AN INVESTIGATION OF HERITAGE ARCHITECTURAL IDENTITY FORMATION IN GLOBALIZATION THROUGH PAINTING

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SULTAN IDRIS EDUCATION UNIVERSITY

2024

AN INVESTIGATION OF HERITAGE ARCHITECTURAL IDENTITY FORMATION
IN GLOBALIZATION THROUGH PAINTING

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DISSERTATION PRESENTED TO QUALIFY FOR A MASTER IN ARTS
(RESEARCH MODE)

FACULTY OF ART, COMPUTING AND CREATIVE INDUSTRIES
SULTAN IDRIS EDUCATION UNIVERSITY

2024

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ABSTRACT

This research project investigated the formation of the architectural heritage identity in Damascus within the context of globalization by analyzing the architectural principles of Damascus's prevailing architecture in the contemporary era. The research aims to identify the impact of globalization on the formation of heritage identity in terms of design and characteristics, influence on social lifestyle and architectural aesthetics on space and environment. The key elements in the research project consist of design and features, social lifestyle, space and environment. The main artists involved in this research are Nazem Al-Jaafari, Mamdouh Qashlan, Abdelkader Al Rayes, Fahd Khalif, Mohamed Salmi, Fadel Abbas Al-Daami, Mohamed Sabry, John Sloan and Pham Xuan Trung. Work references of art addressed the architectural heritage from several aspects, such as the elements of heritage architecture, the social lifestyle within the heritage and the relationship of the architecture of the space and surrounding environment through direct landscape representation. The theory of Globalization and the concept of Cultural Heritage: Architecture Identity Formation was used to contextualize the research project. This research project used the studio practice research method through critical self-reflection, studio experimentation and contextual review approaches. The research project's contribution to the field of Fine Art has established the collective issues of heritage architecture and advanced technology in globalization that forms a new understanding of urban spaces by combining the tradition with the modern to represent the place's identity and reinforce the aesthetic values of heritage due to its great impact on social trend. This research project had a great impact on understanding the aesthetic values and characteristics of the Damascus architectural heritage in the contemporary environment. Furthermore, this research would inspire new perception on adaptation of the unique heritage to all technological aspects and translation of it into the new architectural design fit with the new urban communities in preserving the nation's civilization.

KAJIAN PEMBENTUKAN IDENTITI SENIBINA WARISAN DALAM GLOBALISASI MENERUSI KARYA SENI CATAN

ABSTRAK

Kajian penyelidikan ini mengkaji pembentukan identiti warisan seni bina di Damsyik dalam konteks globalisasi dengan menganalisis prinsip seni bina Damsyik yang lazim pada era kontemporari. Penyelidikan ini bertujuan untuk mengenal pasti kesan globalisasi terhadap pembentukan identiti warisan dari aspek reka bentuk dan karakteristik, pengaruh terhadap gaya hidup sosial dan estetika seni bina terhadap ruang dan persekitaran. Elemen-elemen utama dalam projek penyelidikan terdiri daripada reka bentuk dan ciri-ciri warisan, gaya hidup sosial, ruang dan persekitaran. Artis utama yang terlibat dalam penyelidikan ini ialah Nazem Al-Jaafari, Mamdouh Qashlan, Abdelkader Al Rayes, Fahd Khalif, Mohamed Salmi, Fadel Abbas Al-Daami, Mohamed Sabry, John Sloan dan Pham Xuan Trung. Karya-karya rujukan ini membicarakan warisan seni bina dari beberapa aspek, seperti elemen seni bina warisan, gaya hidup sosial dalam warisan dan hubungan seni bina dengan ruang dan persekitaran melalui representasi landskap secara langsung. Teori Globalisasi dan konsep Warisan Budaya: Pembentukan Identiti Seni Bina telah digunakan untuk mengkontekstualisasikan projek penyelidikan. Projek penyelidikan ini menggunakan kaedah kajian Praktik Studio menerusi pendekatan refleksi kritikal kendiri, eksperimentasi studio dan ulasan kontekstual. Sumbangan projek penyelidikan kepada bidang Seni Halus adalah dengan mewujudkan isu kolektif seni bina warisan dan teknologi canggih dalam globalisasi yang membentuk pemahaman baharu tentang ruang bandar dengan menggabungkan tradisi dengan moden untuk mewakili identiti sesuatu tempat dan mengukuhkan nilai estetika warisan kerana impaknya yang besar terhadap trend sosial. Projek penyelidikan ini memberi impak yang besar dalam memahami nilai estetika dan ciri-ciri warisan seni bina Damsyik dalam persekitaran kontemporari. Penyelidikan ini juga memberi inspirasi kepada persepsi baharu tentang penyesuaian warisan yang unik kepada semua aspek teknologi dan terjemahannya ke dalam reka bentuk seni bina baharu yang sesuai dengan komuniti bandar baharu dalam memelihara tamadun negara.

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CHAPTER 1

CENTRAL ARGUMENT

1.1 Research Background

This research aims at studying the identity of the architectural heritage in Damascus within the context of globalization. The research will explore the process and analyze the architectural works according to the principles of architecture prevailing in the city of Damascus in the contemporary era. The research also aims to study the technological side of globalization and the extent of the contribution of the technological aspects represented by modern building materials and the accurate engineering programs of techniques in establishing and supporting the formation of the architectural identity. The research was conducted through assessing the traditional architecture that Damascus possesses and the size of the growing development that its social, economic and urban structures have witnessed in recent years.

This will be done by highlighting the features of the architectural heritage in Damascus that accompanied by the great urban development in the city that had led to the search for a new type of architecture, which combines the old and new elements. This combination has led to the uniqueness of Damascus with a distinctive architectural identity that combined traditional and modern elements in a distinctive way that was finally accepted by the local community based on the principle that the past is dynamic. Ahmed (2015, p. 68) argued, "The past has something important to present to the future".

Culture means daily lifestyles such as language, arts, customs, traditions, fashion, and etc. Through culture, people adapt to the social environment and the nature surrounding them. The culture must be open to other cultures in order to survive and continue because isolation and cultural closure will lead to its demise. Bhabha H. K (1994) stated that identity is a product that comes from the exchange of ideas, interaction and overlapping of different identities with each other across time and space to produce a new type of identities and perceptions of self and groups. That is, identity is a type of hybridization that comes from the subject of empirical knowledge (cultural diversity) and cultural difference; which means the point at which two or more cultures meet to generate new identities. This is what Homi Bhabha called the third space in which cultural connotations and representations are not fixed, but variable, providing a state characterized by being an incubator for the formation of new identities and new sites of cooperation and competition.

Societies must get in touch with other cultures in order to develop and cope with modernity. For example, the tools used in constructions have seen great development like the simple and primitive tools as chisels that were made out of hard stone to shape stones of lower hardness. This job required a lot of time and effort. A small house would take up to a few months while a big building like a mosque or a school would take up years to finish. Now, owing to the modern electrical machinery, time and effort have been minimized without any bad effect on the functionality or the aesthetic characteristics of the outcomes (Figure 1.1).

Figure.1.1.1. The process for making the stone from traditional to modern

We do not have to be afraid of the effect of modernity on our heritage due to the rapid technological development of the media, communication and globalization. We must know that our heritage now is a heritage of shared societies that participate in common cultural generalities. Adham (2018, p. 323) mentioned, "We must face the new concepts and deal with them in a logical and neutral way as we plan to highlight our cultures without fear of the natural development that occurs among generations, that is why we have to open the way to benefit from the new ideas and integrate them with our heritage to become socially acceptable".

In other words, we can say that the city is a live phenomenon like an organism. It undergoes continuous and different dynamic transformation processes, which are mainly related to the development and advancement of societies. The development of architecture in Syria, as in all other countries, was closely related to social, economic and technical developments that have deeply touched the prevailing cultural structure in the society. Changes in the concept of family and work, methods and tools of production and consumption were accompanied by changes in the concept of architecture appropriate to these developments (Kandakji, 2013).

The positive aspects of globalization, which cannot be denied, have benefited many segments of those interested in the heritage site in Syria. The most important of these aspects are the promotion of information technology, intellectual communication, cultural, scientific and technical openness between peoples and countries. The scientific and cultural media have helped people to communicate with the world events by using international information network that helped humanity advance its life on Earth, such as caring and preserving the environment, and linking the present with the past. El-Sherbiny (2014, p. 25) mentioned that "the most important aspect of these positives is related to the tangible and intangible cultural heritage which is supported by the communication between peoples. People have become able to contact their homelands easily, and link with their culture, language, and cultural heritage".

