

Workshop "Urban Architectural Heritage and Social Interaction"

HeritageForAll Initiative



المجلس العربي
للعلوم الاجتماعية

Arab Council
for the Social Sciences
Conseil Arabe
pour les Sciences Sociales



Preface

HeritageForAll initiative acknowledges Egyptian Ministry of Antiquities, including Minister Office: Administration of Cultural Development and Community Engagement and Museums Sector: National Rashid Museum, for their efforts facilitating the workshop procedures.

The responsible team for this publication would like to stress on the cultural significance of Rashid as an urban architectural artistic heritage site with an outstanding universal value. This heritage site makes a call for the whole heritage governmental organizations and non-governmental organizations (NGOs) worldwide, to join preserving the tentative Egyptian World Heritage Site "Historic Quarters and Monuments of Rosetta/Rachid", and in particular, the following associations:

- United Nations Educational, Scientific and Cultural Organization - World Heritage Center (UNESCO - WHC)
- International Council on Monuments and Sites (ICOMOS)
- International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
- Arab League Educational Cultural and Scientific Organization (ALECSO)
- International Council of Museums (ICOM)

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Introduction

Cultural heritage is a great term expressing the inherited live ways and transmitting from generation to generation. This term is included either the tangible or intangible cultural heritage. Heritage city is permanently defined by its urban planning, architectural and artistic styles. Respectively, this plan contributes indirectly in the social interaction including customs, inhabits, commercial activities, and so on. Social and cultural attitude has effectively a great impact on the heritage constructions overall. Often, the governmental entities response for the local community requirements. Regarding these responses, the actions have a great impact altering the historical urban planning as well as its cultural significance and the factor of authenticity and integrity.

There are various researches and projects which were handled the issue of heritage conservation and documentation in Rashid city (Rosetta), Egypt. In 2008, Egyptian Antiquities Information System estimated the number and architectural style of historical buildings in Rosetta throughout its collection. This project was supported by European Commission's Europaed Program and Supreme Council of Antiquities. The workshop handles the topic of urban architectural heritage and social interaction in the zone of the historical quarters and monuments of Rosetta or Rashid – about 168 Km from the Egyptian capital "Cairo" - one of the historical cities in Egypt. The historical value of Rashid, comes back to ancient Egyptian civilization, was upgraded along history especially the Arabian era in Egypt that it has high commercial and military significance during the Ottoman era.

Moreover, Rashid has high architectural value applying the factor of built vernacular heritage. The major of historical buildings' façades are decorated using *Mangor* bricks. The former bricks are very unique and authentic and to have its outstanding universal value with some cosmopolitan cities.

The workshop aims to estimate the social and cultural interactions between the local community and the historical buildings as well as the difference between the modern and historical urban features. It aims to catch by direct observation the effects of these interactions either by positive or negative. It aims to observe the basic requirement especially in the street of *Dhleez el-Molk*.

Target Group

The workshop aims to gather the young urban practitioners, university students, governmental bodies, and researchers tackling the represented issues. Workshop was participated by 30 participants of multiple backgrounds and disciplines: architecture, urban design and planning, sociology, art and construction, heritage conservation, history, archaeology, and tourism.

Workshop Location

The workshop was taken place in the city of Rashid (Rosetta), Beheira Governorate, Egypt. The indoor workshop activities was taken place at the lecture hall of National Rashid Museum, and the city walk was outdoor at one of the historical quarters of Rashid (Dhleez el-Molk).

Partners

Ministry of Antiquities



Ministry for Antiquities, previously known as the Supreme Council of Antiquities, is to protect and promote the cultural heritage of Egypt, both independently and in cooperation with national and international organizations. (www.sca-egypt.org/eng/msa_contact.htm)

National Rashid Museum



National Rashid Museum was founded to preserve objects related to the history of Rashid (Rosetta). The museum's holdings are located in one of the most famous houses of Rashid, built in the first half of the 18th century. It is the home of Hussein Arab Kuli, who was governor of Rasheed (1844-1849). The museum also displays some of the Islamic monuments that were recently discovered in Rasheed as Islamic coins and pottery vessels. The museum was inaugurated by President Gamal Abdel Nasser as a war museum on 19 September 1959 during his visit to the city of Rashid during the commemoration of the victory. <https://goo.gl/ctFQmL>

HeritageForAll Initiative



HeritageForAll initiative mainly focuses on the heritage and/or museum management and conservation. It shares up-to-date aspects in relation to heritage conservation, site management, and museology with the young professional within its virtual platform as well as a group of capacity building activities. These activities are often open to all interested people from all educational

backgrounds and from various age groups as well. It is a consultation entity for the heritage sites and museums presenting the applicable recommendations and suggestions.

Website: <https://heritageforall.wixsite.com/heritageforall>

Facebook: www.facebook.com/HeritageForAll/

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The Arab Council for Social Sciences' (ACSS)



The Arab Council for the Social Sciences (ACSS) is a regional, independent, non-profit organization dedicated to strengthening social science research and knowledge production in the Arab world. By supporting researchers and academic/research institutions, the ACSS aims to contribute to the creation, dissemination, validation and utilization of social science research and to enrich public debate about the challenges facing Arab societies. The ACSS also aims to enhance the role of social science in Arab public life and inform public policy in the region. (www.theacss.org)

Ecumene Studio



Ecumene Studio is a research, design and build cooperative that focuses in bridging the gap between theory and practice in architecture and urban planning for the development of Human Habitat. The diversity in backgrounds and topics of specialty of the ES evolving team enables the orchestration of the numerated disciplines in each project and by such addressing the endeavor as holistic, innovative as possible. Throughout this process, ES networks actively engages with local stakeholders (NGOs, experts, Craftsmen) in the area of intervention yielding capacity building of the local community while reaching the overall goal. (<http://ecumene-studio.org/>)

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Workshop Coordinator, Project Director, & Instructor

A PhD candidate in Heritage and Museum Studies, Faculty of Tourism and Hotel Management (FTH), Helwan Uni. (HU). He is a founder of “HeritageForAll” initiative. Holding an M.A. in Heritage Conservation and Site Management from HU (Egypt) & BTU Cottbus (Germany); a Guidance Diploma from FTH, HU; and a B.A. from the History Department – Cairo Uni., he has held numerous internships such as what had been done with UNESCO Cairo office, and UNESCO New Delhi-supported initiative GoUNESCO. He has an extensive background in heritage management and marketing, with a special attention to the role of tangible and intangible heritage which form the main spheres of his research interests.



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Arch. Hamdy el-Setouhy is a founder of campaign "Abu Simbel 50". He is council member of Society of Egyptian Architects (SEA). He is architectural consultant specializing in public buildings such as museums architecture as well as developing the heritage areas. In 1994, he had held B.Sc in architecture, Faculty of Fine Arts, Helwan University. Moreover, he had held in 1996 a high school diploma in planning, faculty of engineering, Cairo Uni. At the same year, he had established "Oriental Group Architects" design office which was nominated for the Aga Khan award for architecture in 2008 about his project "the service center of the village of Sheikh Shazly". Furthermore, he participates in exhibitions and competitions believing that "Architecture is a philosophy of expression, it is not only a matter of building" and aiming to fulfill his belief in his designs.



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Arch. Dr. Mohamed al-Zohairy is a consulted architect of Rashid and Lower Egypt Antiquities at the architectural administration of Lower Egypt Antiquities, Ministry of Antiquities. He is specialized in the architectural styles of historic Rashid city. Moreover, he had been done much studies about the forgotten Rashid Wekalas throughout the archival documents and photographs.



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Community Exhibition officer – Administration of Cultural Development and Community Engagement – Office of Minister of Antiquities.

Ms. Nagwa Bakr was previously working as an officer of community engagement at National Museum of Egyptian Civilization (NMEC) investing the surrounding cultural diversity. She participated in a collaboration with French University in Egypt studying the outcomes of interacting the local community with it surrounding cultural landscape including tangible and intangible heritage specifically at el-Muzz street, Historic Cairo WHS. Moreover, she conducted a significant heritage project in Asyut about the traditional crafts and craftsmanship as well as each related manifestation. The project's outcomes were presented at a heritage symposium in Torino Museum, Italy.



Said Saad Rakha
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General Director of National Rashid Museum – Museums Sector – Ministry of Antiquities

Mr. Said Rakha worked in different governorates as a supervisor on the restoration of many historical buildings. In Rashid, he supervised the restoration of Damaksis, Barakouly, Kohih and Basiuny houses. Moreover, he participated in the European union funded project titled "Reviving Mediterranean Cultural Heritage" in Rashid. In addition to the pervious, he participated as an instructor various training courses on the preservation and management of heritage sites. He received an honorary doctorate from the international British academy as an appreciation of his efforts in the field of heritage and museology sciences.

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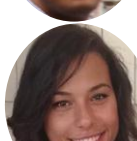


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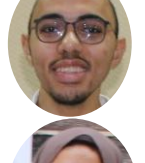


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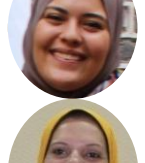


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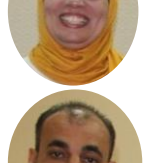


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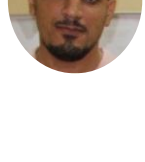


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Rosetta: Egypt's Precious Rose

In one of Egypt's most famous oriental café, the team of urban architectural heritage and social interaction workshop gathered to brainstorm their ideas and plan for a prosperous event; to enrich the interactive experience of its participants; and to guide the path to an effective learning environment.

The meeting starts with an overall review of the city's most famous features. Rosetta, meaning the little rose, ranked as the second open Islamic museum worldwide consisting of 22 historical buildings with many distinctive architectural features. It witnessed great events and individuals passing by Napoleon and the French invasion till Ahmed Orabi's period.

Two main factors were determined to be the most powerful in the case of Rashid;

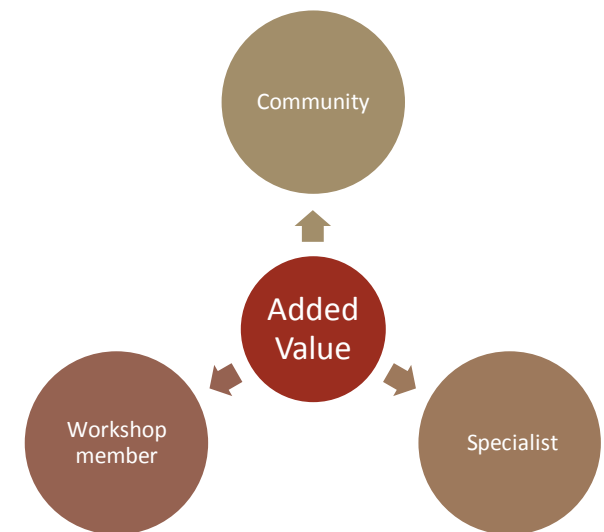
Tangible and intangible heritage as an approach to policy making

- Tangible cultural heritage refers to physical artefacts produced, maintained and transmitted inter-generationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in a society.
- Intangible Cultural Heritage indicates the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage.

Community involvement in creating heritage sustainable cores

The brainstorming and discussion have also resulted in, putting few outlines that match the workshop's general theme:

- 1- Guiding the workshop members to mediate differently the heritage and historical buildings; and to consider them as a witness of civilization along its historical timeline
- 2- Encouraging members to adapt approaches that are as different as possible from each other, based on their experience, logic and point of view.
- 3- Ensuring the existence of different interactive circles during the workshop.
- 4- Learning by participation with a deep understanding of the “social nuclear power” and its incredible power to make positive changes.
- 5- Promoting diversity in presenting the final project, whether it is in the form of (videos, reports, designs, with colors, or using pictures...etc.)
- 6- Presenting the final project in the presence of local stakeholders to take a collective review of the proposed ideas.
- 7- The workshop is planned to be a sustainable interactive approach to the field of heritage preservation, which will require many follow up events, on the level of the workshop members and the possible potential supporters.





Day One:

Exploring the Cultural Heritage of Rashid's Historic Quarter

[Day 1: Photo Coverage](#)

Day One

6 AM, first meeting point: Tahrir square, the team went on a road trip that took about 4 hours on the agriculture road from Cairo to Rashid. The road was quite bumpy, the outskirts of the agriculture land were being invaded by buildings on both sides, high towers at some points and two story redbrick buildings at others. Occasional vendors were found on different points on the road, selling their village's most popular crops. Some of the workshop teams, on the bus, raised causal talks, some discussed the myths and stories about Rashid's city, while others, have simply fallen into deep sleep. But what was for sure is that the team was getting excited for the intensive 5-days workshop. We reached the hotel, in which the team was planning to stay, dropped out our luggage and got ready to attend our first lecture in the museum's main conference hall.

Lecture "Architectural Style of Rashid's Historical City"

By Arch. Dr. Mohamed al-Zohiery

- 1- Introduction to the city's history and Location Rashid, as one of the Nile delta ports, it witnessed great economic prosperity back in the Mamluk era. As much as Rashid location enabled it to be a powerful economic spot; and to be the main entrance to many invasions. For the origin of Rashid architectural heritage, it dates back to the Ottoman era in 1517 A.D. Many factors affected the built environment at that time including the natural elements which were divided in building, geographic location, climate and the religious Islamic traditions



FIGURE 1 ARCH. DR. AL-ZOHIERY
DURING HIS LECTURE

2- Building elements

- **Mangor Bricks:** Rashid's used brick, the main used element in building houses, registered in the United Nations (UN) under its name. It was made from the Nile Silt, which is hard to replicate now, considering the characteristics of the Nile's clay that changed overtime.
- **Mortar:** is the paste used to bind the building bricks was made from a mixture of grinded bricks, burned lime and sand.
- **Wood:** is the second most popular element in Rashid's buildings. The wood column can go as long as seven meters, and found in many forms, of different types, easily imported to Rashid's port. The wood was variously used in the construction of buildings:
 - Between bricks in the main façade and the inside walls.
 - In building masts and spars.

