

# A NEW VISION TOWARDS THE FUTURE

Kom el Dikka, Alexandria

## Initial Survey Report and Preliminary Project





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The Alexandria and Mediterranean Research Center

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## **Introduction**

In the framework of the European Union grant to the Bibliotheca Alexandrina to implement the large scale project Support to Cultural Diversity and Creativity in Egypt, the Alexandria-Mediterranean Research Center (AlexMed) is conducting an initial survey and preliminary project proposal with the overall objective of facilitating cultural and artistic activities in the Kom el Dikka neighborhood, an underprivileged area at the heart of the central district of Alexandria. The project includes the restoration and refurbishment of the facility and the implementation and management of a specific cultural program. This is expected to result in the increase of the involvement of the Egyptian public in artistic events and productions, leading to the development of the neighborhood.

Kom el Dikka is an area that grew during the latter part of the 19<sup>th</sup> century and the early part of the 20<sup>th</sup> century when workers migrated from rural areas and Upper Egypt to find work opportunities as labourers and builders in the new European city that was being constructed. In the 20<sup>th</sup> century, Kom el Dikka acquired fame because, Sayed Darwish, who lived there, turned to music and became one of Egypt's most famous singers and composers.

The location is thus important for a number of reasons. As the neighborhood is where the composer of Egypt's national anthem lived, the area has vast cultural significance. It is also a poor area where the residents, though conscious of their cultural heritage, do not have much access to art or culture. While it is not a densely populated neighborhood, and its space can be used for the promotion of artistic events, it is central and can be easily accessed. It is also close to the Greco-Roman amphitheatre and a number of other cultural centers with which synergies and collaborations can be achieved.

The rehabilitation of Kom el Dikka will involve rethinking and planning the public space, as well as encouraging owners of cafés and other modest establishments to consider an extended or upgraded use of their facilities. There is also an unused cistern which could be reused. Events and activities are expected to be mainly outdoors, using the streets, pavements and courts, as well as indoors such as cafés, the cistern and perhaps buildings rehabilitated especially for the project.

This use of the area will not only allow access to culture to the less privileged population of Kom el Dikka, who are too overawed to enter places like the Opera House, foreign cultural centres or even the Library of Alexandria, but will also encourage businesses to grow around these activities; thus, leading to the development of the area. It is expected that the success of this activity would be a model to be replicated in other areas in Alexandria and Egypt.

In order to ensure the success of the activity, the local community is involved from the very beginning. It is only by cultivating a sense of ownership in them that they will take part and participate in all stages of the activity. The area then can be used for the following artistic and cultural activities:

- Concerts and shows
- Annual festivals
- Music competitions
- Workshops
- Art courses
- Competitions
- Audio-visual works
- Exhibitions

Kom el Dikka will be presented as a pilot project that could be replicated, with the necessary adaptations, in other areas and neighbourhoods in Egypt.

The activity will be implemented through 4 different phases. However it is important to outline that only Phase 1 will be executed under this action.

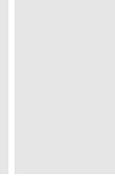
- Phase 1 : Initial survey report and preliminary project
- Phase 2 : Final detailed project (description - phasing and budget)
- Phase 3 : Implementation phase
- Phase 4 : Evaluation and final report

At this stage, the research team is only concerned with the implementation of the first phase: initial survey report and preliminary project.

It has to be mentioned here that the research team has faced many obstacles. Despite these obstacles, the team managed to pursue its survey, investigations and analysis. These obstacles can be summarized as follows:

1. Due to the current political instability in Egypt and the high security measures, it was difficult for the project team to take photographs of the site as well as of the buildings; even obtaining official permissions was difficult and tedious.
2. As the historic cistern is underground without direct access to the public and also because it has been closed for a long period of time, it was difficult for the archeological team to obtain official permission to open and visit the cistern.
3. The archaeological team members were put in danger when visiting the closed, unventilated, underground, damp cistern. They were exposed to a high level of humidity, insects, fungi, termites, moss, and other unseen health hazards.
4. There was a lack of updated data about the socio-economic profile of residents, as the last census of Alexandria was conducted in 2006.
5. There was a lack of updated maps of the city and of a database with historic information about the buildings in the area, especially of the registered ones.





## **I. Socio-cultural Studies**

The name of Kom el Dikka is associated with a number of distinctive cultural and historical events. On the cultural level, Kom el Dikka is most importantly associated with the legendary Alexandrian musician Sayed Darwish (1892–1923). Darwish was born in Kom el Dikka and his house site is only still there until today. His works, blending Western instruments and harmony with classical Arab forms and Egyptian folklore, gained immense popularity due to their social and patriotic subjects. His music and songs knew no class and were enjoyed by both the poor and the affluent.

Moreover, apart from the cultural heritage, Kom el Dikka is known to be the place for some handicrafts and local industries. For example, there are several carving art workshops, furniture and carpentry specialists, painters in addition to gypsum manufacture industry. The neighborhood is also a host of several car mechanic technicians and workshops.

Among the various stakeholders involved in socio-cultural studies are Egyptian artists, cultural operators, public intellectuals, cultural industries, cultural institutions, officials, NGOs, local communities (in particular youth and women) and marginalized groups.

The research team assigned to work on phase one of the project used the following methodology:

- Field visits to Kom el Dikka neighborhood.
- Meetings with the various stakeholders.
- Mapping of the current initiatives and the local needs.
- Conducting a SWOT analysis (evaluating the strengths, weaknesses, opportunities and threats) to identify the main challenges and opportunities in the area.

## **I-1: Kom el Dikka Neighborhood Local Needs**

This chapter starts by presenting the results of SWOT analysis, conducted in the sections: Opportunities (strengths and opportunities) and Challenges (weaknesses and threats). Afterwards, the main socio-cultural needs of Kom el Dikka neighborhood based on our field visits and meetings with the strategic stakeholders will be outlined.

### **I-1-1: Socio-cultural Opportunities**

Among the strengths and opportunities identified:

#### **a) Unique Location**

Kom el Dikka's location at the heart of Alexandria is quite central and gives a big advantage to the neighborhood. It represents a strategic strength as well as a unique opportunity to be taken advantage of. Kom el Dikka is located on a hill, hence the word "Kom" which means pile in Arabic. It is bordered from the North by Fouad Street which is one of the two oldest streets from the Ancient Alexandria time, the South by the train station, the East by al Batalsa Street and the West by the Greco-Roman amphitheater. It is close to two museums: the Alexandria National

Museum and the Greco-Roman Museum. There are four international cultural institutes close to Kom el Dikka: the French Institute, Goethe-Institute, Cervantes and the Russian Cultural Center. Also, the Alexandria Creative Center and the Music Conservatoire are a few hundred meters from Kom el Dikka. Kom el Dikka is not very far from the main train station in Alexandria which makes it easily accessible to visitors who are visiting Alexandria from different cities.

**b) Rich Cultural and Artistic History**

Kom el Dikka has a rich cultural and artistic history. In fact, its association with Sayed Darwish's musical heritage and legacy is one of the biggest attractions that makes this part of the city quite popular. This is, also, an important inspiring factor to artists from inside and outside Kom el Dikka who are drawn by this rich history of the place. In fact, it was quite obvious during the meetings with the local residents how proud they are of this legacy and of the fact that Sayed Darwish was a resident of Kom el Dikka like them.

**c) Unique Identity**

Kom el Dikka has a unique identity of the authentic Egyptian culture that one reads about in Naguib Mahfouz' novels and Ibrahim Abdel Meguid's stories about the Alexandrian life. This identity is not necessarily the Cosmopolitan identity that Alexandria is famous for. Moreover, there is a number of Sufi shrines inside Kom el Dikka and in the surrounding areas. Some festivals are organized every year to celebrate the birth of these Sufi Imams which could be a potential opportunity for cultural activities to take place alongside these festivals to attract visitors from outside the neighborhood.

**d) Internal Diversity**

Despite its relatively small size, Kom el Dikka is a densely populated neighborhood with different social groups living such as those from Al Nuba, Upper Egypt, countryside as well as native Alexandrians of course. Recently, there has been a wave of internal immigration from different neighborhoods to Kom el Dikka thanks to the random construction of new buildings in the last decade.

The gender diversity inside Kom el Dikka is quite phenomenal. The total number of women is more than the total number of men. According to the statistics released on 1/7/2013 from Central Authority for Public Mobilization and Statistics, the approximate total number of men is 3,696 (2335 in East Kom el Dikka and 1362 in West Kom el Dikka), and the approximate total number of women is 4,040 (2,511 in East Kom el Dikka and 1,529 in West Kom el Dikka).

**e) Available Spaces**

There are several available venues to host cultural activities such as the local cafés, *Nadi Nadina* social and sports club, the cisterns, the narrow alleys and the big space on the Southern side of Kom el Dikka. However, there is a lack of a central venue to host and coordinate the cultural scene inside Kom el Dikka which necessitates a need for having one.

**f) Children**

In terms of age groups, there is an obvious diversity in Kom el Dikka. At the first sight, the visitor of Kom el Dikka will see a large number of children in the streets. They represent a major target group for cultural and artistic activities which can contribute to the sustainable development of Kom el Dikka.

**g) Architectural Identity**

Despite the recent growing phenomenon of informal housing that is spreading inside Kom el Dikka, the neighborhood still has a unique architectural identity which can be seen in old houses.

**h) Friendly Environment**

After concluding the field visits and meetings with the stakeholders, there was a consensus about the friendly environment of the local residents towards visitors from outside Kom el Dikka especially the ones who come every year for Zoroni Festival. Also, the local residents, including the café owners, are encouraging cultural and artistic activities to take place in Kom el Dikka. Another point of strength in Kom el Dikka is the apparent safety of the neighborhood. It is quite safe to visit the area and take part in the cultural activities organized there.

**I-1-2: Socio-cultural Challenges**

Like many other neighborhoods in Alexandria with similar conditions, there are a number of socio-economic challenges facing the residents of Kom el Dikka. First of all, despite its unique geographical location and the historical and cultural identity, Kom el Dikka neighborhood has been rather neglected by the local authorities in Alexandria to the extent that there is not even a single sign to even indicate the neighborhood of Sayed Darwish, one of the most well-known Egyptian musicians who composed the Egyptian national anthem.

During the research, the following challenges were identified:

**a) Poor Infrastructure**

Kom el Dikka lacks the proper infrastructure and services to the residents of the neighborhood. By time, the conditions are worsening as a result of the local authorities neglect to the development of the neighborhood.

**b) Fading Architectural Identity**

Like many other parts of Alexandria, many old buildings with a unique architectural character inside Kom el Dikka are being demolished without any authorization and being replaced with new buildings which are built illegally. These encroachments and the new buildings started about 10 years ago and accelerated during the past 4 years. This informal housing phenomenon is overloading the already-poor infrastructure of Kom el Dikka and introducing a lot of new faces to the neighborhood who are coming to reside in these buildings which requires integration activities inside the area. Unfortunately, the local residents are not taking a proactive role to stop these new buildings which are sometimes built on monuments from the ancient times that are buried underneath the surface of earth.

c) **Youth Unemployment**

During the research team meetings with the locals inside Kom el Dikka, unemployment especially among youth (25-35 years old) was identified as one of the major challenges inside the neighborhood. However, the levels of literacy and high education among the local residents are quite high.

d) **Exaggerated Wrong Image**

There is an exaggerated wrong image by many outsiders about Kom el Dikka as a neighborhood full of drug dealers which is incorrect. There is a strong resistance from the local residents towards any attempts to sell drugs inside the neighborhood. However, this does not mean that there are some dealers selling drugs but they do this on a very low profile and they do not deal with hard drugs.

e) **Disappearing Vocations**

Kom el Dikka was famous for several handicrafts such as wood carving and glass manufacture. However, many of these handicrafts are disappearing gradually which is affecting the vocational identity of the neighborhood.

f) **Temporary Nature of Cultural Activities**

Most – if not all – of the cultural activities happening in Kom el Dikka are temporary and short-term. They are one-time event with the exception of Zoroni Festival which has been taking place every March for the last 9 years inside Kom el Dikka to commemorate the anniversary of Sayed Darwish. Even this festival is going through a lot of financial challenges to make it happen every year, according to the organizers. The temporary nature of the cultural activities taking place in Kom el Dikka is also due to the limited available resources (financial and human) of the local organizations and arts centers that are trying to organize events on the ground there. That is why, there is a need for a permanent cultural hub to host and coordinate all the cultural activities taking place inside Kom el Dikka in order to guarantee the sustainability of these activities.

g) **Integration of Local Residents**

The integration of the local residents in the planning and implementation of the cultural activities taking place in Kom el Dikka remains a big challenge. Therefore, it is important to involve them in the development of the neighborhood. They must feel that anything happening is inspired by them and aims at serving their needs otherwise there is the risk of hostility by some of them if they feel that they are excluded or overrun by outsiders.

h) **Actors on the Ground**

The nongovernmental organizations (NGOs) inside Kom el Dikka are mainly charitable, providing services to the local residents whereas the main NGOs working inside Kom el Dikka are from outside the neighborhood.

i) **Culture is not a Priority**

For the majority of the local residents, arts and culture are not a priority. Their main concerns are the poor infrastructure, unemployment, and socio-economic challenges in general. Therefore, it is

not easy to communicate the concept of culture and value of cultural development for the sake of the overall sustainable development of Kom el Dikka. Also, there is a misconception about arts and culture inside many of the local residents' minds such as the café owners as a source of additional private "income" or a "business" rather than a means for socio-cultural change for the benefit of the local community.

**j) Conservative Nature**

The residents of Kom el Dikka have a conservative background. That is why, it is important for the artists and cultural operators who want to implement cultural activities inside Kom el Dikka to take this nature into consideration. The local residents have their own culture which should be respected while trying to make socio-cultural change.

**k) Unused Space**

While walking down the narrow streets of Kom el Dikka, it is quite visible that there are many shops that are closed. When asked about the reason, the research team found out that many of the owners are not interested in making use of them. Even the house of Sayed Darwish where he grew up is deserted.

**I-1-2: Local Needs**

Following the above-mentioned main challenges that were identified during the research, we hereby present briefly the main local needs which can be summarized in the following:

- Improving the infrastructure and services by the local authorities.
- Preservation of the architectural identity of the neighborhood from the growing informal housing phenomenon.
- More attention by the local authorities to include Kom el Dikka on the touristic map of Alexandria. For example, the tourists visiting the Alexandria National Museum at the beginning of Fouad Street can have a guided walking tour inside Kom el Dikka on their way to the Graeco-Roman amphitheater in the middle of Fouad Street.
- Organizing more cultural and artistic activities, especially the ones for children on a regular basis.
- More engagement of the locals in the planning and implementing of the activities taking places inside Kom el Dikka.
- Providing capacity building for youth and create opportunities for jobs.
- Taking advantage of the ruined house of Sayed Darwish which could become a museum for Sayed Darwish's music collection like Cavafis house in Mahatet el Raml.
- Organizing social activities for the integration of the new residents in Kom el Dikka.
- Preservation and reinforcement of the local handicrafts inside Kom el Dikka.

In the next part, the potential cultural and social developments based on the above needs is presented.

## **I-2: NGOs Highlight**

Kom el Dikka hosts few small almost *incognito* civil society organizations mostly work in charity such as Sidi Mehrez Charity organization inside a mosque and Awleya' el Rahman, el Mawasa, and the Egyptian Charity organization. There are two organizations working in the cultural field: People of Kom el Dikka and Freedom organization. In addition, there are social and sports clubs such as Western Tribe (*al Qabila al-Gharbiya*) and Our Club (*Nadi Nadina*). These organizations and encounter spaces offer social, medical and hosting services, financial support to the underprivileged, child care, social and cultural activities.

During the research, the leading cultural organizations were surveyed, in particular the ones that implemented or still implementing cultural and artistic activities in Kom el Dikka area. Among them are the following:

### **a) Eskenderella for Cultures and Arts<sup>1</sup>**

Eskenderella for Cultures and Arts is an independent culture organization that started in 2005 to activate the role of art as a social engine and a catalyst for group's memory supporting rights and freedom of local and popular society with special character in Alexandria.

Eskenderella aims to retrieve the cultural mood of Alexandria though minimizing the gap between artists and audience, presenting cultural services to the culturally-deprived sectors, spreading and promoting cultural rights and freedom, activating the role of art, consolidating the creative and tolerant soul of Alexandria as well as regaining the human values.

Eskenderella is one of the main organizations operating - but not based - in Kom el Dikka. Since 2005, Eskenderella has been organizing Zoroni Kol Sana Marra (Visit Me Once a Year) Festival every March to commemorate the anniversary and musical heritage of Sayed Darwish. This annual musical and social street festival takes place in the streets and cafés of Kom el Dikka where young artists and independent musical bands take part. In the framework of the festival, documentary exhibitions, artistic workshops (painting, collage, photography, etc.) in the street with the children, storytelling, and public debates about the role of arts in change during transitional period are organized with the participation of volunteers from the local residents of Kom el Dikka. In fact, this festival is considered to be the most important and renowned cultural activities taking place in Kom el Dikka and Alexandria every year with more than 3000 attendees in the 2014 edition, where most of the attendees are youth and with a popular presence of women who attend the festival and take part in its activities annually.

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<sup>1</sup> Contact person: Mr. Hamdy Zeidan, General Manager. [www.eskenderella.org](http://www.eskenderella.org)



Figure I-1: Poster of musical event at Kom el Dikka

Eskenderella organized other cultural activities in Kom el Dikka such as Hayyena (Our Neighborhood) Festival with artistic and sports activities; Hakawina Festival about storytelling in the framework of Ebn el Balad project; Menawareen (You're welcome) where the local residents from Kom el Dikka would host artists from abroad to present artistic shows inside the neighborhood; Baheb el Cima (I love the Cinema) with film screenings inside Kom el Dikka; and many other projects.

#### b) El Madina for Performing and Digital Arts:<sup>2</sup>

El Madina was founded in 2000 in Alexandria. It works in arts and culture through training, production, culture space's management and for supporting artists and youth initiatives. Also, El Madina seeks to create culture market for artists in Alexandria and to transform public spaces and marginalized areas to spaces where people can practice free expression and create a cohesive social environment characterized by diversity and pluralism.

Among the main projects organized by el Madina in Kom el Dikka is Training in the Street, which included street workshops with artists and local residents. During the third edition (November 2012 – April 2013), el Madina organized different workshops on Revolutionary Clowns Army, Dance and Parkour in Open Air, Multimedia, Interactive Theater, Storytelling and Reportage Theater.<sup>3</sup>

#### c) International Association for Creation and Training (I-act):<sup>4</sup>

I-act is a non-profit organization that works in the related fields of theatre creativity with all its kinds and informal education. Since its foundation in 2004, I-act has strived for supporting and strengthening the role of the theatre as a tool of social and cultural development. In order to achieve that, I-act has worked on supporting the idea of believing in the diversity of knowledge and creativity. Consequently, one of their major goals has been reviving the Mediterranean culture with all its circles and various interactions, from the north and west of the Mediterranean and the fringes

<sup>2</sup> Contact person: Mr. Mohab Saber, Executive Director. [www.elmadinaarts.com](http://www.elmadinaarts.com)

<sup>3</sup> For more information, please visit this link: <http://www.elmadinaarts.com/training-in-the-street/third-edition>

<sup>4</sup> Contact person: Ms. Amina Abo Doma, Programs Manager. [www.iact-eg.org](http://www.iact-eg.org)

of Europe in the east and west, to the African coast and east of the Mediterranean where Asia and Africa intersect and where the different cultures and religions meet. In 2012, I-act established Teatro Eskendereya as a cultural and artistic hub aiming to revive the cultural scene in Alexandria. The center is located few hundred meters away from Kom el Dikka.

In September 2012, I-act organized a street performance with clowns called “The Transformers” in the framework of the “Backstreet Festival” which was attended by hundreds of locals and visitors from outside the neighborhood. The Festival aimed at hosting performing arts in open and nontraditional spaces with the objective of merging performing arts into the culture of the Egyptian street and paving the way for practicing freedom of expression.

In addition to the above-mentioned organizations, the research team met with other cultural organizations that are operating in Alexandria with community development through arts such as Agora for Arts and Culture, Rézondance, Gudran Association for Art and Development, and Center for Alexandrian Studies (CEA). In addition, the team met with the program manager for culture at the Anna Lindh Euro-Med Foundation for Dialogue between Cultures (Anna Lindh Foundation). Also, individual meetings were organized independent Alexandrian artists who worked in Kom el Dikka or have experience with managing public spaces and events.



Figure I-2: Poster of musical event at Kom el Dikka

### **I-3: Potential Cultural and Social Development**

In this part, the research team presents the potential development on the cultural and social levels inside Kom el Dikka based on the mapping conducted, the meetings and field visits.

#### **I-3-1: Potential Cultural Development**

After three months of research, meetings and field visits, the research team identified a number of potential aspects for the cultural development in Kom el Dikka. First, there are several spaces which could be used to develop a long-term sustainable cultural program in Kom el Dikka. The main

beneficiaries are children, youth, women, and the general locals not only inside Kom el Dikka but also from neighboring areas and the Alexandrian community.

Second, the heritage of Sayed Darwish offers a unique opportunity for cultural development in Kom el Dikka. For example, the house of Sayed Darwish in the heart of Kom el Dikka can be restored and transformed to an important cultural venue that would attract tourists and locals from Alexandria and all over Egypt who are fans of the work of this great national artist. Hence, there will be cultural and social revival inside the neighborhood.

Third, there is an underground cistern in the southern side of Kom el Dikka which could also be an unprecedented artistic venue in Alexandria. The cistern can be renovated and prepared to host cultural activities such as exhibitions, 3D shows from Egypt and the rest of the world, film screenings, storytelling and poetry readings, acoustic concerts, etc.

Fourth, there are a number of schools in Kom el Dikka and the areas surrounding the neighborhood. There is a potential cultural development in organizing cultural activities for the students inside the schools in order to raise their awareness about the important role of culture in the social development of their neighborhood.

Finally, the architectural typology of Kom el Dikka with its narrow streets and dead-end alleys can inspire artists to organize a wide variety of street activities such as theatre, dance, exhibitions, and workshops on storytelling and poetry.

Indeed Kom el Dikka has a lot of potentials for cultural development to become another model, but yet different, of what Gudran Association did in el Max village. In the fishing village of el Max, the buildings were restored artistically through many collective artistic activities which slowly put pressure on the executive authorities of Alexandria governorate to stop their plan to abolish the village and, moreover, changed the notorious reputation Alexandrians had about the village in general. These newly rediscovered sites play an effective role in developing the socio-economic environment around them. This stimulates the community to rediscover its potentials and to voluntarily present these neglected spaces for art and artists after realizing their role and its importance and supporting the general concept of sustainability.

Based on Gudran's experience in el Max, it becomes evident that any society can support its culture without much money or effort. Offering its neglected spaces to engage artists is an effective way to make the aspired change for each society that suffers from economic and social problems, and the places will get a chance to develop and interact within a contemporary context again.

### **I-3-1: Potential Social Development**

The research team was keen on the question of engaging with the community, engaging with the people that work and live here, and finding out what you can do with the opportunities that exist within the community and then build something around that. It is important to keep the spirit of the area but at the same time help the residents to improve their living conditions. A future development could be relocated to tourism and maybe a combination of local tourism and tourism from abroad. The unique central location of Kom el Dikka is a major opportunity to turn the neighborhood into a

touristic destination for the tourists. For example, the tourists visiting the Alexandria museum and the Greco-Roman amphitheater in the western border of the neighborhood could make a sightseeing path walk inside Kom el Dikka. However, this requires some architectural renovation and improvement of the infrastructure. Eventually, Kom el Dikka could become a model like al Moez Street in old Cairo which is a main attraction sight for locals and tourists visiting the city.

There are several opportunities which Kom el Dikka offers for a potential social development. First, there is the human element where the local residents are passionate about the development of their neighborhood. They are eager to see a big development in the area that matches the history and profile of Kom el Dikka which is adjacent to the bourgeoisie neighborhoods of Phara'na and Waboor el Maya. There are a lot of youth living in Kom el Dikka. As such, it is important to take advantage of this youth capacity in order to develop the area socially as well as culturally. For example, capacity building workshops and vocational trainings can be organized targeting sustainable youth empowerment.

It is essential to encourage NGOs and businessmen to take part in the development process since most of the underprivileged areas are located in close proximity with the rich areas of Alexandria, which creates grudge and some feeling of injustice, and quite often generates violence and crime that affect all social groups. That is why it is important to engage the different stakeholders such as youth, women and local authorities in general for the social development of this historically rich neighborhood.

#### **I-4: Proposals for Cultural and Social Development**

The main aim of this part is to present ideas which result in a large participation and more engagement in creating a better life for the local residents of Kom el Dikka and all members of society at large through creating, activating and running a contemporary cultural reality capable of being renewed, interacting with all historical variables.

##### **I-4-1: Proposals for Cultural Development**

One of the main objectives of this project is to transfer Kom el Dikka into a big venue for cultural and artistic shows in Alexandria while preserving its identity and the conservative culture of its residents. So, in light of what is mentioned in the previous chapters, the research team would like to present the following proposals for cultural development in Kom el Dikka:

###### **a) Kom el Dikka Cultural Center**

As part of the cultural revival of Kom el Dikka neighborhood, it is quite obvious that this area is missing a cultural hub that could host as well as coordinate cultural and artistic activities taking place inside the neighborhood. This place will certainly create job opportunities for the local residents who could potentially work there and manage the activities happening in their neighborhood. This center can carry the name of the famous Alexandrian musician Sayed Darwish whose heritage the neighborhood residents are proud to be associated with.

In fact, having a fixed location for hosting and coordinating cultural activities in the neighborhood will certainly guarantee the sustainability of the activities carried out. In addition, it will become an attraction sight for the entire Alexandrian community to visit Kom el Dikka; hence, the local residents will be more interested and committed to the development of their neighborhood.

The center will be prepared to host theater shows, exhibitions, workshops on dancing, photography, visual arts, mosaic art, film and documentaries screenings, studio for musical jamming and resident artists from Egypt and abroad who will work on producing art work for Kom el Dikka.

Moreover, the center will play a strategic role in providing logistical as well as technical support to the organizations and artists from Egypt and/or abroad who are willing to implement activities inside Kom el Dikka.

In order to generate some income for the economical sustainability of the center, we propose to start a small eco-friendly café. This café can also create more job opportunities for the locals especially the youth. In addition to the café, there could be a gallery selling the handicrafts and artwork produced by local residents of Kom el Dikka especially the ones produced by women and youth.

#### **b) Kom el Dikka Arts School**

It is important to take advantage of the big potential of the children in the socio-cultural development of Kom el Dikka. Therefore, the research team would like to propose the establishment of Kom el Dikka Arts School for children of both genders ranging in age from 8 to 18 years. The purpose is to help protect the children from having to work in unsuitable and exploitative jobs by training them in arts and music; opening up prospects for employment in the future in the arts, music and other creative fields. The project also seeks to raise the awareness of the inhabitants of this district on the value of art and its role in community development. The school program could last between one and two years, at the end of which trainees receive a graduation certificate. In addition to training in their preferred major, students could receive supplementary courses such as English, computer skills, physical theater and basic music theory. The school could also provide basic healthcare and social and psychological counseling to students. This proposal is originally inspired by Cairo's Darb al Ahmar Arts School established by Culture Resource in cooperation with Aga Khan Trust for Culture and with the support of al Fanar Foundation and the Canadian International Development Agency (CIDA) in 2010.

#### **c) Street Activities**

Kom el Dikka has a unique typology that facilitates the organization of street activities. Cafés such as Farag, Men'em, Tutu and Dekkit el Daraweesh represent one of the already-used venues to organize cultural activities. For example, Zoroni festival takes part every year in one or more of these cafés in Kom el Dikka. Also, the public spaces such as streets and the walls can be an appropriate venue to organize workshops with children as well as exhibitions of artistic work.

#### **d) Nabahna Cistern**

The cistern needs to be restored and equipped to host artistic work which will attract visitors from inside and outside Kom el Dikka alike thanks to the unique history and architectural design of the cistern. For example, it could become a multi-purpose exhibition hall for Egyptian and international artists who wish to display their work in Kom el Dikka. Acoustic concerts can be organized in the cistern. Documentaries and 3D shows about Alexandria and Egypt can be shown inside the Cistern.

#### **e) Children's Choir**

One of the proposals to create a cultural revival in Kom el Dikka is to launch a big choir project for the talented children from the neighborhood. The rehearsals and the shows could take place inside the cultural center and/or in the streets in order to increase the support and commitment of the residents to the project and enhance the feeling pride with their children.

#### **f) Building on the Past**

It is very important to build on what has already taken place inside Kom el Dikka. Therefore, it is very important for the major cultural institutions in Alexandria such as the Library of Alexandria, the Alexandria Opera House and the international cultural centers to provide financial and technical support to Zoroni Festival which aims at reviving the Alexandrian musical heritage.

Also, the cultural operators who are already working in Kom el Dikka need to be empowered because they have the experience and the familiarity of working in the neighborhood. They represent an important stakeholder that need to be engaged in the process of cultural development in Kom el Dikka.

#### **g) Visual Identity**

In similar neighborhoods all over the world, there is usually a visual identity which should be defined by the local authorities, experts and the local residents since it is their neighborhood and they need to have a say about how their neighborhood will look like. Therefore, there should be a participatory process involving all of the relevant stakeholders in identifying and executing a visual identity for Kom el Dikka that matches its social, cultural and architectural identities. This will also alleviate the general public taste inside Kom el Dikka.

#### **h) Kom el Dikka Website**

The research team would like to suggest launching a website for Kom el Dikka that includes sections of the heritage, history, architecture, and a calendar with the cultural and artistic activities taking place.

## **I-4-2: Proposals for Social Development**

### **a) Social Entrepreneurship in Kom el Dikka**

In order to create job opportunities for the local residents, especially women and youth, the research team would like to propose more focus on social entrepreneurship. Social entrepreneurship is a new approach to sustainable development and social change harnessing innovativeness, proactiveness and risk-taking within market orientation, the social mission and sustainability to deliver social value.

Social entrepreneurship is concerned with building platforms that enable more people at every age to think and behave like change-makers and to help them work together powerfully in teams and in teams of teams. It looks to forge stronger linkages across cultural and disciplinary boundaries, particularly with business and government, and facilitate the rapid circulation and sharing of solutions on a larger scale.

