: https://za.pinterest.com/pin/510877151471243253/

Fig. 4.48: Maps showing chronology of the territories of the civilisations that shaped the historical cultural memories of todays' Syrian souq which the Syrian people now claim to be part of their authentic culture. (Source: Author, 2022).

For the rest of this section, my goal is to critically show how design precedents from different eras which Syrian people claim to be their authentic architectural heritage are inspiring contemporary design structures in Syria.

Hellenistic-Roman Ages (333 B.C. – 286 A.D.):

Examples of the general meaningful elements derived from the Syrian Hellenistic-Roman times is shown in Figs. 4.49-4.58.

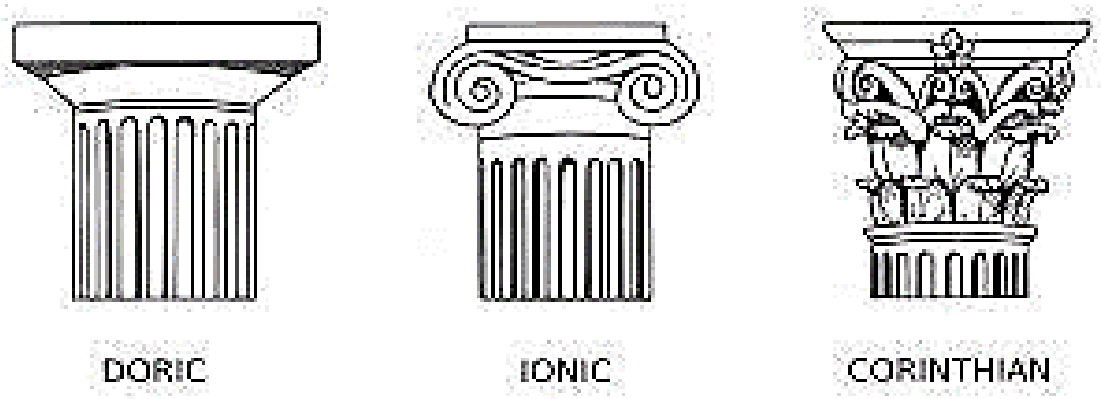


Fig. 4.49. Three different Hellenistic-Roman orders: the Doric, Ionic, and Corinthian (Source: https://architecturecompetitions.com/the-3-orders-of-ancient-greek-architecture).

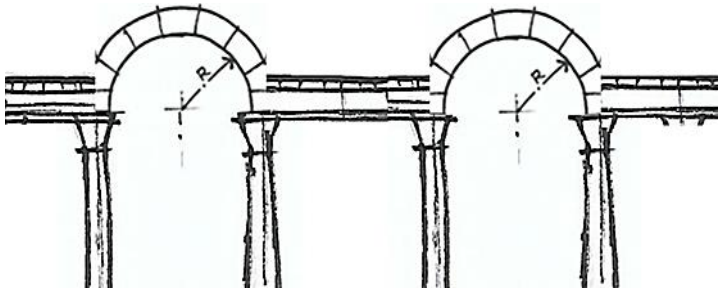


Fig. 4.50. The Syrian Hellenistic-Roman Arch, the 'Triumph Arch' (Source: Author, 2021; After: Hrnčiarik, 2014).

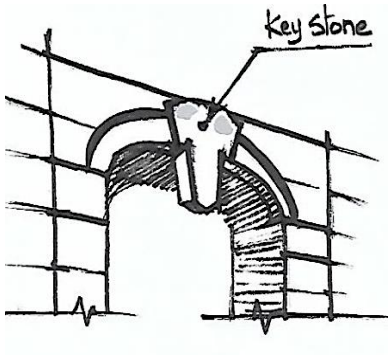


Fig. 4.51: The Hellenistic-Roman 'Syrian Arch often has a figure-decorated keystone (Source: Author, 2021; After: Sauvaget, 1934:22).

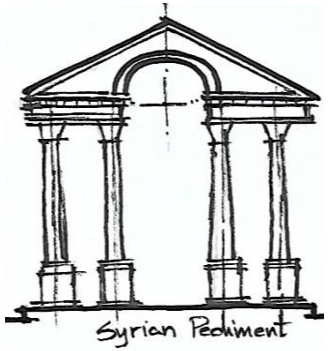


Fig. 4.52. The Hellenistic-Roman 'Syrian Pediment' (Source: Author, 2021; After: Hornbostel-Hüttner, 1979).



Fig. 4.53: Two Ornamental Relief Sculpture Motifs during the Syrian Hellenistic-Roman times (Source: Sauvaget, 1934:27).



Fig. 4.54: The entrance of the ancient 'Al-Hamidiyeh Souq' through the 'Straight' street. The ancient Temple of Jupiter. Old City of Damascus. Syria (Photo by Serkansenturk, 2010; Source: https://www.istockphoto.com/photo/damascus-syria-gm503659936-82666641).



Fig. 4.55: Hala Habboub, 2007. Naranj Restaurant. Staight Street. Damascus (Source: https://www.tripadvisor.co.uk/LocationPhotoDirectLink-g294011-d1526685-i54816810-Naranj_Restaurant-Damascus.html, 2012).

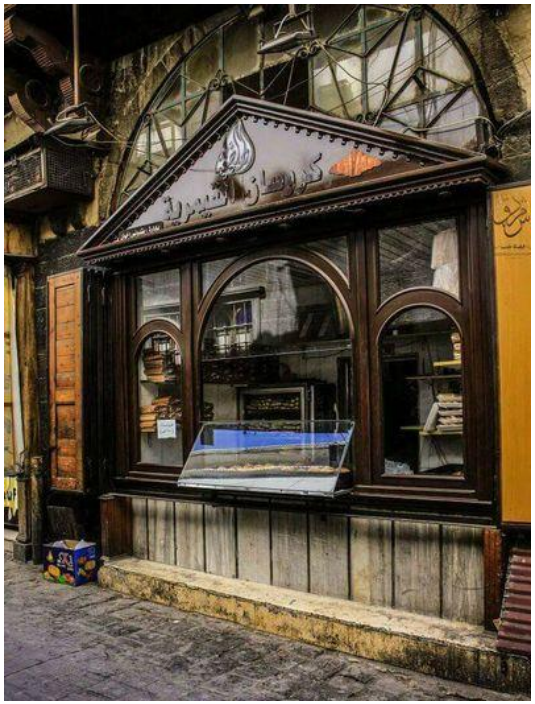


Fig. 4.56: Straight Street. Old Damascus. Syrian pastry shop. Some Hellenistic-Roman elements - pediment and round arches- forge the shop façade (Photo by: Manar Boktomor, 2018. Source: https://www.facebook.com/yomyatRestaurants/posts/2101148003465837/-كروسان-القيمرية-عشق-من-نوع-اخر-منشن-لحدا-يعزمك/-).



Fig. 4.57: Al-Kurdi Group. 2010. Shahba Mall & Hotel. Aleppo. Syria. Some mnemonics of the inner space reminds the viewer of the Syrian Hellenistic-Roman style. (Photo by: Samer Ashlaq, 2010. Source: https://atabatdesign.myportfolio.com/al-shahbaa-mall).

Byzantine Age (395 A.D. – 636 A.D.):

Examples of the general meaningful elements derived from the Syrian Byzantine times is shown in Figs. 4.59-4.69.

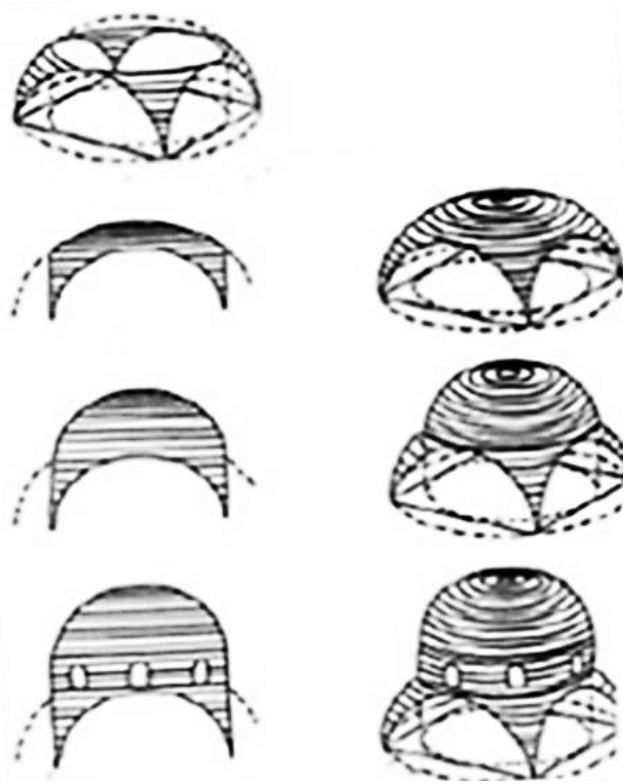


Fig. 4.58: The basic structure of constructing Domes on pendentive (Source: https://engineering.tiu.edu.iq//interiordesign/wp-content/uploads/2018/11/Bizantine-part-1.pdf).



Fig. 4.59: Example of dome on pendentives. The 'Madrasa al-Halawiyya'. Previously was the Aleppo's great Byzantine cathedral (5th Century AD). Aleppo. Syria (Source: archnet.org).

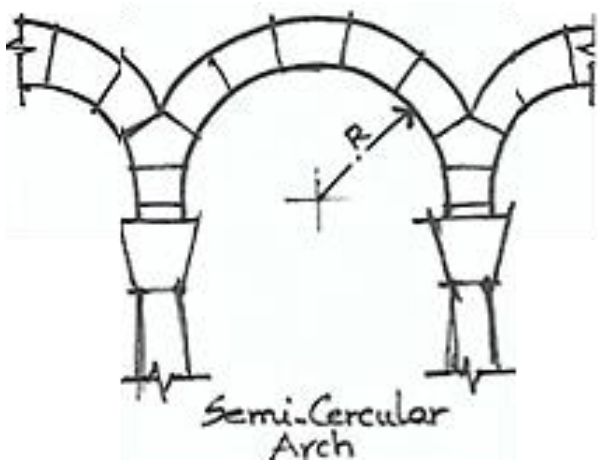


Fig. 4.60: The Roman **round arches** (Semi-circular) commonly used in the great majority of their construction openings during the Byzantine period in Syria (Source: Author, 2021; After: Architectural Writer, 2021).



Fig. 4.61: Pattern of a Byzantine column in form of stony structure with carved capital and stony base. Basilica of St. Simeon (476-491). Aleppo. Syria (Source: https://www.gettyimages.ae/detail/news-photo/byzantine-art-syria-basilica-of-st-simeon-around-aleppo-news-photo/170974037, 2021).



Fig. 4.62: Capitals of the columns generally took a type derived from the Roman Ionic or Corinthian varieties. The Umayyad Mosque. Damascus. Syria (Photo by: Roberto Piperno, 2011; Source: https://www.romeartlover.it/Damasco2.html).



Fig. 4.63: 4SPACE Design. 2017. Al Hamidieh Restaurant. Photo showing interior view of the space influenced by the Byzantine ages in Syria (Source: https://www.lovethatdesign.com/project/al-hamidieh-restaurant-dubai/).



Fig. 4.64: 'Solomonic' columns. A gateway in Granada. Andalusia Province. Spain (Source: https://en.wikipedia.org/wiki/Solomonic_column, 2021).



Fig. 4.65: 'Solomonic columns' appear on a building Façade. the 'Straight' Street. Damascus. Syria (Photo by: Fede Renghino, 2009; Source: https://www.flickr.com/photos/federanghino/4889436682/).



Fig. 4.66: Ruins of St Simeon Stylites, Aleppo. Syria. 2006 (Source: https://upload.wikimedia.org/wikipedia/commons/3/37/Ruins_of_St_Simeon_Stylites.jpg, 2021).



Fig. 4.67: Marble panels rearranged to form geometrical patterns. The interior of the eastern portico. Umayyad Mosque. Damascus. Syria (Photo by: Roberto Piperno, 2011; Source: https://www.romeartlover.it/Damasco2.html, 2021).

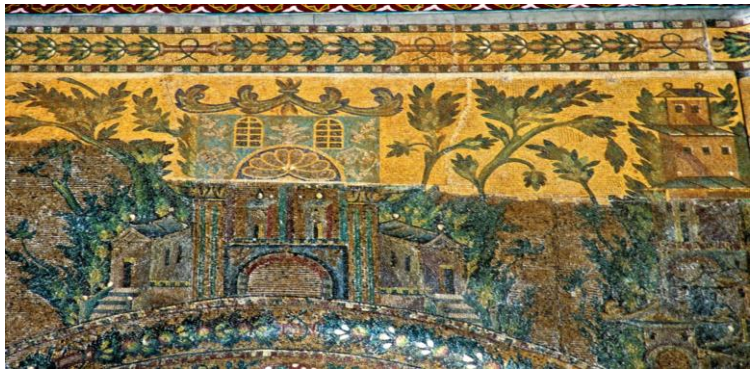


Fig. 4.68: Colored glass Mosaics and Fresco decoration Pattern on a golden background. Umayyad Mosque. Damascus. Syria (Photo by: Peter Heiske, 2004; Source: https://syrian-heritage.org/part-of-golden-and-coloured-mosaic-umayyad-mosque/, 2021).

Islamic Ages and the Beginning of the souq– a New Nomination for the Market Place Under Islamic Dominance (636 A.D.): (Fig. 4.70).



Fig. 4.69: The Great Mosque of Damascus. Damascus, Syria (705-715 AD). The inner courtyard .This Mosque is an outstanding witness to this period style (Photo by: Dibyendu Banerjee, 2020; Source: https://www.tutorialathome.in/famous-mosques/umayyad-mosque-damascus-syria, 2021).

- The Islamic Ayyubids Ages (1202 – 1516 A.D.) (Sauvaget, 1934; Kana'an. 2008; Hardan, 2012):

Examples of the general meaningful elements derived from the Syrian Hellenistic-Roman times is shown in Figs. 4.71-4.87.



Fig. 4.70: A simple Syrian Ayyubid vault. The main 'Iwan' Court space. 'Madrasat Al-Firdaws' School. Aleppo. Syria (The late 6th/12th century). (Source: Moaz, 2009:55).



Fig. 4.71: A 'pointed-in-shape' dome with Ayyubid pattern. The Great Mosque of Damascus, Damascus, Syria (705-715 AD) (Source: Reuters, 2008).



Fig. 4.72: A 'lobed-in-shape' dome. Mausoleum of Saladin. Damascus. Syria (Source: https://www.romeartlover.it/Damasco3.html, 2021).

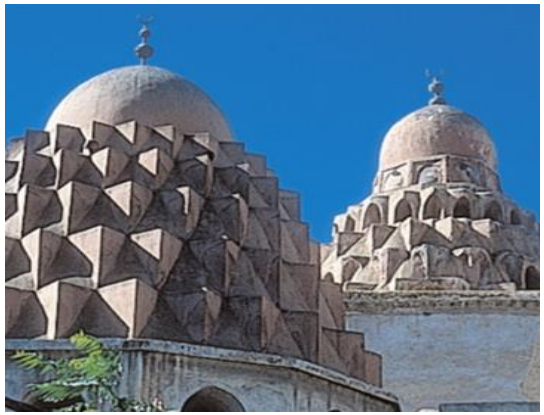


Fig. 4.73: The 'transition from the square to the drum of the dome is one of the Ayyubid distinguishing features in Syria. 'Shayzar' Citadel, Shayzar. Syria. The late 4th/12th century (Source: Moaz, 2009: 53).

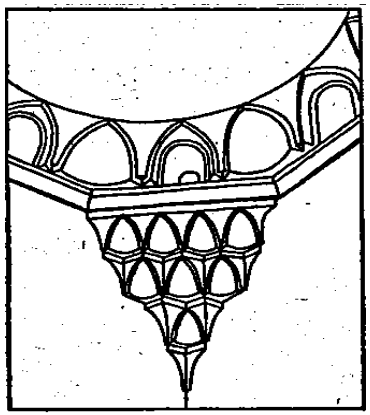


Fig. 4.74: Large keel-arched openings in the corners of the square. 'Madrassa Zahiriya' School. Aleppo. Syria. 1217 (Source: Sauvaget, 1934:27).

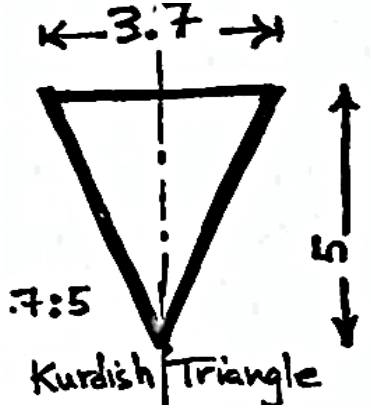


Fig. 4.75: The original Ayyubid dimensions of 'Kurdish triangle' (Source: Author, 2021; After: sauvaget, 1934; Hardan, 2012).



← **Fig. 4.76**:
the 'Muqarnas' Vaulting Over Portals consisting of three or more tiers of staggered muqarnas cells usually surmounted by a scalloped or centrifugal half-dome. The Mausoleum of Nūr al-Dīn. The al-Nūriyya Madrasa. Damascus. Syria. 1168 (Source: Kana'an, 2008).



Fig. 4.77: Example of the 'transition from the square to the drum of the dome as one of the Ayyubid distinguishing features in Syria. The main courtyard. 'Madrasa Al Firdaus' School. Aleppo. Syria. The 13th C (Source: https://madainproject.com/content/media/collect/firdaws_madrasa_11729.jpg).

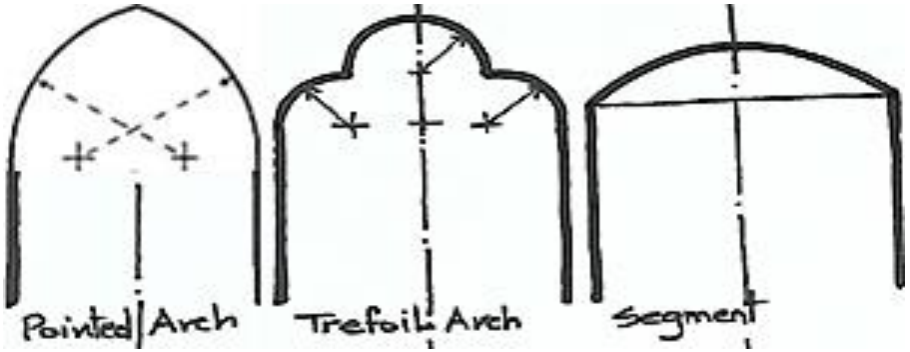


Fig. 4.78: Three types of arches commonly used in architecture during the Ayyubid times in Syria: 1) Pointed arch, 2) 'Three-lobed' or Trefoil arch, and 3) the Segment or Chord-in-shape arc' (Source: Author, 2021; After: Kana'an, 2008; Hardan, 2012).



Fig. 4.79: A combination of the Basalt and Limestone in the external decoration of the building. A Portal of the Ayyubid palace. Aleppo Citadel. Syria. (ca. 1210) (Source: Kana'an, 2008).



Fig. 4.80: Two different shapes of 'Muzarrar' during Syrian Ayyubid times. The Mausoleum of Nūr al-Dīn. The 'Al-Nūriyya Madrasa' School. Damascus. Syria. 1168 (Source: Kana'an, 2008).

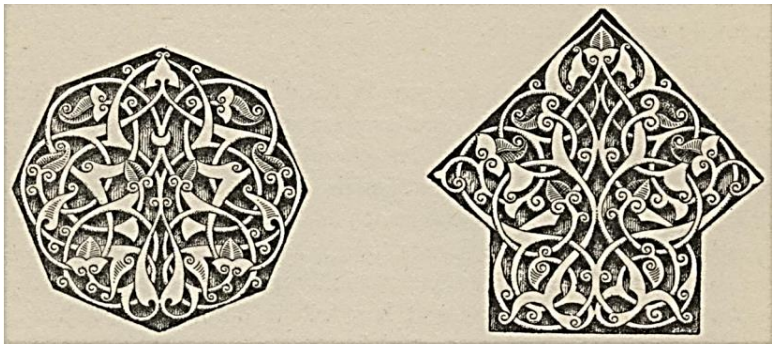


Fig. 4.81: Examples of the ornamental patterns from the Zinke-Ayyubid ages in Syria. The patterns are simple and reduced to plant motifs and spirals symmetrical in shape. Saladin's Cenotaph. Damascus. Syria. 1195 (Source: Sauvaget, 1934:24).



Fig. 4.82: Examples of the ornamental patterns from the Zinke-Ayyubid ages in Syria. The patterns are simple and reduced to geometrical shape motifs inspired of the Ayyubid star. 'Al-Bimaristan an-Nuri' Hospital. Damascus. Syria (Source: https://syrian-heritage.org/arched-window-of-perforated-stucco-al-, 2021).

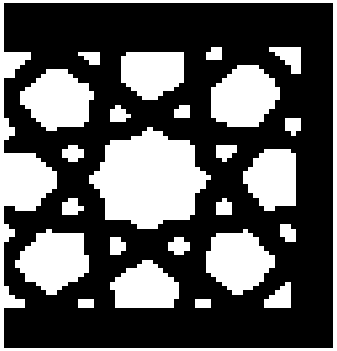


Fig. 4.83: Examples of geometric Ayyubid star Pattern derived of the 'Kurdish triangle. Saladin's Cenotaph. 1195 (Source: http://www.fotothing.com/photos/b43/b437821df3903fdd91b87adbd4229ce1.jpg, 2021).



Fig. 4.84: Interior of a Syrian Damascene house. Damascus. (Source: https://sana.sy/en/wp-content/uploads/2018/11/b-2.jpg, 2018).

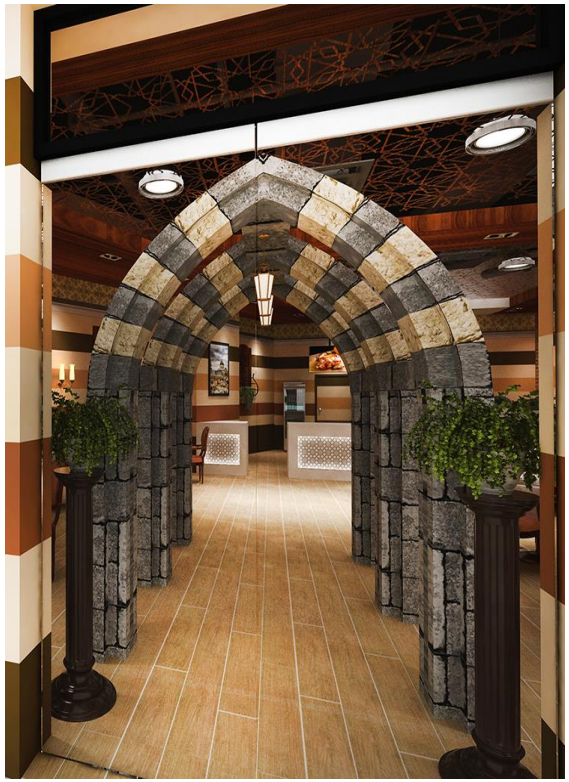


Fig.4.85: Aleppo. Syria. Entrance shot of a contemporary Syrian restaurant (Photo by: khaled kamal, 2022. Source: javascript)

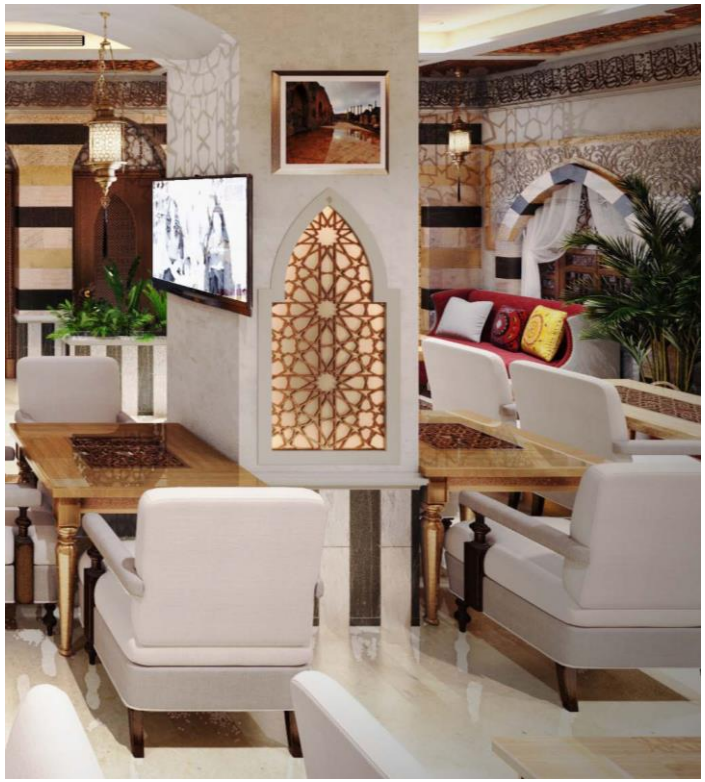


Fig.4.86: Tarboush Al-Sham Syrian restaurant. Damascus (Photo by: Kristine Grimaldo, 2016. Source: https://www.behance.net/xtingrimaldo)

- The Islamic Ottoman Ages (1516 – 1918 A.D.):

Examples of the general meaningful elements derived from the Syrian Hellenistic-Roman times is shown in Figs. 4.88-4.108.



Fig. 4.87: Example of smooth Aleppo dome on pendentives with pointed tip. Aleppo. Syria (Photo by: RAMZI HAIDAR, Source: https://world.time.com/wp-content/uploads/sites/17/2012/07/93329555.jpg?w=360&h=240&crop=1; Edited by Author, 2021).



Fig. 4.88: Example of Grooved shape dome with vertical ribs in Damascus Pattern. Dome of the Clock Tower. The Great Mosque of Damascus. Damascus, Syria (705-715 AD). The inner courtyard (Source: https://english.alarabiya.net/features/2016/03/13/Before-after-Effect-of-war-ravage-Syria-historical-sites-; Edited by: Author, 2021).



Fig. 4.89: Roofing with Intersecting Vaults. 'Souq al-Saqatiya'. Aleppo. Syria (Photo by: Ammar Safarjalani, 2019; Source: https://www.atlasobscura.com/places/souk-al-saqatiya).



Fig. 4.90: Roofing with huge pendentive domes on arches in Ottoman Syrian pattern. 'Souq Al-Farrayin'. Aleppo. Syria (Source: https://www.wikiwand.com/en/Al-Madina_Souq, 2021).



Fig. 4.91: Semi-cylindrical vaulted ceiling constructed of stone. 'Souq Az-Zirb'. Aleppo Old Souq. Syria. 2011 (Source: https://commons.wikimedia.org/wiki/File:Suq_az-Zirb_Aleppo.JPG, 2021).



Fig. 4.92: Semi-cylindrical vaulted ceiling made of steel. The 'Al-Hamidiyeh Souq'. Damascus. Syria (Photo by: DR. ZULKIFLI MOHAMAD AL-BAKRI, 2021; Source: https://zulkiflialbakri.com/wp-content/uploads/2021/10/chapter-33-2-480x514.jpg).



Fig. 4.93: 4SPACE Design. 2017. Al Hamidieh Restaurant. Steel arches remind us of the Al-Hamidieh Old Souq steel vault (Source: https://www.lovethatdesign.com/project/al-hamidieh-restaurant-dubai/).

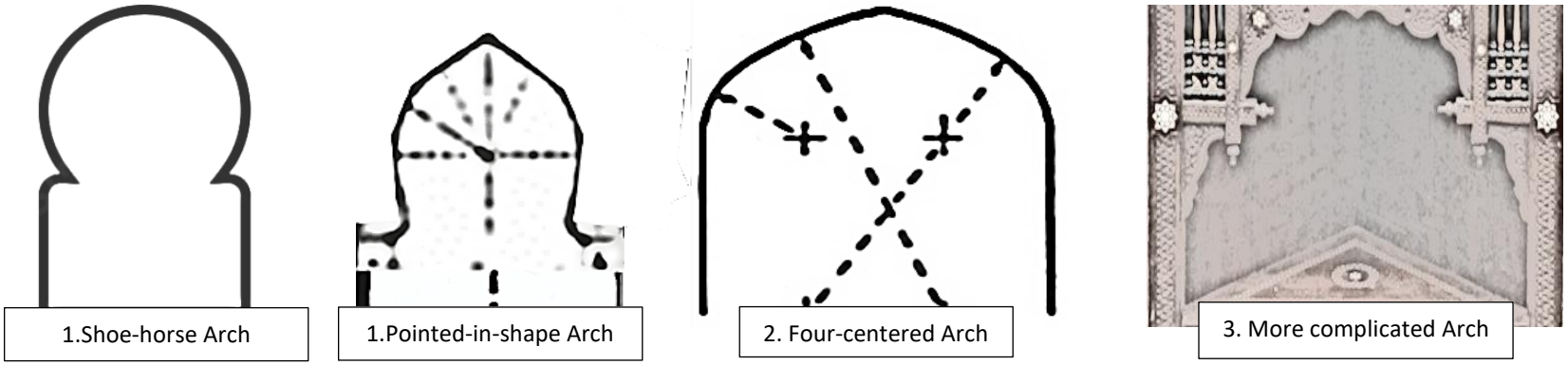
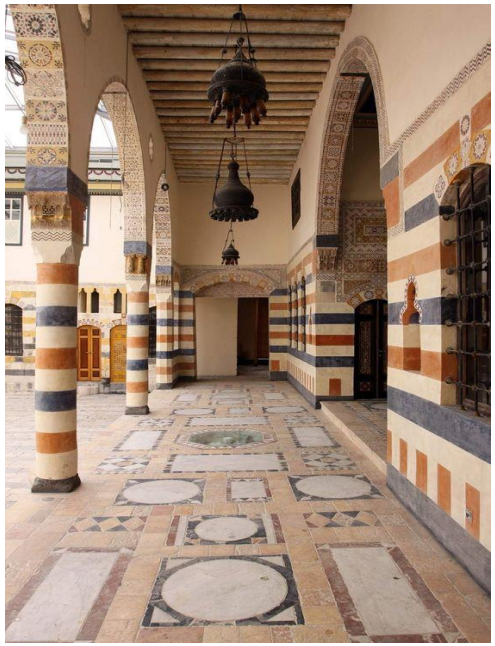


Fig. 4.94: Three types of the most common arches during the Ottomans period in Syria: 1) pointed-in-shape arch, 2) 'Four-centered' arch, and 3) More complicated-in-shape arch (Source: Author, 2021; After: Gokalp and Uguz, 2013).



←**Fig. 4.95**: Example of the Syrian Ottoman black and white 'Ablaq'. 'Khan Assaad Pasha'. (1751-52). The 'Al-Buzuriyah Souq'. Old City of Damascus. Syria. (1751-52) (Photo by Nermine Aly, 2019; Source: https://www.independentarabia.com/node/77201, 2021).

Fig. 4.96:→ Example of the Syrian Ottoman colorful 'Ablaq'. 'Khan Al-Jumrok'. (16th century AD - 982 AH). Aleppo. Syria (Source: https://za.pinterest.com/pin/2040762321486319/, 2021).



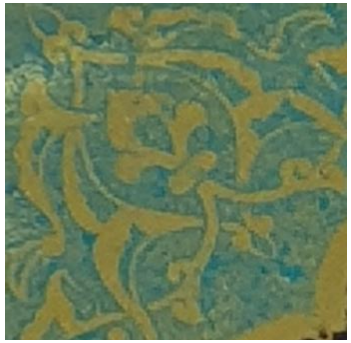




Fig. 4.97: Two patterns at the above are Examples of ancient geometrical motifs with Syrian Ottoman patterns of brilliant colors with botanical drawings of different shades of blue and Golden colors. The Old Souq of Aleppo. Aleppo. Syria (Author, 2021; After: https://www.dreamstime.com/stock-image-antique-shop-damascus-citadel-image14610481).



Fig. 4.98: Examples floral and geometrical motifs with Syrian Ottoman patterns of brilliant colors with botanical drawings of different shades of reddish and Golden colors. Syrian sweets and desserts shop. Damascus Old Souq. Damascus. Syria (Source: https://www.facebook.com/watch/?v=1039952376185196)



Fig. 4.99: Floral Syrian Ottoman Motif pattern of reddish and golden colors. Inner dome at 'Ass'ad Pasha Khan'. Damascus. Syria (Source: https://commons.wikimedia.org/wiki/File:A_Dome_in_Khan_As%27ad_Pasha-_قبة_في_خان_أسعد_باشا.jpg).



Fig. 4.100: Ancient hand-made Chandelier made of Copper & Silver. Khan el Shouné. 'Damascus. Syria (Photo by: Darius, 2010; Source: https://www.flickr.com/photos/dashis/5282864395).



Fig. 4.101: Ancient hand-made lighting elements made of Copper. Damascus Old souq. Syria (Photo by Daniel Demeter, 2014; Source: www.syriaphotoguide.com).



Fig. 4.102: An ancient hand-made antique piece made of Copper. 'Damascus Old Souq'. Syria (Photo by: jinxsi1960, 2010; Source: https://www.flickr.com/photos/jinxsi/5277222767/in/album-72157625513976531/



Fig. 4.103: Star-in-shape Ottoman Syrian Fountain. 'Al-Azem Palace'. Damascus. Syria (Source: https://upload.wikimedia.org/wikipedia/commons/7/7b/Azem_Palace%2C_Damascus%2C_Fountain.jpg)



Fig. 4.104: Round-in-shape Ottoman Syrian Fountain in the middle of the courtyard. Unknown House. Aleppo. Syria. 2013 (Source: https://syrian-courtyard.tumblr.com/post/55407642433/syrian-courtyard-aleppo)



Fig. 4.105: Octogen-in-shape Ottoman Fountain in the middle of courtyard. Cham Palaces and Hotels. Damascus. Syria (Source: http://wikimapia.org/4087491/Cham-Palace-Damascus-Hotel)



Fig.4.106: Al-Kurdi Group. Tarboush Al-Sham restaurant. Damascus (Photo by: Kristine Grimaldo, 2016. Source: https://www.behance.net/xtingrimaldo)

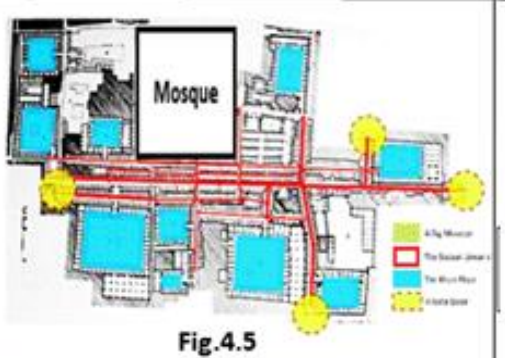
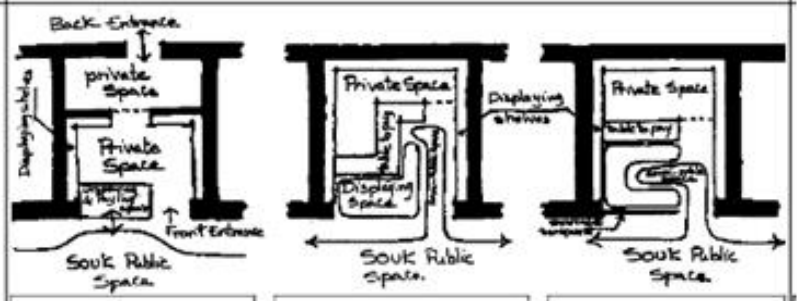
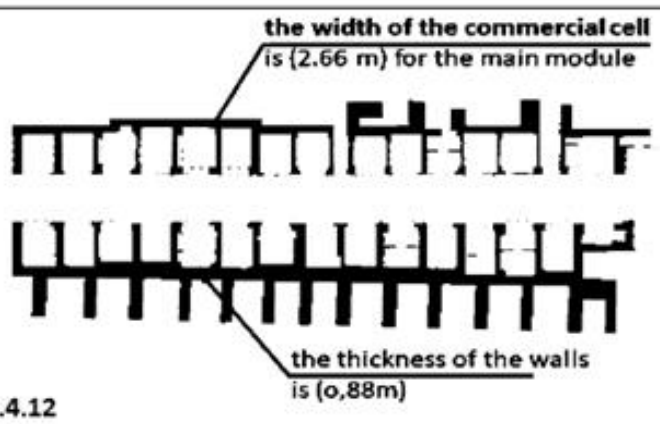


Fig.4.107: Interior shot inside contemporary Syrian restaurant. Damascus (Photo by: khaled kamal, 2022. Source: javascript)

4.4 CHAPTER REVIEW

This chapter addressed the pattern of a typical shop in a Syrian souq, using examples from different periods to demonstrates how Syrians continue to retrieve from the past, architectural elements which they believe are aspects of their built environment culture to build in the contemporary period. Spatial studies of some of the most famous souq in Damascus and Aleppo Syria, show the essential features that distinguish the architectonic space pattern of the typical shop in Syria and space organisation. Based on some urban, architectural and interior design studies (Mun, 1981; Kholoussy, 2003; Hamdy, 2005; Awaad, 2012a & b; Eby, 2017; Abdel-Metwally, 2021), we can conclude that commercial shops have general spatial features that attract customers and facilitate the management of the shops by their owners. The features that facilitate shopping include: 1) *The Visibility of an Interactive Space*, 2) The *Approach to the Shop and Front Space*, 3) The *Scale and Dimensions of the shop*, 3) The *Circulation of the Shopper*, and 5) *Displaying Spaces*. These are summarised in the Typological Model of architectonic features and spatial organisation of the shop space in traditional souq in Syria in Table 4.1 below. We take the investigation of similar features to understand the Egyptian context where Syrian refugees are settling in Chapter 5.

PRESUMED AUTHENTIC SHOP IN SYRIA – Architectural TYPOLOY according to ORGANIZATION OF SPACE

Space Feature	Architectonics of Space Features
1. View from inside the Shop	 Fig.4.4  Fig.4.5  Fig.4.6  Fig.4.7 Traditional 'Souq' spaces are designed in a way that one is only able to see the Minaret and the Dome of a **Mosque** from lateral alleys and from inside most of the shops of the 'Souq'.
2. Circulation Space of the Shopper	 1. External Movement 2. External-Internal Movement 3. Internal Movement Fig.4.8  Fig.4.9  Fig.4.10  Fig.4.11 The movement of the shoppers inside a Syrian traditional shop is very limited. Three patterns have been found: **1) External movement**, **2) External-Internal movement**, and **3) Internal movement**.
3. Dimensions and Scale	 Fig.4.12 The rhythmic width of the shop space is **2.66m for the main module width**, and approximately **0,88m for wall thickness**.

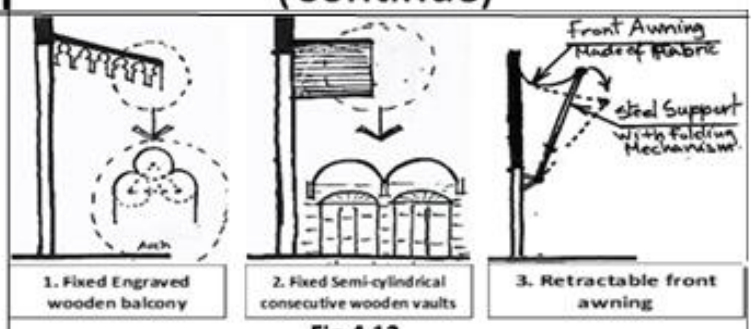
Space Feature	Architectonics of Space Features (Continue)
4. Front-Shop Space	 1. Fixed Engraved wooden balcony 2. Fixed Semi-cylindrical consecutive wooden vaults 3. Retractable front awning Fig.4.13  Fig.4.14  Fig.4.15  Fig.4.16 Shop front is distinguished by a front awning fixed into the entry in 3 forms: **1. Fixed Engraved wooden balcony, 2. Fixed Semi-cylindrical consecutive wooden vaults, and, 3. Retractable front awning.**
5. Displaying Spaces — Storefront — Displaying Door	 Fig.4.17
Storefront — Displaying Bags	 Fig.4.19
Shelves Spaces — Continuous wooden wall Shelves	 Fig.4.20  Fig.4.22
Shelves Spaces — Adhesive wooden Drawers	 Fig.4.23  Fig.4.24  Fig.4.25
Table Space — Table-Top Openings	 Fig.4.26  Fig.4.27  Fig.4.28
Table Space — Table with Glass Window	 Fig.4.29  Fig.4.30
Table Space — Vertical stand Set Table	 Fig.4.33
Other — Traditional Jars	 Fig.4.35  Fig.4.36

Table 4.1: The typological model of the shop in traditional 'Souqs' in Syria with regards to Architectonics of the organization of Space (Source: Author, 2021).

PRESUMED AUTHENTIC SHOP IN SYRIA – Architectural Typology according to ORGANIZATION OF MEANING

Meaningful Elements	Hellenistic-Roman in Syria	Byzantine In Syria	Islamic/Ayyubid in Syria	Islamic/Ottoman in Syria
1. Arch	-Triumphal semi-circular arch: Fig.4.47 ..with Keystone: Fig.4.48	-Roman round (Semi-circular) arch: Fig.4.49	-pointed / Trefoil 'three-lobed' / Segmented arches: Fig.4.74	-Horse-shoe / four-centered/ More complicated in shape: Fig.4.90
2. Column	-Doric/Ionic/Corinthian orders: Fig.4.46	-Ionic/Corinthian varieties, and Solomonic Types: Fig.4.56 Fig.4.55 Fig.4.58	Ayyubid Muqarnas capitals: Fig.4.73	Octagonal Column with Ottoman Muqarnas Capital: Fig.4.92 Fig.4.91
3. Ceiling Elements	-Entablature: Fig.4.45 -Syrian Pediment: Fig.4.49	-Dome: pendentives and semi-sphere on pendentives: Fig.4.52	-Dome: 'pointed-in-shape' dome Fig.4.67 'Scalloped' dome/ half-dome Fig.4.68 -Vault: Simple pointed vaults over portals Fig.4.72 Fig.4.66	Dome: arched on pendentives smooth dome with pointed tip Fig.4.84 Grooved dome with vertical ribs Fig.4.85 -Vault: semi-cylindrical Fig.4.89 Intersected vaults Fig.4.86
4. Ornamental Patterns	-Ornamental Relief Sculptures: Fig.4.50	-Marble geometrical patterns: Fig.4.60 -Colored glass Mosaics and Fresco decoration Pattern on a golden background Fig.4.61	1.'Muqarnas': Kurdish Triangle Fig.4.71 Fig.4.69 Fig.4.70 2.'Ablaq' Fig.4.75 3.'Muzarrar' Fig.4.76 4.Carving 'Arabesque' Fig.4.78 Fig.4.77 Fig.4.79	2.'Ablaq': Fig.4.92 1.'Water Fountain': Fig.4.99 Fig.4.100 3. colorful floral and geometric Patterns Fig.4.93 Fig.4.96 Fig.4.98

Table 4.2: The typological model of the shop in traditional 'Souqs' in Syria with regards to Architectonics of the organization of Meaning (Source: Author, 2021).

CHAPTER FIVE: CULTURAL-MEMORY RELATED TO 'GLOBALISED' CULTURE IN EGYPTIAN NEW CITIES (HOSTLAND CONTEXT)

5.1 CHAPTER PREVIEW

This section's purpose is to discuss the impacts of the 'Globalization Forces' in the Arab region, specifically on the construction of the cultural memory of commercial shops in the Egyptian New Cities. It also intends to answer the third research sub-question (SQ3): *How do Globalization Forces and presumed Cultural Authenticity of the Egyptian New Cities' influence the new architectural Place Identity that Syrian Refugees built in Egypt?*

This chapter presents an opportunity to realize two objectives in the study. The first one is to read the repetitive space patterns of modernised shops inside contemporary commercial places in Egyptian New cities, with the end goal of collecting some repetitive space features and meaningful elements of the shop space to construct a Typological Model of the typical modern shop in Egyptian New Cities (See Fig. 5.1). The constructed typological model represents the architectonics of the cultural-memory that the Syrian refugees came across with the Globalisation Forces and the presumed Authentic Culture of the host land, Egypt. The second objective of this chapter is to critically evaluate the claim of architectural cultural authenticity of the place identity of the two contexts, Syrian and Egyptian. The intention is to investigate the extent to which Egyptian architects and builders and Syrian architects and builders incorporated both historical and contemporary objects in their design.

Some SPATIAL CUES identifying the Architectonics of PLACE IDENTITY of PRESUMED 'AUTHENTIC' Syrian 'SOUQ' SHOP:

1) The Organization of Space:

(a) Factors related to Public Spaces.

(b) Factors related to Semi-Private Spaces.

(c) Factors related to Private Spaces.

(d) Factors concerning the semantic relation between different spaces of the Shop.

2)Organization of Meaning:

(a) Features related to Furniture

(b) Factors related to Materials

(c) Factors related to Ornamental Pattern

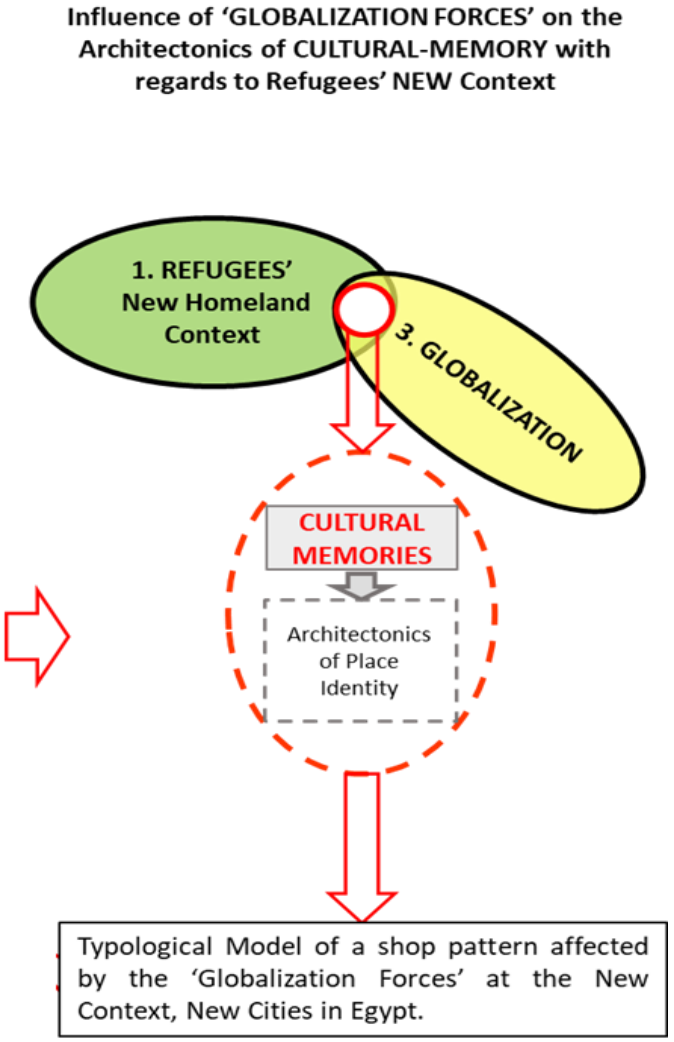


Fig. 5.1: The General structure of Chapter 05: The construction of Typological Model of the typical modern shop in Egyptian New Cities. (Source: Author, 2021).

The research builds a typological model of comparison between Syrian and Egyptian cultural-memories (Please refer to Chapter 2 Fig.2.3 for more details). A descriptive study comprising observation and documentation of architectural elements was used to determine the general characteristics of shop space in Syria and Egypt. The results adopt a discussion of the findings and the dialectic of the expected cultural-memories of Syrian refugees to shape the place identity of their new host land in Egypt. The Typological Model presented in this chapter consists of two sections:

1st: *Organization of Space*: This section compares the space organization pattern of a typical shop inside a traditional 'Souq' in Syria and a globalised 'Souq' in Egypt. The spatial reading for the two typologies is based on the effective space features retrieved from studies of common market places in Syria and Egyptian New Cities.

2nd: *Organization of Meaning*: The intention in this section is to find the architectonic of meaningful elements that distinguish the Syrian place identity (Refugees' Origin) compared to the Egyptian place identity (Refugees' Destination), drawn on the review of the two 'presumed authentic' historical contexts.

5.1.1 The Location of Egypt:

Egypt has been called 'Mother of the World' (Hemdan Vol.1, 1994). Between the Arab East (the Mashreq) and the Arab West (the Maghreb), Egypt is in the middle of the Arab world (Amin, 1978; Said, 1978; Gerges, 2018). Egypt's traditional social formation was built on very different foundations from those of the East and the Maghreb. Egypt is a large country with its population crowded into a thin slice of inhabitable land along the Nile River. Located at the northeast corner of the African continent, Egypt is also a geographical and social link between Northern Africa and the Middle East. (Keeton, 2020). It has also been called 'the gift of the Nile'. Even though there were annual floods with massive destructive effects, they restored the fertility of the land, making it ready for growing crops in the new farming season. Egyptian civilisation grew on the river Nile (Hemdan Vol.2, 1994). Egypt has always been a peasant civilization (Amin, 1978; Ayrout, 2005). "The dominant feature of the social formation was peasant-tributary not urban-mercantilism like in Syria" (Amin, 1978:18). The payment of tributes by vassal lords and entities evolved into a type of feudalism distinguished from Western feudalism only by its great centralization. Gamal Hemdan (1994), in *The Personality of Egypt Vol.2*, mentioned that the intention by Egyptian rulers to isolate the land from outsiders was to prevent Egypt from being a 'Route State'. Its location as a desert oasis gives her a geographical isolation that paints the lands' profile as 'an isolated region' (Hemdan 1994). It is enclosed by hundreds of miles of desert in the western, eastern and southern sides. Hemdan (1994) suggests that Egypt is a trade centre for men, a crossroad for sailors, and migration, invasion, colonisation, refuge seekers paths for ambitious and powerful Mediterranean and near East states since the ancient times.

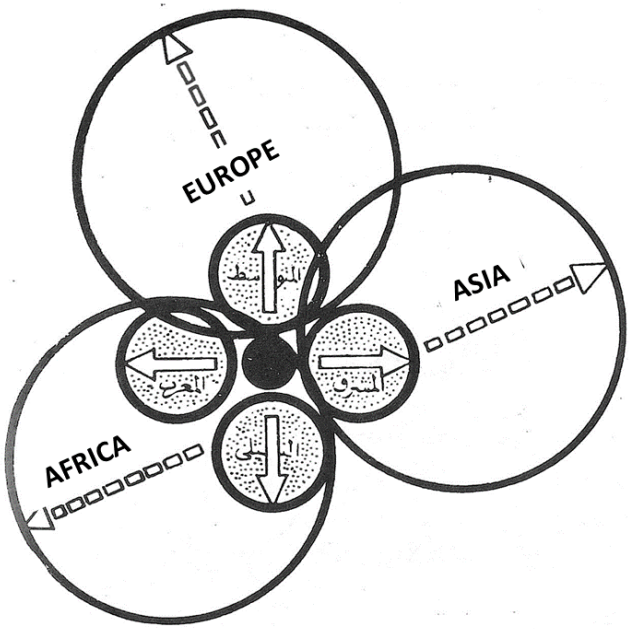


Fig. 5.2: Location of Egypt at the center of the continents and it's also the crossroad of the East and the west (Source: Hamadan Vol.4; 1994:408).



Fig. 5.3: Location of Egypt in the World map. It is the crossroad of the East and the west (Source: https://geology.com/world/egypt-satellite-image.shtml, 2021).

With its wealth and hugely organised god king traditions, the location of Egypt at a strategic position makes it convenient as a crossroad for powerful states to invade the land and move between East and West.

5.1.2 The Emergence of Modern Urban and Architectural 'Globalisation' in Egypt:

According to Abu-Lughod (1971), by the end of the nineteenth Century, Cairo comprised two distinct physical communities, one the Oriental medieval part of the city, the other, the modern European part of the city (Al-Sayyad, 2011). Modern planning and architectural trends in Egypt began in the heart of Cairo when Khedive Ismail Pasha[1], an Ottoman ruler who governed Egypt in the mid-19th Century,

[1]Ismāʿīl Pasha, viceroy of Egypt under Ottoman suzerainty, 1863–79 (https://www.britannica.com/biography/Ismail-Pasha).

met with Ali Mubarak Pasha[2] in 1863 to develop a plan for Cairo's future (Abu-Lughod, 1971; Myntti, 2000; Hawas, 2002; Al-Sayyad, 2011). Cairo's downtown district is known as Khedivial Cairo, after Khedive Ismail Pasha. The new Cario Pasha planned was intended to accommodate a population of 750 000 people within 50 years (Abu-Lughod, 1971).

In 1867, Napoleon III[3] invited Ismail Pasha to the '*Exposition Universelle*' held by Baron Haussmann[4]. The Egyptian pavilion at the Paris fair drew the attention of its visitors who were later on disappointed by the Khedive's perfect French accent as they expected to see someone more eastern in appearance. During his trip, Ismail met Jean Pierre Barillet Deschamps, the landscape architect who designed Champs de Mars and Bois de Boulogne, and who Ismail would later hired to plan Cairo. Ismail wanted for Cairo, a plan that would be comparable to what Haussmann was planning for Paris, a plan that was believed to be the transformation of the medieval city to the modern Cairo of its time. The Suez Canal was inaugurated two years later. Ismail wanted to prove that Cairo could compete with any European city, so he assigned his former colleague in Paris, Ali Mubarak Pasha, the head of the 'Public Works Ministry', to modernise Cairo in a European style.

5.1.3 The European Influence with Oriental Touch

Cairo's architectural styles blossomed in the early 20th Century when the Belgian Cairo Electric Railways and Heliopolis Oases Company contributed to the development of the parts of the city and its infrastructure (Karnouk, 2005; Azzam, 2010; Sims, 2012). The companies favoured the revival of Moorish, traditional Arabic, Persian and European Medieval architecture styles (See Figs. 5.4, 5.5, 5.6 and 5.7).

[2]Alī Pasha Mubārak, (born c. 1823, Birinbāl, administrator and author, who was responsible for the creation and modernization of a unified system of education in Egypt.

[3] Napoleon III, nephew of Napoleon I, president of the Second Republic of France (1850–52), and then emperor of the French (1852–70) (https://www.britannica.com/biography/Napoleon-III-emperor-of-France).

[4] Georges-Eugène, Baron Haussmann, French administrator responsible for the transformation of Paris from its ancient character to the modern layout that largely characterises the city (https://www.britannica.com/biography/Georges-Eugene-Baron-Haussmann).



Fig. 5.4: Unknown Architect. 1910. A residential and market mixed-use building. The 'Al-Korba' Street. Heliopolis. Cairo. Egypt. Persian-Moorish revival for the new suburb of Heliopolis in eastern **Cairo**. Egypt (Source: Photo by Author, 2000).



Fig. 5.5: Unknown Architect. 1910. A residential and market mixed-use building. The 'Ibrahim Laqqani' Street. Heliopolis. Cairo. Egypt. Some Persian- Moorish architectural features appears in a colonnaded space in the ground floor level of the building (Source: http://www.davishunter.com/home/place/Cairo%20Heliopolis).



Fig. 5.6: The 'Khedival' Cairo, Egypt. A residential block, with commercial shops at the bottom of the building (the arches part). Example of the Traditional Arabic/Islamic style in Egypt (Photo by: Soad E. Abdelaty, 2015; Source: http://egyptiangeographic.com/en/news/show/472).



Fig. 5.7: The 'Khedival' Cairo, Egypt. A residential block, with commercial shops at the bottom of the building (the arches part). Example of the European medieval architectural style (Source: http://egyptiangeographic.com/en/news/show/472).

5.1.4. The 'Globalization' of the 'Market' Place in the Egyptian 'New Cities'

The influences of strong global economic and cultural impacts are eroding Egypt's identity and causing the loss of traditional visual landmark anchors that once formed the soul of the New Cities (Kamal and Afify, 2002; Hamed et al., 2016; Al-Naeem, 2019; Youssef, 2021). Around the beginning of the second half of the 19th Century, the French (particularly the mayor of Paris, Haussmann) planned the Ismailia neighbourhood, which has now become a large market crowded with people in central Cairo (Al-Naeem, 2019). This transformation was created initially to develop large stores (such as 'Omar Effendi' chain stores and other public sector stores in Egypt), and other modern markets (Al-Naeem, 2019). The large stores pushed the culture of consumption to its maximum limits and erased uniqueness of goods, services, and the markers that anchor and orient inhabitants in the city. A place can be described according to its visual anchors, but new cities in Egypt lack the traditional anchors that mark the visual identity of their places because globalisation erased and replaced traditional anchors with modern global icons (Saleh, 1984; Abdel-Dayem, 2017; Keeton, 2020). The '6th of October city where many Syrian refugees settled is not exception to the erasure of traditional icons by globalisation.

Steven Holl (1989) writes that "Anchoring describes the relation of a building to a site and landscape, to its culture and to its metaphysical-poetic-physical origins, which makes the sense of place" (Yurtseven and Çaglar, 2016:1). Visual anchors are the material objects in our cities that assist us in orienting ourselves; they provide us the sense of place, bearings, and directions (Rapoport, 1977; Douglas, 1997; Keeton, 2020). Since a place can be described according to its visual anchors, new cities that have been created as extensions of existing ones are among the places that witnessed the erosion of cultural identity due to the impact of globalisation in Egypt (Saleh, 1984; Abdel-Dayem, 2017; Keeton, 2020). Discussions about Smart Cities began in the mid-2000s (Kamal and Afify, 2002; Hamed et al., 2016; Youssef, 2021), and it expanded after President Abdel Fattah took over the rule of the Egyptian state in 2013 (Hamed et al., 2016; State Information Service Authority, Governmental Authority in Egypt, Online page: https://www.sis.gov.eg/?lang=en-us, article 2018; Youssef, 2021; Saleh, 2023; Al-Ahram online Egyptian Governmental Journal). The foundations for the 6th of October was laid in March 1981 by the late President Mohammad Anwar Al-Sadat. The city's inhabitants were the young generation of Sadat's era, who became parents, and are now living with their children and grandchildren (Keeton and Provoost, 2019; Keeton, 2020). Featherstone (1998) informs us that shopping includes many processes. Buying necessities, wandering among shops, looking at shopfronts, and participation in recreational activities for different populations, especially, young people. In Egypt, new shopping centres now provide many attractions for young people (Featherstone, 1998; Abaza, 2021). Individual shops are disappearing and are being replaced by modernised small and mega malls that are scattered throughout Egyptian new cities districts (Awaad, 2007; Youssef, 2021; Al-Naeem, 2019), Figs. 5.8 and 5.9). The new Egyptian towns like 6th of October City with the new malls are the places where Syrian refugees settled.



Fig. 5.8: The 'Kasr El-Nile' Street. Khedive Cairo. Egypt. (2020). Examples of shops' façades before the renovation by the Egyptian Authority (Photo by: Hend El-Shennawy, 2019; Source: https://mantiqti.cairolive.com/-التقارير/مصممة-جرافيك-تقترح-فكرة-لإعادة-تصميم-ل/).



Fig. 5.9: The 'Kasr El-Nile' Street. Khedive Cairo. Egypt. (2022). Group of shops' façades after the renovation by the Egyptian Authority (Photo by: Abdel-Aziz Gamal, 2020; Source: https://www.elbalad.news/4589618).

5.1.5. Resettlement of Syrian Refugees in Egyptian New Modern Cities

According to local governmental and non-governmental Egyptian sources, i.e. *Al-Ahram Journal*, one of the top Egyptian government journals, (El-Gundy, 2022), and the non-governmental association called, *Association of Syrian Refugees* in the 6th of October City (2021), Syrians who came to Cairo stay in Cairo's new cities such as the New Cairo and the 6th of October City. Encouraged by affordable rent in 6th of October City, Syrian refugees established their business and sell goods they imported from their country there. Focusing on the souq markets in 6th of October City where many Syrians own shops and reside, this study marks out the important landmarks that define

the internal and the external areas of the shops. The intention is to identify the factors that assisted the Syrian refugees to establish new architectural place identity in Egypt.

5.2 ARCHITECTONIC OF CULTURAL-MEMORY: THE ORGANIZATION OF SPACE IN THE SHOPS AND IN THE MODERN SOUQS

As a result of the globalization forces, modern Egyptian markets look similar to each other. They are closed air-conditioned places where the display of goods are almost the same. The advantage of having many articles under one roof makes it convenient for consumers to shop (Al-Naeem, 2019). Functioning also as entertainment centres, walking the city in the traditional manner of moving from one shop to another is becoming a thing of the past (Al-Naeem, 2019). This section of the thesis examines the typologies of the shops along five spatial organising elements: 1) *The view from Inside the shop space*, 2) *scale and dimensions of the shop*, 3) *circulation of the shopper*, 4) *approach to the shop and front space,* and 5) *displaying spaces*.

5.2.1 View from Inside the Shop Space

A contemporary commercial place is usually organised in a way that directs the views inside the shop towards a central interactive space. This central space is often the dominant and the most active part of a shop. The central space also establishes visual connections with different parts of the shop (Makdessy, 2015; Youssef, 2021). Three types of interactive spaces are identified here.

1) The central space that is located near the entrance of the mall, the atrium (see Figs. 5.10a and 5.11).
2) There are shops where the interactive space is located in the middle of a large open courtyard (see Fig. 5.10b and Fig. 5.12).
3) There are shops where the most active interactive spaces are also the seating area. These are common in linear strip shops. The Egyptian government encourages the development of strip shops with restaurants and cafés along the strips to encourage tourists' passage ways. See Fig. 5.10c. (Hamed et al., 2016; State Information Service Authority in Egypt, Online page: https://www.sis.gov.eg/?lang=en-us, 2018; Saleh, 2023), Fig. 5.13 shows part of the commercial strip at 'Waslet Dahshour' road, between the Sheikh Zayed and 6th of October City.

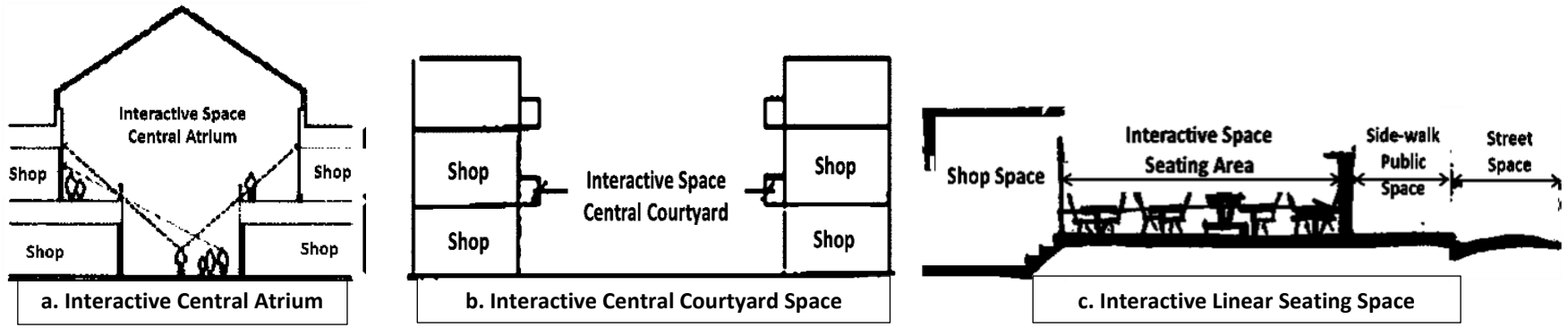


Fig. 5.10: Different types of the interactive space towards which shops usually direct the traffic flow within a modernized commercial place: 1) Central Atrium, 2) Central Courtyard space, and 3) Linear Seating Space (Source: Author, 2021; After: Hamed et al., 2016; State Information Service Authority in Egypt, Online page: https://www.sis.gov.eg/?lang=en-us, 2018; Al-Naeem, 2019; Saleh, 2023).



Fig. 5.11: Mall of Egypt. the 6th of October City. Egypt. Interactive Central Atrium (Source: https://realogyproperties.com/property/midtown-sky-mall-new-capital/).



Fig. 5.12: Mall of Egypt. The 6th of October City. Egypt. Interactive Central Courtyard space (Source: https://realogyproperties.com/property/midtown-sky-mall-new-capital/).



Fig. 5.13: The 'linear commercial strip'. Dahshour Road. The 6th of October City. Egypt. Interactive Linear Seating Space. (Source: https://realogyproperties.com/property/midtown-sky-mall-new-capital/).

5.2.2 Circulation of the Shopper

The circulation inside the store space has different shapes: 1) specific direction, 2) geometrical and diagonal, and 3) free-organic movement flow (Awaad, 2007; Eby, 2017) (See Fig. 5.14).

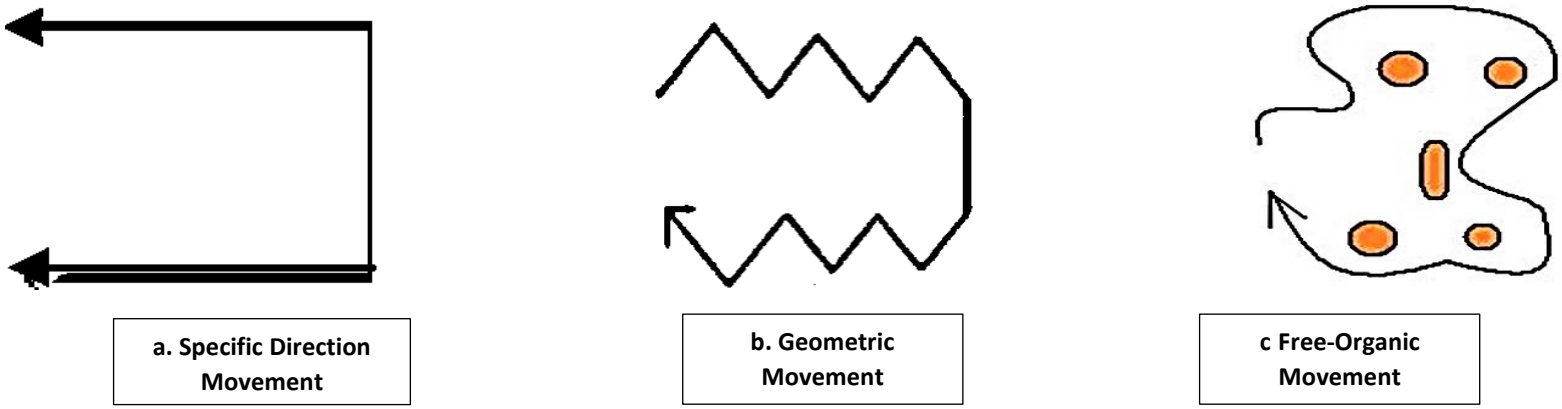


Fig. 5.14: Different shapes regarding the circulation of the shopper inside modern store space in Egypt: a. specific direction, b. geometric, and c. free-organic movement (Source: Author, 2021; After: Awaad, 2007).

a. Specific Direction Movement: This is a straight flow consisting of one main aisle. The aisle is the spine that runs down the store and connects the various sections on the floor (See Figs. 5.15 and 5.18). The forced-path layout puts customers on a pre-determined route in a retail store, and it guides customers to walk past the products that the vendors want them to see. This store design optimises the store walls, corner spaces, and shelving fixtures to show the displays to customers. This layout maximises every aisle and highlights each piece of merchandise (Eby, 2017; https://www.creativedisplaysnow.com/types-retail-store-layouts/, 2021).

b. Geometric Diagonal Movement: The geometric retail store design is perfect for fusing functionality with creativity (See Figs. 5.16 and 5.19). As its name implies, the geometric store layout incorporates a variety of merchandise displays in different shapes and sizes, including squares, rectangles, and ovals. Stores that already have unique interior layout due to wall angles, support columns or ceiling

design can embrace and enhance this pre-existing aesthetic by using a geometric layout (Eby, 2017; https://www.creativedisplaysnow.com/types-retail-store-layouts/, 2021).

c. Free-Organic Movement: This is also known as the free-flow layout (See Figs. 5.17 and 5.20). A free-flow store layout design does not control the flow of customer traffic. Instead, the lax layout encourages customers to wander around freely by following the traffic patterns (Awaad, 2007; Eby, 2017; https://www.creativedisplaysnow.com/types-retail-store-layouts/, 2021).

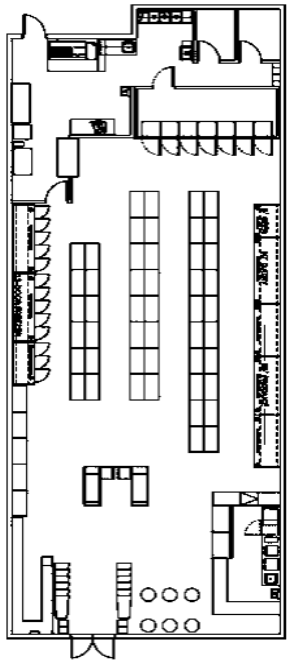


Fig. 5.15: Specific-Direction Movement type (Source: https://www.elevationdcmedia.com/developmentprojects/ChezHaregOrganicMarket.aspx).

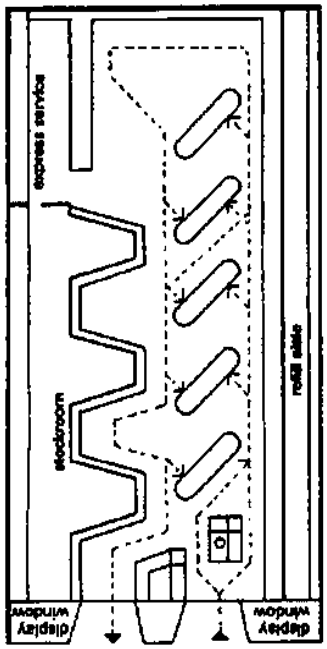


Fig. 5.16: Geometric Movement type (Source: https://firasf.com/wp-content/uploads/2020/03/تصميم-ممرات-الحركة-في-المولات.jpg).

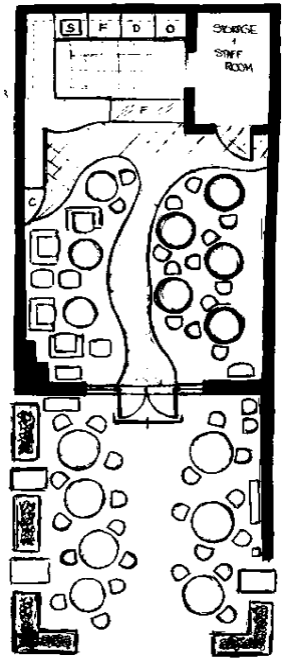


Fig. 5.17: Free-Organic Movement type (Source: https://za.pinterest.com/pin/11322337810518333 2/).



Fig. 5.18: The 'Samir & Aly' Stationary shop. The 6th of October City. Egypt. A shop with Specific-Direction Movement type (Source: Author, 2021).



Fig. 5.19: The 'Virgin' Megastore shop. Mall of Arabia Branch. The 6th of October City. Egypt. Shop space with Geometric Movement type (Source: Author, 2021).



Fig. 5.20: The 'Arabian Café' shop. 6th of October City. Egypt. Shop space with Free-Organic Movement type (Source: Author, 2021).

5.2.3 Scale and Dimensions of the Shop Space

There are modern shops that have dimensions of **5.3 to 9.2 m wide** (Kaur et al., 2015). Kaur et. Al (2015) estimates the shop ceiling at approximately **3.3 to 3.8 m high** (See Fig. 5.21).