Each civilization has a prevailing intellectual perception which determines the features of this civilization and applies its methodology on the various products of the people, such as architecture. "Architecture is the tool of the era translated into

space, as it is the result of a dialectical relationship between the era and civilization, each one leaving its mark on the other, and on architecture" (Razzuqi, 1996, p. 36).

Moreover, "the architecture must be in line with the conditions of people. The place, its civilization, and its history represent the context of architecture" (Shakara, 1998, p. 1). The architectural characteristics of the era can be demonstrated through architecture, building materials, constructional methods used, and technologies by which the capabilities of the era are translated. "In order to say that the architect reflects the spirit of the era, architecture must be linked to the space and time and the type of the technology that he owned" (Al-Sadkhan, 1999, p. 56).

Architecture is also related to the cultural environment. Architecture reflects the human adaptation to the cultural environment that he owns. Religious, social and environmental factors were reflected in architecture and building structures. Houses were established within the framework of the religious and cultural ideology as well as the environmental factors. "The social and cultural factors besides the environmental factor have all given a great influence on architecture throughout the history of successive societies" (Shakara, 1998, p. 9). Kamal (1999, p. 8) stated that "Every building is related to time in which it appears, meets the requirements of its time, and thus represents a cultural product that reflects the civilization of the country".

Gelernter (1996) indicates that the early builders practiced their work on the principle of trial, error, and the experiences, the forms were developed to be in a state of harmony with the nature of climate and the social systems. When they fail in a

particular direction, they try to find the most compatible and suitable alternatives. "Studies have shown that there is a direct relation between changing in cosmic sciences and urban change, whether at the level of individual buildings or at the level of the urban context in the city or urbanization in general" (Al-Atri, 1997, p. 75).

Traditional Architecture and Culture in Damascus

To talk about the interaction of Damascene architecture with architectural modernity, we must first talk about the traditional architectural culture that has lasted for centuries throughout Damascus. We will also mention the most important public facilities that are the most prominent model of local architecture in their various designs. We will start by talking about Qaseer Al-Azem, a place that represents all the characteristics of the Damascene residence, and also a palace of the ruler who performs an administrative and political function. It is still in a good state that reveals its basic features that it had ever since it was established in the year 1749 under the supervision of the ruler of Damascus, Asaad Pasha Al-Azem. In that political phase, Damascus was considered as a first-class state for the Ottoman Empire, and one of its priorities was to improve the financial status of the rulers and support military actions because the importance of Damascus's geographical and political position, back in that time the ruler received a monthly salary of 75 golden pounds, which is a large sum comparing with rulers of other regions. This made these rulers live in the ultimate luxury represented in their lifestyles. They were considerate enough to take into account the differences between the social components of the city where the external appearance of their buildings was characterized by simplicity, like all the

Damascene houses, while they expressed the luxury life of their inhabitants in decoration, the number of rooms and facilities…etc.(Serco, 2010). That is why the Damascene House is a symbol of Arab architecture with its unique characteristics, which it has acquired through centuries of civilized prosperity, during which Islamic architecture reached the pinnacle of creativity and functional distribution. The Damascene houses are an exact copy of the personality of their owners, despite its ultimate simplicity in architectural composition and its philosophy in terms of function and formality (Al-Sawaf, 2017).

The palace consists of five sections, the Living Section, the Reception Section, the Servants Section, the Vehicle Garage Section and the bathroom. The first three sections are open to an inner courtyard in the middle with a pool of water surrounded by trees, plants and flowers. The palace has one entrance, distributed in two directions, one to the reception section, and one to living section, ensuring privacy for the residents (Figure 1.1.2).

Figure.1.1.2. General View inside Qaser Al-Azem
Source: ministry of tourism website

The palace was distinguished by the richness and diversity of its decorative elements that gave it beauty and elegance and contributed to making it a masterpiece in the field of architecture. Qaddour (1993) mentions that 800 of the most skilled craftsmen and workers in Damascus worked for three years to complete the respective palace. Some of these decorative elements were used for architectural purposes in addition to ornamental purposes, such as the Muqarnas stones that were used for decoration and to secure the transition between two different levels, especially at the bases of some arches and in the corners inside and outside the halls (Figure 1.1.3). The decoration known as al-Ajami is the most beautiful and widespread decoration in the building. The textures of this decoration are of earthy-coloured woods covered in gold and silver. They were used in decorating the walls and ceilings interspersed with Arabic calligraphy that includes poetic verses and sayings. Al-Ajami decoration is executed from several materials such as zinc, glue, and gypsum. Furthermore, after drying, they were coloured with selected earthy colours, and the surface layer is preserved with varnish (Figure 1.1.4).

The building of the inner façades of the Al-Azem Palace overlooked the heavenly spaces and the facade of the outer gate were based on coloured stones, which were arranged in alternating courses of the white tone, yellowish and reddish colours, separated by courses of equal stones.

Figure 1.1.3. Muqarnas   *Figure 1.1.4.* Al- Ajami decoration   *Figure 1.1.5.* Al- Ablaq

The upper parts of the interior elevations, the walls of the halls and the surfaces of the interior arches are decorated with a mosaic decoration that is widespread in Damascene houses known as Al-Ablaq, which is a traditional method in the field of architectural decoration that depends on engraving the stone to be decorated, and then filling them with a special type of mortar coloured with dyes that become as solid as stone after drying. The styles of this decoration are dominated by circular, straight and geometric shapes and lines, within which various shapes are confined, such as stars, plant veins, and highly symmetric flowers (Figure 1.1.5).

One of the most known artistic shapes was the hexagonal star or the star of wisdom due to its deep philosophical connotations, especially in the days of the Fatimid State. It was a decorative element and a philosophical symbol found in ancient civilizations long before Judaism. It was included in the decorative configurations of all kinds of decorations used in the palace (Figure 1.1.6) some artworks were brought from Greater Syria and South Bosra in order to decorate the place of residence of the Pasha, for example, the Roman columns taken from Bosra and located in the courtyard of the Haramlek. In addition to it, the women suite

contains a portico decorated with arches carried on marble and granite columns (Figure 1.1.7).

Figure 1.1.6. Hexagonal star in the decoration

Figure 1.1.7. Marble and Granite Columns

Al-Qimni (1999) says that doctrine is the source of inspiration and the origin of civilizations. The ancient Egyptians have left behind miracles of architecture like the pyramids because they believed in eternity and resurrection. Consequently, the religious motives that prevailed in Damascus, and practice of laws in their social life which is also organized under the patronage of the clergy of who had a high position in society supported by the decision-makers in the state, is reflected on the shape of their architecture. It revitalized energy and vitality, and stimulated their capabilities to create a building that had a major impact on the shape of modern architecture. Muslims designed mosques to be magnificent and majestic to demonstrate the greatness and power of Islam. The walls of the mosques are decorated with carvings and motifs, so Muslims excelled in pits on stones and in the decoration of motifs, especially geometric and plants motifs, and in the inscription of the Quranic verses with beautiful, lines showing the art of Arabic calligraphy (Serco, 2010).

Where the Umayyad Mosque (Figure 1.1.8) was the oldest model for building mosques, and then the Fatimid and Mamluk style came, and they preserved the sections of religious construction, with different shape of the minaret, dome (Figure 1.1.9), and interior decoration. As for the mosaic paintings in the mosque, they witnessed the creativity of the artists, their fertile imagination, and the strength of belief (Figure 1.1.10).

Figure 1.1.8. Umayyad Mosque in Damascus

Figure 1.1.9. Qaytbay minaret Mamluk style

Figure 1.1.10. The mosaic in Umayyad Mosque

The most prominent mosques that were established in the Ottoman era was the Al-Tekia Al-Sulimanya (Figure 1.1.11), which was created during the prosperity of education and was considered as a state reform. The number of students increased, and this led to the search for schools to accommodate this number. Mosques were the appropriate place to spread knowledge and absorb large numbers of students by allocating rooms for them in the mosque to be an important intellectual centre in addition to being a library of various sciences and arts and a place of worship.

Figure 1.1.11. Al-Tekia Al-Sulimanya, a model of Ottoman architecture
source: ministry of tourism website

Al-Tekia Al-Sulimanya consists of a mosque with a minaret, dome, and courtyard surrounded by rooms dedicated for students of Al-Tekia. It was designed by the famous Ottoman architect Sinan, and was supervised by Al-Attar Al-Shami regarding the implementation of construction in Damascus 1520 (Saud, 2010).

