Activating the role of The Mythology of Local Civilization and its Impact on the Contemporary Urban Design and Architectural thought

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Abstract

Originality and deep-rootedness of nations is measured according to what they own of culture and human heritage which are inherited by generations. Hence, this is among the reasons that lead researchers to study the history, traditions, customs, beliefs as well as even myths more deeply which is known as local mythology. Both architecture and urbanization in the Arab world have experienced several developments. The period between the second half of the 7th century to the 19th century AD was distinguished by the emergence of the architecture and urbanization character of this area. When the Arab world was invaded, all that remained of civilization was destroyed. Then the architect started to consider solving the subjective problems as they have to be solved externally. This is in addition to the emergence of a local sect that admired all that is imported, so they started to uproot our cultural roots in architecture and planning and work on implanting new roots that have no relation whatsoever to this Arab society which in turn led to loss of the Arab and subsequently the Egyptian, architectural identity. The research problem lies in the western architects would depend on the method of inspiring their main idea from some culture's mythology which was mostly a non local culture for us. Despite this local architects imitate them without a sufficient analytical depth. Consequently, the research aims at the method of unifying the architectural dialogue to activate the mythology of the local cultures and the nature of their influence on the contemporary architectural thought in order to build architectural models of native character that would realize expression of original and contemporary to produce architecture local in its heritage while contemporary in its building that expresses local mythology.

Keywords: *Mythology, Religious Symbols, Borrowed Philosophies, Sacred Numbers, Deconstruction.*

الملخص

تقاس أصالة الأمم وعراقتها بما تمتلك من حضارة وتراث إنساني تتوارثه الأجيال، وهذا من أهم الأسباب التي تدعو الباحثين إلى التعمق في دراسة تاريخ الشعوب وعاداتهم وتقاليدهم ومعتقداتهم وحتى اساطيرهم وأفكارهم بما يعرف بالميثولوجيا المحلية، ولقد مر كل من العمارة والعمران بالوطن العربي بعدة تطورات ، فتميزت فترة ما بين النصف الثاني للقرن السابع إلى التاسع عشر الميلادي بظهور طابع للعمارة والعمران لهذه المنطقة ، وعندما أصيب الوطن العربي بالاستعمار فأنهار معه كل ما تبقى من الحضارة وأخذ المعمارى ينظر إلي حل المشاكل الذاتية على أنها لابد أن تحل من الخارج بالإضافة إلى ظهور طائفة محلية أعجبها كل ما هو مستورد فأخذوا جميعا يقلعون جذورنا الحضارية في العمارة والتخطيط والعمل على غرس جذور جديدة لا تمت بصلة إلى هذا المجتمع العربي مما أدى لفقدان الهوية المعمارية العربية وبالتالي المصرية، وتكمن مشكلة البحث فى اشارة كل الدلائل القائمة على أن مستقبل العمارة العربية المعاصرة سوف يرتبط بالفكر الغربي فترة طويلة من الزمن حيث يعتمد معماريو الغرب على اسلوب استلهام فكرتهم الرئيسية فى العمل المعمارى من ميثولوجيا حضارة ما وهى فى الغالب حضارة غير محلية بالنسبة لنا وبالرغم من ذلك يقلدهم المعماريون المحليون دون عمق تحليلى ، وبالتالى يهدف البحث إلى كيفية توحيد الحوار المعماري لتفعيل ميثولوجيا الحضارات المحلية وكيفية تأثيرها على الفكر المعمارى المعاصر لبناء نماذج معمارية ذات شخصية وطنية تحقق التعبير عن المحلية الأصيلة والمعاصرة لتنتج عمارة محلية فى تراثها معاصرة فى بنائها تعبر عن ميثولوجيا محلية.

الكلمات المفتاحية : المثيولوجيا، الرموز الدينية ، الفلسفات الاستعارية ، الارقام المقدسة ، التفكيكية

1. Introduction:

A myth is a stone corner of human civilization that represents a sacred literary heritage and interprets things in a narrative form through a building whose events revolves around the phenomena of the universe and explaining the secrets of creation. In addition, its subjects include the relation that connects the gods of the ancient world and their influence on human abilities (Cotterell,2004). The word "mythology" is derived form the Latin word "myth" i.e. legend or the Greek word "mythos" i.e. tale. (Yousef,2009)

A myth is the most important element of the ancient religion in which nations of the early civilizations believed during the Mythopoeic Age or the age of generating myths. (Yousef,2009)

The planner or the architect is as close as possible to the spirit of the artist. He possesses in his genes the features and characteristics of the city and environment in which he was born and brought up. Furthermore, he is armed with the culture, art and scientific and architectural historical knowledge which are supposed to endow him with the ability to understand the spirit and identity of his city and communicate with it, and this motivates him to belong and be loyal to this identity and be inspired by its human, social, environmental and spatial history in all that is produced.

2. Study problem:

The research problem lies in the incompatibility of the current architectural scientific curricula with what is dictated by the needs of the present and future age with the extinction of local cultures due to the cultural globalization we find an attack of the immigrant western cultural changes at the students, architects and professors even the recipients of nations individuals… etc. This led us to consider that all that is foreign as the optimal and caused alienation or disregard of all that is local. It made us break from our past and cultural identity. This is in addition to the continual separation of actual practice and not linking it to the academic and theoretical study. Thus, this suggests that the future of the Arab contemporary architecture will be associated with the western culture for a long period of the time as the western architects depend on the technique of the attaining their principal idea in the architectural work from the mythology of some civilization or an abstraction of an

architectural expression that characterized a certain culture which is at most is not a local culture for us. Despite this, local architects imitate them without a sufficient analytical depth even though there have appeared at present serious calls to deepen these values. However, the echo of these calls is still within the limitation of specialists and has not moved yet to the popular level in order to affect the general opinion.