- On doors' creeps and entrances.
 - Some columns were made of wood.
 - In the middle hall ceilings
 - Windows and balconies.
 - Cross centered domes.
 - **Stairs:** one of Rashid's most distinctive elements, it is known for its "no turning back", the stair's space landing is in one direction, you can hardly find any stair turnovers. The rise height is considered very large, and the tread depth very small, compared to today's standards. The reason behind this is still mystery, some say it is designed this way to match the specified space allotted to the stairs due to the land's small area. The materials used in building stairs vary between wood, stone or both combined.
 - **Facilities:** one of the most interesting features in Rashid's houses is its bathrooms, the bathroom is divided into three consecutive halls, the main chamber with the hygiene facilities (toilet, showers, sinks), a transitional chamber, and the resting chamber with fixed sitting. The bathroom ceilings are made of light transmitting openings in a bee hive shape. It is thought that the bathroom is designed this way to give the user time to move from the highest temperature in the facilities room to the lowest temperature on the outside. It is also believed that bathrooms contained both hot and cold water back then.
 - **Facades:** all facades are of red, black and white bricks, the bricks orientations, as they are laid in walls are, stretcher and header. All windows are made of wood and of constant proportions ($L=2w$). Mashrafia (an Islamic version of a balcony that overlooks the street) is also made of wood and found in most facades as well.
 - **Walls:** the heights of the walls are not of less than five meters; the used brick's dimensions are 6m*6m*17m. The orientations for bricks as they are laid in walls is (stretcher, header)
 - **Ventilation:** the air movement inside the house was dependent on two elements, windows and courtyards.
 - Large windows, smaller windows on tops: it is believed that the large ones were closed in winter and opened in summer to control the temperature inside the house, while the small ones were opened at all times, especially in winter, to allow ventilation but still block cold wind from entering the house.
 - Courtyards, were not in the middle of the house like most Islamic designs, but on house's corners to compensate the small space left from the neighboring houses.
 - **Doors:** doors were supplied with metal parts to bear in the time of invasions and wars.
- 3- Iconic Buildings: although there are 22 buildings left in Rashid's architectural heritage, few of them are considered iconic to the cities residence:
- El-Maa'ina Mosque
 - Zaghoul Mosque
 - Ramadan House
 - Abu-Mandour Mosque "The Hanging Mosque"
 - Rashid's National Museum (Arab Kuli House)
 - Abu-Shahin Grindery
 - El-Maizouny House
 - Saleh-Agha Mosque
 - Mikey House

First Walking tour

After the lecture, workshop members were all set to take their first walking tour around the historic quarters of Rashid, and get to know its most iconic buildings. Starting from the museum garden, the team make a quick discussion with Mr. Said Rakha (Manager of National Rashid Museum) and then sets off to the museum.



FIGURE 2 QUICK OVERVIEW & INSTRUCTIONS BY MR. SAID, MUSEUM MANAGER

1- National Rashid Museum

The museum is in Arab Kuli house, consists of 4 floors. Preserved there, are some of the objects related to Rashid's history;

- Rosetta stone (Replica): Rashid is best-known as the place where the Rosetta stone, the key to cracking the Hieroglyphic inscriptions, were found. The stone, carved in black diorite is displayed at the main hall as a spectacular piece from history.
- Three documents: a proof of the marriage of General Menou, the third leader of the French campaign against Egypt, from Zubaida El-Bawab.


- A model of Rashid's Fortress, built by Sultan al-Ashraf Abu al-Nasr Qaytbay.
- Guns, swords and rifles from the past.
- Canvas on the museum walls, explaining Rashid's history.



FIGURE 3 NATIONAL RASHID MUSEUM, ARAB KULI HOUSE

2- Shahin Grindery

The grindery was built by its owner Al-Amasyali, but was known by the name of its last operator Shahin the grindery's last operator. An animal powered the grindery where the grind stone was driven by donkeys or cows to grind wheat and crops. Two grinders are found in the main entrance on two opposite sides and a path in the middle that leads to the barn. The mill lies under a 2-floor house, first floor for "Salamlak" and the second floor "Harmlak".



Day Two: Finding out the Sustainability Pattern and Social Interaction, Direct Observation at Dehliz el-Mulk Street

[Day 2: Photo Coverage](#)

Day Two

Lecture "SUSTAINABILITY| from HERITAGE TOURISM to DEVELOPMENT: A Methodical Approach to Dealing with Heritage" by Arch. Hamdy El-Setuhy

Arch. Hamdy, an inspiration since day one, commenced his lecture with words of encouragement, ensuring that the workshop should be considered as an integration between teams not a competition. And that each member should do what he or she originally came for this workshop to do. "If you're here for fun, please have fun. If you're here to find out about the city, don't hesitate to take a tour around. If you're here to buy cheese, go get yourself some cheese, but along doing what you came here for, make sure you build up on your opinion, change it if necessary and update it so you can add value to yourself and to this city" he said.



FIGURE 4 ARCH. HAMDY DURING HIS LECTURE

They usually tell you about thinking out of the box, but what we do is that we have two boxes of right and wrong and we keep thinking inside them. For example the National Aeronautics and Space Administration (NASA), those people found that earth will not be sufficient for future needs and its resources will eventually end, so they went on searching in space, they thought out of the earth, literally out of the box.

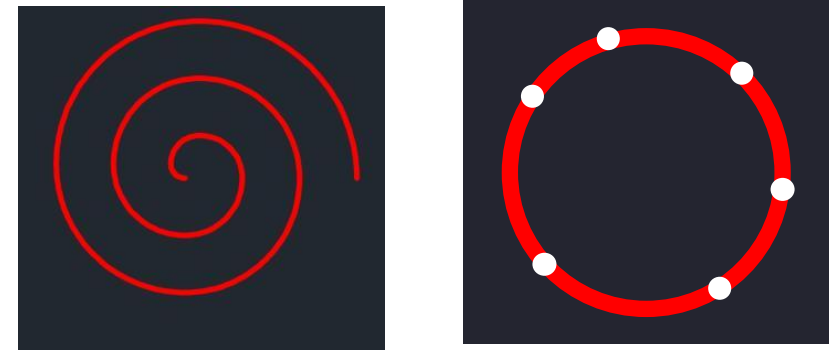


FIGURE 5 LEARNING VS. EDUCATION

1- Valuable architecture heritage must have one of the following components to be considered as valuable;

- Distinctive architectural style
- To be designed by a distinctive architect
- To live in by a significantly important person
- Place with Distinctive urban fabric
- To have witnessed great events

Based on the former criteria, historical buildings are then approached in three different ways; restoration, restoration with few modifications, reconstruction but with main façades preserved as they are.

2- Creating heritage

Accordingly, if we want to design urban fabrics and buildings for the future to last and to be considered of architectural value, we must

consider harmony, contrast and reflection identity and that is what makes a difference between an architect and a contractor. We must also consider the possibility and necessity of inhabitants or in general the local community to be their own architects and builders for a sustainable built environment. Taking Dubai as an example, it contains great buildings, if they are to stand individually. But in their context, there is no harmony, and no clear identity.

Where do we go from here and where to start?

- Education as a starting point: the necessity of learning in the design process, taking for example the difference between Bolti and Sengary fish: one is a type of fish while the other is a way of cooking but we think they are two different types of fish. The same with architecture we have so many confused definitions that we need to get straight.

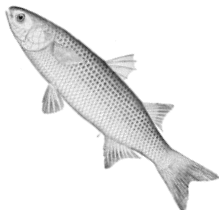


FIGURE 6 THE DIFFERENCE BETWEEN BOLTI AND SENGARY

- Understanding Heritage: heritage is a witness to civilization, it can exist in the form of buildings, books, literature, oral expressions, tools, stories, toys, ethics, events...etc. All of this was shaped over time to create a community's identity.
- Sustainable heritage: it is the same as the law of conservation of energy, energy cannot be created or destructed, but only changed from one form into another or transferred from one object to another. Taking for example what happened in Zurich when a 123 years old factory was moved on train rails because it was blocking a new development road. And the same thing happened in A'mada temple in Aswan.

3- Qusair City development

- How tourism development can negatively affect the historical identity of the city.
- How to invest in heritage? Investing in humans and with humans.
- Heritage between opportunities and challenges.
- Using the locals as nuclear power for development.

4- Qusair as case study

The city of Qusair is considered as an architectural heritage, four main elements in the city were taken to be studied and planned for separately

- City's central street (60% of the planning required that the team work on site)
- Hamam House (Re-adapted to be used as cultural salon)
- Centre (Re-adapted to be used as learning center for children)
- Historical Phosphate factory



FIGURE 7 QUSAIR CITY

Lecture "Historical Buildings and Social Interaction"

By Ms. Nagwa Bakr

The lecture commenced with a quick brainstorming questions for all four topics that were to be discussed, what is culture diversity. Community engagement, social interaction and what is the relation between heritage and the human settlements in which it exists. The four most essential elements for social extension. Then, followed by, a quick review for Rashid's history using brainstorming games and puzzles.



FIGURE 8 NAGWA BAKR DURING HER LECTURE

1- Culture Identity

We usually pay attention to certain elements during our study of urban heritage such as; names, dates, dimensions, materials, components and all other materialistic elements that shapes the buildings. But what we are really missing is the few non- materialistic

elements that shapes the whole identity and story behind a building, some of those are the following;

- The culture behind the materialistic representation of the building.
- Why it was built, for whom and by which architecture style?
- The events that bypassed this building through time?
- What was added to it over time?
- The phases that it went through to become what it is now.
- The tools and the way it was built, and why this technique in the first place.

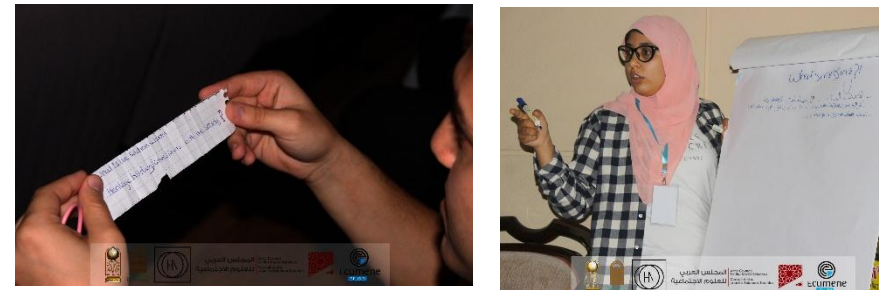


FIGURE 9 PARTICIPANTS INTERACTION DURING HER LECTURE

2- Culture Diversity

Egypt is one of the few countries that have been absorbing culture diversity over time, built upon the past and assured the continuity of civilization no matter what the circumstances were.

In general, culture diversity is a one way for motivation towards new creations that involve a wide range of differences coherently adhesive. In 2001, UNESCO made a declaration to respect culture diversity both biological and cultural.

3- Social Interaction

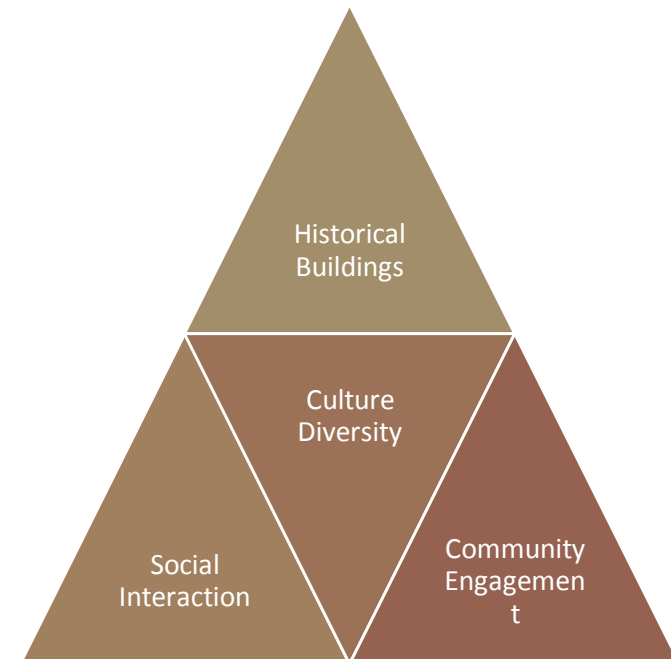
It is that between the heritage and the local community in which it exists. Whether it's passive or active, the daily interaction between it and its surrounding is one main factor that contributes in the existence of heritage through time. Social interaction can exist in many forms, not only the built environments, for example it can be writings on walls (quotes, Qur'an verses...etc.), door types, food, crafts, festivals and many others. We must then be able to differentiate between traditional and religious beliefs and heritage; and also, to understand that social interaction is a type of heritage conservation which requires the participation of the local community (women, children, services...etc.)



FIGURE 10 WRITINGS ON WALLS AND VINTAGE DOORS

Accordingly, inhabitants are the heritage's most substantial feature, and the idea of evicting a whole community to maintain an architectural building is out of question. What we must do is work side by side with the community to revive the old crafts, traditions, and the cultural identity to the people. To revive the identity, one must know the different methods of cultural heritage interpretation that can grab the attention of the local community and enlighten them about their history and origins, those methods can be, but not confined to the following:

- 1- Setting local guides from Community
- 2- Living history and theatre
- 3- Storytelling
- 4- Oral history
- 5- Performance art



Second Walking Tour



FIGURE 11 PARTICIPANTS IN FRONT OF GALAL HOUSE

The second day was started with a walk from the National Rashid Museum toward Dhleez el-Molk St. passing by the vegetables, meat and fish market in between. Although the streets were covered with mud and dirt, but the street patterns and pavements showed the path to a great existing history of the city. Along the way, many traditional crafts and craftsmen were hidden between all the food and clothes market. The streets were covered with different modern shadings from paper, cloth or plastic bags. Occasionally you can see a historical or a traditional building that can hardly be fetched through all crowds and shades of red brick modern buildings. The walk included workshop members, lecturers and organizers accompanied by museum curators and Rashid inspectors and occasionally passersby would join the walk and engage in casual conversations with the workshop members.

1- Galal House

The house belongs to Galal, Zubaida El-Bawab's father, Zubaida is the famous Egyptian girl that got married to Jacques-François Menou, the French officer.

The house is composed of three different compartments:

- A separated building, aligned next to the original house, used for the storage of grains, a huge empty space with very distinctive columns, and the ceilings are made of half of semi circles joined together, a magnificent architecture. The floors are stones and the inside walls are covered with light colored yellowish painting.
- The two other compartments are Salamlek and Haramlek.