Social entrepreneurs initiate and lead change processes that are self-correcting, growth-oriented, and impact-focused. They create new configurations of people and coordinate their efforts to attack problems more successfully than before. Therefore, social entrepreneurs in Alexandria should be invited to work in Kom el Dikka and address the different social problems and challenges facing the community there.

The research team would like to suggest organizing a seminar where social entrepreneurs from Alexandria and other regions in Egypt are invited to launch a collaborative advocacy campaign for creating social change inside Kom el Dikka and assisting the local residents to create more job opportunities. As a general rule, the local community – in particular youth – should be represented in this seminar because the main aim is to build a community-based development instead of using a top-down approach in order to achieve the sustainability of the actions organized.

### **b) Apprenticeship School**

After three months of research, the team would like to propose the establishment of an apprenticeship school for wood carving and glass fabrication which Kom el Dikka are famous for. The purpose of this school is first to create job opportunities for the socio-economic development of the neighborhood; second, the preservation of the current apprentices inside Kom el Dikka such as furniture carving is necessary for the sustainability of these professions associated with the neighborhood. The professional owners of the shops will train a new generation of practitioners of a trade or profession with on-the-job training which will enable them to gain a license to practice in a regulated profession.

### **c) Kom el Dikka Path Walk**

More attention by the government and local authorities is necessary to include Kom el Dikka on the touristic map of Alexandria. Thanks to its unique location and rich history, Kom el Dikka can

become a main attraction sight for locals and tourists visiting the city, like al Moez Street in old Cairo. This will certainly result in creating job opportunities for the local residents which will create a strong incentive to organize more activities in order to upgrade the neighborhood socially, culturally and economically.

This means that there should be a tourist-info center inside Kom el Dikka which offers information about Kom el Dikka's historical past and present too. This center will create job opportunities for the local residents especially youth from both genders. In addition, this will increase the sense of pride among the local residents especially after including their neighborhood in the touristic map of Alexandria.

#### **d) The Neighborhood Council**

In the past, neighborhoods like Kom el Dikka had a Sheikh al Hara, a form of communal governance manifested by a community leader called the head of the neighborhood who was usually a wise and trustworthy person in the community. It is recommended to formulate what could be called "the Neighborhood Council". This is a non-formal elected group of people whose main mission is to informally lead the community and advocate for the interests of their neighborhood in a flexible manner.

This unofficial group is expected to include members representing different genders, generations, socio-economic and ethnic groups. Some of their objectives may include: maintaining their neighborhood, utilizing their community centers in fighting illiteracy and poverty; leading and managing public awareness to the vital social, urban, economic, environmental and political issues of their society and the city, communication and collaboration with the official authority to achieve their goals and objectives, conducting cultural activities and utilizing all types of communication including social media.

### **I-5: Conclusion**

Alexandria does not have just one, but many blending identities which makes the city continuously living between past and present. Inside the neighborhood of Kom el Dikka in downtown Alexandria, this blend is quite evident. The neighborhood has a rich history especially the cultural and architectural one. Yet, it is struggling to maintain this unique history which is disappearing as a result of the poor infrastructure, growing phenomenon of informal housing replacing the old historic buildings, and the different socio-economic challenges facing the local residents in particular youth from both genders.

On the other hand, there are several potentials for socio-cultural development inside Kom el Dikka. However, any sustainable development requires the collaboration and involvement of all stakeholders. As such, the government and local authorities needs to dedicate more efforts and resources for the development of Kom el Dikka. Similarly, any development taking place inside the neighborhood should be community-based; in other words, it has to ensure the involvement of the local residents in the planning and implementation phases.

Segregation of different socio-economic areas happens easily, and the development proposal does not lead to the inclusive city that we wish for. By encouraging neighborhood organizations such as a local mosque or a church, women's groups or a local businessmen association, one could start discussing common grounds and ideals. Top-down and bottom-up, both ways are needed in order to make the development sustainable. Not until people get organized and engaged can a true democracy develop. In order to start this process, city planning in a local neighborhood is a very fruitful way to get going. Here, trust can be built along with physical constructions.

## **II. Archeological Studies**

## II-1: Kom el Dikka through the Ages

Alexandria was schemed, by Dinocrates, in the form of a rectangle situated between Lake Mariout from the south and the Mediterranean Sea from the north. The plan of the old city shows perpendicular straight streets running from north to south and from east to west. This design produced square areas valid for constructing private and public building. On both sides of the important streets, a series of arcades and arches with columns and statues were erected in order to protect pedestrians from the glare of the sun and to decorate the city.

According to the research of Mahmoud Pasha el-Falki, the most important of these streets were the Canopic and the Sema streets. The first one runs from the Gate of the Sun in the east of the city to the Gate of the Moon in the west and measures one hundred feet wide. Nowadays, el Horeya Avenue with his prolongations Sidi el-Mutawalli street and Ishaq el-Nadeem street follow the same course. El Nabi Daniel street is tracking the path of the second street starting from north of the city at the seaside to the south intersecting the Canopic street in his center (Fig. II-1).

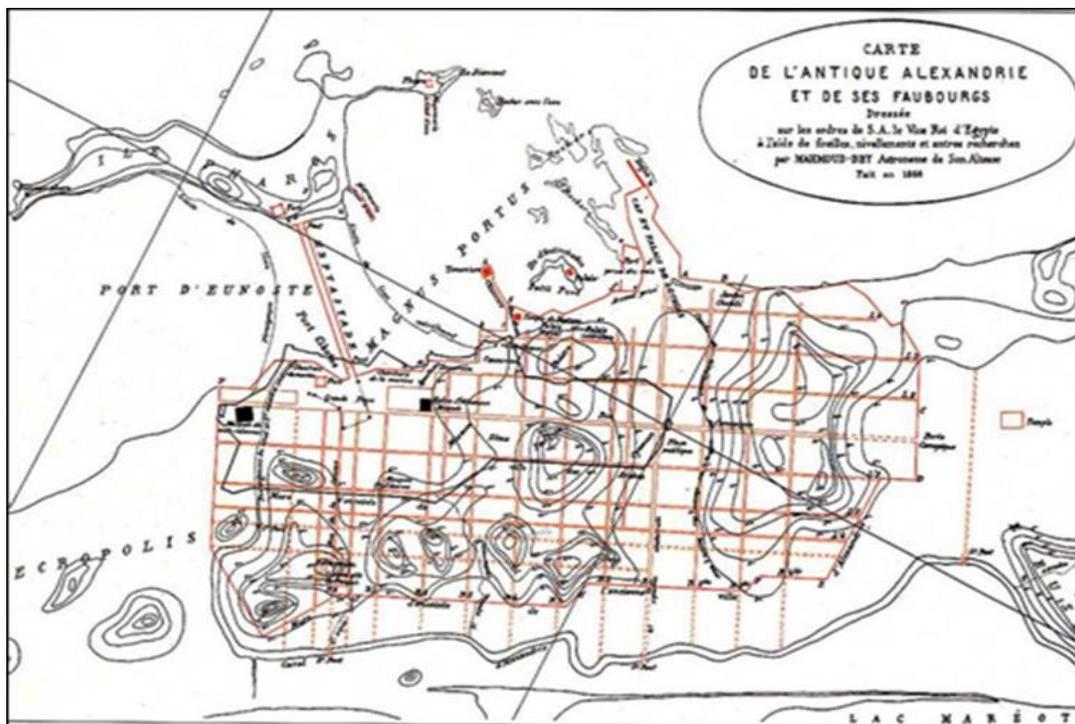


Figure II-1: Map of el Falaki (1866) showing the old streets of Alexandria

The city was divided into five quarters, named after the initial letters of the Greek alphabet (alpha A – beta  $\beta$  – gamma  $\Gamma$  – delta  $\Delta$  – epsilon  $\epsilon$ )

The Royal quarter (Brochion) was the most important quarter. It was located in the northern-eastern side of the city and was bounded by the Sema street from the west, the Jews quarter from the east, the Canopic street from the south, the eastern harbor and Cape Lokhias (el Silsila) from the north. The royal palaces surrounded by gardens and situated on the heights that allow overlooking the

harbor and the sea, occupied this quarter as well as the House of Wisdom or the Museon, the great library, the theater and the Caesareum Temple.

In the south-west of this quarter, the tomb of Alexander the Great (Sema) is located among the other tombs of the kings and queens of the Ptolemaic era in or near the Panium. To the east of this later there were the Courtyard and the Gymnasium that opens on the Canopic street.

Every quarter is enclosed by a fence, and all of them were protected by a considerable wall fortified by towers. Likely the construction of this wall began in the time of Alexander the Great and was completed by the Ptolemies. Then, the Roman increased its fortification. It had been partly demolished in the beginning of the Islamic period and finally decreased to contain the Arab town.

During the first three centuries of the Islamic period, the city shrank and the urbanism has been concentrated in the north and the west which means that the concerned area (Kom el Dikka) became out the city and was abandoned. Then it was enclosed again by the walls of the Ayyubid and then the Mamluk.

Finally, with the decrease of the importance of the city under the Ottomans, it was abandoned again. Due to the geography of the city, its surface remained constant through the ages. Also due to its importance the city remained inhabited over the years with some periods of shrinkage in the Islamic period. This particularity caused the demolition of older buildings and the use of their debris to prepare the ground and its stones in the new building. This process created a multilayers city.

## **II-2: The Mound of Kom el Dikka**

The present area of Kom el Dikka is considered to be modest in size than it was in antiquity, as it had occupied a vast area in ancient Alexandria. Probably, it was bordered by Dr. Ibrahim Abd el-Sid Street in the east, el Horrya Avenue in the north (Fouad street), el Nabi Daniel Street in the west and Soliman Youssri street in the south.

The mound of Kom el Dikka is one of the most important symbols of the capital city of the Greeks and the Romans. It's an artificial mound that was formed by the heap of the buildings that were demolished and piled on the top of each other.

The scholars are different in the interpretation of the name of the mound. The first group believes that it reads "Kom el Dikka" meaning "the backless benches mound", while the second group pronounce it "Kom El Dakka" meaning "the compressed earth and rubbles mound". Both groups have neglected – from the archaeological point of view – the present residential quarter, probably because no archaeological activities were held there.

Some scholars believe that this mound is the Paneion or Panium which was mentioned by the Roman historian Strabo. It was so-called "The Mound of Panium" as it was raised reverence for God "Pan", the god of gardens and green pastures, on the top of the mound overlooking the whole city and

surrounded by a very pleasant garden. Strabo also called it “Belvedere” referring to the cult center of the same god on its top. Other sources called it “Kom el-Demas” meaning: the mound that contains the bodies. Here, we do not know if it meant the corpses of the Islamic cemetery, which were unearthed during the excavations in this site before the discovery of the Roman amphitheater or it denotes “The Sema” that housed the body of Alexander the Great, as well as the royal Ptolemaic tombs, where the researchers believe that it lays in the north-western side of the mound.

In the book, *Description de l’Egypte*, Gratiem le Pere mentioned that it is one of two mounds that were used as landmarks by the sailors to reach the city and named it “Saint Catherine mound”. On this mound, Napoleon built a fort and baptized it “Chretien fort”, from which it comes “Chretien fort mound” (Fig. II-2).



**Figure II-2:**The mound of Kom el Dikka (at the left hand) appearing in the map of Piri Reis in *Kitab-i el-Bahriyye* (1526)

### **II-3: The History**

This mound was subjected to a number of events, especially in its western part, which was separated from the large mound during the city planning in the modern era by cutting through an extension of Safia Zaghloul street, along the way between Fouad street and the train railways.

During the French expedition, the French army set up military fortifications – as it was mentioned before – to repel the attacks of the Egyptians after seizing the city of Alexandria. Later on, during the reign of Mohammad Ali, the mound was used to store gunpowder in the extreme northeast corner of the site, which led to a horrific explosion that caused great damages to the ancient buildings of the site which were mostly hidden from the sight. After the British occupation, they sat a camp in the

northern-east of the mound and fixed their guns (canons) to fight the Egyptians and stop their rebellion.

In 1952, a presidential decree was issued to remove the mound as it has a bad effect on the Egyptians and to make use of the evacuated surface in the planning of the modern city. The Ministry of Culture chose the eastern part of the smaller mound for the establishment of a new museum and the southern part was chosen to be the location for a governmental complex and a city hall.

During the removal of the debris, the largest baths ever found in Egypt appeared with almost all its elements, its annexes and a huge cistern to feed it with fresh water. It dates back to the period from the second to the sixth century CE. In addition, the Roman amphitheater, which is a small theater accommodating about 700 people was used in different times from the second century to the seventh century CE. Recently, a number of study halls, about 22 Auditoria, have been uncovered directly in the northern side of this amphitheater, mostly were built in shape of the horseshoe, and they date back from the fifth to the seventh centuries CE.

Finally, in the nearest area to the current Kom el Dikka, the remains of luxurious roman villas with their colorful mosaic floor were found. It represents an ancient rich neighborhood from the second century CE, a flourishing era of life in the city during the Roman period. The most important of these floors is the “Villa of Birds”, which displays many birds in different shapes and colors. In later times, a group of simple houses less luxurious have been erected over these floors. It has been proven that these houses include ateliers and workshops for artists and craftsmen, where bronze sculptures, pieces of marble and carved animal bones have been found inside and around. Moreover, another group of houses were discovered to the west. Their plan represents the former model of Hellenistic design. It is worthy to note that this zone was inhabited in the middle Ages too (Fig. II-3).



Figure II-3: Map of the archaeological area of Kom el Dikka

(Source: Centrum Archeologii Śródziemnomorskiej UW: Alexandria: Kom el-Dikka (Egypt))

To the south of the current Kom el Dikka and in the area between Soliman Youssri street and the train railways, a rescue excavation held in 2010, exposed ancient ruins dated from the Macedonian period to the Byzantine period. The excavations revealed the Temple of the Goddess Bastet (Bubastion) with several *cachettes* containing hundreds of cats' statuettes in limestone and clay representing "Bastet" as well as statuettes of other gods and goddess and children. Also, the Foundation deposits plaques of this temple written in hieroglyphs and Greek that were discovered. They were made of faience and date back to the time of Ptolemy IV. In addition, ancient water tanks and other objects related to the water belonging to different eras were unearthed. In the angle between the former site and the roman amphitheater, a recent excavation revealed a glass furnace from the byzantine period.

## II-4: The Present Area

The present area occupies a strategic location in the heart of this city. It opens in the north on Fouad street, one of the oldest street still in use in the world (el Horeya Avenue/Via Canopica). The same street is ornate with remarkable buildings from the 19<sup>th</sup> and 20<sup>th</sup> century and embraces the two principal archaeological museums of the city (the Greco-Roman Museum and Alexandria National Museum). To the south, it opens on a garden in the middle of two historical buildings from the first third of the 20<sup>th</sup> century: the Alexandria stadium and the Ambulance authority. Both of these buildings were the first to be built in Africa and the Middle-east. While its western streets lead to the archaeological site and the old downtown of the city with the commercial area (Fig. II-4).



**Figure II-4: Depicting the ancient Kom el Dikka surrounded with yellow, the current one surrounded with red and the important site in its vicinity**

The neighborhood offers a very important parcel for excavation in the city. Because of its later occupation, no one could excavate within its boundaries. The buildings were still in place and there was no need to demolish them for excavation. However, from the beginning of this decade, developers started to bring the buildings down and reconstruct towers in place without any archaeological investigation which predicate the loss of archaeological and historical information that was preserved for millennia. During the digging for a new building behind the Water Company building on the northern part of the area in 1978, a part of a villa was accidentally discovered including a private bath and several rooms dating back to the turn of the fifth century. This sole discovery gives a hint to the archaeological importance of the area.

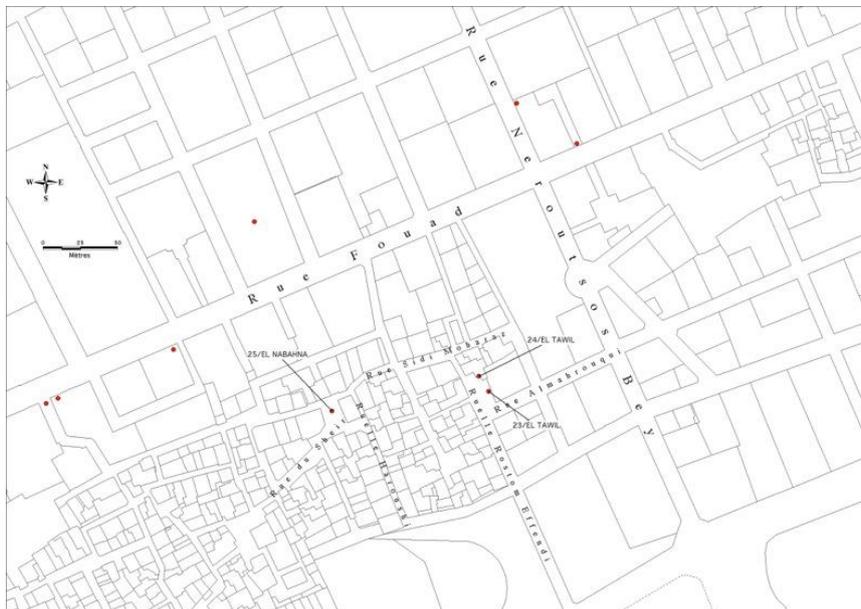
Only the cisterns and the Sufi tombs could be located. The first could be located because they were mapped once in the beginning of the nineteenth century by Galice bey in order to give a plan of the distribution of the cisterns near the walls of Alexandria to be used in case of war and another time in the end of the same century by Kamil before the abandon of this system for the sake of the water pipes. The second one could be located thanks to the guidance of the inhabitants.

## II-5: El Nabahna Cistern

Alexandria was famous for its cisterns. The city was supplied with water by Schedia canal that approached the city from the south-east and then distributed the water by small canals running under the city. Before the annual flood the water becomes scarce and the Greeks and the Romans had to rely on wells for the underground water and cisterns for the imported water. After the Tsunami of 365 CE, the Alexandrian depended only on cisterns during the annual draught period because the underground water became salty. There were private and public cisterns serving the city. Moreover, there were cisterns reserved for the mosques and the Madrassa in the Islamic period. Thus, the construction of cisterns was important in Alexandria and an advanced architecture was developed through the different periods (Greek, Roman and Islamic).

In the first description of Alexandria after the Arab conquest, it was mentioned that it is strewn with 4000 cisterns, and they reserved their place in the tales and the writings of voyagers all over the following centuries.

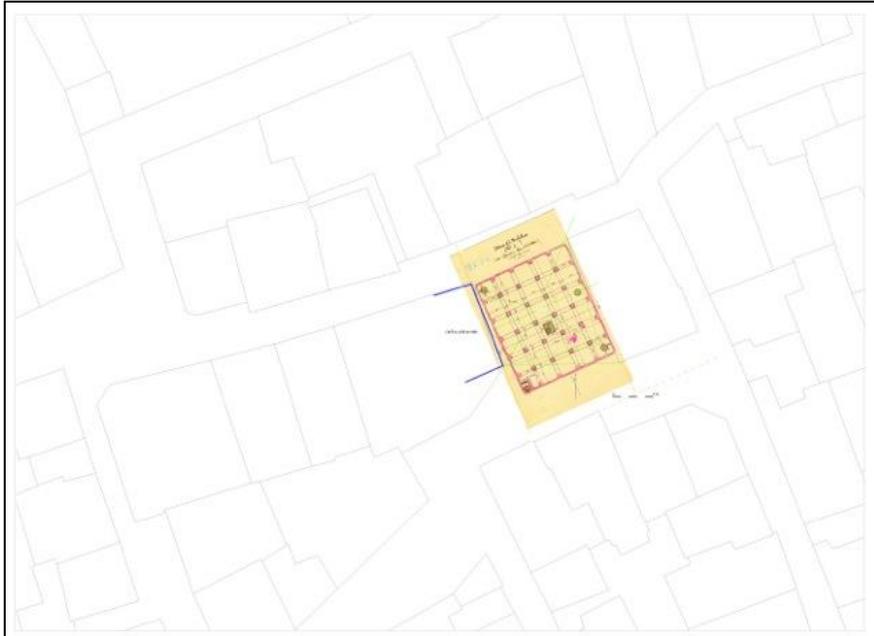
It seems that this area had long relations with the water storage. In modern times, the water company had set its huge water tanks or reservoirs to supply the city with tap water. Meanwhile, the researches of the Ministry of Antiquities and the Centre d'Etudes Alexandrines situated six cisterns in the vicinity of the area and three inside. The later are el Tawil 1 and 2 and el Nabahna. One of el Tawil cisterns is situated under the mosque of Sidi Hodhaifa and it is not accessible while the other one has been demolished during the construction of a new residential building (Fig. II-5).



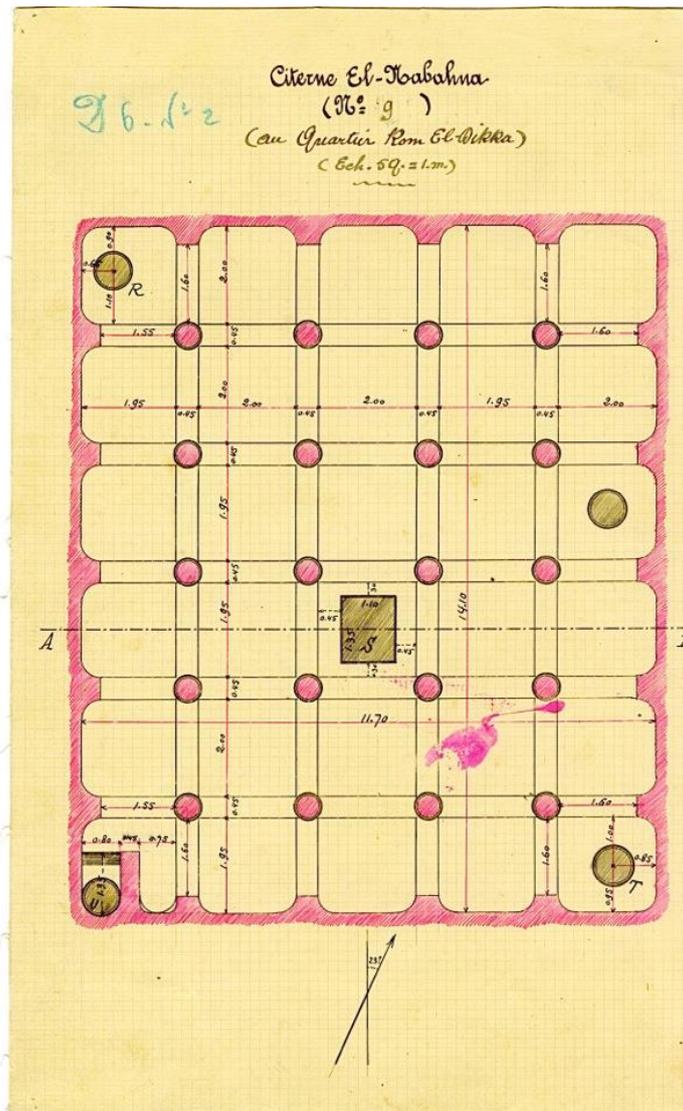
**Figure II-5: Locations of the cisterns inside and in the vicinity of Kom el Dikka neighborhood**  
(courtesy of CEA)

The Nabahna cistern is located under Sayed Darwish square (Fig. II-6). It is one of the medium sized cisterns and possesses a rectangular shape. It is 11.7m long, 14.1m wide and 8.45m high (Fig II-7). It consists of three stories. Each floor is supported with 20 granite columns borrowed from other buildings from earlier periods. These columns are distributed in 4 rows x5 lines of arcades creating 5

transversal porticos and 6 longitudinal porticos. The columns differ in their height and diameters and they are connected to the wall with semicircular arches supported with pillars protruding from the wall (Fig. II-8). The heights of the stories from the lower to the upper one are 3.80m, 3.20m and 1.45m respectively. Windows are, about 70cm high, were opened recently in the upper level to deliver air and light (Fig. II- 9).



**Figure II-6: Location of el Nabahna cistern in the square of Sayed Darwish**  
(courtesy of CEA)



**Figure II-7: Plan of the cistern by A. Kamil**



**Figure II-8: A photo showing the consolidation for the columns**  
(Source: the researchers)

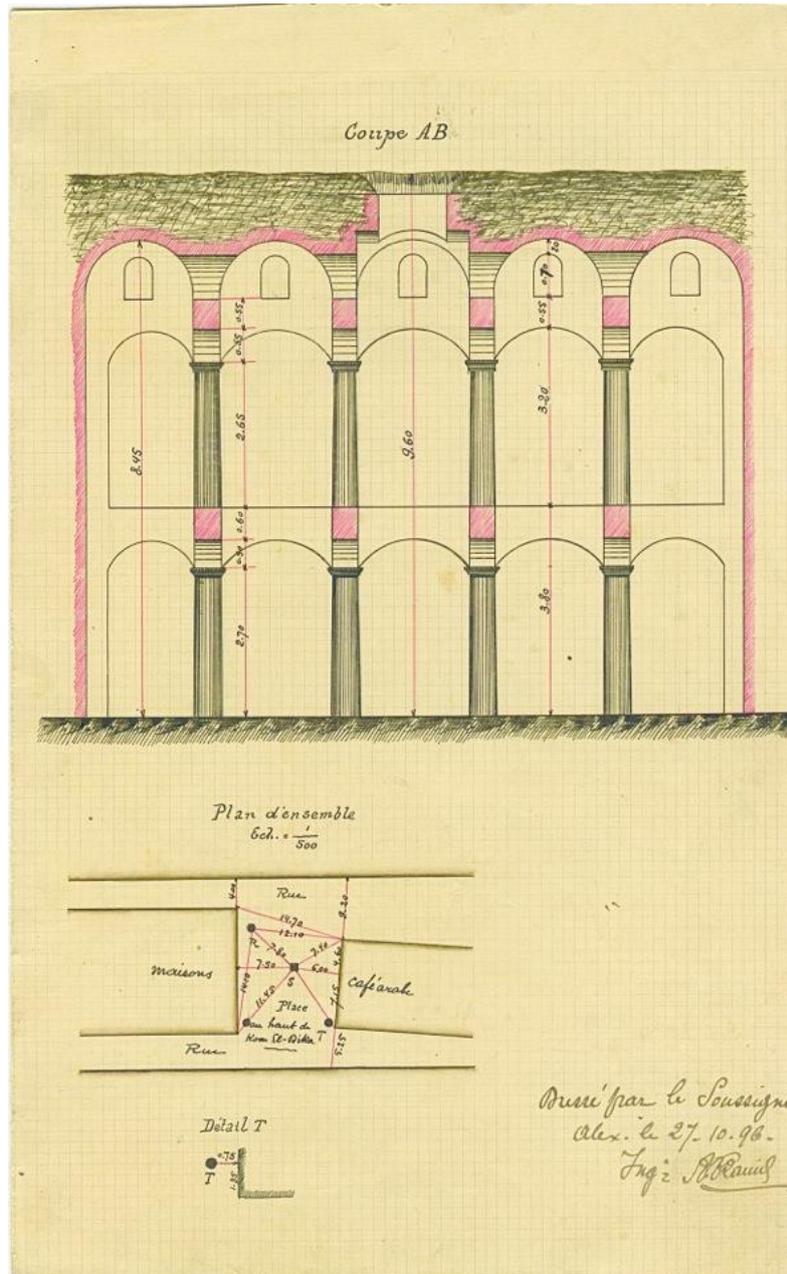


Figure II-9: Elevation of the cistern by A. Kamil

The cylindrical ceiling has six vaults standing on the walls and supported with arches. The walls are covered with the hydraulic mortar to prevent the infiltration. The well-curb is located in the north-western corner of the cistern. It has a semi cylinder shape and is provided with foot cavity to facilitate its access to clean the place. The ceiling has three additional circular apertures. Finally the ceiling is surmounted with a rectangular skylight to provide the air and the light.

In order to use the cistern as shelter during the Second World War, the stories were separated with concrete paving, the columns were consolidated with concrete, walls were erected between them in order to create private rooms and metal spiral stair were add to ease access (Fig. II-10 and II-11).



**Figure II-10: A photo of the added walls**  
(Source: the researchers)



**Figure II-11: A photo of the iron spiral stair**  
(Source: the researchers)

At the beginning of this decade the construction of a new building at only 1.5m away from the cistern caused the collapse of some parts of its ceiling, but its state is stable in general (Fig. II-12).



**Figure II-12: A photo of the cistern displaying the damage caused by a newly constructed building**  
(Source: the researchers)

Older photos show accumulation of water in the lower floor which does not exist anymore now, although we have a tube for tap water in the cistern. The cistern is clean in general except for some modern garbage. In addition, there is construction debris dumbled from the cistern's well-curb as well as the remains of the falling spiral stairs.

Humidity and salts are visible on the walls. These two caused the degradation of the outer layer of some of the columns and the fading of the decoration of their capitals. Micro and macro cracks are visible on the walls and the columns' modern consolidation.

#### **II-5-1: Methods of Treatment of Deterioration and Proposal for Conservation**

Treatment of the aspects of deterioration of the Nabahna Cistern entails the following points:

##### **a-Removal of Salts:**

The type of salts on the surface should be defined. After making sure there is no continuous ground water source, salts will subsequently be removed mechanically and by using a proper poultice according to the nature of the salts (soluble – insoluble) and there composition.

### **b-Treatment of Cracks:**

Cracks will be treated according to their size and location in the walls and columns. Cracks will generally be consolidated by injection with proper consolidants that are able to penetrate into the cracks and fill them.

### **c-Salts: Effect and Methods of Removal:**

Salts efflorescence on monuments stones could be generated through variable sources including soil, underground water, sea water (for waterlogged monuments), human waste and burial conditions. Furthermore, the monumental stones itself could be another internal source for formation of salts ions. Both types of the insoluble and soluble salts were plenty found in the cistern at different locations. While calcified insoluble salts are difficult to remove by wet/chemical methods, soluble salts could be dissolved using the following processes:

- Washing the “unpainted” building stones by water hoses.
- Soaking the stone objects in flowing or stagnant water (containing appropriate fungicide).
- Application of clay or cellulose poultices.
- Locking of salts.

While the non-soluble salts could be removed by:

- Mechanical cleaning.
- Chemical cleaning (using diluted acids followed by water wash).
- Chemical-Mechanical cleaning which incorporate dampening the crust with an organic solvent followed by mechanical removal.