3. Importance of the study:

Within the framework of this research, we raise the principal hypothesis which is related to the importance of architecture schools' focusing on teaching students the ability to think at the level of concepts and views especially in our contemporary world which is extremely complex and synthesized. Subsequently, if the role of the university is to teach students how to think, this thinking is expected to be a distinctive experimental reforming creative one.

Nevertheless, it is noticed that the architectural education system in Egypt clearly observes non application of this hypothesis and consequently the weakness of architectural production. This is due to the weakness of the creativity of the architect and the style of its preparation of practicing this profession, and this is the phenomenon which can be easily recorded in the urban and Arab, in general, and in the Egyptian, in particular, reality.

4. the objective of the research:

This research aims at knowing the reasons of the failure of our architecture especially contemporary Egyptian architecture to achieve an expression of the cultural identity and history, the method of activating the mythology of local civilizations and the method of their effect on the contemporary architectural thinking in order to build architectural models of national character that can achieve an expression of the original and contemporary locality and the equilibrium of this with the social and human needs.

5. Questions of the study:

- What is mythology and what are its branches? And what is the relation between mythology and architecture?
- How can the Arab and Egyptian cultural identity be maintained through looking at local mythology?
- What is the effect of the mythological event on the architectural work? What are the modern cultural trends which were affected by this?
- Are there any attempts in order to activate local cultural mythology?
- What is the contemporary updating strategy to activate clinging to local identity?

6. Method of study and data collection methods:

The research method depended on the theoretical analysis of the reasons of the research problem which are limited to the deficiency of the local architectural thinking to transfer the ideas of foreign architects without giving any interest to their reaching the recipient due to the unawareness of local mythology. As for the applied aspect, it was conducted through comparative studies among the modern international cultural approaches and the extent of their being affected by the mythology of the ancient world cultures.

Then a study was performed on the building of Alexandria Library and an analysis of it was made according to the branches of mythology. Finally, a local field inventory was made of the attempts of foreign and domestic architects in the Egyptian projects in order to bestow the spirit of locality on the projects whether the pharaoh, environmental, Islamic or modern approaches as seen by each architect from his own perspective and the extent of his knowledge of local components in order to reach what is called: "contemporary cultural identity".

7. Mythology:

It is the science that studies the myths and belief nations, and mythology is the content of systems of belief which prevailed among the nations of the ancient world civilizations. They are accounts of sacred historical events thought to have occurred at the beginning of time. Types of mythology can be divided in terms of their being the most important components of civilization which are subsequently reflected on the architectural art. These branches or types can be specified as follows: (Eliade,2012)

7.1 Religious Belief:

The term is made of two parts: The first is the belief i.e. the ideas and principles in which individuals believe through perception moving to the reasoning stage and ending with the communication stage with what belief they adopt. The second is the religion. It is the faith in which individuals believe. It includes the beliefs behavior, ideas of the existence of sacred entities which have supernatural power. Religion is a group of rites and rituals revolving around a creator. In order for this matrix to be complete, its three parts must be fulfilled: the worshipped creator, worship place, worshippers. (Youssef,2009)

7.2 Cosmogony Vision:

The society of each civilization provides its own interpretation concerning the origin of universe and the creation of the world i.e. cosmogony vision. These interpretations were called theories of creation. All religions agree on their being a matrix of the creation of the universe (the earth, life, man). This all happened through the interference of a supernatural power by a direct creation act of inexistence, i.e., ex-nihilo. (Eliade,2012)

7.3 Myth & Religious Narratology:

7.3.1 Myth:

We can refer to what was stated in the Holy Koran, وَإِذَا قِيلَ لَهُم مَّاذَا أَنزَلَ رَبُّكُمْ قَالُواْ أَسَاطِيرُ الأَوَّلِين

[And when it is said unto them: What hath your Lord revealed? they say: (Mere) fables of the men of old.] (Verse No. 24 of Surat Al-Nahl)

In other words, the lies made up by ancestors referring to stories and accounts with no origin or reference. (Youssef,2009)

7.3.2 Religious Narratology:

These are the accounts and religious events which accompanied the emergence of societies that witnessed the appearance of a religious belief adapted by a nation. The recorded official resources of religious narrations are limited to two types: (Eliade,1987)

7.3.2.1 Holy Books:

They are the sacred books of heavenly religions sent by God to the messengers and prophets through the revelation. These books are (Journals of Ibrahim [PBUH], the psalms of David [PBUH], the Torah 'Old Testament' of Moses [PBUH], the Gospels of Jesus [PBUH], Koran of Mohammed [PBUH]. (Eliade,1987)

7.3.2.2 Books of Theology:

They are the books of religious constitution or the books of jurisprudence which contain the organizing principles, rules and laws of the belief and doctrines of a certain religion.

7.4 Metaphysical Attitudes:

It is the metaphysical science which was an expression used by analysts and philosophers referring to all that is related to the unseen matters such as concepts of beliefs, religion, myths and spiritualities in within a framework expressing what happens outside the rational concept. Metaphysics is composed of two parts (meta)"αετμ" which means in Greek (above/ over). (Harris, 2000)

As for the second part (physics) "**φυσική**", it is the study of nature and the reason of its existence and through this context the study of the mythology of civilizations reflects the formation of the general design mode of the most important buildings of these civilizations. This can be determined through several approaches: (Harris, 2000)

7.4.1 Ontology or in Greek "αίγολ ":

It is an approach related to the study of all that is related to existence and origin of things and searching for the origin of space and vacuum.