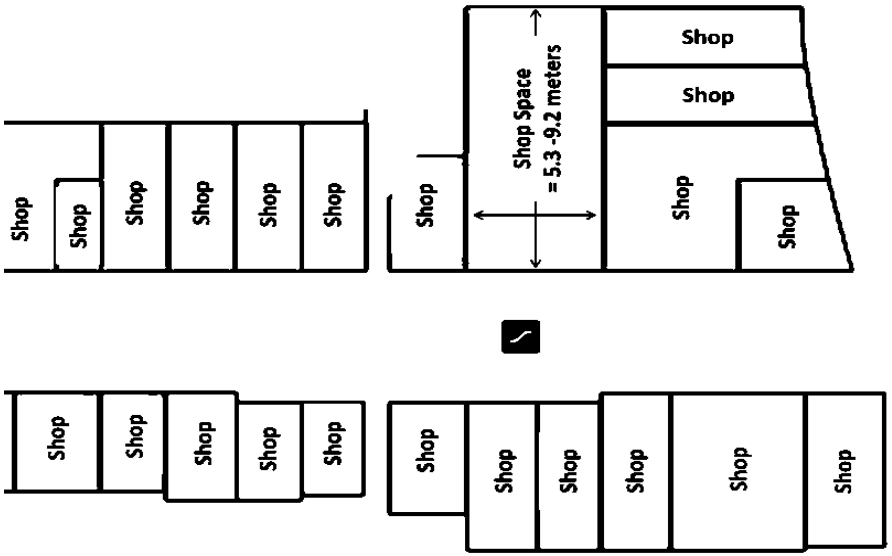


Fig. 5.21: Typical rhythmic dimensions of the commercial cells in New Modern Egyptian City is around 5.3 to 9.2 m for width. part of shops grouping in 'Mall of Egypt'. the 6th of October City. Egypt (Source: Author, 2021; After: Kaur et al., 2015).

5.2.4 Approach to the Shop and Front Space:

The entrance and the landscape features are the architectural elements that attract and moves shoppers from the surroundings into the commercial complexes. The entrances also provide visual landmarks and marquees to visually guide shoppers from the surrounding into the mall. Storefronts bear different marquees and signage according to the merchandise sold inside. Large multinational stores usually have their brands, and specialised shops like leather tanning outfits, butchers, and jewellers, have their preferred storefront signages. (Faraji, 2023). Storefronts and their marquee should be attractive to shoppers (Kholoussy, 2003; Awaad, 2012 Awaad, 2012; Makdessy, 2015; Abdel-Metwally, 2021). Three distinct facades and entrance marquee are shown below in Fig. 5.22. 1) A recessed entrance marquee, 2) A protruding entrance marquee, and 3) A flat entrance marquee (See Figs. 5.23, 5.24, and 5.25). Also, modern shop fronts designs rely on lightweight manufactured materials for cladding (Awaad, 2012; Abdel-Metwally, 2021).

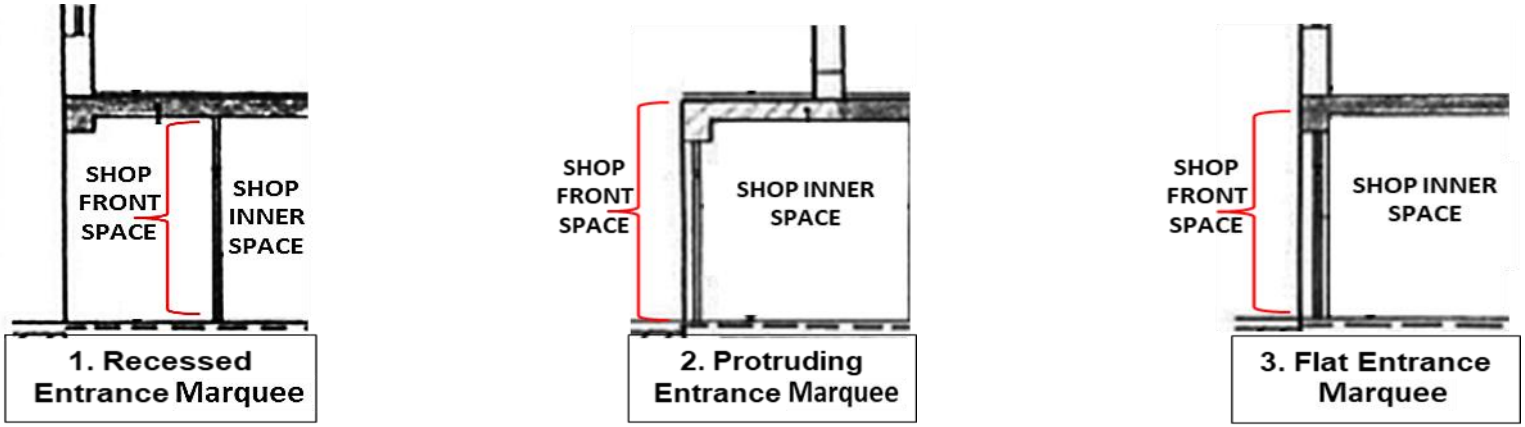


Fig. 5.22: The entrance shape is classified according to the design of its Marquee into 3 different types: 1) Recessed entrance Marquee, 2) Protruding entrance Marquee, and 3) Flat entrance Marquee (Source: Sketches by Author, 2021).



Fig. 5.23: The 'Calliope' shop. Mall of Arabia. The 6th of October City. Egypt. A shop-front with Recessed Entrance. (Source: Author, 2021).



Fig. 5.24: The 'Marks & Spencer' Shop. Dandy Mall. The 6th of October City. Egypt. A shop-front with Protruded Entrance. (Source: Author, 2021).



Fig. 5.25: Midtown Mall. The New Capital City. Egypt. Example of shop-fronts with Flat Entrance. (Source: https://realogyproperties.com/property/midtown-sky-mall-new-capital/).

5.2.5 Displaying Spaces

Displaying spaces in modernised shops depend on large and open uninterrupted volumes for the display of goods that would attract shoppers. The study found that different displaying space are used in contemporary shops in the new cities. Displaying spaces includes freestanding tables and shelves, floating shelves that are hung on the wall, counter tops that support cashiers and customers' transactions, large coolers and fridges, and seating space for concession and refreshments. The display units are cabinets made of different materials such as manufactured wood (High density fibreboard (HDF), Medium-density fibreboard (MDF)), glass, and metal (Çakırlar, 2010; Awaad, 2012(b); Eby, 2017).

**Storefront Display Window*: In this study, the storefront is defined as the façade of the store. The façade serves multiple purposes including window display to make goods visible to passers-by on the streets and sidewalks. The analogy is window displays on the façade of a building function like the front page of a newspaper (Green, 1986; Çakırlar, 2010; Awaad, 2012(b); Abdel-Metwally, 2021). Merchandise windows and their products at the storefront are among the modern features that are installed to attract customers to shops (Awaad, 2012(b)). Two types of showrooms entrances and exit points are identified in this study. Show rooms that use the entrance for displaying goods, but do not have exits in the back, and those that also display goods in the fronts, but a customer can also enter in the front and exit in the back to another destination. Usually, the facades and display cases in the storefronts are brightly coloured to attract customers' attention. (Awaad, 2007; Çakırlar, 2010; Abdel-Metwally, April 2021). (See Figs. 5.26 and 5.27).



Fig. 5.26: The 'Diamond Canari' Shop. Mall of Egypt. the 6th of October City. Egypt. Example of shop opened with only one displaying window at the storefront and closed from the back (Source: Author, 2021).



Fig. 5.27: The 'i-Watch' shop. Mall of Egypt. the 6th of October City. Egypt. Example of a shop opened from the front and the back with two displaying windows from each side. (Source: Author, 2021).

**Freestanding Shelf Space – Island Shelf Unit*: Freestanding displays are one to four-sided units and are great for heavily trafficked areas (See Fig. 5.28). These displays are typically shoulder-height but can be higher and they easily attract customers. They are great for areas that cannot have large displays, such as aisles in a supermarket (See Fig. 5.29). These displays are easily moved around and can be updated quickly. This type of displaying unit appears in large open areas of a shop and allows for more than one type of product to be displayed (See Fig. 5.30). They are typically made from metal and are easy to restock.



Fig. 5.28: Free-standing unit of display consists of shelves from its 2 sides (Source: Author, 2021).



Fig. 5.29: The 'Saudi' Retail Shop. the 'Sheikh Zayed City'. Egypt. Example of Free-standing unit consists of horizontal parallel shelves fixed in a circular shape around a column in the middle of the shop space (Source: Author, 2021).



Fig. 5.30: The 'Nefertari' Natural Body Care Shop. Mall of Arabia Branch. the '6th of October City'. Egypt. A Free-standing unit of display consists of shelves from its 4 sides (Source: Author, 2021).

**Hanging-on-wall Floating Shelves*: Shelves can be mounted on the wall in a floating shape to save space. In some cases, the floating shelves are organised in staggered layers on the wall surfaces (see Fig. 5.31) (Green, 1986; Çakırlar, 2010; Awaad, 2012(b)). In other cases, the floating shelves can be framed elegantly with ornamented metal structure, usually gold-finished, or stainless steel (see Fig. 5.32).

Materials for shelves include transparent glass, metal and manufactured materials with a wood texture (High density fibreboard (HDF), Medium-density fibreboard (MDF) (See Fig. 5.33).



Fig. 5.31: The 'Parfois' Clothing shop. Mall of Arabia. The 6th of October City. Example of floating shelves organized in a staggered way on the wall surface. (Source: Author, 2021).



Fig. 5.32: The 'Parfois' Clothing shop. Mall of Arabia. The 6th of October City. Example of floating shelves are elegantly framed by gold-finished structure and wood shelves. (Source: Author, 2021).



Fig. 5.33: The 'Abu-Auf' Roastery and Nuts Shop. Mall of Arabia. The 6th of October City. Example of floating shelves that are elegantly framed by metal structure and wood shelves. (Source: Author, 2021).

**Displaying Table*:

Table-Top Space: These are commonly used in displaying folded clothing items. They are convenient for customers to pick up and review merchandise. (See Fig. 5.34).

Table with Glass Case: Vendors use display glass cases to showcase expensive and fragile items like Jewry, electronics, and for preserving perishable goods and food items like ice-cream. (see Fig. 5.35 and 5.36).



Fig. 5.34: The 'Saudi' Market. 6th of October City. Displaying table-top space (Source: Author, 2022).



Fig. 5.35: The 'Abu-Auf' Roastery and Nuts Shop. The 6th of October City. A displaying table-top space with glass window (Source: Author, 2022).



Fig. 5.36: The 'Costa' Coffee shop. The 6th of October City. A displaying table-top space with glass window (Source: Author, 2022).

**Refrigerated display spaces:* See Figs. 5.37 to 5.39.







Fig. 5.37: Unknown Shops. Different types of the displaying refrigerated spaces commonly found in the '6th of October' City (Source: https://www.eco-fridge.co.uk/product-category/commercial-display-fridge/).



Fig. 5.38: The Oscar Market Shop. The '6th of October City' Branch. Refrigerated displaying section of the shop. (Source: Author, 2021).



Fig. 5.39: The Sale Sucre Pastry Shop. The 'Sheikh Zayed City' Branch. Refrigerated displaying space, (Source: Author, 2021).

*Free *Seating Space of Display:* This semi-public space provided to shoppers distinguishes the contemporary style of coffee shops in Egyptian new cities (Awaad, 2012(b); Hamed et al., 2016; Youssef, 2021). This area usually consists of seating space (closed or open-air space), enabling the shopper to sit, order and pay on tables in a typical modern pattern (Eby, 2017; Youssef, 2021) (See Figs. 5.40 and 5.41).



Fig. 5.40: Costa coffee shop. Americana Plaza commercial place. Closed seating area. The 'Sheikh Zayed' City. (Source: Author, 2021).



Fig. 5.41: This shop provides 2 types of seating spaces: 1) Closed area, 2) Open-air area. Linear shops on Waslet Dahshour Road between Sheikh Zayed and 6th of October'. (Source: Author, 2021).

The types of displays and spatial arrangements in shops identified above suggest that, modern markets with similarly organised spaces typology have spread to the outskirts of old cities and into the new cities, which have extended from the original cities (Al-Naeem, 2019). The mixed organisation of dwellings and the markets are disappearing, giving way to zoned commercial districts only. Thus, we can suggest in this study that globalisation forces are shaping the architectonic and the spatial typology of the shops Egyptian New Cities.

5.3. ARCHITECTONICS OF CULTURAL-MEMORY AND NATIONAL IDENTITY IN EGYPT: THE ORGANIZATION OF MEANING

In *Architecture, Power and National identity*, historian Lawrence Vale (1992) examined how since ancient times, different political groups, and in the modern times, nation states, developed architectural design and monuments that are used symbolically to represent a country's cultural, political structure, and technological achievements. While such objects and monuments are not officially designated as the identity of a country or a place, they nevertheless are used as metonymies for identifying the countries or organisations where the objects are located. Vale is not the only scholar who explored how monumental architectural production is used as metonymically in the conflation of the identity of a people, a country, or an organisation. Michael Minkenberg ed., (2014), in the book, *Power and Architecture. The Construction of Capitals and Politics of Space*, and David Gordon ed., (2006) Planning Twentieth Century Capital Cities, essays exploring the metonymic and the symbolic roles capital cities play in bequeathing identity on a people or a country were examined from different perspectives.

For example, it is common for news casters to show the picture of the White House when they are talking about the President of the United States. Similarly, the photos of the United States Congress Complex and the Supreme Court are used to depict the activities of the members of Congress, and the decisions of the Supreme Court of the United States respectively. To many historians and lay people around the world, the Parthenon on the Acropolis recalls Greek civilisation. Although Roman's constructed coliseums outside Rome and the Italian peninsular, views of the coliseum in Rome and the Pantheon remind people of Roman civilisation, and to some extent, the objects are ways of identifying Romans. Gothic Architecture recalls certain periods in European medieval civilisations depending on where the objects are located. The sunken churches of Lalibela, the Pyramids of Meroe, and Great Zimbabwe remind people about great medieval African civilizations in Ethiopia, Sudan, and Zimbabwe.

Similarly, with its vast ancient monuments that are scattered all-over the country, certain architectural objects like pyramids, tombs, ruins of palaces, mausoleums, and funerary temples often feature metonymically in the representation of Egypt. Two examples of how ancient Egyptian heritage architecture remain current and are applied on the design of national monuments will be cited here. The Library of Alexandria designed by the consortium of Snøhetta and their Egyptian partners is a cylindrical object that is slanted town from the top like a pyramid. It is a high-tech building that deploys solar panels and skylights as perceive energy in the building, nevertheless representations of ancient Egyptian architectonic treatments are visible in the columns and ornamental treatment of the structure. Moreover, Egyptian heritage artifacts are popular in the museums of many great cities of the world and in many amusement centres like Las Vegas, Nevada, USA, the Louvre, Paris where the famous Chinese USA architect designed the expansion of the Louvre with a Pyramidal

glass structure that references the great Pyramid of Cheops, Khufu, Fig. 5.43 has inspired numerous large scales around the world in Egypt, including Snøhetta (1989) Library of Alexandria complex. Figs.5.58-5.67. Veldon Simpson Luxor (1993), Las Vegas, pyramidal structure built with concrete and glass demonstrates the reach of the iconic architectural symbols of Egypt. Lastly, the pharaonic temple recalls Ahmed Mito's (Egyptian Architect) 2000 design for the Supreme Constitutional Court of Egypt, Cairo.

In fact, the survey narrative about the origins of Western Civilisations from Mesopotamia to the West, often imbues Egypt with the national identity of ancient monuments. Sir Banister Fletcher's (1896, 1963 and 2019), *A History of Architecture on the Comparative Method*, Talbot Hamlin' (1940 and 1953) *Architecture Through the Ages,* and Spiro Kostoff's *a History of Architecture, Settings and Rituals* (1985 and 1995) document the chronologies of the developments in Egyptian architecture in full from the prehistoric times to the transition to Greece and mainland Europe. For the purpose of this thesis study, and since much has been written about Egypt and its architectural civilisations, I am documenting the architectonics, the periods they were developed and how they are being applied in the construction of contemporary Egyptian spaces. (See Fig. 5.42).

Ancient Egyptian Pharaonic Ages (3100 B.C – 900 B.C) → **Ptolemaic/Hellenistic-Roman Ages (304 B.C - 642 A.D)** → **Fatimid Ages (Arab/Islamic) (973 A.D - 1169 A.D)**



source: https://www.worldhistory.org/image/538/map-of-the-new-kingdom-of-egypt-1450-bce/



Source: https://www.worldhistory.org/image/15183/ptolemaic-egypt-c-240-bce/



Source: https://www.reddit.com/r/ismailis/comments/m1gnyp/fatimid_caliphate_at_its_greatest_extent_around/

Fig. 5.42: Chronical Order to resume the most influencing civilizations in shaping the Egyptian cultural-memory (Source: Author, 2022).

Pharaonic (3100 B.C. to 900 B.C.):

Examples of the general meaningful elements derived from the Egyptian Islamic/Fatimid times is shown in Figs. 4.43-4.67.



Fig. 5.43: The Ancient Pharaonic times in Egypt. Pyramids of Giza and the Statue of Sphinx. The 'Pyramids' Street. **2670–2650 BC**. Giza. (Source : https://www.pyramid-of-giza.com/).

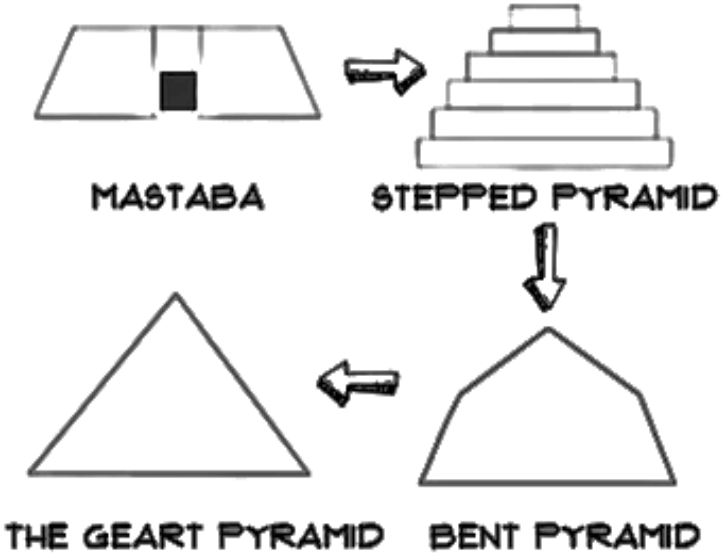


Fig. 5.44 : Different forms of the Egyptian Pyramids : Mastaba, Stepped Pyramid, Bent Pyramid, and 'The Great Pyramid. **2670–2650 BC**. Giza (Source: Fletcher, 2010).

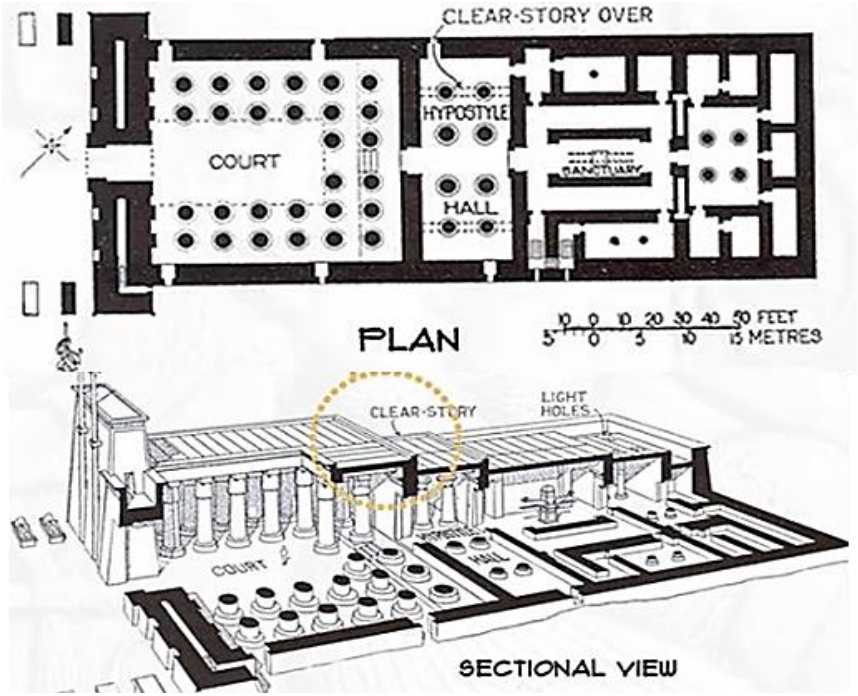


Fig. 5.45: Sety I's (architect). The 19th Pharaonic Dynasty. The Temple of Khons (Karnak). Luxor. Egypt. Plan and longitudinal section of the Temple. The hierarchical succession of courts and halls along an axe of symmetry of the temple terminating in the sanctuary space (Source: Fletcher, 2010).

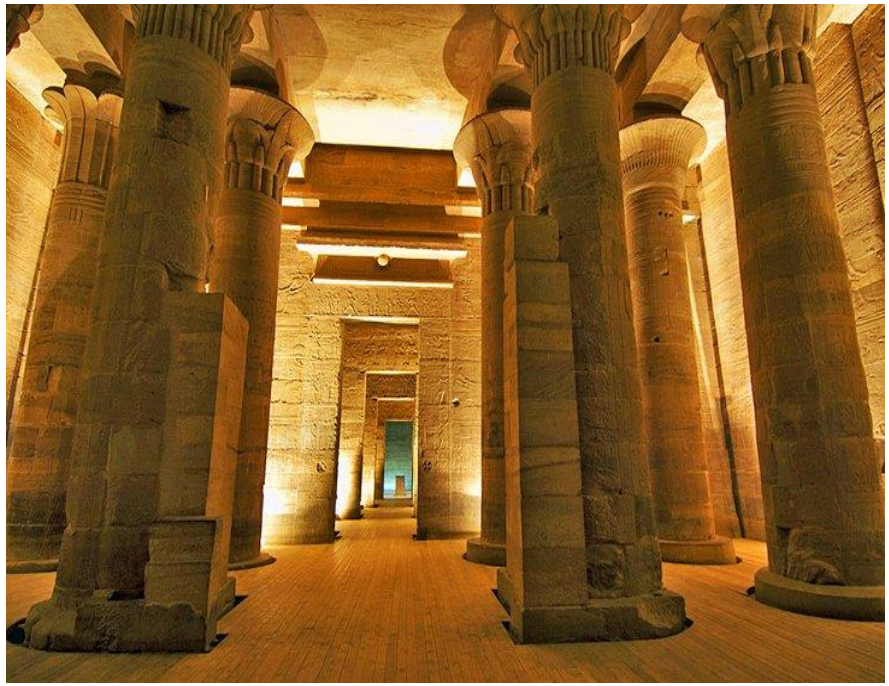


Fig. 5.46 : Amenhotep III (Architect). The 14th century BC. The Luxor Temple, Luxor, Egypt. An interior shot of the entrance hall of the temple shows its massive columns (Source: https://discoveringegypt.com/Luxor-temple/, 2021).



Fig. 5.47: Sety I's (Architect). The 19th Pharaonic Dynasty. The Temple of 'Khons' (Karnak). Luxor. Egypt. Exterior shot of the temple's gate. The Pylon appears as a monumental gate of the temple (Photo by: J. A. Belmonte; Source: https://link.springer.com/referenceworkentry/10.1007/978-1-4614-6141-8_146).

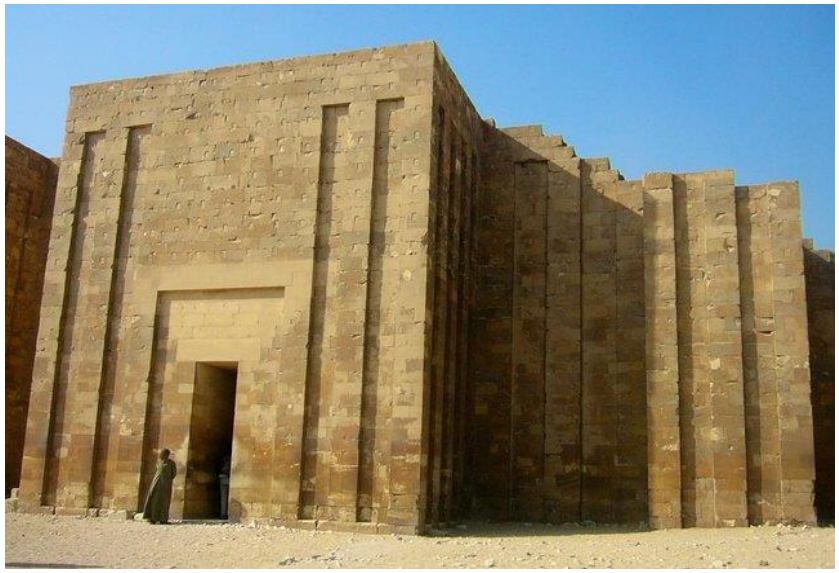


Fig. 5.48: Imhotep (Architect). The 3rd Pharaonic dynasty. The Funerary Complex of Djoser, Saqqara. The entrance gate and the surrounding wall of the complex (Source: Author, 2008).



Fig. 5.49: Example of Materials found in the architecture during the Pharaonic times in Egypt : Sun-baked Mud stone, Sandstone Bricks, Egyptian Granite stone, and Alabaster stone (Source : Author, 2021 ; After: https://www.worldhistory.org/Egyptian_Obelisk/).



Fig. 5.50: Amenhotep III (Architect). The 14th century BC. The 'Luxor' Temple, Luxor. Example of an Ancient Egyptian Obelisk (Source: Author, 2001).

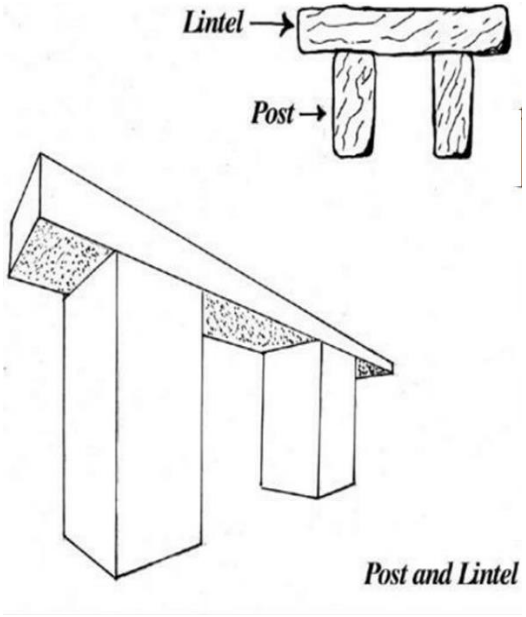


Fig. 5.51 : The Post-and-lintel system. Two upright members (the posts) hold up a third member (the lintel) laid horizontally across their top surfaces (Source: http://socrates.bmcc.cuny.edu/hbrockington/vocabulary.htm).



Fig. 5.52: (Unknown Architect). The 4th Dynastie. The Temple of 'Khafre'. Giza. Egypt. Interior of the Hall of simple arches with Pillars (Source: Author, 2008).



Fig. 5.53: Amenhotep III (Architect). The 14th century BC. The 'Luxor' Temple, Luxor, Egypt. Example of Pharaonic Arch evolved of a colonnades Wall (Source: https://en.wikipedia.org/wiki/Ancient_Egyptian_architecture#/media/File:Luxor-Tempel_Hof_Amenophis_III._02.jpg).

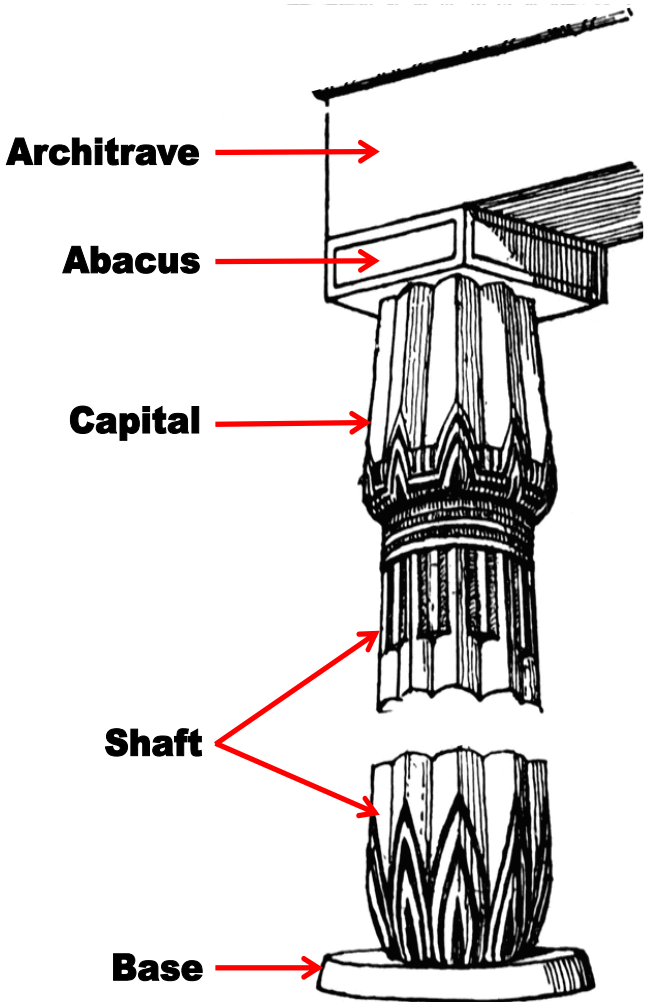


Fig. 5.54: The principale of Architectural elements distinguishing the column's structure during the ancient Pharaonic times in Egypt (Source: Author, 2022 ; After: Fraser, 2020).

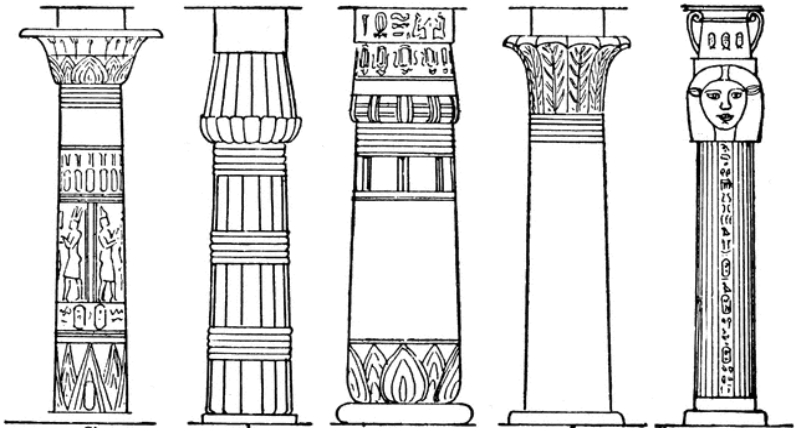


Fig. 5.55: The types of Pharaonic carved columns are commonly adorned with capitals resembled organic forms of papyrus, lotus, and palm with different unique forms (Source: https://etc.usf.edu/clipart/58000/58063/58063_column_types_md.gif, 2021).

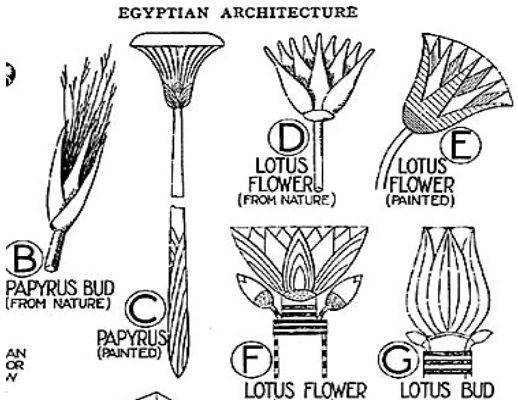


Fig. 5.56: The common Pharaonic motifs include palm leaves, the papyrus plant, and the buds and flowers of the lotus (Source: Fletcher, 1950:43).

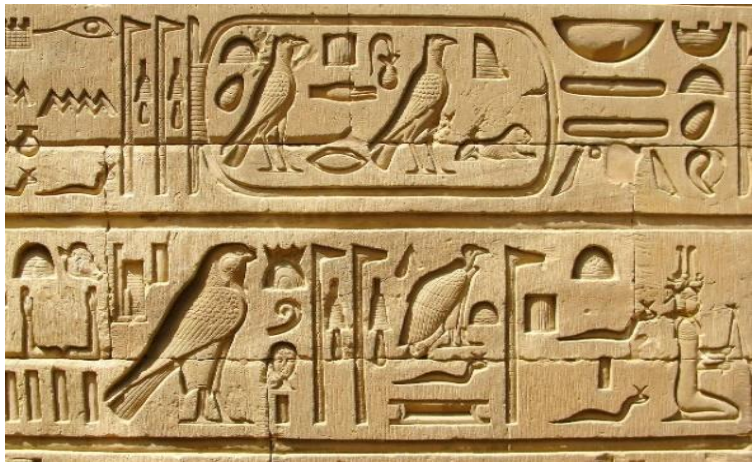


Fig. 5.57: Thutmose III (Architect). 205 to 180 BC. The Temple of 'Kom Ombo'. Aswan. Egypt. A wall carved with Hieroglyphs symbols. (Source: https://cdn.britannica.com/88/124388-050-EFAFCE59/Hieroglyphs-temple-Ombos-Egypt.jpg).





Fig. 5.58 and 5.59: Snøhetta and … 1989. Library of Alexandria complex, Egypt. Views. (Source: Photo by Nnamdi Elleh, 2007). Hieroglyphs are embossed on the cast concrete walls of the library.



Fig. 5.60. Snøhetta and … 1989. Library of Alexandria complex, Egypt. Photo showing capitals of columns. The sloping interiors of the main reading room that cascades downwards remind the viewer of the interior of a pyramid. (Source: Photo by Nnamdi Elleh, 2007).



Fig. 5.61. Veldon Simpson Luxor 1993, Las Vega. 3900 Las Vegas Blvd. S. Two Tower Additions and Renovation 1996. Veldon Simpson (Architect), Yates-Silverman (Interior Designer), and Perini Building Co. (General Contractor). Corporate Name Change to Mandalay Resort, 1999. (Source: Photo by Nnamdi Elleh, 2006).



Fig. 5.62: The Sphinx recreated in Las Vegas. (Source: Photo by N. Elleh, 2007).



Fig. 5.63: The Sphinx and Pharaonic Pylon recreated in Las Vegas. (Source: Photo by Nnamdi Elleh, 2007).



Fig. 5.64: Ahmed Mito (Egyptian Architect). 2000. The Supreme Constitutional Court of Egypt, Cairo. Example of the historical revival style that is based on borrowing Pharaonic features (Source: Author, 2001).



Fig. 5.65: Ahmed Mito (Egyptian Architect). 2000. The Supreme Constitutional Court of Egypt. Cairo. Egypt. Interior shot inside the main hall of the Supreme Constitutionnel Court of Egypt. Cairo. Egypt (Source: https://timep.org/commentary/ebb-of-justice-egypts-constitutional-court-as-veto-player-in-international-disputes/).



Fig. 5.66: The Majid Al Futtaim Group (Architect). 2017. Mall of Egypt. 6th of October City. Egypt. External shot of one of the main entrances of the Mall appears in Pharaonic style (Source: Author, 2021).

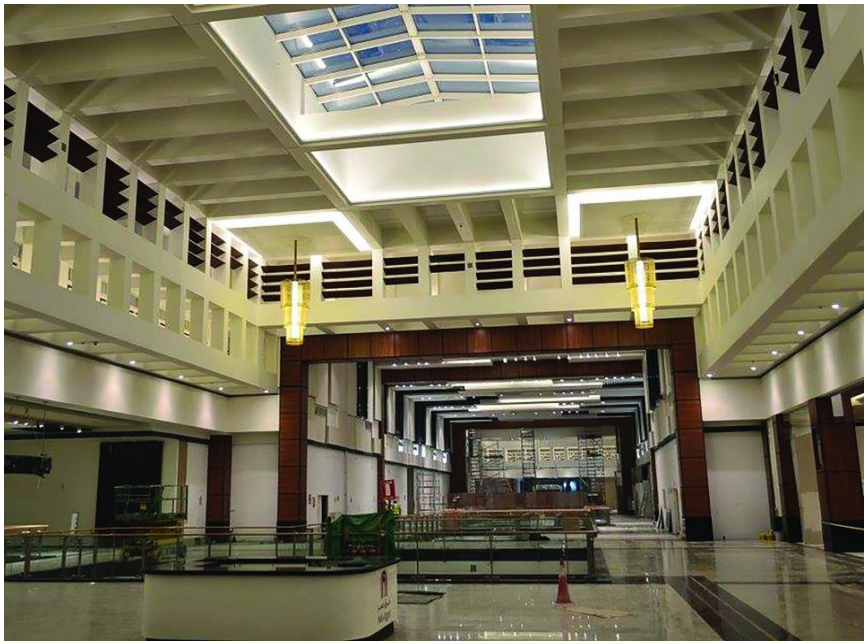


Fig. 5.67: The Majid Al Futtaim Group (Architect). 2017. Mall of Egypt. 6th of October City. Egypt. Interior shot in the one of the main atriums designed in Pharaonic Style (Source: Author, 2021).

Ptolemaic/Hellenistic-Roman ages (304 B.C. to 641 A.D.):

Examples of the general meaningful elements derived from the Egyptian Islamic/Fatimid times is shown in Figs. 5.68-5.75.

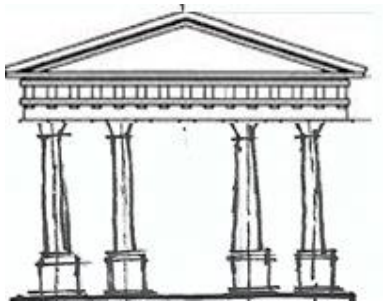


Fig. 5.68: The typical 'Pediment' constructed in Egypt during the Greek-Roman times (Source: Author, 2021; After: Hemdan, 1994; Bowman, 1996; Wasson, 2016; El-Aref, 2019; Lash, 2021).

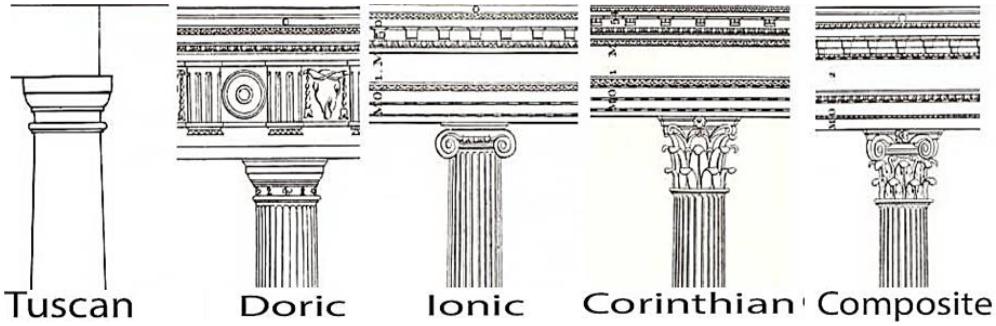


Fig. 5.69: Different orders of columns created during the Roman ages in Egypt: Tuscan, Doric, Ionic, Corinthian, and Composite Order (Source: https://buffaloah.com/a/DCTNRY/t/pallad.jpg, 2021).



Fig. 5.70: Various illustrations of palmette Motifs (Source: Handbook of Ornament by Franz Meyer, 1898).



Fig. 5.71: Imhotep (Architect). 237-57 BC. The Temple of Horus. Edfu. Upper Egypt. Egyptian column capital resembling the spreading crown of a palm tree 'Palmette Motif'. (Source: https://buffaloah.com/a/virtual/egypt/edfu/crtyd/source/11.html, 2021).



Fig. 5.72: A furniture ornament derived from 'Palmette Motif'. Alexandria. Egypt (Source: https://buffaloah.com/a/DCTNRY/p/palmette.html, 2021).



Fig. 5.73: Dinocrates (Greek architect). 332-331 BC. The Greek Pavilion. Corniche Street. Alexandria. Egypt. Example of the influence of the Hellenistic-Roman ages on the Architectural identity of Alexandria City in Egypt (Source: https://lashworldtour.com/2021/06/introduction-to-alexandria-egypt.html).



Fig. 5.74: Dinocrates (Greek architect). 332-331 BC. The Sayyed Darwish Theater. The Alexandria Opera House. Alexandria. Egypt. Example of the influence of the Hellenistic-Roman ages on the Architectural identity of Alexandria City in Egypt (Source: https://egyptindependent.com/photos-alexandria-opera-house-a-unique-architectural-heritage-embodying-the-glory-of-the-theater/).



Fig. 5.75: Nabil Debes. 1993. The university of Modern Academy in Cairo. The photo shows the main entrance to the building reminds the viewer of the Ptolemaic/Hellenistic-Roman ages in Egypt (Source: Photo by Author, 2021).

Islamic Ages and the Beginning of Islamic Dominance (From 642 A.D.)

- **Islamic/Fatimid (973 to 1169 A.C.):**

Examples of the general meaningful elements derived from the Egyptian Islamic/Fatimid times is shown in Figs. 4.76-4.90.



Fig. 5.76: (Unknown Architect). Islamic/Fatimid period in Egypt. The Al-Muizz Al-Deen Allah Street, Old Cairo, Egypt (Source: https://www.memphistours.com/Egypt/Egypt-Wikis/Cairo-Attractions/wiki/Al-Muizz-Street, 2021)

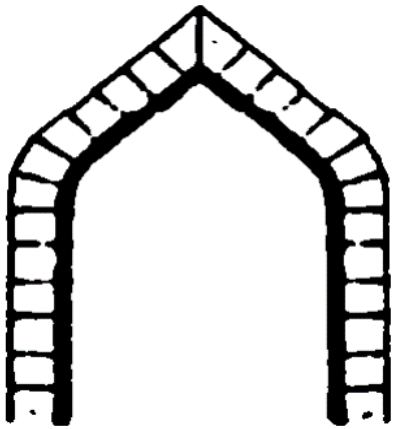


Fig. 5.77: Typical Egyptian Fatimid Keel Arch shape (Source: Author, 2021; After: Pradines, 2018).



Fig. 5.78: (Unknown Architect). The Fatimid times in Egypt. The 'Al-Akmar' Mosque, Cairo, Egypt. Typical Egyptian Fatimid column with leafy Corinthian capital; Source: Author, 2001).



Fig. 5.79: (Unknown Architect). The Fatimid times in Egypt. The 'Al-Hakim-Billah' Mosque, Cairo, Egypt. The main entrance to the mosque. Example of the Fatimid protruded portals (Source: https://images.memphistours.com/large/589508555_114.jpg).



Fig. 5.80: The 'Al-Aqmar' Mosque. Cairo. Egypt. Exterior façade of the mosque. An Example of the Fatimid *muqarnas* squinch. (Source: Bloom, 1988:23).



Fig. 5.81: (Unknown Architect). 1160. The 'Al-Akmar' Mosque, El-Darb El-Ahmar Street. Cairo. Egypt. Exterior façade. Example of the Fatimid *muqarnas* squinch (Source: Bloom, 1988:23).



Fig. 5.82: The 'Salih Tala'i' Mosque. Cairo. Egypt. A window with Floral Arabesque pattern carved in stucco (Collection of the Museum of Islamic Art. Cairo) (Photo by: Richard Mortel, 2022; Source:https://www.flickr.com/photos/43714545@N06/52087149473).



Fig. 5.83: (Unknown Architect). 1160. The 'Al-Akmar' Mosque, El-Darb El-Ahmar Street. Cairo. Egypt. The medallion in the arch over the gateway of the Mosque. A circular piece of Fatimid art carved in stucco with floral ornamental pattern (Source: Bloom, 2007).



Fig. 5.84: The 'Sayyida Nafisa' mausoleum, Cairo. Egypt. Detail of the wooden carved mihrab appears in floral and geometric pattern (Collection of the Museum of Islamic Art. Cairo) (Photo by: Bernard O'Kane, 2017; Source: https://the.ismaili/splendour-fatimid-architectural-legacy-egypt-remains-vibrant-0, 2021).



Fig. 5.85: The 'Al-Mo'ayed' Mosque. Cairo. Egypt. The main dome of the mosque. Example of a typical Fatimid Dome (Source: Author, 2021).



Fig. 5.86: The 'Al-Hakim-Billah' Mosque. Cairo. Egypt. Exterior shot of the Minaret appears in 'mabkhara' shape (Source: Photo by Author, 2021).



Fig. 5.87: The 'Al-Azhar Mosque', Cairo, Egypt. The middle court of the mosque. An Example of Round-in-shape Fatimid fountain (Source: https://egymonuments.gov.eg/historical-periods/fatimids-dynasty/, 2021).



Fig. 5.88: Abdelhalim Ibrahim, 2008. The American University in Cairo. Egypt. The entrance to the Engineering building. (Source: Photo by Author, 2009).

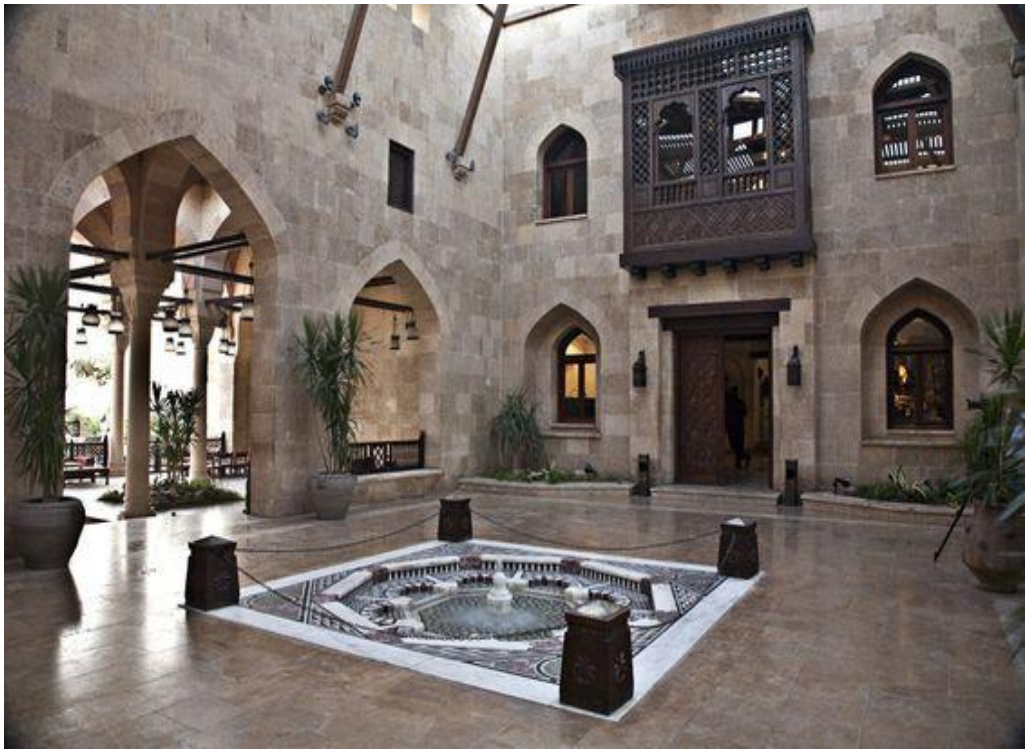


Fig. 5.89: Jacques Greber, 2005. The 'Al-Azhar' Park, Cairo, Egypt. The middle court of the entrance hall. Reconsideration of the Fatimid spirit in a contemporary way (Source: https://egymonuments.gov.eg/historical-periods/fatimids-dynasty/, 2021).

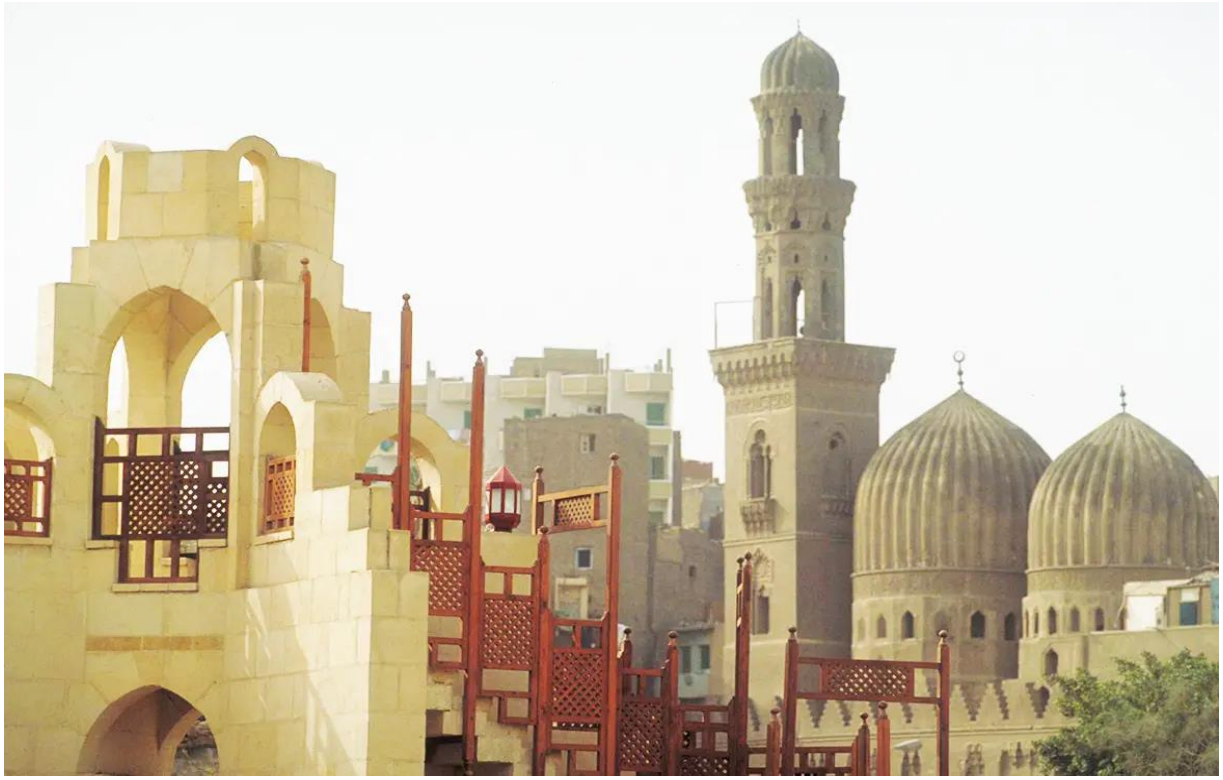


Fig. 5.90: Abdelhalim Ibrahim. Agha Khan Award for Architecture in 1992. Cultural Park for Children. (Photo by: Community Design Collaborative – Abdelhalim Ibrahim Official Facebook Page, 1992. Source: https://thelineshub.com/melodies-of-design-abdelhalim-ibrahim-architectural-projects/).

5.4 CHAPTER REVIEW

Egypt's roots are tied to 'presumed authentic cultures' of the Mediterranean, Africa and the Middle East Islamic Cultures, though the architectural identity of its New Cities have been influenced by the 'forces of 'globalisation' since ancient times. While much of the world knows Egypt for its historical temples and tombs, the Great Sphinx or the iconic Giza pyramids complex, the country has built many modern projects over the last decades.

The growing impacts of the forces of globalisation on Egypt's architectural identity were motivated by the state's agenda to transform all Egyptian cities into 'Smart Cities'. These include newly planned settlements called New Cities, that were designed to attract international companies to do business in the country. Not to be left out, Egyptian architects began to design along lines that would impress the international companies. The results are increase in buildings that aspired to look like those found in Europe, the Americas, China and Japan. The New Cities were and remain design projects opportunities for Egyptian architects, thus, increasing the globalisation of the country's architectural commercial buildings production like malls (Selim, 2011; Al-Naeem, 2019). The study investigated five features that shape the space typology of the shop spaces that were covered in the discussion on Syrian shops in Chapter 4). The features are:

1) The Visibility of an Interactive Space,
2) Approach to the Shop and Front Space,
3) Scale and Dimensions of the Shop,
4) Circulation of the Shopper, and
5) Displaying Spaces.

The Typological Model according to the organization of the shop space in Egyptian New Cities is summarized in Table 5.1.

Despite the modernisation impacts on the space organization of the commercial places of the Egyptian New Cites, the Egyptian the belief in presumed 'Cultural Authenticity' remains among the population and the architects. Egypt's land has been enriched by many ancient and traditional civilisations, including the Pharaonic, the Hellenistic, Roman, Islamic/Fatimid are on top of all influencing cultures that construct Egypt's presumed 'authentic' architectural identity. The highlighted periods in Egyptian history show that Egypt has a distinguished civilisational that quoted reflected in the architectonics of the contemporary commercial buildings and spaces.

According to the comparison of architectural elements in the commercial spaces in Syria and in Egyptian New Towns, it is observed in this thesis that 'Cultural Authenticity' is/are dynamic. Architects are constantly mixing old and contemporary elements in building design

in both countries. The outcomes are variegated, but at the same time uniquely localised architectural forms that are peculiar to each country. For example, reading from Nezar Al-Sayaad (2014), it is not plausible to classify Syrian architectural design as static and authentic because numerous cultural influences have been experienced in the region since historical times. Instead, the more appropriate notation would be a global cultural 'melting pot' of national architectural identities in Syria along the lines proposed by Lawrence Vale (1992) in the book, *Architecture, Power and National Identity*. The originality of cultural identity is in the natural resources of the place, but the dynamic change is mainly in how these resources are employed, which differs from time to time and from one culture to another.

Colonisation and globalisation seem to be two faces of the same coin. Theorists see globalisation as a necessary and positive vehicle of progress and diversity or a force of insipid homogenisation and destruction of cultural identity. For colonisation, specifically the conquest ages, the main objective was to impose the colonisers' culture and ways of doing things in order to totally dominate the colonised people, and this includes ignoring the ways colonised people build, and instead building from the cultural perspectives of the coloniser. Hence, this study addresses a rethinking of how architectural cultural authenticity is both recognisable from historical elements, and at the same time changeable on the ways it impacts with the impacts of globalisation. In Summary, the study investigates the patterns of space organisation in a typical shop in a Syrian Souq and identified some peculiarities that are mentioned above. On the other hand, the typical pattern of a contemporary Egyptian shop within the new cities show more modern and globalised spatial layouts than we found in the souqs of Syria. The objective of the comparison is to address the fourth research sub-question of the thesis, (SQ4): *How does the hybrid Syrian and Egyptian architectural cultural-memories assist the Syrian refugees to adapt to their new homeland in Egypt*?

Table I (a): Comparison of Typological Shop Models according to Organisation of Space:

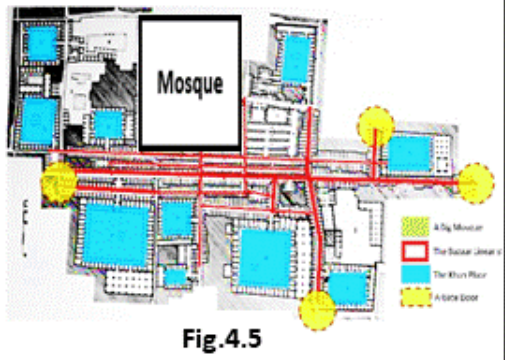
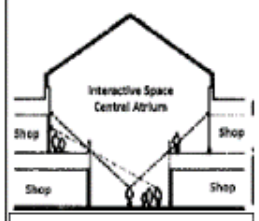
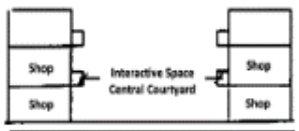
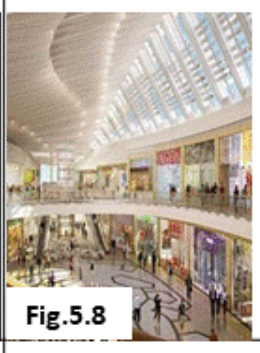
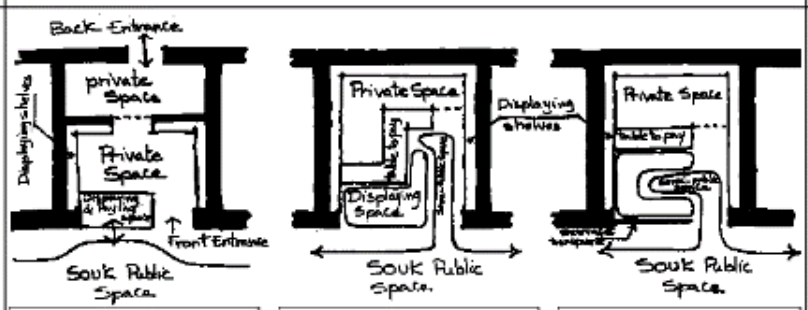
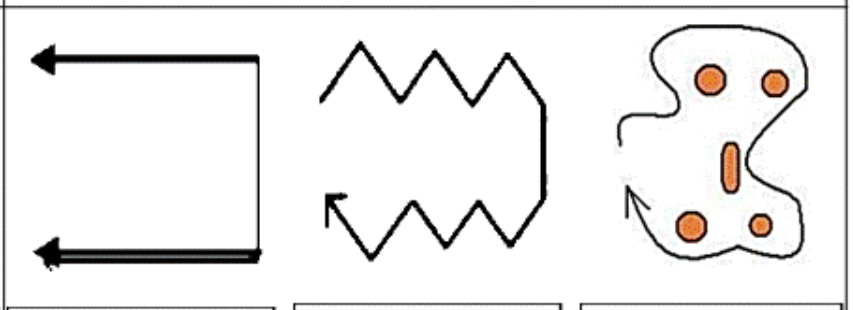
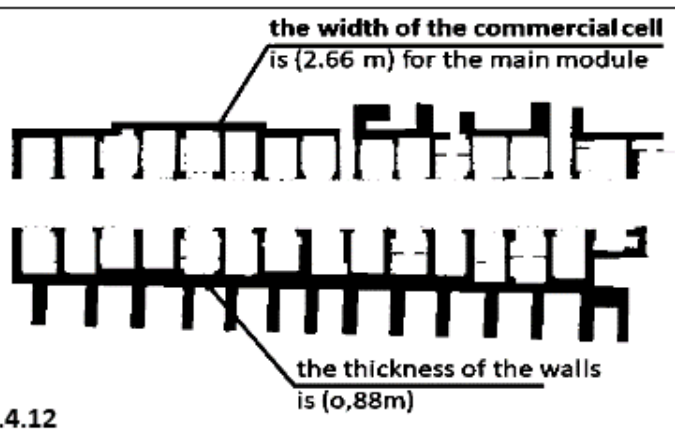
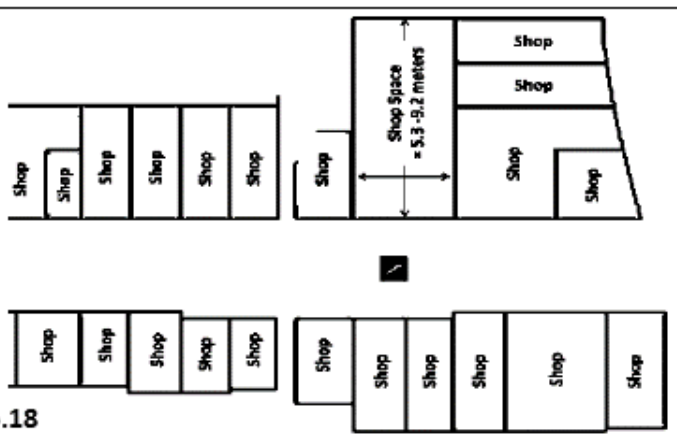
Space Feature	Comparison of **Typological Models** according to **Organization of Space:** Table (I)	
	Architectonics of Presumed Authentic Shop in SYRIA	**Architectonics of Modern Shop in Contemporary New Cities in EGYPT**
1. View from inside the Shop	 Fig.4.4  Fig.4.5  Fig.4.6  Fig.4.7	 a. Interactive Central Atrium Space Fig. 5.7(a)  b. Interactive Central Courtyard Space Fig. 5.7(b)  c. Interactive Linear Seating Space Fig. 5.7(c)  Fig.5.8  Fig.5.9  Fig.5.10
	Traditional 'Souq' spaces are designed in a way that one is only able to see the Minaret and the Dome of a **Mosque** from lateral alleys and from inside most of the shops of the 'Souq'.	Modern 'Souq' is usually organized in a way that the view from inside the shops is mainly directed towards a central interactive space in 3 ways: **a. Central covered Atrium**, **b. Central Open Courtyard**, and **c. Linear Seating Space**.
2. Circulation Space of the Shopper	 1. External Movement 2. External-Internal Movement 3. Internal Movement Fig.4.8  Fig.4.9  Fig.4.10  Fig.4.11	 1. Specific Direction Movement 2. Geometric Movement 3 Free-Organic Movement Fig.5.11  Fig.5.15  Fig.5.16  Fig.5.17
	The movement of the shoppers inside a Syrian traditional shop is very limited. Three patterns have been found: **1) External movement**, **2) External-Internal movement**, and **3) Internal movement.**	The circulation inside the Modern shop has different shapes: **1) specific direction**, **2) geometrical broken**, and **3) free organic movement.**
3. Dimensions and Scale	 Fig.4.12	 Fig.5.18
	The rhythmic width of the shop space is **2.66m for the main module width**, and approximately **0,88m for wall thickness**.	Modern shop size is around **5.3 to 9.2 m for width**, and approximately **3.3 to 3.8 m for height.**

Table I (a): Typological model of Comparison between the Presumed Authentic shop in Syria and the Modern Shop in Contemporary New Cities in Egypt, with regards to the organisation of Space Features of the study (Source: Author, 2021).

Table I (b): Comparison of Typological Shop Models According to Organisation of Space:



Table I (b): Typological model of Comparison between the Presumed Authentic shop in Syria and the Modern Shop in Contemporary New Cities in Egypt, with regards to the organisation of Space Features of the study (Source: Author, 2021).

Table II: Comparison of Typological Shop Models According to Organization of Meaning:

Meaningful Elements	Architectonics of Presumed Authentic Cultures in SYRIA and in EGYPT						
	Hellenistic-Roman in Syria	**Byzantine In Syria**	**Islamic/Ayyubid in Syria**	**Islamic/Ottoman in Syria**	**Pharaonic in Egypt**	**Hellenistic-Roman in Egypt**	**Islamic/Fatimid in Egypt**
1. Arch	-Triumphal semi-circular arch: Fig.4.47 ..with Keystone: Fig.4.48	-Roman round (Semi-circular) arch: Fig.4.49	-pointed / Trefoil 'three-lobed'/ Segmented arches: Fig.4.74	-**Horse-shoe / four-centered/ More complicated** in shape: Fig.4.90	-Post and Lintel arch shape: Fig.5.51 Fig.5.52	-Typical Hellenistic-Roman Arch Fig.4.49	-Keel-arch: Fig.5.70
2. Column	-Doric/Ionic/Corinthian orders: Fig.4.46	-**Ionic/Corinthian** varieties, and **Solomonic** Types: Fig.4.56 Fig.4.55 Fig.4.58	Ayyubid Muqarnas capitals: Fig.4.73	Octagonal Column with Ottoman Muqarnas Capital: Fig.4.92 Fig.4.91	Derived from papyrus, lotus, and palm, or just abstract plain posts: Fig.5.54 Fig.5.51	Palmette/Doric/Ionic/Corinthian/Composite orders: Fig.5.65 Fig.5.63	columns with leafy Corinthian capitals Fig.5.71
3. Ceiling Elements	-Entablature: Fig.4.45 -Syrian Pediment: Fig.4.49	-Dome: pendentives and semi-sphere on pendentives: Fig.4.52	-**Dome**: 'pointed-in-shape' dome Fig.4.67 'Scalloped' dome/ half-dome Fig.4.68 -**Vault**: Simple pointed vaults over portals Fig.4.72 Fig.4.66	Dome: arched on pendentives smooth dome with pointed tip Fig.4.84 Grooved dome with vertical ribs Fig.4.85 -Vault: semi-cylindrical Fig.4.89 Intersected vaults Fig.4.86	-Post and Lintel System: Fig.5.45 Fig.5.53 -**Pylons**: Fig.5.46 Fig.5.47	-Entablature: Fig.4.45 -Egyptian Pediment: Fig.5.62	Dome: Fig.5.78 Fig.5.79 Fig.5.72
4. Ornamental Patterns	-Ornamental Relief Sculptures: Fig.4.50	-**Marble geometrical** patterns: Fig.4.60 -Colored glass Mosaics and Fresco decoration Pattern on a golden background Fig.4.61	1.'**Muqarnas**': Kurdish Triangle Fig.4.71 Fig.4.69 Fig.4.70 2.'Ablaq' Fig.4.75 3.'Muzarrar' Fig.4.76 4.Carving 'Arabesque' Fig.4.78 Fig.4.77 Fig.4.79	2.'Ablaq' : Fig.4.92 1.'Water Fountain': Fig.4.99 Fig.4.100 3. colorful floral and geometric Patterns Fig.4.93 Fig.4.96 Fig.4.98	1.vertical and horizontal geometrical forms: Fig.5.43 2. Symbolic Motifs Pyramid Shape Fig.5.42 Obelisk shape Fig.5.49 Lotus/Tulip Plants Fig.5.56 Hieroglyphs Fig.5.55	-Free standing (Animals and Humans) and Plant Relief Sculptures (**Palmette Motif**): Fig.5.64 Fig.5.66	1.'Muqarnas Squinch' Fig.5.73 Fig.5.74 2.'Water Fountain': Fig.5.80 4.Carving 'Arabesque'-Floral and Geometric: Stucco Motifs Fig.5.76 Wooden Motifs Fig.5.77

Table I: Typological model of Comparison between the Presumed Authentic Cultures in Syria and in Egypt, with regards to the organisation of Meaningful Elements of the study (Source: Author, 2021).

CHAPTER SIX: APPLYING THE TYPOLOGICAL MODEL OF COMPARISON IN AREA ONE OF THE STUDY

6.1 INTRODUCTION TO AREA ONE: 'Little Syria' or 'Family House' Context

Located in 6th of October City, in the vicinity of 'Al Hossary' Square, most of the residents of site designated Area One in this study are Syrians (Al-Najjar, 2015). Area One in this study is also nicknamed "Family House" or "Little Syria" because of the large Syrian refugees' population that is estimated at 80% of the districts inhabitants and the many Syrian businesses (Al-Najjar, 2015; Primo, 2018; El-Gundy, 2016; Mamdouh, 2018), See Fig. 6.1.

Area One has several small shops in the Souq and Bazaars that are surrounded by mixed-use blocks for residential and commercial uses that are usually on the ground floor (See Fig. 6.2). The Syrian shops in Area One specialize in selling essential food staples: spices, coffee, nuts, roasteries, Syrian dairy milk products, and baked sweets, and butchers for meat and poultry.



Fig. 6.1: 'Area One' of the study. The 6th of October City. Egypt. A general view showing the location of 'Area One' around the 'Al-Hossary' Mosque (Source: Author, 2021).

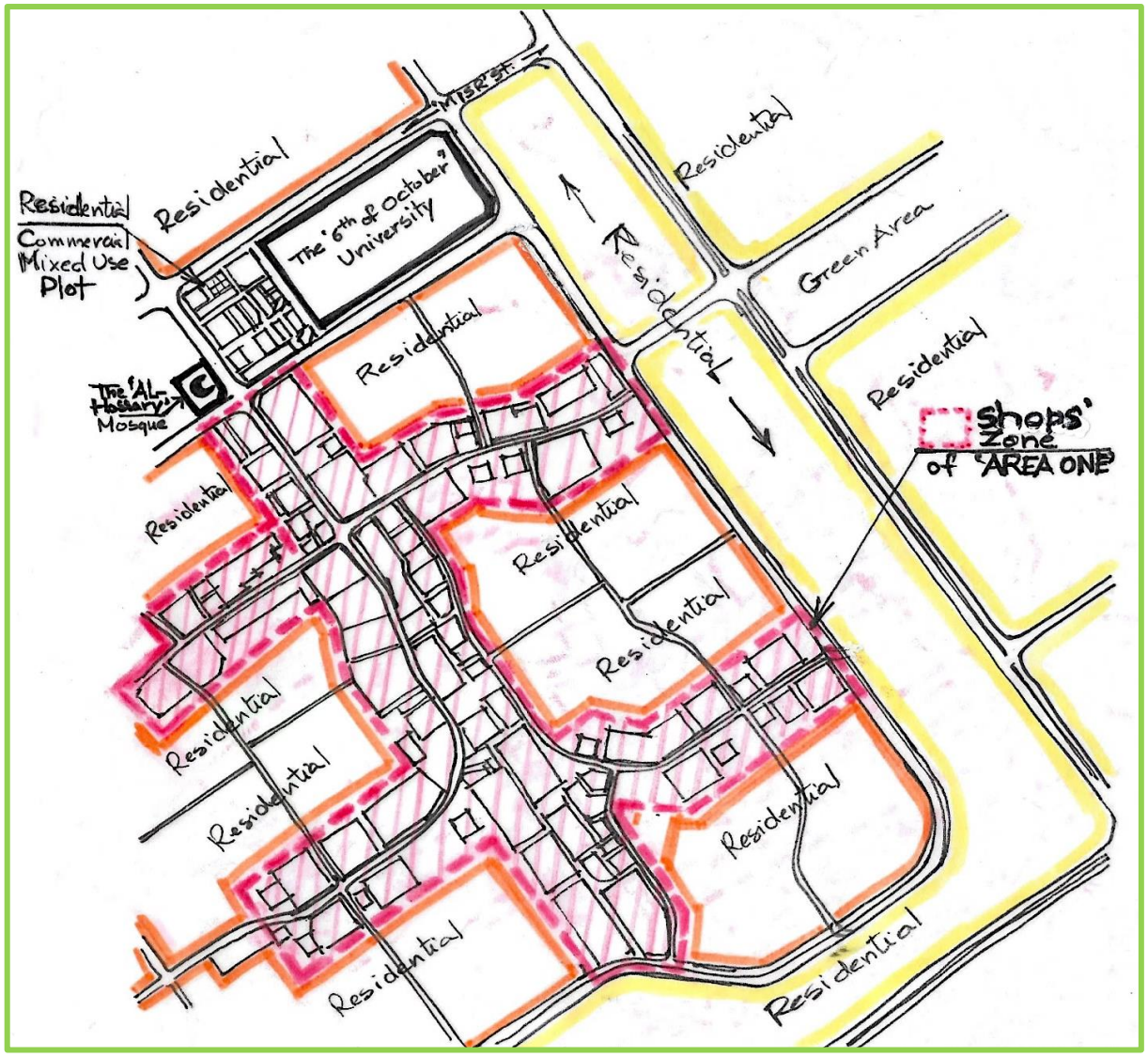


Fig. 6.2: General Layout of 'Area One'. The '6th of October' City. Egypt. The commercial areas are in red alongside the residential areas that are highlighted in yellow. (Source: Author, 2021. After: The Development Authority (DA) of the '6th of October' City, 2021).

6.2 READING OF THE FINDINGS IN TEN SYRIAN SHOPS IN AREA ONE

6.2.1 Reading the findings in ten Syrian Shops (S) in Area One (A1) before it is summarized in Table I (a) and (b) below with the composite typological models. The readings of the typological spaces are based on:

1) *View from Inside the Shop Space*,

2) *Circulation of the Shopper Inside the Shop*,

3) *Dimensions and Scale of the Shop Space,*

4) *Front-Shop Space*, and

5) *Displaying Spaces*.

SHOP 1 (S1), AREA ONE (A1):

Amid the mixed-use blend of residential and commercial buildings, S1-A1 extends a captivating invitation with the charm of Syrian delights featuring treats like the savory *konafa,* the homemade ice cream. S1-A1 occupies the ground floor of a mixed-use plot. Residential apartments are above S1-A1.