The museum curators and Rashid inspectors mentioned that the city of Rashid contains 22 historical buildings which are inscribed on the UNESCO's waiting tentative list. These buildings were inscribed in 2003 under title "Historic Quarters and Monuments of Rosetta/Rachid" according to the following criteria:

- Criterion no. II: *to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;*
- Criterion no. IV: *to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.* Rashid contains four outstanding features in architectural heritage;
- Criterion no. V: *to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change.*

What have kept Rashid on the waiting list, are two reasons; the lack of clarity of its management and conservation plan preserving and operationalizing the factor of authenticity and integrity.



2- El-Maizony House

Rashid buildings are well-known by its last operator, owner, or the last person who inhabited the house, not by its original owner. El-Maizony house, neighboring to Galal house, consists of three compartments ground floor for storage, Salamlek and Haramlek, in a three-floors building, long staircase, interesting flooring patterns at doorways and the famous music cupboard known as “*Dulab el-Aghani*”; a built-in structure that is said to separate men and women during musical concerts or Qur’an circles, the women sit inside the cupboard to get an overview of the room and at the same time can’t be seen from the outside by men. The house contains a court in the middle that goes from the ground floor and up to the ceilings. The bathroom is also composed of three compartments with distinctive ceiling structure,

room for washing, a collider and the third space for the body to cool down from the high temperature before moving to the inside of the house.

One of the distinctive elements at the house are the niches, the used oil in lighting up the niches varied depending on the wealth of the house’s owner. Mostly used back then was the sesame oil.



FIGURE 12 EL-MAIZONY HOUSE

The tour continued through alleys and narrow streets to Port Said St. (Dhleez el-Molk St.), a magnificent street with a collection of significantly remarkable historical buildings. We took the street from its start at Orabi square and Ramadan's house and Wekala.

3- Ramadan House and Wekala



FIGURE 13 RAMDAN HOUSE AND WEKALA

It was called after Ramadan, a man who was executed in the house, it is composed of three floors, basement, ground and first floor. Ramadan's house had few distinctive features.

- The Mosaic Room: a room covered with various mosaic tiles that are matching together, some say the tiles were imported from Morocco or Turkey, but they are all merely speculations and assumptions.
- The escape stairs: stairs are parallel to the houses original stair, and lead to a dark small room under the house. We're not sure if the stairs are for escape or for butlers or for a dungeon under the house, all kinds of speculations and myths were discussed.
- The court left between neighbors; it is said that at that time the builders must take a permission from the house owner to build a neighboring house to him. Regarding Ramdan house case, the court was left for the purpose of ventilation of both houses.
- The structure of the ceilings of the ground floor were very remarkable and distinctive.
- Ceilings for the rest of the house were originally made from wood, during restoration they only used wood as a covering material.



FIGURE 14 PARTICIPANTS IN FRONT OF RAMDAN HOUSE

We took our tour to the other end of Port Said St. passing by the market through the vegetable, chicken, fish and spices market lying on the road. At the other end, to the subsidiary street, the Hanging Mosque.

4- The Hanging Mosque

About three meters above ground level, with bazaars below at the ground level selling fabrics and traditional products. Stairs lead to the mosque's entrance and the mosques walls are made from stones but the apse (*Mihrab*) and few walls are decorated with mosaic tiles and Arabic calligraphy. Beautiful chandeliers were hanging from the ceiling and significant variable types of columns exists all around the mosque and large windows on all sides. The mosque is surrounded (from three sides) by an open deck of wooden structure, and wooden stairs shaping a second entrance to the mosque from a back street.



FIGURE 15 THE HANGING MOSQUE

In front of the mosque, el-Baqrwali house lies. One of the myths is that el-Baqrwali constructed this mosque for one of his slaves to honor him and defend him against others' abuses.

Unfortunately, there was not enough time for us to visit el-Baqrwali house as it was 5 PM and it was closed. Moreover, we had to do a fruitful discussion on our direct observations and opinions of the city's beautiful heritage.

Initial Workshop Discussion

A discussion was held after dinner to gather the workshop members' opinions and their significant direct observations on the suitable methods of interventions. So that they would be divided, later this day, into groups of interdisciplinary specializations, for an integrated solution to revive the city's heritage. The discussion was attended by members, lecturers, organizers and delegates from National Rashid Museum and Rashid Inspectorate. Few notes were taken during the discussion and covers mostly all the ideas. Here, simplified in the following points:

- The street has high potential for various story telling techniques, like sound and light displays instead of a human tour guide.
- Investing the city's traditional crafts and products as a tool for sustainable heritage tourism
- Using the empty space between buildings to create markets and mitigate the load on the main street.
- Prepare and present the business development plans for all markets and crafts, to the local community.
- Using building's internal walls showing documentaries and history in a heritage interpretation way.
- Creating various kinds of cultural and artistic events inside the historical buildings.
- Boutique hotel, theme for each building, to restore its past and history.

- Various systems must be installed and created to handle the streets infrastructure.
- Waste management system.
- Redesigning the facades of new buildings to match the cities' cultural theme and style.
- Find a replacement for ugly firefighters in the middle of the historical building's empty rooms.
- Rearranging the street market based on different types of sold goods.
- Find ways to attract the surrounding local community visiting the historical buildings. Taking the fact that some children and elders actually believe that the houses are haunted. Accordingly, a barrier between the locals and their heritage must be removed.
- New functions must be found for all the historical houses to attract visitors, either locals or international visitors.
- Researches have long-ago discussed the locals' rights to public places, therefore we must review the latest case studies which were adopted the same methodology, in order to have a good overview and background of the situation we are dealing with.
- Social media public figures and marketing can be used to grab attention to the lost beautiful heritage in Rashid.
- Applications can be created to make it easier for outsiders to room around the city.
- Considering the street to be pedestrians only.
- The street needs many landscape elements to make it public friendly.
- The city's craft is a valuable treasure that must not be neglected at any conditions.
- The side streets, entrances and exits all contain great potential for development.

By that comes the end of the second day, members take a good night sleep for an upcoming two days of hard work and innovation.



FIGURE 16 THE AFTER- DINNER DISCUSSION AT THE HOTEL'S RESTAURANT



Day Three: Rashid - Built Vernacular Heritage and Site Management Perspective

[Day 3: Photo Coverage](#)

Day Three

Lecture "Rashid: Site Management and Built Vernacular Heritage" By Mr. Mohamed Badry



FIGURE 17 MOHAMED BADRY DURING HIS LECTURE

Mr. Badry, a M.A. holder in heritage marketing and an initiative founder, do a lecture clarifying the many definitions in related to heritage management.

1. Tangible and Intangible heritage: heritage is a great term using the past in the present to develop the future vision. Proceeding to the difference between tangible and intangible heritage according to UNESCO Convention 1972 with given examples from worldwide.

Tangible Heritage

- Monuments
- Groups of Buildings
- Sites.

Intangible Heritage

- Oral traditions and expressions
- Performing arts
- Social practices, rituals, festive events.
- Knowledge and practices concerning nature
- Traditional craftsmanship

2. World Heritage inscription: To be included UNESCO World Heritage List, sites must be of outstanding universal value (OUV) and meet at least one of six selection criteria. OUV means cultural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. The elements that determine if the heritage is of OUV or not are; six criteria, protection and management, integrity and authenticity.

- The six criteria are:

- To represent a masterpiece of human creative genius.
- To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design
- To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared
- To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history
- To be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the

environment especially when it has become vulnerable under the impact of irreversible change.

- vi. To be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.
- Integrity and authenticity are a measure of the wholeness and intactness of the cultural heritage and its attributes. Examining the conditions of integrity, therefore requires assessing the extent to which the property:
 - i. To include all elements necessary to express its OUV;
 - ii. To be of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
 - iii. To suffer from adverse effects of development and/or neglect.

Mr. Badry then proceeds to explain the four main section of the protection and management file of the heritage site:



The heritage management process is composed of seven steps according to the ICOMOS Burra Charter

- 1- Understand the place
- 2- Assess cultural significance
- 3- Identify all factors and issues
- 4- Develop policy
- 5- Prepare a management plan
- 6- Implement the management plan
- 7- Monitor the results and review the plan

And then the last component which is essential to this workshop, ICOMOS Charter on Built Vernacular Heritage which is characterized by the following;

- *It occupies a central place in the affection and pride of all peoples.*
- *It has been accepted as a characteristic and attractive product of society.*
- *It appears informal, but nevertheless orderly.*
- *It is utilitarian and at the same time possesses interest and beauty.*
- *It is a focus of contemporary life and at the same time a record of the history of society.*
- *Although it is the work of man it is also the creation of time.*
- *It would be unworthy of the heritage of man if care were not taken to conserve these traditional harmonies which constitute the core of man's own existence.*
- *It is the fundamental expression of the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity.*
- *It is the traditional and natural way by which communities' house themselves.*
- *It is a continuing process including necessary changes and continuous adaptation as a response to social and environmental constraints.*

- *A manner of building shared by the community;*
- *A recognizable local or regional character responsive to the environment;*
- *Coherence of style, form and appearance, or the use of traditionally established building types;*
- *Traditional expertise in design and construction which is transmitted informally;*
- *An effective response to functional, social and environmental constraints;*
- *The effective application of traditional construction systems and crafts.*

The care and protection of built vernacular heritage

- *The conservation of the built vernacular heritage must be carried out by multidisciplinary expertise while recognizing the inevitability of change and development, and the need to respect the community's established cultural identity.*
- *Contemporary work on vernacular buildings, groups and settlements should respect their cultural values and their traditional character.*
- *The built vernacular heritage is an integral part of the cultural landscape and this relationship must be taken into consideration in the development of conservation approaches.*
- *The vernacular embraces not only the physical form and fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and the intangible associations which attach to them.*

Social Interaction with the Local community

After the lecture, the team was divided into six groups. Each group was accompanied by a volunteer from the museum to guide them around and facilitate their needs. After Friday pray, groups gathered arranging their thoughts and commencing to act. Most of them took their decision to

walk in Dhleez el-Molk St. and engage with the local community, and estimate how they feel towards the surrounding cultural heritage, the market and the street vendors, and to observe how they all interact together in their daily routine.

Each group had different approach than others

Group one decides distributing themselves into twice, each two would talk to a category of people and get some answers. Accordingly, there were three categories: street vendors, street inhabitants and shop owners.

- Street Inhabitants:

Most of the inhabitants didn't pay much attention to the historical buildings lying in their streets, almost none related to the heritage, they found it merely as empty closed buildings, even though they passed by them every day. Some elders might know a building or two and their stories, but the majority couldn't care less. Inhabitants thought of the street vendors as both opportunity and threat. They favored their existence in the street because they were easy to reach in the middle of the neighborhood, consequently, save them time and money. However, they were bothered by the constant fights, and trouble brought by the vendors and wished if the place was quieter and cleaner.

- Shop Owners:

They also had a variety of opinions on the matter. Some saw that vendors are the reason why buyers show up at the street in the first place, without them, no one will bother to come this way for an ordinary shop. As for the history of the place, few cared and thought that all the vendors in the street were blocking the way for tourists and visitors to come and enjoy the street's historical buildings. One shop owner, in particular, had

an empty land that stayed this way for years, he is a craftsman who make baskets; a traditional craft in Rashid that is getting lost over time. He had no idea of what to make with the empty land, and he will be more than welcome to work on any ideas that would benefit him. Interestingly he left the land all this years to be used as a parking a lot of vendors.

- Street Vendors:

All what they worried about was being evicted for the sake of the historical buildings. This was there only source of money. They articulated that the government had created a market for them but was very far from the inhabited neighborhoods, so neither the vendors nor the buyers are benefited from this movement. They also explained that they were given half the space to sell their goods in. An interesting noted habit is that most of the fish vendors have a basket below their cart to collect falling contaminated water that was used to be sprinkled on fish. Even though this is lately disposed falsely, it is still a good start and shows willingness of the vendors to keep the place clean. Also, the fish vendors are connected to the large fish shops in the street, which are the fish importers. Separating shops and vendors can have a negative effect on both parties.

Group Two takes the word from the museum curators and inspectors, to interview few elected people that he knows of. The interviews take place at the end of Dhleez el-Molk St., in front of Ramadan house. However, in few seconds, passersby from the locals pay attention to the ongoing conversations in the street and start to engage with the team one after another. A man, who looks like to be at his late 60's, starts complaining from high prices and vendors all over the street, demanding that they should be removed elsewhere. A woman, who looks like to be at her 40's, argues with him that the government should provide a "close by" market if they are removed. Continuing her explanation, she wouldn't go all the



FIGURE 18 INTERVIEW WITH ONE OF THE LOCALS



FIGURE 19 INTERVIEWING STREET VENDORS

way to the proposed market at the train station because market would lose her time, money and effort. A man, who looks like to be at his late 20's, and his father own a nearby fabrics store. They join the conversation explaining that the vendors shouldn't be removed as they're part of the place but they must be reorganized somehow to keep the place clean and walkable.



FIGURE 20 INTERVIEW WITH LOCALS

Group Three is divided into two halves. The first half engages with street vendors, to end up with the same opinions and results collected by group one. The second half takes the conversation to the coffee shops along the street where elders are most welcoming and willing to participate in a talk, over a good cup of coffee. Elders tend to give all sort of stories and myths about the place, one man articulates that Rashid is mentioned in the Qur'an, explaining "You know this verse, between them is a Barrier which they do not transgress, this was meant for Rashid, beware, no one else knows about this." But what was amazingly found by this group is a

man of 84 years old who talks about the English evasion and how Rashid's women would go out of the balconies and throw a boiling oil on invaders, so that men easily fight or capture them. He mentions that fathers back then would tell their kids, if you see an invader, kill him, the father wouldn't tell his child to run or hide, instead he tells him to fight defending this city "Rashid". These stories show how much Rashid's people have of local resistance and loyalty; and how these stories have formed a part of this city's heritage and cultural identity overtime.