7.4.2 Telepathy:

It is an approach related to studying all that is related to association of minds and capturing mental waves through air among people who possess special mental frequency powers. (Cotterell,2002)

7.4.3 Spiritualism:

It is an approach associated with the study of the spiritual unseen powers such as good or evil powers- ghosts- jinni- unseen things

7.4.4 Psychology:

It is an approach related to what concerns inclinations, wishes or scruples. (Cotterell,2004)

7.5 Religious Symbols:

A symbol is defined as the thing that represents something as it includes similar values, belongs to or shares a certain fact or idea. Each of the religious symbols has a religious denotation, origin and reference. By the passage of time, some of them acquired a more profound effect that the religious doctrine itself. Some religions became recognized through its own symbol. The purpose of using the symbol is to avoid the direct description of the thing by making it either discreet or prominent in a way more impressive and attracting attention. (Eliade,2012)

Symbols are the nucleus of contemplations (figure No.1) as they are not independent units but inseparable interlaced units that may create complex perplexing forms whose bases governing their applications are not understood. (Clarke, 1998),
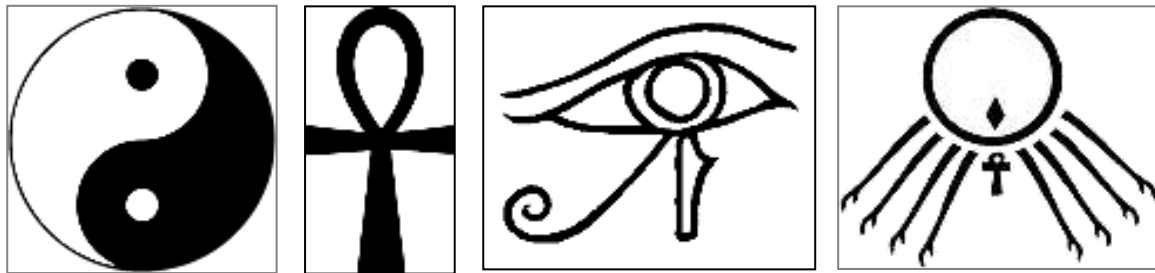
Figure (1) Illustrates some religious symbols of some ancient civilizations

7.6 Sacred geometries & Numbers:

7.6.1 Sacred numbers:

These are numbers that acquired the sacredness quality for their conformity to religious or universal symbolic denotations… etc.

Number (1): is the first of numbers and the evidence of unity (oneness of God) it is the symbol of uniqueness (Singleness) and the one God such as Aton or Amoun in the pharaoh civilization or the one God in the three heavenly religions.

Number (2): represents the dualities such as male and female, night and day, past and present, heaven and hell, mankind and jinn… etc.

Number (3): symbolizes stages of the time: past, present and future. It represents in different beliefs and religions the following:

- Babylon Trinity (Onu- Baal- Ena).
- Pharaoh Trinity (Amoun- Moot- Khenso).
- Trinity of Jewish marriage rituals (man's promise- woman's commitment- sacred knot)
- Holy Christianity Trinity (Father-Son, Holy Spirit).
- Trinity of Islamic Sharia (God- His messenger- imams and rulers). (Yassine, 2006)

Number (4) expresses the four original directions, seasons of the year and in heavenly religions:

- In Judaism: the sacred rivers (Vishun- Gihon – Haddaql- Euphrates)
- In Christianity: it symbolizes the number of the gospels at the beginning of the New Testament (Gospel of Matthew- Gospel of Mark- Gospel of Luke- Gospel of John). In addition, it refers to the body of man and its form resemblance to that of the cross.
- In Islam: it indicates the number of the main Sunni doctrines (Maliki- Hanafi- Shafae- Hanbali). (Yassine, 2006)

Number (5):

- In Judaism: it represents the number of the Torah Books (Genesis -Exodus –Leviticus- Numbers- Deuteronomy).
- In Islam: it indicates the five pillars of Islam (prayer- zakat 'charity'- fasting- testimony ' that there is no God but Allah and that Muhammad is the Messenger of Allah'- pilgrimage). (Yassine, 2006)

7.6.2 Sacred Forms:

These are forms that were created whose sides symbolize an integrated matrix of man's perception and the universal facts surrounding him. (Clarke, 1998)

8. Architectural Entity:

Architecture at present represents an art, production and practice in several turning points of crises of different aspects. It is considered among the intellectual, cultural and productive crises afflicting our contemporary society. As a matter of fact, the urban field consists of an architectural chaos resulting from transforming the philosophies accompanying architectural works of architecture pioneers into cultural approaches and international styles neglecting the cultural borders, the heritage output, and the natural and local potentials which led to lacking of the architectural product to the communication features due to its lack of peculiarity, cultural locality and the characteristics associated with the Egyptian environment. (El-Kady, 2005) This is in addition to the obvious deficiency in meeting the financial and spiritual needs which make architectural works lose the feeling among them and the society and place. All the above-mentioned clearly indicate the intellectual

conformity of the Egyptian architect to the western non-Egyptian origins and ideas. Undoubtedly, this is the responsibility that lies on the domestic architectural education which has a principle role in the formulation of the intellect and features of the contemporary Egyptian architect so that he may choose what is appropriate to his intellect and society through the culture and mythology of the place that makes it distinguished from other societies. (El-Kady, 2005)

9. Architecture and Mythology:

9.1 Effect of the architectural work on the confirmation of the mythological event:

The architectural work is involved as an element of mythology which affects mythological events and endows them with brilliance and authenticity associated with the values of eternity and continuity. Therefore, the role of the architectural work appears in order to confirm the mythological event such as "Troy wooden Horse" in Turkey, "Dracula Castle" in the Rumanian City of Bran, and the buildings of the sinking continent of Atlantis between Iceland and Ireland. Thus, we find that each of the former architectural works has an influential role on completing the aspects of the mythological work. (Figure No.2)

Sinking Atlantis- (Iceland –Ireland)   Dracula Castle Bran, Rumania   Troy wooden Horse- Turkey
Figure (2) Effect of the architectural work on the confirmation of the mythological event

9.2 Effect of the mythological event on the architectural work:

Mythologists contributed to the preparation of records that include the mythology of world civilizations which are approximately twenty-two mythologies in several encyclopedias of world's legends. Through the following ideas, the effect of mythology branches of several ancient civilizations on the works of international architects who followed a style in design based in their intellect on inspiring and being influenced by the mythology of a certain civilization or an abstraction of an architectural expression that distinguished a certain

civilization can be presented. Among these examples are the approaches of modern architectural culture in the deconstruction architecture (Youssef,2009).