Domes and minarets are symbols of mosque architecture. Throughout history, the minarets were used to call for prayer times when the Muezzins ascended them to call out for prayers. The minarets are lit at sunset, in Ramadan, and remained lit until

dawn, and then they were turned off marking the start of a new day. The interest of Muslims in designing and engineering minarets has given them a spiritual dimension, which is distinguished by high morals and originality. The Muslim architect took upon himself the necessity of developing the shapes of minarets by introducing appropriate improvements, in a manner that suits the idea of soul sublimation through a visual vision. The minarets and domes have a sublime artistic and aesthetic value, as they strengthen the relationship between the physical senses and the spirit (Figure 1.1.12).

Figure 1.1.12. Minarets shape in Al-Tekia Al-Sulimanya

Domes play a vital role in transmitting natural light to the heart of the prayer house, through the rays of the sun, which penetrate through many windows surrounding the neck of the dome. In addition to lighting, domes have another important function, which is to contribute actively in purifying the air of the prayer house to be healthy and permanently renewed, as it has been scientifically proven

that the presence of the dome above the prayer house in the mosque works to draw the hot air, which rises upwards, and exits From the windows overlooking the sunny side, as for the windows that are in the shady side, fresh cool air enters, giving way to clear healthy air currents, to frequent the sides of the mosque, expelling the corrupt air to the outside. In addition to that, the design of the dome has a great effect in communicating the imam's voice to all the worshipers, in the corners of the mosque, as it was found that it works to amplify the normal voice, and the ability to hear it clearly, from the back rows (Figure 1.1.13).

Historically, domes were known, in their primitive form, in the early fourth millennium BC, in the Euphrates region in northern Iraq and eastern Syria, where excavations indicated their construction, before the Sumerian civilization, with the purpose of ventilating mud huts and tombs, some Syrian villages are still using it until now for the same function (Figure 1.1.14).

Figure 1.1.13. Domes shape in
Al-Tekia Al-Sulimanya

Figure 1.1.14. Village in Syria
Use Domes as Homes

The climate that tends to heat and drought, which is prevalent in our region, requires an architectural method that adapts to its conditions, serving people, whether in the summer where the residences need to leak air currents. In winter, it is necessary to preserve the heat gain that is provided by enjoying the sun's heat. Bahnasi (2002, p. 50) said: "These conditions were achieved by choosing the appropriate place to establish the city, through a site that meets all conditions for enjoying nature, and made city's buildings being close to each other, to prevent the exposure of facades to weather conditions, and the difference in the heights of the buildings will lead to mitigating the influence of the sun and winds".

The most important element of traditional architecture lies in property of building materials, and it has been confirmed that the basic building materials are clay, wood, and stone, while cement and iron were not habitual. Kinan (2011) emphasized that clay appeared in a variety of shapes, such as bricks, and tiles made of grilled clay. An example of this is the houses in Old Damascus (Figure 1.1.15) where adobe units were used to build walls; adobe was prepared by mixing soil and hay after fermenting for a sufficient period of time, then the mixture is dried, and it is beaten (poured) into wooden molds to make pieces whose dimensions vary according to the size of the mold, then the surface of the mold is flattened, and the excess mud is removed with a log. It raises the mold and leaves the pieces to dry in place for a week or more, then tossed on the edge to dry completely.

Figure 1.1.15. Adobe units

Figure 1.1.16. Model of an adobe house

The wall is accomplished in two phases, the first includes erecting a structure of poplar logs after being peeled and processed, and the second is filling with small pieces of adobe. The walls appeared with a layer of clay mixed with straw, and finished with a layer of lime. Viewing of this model's buildings has been strengthened in many civilizations, due to its ease of implementation and lightweight (Figure 1.1.16). It was found that the clay of all kinds was a preservative of moisture, cold and heat. It also prevents the spread of fire if it is smooth, and this is confirmed by the old houses that exist so far. While the stone, whether limestone or basaltic, is also preservative of heat. It becomes a decorative mean when used in construction as rows each on has a different colour.

Zayat (1996) emphasized the colours used at that time were the earthy colours extracted from the coloured soil or coloured stones found in the mountains, or the colours made from tree leaves or charcoal after grinding them very fine and mixing them with animal glue that adheres strongly to the surfaces to be painted, for example, the colouring of the Ablaq stones in red and earthy yellow colours to form a solid layer that were not affected by weather factors and bear the characteristic of durability

and reduces the weight of the stone building mass through optical illusions that still testify to the skill and experience of the makers of that time (Figure 1.1.17).

Figure 1.1.17. The colour used in Al-Ablaq

Al-Rihawi (2005) said the wood used is characterized by its ability to absorb heat by a large percentage, aside from being distinguished by its easy formation with drilling, with its durability, lightweight, and coloration and painting the walls by lime protect houses from thermal fluctuations mentioned. These traditional methods were used to improve the climate inside the building in addition to creating an internal environment that allows activities to be carried out comfortably, through use of simple local materials; we call it today sustainable architecture (Saeed, 2009). This was confirmed by the French architect Le Corbusier when he said that "the machine is successful when it performs its job perfectly, and the building is considered beautiful if it performs its job very well because the house is a machine which we live in" (Pehnt, 1964, p. 70).

The agricultural and industrial progress such as textile and food industries that appeared in Damascus during the begging of the twentieth century had led to the presence of western investors after the industrial and agricultural development in their country to benefit from raw materials, through foreign companies and foreign mediators. This led to the important economic and social changes, and created a new social and political system emerging from accepting the new style of Western relations. The monopoly of wealth by merchants was reflected in their lives in terms of clothing and housing through their contact with western cultures (Serco, 2010).

Bahnasi (2008) stated that the Baroque style was present in the old Damascene architecture and did not change its details. Amber office is a good evidence of the Baroque style where the architectural style represents the spirit of the age and Damascene's openness to the outside artistic influences; which also represents the Damascenes architect and the skill of artists and their ability that undeniably express the social and architectural character of Damascus. This style was represented in Damascus with various stone decorations that have been imported. Like the Spanish marble, that decorates the pillars and the walls of the rooms and the basalt stones taken from the Horan plain and Al-Sweda in the southern region, which is characterized by preserving heat in winter and cold in summer. The floor of the rooms is of coloured alabaster stones, thus imitating the Baroque style. Thus, the architectural style of the Amber office is a mixture of the European art spread in that era with attention to the characteristics of Damascene architecture inspired by Arab Islamic architecture (Figure 1.1.18).

The origin of this style is from Europe. This respective style dominated its architecture in the seventeenth and eighteenth centuries and spread in classical (Greco-Roman) architecture and exceeded the Renaissance style and spread in architecture, paintings, sculpture and decoration, represented in all lifestyle (Okasha, 1988).

Figure 1.1.18. Anbar office represents the Baroque style with its excessive motifs in Damascus source: ministry of tourism website

The period of political, economic and social stability that Damascus witnessed led to the search for a place with a special characteristic in terms of form and function to regulate social, economic and political relations such as marriage contracts, commercial contracts and external relations to ensure the rights of people. For these reasons, the government building was built (Figure 1.1.19) from combinations of elements from Islamic, Ottoman and Greek heritage. This represents the new classic style in Damascus. This model was widely spread around France. It is a developed and simplified style from the ancient Roman, which is clear evidence that foreign technicians transferred the prevailing European architectural style in their country to Damascus (Akbik, 2013).

Figure 1.1.19. The government Building an example of a new classic style in Damascus

While Al-Abed building was constructed by Izzat Pasha Al-Abed and supervised by the Spanish architect Daranda, its construction was completed in 1910, and later the Ottoman forces took it as headquarters during the First World War (1914-1918). It is considered a model of the new style and was implemented by Spanish architect Fernando de Aranda (Figure 1.1.20).