Group Four stumbled upon a group of angry inhabitants, raging on the awful circumstances that the city and its citizens have reached. The talk



FIGURE 21 INTERVIEWING WITH GATHERED CROWD

started with a normal question of what they thought of the historical buildings and the vendors in the street, they responded that most of the historical buildings are either closed or under conservation and that guards are not welcoming. But then the entire conversation was shifted toward the rights they were missing and the injustice they were facing.

Another man talked furiously about the lack of job opportunities within the city, mentioning that young people sit on coffee shops all night smoking weed and all morning sleeping in their homes. Another complaint was that Rashid is lacking culture and education, people don't have money to educate their kids properly. And many other physical problems, like dysfunctional sanitation systems causing streets to occasionally flood. But despite all the problems, when people are introduced the idea of creating cultural and educational centers within the historical buildings for their children, they encourage the idea in only one condition, that the registration fees to enroll their children is of symbolic amount.

After exhausting conversations of reality check with Rashid's people, the group decides to take a break and engage with children, they are far from



FIGURE 22 SOCIAL INTERACTION WITH CHILDREN

carrying the burdens of supporting a family, and they have a passion and willingness to learn, accordingly they were found to be the most proper way to engage gradually with the community. When children were interviewed, one of the children drew a fishing boat, surprisingly he knew all the components and functions of the elements needed for the boat to be manufactured. Kids at Rashid since our day one were very welcoming and enthusiastic, asking questions and raising conversations with people that are not less than twice their age, they walked in groups and had loud voices. It was found, by this group that hope might hopefully still be found for Rashid through those kids.

Group Five took the social interaction to a whole new level, they managed to take a camera, and make interviews on a more professional level, creating an eight-minutes beautiful [documentary](#). The documentary covers the opinions of multi-categories of nationalities, genders, ages, lifestyles and occupations.



FIGURE 23 SOCIAL INTERACTION WITH CHILDREN

Men, who are almost in their 60's, talked about the historical buildings, they might be myths and might be true but the important thing is that they relate to the buildings one way or another. One of the men, who is living in front of el-Baqrawili house, starts mentioning the story behind it, and how the mosque was built at that time for a slave who to be called "Domaqsees", as he was always mocked by children when he went for prayer, so el-Baqrawili promised to build him a mosque connected to the house, respectively he can directly reach it while others can only reach it by going up stairs, and connected to the house directly, all as a symbolic representation and appreciation of that slave's decent position in el-Baqrawili's opinion. Another man believed that all the architecture in Rashid is mainly made and constructed by the Turkish people not by the Egyptians, and this might be as a reflection to the existing decorative marble tiles which are most common in Turkey. Another man mentioned the significant craftsmanship in Rashid that started dropping over time. The former one has already a will to change his profession to one of these crafts if tourists visit the city.

Another interview with a kid of 12 years old, who mentioned that he went once to one of those old houses, in which, he saw old beautiful swords, guns and shotguns which were used in the past. Moreover, he said that he was proud of beautiful Rashid and they have a great heritage.

A visiting tourist was found in Shahin grindery by chance. She worked nearby in Damietta and had a day off, so she decided to visit Rashid. She is very fond of the place and its many great buildings to visit but unfortunately many are under conservation, she complained about the lack of means of transportation and the traffic which was hard for her to reach Rashid and commute inside the city. However, she expressed that the place was safe to walk in and people are friendly.

Women at a traditional crafting center where they are so proud of their job of creating traditional handmade carpets. Those spoke about their

profession, how the traditional industrial process goes, and the different used materials.



Day Four: Workshop Actions by Teams

[Day 4: Photo Coverage](#)


Day Four

On day four, all teams were working on their final presentations. Some of them started drawing and coloring manual sketches, while others worked on their laptops. By the presentation day, most of team members stayed awake for a consecutive 24 hours. The teams were obtaining the required assistance by instructors such as Arch. Hamdy, Ms. Nagwa, Mr. Badry and devoted by Arch. Montaha.



FIGURE 24 WORKING GROUPS





Day Five: Presentations & Outcomes

[Day 5: Photo Coverage](#)

Day 5

The Last day, attendees from Rashid museum and some individuals from the local community, the workshop presentations took place at the conference hall. Teams started presenting their ideas in PPT slides with videos, animation and illustrations. They presented their work ordered according to each group number consequently.

Group One



- 1- Nesma Ahmed Salah
- 2- Raoum Azzam Hassouna
- 3- Hala Khalifa
- 4- Basem Shaker Mohamed
- 5- Amira Abd el-Aal Anta Ashor
- 6- Omar Khaled

The group represented most of their idea in the form of a consecutive pictures that showed how the city is seen from an outsider perspective. Pictures of distinctive architectural features, street market and what they

thought is Rashid's most powerful contributing element, the friendly nature of Rashid's people with visitors and within each other. They then proceeded to spot the differences between the historical buildings and the new built environment. And how many features have changed over time as a result to the inhabitants needs as for example

- *Stores*: at earlier time, shops had large wooden doors, while now, sellers require large glass vitrines (showcases) to display their products and keep them from being affected by outside vendors.
- *Windows' shapes, size and style* have changed comparing with the design of Mashrabia and Mashrafia. This feature is particularly affected by the changing traditions of Rashid's local inhabitants.
- *The "Modern" building structure and style*: different types of used bricks, and different structure.
- *Surrounding "Modern" building heights* should have been built with respect to that of the historical buildings, but that wasn't the case in Rashid. Surrounding "Modern" buildings were much higher, and with a wide range of variance.



FIGURE 25 GROUP ONE DURING THEIR PRESENTATION

They discussed the mutual negative relationship between historical buildings, and the commercial activities which the street's residents are occurring and how they can positively alter this relationship. The team created a SWOT (strengths, weaknesses, opportunities and threats) that was entirely applied to the city "Rashid";

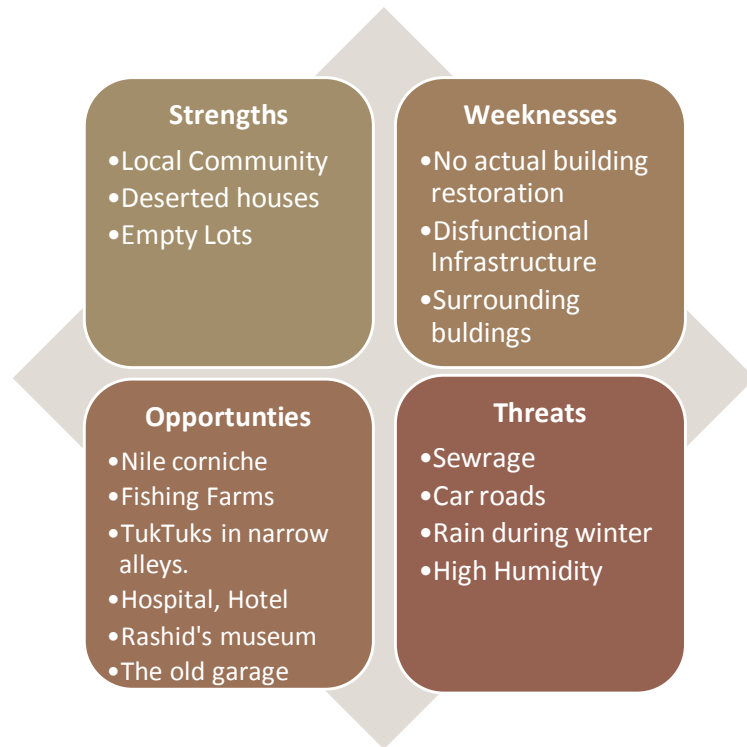


FIGURE 1 GROUP TWO: SWOT ANALYSIS

After showing the city's most important affecting elements, the first group proposed a set of interventions based on their analysis, field of expertise and the future vision they had for the city.

1. Buildings: Surrounding "Modern" buildings should have a monotone color to clearly spot and view the historical buildings.

While shops in the ground floor can be given colorful painting to avoid monotony.

2. Market: The main idea is to distribute the vendors into narrower streets according to their specialties (vegetables, fish, and meat markets). Dhleez ElMolk St. can then be the main street with crafts and bazars of old traditional style, in addition to converting the houses to different types of cultural spots.
3. Roads: Creating three main entrances from the Nile and one from the garage, all roads will be for pedestrians, except for one circular road, from which, all small streets array.
4. Landscape:
 - *Flooring*: floors or "streets' grounds" are required being either from basalt tiles or sandstones to match the theme of the historical street.
 - *Covering*: most of the streets are covered with various styles and creations by the vendors. Instead of the different/not-matching covering and fabrics, the streets might be shading as an element of beauty and in certain spots to upgrade the visibility of the historical buildings.
 - *Furniture and waste management*; bins, benches and tree grates can be made from palm leaves or from/through any of the traditional crafts in the city (carpentry, basket making...etc.)
 - *Lighting*: Bollards for streets, and up light, depending on the renewable energy e.g. solar panels, to show the historical buildings' distinctive features.
 - *Drainage*: Creating a recycled drainage system especially in the fish markets at both sides of the street.
 - *Signage*: a main map can be added at the flooring of the street explaining the timeline and the most important buildings on both sides. Way finding and definition signs also can be used.

- Vendors' carts: Vendors can use customized carts based on their function, and to match the style of the place and decrease waste rates on the streets.

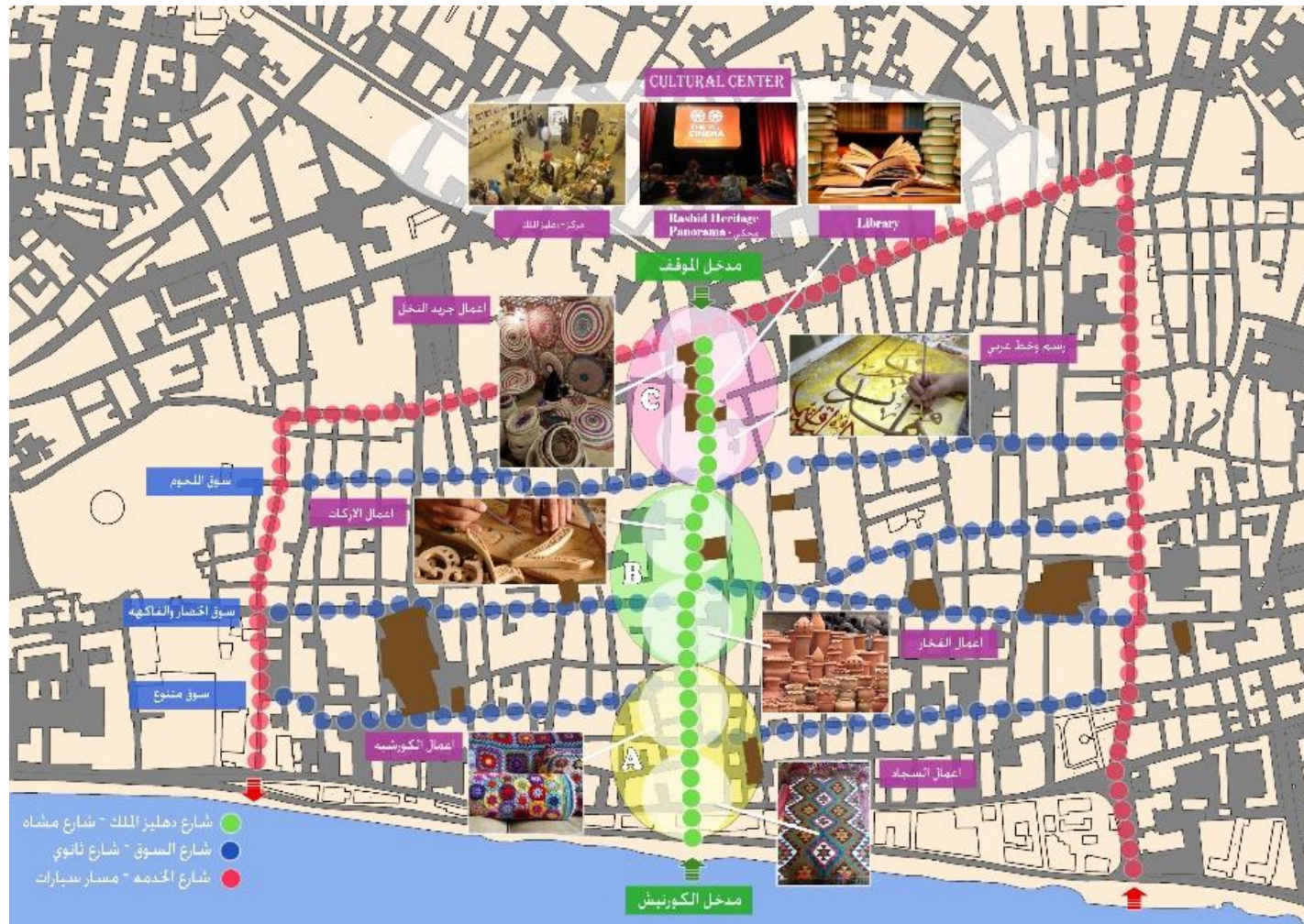


FIGURE 26 PROPOSED MAP FOR NEW MARKET DISTRIBUTION



FIGURE 27 EXAMPLE FOR PROPOSED FOR BUILDING FACADES



FIGURE 28 LANDSCAPE ELEMENTS PROPOSALS



FIGURE 29 LANDSCAPE ELEMENTS (2) PROPOSALS

Group Two



1. Youmna Khaild
2. Maisoon Mohamed,
3. Lamis Mohamed
4. Mohamed Naser
5. Ebtesam Abdelhameed

The second group started their presentation with a small overview of the city's history and how its title changed over time from Rakhet, Rashed, and finally Rasheed, known as the white rose and the city of million palm trees. They presented a quick time line that represents Rashid's history from the eras of Islamic caliphates, going all the way to the French and British invasions. Then the team proceed with a fast-forwarded video that goes through Dhleez el-Molk St., accompanied by a narrated explanation by one of the team members, giving an overall view of the

street's current condition, followed by located problems on the map. The team identified the issues of the streets as following;

- The lack of a promotion plan for the heritage attractions in order to preserve its unique architectural value
- The lack of conservation plan: urban conservation methods are still trapped in the restoration of the building itself without exposure to its urban environment.
- The lack of financial potential in the city, especially the resources of the localities.
- The lack of public participation in preservation operations
- The emergence of some manifestations of encroachments on the heritage areas, which cause them to lose their distinctive character.