1. *View from inside the Shop space*: Looking outside from inside the shop, the minaret of a mosque stands prominently in view as shown in Fig.6.3 and in in Fig. 6.4.

2. *Circulation of the Shopper inside the Shop space*: Sketch, Fig. 6.5 shows the transitions from the street to the semi-public space, into the to the display areas in the shop that are semi-public for the shoppers. Sketch plan Fig.6.6. and Fig. 6.7 (section) show the circulation spaces that are open to shoppers and the private storage space for the keeper.

3. *Dimensions and Scale of the Shop*: S1-A1 is approximately 9.0 X 3.6 meters, with a majestic ceiling height of 3.0 meters. The semi-public space measures 3.5 X 2.0 meters as depicted in Fig.6.7.

4. *Shop-Front Marquee and Awning*: A gentle ascent of five steps elevates the shop above the street's public space. The entrance is a transitional porch space that guides visitors from the exterior to the semi-public and private realms in the shop. The distinctive front marquee of S1-A1 has a rectangular shape and it is lighted by spotlights with the name of the shop in neon sign (Fig. 6.8).

5. *Displaying Spaces*: Crossing the threshold reveals a visual feast of various displaying spaces. To the left, a large displaying table with trays of traditional Syrian desserts. The elevation of the displaying platform is decorated with gold painted carved wood cladding (Fig. 6.9). as illustrated in Figs. 6.10 and 6.11.

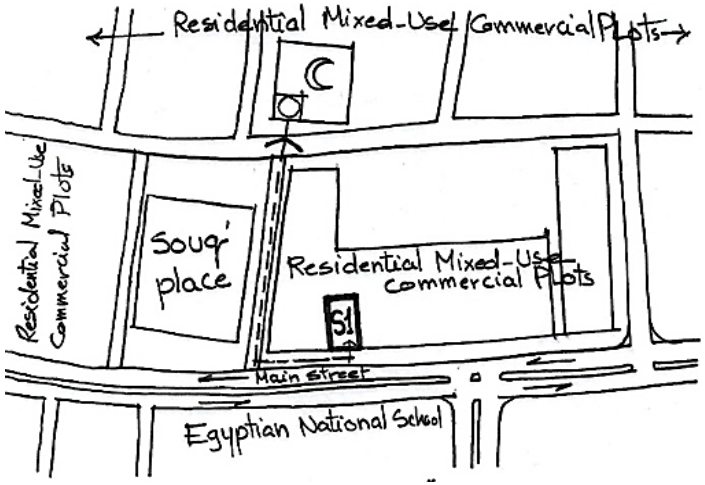


Fig. 6.3: The layout of the vicinity of where S1-A1 is located. (Source: Author 2022).

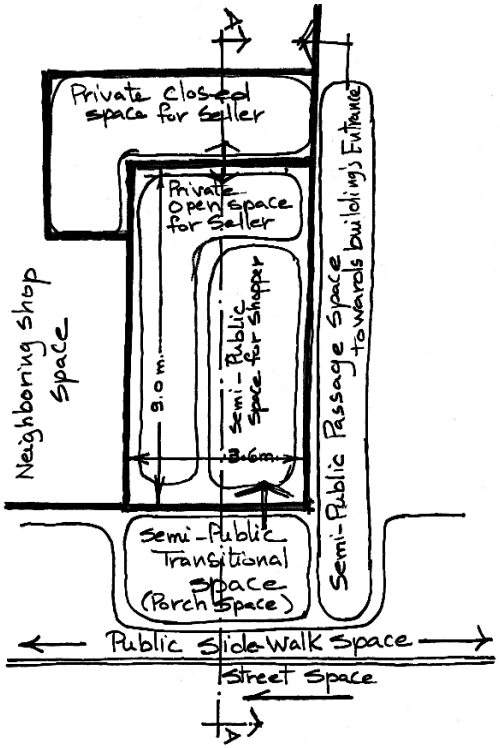


Fig. 6.5: Plan of S1-A1 and the dimensions of the shop (Source: Author 2022).

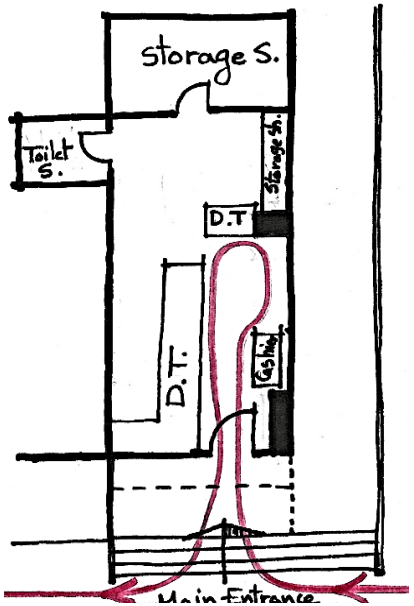


Fig. 6.6: A plan of S1-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author 2022).



Fig. 6.4: From inside the shop, one sees the minaret of the mosque minaret. (Source: Author 2021).

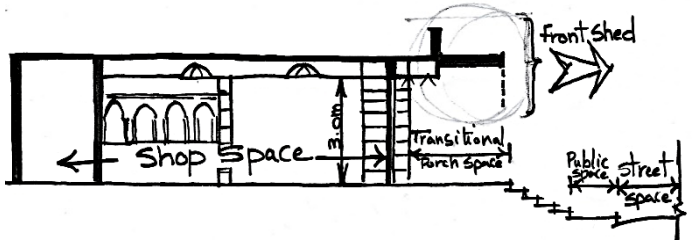


Fig. 6.7: Section A-A through shop S1-A1. (Source: Author, 2022).



Fig. 6.8: Phot of the façade of S1-A1. (Source: Author 2021).

5. *Displaying Spaces*: It was observed during the fieldwork that in S1-A1, only traditional Syrian displaying method was in exhibit. Traditional Egyptian displaying of goods was not observed. See Figs. 6.9- 6.11.

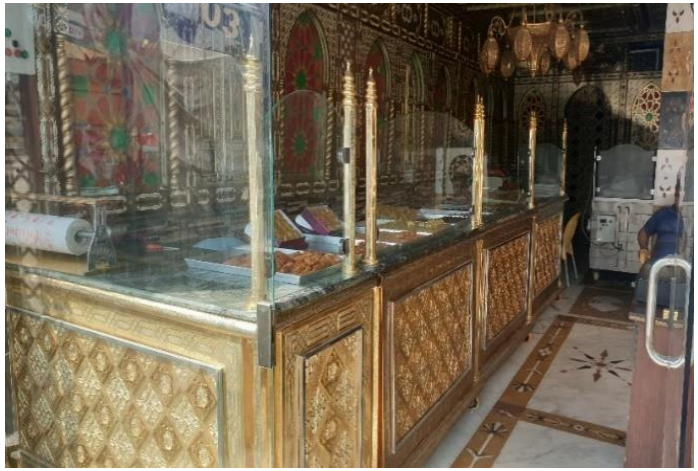


Fig. 6.9: Syrian Shop S1-A1. the '6th of October' City. Egypt. Displaying table in Syrian traditional style. (Source: Author, 2021).



Fig. 6.10: Syrian shop. The Old Damascus 'Souq'. Syria. Typical Syrian displaying table. (Source: https://www.facebook.com/DaoudBrothersCo/photos; Retrieved: 2023).

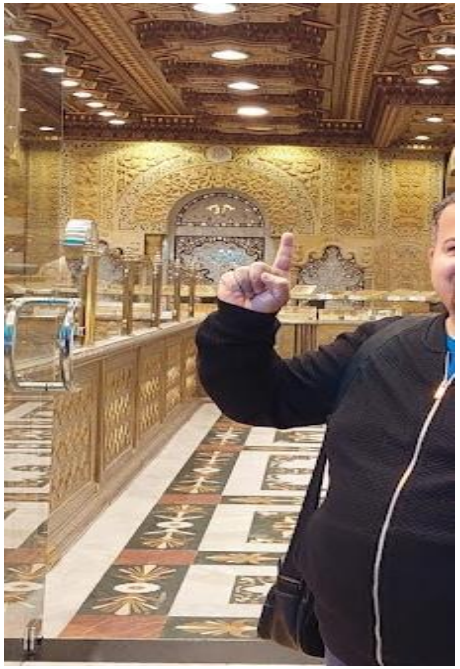


Fig. 6.11: Daoud Brothers Shop. The Old Damascus Souq, Syria. Typical Syrian displaying table. (Source: https://www.facebook.com/DaoudBrothersCo/photos, 2023).

S2-A1:

S2-A1 is coffee beans roastery shops on the ground floor of a mixed-use building that is surrounded by residential apartments and commercial spaces.

1. *View from inside the Shop space*: From inside the shop shows the grand silhouette of a mosque as captured in Fig. 6.12. and Fig. 6.13.

2. *Circulation of the Shopper inside the Shop space*: As demonstrated previously in Table II, -Fig. 4.8, the circulation pattern in S2-A1 shows a typological circulation in the Syrian traditional style. Figure. 6.14 and 6.15 illustrates shopper's movements from the semi-public area into the display spaces in the shop.

3. *Dimensions and Scale of the Shop*: S2-A1 measures approximately 5.8 X 4.35 meters with a ceiling height of about 2.5 meters. Please see also Table I – Fig. 4.12.

4. *Shop-Front Marquee and Awning*: As shown in Figs. 6.16 and 6.17, the shopper will ascend 14 steps to transition from the street level sidewalk to the porch, the semi-public space, before entering the shop.

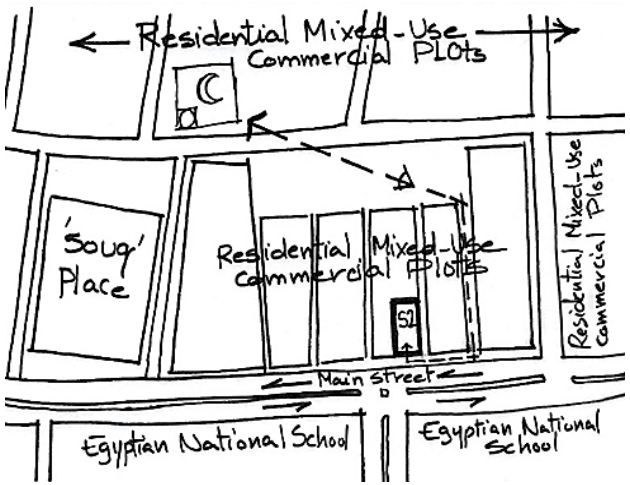


Fig. 6.12: The layout of the vicinity of where S2-A1 is located. (Source: Author 2022).

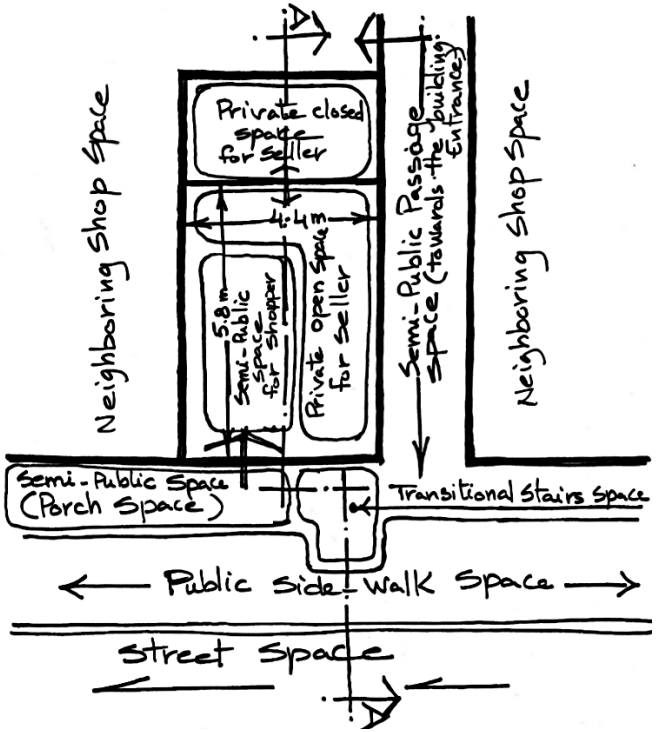


Fig. 6.14: Zoning plan of S2-A1 showing the dimensions of the shop. (Source: Author 2022).

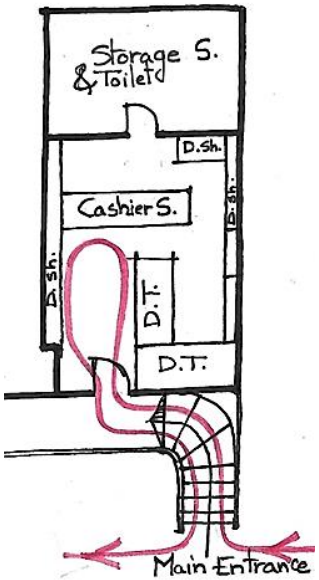


Fig. 6.15: A plan of S2-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space. (Source: Author 2022).



Fig. 6.13: A Mosque view. The View from inside S2-A1 space (Source: Author 2021).

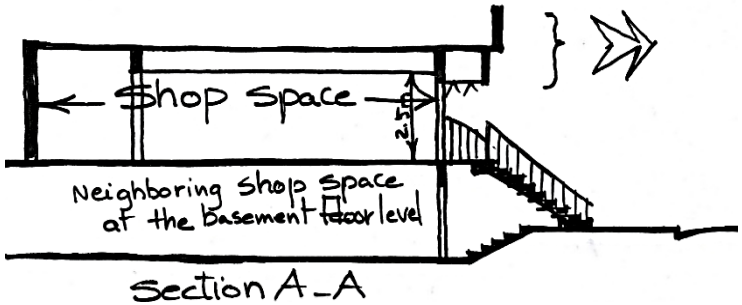


Fig. 6.16: Section A-A through the shop S2-A1 (Source: Author, 2022).



Fig. 6.17: The Façade of S2-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: Generally speaking, the displaying spaces in S2-A1 reflects distinctive Syrian traditional aesthetics in harmonious synthesis with Syrian-Egyptian, and modern design influences. See Figs. 6.18 through 6.22.



Fig. 6.18: S2-A1. Displaying table space influenced by traditional Syrian methods of displaying goods. (Source: Author, 2021).



Fig. 6.19: S2-A1. Displaying drawers inside the shop. Syrian traditional influence. (Source: Author, 2021).



Fig. 6.20: S2-A1. Displaying shelve. Influence of the traditional Syrian model. (Source: Author, 2021).



Fig. 6.21: S2-A1. A displaying table for nuts. Influence of the Egyptian-Syrian integration. Source: Author, 2021.



Fig. 6.22: S2-A1. Modern displaying shelves. Egyptian contemporary influence. Source: Author 2021.

S3-1A:

S3-A1 is a Syrian coffee roastery that is surrounded by residential apartments, commercial spaces, and enriched by its closeness to a Souq.

1. *View from Inside the Shop space*: Looking from the inside the shop, one sees the impressive minaret of a mosque is that finely captured as shown in Fig. 6.23.

2. *Circulation of the Shopper inside the Shop space*: Shopper's movement is limited and it echoes traditional Syrian shops layout as illustrated in Fig. 6.26.

3. *Dimensions and Scale of the Shop*: Spanning approximately 5.8 X 4.35 meters with a ceiling height of around 2.5 meters, the dimensions of S3-A1 is a blend of modern features and traditional Syrian features as depicted in Fig. 6.26.

4. *Shop-Front Marquee and Awning*: Transition from the street sidewalk to the shop has 12 steps under a brightly illuminated marquee, Fig. 6.27 and Fig. 6.28.

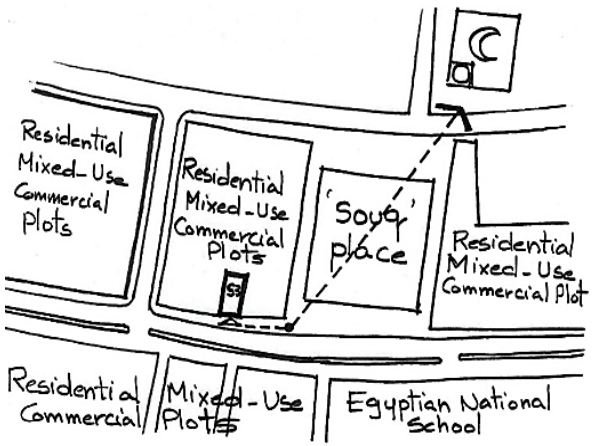


Fig. 6.23: A layout of S3-A1. The location of the shop (Source: Author 2022).

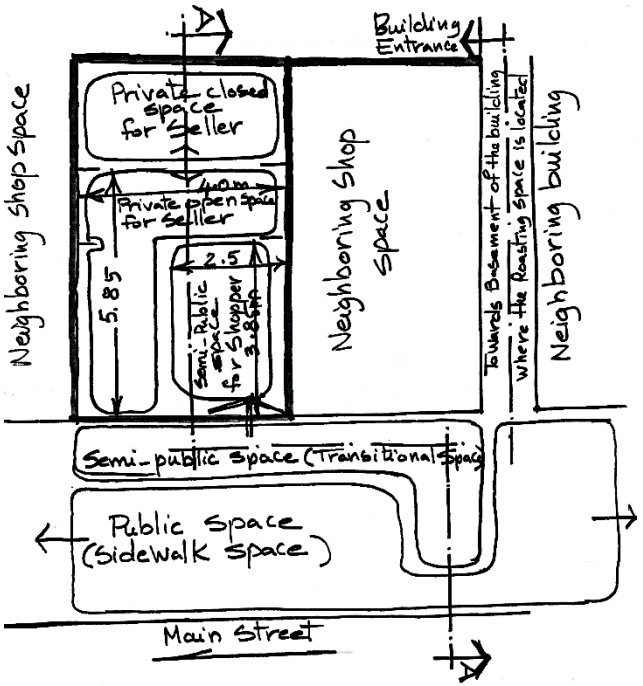


Fig. 6.25: Zoning plan of S3-A1. Dimensions and Scale of the shop (Source: Author 2022).

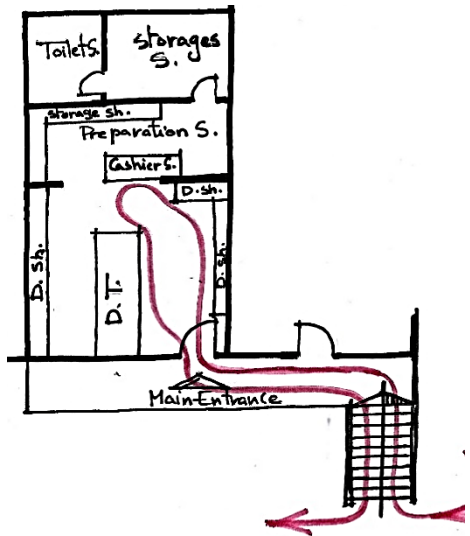


Fig. 6.26: A plan of S3-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop (Source: Author 2022).



Fig. 6.24: A mosque view. The Visibility from inside S3-A1 space (Source: Author 2021).

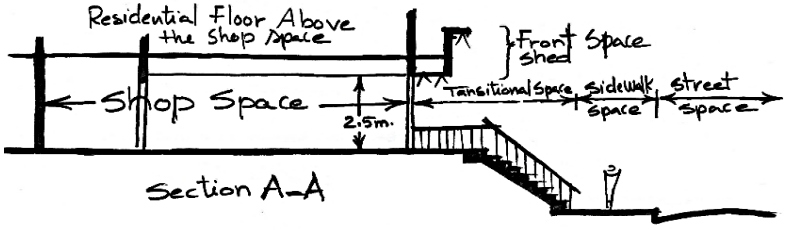


Fig. 6.27: Section A-A through S3-A1. Approach to the shop and the Shop-Front space (Source: Author 2022).

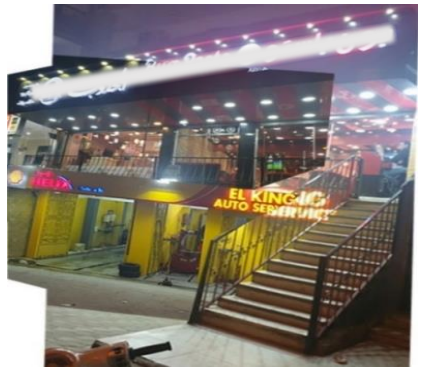


Fig. 6.28: The Façade of S3-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: Displaying spaces are a blend of modern and traditional as shown in Fig. 6.29, Fig. 6.30, and Fig. 6.31.



Fig. 6.29: S3-A1. Displaying Shelves. Syrian traditional influence (Source: Author 2021).



Fig. 6.30: S3-A1. Displaying Table space. Influence of the Syrian-Egyptian Integration (Source: Author 2021).



Fig. 6.31: S3-A1. Displaying shelves. Egyptian contemporary influence (Source: Author 2021).



Fig. 6.32: S3-A1. Displaying open Bags. Traditional Syrian influence (Source: Author 2021.

S4-A1:

S4-A1 is a prime destination for Syrian groceries that is nestled amidst a mix of residential and commercial plots with a nearby Souq.

1. *View from Inside the Shop space*: The most prominent view from inside the shop is the silhouette of a mosque, Fig. 6.34.

2. *Circulation of the Shopper inside the Shop space*: Figures 6.35, 6.36, and 6.37 show that the shoppers are limited to the display and circulation zone of the shop.

3. *Dimensions and Scale of the Shop*: SA-A1 spans approximately 4.5 X 4.5 meters with a ceiling height of around 2.7 meters. Figure. 6.36.

4. *Shop-Front Marquee and Awning*: Elevated by 11 steps from the street sidewalk, Figs. 6.35, 6.36, 6.37, and 6.38, show how the approach to S4 has an illuminated marquee that covers the porch.

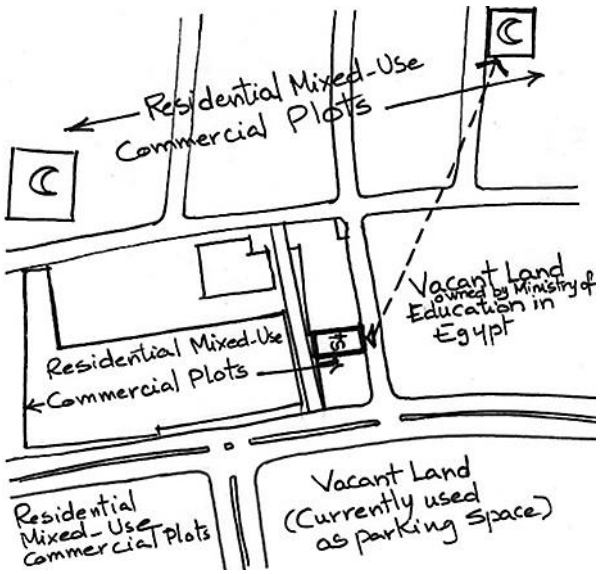


Fig. 6.33: The layout of the vicinity of where S4-A1 is located. The location of the shop (Source: Author 2022).

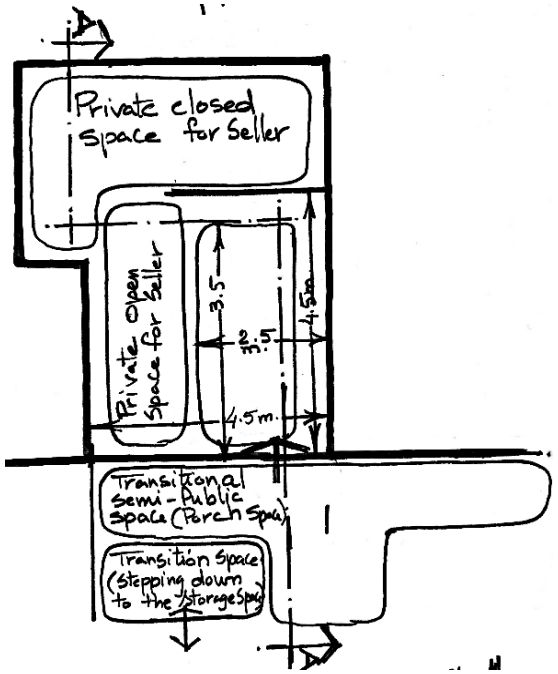


Fig. 6.35: Zoning plan of S4-A1. Dimensions and Scale of the shop (Source: Author 2022).

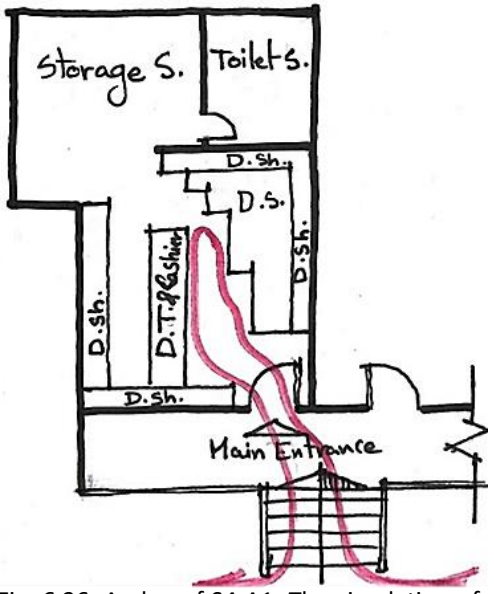


Fig. 6.36: A plan of S4-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author 2022).



Fig. 6.34: A mosque view. The Visibility from inside S4-A1 space (Source: Author 2021).

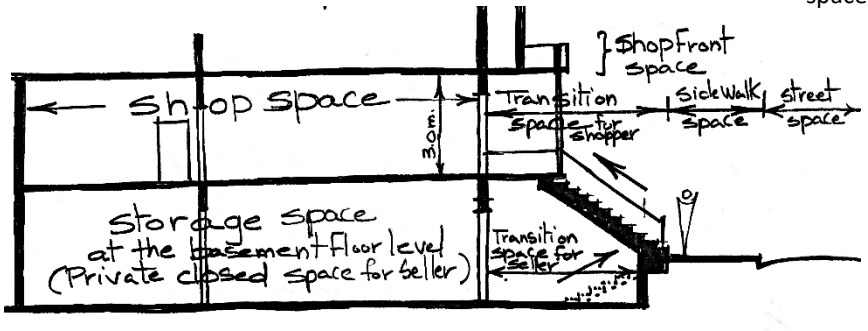


Fig. 6.37: Section A-A through S4-A1. Approach to the shop and the Shop-Front space (Source: Author 2022).



Fig. 6.38: The Façade of S4-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: The displaying spaces in in S4-A1 is an eclectic blend of Syrian, Egyptian, and Egyptian contemporary displaying models. See Fig. 6.39 – 6.43.



Fig. 6.39: S4-A1. Displaying open Bags Space. Syrian Influence (Source: Author, 2021).



Fig. 6.40: S4-A1. Displaying Shelves space. Syrian traditional influence (Source: Author, 2021).



Fig. 6.41: S4-A1. Displaying Buckets space. Syrian traditional influence (Source: Author, 2021).



Fig. 6.42: S4-A1. Displaying Jars space. Syrian traditional influence (Source: Author ,2021).



Fig. 6.43: S4-A1. Storefront Displaying Space. Typical contemporary Egyptian pattern (Source: Author, 2021).

S5-A1:

S5-A1 is a coffee roastery and nut shop that is located in a mixed-use area of 6th October City with commercial and residential buildings, Fig. 6.44.

1. *View from inside the Shop space*: From inside the shop, the customer can see the minaret of a mosque, the major landmark in the area, Fig. 6.44 and 6.45.

2. *Circulation of the Shopper inside the Shop space*: As illustrated in Fig. 6.46, shopper movement within the semi-public shop space is limited and echoes the internal patterns of traditional Syrian shops, Fig. 6.47.

3. *Dimensions and Scale of the Shop Space*: This shop measures approximately 5.80 X 4.40 meters with a ceiling height of around 2.5 meter.

4. *Shop-Front Marquee and Awning*: Customers access the shop by walking down 3 steps from the sidewalk Fig. 6.48 and Fig. 6.49. A canopy covers the front entrance of the shop. Fig. 6.49.

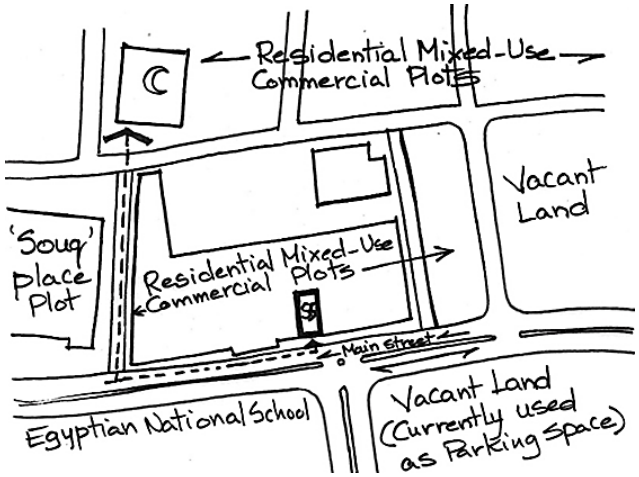


Fig. 6.44: A layout of S5-A1. The location of the shop (Source: Author 2022).

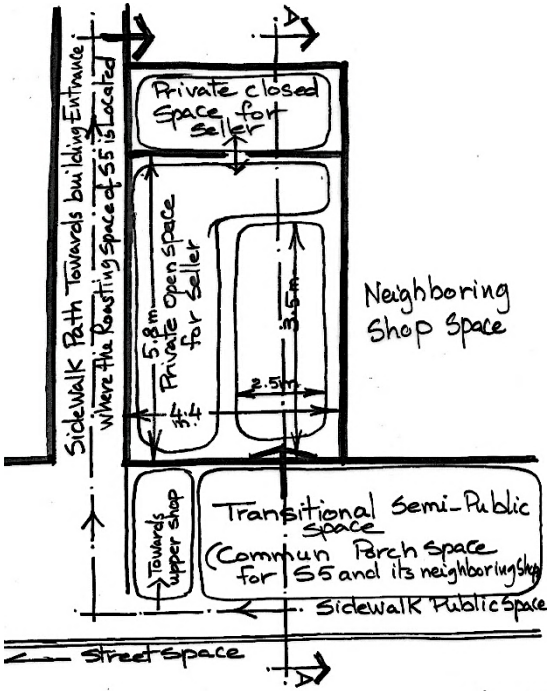


Fig. 6.46: Zoning plan of S5-A1. Dimensions and Scale of the shop (Source: Author 2022).

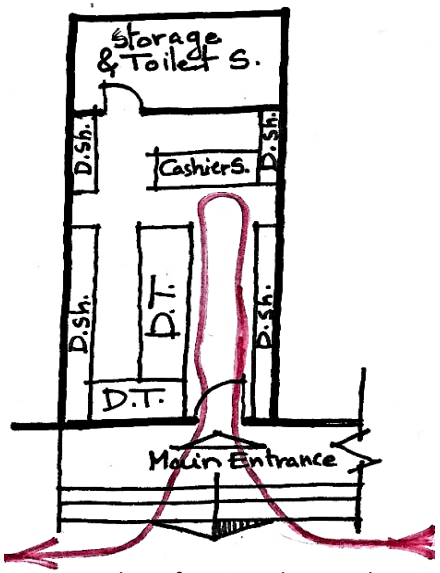


Fig. 6.47: A plan of S5-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source:



Fig. 6.45: A mosque view. The Visibility from inside S5-A1 space (Source: Author 2021).

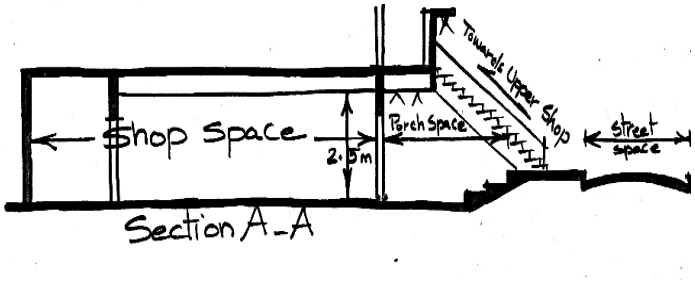


Fig. 6.48: Section A-A through S5-A1. Approach to the shop and the Shop-Front space (Source: Author 2022).



Fig. 6.49: The Façade of S5-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: S5-A1 is a well-lighted shop that directs the customer's eyes to the various of displays inside the shop, Fig. 6.50.



Fig. 6.50: S5-A1. The different Displaying Spaces. Influence of the Syrian traditional, and the Egyptian Modern models (Source: Author, 2021).



Fig. 6.51: S5-A1. Displaying Table space. Syrian Traditional influence (Source: Author, 2021).



Fig. 6.52: S5-A1. Displaying Shelves space. Influence of the Syrian-Egyptian integration (Source: Author 2021).

S6-A1:

S6-A1 is located in a mixed-use area with commercial and residential buildings near a souq.

1. *View from inside the Shop Space*: A customer inside **S6-A1** has a good view of the street Fig. 6.53

2. *Circulation of the Shopper inside the Shop space*: Fig. 6.55 illustrates the spatial organisation that guides shoppers from public to the transitional semi-public space, and into the spaces inside the shop. Fig 6.56.

3. *Dimensions and Scale of the Shop Space*: **S6-A1** spans approximately 5.0 X 4.5 meters with a ceiling height of about 3.0 meters. Fig.6.56.

4. *Shop-Front Marquee and Awning*: S6-A1 has two entrances, one for shoppers and the other for shopkeeper and staff. There are 6 ascending steps to the storage and to the shop from the sidewalk, Fig. 6.57.

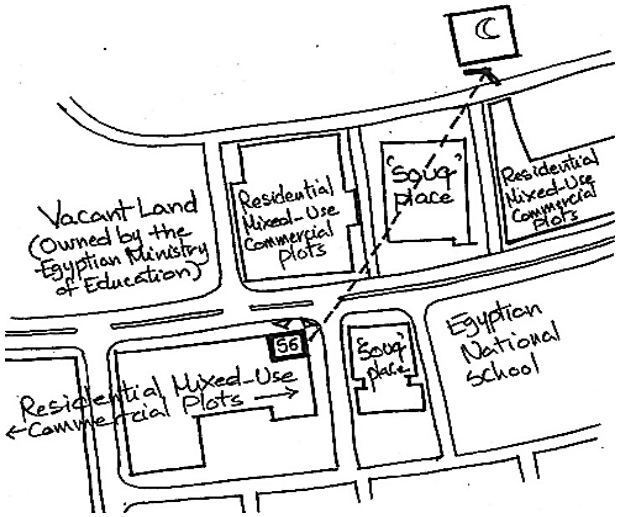


Fig. 6.53: The layout of the vicinity of where S6-A1 is located. The location of the shop (Source: Author 2022).

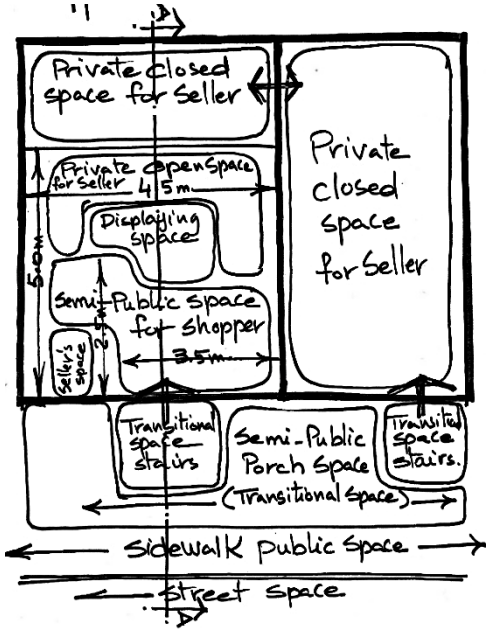


Fig. 6.55: Zoning plan of S6-A1. Dimensions and Scale of the shop (Source: Author 2022).

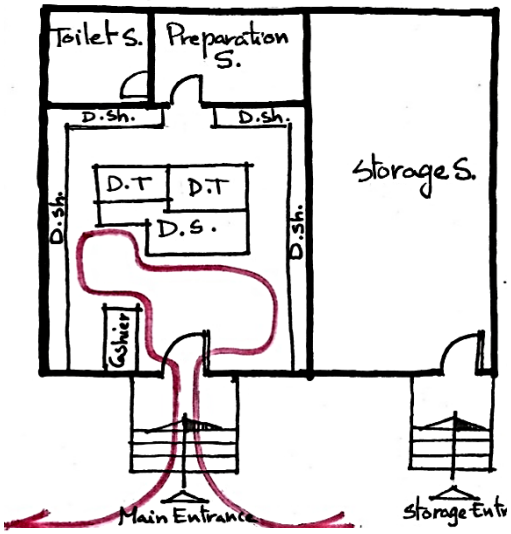


Fig. 6.56: A plan of S6-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author 2022).



Fig. 6.54: A mosque view. The Visibility from inside S6-A1 space (Source: Author 2021).

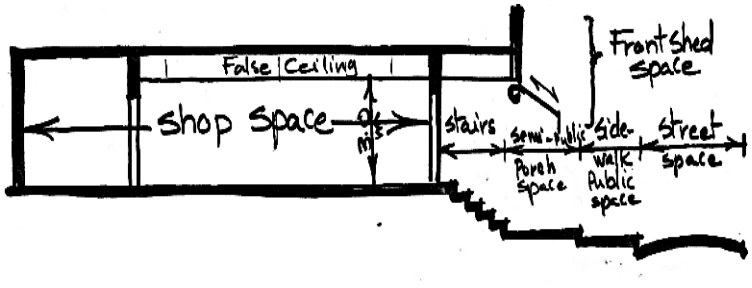


Fig. 6.57: Section A-A through S6-A1. Approach to the shop and the Shop-Front space (Source: Author 2022).



Fig. 6.58: The Façade of S6-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: Displaying spaces within S6 reflect a synthesis of Syrian tradition combined with modern Egyptian displaying features. Figs. 6.59 and 6.60.



Fig. 6.59: S6-A1. Different types of Displaying Spaces inside the shop space. The Syrian Traditional influence is combined with some Egyptian contemporary features (Source: Author, 2021).



Fig. 6.60: S6-A1. Displaying fridge. Egyptian contemporary influence (Source: Author 2021).

S7-A1:

S7-A1 is located in a spice shop in the Souq with commercial and residential buildings.

1. *View from inside the Shop space*: A mosque, a few meters from the entrance, provides a picturesque view at the end of the alley. See Fig. 6.61. and Fig. 6.62.

2. *Circulation of the Shopper inside the Shop space*: Fig. 6.63 outlines the spatial organisation, closely aligned with the presumed Syrian authentic spatial typology where the shopper's movements are limited to the display area, Fig. 6.64.

3. *Dimensions and Scale of the Shop*: S7-A1 Spans approximately 5.0 X 3.5 meters with a ceiling height of 2.7 meters. Fig. 6.64.

4. *Shop-Front Marquee and Awning*: Raised by only one step above the alley, a long rectangular marquee protruding from the front wall marks the front of the shop in the Egyptian modern form. Figs 6.65 and 6.66.

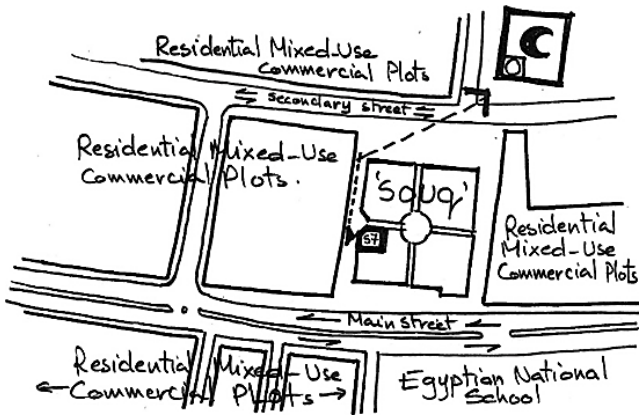


Fig. 6.61: A layout of S7-A1. The location of the shop (Source: Author 2022).

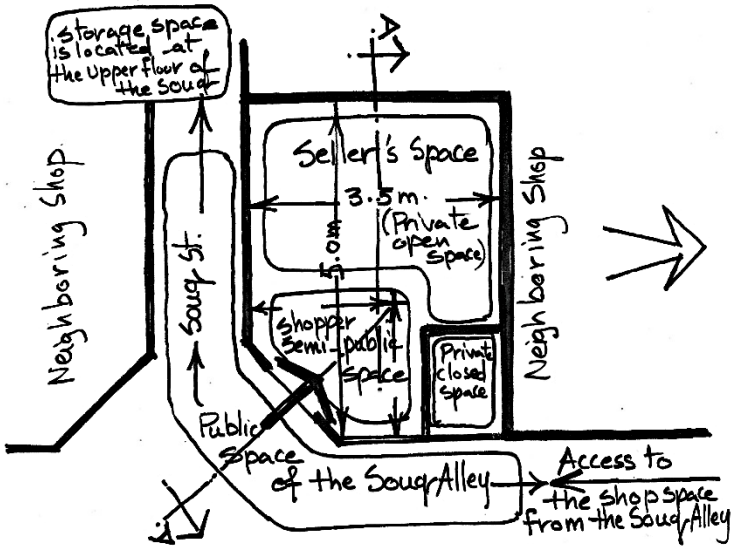


Fig. 6.63: Zoning plan of S7-A1. Dimensions and Scale of the shop (Source: Author 2022).

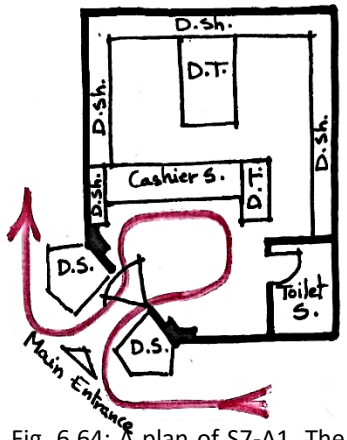


Fig. 6.64: A plan of S7-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author 2022).



Fig. 6.62: A mosque view. The Visibility from inside S7-A1 space (Source: Author 2021).

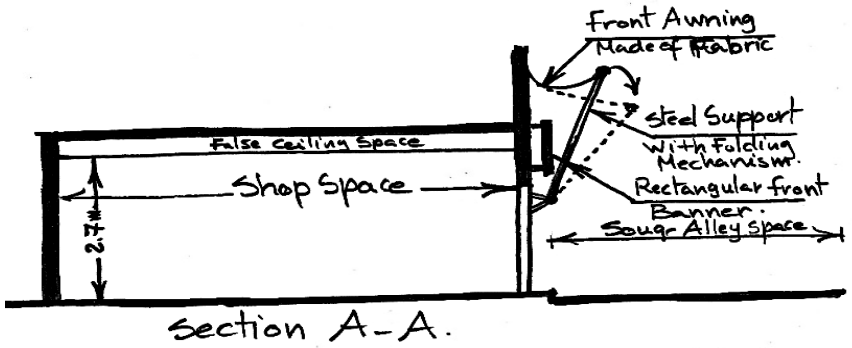


Fig. 6.65: Section A-A through S7-A1. Approach to the shop and the Shop-Front space (Source: Author 2022).



Fig. 6.66: The Façade of S7-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: Displaying spaces in S7-A1 exhibit a Syrian traditional look with subtle Egyptian features. See Fig. 6.67.



Fig. 6.67: S7-A1. Displaying Buckets space. Syrian traditional influence (Source: Author, 2021).



Fig. 6.68: S7-A1. Displaying Shelves space. Influence of the Syrian traditional Model (Source: Author, 2021).



Fig. 6.69: S7-A1. Displaying Jars space. Influence of the Syrian traditional Model (Source: Author, 2021).



Fig. 6.70: S7-A1. Displaying Shelves in S7. Influence of the Syrian-Egyptian Cultural integration (Source: Author, 2021).

S8-A1:

Fig. 6.71 provides the context of location of S8-A1 in the surrounding area. It is a dessert shop where grilled cheese *konafa* (Arabic dessert) S8-A1 has two levels, a ground floor and and a mezzanine, see Fig. 6.75.

1. *View from inside the Shop space*: From inside the shop, the viewer/shopper can see a mosque across the alley from the ground floor and the mezzanine level, Fig. 6.71 and Fig. 6.72.

2. *Circulation of the Shopper inside the Shop space*: S8-A1's spatial organization aligns with the Egyptian modern spatial organization typology. The shopper would seamlessly transition from public to the semi-public, and into the private spaces. Fig. 6.73. and Fig. 6.74.

3. *Dimensions and Scale of the Shop Space*: S8-A1 spans approximately 11.0 X 7.0 meters with a ground floor ceiling height of 2.7 meters. Fig. 6.74.

4. *Front-Shop Marquee and Awning*: With only one step higher than the public alley, S8-A1's entrance features a retractable front fabric awning, Fig. 6.75 and Fig. 6.76.

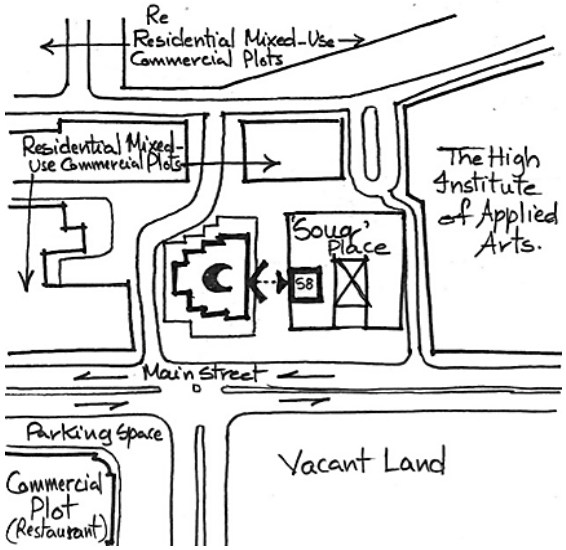


Fig. 6.71: A layout of S8-A1. The location of the shop (Source: Author 2022).

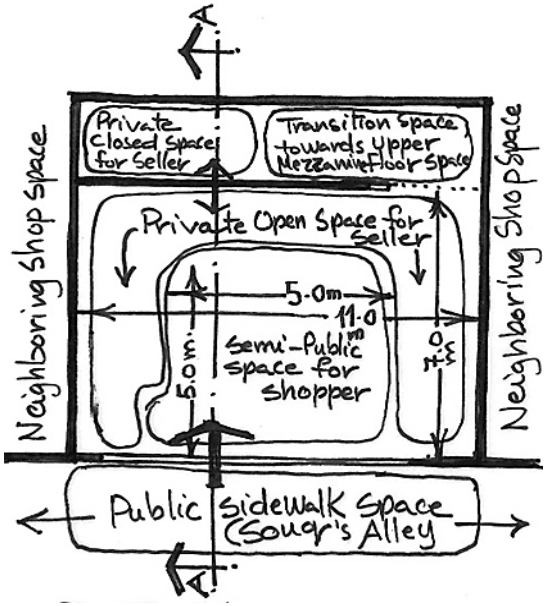


Fig. 6.73: Zoning plan of S8-A1. Dimensions and Scale of the shop (Source: Author 2022).

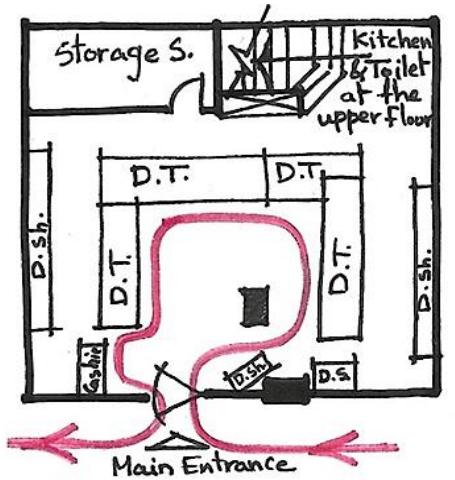


Fig. 6.74: A plan of S8-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author 2022).



Fig. 6.72: A mosque view. The Visibility from inside S8-A1 space (Source: Author 2021).

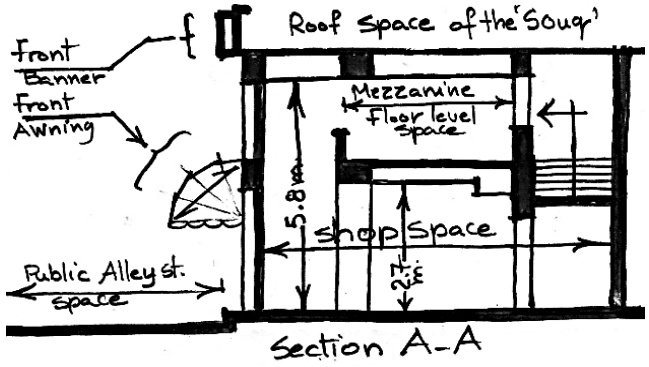


Fig. 6.75: Section A-A through S8-A1. Approach to the shop and the Shop-Front space (Source: Author 2022).



Fig. 6.76: The Façade of S8-A1. Shop-Front Space (Source: Author 2021).

5. *Displaying Spaces*: Displaying spaces within S8-A1 seamlessly blend Syrian traditional aesthetics with Egyptian modern features. See Fig. 6.77, Fig. 6.78, Fig. 6.79, and Fig. 6.80.



Fig. 6.77: S8-A1. A Displaying Table-top space. Syrian traditional influence (Source: Author, 2021).



Fig. 6.78: S8-A1. Displaying Shelves space. The influence of the Syrian Model (Source: Author, 2021).



Fig. 6.79: S8-A1. Displaying Fridge space. The influence of the Egyptian contemporary influence (Source: Author, 2021).



Fig. 6.80: S8-A1. Glass Displaying Shelves space. The Egyptian Modern influence (Source: Author, 2021).

S9-A1:

Introduction to the Shop and Location: S9-A1 is a shop for coffee beans roastery, Syrian-flavored nuts, and homemade sweets. It is on the ground floor in a building that is surrounded by residential and mixed-use commercial buildings.

1. *View from inside the Shop Space*: S9-A1 is located behind the building and it has indirect view of a nearby mosque, the most significant landmark in its vicinity. Fig. 6.81 and Fig. 6.82.

2. *Circulation of the Shopper inside the Shop space*: S9-A1's spatial organisation for circulation echoes the presumed Syrian authentic typology as shown in Fig. 6.83. A mini storage area and a staff toilet find their place in a private closed space at the back of the shop. The shopper's movement aligns closely with the internal pattern of traditional Syrian shops with limited movement in the semi-public spaces. See Fig. 6.84.

3. *Dimensions and Scale of the Shop*: With dimensions of approximately 5.0 X 3.0 meters and a ceiling height of 2.7 meters, S9-A1's overall module aligns with the contemporary Egyptian shop dimensions Fig. 6.84.

4. *Shop-Front Marquee and Awning*: There are two marquees above the porch. The first is a rectangular marquee that is firmly affixed to the wall above the entry door, while the second one is a rectangle that is larger than the first, and is bolted on the front wall, and extended over the front wall of the shop. Fig. 6.86.

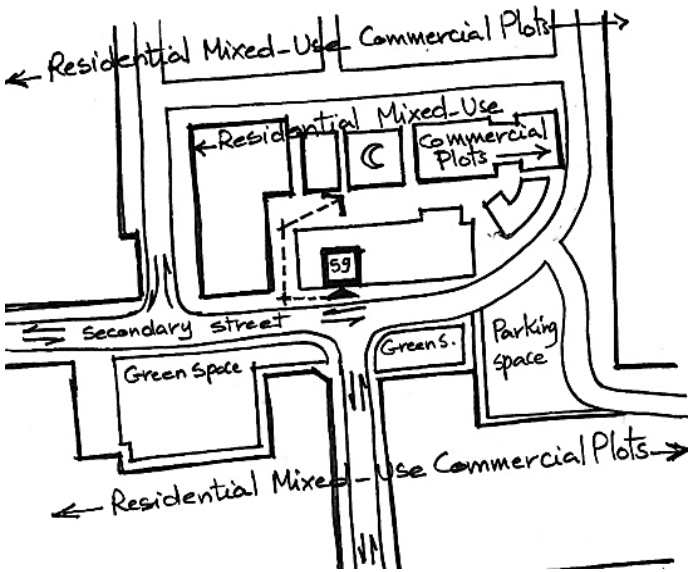


Fig. 6.81: A layout of S9-A1. The location of the shop (Source: Author 2022).

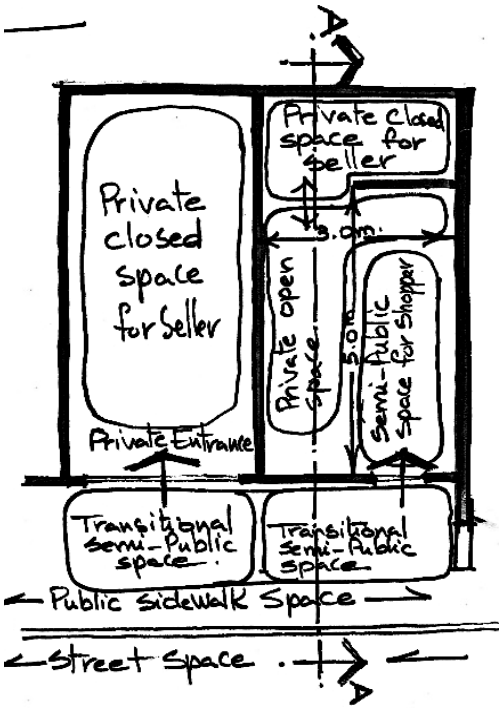


Fig. 6.83: Zoning plan of S9-A1. Dimensions and Scale of the shop (Source: Author 2022).

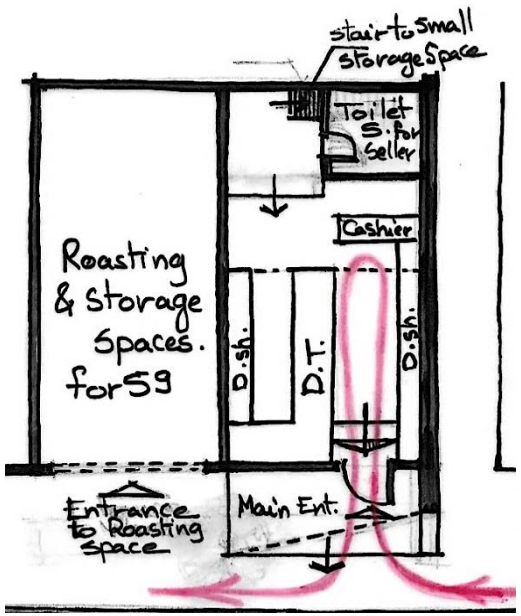


Fig. 6.84: A plan of S9-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author 2022).



Fig. 6.82: The view from inside S9-A1 space shows a mosque. (Source: Author 2021).

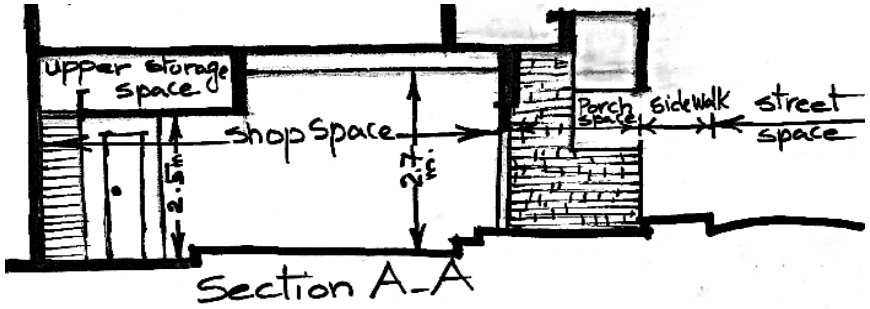


Fig. 6.85: Section A-A through S9-A1 showing how the shop is approached from the street. (Source: Author 2022).



Fig. 6.86: The Façade of shop S9-A1. (Source: Author 2021).

5. *Displaying Spaces*: S9-A1 is lighted dimly with spotlights that focus on the displayed goods to direct the shopper's eyes See Fig. 6.87.



Fig. 6.87: S9-A1. Different types of displaying spaces. Source: Author, 2021.



Fig. 6.88: S9-A1. Displaying drawers and table-tops. Syrian traditional influence. Source: Author 2021.



Fig. 6.89: S9-A1. Displaying space of wooden drawers. The influence of the Syrian traditional model. Source: Author, 2021.

S10-A1:

Introduction to the Shop and Location: S10-A1 is a one floor corner shop that is situated in a vibrant Souq and it specialises in Syrian homemade ice cream and desserts. The building it is located in is surrounded by residential and mixed-use commercial structure. Fig. 6.90.

1. *View from inside the Shop space*: The shops across the intersecting streets are the major views from the shop. Fig. 6.90 and Fig. 6.91.

2. *Circulation of the Shopper inside the Shop space*: S10-A1's spatial organisation and circulation reflects the Egyptian contemporary and modern typology which is shown in sketch Fig. 6.92 and Fig. 6.93.

3. *Dimensions and Scale of the Shop Space*: The dimensions of S10-A1 are about 10.0 X 8.0 meters and a clear ceiling height of 3.5 meters as shown in Fig. 6.93.

4. *Shop-Front Marquee and Awning*: S10-A1 has two entry doors, one for shoppers and the other for the seller and staff. The shop features two long rectangular marquees that protrude from the front walls, and which are accompanied by modern spotlights that resembles contemporary Egyptian contemporary decoration See Fig. 6.94 and Fig. 6.95.

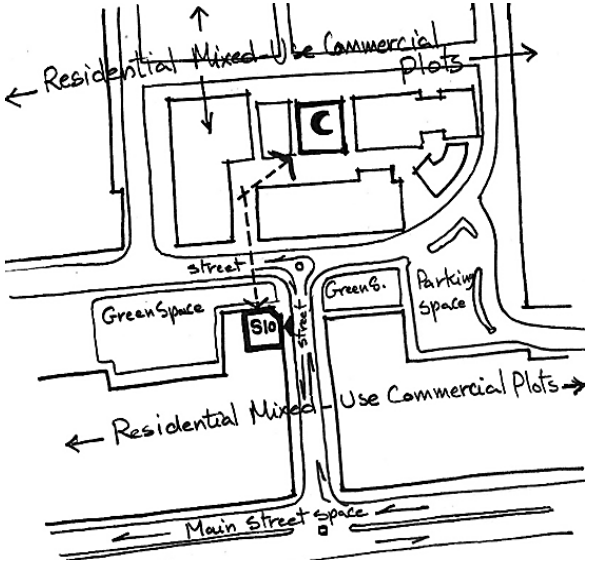


Fig. 6.90: A layout of the location of S10-A1. Source: Author 2022.

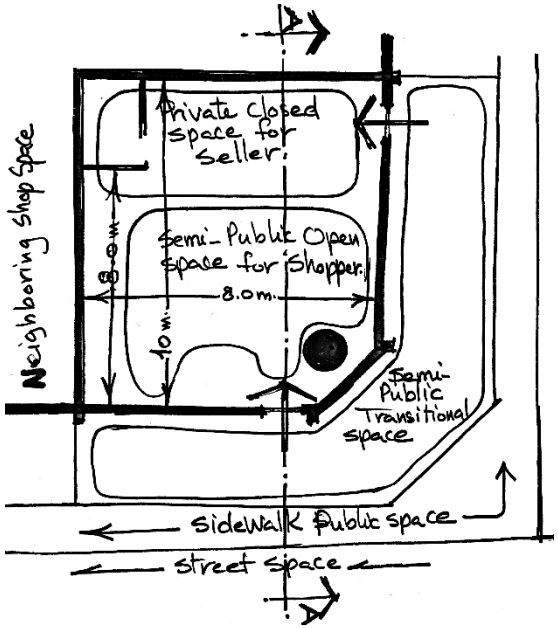


Fig. 6.92: Zoning plan of S10-A1 showing the dimensions of the shop Source: Author 2022.

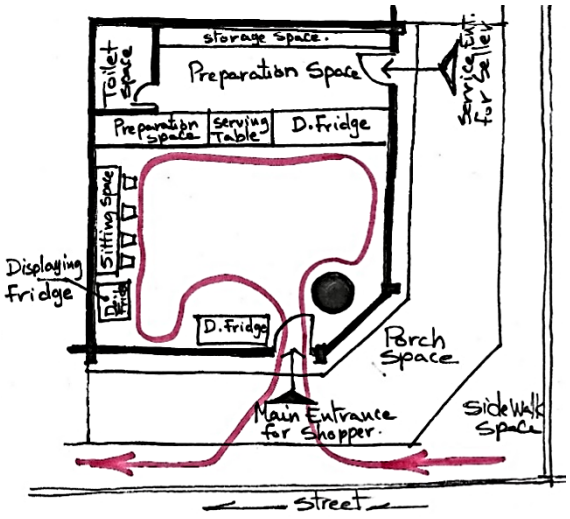


Fig. 6.93: A plan of S10-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop. Source: Author 2022.



Fig. 6.91: Vew of a mosque from inside the shop. Source: Author 2021.

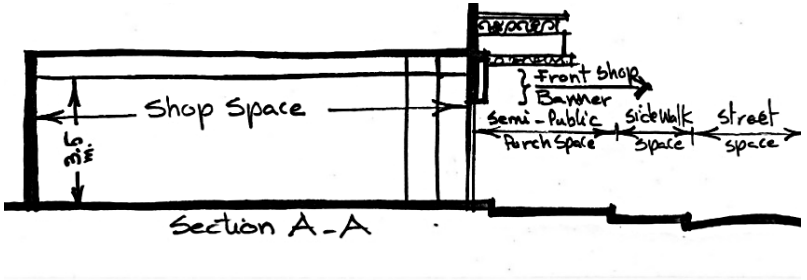


Fig. 6.94: Section A-A through S10-A1 showing the approach to the shop. Source: Author 2022.



Fig. 6.95: The façade of S10-A1. Source: Author 2021.

5. *Displaying Spaces*: The displaying spaces in S10-A1 predominantly embrace Egyptian contemporary features, See Fig. 6.98.



Fig. 6.96: S10-A1. Displaying Fridge space. Egyptian modern influence (Source: Author, 2021).



Fig. 6.97: S10-A1. Displaying Fridge space. Egyptian modern influence (Source: Author, 2021).



Fig. 6.98: S10-A1. Displaying Fridge space. Egyptian modern influence (Source: Author, 2021).

6.2.2 Reading the Findings within Ten Syrian Shops of 'Area One' with Reference to the Organization of Meaningful Elements in Table II

With reference to the Typological Models in Table (II), the reading of the organisation of meaning for each shop space is based on four meaningful elements:

1) *Arch*,

2) *Column*,

3) *Ceiling's Structural Elements* and

4) *Ornamental Pattern*.

The reading of the meaningful elements within the ten Syrian shops of Area One are summarised in Table 6.1 (a) and (b).

6.3 INTERPRETATION OF THE FINDINGS FOR TEN SYRIAN SHOPS IN AREA ONE: Segregation, Assimilation, and Integration of Cultural-Memory

This section interprets the findings from the study of ten Syrian shops in Area One in the 6th of October City. The findings are based on the refugees' acculturation strategies which include: **Segregation, assimilation** and **integration** of architectural elements that were derived from cultural-memory and incorporated into shop spaces. The results are organised into two sections: Organization of Space Features, and Organization of Meaningful Elements, and both are interpreted with pie charts.

6.3.1 Interpretation of the Findings for the Ten Syrian Shops in Area One based on the Organization of Spaces Features, and interpreted in pie charts Fig. 6.99.

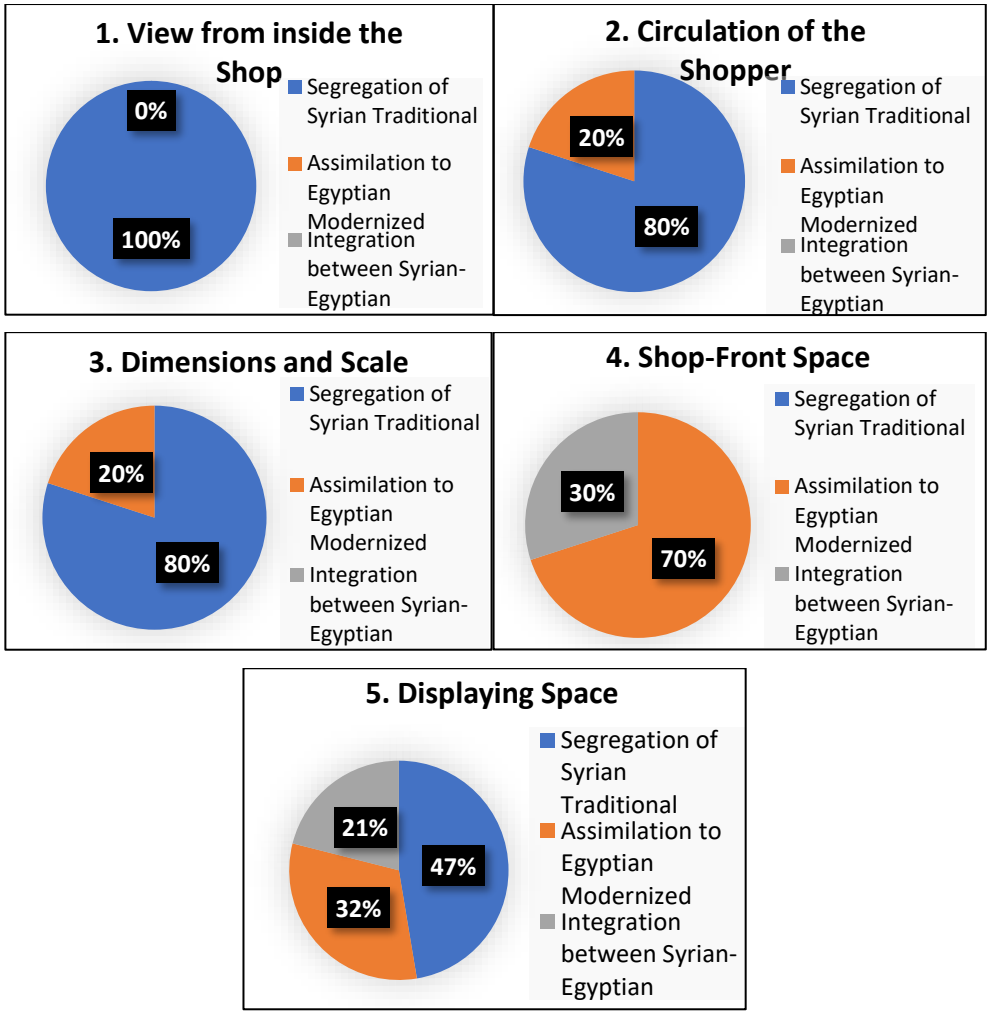


Fig. 6.99: Pie Charts show the findings observed in the investigation of the Syrian shops in Area One. (Source: Author, 2022).

The Pie Charts Indicate the Following Findings:

(1) View from inside the shop: The segregation of the Syrian traditional cultural memory (in blue colour) dominates.

(2) Circulation of Shopper: 80% of the shops show Syrian spatial elements and it also indicates the segregation of their culture from being absorbed into the larger culture in their settlement. 20% followed contemporary model.

(3) Dimensions of the Shop: Almost 80% of the shops are inclined towards the traditional Syrian dimension and scale, while only 20% tend to follow the modern Egyptian model.

(4) Shop Front: By contrast, the fronts of most of the shops have modernised and contemporary, while the remaining 20% of the shops communicated the integration of Syrian and Egyptian front shop presentations.

(5) Displaying Spaces: None of the ten shops follow a typical traditional Syrian model in their displaying spaces. Six shops adopted modern and contemporary models of display, while several new shops demonstrated the integration of Syrian-Egyptian design in the display spaces.

6.3.2 Interpretation of the Findings for Ten Syrian Shops in Area One according to the Organization of Meaning' based on Four Elements:

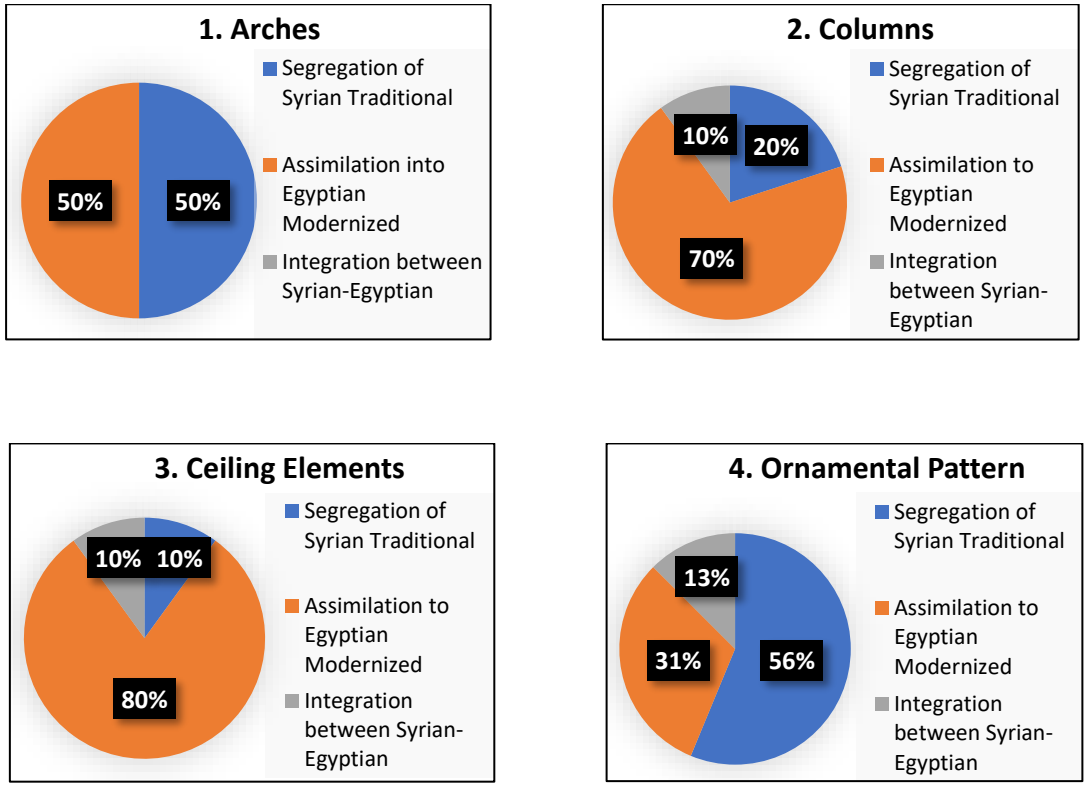


Fig. 6.100: Pie Charts show the findings on the 4 meaningful architectural elements that were drawing from cultural-memory and integrated into the design of Syrian shops in 6th of October City. (Source: Author, 2022).

1. **Arches:** We find that 50% of the stores use arches of Syrian traditional origins, while the other 50% of the shops are characterized by their Egyptian modern arches.

2. **Columns:** It is also observed that the columns in the shops mostly followed Egyptian contemporary trends by almost 70%, 20% adopted Syrian traditional styles, while 10% adopted integrated Syrian and Egyptian column styles.

3. **Ceiling Elements:** 80% of the shops followed Egyptian ceiling elements modernity overshadowing the roofing element features for approximately 80% of the Syrian shops, while the rest of the shops adopt the Syrian traditional shape.

4. **Ornament Patters**: 80% of the shops adopted Syrian traditional ornament features, while the remaining 20% were inclined to adopting the emerging trends in Egypt.

6.4 CHAPTER REVIEW

Area One of this study is a microcosm of Syrian refugees' new home where they established businesses. It is also found that the Syrian refugees tend to follow a segregation pattern that preserves their architectural cultural memories t for the Organization of Space in the shops.