Figure 1.1.20. Al-Abed Building, Model of New Style

Figure 1.1.21. Hijaz station, Model of the new local

Hijaz station is an example of the new local style; it is the first building which combined the authenticity and modernity. The building is located on a terrace to a classic aesthetic. It is a two-floor building where the first floor consists of two main

stairs in the north-eastern and north-western corners leading to two central lobbies that open to the east and west with a large balcony, and from the two lobbies branch out into two corridors that open to three rooms and the rest of the services. The station building has an interface that can be clearly seen from long distances. There are three great entrances; the first is a huge main one for the passengers, it overlooks a two-storey-high large lobby overlooked by a corridor decorated with exquisite decorations. Several types of stones and marbles were used in the construction of the station building. As this stone occupied most of the building's construction and formed a beautiful corniche between each floor and there is the black basalt stone (a stone that tends to have a heavy dark gray colour that is frequently present in the plain of Horan and Al-Swedais used in building walls at low altitudes), so it was used around the building as white marble was used in the form of railings and limited columns for the balcony that form a canopy for the main entrance to the station, and it was also used at the bottom of the upper windows of the building. There is also the tiled marble that was used for windows with pointed arches. The researchers confirm that the construction of the station was influenced by the local architecture through the interior cladding of the lobby occupied with Persian wood and the use of damask lilies over the rectangular windows as well as through the black basalt courses that raise the building from the ground. The formation, function and construction are derived from European architectural models.

It is designed and implemented by the Spanish architect, de Aranda, Abu Amin-Dahan designed and executed the interior decoration (Figure 1.1.21). It belongs to the period of economic and political prosperity in Damascus to facilitate

the affairs of pilgrims to the Holy Kaaba and to ensure the arrival of military supplies quickly to protect its property from the British (Bahnasi, 2008).

The modern European style emerged in the thirties of the twentieth century, such as the Al Sharq Hotel, designed by the Lebanese architect Antoine Thabet (Figure 1.1.22). This style follows modern architecture methods that appeared during the twentieth century in Europe. The most important characteristics of this style are to achieve the function according to the requirements of the age, creating an aesthetic architectural mass that imposes its presence on the region, preserve the need of the inhabitant to the wide panoramic view of the city, and enjoy light and sun. This hotel represents the period of tourism prosperity that prevailed at that stage, as the hotel hosted the most important political and literary figures in the Arab and western world.

The style of modernity also had a place in Damascus through the Al-Assad National Library Building, the Opera House Building and the Higher Institute of Music with elevations carries authenticity in its design (Figure 1.1.23, 1.1.24 & 1.1.25). During the period of cultural growth that Damascus witnessed through its high cultural activity of theatre, cinema, plastic arts and annual book fairs that needed a private place (Bahnasi, 2018).

Figure 1.1.22. Al Sharq Hotel is a model of Modern European style

Figure 1.1.23. The National Library is Model of the Modernity Model *source:* moc.go.sy

Figure 1.1.24. Higher Institute of Music is a Model of Modernity *source:* Higher Institute of Music Website

Figure 1.1.25. Damascus Opera House is a Model of Modernism *source:* Opera House website

Damascus Architecture adopting and adapting modernity

Damascus was able to combine the old and the new, so it was able to preserve the heritage, penetrating the contemporary, and building the new without ignoring the old Damascus was able to find a proportional shape in the buildings, compatible with the nature of the era in which we live, and to focus on serving and providing the needs of the modern age. Damascus was also keen on the importance of employing modern building techniques in forming a distinctive architectural personality as it draws

inspiration from the architectural heritage on one side, and copes with modern systems on the other side.

Specialists in this field explained what gives cities uniqueness and the architectural distinction is the return to the historical and geographical nature of the city, and this is exactly what applies to Damascus's architecture. Hence, modern architecture in the world facilitated the creation of ecological buildings with high functional efficiency, better than ever through the attempts to reach an awareness of the positive features of this era (the era of the information revolution, globalization or cosmology) and to benefit from them in preserving the identity of the contemporary city. Ahmad & Rahbarianyazd, (2020, p. 66) asserted that Starting from the Industrial Revolution, continuous technical progress in Modern Architecture introduced new dimensions to the traditional methods of construction. Thus, Modern Architecture had a tremendous effect in introducing new approaches to the aesthetic understanding of the built environment.

Damascus has been a pioneer in adopting everything new in the technology fields. It has benefited from it in the service and the support of the architectural heritage, on the cultural, emotional, economic, tourism and utilitarian level. It started from the accurate documentation, examination, study and analysis of this heritage, to the advanced methods of preserving and restoring it and making it a reference for research, learning, culture and an essential material to form a distinct architectural identity based on this heritage. This is due to the great possibilities offered by globalization at the level of study and manipulations as it provides a quick and different solution to the problems, and a unique means to display it with less time

required. The emergence of computer-assisted drawing programs has achieved tangible development in terms of ease of use and unlimited possibilities. Al Qasimi, (2019, p. 50) confirmed that preserving heritage and interpreting its elements must be a precondition for achieving modernity because the most advanced technologies currently can be done Fully exploited to embrace traditional elements to achieve development requirements.

The Syrian architect was the first to use the advanced computer software and 3D-scanners devices because those devices can monitor and document a real building or a whole site. They can change them to a three-dimensional digital copy that can be used later in designing a virtual environment for the site and making real physical copies for study, which could facilitate the revival of heritage and use it in future designs, such as a simulation of some missing parts of Qaseer Al-Azem sections, (Figure 1.1.26), and a revival of the structure of the theatre of Palmyra (Figure 1.1.27) after the destruction inflicted by natural disasters (Kousa, 2015).
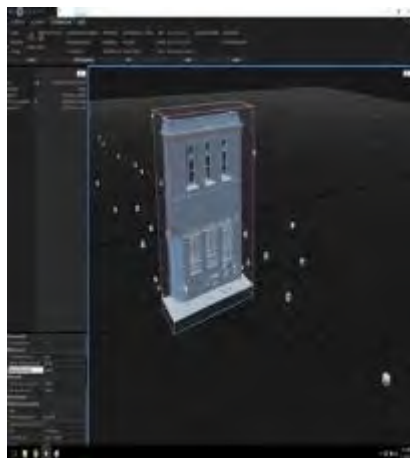
Figure 1.1.26. Simulating of some missing parts of Qaseer Al-Azem sections in Damascus

Figure 1.1.27. Revival of the structure of the theatre of Palmyra in Syrian
Source: https://www.grandpalais.fr/fr/article/le-site-de-palmyre

Regarding the geographical and geological aspects, the Syrian architects used the advance means of geographic information systems, which depends on the use of computers in analysing and processing geographical data, to derive important information that helps to make correct, accurate and fast decisions of its suitability for constructing a new building, by using satellites. All these technologies have helped the Syrian architects to explore and study the past closely and employ it in a distinctive way, given a heritage character to a new product mixed with modern items that achieve sustainability and the conditions of modern architecture (Kousa, 2015).

Behansi (2009) stated that the concept of identity in architecture is focused on a theoretical principle that adheres to the principle of which elements, shapes, compositions and architectures reflect the "lifestyle" of the people who produce it. The lifestyle includes customs, traditions, and ways of thinking, religious beliefs, ethical principles and social values... etc. This theory supports the realistic examination of the different styles, the methods of design or construction for different peoples. What the Arab peoples produced in terms of architecture and urbanization, for example, during their presence in certain geographical areas differ in form and composition from those produced by the Chinese, Indian or Western peoples in the

same period of time in different places. Considering that the human being is the same in terms of nature and the basic life needs. Looking at architecture as an expression of a "culture" is a view that aims to explain the difference in the architectural and urban expression. Through this interpretation, the identity is clearly visible, where architecture and urbanism become an important embodiment of the privacy of the people who produce it.

Cities represent the most outstanding achievements of human civilization and are the product of the interaction of intangible intellectual values on the one hand and physical materialism on the other as two sides of a single, dynamic multi-faceted phenomenon, so the resulting shape of the city and the nature of the urban body of its sectors are thus an expression of the previous and present intellectual values of society. Damascus architecture is a mosaic of many cultures throughout history due to its historical and geographical value, which made it the seat of many civilizations, such as Romans, Greeks, Mamluks, and Ottomans. Hence, the Ambition of contemporary Damascene architects was and still. To reach an architecture requires meeting two conditions; authenticity and modernity, trying return to the past, preserving the architectural heritage and creating an architecture identity preserves values and traditions, acceptable, and integrated with the local environment and the social milieu.