The ideas of these architects were associated and they depended on being aware of all ancient beliefs and myths. Thus, some of them related his works to the first edifices in the history of humanity such as the vessel of "Noah Bin Metoshaleh". It is the first constructive edifice in history that carried on board a couple of all species of animals and birds. Some of them inspired their ideas from the tents of Aad's nation with the lofty pillars associated with the prophet Hud Bin Shalekh. It is the second architectural edifice in history. As for the third edifice, it is the orchards and gardens and building in caves at the time of the prophet Saleh. Ideas of some contemporary architects were associated with the building that the prophet Ibrahim Bin Azar was thrown inside. It is a high building similar to the chimney and is considered as the fourth architectural edifice. This is in addition to prophet Ibrahim building of the Holy Mosque "The Sacred Kaaba" which is the kibla (direction to which Muslims turn in their prayers) of all Muslims, the fifth architectural edifice. (Trawick,1970)

This is followed in history by the dome of time, the first ideas of worshipping inside an architectural building, and it was the sixth edifice at the time of the prophet Moses Bin Omran, and it is the nucleus of designing Jewish temples (Libeskind,1997). It is also parallel to the pharaohs' way of thinking about worshipping inside a built edifice or the thinking of God the only one. Furthermore, architectural ideas that paralleled to the legends of the prophet Solomon appeared such as the throne of Queen of Sheba with its seven stories, and it is the seventh architectural edifice. This is in addition to the crystallized palace of Solomon which is the nucleus of designing floating establishments on water surface, eighth edifice. Then the ninth edifice represented in Solomon altar which remained as the target of Jews for four centuries. (Libeskind,1997)

Moreover, some architects inspired the ideas for their buildings from some ancient mosques as we see some architects who were influenced by the narratives of prophets such as the creation of Adam and Eve, stories of the prophet Yousef and the prophet Younis and the story of crucifying the prophet Jesus in addition to the ideas and legends of Chinese and Indian civilizations… etc. therefore, the deconstruction thinking is considered as a linguistic

practice and a philosophy that involves finding central landmark ideas and searching in knowledge fields such as architecture. (Jencks, 2002)

Likewise, the deconstruction culture works on detecting and detangling constrains of contradictions, refuting and involving suppositions which compose a direct philosophical form which derives its cultural philosophical entity from the mythology of the past. Deconstruction is a part of criticizing post-modernism. (Jencks, 2002)

Its aim is to terminate the dominance of post modernism architecture on the architectural thinking. (Jencks, 2002) Thus, several approaches of the dissociated thought appeared to confirm the mythological thinking of architecture, such as:

- **Approaches of a direct philosophical thinking:**
    a) trend of nihilism: works of "Peter Eisenman" (Eisenman,1996)
    b) trend of absurdities: works of "Bernard Tashumi"

- **Approaches of borrowed philosophies**
    a) trend of deconstruction: works of "Frank O.Gehry" [12]
    b) trend of modern construction: works of "Zaha Hadid"
    c) trend of complexity: works of "Danial Libeskind" (Figure No. 3)

	Trend of nihilism	trend of absurdities	Trend of Modern construction	Trend of dissociation	Trend of complexity
	Peter Eisnman 1989	Bernard Tschumi 1987	Zaha Hadid 1998	Frank O. Gehry 1997	Daniel Libsekind 1999
Examples	Wiskiner scientific Center Ohio University- USA	Lafayette Garden Paris- France	21st century Arts Museum Rome- Italy	Solomon Guggenheim museum Balbo - Spain	The Jewish Museum Berlin-Germany
Features	Sudden fractures- sharp abstract of bending corners in masses – complexity of mass philosophy	Contradiction with the surrounding buildings – effect by using colors- destroying geometrical bases- non adaption of a vision in form	Intersection of masses with angles of sudden perspective distortions- exaggeration in masses- shapes challenging gravity- lines' intersection	Overlapping and protrusions – conflicting masses of the building with a sculptured shape- - lack of module – dynamism of shape	Absence of mysteriousness module in the ides- contradiction with the surroundings- colour neutralism
Mythological concept and the philosophy of mass	He was affected by the crucifixion and the idea of pains of the crucified Christ to present a complex formation of a group of incoherent geometrical shapes. In addition, he used white lattices in the facades and red colour in the power to simulate blood.	A group of incomplete disjointed buildings were made and distributed in a garden. He colored the disintegrated spatial shapes in red and called them red follies and they are positioned at the intersection points of the geometrical passages' lattice as an evidence of dissociation and direction.	The bulk of the museum suggests the complex lines indicating the artistic lines which correspond to the entanglement of formative arts such as painting and sculpture. They suggest the entanglement of the art branches especially the modern ones.	The museum is a similar replica of Noah ship as the picture of the museum bulks is associated to the body of the ship. He meant to make it a shelter and the rescue ship for the visitors which transport them to the safe beach selecting the best exhibits in the museum.	The architect was influenced by the most important symbols of the Jewish society inherited from the Hebrew culture which is the presence of Dawood Star. The architect abstracted this religious symbol as he dissembled its sides and vacuumed it of their gravity centers