Meaningful Elements	Syrian Shops (S) in Egypt – AREA ONE (A1) of the Study									
	S1-A1	**S2-A1**	**S3-A1**	**S4-A1**	**S5-A1**	**S6-A1**	**S7-A1**	**S8-A1**	**S9-A1**	**S10-A1**
Arch										
	Syrian traditional influence derived from I/O Circle-Pointed Arch	Egyptian Modern influence derived from Pharaonic Post and Lintel System	Syrian traditional influence derived from H-R or Byzantine Semi-Circular Arch in Syria	Syrian traditional influence derived from I/A Pointed and Trefoil-Lobed Arches	Egyptian Modern influence derived from Universal Style	Syrian traditional influence derived from I/A Pointed Arch	Syrian traditional influence derived from I/A Segmented form of glass Arches	Syrian traditional influence derived from I/A Segmented form of glass Arches	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Universal Style
Column										
	Syrian Traditional influence derived from the Syrian Byzantine/Islamic **twisted Doric 'Solomonic column', with Bronze look.**	Egyptian Modern influence Derived from universal Style	Egyptian Modern influence Derived from universal Style	Syrian-Egyptian integration influence inspired by Syrian H-R Doric Order and by the Egyptian Universal StainlessSteelcolumn.	Egyptian Modern influence Derived from universal Style	Egyptian Modern influence Derived from universal Style	Egyptian Modern influence Derived from universal Style	Syrian Traditional influence inspired by Syrian I/A stony form of a central column.	Egyptian Modern influence Derived from universal Style	Egyptian Modern influence Derived from universal Style
Ceiling Structural Element										
	Syrian Traditional influence derived from the typical I/A Scalloped dome in Syria.	Egyptian Modern influence derived from Universal style flat false Ceiling	Syrian-Egyptian integration influence derived from the combination of Syrian I/O wood Beams with Egyptian Modern False ceiling style	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling

Table 6.1 (a): Findings of Area One. The spatial reading within 10 Syrian Shops with reference to the Organization of the Meaningful Elements in Table II (a) (Source: Author, 2022).

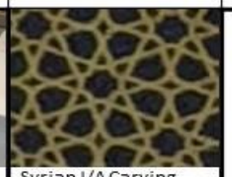
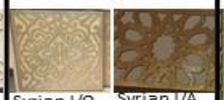
Meaningful Elements		Syrian Shops (S) in Egypt – AREA ONE (A1) of the Study									
		S1-A1	S2-A1	S3-A1	S4-A1	S5-A1	S6-A1	S7-A1	S8-A1	S9-A1	S10-A1
Ornamental Pattern	Syrian Segregation	 Syrian I/O 'Ablaq'	 Syrian I/O 'Ablaq'	 Syrian I/A 'Ablaq'	 Syrian I/A Carving Arabesque				 Syrian I/A 'Ablaq'	 Syrian I/A 'Ablaq'	
		 Syrian I/O Floral Pattern Syrian I/A Carving Arabesque	 Syrian I/A Carving Arabesque Patterns	 Syrian I/O Floral Pattern Syrian I/A Carving Arabesque	 Syrian I/O Wall Colorful Floral Pattern	 Syrian I/O Coffee Maker	Syrian I/A Geometric Carving Arabesque on a wall Pattern		 Syrian I/A Carving Arabesque Syrian H-R Relief Sculpture		No Traditional Syrian influence was observed
		 Syrian I/O Lighting Units	 Syrian I/Coffee Makers	 Syrian traditional carving arabesque box with Syrian Man Figure					 Syrian I/O Silver Plate Syrian I/A Scalloped Dome		
Syrian-Egyptian Integration		No Syrian-Egyptian Integration was observed.	No Syrian-Egyptian Integration was observed.	No Syrian-Egyptian Integration was observed.	No Syrian-Egyptian Integration was observed.	No Syrian-Egyptian Integration was observed.	No Syrian-Egyptian Integration was observed.	No Syrian-Egyptian Integration was observed.	 Integration between Syrian traditional and contemporary Egyptian style lighting unit.	No Syrian-Egyptian Integration was observed	 Syrian-Egyptian Integration within a photo of famous Syrian-Egyptian singer (Farid Al-Atrash)
Assimilation into Egyptian			 Egyptian Modern Wall Clock derived from Universal Style.	 Egyptian Modern Coffee Jars derived from Universal Style.		 Egyptian Modern Geometric Pattern derived from Universal Style.			 Egyptian Modern Geometric Floor Pattern derived from Universal Style.	 Egyptian Modern Wall Paper Pattern derived from Universal Style.
			 Egyptian Modern Coffee Grinders.	 Egyptian modern shape lighting unit.		 Egyptian Modern Coffee Grinders.			 Egyptian Modern Coffee Makers & Grinders.	 Egyptian Modern Furniture.

Table 6.2 (a): The spatial reading the Findings within the 10 Syrian Shops of 'Area One' with reference to the Organization of Meaningful Elements in Table II (b). Area One Findings. Part Two (Source: Author, 2022).
The table presents the Spatial Reading of the data found within the 10 shops of 'Area One' (Part Two), according to the Meaningful elements of each shop space: *Ornamental Pattern*. (Source: Author, 2022).

CHAPTER SEVEN: APPLYING THE TYPOLOGICAL MODEL OF COMPARISON TO AREA TWO OF THE STUDY IN 6TH OCTOBER CITY

7.1 INTRODUCTION OF AREA TWO (A2): The Syrians Street Near Egyptian University



Fig. 7.1: Shows night life at Area Two of the Study, called Syria Street. The 6th of October City. Source: Author, 2021.

Figure 7.1 above show Area Two (A2) of the study which is located next to one of the main private universities in the 6th of October city, and is considered the main work area for the Syrian Refugees. The area became identified by Egyptians and the university students by its nick name the Syrians' street. Syrian's street was the common name I heard when I was doing my field work in Area Two (Najjar, 2015; Khattab, 2017; Abdou and Mamdouh, 2018; NUCA in 6th of October City, 2021; ASR in 6th of October City, 2021; NUCA, 2021). See Fig.7.2. The next sections is the study of ten Syrian shops within Area Two (A2).

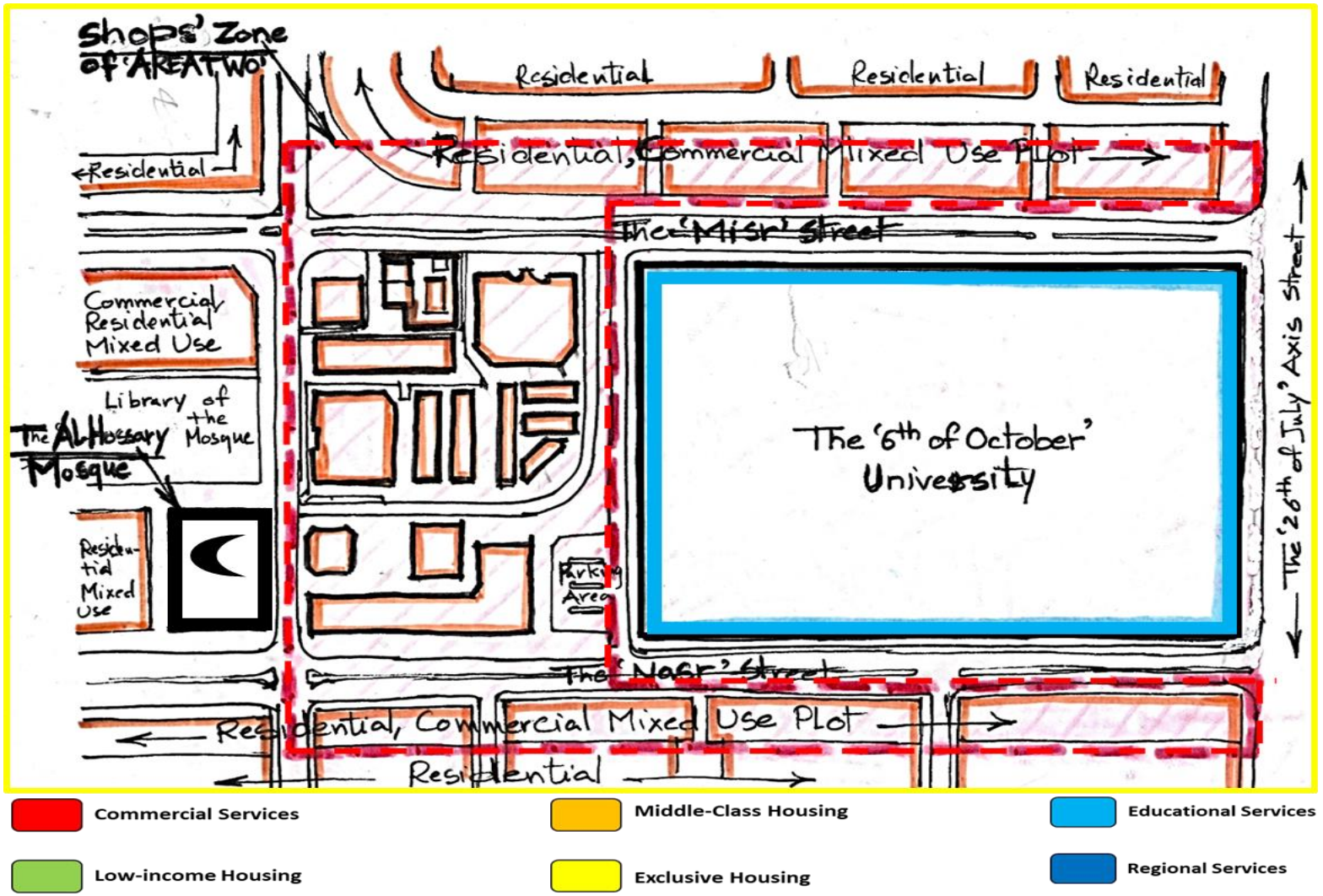


Fig. 7.2: General Layout of 'Area Two'. The '6th of October' City. Egypt. The distribution of the commercial shops (The Red dashed borders) next to the '6th of October' University and the 'Al-Hossary' Mosque (Source: Author, 2021; After: The Development Authority (DA) at the '6th of October' City, 2021).

7.2 READING OF TEN SYRIAN SHOPS IN AREA TWO (A2)

The spatial readings of the selected ten shops are described according to:

1) Organisation of Space' features, and

2) Organisation of Meaning elements along the lines proposed by Rapoport (1989).

7.2.1 Reading the Findings for Ten Syrian Shops in 'Area Two' According to the Organisation of Spaces Features, related to Table I (a) and (b) by the end of Chapter 05:

An introduction to each shop space, the type of the shop and its location, is first presented before the spatial reading. With reference to the Typological Models in Table (I), the reading of the' Organisation of Space' for each shop space is based on five space features: 1) *View from Inside the Shop Space*, 2) *Circulation of the Shopper Inside the Shop*, 3) *Dimensions and Scale of the Shop Space,* 4) *Front-Shop Space*, and 5) *Displaying Space*.

S1-A2:

Introduction to the Shop and its Location: S1-A2 is a distinguished *shawarma* and barbeque chicken shop. It is located in a mixed use residential and commercial buildings.

1. *View from inside the Shop space*: The main view from inside the shop is the University, Figures 7.3 and 7.4.

2. *Dimensions and Scale of the Shop space*: S1-A2 is approximately 11.0 X 4.0 meters, with a ceiling height of 2.4 meters. Diverging from the usual Syrian model, the shop's spatial layout exhibits a discernible influence from the Egyptian modern and contemporary module as illustrated in Fig.7.5.

3. *Circulation of the Shopper inside the Shop space*: The shop is harmonising a fusion of modern Egyptian and traditional Syrian movement layout, Figs. 7.5 and 7.6.

4. *Shop-Front Marquee and Awning Space*: As depicted in Section A-A (Fig. 7.7), the shop's interior is four steps lower than the street level. The entrance features a rectangular marquee with the shop's name, See Fig. 7.8.

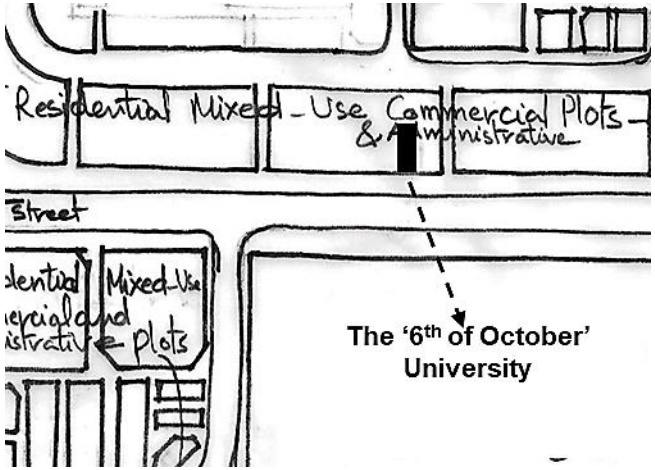


Fig. 7.3: A layout of S1-A2. The location of the shop (Source: Author 2022).

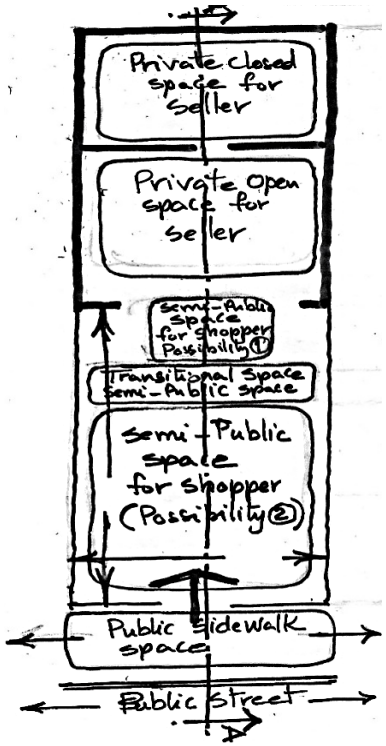


Fig. 7.5: Zoning plan of S1-A2, showing the . dimensions. Source: Author 2022).

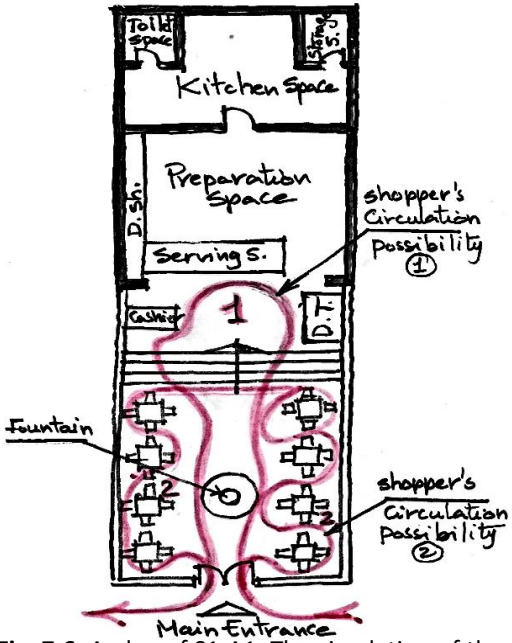


Fig. 7.6: A plan of S1-A1. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop. Source: Author 2022.



Fig. 7.4: The view of the University from inside S1-A2. Source: Author 2021.

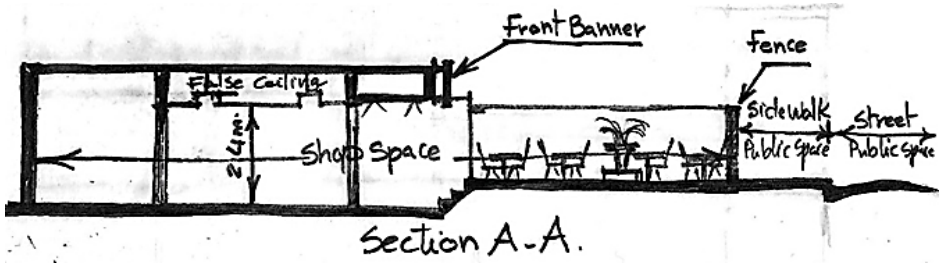


Fig. 7.7: Section A-A through shop S1-A2. Source: Author, 2022.



Fig. 7.8: The Façade of S1-A2. Source: Author 2021.

5. *Displaying Spaces*: S1-A2 exemplifies the dual influence of Syrian-Egyptian display models. See Figs. 7.9, 7.10, 7.11, and 7.12.



Fig. 7.9: S1-A2. Displaying table stand space showing Syrian-Egyptian influence. Source: Author 2021.



Fig. 7.10: S1-A2. Displaying table showing contemporary Egyptian influence. Source: Author 2021.



Fig. 7.11: S1-A2. Displaying table space shows Syrian-Egyptian influences. Source: Author 2021.

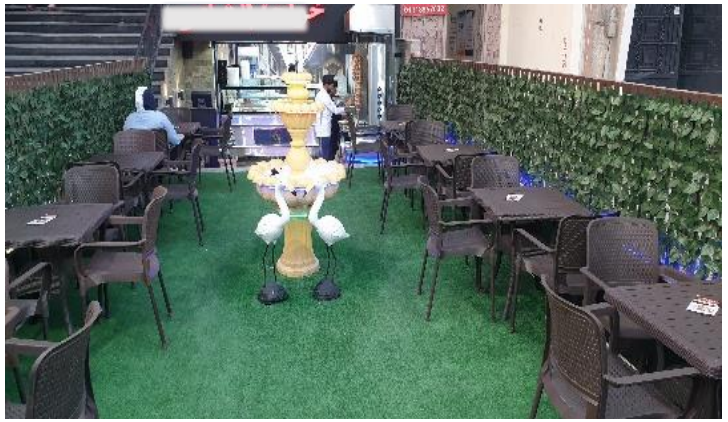


Fig. 7.12: S1-A2. Free seating organic which appears to be contemporary Egyptian influence. Source: Author 2021.

S2-A2:

Introduction to the Shop and Location: S2-A2 is a perfume boutique where the owner also makes fragrances for both Arabic and International aromatherapy oils that are customised to the preferences of the clients.

1. *View from inside the Shop space*: The front of S2-A2 opens to a square, Fig. 7.13 and Fig. 7.14.

2. *Circulation of the Shopper inside the Shop space*: Circulation is similar to presumed Syrian authentic shop typology, Fig. 7.16.

3. *Dimensions and Scale of the Shop*: S2-A2 occupies a modest 2.0 X 0.35 meters with a ceiling height of around 2.5 meters as illustrated in Fig. 7.16.

4. *The Shop-Front Marquee and Awning Space*: Raised by a single step above the public space in front of the shop, the entrance is adorned with a rectangular wooden-framed banner that is covered with printed paper and illuminated by a prominent spotlight. See Fig. 7.17 and Fig. 7.18.

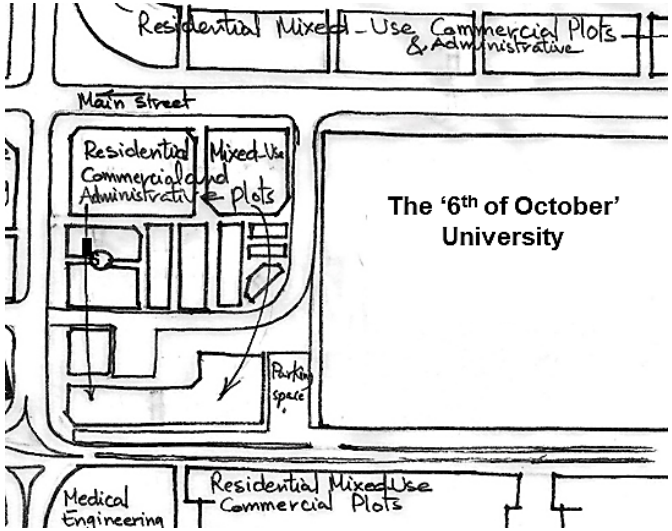


Fig. 7.13: A layout of the location of S2-A2. Source: Author, 2022.

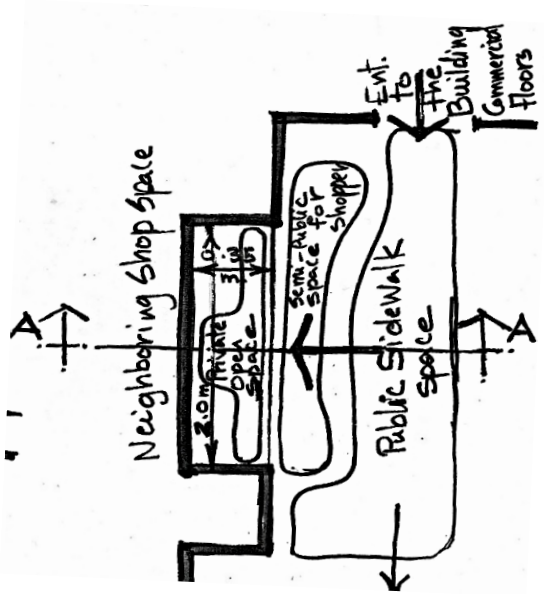


Fig. 7.15: Zoning plan of S2-A2 and dimensions. Source: Author, 2022.

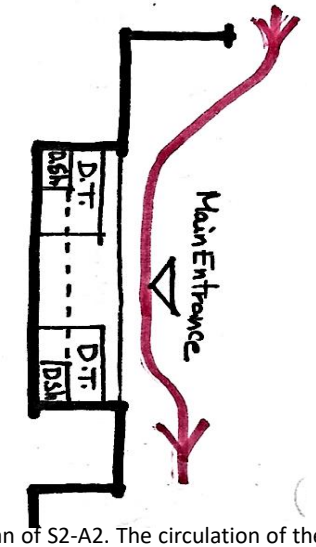


Fig. 7.16: A plan of S2-A2. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space Source: Author, 2022.



Fig. 7.14: The View from inside S2-A2 to the open courtyard. Source: Author, 2021.

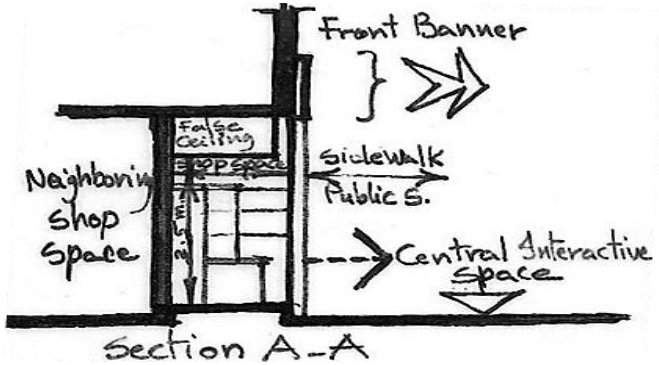


Fig. 7.17: Section A-A through the shop S2-A2. Source: Author, 2022.



Fig. 7.18: Photo of the façade of S2-A2. Source: Author, 2021.

5. *Displaying Spaces*: Upon entering S2-A2, a complete view of the displaying spaces that recalls Syrian traditional displaying model, Fig. 7.20 and Fig. 7.21.



Fig. 7.19: S2-A2. Displaying shelves. Syrian traditional influence (Source: Author, 2021).



Fig. 7.20: S2-A2. Displaying table with shelves. Syrian traditional influence. Source: Author, 2021.



Fig. 7.21: S2-A2. Displaying shelves. Egyptian Modern influence. Source: Author, 2021.

S3-A2:

Introduction to the Shop and Location: S3-A2 Is a fabulous perfume bazaar where the owner custom-makes fragrances—both Arabic and international—through the skillful use of pure Aromatherapy Oils. It occupies the ground and the first-floor levels of a residential mixed-use administrative and commercial building.

1. *View from inside the Shop space*: S3-A2 Occupies a prime location that overlooks the main street, with a direct visual connection to the Minaret of 'Al-Hossary' Mosque (Fig. 7.22 and Fig. 7.23).

2. *Circulation of the Shopper inside the Shop space*: Figs. 7.24 and 7.75 show how the shopper's journey through various segments of the semi-public space within S3 mirrors the free organic movement pattern characteristic of the Egyptian modern shop model.

3. *Dimensions and Scale of the shop space*: The shop covers approximately 5.60 X 4.00 meters with a ceiling height of 2.8 meters, Fig. 7.25. S3-A2's dimensions align with the Egyptian contemporary and modern model of shop dimensions.

4. *The Shop-Front Space, Marquee and Awning*: Elevated by a single step above the sidewalk path (Fig. 7.26), the entrance to S3-A2 presents a distinctive front banner. This rectangular banner, projecting from the front wall and secured into the building's top, embodies Egyptian modern aesthetic (Fig. 7.27).

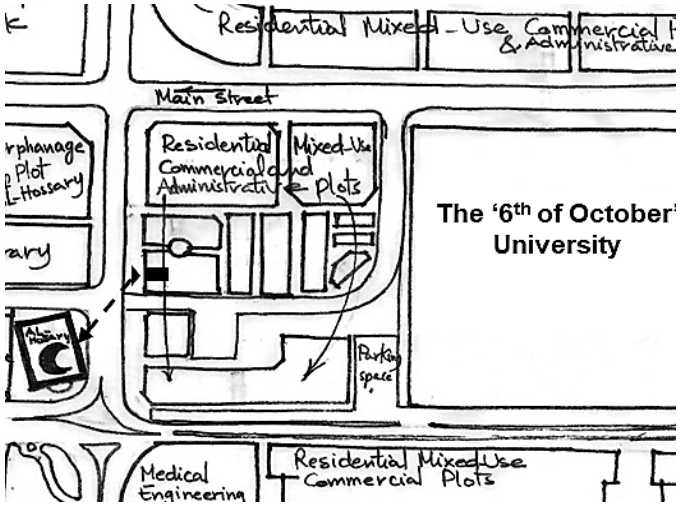


Fig. 7.22: A layout of S3-A2 in its location of the shop. Source: Author, 2022.

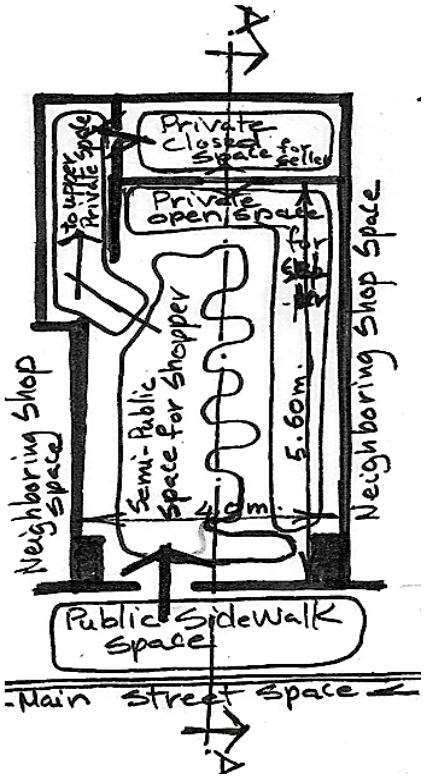


Fig. 7.24: Plan of S3-A2 and dimensions. Source: Author, 2022.

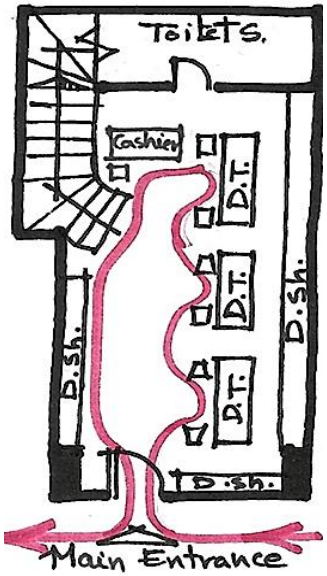


Fig. 7.25: A plan of S3-A2 showing the circulation of the shoppers in the shop. Source: Author, 2022.



Fig. 7.23: The view from inside S3-A2 space. Showing a Mosque. Source: Author, 2021.

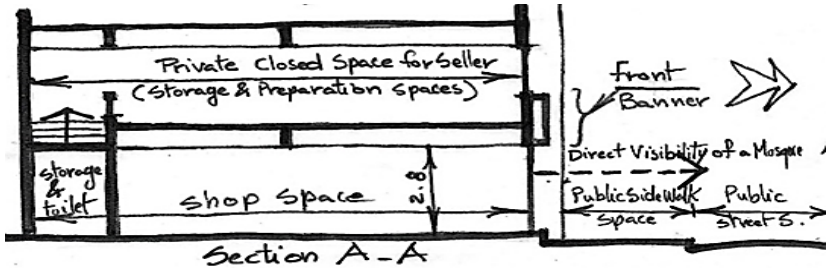


Fig. 7.26: Section A-A through shop S3-A2. Source: Author, 2021.



Fig. 7.27: The Façade of S3-A2. Source: Author. 2021.

5. *Displaying Spaces*: The displaying spaces inside S3-A2 show up a captivating fusion of Syrian traditional aesthetics and Egyptian Modern features. See Fig. 7.28, Figs. 7.29, and 7.30.



Fig. 7.28: S3-A2. Storefront Displaying space. Egyptian contemporary influence. Source: Author, 2021.



Fig. 7.29: S3-A2. Displaying shelves space. Syrian traditional influence. Source: Author, 2021.



Fig. 7.30: S3-A2. Displaying shelves space. Syrian traditional influence. Source: Author, 2021.

S4-A2:

Introduction to the Shop and Its Location: S4-A2 is a Syrian vibrant coffee beans roastery of coffee beans.

1. *View from inside the Shop space*: S4-A2 overlooks the Al-Hossary Mosque, Fig. 7.31 and Fig. 7.32.

2. *Circulation of the Shopper inside the Shop space*: The shopper's movement echoes the free organic pattern typical of Egyptian modern shops Fig. 7.33 and Fig. 7.34.

3. *Dimensions and Scale of the Shop space*: The dimensions of S4-A2 are approximately 8.0 X 8.0 meters, with a clear ceiling height ranging from 2.7-3.2 meters. The dimensions align with the module of the Egyptian contemporary and modern typology.

4. The *Shop-Front Space, Marquee and Awning*: S4-A2's entrance is marked by an illuminated Fig. 7.35, and 7-36.

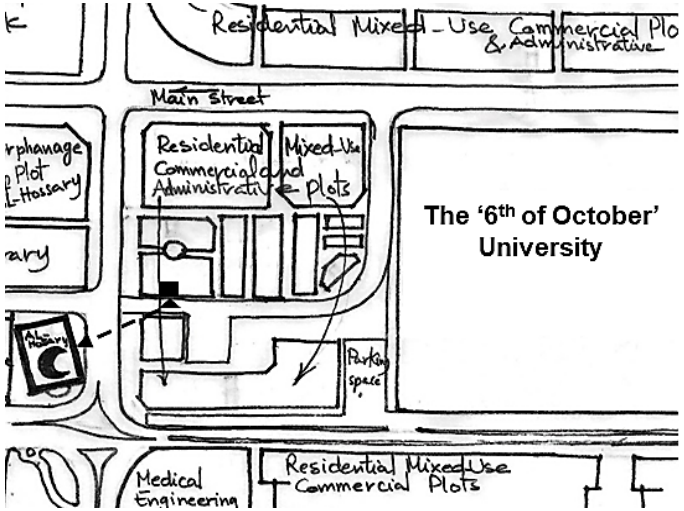


Fig. 7.31: A layout of S4-A2. The location of the shop (Source: Author, 2022).

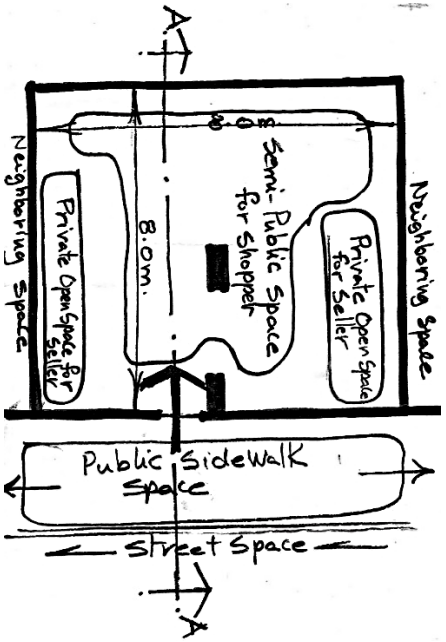


Fig. 7.33: Plan of S4-A2 and the dimensions of the shop. Source: Author, 2022.

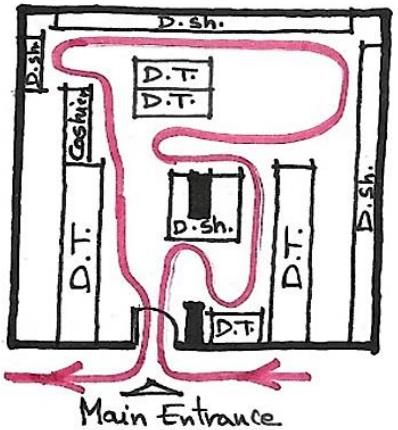


Fig. 7.34: A plan of S4-A2. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space (Source: Author, 2022).



Fig. 7.32: The view from inside S4-A2 space showing a mosque. Source: Author, 2021.

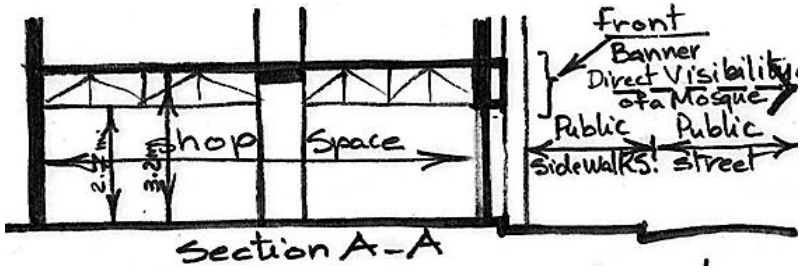


Fig. 7.35: Section A-A through the shop S4-A2. Source: Author, 2021.



Fig. 7.36: The façade of S4-A2. Source: Author, 2021.

5. *Displaying Spaces*: The overall displaying spaces within S4-A2 seamlessly blends a Syrian traditional aesthetic with Syrian-Egyptian and Egyptian modern and contemporary features. Figs. 7.37, 7.38, 7.39 and 7.40.



Fig. 7.37: S4-A2. Displaying table that shows Syrian traditional influence. Source: Author, 2021.



Fig. 7.38: S4-A2. Displaying shelves space. Syrian Traditional influence. Source: Author, 2021.



Fig. 7.39: S4-A2. Displaying table-top space. Syrian-Egyptian influence. Source: Author, 2021.



Fig. 7.40: S4-A2. Free-standing space of Display. Egyptian contemporary influence. Source: Author, 2021.

S5-A2:

Introduction to the Shop and Location: S5-A2 is situated within a residential mixed-use building.

1. *View from inside the Shop space*: S5-A2 overlooks a central seating area Fig. 7.41.

2. *Circulation of the Shopper inside the Shop space*: The circulation aligns with the presumed Syrian authentic. See Fig. 7.44.

3. *Dimensions and Scale of the shop space*: S5-A2 covers approximately 7.20 X 3.20 meters, with ceiling clearance of 2.7 meters. Fig. 7.44.

4. *The Shop-Front Space, Marquee and Awning*: Elevated by a single step above sidewalk (Fig. 7.45), the entrance to S5-A2 has a rectangular front banner over the front wall in an Egyptian modern style (Fig. 7.46).

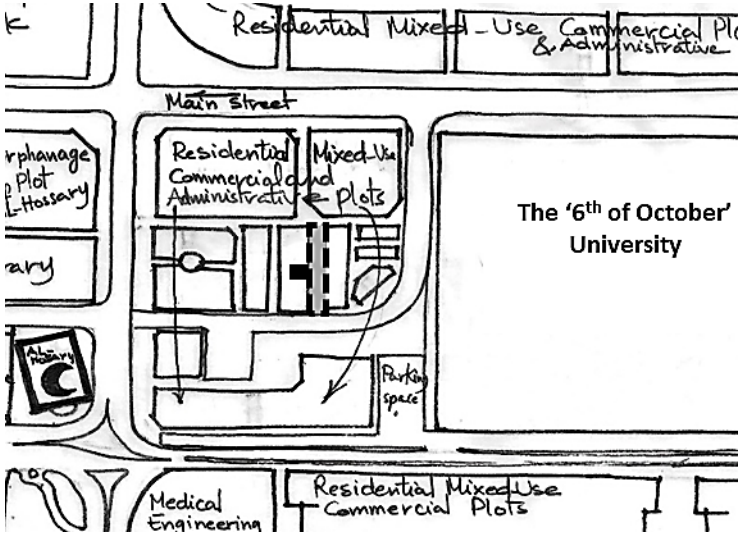


Fig. 7.41: The location and the layout of S5-A2. Source: Author, 2022.

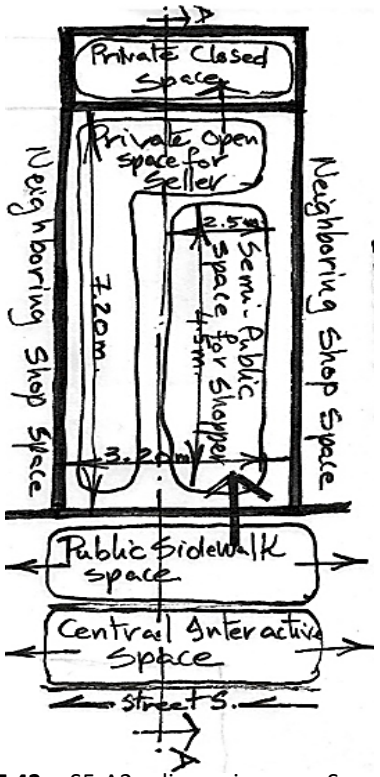


Fig. 7.43: S5-A2 dimensions. Source: Author, 2022.

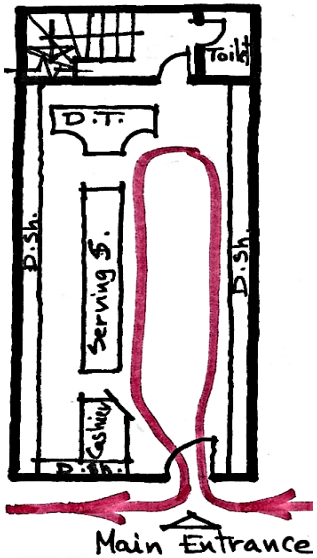


Fig. 7.44: A plan of S5-A2. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop. Source: Author, 2022.



Fig. 7.42: The View from inside S5-A2. Source: Author, 2021.

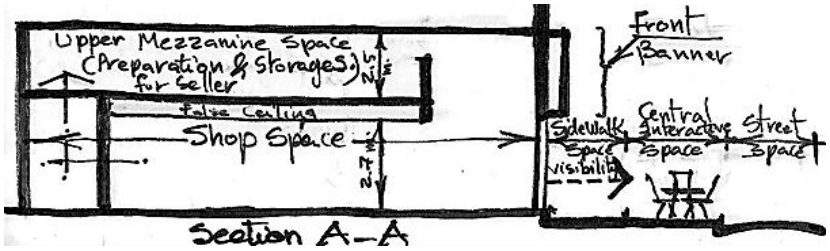


Fig. 7.45: Section A-A through the shop S5-A2. Source: Author, 2021.



Fig. 7.46: The Façade of S5-A2. Source: Author, 2021.

5. *Displaying Spaces*: S5-A2 features horizontal shelves in a traditional Syrian pattern. Figs. Figs. 7.47, 7.48 and 7.49.



Fig. 7.47: S5-A2. Displaying shelves covering the two side walls. Syrian Traditional influence. Source: Author, 2021.



Fig. 7.48: S5-A2. Closed drawers display. Syrian traditional influence. Source: Author, 2021.



Fig. 7.49: S5-A2. The storefront display with a glass screen. Egyptian contemporary influence. Source: Author, 2021.

S6-A2:

Introduction to the Shop and Location: S6-A2 is an elegant cosmetic boutique that is located in the ground floor of a residential mixed-use administrative and commercial building.

1. *View from inside the Shop space*: S6-A2 overlooks the university Fig. 7.50.

2. *Circulation of the Shopper inside the Shop space*: S6-A2 unfolds with flexibility mirroring the free organic movement pattern typical of the Egyptian contemporary and modern shop typology. See Fig. 7.52 and Fig. 7.53.

3. *Dimensions and Scale of the shop space*: S6-A2 is approximate space of 5.0 X 3.5 meters with a clearance ceiling of 2.7 meters. See Fig. 7.53.

4. *The Shop-Front Space, Marquee and Awning*: S6-A2 has spotlights that are strategically positioned beneath and above the marquee. See Fig. 7.54 and 7.55.

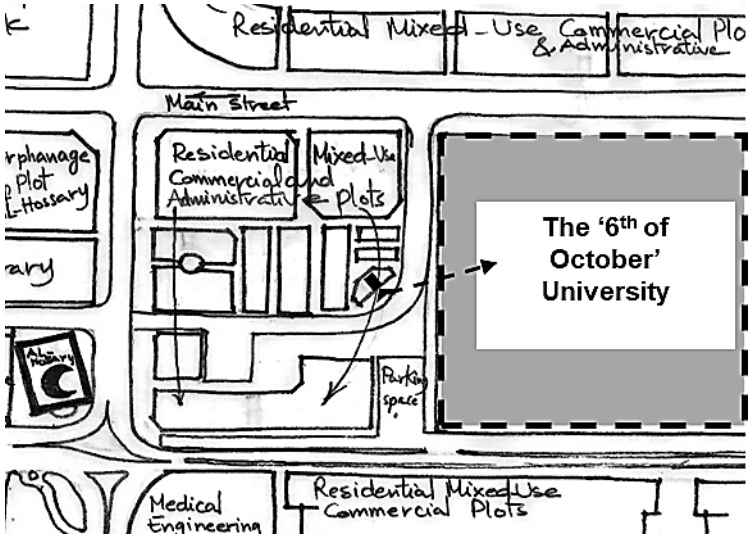


Fig. 7.50: A layout of the location of S6-A2. Source: Author, 2022.

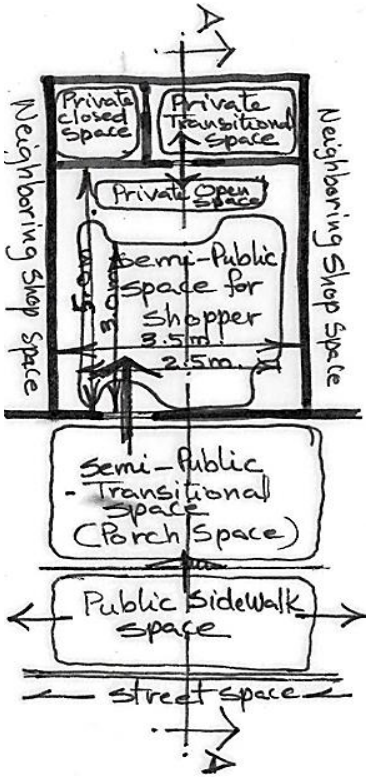


Fig. 7.52: Dimensions of S6-A2. Source: Author, 2022.

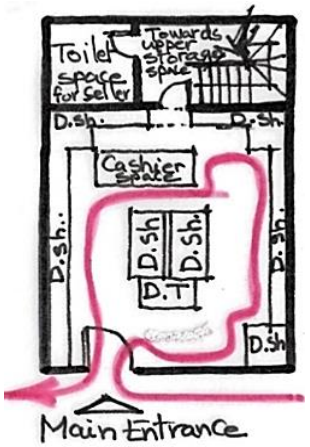


Fig. 7.53: A plan of S6-A2 showing the circulation of the shopper (red lines), and the distribution of the displaying spaces throughout the shop. Source: Author. 2022.



Fig. 7.51: The View from inside S6-A2 space overlooks the university. Source: Author, 2021.

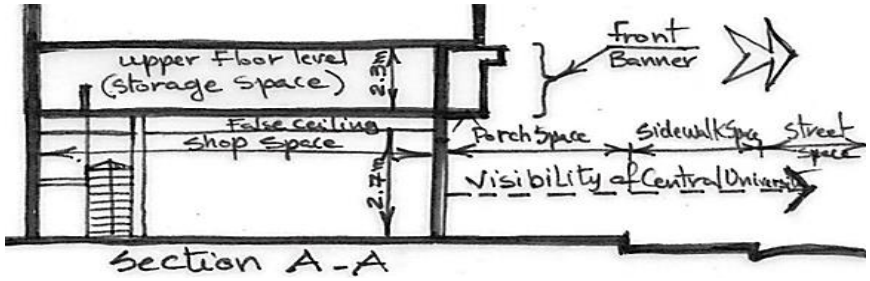


Fig. 7.54: Section A-A through the shop S6-A2. Source: Author, 2021.



Fig. 7.55: The Façade of S6-A2. Source: Author, 2021.

5. *Displaying Spaces*: Upon entering S6-A2, shows a harmoniously blended an overarching Egyptian contemporary and modern appearance with delicate Syrian traditional features. See Fig. 7.56, Fig. 7.57, and Fig. 7.58.



Fig. 7.56: S6-A2. An Egyptian contemporary influence. Source: Author, 2021.



Fig. 7.57: S6-A2. Displaying Shelves space. Syrian traditional influence. Source: Author, 2021.



Fig. 7.58: S6-A2. Free-standing displaying space. An Egyptian modern influence (Source: Author, 2021).

S7-A2:

Introduction to the Shop and Location: S7-A2, is a shawarma and barbecue chicken shop that occupies two floors in a mixed-use building and context.

1. *View from inside the Shop space*: S7-A2 has a view of a dynamic pedestrian square. See Fig. 7.59 and Fig. 7.60.

2. *Circulation of the Shopper inside the Shop space*: S7-A2 organise circulation is integrated Syrian-Egyptian circulation pattern, Fig. 7.61 and Fig. 7.62.

3. *Dimensions and Scale of the shop space*: The dimensions are approximately 8.0 X 4.5 meters and a clear ceiling height ranging from 3.0-2.5 meters. See Fig. 7.61.

4. *The Shop-Front Space, Marquee and Awning*: S7-A2 is one step above the, and the entrance sidewalk. The main entrance has an illuminated rectangular banner that is hung on the wall in an Egyptian contemporary and modern style. See Figs. 7.63 and 7.64.

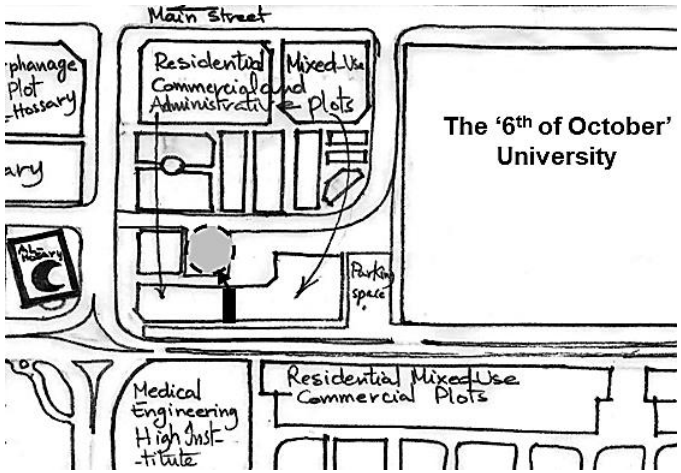


Fig. 7.59: A layout of the location of S7-A2. Source: Author, 2022.

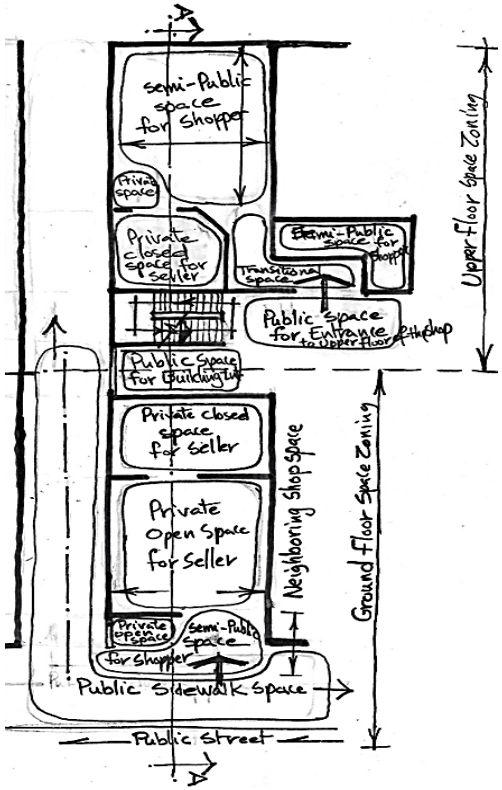


Fig. 7.61: Plan of S7-A2 and its dimensions. Source: Author, 2022.

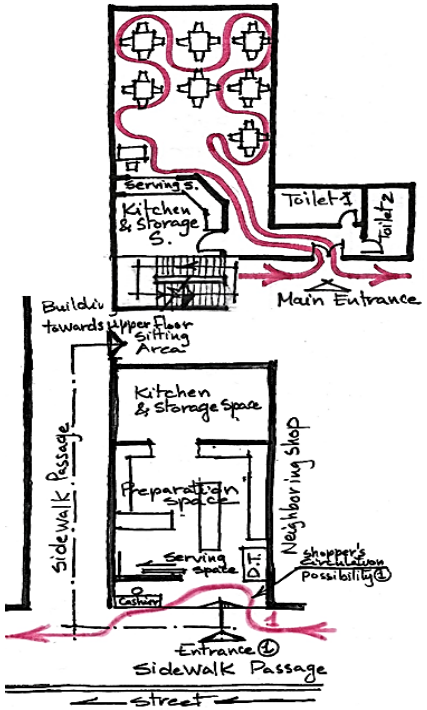


Fig. 7.62: A plan of S7-A2 showing the circulation of the shopper (red lines) and the distribution of the displaying spaces inside the shop space. Source: Author, 2022.



Fig. 7.60: The view from inside S7-A2 space overlooking a central open court. Source: Author, 2021.

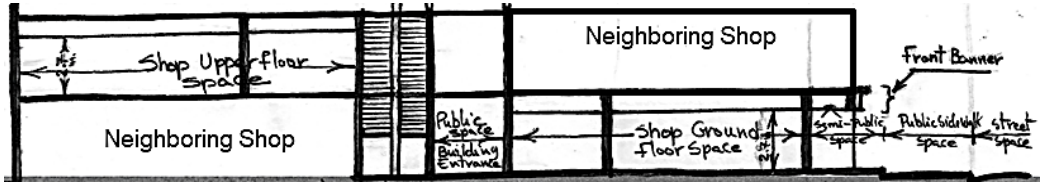


Fig. 7.63: Section A-A through the shop S7-A2. Source: Author, 2021.



Fig. 7.64: The façade of S7-A2. Source: Author, 2021.

5. *Displaying Spaces*: In essence, S7-A2's displaying spaces are a hybrid of Syrian traditional model and Egyptian modern design. Figs. 7.65, 7.66, 7.67, and 7.68.



Fig. 7.65: S7-A2. Displaying shelves space with the influence of the Syrian traditional model. Source: Author, 2021.



Fig. 7.66: S7-A2. Displaying Shelves space. The influence of the Syrian traditional model. Source: Author, 2021.



Fig. 7.67: S7-A2. Free-standing displaying table and shelves. The influence of the Syrian-Egyptian integrated model. Source: Author, 2021. Photo by Author 2021.



Fig. 7.68: S7-A2. Seating space. The influence of the Egyptian contemporary and modern arrangement. Source: Author, 2021.

S8-A2:

Introduction to the Shop and Location: S8-A2 is a fresh fruit store that occupies two floors in a mixed-use building.

1. *View from inside the Shop space*: The S8-A2 overlooks the university, Figs. 7.69 and 7.70.

2. *Circulation of the Shopper inside the Shop space*: S8-A2 adopts Consequently, it can be asserted that the shop advocates for an integrated Syrian-Egyptian circulation pattern, Fig. 7.71 and 7.72.

3. *Dimensions and Scale of the shop space*: S8-A2 measures approximately 4.5 X 3.0 meters with a clear ceiling height of 2.5-2.8 meters, Fig. 7.72.

4. *The Shop-Front Space, Marquee and Awning*: The shop's name is prominently displayed on an illuminated banner in front of the shop, a modern aesthetic, Figs. 7.73 and 7.74

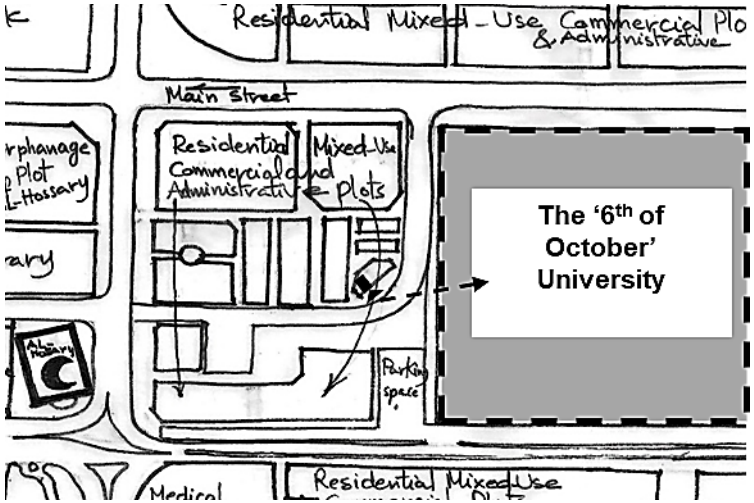


Fig. 7.69: A layout of S8-A2. The location of the shop. (Source: Author, 2022).

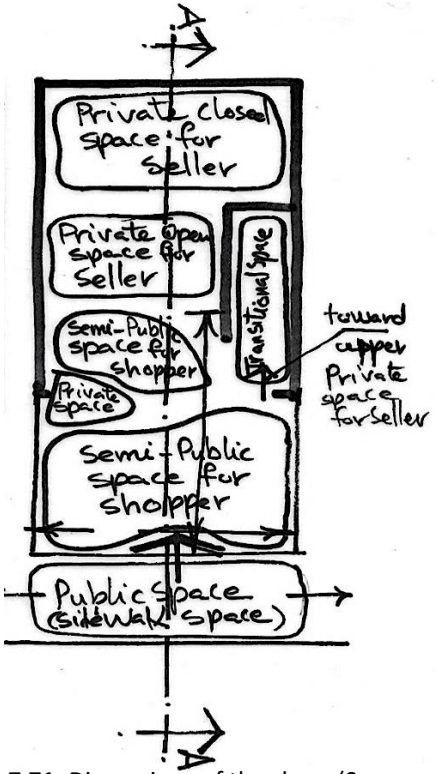


Fig. 7.71: Dimensions of the shop. (Source: Author, 2022).

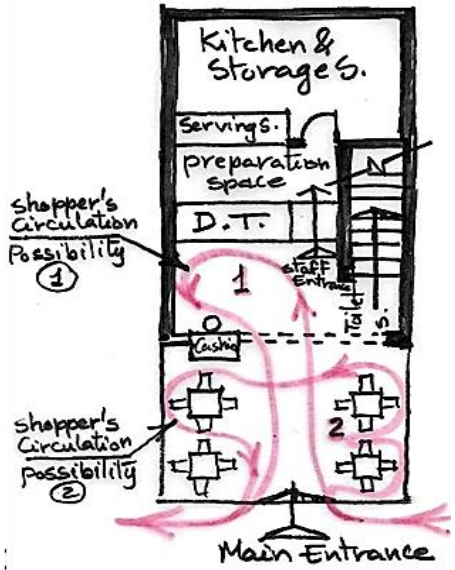


Fig. 7.72: A plan of S6-A2. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space. (Source: Author, 2022).



Fig. 7.70: The view from inside S8-A2 is central space of the University. (Source: Author, 2021).

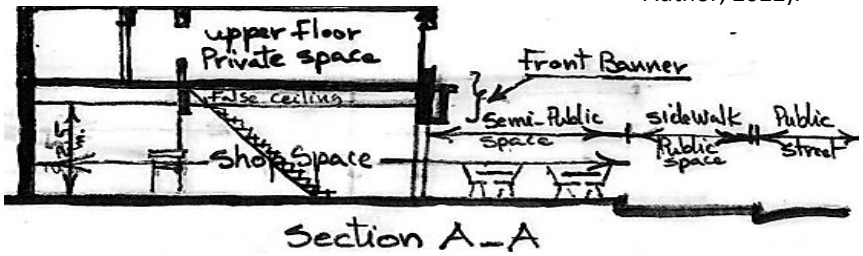


Fig. 7.73: Section A-A through the shop S6-A2 (Source: Author, 2021).



Fig. 7.74: The Façade of S6-A2. (Source: Author, 2021).

5. *Displaying Spaces*: S8-A2 organisation reflects integrated Syrian-Egyptian features. Figs.7.74 and 7.76.



Fig. 7.75: S8-A2. Displaying table-stand space. The influence of the Syrian-Egyptian integrated model. (Source: Author, 2021).



Fig. 7.76: S8-A2. Free seating space. The influence of the Egyptian contemporary model. (Source: Author, 2021).

S9-A2:

Introduction to the Shop and Location: S9-A2 is a Syrian coffee roastery shop, and it is located on the ground floor of a mixed-use commercial building.

1. *Visibility at the Shop space*: S9-A2 has a picturesque view of the minaret of Al-Hossary Mosque. See Figs. 7.77 and Fig. 7.78.

2. *Semantic Organization and Circulation of the Shopper inside the Shop space*: S9-A2 orchestrates its internal spaces in harmony with the presumed Syrian authentic typology. See Fig. 7.79, Fig. 7.80.

3. *Shop Dimensions*: The dimensions are approximately 8.0 X 3.5 meters and a clear ceiling height which oscillates between 2.5-2.7 meters. See Fig. 7.80.

4. *Approach to the Shop and the Front Space*: The shop is on the same level as the public sidewalk, and the façade shows influences of contemporary and modern Egyptian front shops. Fig. 7.81 and Fig. 7.82.

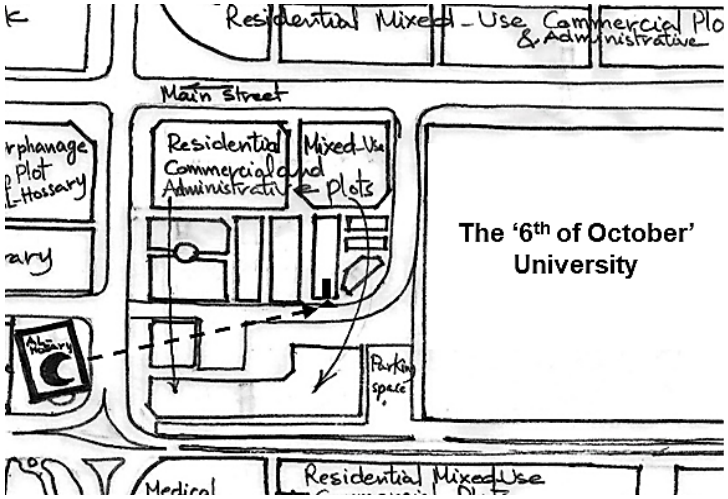


Fig. 7.77: The layout of the location of shop S9-A2. Source: Author, 2022.

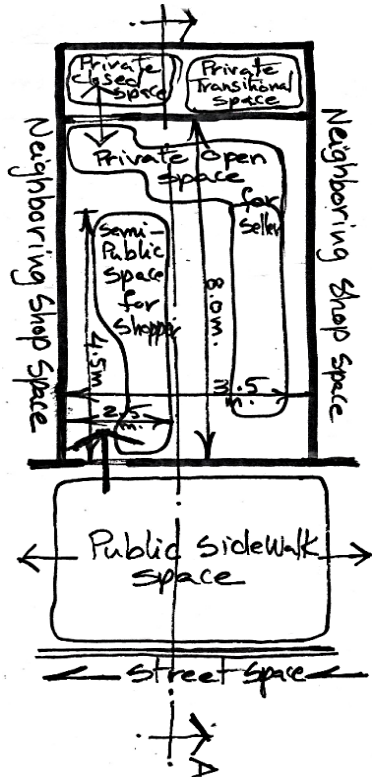


Fig. 7.79: Dimensions of the shop S9-A2. (Source: Author, 2022).

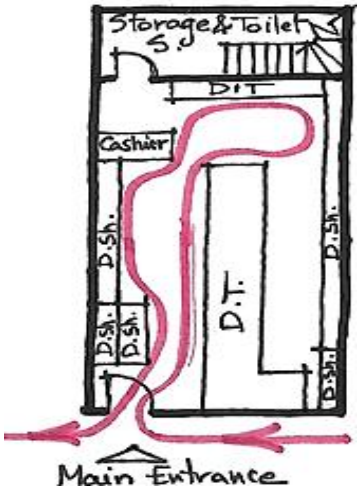


Fig. 7.80: A plan of the circulation of S9-A2 showing displaying spaces. (Source: Author, 2022).



Fig. 7.78: The view from inside S9-A2 space shows the minaret of a mosque. Source: Author, 2021.

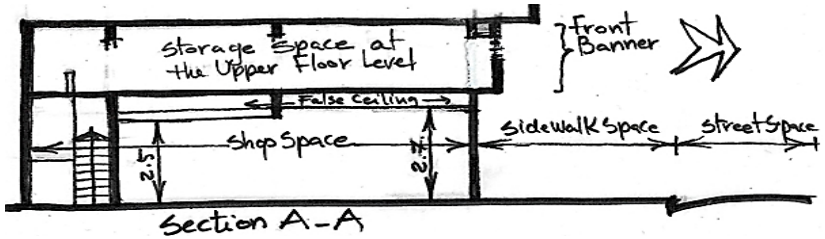


Fig. 7.81: Section A-A through the shop S9-A2. Source: Author, 2021.



Fig. 7.82: The façade of S9-A2. Source: Author, 2021.

5. *Displaying Spaces*: In summation, S9-A2's displaying spaces extensively merge the threads of Syrian tradition, the innovative charm of Syrian-Egyptian integration, and the sophistication of Egyptian contemporary and modern styles. See Figs. 7.84, Fig. 7.85, Fig. 7.86, and Fig. 7.87.



Fig. 7.83: S9-A2. Displaying shelves spaces. The influence of the Syrian traditional model. Source: Author, 2021.



Fig. 7.84: S9-A2. Displaying open drawers' spaces. The influence of the Syrian traditional model. Source: Author, 2021.

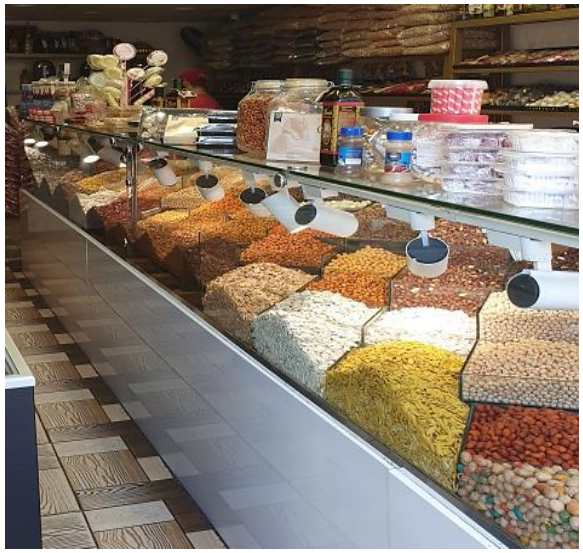


Fig. 7.85: S9-A2. Displaying table spaces. The influence of the Syrian-Egyptian integrated model. Source: Author, 2021.



Fig. 7.86: S9-A2. Displaying shelves' spaces. The influence of the Syrian-Egyptian integrated model. Source: Author, 2021.



Fig. 7.87: S9-A2. Displaying shelves spaces. The influence of the Egyptian modern and contemporary models. Source: Author, 2021.

S10-A2:

Introduction to the Shop and Location: S10-A2 is a coffee roastery shop that is located on the ground floor of a mixed-use commercial building. The study finds that S10-A2 is a testament to the fusion of tradition and modernity.

1. *View from inside the Shop*: S10-A2 overlooks a secondary street with the view of the Minaret of Al-Hossary' Mosque, Fig. 7.88 and Fig. 7.89.

2. *Circulation of the Shopper inside the Shop space*: S10-A2 interior is organised along the lines of what is believed to be the Syrian authentic typology of Syrian shop space. See Fig. 7.90. and 7.91.

3. *Dimensions and Scale of the Shop space*: The shop's dimensions measure approximately 5.5 X 3.5 meters, with a clear ceiling height of about 2.7-3.0 meters, showing a slightly larger circulation space than the traditional Syrian circulation model.

4. *The Shop-Front Space, Marquee and Awning*: The shop space's floor is elevated by a single step above the sidewalk, it has dual entrances, and a long wooden marque that is brightly lighted protrudes from the walls, see Fig. 7.92. and Fig. 7.93.

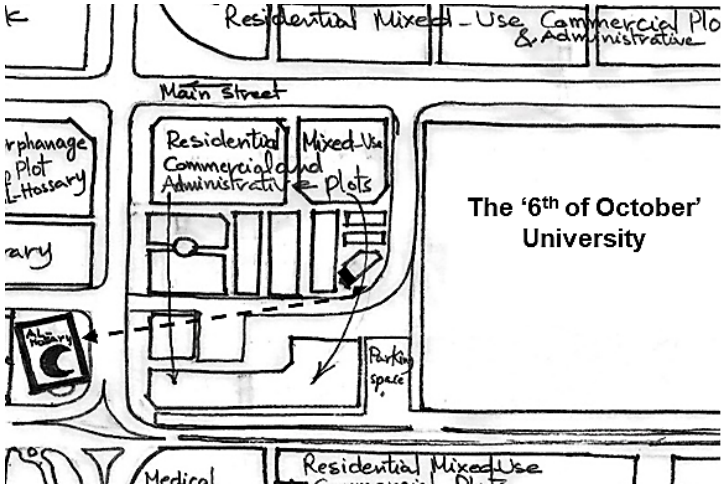


Fig. 7.88: A layout of the location of the shop S10-A2. (Source: Author, 2022).

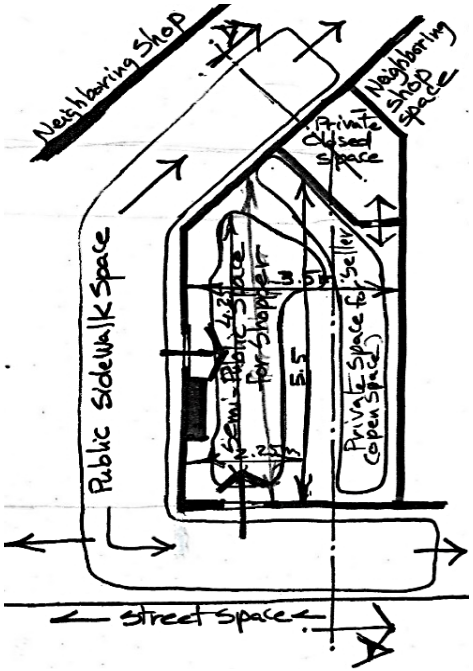


Fig. 7.90: The dimensions of the shop S10-A2 (Source: Author, 2022).

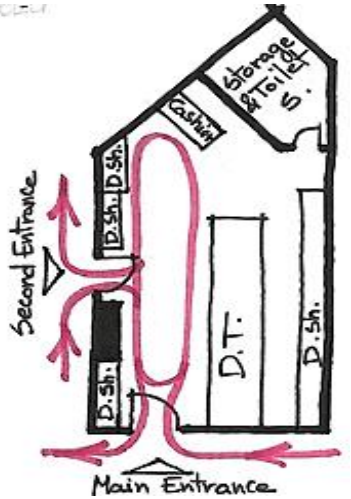


Fig. 7.91: A plan of S10-A2. The circulation of the shopper (red lines) and the distribution of the displaying spaces throughout the shop space. (Source: Author, 2022).



Fig. 7.89: The View from inside S10-A2 space. View of a Mosque (Source: Author, 2021).

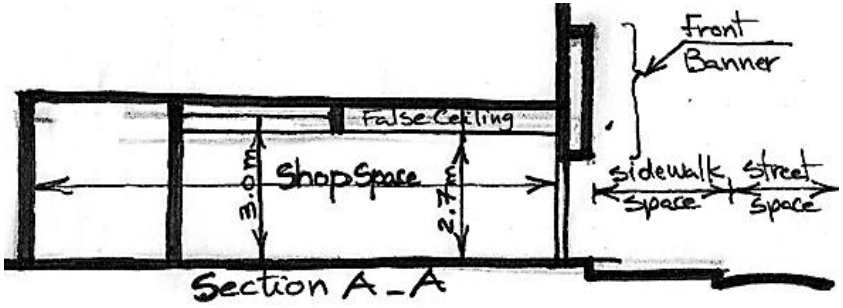


Fig. 7.92: Section A-A through the shop S10-A2. (Source: Author, 2021).



Fig. 7.93: The Façade of S10-A2 showing the marquee. (Source: Author, 2021).

5. *Displaying Spaces*: S10-A2 reflects a harmonious fusion of Syrian traditional aesthetics, the integration of Syrian-Egyptian influences, and the distinctive characteristic contemporary and modern Egyptian style. (Fig. 7.94, Fig. 7.95, and Fig. 7.98).



Fig. 7.94: S10-A2. Displaying shelves. The Influence of the Syrian traditional model. Source: Author, 2021.



Fig. 7.95: S10-A2. Displaying open drawers. The influence of the Syrian traditional model. Source: Author, 2021.



Fig. 7.96: S10-A2. Displaying table space. The influence of the Syrian-Egyptian integrated model. Source: Author, 2021.



Fig. 7.97: S10-A2. Displaying shelves' space. The influence of the Syrian-Egyptian integrating Model (Source: Author, 2021).



Fig. 7.98: S10-A2. Storefront Glass window displaying space. The influence of the Egyptian Contemporary Model (Source: Author, 2021).

7.2.2 Reading the findings of ten Syrian Shops in Area Two according to the Organization of Meaningful Elements in Table II

As described in Table II, Chapter 05, the reading of the Organization of Meaning of each shop is based on four meaningful elements: 1) *Arch*, 2) *Column*, 3) *Ceiling's Structural Elements*, and 4) *Ornamental Pattern*.

7.3 INTERPRETATION OF THE FINDINGS FOR TEN SYRIAN SHOPS IN AREA TWO: Segregation, Assimilation and Integration of Cultural-Memory)

7.3.1 Interpretation of the findings on the investigation of Space Organisation Features in ten Syrian shops in Area Two.

1. ***Views from Inside the Shops*:** It was observed in the charts below that 60% of the views from inside the shops show a lot of contemporary Egyptian influences (assimilation), while 40% of the shops maintain Syrian cultural ways of articulating spaces (segregation).

2. ***Dimension and Scale**:* It was observed that 60% of the cases followed the Egyptian modern shop dimensions, while only 40% maintained the Syrian traditional dimensions.

3. ***Circulation of the Shopper**:* It was observed that the Syrian traditional and the Syrian-Egyptian integrated circulation models represented 30% each, whereas approximately shops 40% of the shops demonstrated circulation patterns of the contemporary and the odernized Egyptian model.

4. *Shop Front and Marquee*: It was observed that 100% of the shops assimilated to the contemporary and the modern context of the 6th of October City shop front and marquee presentations.

5. ***Displaying Spaces**:* It was observed that 33% of the shops displayed their goods according to the Syrian traditional style; the contemporary and modern Egyptian display methods prevailed in 42% of the shops, while 25% of the shops adopted the display design that reflected Syrian-Egyptian integration.