### **d-The Cement Plaster of Columns:**

Due to the use of the cistern as a hideout during the Second World War, layers of cement were applied on the walls and columns (portions of the columns bulk under the crown are still visible) probably to the following:

- Consolidating the brittle columns
- Covering the deterioration phenomena which couldn't be treated at that time

Perhaps the second assumption is the likely one, and in any case the strength and hardness of those columns could be tested by mechanical pressure measurement.

## **II-6: The Mausoleums**

The neighborhood is rich also with the tombs of the Sufis. By surveying the streets and with the guidance of the inhabitants many of this tombs were located among them Sidi Ali el Agami and Sidi Hodhaifa and in the mosque of Sidi Hodhaifa, Sidi Mohamed el Sherif, Sidi Mohamed el Maqbouly and Sidi Ahmed el Gararhy. Most of these tombs are, unfortunately, inside residential buildings or abandoned in the alleys of the area (Fig. II-13). Only the latter is well preserved and would be

described as a mausoleum as well as the two marvelous mausoleum of Sidi Mefereh and Sidi Zein el-Abedin bin Ali situated in el-Horeya Avenue on the border of the area (Fig. II-14). Unfortunately, these sheikhs are local to the area and there is no information about them.



**Figure II-13: A map shows the distribution of the Sufi tombs in the area**  
(Source: the researchers)



**Figure II-14: Sidi Ahmed el Gararhy tomb situated in shop**  
(Source: the researchers)

## II-7: Proposals

- 1) Regarding el Nabahna cistern, we propose the following:
  - A- For the sake of archaeology, to take the needed measures to consolidate the ceiling and the walls of the cistern
  - B- In order to have an appropriate surface to receive spectators, the walls that were built during WWII have to be removed
  - C- To accommodate the visitors, ventilation and lighting systems should be included within these cisterns as well as creating a descent access point
  - D- This cistern can be used in its different floors to tell the story of area among the history of Alexandria, the story of water in Alexandria and the story of music. These stories can be projected in Culturama, 3D laser, movies and video mapping
  - E- The cistern also can host temporary art or handicraft galleries.
  
- 2) Regarding the Sufi tombs, we propose the following:

It is proposed to create a walking tour to discover the religious beliefs of the inhabitants by visiting the tomb and the mausoleums in the neighborhood. This entails to choose the appropriate tombs available for visit and to rehabilitate and restore them.

### **III. Architectural and Urban Studies**

## Introduction

This part represents urban and architectural studies of the existing situation at Kom el Dikka area, to define the elements, constraints and challenges of a rundown residential community at the heart of Alexandria. The reason for such investigation and study, is to present particular recommendations in the frame of a proposed development project to reinforce the grounds for the development of the cultural sector in Egypt. The presentation of this work follows the UNESCO 2005 Convention on the protection and promotion of the diversity of cultural expressions, to which both Egypt and the European Union are partners. Underlined objectives are the following:

- Protecting and promoting the diversity of cultural expressions
- Creating the conditions for cultures to flourish and to freely interact in a mutually beneficial manner
- Reaffirming the importance of the link between culture and development, especially for the developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link

Therefore, the purpose for conducting this study is to present it to the European Commission through the Bibliotheca Alexandrina, under the action of Support to Cultural Diversity and Creativity in Egypt. The action represents a program comprising activities which will be implemented over a period of 24 months grouped into three pillars. One of the pillars is concerned with actions to support youth and new talents, by the creation of centers to foster the development of artistic professions in Egypt. Kom el Dikka is one of the selected sites for rehabilitation and the establishment of a permanent cultural outlet.

The report contains field research, site survey maps, illustrations, and preliminary urban and design upgrade project at Kom el Dikka area, covering the following issues:

- Urban survey of the study area
- Architectural survey of the area
- Survey of activities and street life
- Studying past experiences of similar projects in Egypt
- Defining architectural, structural and urban problems
- Architectural and urban proposals

### III-1: Urban Survey of the Study Area

Alexandria of today stands as the city of both past and present, where the past is abstractly memorized rather than physically maintained; and Kom el Dikka is a living proof of that. When you enter this neighborhood, you get mixed feelings as you walk down its narrow curved alleys. You see the old buildings which are mostly out of shape and many of which need immediate restoration, but you also see these tall new buildings which are disproportionate with the size of the street and the typology of the neighborhood. Unfortunately, the majority of these new buildings were built without any legal authorization from the municipality. They represent a burden to the already-poor infrastructure and a challenge for immediate intervention to stop building more.

#### III-1-1: Location

Kom el Dikka is an old rundown residential area in the City Center of Alexandria, Egypt. It is located close to the Roman amphitheater and along the elegant Fouad Street that follows the former line of the Canopic Way, which was the main thoroughfare of ancient Alexandria (331 BCE). It is surrounded by, the Latin quarter from the East and the Roman amphitheater from the West. The area is well hidden behind a row of Neo-classic European style buildings along Fouad Street. The area is considered an epic center of the city's archaeological heritage. Still to this day, the area is filled with archaeological excavations. Topographically; it is considered an ancient artificial hill, resulted from medieval rubbish atop a layer of Muslim graves which, in turn, covered the late Roman inhabitant quarter (Haas 1997). Therefore, entrances to the area from surrounding streets are steep and provided with stairs for pedestrians.

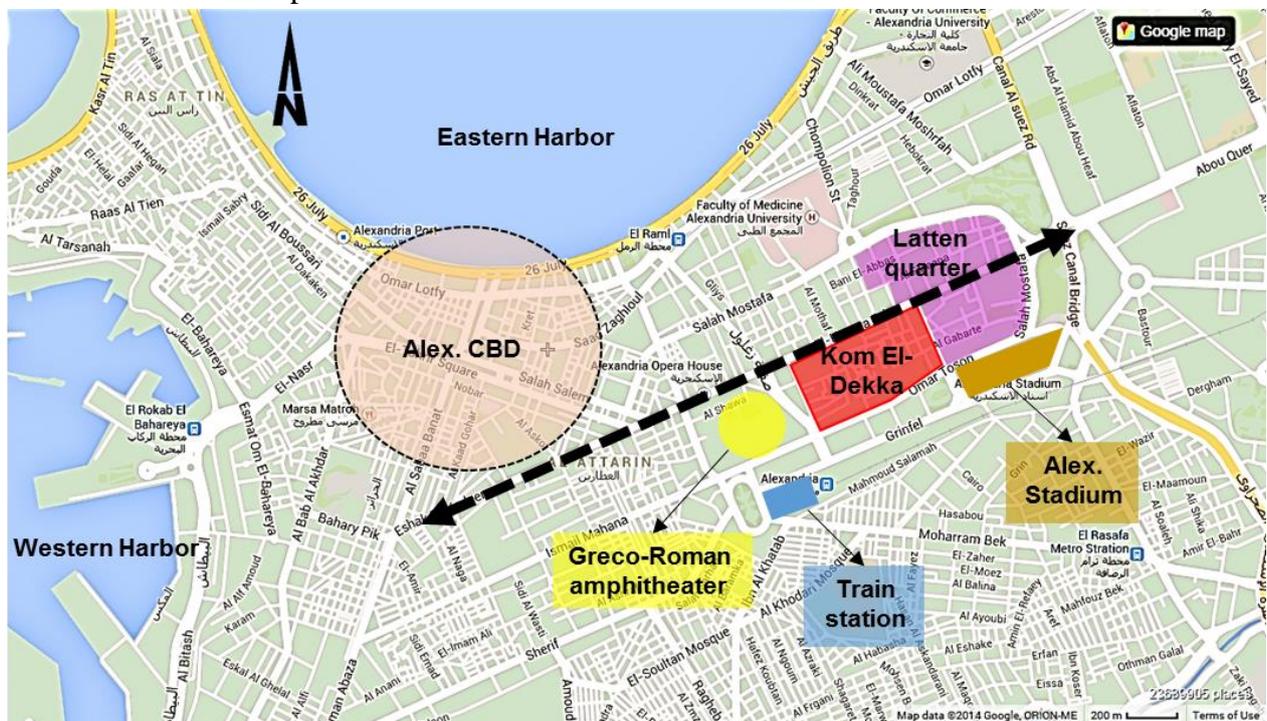
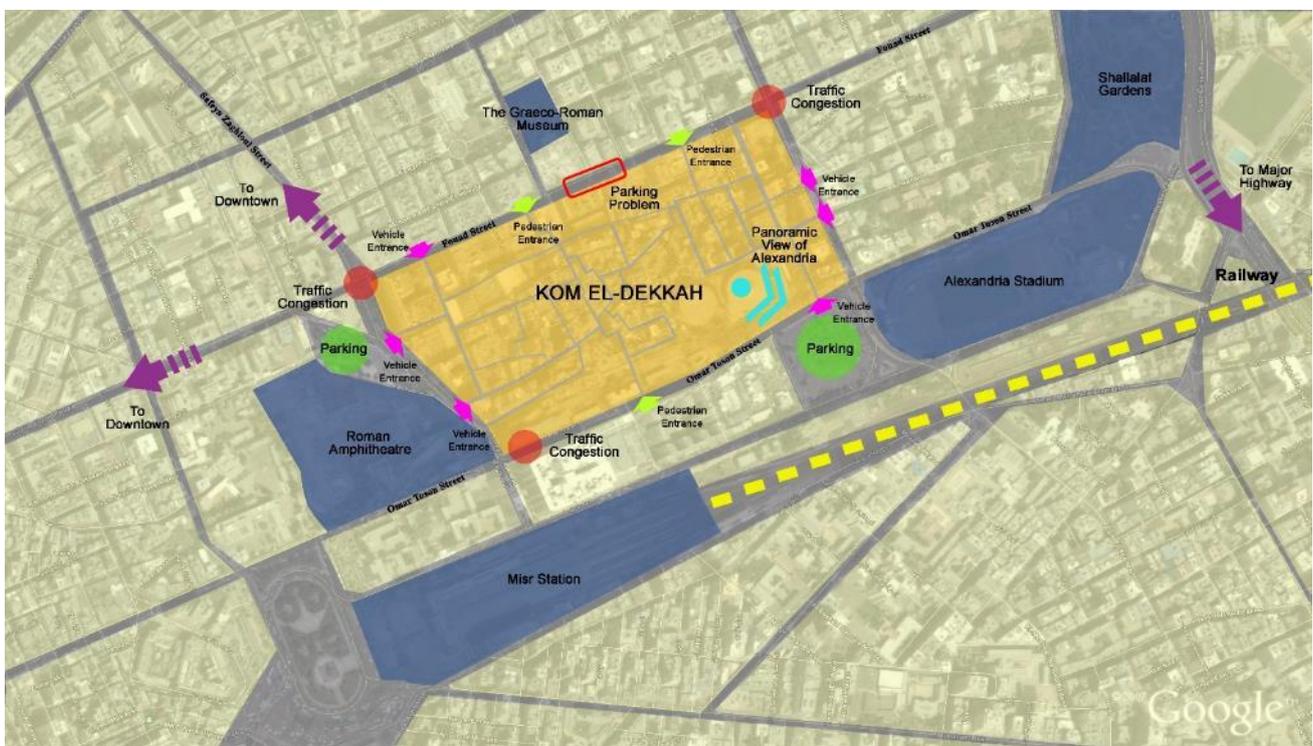


Figure III-1: Map of the city center of Alexandria showing the location of Kom el Dikka in relation important sites and buildings

(Source: Google maps – Adapted by the researchers)

The study area at Kom el Dikka is surrounded by four important streets: Fouad street from the north, Omar Tosson street from the south, el Batalsa street from the east and the extension of Safeya Zaghlol street from the west. This situation resulted into traffic congestions on the corners around the area. Vehicles access the area through a group of narrow streets from all sides. Due to the nature of the street fabric in the study area, they are not used for vehicle cross-passing to overcome the congestion all around. Instead cars which enter the area either belong to local residents or to local shops trading and goods. Therefore the area does not have traffic problems although the streets are quite narrow and unfit for car traffic. But this situation is unfortunately coming to an end. With the increasing numbers of high-rise new apartment buildings being built rapidly in the area, this will lead to higher population density, and thus traffic and parking problems. The proposed urban upgrade project suggests adding more car parking areas around the site, and suggests turning the streets in the area into a car free zone. The vision is to turn the area into a pedestrian friendly zone. Only service cars can be permitted in certain hours and restricted on selected streets shown in the final proposal master plan.



**Figure III-2: A modified satellite image of the study area at Kom el Dikka showing surrounding streets, connection of the district with other parts of the city, entrances to the area, parking and other site analysis**  
(Source: Google maps – adapted by the researchers)

### III-1-2: Significance of Kom el Dikka

In the first half of the 20<sup>th</sup> century Kom el Dikka acquired fame; it was the home of *Sayed Darwish*, the most famous Egyptian composer who lived and grew up in the area. He is considered the father of Egyptian popular music. He began to be famous by singing in local weddings, fairs and cafés. He then moved to Cairo to become the author of operetta music and composer of songs that are considered an important methodological leap in the history of Egyptian music, especially when he played his music and words in the events of the 1919 Revolution in Egypt against the British

occupation and the corruption of the ruling class. During the British occupation of Egypt (1882-1948) local residents of the area embodied the national cause. They used to gather each and every night on a small café (now called Sayed Darwish café) in the heart of the residential area of Kom el Dikka to discuss their concerns about Egypt from foreign influences, and listen to Darwish's songs.

Later in the 20<sup>th</sup> century, Kom el Dikka became known as predominantly inhabited by craftsmen, workers and small tradesmen. Even today, locals of the area are proud to trace their linkage to Sayed Darwish. A local musical band in Alexandria called Eskenderella annually organizes the Sayed Darwish musical street festival. It has been going on now for about 12 years. It used to be held in the open space in front of the Sayed Darwish café at the heart of Kom el Dikka. But due to the increase in the number of audiences attending this city level, informal event, the celebration now takes place in front of Farag café, on the south edge of Kom el Dikka. This event is very unique. It holds great potentials for the urban upgrade of the area. The proposed project takes into consideration the need for space, accessibility and funding to support this positive local action.



Figure III-3: Pictures of the Sayed Darwish street festival at Kom el Dikka (source: The internet)



Figure III-4: Pictures of some posters for the announcement of the festival prepared by Eskenderella (Source: <https://www.facebook.com/EskenderellaBand>)

### III-2: Heritage Registration

On the heritage conservation scale, the area is listed on the local level in the Heritage Registered List of Alexandria under code 6032 of registered heritage areas (Harmony 2009), for its unique urban

fabric and character. Evidence in the organic street structure and tight urban pattern dating back to the Islamic era in Egypt (from 639 CE).

New design guidelines for Kom el Dikka were set in 2009 according to the National Organization for Urban Harmony stating the following;

- The maximum building heights allowed in the area is 12m for new buildings.
- The original narrow local urban and street fabric must be conserved.
- Building uses are limited to; housing, small workshops, shops and cafés.

At Kom el Dikka, only one building is registered in the Heritage Registered List of Alexandria. It is registered under code 48. The land lot is currently vacant. It used to be the location of the house of the famous Egyptian composer Sayed Darwish. The building was demolished in the 1980s. The proposed urban upgrade project took into consideration revitalizing the heritage of Sayed Darwish, through rebuilding his house to become a visiting center.

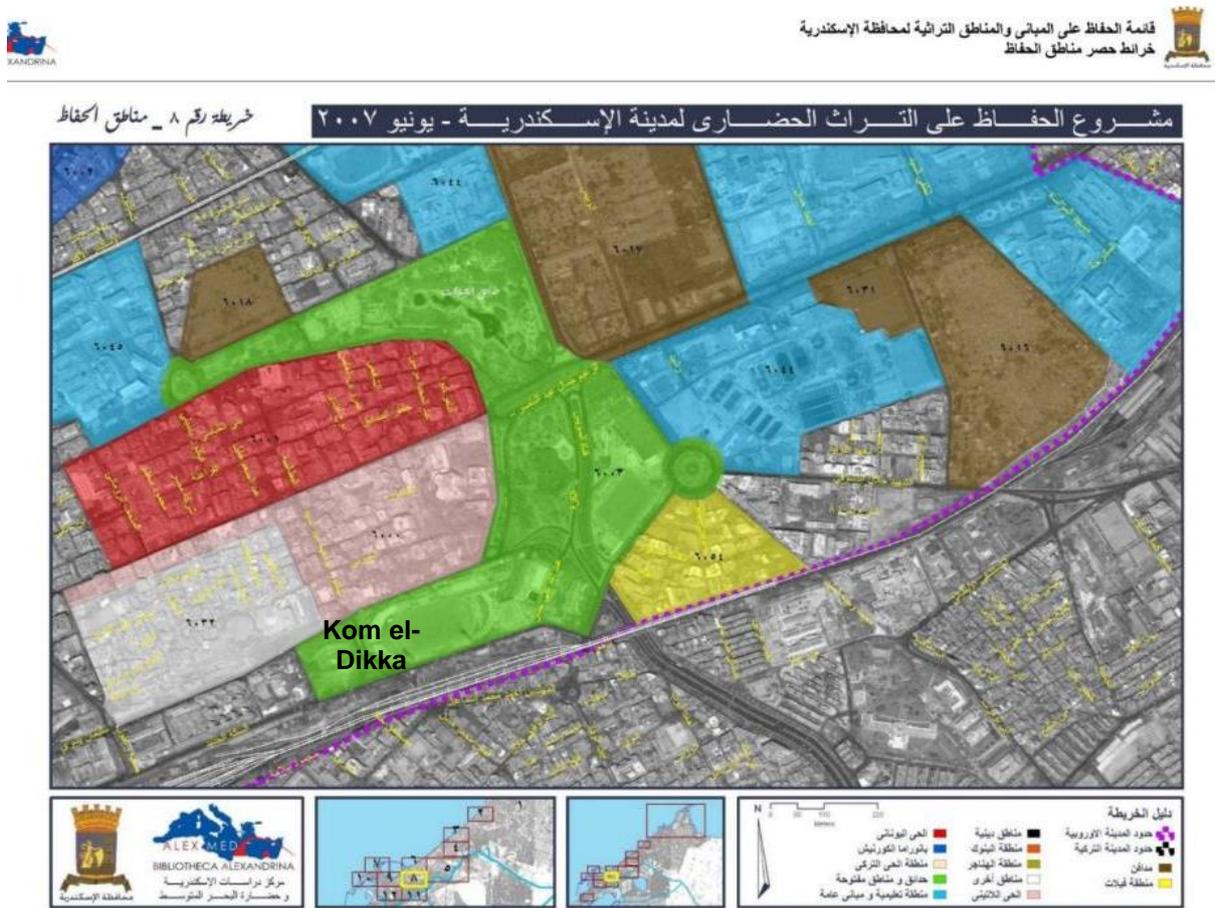


Figure III-5: A map showing conservation areas in the city center of Alexandria in relation to Kom el Dikka which is also a heritage conservation area (Source: the Government of Alexandria Registered Heritage List)

### **III-3: Surveying the Study Area**

A group of survey maps was drawn throughout the investigation stage of the project to understand the local urban fabric, street typology and buildings styles. These maps included; land use map of ground floors, monitoring the situation of real-estate development actions and street typology of the area. The site was surveyed on June through September 2014.

On each map, a suggested pathway is highlighted along the main street at Kom el Dikka. This pathway is proposed to be the generator of the urban upgrade project. Detailed description of this path, the way it will be treated as well as its selection criteria will be discussed in details in the architecture and urban proposal part in this report.

#### **III-3-1: Land use:**

The use of the majority of the buildings in the area are residential, but mainly on the upper floors. On the ground floors, many buildings contain small shops, workshops, and commercial services; like food shops and cafés. The land use map prepared by the team shows that more than 50% of the buildings' ground floors at Kom el Dikka are shops and stores. They generally sell goods and food for locals. None of them are used from other neighboring residential areas. The investigation work also found out that many of these shops and stores are permanently closed, and many of them solely occupy the ground level in the land lots without any building above. The area also contains a considerable number of workshops specialized in wood handicrafts used for furniture, as well as car repair workshops mostly on the south-east side of the area. The survey discovered that the area also has a considerable number of vacant land lots and open spaces. In general, the land lots areas are relatively small (about 50 m<sup>2</sup>), because they used to accommodate private residents with middle to low income. They are built in the traditional Turkish style known in Alexandria in the early 19<sup>th</sup> century. Some of these traditional buildings are still present, but many of them are now empty and on the verge of collapsing or being demolished and replaced by high-rise modern buildings.



**Figure III-6: A map representing the ground floor land use of the study area Kom el Dikka**  
 (Source: the researchers)

### III-3-2: Mapping of Kom el Dikka’s Cafés:

The survey study found that the area contains a considerable number of cafés, yet very famous to Alexandrians such as; Sayed Darwish café, Deket el-Darawish café and Farag café. These cafés are dispersed throughout the area, although they are located mostly along the edges. Some of these cafés are not only places to meet friends and spend nice times listening to traditional music, drinking coffee or tea, and smoking the traditional Shisha while others hosts some cultural and artistic activities, especially during the Sayed Darwish festival held in the streets of Kom el Dikka each year such as Farag café.



Figure III-7: A poster for the 9th year street musical festival at Kom el Dikka, celebrating Sayed Darwish's birthday (Source: Internet)

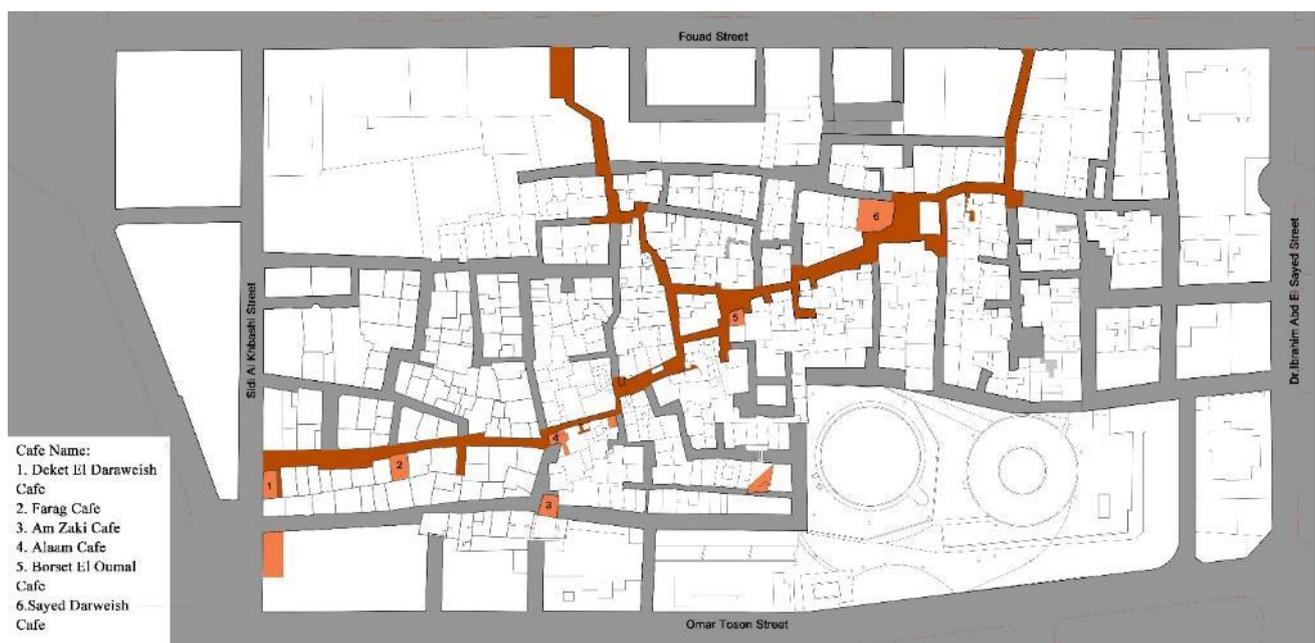


Figure III-8: A map representing the location and names of cafés in Kom el Dikka (Source: the researchers)



Ground floor closed shops



Farag Café

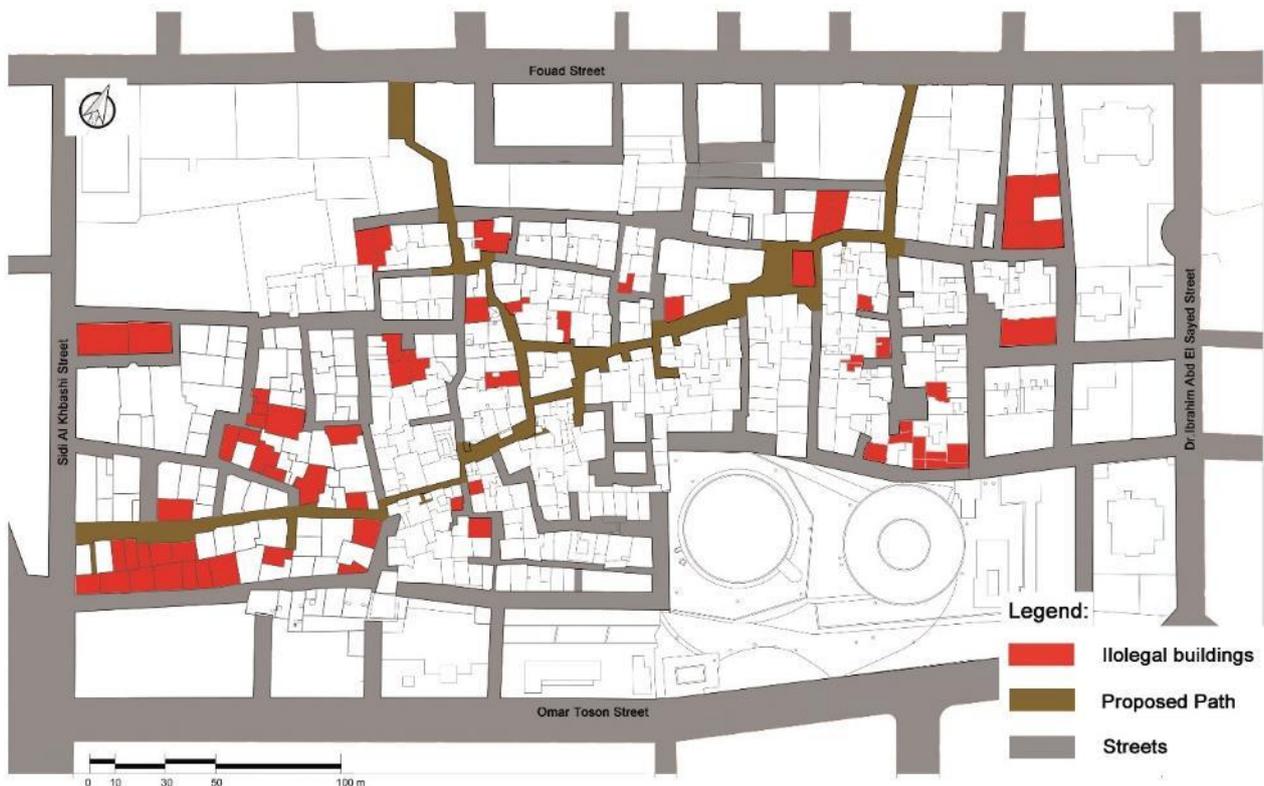


Borsat el Omal Café (workers's café)

**Figure III-9: Pictures of Kom el Dikka**  
(Source: the researchers)

### III-3-3: Real-estate Development Map and Building Violations:

While surveying the area, the team spotted 70 illegal buildings. These buildings exceeded the legal height that, according to the building codes should not be more than one and half times the width of the street. That means, in this area, about 4 floors or 12-14 meters. These buildings represent a threatening problem to the local infrastructure. They are the result of the still ongoing political instability after the Egyptian Revolution in 2011. In an attempt to take advantage of the instability under negligence of the law, developers seeking rapid gain took advantage of the situation and are rapidly demolishing old 2-4 story buildings and replacing them with dreadful concert 15-20 story apartment buildings.



**Figure III-10: A map showing the location of about 70 spotted illegal buildings at Kom el Dikka till September 2014**  
(Source: the researchers)



**Figure III-11: A picture representing a panoramic view of Kom el Dikka showing irregularities in height due to illegal new developments**  
(Source: the researchers)

### III-3-4: Street Typology at Kom el Dikka

The urban pattern at Kom el Dikka is organic, following the topographic characteristics of the area. The streets are formed with slopes or steps. Streets width determines usage by pedestrians or carts. Small allies and dead-end streets are commonly cited in the area. The urban fabric established in this traditional neighborhood reflects the socio-cultural aspects of its residents. Dissimilarity of street fabric at Kom el Dikka with regards to surrounding areas are evidence to the private nature and close relations between its residents. This typology is very significant to be preserved and should be focused upon in the redevelopment proposed project.



**Figure III-12: Street typology of Kom el Dikka**  
(Source: the researchers)

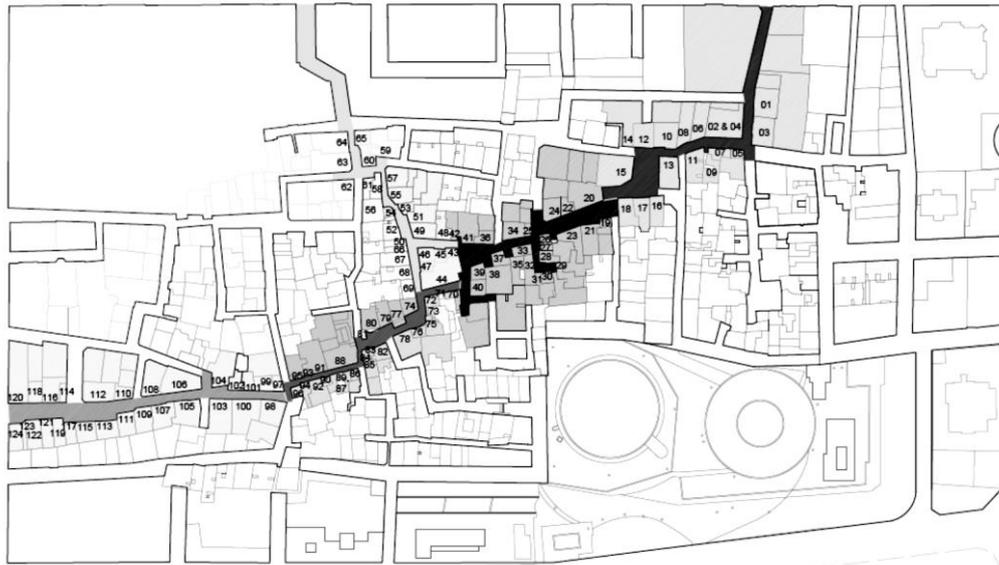


**Figure III-13: Stairs leading Kom el Dikka from Fouad Street**  
(Source: the researchers)

### III-4: Architectural Survey of the Study Area

#### III-4-1: Building Typology

An Architectural Survey was conducted on about 130 buildings in the area. The selected surveyed buildings are located along the sides of the main street path proposed for development. This path will be the starting kick off project to upgrade the area and to introduce new uses that would enhance the local economy of Kom el Dikka. On this path, the main plazas and open spaces lies. The path leads to various directions that represent the main links from the area to Fouad Street and to Safeya Zaghlol Street.