The Egyptian architect Hassan Fathi was the pioneer in generalizing this trend of architecture. A study entitled Heritage and contemporaneous in Architecture indicates that Fathi is the architect of the twentieth century in architecture because he arrived by his thought and philosophy to the world through his Continuous search for

the features of regional and local heritage, and focused on authenticity as an important subject in his message. He was not against the openness of society and borrowing what is beneficial and important to its development. Rather his idea represented to revive the heritage elements that are valid to solve the present era problems. Moreover, encourage scientific research to choose the most suitable, in regards to the thermal efficiency and energy consumption, and the suitability of the materials used, especially in the economic side. He emphasized that architecture is the product of human interaction with the surrounding environment, to achieve their utilitarian and physical requirements (Al-Sayed, 2002). Thus, involving all senses in the design process because they have an important role in fostering social interaction with the environment. Charles, (2020, p. 1) Said that "Looking to the future, the hope is that architectural design practice will increasingly incorporate our growing understanding of the human senses, and how they influence one another".

The Damascus city had to adapt to the social, economic and cultural changes resulting from globalization after the digital revolution imposed itself and changed forms of life in various fields, especially architecture. Where computer software has become one of the most important components of the architectural design, this helped architects to find imaginative 3D models to simulate reality in which the details appear accurately, taking into consideration the new functional form of the building, which is suitable with the technological revolution and dealing with new building materials that imposed itself strongly as a basic material such as glass, metal and cement. Sometimes it tried to adapt to the results of these changes, but that cost it to cause compulsory changes in her urban fabric. For example, the continuous change in social structures has changed the shape and type of housing, because the

composition of the family has changed and it has become difficult to see three generations in one house, as it was in the past. Rather, we now see each generation has become independent in a private house that is suitable to conditions and culture of the era it was born. This is in addition to a change in the infrastructure of the building to allow space for dealing with electronic devices for this building (Haiba, 2013).

Contemporary Syrian architects have adopted the idea that there is no conflict between globalization and heritage identity. Through its technological characteristics, globalization will become more effective to serve identity. Haider (1999, p. 106) mentioned that "Flexibility of identity makes it coexist and borrow from other cultures, and factors of convergence and openness help in a positive, creative interaction with globalization. Speaking so, globalization does not threaten identity by annihilation, but rather restructures and develops it to adapt with the present. "Furthermore, wide openness and taking advantage of all technological capabilities available, that means global knowledge with local implementation. As a result, "The architecture product comes with a mixture of European architecture with a local spirit" (Al-Nujaidi, 2001, p. 139).

The Syrian architect has suffered and faced one of the most difficult architectural problems which is to build the city centre, under the Syrian Building Law. This imposes a simple type of architecture. However, they acquired good results by using the architectural heritage and created an architectural identity with contemporary language that expresses the state of interaction between the classic

represented by the heritage and the new represented by technology. In an attempt to reach a balanced state among heritage and technology.

The Sheraton Damascus Hotel 1978, designed by the Italian architect Lucio Berbera, is the basis for adopting the theory of combining heritage with modernity and the cornerstone for Syrian architects who took it as an icon in their future projects. Damascus started abandoning traditional hostel because the hotels were initially too small for residences due to the poor economic returns and its old form. This situation does not achieve the conditions for comfortable accommodation for new guests and does not match by the world's tourism development and the requirements of tourists. So, owners would make preparations for visitors and tourists that came to Damascus but now most of the buildings have turned into simple heritage restaurants.

The designer tried to invent a brilliant way to make the building mass completely open onto a yard with a huge fountain (Sabeel). Al-Sibat (Figure 1.1.28) at the entrance expressed the relationship between the hotel body and virtual houses adjacent it.

Figure 1.1.28. Al- Sibat in old Damascus and Al- Sibat in the Sheraton Hotel

The Sheraton Hotel architecture is considered as one of the best project that integrates heritage with the present, this appearing in the building mass and its external and internal details, as it used the original architectural elements, such as (sibat, sabeel, ablaq stone) and oriental motifs (Figure 1.1.29). One of the most beautiful modern elevations adopted on the heritage is the oriental mural (Figure 1.1.30), inspired by Muqarnas, with the abstract representation (Saud, 2010).

Al-Sibat: Al-Sibat is a group of arches that shade the roads of old Damascus houses and protects the pedestrians from exposure to strong sunlight in the summer while on the move and forms an umbrella that protects pedestrians from the rain in winter. Al-Sibat has played a role in the contemporary architecture which has become functionally and aesthetically pleasing at the same time as it served two main purposes to beautify the building mass and to support the huge architectural blocks.

Sawwaf (2017) said that Al-Bahra or the "water fountain" is the centre of the traditional Syrian home and a focal point for social interactions. Bahra became more common in Syria with the growth of the political, social and economic power of the state. In addition to being an engineering structure that adds an artistic touch to the inner courtyard, the fountain was a source of drinking water and a place for washing and ablution, as well as a means of cooling down the summer heat. Furthermore, one of the most important things that the Bahra adds to the Arab House was the sound of the water flowing from it. The sound of water in the courtyard has many advantages, the most important of which is the privacy value of inhabitants talk resulting from the sound distortion caused by the water sound of private chatting. The water sound also gives a sense of calmness and reassurance. It reflects the sky in the middle of the courtyard, adding beauty to the concentrated and isolated structure that draws life from the water.

<div align="center">A   B</div>

Figure 1.1.29. The fountain in old Damascene house and the fountain in the Sheraton Hotel
Source of photo B: Sheraton Hotel website

As for contemporary design, Al-Bahra has taken another concept which is focusing on the aesthetic aspect and linking the internal architectural compositions. Inspired by cultural, social and religious traditions, present in most contemporary buildings, but with a different service purpose, just as the case in the Meridian Hotel, where the shape of the fountain is present, but it is used as a swimming pool. Rashdan & Mhatre (2019) confirmed that vernacular interior design should contain spaces that emphasize a unique material, have relevance to the local area, and hold the potential to create a sustainable and harmonious relationship between humans, nature, and the constructed environment.

Figure 1.1.30. The mural of hotel it's an abstract form of Muqarnas and Muqarnas from Mamluk and Ottoman era

Al- Muqarnas is one of the elements of Islamic architecture that are distinguishable due to its various types and shapes. Moreover, it is used only for crowded queue, distribution and installation lines, contiguous and vertical look just

like a beehive, with a harmony mass by an accurate geometric and decoration design lead to architectural function and aesthetic motif.

In the first years of the third millennium, the importance of the government buildings indicates the progress of society, given that the government building is a unit from society. In terms of the type of building, it should not be separated from the prevailing architectural style and must occupy a strategic place in the centre of the city in order to secure ease of movement and access. Thus, being a service place with a privilege that carries all standards and international specifications in terms of services and public facilities.

A group of buildings and construction projects emerged, confirms this idea and works on a Syrian architectural identity, combines the past as a heritage and a sign of authenticity with modernity as a technology with its modern tools. The project Council of Ministers and the Ministry of Foreign Affairs in 2008 was designed by the architect Basem Barghouthi who chose the horizontal solution in architecture to add aesthetic factors to the site such as green surfaces and artificial lakes that constitute a factor of attraction and psychological well-being for employees that helps to develop and improve products and services that are directly reflected on the citizen. The building was evidence of this authenticity and carried a local and contemporary architectural heritage by using Damascene architecture elements that has appeared in the elevations of the building and its interior design (Figure 1.1.31).

Figure 1.1.31. Building of council of Ministers and Ministry of Foreign Affairs
Source: the website of the Ministry of Foreign Affairs

The building reflects the idea of stability, and a strong sense of rigor, using the architecture styles of castles in the Levant and the architecture of Arab and Islamic palaces. This clearly appeared in the luxury entrance (Figure 1.1.32). This is because of the nature of the open area in which the building was built. This area is called Kfar Sousa, which is distinguished by the residential and urban character that accommodates this type of building, and so it would look like a part of the building. The building expresses Islamic Damascus architecture through the use of heritage items, such as Mashrabiya, stone rows, tiles, domes, and fountains (Figure 1.1.33). Agisheva & Pokka (2020) emphasis that the debates in the first decade of the twenty-first century examine the challenges of integrating contemporary architecture within the historic urban area, searching for new forms of urban heritage, and examining the best practices in integrating cultural heritage sites with contemporary architecture.

The rhythm of the building reminds us of the architecture of the Chicago School through its rhythms, balance and stability (Al-Jabban, 2015). Al-Bahra's use the ceramics design instead of marble or stones, a set of industrial lights to replace the sunlight and evoke the environment of the Damascene house through plastic plants. Moreover, the presence of Al-Bahra inside and outside the building has turned it into an aesthetic form that serves the huge blocks of the building.