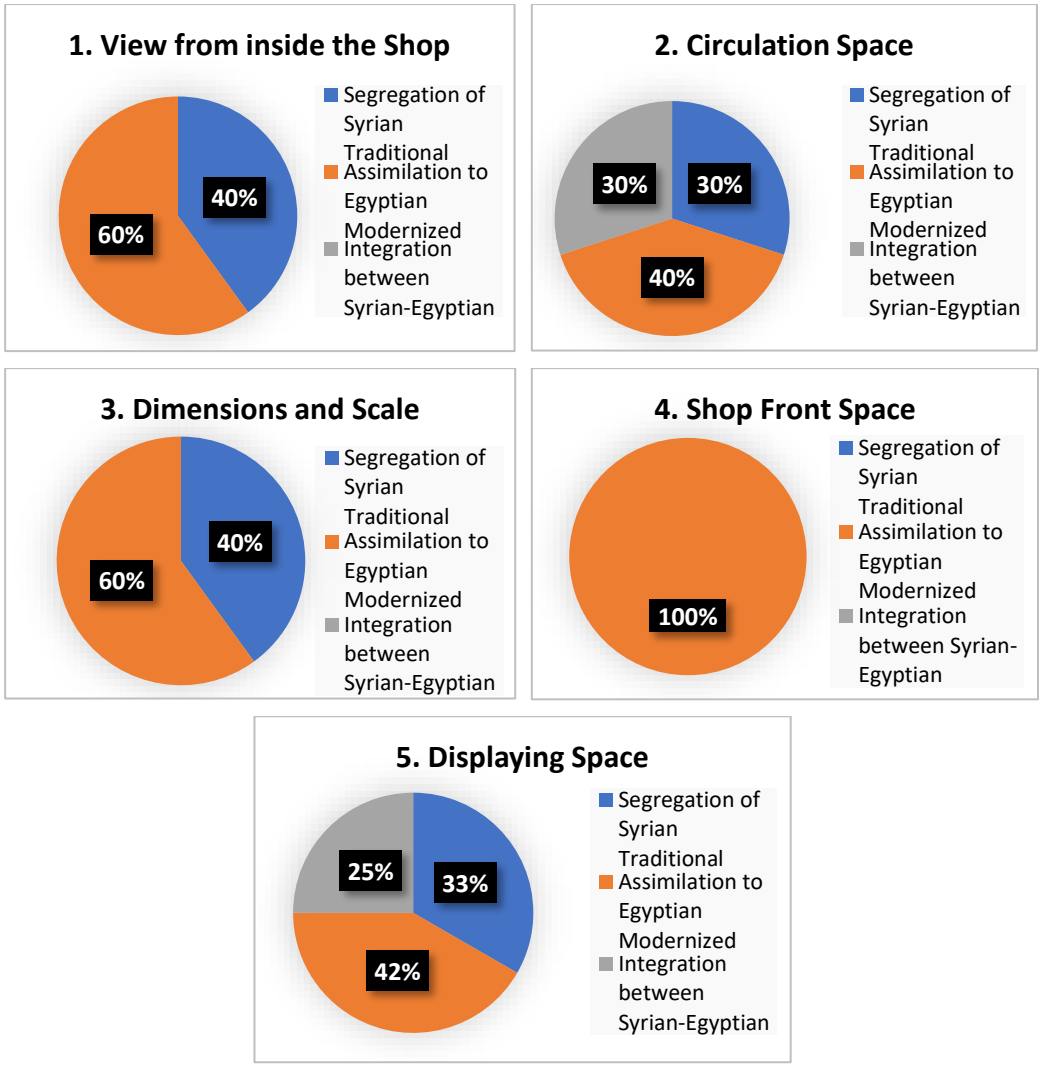


Fig. 7.99: Pie charts show the interpretation of the findings in the 10 Syrian Shops in Area Two according to the Organisation of five space features. Source: Author, 2022.

7.3.2 Interpretation of the Findings for Ten Syrian Shops in Area Two according to the Organisation of Meaningful Elements:

The Organisation of Meaningful elements in the Syrian shops in Area Two are summarised in the four pie charts below, Fig. 7.100.

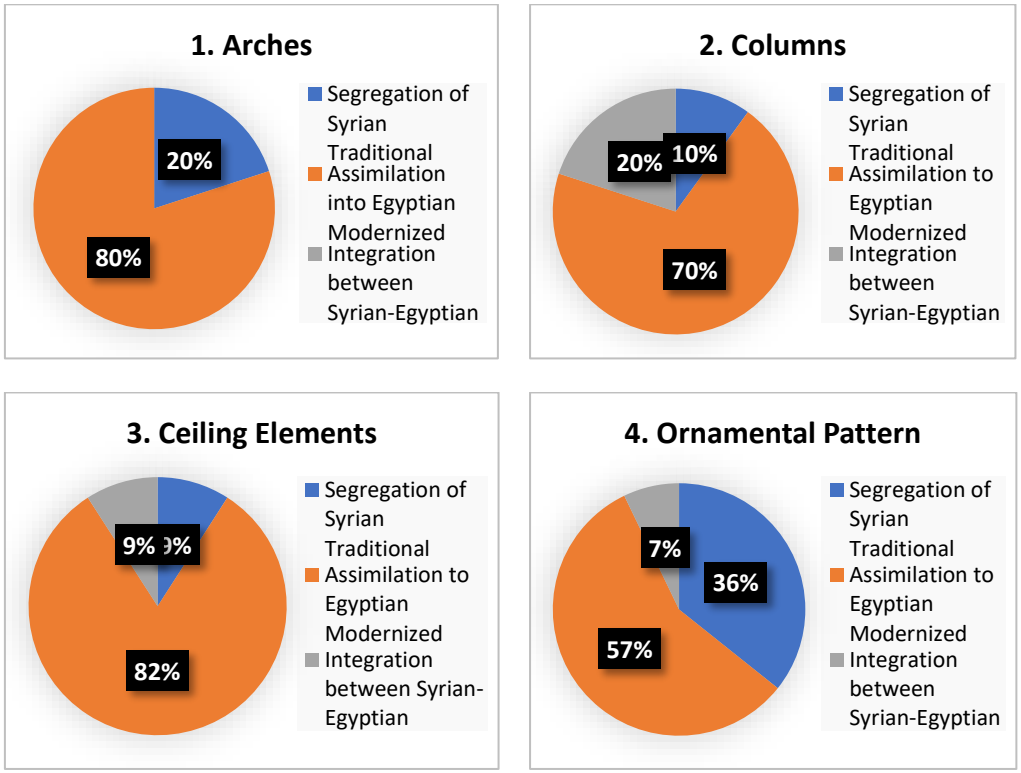


Fig. 7.100: Four Pie Charts showing the findings within the 10 Syrian Shops in Area Two according to the Organisation of four Meaningful Elements in the study. Source: Author, 2022.

1. **Arches:** We found that only 20% of the stores use arches of Syrian traditional origins, while the other 80% of the shops were using Egyptian and modernised arches.

2. **Columns:** It is also observed that 70% of the shops adopted columns that exhibit Egyptian modern characteristics, while 20% maintained the Syrian traditional features, and 10% adopted hybrid of Syrian-Egyptian columns.

3. **Ceiling Elements:** Approximately 80% of the Syrian shops were inclined to adopting Egyptian ceiling elements, while the rest of the shops adopted the Syrian traditional forms with some impacts of the Syrian-Egyptian integrated cultural forms.

4. **Ornamental Patterns:** The Egyptian contemporary features are observed in the Ornamental patterns inside 57% of the shops, and Syrian traditional influences were found in 36% of the shops.

7.4. CHAPTER REVIEW

The modern context of Area Two in the proximity of the environment of the University students, motivates the Syrian refugees to open their cultural boundaries and let Egyptian contemporary, modern, and traditional influences to engage the ways they present their shops to customers. Drawing from Rapoport's organisation of space and of meaning, the Syrian shops in 'Area Two' tend to follow an Assimilation Strategy. We will explore this observation further in Chapter Eight when we discuss Area Three of the study.

Meaningful Elements	Syrian Shops in Egypt – AREA TWO									
	S1	**S2**	**S3**	**S4**	**S5**	**S6**	**S7**	**S8**	**S9**	**S10**
Arch										
	Syrian traditional influence derived from H-R in Syria	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Pharaonic Post and Lintel System	Egyptian Modern influence derived from Pharaonic Post and Lintel System	Egyptian Modern Straight lines influence	Egyptian Modern Straight lines influence	Syrian Traditional influence derived from I/O in Syria	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Universal Style
Column										
	Syrian I/O Column with Byzantine influence	Egyptian Modern influence derived from Universal Style	Syrian-Egyptian integration derived from H-R elements in Syria and Egypt	Syrian-Egyptian integration derived from H-R elements in Syria and Egypt	Egyptian Modern influence	Egyptian Modern influence Derived from universal Style	Egyptian Modern Influence Derived from Universal Style	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence Derived from Pharaonic Pyramid shape
Roofing Element										
	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal Style steel structure Ceiling.	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Syrian Traditional Influence derived from I/O Vault in Syria	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling

Table 7.1 (a): The Findings of Area Two (Part One). The spatial reading within 10 Syrian Shops with reference to the Organisation of the Meaningful Elements in Table II (a) (Source: Author, 2022). The table presents the Spatial Reading of the data found within the 10 shops of Area Two, according to the meaningful elements of each shop space: *Arch, Column, and Ceiling's Elements*. Source: Author, 2022.

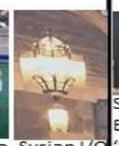
Meaningful Elements	Syrian Shops in Egypt – AREA TWO									
	S1	S2	S3	S4	S5	S6	S7	S8	S9	S10
Ornamental Pattern – Syrian Segregation	 Syrian I/A 'Ablaq'  Syrian I/O Fountain  Syrian I/O Lighting unit	 Syrian I/A Carving Arabesque  Syrian I/O Bottle & 'Mabkhala' (Essence Burner)  Syrian I/A carving Arabesque	No Traditional Syrian influence was observed	No Traditional Syrian influence was observed	No Traditional Syrian influence was observed	 Syrian I/A Carving Arabesque  Syrian Traditional I/A Ornamental Pattern  Syrian I/O Essence Bottles	 Syrian Traditional influence derived from a 'Memory Wall' which is full of pictures from Aleppo and Damascus.  Syrian Traditional I/A Carving Arabesque  Syrian Traditional I/O Lighting Units	No Traditional Syrian influence was observed	 Syrian traditional influence derived from I/A Carving Arabesque  Syrian traditional influence derived from I/O Carving Arabesque  Syrian Traditional I/O Coffee Makers	No Traditional Syrian influence was observed
Syrian-Egyptian Integration	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	 Syrian-Egyptian Integration within in a lighting unit.	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed
Assimilation into Egyptian	No Egyptian Influence was observed	 Egyptian Modern lighting Pattern  Egyptian Modern Motif	 Egyptian Modern pattern derived from Pharaonic Stepped Pyramid shape  Egyptian Pharaonic Pyramid Egyptian Modern Steel Handrail	 Egyptian Pharaonic Pyramids shape influence  Egyptian Modern Lighting Pattern  Egyptian Modern Elements	No Egyptian Influence was observed	 Egyptian pure Modern ornamental Pattern derived from pure geometric Forms  Egyptian Modern Motifs	 Egyptian Modern influence is observed within a contemporary window rolling shutters  Egyptian Modern furniture	 Egyptian Modern influence derived from Universal style within a wall poster.  Egyptian Modern furniture.	 Egyptian Modern wall Pattern  Egyptian Modern Coffee Makers Egyptian Modern GlassJar	 Egyptian Modern Pattern derived from Pharaonic Pyramid shape  Egyptian Modern Lighting Egyptian Modern Coffee Makers

Table 7.1 (b): The Findings of Area Two (Part Two). The spatial reading within 10 Syrian shops with reference to the Organisation of the Meaningful Elements in Table II (a) (Source: Author, 2022). The table presents the spatial reading of the data found within the 10 shops of Area Two, according to the Meaningful elements of each shop space: *Ornamental Pattern*. Source: Author, 2022.

CHAPTER EIGHT: APPLYING THE TYPOLOGICAL MODEL OF COMPARISON TO AREA THREE OF THE STUDY

8.1 INTRODUCTION TO AREA THREE OF THE STUDY: SHEIKH ZAYED LUXURY HOME CONTEXT



Fig. 8.1: An over view of Area Three showing the distribution of luxury and high-end priced homes. Source: an online YouTube video, Egyptian TV channel, 2017.

Area Three, or Sheikh Zayed City, Fig. 8.1 above, is a different context where medium or high-end priced housing/homes are built. (El Sheikh Zayed City Council, 2011; NUCA in 6th of October City, 2021; ASR in 6th of October City, 2021; NUCA, 2021). Located outside the ring road west of great Cairo to accommodate greater Cairo's increasing population and to control the informal expansion of agricultural land, Sheikh Zayd City is still physically part of 6th of October City (Abdel Kader et al., 2013). The housing type in each district are shown in Fig 8.2 where thre are 14 gated residential community complexes out of the total 17 districts in Sheikh Zayed City (Najjar, 2015; Khattab, 2017; Abdou and Mamdouh, 2018). According to the NUCA of the 6th of October City (2021), the Syrian refugees who inhabit in Sheikh Zayed City are the wealthy ones. The next sections present the data findings about ten Syrian shops in Area Three.

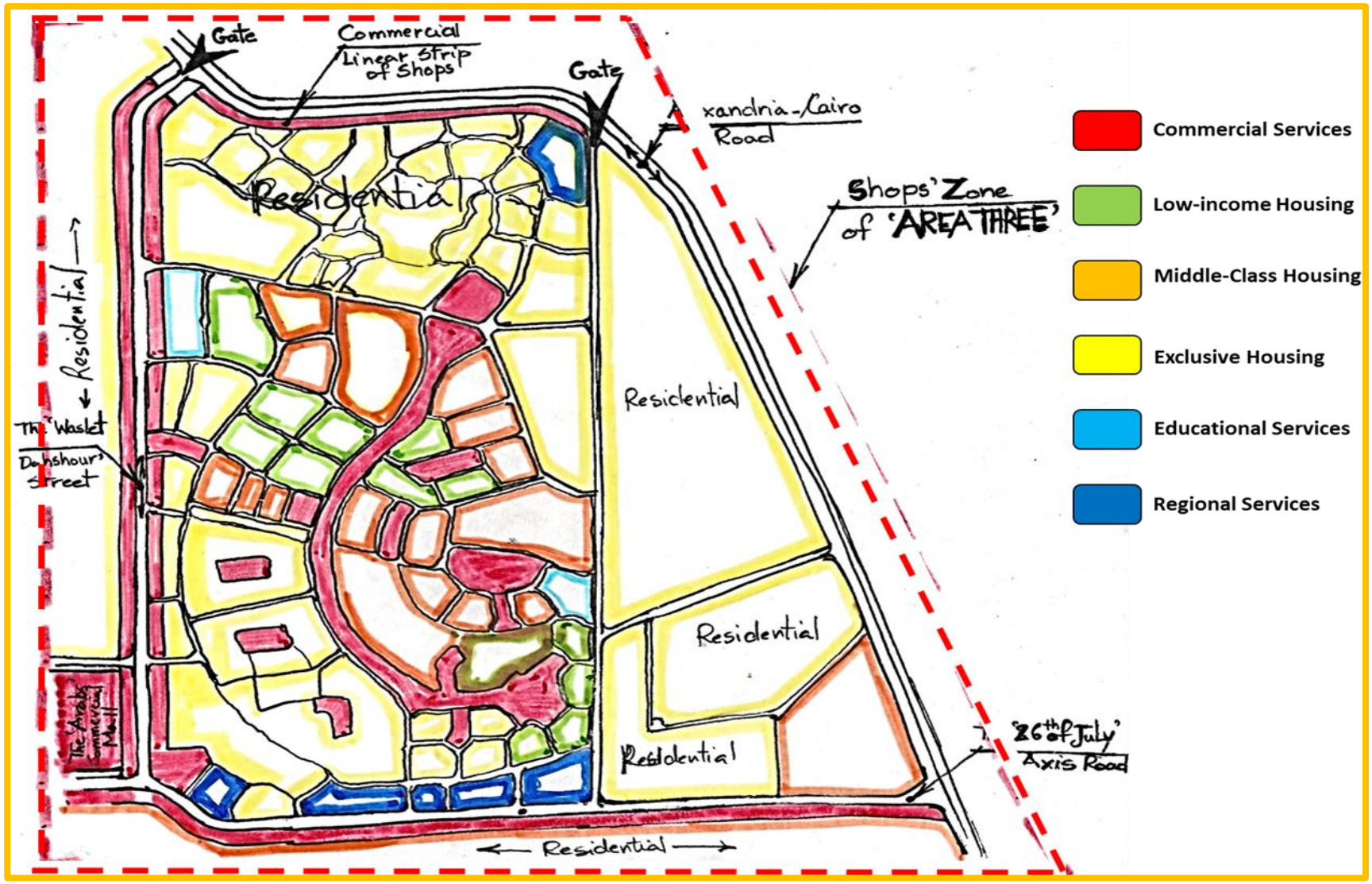


Fig. 8.2: Master plan of Area Three showing the distribution of the service Sheikh Zayed City. Source: Author, 2021, and after El Sheikh Zayed City Council, 2011; New Urban Communities Authority (NUCA) at 6th of October City, 2021.

8.2 READING OF THE FINDINGS IN TEN SYRIAN SHOPS IN AREA THREE

8.2.1 Reading the Findings for Ten Syrian Shops in Area Three According to the Organisation of Spaces Features, related to Table I (a) and (b) by the end of Chapter 05:

The typological models of organisation of spatial features and meanings in the ten shops studied in Area Three S-A3, shown in in Table I (a) and (b) are below are based on five space features:

1) *View from Inside the Shop Space*,

2) *Circulation of the Shopper inside the Shop*,

3) *Dimensions and Scale of the Shop space,*

4) *Front-Shop Space, Marquee and Awning*, and

5) *Displaying Space.*

S1-A3:

S1-A3 is a coffee beans roastery and Syrian sweets shop that is located on the ground floor of one of the small shopping centers in Area Three.

1. *View from inside the Shop space*: S1-A3. As illustrated in Fig. 8.3 and Fig. 8.4, S1-A3 represent influences of integrated Syrian-Egyptian style of spatial features and organisation of meanings.

2. *Circulation of the Shopper inside the Shop space*: S1-A3 suggests the free organic flow patterns of spatial features and organization that are found in Egyptian modern shops. Figs. 8.5 and Fig. 8.6.

3. *Dimensions and Scale of the shop space*: S1-A3 measures 7.8 X 7.5 meters and a ceiling height of 3 meters like the Egyptian modern and contempora shops as depicted in Fig. 8.5.

4. *The Front-space Space, Marquee and Awning*: S1-A3 front banner illustrates the prevailing style of contemporary and modern Egyptian shops in 6th of October City. See Figs. 8.7 and Fig. 8.8.

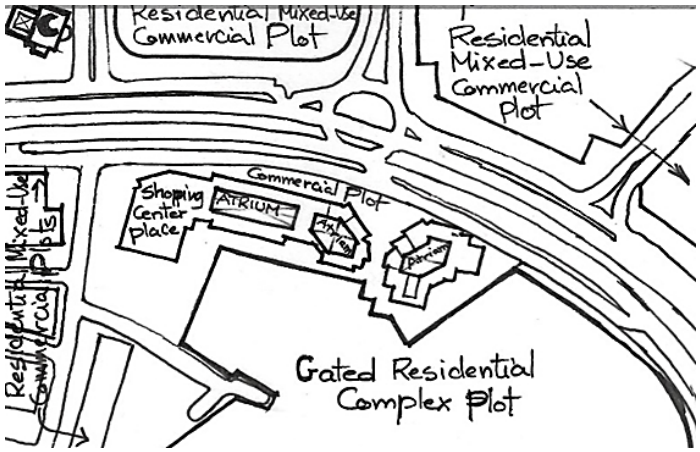


Fig. 8.3: A layout of the location of S1-A3. Source: Author 2022.

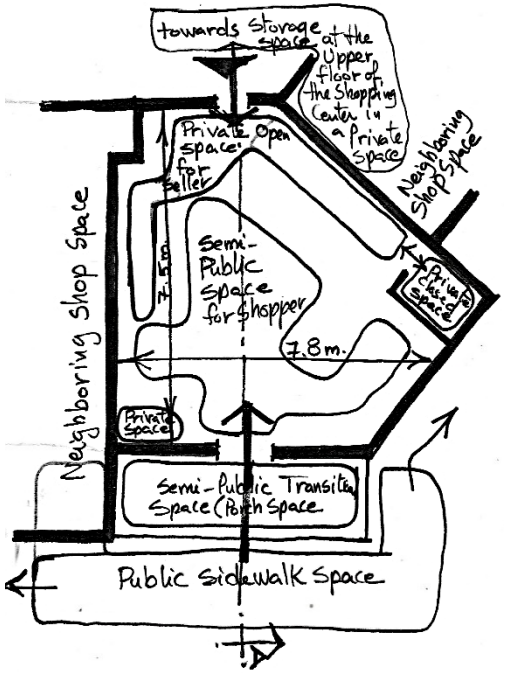


Fig. 8.5: Plan and dimensions of S1-A3. Source: Author 2022.

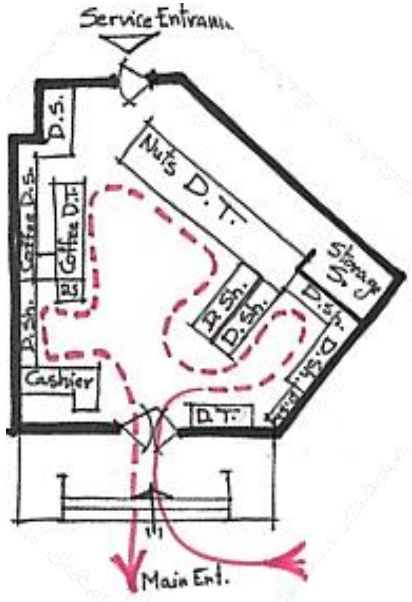


Fig. 8.6: A plan of the circulation of shoppers in S1-A3, the red lines. Source: Author 2022.



Fig. 8.4: the view of a mosque. The View from inside S1-A3 space (Source: Author 2021).

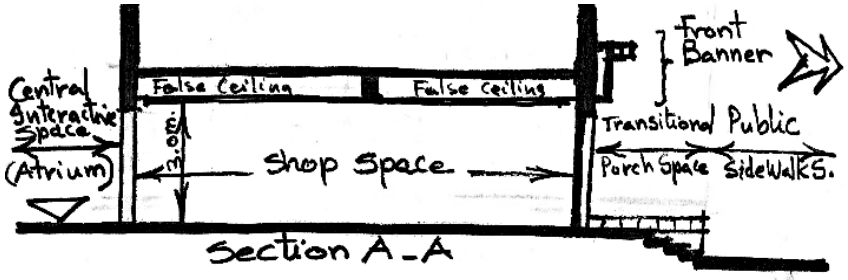


Fig. 8.7: Section A-A through the shop S1-A3 (Source: Author, 2022).



Fig. 8.8: The Façade of S1-A3. Shop-Front Space (Source: Author, 2021).

5. *Displaying Spaces*: S1-A3 combines the warmth of Syrian traditional and Syrian-Egyptian modern and contemporary features, Fig 8.9 and 8.10.



Fig. 8.9: S1-A3. Displaying shelves shows traditional Syrian model. Source: Author 2021.



Fig. 8.10: S1-A3. Displaying table shows the influence of the integrated Syrian-Egyptian models. Source: Author, 2021.



Fig. 8.11: S1-A3. Displaying free-standing space. The influence of the Egyptian contemporary and modern models. Source: Author, 2021.

S2-A3:

Introduction to the Shop and Location: Situated on the ground floor of one of a small shopping center in Area Three, S2-A3 is Syrian grocery store.

1. *View from inside the Shop space*: S2-A3 has an external view of a nearby mosque, and an indoor view of mall's atrium, Fig. 8.12 and Fig. 8.13.

2. *Circulation of the Shopper inside the Shop space*: The spatial arrangement of S2-A3 shows evidence of integrated Syrian-Egyptian circulation pattern. Fig. 8.14 and Fig. 8.15.

3. *Dimensions and Scale of the Shop space*: The dimensions of S2-Aa are approximately 7.0 X 7.0 meters, with a ceiling height of 2.7 to 3.0 meters. Fig. 8.14.

4. *Shop-front space, Marquee and Awning*: S2-A3 is four steps the, and it has a rectangular marquee banner See Fig. 8.16, and Fig. 8.17

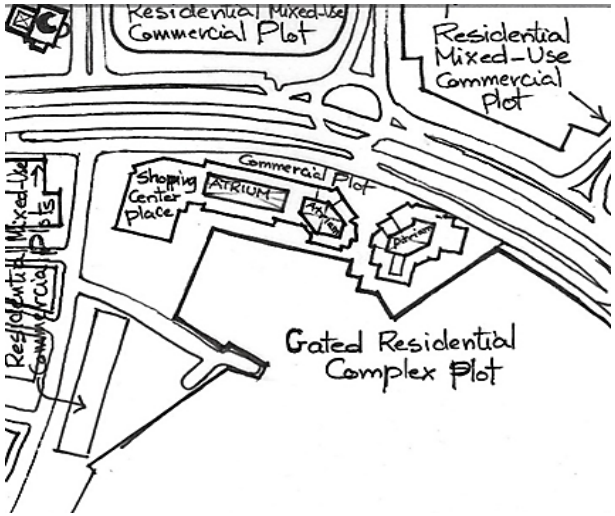


Fig. 8.12: The layout of the location of S2-A3. Source: Author 2022.

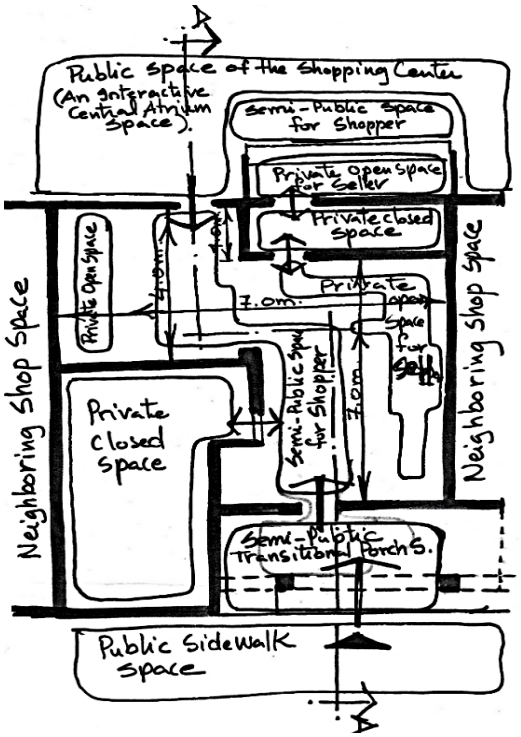


Fig. 8.14: Plan of S2-A3 and its dimensions. Source: Author 2022.

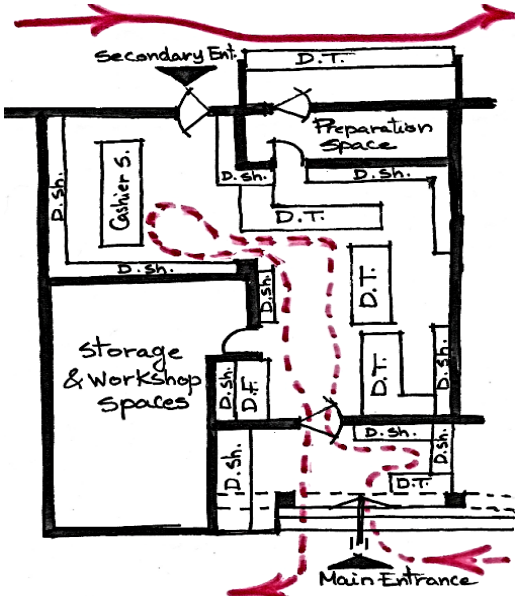


Fig. 8.15: A plan of S2-A3. The circulation of the shopper (red lines), and the distribution of the displaying spaces. Source: Author 2022.



Fig. 8.13: S1-A3 over looks a a mosque. Source: Author, 2021.

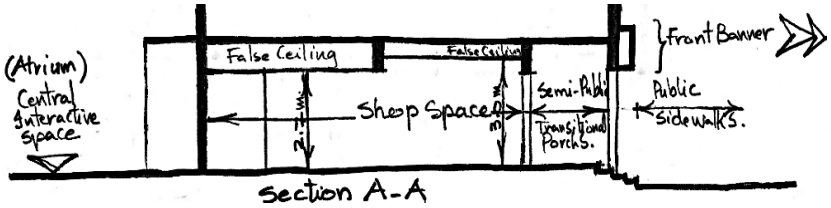


Fig. 8.16: Section A-A through the shop S2-A3. Source: Author, 2022.



Fig. 8.17: The Façade of S2-A3. Source: Author, 2021.

5. *Displaying Spaces*: S2-A3 displaying spaces have the influences of Syrian traditional pattern. See Fig. 8.18, Fig. 8.19, and Fig. 8.20.



Fig. 8.18: S2-A3. Displaying table and shelves show the influence of the Syrian traditional model. Source: Author, 2021.



Fig. 8.19: S2-A3. Displaying tables. The influence of the Syrian traditional models. Source: Author, 2021.



Fig. 8.20: S2-A3. Displaying fridges. The influence of the Egyptian modern and contemporary models. Source: Author, 2021.

S3-A3:

Introduction to the Shop and Location: S3-A3 is a Syrian dairy, spices, coffee, desserts, and bakeries shop.

1. *View from inside the Shop space*: S3-A3 overlooks an Egyptian contemporary and modern atrium within the shopping center. Fig. 8.21 Fig. 8.22.

2. *Circulation of the Shopper inside the Shop space*: S3-A3 circulation follows the pattern of Egyptian contemporary and modern shops, Fig. 8.24.

3. *Dimensions and Scale of the Shop Space*: S3-A3 measures approximately 16.0 X 8.0 meters, with a soaring ceiling height of 5.0 meters. Fig. 8.23.

4. *Shop- Front Space.* The shop is on the same level as the sidewalk in the shopping center (See Fig. 8.25 and 8.26). It has a rectangular marquee in the style of the modern Egyptian shops in the 6th of October City.

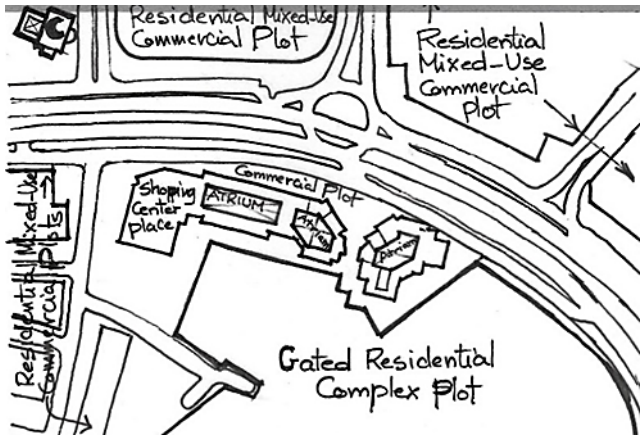


Fig. 8.21: A layout of the location of S3-A3. Source: Author 2022.

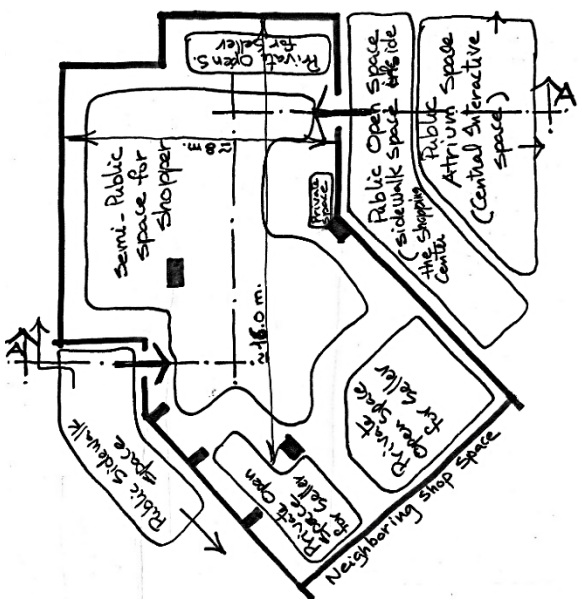


Fig. 8.23: Plan of S3-A3 and its dimensions. Source: Author 2022.

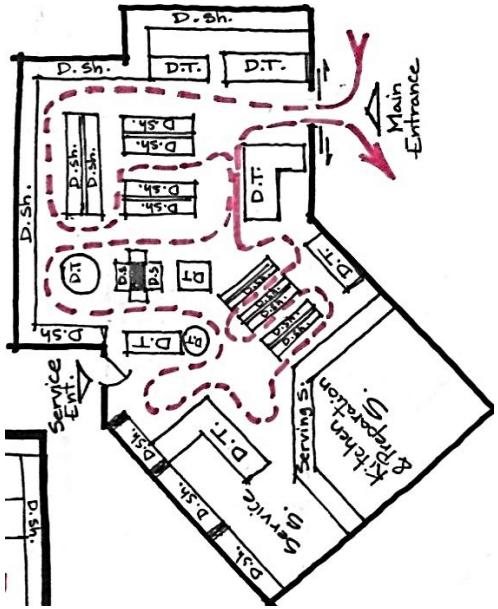


Fig. 8.24: A plan of S3-A3, the circulation of the shoppers (red lines), and the distribution of the displaying spaces. Source: Author 2022.



Fig. 8.22: S3-A3 overlooks the atrium of the mall. Source: Author, 2021.

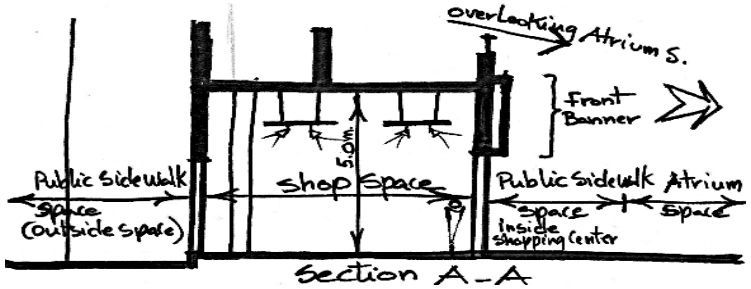


Fig. 8.25: Section A-A through the shop S3-A3. Source: Author, 2022.



Fig. 8.26: S3-A3 façade overlooks the atrium of the shopping centre. Source: Author, 2021.

5. *Displaying Spaces*: In summary, the displaying spaces of S3-A3 are a blend of Syrian tradition, Syrian-Egyptian, and Egyptian contemporary and modern features. Figs. 8.27, 8.28, 8.29 and 8.30.



Fig. 8.27: S3-A3. Displaying table. The influence of the Syrian-traditional model. Source: Author, 2021.



Fig. 8.28: S3-A3. Displaying free-standing space. The influence of the Egyptian contemporary and modern model. Source: Author, 2021.



Fig. 8.29: S3-A3. Displaying fridge space. The influence of Egyptian contemporary and modern model. Source: Author, 2021.



Fig. 8.30: S3-A3. Displaying tables. The influence of the Syrian-Egyptian integrated models. Source: Author, 2021.

S4-A3:

Introduction to the Shop and Location: S4-A3 is grocery store that occupies two floors, one of which is the ground floor of a shopping center in Area Three.

1. *View from inside the Shop space*: The main view from inside S4-A3 mall's atrium that is open to the sky. Fig. 8.31 and Fig. 8.32.

2. *Circulation of the Shopper inside the Shop space*: S4-A3's spatial organisation shows the circulation from the public areas through a transitional semi-public areas before the restricted private areas. See Fig. 8.33 and Figure (8-34) which recalls contemporary and modern Egyptian spatial organisation.

3. *Dimensions and Scale of the shop space*: The dimensions of S4-A3 are approximately 10.0 X 8.0 meters, with a ceiling of 3 meters. Fig. 8.33.

4. *Shop-Front Space*: Raised by a single step above the sidewalk, S4-A3 has a horizontal blue marquee canopy. See Fig. 8.35 and Fig. 8.36.

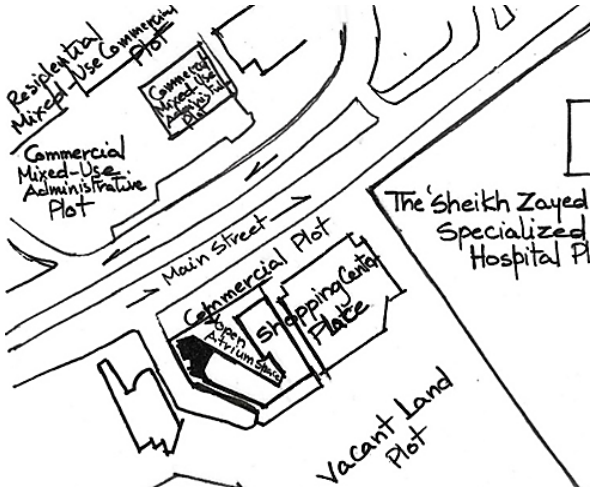


Fig. 8.31: A layout of the location of S4-A3. Source: Author 2022.

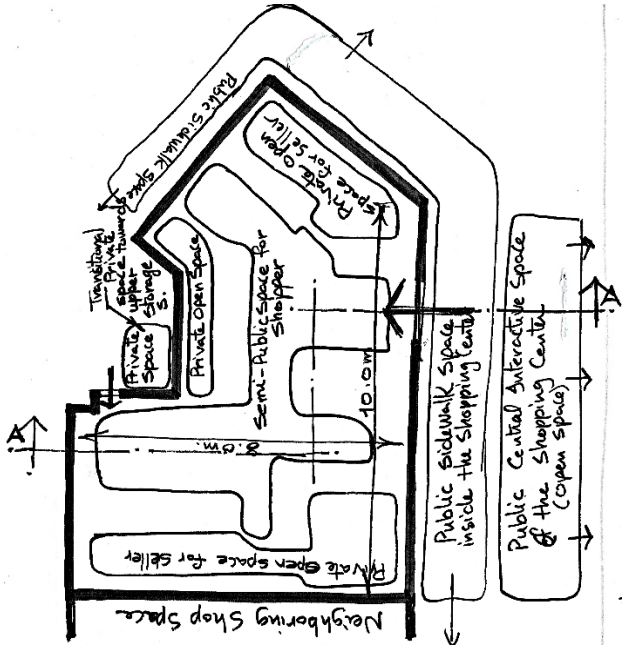


Fig. 8.33: Plan showing the dimenisons of S4-A3. Source: Author 2022.

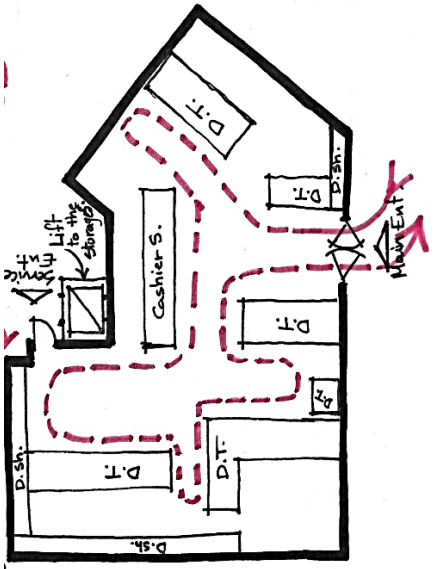


Fig. 8.34: The plan of S4-A3 showing the circulation of the shopper (red lines), and the distribution of the displaying spaces. Source: Author 2022.



Fig. 8.32: View from inside S4-A3 space. Central interactive space (Source: Author, 2021).

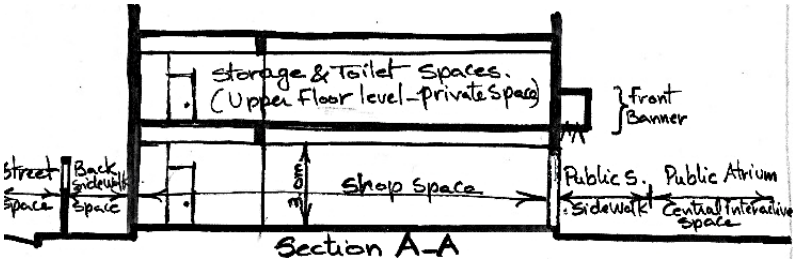


Fig. 8.35: Section A-A through the shop S4-A3. Source: Author, 2022.



Fig. 8.36: The Façade of S4-A3. Shop-Front Space (Source: Author, 2021).

5. *Displaying Spaces*: S4-A3's displaying spaces narrate a tale of Syrian traditional model combined with Syrian-Egyptian models. Figs. 8.37, 8.38, and 8.39.

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Fig. 8.37: S4-A3. Displaying shelves showing the The influence of Syrian traditional model. Source: Author 2021.



Fig. 8.38: S4-A3. Displaying tables showing the influence of the integrated Syrian-Egyptian models. Source: Author, 2021.



Fig. 8.39: S4-A3. Free-standing displaying platforms. The influence of the Egyptian contemporary and modern model
Source: Author, 2021.

S5-R3:

Introduction to the Shop and Location: S5-A3, is a Syrian grocery store that is located on the first floor of a small shopping center in Area Three.

1. *View from inside the Shop space*: S5-A3's view is the mall's open-to-sky atrium. See Fig. 8.40 and Fig. 8.41.

2. *Circulation of the Shopper inside the Shop space*: The spatial layout of S5-A3 unfolds from the public, through the semi-public zones, and before the private areas. It is the modern and contemporary Egyptian layout and circulation pattern. See Fig. 8.42 and 8.43.

3. *Dimensions and Scale of the Shop Space*: S5-A3's dimensions are approximately 6.0 X 5.0 meters, with a ceiling height of 3.0 meters, which echoes contemporary and modern Egyptian standards. Fig. 8.42.

4. *Shop-Front Space*: Elevated by a single step above the sidewalk in the mall, S5-A3 has a bright rectangular banner on which its name is inscribed. See Fig. 8.44 and Fig. 8.45.

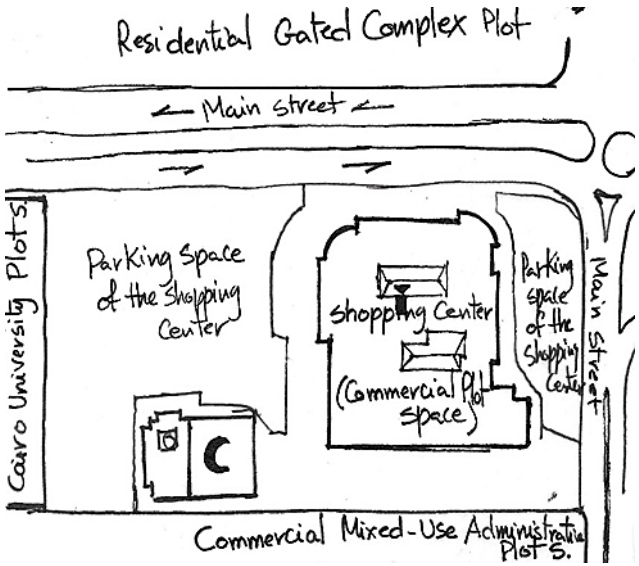


Fig. 8.40: A layout of the location of S5-A3. Source: Author, 2022.

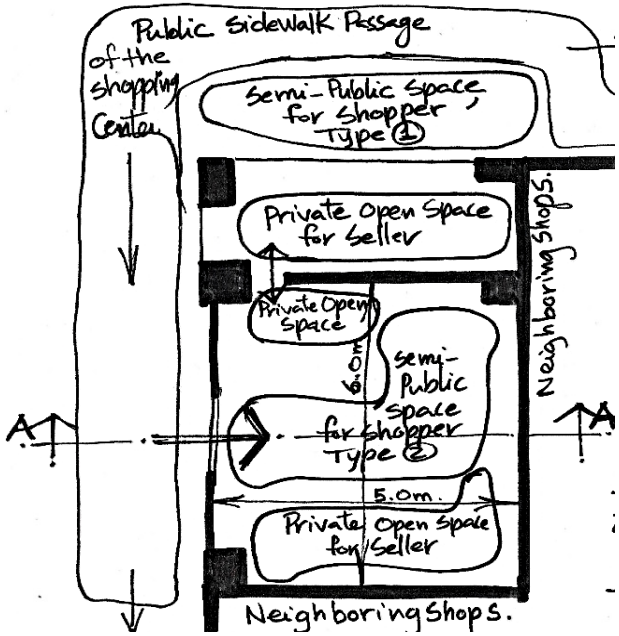


Fig. 8.42: Plan of S5-A3 and its dimensions. Source: Author, 2022.

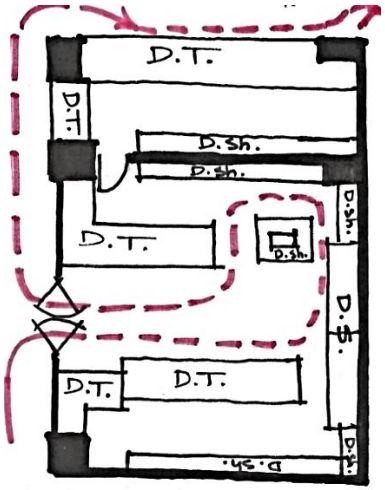


Fig. 8.43: A plan of S5-A3 showing the circulation of the shopper (red lines), and the distribution of the displaying spaces. Source: Author, 2022.



Fig. 8.41: S5-A3 space overlooks the atrium of the mall. Source: Author, 2021.

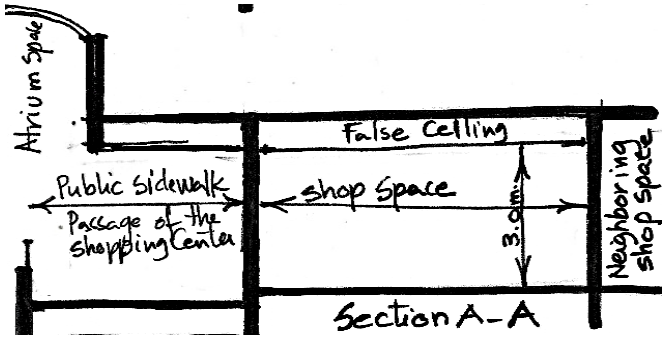


Fig. 8.44: Section A-A through S5-A3. Source: Author, 2022.



Fig. 8.45: The façade of S5-A3. Source: Author, 2021.

5. *Displaying Spaces*: In summary, the display spaces within S5-A3 showcase a Syrian traditional aesthetic, seamlessly blended with integrating Syrian-Egyptian and Egyptian Modern characteristics. Figs. 8.46, 8.47, and 8.48.



Fig. 8.46: S5-A3. Displaying shelves space. The influence of the Syrian traditional model. Source: Author 2021.



Fig. 8.47: S5-A3. Displaying table spaces, the influence of the Syrian-Egyptian integrated models. Source: Author, 2021.



Fig. 8.48: S5-A3. Free-standing displaying shelves. The influence of the Egyptian modern model. Source: Author, 2021.

S6-A3:

Introduction to the Shop and Location: S6-A3 is located in a souq on the ground floor of a mixed use structure. Fig. 8.49.

1. *View from inside the Shop space*: S6-A3 overlooks the souq's pedestrians' passage, Fig. 8.50.

2. *Dimensions and Scale of the shop space*: The dimensions of the shop are approximately 3.5 X 3.5 meters, with a ceiling height of around 2.5 meters. It is observed the spatial dimensions of S6-A3 closely align with the typology of the traditional Syrian shop module. Fig. 8.51.

3. *Circulation of the Shopper inside the Shop space*: S6-A3 spatial organisation and circulation patterns pays homage to the presumed Syrian authentic circulation features in which the shopper moves from public to the semi-public, and into the private areas of the shop. Figs. 8.51 and 8.52.

4. *Shop-Front Space*: S6-A3 is elevated by a single step above the public path inside the souq (see Fig. 8.53), and it has a shade projecting from the front wall and and an elegant black marquee on which its name is inscribed. See Fig. 8.54. The marque adopts a blend of Syrian-Egyptian model.

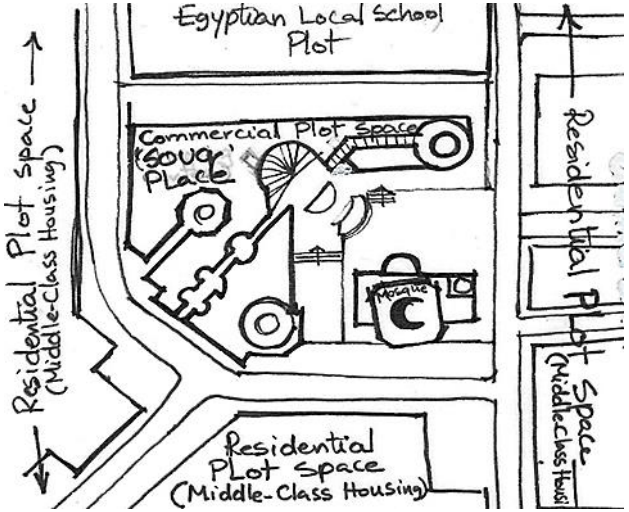


Fig. 8.49: A layout of the location of S6-A3. Source: Author 2022).

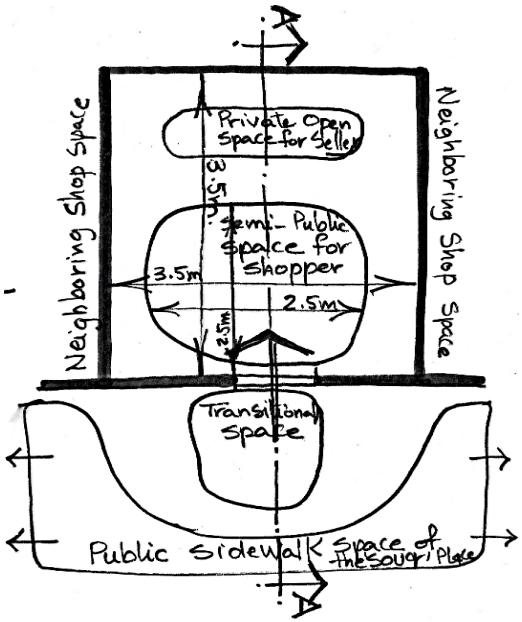


Fig. 8.51: The dimensions of S6-A3. Source: Author 2022.

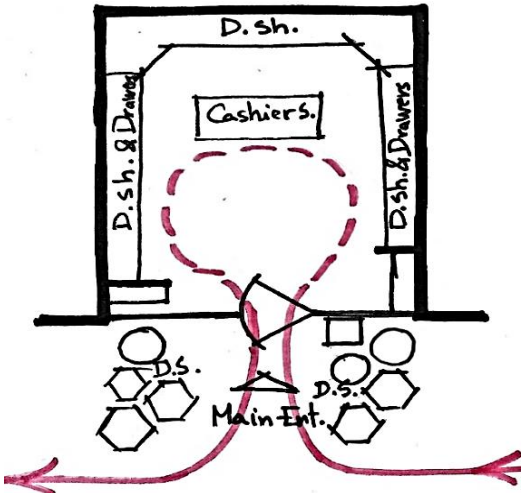


Fig. 8.52: A plan of S6-A3 showing the circulation of the shoppers (red lines) and the distribution of the displaying spaces. Source: Author 2022.



Fig. 8.50: The view from S6-A3 overlooking the University. Source: Author 2021.

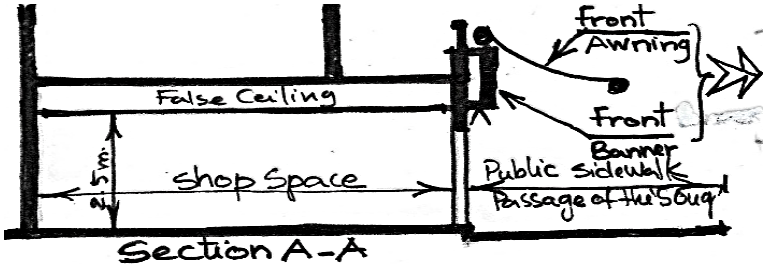


Fig. 8.53: Section A-A through shop S6-A3. Source: Author, 2022.

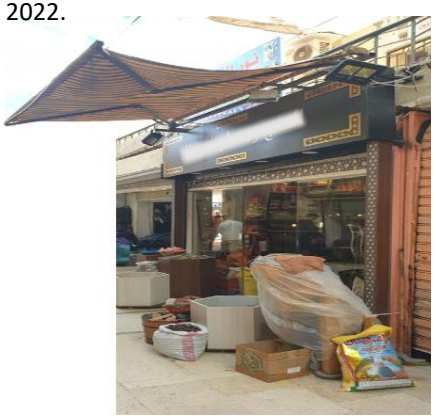


Fig. 8.54: The Façade of S6-A3. Source: Author, 2021.

5. *Displaying Spaces*: The display areas within S6-A3 showcase Syrian traditional look, blended with Syrian-Egyptian features. Figs. 8.55, 8.56, and 8.57.



Fig. 8.55: S6-A3. Displaying buckets. The influence of the Syrian- Egyptian integrated models (Source: Author 2021).



Fig. 8.56: S6-A3. Displaying shelves . The influence of the Syrian- Egyptian integrated models. Source: Author 2021.



Fig. 8.57: S6-A3. Displaying wall shelves and open-drawer. The influence of the Syrian traditional model. Source: Author 2021.

S7-A3:

Introduction to the Shop and Location: S7-A3 is in a shopping centre and it deals with Syrian desserts, the grilled cheese konafa and homemade ice cream. It occupies two floors in a location that overlooks a pedestrian street. Fig. 8.58.

1. *View from inside the Shop space*: The front space of S7-A3 offers a panoramic view of the shopping center. Fig. 8.58 and Fig. 8.59.

2. *Circulation of the Shopper inside the Shop space*: S7-A3's spatial organisation aligns with the Egyptian modern typology. See Fig. 8.60 and Fig. 8.61.

3. *Dimensions and Scale of the Shop space*: S7-A3 measures approximately 9.0 X 6.0 meters, with a ceiling height of 2.7 to 3.0 meters. See Fig. 8.61. The dimensions align closely with the Egyptian modern shop model.

4. *Shop-front Space*: Located one step above the street level, has a rectangular banner on the front entrance wall in the manner of , Egyptian contemporary and modern form. 8.62 and Fig. 8.63.

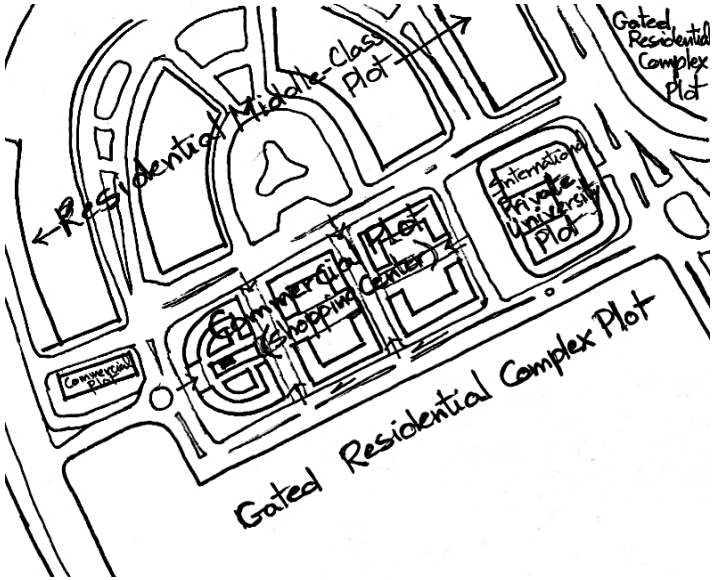


Fig. 8.58: The layout of the location of S7-A3. Source: Author, 2022.

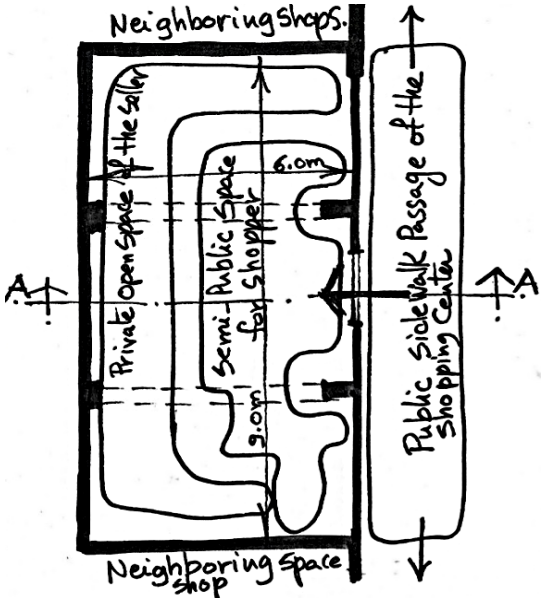


Fig. 8.60: The plan of S7-A3 and its dimensions. Source: Author, 2022.

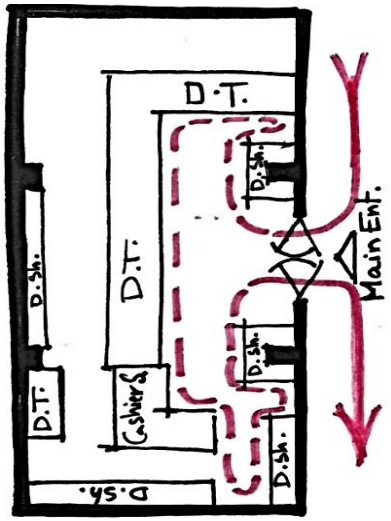


Fig. 8.61: The plan of S7-A3 showing the circulation of the shopper (red lines), and the distribution of the displaying spaces. Source: Author, 2022.



Fig. 8.59: S7-A3 overlooks pedestrian path. Source: Author, 2021.

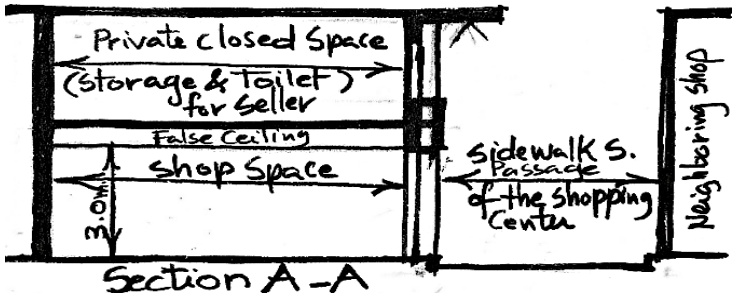


Fig. 8.62: Section A-A through the shop S7-A3. Source: Author, 2022.



Fig. 8.63: The Façade of S7-A3. Shop-Front Space (Source: Author, 2021).

5. *Displaying Spaces*: S7-A3 displaying spaces offer the fusion of Syrian tradition and Egyptian contemporary and modern models. Figs. 8.64, 8.65, and 8.66.



Fig. 8.64: S7-A3. Displaying drawers showing the influence of the Syrian traditional model. Source: Author 2021.



Fig. 8.65: S7-A3. Displaying table. The influence of the Syrian-Egyptian integrated model of display. Source: Author, 2021.



Fig. 8.66: S7-A3. Displaying shelves with the the influence of the Egyptian contemporary and modern model. Source: Author, 2021.

S8-A3:

S8-A3 occupies a corner at the ground floor of an energetic souq. Fig. 8.67.

1. *View from inside the Shop space*: S8-A3 overlooks a prominent mosque and its minaret. Fig. 8.67 and Fig. 8.68.

2. *Circulation of the Shopper inside the Shop space*: S8-A3 mirrors the internal flow found in traditional Syrian shops, Fig. S8.69 and Fig. 8.70.

3. *Dimensions and Scale of the shop space*: S8-A3 dimensions are approximately 4.0 X 4.0 meters and a ceiling height of 2.5-2.7 meters, in the liberal Egyptian contemporary and modern models. See Fig. 8.69.

4. *Shop-Front Space*: SA-A3 combeines modern Egyptian banner and traditional Syrian awnings. Figs. 8.70, 8.71, and 8.72.

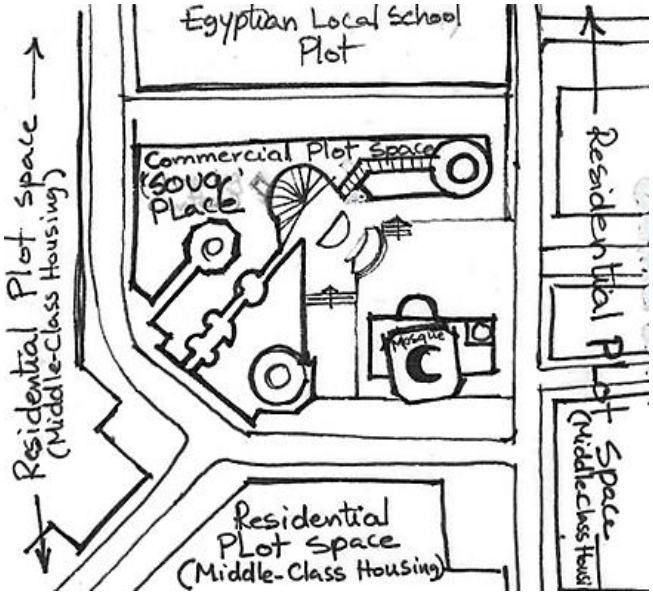


Fig. 8.67: A sketch of the layout of the location of S8-A3.Source: Author, 2022.

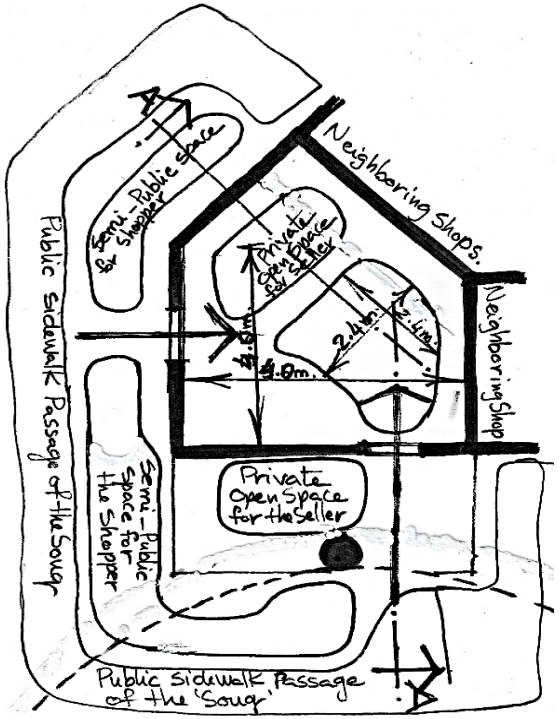


Fig. 8.69: The plan of S8-A3 and its dimensions. Source: Author 2022.

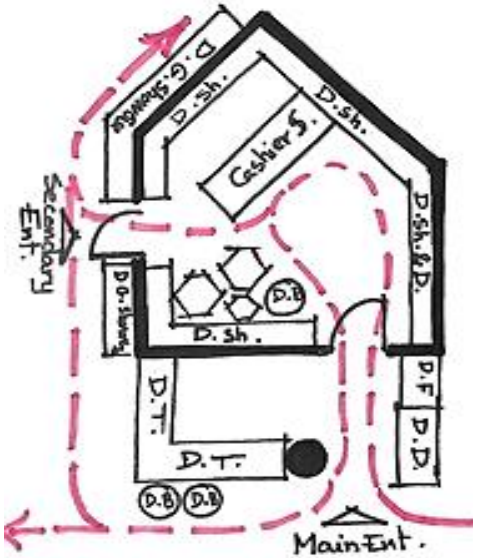


Fig. 8.70: T plan of S8-A3, circulation of the shopper (red lines), and displaying displaying spaces. Source: Author 2022.



Fig. 8.68: A person looking from from inside S8-A3 would see a mosque. (ource: Author, 2021.

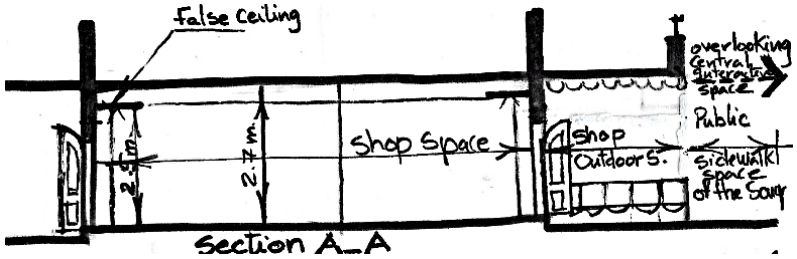


Fig. 8.71: Section A-A through the shop S8-A3. Source: Author, 2022.



Fig. 8.72: The façade of S8-A3. Source: Author, 2021.

5. *Displaying Spaces*: S8-A3 displaying spaces feature influences of Syrian traditional elements in combition with Syrian-Egyptian aesthetics. Figs. 8.73, 8.74, and 8.75.

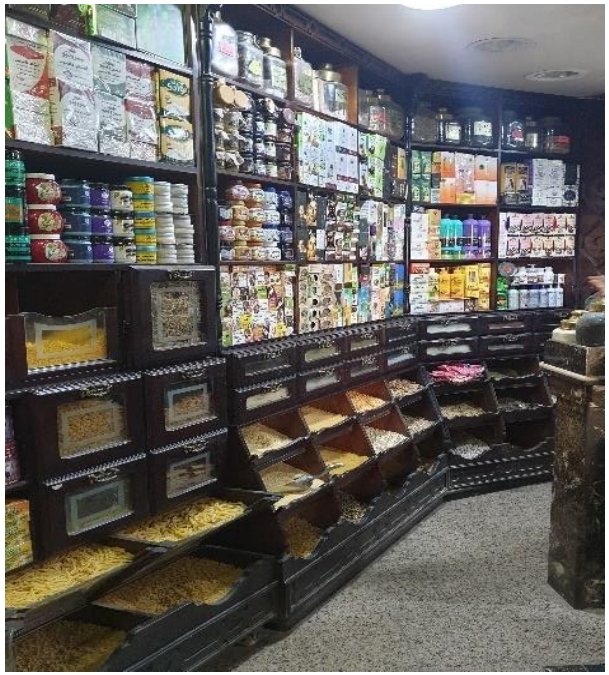


Fig. 8.73: S8-A3 displaying shelves and drawers show. the influence of the Syrian traditional model. Source: Author 2021.



Fig. 8.74: S8-A3 displaying buckets showing the influence of integrated Syrian-Egyptian models. Source: Author 2021.



Fig. 8.75: S8-A3. Storefront with glass display windows. The influence of the Egyptian contemporary and modern model. Source: Author 2021.

S9-A3:

Introduction to the Shop and Location: S9-A3 is a shawarma and barbeque chicken shop that is located on two floors in a residential and administrative mixed-use commercial building.

1. *View from inside the Shop space*: S9-A3 overlooks a pedestrian street, Fig. 8.76 and Fig. 8.77.

2. *Circulation of the Shopper inside the Shop space*: It is observed that S9-A3 shop has an integrated Syrian-Egyptian circulation pattern. See Fig. 8.78 and Fig. 8.79.

3. *Dimensions and Scale of the Shop*: The dimensions of S9-A3 are approximately 8.0 X 8.0 meters, with a clearing ceiling height of 2.7-3.0 meters, See Fig. 8.78.

2. *Shop-Front Space*: S9-A3's entrance is elevated by a single step above the sidewalk, and it has a rectangular banner marquee in Egyptian contemporary and modern style See Fig. 8.80. and Fig. 8.81.

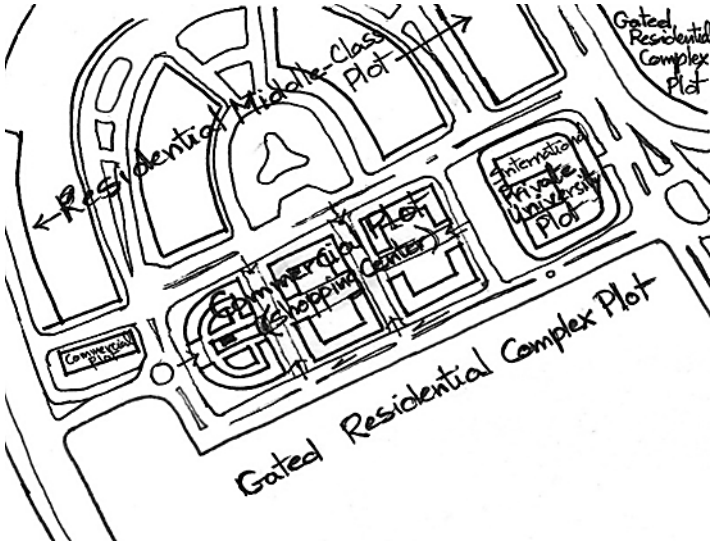


Fig. 8.76: The layout of the location of S9-A3. Source: Author, 2022.

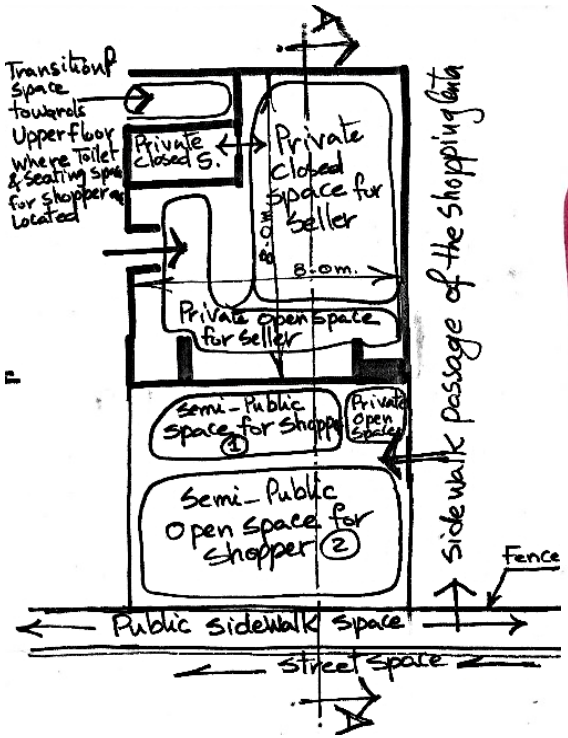


Fig. 8.78: Plan of S9-A3 and its dimensions. Source: Author, 2022.

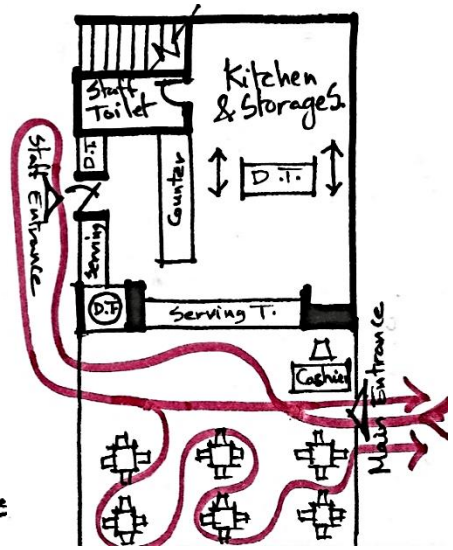


Fig. 8.79: A plan of S9-A3 showing the circulation of the shopper (red lines), and the distribution of the displaying spaces. Source: Author, 2022.