Figure (3) Illustrates the mythological concept and the philosophy of the architectural mass of the deconstruction approach architects in the post-modernism period. (Researchers)

9.3 The mythological concept and the philosophical formative idea of the project of the library of Alexandria with a western thinking & Egyptian locality:

The design idea of the project depended on expressing knowledge which represents the light for humanity. Since the maximum light degrees is the sun and the library is revived and rebuilt again, the idea was elaborated formatively to form the sun disk at the time of sunrise to suggest that the library will be the knowledge sun constantly bright. (Clarke, 1998)

This is an extremely profound idea in its symbolic connotations with the ancient Egyptians concerning the god of generosity and openhandedness especially when the building bulk surrounded the granite wall to gather all the ancient and contemporary languages of the world which represent the maximum association between the design concept and the philosophy of the mass and mythology and the influential inherited borrowings on this concept in addition to transforming the sacred circle shape using the design style through omission, reducing a portion of the circle and the addition of a high bridge that represents the hand of generosity while adding the magnitude of the heavenly dome which has the shape of a sphere. This concept is not separated from the interior design of the project. (Clarke, 1998) However, a group of lofty pharaoh pillars complemented it, so that they endowed a spirit to the place. (Figure No. 4 & Figure No. 5)

10. Attempts of activating the mythology of the local Egyptian civilization:

The experimental phase of activating the mythology of local or domestic architecture which we experience in order to search for a local pure identity remains a period of random dimensions as there are no indications of an obvious line or method. However, the architecture of the end of the sixties and the beginning of the seventies period remained dominant alternately with the novice revival movement of the ancient classical styles. As for the restoration attempts, they are limited and scarce and do not express an integrated creative movement. Furthermore, they do not have a sufficient amount of conscious

criticism. The important point about them is related also to the lack of a prime example, a model, and a mentor. (El-Kady, 2005)
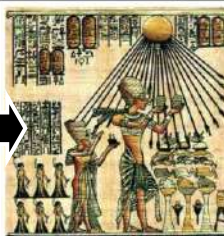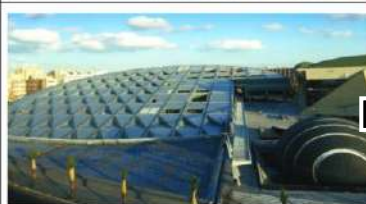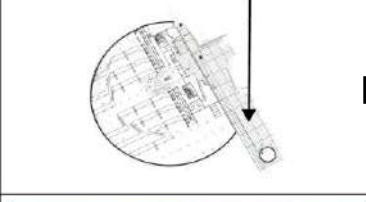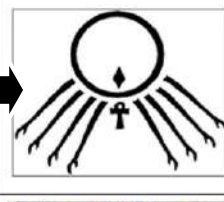
Mythological Effects of the Alexandria Library Project Alexandria-			
The present	Mythology of the		Mythological Branches
	Belief in the god of sun	Religious belief	
	Sun is the god of pharaohs and it is the god of generosity	View of the universe	
	Myth of the god of	Myth & religious tales	
	Pharaoh approach and the hand of generosity	Metaphysic-al approache	
	The sun	Religious symbols	
	The circle is the sun & the sphere is the	Sacred numbers & figures	
		Conclusion: an extremely profound concept in their symbolic connotations with the ancient Egyptians with the god of generosity reappearing again especially when the building mass was surrounded by both granite wall to gather all the ancient and contemporary languages of the world which represent the	

Figure (4) The Mythological Effects on the Thinking and Design of the Alexandria

The lateral facades of the library building which were covered with a graphite pieces on which alphabetic letters were inscribed of the various languages of the world.

Pillars are used to support the ceiling as formative elements inside the reading halls of the building to endow it with vivacity and vitality

Systems of night artificial lighting employed to provide lighting to the library building, its entrance and its surrounding elements

Details of writing on the granite wall of the library building in the different ancient and modern languages of the world

The heavenly dome building in the outer plaza of the library building in the shape of a sphere expressing the heaven dome

The harmony between the basic elements of the Alexandria Library project from the outside

Figure(5) The Components of the basic elements of the Alexandria Library project.(Researchers)

Since the time of the experiment of Hassan Fathy and disciples, no Egyptian architect could gather around him new generations of innovators in a healthy atmosphere that allows them to participate and develop. Hence, we find architectural works inclining to revivalism, and others turning towards the domestic or local character of the desert features. Moreover, there are others which acquired the thinking of post-modernism as an example to follow in obtaining genes of Islamic or classical architecture (El-Kady, 2005), and some of them

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succeeded while others failed in this experience. Moreover, the majority of them cared only about the imitated facades while most of these architects lacked the mythological thinking, identity or intellectual locality in the form of the building magnitude. (Figure No. 6)

Figure (6) Different cultural approaches and attempts of finding identity in Egypt. (Researchers)

10.1 Unifying the architectural dialogue to activate the mythology of local civilizations:

Architectural directivity has two basic dimensions: cultural doctrinal and visual motor. Directivity characterized the Islamic architecture as all believers turn towards the Holy Kaaba. This direction has an implication of achieving unity. This indicates that the relation between the entrance and the temple is embodied in the temple as a symbol of Kebla. Dominance of the doctrinal cultural dimension of direction is the most important relation in the space of the Islamic architecture. This is obvious in the planning of the city and the urban spaces as the urban texture turns to the city towards the mosque which in turn turns to the Kaba, the Kebla of Muslims. Likewise, we find that the mosque has a clearly defined movement line from the entrance to the temple. In each case, the mosque is built and the entrance is modified so that the mosque maintains its centrality in addition to the presence of complementary formative architectural elements to this doctrinal system. A small dome may be added to indicate directivity. On the other hand, schools and houses conformed to jurisdiction rulings that led to keep the broken entrance as direction is changed in order to avoid visual penetration.