Based on the pervious issues, the team proposed few recommendations for any future work, represented in the following;

- 1- To raise an awareness of the local community for the importance of cultural heritage and the possibility of dealing with it in a way that benefits them.
- 2- To exclude any activities which are varied to the context of the historical destinations or to cause such types of consequences of the human-induced impacts on the heritage sites, taking into account the necessity of coordination of movement mechanisms on the heritage sites.
- 3- To create a comprehensive vision of how to upgrade through pilot models which are evaluated and developed with priority areas.
- 4- To focus on site coordination elements such as seating, plant elements and lighting units...etc.

The team adapted an approach of three points which summarize their concept:

- 1- Upgrading the region and linking it to the commercial economic dimension to ensure the active participation of the local community.

3- Long-lasting landscape features.

For the interventions, they proposed the following;

1. Street vendors: They proposed relocating the fish market to the open space (old minibuses space) at Ahmed Orabi square; and to keep all the vegetables and fruit vendors in the street as they are very colorful and shape the spirit of the place, but as an organizing discipline, a specialized lane should be added for the vendors.
2. Landscape: many parts of the street can go as wide as nine meters or even more, this space can be used in creating seats with shades and the traditional pottery (Qola) hung at poles.



FIGURE 30 GROUP TWO DURING THEIR PRESENTATION

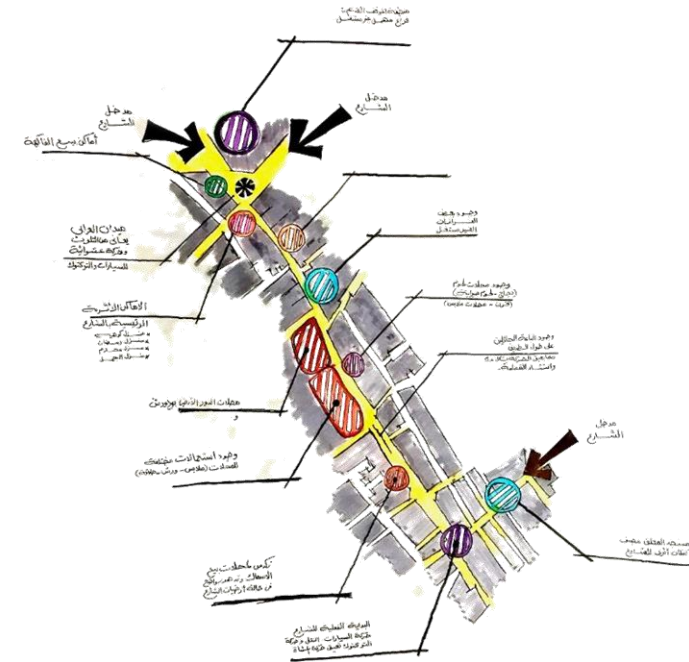


FIGURE 31 PROBLEM ANALYSIS MAP

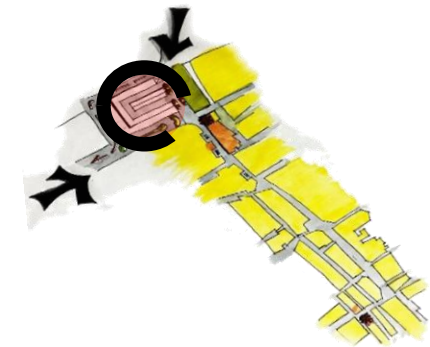


FIGURE 32 THE NEW PROPOSED SPACE

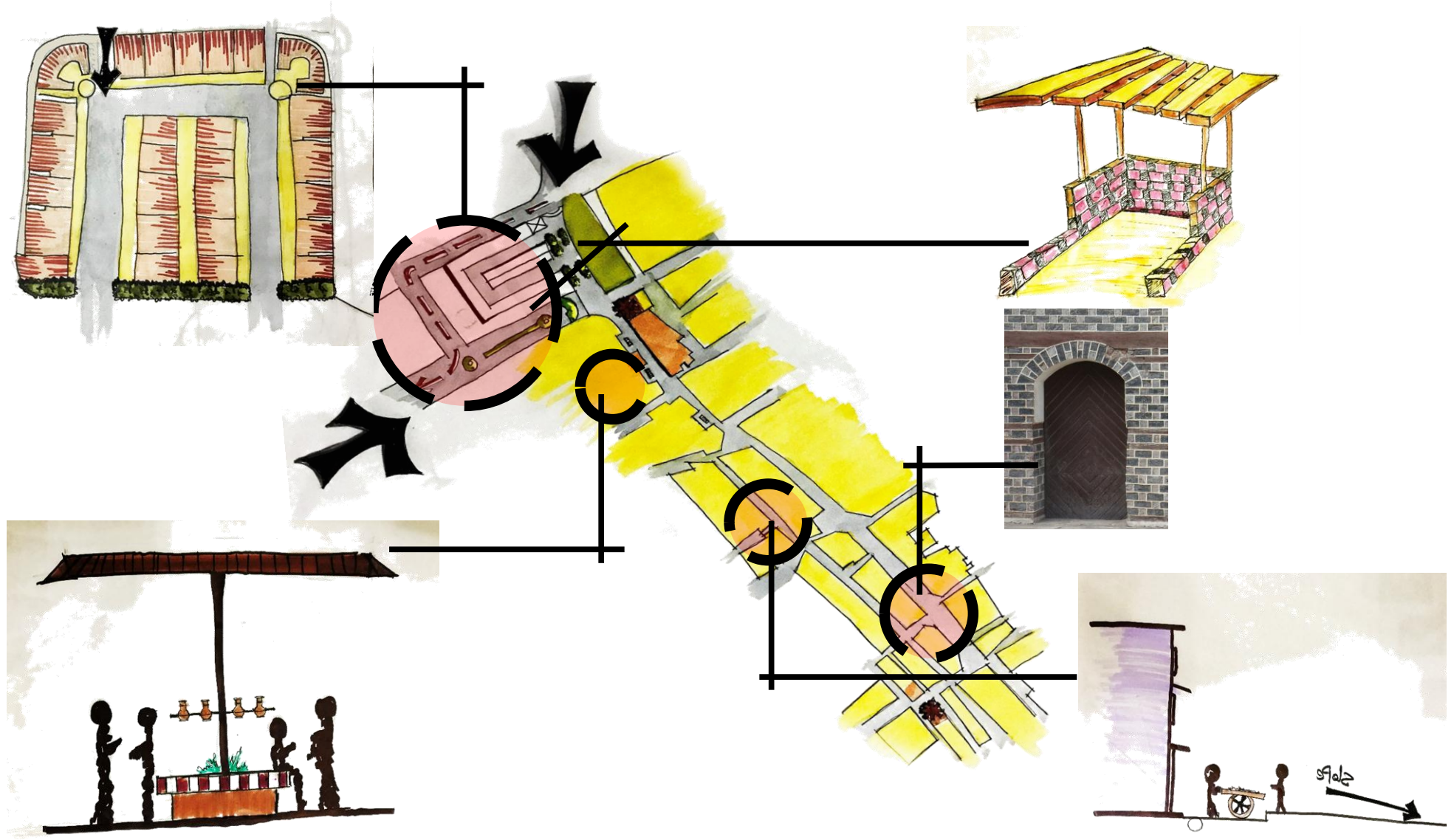


FIGURE 33 GROUP TWO PROPOSED MARKET CONCEPT

The team also discussed possible innovations in the field of tourism and raising awareness for heritage through cultural, social and touristic interventions:



FIGURE 34 GROUP TWO DURING PRESENTATION

- 1- A center for creativity and arts can be created to present documentary films on the history of street using 3D effects.
- 2- Performance art with the help of children, young people of the city who have the spirit of artistic creativity and open the door to volunteering and presenting such activities in the creative center.
- 3- Conducting a survey to the residents of the street to know how much they now about handicrafts such as crochet, tricot, the manufacture of shoes and bags; and also focusing on traditional products from palm trees, in which, Rashid is most famous of.
- 4- Workshops can be held in one of the closed historical houses where workshops are to be held for educating people about their traditional crafts and craftsmanship: Trico and crochet, shoes and

bags from leather and palm leaves and also the craft and the work of making models of ships, guns and houses using wood.

- 5- Invite artists and musicians to practice their street arts.
- 6- A museum can be dedicated to display products and wooden antiques, which are manufactured by the people of Rashid, such as small wooden vessels.
- 7- Second Floor in Ramdan house: a special museum for fish can be made because of Rashid's fame for fish and fishing. This museum contains and displays ships, nets, and fishermen's clothes are displayed over time.
- 8- The exploitation of the chamber of singers or songs in the second floor in Elwan House and reuse the role that was, once again, where there can be performances for children's stories in the same way.
- 9- The ground floor of Basuny house can be used in workshops to teach Arabic calligraphy as one of manifestations of Egyptian intangible heritage.
- 10- Rashid's famous dates can be sold in Dhleez el-Molk since it is one of the most famous products in which Rashid is famous for. Rashid is known as "the country of the million palm trees"
- 11- Create restaurants to provide the most famous dishes known in Rashid, such as "Maqali" and others.
- 12- A book fair can be held at a center and books are presented at a low price in hope of the possibility of borrowing books by Rashid's people, all which supports the dissemination of culture on the street.
- 13- A large maket can be created for the whole city explaining its most interesting features.

Group Three



- 1- Hana Mo'nes
- 2- Aya Kotb
- 3- Eman Ramadan
- 4- Mahmoud Soby

The third group presented a great example of reviving the old soul of the city of Rashid, they produced an extra report of their main findings, analysis and proposed solutions. The next few lines are the English translation of their original report written in Arabic;

The most important problems facing the street

1. No functional pavements.
2. The absence of guiding signs and a map showing the historical houses.

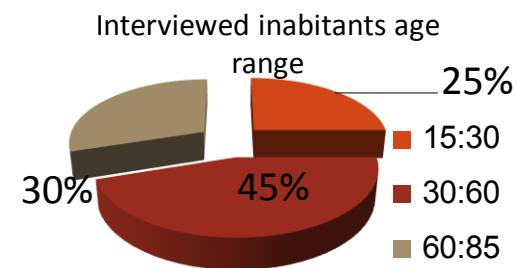
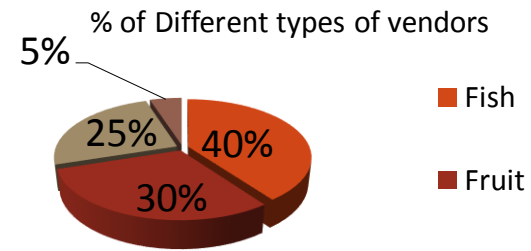
3. Distorting the street's beautiful appearance. Shops are used for different uses than what they were originally designed for.
4. The high congestion as a result of the food market and the accumulation of pedestrians.

Field research: The scope of the street was explored by talking to street residents and street vendors from various age categories to identify several points:

- Opinions of the people of the area in the street and the market.
- The problems they face on a daily basis.
- The existence of intangible heritage presented in celebrations and traditional crafts.
- The access roads to Dhleez el-Molk Street.
- People's opinion on the reuse of historical buildings.
- People's opinion on redesigning the facades in a way that harmonizes with the surrounding environment.
- The opinion of street vendors about the proposal of changing the form and organization of vehicles.



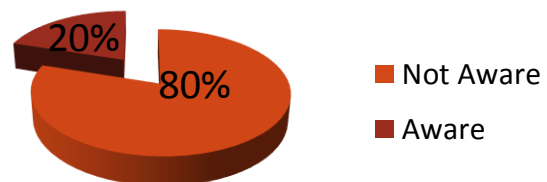
FIGURE 35 GROUP THREE DURING PRESENTATION



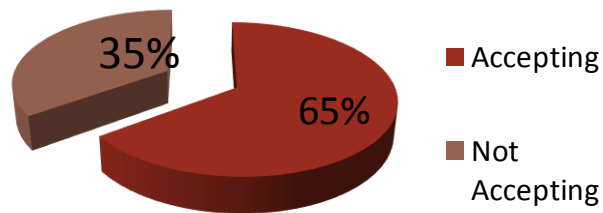
Field Research Results

The following numbers are an estimated percentage based on the field research and surveys

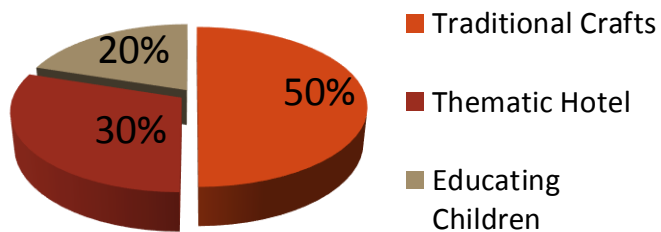
% of inhabitants aware of the historical buildings in the street



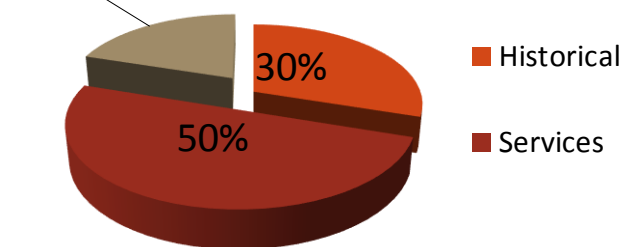
% of inhabitants acceptance to relocate street vendors



Adaptive reuse options for historical buildings



% of different ground floor usage



Inspiring case studies

1. France: Case of Paris

The Latin Quarter in Paris, street vendors, The French government has assigned them tables with umbrellas or in the form of green boxes, arranged and designed in a certain manner, where souvenirs are sold as in figure (38). Which contributed to stimulate tourism and increase the demand for French products. The tables are characterized by the fact that the goods can be stored without taking large space because:

- It has been placed in a way that does not impede the movement of the pedestrians;
- And also when they are opened they obstruct the vision;
- The tables were distributed to leave certain spaces between them facilitate seeing what is behind.

These tables can be developed to accommodate other types of goods while preserving the most important characteristic of storage.

The design of these tables was suitable for the types of goods, and at the same time not distorting the general appearance of the region as well as the choice of colors does not cause a visual pollution or the emergence of an abnormal appearance inappropriate for the region.