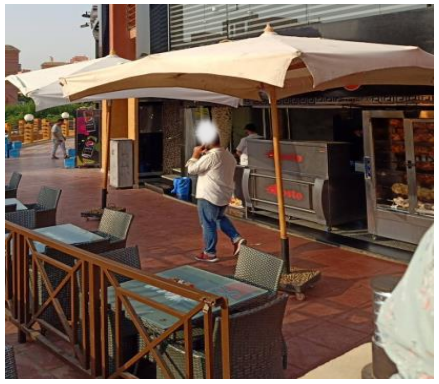


Fig. 8.77: S9-A3 overlooks a pedestrian sidewalk. Source: Author, 2021.

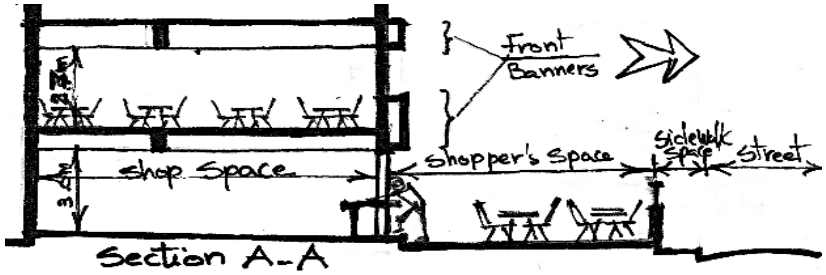


Fig. 8.80: Section A-A through the shop S9-A3. Source: Author, 2022.



Fig. 8.81: The Façade of S9-A3. Source: Author, 2021.

5. *Displaying Spaces*: In summary, traditional Syrian displaying features are observed in S9-A3. Fig. 8.82 to 8.84.



Fig. 8.82: S9-A3 shows the display of shawarma stand in the influence of the Syrian-Egyptian integrated models. Source: Author, 2021.

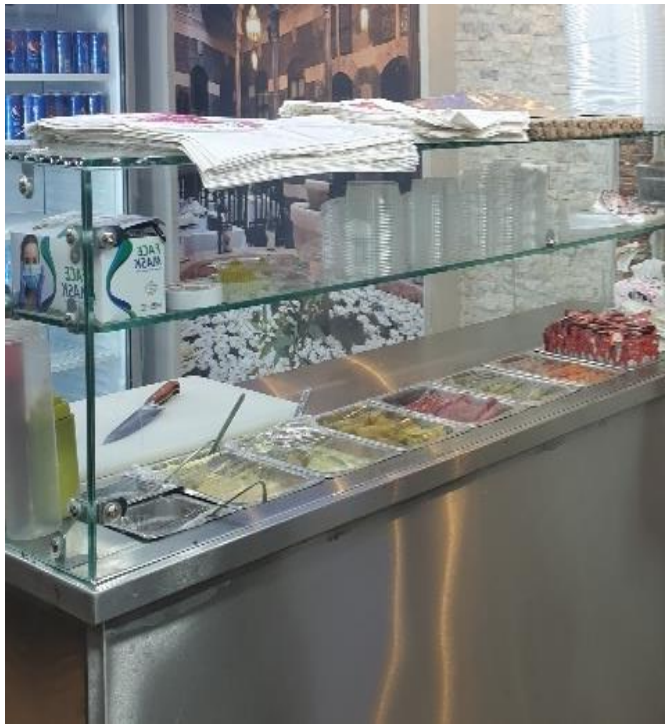


Fig. 8.83: S9-A3. displaying table-tops showing the influences of the Syrian-Egyptian integrated models. Source: Author, 2021.

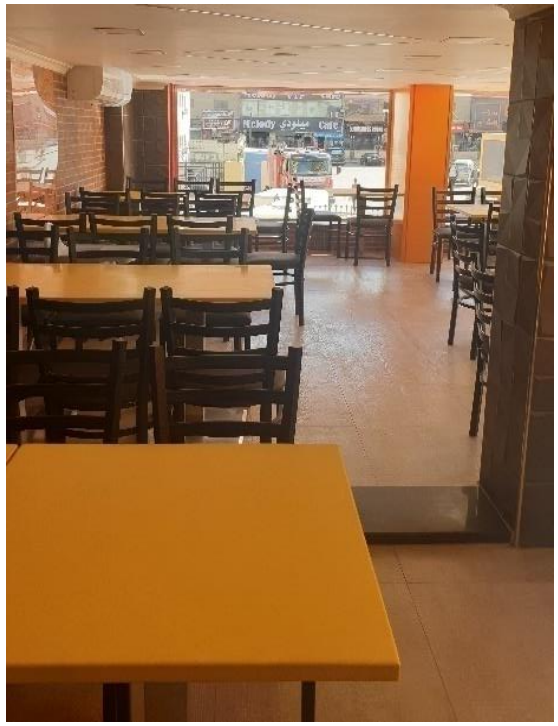


Fig. 8.84: S9-A3 seating with the influence of the Egyptian montemporary and modern space organization. Source: Author, 2021.

S10-R3:

Introduction to the Shop and Location: S10-A3 is a coffee beans roastery that attracts customers who appreciate both Syrian and Egyptian flavoured coffee and sweeets.

1. *View from inside the Shop space*: S10-A3 overlooks the view of the atrium of the mail, Figs. 8.85 and 8.86.

2. *Circulation of the Shopper inside the Shop space*: S10-A3 shoppers movements echoes the free organic flow reminiscent of the Egyptian contemporary and modern shop model. See Fig. 8.87 and Fig. 8.88.

3. *Dimensions and Scale of the shop space*: S10-A3 dimensions are approximately 9.0 X 5.0 meters with a generous ceiling height of 3.0 meters, Fig. 8.88.

4. *Shop-Front Space and Marquee:* Positioned one step above the sidewalk the shopping center's (see Fig. 8.89), the entrance is framed by a rectangular brightly lit banner with the shop's name, Fig. 8.90.

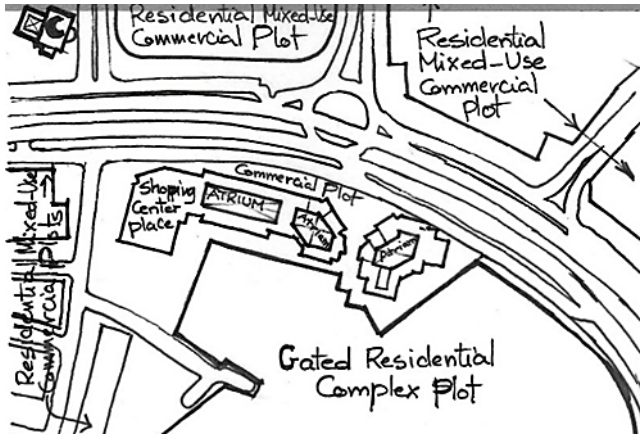


Fig. 8.85: A layout of the location S10-A3. Source: Author, 2022.

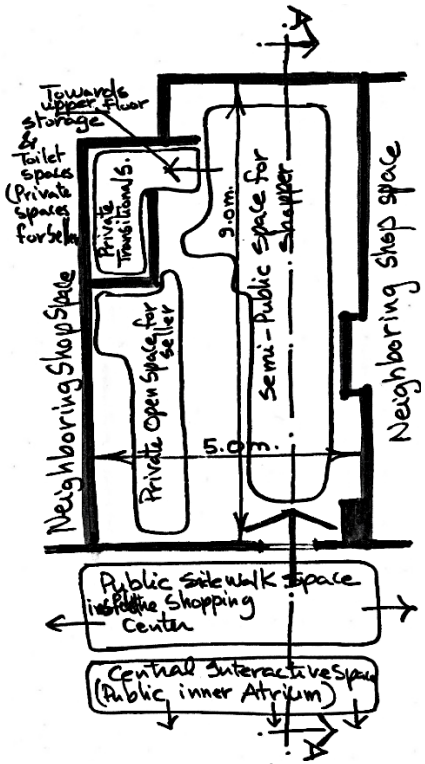


Fig. 8.87: Zoning plan of S10-A3 and its dimensions. Source: Author, 2022.

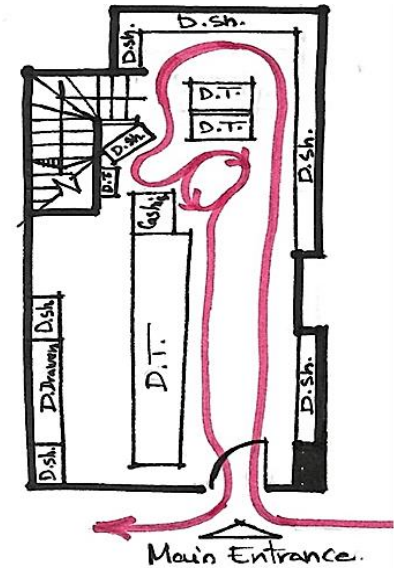


Fig. 8.88: A plan of S10-A3 showing the circulation in red lines displaying space. Source: Author, 2022.



Fig. 8.86: The view from inside S10-A3 is a central Atrium. Source: Author, 2021.

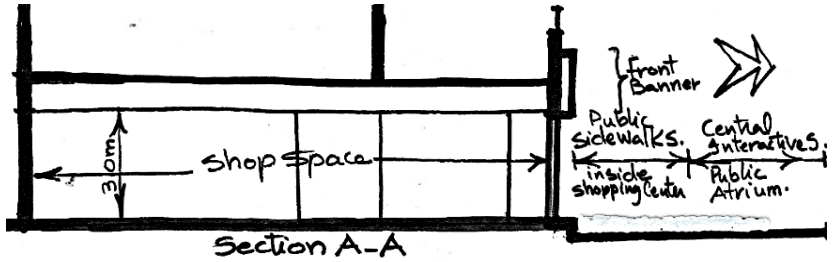


Fig. 8.89: Section A-A throughshop S10-A3. Source: Author, 2022.



Fig. 8.90: The Façade of S10-A3 showing the marquee. Source: Author, 2021.

5. *Displaying Spaces*: The displaying spaces are a harmonious integration of Syrian tradition, Egyptian contemporary and modern, and innovative design of the Syrian-Egyptian integrated models. Figs. 8.91, 8.92, and 8.93.



Fig. 8.91: S10-A3. Displaying shelves showing the influence of the Syrian traditional model. Source: Author 2021.



Fig. 8.92: S10-A3. Displaying table showing the influence of the Syrian-Egyptian integrated models. Source: Author, 2021.



Fig. 8.93: S10-A3. Free-standing displaying table spaces with the influences of the Egyptian modern model. Source: Author, 2021.

8.2.2 Reading the findings in ten Syrian Shops in Area Three according to the Organisation of Meaningful Elements in Table II (Chapter 05).

1) *Arch*,

2) *Column*,

3) *Ceiling's Structural Elements*, and

4) *Ornamental Pattern*.

8.3 INTERPRETATION OF THE FINDINGS FOR TEN SYRIAN SHOPS IN AREA THREE: Segregation, Assimilation and Integration of Cultural Memory

8.3.1 Interpretation of the findings for Ten Syrian shops in Area Three according to the Organisation of Space Features.

Fig. 8.94 are the pie charts displaying the data obtained from the study of ten Syrian shops in Area Three.

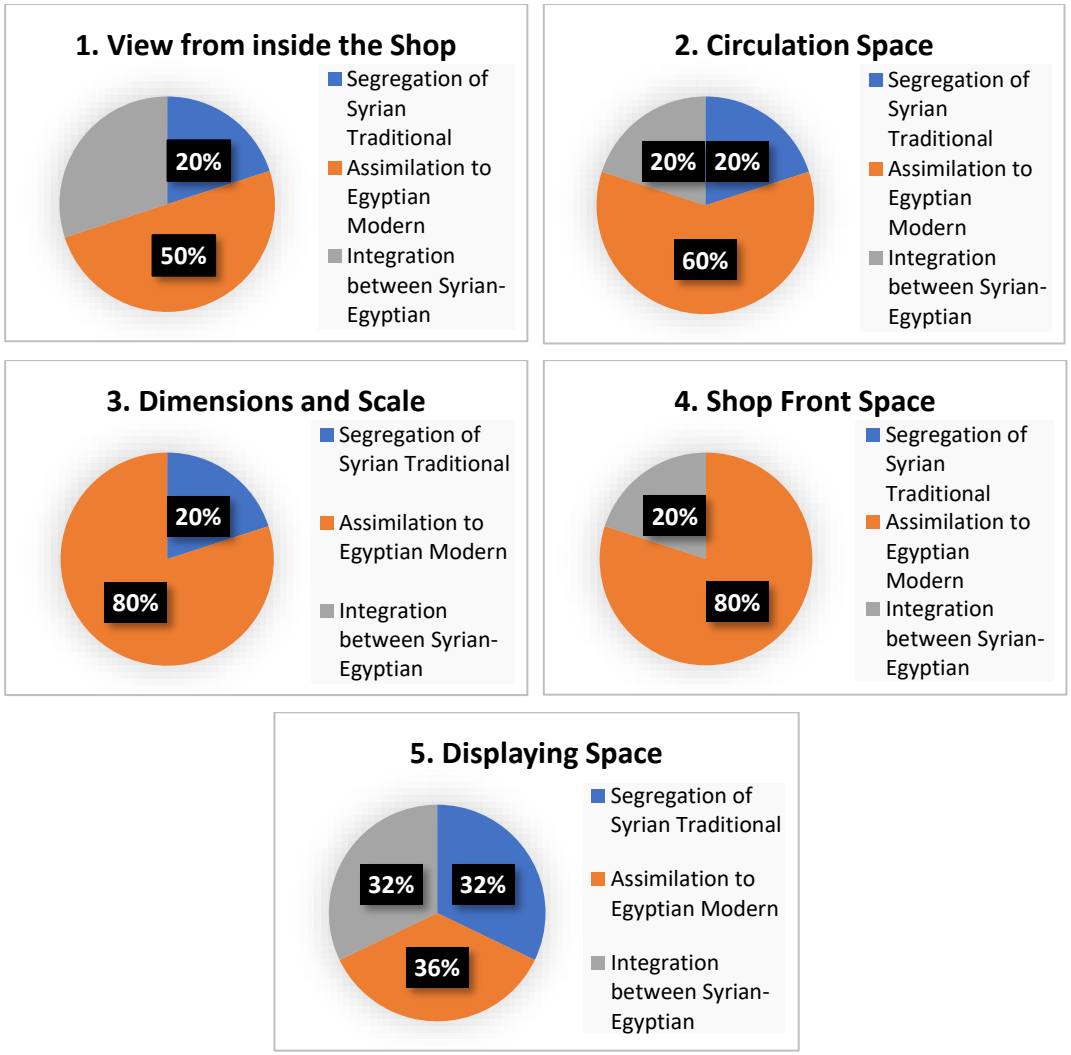


Fig. 8.94: Pie Charts show the interpretation of the findings about the 10 Syrian Shops in Area Three according to the Organisation of the 5 space features of the study. Source: Author, 2022.

i. ***View from inside the Shop.*** Approximately half (50%) of the shops shoed assimilation into the modern Egyptian context, while the impacts of the Syrian-Egyptian integration were noted for 30% of the shops. The remaining 20% of the shops maintained the segregation of the presumed original Syrian culture.

ii. ***Dimensions and Scale.*** 80% of the shops showed modern Egyptian spatial models, assimilation into the Egyptian context, while only 20% of shops maintained the Syrian traditional spatial module, segregation.

iii. ***Circulation Space****:* Traditional and the Syrian-Egyptian integrated models were equally distributed at 20% each in the features of 20% of each shop. The remaining 60% of the shops showed features of contemporary and modern Egyptian models.

iv. ***Shop Front Space and Marquee****:* 80% of the shops' fronts showed assimilation into the modern and contemporary Egyptian contexts. 20% showed the influences of combined Syrian-Egyptian models.

v. ***Displaying Spaces*****:** There is a relative balance among the Syrian traditional displaying mode at 32% (segregation), Egyptian contemporary and modern style at 32% (assimilation), Syrian-Egyptian model shops were identified in 36% of the shops, integration.

8.3.2 Interpretation of the findings for ten Syrian shops in Area Three according to the Organisation of Meanings' Elements are shown the four pie charts in Fig. 8.95 below.

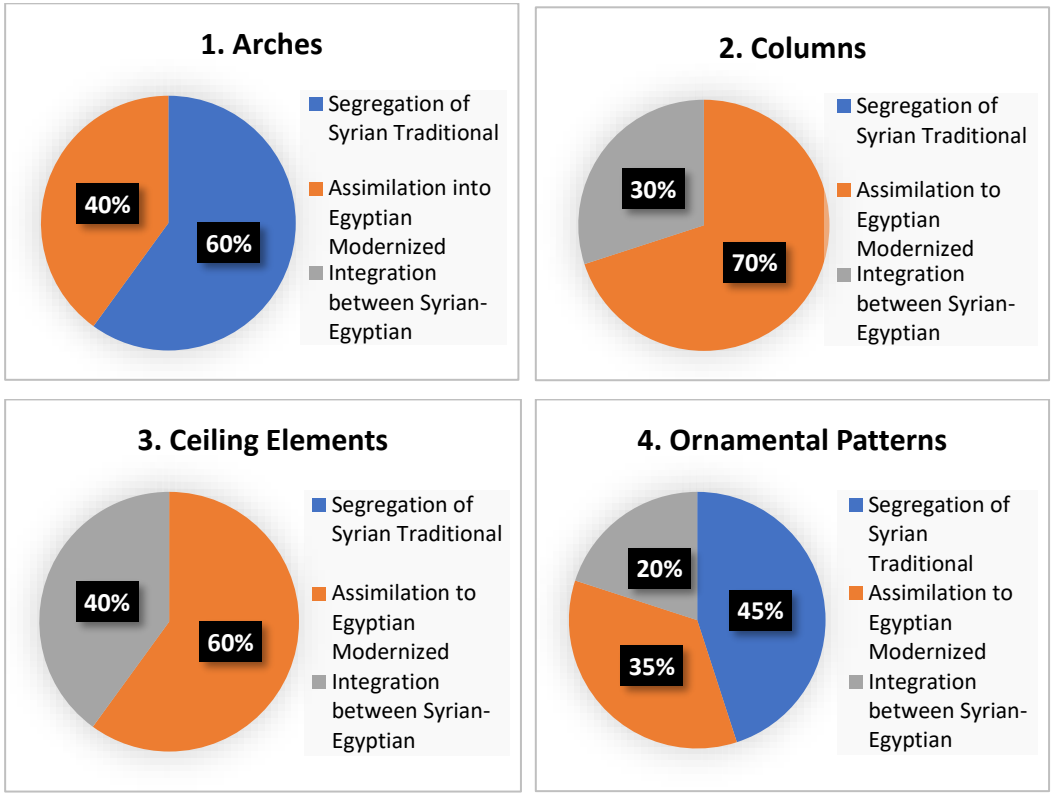


Fig. 8.95: 4 Pie Charts show the interpretation of the findings about the organisaation of four meanings elements in 10 Syrian shops in Area Three. Source: Author, 2022.

1. ***Arches:*** It was found that 60% of the stores used *Arches* of Syrian traditional origins, while the remaining 40% of the shops used arches that showed Egyptian contemporary and modern characteristics.

2. ***Columns***: Approximately 70% of the shops demonstrated using Egyptian contemporary and modern columns (assimilation), while while 30% showed influences of Syrian traditional features (segregation).

3. ***Ceiling Elements:*** It was also found that 60% of the ceiling elements showed adoption of Egyptian contemporary and moderni features (assimilation), while the remaining 40% showed evidence of combination of Syrian traditional and contemporary and modern Egyptian features.

4. ***Ornamental Patterns*****.** The results reveal that the Syrian traditional ceiling ornament patterns were seen in 45% of the shops (segregation). 35% of the shops showed adoption of the Egyptian contemporary and modern ceiling ornament patterns (assimilation), while 20% showed the use of integrated Syrian and Egyptian models (segregation).

8.4. CHAPTER REVIEW – OVERALL DATA FINDINGS RESULTS

The 6th of October City is one of the major new towns that witnessed the erosion of cultural identity due to the impact of globalisation in Egypt. The Syrian refugees who settled there brought certain influence of theircultural identity and memories. It is also observed that integrated cultural architectural productions between Syrian and Egyptian elements, and out right adoption of Egyptian elements are also taking place in the shops of the Syrian settlers in 6th of October City.

Meaningful Elements	Syrian Cultural-Memory in Egypt – AREA THREE									
	S1	**S2**	**S3**	**S4**	**S5**	**S6**	**S7**	**S8**	**S9**	**S10**
Arch										
	Syrian traditional influence derived from H-R or Byzantine Semi-Circular Arch in Syria	Syrian traditional influence derived from I/O in Syria	Syrian traditional influence derived from I/A Pointed Arch in Syria	Syrian traditional influence derived from I/O in Syria	Egyptian Modern influence derived from Pharaonic Post and Lintel System	Egyptian Modern influence derived from Universal Style	Syrian Traditional influence derived from Trefoil Arch and Pointed Arch of I/A in Syria	Syrian traditional influence derived from I/A Segmented Arch in Syria	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Universal Style
Column										
	Egyptian Modern influence Derived from universal Style	Syrian-Egyptian integration influence inspired by I/O gold Cladding in Syria and Universal style in Egypt	Egyptian Modern Influence derived from Universal Style	Syrian-Egyptian integration influence inspired by I/O reddish 'Ablaq' in Syria and the Universal Style in Egypt	Egyptian Modern influence Derived from universal Style	Egyptian Modern influence Derived from universal Style	Syrian-Egyptian integration influence inspired by I/O reddish 'Ablaq' in Syria and the Universal Style in Egypt	Egyptian Modern influence derived from Pharaonic columns in Egypt	Egyptian Modern influence derived from Universal Style	Egyptian Modern influence derived from Universal Style
Roofing Element										
	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal Style steel structure Ceiling.	Syrian-Egyptian integration influence derived from the combination of Syrian I/O wood Beams with Egyptian Modern False ceiling style	Egyptian Modern influence derived from Universal style flat false Ceiling.	Syrian-Egyptian integration influence derived from the combination of Syrian I/O wooden ceiling with Egyptian Modern False ceiling style	Syrian-Egyptian integration influence derived from the combination of Syrian Islamic Dome with Egyptian Modern False ceiling	Syrian-Egyptian integration influence of Egyptian Modern flat ceiling inspired by Syrian Islamic wooden circle in the center of the ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling	Egyptian Modern influence derived from Universal style flat false Ceiling

Table 8.1 (a): The Spatial Reading of the Findings within the 10 Syrian Shops of 'Area Three' according to the Organisation of Meaningful Elements: *Arch*, *Column*, and *Ceiling Elements*. Source: Author, 2022.

Meaningful Elements		Syrian Cultural-Memory in Egypt – AREA THREE									
		S1	S2	S3	S4	S5	S6	S7	S8	S9	S10
Ornamental Pattern	Syrian Segregation	 Syrian I/O 'Ablaq'	 Syrian I/A 'Ablaq' pattern	 Syrian I/O 'Ablaq' pattern	 Syrian I/O 'Ablaq' pattern		 Syrian I/A 'Ablaq' pattern	 Syrian I/A 'Ablaq' pattern	 Syrian I/O 'Ablaq' Syrian I/A Pattern		 Syrian traditional influence derived from I/A Carving Arabesque of a wall Pattern
		 Syrian Traditional I/A Carving Arabesque.	 Syrian Traditional I/O Floral Pattern.	 Syrian Traditional I/O Geometric Patterns.	 Syrian I/O Colorful Floral Pattern. Syrian I/A Carving Arabesque.	 Syrian Traditional I/A Carved Arabesque Pattern	 Syrian I/A Carving Arabesque	 Syrian Traditional I/A Carved Arabesque Pattern.	 Syrian Traditional I/A Carved Arabesque Pattern.		
		 Syrian I/O Patterns	 Syrian I/O Elements	 Syrian I/A Carving Arabesque on wooden box from Aleppo.	 Syrian Traditional Dagger of I/O in Syria	 Syrian I/O Coffee Makers Syrian I/O Tray with I/A Carving Arabesque	 Syrian Traditional I/O 'Mabkharas' (Arabic Essence Burners)	 Syrian I/O Coffee Makers Syrian I/O Copper Plate	 Syrian I/O 'Mabkharas' (Essence Burners) Syrian I/O Coffee Makers	No Traditional Syrian influence was observed	
	Syrian-Egyptian Integration	No Syrian-Egyptian Integration was observed	 Syrian-Egyptian Integration influence of a wall pattern Syrian I/O & Egyptian Pharaonic	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	 Syrian-Egyptian Integration influence of Syrian I/O 'Ablaq' & Modern Universal Pattern in Egypt	 Syrian-Egyptian Integration: Syrian I/A Pattern or Modern Pentagonal Geometric Form protruded from the false ceiling	 Syrian-Egyptian Integration influence: Syrian I/O Copper lighting unit with Egyptian stone "Alabaster'	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed	No Syrian-Egyptian Integration was observed
	Assimilation into Egyptian	 Egyptian Modern Coffee Makers.  Egyptian Modern Lighting Units	No Egyptian Influence was observed	 Egyptian Modern Coffee Makers.  Egyptian Modern Furniture	 Egyptian Modern wall Pattern  Egyptian Modern Silver and copper Plates carved with Pharaonic faces	 Egyptian Modern wall cladding Pattern derived from Universal Style.  Egyptian Modern panels with universal Pattern	No Egyptian Influence was observed	 Egyptian Modern Coffee Makers.  Egyptian Modern Lighting Unit	No Egyptian Influence was observed	 Egyptian Modern Wall Geometric Pattern derived from Universal Style.  Egyptian Modern Furniture.	Egyptian Modern Coffee Makers. Egyptian Modern electric Coffee Makers

Table 8.1 (a): The Spatial Reading of the Findings within the 10 Syrian Shops of 'Area Three' according to the Organisation of Meaningful Element: *Ornamental Pattern*. Source: Author, 2022.

CHAPTER NINE: DATA ANALYSIS

9.1 CHAPTER PREVIEW

This chapter is an attempt to understand the dialectical story that the architectonic cultural-memories of Syrian refugees are telling in the host land in Egypt. Fig. 9.1 diagrammatically illustrate how the concepts that are examined in the study interact with each other: (1) Refugees, (2) Globalization forces, (3) and the Concepts of Architectural Cultural Authenticity. The diagram also shows the place-making and acculturation strategies when these forces come together. The thesis poses the primary question: what is types of spaces are realised when these three forces come together? It is suggested that refugees navigate these acculturation tropes both in protective and isolationist strategies and at the same time in assimilationist processes.

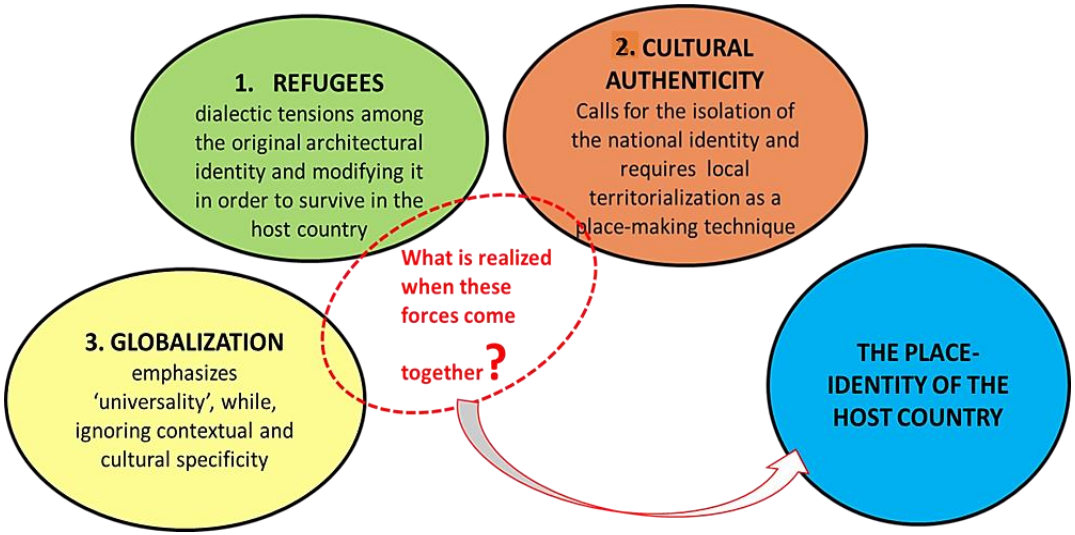


Fig. 9.1 Diagrammatically illustrates the concepts that are examined in the essay: (1) Refugees, (2) Globalization forces, (3) and the Concepts of Architectural Cultural Authenticity. The diagram also shows the place-making and acculturation strategies when these forces come together. Author, 2020.

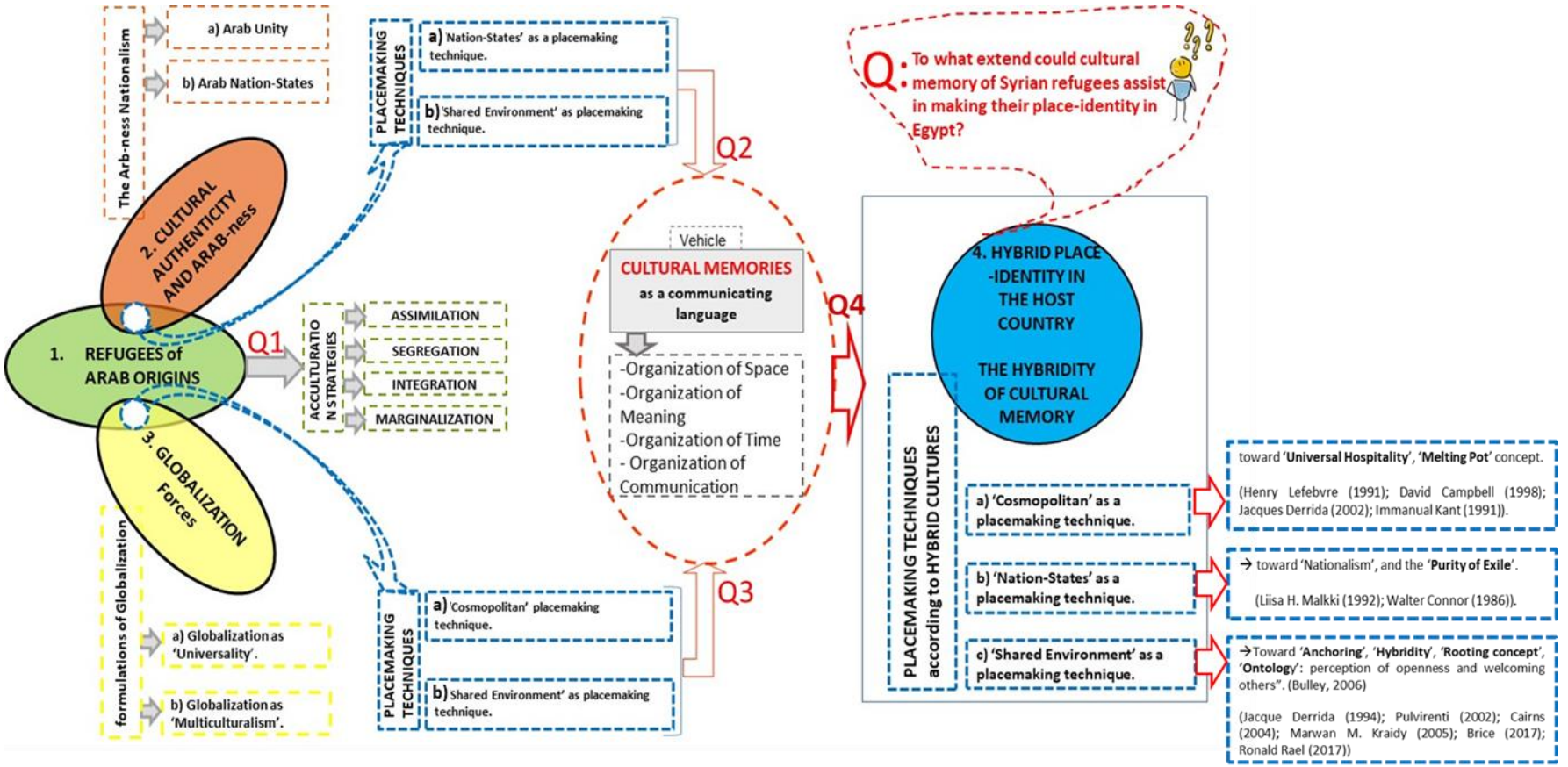


Fig. 9.2. Diagrammatically and conceptually illustrates how the thesis examined the topic when refugees, globalisation, and presumed authentic claims to Arab-ness, hitherto cultural memories, come together outside the home country. The resulting place-making strategy is a hybrid culture. Author, 2020.

9.2. Synthesis of the Syrian Intersections of Traditional, Vernacular, Indigenous Architectural Memories in Egypt:

We will begin this section by recalling the **Main Question** (MQ) driving this thesis research: *How did the architectural cultural memories of Syrian refugees assist them in making new place-identity in Egypt that recalled familiar places to them in their homelands?*

Chapters, 06, 07, and 08 demonstrate that dialectical tensions exist among Syrian Refugees cultural-memories, encountered Egyptian society's cultural memories along with changes due to contemporary globalisation forces, and the acculturation strategies for new place-identity making in Egypt. Here, I indicate that throughout the study, when conceptualising Syrian Refugees architectural memories, I have consistently not differentiated among the subtle but related terms, traditional, vernacular, and indigenous that were defined by Al-Sayyad (2014: 67), and who suggests that: "Notwithstanding the conceptual difference between the words indigenous and vernacular, the two are often used interchangeably". Al-Sayyad suggestions are illustrated conceptually in Fig. 9.3 below.

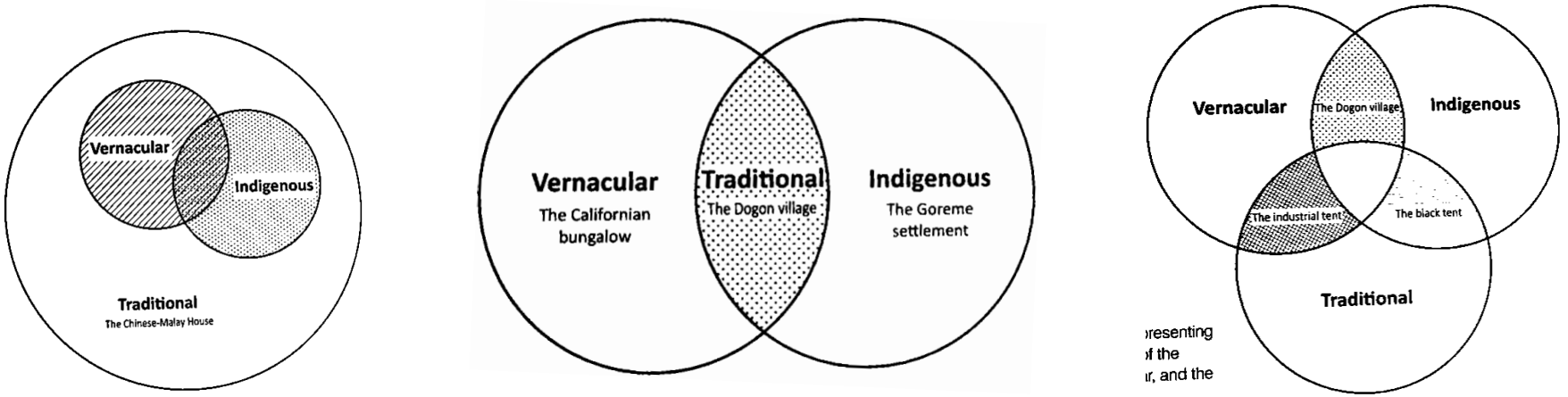


Fig. 9.3. Three different types of urban and architectonic forms that combine, vernacular and indigenous (Chinese and Malay House); vernacular, traditional and indigenous; and lastly, vernacular, indigenous, and traditional models. In each case, there is/are points of intersections that result in different spatial and architectonic typologies, hybrids. Source: Al-Sayyad, 2014: 71-73.

9.3. The Permeability of Assimilation and Acculturation Boundaries that Protect Group Identity

The cultural boundaries constructed by the Syrian refugees have variable effects according to the context where they were located. This observation about Syrian refuges in Egypt follows the established thought that cultural boundaries differ according to the degree of permeability among the encountering cultures. (Amos Rapoport, 1982; Memmott, 1979, Berry, 1997; Brice, 2017). We can conclude that the symbolic 'Cultural Fence' is a tool used by refugees to adapt to modes of acceptance or rejection of the host culture. They are:

1) Rigid, permeable, and communicating cultural fences that protects the memories that were brought from the homeland.
2) The second form of permeable cultural fence are those that facilitate the assimilation into the culture of the host society by erasing the traces of the refugees' history.
3) Communicating cultural fence are the contexts in which refugees exchange their culture with the one found in the host land.

We observed different degrees of the three cases in chapters 6, 7, and 8.

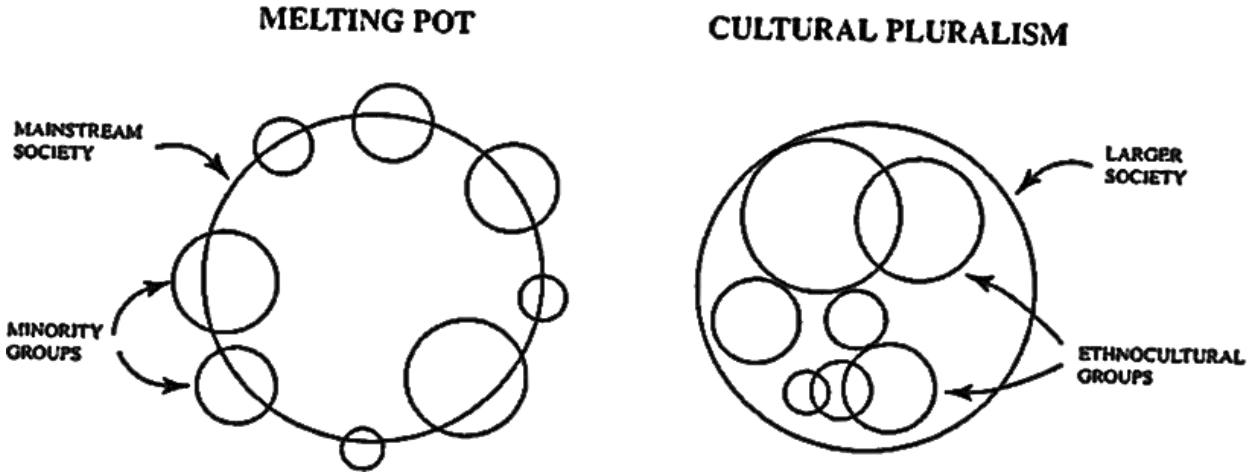


Fig.9.4: Two different types of culturally plural societies: The Melting pot of cultures, and the Cultural pluralism. For the melting pot case, the architectonics of the minority groups are completely absorbed by the mainstream society. Cultural pluralism suggests interaction between the two different societies, where there is/are points of intersections that result in different spatial and architectonic typologies. Source: Berry and Sam, 2006:28.

9.4. SYRIAN REFUGEES ARCHITECTONIC OF MODERN/CONTEMPORARY MEMORIES PRODUCTIONS IN FLUX:

The data examined in chapters 06, 07 and 08 confirm Al-Sayyad's analysis with one caveat: the inclusion of modern/contemporary or emerging forms in architectural design of the souq. Each delineation is both an opportunity for integration into the host culture, and a boundary that resists assimilation to protecting self and collective Syrian presumed authentic architectural identity. Below, Figs. 9.5, 9.6, and 9.7 show the following.

1) The continuous circle showing rigid boundary,

2) The short dashed-lines circle shows permeable boundary, and

3) The long dashed-lines circle illustrates integration boundary.

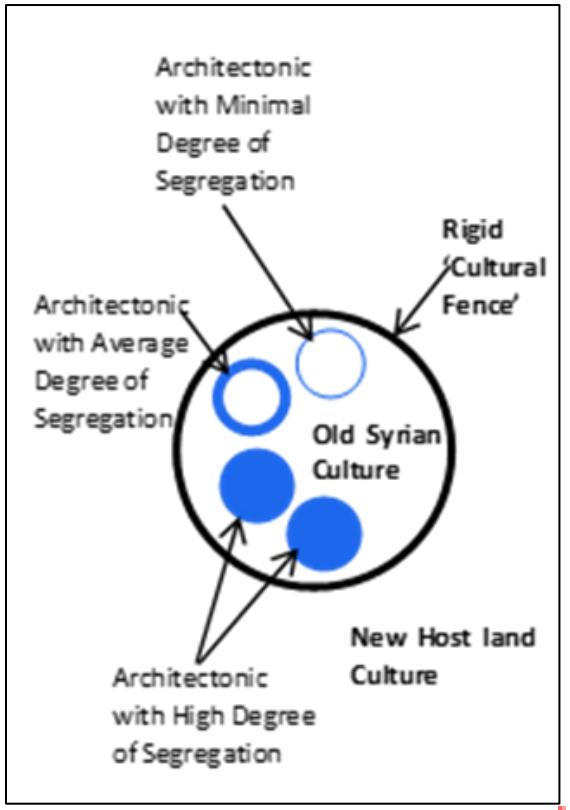


Fig. 9.5: Rigid cultural-fence, the segregation of Syrian cultural-memory. Source: Author, 2022.

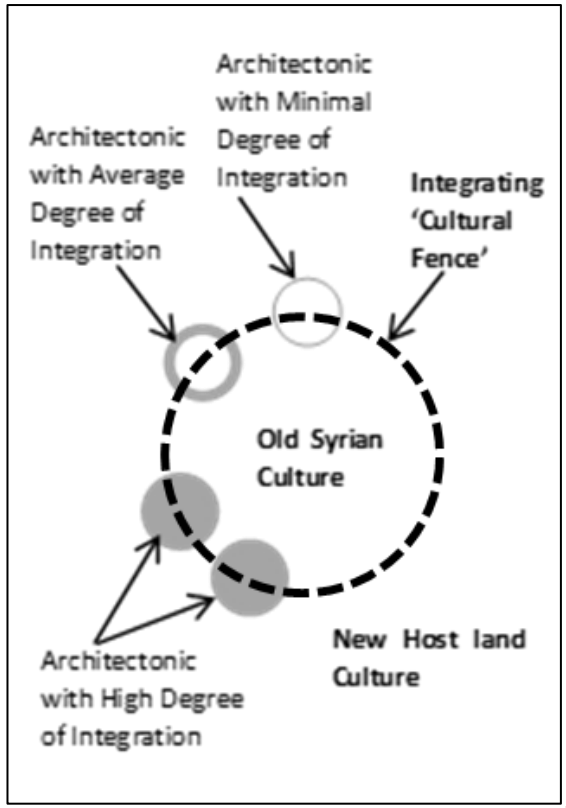


Fig. 9.6: Integrating cultural-fence towards the Egyptian culture. Source: Author, 2022.

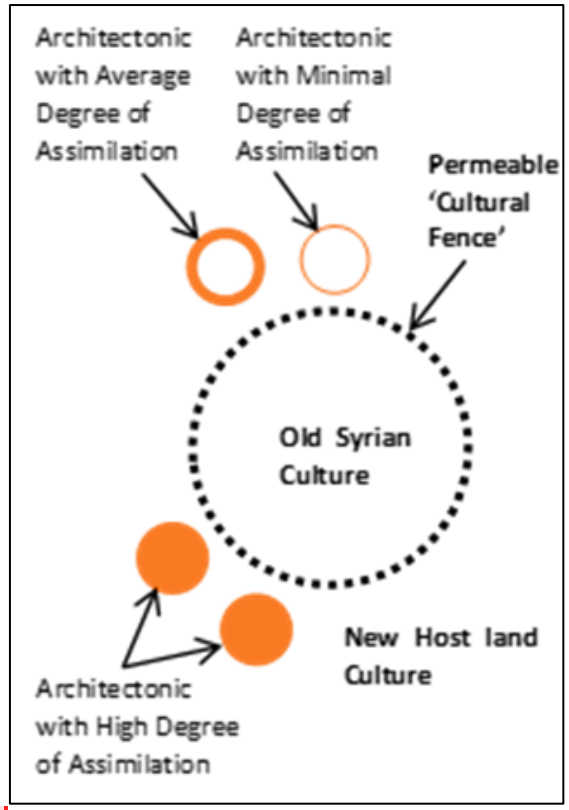


Fig. 9.7: Permeable cultural-fence towards assimilation into the Egyptian culture. Source: Author, 2022.



9.5. SYRIAN REFUGEES' CULTURAL-MEMORIES BY BEARERS OF SPACE AND ORGANISATION OF MEANINGS:

The thesis adopted principles from Christopher Alexander's (1977) and Andres Duany and Elizabeth Plater-Zyberk ed. (1991) books in understanding the delineation of certain objects that bear meaning and facilitate spatial organisations. These include Columns, arches, Ceiling's elements, ornamental patterns, and front- shop façade, marquees and awnings.

9.5.1 Interpretation of Cultural-Memory according to Organisation of Space:

The Interpretation of the spatial reading using 5 space features of the study:

1) *The view from inside the shop*,

2) *The Circulation Space of the shopper*,

3) *The Scale and Dimensions of the Shop*,

4) The *Front- shop façade marquee and awning*, and

5) *The Displaying Spaces*.

1) Nature of the cultural fence with regards to *the view from inside the shop*: The data is analyzed with reference to Table I shown Fig.9.8. and the reading of the findings in Fig.9.9. Also, some cases from the 30 Syrian shops of the study are mentioned as evidence for the interpretation of the findings.

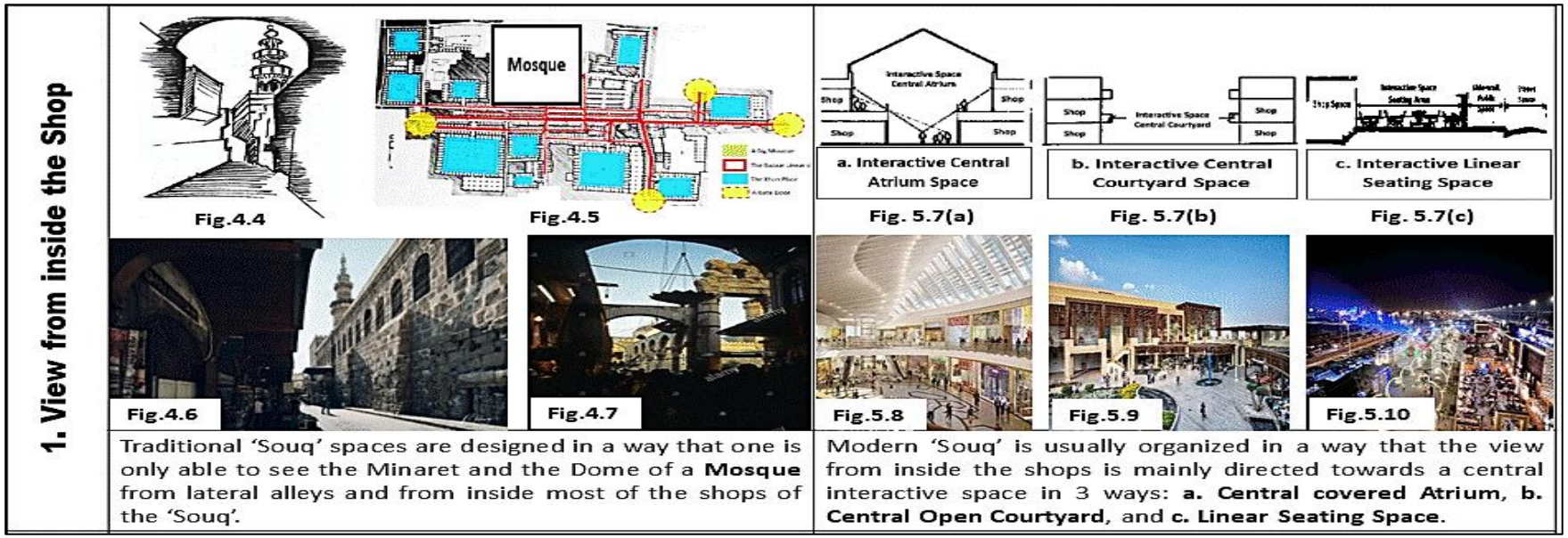


Fig. 9.8.: Reference from the typological model of comparison with regard to the 1st space feature of the study: *View from inside the Shop*. Table I (Source: Author, 2021).

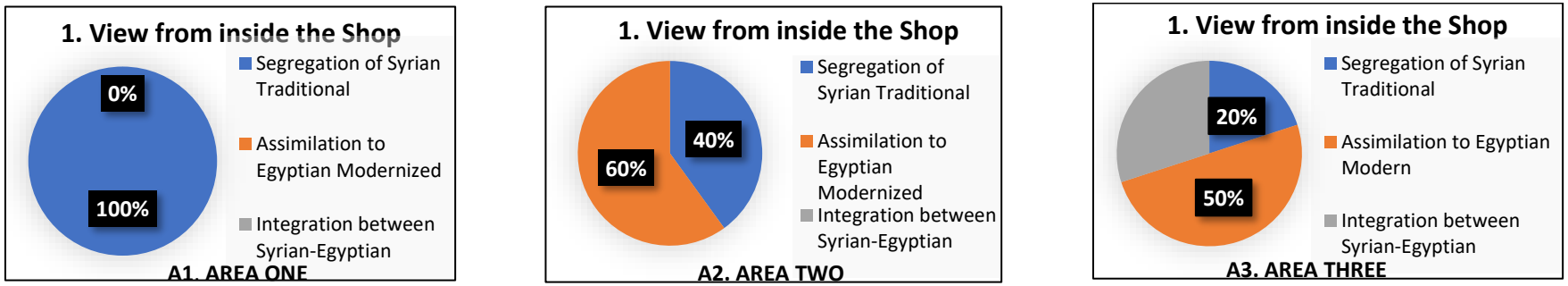


Fig. 9.9: Spatial reading of the findings from Syrian shops in Area One, Area Two, and Area Three. Results with regard to the 1st space feature of the study: *View from inside the shop.* Source: Author, 2022.

1.A1) Nature of the 'Cultural Fence' with regards to *the view from inside the hop* - AREA ONE (AT-HOME CONTEXT):

With reference to Fig.9.9 (A1), we can notice that the majority of the Syrian shops spaces in Area One are organised to allow the shopper to easily reach and see the mosque (have partial or total view), from inside the shop. Fig. 9.10. It is observed that *the view from inside the Syrian shops* in this Area are strongly influenced by the Syrian traditional cultural-memory which isolates the cultural-memory (blue circle) through rigid boundaries of the cultural-fence. See Fig. 9.11.

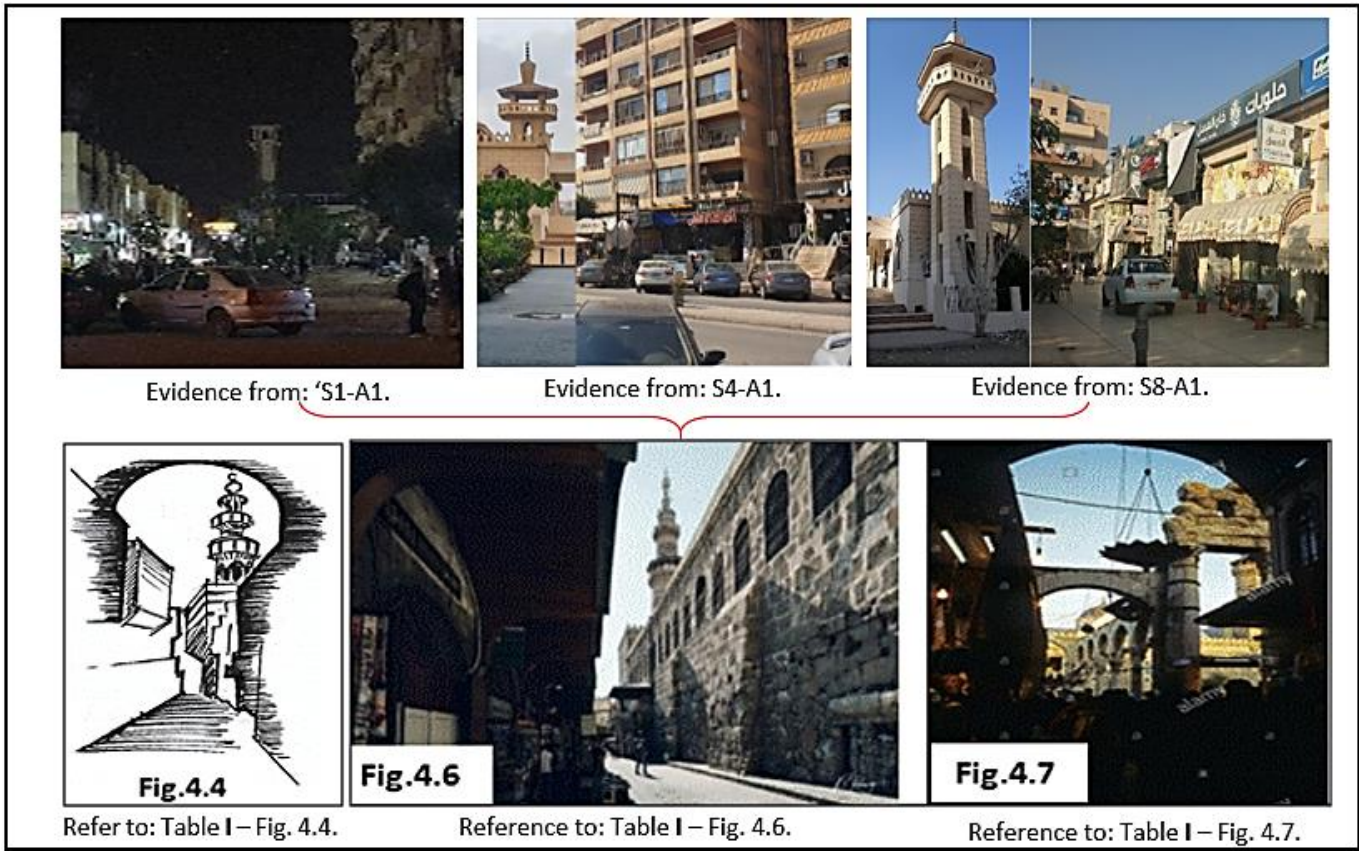


Fig.9.10: Influence of the Syrian traditional model. *View from inside the shop*, Area One. Author, 2022.

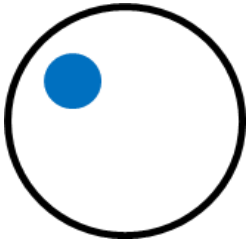


Fig.9.11: Interpretation of the nature of the cultural fence with regards to the *View from inside the shop*. Area One. Strong rigid boundaries. Author, 2022.

1.A2) Nature of the Cultural Fence with regards to *the View from inside the Shop* – 'AREA TWO':

The pie chart in Fig. 9.9 (A2) Indicates that view from inside the majority of the Syrian shops in 'Area Two' tend to be influenced by the Egyptian Modern Model. See Fig. 9.12. In terms of Location, the majority of the shops confront an interactive space varying between Central open courtyard and Linear seating space. See Fig 9.12. However, few cases appear affected by the Syrian traditional Model overlooking a mosque from their inner spaces. See Fig. 9.13. Hence, this indicates that this Area of the study has general 'PERMEABLE BOUNDARIES' with Little 'TERRITORIALIZATION' regarding the Cultural-Fence. See Fig. 9.14.

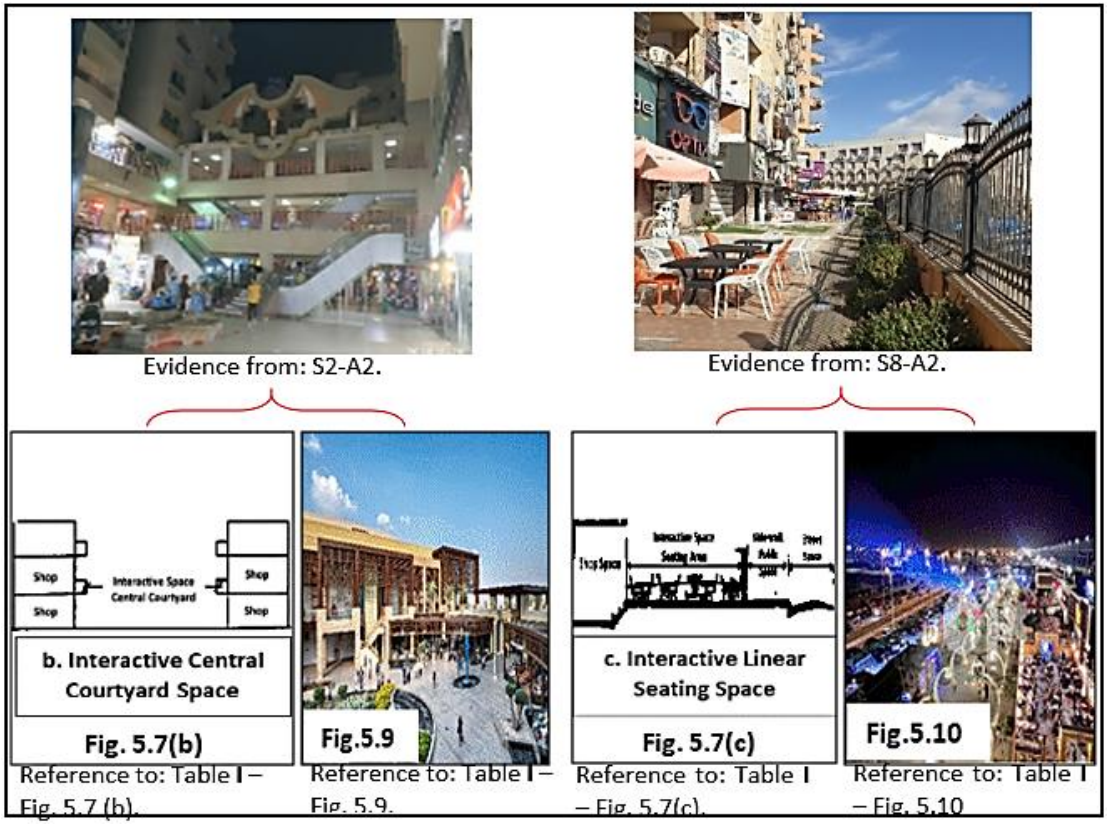


Fig.9.12: Influence of the Egyptian modern model. *View from inside the shop*. Area Two. Author,2022.

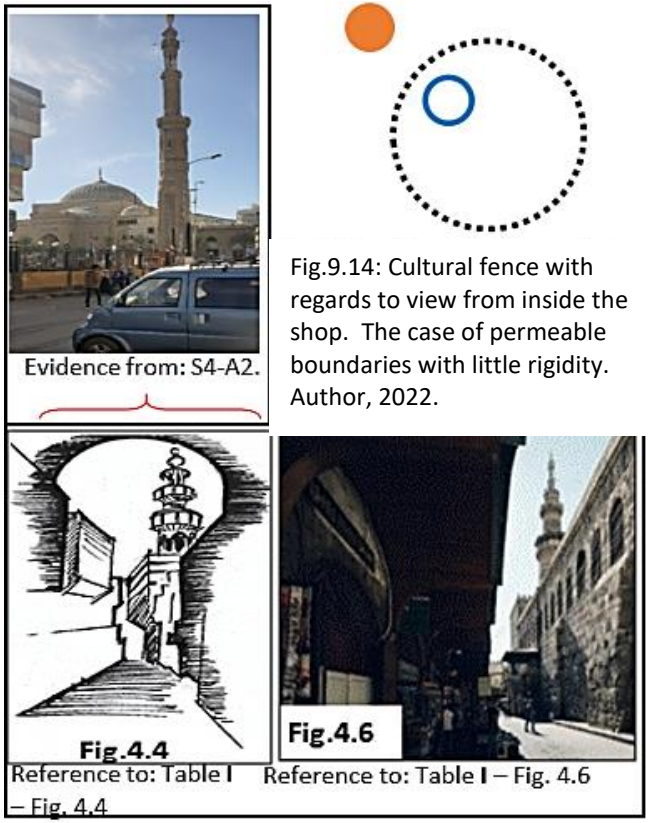


Fig.9.13: Influence of the Syrian traditional model. *View from inside the Shop*. Area Two. Source: Author, 2022.

Fig.9.14: Cultural fence with regards to view from inside the shop. The case of permeable boundaries with little rigidity. Author, 2022.

1.A3) Nature of the cultural fence with regards to *the view from inside the Shop* – AREA THREE, LUXURIOUS HOMES CONTEXT:

It is found that the Syrian shops in Area Three where wealthy Syrians reside in homes that are middle to upper income levels priced tend to follow Egyptian contemporary and modern models. See Fig. 9.9 (A3). It is the case of permeable boundaries. See Fig. 9.15 and Fig.9.16.



Fig.9.15: Influence of the Egyptian Modern Model. *View from inside the Shop*. Area Three (Author, 2022).

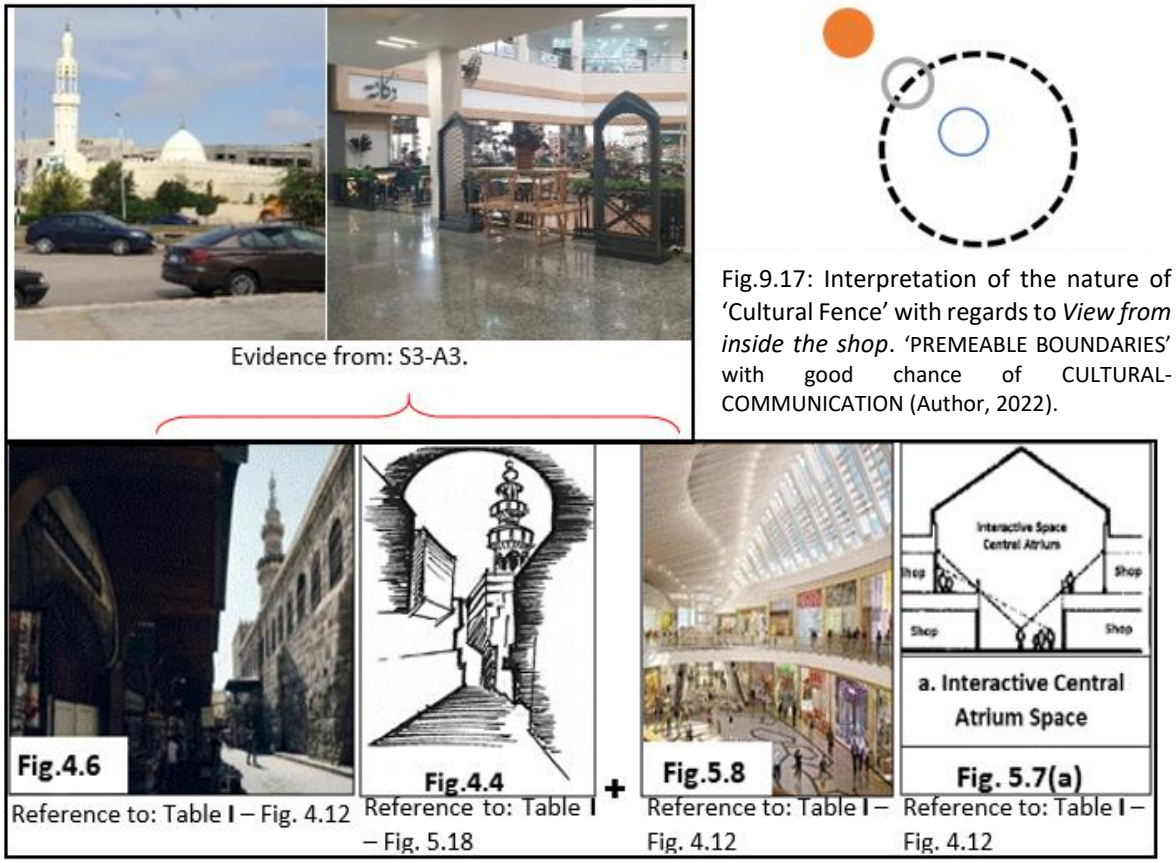


Fig.9.16: Influence of the Syrian-Egyptian Cultural Integration. *View from inside the Shop*. Area Three (Author, 2022).

Fig.9.17: Interpretation of the nature of 'Cultural Fence' with regards to *View from inside the shop*. 'PREMEABLE BOUNDARIES' with good chance of CULTURAL-COMMUNICATION (Author, 2022).

2) Nature of the 'Cultural Fence' with regards to Circulation Space of the Shopper: The data is analyzed with reference to Table I shown Fig.9.18 and the reading of the findings in Fig.9.19.

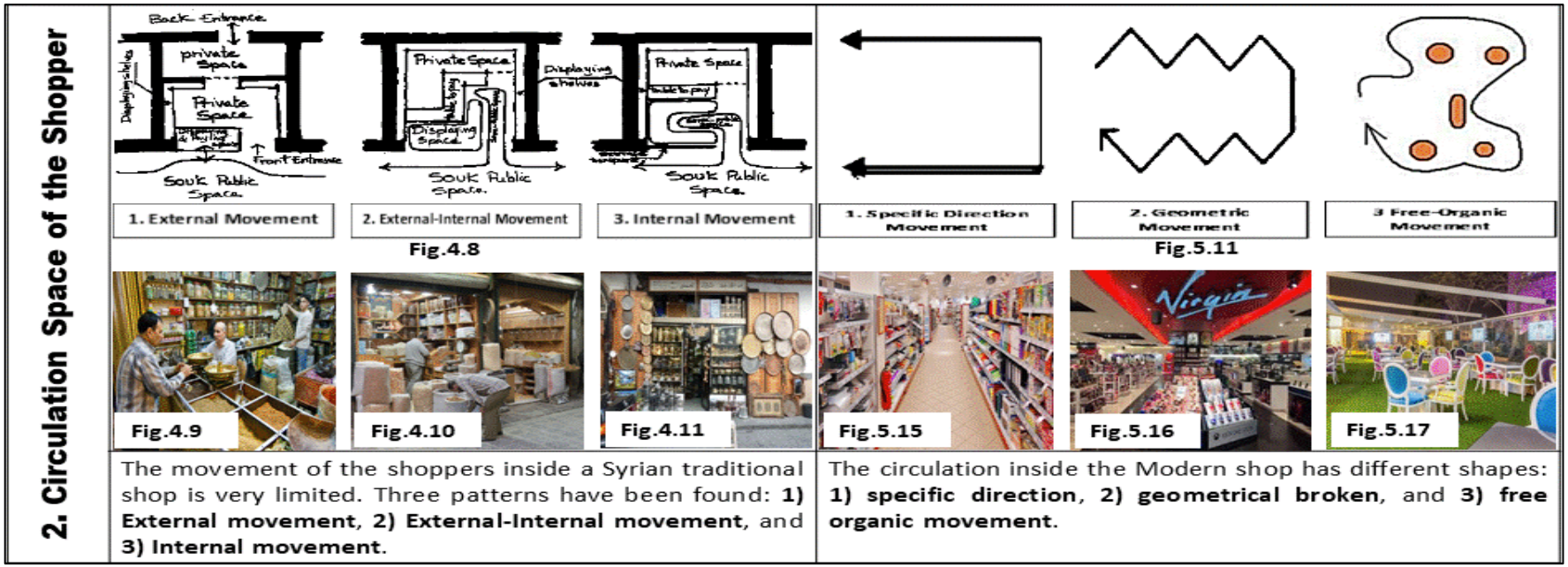
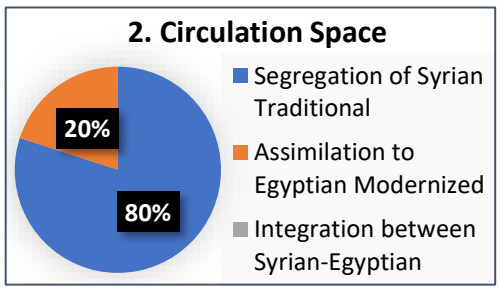
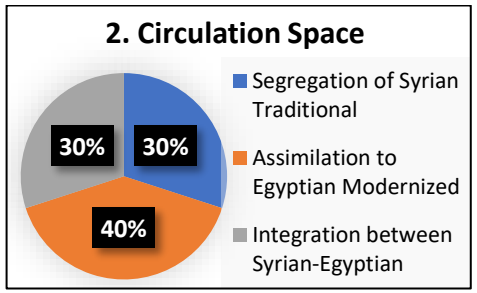


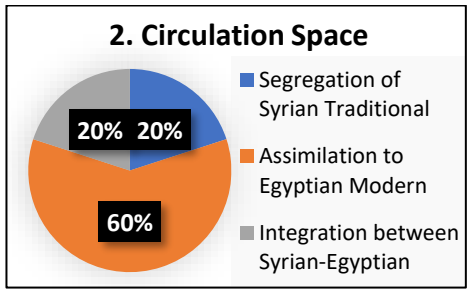
Fig. 9.18: Reference from the Typological Model of Comparison with regards to the 3rd space feature of the study: *Circulation Space of the Shopper*. Table I (Source: Author, 2021)



A1. 'AREA ONE''



A2. 'AREA TWO''



A3. 'AREA THREE'

Fig. 9.19: Reading of the findings of Syrian shops in Area One, Area Two, and Area Three in regard to space feature that impact *circulation of shoppers.* Source: Author, 2022

2.A1) Nature of the cultural fence with regards to *the circulation space of the shopper* - Area One

The circulation of the shopper within the largest number of the shops in Area One are distinguished by its traditional Syrian patterns. See Fig. 9.19, Fig. 9.20, 9.21, and 9.22. Rigid boundaries.

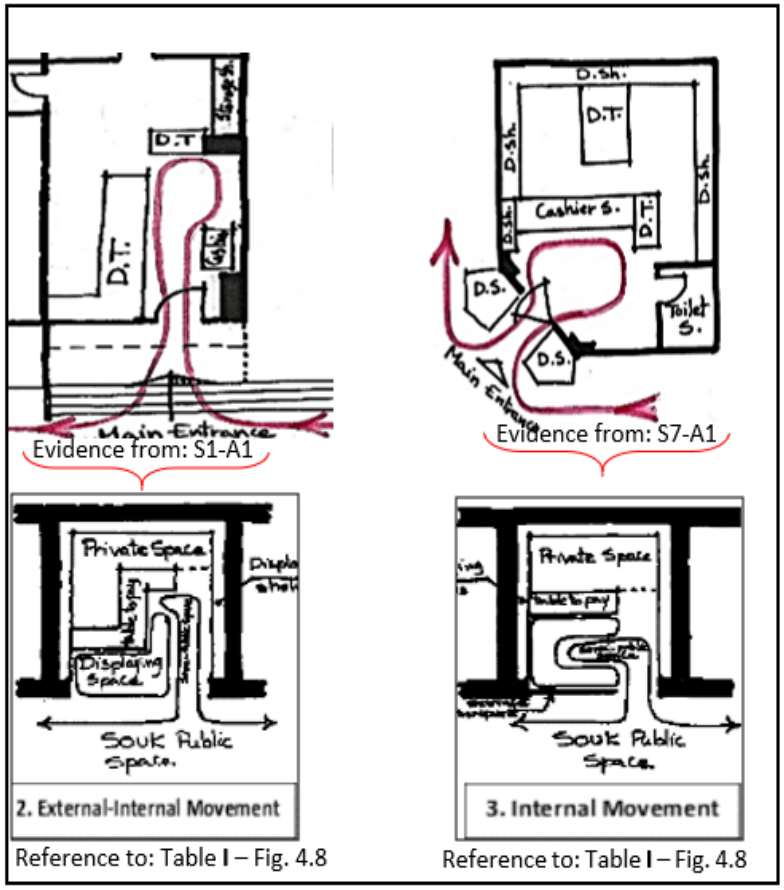


Fig. 9.20: Influence of the Syrian Model. *Circulation of the Shoppers*. Area One. Author, 2022.