Islam did oblige or impose on the Muslim certain mythological shapes to be used in order to realize the notions of religion. However, this does not imply the limitation of the Islamic religion impact on the architectural shape as the Islamic religion has a great influence in the creativity of shape including the mental developments in the mind of a Muslim which has an effect on the tangible material form. This is despite the fact that Islam did not determine a certain shape to associate to the architectural intellect. In addition, it was related in any way to the Islamic religion except the Kaaba which is the only Islamic building which is compulsorily associated with two worship rituals: prayer as a direction and pilgrimage as a location as well as prayer and circumambulation. Narrations prove that the shape of the Kaaba was predestined by God. Nevertheless, the style and shape were not absolute. but they were confined to the limits and principles of the Islamic religion through three main axes:

a) The first axis: (El-Emery, 2000)

It represents the system of the Islamic Sharia and the prophetic traditions' objectives and rulings. For example, in the case of the rejection of the messenger "PBUH" of the dome, it is not a refusal of the shape in itself but it is due to the association of shape to a rejected case in the principles of Islam such as boastfulness, vainglory, squandering and extravagance. Hence the Islamic religion has formed a special pattern and view restrictive of shape in a certain case and a specific time in conformity to the general religious principles. (Davidson,1998)

b) The second axis:

It is the rejection of some shapes and it has two kinds. The first is the refusal of representation or embodiment following the prophetic traditions. Therefore, the Islamic art became distinguished from other cultures as the Muslim turned to abstraction as an expression of the monotheism principle. As for the second type, it is the rejection of the symbols and shapes of other religions and it is an important principle inferred from the Holy Koran and the prophetic traditions so that the Muslim or the Islamic nation in general has its own individuality or uniqueness which distinguishes it from the other nations. A Muslim should not imitate every symbol and shape expressing another religion other than Islam or suggesting an atheistic belief, rather he should deviate from it. This shows the importance of the exceptionality of the Islamic architecture in form. (Davidson,1998)

c) The third axis:

It is the selection of certain types in compliance with the prophetic traditions and their rules such as the lengthening of the mosque's space which embodies the teachings of the messenger PBUH in the method of praying in group as the rectangular shape became the ideal shape for the mosque. Thus, selection of shape is made in the way that is appropriate to the rulings of each pattern of buildings. Then the Muslim is given the freedom of creativity and development as long as it agrees with the religion in order to achieve the best shape or according to the different doctrines or a single doctrine… etc. (Bianca,2000)

10.2 Contemporary reviving strategy:

It is represented in the use of the historical shape to create a new contemporary shape that convey contemporary meanings and revivification of heritage and cultural and social values as well as historical facts and it provides new and varied meanings. This approach is characterized by the use of a contemporary formative language together while conveying spirituality of regional belonging. Foreign architects started this approach to be liberated from the burden of achieving belonging and breaking away from the sensitivity issue which results from the misuse of conventional symbols when abstracting them such as the mosque of Baghdad University of "Walter Gropius" who is distinguished by great simplicity to the extent of abstraction by the creation of an umbrella and the symbolic indication of its borders and the selection of the dome shape in order to convey the connotations of shading tent. According to this, the shape involved the dome (modern) then the tent (ancient). What contributed to this selection of the lack of being confined to the inappropriateness of the shape for the function is the weakness of feeling of the Kebla direction and it is the most effective factor in the design of the mosque. However, this building served as an important event in the language of professional practices of the fifties as it provided an indication of the positive interpretation method of the problem of employing heritage in contemporary Arab and Islamic architecture. What increased the importance of this approach is the fact that several modern buildings require a new understanding of functions, technologies and economy in the form in which conventional shapes appear as so inappropriate that some of them seem intruded in the total building. Borrowing from the heritage has worked in several approaches (Abel,2005) which are as follows:

10.2.1 The first approach:

Borrowing at the level of planning and the pattern of formulating schemes such as several of the works of architect "Rasem Badran". (Badran,1998) (figure No.7 & 8)
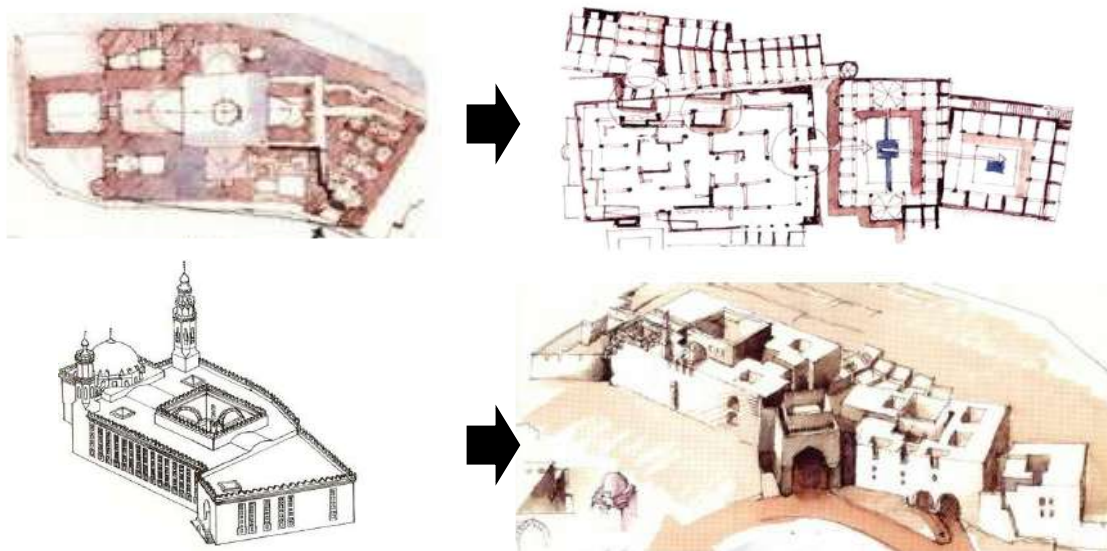
Figure (7) Borrowing at the level of planning and the pattern of formulating schemes.