**Figure III-14: A map showing the selected path for development through Kom el Dikka. The investigated buildings lay along the sides of this path**  
(Source: the researchers)

The typology of the existing urban fabric consists of a mixture of building styles. This is a result of accumulated layers of history. The traditional Islamic city that was formed a thousand years ago affected future developments of the 19<sup>th</sup> century and beyond. The area became popular during the second half of the 20<sup>th</sup> century, predominantly inhabited by craftsmen, small tradesmen and workers in the palaces of the rich in surrounding neighborhoods. These residents, mainly, immigrated from rural areas and southern Egypt in search of work opportunities in the new European city that was being developed in Alexandria. Their social relations and coherent way of life affected the manners which formed the typologies of the streets and the style they built their houses. Still to this day, some very little buildings stand from the late 19<sup>th</sup> century. They represent the last evidences of a past era. They are called traditional Turkish style buildings. They are 2-3 floors residential buildings that were originally built for single family houses, on small lots of about 50m<sup>2</sup>.



**Figure III-15: A picture of traditional Ottoman style buildings at Kom el Dikka (locally called; Turkish style). They represent the last evidence of the past era**  
 (Source: the researchers)

The construction system of these houses is bearing walls of lime stones in the ground level, then bricks on upper levels. These buildings are characterized with their projected wooden alcoves, consisting of cantilevered wooden beams that carry the load of the upper extended floors that casts shade on street below. The buildings have simple façades, free from ornamentations except for the separated two main entrances that lead to the upper levels and the ground level. This style contains no balconies, but small linear windows which are covered with wooden shutters. The form of the building is always cubical in shape.



**Figure III-16: A picture of local buildings at Kom el Dikka possessing no style**  
 (Source: the researchers)



**Figure III-17: A picture of new illegal buildings beside an old traditional building**  
(Source: the researchers)



**Figure III-18: A picture of a neoclassical building at Kom el Dikka**  
(Source: the researchers)

Another building style that exists in Kom el Dikka, although they are not dominant, is the neoclassical style. These buildings exist in many other areas in Alexandria. They are characterized by *faire-forgé* balconies, symmetrical façades with considerable amounts of classical ornamentation. These buildings are 3-4 floors high, built mainly in the early 20<sup>th</sup> century.

Kom el Dikka contains a considerable number of primitive buildings. They can be considered shelter buildings or slums. Most of them are not painted, without any finishing materials on the façades. Wall materials are red bricks, windows are covered with wooden shutters, and balconies are made out of brick. Residents of such buildings are, mainly, from rural backgrounds who immigrated to the city in search for job opportunities in the second half of the 20<sup>th</sup> century.

The rest of the buildings in the area that are now starting to grow and swallow the traditional unique fabric are the illegal 12-15 floors residential apartment buildings made out of concrete (about 70 buildings spotted). They lack any architectural style or planning regulations and pose a threat to the local community and add pressure to the infrastructure and streets. They overshadow the streets,

totally preventing sun light, ruining the air quality and destroying the social and cultural heritage of Kom el Dikka.

### III-4-2: Building Survey

Each of the 130 surveyed buildings along the suggested development pathway, mentioned before, has a building form. The form contains all the architectural information about the building. For example; number of floors, number of apartments, use of upper floors, use of ground floor, building style, building structure system, building condition, and does the building possess any aesthetical value. The form has a map showing the exact location of the building, as well as some pictures of the building illustrating its main features.

Kom el Dikka		Building Investigation Form	
<b>A NEW VISION TOWARDS THE FUTURE</b>			
Number of floors (with ground floor): 3		Building number:	<p style="font-size: 24px; font-weight: bold;">15</p> <p>Notes:</p> <ul style="list-style-type: none"> <li>• The Sayed Darwish coffee shop gives the building a great significance.</li> <li>• A residential building was built on top of the roof. It's space is approximately half the building.</li> </ul>
Number of apartments/units: 6 Each floor: 2			
Building structure system: Bearing walls.			
Does the building possess any aesthetic/architectural values? No. Why? It doesn't follow any architectural style.			
Building condition: Fair. Explanation: The building has no cracks. It only needs a little bit of restoration especially for the balcony that carries the characteristics of the place.			
Use of ground floor: Sayed Darwish coffee shop, 1 small restaurant and 2 closed shops.			
Use of upper floors: Residential.			
Building picture			

**Figure III-19: Example of the building investigation form applied on 130 buildings at Kom el Dikka that are located along the chosen path for development**  
(Source: the researchers)

The area of Kom el Dikka contains about 500 buildings. The team surveyed the whole site and took notes of all significant buildings at Kom el Dikka, as well as illegal buildings, shops, workshops, cafés, religious buildings and open spaces. The investigation also took notice of the street quality and infrastructure problems in the area.



**Figure III-20: Interns presentation session at the Faculty of Engineering**  
(Source: the researchers)

Through discussions and presentations on site and in the Architectural Engineering department at the Faculty of Engineering, Alexandria University, and Bibliotheca Alexandrina, the team met regularly on weekly basis to discuss and understand all issues, problems and opportunities related to Kom el Dikka.

### **III-5: Survey of Activities and Street Life**

Many activities are taking place in the allies and streets at Kom el Dikka. They were spotted all over the area; some were permanent street vendors occupying a specific spot on the street, others were extensions of ground floor building activities and some vendors were moving along the streets. The use of streets are constantly changing according to the types of activity taking place at different times of the day, and depending on the exposure to direct sunlight. Most workshops extended their activities to the streets. Multiple layers of activity, including outdoor work spaces near workshops and a gathering point for people after work. At Kom el Dikka workshops are mainly furniture and car mechanics workshops. Plenty of food and grocery stores serve local residents. Most food preparations are done in the streets, they generally pose hazards to the area. Cafés are all extended in the streets and alleys. In addition to serving local men after work, the coffee shop brings drinks to nearby workshops throughout the day. The survey investigation recorded on a map three kinds of activities shown in the following:

- **Permanent activities in the streets**  
Where the activity is completely done everyday at the same place in the street. At night the cart or table setting of this activity is left covered and graded in the street. It occupies a specific spot and does not move nor does it have a storage place. Example of such activities are traditional food cars and small bazars.
- **Moving activities**  
These are permanent street vendors that move around the area and sometimes outside Kom el Dikka. They carry their goods or push a cart. They move according to available crowds of people to sell foods of goods. For example they stand outside schools or besides coffee shops.
- **Extended activities from ground floor shops, workshops or cafés**  
These activities are also permanent in the same place, but at night the stuff is gathered and stored in the ground floor shop or the café. In some places they relatively move according to sun and shades, or provide means of shading for the working area.



**Figure III-21: A map representing the activities found on the streets of Kom el Dikka**  
(Source: the researchers)



**Figure III-22: Pictures of some of the street activities found in Kom el Dikka**  
(Source: the researchers)

## **III-6: Defining Architectural, Structural and Urban Problems**

### **III-6-1: Threats and Opportunities at Kom el Dikka**

Kom el Dikka suffers from the weaknesses commonly found throughout old neighborhoods that resulted from a series of socio-economical and physical factors such as the following:

- Low economic situation of local residents that leads to poor urban and infrastructure developments in comparison to other areas in Alexandria
- Unrealistic planning constrains, pending demolition orders and limited access to credit resulted in a deteriorating housing core and widespread of tenure insecurity
- Air pollution due to poor environmental practices such as: domestic, commercial and industrial practices are done in the streets. All these activities are mixed with housing and cafés
- Other threatening environmental issues are found at Kom el Dikka such as: excessive garbage, sewage problems, unclean streets, and noise pollution.
- Safety problems as a result of darkness. Pedestrians depend on the light coming from open stores, but late at night the area becomes dark, making it sometimes not safe for walking.
- Lack of some basic services such as: healthcare facilities, children day care centers, pharmacies, and other domestic services

However, the area has significant strengths and opportunities that are the source of the area's vibrant character. These strengths are the result of the area's closely integrated physical and social fabric, namely:

- A special traditional urban fabric, which resulted in a pedestrian orientation layout, where housing, open spaces, commerce and places of social gathering are all integrated, creating a highly cohesive urban environment
- A good collection of traditional Turkish style buildings
- A well-established, closely related community with population largely employed in productive activities, thus an important pool of small enterprises
- A long history of nationalism and art performance linked to one of the most important figures in the 20<sup>th</sup> century in Egypt
- An archeological site i.e. the cistern

Initial site investigation and interviews found out that: most inhabitants feel comfortable and safe in their neighborhood, the support of neighbors to each other is the main reason to stay in the area, thus highlighting traditional values and sense of community. Most of residents see Kom el Dikka as their primary and permanent home, and are ready to invest their own resources to improve their living conditions.



**Figure III-23: Examples of deteriorated buildings and urban spaces of the area**  
(Source: the researchers)

## III-7: The Proposal For Urban Upgrade

### III-7-1: Architectural and Urban Proposals

The distinctive historical character of the area, made it extremely important to preserve. The vision of the project is a stable residential core sustained by an attractive passageway of small workshops and retail activities, supported by essential infrastructure and community facilities made attractive by a chain of well-maintained open spaces and streets. To preserve the area's socio-urban character and to attract visitors, thus enhance the life style and well-being of its inhabitants. Therefore; the project's idea suggests adding a new touristic route to the city through the area that will connect the Alexandria National Museum on Fouad Street with the Greco-Roman archeological site beside the study area at Kom el Dikka by a Culture City Path that tells the story of this area. During this walk, visitors and tourists will be introduced to the area's rich culture heritage by passing through a group of urban open spaces and old traditional buildings adaptively re-used into new cultural and social facilities, as well as services, for the locals and visitors. The idea is to upgrade open spaces and streets and transform them to pedestrian friendly spaces. The reasons for choosing specifically this path are the following:

- The path follows the main street at Kom el Dikka that hosts most of the cafés, open public spaces, local services and shops. Local workshops lie of this pathway and more to the edges of the area, integrated in within the residential buildings.
- This path leads to main streets outside the area as well as to other significant places, which will lead the development to the whole area.

Some important buildings and areas that can become catalysts for future developments in Kom el Dikka are proposed on this path. The project also suggests adding needed facilities and services that can be adaptively housed in some old Turkish style buildings. Doing so will insure their maintenance and survival as evidences of the rich heritage at Kom el Dikka.



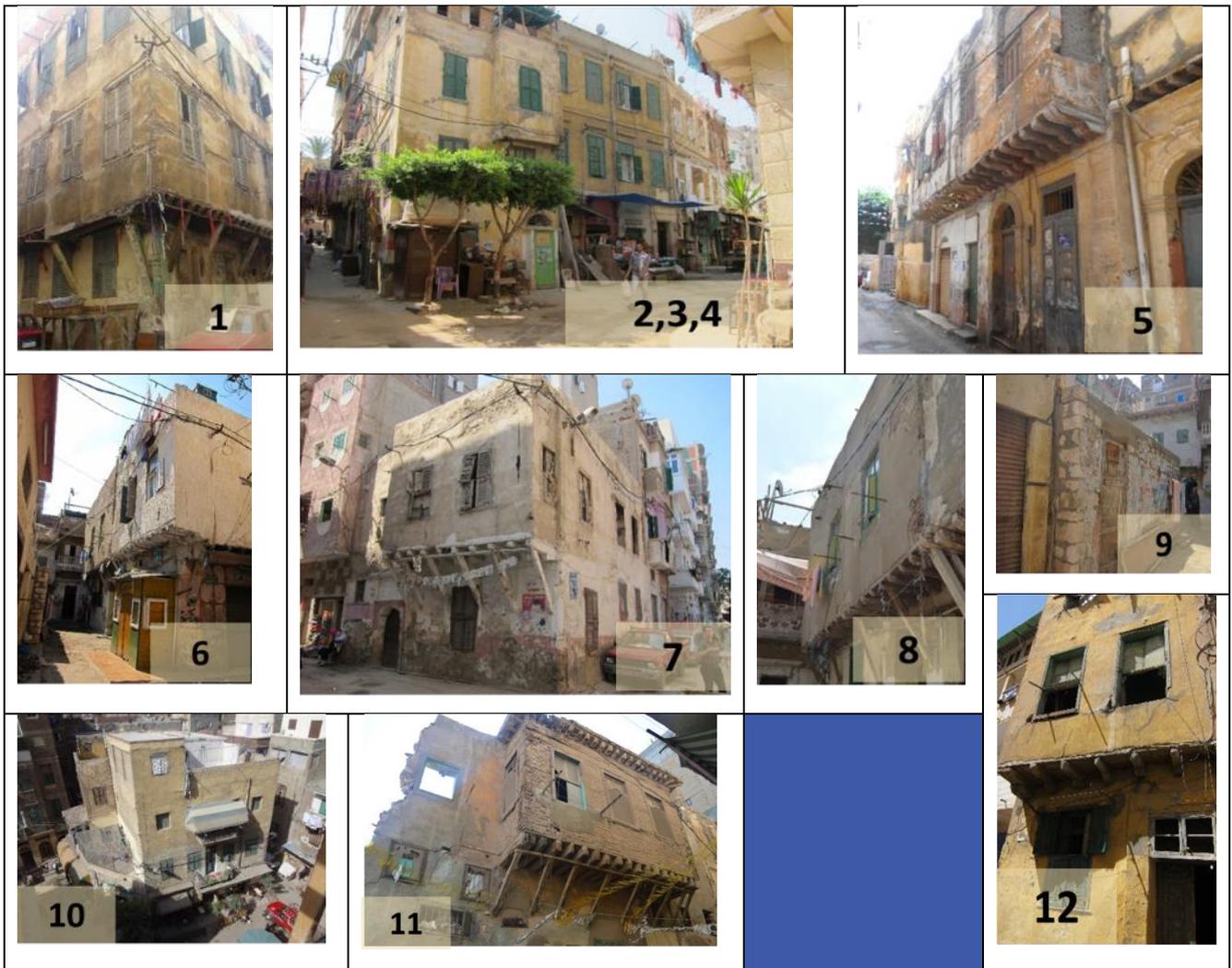
**Figure III-24: Opportunity map showing some selected buildings, open areas, cafés historical buildings for redevelopment at Kom el Dikka**  
 (Source: the researchers)

### III-7-2: Chosen Significant Buildings for Reuse

Twelve buildings were selected in the area to be adaptively reused to house new uses that will serve the local residents and visitors to the area. For example: (galleries - culture center - restaurants - police station - clinic - motels - welcome center - small - cafés - workshops...etc). These buildings were selected according to certain criteria and a vision for development at Kom el Dikka. Some of these building are located along the chosen pathway for development while others are not. The reason for this is to pull the development into other areas at Kom el Dikka, insure the conservation of some very important buildings, yet in poor condition, make the visitors of Kom el Dikka get the adventure of walking around in the narrow streets and allies, finding local workshops, and getting the ambiance of the area.

Criteria for selecting the buildings for development are as following:

- Buildings that are mostly vacant or abandoned, therefore easier to buy or be rented (Buildings number 5, 7, 9, 11, and 12)
- Buildings that are mostly in poor condition despite of their significant architectural style, thus the project will lead to their sustainability (Buildings number 11 and 12).
- Buildings which are in Turkish or Ottoman-style to generalize this distinctive character to become the area's main building style (All selected buildings)
- Buildings along squares or open areas or containing distinctive cafés or stacked successively to possibly turn them together into new functions, for example: a boutique motel or a cultural center
- Buildings that are located off the main suggested axe of development, but due to their development the surrounding area can be pulled in the direction of development (Buildings number 5, 7, 11, and 12).



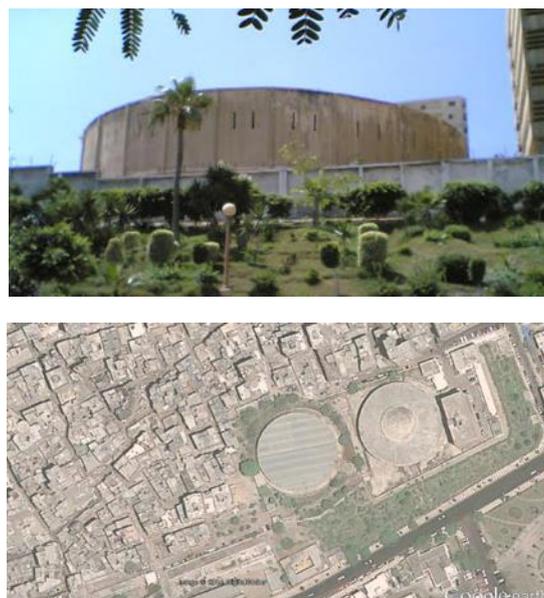
**Figure III-25: Pictures of the 12 buildings proposed for adaptive re-use in the area according to their location and condition. They are presented in the previous map**  
 (Source: the researchers)

### III-7-3: Development of Open Spaces

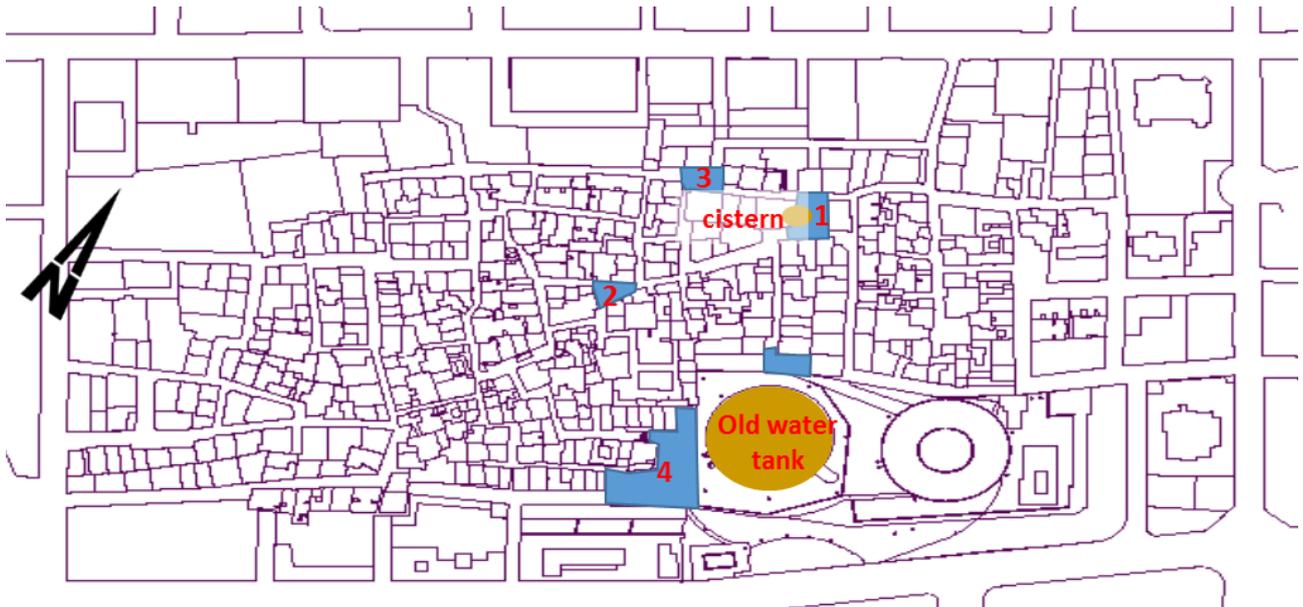
Kom el Dikka contains a group of open spaces that can be used for social gatherings, street celebrations and landscape. Building surrounding these areas should contain local cafés and restaurants. Private cars should be prohibited to enter these areas to be car free zones. The old water tank on the south east corner of the area can adaptively reused into an exhibition space, and the roof can become accessible to visitors as an observation or view point to the city. The historic water cistern lying under space number 1 can be rehabilitated and opened to visitors. It can be adaptively reused as a 3D exhibition area accessed from besides Sayed Darwish café.



**Figure III-26: Pictures of the main four open spaces**  
(Source: the researchers)



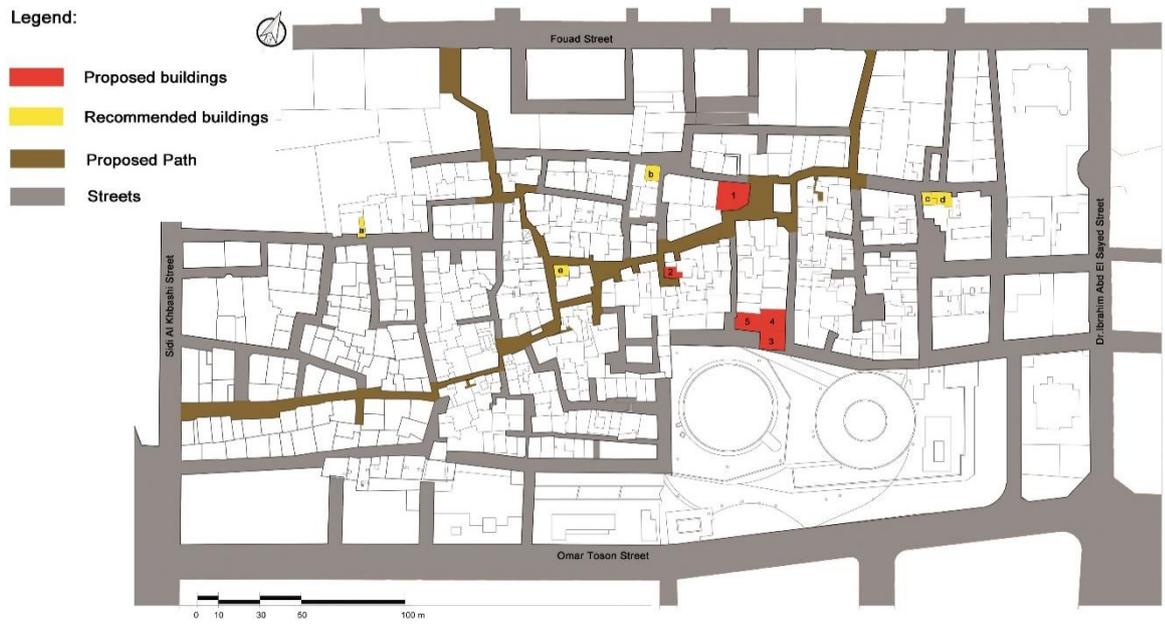
**Figure III-27: Picture and site plan of the old water tank**  
(Source: the researchers)



**Figure III-28: Map of the open spaces, the old water tank, the underground cistern suggested for development**  
(Source: the researchers)

#### III-7-4: The Suggested Architecture Reuse Projects

Adaptive reuse of heritage cannot be limited only to the conservation of the authentic features, but also it includes within its scope the surrounding urban development. Heritage reuse projects are known to push forward environmental upgrading efforts in old rundown districts. The increase in rental values and aesthetic upgrading of old buildings usually encourage surrounding members to do the same, and to refurbish their deteriorated buildings to improve their architectural and structural conditions. The relationship between people and the building lead to increase of awareness about socio-cultural values and helps preserving identity for future generations. These buildings are assets for urban development that shall be integrated in detailed urban plans and land use maps and, most importantly, shall gain community's support. Keeping on neglecting non-historic heritage buildings will lead to missing great opportunities for upgrading our deteriorated urban environment and developing the large population of deprived and marginalized communities.



Proposed Buildings				
	Area: 207 m <sup>2</sup> Proposed use: -Upgrading coffee shop -Designing an entrance for the cistern		Area: 41 m <sup>2</sup> Proposed use: - Welcome house (Info Center)	
Area: 121 m <sup>2</sup> (Building # 3) 126 m <sup>2</sup> (Building # 4) 105 m <sup>2</sup> (Building # 5) Proposed use: - An oriental music center				
Recommended Buildings				
Those five buildings are the last surviving Turkish style buildings at Kom el Dikka which could be renovated and reused		Area: 29 m <sup>2</sup>		Area: 53 m <sup>2</sup>
		Building c Area: 207 m <sup>2</sup> Building d Area: 58 m <sup>2</sup>		Area: 41 m <sup>2</sup>

**Figure III-29: Map representing the suggested three architecture projects at Kom el Dikka**  
 (Source: the researchers)

For the urban upgrade project, three architecture reuse projects were suggested. These projects represent the starting point to upgrade the area. According to the survey work, their selected spots are strategic. They lay on the main path and around important points that represent starting points for more development in the area.

### 1. The First Suggested Project

One main stop on the development path will be the Sayed Darwish Museum and Visiting Center. A project of reconstructing the site to become a small museum of modern Egyptian music. The question is: how to make local inhabitants enter the building and get to know about their heritage? How to directly achieve the highest economic and cultural benefits, and support for the local community? And how to achieve both previous goals while inviting people from outside Kom el Dikka to be involved in what will be happening in the building? Since buildings are a manifestation of the people who lived in them, interaction with building gives people some clues about how did their owners live, and what sort of life did they have to build this building the way it looks. The center will also provide information about local concerts and musical events in the area and in Alexandria. It will contain a gift shop and a lounge. Although the area of the building is very small, the place will serve as an information hub for oriental music in Alexandria.

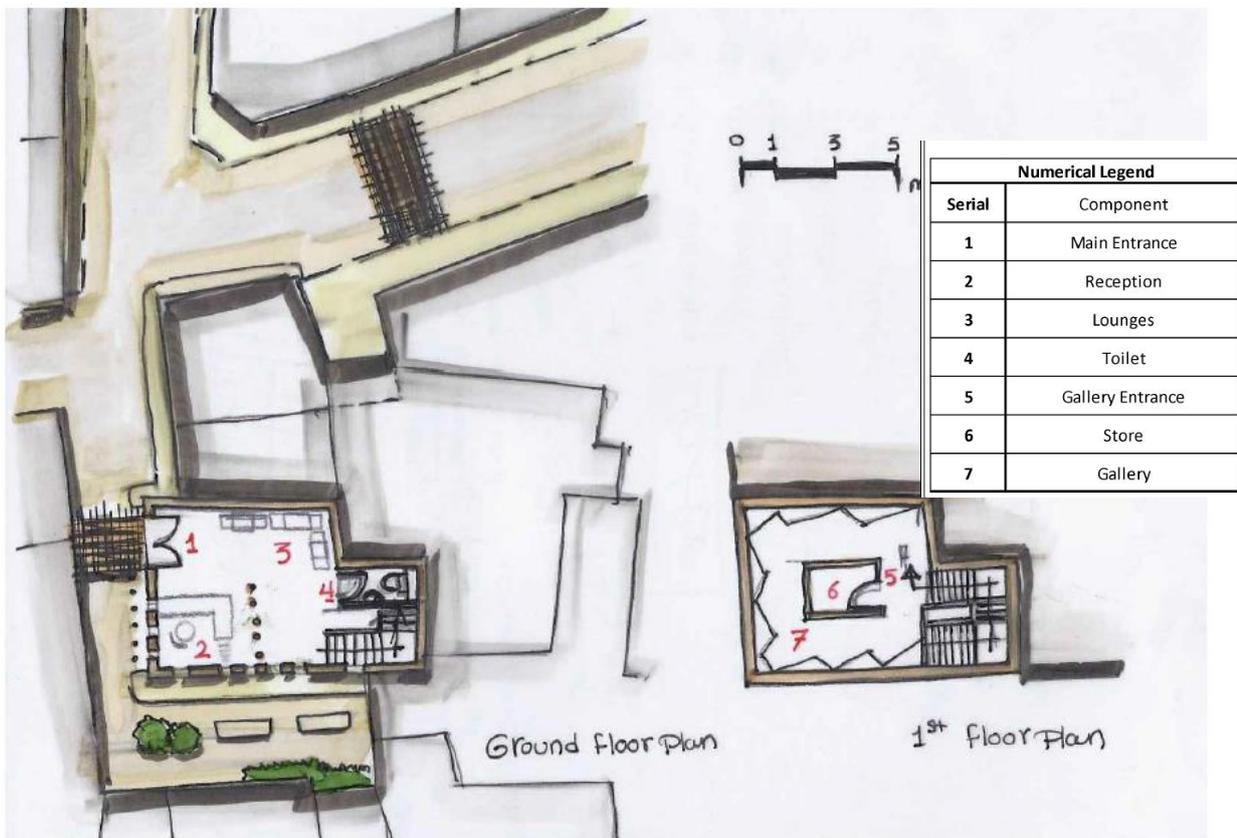
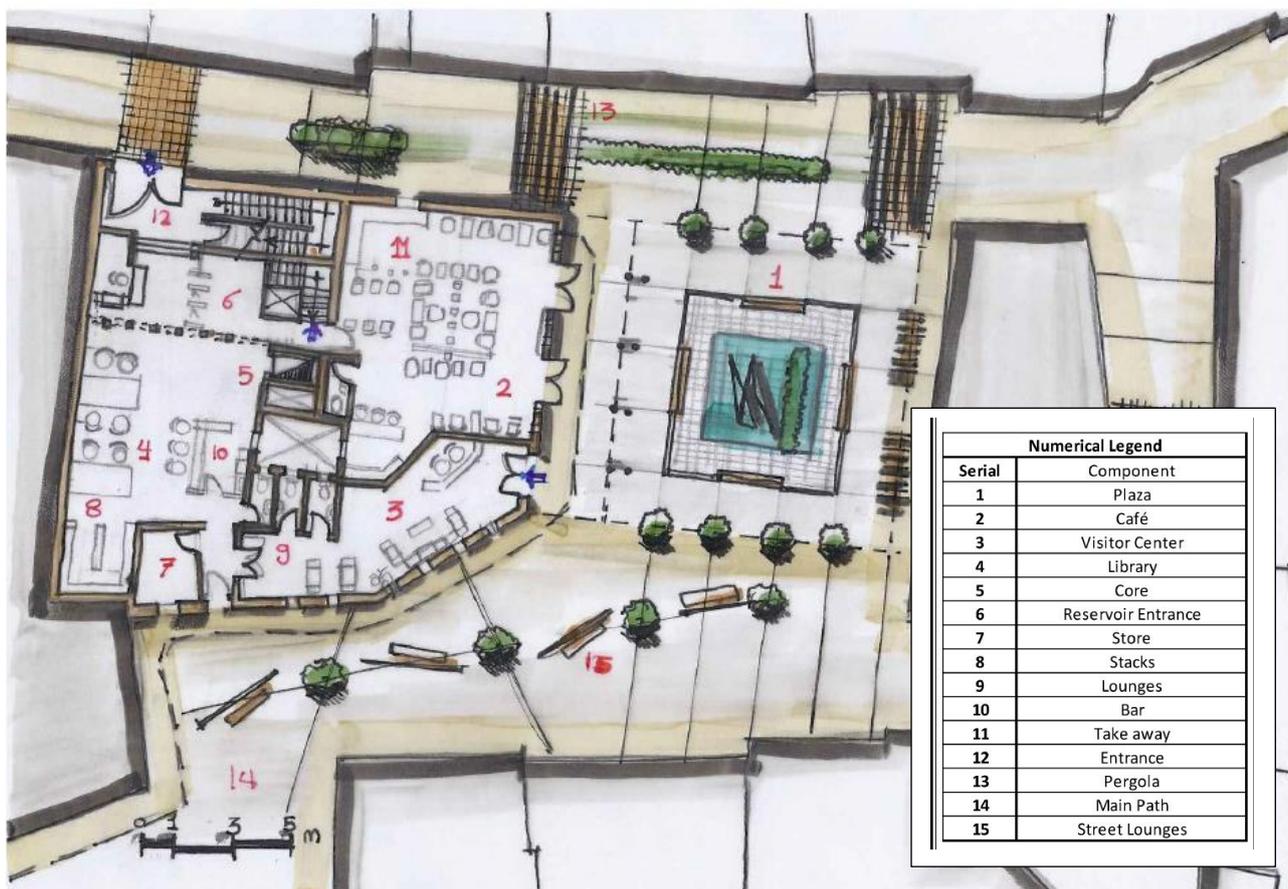


Figure III-30: A sketch of the suggested design of the land lot of the Sayed Darwish house as a welcome center  
(Source: the researchers)

## 2. The Second Suggested Project

This project is probably the most important and the most different from all others. It has been brought to the attention of the architectural surveying team that underneath the open space in front of the Sayed Darwish café lays a historical water cistern. The archeology team has provided all necessary information and history of this cistern. The architectural team suggests restoring this unique underground space through an adaptive reuse project. The idea is to open it to the public and reuse it as a 3D Show Room for the history of Alexandria. The entrance to the cistern is now through a manhole in the street in front of the café. The suggested project is to upgrade the café and use the ground floor space beside it as an entrance to the showroom through an underground tunnel. This project will lead to refurbishing and upgrading the building where the café is in, while maintaining its authenticity, and reusing the closed shop in this building besides the café as an information center for tickets for entering the underground show. This project will attract the society from all over Alexandria. It will also insure the placement of Kom el Dikka on the tourists' plan of Alexandria.