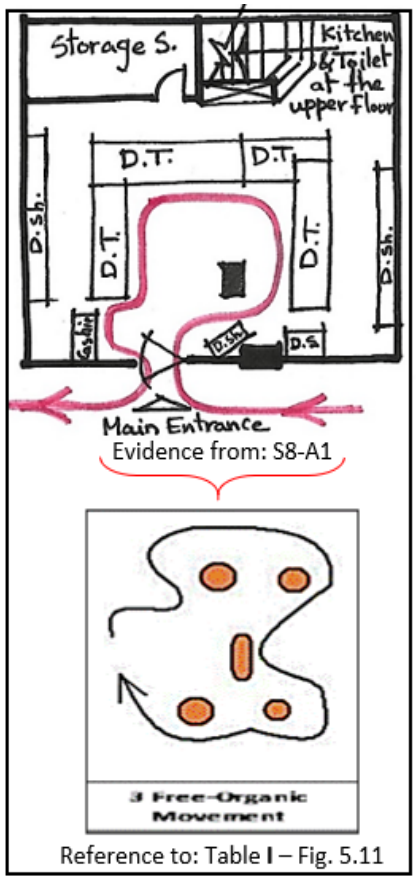


Fig. 9.21: Influence of the Egyptian modern model of *circulation for shopper*, Area One. Author, 2022.

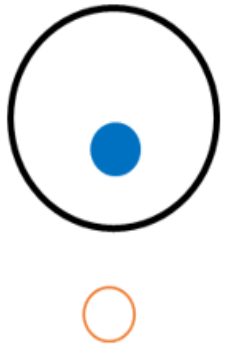


Fig. 9.22: Cultural Fence with regard to *circulation of the shoppers* in Area One. Rigid boundaries, little permeability. Source: Author, 2022.

2.A2) Cultural fence with regards to *the circulation of shoppers,* Area Two

Fig. 9.19 (A2) shows that the large number of the Syrian shops in this Area adopted the modernised Egyptian model, and it demonstrates cultural permeable boundaries. See Fig.9. 23, Fig 9.24, and 9.25. and Fig. 9.26.

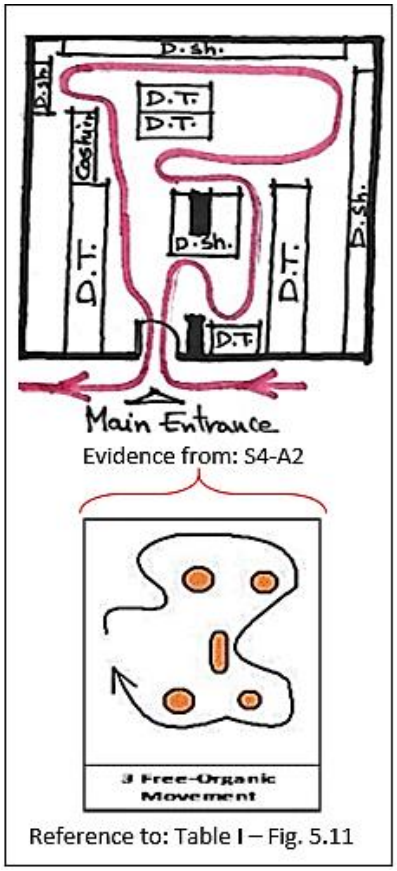


Fig. 9.23: Influence of the Egyptian modern model *on the circulation of the shoppers,* Area Two. Author, 2022.

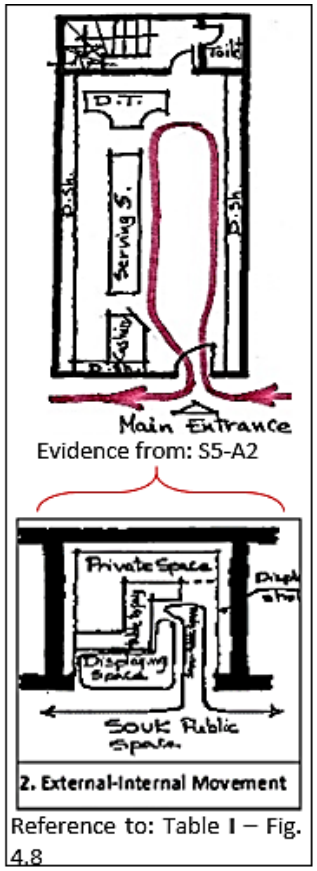


Fig. 9.24: Influence of the Syrian model on the *circulation of the shopper*, Area Two. Author, 2022.

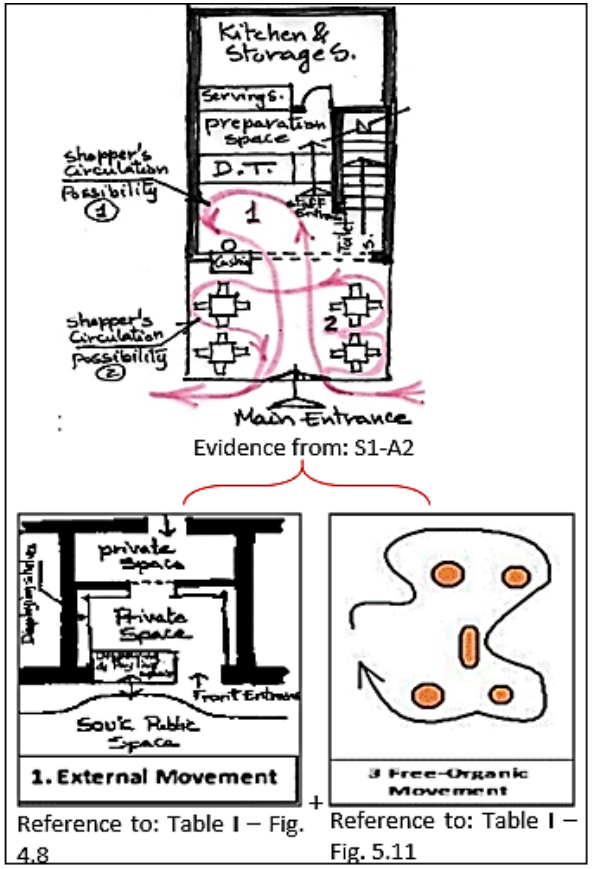


Fig. 9.25: Influence of the Syrian-Egyptian integration on the *circulation of Shopper*, Area Two. (Author, 2022).

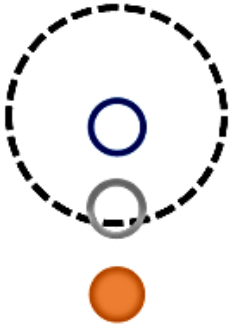


Fig. 9.26: Cultural fence with regard to *circulation of shopper* in Area Two. Permeable boundaries. Source: Author, 2022.

2.A3) Cultural fence with regards to *the circulation of shopper,* Area Three:

There is high permeability of boundaries in this area due to the adoption of modern and contemporary Egyptian models. See Figs. 9.27, 9.28, 9.29. and 9.30.

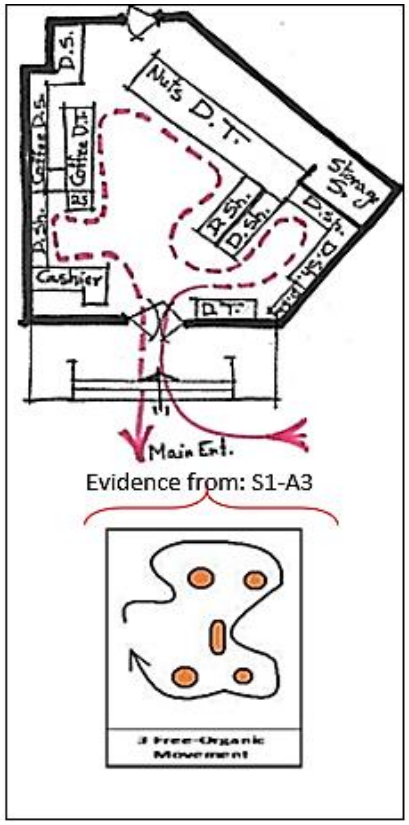


Fig. 9.27: Influence of the Egyptian modern and contemporary models on the circulation path for the shoppers. Area Two. Author, 2022.

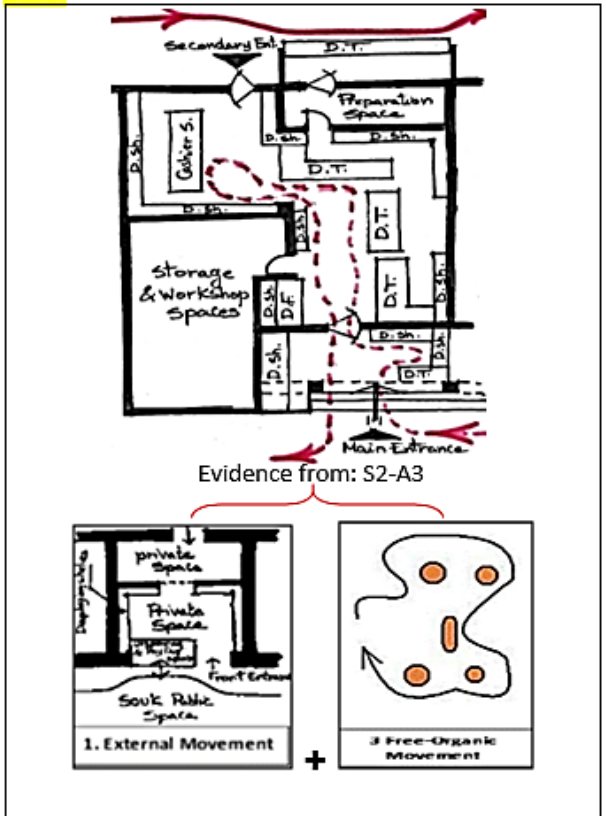


Fig. 9.28: Influence of the Syrian-Egyptian integrated hybrid on the circulation paths for the shopper. Area Two (Author, 2022.

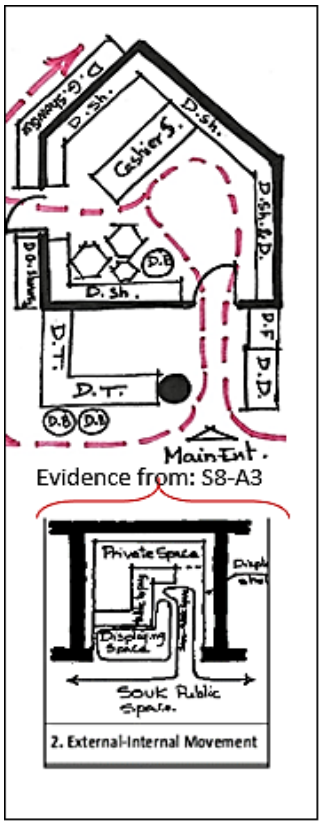


Fig. 9.29: Influence of the Syrian model on the circulation path for the shoppers. Area Two. Author, 2022.

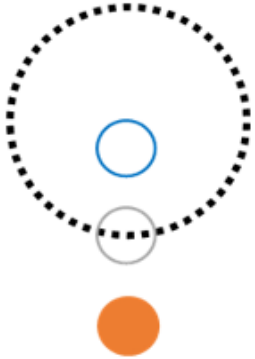


Fig. 9.30: Cultural Fence with regard to *circulation of the Shoppers* in Area Three, permeable boundaries. Source: Author, 2022.

3) Cultural fence with regards to *the scale and the dimensions of the shops*: The data is analysed with reference to Table I shown in Fig.9. 31. and Fig.9.32.

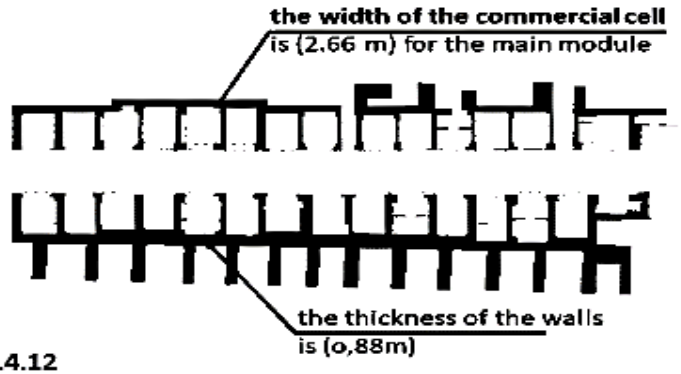
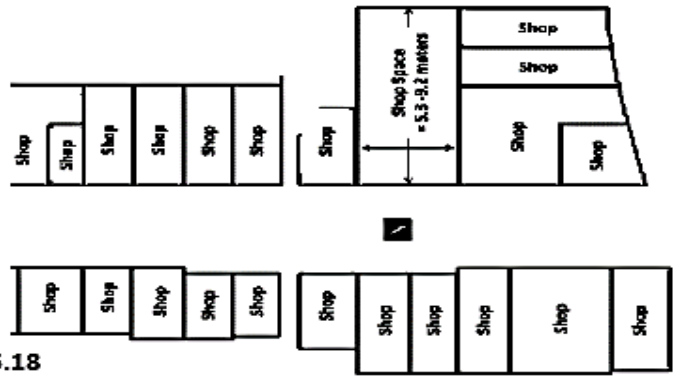
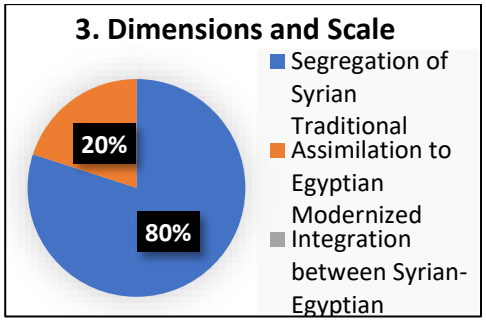
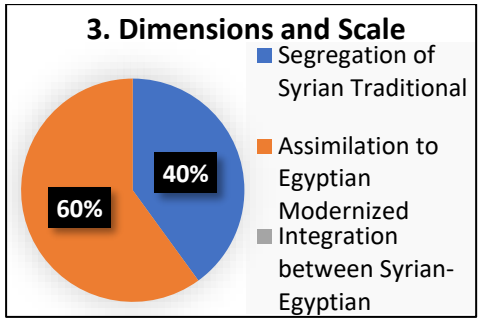
3. Dimensions and Scale		
	 Fig.4.12	 Fig.5.18
	The rhythmic width of the shop space is **2.66m for the main module width**, and approximately **0,88m for wall thickness.**	Modern shop size is around **5.3 to 9.2 m for width**, and approximately **3.3 to 3.8 m for height.**

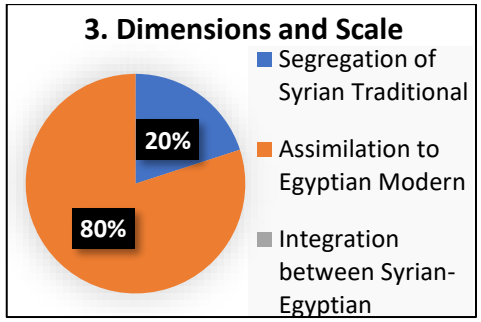
Fig. 9.31: Typological model of Comparison space feature about the dimensions of the shop. Source: Author, 2021.



A1. AREA ONE



A2. AREA TWO'



A3. AREA THREE

Fig. 9.32: Reading of the findings of Syrian shops in Area One, Area Two, and Area Three, with regards to the study of the *dimensions and of the shop.* Source: Author, 2021.

3.A1) Cultural fence with regards to *the dimensions of the Shop*, Area One

It is found that in 'Area One in Fig. 9.32, the dimensions of the majority of the shops match with the Syrian traditional shop modules, and it suggests rigid cultural boundaries. See Fig. 9.33, Fig. 9.34, and Fig. 9.35.

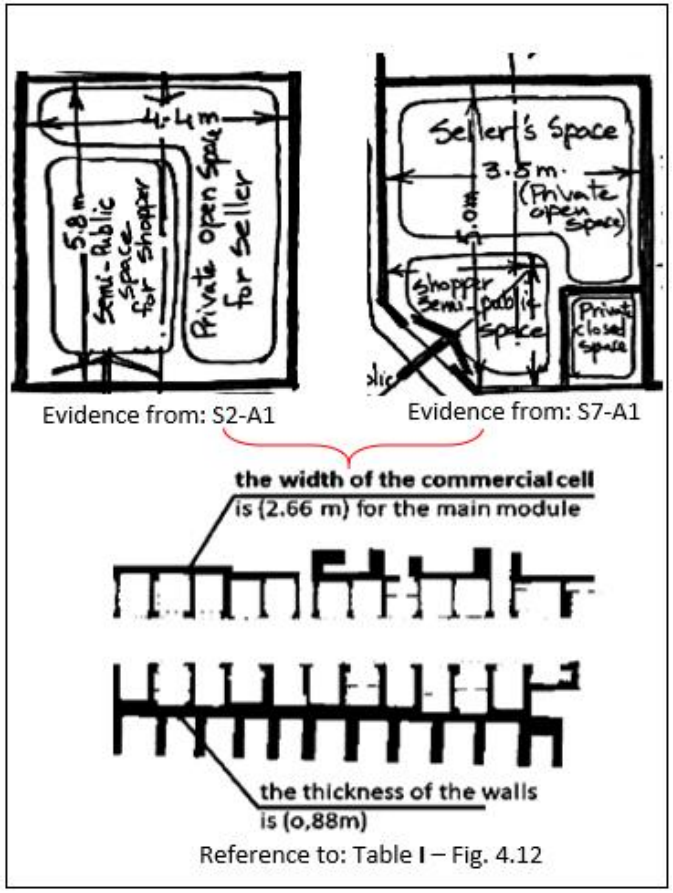


Fig. 9.33: Influence of the Syrian shops' dimensions on the shops in Egypt, Area One. Author, 2022.

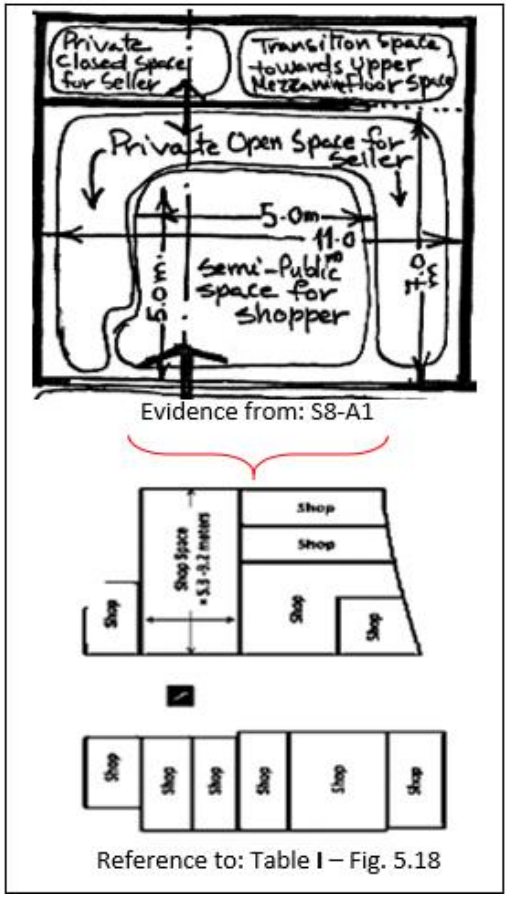


Fig. 9.34: Influence of the Egyptian shop dimensions, Area One. Author, 2022.

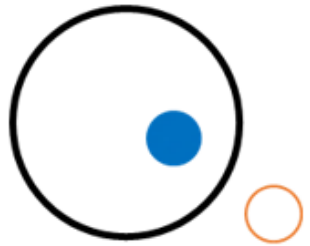


Fig. 9.35: Cultural fence with regard to the dimensions of the shops in Area One. Rigid boundaries. Source: Author, 2022.

3.A2) Cultural Fence with regards to the dimensions of the shop, Area Two

It is found that in Area Two Syrian shops adopt the Egyptian pattern in the dimensions of different shops, and it suggests permeable boundaries. See Fig. 9.32 (A2), 9.36, 9.37, and 9.38.

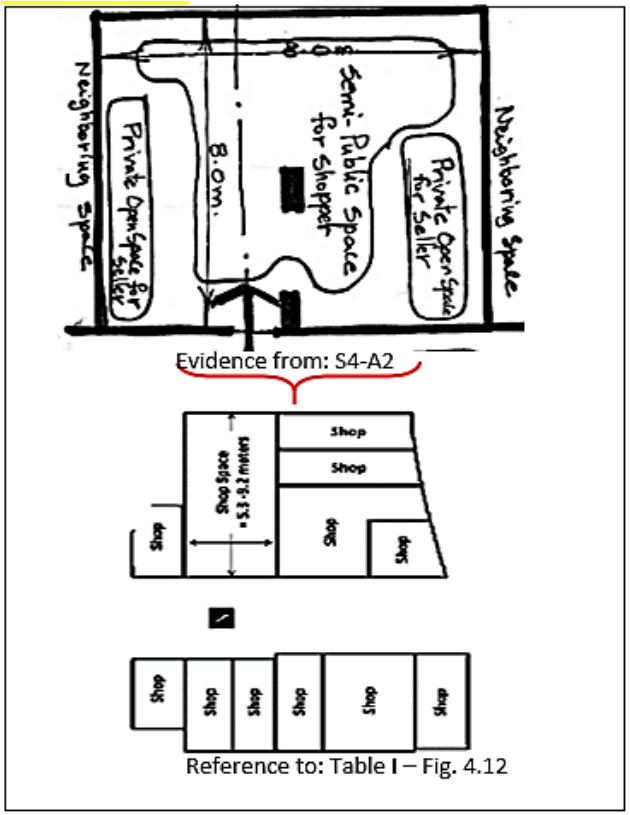


Fig. 9.36: Influence of the Egyptian dimensions on Area Two. Model. Author, 2022.

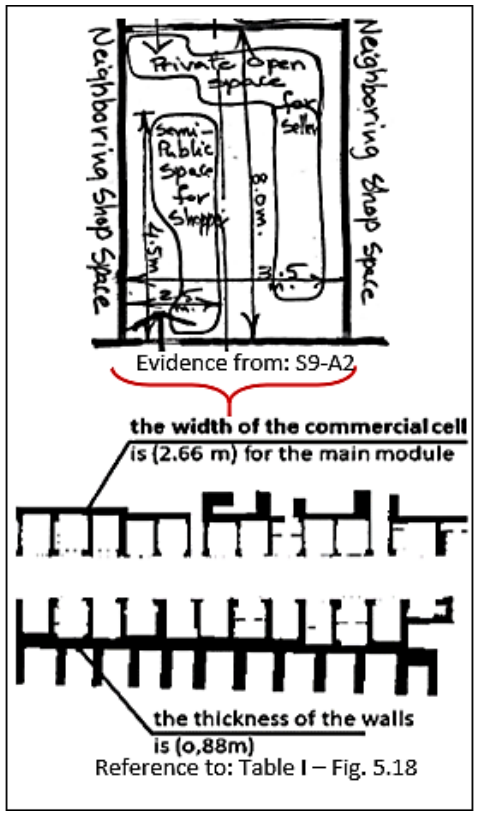


Fig. 9.37: Influence of the Syrian on dimensions, Area Two. Author, 2022.

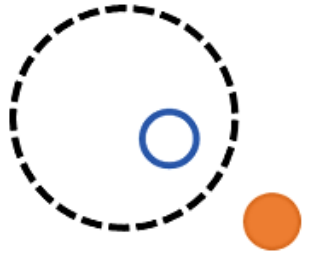


Fig. 9.38: Cultural fence with regard to dimensions of the shops in Area Two. Rigid boundaries, little permeability. Source: Author, 2022.

3.A3) Cultural Fence with regards to the scale and dimensions of the shop, Area Three:

According to the findings of study of the shops in Area Three, the influences of the Egyptian modern and contemporary shop patterns were reflected in the dimensions and the feature of the largest number of the cases in Area Three. results indicate that the presumed authentic Syrian influence were relatively slight on the shops in Area Three, and it confirms the process of assimilation into the Egyptian culture. It also means that cultural permeability was high in Area Three. Fig. 9.32 (A3), Fig. 9. 39, and Fig. 9.40.

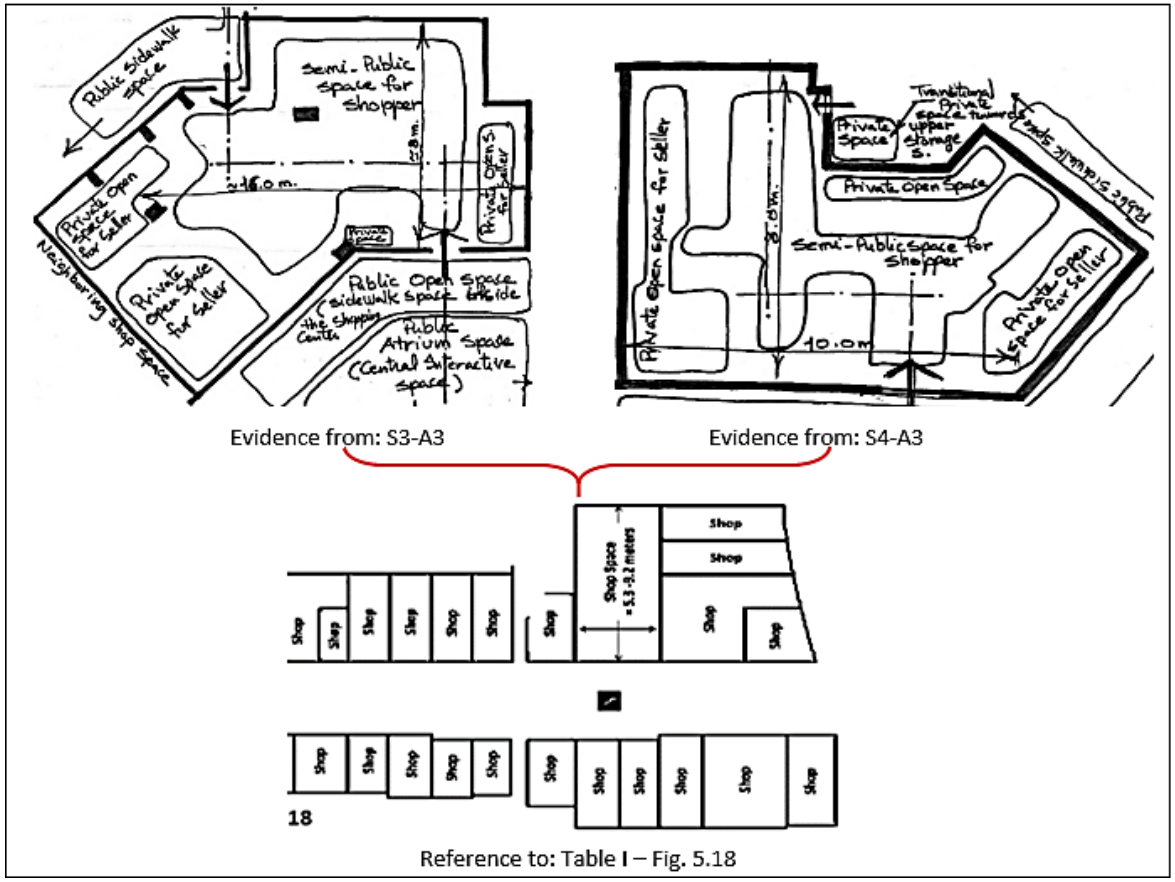


Fig. 9.39: The influence of the Egyptian shop spatial model on the dimensions of the shops in Area Three. Source Author, 2022.

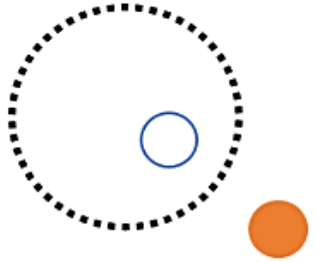


Fig. 9.40: Cultural fence with regard to the dimensions of the shops in Area Three. Permeable boundaries. Source: Author, 2022.

4) Front-Shop Façade and Awnings: The data is analysed with reference to Table I shown in Fig.9.41. and Fig.9.42.

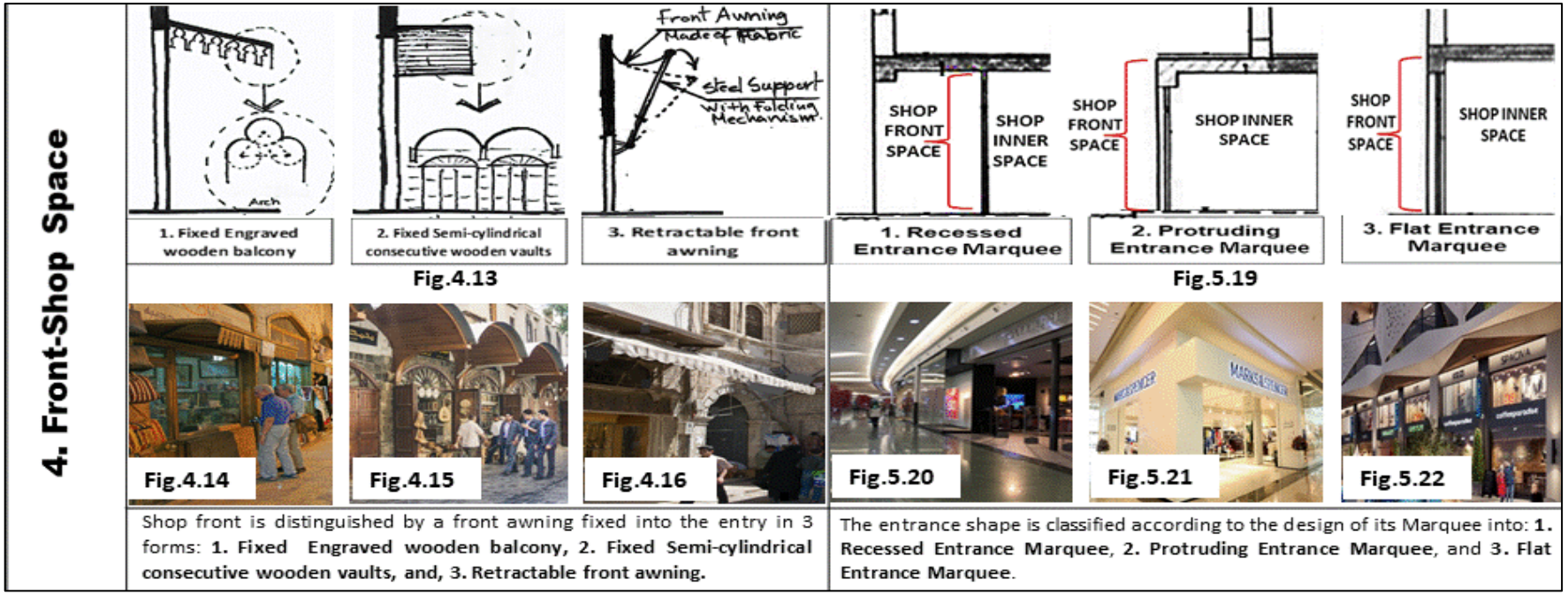


Fig. 9.41: The typological models of space features: Front shop façade and awning. Table I. Source: Author, 2021.

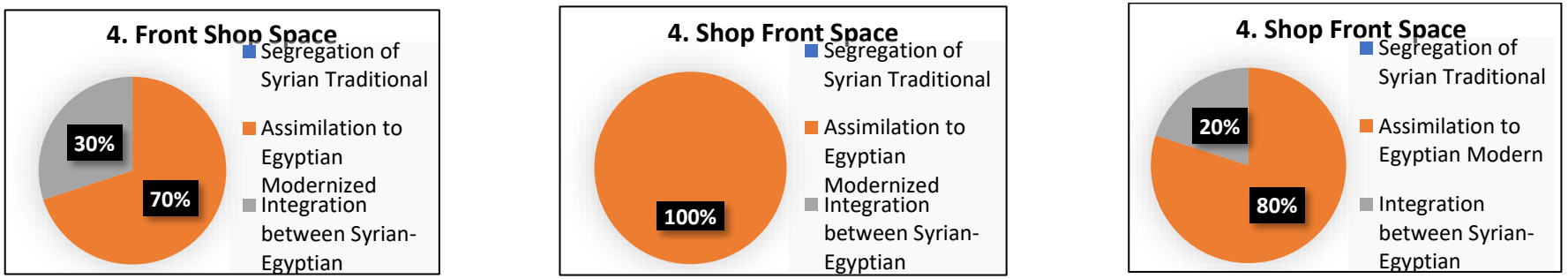


Fig. 9.42: Findings on the dimensions of Syrian shops in Area One, Area Two, and Area Three. Source: Author, 2021.

4-A1) Cultural fence with regards to the front Shop façade and awning, Area One:

Shop-fronts have modernised banner presentations in Area One. The awning features encouraged the assimilation of the Syrian culture into the new Egyptian one, and it demonstrates permeable cultural boundaries. See Fig. 9.42(A1), Fig.9.43, Fig. 9.44, and Fig. 9.45.



Fig. 9.43: Influences of the Egyptian contemporary and modern banner models in Area One. Author, 2022.

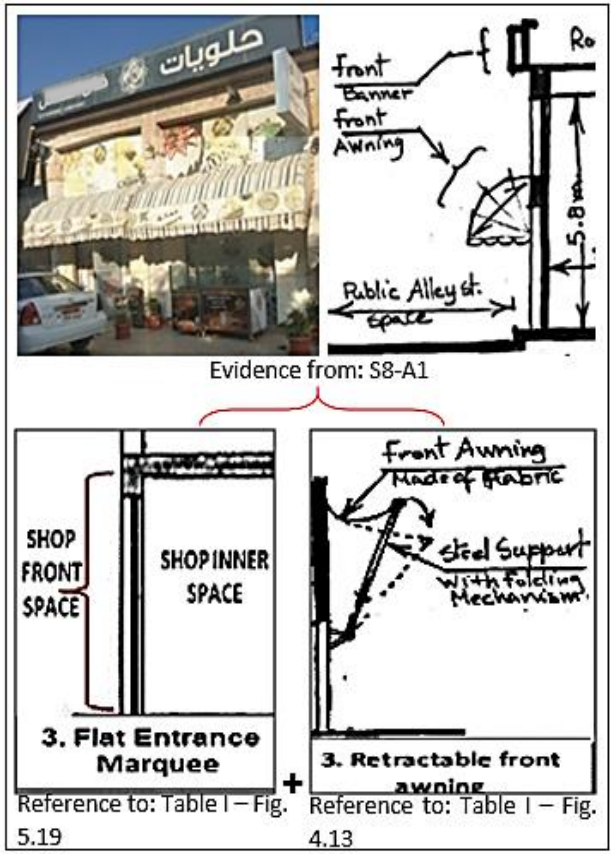


Fig. 9.44: Influence of Syrian traditional banner models in Area One. Author, 2022.

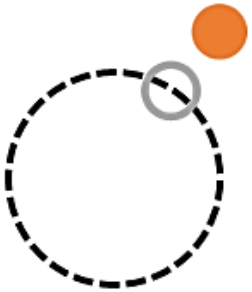


Fig. 9.45: Cultural fence with regard to shop front and awnings. Area One. Permeable boundaries. Source: Author, 2022.

4-A2) Cultural fence with regards to the shop's façade and awning, Area Two:

The shops in Area One have Egyptian contemporary and modern marquee above the façade of each shop, thereby suggesting permeable cultural boundaries. Fig. 9.42 (A2), Fig. 9.46 and Fig. 9.47.

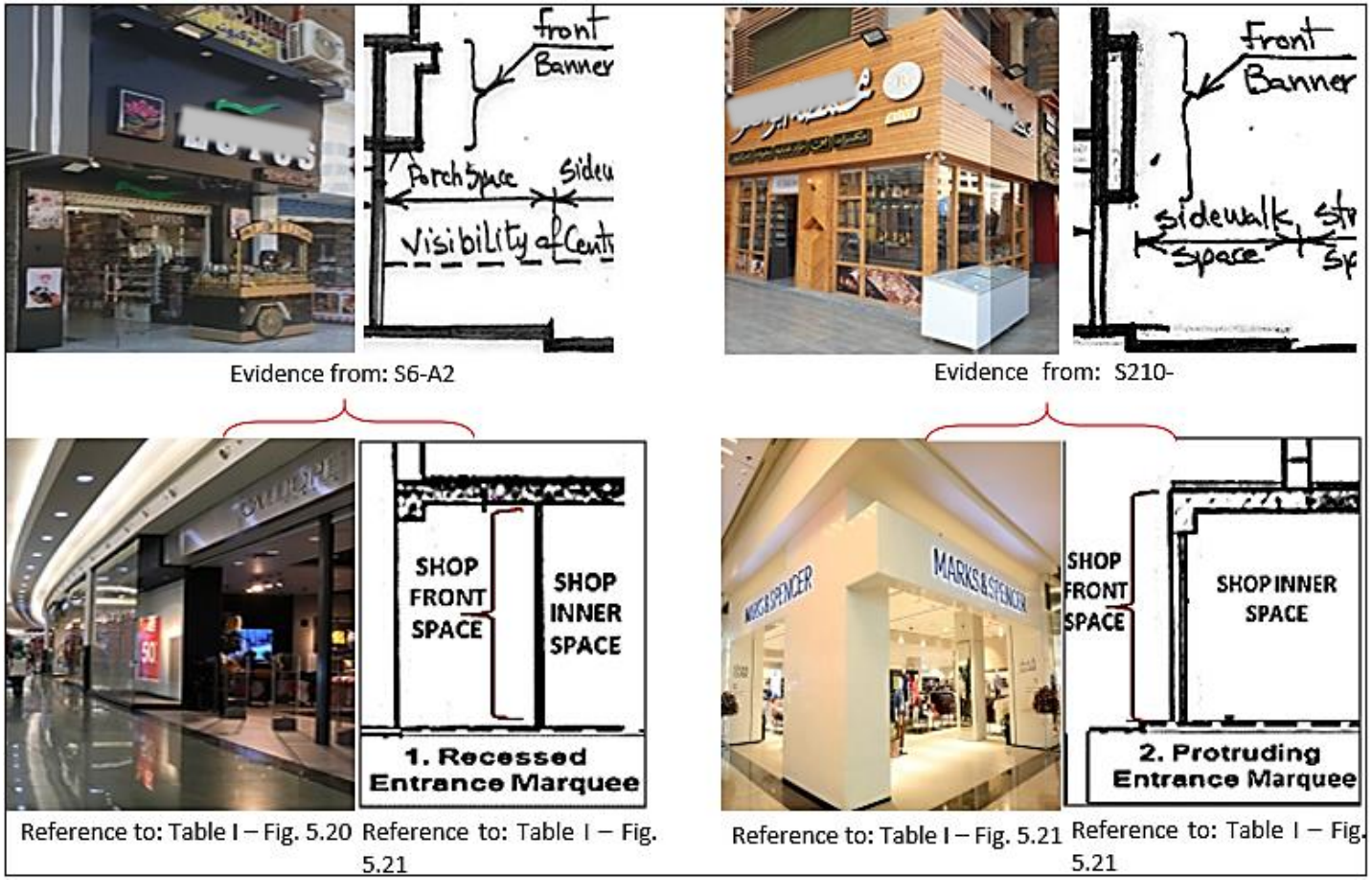


Fig. 9.46: The marquee and awnings show permeable cultural fence with the adoption of Egyptian contemporary and modern models in Area Two. Author, 2022.

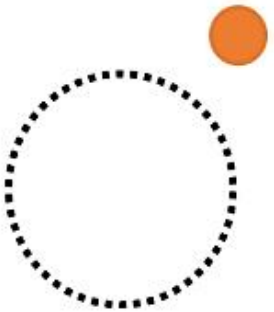


Fig. 9.47: The cultural fence with regard to marquees and awnings are permeable in Area Two. Source: Author, 2022.

4-A3) Cultural fence with regards to the awnings on the façade of a shop in Area Three:

It was found that in Area Three the major of the Syrian shops tended to assimilate into the Egyptian modern model in the installation of marquee. The cultural boundary in this case is permeable in Area Three. Fig. 9.42(A3), Fig.9.48, Fig. 9.49, and Fig. 9.50.

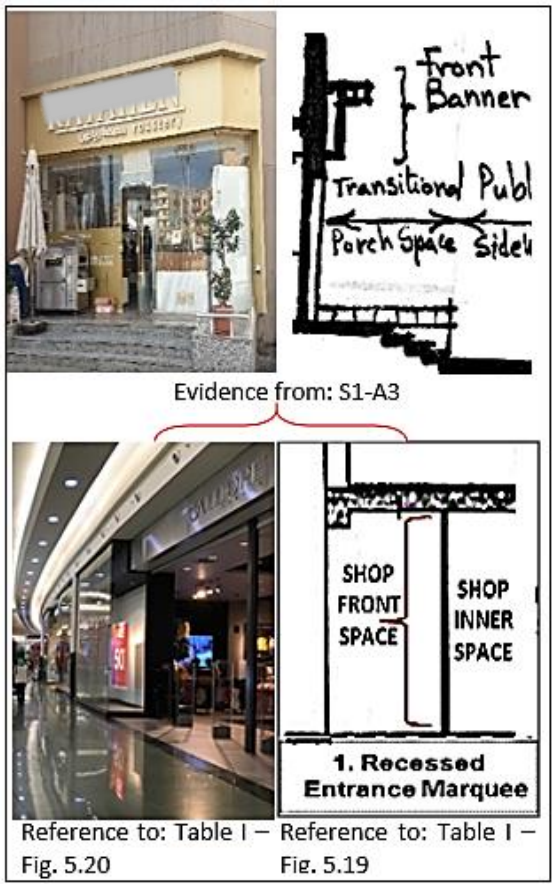


Fig. 9.48: Influence of the Egyptian contemporary and modern model. Area Three. Author, 2022.

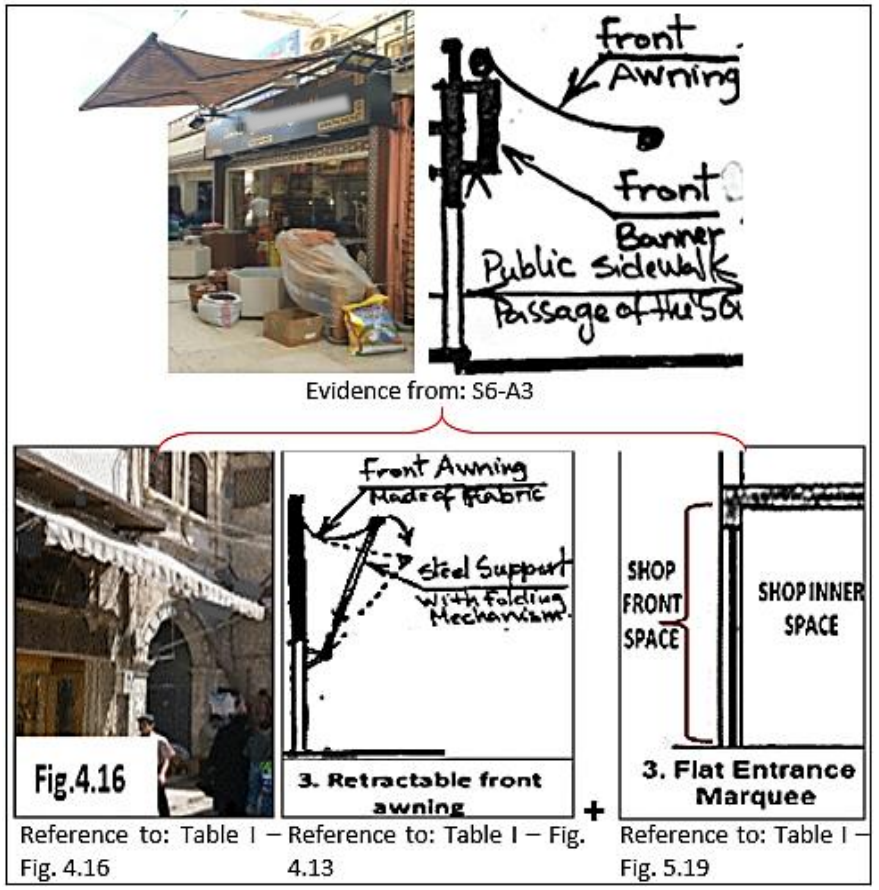


Fig. 9.49: Influence of the Syrian-Egyptian integrated hybrid model. Area Three. Author, 2022.

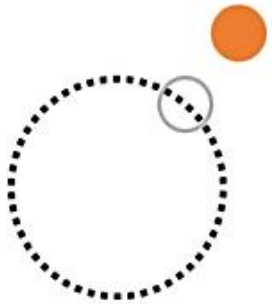


Fig. 9.50: The cultural fence with regard to shop marquee in Area Three suggests permeable boundaries. Source: Author, 2022.

5) ***Displaying Space*****:** The display areas of 30 Syrian shops were studies with reference to Table I shown in Fig.9.51 and 9.52. The findings are shown below.



Fig. 9.51: Typological models of displaying spaces, Area One. Source: Author, 2021.

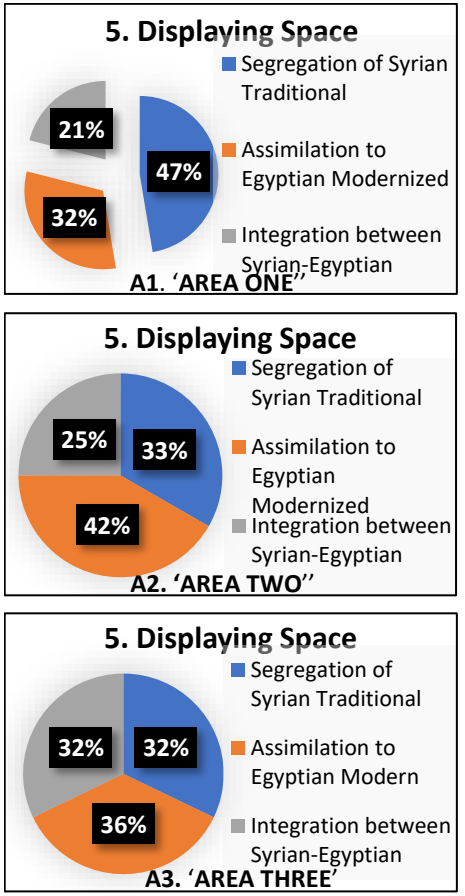


Fig. 9.52: Reading of the findings of displaying spaces in Area One. Permeable conditions. Source: Author, 2022.

5-A1) Cultural fence with regards to *the displaying spaces*, Area One:

It was found that a large number of Syrian shops followed typical traditional Syrian models of displaying spaces, and it suggests strong cultural fence and rigid cultural permeability. See Fig. 9.52(A1).

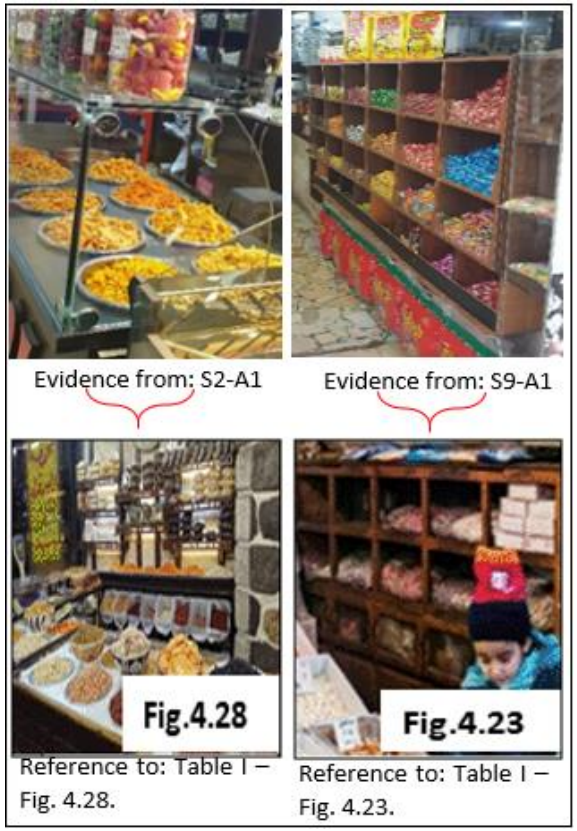


Fig. 9.53: Influence of the Syrian model on the displaying space, Area One. Author, 2022.



Fig. 9.54: Influence of the Egyptian model on displaying space. Area One. (Author, 2022).

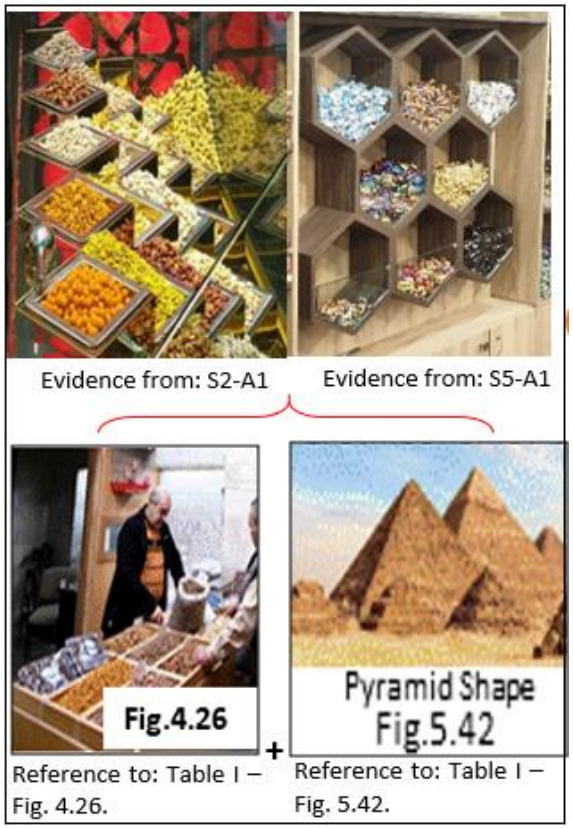


Fig. 9.55: Influence of the Syrian-Egyptian integrated. displaying space. Area One. Author, 2022.

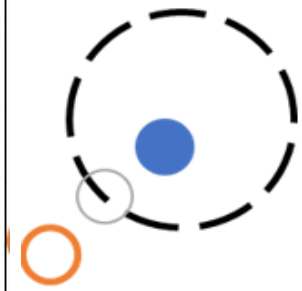


Fig. 9.56: Cultural fence with regard to Shop front space, Area One. Source: Author, 2022.

5-A2) Cultural fence with regards to *the displaying spaces*, Area Two:

In contrast to Area One, general assimilation into the Egyptian contemporary and modern patterns seem to be the predominant model for displaying goods in Syrian shops in Area Two. The trend suggests high cultural permeability. See Fig. 9.52(A2), Fig.9.57, Fig. 9.58, Fig. 9.59, and Fig. 9.60.

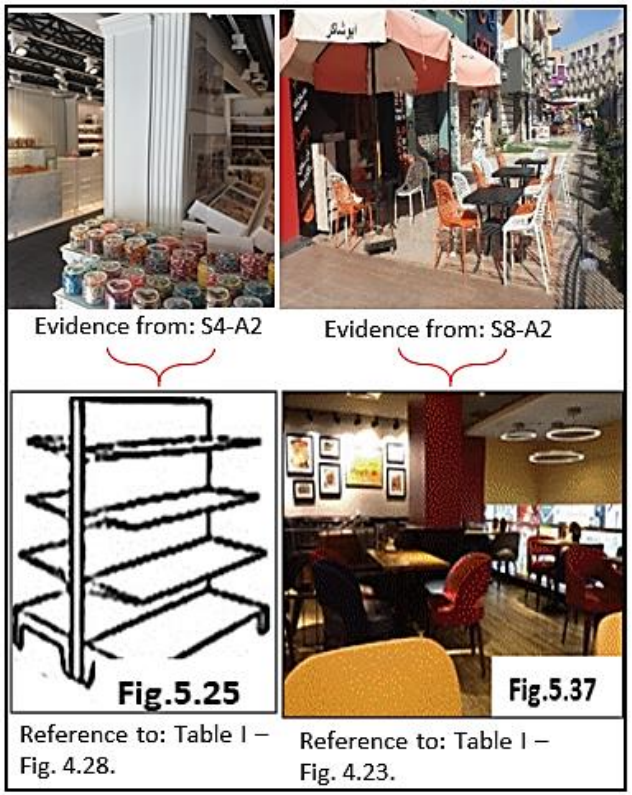


Fig. 9.57: Influence of the Egyptian modern and contemporary models on displaying space, Area Two. Author, 2022.



Fig. 9.58: Influence of the Syrian model on displaying space. Area Two. Author, 2022.

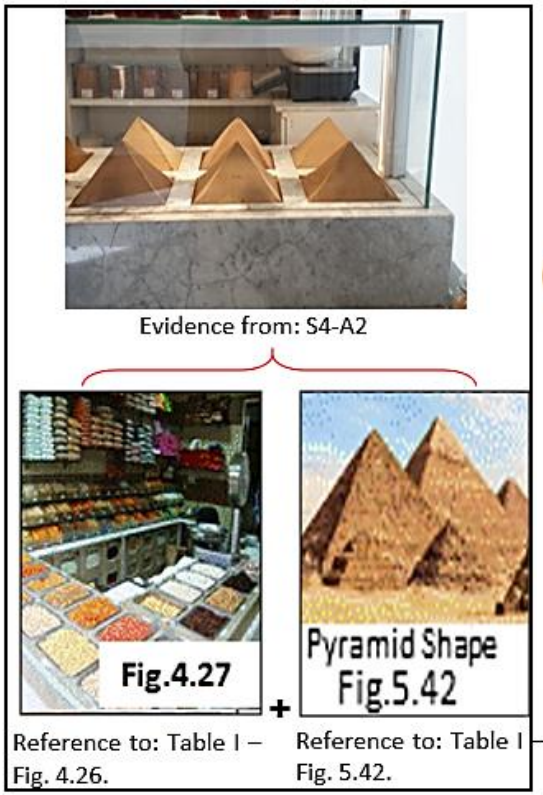


Fig. 9.59: Influence of the Syrian-Egyptian hybrid models on displaying space. Area Two. Author, 2022.

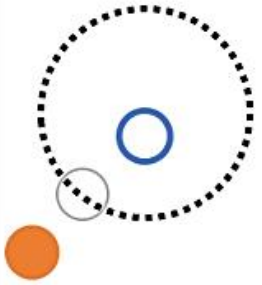


Fig. 9.60: Cultural fence with regard to shop marquee and awnings. Area Two. Permeable boundaries. Source: Author, 2022.

5-A3) Cultural fence with regards to *the Displaying Spaces*, Area Three:

There is a relative balance among the Syrian traditional, the Egyptian contemporary and modern, and the Syrian-Egyptian hybrid displaying spaces in Area Three. See Fig. 9.52(A3). The cultural fence is therefore permeable, rigid, and integrated. See Fig. 9.61, 9.62, Fig. 9.63, and Fig. 9.64.



Fig. 9.61: Influence of the Syrian model on displaying spaces. Area Three. Author, 2022.



Fig. 9.62: Influence of the Egyptian model on displaying space. Area Three. Source: Author, 2022.

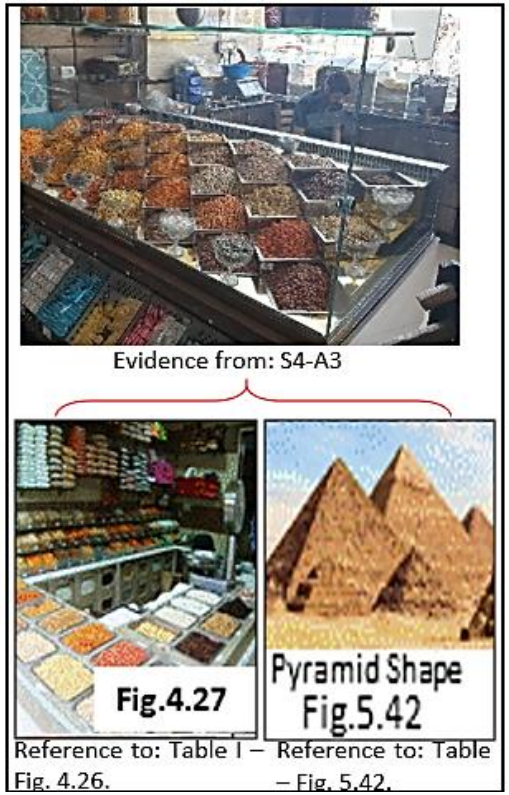


Fig. 9.63: Influence of the Syrian-Egyptian integrated hybrid model on displaying space. Area Two. Author, 2022.

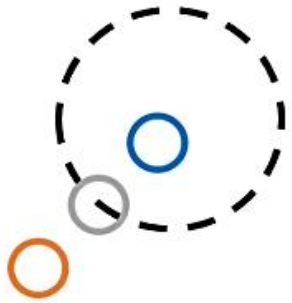


Fig. 9.64: Cultural fence with regard to shop front Space. Area Three. Source: Author, 2022.

9.5.2 The Interpretation of Cultural Memory according to the Organisation of Meaning

In this part, I interpret the findings on four architectonic elements that bear meanings that were conveyed through cultural memory, and which could assist in determining the levels of cultural fences that Syrian refugees put up, or do not put up, to defend their believed authentic architectural cultural heritage. Figs. 9.5 to 9.7. The four meaningful elements are:

1) *The Arch*,

2) *The Column*,

3) *The Ceiling's Elements*,

4) The *Ornamental Pattern*.

1) Cultural fence with regard to the use of Arches in the delineation of the paces of the shop:

See Table II, Figs.9.65 and Fig.9.66. for the data collected from 30 Syrian shops

Meaningful Elements	Hellenistic-Roman in Syria	Byzantine In Syria	Islamic/Ayyubid in Syria	Islamic/Ottoman in Syria	Pharaonic in Egypt	Hellenistic-Roman in Egypt	Islamic/Fatimid in Egypt
1. Arch	-Triumphal semi-circular arch: Fig.4.47 ..with Keystone: Fig.4.48	-Roman round (Semi-circular) arch: Fig.4.49	-pointed / Trefoil 'three-lobed' / Segmented arches: Fig.4.74	-Horse-shoe / four-centered/ More complicated in shape: Fig.4.90	-Post and Lintel arch shape: Fig.5.51 Fig.5.52	-Typical Hellenistic-Roman Arch Fig.4.49	-Keel-arch: Fig.5.70

Table II, Fig. 9.65: Typological study of models of arches as meaningful architectonic elements. Source: Author, 2021.

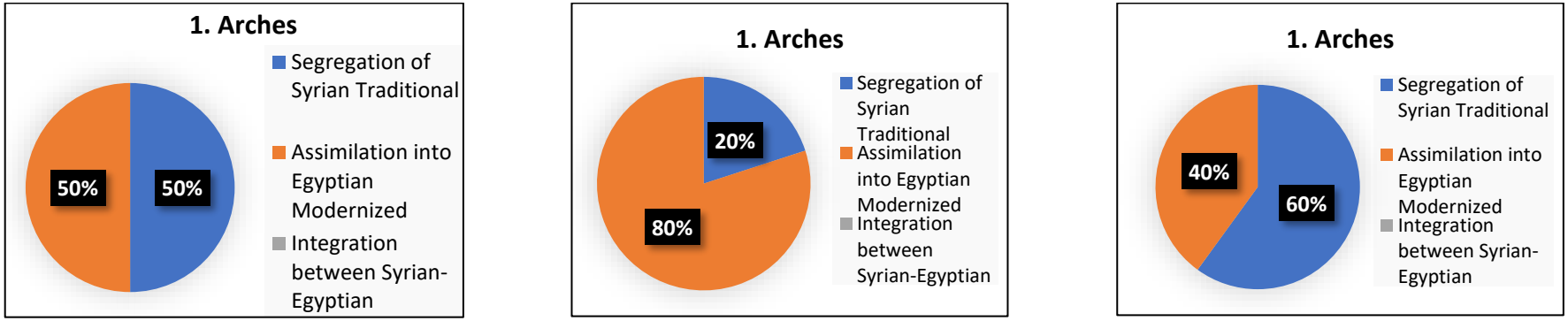


Fig. 9.66: Spatial Reading of the Findings from Syrian shops of 'Area One', 'Area Two', and 'Area Three'. Results with regard to the 1st Meaningful Elements of the study: *Arch* (Source: Author, 2022)

1-A1) Nature of the Boundaries with regards to *the Arch* - 'Area One':

The major number of the stores in Fig. 9.66(A1) are found segregating their Syrian traditional arches, which rotates between Islamic Ayyubid and Islamic Ottoman arches in Syria. See Fig.9.67. While the rest of the shops are assimilated into the Egyptian modernized arches, influenced by the Pharaonic Post & Lintel style. See Fig. 9.68. This result, consequently, strengthen the isolation of the Cultural-Fence towards 'RIGID BOUNDARIES' (inside intense blue circle) with good Chance of PERMEABILITY (outside medium orange circle). See the Cultural-Fence in long dashed-lines circle shown in Fig.9.69.

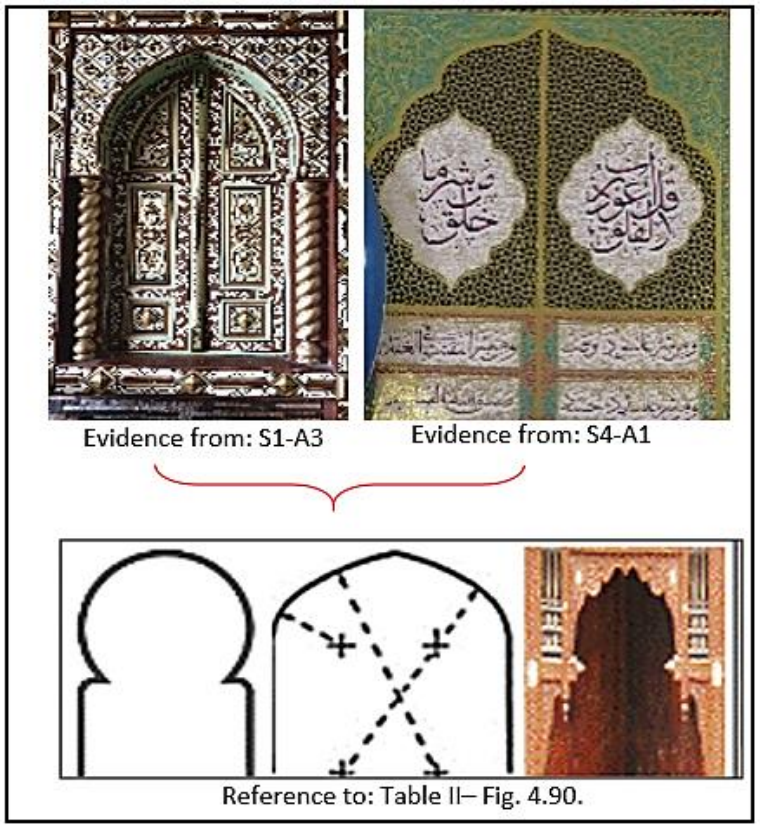


Fig. 9.67: Influence of the Syrian Model. *The Arch*. Area One (Author, 2022).

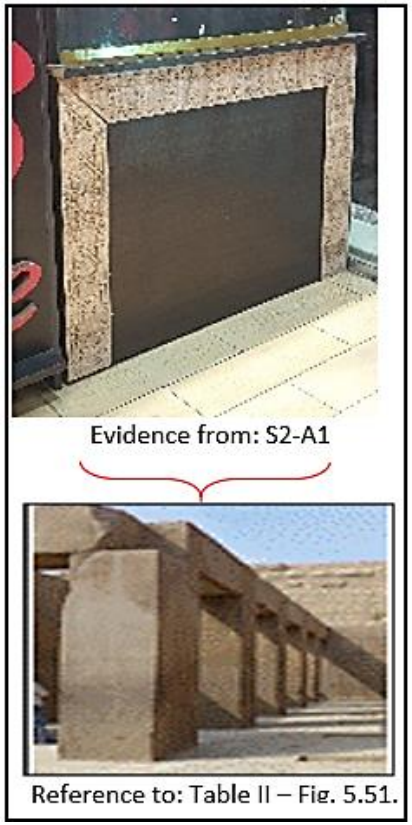


Fig. 9.68: Influence of the Egyptian Model. *Displaying Space*. Area One (Author, 2022).

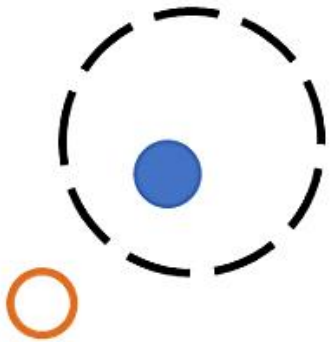


Fig. 9.69: Nature of 'Cultural Fence' with regard to *The Arch*. Area One. 'RIGID BOUNDARIES' with good Chance of PERMEABILITY (Source: Author, 2022).

1-A2) Cultural boundaries with regards to the Arches, Area Two:

Fig. 9.66 (A2), suggests that contemporary and modernised Egyptian Pharaonic style arches were preferred in majority of the Syrian shops there by suggesting assimilation. See Fig.9.70, Fig.9.71, and Fig. 9.72.

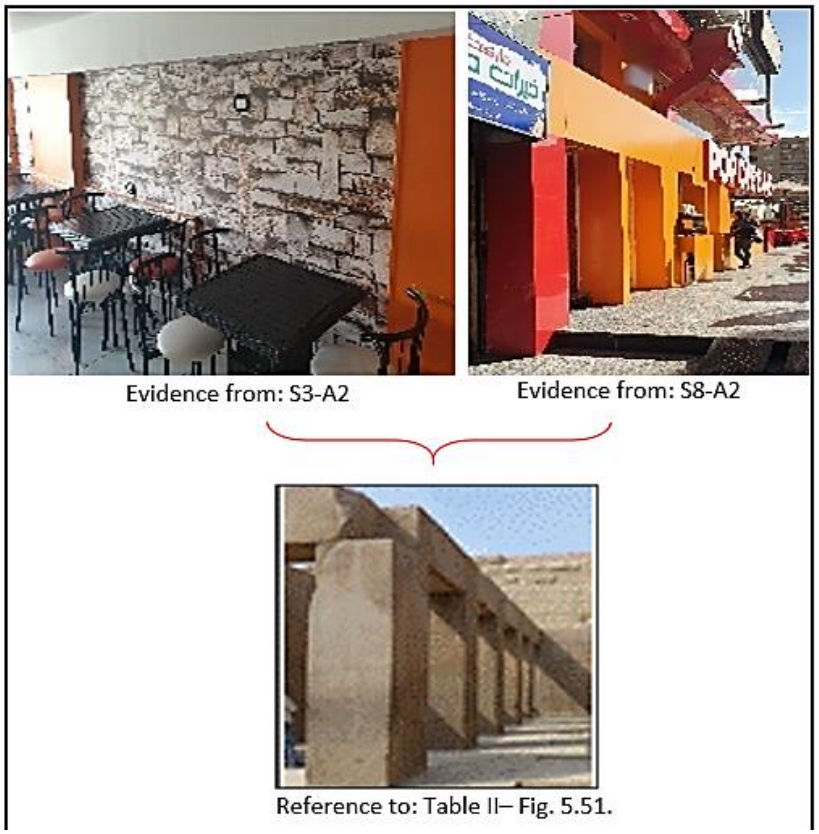


Fig. 9.70: Influence of the preferred Egyptian arches model. Area Two. Sources: Author, 2022.

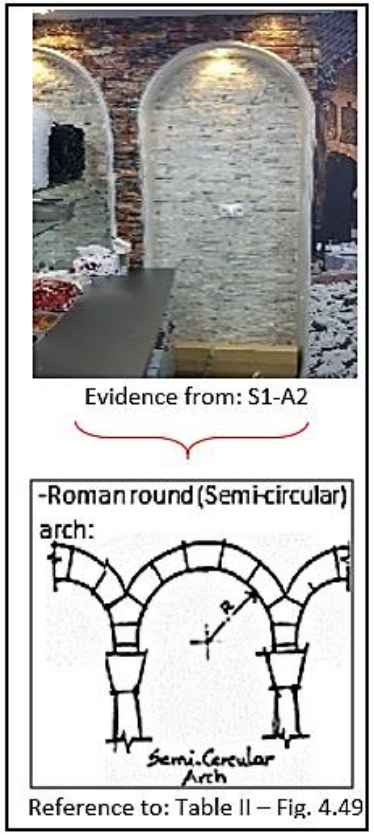


Fig. 9.71: Influence of the Syrian model. Area Two. Author, 2022.

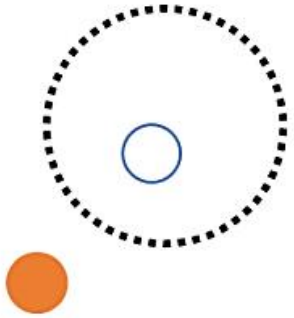


Fig. 9.72: Cultural fence with regard to Arches. Area Two. Permeable boundaries. Source: Author, 2022.

1-A3) Cultural Boundaries with regards to the Arches - Area Three:

Findings in in Area Three suggests that Syrian refugees preferred Hellenistic-Roman, Islamic Ayyubid, and Islamic Ottoman arches which they believed were traditional Syrian architectonic elements. See Fig. 9.66(A3), Fig. 9.73, Fig. 9.74, and Fig.9.75.

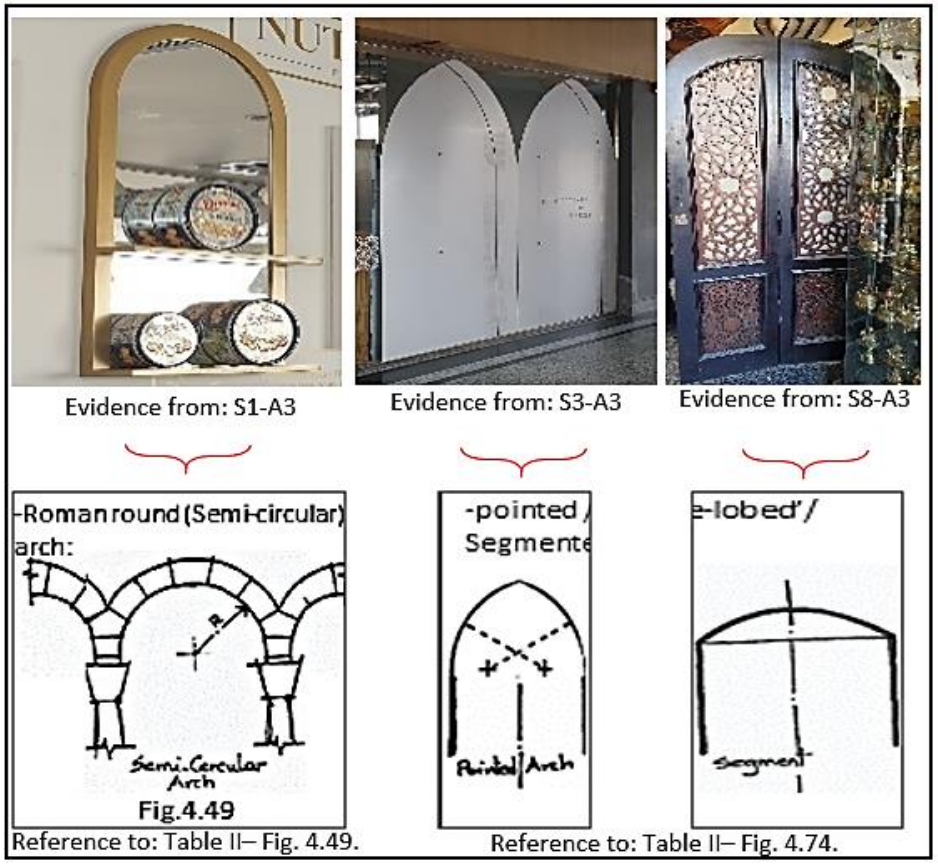


Fig. 9.73: Influence of the Syrian Model. *The Arch*. Area Three (Author, 2022).