The table's concept of design has been developed so that when its position is changed, the table can be altered in a way where it is in a more attractive form. The size of the tables has also been reduced to suit book selling stores, due to the size and type of goods that do not need large exhibition space.

Areas where require commercial merchandising streets have been allocated to street vendors, but in the subsidiary streets not the main ones, with arranging these markets in a manner to ensures the comfortable environment for individuals during their purchasing and their movement as well as the civilized form. In addition, mini shops have been made in the form of houses with a wooden roof.



FIGURE 36 STREET VENDORS, PARIS CASE STUDY

Case of Thailand:



FIGURE 37 STREET VENDORS, THAILAND CASE STUDY

Many of the markets in Thailand look similar, but one of these markets is certainly not, known as the Maeklong Market. As it contains a train passing through the middle of the market several times a day. The alarm goes off from the speaker system just minutes before the train arrives. Within minutes of receiving the warning, vendors pull out umbrellas specially designed for them before the train arrives. The market is also known locally as the closed umbrella market. The floating parachute idea is a good idea. It provides a dynamic movement; covers the need for protection; does not cause damage or impedance to the

movement of the train; and also, the allowed space on both sides of the train is very appropriate to be exploited including a group of positive characteristics such as it is a large untapped space and does not cause any traffic obstruction or traffic congestion in the streets



FIGURE 38 STREET VENDORS, THAILAND CASE STUDY

2. Case of Italy:

In Italy, they have been able to attract customers to their popular markets via the innovative mobilized governmental carts in terms of color and shape.

The mobilized vending carts are very good idea especially in the crowded destinations. It is also a good idea for the sellers. It grants them high flexibility of moving of the goods; to be attractive; to have a good visibility pattern; and does not cause any road blocks. In contrast, the carts or the vehicles require a storage space or a parking.



FIGURE 39 STREET VENDORS, ITALIAN CASE STUDY

Case of Turkey:

The presence of street vendors is not an obstacle in Turkey, where sellers are present in their places in a civilized or folkloric manner. Such scenes are familiar in the common attractions such as Taksim Square or near Topkapi Palace for small hand carts equipped with glass facades and a red and white painted umbrella. These carts are designed for a multipurpose and equipped with glass facades and a red and white painted umbrella. It has become a cultural attraction for sale in Turkey where the vehicle's appearance is civilized and suitable for the type of sales such as food. It is well-covered to protect food and fit the dimensions and measurement with the purpose that it was created for. It does not require allocating in certain places but it can move everywhere.



FIGURE 40 STREET VENDORS, TURKISH CASE STUDY

3. Belgium: Case of Brussels:

In Brussels, the capital of Belgium, Saturday is dedicated selling the various products by street vendors in the great square where the child statue "Manican Pais" is located. Through acting this idea, square was developed being a main touristic attraction because of its special cultural context. Square is allowed selling various products such as clothing, household appliances, flowers...etc. as an integrated market for the whole surrounding region. One day market is very good commercial idea as it requires closing weekly the streets for only one day.



FIGURE 41 STREET VENDORS, BRUSSELS CASE STUDY

Team's Proposed Ideas

Following this research, we proposed the following:

1. Making the vendor's carts fit to the existing historical context Dhleez el-Molk St. using materials and investing the Local crafts "wood lumber". This idea was proposed to some sellers and it was welcomed.



FIGURE 42 GROUP THREE PROPOSED VENDOR'S CART

2. Re-paving the street with the old-fashioned material by a basalt pavement like what was happened during the old times
3. Creating a simple sewage system for discharging water to mitigate the accumulated water in the street.
4. Placing guiding boards and maps: through developing paintings and maps - according to Athar Lina experiment¹ -, at the beginning and the end of the street, which to identify the locations or the positions of the historical buildings and pedestrians' paths as well as the public services.

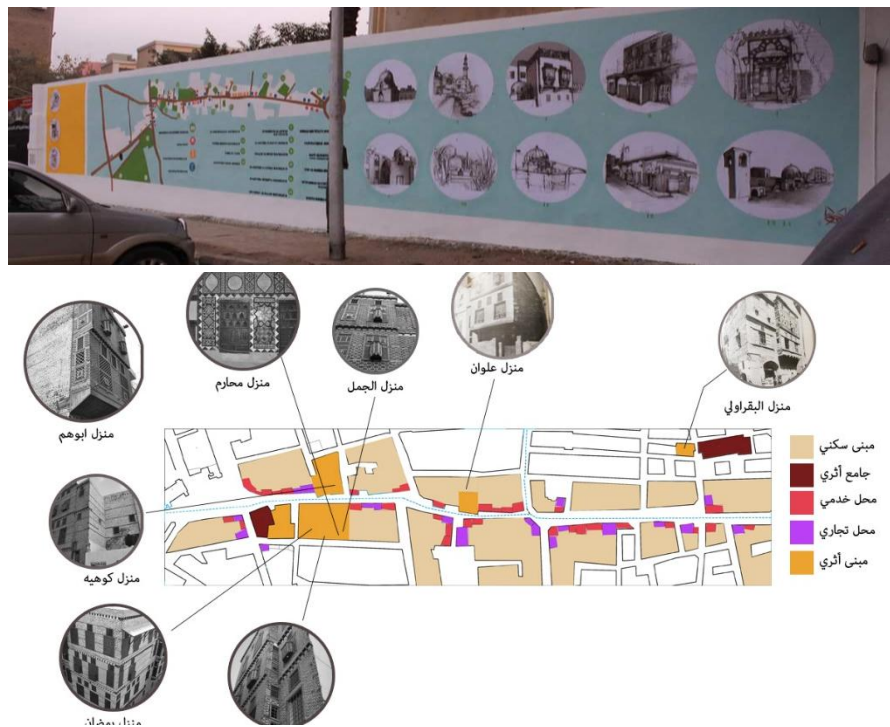


FIGURE 43 PROPOSED GUIDING MAP

¹ An already applied graffiti map at al-Ashraf st., al-Khalifa, Cairo, in front of Ibn Tulun Mosque and in front of Sayyida Nafisa square at the beginning of the street. This map

5. Reviving the old gate:

By simulating the proportions of the old gate which resemble the gate of Abu Rish but without creating a visual or motional obstacle between the main square and the street.

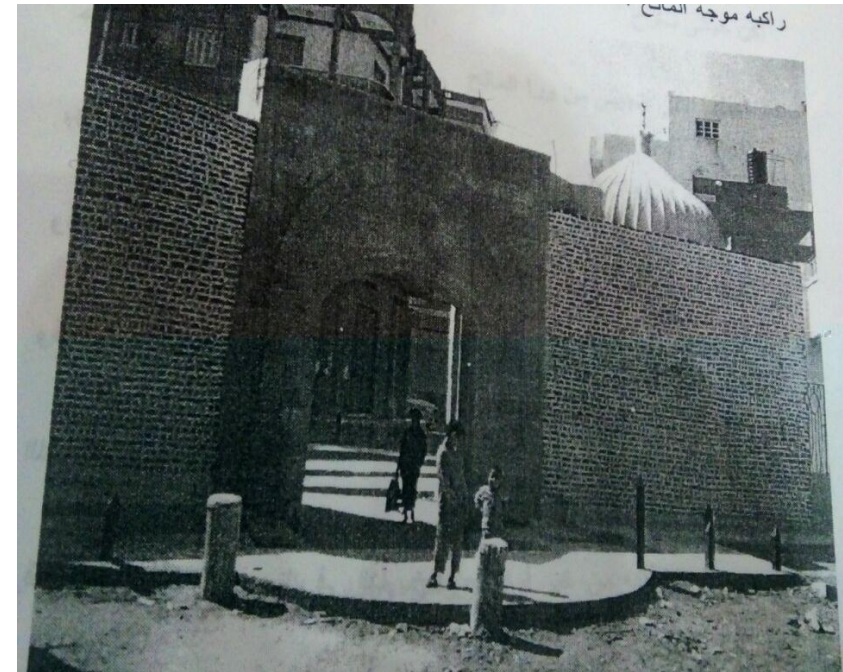


FIGURE 44 ABU RISH OLD GATE

According to the global heritage conservation legislations, we have relied the following ideas:

- Harmony of new professions and functional events with the characteristics of historical areas or urban areas, which corresponds ICOMOS Charters.

was facilitated too much the tour of visitors arriving easily to the locations of the heritage site, historical buildings and the spots of services and facilities in the street.

- The city should be required to provide the proposed jobs matching the requirement of the local community, considering their needs and wants, and the city "Rashid" as well as the multi-uses of the historical buildings which require a periodic maintenance.
 - Any alteration, in the historical buildings, alter the factor of authenticity is unnecessary.
 - The availability of new jobs and functional events provides a cultural, social and economic outcomes so that the historical building becomes a non-profit entity.
 - To revive the traditional craftsmanship and professions.
 - The possibility of functionalizing the historical buildings according to its carrying capacity and its layout and internal spaces throughout considering the main function of this historical building.
 - Rehabilitation and adaptive reuse are practical strategies to act the factor of sustainable development depending on social, ecological and economic dimensions.
6. el-Baqrawali house:
It is proposed to be adaptively reused as a child development center, as a result of its proximity to the hanging mosque where children can be fundamentally taught the religious principles. They can also learn about the heritage and its cultural significance in addition to raising an awareness of the local community for their heritage sites which can be pedagogically founded through art, reading, traditional crafts and recreational activities.
7. Elwan house:
It is proposed to be adaptively reused as a visitor service center regarding its convenient location. Visitors can find out more about the historical value of Rashid through interactive techniques.
8. Ramadan house:
It is suggested to be adaptively reused as a Boutique heritage using interpretatively the many stories a storytelling tool which to invest the narrated stories and oral history by the local residents attracting the

visitors who would like to live the historical events of Rashid houses in an edutainment context.

9. Houses (Basuny, Kamel, Abohum, Kohieh, Mahram) are proposed to be adaptively reused as a complex reviving the traditional crafts and craftsmanship throughout to create a public space at Ahmed Orabi square to show the traditional handicrafts such as cages, palm wicker, carpet, wood, and pottery.

At the end of their presentation, the team presented their vision innovating ideas to develop a conceptual image promoting Dhleez el-Molk St.

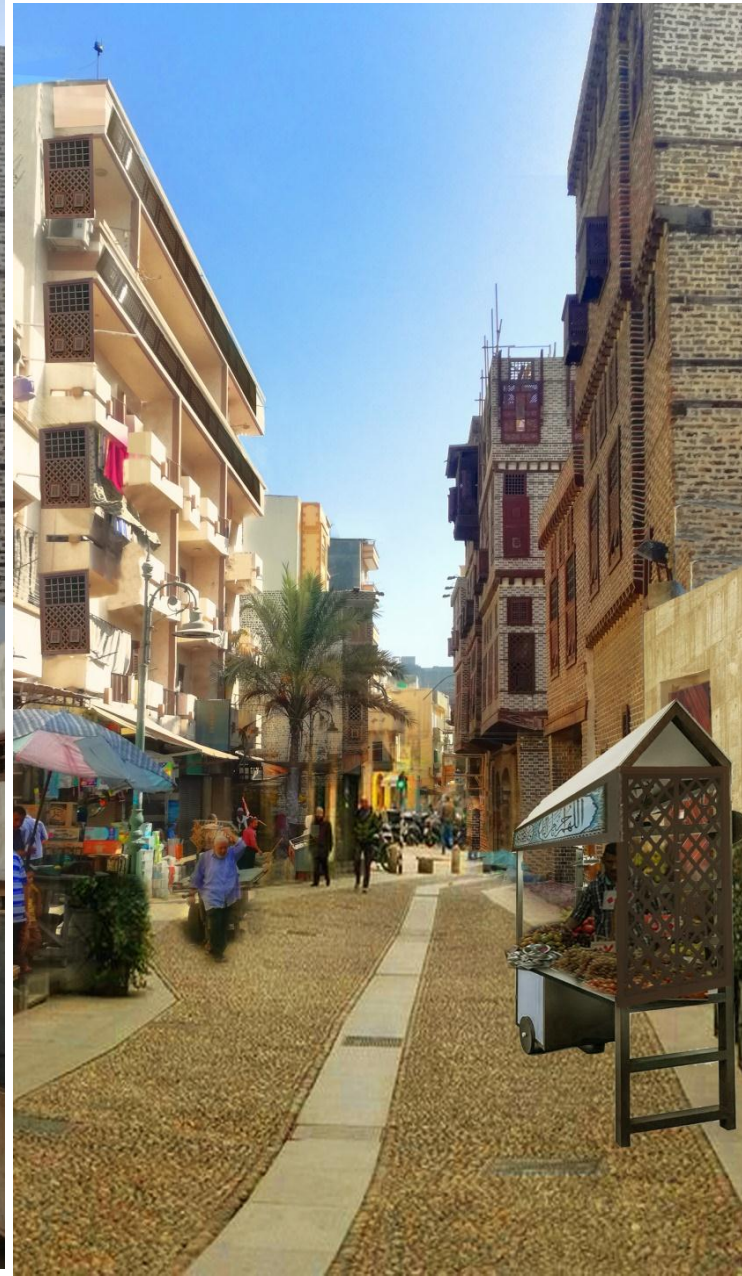


FIGURE 45 PROPOSED CONCEPT OF THE STREET



FIGURE 46 THE STREET 'S VISION AFTER ADDING FEW ELEMENTS

Group Four



- 1- Abdullah Zenelden Mohamed
- 2- Radwa M. Elhassany
- 3- Laila Nasser
- 4- Walaa Farag
- 5- Maha Hatem

The fourth group started their presentation discussing the importance of approaching Rashid's situation with both social and urban interventions. Then, they demonstrated these aspects in terms of SWOT analysis.