**Figure III-31: A sketch of the suggested re-use and upgrade of the areas around the café in the ground floor into cistern entrance and lounges**  
(Source: the researchers)

### 3. The Third Suggested Project

This project aims to reuse an old Turkish style residential house that was built in the late 19<sup>th</sup> century at Kom el Dikka and the surrounding two vacant land lots. The ground floor of the house is currently occupied by informal homeless settlers. They use the house as shelter after the owners left it due to partial collapse that happened a few years ago. The building's authentic elements have suffered major deterioration symptoms and lacked proper maintenance. Thus, it was necessary to adapt the building to house a new function that not only helps generate sufficient revenue for its maintenance, but also helps improving the socio-economic and environmental status of its surrounding local community. The proposed new function is an Oriental Music Center. Its spaces can be rented to local non-governmental organizations to house their events, courses, workshops, galleries and educational classes. The aim is to use the building's spaces to create a vibrant functional center for the community in order to learn, think, and produce. As for the people occupying the house, they can find work opportunities in the facility and use part of the house to temporary stay until finding permanent residence. The future development after completing this project is opening a path between this project and the open space in front of Farag café that annually hosts the Sayed Darwish music festival. This connection will help facilitate the movement through the area, because survey work found out there is an accessibility problem in this part of Kom el Dikka. The upgrade project suggests in the future reusing the large old water tank building right beside the suggested music center project as an exhibition area. This part is the highest point at Kom el Dikka, thus the landscape can become a park that will revive its ancient use as an observation point to the city.

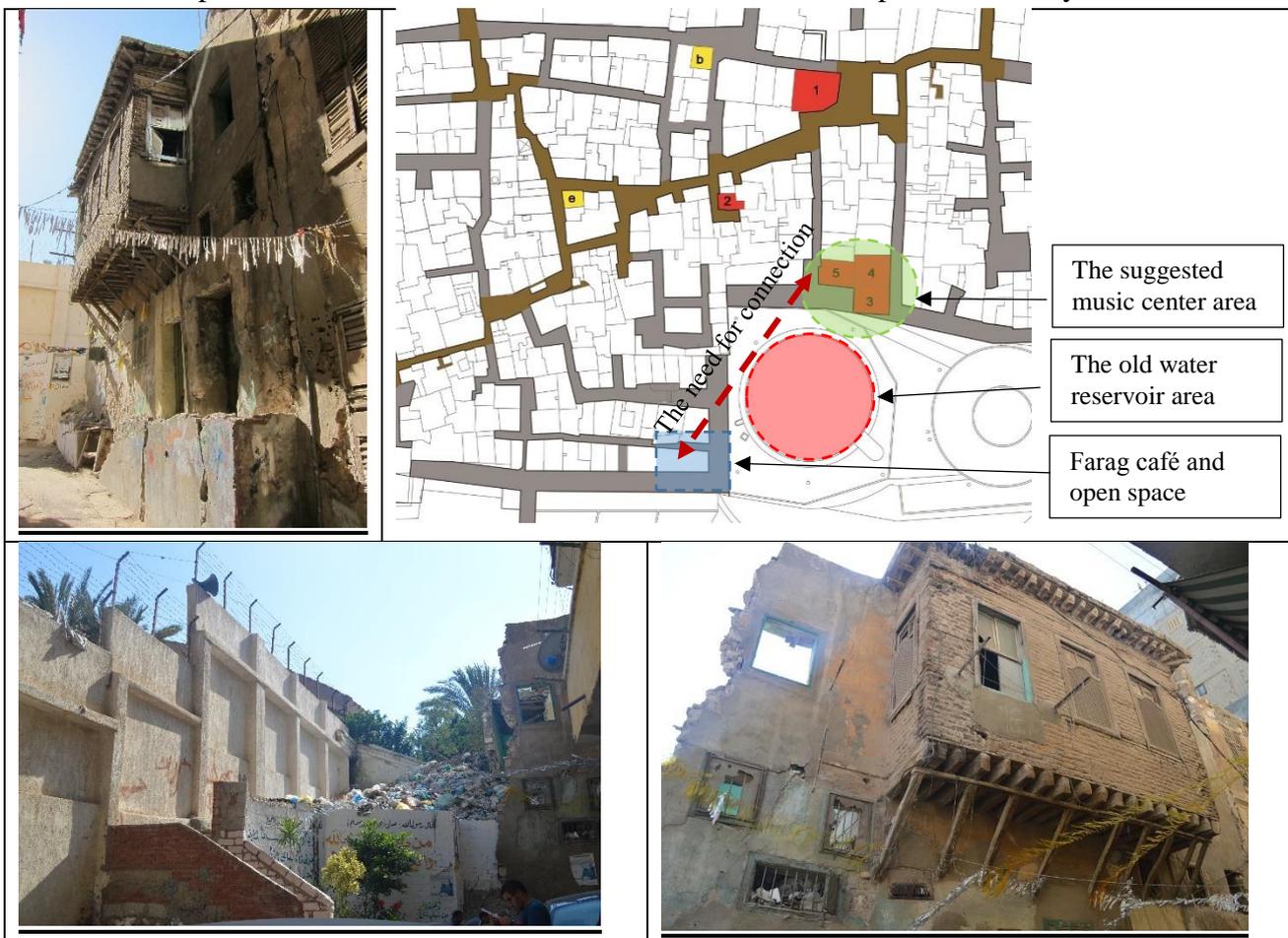


Figure III-32: The suggested music center project. Pictures show the building and its surrounding  
(Source: the researchers)

### III-8: The Proposed Upgrade Phases

The proposed upgrade phases are the following:

- 1 - Trigger phase street and building façade maintenance, lighting and landscape
- 2 - Rebuild Sayed Darwish house and turn it into a welcome center
- 3 - Reuse an old building and empty land lots into a music center and culture center
- 4 - Reuse an old building as an oriental music center
- 5 - Future development by reusing more traditional buildings for local needs and as services for the visitors

Phases 1 and 2 are preliminary stages of the upgrade project. They represent the triggering of the project and its first contact with the locals. Having been done correctly, this will lead to the other three phases that represent the cultural upgrade aspect of the project. Stage 3, 4 and 5 can start together or independently. They do not have to be in this particular sequence. However, because they represent the artistic or cultural addition to the area, then the three stages better come after the two first stages that satisfy the local needs.

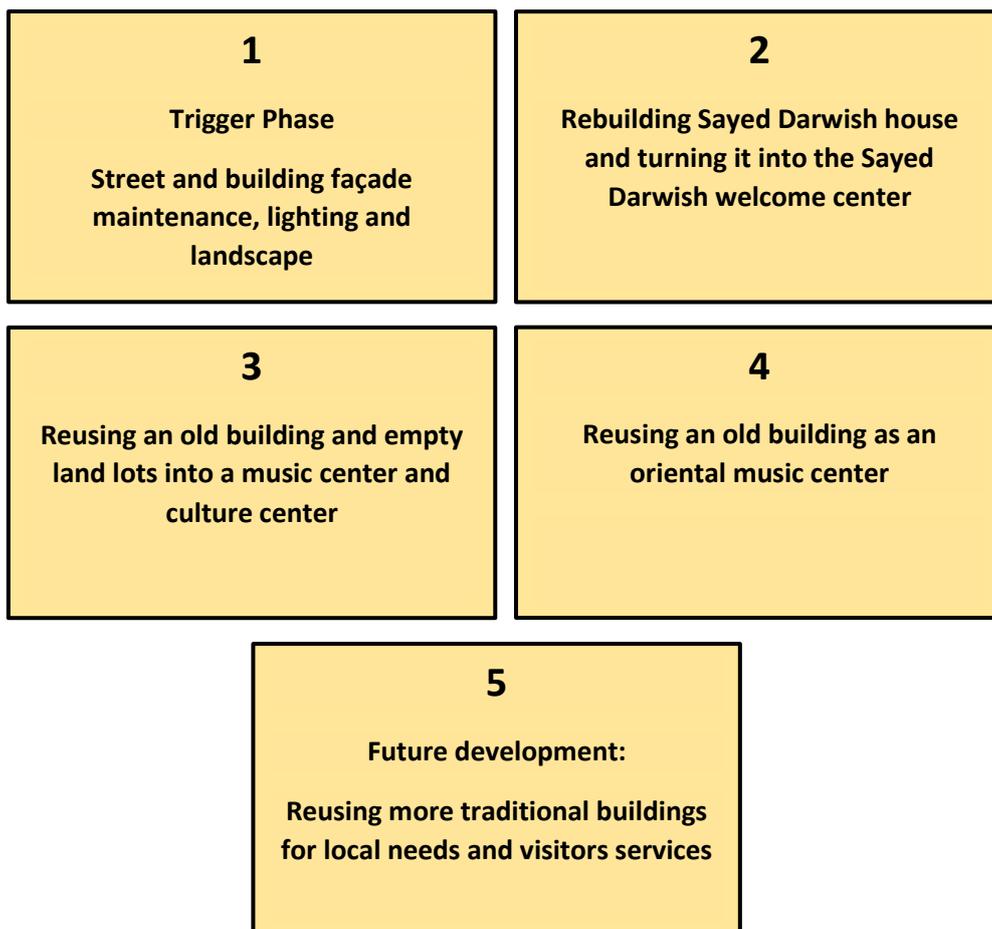


Figure III-33: A diagram of the suggested five steps for redeveloping Kom el Dikka  
(Source: the researchers)

## **IV. Conclusions**

Kom el Dikka is a much neglected area which can be developed to become a centre for cultural activities in Alexandria. The main piazza at the center of the district will be rehabilitated and turned into a large open space for creative cultural activities such as music, shows, galleries, festivals and outdoor cafés. It will create an energetic exchange of experiences between locals, visitors and artists, presenting the Egyptian and regional contemporary arts in a traditional atmosphere.

Turning this neighbourhood situated close to Alexandria's down town into an international cultural site will not only add to the cultural scene in Egypt, but will also economically empower the inhabitants of this poor neighbourhood. The renovation of the square will become an open venue for international festivals and a space for cultural exchange with artisans and eventually a museum for Sayed Darwish in his own home which is now in a bad condition. This would create an industry for the local youth of the area, give them access to local and foreign cultures and allow them to interact with others and support tourism in the city. The proposal capitalizes on the existing assets of the place, such as its history and its association with the iconic national figure of Sayed Darwish. This will trigger the urban development of the area. Both on the scale of its physical setting, the social, and economic standard of the population of the district. Moreover, the proposal is expected to go beyond the boundaries district to other areas of the city with the same potential and resources such as the renowned Turkish Town.

The Kom el Dikka Development Project initiated many positive points that can be summarized as the following:

1. Involvement of local organizations:

The archeological team has contacted the Greco Roman Museum to acquire the historic plans of the El-Nabahna cisterns drawn by Kamil in the 1920s. Also, the Faculties of Engineering of Alexandria University and Pharos University, and the Library of Alexandria have contributed to the Kom el Dikka research. The Faculty of Engineering of Alexandria University and the Library of Alexandria hosted many research activities such as meetings, presentations, and provided space for the students to work in.

2. The activity is a way of highlighting the importance of the area to local authorities and government officials who see it as a problematic area rather than as an area with latent potential.

3. Involvement of the local community of Kom el Dikka through interviews, casual meetings, informal conversations allowed them to express and clarify their needs and problems to the project team. The residents' voices are often unheard and development plans, as is generally the case in Egypt, have a top-down approach.

4. Twenty young students from the Architecture Departments of the Faculties of Engineering were involved by the action team for an internship of 2 months to perform the documentation and other relevant work related to the Kom el Dikka Project. This type of involvement allows interns to learn about the heritage of their city and explore hidden and merited cultural, historical and architectural values of their community, besides building their professional experience and capacity in survey, architectural design, mapping observation, problem analysis and urban planning.

5. The activity involved 31 participants from different disciplines, genders, age groups and educational backgrounds who have worked collaboratively and shared their professional experience and knowledge, each in their own domain.

On the other side the project team realized some concerns that were discovered during the project. These concerns can be summarized as the following:

1. The residents are sceptical of change and of the actual execution and development:

The area of Kom el Dikka has been studied and investigated by many academics in the past. Residents do not believe that change can happen.

2. Continuation of other phases of the project:

a. This preliminary report is only Phase 1 of the completed action for the actual development of the area. It would have been more efficient if the all phases (highlighted above) were implemented. This situation puts the continuation of other phases of the project at risk and dependent upon finding funding resources.

b. The rapid pace of change in the physical environment and the social context that is taking place in the area may cause the preliminary report to become outdated within a few years unless swiftly followed by the other phases of the project.

The involvement of other stakeholders in the next phase is vital for the implementation of the project. These stakeholders include the local authorities responsible for the execution of considerable parts of the project: local administrative offices, Alexandria Water Company, Alexandria Holding Company for Waste Water Management, Alexandria Holding Company for Electricity Distribution, and the Ministry of Antiquities to name but a few. Kom el Dikka Development Project, when completed, could be presented as a pilot project that could be replicated, with the necessary adaptations, in other areas and neighborhoods in Egypt.



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## **VI. Appendices**

## **Appendix 1: Structural Report**

This initial report was prepared at the request of Bibliotheca Alexandria to be a part of the development of Kom el Dikka area in Alexandria, under the action of “Support to cultural diversity and creativity in Egypt” financed by the European Commission.

Buildings under study are a selection of five old houses some of them have a distinctive architectural style (Turkish style) and the other are traditional buildings in addition to a building has been completely demolished which was once Sayed Darwish's house.

Kom el Dikka area is located to the south of Fouad street on high hill that can be accessed through steep streets with stairs for pedestrians.

### **IV-1: The aim of this structural study are the following:**

IV-1: Defining the structural method followed in the construction of buildings in this area under consideration

IV-2: Defining the Current structural status of that buildings

IV-3: Defining the structural defects of that buildings

IV-4: Defining the possibility of repair and rehabilitation of structural defects in these buildings to be suitable for reuse according to the proposed development program

## **Building No. 1**

### **Description of building:**

Structural system:	Bearing wall structure
Number of floors:	3 Floors (Ground Floor + 2 Typical Floors)
Use of ground floor:	Sayed Darwish Café, small restaurant and 2 closed shops
Use of upper floor:	Residential

### **Current structural status:**

- Vertical cracks in the corner of front wall.
- Some floor subsidence and traces of ground nomination at walls in sides of building.

### **Recommendations:**

- Curing wall cracks.
- Strengthening of the walls and ceilings of the ground floor according to the architectural modifications.
- Setting up the closed shop next to the café to be the entrance to the tunnel leading to the cistern.
- Setting up the sidewalk and the front walls finishing according to the new function of the building.

### **Estimated cost:**

The estimated cost of curing and renovation is approximately 1,500,000 EGP (about one and a half million EGP).

**Building No. 2****Description of building:**

It is currently a vacant land used to hold the house of Sayed Darwish, the building was demolished.

**Estimated cost:**

The estimated cost of reconstruction is approximately 300,000 EGP (about three hundred thousand EGP).

### **Building No. 3**

#### **Description of building:**

Structural system:        Bearing wall structure

Number of floors:        3 Floors (Ground Floor + 2 Typical Floors)

#### **Current structural status:**

- The upper floor has collapsed.
- Vertical and diagonal cracks in walls at different positions.
- Fragmentation and weakness of concrete.
- Erosion and rot of the main wooden elements.
- Floor subsidence and traces of ground nomination at walls.

#### **Recommendations:**

- It is recommended to demolish the building under study as rehabilitation and repair do not work because of multiplicity and diversity of structural defects.
- This building would be reconstructed according to the original architectural style using the same construction method used before.
- Final comprehensive study should be conducted including pictures and data recording for every element for reconstruction.

#### **Estimated cost:**

The estimated cost of demolition and reconstruction for this building and the surrounding vacant land is approximately 1400000 EGP (about one million and four hundred thousand EGP).

## **Building No. 4**

### **Description of building:**

Structural system:        Bearing wall structure  
Number of floors:        2 Floors (Ground Floor + One upper Floor)  
Use of floors:            All floors are residence

### **Current structural status:**

- The upper floor was collapsed.
- Vertical and diagonal cracks in walls at different positions.
- Fragmentation and weakness of concrete.
- Erosion and rot of the main wooden elements.
- Floor subsidence and traces of ground nomination at walls.

### **Recommendations:**

- It is recommended to demolish the building under study as rehabilitation and repair do not work because of multiplicity and diversity of structural defects.
- This building would be reconstructed according to the original architectural style using the same construction method used before.
- Final comprehensive study should be conducted including pictures and data recording for every element for reconstruction.

### **Estimated cost:**

The estimated cost of demolition and reconstruction is approximately 160,000 EGP (about one hundred sixty thousand EGP).

## **Building No. 5**

### **Description of building:**

Structural system:        Bearing wall structure  
Number of floors:        2 Floors (Ground Floor + One upper Floor)  
Use of floors:            All floors are residence

### **Current structural status:**

- Vertical and diagonal cracks in walls at different positions.
- Fragmentation and weakness of concrete.
- Erosion and rot of the main wooden elements.
- Floor subsidence and traces of ground nomination at walls.

### **Recommendations:**

- It is recommended to demolish the building under study as rehabilitation and repair do not work because of multiplicity and diversity of structural defects.
- This building would be reconstructed according to the original architectural style using the same construction method used before.
- Final comprehensive study should be conducted including pictures and data recording for every element for reconstruction.

### **Estimated cost:**

The estimated cost of demolition and reconstruction is approximately 400,000 EGP (about four hundred thousand EGP).

## **Appendix 2: Ownership Report**

Kom el Dikka is an old residential area in Alexandria. It is located aside Fouad Street. The area is listed on the local level in the heritage registered list of Alexandria under code 6032. Due to the importance of the area, the Bibliotheca Alexandria and the European Union decided to propose a new vision towards upgrading Kom el Dikka area to attract tourists through the suggested development plan in Kom el Dikka.

It is suggested to plan a pedestrian path that links the main plazas and open spaces of the area, leading to various directions, attractions and link nodes that act like magnets to attract visitors through the new proposed path.

In the pre-study phase a site survey and local interviews with residents was held in order to adhere the public participation in the project development, the outcome of these interviews may be not that accurate and this may limit our team decisions, therefore it is needed to conduct more specialized and detailed studies form the government in order to reach appropriate conclusions. It is suggested to create a unit called Partners in Development (PID) that consists of the following:

### **1 - Developers:**

1.1 Bibliotheca Alexandria: the major cultural center and library, located on the shore of the Mediterranean sea in Alexandria.

1.2 European Union: is a political-economic union of 28 members states that are located primarily in Europe. The EU operates through a system of supranational institutions and intergovernmental negotiated decisions by the member states.

### **2 - NGO's:**

Non-governmental organizations that have great effect and influence through their charity and productive work in the surrounding area.

### **3 – Government Organizations:**

3.1 Alexandria Governorate:

3.2 Ministry of Archeology: is the government body in Egypt concerned with and responsible for all aspects of running the cultural heritage of the country, being in charge of its welfare, management, protection, conservation, documentation research and media presentation.

3.3 The Ministry of Culture: is the Ministry responsible for maintaining and promoting the culture of Egypt.

### **4 - Owners/Occupiers:**

These four partners are supposed to cooperate together to execute the proposed vision for Kom el Dikka.

Buildings Data	Owner's name:	• Mohamed Abdo	Residential building No.: 22 
	Current owner's name:	• Mohamed Abdo Heirs	
	Local resident/ Occupier:	<ul style="list-style-type: none"> <li>• Soliman Didi</li> <li>• Nadia Radwan</li> <li>• Ashraf Gharib</li> <li>• Amina</li> <li>• Islam</li> </ul>	
	Union of local resident/ Occupier:	No union of local resident	
	Type of occupier contracts	Old contract renting	

Proposed Project	Proposed uses of development:	Upgrading coffee shop and design an entrance for cistern
	Partnership	<ul style="list-style-type: none"> <li>- Developers</li> <li>- Coffee shop owner (coffee shop)</li> <li>- Ministry of Archeology (cistern)</li> <li>- Alexandria Governorate (square)</li> </ul>

Lawful Development Certificate for a Proposed Use	The contracting parties	<b>Project</b>	<b>1<sup>st</sup> Party</b>	<b>2<sup>nd</sup> Party</b>
		<b>Coffee shop</b>	<b>1a-</b> Coffee shop owner	- Developers
		<b>Shop (cistern)</b>	<b>2a-</b> Shop owner (cistern) <b>2b-</b> Developers	- Developers - Supreme council of antiquities
		<b>Square</b>	<b>3a-</b> Developers	- Alexandria governorate
	Cost (Rent- Buy-Develop)	Development (150,000 EGP) (18,679.9502€)		
	Contract form	<b>1a-</b> Loan agreement		
		<b>2a-</b> Sales agreement <b>2b-</b> Donation for 2nd party		
<b>3a-</b> Donation for 2nd party				

Buildings Data	Owner's name:	• Sayed Darwish	<div style="background-color: black; color: white; padding: 2px 5px; display: inline-block;">2</div> 
	Current owner's name:	• Sayed Darwish Heirs	
	Local resident/ Occupier:	-----	
	Union of local resident/ Occupier:	No union of local resident	
	Type of occupier contracts	-----	

Proposed Project	Proposed uses of development:	Welcome Center (info center)
	Partnership	<ul style="list-style-type: none"> <li>- Developers</li> <li>- Land owner</li> <li>- NGO's</li> </ul>

Lawful Development Certificate for a Proposed Use	The contracting parties	<b>Project</b>	<b>1<sup>st</sup> Party</b>	<b>2<sup>nd</sup> Party</b>
		<b>Info Center</b>	- Land owner	- Developers
			- Developers	- NGO's
	Cost (Rent-Buy-Develop)	Buy of (250,000 EGP) and then Development of (400,000 EGP) Total cost (650,000 EGP) (80,946.4508€)		
Contract form	<b>1-</b> Sales agreement <b>2-</b> Partnership agreement			

Buildings Data	Owner's name:	• Alexandria Governorate	
	Current owner's name:	• Alexandria Governorate	
	Local resident/ Occupier:	• -----	
	Union of local resident/ Occupier:	• -----	
	Type of occupier contracts	• -----	

Proposed Project	Proposed uses of development:	An oriental music center
	Partnership	-Alexandria Governorate -Ministry of Culture -Music organization

Lawful Development Certificate for a Proposed Use		<b>Project</b>	<b>1<sup>st</sup> Party</b>	<b>2<sup>nd</sup> Party</b>
	The contracting parties	<b>Oriental Music Center</b>	- Land owner	- Developers
			- Developers	- Music Organizations or - Ministry of Culture
	Cost (Rent-Buy-Develop)	Buy (1,260,000 EGP) (159,911 €)		
Contract form	1- Sales agreement 2- Partnership agreement			

Buildings Data	Owner's name:	• Sayed Darwish	Residential building No.:16 
	Current owner's name:	• Sayed Darwish Heirs	
	Local resident/ Occupier:	• Mohamed Salem • 6 Families	
	Union of local resident/ Occupier:	No union of local resident	
	Type of occupier contracts	No contracts	
Proposed Project	Proposed uses of development:	An oriental music center	
	Partnership	- Residents - Owners	

Lawful Development Certificate for a Proposed Use		<b>Project</b>	<b>1<sup>st</sup> Party</b>	<b>2<sup>nd</sup> Party</b>
	The contracting parties	<b>Oriental Music Center</b>	- Land owner	- Developers
			- Occupiers	- Developers
			- Developers	- Music Organizations or - Ministry of Culture
Cost (Rent-Buy-Develop)	Buy of (1,050,000 EGP) (130,759.651€)			
Contract form	<b>1-</b> Sales agreement <b>2-</b> Compensation agreement <b>3-</b> Partnership agreement or donation for 2 <sup>nd</sup> party			

This project acts like attractions nodes acting like magnets to attract visitors through the new proposed path to revitalize this area.

Our teams' vision of this project that it could enhance and upgrade this area on a touristic approach .we need also to highlight that more cooperation between the developers, owners, NGOs and government will help this project to be executed and to revitalize this area.

**A loan agreement:** is a contract between a borrower and a lender which regulates the mutual promises made by each party.

**Partnership Agreement:** A business organization in which two or more individuals manage and operate the business

**Sales Agreement: A contract of sale** is a legal contract an exchange of goods, services or property to be exchanged from seller (or vendor) to buyer (or purchaser) for an agreed upon value in money (or money equivalent) paid or the promise to pay same. It is a specific type of legal contract.

**Compensation agreements:** This includes a contract to pay a third party for services, fees and expenses related to the location, recovery or distribution of an heir's share in the estate.

**Donation agreement:** is an agreement on a gratuitous basis, through which one of the parties, engages themselves to make a disposition out of their own property with the purpose to enrich the other party to the agreement.

## Appendix 3: Samples of Contractual Forms

### Partnership Agreement

For the Period of: \_\_\_\_\_

#### Party 1

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

#### Party 2

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

#### Purpose of Contract:

\_\_\_\_\_

#### Contract Terms and Conditions:

\_\_\_\_\_

#### Contract Termination:

\_\_\_\_\_

Signature (first party)

\_\_\_\_\_

Signature (second party)

\_\_\_\_\_

#### Authorization:

\_\_\_\_\_

# Rental Agreement

**Landlord**

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Phone: \_\_\_\_\_

**Tenant**

Name: \_\_\_\_\_  
Address: \_\_\_\_\_ Phone: \_\_\_\_\_  
\_\_\_\_\_

**Premises**

This agreement is made on \_\_\_\_\_ between \_\_\_\_\_ (“Landlord”) and \_\_\_\_\_ (“Tenant”).

The landlord agrees to rent to the tenant the following premises \_\_\_\_\_ (land/private house) located at \_\_\_\_\_

**Term**

This agreement is to begin on the \_\_\_\_\_ and end on the \_\_\_\_\_

**Rent**

The tenant will pay the landlord the sum of \_\_\_\_\_ per month.

The first payment is due on the \_\_\_\_\_ and thereafter payments are to be made on the \_\_\_\_\_ of each month.

**Additional Conditions**

\_\_\_\_\_

**Additional Obligations**

\_\_\_\_\_

**Termination of Tenancy**

The landlord or tenant may give notice to terminate the contract before the last day of one month, to be effective on the last day of the immediately following month.

The tenant may give notice either orally or in writing, the landlord must give notice in writing.

Signed on the \_\_\_\_\_

Tenant Name: \_\_\_\_\_

Tenant Signature: \_\_\_\_\_

Landlord Name: \_\_\_\_\_

Landlord Signature: \_\_\_\_\_

# Sales Contract

This agreement made this \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_, by and between \_\_\_\_\_ (First Party) and \_\_\_\_\_ (Second Party).

That in consideration of the mutual covenants and agreements to be kept and performed on the part of said parties hereto, respectively as herein stated:

I. Said party of the first part covenants and agrees that it shall: First party owns a plot of land situated in \_\_\_\_\_ dated a note in \_\_\_\_\_ of area \_\_\_\_\_ since he wants to sell the land price \_\_\_\_\_ Total capacity since the second party has declared his desire to purchase the land and the declared price has converged the desire of both parties and have agreed to the following:

I. \_\_\_\_\_  
\_\_\_\_\_

II. And said party of the second part covenants and agrees that it shall:  
\_\_\_\_\_  
\_\_\_\_\_

III. Other terms to be observed by and between the parties:  
\_\_\_\_\_  
\_\_\_\_\_

This agreement shall be binding upon the parties, their successors, assigns and personal representatives. Time is of the essence on all undertakings. This agreement shall be enforced under the laws of the state of \_\_\_\_\_.