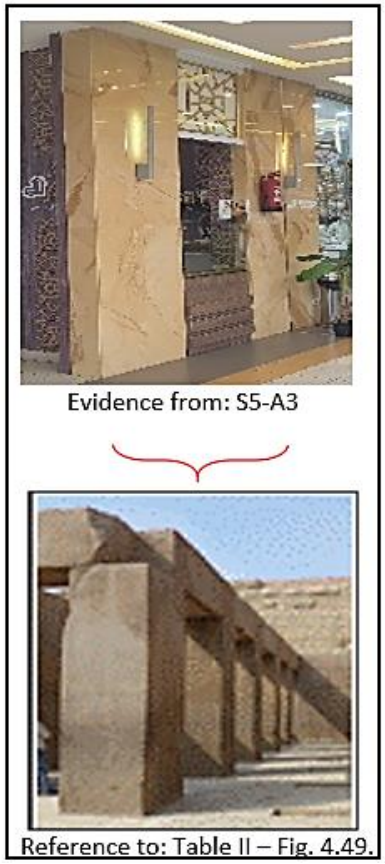


Fig. 9.74: Influence of the Egyptian Model. *The Arch*. Area Three (Author, 2022).

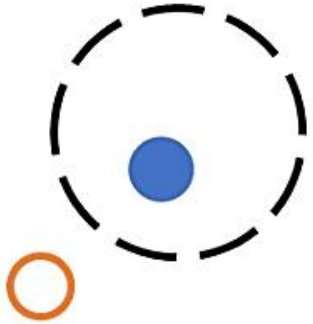


Fig. 9.75: Nature of 'Cultural Fence' with regard to *The Arch*. Area Three. 'RIGID BOUNDARIES' with good Chance of PERMEABILITY (Source: Author, 2022).

2. Cultural fence with regards to *the column*:

Table II, Fig.9.76 and Fig.9.77 observations on columns in the three areas of the studies.

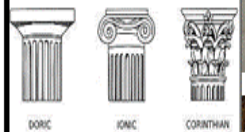
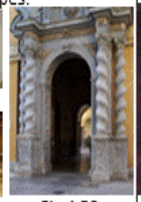
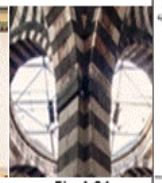
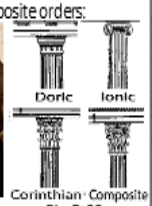
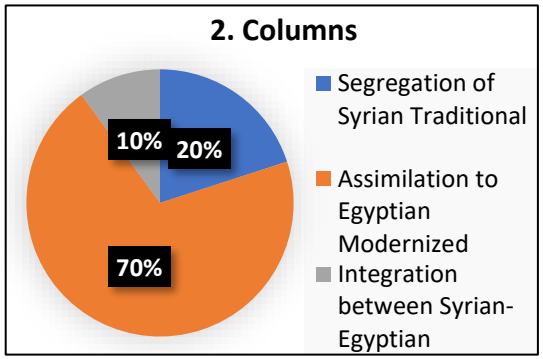
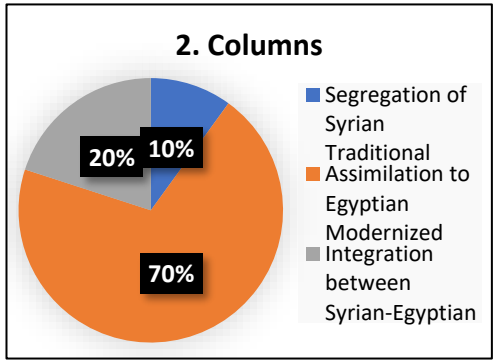
Meani Eleme	Hellenistic-Roman in Syria	Byzantine In Syria	Islamic/Ayyubid in Syria	Islamic/Ottoman in Syria	Pharaonic in Egypt	Hellenistic-Roman in Egypt	Islamic/Fatimid in Egypt
2. Column	-Doric/Ionic/Corinthian orders:  Fig.4.46	-Ionic/Corinthian varieties, and Solomonic Types:  Fig.4.56  Fig.4.55  Fig.4.58	Ayyubid Muqarnas capitals:  Fig.4.73	Octagonal Column with Ottoman Muqarnas Capital:  Fig.4.92  Fig.4.91	Derived from papyrus, lotus, and palm, or just abstract plain posts:  Fig.5.54 Fig.5.51	Palmette/Doric/Ionic/Corinthian/Composite orders:  Fig.5.65  Fig.5.63	columns with leafy Corinthian capitals  Fig.5.71

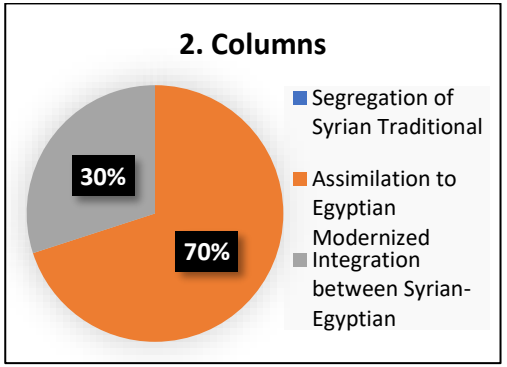
Fig. 9.76: Table II, Typological models of columns in the study. Source: Author, 2021.



A1. 'AREA ONE''



A2. 'AREA TWO''



A3. 'AREA

Fig. 9.77: Findings about columns in Area One, Area Two, and Area Three of the study: Source: Author, 2022.

2-A1) Cultural boundaries with regards to columns, Area One:

It was observed that 70% of the shops preferred Egyptian Pharaonic contemporary and modern styles of columns. Fig. 9.77, See Fig. 9.78, Fig.9.79, Fig. 9. 80, and Fig. 9.81. The Syrian-Egyptian integrated models were found on 10 % of the columns.

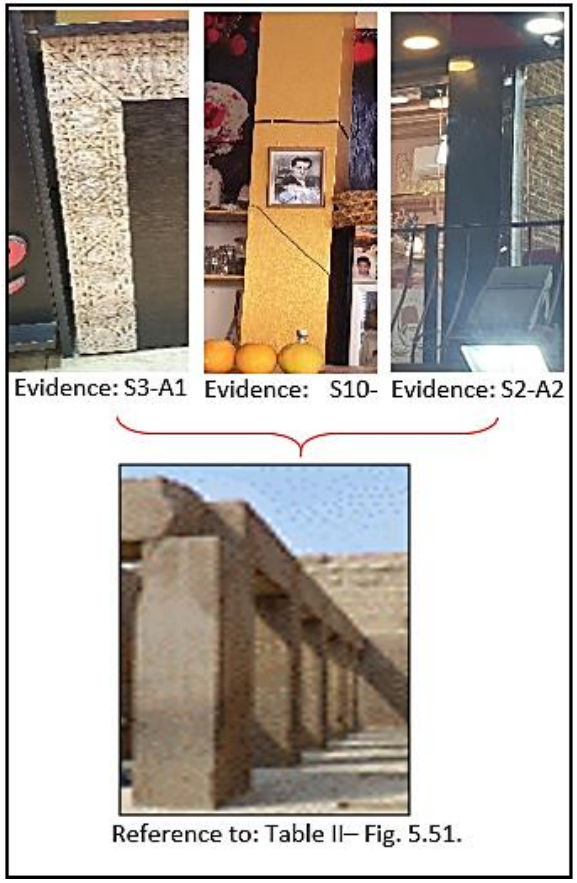


Fig. 9.78: Influence of the Egyptian models on the columns. Area One. Author, 2022.

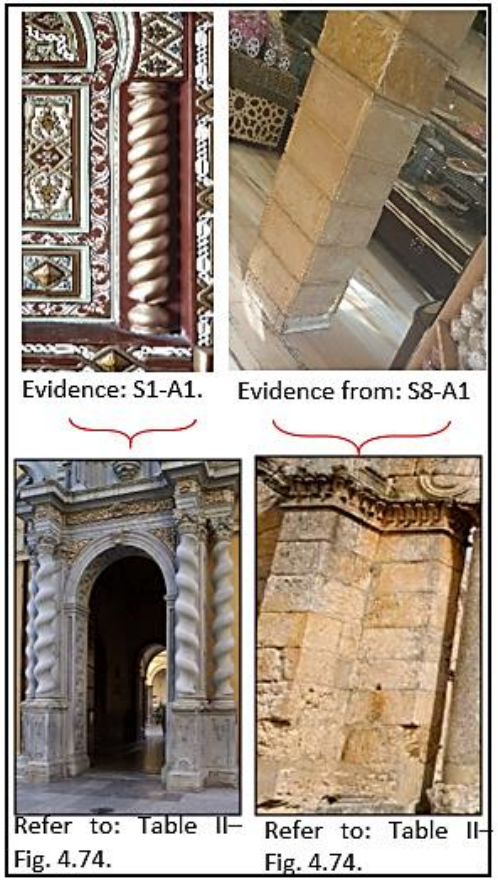


Fig. 9.79: Influence of Syrian model on columns. Area One. Author, 2022.

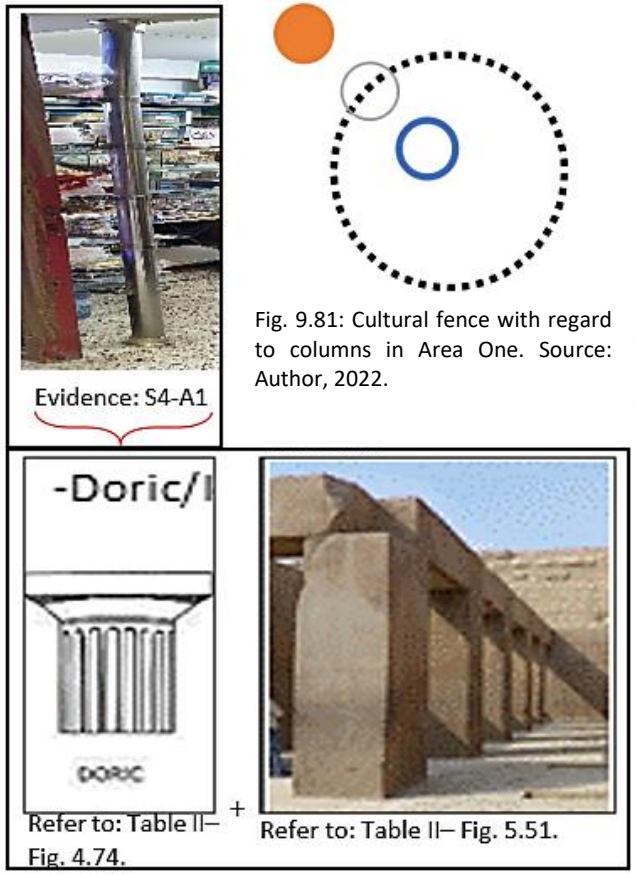


Fig. 9.80: Influence of the Syrian-Egyptian integrated models on columns. Area One. Author, 2022.

Fig. 9.81: Cultural fence with regard to columns in Area One. Source: Author, 2022.

2-A2) Cultural boundaries with regards to *the* Column, Area Two:

In Fig. 9.77(A2), it was observed that the Egyptian Pharaonic style of column was mostly preferred, with a mix of integrated Syrian-Egyptian and Syrian Islamic styles. See Figs. 9.82, 9.83, 9.84 and 9.85. The data suggests permeable boundaries in regard to columns.

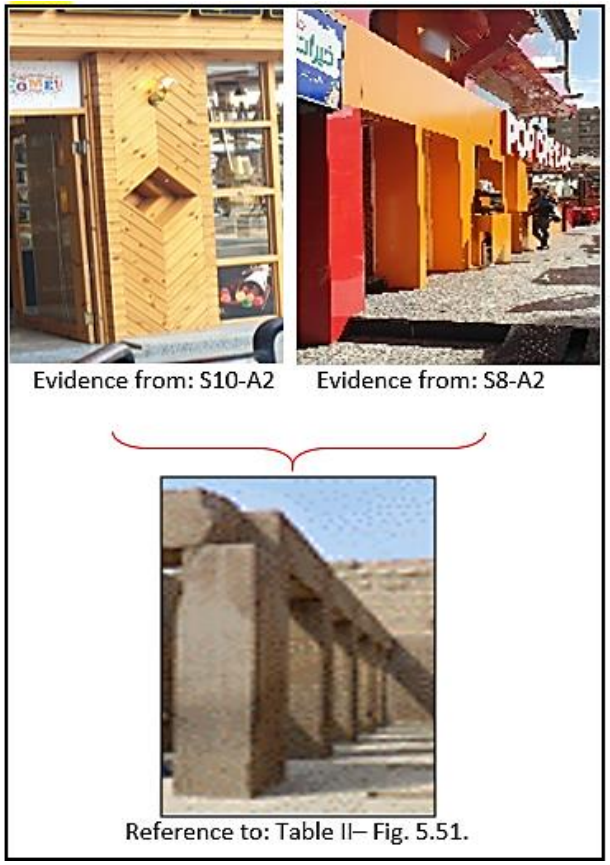


Fig. 9.82: Influence of the Egyptian model on choices of columns. Area Two. Author, 2022.

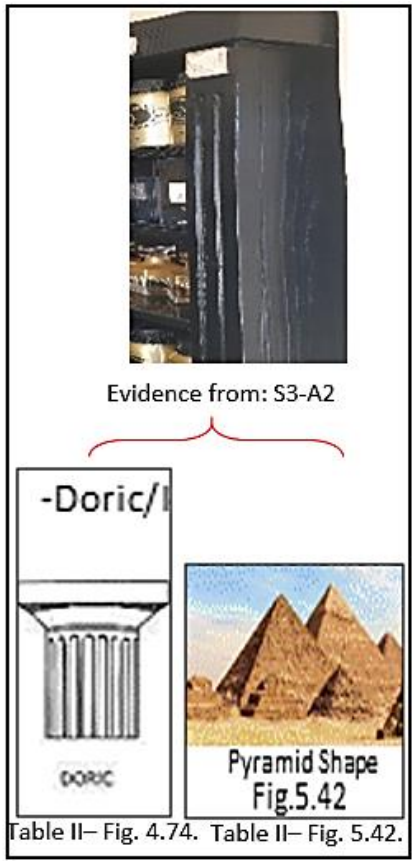


Fig. 9.83: Influence of the Syrian-Egyptian integrated of models on the column. Area Two. (Author, 2022).

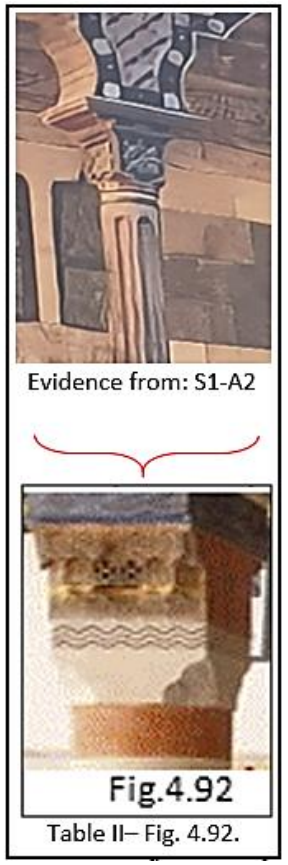


Fig. 9.84: Influence of the Syrian model on the columns. Area Two. Author, 2022.

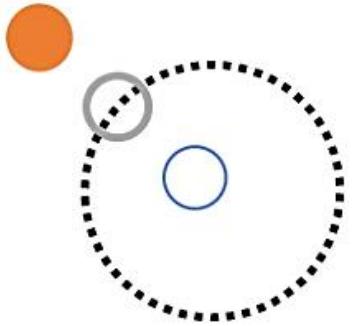


Fig. 9.85: Cultural fence with regard to columns in Area Two. Permeable boundaries.
Source: Author, 2022.

2-A3) Cultural boundaries with regards to the Columns, Area Three:

It was observed that the Egyptian modernised trends has the most impacts on the styles of most of the columns in the majority of the shops. See Fig. 9.77(A3), Fig. 9.86, Fig 9. 87, and Fig. 9.88. Syrian Islamic traditional and the Egyptian modernised Pharaonic features followed in popularity among the shop owners. Permeable boundaries.

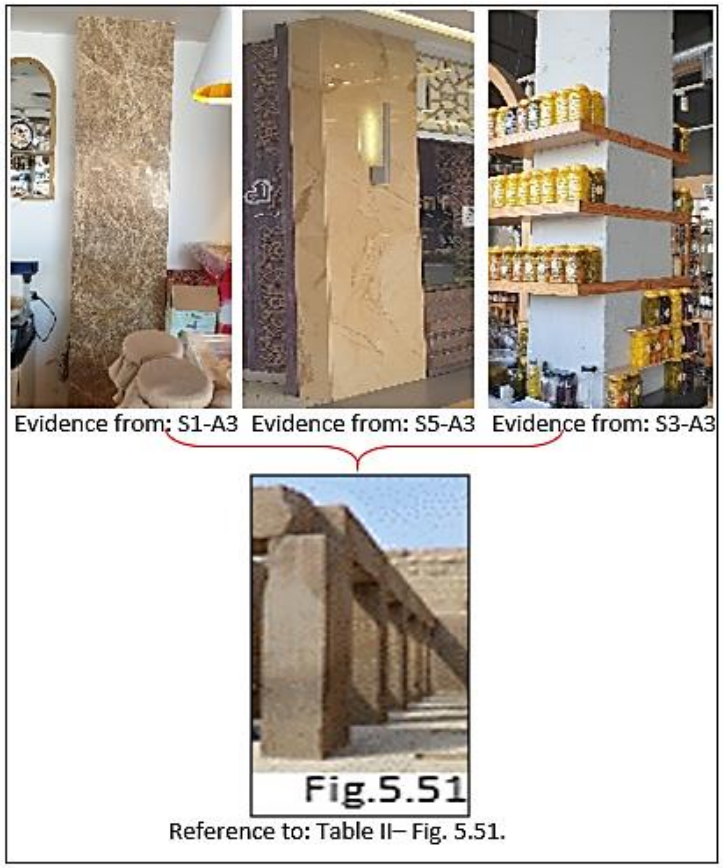


Fig. 9.86: Influence of the Egyptian model on the columns. Area Three. Author, 2022.



Fig. 9.87: Influence of the Syrian-Egyptian integrated of models. Area Three. Author, 2022.

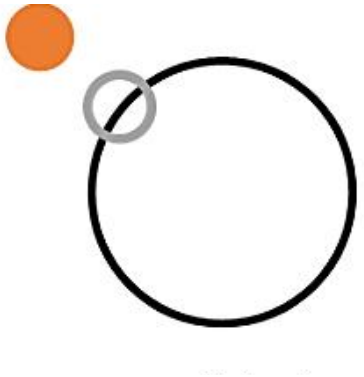


Fig. 9.88: The cultural fence suggests permeable boundaries for columns in Area Three.
Source: Author, 2022.

2) Cultural fence with regards to the ceiling elements:

The data is analysed with reference to Table II as shown in Fig.9.89 and Fig.9.90.

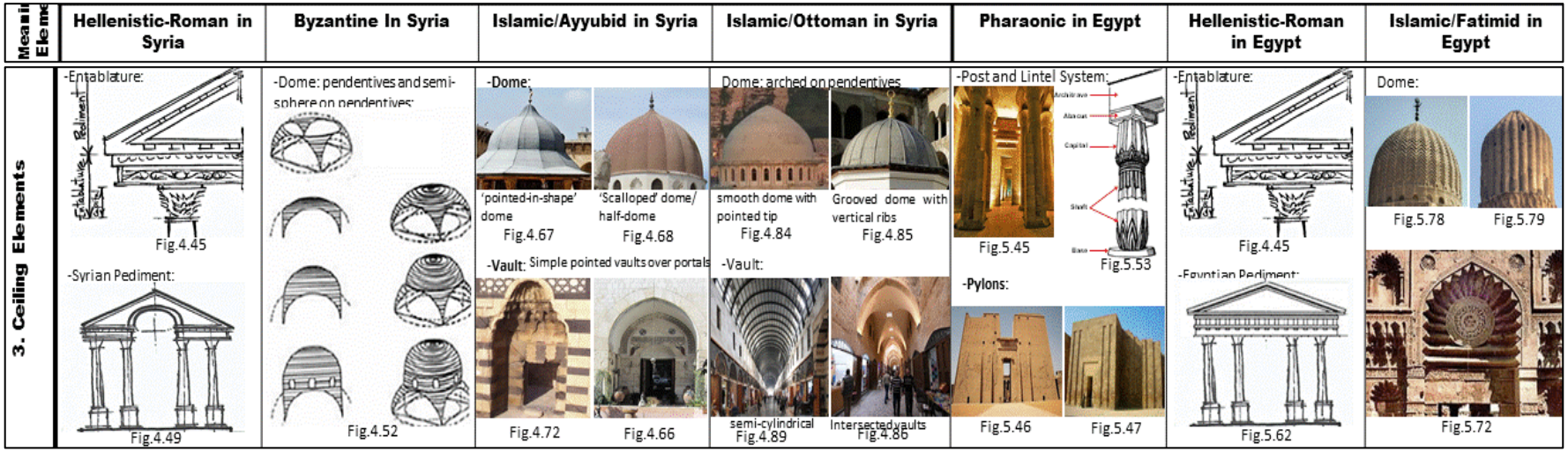
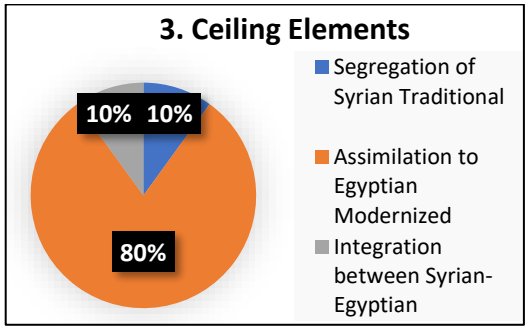
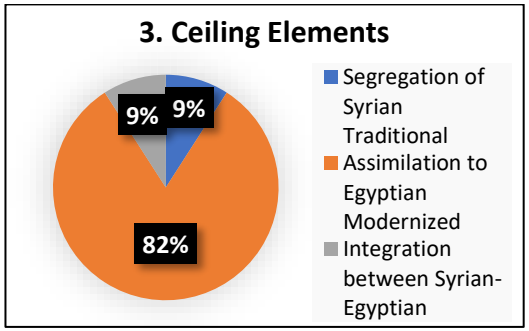


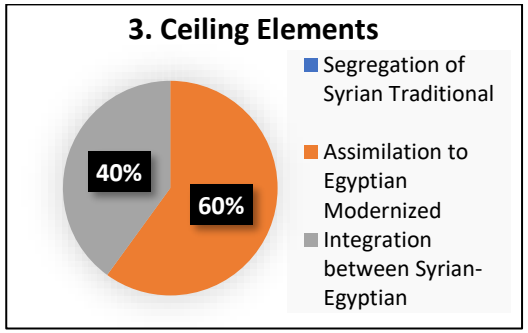
Fig. 9.89: Study of typological model models of meaningful ceiling elements. Table II. Source: Author, 2021.



A1. 'AREA ONE''



A2. 'AREA TWO''



A3. 'AREA

Fig. 9.90: Findings on the studies of ceiling elements in thirty Syrian shops in Area One, Area Two, and Area Three. Source: Author, 2022

3-A1) Cultural boundaries with regard to the ceiling elements, Area One:
The Egyptian contemporary and modern ceilings are favoured over Syrian traditional models in Area One. This indicates permeable cultural boundaries. See Fig. 9.90(A1), Fig. 9.91, Figs 9.92, and Fig. 9.93.



Fig. 9.91: Influence of the Egyptian modern model on ceiling patterns, Area One. Sources: Author, 2022.

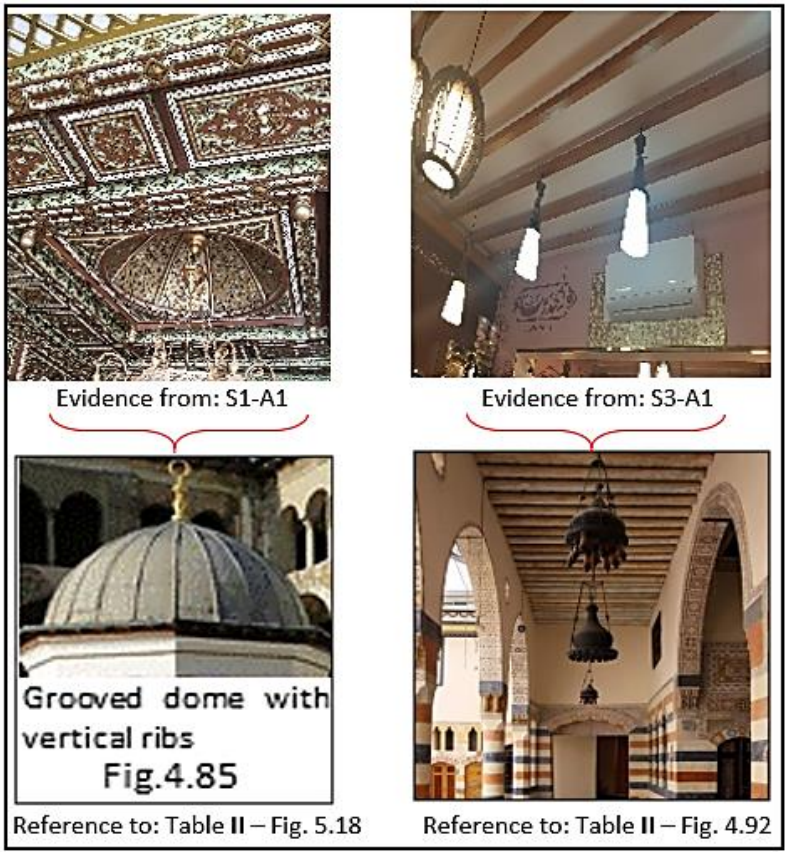


Fig. 9.92: Influence of Syrian traditional model on ceiling elements. Area One. Sources: Author, 2022.

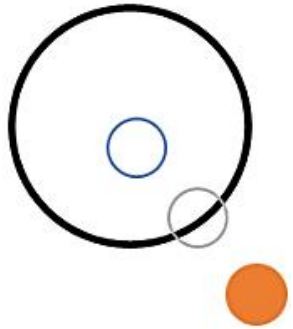


Fig. 9.93: Cultural fence with regard to ceiling elements in Area One. Permeable boundaries. Source: Author, 2022.

3-A2) The Nature of the Boundaries with regard to *the Ceiling Elements* - 'Area Two':
It was observed that Egyptian Pharaonic style was the most preferred roofing elements in Area Two shops, there by suggesting cultural assimilation. See Fig 9.90(A2), Fig.9.94, Figs 9.95, 9.96, and Fig.9.97.



Fig. 9.94: Influence of the Egyptian Modern Model. *Ceiling Elements*. Area Two (Author, 2022).

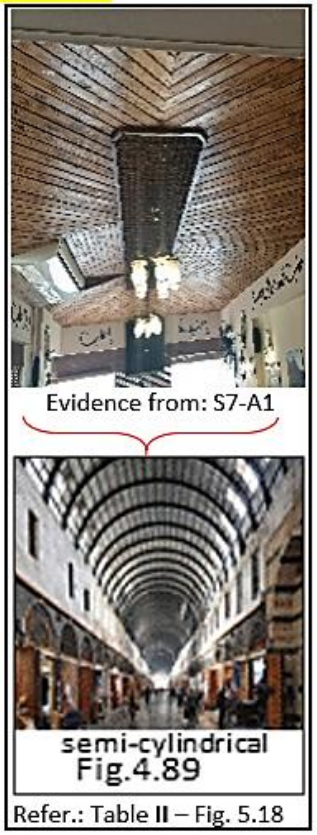


Fig. 9.95: Influence of the Syrian Traditional Model. *Ceiling Elements*. Area Two (Author, 2022).



Fig. 9.96: Influence of the Syrian-Egyptian Integration. *Ceiling Elements*. Area Two (Author, 2022).

Fig. 9.97: Cultural fence with regard to ceiling elements in Area Two. Permeable boundaries. Source: Author, 2022.

-A3) The Nature of the Boundaries with regard to *the Ceiling Elements* - 'Area Three:

The pie chart, Fig. 9.90(A3), indicate that Egyptian modernised ceiling elements were preferred by a number of shops in Area Three. See Fig. 9.98, Fig. 9.99, and Fig. 9.100.



Fig. 9.98: Influence of the Egyptian model ceiling elements. Area Three. Author, 2022.



Fig. 9.99: Influence of the Syrian-Egyptian integrated ceiling elements. Area Three. Sources: Author, 2022.



Fig. 9.100: Cultural fence with regard to ceiling elements in Area Three. Permeable boundaries. Source: Author, 2022.

3) Cultural fence with regards to the ornamental pattern:

Table II, Fig.9.101 findings about 30 ornamental elements. Fig.9.102.

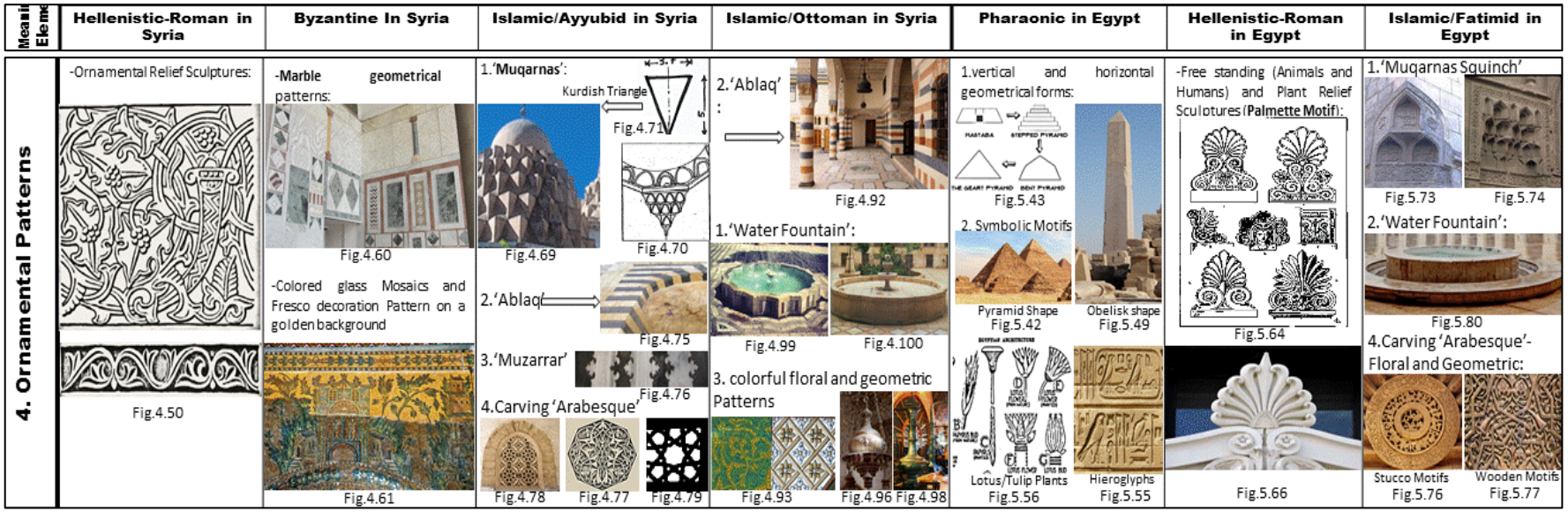


Fig. 9.101: Table II. Typological models of ornamental meaningful element of the study. Source: Author, 2021.

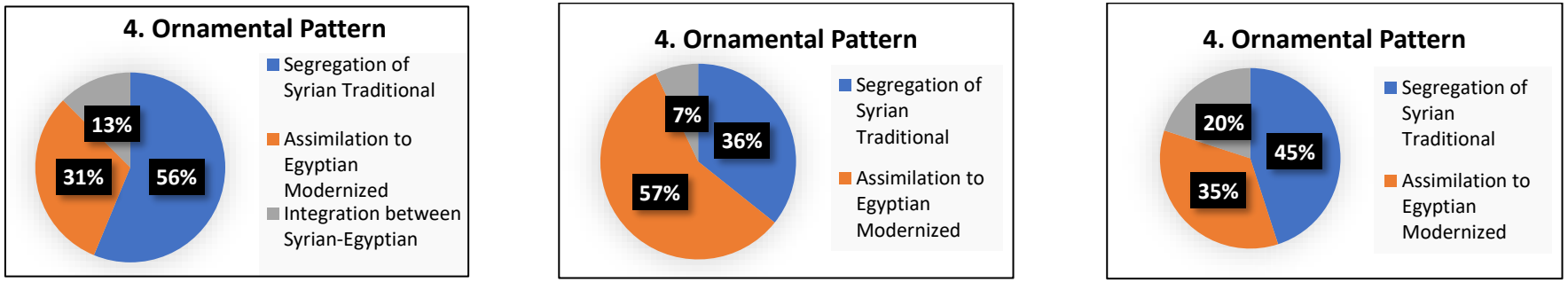


Fig. 9.102: Findings on the adoption of ornamental patterns in Syrian shops in Area One, Area Two, and Area Three. Source: Author, 2022.

4-A1) Cultural fence with regards to ornamental pattern Area One:

The Syrian traditional features dominate the ornamental patterns of a large number of the shops in Area One. See Fig. 9.102 (A1) and Fig. 9.103. There are also elements of Egyptian contemporary and modern ornament patterns. See Fig. 9.104 and Fig. 9.105.

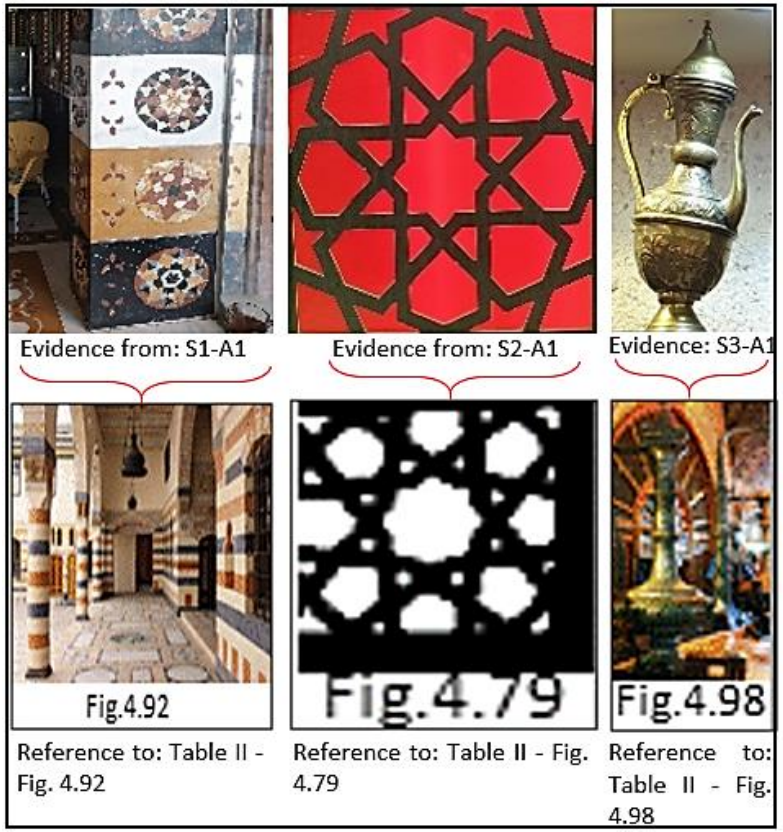


Fig. 9.103: Influence of the Syrian traditional model on ornamental pattern. Area One. Author, 2022.

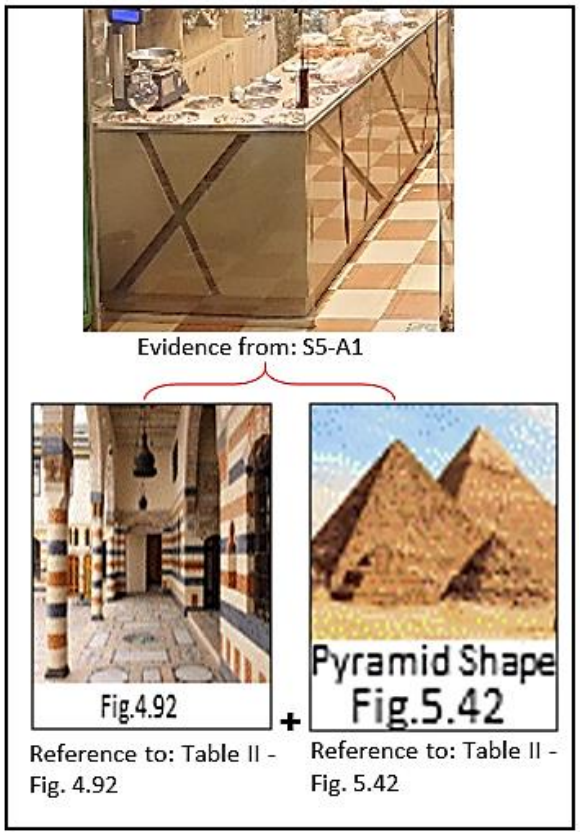


Fig. 9.104: Influence of the Syrian-Egyptian integrated ornamental pattern. Area One. Author, 2022.

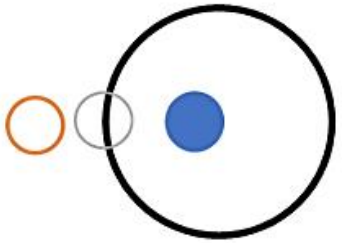


Fig. 9.105: Cultural fence with regard to ornamental pattern in Area One. Rigid boundaries with little permeability. Source: Author, 2022.

4-A2) Cultural fence with regards to the ornamental pattern, Area Two':

It is observed that Egyptian Pharaonic model will is the dominant ornament pattern in Area Two. See Pie Chart Fig 9.102 (A2). Also, Syrian traditional ornaments were found in 30% of the shops. Fig. 9.106, Fig. 9.107 and Fig. 9.108.

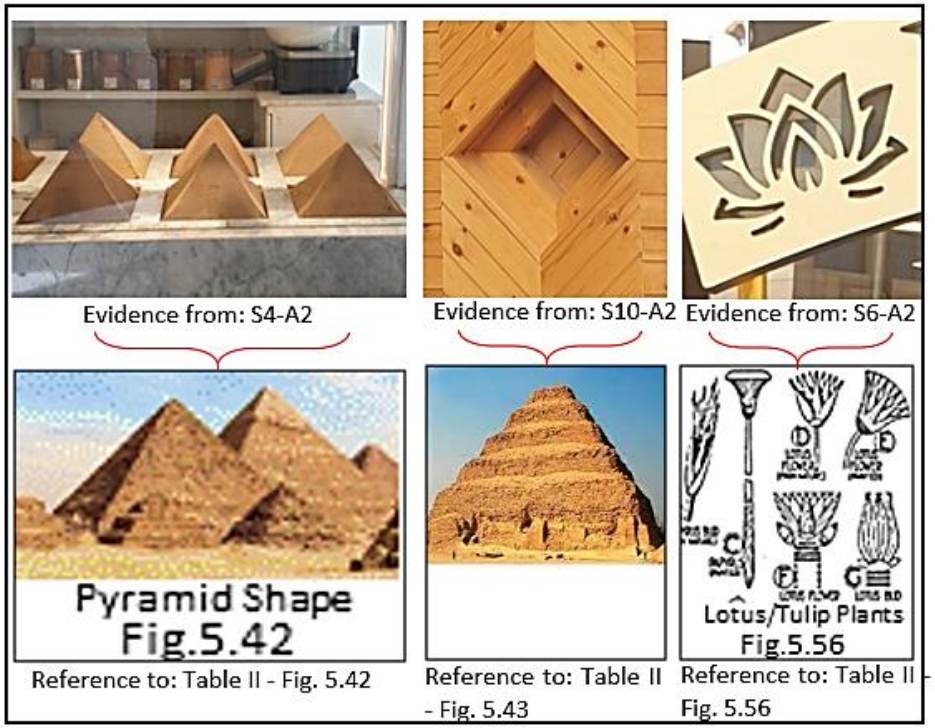


Fig. 9.106: Influence of the Egyptian model on ornamental pattern. Area Two. Source: Author, 2022.

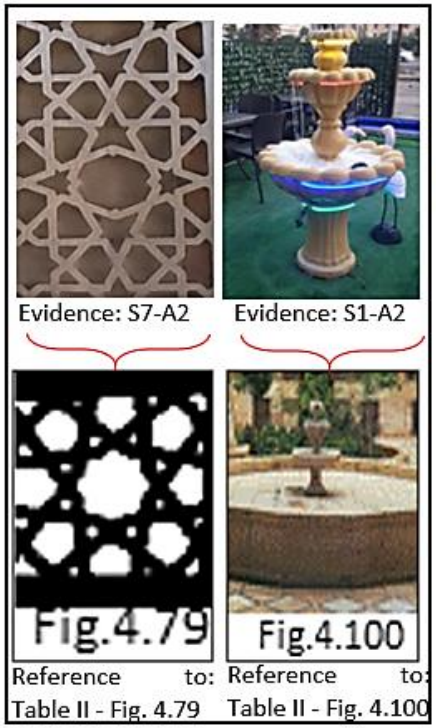


Fig. 9.107: Influence of the Syrian traditional model. On ornament pattern. Area Two. Source: Author, 2022.

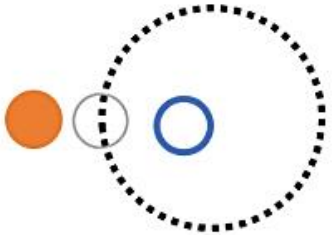


Fig. 9.108: Cultural fence with regard to ornamental pattern in Area Two. Permeable boundaries with little. Source: Author, 2022.

4-A3) Cultural fence with regards to the ornamental pattern, Area Three:

Figure. 9.102 (A3) show preference for traditional Syrian ornament patterns. See Fig. 9.109, Fig. 9.111, and Fig. 9.112.



Fig. 9.109: Influence of the Syrian traditional model. Source: Author, 2022.

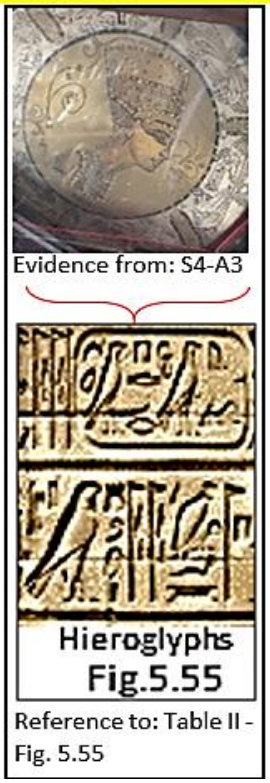


Fig. 9.110: Influence of the Egyptian model. Source: Author, 2022.

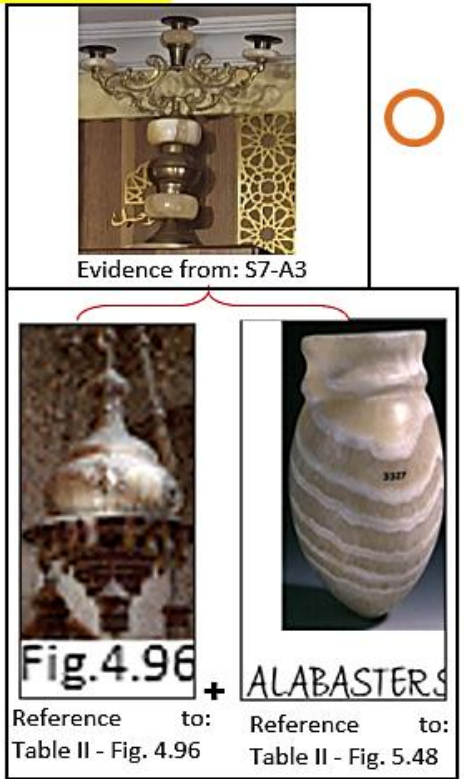


Fig. 9.111: Influence of the integrated Syrian-Egyptian models. Source: Author, 2022.

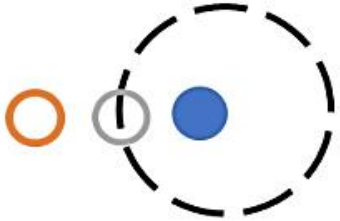


Fig. 9.112: 'Cultural fence with regard to ornamental patterns. Area Three. Rigid boundaries with some permeability. Source: Author, 2022.

9.6 CULTURAL FENCE OF REFUGEES IN AREA ONE, HOME CONTEXT

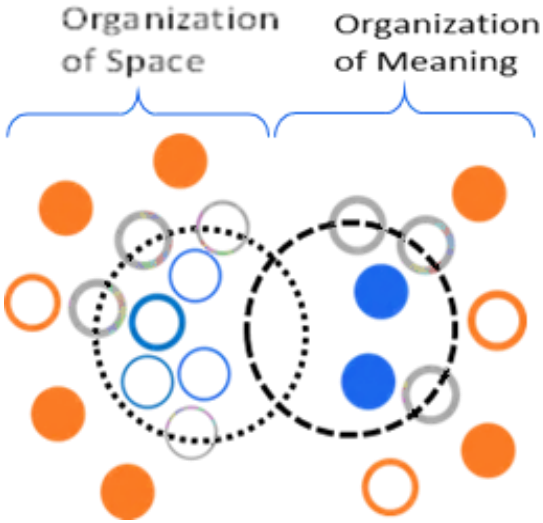


Fig. 9.113: Cultural fence with regard to the architectonics of organisation of elements that bear meanings. Area One. Author, 2023.

Figure 9.113 shows that the cultural fence around Area One tend to be rigid, less permeable, and the organisation of space in the area encourages the isolation or segregation of the cultural memories that were brought from the homeland.

9.7 CULTURAL FENCE OF REFUGEES IN AREA TWO OF THE STUDY, EGYPTIAN UNIVERSITY CONTEXT

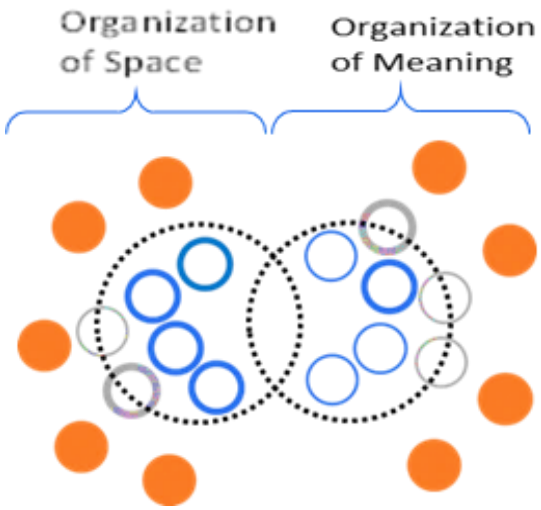


Fig. 9.114: Cultural fence with regard to the architectonics of organization of Space and Organisation of meaningful elements in Area Two of the study. Source: Author, 2023.

According Fig. 9.114, the Egyptian contemporary and modern models have significant impact on Syrian models in Area Two. The study reveals that architectonic elements lime arches, columns, roofing elements, and ornamental patterns were assimilated into the new building culture in the surroundings. Accordingly, we can argue that the refugees had porous fence and permeable cultural boundaries, with regards to the organisation of meanings by architectonic elements.

9.8 CULTURAL FENCE AROUND REFUGEES OF 'AREA THREE' (LUXURIOUS CONTEXT)

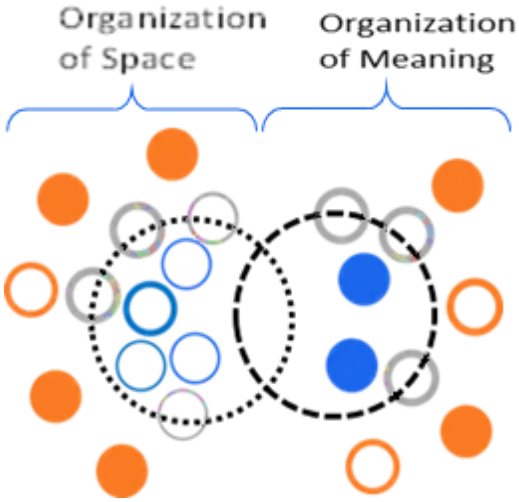


Fig. 9.115: The cultural fence with regard to the architectonics of organisation of meaning. Area Three of the study. Author, 2023.

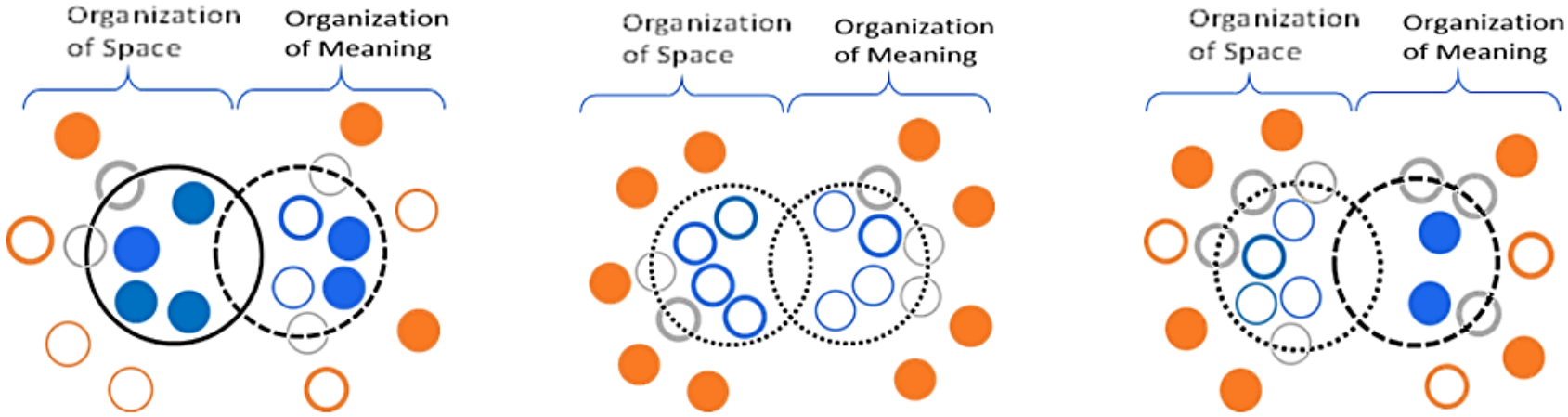
Reading Fig. 9.115, we can say that the findings in Area Three suggests that modernised Egyptian models on the fives space meaningful features were found in all the Syrian shops in the area. Also, there were minimal Syrian traditional cultural memory features in the area. Syrian-Egyptian cultural memories were observed four meaningful features. It is therefore plausible to suggest that cultural fence in Area Three varied between permeable and rigid cultural boundaries.

9.9 CHAPTER REVIEW: SUMMARY OF FINDINGS THAT REFLECT PLACEMAKING

The objective of Chapter 9 is to find the answer to the main question addressed by this study:

How did the architectural cultural memories of Syrian refugees assist them in making new place-identity in Egypt that recalled familiar places to them in their homelands?

The research found that Syrian refugees constructed varied cultural boundaries according to the context where they were located. The analysis of the different meaningful architectonic elements inside the thirty Syrian shops that were investigated indicate a diversity in the Refugees' cultural fences in the three contexts, Area One, Area Two, and Area Three of the study. The degree of permeability of the boundaries in each context varied. See Fig. 9.116.



A1. **'AREA ONE''**
At-home Syrian Context

A2. **'AREA TWO''**
Egyptian University Context

A3. **'AREA THREE''**
Luxurious Context

Fig. 9.116: Cultural fence with regards to the architectonics of Syrian shops in the 3 areas of the study. Source: created by author, 2023.

9.9.1 How rigid were the cultural boundaries; the degree of isolation of the cultural memories in Area One?

It was observed that Area One has rigid cultural boundaries that encouraged territorialisation of the Syrian culture. See Fig. 9.116 (A1).

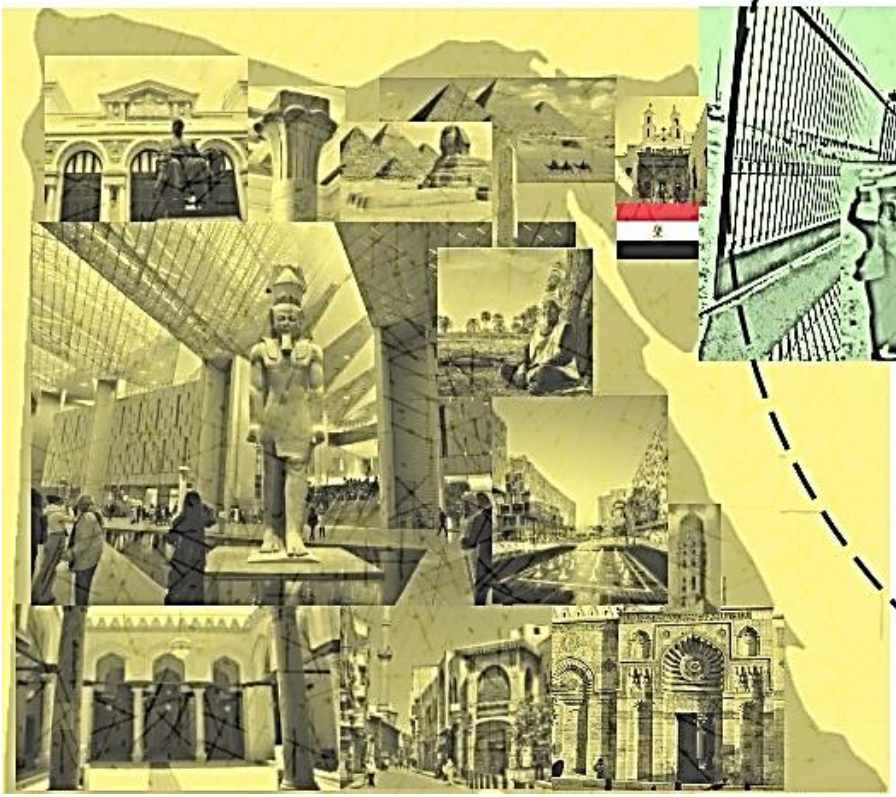
9.9.2 How permeable were the cultural fences/boundaries in Area Two?

Area Two indicates the porosity of the cultural fence between the two cultures, Syrian and Egyptian. See Fig. 9.116 (A2).

9.9.3 How were tectonic memories communicated in Area Three?

In Area Three, there was great permeability of the cultural boundaries of the Syrian refugees by the evolving globalising cultures of Egypt. Also, the affluent, luxury homes in Area Three suggests that the refugees who resided in the Sheik Zayed district in 6th of October City were wealthy and more open to assimilating into the culture they were finding in Egypt. See Fig. 9.116 (A3).

CHAPTER TEN: CONCLUSIONS AND RECOMMENDATIONS





CHAPTER TEN: CONCLUSIONS AND RECOMMENDATIONS

10.1 CHAPTER PREVIEW

Through this dissertation we sought to present the case of Syrian Refugees as a way of exploring the ambiguous relationship and tensions between refugees of Arab origin and place identity they construct at the host land using the cultural-memory as a tool to better cope with the new environment. Refugees of Arab origins was limited in this dissertation to a number of conceptions and definitions.

The first definition was related to the forceful displacement of people through war. The second ideology was related to the assumption of Cultural Authenticity. The third was related to the Globalization trends and the directions to converting traditional cities into modern and contemporary cities, including smart cities. The fourth and most important, however, was the cultural-memory where the three definitions came together.

Chapters in this thesis are built logically to reflect the journeys of the Syrian refugees in Egypt starting with their longing and nostalgic memories about the homes they left behind. The purpose of the study was to understand how Syrian refugees combined their architectural identity and cultural-memories from their homeland, and how they establish bonds and connections with the new spatial architectural typologies they found in Egypt.

The **Main Question** (MQ) research is: *How did the architectural cultural memories of Syrian refugees assist them in making new place-identity in Egypt that recalled familiar places to them in their homelands?*

Cultural memory introduced in this study has a vital therapeutic role for refugees in identity formation; it comforted the refugees when they were able to establish certain aspects of their cultures they were used to in their homeland in the new seating, Egypt. Marginalization, segregation, assimilation, and integration were the primary ways by which refugees settled in their new homelands.

This overarching question is further broken down into four sub-questions that were designed to frame the investigation. The sub-questions (SQ) are:

(SQ1): *Why is cultural-memory the core element of this study? How does it impact the place identity of refugees of Arab origin within their host country?*

The study offers explanations about the ways people, Arabs, perceives the world around them while interacting with people having different cultures. Some sojourners may choose to maintain their own familiar culture, while others might willingly want to integrate or be assimilated into their new host land. The conflict between willing to assimilate and the resistance to hold onto the cultural memories indicate the challenges that refugees go through when they settle in a new place, and Syrian refugees were not an exception.

The next question (SQ2) investigates the dialectical relationship between the presumed architectonic authentic culture that was recalled from memory in the new setting, Egypt, and the broadly existing Egyptian building culture, and it is as follows:

(SQ2): *How does the presumed Authentic Culture of Syria influence the architectural cultural-memory of the Syrian Refugees in Egypt?*

The study found that despite the fact that numerous building traditions have been mixing around the world for centuries, there remains persistent belief in authentic Arab-cultural heritage includes in the field of architectural studies.

The next question (SQ3) is about the impact of 'Globalisation Forces' on the architecture of the commercial place in Egyptian New Cities, where Syrian refugees are resettling:

(SQ3) *How do 'Globalisation Forces' and presumed 'Cultural Authenticity' of the Egyptian New Cities' influence the new architectural Place Identity that Syrian Refugees built in Egypt?*

Globalization forces played strong role in the shaping of the architectonic spatial typology of the Syrian shops in the Egyptian New cities. It was also observed that the modernised Egyptian commercial spaces were never isolated from the historical traditions in the country. There were always syncretic integrations across time.

The fourth secondary question (SQ4) is:

(SQ4) *How does the hybrid Syrian and Egyptian architectural cultural-memories assist the Syrian refugees to adapt to their new homeland in Egypt*?

The research built on spatial readings of previous studies from different background—historical, urban, architectural studies—in the investigation of the Syrian Souqs in Aleppo and Damascus. The intention was to construct a typological model from typical shop patterns in Syria with regards to the organisation of space and meanings in the new homeland, Egypt.

10.2 LIMITATIONS AND RECOMMENDATIONS FOR FUTURE RESEARCHES

A main limitation of the research methods was the availability and reliability of data from the Syrian refugees. It is recommended that future researches should consider studying refugees who are from faith other than Islam to gain a broader view about the topic, and the research should also include both the dwelling and the business spaces.

10.3 REFLECTIONS

Generally, the thesis brings together a handful of topics pertaining to the various theories of adaptation in an environment by considering the multiple ways presumed authentic culture might be integrated or not integrated into the built environment in the new homeland.

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Journal Articles, Magazines and Conferences:

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Physical Visits by Author:

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Abdou, M. and Mamdouh, R. (2018). *The Family House': Little Syria in 'October'*. ElWatan News Journal. Governmental Journal in Egypt. Volume 16th of August; Source: https://www.elwatannews.com/news/details/3597919.

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Journal Articles, Magazines and Conferences:

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Physical Visits by Author:

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CHAPTER 09:

Books:

Alexander, C. (1977). *A Pattern Language: Towns, Buildings, and Construction*. Oxford: University Press.

Al-Sayyad, N. (2014). *Traditions: The 'Real', the 'Hyper', and the Virtual in the Built Environment*. Routledge.

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Pulvirenti, M. (2002). *Anchoring mobile subjectivities: home, identity, and belonging among Italian Australian migrants*; In: David, B. and Wilson, M. (2004). *Inscribed Landscapes: marking and making place*. Honolulu: University of Hawaii Press; In: Cairns, S. (2004). *Drifting: Architecture and Migrancy*. Routledge: Taylor & Francis Group. New York.

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Malkki, L. (1992). *National Geographic: The Rooting of Peoples and the Territorialization of National Identity among Scholars and Refugees*. Cultural Anthropology, Space, Identity, and the Politics of Difference. Vol 7(1). pp 24-44.

CURRICULUM VITAE

1979

Born in Cairo. Arab Republic of Egypt.

1996-2001

Bachelor of Architecture. Faculty of Engineering. Cairo University.

2001-2009

Masters' Degree in the Philosophy of Architecture. Faculty of Engineering. Cairo University.

2019-2024

Doctor of Philosophy in Architecture, School of Architecture and Planning, Faculty of Engineering and the Built Environment, University of the Witwatersrand

WORK EXPERIENCE: 2001-Today

Teaching Assistant

CAIRO UNIVERSITY (Architecture Department) | September 2001 – July 2012

- Architectural Design - 2nd year course.
- Architectural Design – 3rd year course.
- Graduation Project course.

- Perspective and Shade and Shadow course.
- Building Construction course.

ARAB ACADEMY FOR SCIENCES AND TECHNOLOGY (AAST) | September 2001 – July 2004

- Architectural Design - 1st year course.
- Architectural Design – 3rd year course.
- Visual Training course.
- Building Construction course.

AMERICAIN UNIVERSITY IN CAIRO (AUC) | February 2004 – July 2013

- Interior Design course.
- Architectural Design course.
- Engineering Drawing course.

ARAB ACADEMY FOR SCIENCES AND TECHNOLOGY (AAST) | February 2014 – Today

- Visual Training – pencil and aquarelle drawing course.
- Architectural Design – 4th year course.
- Perspective and Shade and Shadow course.

ARCHITECT

Formal Designer at Medhat Al Abd Architectural Company | August 2001 – September 2002 & Jan 2003 - July 2003

- Contributed in design ideas to firm and participated in collaborations between staff.
- Worked in the architectural design as well as the working drawings of a North Coast Resort in Egypt.
- Considered safety standards and regulations when drafting designs.
- Proactively shared any concerns regarding potential issues with designs.

Formal Designer at Dr. Nabil Al Hady Office & Dr Waleed Abdel-Moneim | October 2002 – December 2002

- Contributed in the interior design of some private houses.
- Worked in the architectural design of The University of Amman in cooperation with the office of Prof Abdel Halim Ibrahim in Egypt.

Learned how to consider the sense of place as well as the place design in a different way from Prof Arch. Abdel Halim.

Free-lancer Architect and Interior Designer | July 2003 – Till today.

UNIVERSITY OF THE WITWATERSRAND JOHANNESBURG

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Fahmy

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H20/11/15**
PROJECT TITLE	Cultural memories and place-identity: A case study of Syrian refugees in Egypt
INVESTIGATOR(S)	Mrs R Fahmy
SCHOOL/DEPARTMENT	Architecture and Planning/
DATE CONSIDERED	20 November 2020
DECISION OF THE COMMITTEE	Approved Risk Level: Minimal
EXPIRY DATE	18 February 2024

DATE 19 February 2021 **CHAIRPERSON** J. Knight
(Professor J Knight)

cc: Supervisor : Professor N Elleh

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **ONE COPY** returned to the Secretary at Room 10004, 10th Floor, Senate House, University. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to submit an amendment of the protocol to the Committee. I agree to completion of a regular progress report. For Minimal and Low studies, this is due annually on 31 December. For Medium and High Risk studies, this is due twice annually on 30 June and 31 December.

Rondafahmy
Signature

19/02/2021
Date

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

APPENDIX A: ETHICS' CLEARANCE CERTIFICATE

Participant Information Sheet (for Shop Owner)

Good day Sir / Madam,

My name is Randa Fahmy and I am a PhD student in school of architecture and planning at the University of the Witwatersrand, Johannesburg, South Africa. As part of my studies, I have to undertake a research project titled CULTURAL MEMORIES AND PLACE-IDENTITY: A CASE STUDY OF SYRIAN REFUGEES IN EGYPT, under the supervision of Prof Nnamdi Elleh. The aim of this research project is to find out how refugees use assumed cultural 'authenticity' to construct place-identity in their new homelands using their cultural memory.

As part of this project, I would like to obtain your permission to develop plans of your shop for the purpose of this study. Your permission will grant me permission to access your shop, draw, take photos, measure, and record videos of different parts of the shop space. This study will also need me to observe the shop spaces at different times of the day.

There will be no personal costs to you if you grant me access for this project, and you will not receive any direct benefits. There will also be no disadvantages or penalties if you choose to participate or if you withdraw from the study. You may withdraw at any time if you want. Any information or documents about your dwelling will remain confidential and anonymous; I will not be asking for your name or any identifying information, and the information you give to me will be held securely and not be disclosed to anyone else. I will be using a number to represent your shop in my final research report. If you experience any distress or discomfort at any point in this process, I will stop my work or resume another time.

If you have any questions during or afterwards about this research, feel free to contact me on the details listed below. This study will be written up as a research report which will be available online through the university library website. The data collected from this research project will be stored and kept in a locked computer. If you have any concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), telephone +27(0) 11 717 1408, email hrecnon-medical@wits.ac.za

Yours sincerely,
Randa Fahmy

Researcher:
Randa Fahmy, 2259082@students.wits.ac.za, +201005233705

Supervisor:
Prof Nnamdi Elleh, nnamdi.elleh@wits.ac.za, +27117177720

APPENDIX B: PARTICIPANT INFORMATION SHEET (ENGLISH COPY)

APPENDIX C: PARTICIPANT INFORMATION SHEET (ARABIC COPY)

Participant Information Sheet (for Shop Owner)
Arabic Copy

السلام عليكم سيدى / سيدتي ،

اسمي رندا فهمي ، طالبة دكتوراه في كلية الهندسة المعمارية والتخطيط بجامعة ويتواترسراند ، جوهانسبرج ، جنوب إفريقيا. كجزء من دراستي ، يجب أن أقوم بمشروع بحثي بعنوان الذاكرة الثقافية وهوية المكان: دراسة حالة للاجئين السوريين في مصر ، تحت إشراف أ.د نناامدى إيليه. الهدف من هذا المشروع البحثي هو معرفة كيف يستخدم اللاجئون مفهوم"الأصالة" الثقافية لبناء هوية المكان في أوطانهم الجديدة و ذلك باستخدام ذاكرتهم الثقافية.

كجزء من هذا المشروع ، أود الحصول على إذن منك لدراسة المساقط الأفقية و بعض الرسومات المعمارية لمتجرك لغرض هذه الدراسة. سوف تمنحني موافقتك الإذن بالوصول إلى متجرك والرسم والتقاط الصور وقياس وتسجيل مقاطع الفيديو لأجزاء مختلفة من فراغات المتجر. كما سأكون من خلال هذه الدراسة بحاجة أيضًا إلى مراقبة الفراغات الداخلية في أوقات مختلفة من اليوم.

لن تتحمل أي تكاليف شخصية إذا منحتني الوصول إلى هذا المشروع ، ولن تتلقى أي مزايا مباشرة. لن تكون هناك أيضًا عيوب أو عقوبات إذا اخترت المشاركة أو إذا انسحبت من الدراسة. كما أنه سيبقى لديك حرية الاختيار بمعنى أنك يمكنك الانسحاب في أي وقت إذا أردت. ستظل أي معلومات أو مستندات حول منزلك سرية ومجهولة الهوية لأنني لن أطلب اسمك أو أي معلومات تعريفية شخصية ، وسيتم الاحتفاظ بالمعلومات التي تقدمها لي بشكل آمن ولن يتم الكشف عنها لأي شخص آخر. سأقوم باستخدام رقمًا تخيلي يرمز الى مشاركة متجرك في التقرير النهائي للبحث. إذا وجدت أنك تواجه أي شعور بالضيق أو الإزعاج في أي مرحلة من هذه العملية ، فسوف أقوم بالتوقف عن العمل فورا أو أستأنف العمل في وقت آخر حسب رغبتك.

إذا كان لديك أي أسئلة أثناء أو بعد ذلك حول هذا البحث ، فلا تتردد في الاتصال بي بشأن التفاصيل المدرجة أدناه. سيتم كتابة هذه الدراسة كتقرير بحثي سيكون متاحًا عبر الإنترنت من خلال موقع مكتبة الجامعة. سيتم تخزين البيانات التي تم جمعها من هذا المشروع البحثي وحفظها في جهاز كمبيوتر مغلق. إذا كانت لديك أي مخاوف أو شكاوى بخصوص الإجراءات الأخلاقية لهذه الدراسة ، فنحن نرحب بك للاتصال بلجنة أخلاقيات البحث البشرى بالجامعة (غير طبية) ، هاتف
+27(0) 11 717 1408
البريد الإلكتروني:
hrecnon-medical@wits.ac .za

وتفضلوا بقبول فائق الاحترام،
رندا فهمي

اسم الباحث:رندا فهمي،

2259082@students.wits.ac.za, +201005233705

اسم المشرف:
nnamdi.elleh@wits.ac.za, +27117177720, Prof Nnamdi Elleh

Consent Form (of Shop Owner)

CULTURAL MEMORIES AND PLACE-IDENTITY: A CASE STUDY OF SYRIAN REFUGEES IN EGYPT

Randa Fahmy

I, ……, agree to grant Ms. Randa Fahmy permission to study my shop, and work space for her PhD research and future writings. The method of the research has been explained to me, and I understand what granting access for my premises to be sketched, measured, diagrammed, photographed, or video recorded will involve. I also agree to the following:

(Please circle the relevant options below).

I agree that the spatial study of my shop will remain anonymous	YES	NO
I agree that the researcher may use anonymous quotes to mention my shop in her research report	YES	NO
I agree that the shop space may be video recorded	YES	NO
I agree that the information, drawings, photographs, dimensions and the recorded video I provide may be used anonymously after this project has ended, .	YES	NO

Participant signature: ……
shop number: ……
Date: ……

Researcher signature: 
Name of the person seeking consent: Randa Fahmy
Date: ……

APPENDIX D: CONSENT FORM (ENGLISH COPY)

Consent Form (Shop Owner)
Arabic Copy

اسم البحث : الذكريات الثقافية وهوية المكان: دراسة حالة للاجئين السوريين في مصر

اسم الباحث: رندا فهمي

أنا ، ..... ، أوافق على منح الباحثة رندا فهمي الإذن بدراسة المتجر الخاصة بي لأبحاث الدكتوراه وكتاباتها المستقبلية. لقد تم شرح طريقة البحث لي ، وأنا أفهم ما الذى سيشمله منح حق الوصول للقراءات التي سيتم رسمها أو قياسها أو رسمها أو تصويرها أو تسجيلها بالفيديو. أوافق أيضًا على ما يلي:

(يرجى وضع دائرة حول الخيارات ذات الصلة أدناه).

أوافق على أن الدراسة الفراغية لمتجرى ستبقى مجهولة
نعم / لا

أوافق على أنه يجوز للباحثة استخدام رموز أو أرقام مجهولة للاشارة الي متجرى في تقريرها البحثي
نعم / لا

أوافق على إمكانية تسجيل فراغ المتجر بالفيديو
نعم / لا

أوافق على استخدام المعلومات والرسومات والصور والأبعاد المقاسة والفيديو المسجل الذى أقدمه بشكل مجهول بعد انتهاء هذا المشروع.
نعم / لا

توقيع المشارك: ....
رقم المتجر: ....
تاريخ: .....

توقيع الباحث: 
اسم طالب الموافقة: رندا فهمي
تاريخ:

APPENDIX D: CONSENT FORM (ENGLISH COPY)