Figure 1.1.32. Side view of the building, illustrates the system of castles and palaces and simulates the old Damascus House in all details

Figure 1.1.33. Details of the interior of the building, and use of domes, Mashrabiyas and Alablq with a contemporary perspective

Among the important government projects that created a distinctive architectural identity in Damascus is the Ministry of Interior project, designed by architect Muhammad Anis Al-Jarrah and implemented by the Military Construction Corporation. With the introduction of computers, the best and fastest results in the field of architecture design have been attained, like saving time, increasing processing, handling drawing errors and dealing with all drawings with their true scales. What is more, is the introduction to modern heavy machinery in the field of construction.

It was necessary to reconsider what the architectural design is and its activities. The traditional design used to rely on simple tools such as rulers and ink pens, the use of simple calculators in calculating the quantities of materials required for any project, and the use of a large amount of manpower in lifting and casting. That constituted a financial burden on the state. Nevertheless, with the adoption of the new technology and the employment of qualified workers, the production of large and high-quality projects was achieved.

The use of modern technology provided the most accurate devices to study the nature of the land on which the building will be built and the possibility of seeing the work before the implementation by viewing virtual platforms designed on very accurate programs that greatly mimic the reality from all aspects, materials and shape. The design could be seen and modified before implementation. The strong presence of technology is evident in this building through the use of modern materials such as aluminium and glass in the facades and the designer's attempt to create a contemporary heritage spirit for the building using stone rows and Islamic Muqarnas

in gentle harmony with the glass elevations (Figure 1.34). The public sector was assigned to manage and implement projects led to the emergence of a distinct architectural identity, because those responsible are the most able to assess and understand the nature of the region to create a building that corresponds to the changes occurring in the world. Taking into account the culture and nature of the area's population (Khalil, 2017).

Figure 1.1.34. Front and side elevations of the Ministry of Interior building glazed Islamic Muqarnas appears in a modern way without distorting its original identity taken from Islamic architecture in Damascus
source: official site of the Ministry of Interior

With the economic prosperity, Damascus has become one of the most important industrial, commercial and cultural centres of Syrian cities. Thus, making it an attractive centre for migrants in search of work and study opportunities from all parts of Syria, which in return led to a significant increase of the city's residents. This led to the overcrowding in the capital population, the emergence of social, economic and environmental problems that affected the character of the city. According to Aburamadan, et al. (2021, p. 3) increasing pressures of modernization and globalization trends, rapid urbanization and abandonment are compromising the traditional character of historic urban areas.

The spread of random housing that distorted the city's general view caused environmental pollution due to the lack of an infrastructure that provides amenities for residents (Mahmoud, 1999). After the population of the Damascus city reached 4400000 in 2010 according to the Central office of Statistics, the government made procedures to help and solve such problems. Emaar Properties Company and Overseas Investment Group, founded by a group of Syrian businessmen, adopted the implementation of the Eighth Gate Project in Damascus in 2010.

The Eighth Gate Project (Figure 1.35) occupies a special place because it evokes the historical roots of the oldest city in history with a new modern style. In the past, the wall around the old Damascus city had seven gates that preserved the rich Damascene heritage and remained a symbol in the minds of the Damascene people. The eighth gate project is located in Yafour, 12 kilometres from Damascus, with an area of more than 300,000 square meters. The project is characterized by the presence of a high gate with an old architectural design that forms the main entrance to the main square of the project. The project consists of several main sections: the commercial centre, the tourist area, a traditional square, a commercial tower, a shopping centre and a variety of luxury restaurants and cafes. Its architectural design is inspired by the markets of the old Damascus city (Karkoush, 2006).

A   B

Figure 1.1.35. General view of the eighth gate project and a view of Bab Shrqe, one of the seven gates of the old Damascus city.
source of the photo B is travel4arab.com

The figures show the degree of convergence between the two designs and the impressive presence of the eighth gate that does not appear strange to the region. Despite its all-new shape, it simulates modern architectural designs in the most prestigious countries in the world. The shopping centre (Figure 1.1.36) fully mimics the closed old souks of Damascus, such as Souk Al-Hamidiya (Figure 1.1.37). However, in terms of architecture and function, it differs from the old building, because of the shape that attracts customers to the store, through the decorations that simulate the desire of the shopper through modern metal decorations of lights and colours that imitate the contemporary time. The two buildings have adopted the closed market of an open road style with air vents on the sides to provide easy traffic for customers.

Figure 1.1.36. The eighth gate shopping centre

Figure 1.1.37. Hamidiya market in old Damascus
Source: https://www.lovedamascus.com

In the year 2006, the Damascus Securities Exchange (Figure 1.1.38) was created, according to Decree No / 55. Architect Emad Bashour designed the stock exchange building, in a manner that derives its details and formations from Damascene architecture heritage by using large glass areas after the glass imposed itself as a basic material in construction with heritage elements such as arches to give the building a contemporary heritage spirit. Moscatelli (2022, p. 1) mentioned that "the expressiveness of architectural language in terms of the formal and aesthetic approach is a feature that should not be secondary in contemporary buildings". The building is contemporary in design through the clear use of glass spaces on its various elevations with local identity given through the use of coloured stone (Alablq). Applying architectural standards with the aesthetic design of the elevations in buildings indicates a new spirit in architecture in every building. This is because Syrian architects are able to understand the city's data and civilization (Al-Jabban, 2015, pp. 135-145).

Figure 1.1.38. The coloureds tone in Damascus called Alablq and the Stock Market Building

Today, in the third millennium, we can see Damascus, as it was in the past; opening its seven gates for knowledge, scholars and merchants from all civilizations and cultures and creating new projects that kept the old open to the Western technology and culture with a new concept that integrates the present with the past and rejecting everything that disturbs its architectural, social and cultural fabric.

1.2 Issue Statement

The value of architectural heritage influences the urban lifestyle and the people who live in modern societies. The architectural identity becomes a fundamental value in the formation and of culture and heritage among urban residents. The shape of contemporary architecture that can be found around us through modern buildings has

lately appeared. The satisfaction in accepting the consumption of new materials brought by globalization significantly impacted the new lifestyle which can be easily traced in the overuse of modern technology in architecture that has contributed to shaping a new architectural identity derived from the past heritage.

The issue of heritage architectural identity in the era of globalization has often been used as a form of study whether for a specific number of theorists, either in culture and social sciences which view this phenomenon as a study to get information about behaviour, cultural aspects, lifestyle or to obtain information on how people communicate and interact with developments through time. The architectural heritage identity raises issues of interest to urbanization in Damascus, which was characterized by a large cultural legacy consisting of several civilizations that were the cornerstone of contemporary architectural. This new vision in architecture reflected several cultural images with a unique modern character with a heritage flavour, relying on technology and the strong presence of globalization with all its means.

The emergence of globalization raises interesting issues for urbanism in Syria. Cities in Syria, especially the capital, Damascus, are characterized by the massive development of architecture and contain the potential for cultural imagery. Fine artists also do not escape from the issues and concern about their surrounding environment, the issues of Architectural heritage in the eye of an artist can be traced in the form of artworks done by either national or international artists. The architectural heritage occupies a wide area of their artworks.

However, the themes and issues chosen by most artists only focus on dealing with architectural heritage as a direct landscape, direct transmission of heritage, simulation of the environment in a photographic way and depiction of famous landmarks only such as castles, mosques, facades of buildings and others. Most of the artworks do not go beyond the limits of time to put us in front of a comprehensive view of the artistic and aesthetic values of this heritage and its characteristics. Through the production of the artwork, their representation is quite general and very the geometric perspective of the scene which is taken from one angle and they emphasized on the explicit reference to the architectural form through the normal documentary side. Therefore, their painting appears as a photographic image without interpreting the symbolic content of the heritage and closely scrutinizes the elements of the architectural heritage features.

Compared to this research project, the study looks at the theme of architectural heritage closely in its character and describes the cultural value produced through identity formation. This study also determines the social relationship in the contemporary architectural environment. In addition, studying the style of dealing with technology as an imposed reality and merging it with heritage in a visual activity reflects the new culture of the urban community. It also tries to define the social relations throughout the new environment of contemporary architecture. This research explores the concept of space and perspective through a combination of multiple perspective angles in a landscape reality composition. This method allows the representation of design and architectural features to be depicted in a unique arrangement.

The research project contributed to linking how architectural heritage can become a base for continuous change in the production and shaping of the current urban trend, and presenting the cultural behaviour of desire, satisfaction and expression.