Figure (8) Housing project showing the urban mountainous clusters of the living quarters and providing privacy while still maintaining social continuity and integration a different balance to achieve as old urban fabric in Islamic cities. (Wadi Saleh Housing project-Rasem Badran).

10.2.2 The second approach:

Recalling the material output, professionalism and traditional knowledge like the case in the works of (Hassan Fathy, Abd El-Wahed El-Wakeel). Figure (9)

Figure (9) The second approach through works of Hassan Fathy, Abd El-Wahed El-Wakeel

10.2.3 The third approach:

Borrowing at the level of composition relationships such as geometrical systems, equilibrium, similarity, and the like and the Islamic ornamentation like (Umm Al-Qura University). Figure (10)

Figure (10) The third approach through the design of Umm Al-Qura University

10.2.4 The fourth approach:

Borrowing at the composition and formative level of facades such as simulating (Rifat El-Ghadirji). Figure (11) (Ghadirji,1990)

Figure (11) The fourth approach through works of Arch. Rifat El-Chadirji

10.2.5 The fifth approach:

Borrowing at the level of forms and elements, modernizing a conventional domestic familiar form while combining the technological approach such as using the old elements of and modernizing them like the works of arch. Jean Nouvel. Figure (12)

Figure (12) The fifth approach through works of Arch. Jean Nouvel.

11. The Case Study:

With the increase of the store of formative and designing values of popular architecture and domestic or local mythology, this contributed to inferring new designing and expressional approaches related to the domestic cultural values derived from the domestic mythological culture. (figure No. 13,14)

Architecture built by no architects expresses the society view and the manner of its handling of natural, social, economic and domestic artistic conditions. It can be a source of producing new designing artistic values through the intellectual store of the Arab or Muslim architect better than that of the western architecture in terms of setting an example to follow. (figure No. 15)

We all know the extent of the great separation between theory and application. That is the separation between what is being taught in universities in the field of architecture and what the architect actually requires in his practical life. The architect must have a

prominent role in this change, a role in developing university architectural education, a role in establishing a link between theory and application, what is taught at universities and what the architect and planner require in their work in reality. There is a need for freedom of thinking, abundance of production, insight of criticism and reforming our heritage of past civilizations and works of artists and architects who proved their existence throughout ages. When we acquire a contemporary conscious view, the perception of the past must be influenced by this view.

Figure (13) "Mansoura University in New Damietta city – Egypt" as an application of Inferring new designing and expressional approaches related to the domestic cultural values derived from the domestic culture. (Designed by researchers)
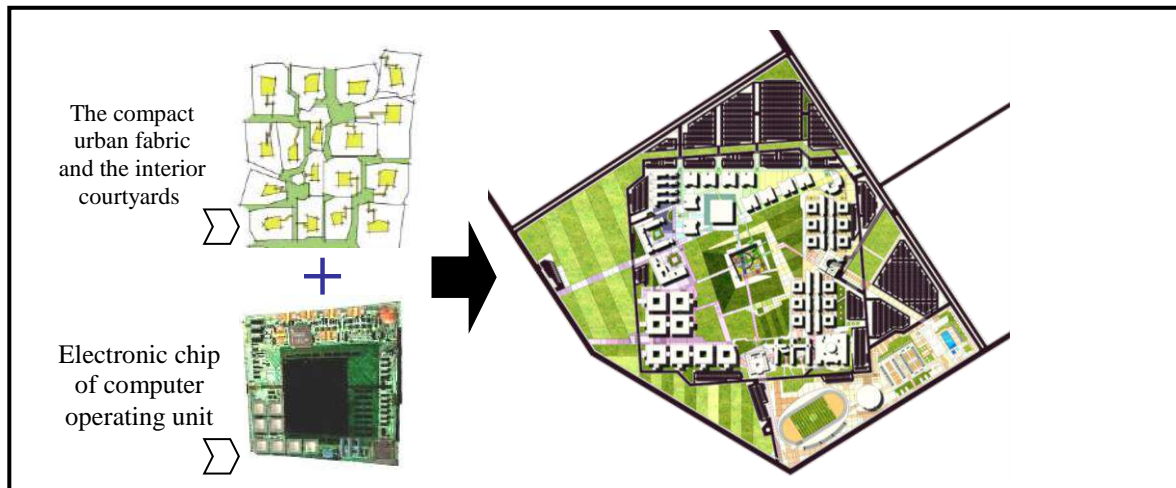