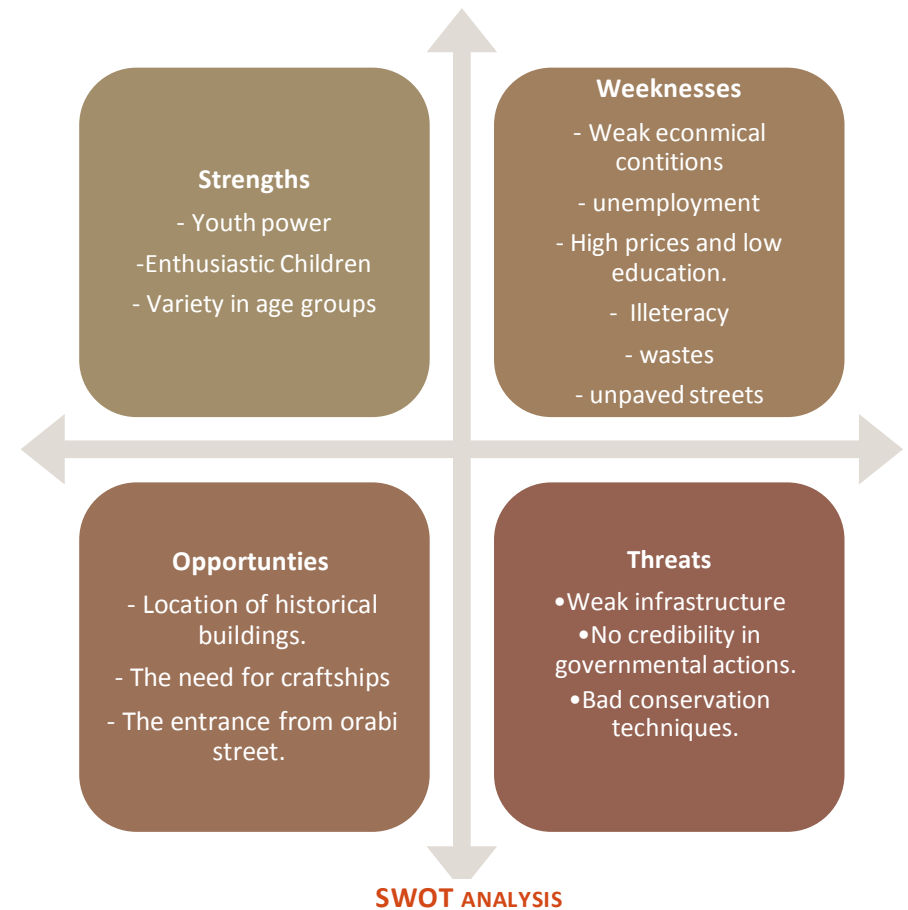




FIGURE 47 GROUP FOUR DURING THEIR PRESENTATION

Then, team showed a video of documented interviews throughout their interaction with the local community supporting their facts. So, they switched entirely their scope in the direction of social development. They suggested few recommendations in terms of

- 1- Cultural activities
 - Removing Illiteracy and teaching elders.
 - Adapting children's creativity and talents.
 - Cultural centers and libraries for various age types.
- 2- Reviving the crafts
 - Manufacturing the balances of ship
 - Manufacturing baskets
 - Textiles
 - Wooden crafts
- 3- Traditional bazaars

Then, they showed examples, supporting their recommendations, which were previously applied in Cairo; and distributed the various activities on a map which shows the locations of these activities. Also, they added the possibility of creating a system which facilitate the ascending and landing



FIGURE 48 PROPOSED STAIR SOLUTION

process of these stairs, at the historical buildings, that are higher than the normal stairs.



Fourth and Fifth Groups (Integrated Group)



- 1- Reem Khaled
- 2- Ahmed Essa
- 3- Sherif Fouad Halima
- 4- Aliaa el- Dardiry
- 5- Fayrouz Abdul Monem
- 6- Ahmed Lutfy
- 7- Mahmoud Nagy
- 8- Ahmed Al-Rhodesly
- 9- Alyaa Khalil





FIGURE 49 SWOT ANALYSIS

The fourth and fifth groups decided to combine their efforts together. They started their presentation with a documentary throughout their interaction with the local community supporting their facts during the third day of the workshop. Then, they proceeded discussing their proposals for Dhleez el-Molk St.

- 1- They created a one-day event which goes through a certain path covering the historical mosques in Rashid as well as another one-

day program which goes through a path covering the historical houses in Rashid.

- They explained that Rashid doesn't have any touristic offices, so they can create a mobile application which all historical buildings in Rashid can be listed on a map. All features can be used in all types of devices. Each listed historical building consist of the following information:
 - House name
 - About (story)
 - Navigation
 - Construction year
 - All house images
 - Videos



FIGURE 50 PROPOSED MOBILE APPLICATION

- 2- Creating the possible future image of the main entrance of Dhleez el-Molk St. from Ahmed Orabi square after its rehabilitation as a conceptual overview of the future.



FIGURE 51 VISION OF THE STREET AFTER RENOVATION



FIGURE 52 PROPOSED HISTORICAL PATH

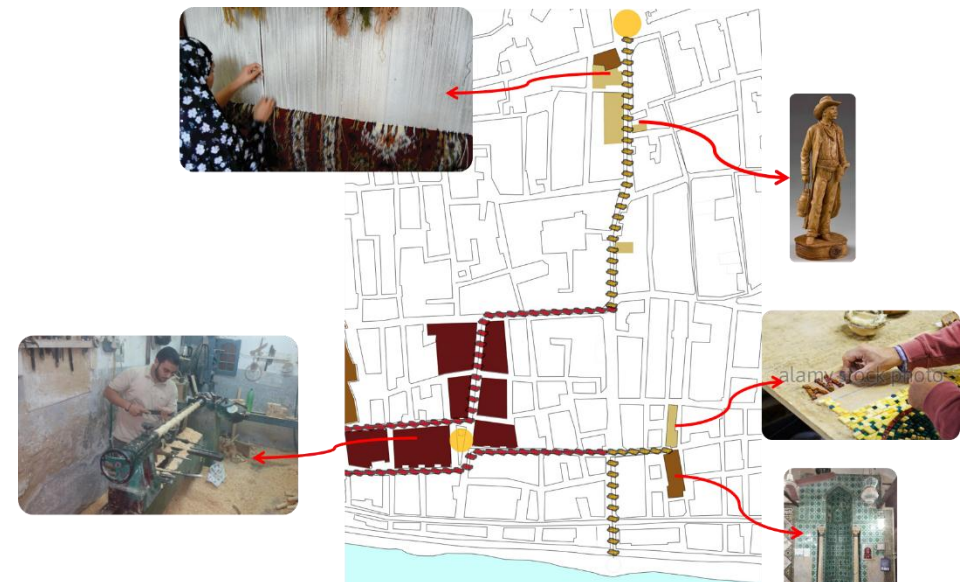


FIGURE 53 PROPOSED CRAFTS ON THE PATH



FIGURE 54 MODELS OF INVESTING RASHID TANGIBLE HERITAGE

- 4- Using the historical buildings to revive the traditional crafts and craftsmanship, such as textiles, carpentry and mosaic tiles, which are still continued in Rashid.
- 5- One of the craftsmen creates beautiful artistic statues, baskets and models can be used as souvenirs. The former concept is economically a great idea which can benefit both the local community and the cultural heritage in Rashid.
- 6- Making two lanes on both sides of the street for vendors to sell their products. Regarding that, the lane, has its own entrance, drainage and a little higher than the pedestrians' level, and the whole street, is covered with shades

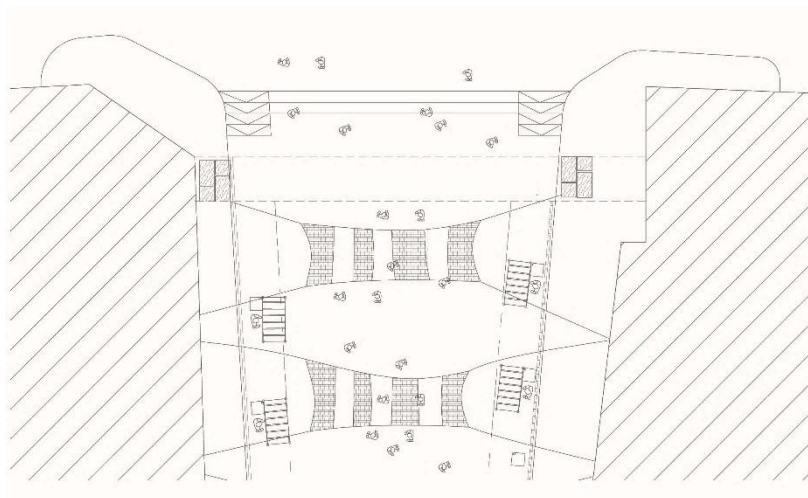
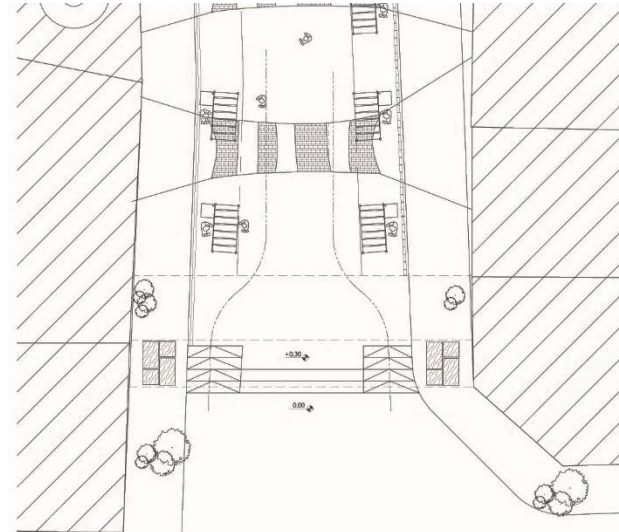
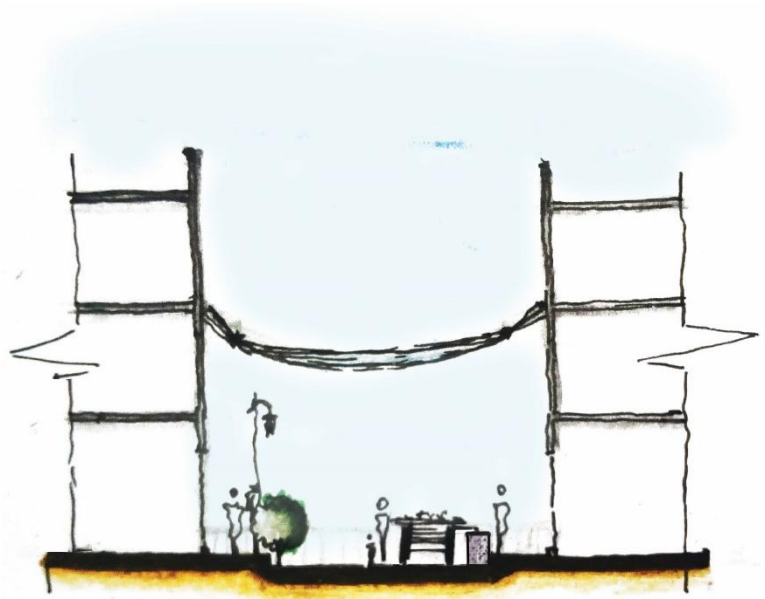
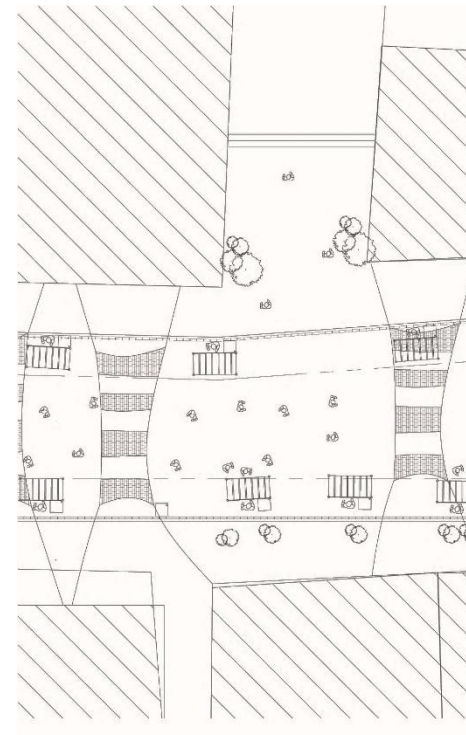


FIGURE 55 PROPOSED STREET SCAPE



- 7- The carts are made in a harmonized style according to the surrounding architectural style in Rashid. Mosaics or palm leaves can be used as decorating materials. The carts are mobilized to easily move among streets. Project recommends using the basalt pavements that resemble with the surrounding historical theme. Also, fixed seats and drainage pipes are essential elements in the street. The street vendors can wear the traditional Bahary uniform.

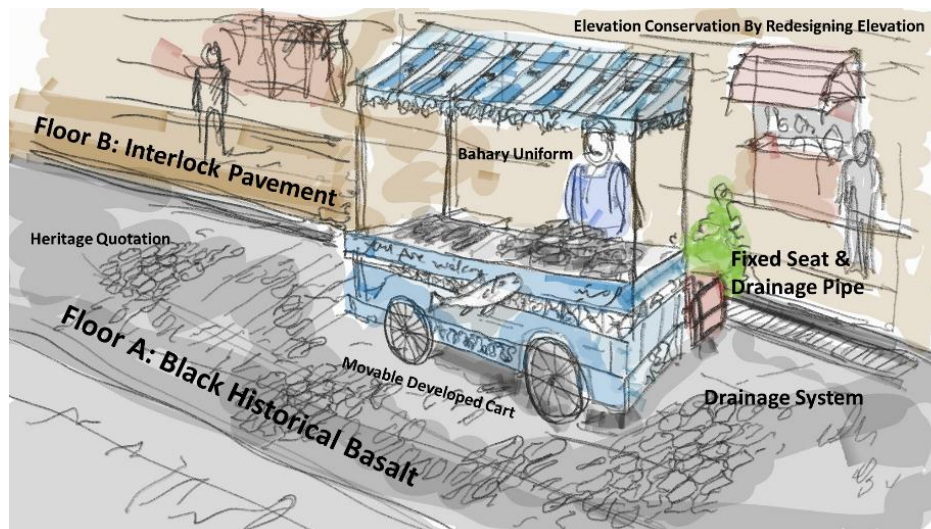


FIGURE 56 PROPOSED VENDOR'S CART

- 8- The stores and facades of the "modern" building can be redesigned matching the architectural design of the historical buildings, using simple elements of columns, marble tiles, and the colors of *Mangor bricks*. The team created a conceptual design for the possible improvements of one of the facades. They brought examples from similar cases which could be done in the street or in the historic quarters of Rashid in general.