**Seller**

**Buyer**

\_\_\_\_\_  
Authorized Signatures

\_\_\_\_\_  
Authorized Signatures

\_\_\_\_\_  
Name and Title

\_\_\_\_\_  
Name and Title

#### **Appendix 4: List of Interviewees for the Socio-cultural Study**

- Hakeem Abdelnaeem, freelance theatre artist and program coordinator at Janaklees for visual arts
- Hamdy Zidan, Director at Eskendrella for Culture and Arts
- Mohab Saber, Executive Director at el Madina for Performing Arts
- Kareem Abo Reida, Freelance Alexandrian artist involved in Zoroni Festival
- Amina Abodoma, Programs Manager at I-act and Teatro Eskendreya
- Reem Kassem, Director at Agora for Arts and Culture
- Waleed El Erian, e-Journalist and founder of Kom el Dikka Cultural Café
- Yasser Abdel Rahman, local resident and spokesperson for SalafeyoCosta Civil Movement
- Yasmin Ali, local resident and researcher at the AlexMed Research Center
- Chaymaa Ramzy, Cultural Programs Manager at the Anna Lindh Foundation for Dialogue between Cultures
- Lucien Arino, Director at Rézodance
- Abdel Rehim Youssef, Alexandrian Poet and short stories translator, cultural coordinator at Gudran Association
- Marwa Abdel Gawad, Center for Alexandrian Studies
- Nadia Tawfiq, freelance Alexandrian visual artist
- Ozoz Helmy, Alexandrian origami artist and founder of Arabic Origami Center
- Owners of Farag, Men'em and Dekkit el Darwish cafés

In addition, the research team met with other local residents from the neighborhood during their field visits in Kom el Dikka.

## Appendix 5: Similar Past Projects in Egypt, Darb al Ahmar Project in Cairo

Darb al Ahmar area was used over centuries for disposal of rubble and debris. Its conservation and rehabilitation plan is an example of urban revitalization projects in Egypt. The project was pursued by the Historic Cities Support Programme of the Aga Khan Trust for Culture in Darb al Ahmar, Cairo in 1999. The project was planned and designed in order to take advantage of the dramatic reversal of the conditions along the historic Ayyubid wall and al Azhar Park initiative. The project made a careful plot-by-plot study along the Historic Wall, defining appropriate modes of intervention for each building within the larger framework of the Darb al Ahmar conservation and rehabilitation plan. The goal is to take advantage of the stimulus of the upgrading brought by the park and at the same time impose clear building regulations and redevelopment models, in order to achieve a balanced rehabilitation process on this critical edge of the city facing the Park (Siravo 2007).



**Figure A5-1: Aerial view of the project at al Darb al Ahmar in Cairo**

### Summary of the Project:

This case was researched and written by Dr. Michele Morbidoni under the supervision of Dr. Giovanni Allegretti at the Centre for Social Studies, University of Coimbra, Portugal, in 2010 (Morbidoni 2010). Darb al Ahmar is an historic district in Cairo, and its 100,000 inhabitants are among the poorest. While featuring rich concentration of Islamic monuments, Darb al Ahmar suffers from a lack of adequate infrastructure and services, as a baseline survey revealed in 2003 (e.g., lack of private lavatories, water sources, and ventilated rooms in dwelling units). Consequently, an alarming percentage of residents complain of health-related issues. In an effort to consolidate the existing urban fabric, the Housing Rehabilitation Program was established to improve the quality and quantity of housing and to meet health standards, while maintaining original architectural features and fairly providing secured tenure. The Darb al Ahmar Housing Rehabilitation Program targets 200 houses. After the launch phase, it is an ongoing program but dependent on the action of local communities and new contributions from several donors. The Housing Rehabilitation Program aims to improve the quality and quantity of responsive housing through rehabilitation, achieving long-term sustainability. The Housing Rehabilitation Program formulated a multidisciplinary strategy to tackle the principal causes underlying housing decay, in cooperation with all stakeholders, which is the following:

- Revise the institutional mechanisms to bridge the gap between legislative policies and residents' needs
- Facilitate the residents with access to housing grants and affordable loans
- Improve security of tenure through resolution of legal conflicts between owners, tenants, and institutional organizations
- Promote higher conservation standards through advice, training, and monitoring of construction activities

The beneficiaries of the program are the inhabitants of the Darb al Ahmar district, and several local community groups and enterprises.

The participation processes implemented included vast surveys of the urban, social, and economic needs of the local residents. Numerous meetings were held to identify the priorities of conservation and development as perceived by the local community. Through negotiations with the residents, priorities were set, including the refurbishing of historical houses and buildings, spaces, and public areas, and the funding needs for small projects, health services, and centers for local community development were determined. A pre and post satisfaction survey covering all beneficiaries is the main measuring tool. Direct observation and community group interview techniques were also used to measure changes in value, rent, and number of new home assets. The Housing Rehabilitation Program approach and implementation has resulted in innovations in several policy schemes.

The Supreme Council of Antiquities changed its demolition policies that had led to the eviction of hundreds of families from Darb al Ahmar. Accordingly, Cairo Governorate revised the 1973 District Plan which allowed for massive demolitions based on the Supreme Council of Antiquities policies and in 2008 ratified the new Conservation Plan for Darb al Ahmar. In 2007, the National Organization for Urban Harmony identified the Housing Rehabilitation Program as a best practice in its 'Guidelines for Historic Areas' to be implemented on the national level. In 2008, the Cairo Governorate modified the legal requirements for the rehabilitation of existing housing stock in order to promote a better rehabilitation process.

The Darb al Ahmar Housing Rehabilitation Program is a component of the larger 'Azhar Park Project' of the Historic Cities Support Program of Aga Khan Trust for Culture, and is supported by grants from several institutions (Egyptian-Swiss Development Fund, Ford Foundation, World Monuments Fund, Aga Khan Trust for Culture, Social Fund for Development, and Canadian International Development Agency). Between 2004 and 2008, the Darb al Ahmar Housing Rehabilitation Program total budget was U.S. \$3,249,000.

The main results of the policy were the following:

- 285 households provided secured tenure status
- 85 buildings rehabilitated
- Living conditions improved through provision of private bathrooms, kitchens, living spaces, natural light and ventilation, and access to safe water supply and sanitation
- Secure tenure achieved through increased collaboration between owners and tenants
- Increasing demand for the program by local craftsmen and contractors
- A microcredit Housing Rehabilitation Program loan established, achieving a repayment rate of 99.6% in 5 years
- Diffusion of knowledge on nonconventional low-cost building techniques

The main obstacles were the following:

- Complicated legal procedures (i.e., documentation required for each building before rehabilitation can start), planning constraints, and outdated plans
- Lack of technical knowhow and standards for rehabilitation of traditional structures
- Weak sense of ownership and community participation, primarily due to insecurity of tenure and planning constrains

## **Appendix 6: Previous Studies at Kom el Dikka**

In the last years many educational institutions investigated and proposed upgrading projects for Kom el Dikka. The following are briefs of their work, according to the knowledge of the authors of this report.

In 2013 the idea presented in this report was initiated at both Alexandria University and Pharos University, in the architecture engineering departments, where two architecture design course offered an urban upgrade project and adaptive reuse for third level architecture students. Students and their professors investigated the idea of creating a cultural pathway in order to revitalize the heritage of Kom el Dikka. Within the framework of preserving the cultural heritage of Alexandria and promoting the awareness and importance of preserving heritage as one of the methods used in upgrading the city. Architecture students discovered through their studies the hidden potentials in specific parts of the city to try to put architecture design ideas through an urban development program. Throughout the investigation students were introduced to the problems and needs of the area, as they study the historical background to know the region, and the development of the positive elements that can initiate in the process of upgrading. Field research that included site inspections and survey of buildings with architectural value, streets, as well as various activities for the residents. Pharos University students work was presented in a symposium at the Faculty of Engineering at Pharos University.

This revitalization work and study accomplished at the Architecture Engineering Department at Pharos University in the academic year 2012-2013 under supervision of Dr. Dina M. Nassar and Dr. Riham Ragheb won an Honorable Mention at the International University Competition “Powering transformation 2014” <http://www.wsb14barcelona.org/objectives.html>. The results were announced in the event of the international conference “world SB14 Barcelona” <http://www.wsb14barcelona.org>

The French University in Cairo at the same year was working with collaboration with the Faculty of Fine arts, Alexandria University at Kom el Dikka. Their investigations and findings were presented in The Joint workshop for students of the Faculty of Fine Arts, University of Alexandria and the French University in Egypt and the National Institute of Applied Sciences in Strasbourg at Bibliotheca Alexandrina in April 2013, and in January 2014.

The Bibliotheca Alexandrina and French Development Agency (AFD) organized an international workshop on Sustainable Mediterranean Cities titled: “Sustainable Cities of the Mediterranean: Guiding light from Alexandria” held on the 18<sup>th</sup> of June 2014, Bibliotheca Alexandrina, Alexandria.

This collaboration included the presentation of 10 project fiches to develop Alexandria, proposed by professors of Alexandria's educational institutes. One of the presented projects was the development of Fouad and Salah Salem streets with adjacent Kom el Dikka area. The aim is to put these projects in the framework of implementation, by presenting them to attract investors, thus, enhance the local economy of Alexandria.

## **Appendix 7: Site Investigation Maps**

## Notes

### Legend:

- Residential
- Hotels and Motels
- Functional Spaces and Administrative
- Shopping Centers
- Shops
- Public or Private Sector
- Recreational Spaces and Tourism Facilities
- Mountains and Topographic Themes
- Commercial Spaces
- Sports Facilities
- Other Uses
- Proposed Path
- Streets
- Outdoor Public Spaces
- Cemeteries
- Abandoned Areas
- Religious Buildings
- Monumental Tombs
- Healthcare Facilities
- Banks and Other Financial Authorities

### Key Map



### Kom el Dikka Conservation and Upgrading Master Plan

"A NEW VISION TOWARDS FUTURE"

#### Project Holders



Panel No. (1)	Ground Floor Landuse Map	Panel Type: (B/C/D)
		Revised

## Notes

### Legend:

-  Path Color
-  Street Color
-  Other Buildings
-  Buildings with Extended Activities
-  Extended Street Activities
-  Permanent Street Activities
-  Movable Street Activities

### Key Map



### Kom el Dikka Conservation and Upgrading Master Plan "A NEW VISION TOWARDS FUTURE"

#### Project Holders



Panel No. (2)	Panel Name Street Activities Map	Panel Type (B/C/D)
		Revised

## Notes

### Legend:

- Mechanical Workshop
- Carpentry Workshop
- Monumental Tombs and Landmark
- Proposed Path
- Street
- Other Buildings
- Street Event
- Significant Element

Key Map



**Kom el Dikka Conservation and Upgrading Master Plan**  
"A NEW VISION TOWARDS FUTURE"

Project Holders



Panel No. (3)	Workshops & Landmark Map	Panel Type: (RUCR)
		Revised

## Notes

### Legend:

- Proposed Path
- Street
- Significant Buildings

### Key Map



### Kom el Dikka Conservation and Upgrading Master Plan "A NEW VISION TOWARDS FUTURE"

#### Project Holders



Panel No. (4)	Panel Name Significant Buildings Map	Panel Type: (BUCD) Revised
------------------	---	----------------------------------

## Notes

### Legend:

- Illegal Buildings
- Proposed Path
- Streets

### Key Map



**Kom el Dikka Conservation and Upgrading Master Plan**  
"A NEW VISION TOWARDS FUTURE"

### Project Holders



Panel No. (5)	Panel Name Illegal Buildings Map	Panel Type (RUCR) Revised
------------------	-------------------------------------	---------------------------------

## Notes

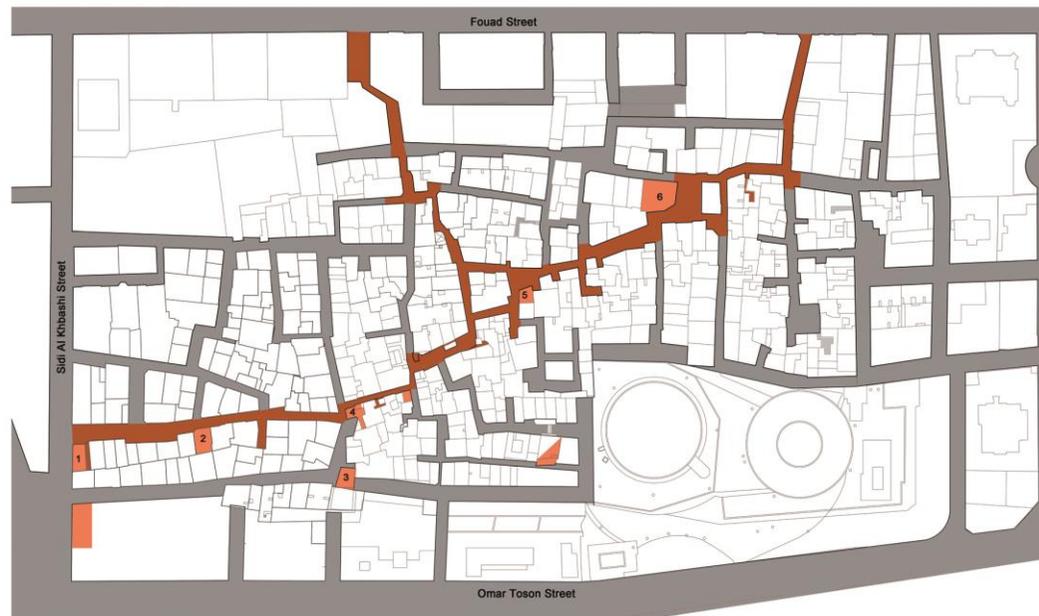
### Legend:

- Coffee Shop
- Proposed Path
- Streets

### Café Name:

1. Deket el Darawesh Café
2. Farag Café
3. Am Zaki Café
4. Alaam Café
5. Borsat el Oumal Café
6. Sayed Darweish Café

### Key Map



### Kom el Dikka Conservation and Upgrading Master Plan "A NEW VISION TOWARDS FUTURE"

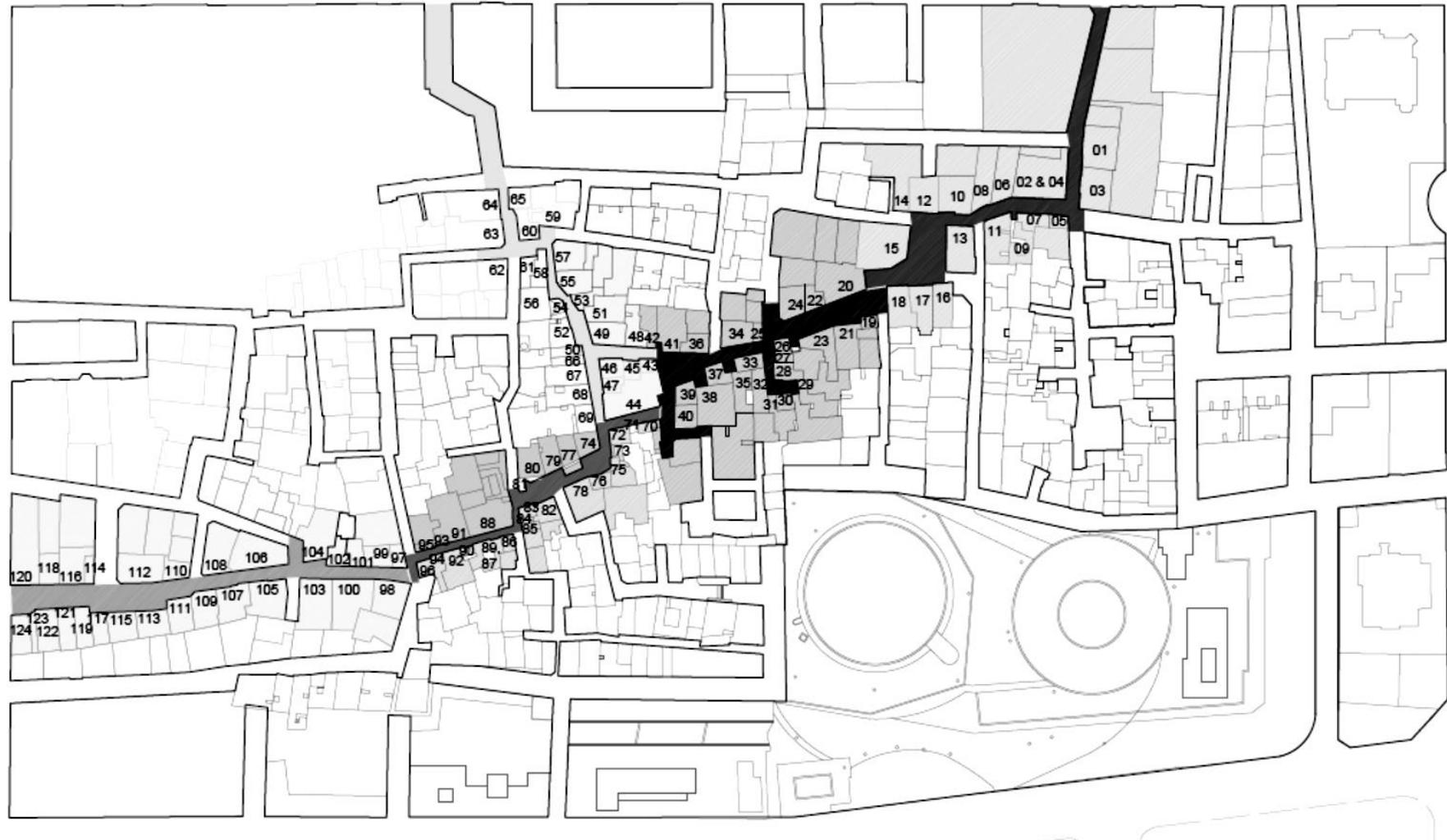
#### Project Holders



Panel No. (6)	Coffee Shop Map	Panel Type: (A/C/D)
		Revised



**Appendix 8: Building Survey Forms**



A map showing the investigated buildings



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 3 Each floor: 1
Building structure system: Skeleton
Does the building possess any aesthetic/architectural values? No. Why? The building is new and it isn't built according to any known architectural style.
Building condition: Good. Explanation: The building is new and it's in the appropriate size and height to Kom el Dikka.
Use of ground floor: Small apartment, bookstore, hardware store and a closed shop.
Use of upper floors: Residential apartments.



Building picture

Building number:

1

Notes:

- Each apartment was recently split into two separate units to provide more apartments.
- Closed shops could be used to serve as a touristic path.
- The building is new and it has replaced an older residential building from the 18<sup>th</sup> century.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 2 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes Why? The building is old and it is obvious that it was not renovated.
Building condition: Fair. Explanation: The structure system and the elevations need to be renovated.
Use of ground floor: 2 Barbershops, 1 hardware store and 2 closed shops.
Use of upper floors: Residential apartments.



Building picture

Building number:  2
Notes: <ul style="list-style-type: none"> <li>• Closed shops could be used to serve the touristic path.</li> </ul>



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 2  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? It's a listed building as it was built in 1884.

Building condition: Fair.  
Explanation: The structure system is in a good condition, unlike the elevations system.

Use of ground floor: An electrician and a shop.

Use of upper floors: Residential apartments.



Building picture

Building number:

3

Notes:

- There is a residential room on top of the roof.
- It was built in 1884.



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 3</p>		<p>Building number:</p> <p style="text-align: center; font-size: 2em;">4</p>
<p>Number of apartments/units: 3 Each floor: 1</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• There are 3 residential rooms above the roof of the building.</li> <li>• The closed shops could be used to serve the touristic path.</li> <li>• Wooden elements are used in slabs and beams structure.</li> </ul>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? Yes. Why? The building shows the old style that appears in the details of the elevation.</p>		
<p>Building condition: Bad. Explanation: The structure and the elevations are in a very bad condition.</p>		
<p>Use of ground floor: 2 grocery stores and 2 closed shops.</p>		
<p>Use of upper floors: Residential apartments.</p>		
<p>Building picture</p>		



Number of floors (with ground floor): 4
Number of apartments/units: 3 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? It's one of the most important buildings in Kom el Dikka where the usage of wood in structure is very useful.
Building condition: Fair. Explanation: The structure system and the elevations need to be renovated.
Use of ground floor: Grocery store.
Use of upper floors: Residential apartments.



Building picture

Building number:

5

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 14

Number of apartments/units: 28  
Each floor: 2

Building structure system: Skeleton structure.

Does the building possess any aesthetic/architectural values? No.  
Why? Because it's an illegal building.

Building condition: --  
Explanation: Under construction.

Use of ground floor: 3 shops under construction.

Use of upper floors: Residential.



Building picture

Building number:

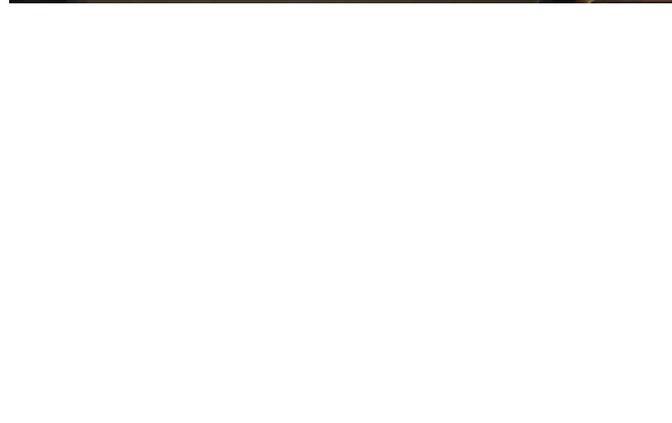
6

Notes:

- The building violates building codes.
- Some families inhibited the building even though it's still under construction.



Number of floors (with ground floor): 3
Number of apartments/units: 3 Each floor: 1
Building structure system: Bearing wall.
Does the building possess any aesthetic/architectural values? Yes. Why? Although the date of when the building was constructed is unknown, the building according to the Ottoman style.
Building condition: Fair Explanation: The structure of the building is old, but it is not in a bad condition. It needs to be repainted and some a little restoration is required.
Use of ground floor: Barbershop, retail store and a phone shop.
Use of upper floors: Residential



Building picture

Building number:  <b>7</b>
Notes: <ul style="list-style-type: none"> <li>• There is a new apartment built on the roof of the building.</li> <li>• If the building is restored and repainted, it will be like the newer buildings which would renew the heritage of Kom el Dikka</li> </ul>



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 13
Number of apartments/units: 26 Each floor: 2
Building structure system: Skeleton structure.
Does the building possess any aesthetic/architectural values? No. Why? Because the building was illegally built.
Building condition: Good. Explanation: The building remains new, but it violates the building codes.
Use of ground floor: Retail store and spices shop.
Use of upper floors: Residential



Building picture

Building number:  8
Notes: <ul style="list-style-type: none"> <li>The building violates the building codes.</li> </ul>



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: 1 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? The building is almost random and it's located behind building number (7) with a very narrow entrance. It is completely ruined.
Building condition: Bad. Explanation: The building is completely ruined.
Use of ground floor: Residential.
Use of upper floors: There are no upper floors.



Building picture

Building number:

9

Notes:

- It needs to be rebuilt.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 7

Number of apartments/units: 14  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No  
Why? --

Building condition: Fair  
Explanation: --

Use of ground floor: Mosque and closed shops.

Use of upper floors: Residential.



Building picture

Building number:

10

Notes:



A NEW VISION TOWARDS THE FUTURE

<p>Number of floors (with ground floor): 3</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>11</b></p>
<p>Number of apartments/units: 7 Each floor: 2</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• Some residential units are located on top of the roof.</li> <li>• Despite the bad condition of the building, it represents the identity of Kom el Dikka. It must be restored in order not to collapse.</li> </ul>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? Yes. Why? The building has architectural and aesthetic values as it is one of the old buildings in Kom el Dikka</p>		
<p>Building condition: Bad. Explanation: There are deep cracks in the bearing walls.</p>		
<p>Use of ground floor: Residential.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 5 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? The building doesn't represent any aesthetic or architectural values.
Building condition: Bad. Explanation: It needs to be restored.
Use of ground floor: Closed shops, a small apartment and 1 electrician shop.
Use of upper floors: Residential.



Building picture

Building number:

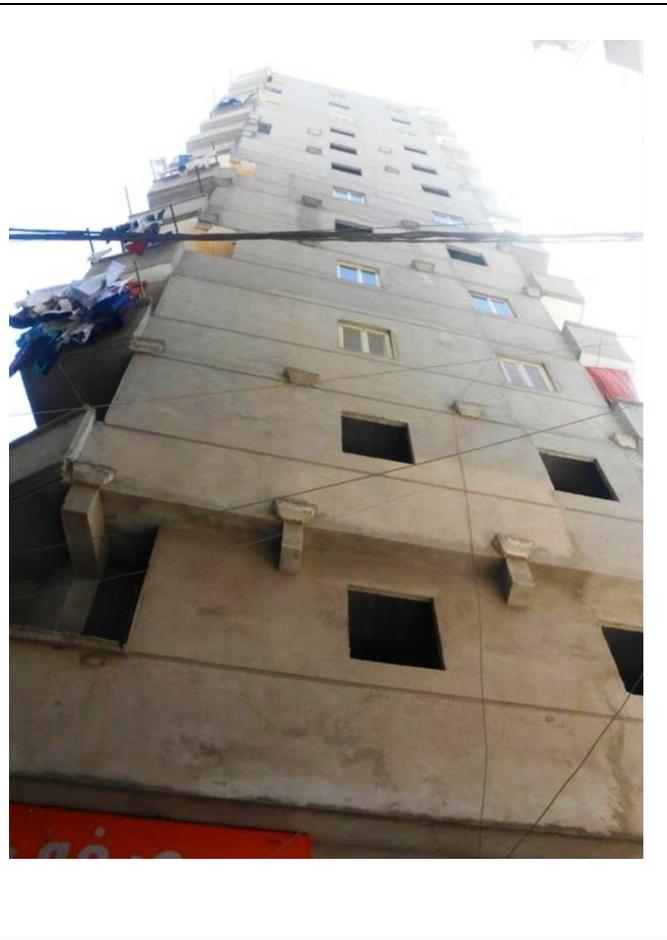
12

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 13
Number of apartments/units: 30 Each floor: 3-4
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It's an illegal building.
Building condition: Good. Explanation: The building is in good condition; however, it illegal.
Use of ground floor: Fruit shop, a communication center and a chicken shop.
Use of upper floors: Residential



Building picture

Building number:  <b>13</b>
Notes: <ul style="list-style-type: none"> <li>The building is illegal. Despite of its great height, it's located in a very narrow street.</li> </ul>



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 12

Number of apartments/units: 12  
Each floor: 2-3

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? It's one of the oldest buildings in Kom el Dikka.

Building condition: Fair.  
Explanation: It has no cracks and only needs a little bit of restoration.

Use of ground floor: 2 apartments.

Use of upper floors: Residential apartments.



Building picture

Building number:

14

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 6 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? It doesn't follow any architectural style.
Building condition: Fair. Explanation: The building has no cracks. It only needs a little bit of restoration especially for the balcony that carries the characteristics of the place.
Use of ground floor: Sayed Darwish coffee shop, 1 small restaurant and 2 closed shops.
Use of upper floors: Residential.



Building picture

Building number:

15

Notes:

- The Sayed Darwish coffee shop gives the building a great significance.
- A residential building was built on top of the roof. It's space is approximately half the building.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2

Number of apartments/units: 2  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? It doesn't have any architectural value.

Building condition: Bad.  
Explanation: It's in a very bad condition.

Use of ground floor: Electrician shop, 1 apartment and a small shop.

Use of upper floors: Residential.



Building picture

Building number:

16

Notes:

- The building lies on the first node which is considered the most important node on the entire pathway.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 5
Number of apartments/units: 5 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? The building doesn't follow any architectural style.
Building condition: Good. Explanation: It has no cracks.
Use of ground floor: Residential.
Use of upper floors: Residential.



Building picture

Building number:

17

Notes:

- The building lies on the first node of the pathway which is considered to be the most important node.
- The building is in a good condition.
- There is no use for the ground floor as it lies on the first node.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2

Number of apartments/units: 2  
Each floor: 2

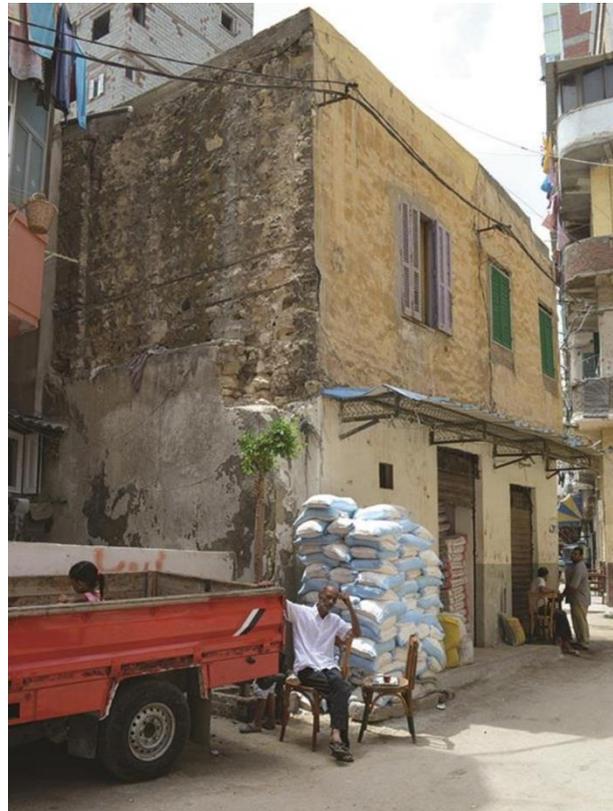
Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Bad.  
Explanation: It has deep cracks and needs a great deal of restoration.

Use of ground floor: Cement and sand store.

Use of upper floors: Residential.



Building picture

Building number:

18

Notes:

- The building is split into two buildings. Each has its own door.
- The building is mainly used as a storage which is not a suitable usage for a building at that specific location.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 3 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.
Building condition: Good. Explanation: --
Use of ground floor: Residential.
Use of upper floors: Residential.