Figure (14) The compact urban fabric and the interior courtyards as a part of the urban heritage and the relationship with Electronic chip computer operating unit expressing the harmony of mythology through different ages. (Designed by researchers)
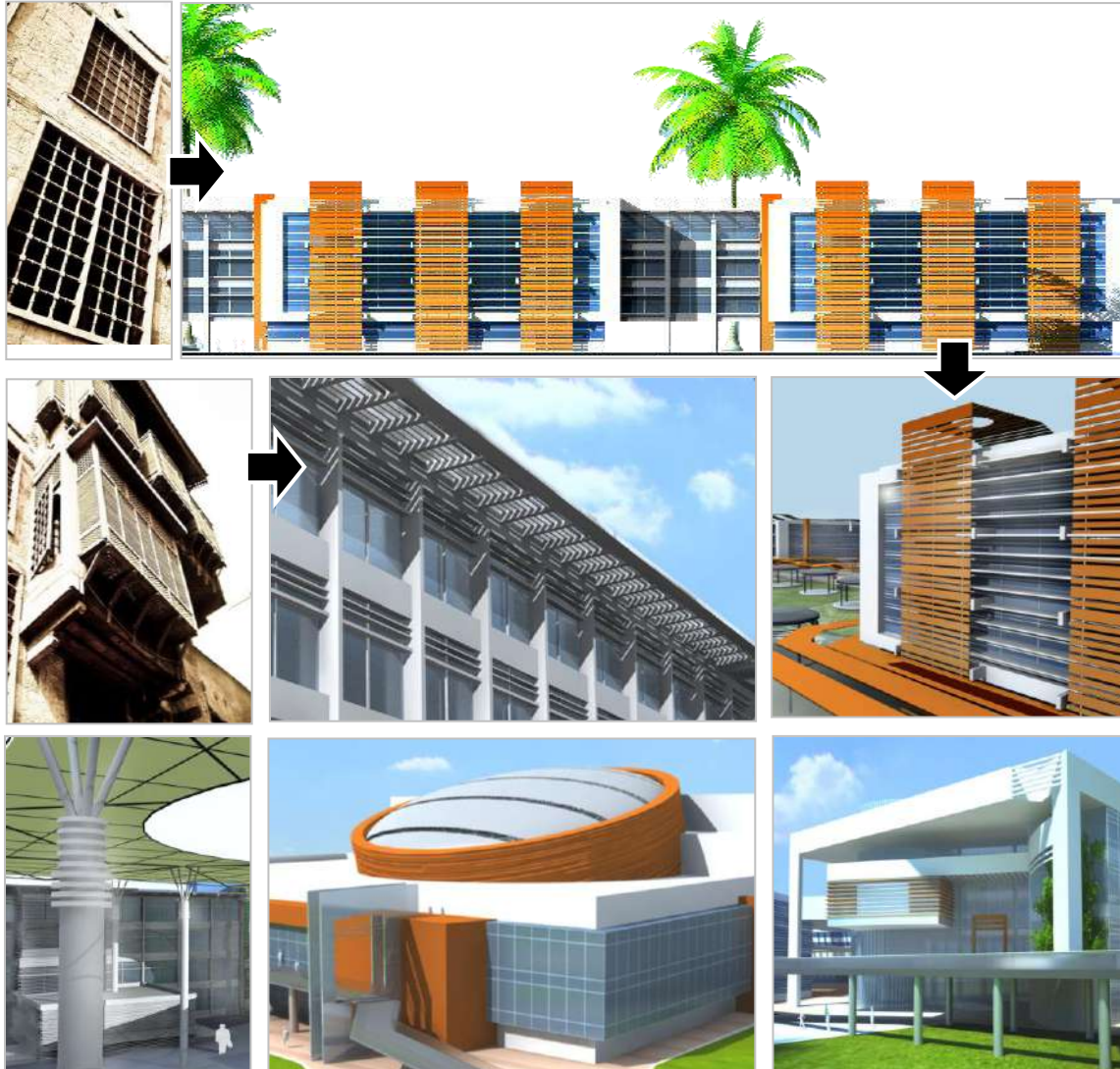
Figure (15) Using the vocabulary of traditional architecture in a contemporary way, such as the mashrabiya with its shapes, the cantilevers, the dome and columns (researchers)

12. Conclusions: and Recommendations:

Architectural dialogue must be unified in order to attain a proper definition of domestic architecture and architectural models of a national character to find out the reasons for the failure of contemporary Egyptian architecture to realized the expression of original or contemporary Egyptian locality and paralleling this with the human and social needs in the light of the direct effect of the information revolution .In order to achieve this comprehensive view, the dimensions which form it and serve as its structure must be considered as follows:

5.1 Ability to present a new perspective or create an independent approach. This may be a highly estimated matter for the Arab movement critics so that we can set the Arab principles on the world architecture map while leaving the arena void of effects favoring certain ideas and in order to allow the Arab architect to make and confirm his position in the world output.

5.2 Effective participation of architects of other nationalities provided that it is in the light of specific conditions governing this participation which would encourage our architects to get involved in experiments abroad according to a certain logic but by an international perspective that would enable them to participate in the international intellectual and theoretical approach. This is in addition to trying to stand away of this overwhelming hurricane which swept in its way all the cultural, social, religious and environmental factors and calling for subjective analysis and combining the technological dimension with the heritage.

5.3 The architect should raise an important enquiry for work in terms of its effect on the national cultural dimension. Is there an addition to what already exists of cultural approaches and patterns in the national arena? This addition differs from the one preceding it. The architect is required to observe it in the international dimension as the local or national dimension cares about another kind of issues related to reality and stems from the architect's responsibility to formulate the values of his society, clarifying and embodying them in order to preserve them. The architect is responsible for the appropriate communication and equilibrium among the urging raised national and international issues.

5.4 Developing the architectural education in Egypt and the Arab world and introducing the means which will broaden the creativity faculties of the architecture student by using modern scientific methods especially like providing the developed communication networks, improving information service and knowledge and historical data closely related to the myths and fables of our countries.

5.5 Introducing programs concerned with the study of modern materials whether natural or artificial ones and the method of dealing with them in the field of construction and building and working on updating them within the framework of continual development and the framework of local and international variables in order to attain the proper equilibrium among the heritage requirements and modernity needs.

5.6 Elaboration of the public participation, urban character, perseveration, maintenance, renewal, enhancement and increasing interest in the positivity of architecture of the poor, autonomous urbanization and local architecture as well as prominence of architectural heritage and linking it to the past, its heritage and mythology as a social necessity and one of the principles of national culture and introductions to confirm the identity of societies.

5.7 Formulating effective active gatherings of groups of architects who undertake the responsibility of explaining the role of architecture and the architect in society and changing the perception of decision makers for the architect's position from marginalization to activation so as to modify architecture and deepen its role in society.

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