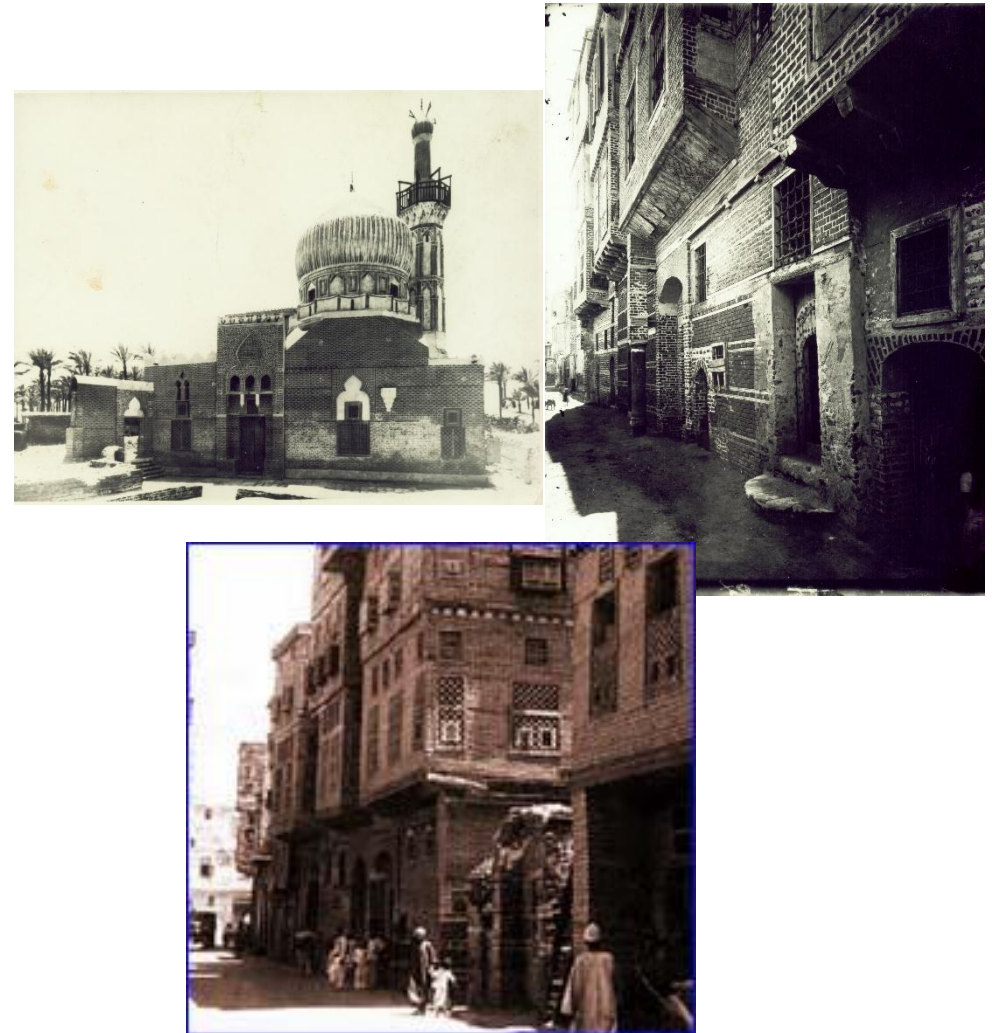


FIGURE 57 THE OLD CITY OF RASHID

- 9- They proposed other idea, for the façade, that to hold a competition for façade designs.
- 10- Last but not least, they proposed to create a short documentary movies narrating a story between two ones who feel a high significance of the Rashid's history. In this movie, they use the old black and white pictures, oil paintings and the drawn sketches. They created a prototype which can be used in a possible future series.

1 Day Visit Program Mosques

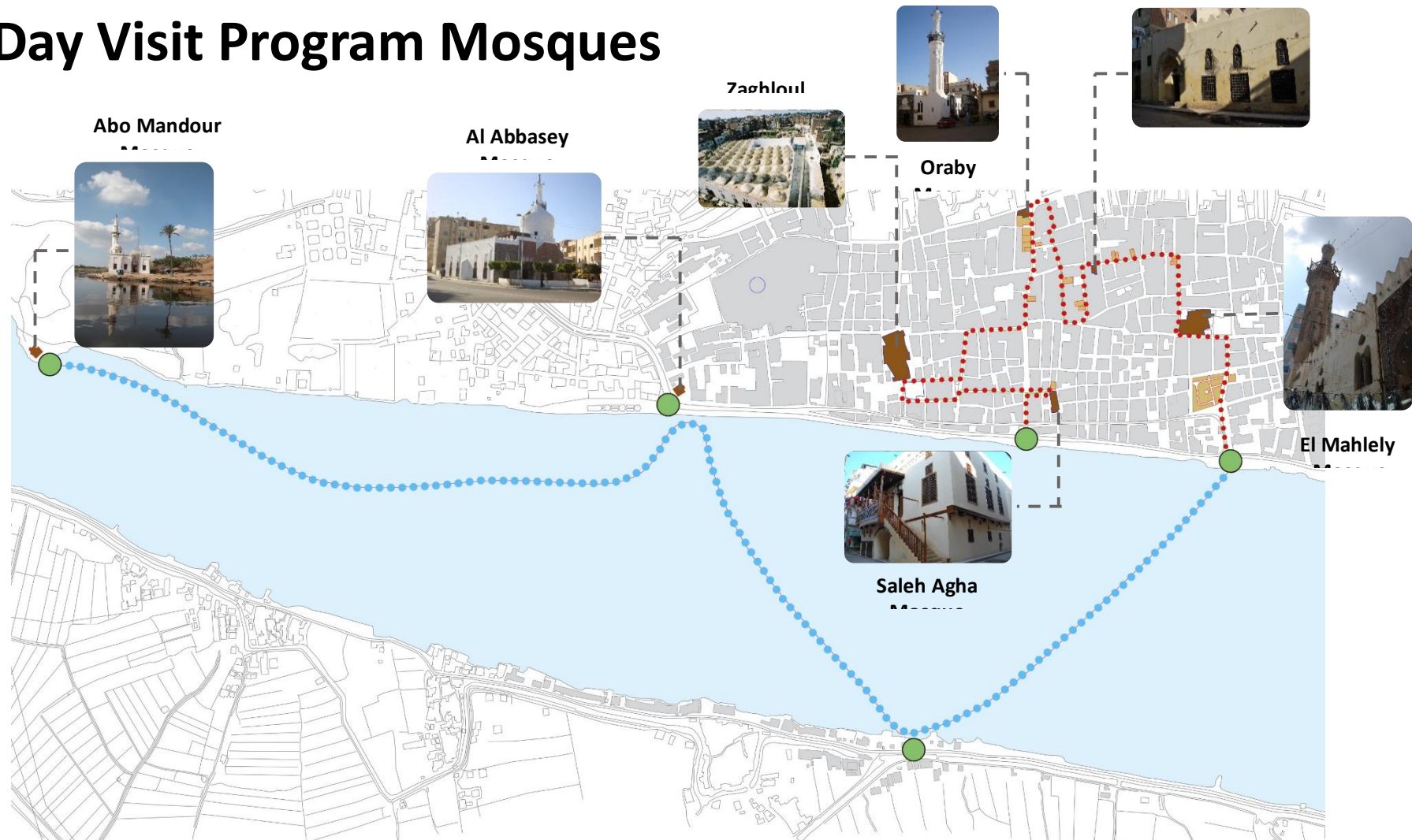


FIGURE 58 THE ONE DAY VISIT PROGRAM (MOSQUES)

1 Day Visit Program Houses

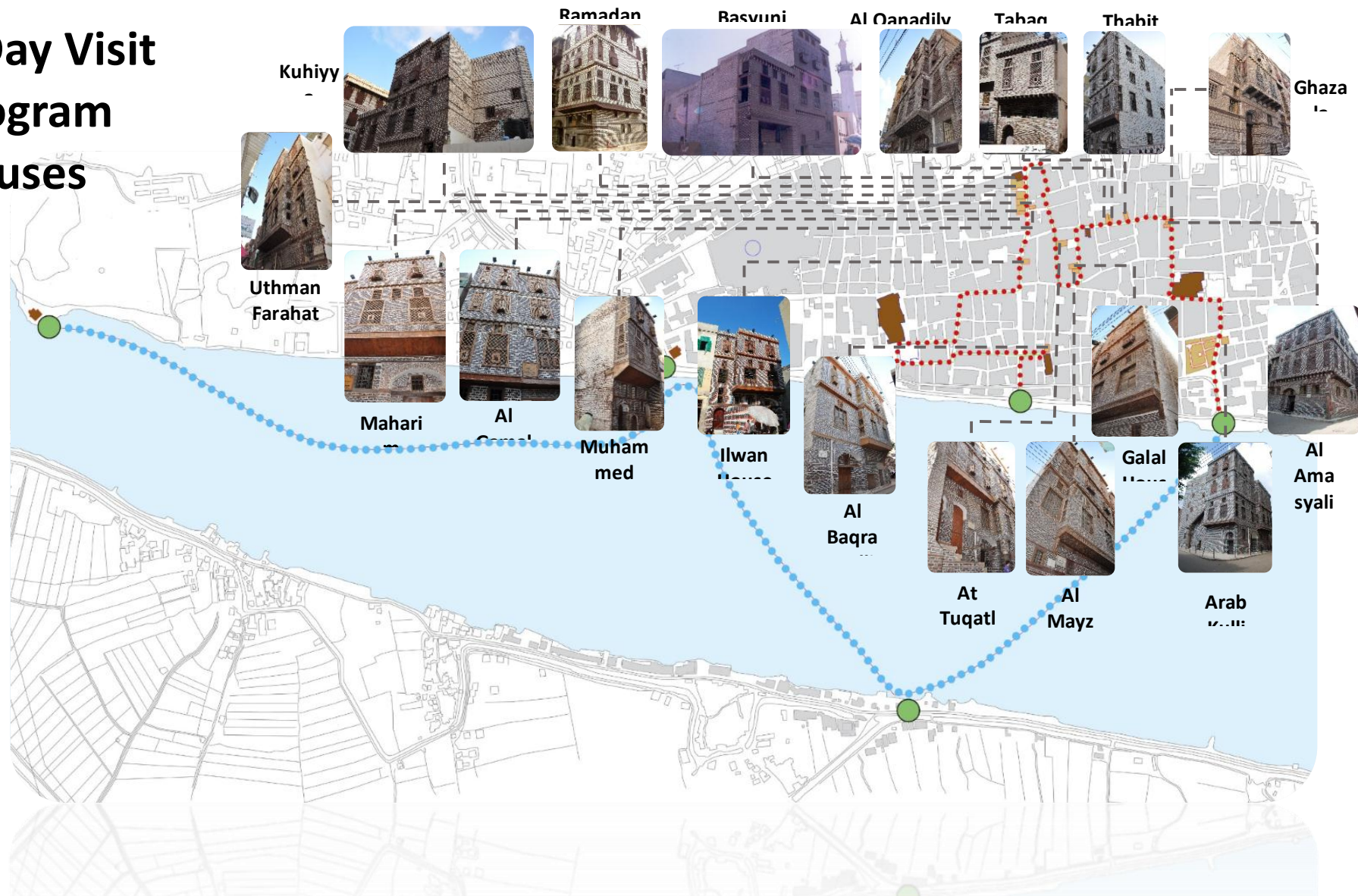


FIGURE 59 THE ONE DAY VISIT PROGRAM (HOUSES)

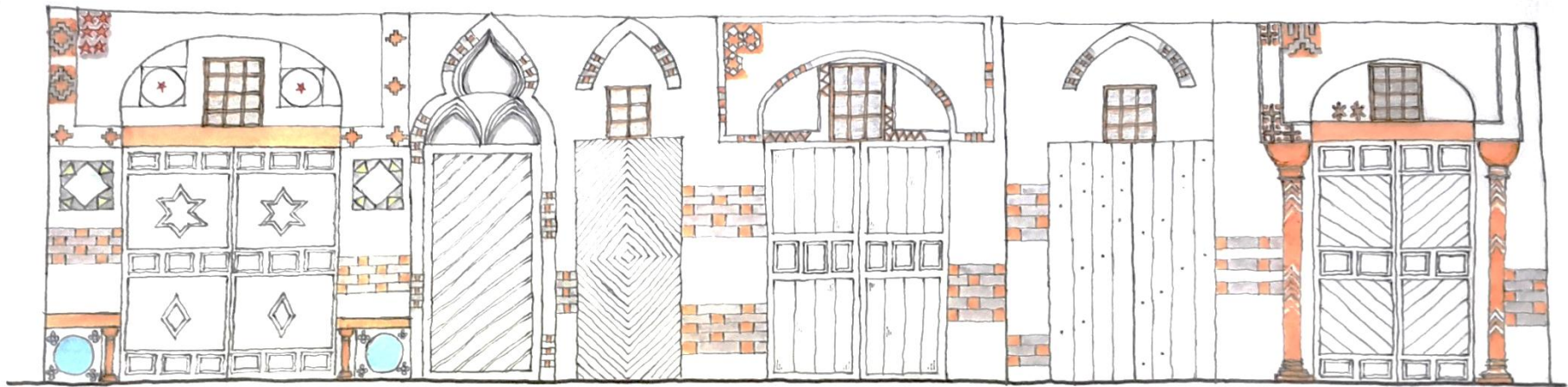


FIGURE 60 PROPOSED FACADES

Closing ceremony

By this last presentation, the workshop comes to the end. The participants are awarded with certificates of accomplishments for their efforts along the five days of the workshop. The closing ceremony is attended by few locals, curators from National Rashid Museum and the workshop instructors. Followed by group photos in the museum garden, a Flouka outing in the Nile and to go back to Cairo.



FIGURE 61 CLOSING CEREMONY



FIGURE 62 LAST DAY OUTING

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