Building picture

Building number:

19

Notes:

- The ground floor of the building is not in use. However, it could be used as it lies on the proposed pathway.



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 5</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;">20</p>
<p>Number of apartments/units: 10 Each floor: 2</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.</p>		
<p>Building condition: Good. Explanation:</p>		
<p>Use of ground floor: Café.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

<p>Number of floors (with ground floor): 3</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>21</b></p>
<p>Number of apartments/units: 3 Each floor: 1</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.</p>		
<p>Building condition: Good. Explanation:</p>		
<p>Use of ground floor: Commercial.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 6  
Each floor: 2

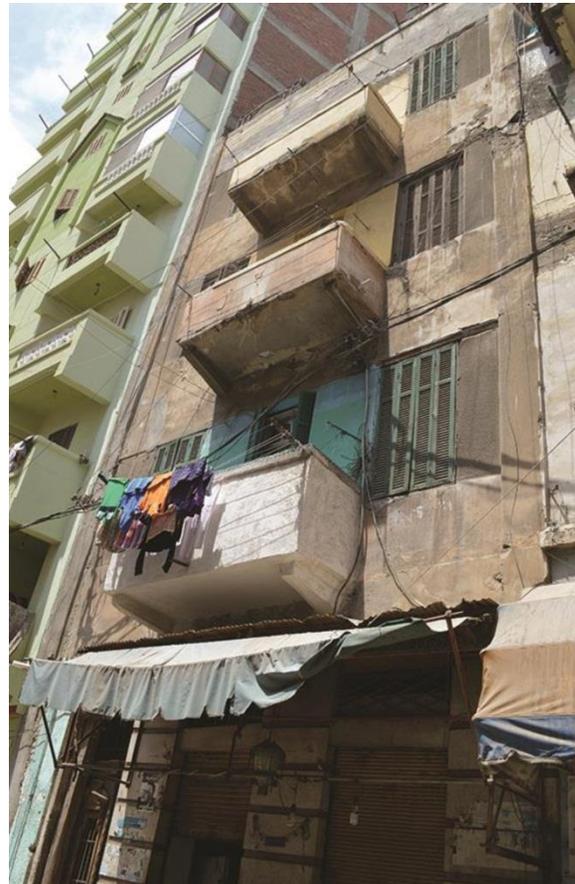
Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Good.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

22

Notes:

- The ground floor of the building is not used. However, it could be used as it is located at the proposed pathway.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 3  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Good.  
Explanation:

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

23

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 13

Number of apartments/units: 36  
Each floor: 3

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Good.  
Explanation: --

Use of ground floor: Restaurant.

Use of upper floors: Residential.



Building picture

Building number:

24

Notes:

- It's an illegal high-rise building as it is in a narrow street.
- It doesn't follow the traditional architectural style in the area.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 4  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because of its architectural style and details.

Building condition: Good.  
Explanation:

Use of ground floor: Storage.

Use of upper floors: Residential.



Building picture

Building number:

25

Notes:

- The building is located in a small plaza that allows the pedestrians of seeing the whole façade of the building from the pathway.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: 1 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.
Building condition: Good. Explanation: --
Use of ground floor: Commercial.
Use of upper floors: Commercial.



Building picture

Building number:  <b>26</b>
Notes: <ul style="list-style-type: none"> <li>• The building is next to Sayed Darwish building.</li> <li>• The building lies in a small plaza where its entire façade is shown from the pathway.</li> </ul>



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 1
Number of apartments/units: 0      each floor: 0
Building structure system: bearing walls.
Does the building possess any aesthetic/architectural values? No why? It's a traditional building.
Building condition: Fair. Explanation: __
Use of ground floor: storage
Use of upper floors: --



Building picture

Building number:  <b>27</b>
Notes:



Number of floors (with ground floor): 0

Number of apartments/units: 0 each floor: 0

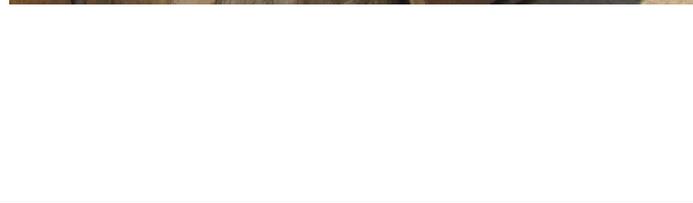
Building structure system: 0

Does the building possess any aesthetic/architectural values? Yes why? It used to contain the Sayed Darwish house.

Building condition: --  
Explanation: --

Use of ground floor: vacant land

Use of upper floors: --



Building picture

Building number:

28

Notes:

- The land used to contain the Sayed Darwish house.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 2  
Each floor: 1

Building structure system: Skeleton and Timber.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building with many cracks.

Building condition: Bad.  
Explanation: It has deep cracks and needs a great deal of restoration.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:

29

Notes:

- They are next to the Sayed Darwish house, at the end of the alley.
- They have rooms on the roof.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 2
Number of apartments/units: 2 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? Because of its design and architectural elements.
Building condition: Fair. Explanation: --
Use of ground floor: Residential.
Use of upper floors: Residential.



Building picture

Building number:

30

Notes:

- The style of the building is different from the styles of the other buildings in the area.
- It's in front of the Sayed Darwish house.



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 2</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>31</b></p>
<p>Number of apartments/units: 2 Each floor: 1</p>		<p>Notes:</p>
<p>Building structure system: Skeleton and Timber.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.</p>		
<p>Building condition: Bad. Explanation: It has deep cracks and needs restoration.</p>		
<p>Use of ground floor: Residential.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2

Number of apartments/units: 2  
Each floor: 2

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because of its design and architectural elements.

Building condition: Bad.  
Explanation: It has deep cracks and needs restoration.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:  
  
**32**

Notes:

- The building has an entrance on a small street shown on the pathway.



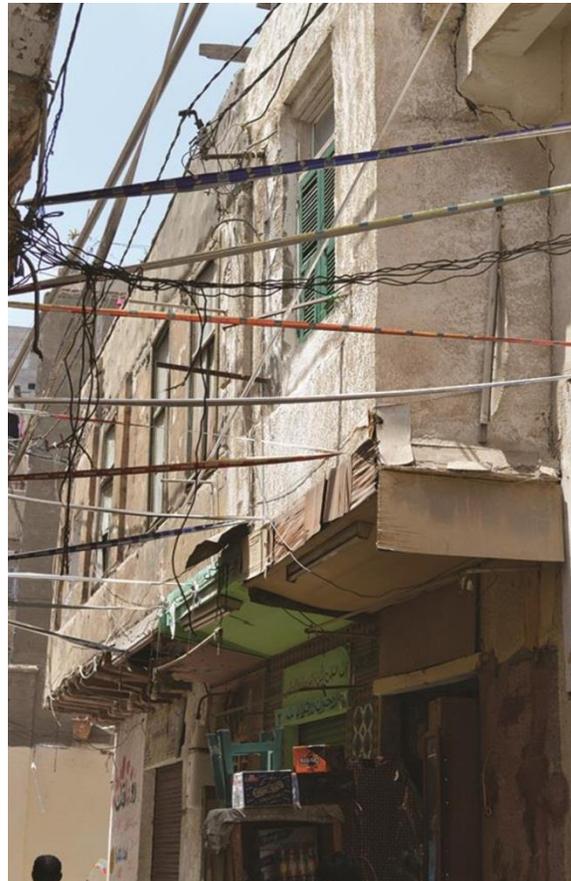
**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 2</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>33</b></p>
<p>Number of apartments/units: 1 Each floor: 1</p>		<p>Notes:</p>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? Yes. Why? It's a traditional building.</p>		
<p>Building condition: fair. Explanation: --</p>		
<p>Use of ground floor: Commercial.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2
Number of apartments/units: 2 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? It's a traditional building with traditional architectural style.
Building condition: Fair. Explanation:
Use of ground floor: Commercial.
Use of upper floors: Residential.



Building picture

Building number:

34

Notes:

- The upper floor is deteriorated and unoccupied.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2

Number of apartments/units: 2  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Good.  
Explanation: --

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:  
  
**35**

Notes:

- The building has an entrance on a small alley.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 2  
Each floor: 2

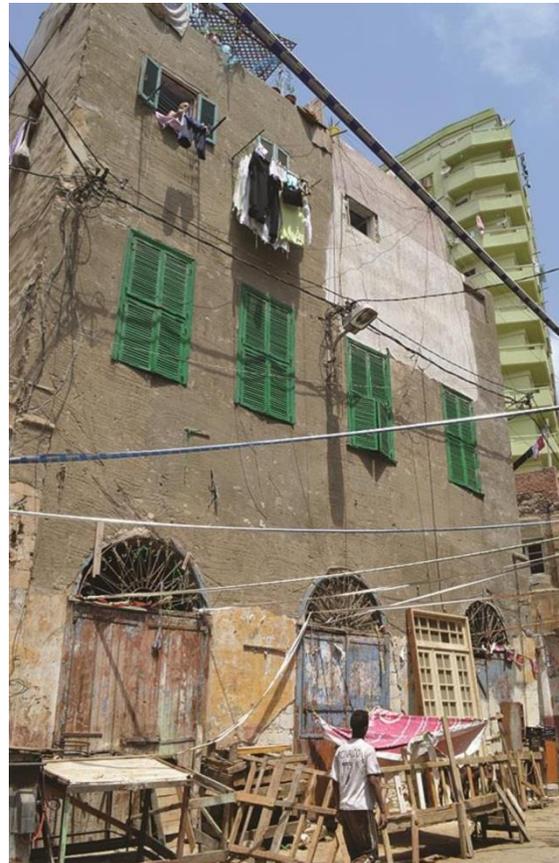
Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Good.  
Explanation: --

Use of ground floor: Storage.

Use of upper floors: Residential.



Building picture

Building number:

36

Notes:

- The building is on the main plaza of the pathway.
- The ground floor is an unused storage.
- The building can be clearly seen from different views on the pathway.



A NEW VISION TOWARDS THE FUTURE

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>37</b></p>
<p>Number of apartments/units: 1 Each floor: 1</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• The shop doesn't belong to any building.</li> <li>• It's in the middle of the proposed pathway.</li> <li>• Recommendation: Removing it.</li> </ul>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.</p>		
<p>Building condition: Good. Explanation: --</p>		
<p>Use of ground floor: Commercial.</p>		
<p>Use of upper floors: --</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 6</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>38</b></p>
<p>Number of apartments/units: 10 Each floor: 2</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.</p>		
<p>Building condition: Good. Explanation: --</p>		
<p>Use of ground floor: Commercial.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 6  
Each floor: 2

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because of its unique architectural style.

Building condition: Excellent.  
Explanation:

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

39

Notes:

- The building is on the second main plaza of the proposed pathway.
- It has a unique architectural style.
- The ground floor includes a café which is an important café in the proposed pathway.
- The building can be clearly seen from many points of view in the pathway.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 5

Number of apartments/units: 8  
Each floor: 2

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because of its unique architectural style.

Building condition: Excellent.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:  
  
**40**

Notes:

- The building has a unique architectural style which makes it very remarkable on the pathway.
- An additional floor was added, giving the building a bad view.



Number of floors (with ground floor): 1

Number of apartments/units: 1  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a traditional building.

Building condition: Fair.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: --



Building picture

Building number:  
  
**41**

Notes:

- The building lies on the second main plaza in the proposed pathway.
- It's a one floor building that isn't in use.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 6

Number of apartments/units: 6  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? Because it doesn't have any architectural value.

Building condition: Good.  
Explanation: The building has some cracks in it and it needs to be repainted.

Use of ground floor: --

Use of upper floors: Residential.



Building picture

Building number:

42

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4

Number of apartments/units: 4  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because it belongs to the Ottoman style.

Building condition: Good.  
Explanation: It has some cracks and needs to be repainted.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:

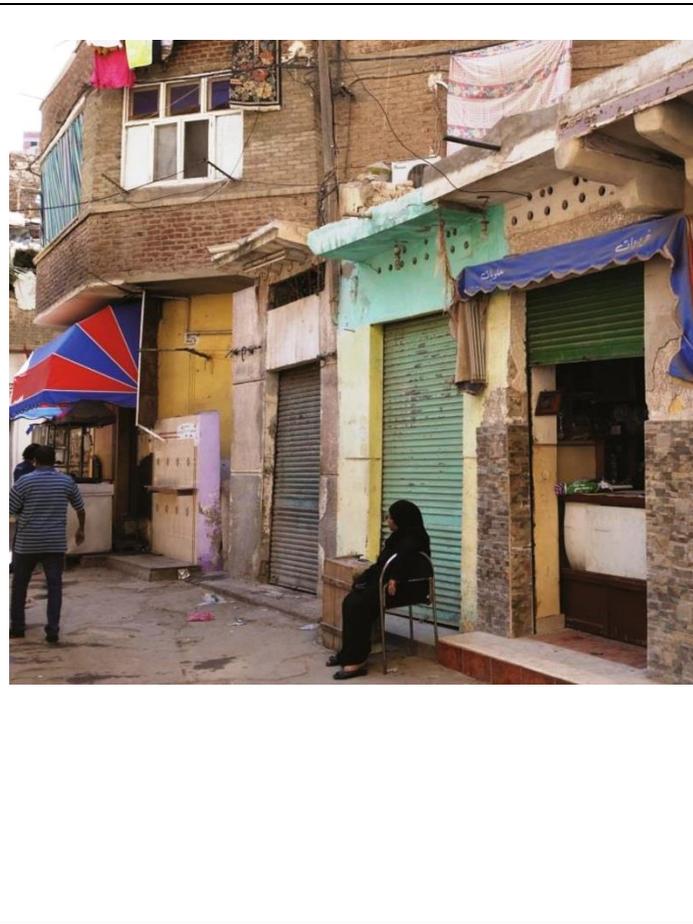
43

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: 0 Each floor: 0
Building structure system: bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.
Building condition: Good. Explanation: --
Use of ground floor: Commercial.
Use of upper floors: Residential.



Building picture

Building number:  <b>44</b>
Notes: <ul style="list-style-type: none"> <li>The first floor has commercial shops.</li> </ul>



Number of floors (with ground floor): 6
Number of apartments/units: 10 Each floor: 2
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It doesn't have any architectural value.
Building condition: Good. Explanation: It has some cracks and needs to be repainted.
Use of ground floor: Restaurant.
Use of upper floors: Residential.



Building picture

Building number:

**44''**

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 4  
Each floor: 1

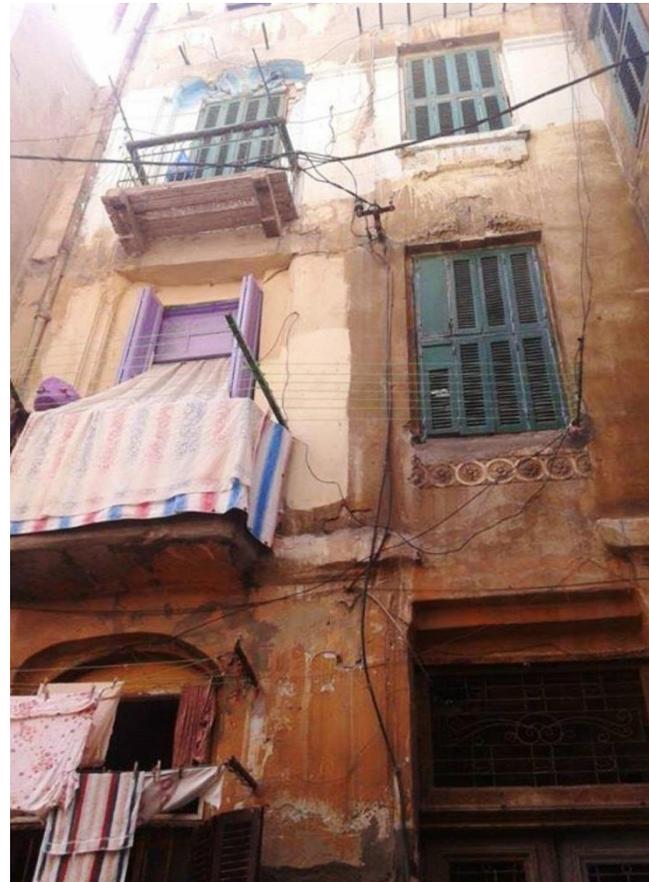
Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because of its architectural value.

Building condition: Good.  
Explanation: It has some cracks and needs to be repainted.

Use of ground floor: Residential.

Use of upper floors:



Building picture

Building number:

45

Notes:

- The style of architecture could not be recognized.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 10  
Each floor: 3

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because it follows the Ottoman style.

Building condition: Good.  
Explanation: It has some cracks and needs to be repaired.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:

46

Notes:

- The last floor is illegal and was recently built.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 5

Number of apartments/units: 4  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? It belongs to the Ottoman style.

Building condition: Fair.  
Explanation: It has some cracks and needs to be repaired.

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

47

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 2 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? Because it belongs to the early modern style.
Building condition: Excellent. Explanation: It needs to be repainted.
Use of ground floor: Commercial.
Use of upper floors: Residential.



Building picture

Building number:

**48**

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 4  
Each floor: 2

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? It has no architectural value.

Building condition: Fair.  
Explanation: It has many cracks and needs to be repainted.

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

49

Notes:



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>50</b></p>
<p>Number of apartments/units: -- Each floor: --</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It doesn't have any architectural value.</p>		
<p>Building condition: Excellent. Explanation: It needs to be repainted.</p>		
<p>Use of ground floor: Commercial stores.</p>		
<p>Use of upper floors: There are no upper floors.</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 1
Number of apartments/units: -- Each floor: --
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? Because it's completely dilapidated.
Building condition: Bad. Explanation: It's completely dilapidated.
Use of ground floor: Stockyard.
Use of upper floors: There are no upper floors.



Building picture

Building number:  <b>51</b>
Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 4 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? Because of its architectural value.
Building condition: Good. Explanation: It's a new building but it needs to be painted.
Use of ground floor: Commercial shops.
Use of upper floors: Residential.



Building picture

Building number:  <b>52</b>
Notes:



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 8</p>		<p>Building number:</p> <p style="text-align: center; font-size: 2em;"><b>53</b></p>
<p>Number of apartments/units: 14 Each floor: 2</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? Because it doesn't follow any architectural style.</p>		
<p>Building condition: Good. Explanation: It's a new building but it needs to be painted.</p>		
<p>Use of ground floor: Commercial.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2
Number of apartments/units: 1 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? Yes. Why? It follows the Neo-Islamic architectural style.
Building condition: Excellent. Explanation: It doesn't have any cracks.
Use of ground floor: Mosque.
Use of upper floors: Residential.



Building picture

Building number:  <b>54</b>
Notes: <ul style="list-style-type: none"> <li>• It overlooks two streets.</li> </ul>



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 8  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? It follows the early modern style.

Building condition: Good.  
Explanation: It's a new building but it needs to be repainted.

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

55

Notes:

- Uncompleted building.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 7

Number of apartments/units: 14  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? Because it doesn't follow any architectural style.

Building condition: Good.  
Explanation: It doesn't have any cracks.

Use of ground floor: Stockroom.

Use of upper floors: Residential.



Building picture

Building number:

56

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 9  
Each floor: 3

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because it follows the Ottoman style.

Building condition: Good.  
Explanation: It has some cracks and needs to be repainted.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:

57

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4
Number of apartments/units: 8 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? It follows the Ottoman style.
Building condition: Fair Explanation: It needs a little bit of restoration and to be repainted.
Use of ground floor: Residential.
Use of upper floors: Residential.



Building picture

Building number:

58

Notes:

- The building has an architectural value.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 13

Number of apartments/units: 36  
Each floor: 3

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It has no aesthetic value.

Building condition: Excellent.  
Explanation: It doesn't have any cracks.

Use of ground floor: Closed shops.

Use of upper floors: Residential.



Building picture

Building number:

59

Notes:

- It's an illegal building. Its size is not suitable with the streets, making it very dangerous.



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 3</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>60</b></p>
<p>Number of apartments/units: 6 Each floor: 2</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? Because it doesn't follow any architectural style.</p>		
<p>Building condition: Fair. Explanation: It's a new building but it needs to be painted.</p>		
<p>Use of ground floor: Commercial shops.</p>		
<p>Use of upper floors: residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 6  
Each floor: 2

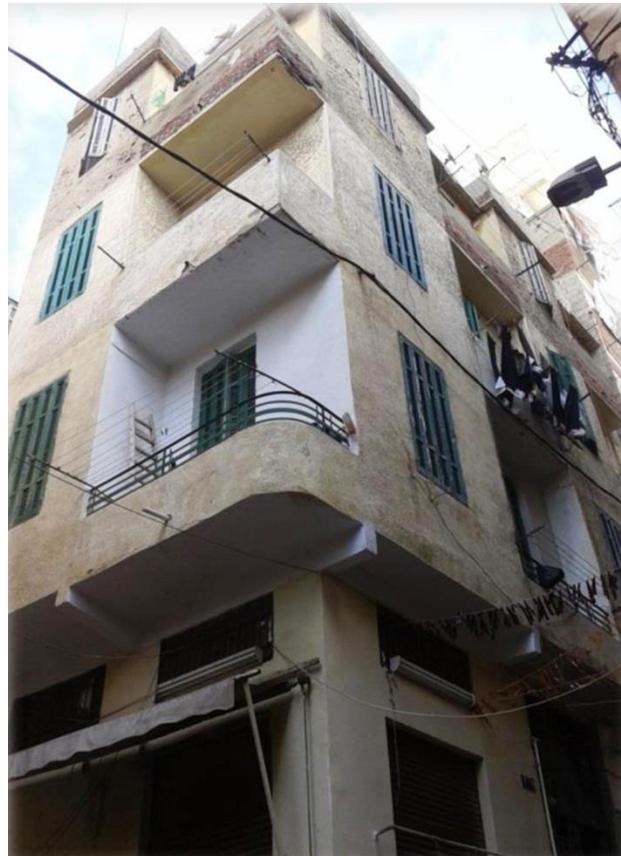
Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because it is a modern style.

Building condition: Good.  
Explanation: It doesn't have cracks but it needs to be repainted.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:

61

Notes:

- Drainage pipes must be suitable.
- The ceiling needs to be repainted.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 9  
Each floor: 3

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? yes.  
Why? It doesn't follow any architectural style.

Building condition: Bad.  
Explanation: It needs restoration and to be repainted.

Use of ground floor: Residential.

Use of upper floors: Residential.



Building picture

Building number:

62

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4
Number of apartments/units: 6 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? Because it belongs to the early modern style.
Building condition: Good. Explanation: Needs to be repainted.
Use of ground floor: Three commercial shops.
Use of upper floors: Residential.



Building picture

Building number:

63

Notes:

- The building is located in by two special places in the proposed pathway.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 6 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? Because it follows the Ottoman style.
Building condition: Good. Explanation: It needs to be repainted.
Use of ground floor: Residential.
Use of upper floors: Residential.



Building picture

Building number:

64

Notes:

- The windows of the building are divided into upper and lower windows.
- There are two doors for the building.
- There are some cracks in the walls.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 3 Each floor: 1
Building structure system: Skeleton building.
Does the building possess any aesthetic/architectural values? Yes. Why? Because it follows the Neo-Islamic style.
Building condition: Excellent. Explanation: It needs to be repainted and it has some cracks.
Use of ground floor: Mosque.
Use of upper floors: Mosque



Building picture

Building number:

65

Notes:

- It has some cracks.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 3  
Each floor: 1

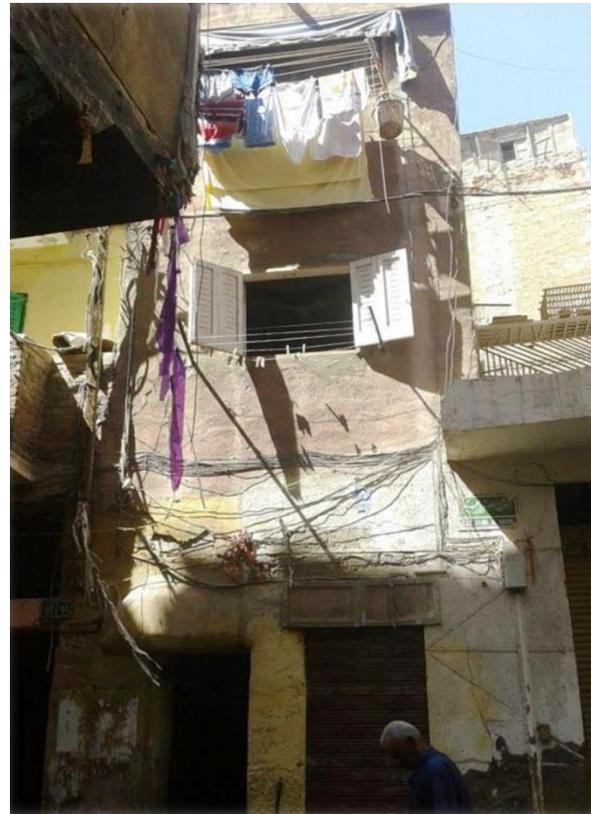
Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? It doesn't have any architectural value.

Building condition: Fair  
Explanation: It has a lot of cracks and needs to be repainted.

Use of ground floor: Grocery store.

Use of upper floors: Residential.



Building picture

Building number:

66

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3
Number of apartments/units: 3 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Good. Explanation: It needs to be repainted.
Use of ground floor: Carpenter.
Use of upper floors: Residential.



Building picture

Building number:

67

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4
Number of apartments/units: 3 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? It follows the Ottoman style.
Building condition: Fair. Explanation: The doors must be fixed. The building has many cracks and needs to be repainted.
Use of ground floor: Commercial.
Use of upper floors: Residential.



Building picture

Building number:  68
Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2

Number of apartments/units: 1  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It doesn't follow any architectural style.

Building condition: Bad.  
Explanation: The building has many cracks and it needs to be repainted.

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

69

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: -- Each floor: --
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation: --
Use of ground floor: Commercial.
Use of upper floors: --



Building picture

Building number:  <b>70</b>
Notes: <ul style="list-style-type: none"> <li>• It needs maintenance.</li> </ul>



Number of floors (with ground floor): 1

Number of apartments/units: --  
Each floor: --

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: --



Building number:

71

Notes:

- It needs maintenance.

Building picture



A NEW VISION TOWARDS THE FUTURE

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;">72</p>
<p>Number of apartments/units: -- Each floor: --</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• It needs maintenance.</li> </ul>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? --</p>		
<p>Building condition: Fair. Explanation: --</p>		
<p>Use of ground floor: Commercial.</p>		
<p>Use of upper floors: --</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: -- Each floor: --
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation: --
Use of ground floor: Commercial.
Use of upper floors: --



Building picture

Building number:  <b>73</b>
Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): Vacant land		Building number:  <h1 style="text-align: center;">74</h1>
Number of apartments/units: -- Each floor: --		Notes: <ul style="list-style-type: none"> <li>• Vacant land.</li> </ul>
Building structure system:		
Does the building possess any aesthetic/architectural values?-- Why? --		
Building condition: -- Explanation: --		
Use of ground floor: --		
Use of upper floors: --		
Building picture		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: -- Each floor: --
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation: --
Use of ground floor: Commercial.
Use of upper floors: --



Building picture

Building number:  <b>75</b>
Notes: <ul style="list-style-type: none"> <li>• It needs maintenance.</li> </ul>



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 3  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Good.  
Explanation: --

Use of ground floor: 2 commercial stores.

Use of upper floors: Residential.



Building picture

Building number:

76

Notes:

- It needs maintenance.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4

Number of apartments/units: 3  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Good.  
Explanation: --

Use of ground floor: 2 commercial shops.

Use of upper floors: Residential.



Building picture

Building number:

77

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 3

Number of apartments/units: 5  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? --

Building condition: Good.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

78

Notes:

- The building overviews an important square with street vendors.
- It's a traditional building.
- It needs maintenance.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4

Number of apartments/units: 3  
Each floor: 1

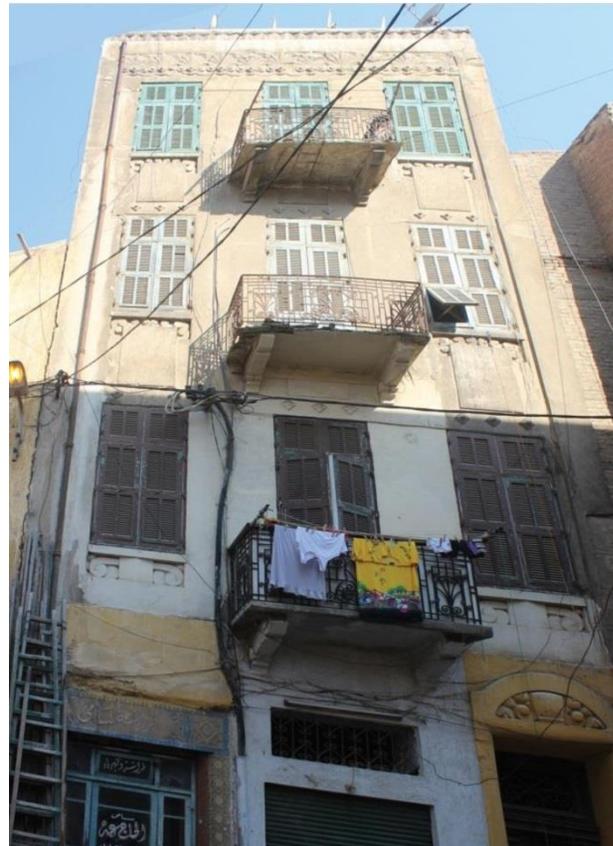
Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? --

Building condition: Good.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

79

Notes:

- It is one of the few traditional buildings which are still in good shape.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 6 Each floor: 3
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation:
Use of ground floor: A commercial store.
Use of upper floors: Residential.



Building picture

Building number:

80

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: -- Each floor: --
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation:
Use of ground floor: A commercial store.
Use of upper floors:



Building picture

Building number:  <b>81</b>
Notes: <ul style="list-style-type: none"> <li>• It needs maintenance.</li> </ul>



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 2 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation: --
Use of ground floor: 4 commercial stores.
Use of upper floors: Residential.



Building picture

Building number:

82

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1

Number of apartments/units: --  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: --

Use of ground floor: A commercial shop.

Use of upper floors: --



Building picture

Building number:  
  
**83**

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1

Number of apartments/units: --  
Each floor: --

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: --

Use of ground floor: 1 commercial shop.