1.3 Research Objective

This research project was designed with the essential objective of creating a cohesive series of oil paintings. The important point of these artworks was to visually portraying the profound influence of heritage on the development and formation of architectural identity as follow:

1. To identify the influence of globalization on the characteristics of the formation of heritage architectural identity.

2. To determine the relationship of architectural heritage with the physical and social aspects of contemporary architecture.

3. To analyze the features of contemporary architecture and its impact on the aesthetics of space and the environment.

1.4 Research Question

1. How does globalization influence on the characteristics of the formation of heritage architectural identity?

2. How does the relationship of architectural heritage with the physical and social aspects of contemporary architecture?

3. How do the features of contemporary architecture impact on the aesthetics of space and the environment?

1.5 Project Outline

This research project is created and built through a series of oil painting that interpreted the value of the architectural heritage culture and its impact on the formation of the architectural identity in the era of globalization. This research project has become a new cultural tool that had a significant impact on understanding the aesthetic values, characteristics and data of the architectural heritage of Damascus, and researching deeply in the environmental heritage which is rich in shapes and symbols in all its aspects and elements such as doors, windows, motifs, stones, decorations and finally with the general form. It also highlighted the importance of architectural heritage in the formulation of a unique contemporary architectural identity that interacts with the variables of urban society. This led to community satisfaction with the architectural identity that fulfilled their inner desire and their sense of belonging.

This research investigates how architectural heritage contributes and creates the obsession, emotion, aspiration and belief of urban society towards shaping lifestyle in a contemporary culture. The research project will use the landscape elements in a realistic style and simulate details in terms of colour diversity and shape with the exploration of two points of perspective from four different points of view in the composition. This method will be able to capture the uniqueness of the building and the environment through the complex overlap of images with various characters and designs, to create a comprehensive scene of the artistic and aesthetic values of this heritage.

Image collection will be done through field studies through photographic and video recordings, as well as through printed materials such as books, magazines, travel promotion materials and internet resources. The artwork will be formed based on more than one image by combining the images and manipulation arrangement of images using manual method in cut, paste pictures, magnification and grid method. In addition to make a group of pencil sketches and composition studies to reach the final vision of the painting.

1.6 Scope of the study

This research project is based on the concept of architectural identity formation in globalization time and technological deluge, which is noticeable in general or global influence on lifestyle through architectural heritage. The research takes the subject of heritage from a more in-depth perspective. It emphasizes the benefit of the

ancestor's heritage, values and their individual and collective patterns of behaviour, to create a modern architectural environment free of imitation consistent with the requirements of this age.

The research project does not study people relationships with each other and the social phenomena that result from these relationships which differ in different human societies and change with the change of time and venue. It also neither discusses the solution of the human, social, ethnic and religious problems nor specializes in studying civilization in general, knowing and determining the factors behind its establishment.

With the emphasis on architectural heritage, this study unravels the cultural values that can be seen and identified through the architectural identity formation. The impact of globalization of architectural aspects contained in the contemporary architecture environments in Damascus, which is more focused on promoting heritage cultural values and getting the benefit of technology. To some extent, these factors affect the construction of lifestyles of the people residing in the vicinity.

1.7 Research Significance

The research project based its importance on producing a visual investigation of the impact of globalization on the formation of modern architectural identity, which relied on the impact of the value of architectural heritage on the urban lifestyle and people living in modern societies. The research provided a deeper understanding of

the heritage aesthetic values in the era of advanced globalization technology and its impact on the contemporary architectural form. This project has a common theme, previously produced by some other artists, which is the architectural heritage.

Previous artists dealt with the architectural heritage from the documentary side and directly simulating the scene by portraying comprehensive view of the heritage values and shapes without interpreting the symbolic content of this heritage and examining its elements features. Those artists used several approaches such as Expressionism, Realism, Cubism, and Symbolism utilizing conventional perception of space and perspective approaches. But that is quite different from this research project, which focused more on the issue of the relationship established by the tangible cultural heritage of Damascus with the openness to other cultures to form the new cultural pattern of urban societies. In addition to clarifying the impact of what the architectural arena is witnessing from the effects of the digital revolution, technology, and computer software. The composition method of the work produced is a combination of various photo sources from various perspectives and sources that are processed to depict a realistic atmosphere. A complex process that can produce a unique and distinctive representation of the landscape of reality.

This research project presented a new vision to discover unique types of geometric perspective by discovering multiple views and new spaces for composition by collecting more than one perspective and using multiple angles and levels of view in one composition. This combination provided a new formulation of the environment representation by studying as many details as possible in a realistic style. This approach is somewhat difficult compared to traditional methods because

it assembles many details taken from several scenes and manipulate them in order to create a unique space of this environment. These formations are different and distinct in comparison with the experiences of artists who dealt with these topics as a landscape and direct transmission of the subject, which normally transmitted in a photographic manner in different approaches by using the normal geometric perspective of the scene taken direct from one angle and from one level of view.

On the personal level, this research investigation enriched my artistic experience in multiple aspects, where the artworks focused on understanding the role of globalization in the production of contemporary architectural shape and the formation of heritage architectural identity. In addition to understanding how modern architecture has benefited from technology in the architectural design process to add a contemporary heritage spirit to the buildings. The modern building materials have significantly changed the aesthetic concept of the architectural form and made it variable according to the societies' cultural changes. Also understanding how globalization and its advanced tools have presented different depictions to the architectural heritage, characterized by form simplicity, combined with modern materials. Moreover, it is perceived that the change in Damascus social life, because of globalization, changed some aspects of the design and created new spaces within the local environment that affected the human behavior of the residents and strengthened integration with the place and the rooting of the local identity.