Use of upper floors: --



Building picture

Building number:

84

Notes:

- It needs maintenance.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 8

Number of apartments/units: 16  
Each floor: 2

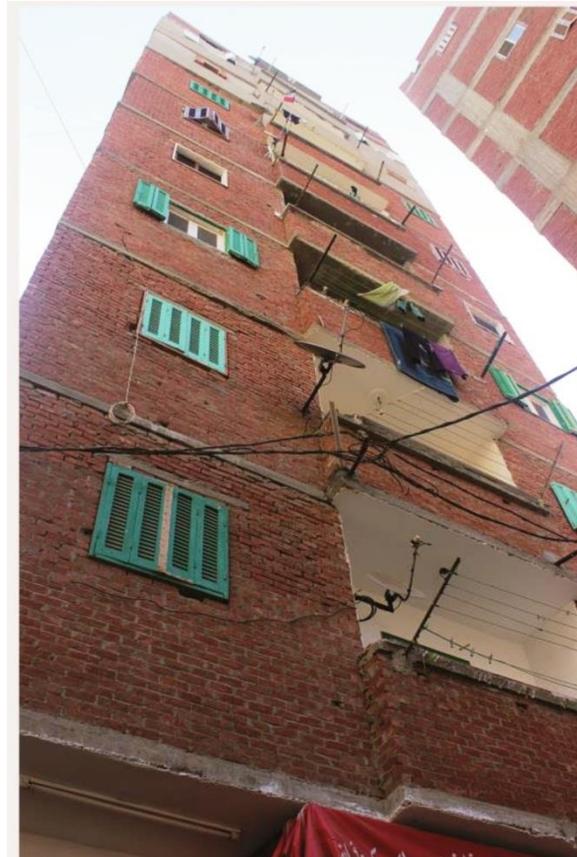
Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Good.  
Explanation:

Use of ground floor: 1 commercial shop.

Use of upper floors: Residential.



Building picture

Building number:

85

Notes:



A NEW VISION TOWARDS THE FUTURE

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;">86</p>
<p>Number of apartments/units: -- Each floor: --</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? Why?</p>		
<p>Building condition: Bad Explanation:</p>		
<p>Use of ground floor: 1 commercial shop.</p>		
<p>Use of upper floors:</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 2

Number of apartments/units: --  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: --

Use of ground floor: 3 commercial shops.

Use of upper floors: Residential.



Building picture

Building number:

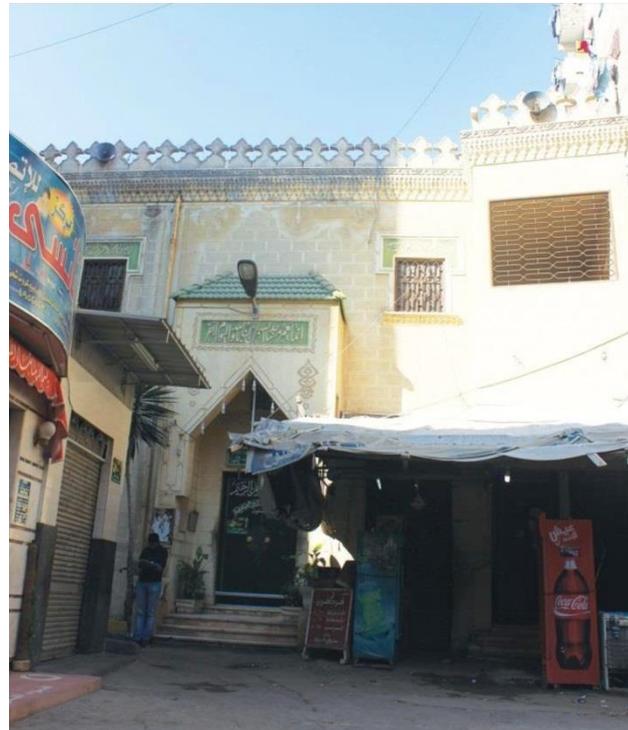
87

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2
Number of apartments/units: -- Each floor: --
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? Yes. Why? It has preserved architectural details in a good condition.
Building condition: Excellent. Explanation: --
Use of ground floor: A mosque and a commercial store.
Use of upper floors: Mosque.



Building picture

Building number:

88

Notes:

- The mosque is one of the few buildings that has preserved architectural details and in a good condition.
- Part of the mosque is a supermarket.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 4
Number of apartments/units: 6 Each floor: 2
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? Yes. Why? It's a traditional building.
Building condition: Good. Explanation: --
Use of ground floor: Residential.
Use of upper floors:



Building picture

Building number:

89

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1
Number of apartments/units: 0 Each floor: --
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It's a traditional building.
Building condition: Fair. Explanation: --
Use of ground floor: Commercial store.
Use of upper floors: --



Building picture

Building number:

90

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3

Number of apartments/units: 2  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? It's a traditional building.

Building condition: Fair.  
Explanation: --

Use of ground floor: 3 commercial stores.

Use of upper floors: Residential.



Building picture

Building number:

91

Notes:

- It needs maintenance.



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1

Number of apartments/units: --  
Each floor: --

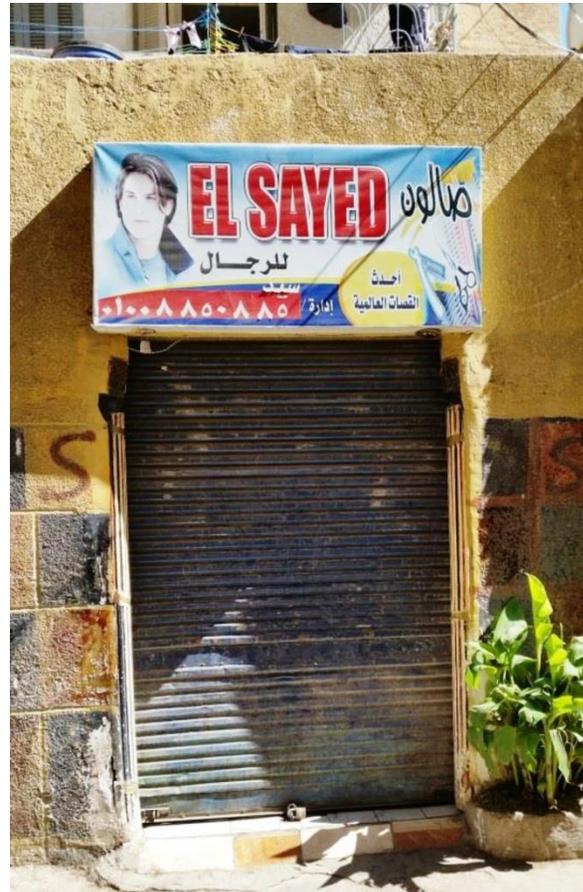
Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: --

Use of ground floor: Barbershop.

Use of upper floors: --



Building picture

Building number:

92

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 1

Number of apartments/units: 0  
Each floor: 0

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No why?

Building condition: Fair  
Explanation:

Use of ground floor: Commercial.

Use of upper floors: None



Building picture

Building number:

**93**

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 1

Number of apartments/units: --  
Each floor: --

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: --

Use of ground floor: Barbershop.

Use of upper floors:



Building picture

Building number:

94

Notes:



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>95</b></p>
<p>Number of apartments/units: -- Each floor: --</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? Good. Why? --</p>		
<p>Building condition: Good. Explanation: --</p>		
<p>Use of ground floor: 1 commercial shop.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1

Number of apartments/units: --  
Each floor: --

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? Yes.  
Why? Because of its special design.

Building condition: Good.  
Explanation: --

Use of ground floor: A café.

Use of upper floors:



Building picture

Building number:

96

Notes:

- The building overviews an important square.



Number of floors (with ground floor): 1
Number of apartments/units: 1 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Bad. Explanation:
Use of ground floor: Closed shops.
Use of upper floors:



Building picture

Building number:  97
Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 6
Number of apartments/units: 10 Each floor: 2
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why?
Building condition: Excellent. Explanation: --
Use of ground floor: Closed shops.
Use of upper floors: Residential.



Building picture

Building number:  <b>98</b>
Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 12

Number of apartments/units: 15  
Each floor: --

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Excellent.  
Explanation: It's a new building.

Use of ground floor: Supermarket.

Use of upper floors: Residential.



Building picture

Building number:

99

Notes:



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>100</b></p>
<p>Number of apartments/units: 1 Each floor: 1</p>		<p>Notes:</p>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? --</p>		
<p>Building condition: Bad. Explanation:</p>		
<p>Use of ground floor: Residential.</p>		
<p>Use of upper floors:</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 2
Number of apartments/units: 1 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? Because it follows the Ottoman style of architecture.
Building condition: Bad. Explanation: --
Use of ground floor: Closed shops.
Use of upper floors: Residential.



Building picture

Building number:

**101**

Notes:

(Empty area for notes)



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 2 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Bad. Explanation: --
Use of ground floor: Residential and closed shops.
Use of upper floors: Residential.



Building picture

Building number:

102

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 1

Number of apartments/units: 1  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Bad.  
Explanation: --

Use of ground floor: Bakery.

Use of upper floors:



Building picture

Building number:  
  
103

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 14

Number of apartments/units: 26  
Each floor: 2

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why?

Building condition: Excellent.  
Explanation: It's a new building.

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

**104**

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4
Number of apartments/units: 3 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Excellent. Explanation: It's a new building.
Use of ground floor: Commercial.
Use of upper floors: Residential.



Building picture

Building number:

105

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 2

Number of apartments/units: 1  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Fair.  
Explanation: It has some cracks.

Use of ground floor: Closed shops.

Use of upper floors: Residential.



Building picture

Building number:

106 a

Notes:

- This building has an entrance from another street.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 2
Number of apartments/units: 1 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Fair. Explanation: --
Use of ground floor: Closed shops.
Use of upper floors: Residential.



Building picture

Building number:  <b>106 b</b>
Notes: <ul style="list-style-type: none"> <li>• It's one of the important buildings in Kom el Dikka and should be protected.</li> </ul>



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): --		Building number:  <h1 style="text-align: center;">107</h1>
Number of apartments/units: -- Each floor: --		Notes: <ul style="list-style-type: none"> <li>• This empty area is located behind Zoroni festival area.</li> <li>• It provides a great opportunity for the development of Kom el Dikka.</li> </ul>
Building structure system: --		
Does the building possess any aesthetic/architectural values? No. Why? --		
Building condition: -- Explanation: --		
Use of ground floor:		
Use of upper floors:		
Building picture		



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>108</b></p>
<p>Number of apartments/units: 1 Each floor: 1</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• It's a ground floor used as a glass workshop.</li> </ul>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? --</p>		
<p>Building condition: Good. Explanation: --</p>		
<p>Use of ground floor: Glass workshop.</p>		
<p>Use of upper floors:</p>		
<p>Building picture</p>		



A NEW VISION TOWARDS THE FUTURE

<p>Number of floors (with ground floor): 1</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>109</b></p>
<p>Number of apartments/units: 1 Each floor: 1</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• This is a very famous café in Kom el Dikka.</li> <li>• NGOs make a yearly Zoroni festival for the community and the community anticipates it each year.</li> </ul>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why?</p>		
<p>Building condition: Good. Explanation: --</p>		
<p>Use of ground floor: Café.</p>		
<p>Use of upper floors:</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 5</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>110</b></p>
<p>Number of apartments/units: 5 Each floor: 1</p>		<p>Notes:</p> <ul style="list-style-type: none"> <li>• It's one of the important buildings in Kom el Dikka and should be protected.</li> </ul>
<p>Building structure system: Bearing walls.</p>		
<p>Does the building possess any aesthetic/architectural values? Yes. Why?</p>		
<p>Building condition: Good. Explanation:</p>		
<p>Use of ground floor: Residential.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4
Number of apartments/units: 3 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Why?
Building condition: Excellent. Explanation: It's a new building.
Use of ground floor: Commercial.
Use of upper floors: Residential.



Building picture

Building number:

**111**

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 5
Number of apartments/units: 8 Each floor: 2
Building structure system:
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Good. Explanation: --
Use of ground floor: Barbershop.
Use of upper floors: Residential.



Building picture

Building number:  <b>112</b>
Notes: <ul style="list-style-type: none"> <li>• It's one of the important buildings in Kom el Dikka and it should be protected.</li> </ul>



**A NEW VISION TOWARDS THE FUTURE**

<p>Number of floors (with ground floor): 12</p>		<p>Building number:</p> <p style="text-align: center; font-size: 24px;"><b>113</b></p>
<p>Number of apartments/units: 22 Each floor: 2</p>		<p>Notes:</p>
<p>Building structure system: Skeleton.</p>		
<p>Does the building possess any aesthetic/architectural values? No. Why? It's a new building.</p>		
<p>Building condition: Excellent. Explanation: It's a new building.</p>		
<p>Use of ground floor: Commercial stores.</p>		
<p>Use of upper floors: Residential.</p>		
<p>Building picture</p>		



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4
Number of apartments/units: 3 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Good. Explanation: --
Use of ground floor: Closed shops.
Use of upper floors: Residential.



Building picture

Building number:

114

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 5
Number of apartments/units: 4 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It's a new building.
Building condition: Good. Explanation: It's a new building.
Use of ground floor: Pharmacy.
Use of upper floors: 1 <sup>st</sup> floor: Clinic. Rest of the place: Residential.



Building picture

Building number:

115

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor):5
Number of apartments/units: 8 Each floor: 2
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? Yes. Why? It's in a good shape and has some very harmonic details.
Building condition: Good. Explanation: --
Use of ground floor: Commercial stores.
Use of upper floors: Residential.



Building picture

Building number:

**116**

Notes:

- It's one of the important buildings and should be protected.



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 11
Number of apartments/units: 10 Each floor: 1
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? It's a new building.
Building condition: Excellent. Explanation: It's a new building.
Use of ground floor: Supermarket.
Use of upper floors: Residential.



Building picture

Building number:

**117**

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 4

Number of apartments/units: 3  
Each floor: 1

Building structure system: Bearing walls.

Does the building possess any aesthetic/architectural values? No.  
Why? --

Building condition: Excellent.  
Explanation: --

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

118

Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 11

Number of apartments/units: 10  
Each floor: 1

Building structure system: Skeleton.

Does the building possess any aesthetic/architectural values? No.  
Why? It's a new building.

Building condition: Good.  
Explanation: It's a new building.

Use of ground floor: Commercial.

Use of upper floors: Residential.



Building picture

Building number:

119

Notes:



Number of floors (with ground floor): --		Building number:  <p style="text-align: center; font-size: 24px;">120</p>
Number of apartments/units: -- Each floor: --		Notes: <ul style="list-style-type: none"> <li>• Vacant land.</li> </ul>
Building structure system: --		
Does the building possess any aesthetic/architectural values? -- Why? --		
Building condition: -- Explanation: --		
Use of ground floor: --		
Use of upper floors: --		
Building picture		



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 8
Number of apartments/units: 7 Each floor: 7
Building structure system: Skeleton.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Good. Explanation: --
Use of ground floor: Closed shops.
Use of upper floors: 1 <sup>st</sup> floor: Dibage Association. Rest of the floors: Residential.



Building picture

Building number:  <b>121</b>
Notes:



**A NEW VISION TOWARDS THE FUTURE**

Number of floors (with ground floor): 3
Number of apartments/units: 2 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why?
Building condition: Fair. Explanation: --
Use of ground floor: Residential.
Use of upper floors: Residential.



Building picture

Building number:

122

Notes:



A NEW VISION TOWARDS THE FUTURE

Number of floors (with ground floor): 5
Number of apartments/units: 4 Each floor: 1
Building structure system: Bearing walls.
Does the building possess any aesthetic/architectural values? No. Why? --
Building condition: Good. Explanation:
Use of ground floor: Café.
Use of upper floors: Residential.



Building picture

Building number:

124

Notes:

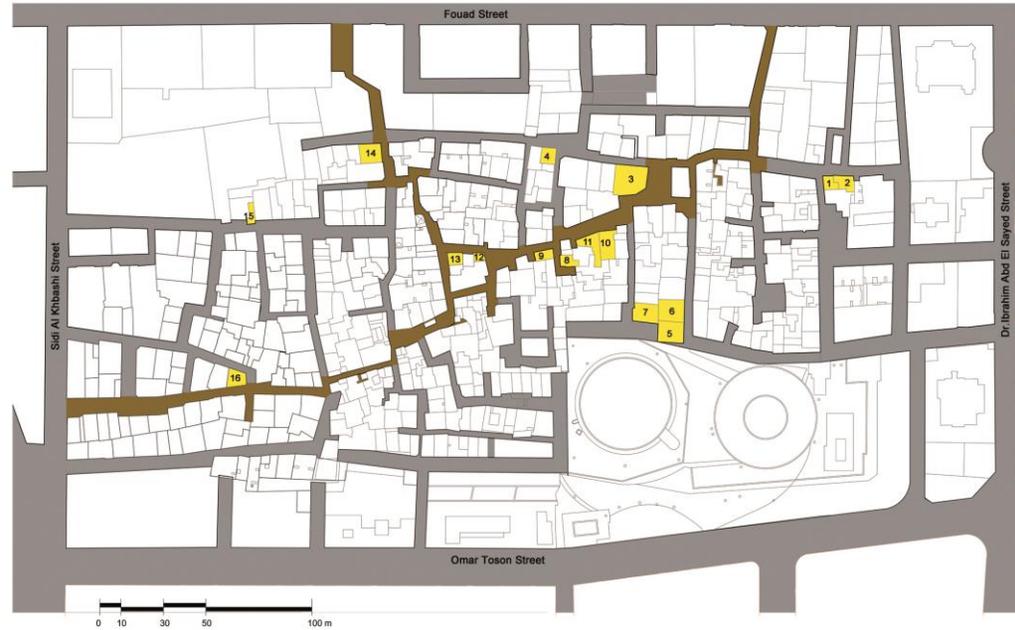
- The building's location is very special as it lies at the entrance of Kom el Dikka from the Roman theater.
- Deka el-Daraweesh, the café at the ground floor, is an important café in Kom el Dikka.
- Deka el-Daraweesh is a gathering place for the local community.

## **Appendix 9: Proposed Projects**

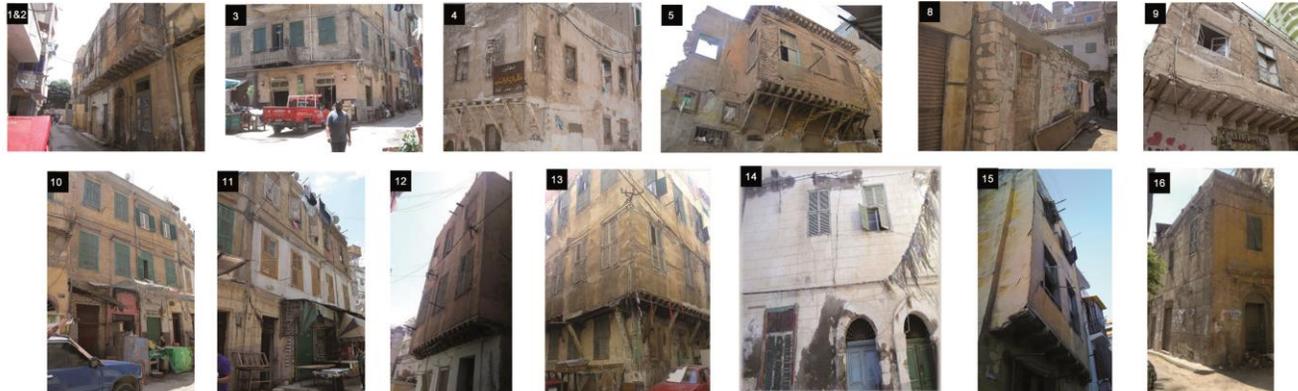
## Notes

### Legend:

- Recommended Buildings
- Proposed Path
- Streets



### Key Map



### Kom el Dikka Conservation and Upgrading Master Plan

"A NEW VISION TOWARDS FUTURE"

#### Project Holders



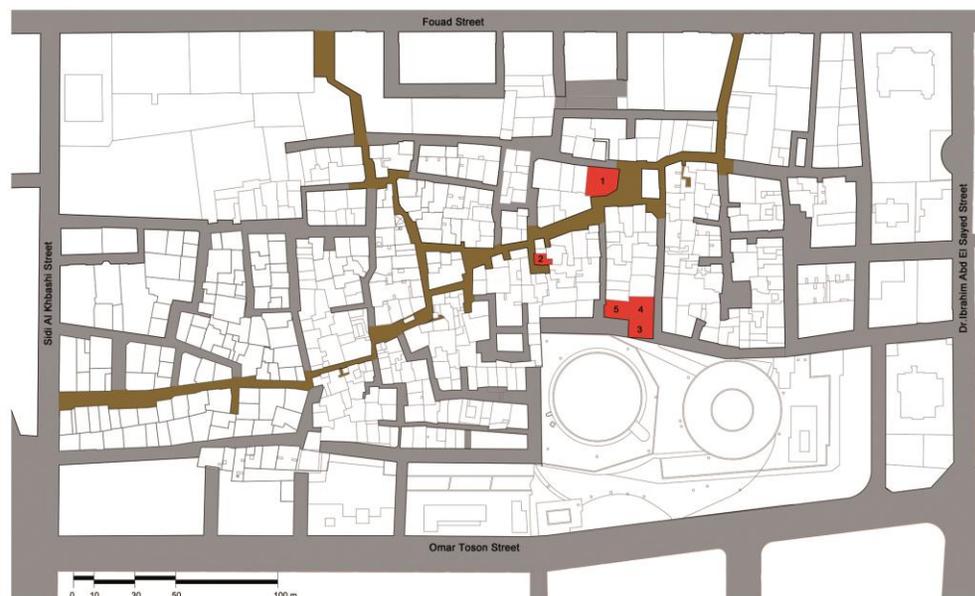
Panel No. <b>(1)</b>	Panel Name: Recommended Buildings Map	Panel Type: (ARCH)
		Revised

## Notes

### Legend:

- Proposed Buildings
- Proposed Path
- Streets

### Key Map



### Proposed Reused Projects



**1**  
 Area: 207 m<sup>2</sup>  
 Proposed Use:  
 - Upgrading Coffee Shop  
 - Designing an entrance for the cistern.



**2**  
 Area: 41 m<sup>2</sup>  
 Proposed Use:  
 Welcome House (info Center)



**3**  
 Area: 121 m<sup>2</sup> (Building # 3)  
 126 m<sup>2</sup> (Building #4)  
 105 m<sup>2</sup> (Building # 5)  
 Proposed Use:  
 An oriental music center.

### Kom el Dikka Conservation and Upgrading Master Plan

"A NEW VISION TOWARDS FUTURE"

#### Project Holders

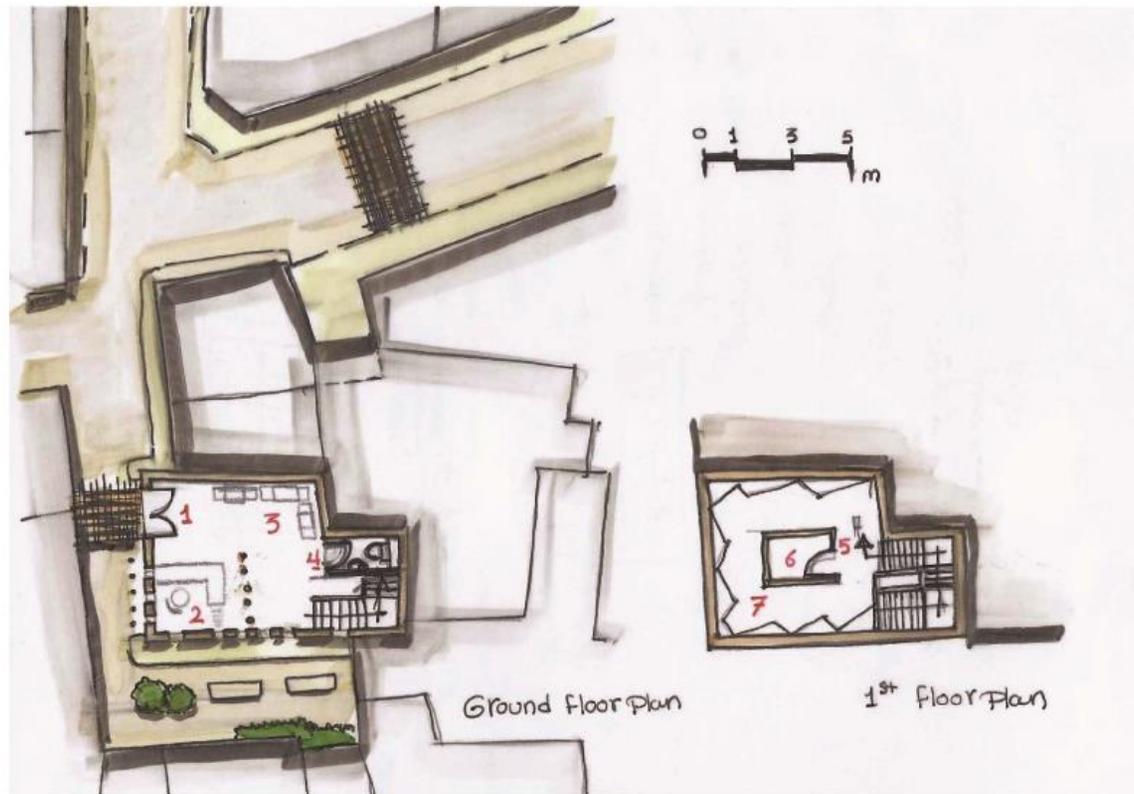


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Panel No. ( 2 )	Panel Name	Panel Type
	Proposed Reuse Projects	Revised

## Notes

Numerical Legend	
Serial	Component
1	Main Entrance
2	Reception
3	Lounges
4	Toilet
5	Gallery Entrance
6	Store
7	Gallery



Kom el Dikka Conservation and Upgrading  
Master Plan  
"AN NEW WISDOM FOR A FUTURE"

Project Holders



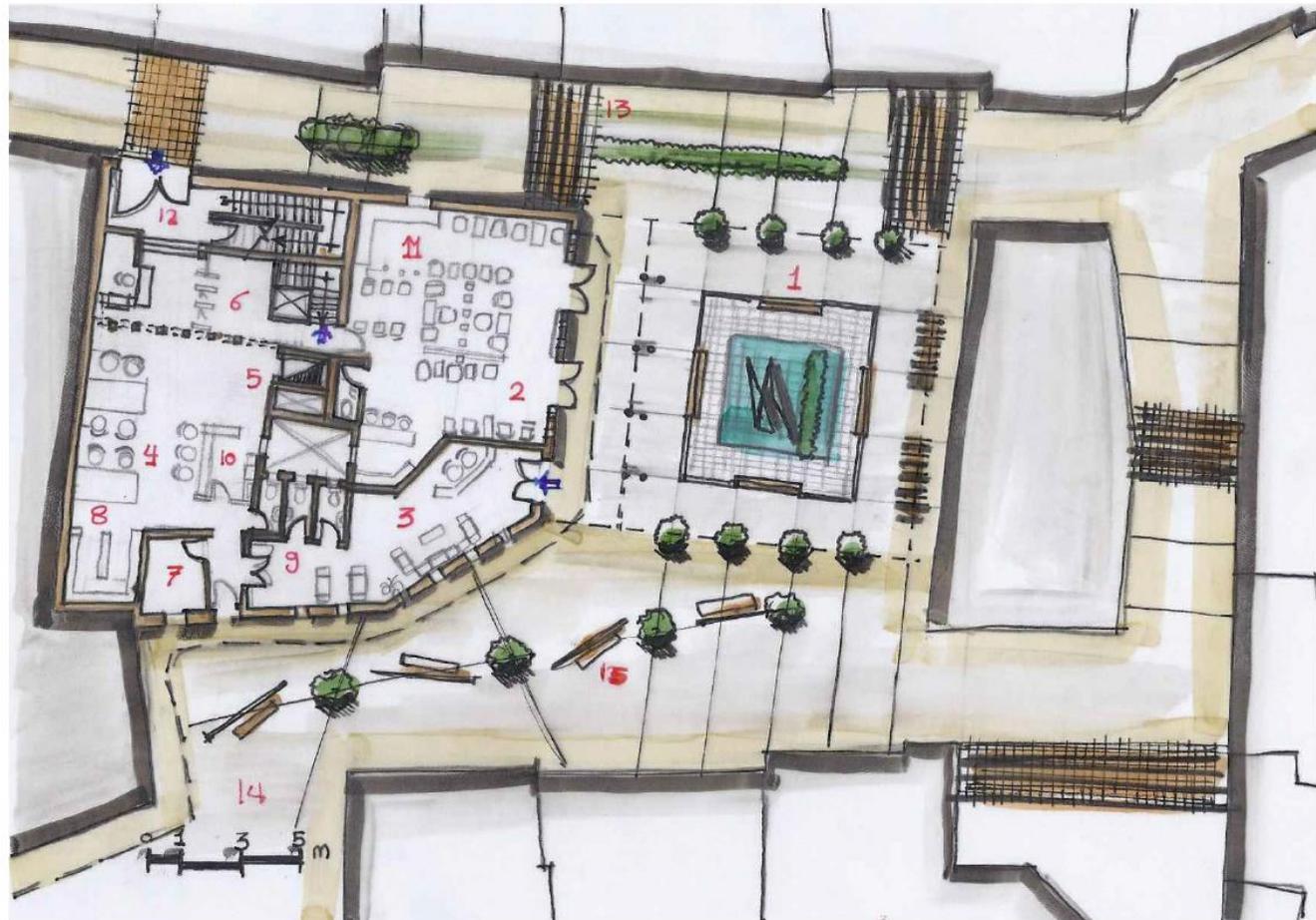
Alexandria University - Faculty of Engineering  
Pharos University in Alexandria

Panel No. (3)	Said Darwish's House Rehabilitation	Panel Type: EOP-1
		Revised

## Notes

### Numerical Legend

Serial	Component
1	Plaza
2	Café
3	Visitor Center
4	Library
5	Core
6	Reservoir Entrance
7	Store
8	Stacks
9	Lounges
10	Bar
11	Take away
12	Entrance
13	Pergola
14	Main Path
15	Street Lounges



Master Ground Floor

Kom el Dikka Conservation and Upgrading  
Master Plan  
"A NEW VISION TOWARDS FUTURE"

Project Holders



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Panel No.  
(4)

Panel Name:  
Cafe and Visitor Center

Panel Type:  
[ARCH]  
Revised