1.8 Research Framework
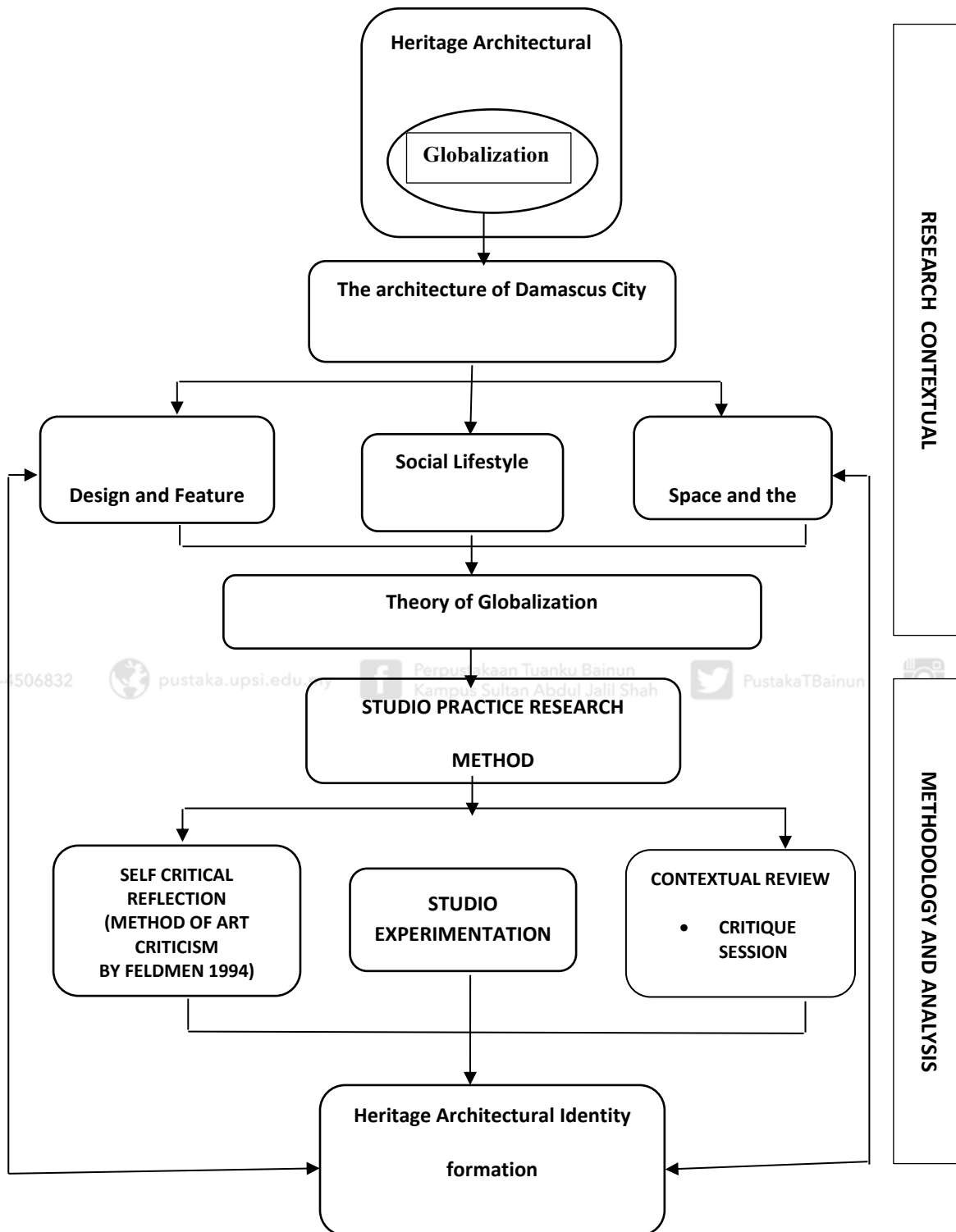
Figure 1.8.1. Research Framework

The figure above represents the developed research framework based on two essential aspects, which include research context, methodology and analysis. The contextual aspects of the research point at the formation of the architectural heritage identity in Damascus in the context of globalization, depending on the analysis of the prevailing architecture in Damascus city. Additionally they determined the relationship between heritage and contemporary architecture in terms of social aspects and analysing the impact of contemporary architecture aesthetics on space and the environment. Three main aspects for shaping the architectural identity were identified in the research project, which are design and feature of the heritage, social lifestyle as well as space, and the environment.

With this studio practice method, research is conducted on the basis of three main approaches. The first one is the critical self-reflection, utilizing the Feldman approach Model of Art Criticism (1994). The second aspect is to describe the context of this study by conducting a series of studio experiments based on the researched issues. The third approach is contextual review which conducted through regular and continuous critic sessions, in which critical opinions and perspectives on paintings production are provided. These sessions include expert reviews that are taken from professional visual practitioners and academician, who will give feedback related to the artworks produced for the studio's research. Combining these three main aspects will lead to a critical conceptual development that focuses on shaping the heritage architectural identity.

1.9 Previous Works

From 2006 to 2017, I completed a series of paintings inspired by my new situation, which was imposed by alienation from my country. These paintings reflected my nostalgia of my homeland. It is a place rich in architectural heritage that tells the stories of the past through its doors, windows, stones and decorations. In all of its aspects, the landscape and heritage of my architecture have always been the primary source of my painting's creativity.

Handcrafted and decorated doors and windows have always been the core of my paintings. My passion for old things made me interested in collecting things like carpets, earthenware, coffee pots... etc. These antiques will be the elements of my painting. The plants and flowers that climbed on the walls of the old houses, such as roses and jasmine, amazed me. This relationship between flowers and doors was fascinating, and I included them as the main images in my drawings. I interpreted the architectural heritage elements and components and applied them to the painting in different configurations, depending on the shade, light, and hot and cold colours to emphasize the aesthetic aspect of the architectural heritage. This practice led me to go deeper to study the architectural heritage, with all its tangible and intangible components.

Figure 1.9.1. Amjad Hani Gharezeddin, *Grocery in an Old Damascene Quarter*, 2009, Oil Color on Canvas, 60 x80 cm.

For example, in the painting Grocery in an Old Damascene Quarter (Figure.1.9.1), I used oil paints on canvas to produce the painting using a knife technique. Furthermore, I based on images captured with a personal camera and a set of sketches with a pencil to form the complete composition of the artwork. In this painting, I aimed to put the viewer in harmony and communication with the place that the painting depicts. I tried to focus on spatial details in old Damascene quarters that everyone knows, such as shops, windows, doors and mud walls. These mud walls which have become advertising boards contain posters and words that inform us about the behaviour of particular groups of people. Realizing that cities are changing, hundreds of years ago, the city was not this way, and it certainly will not remain the same. Therefore, I relied on documenting these cases in oil paintings, relying on the free manipulation of shadows and lights, using ordinary perspective. In this painting,

I tried to carry the viewers gently to the place I want, as they move through these colour spaces calmly, restoring the state of passion that connects him to these places.

Figure 1.9.2. Amjad Hani Gharezeddin, Chicken and Straws, 2010, Oil Color on Canvas, 50 x70 cm.

On the other hand, the Chicken and Straws painting (Figure.1.9.2), is a continuation of the previous artwork on the issues of architectural and cultural heritage. This painting was produced by using oil colours on canvas as well. This painting was a view of the inner world of the traditional Arab house, which contains very accurate life details such as the barrels that are used to store foods and grains. The flowers that climb on the walls, the pet birds that coexisted with the place and some tools that were used in the work of agriculture were my painting elements.

My goal was not to fully document, but rather to capture a specific case which can be put in a specific colour domain that manipulated the tones and the shades using the normal perspective standard. This perspective creates a state of spiritual interaction with the place and the memories to achieve a positive connection between the viewer and his memories of these places. Another aim is to send a message to the viewer "this is our city, and these are the details of our external life".

Figure 1.9.3. Amjad Hani Gharezeddin, Damascene Door- Invitation to Enter, 2013, Oil Color on Canvas, 50 x70 cm.

In the Painting Damascene Door- Invitation to Enter, (Figure.1.9.3), the knife technique was used to enrich the artwork in thick colours. The facing perspective was used as a part of the effect to enhance the essence of the theme, depending on some photos, which I took for those angles. My aim in this painting was to draw the viewer's attention to the original urban and social fabric. The house entrance with its

open door to the inner courtyard, reflects a social environment rich in its connotations and human values.

I did not draw human figures in these paintings, but I put shapes and signs such as barrels, photos affixed to walls, traffic signs and some electrical wires to indicate that they are part of the Damascene human being. All these shapes were placed by the human to indicate his character, morals and behaviour, so that the painting would be a message expressing the state that connects him to these places.

Figure 1.9.4. Amjad Hani Gharezeddin, Carpets 1, 2011,
Oil Color on Canvas, 120 x100 cm.

In the painting Carpets 1, (Figure.1.9.4), I tried to go deeper into homes and search for visual terms based on a set of beautiful and straightforward elements taken from our famous human being's daily life scene. These multi-textured items were well made, such as carpets, crockery, and coffee pots have a deep meaning for the viewer.

In this painting, I chose a group of these simple visual aesthetics, such as carpets, ablution jugs, and the lantern to be the basic elements in the painting. Moreover, the conical perspective was used with coherent composition and using oil colours on the canvas, focusing on the lighting in the centre of the painting. The contrast of colours emphasized the balanced relationship between the vast colour spaces and the elements to emphasize the aesthetics of the famous rustic life, which the viewer has been lost in an era dominated by the technological revolution.

Figure 1.9.5. Amjad Hani Gharezeddin, Carpets 2, 2017,
Oil Color on Canvas, 50 x70 cm.

In the painting Carpets 2 (Figure.1.9.5), the architecture, with its details and decorations, was not lost from my imagination, so I looked for a way to present an integrated artistic painting that achieves the aesthetics and characteristics of the place. Using a set of pictures that I took with my camera inside the Damascene house with its flowers, fruits and decorations from inside and outside. I used oil colours, spray colours and stencils, a group of heritage elements that represent the ideas, customs and aspects of the different life of the owners of these homes were drawn.

This painting is based on the studied relationship between dark colour areas on the sides and the lantern in the middle that cover the fruits, jewellery, and carpets. Islamic geometric motifs were present on the sides of the painting to give a full sense

of the heritage scene with all its tangible and intangible elements, carrying the viewer into the details of the past, which have been absent these days.

1.10   Major Development within the Practical Research

The research was divided into three major stages through the production of nine artworks that were divided into three groups which are: Identify the Design and Feature of the contemporary architectural heritage and identity ;Determining the relationship between the architectural heritage and the physical and social aspects of contemporary architecture; and analysing the features of contemporary architecture and how they affect the aesthetics of space and the environment. This research project was created and built entirely through a series of oil paintings in a realistic style to interpret the values of architectural heritage and their impact on the formation of architectural identity in the era of globalization. A series of sketches were made in pencil using images which are appropriate and necessary for the research concept by using the manual way in enlarging and manipulation such as cutting and pasting to reach the final version of the composition.

The research depicts the value of architectural heritage on the urban lifestyle and the people living in modern societies. As well as it shows the satisfaction impact of accepting the consumption of new materials that globalization has brought greatly on the new lifestyle. This impact easily traced in the excessive use of modern technology in architecture that contributed to the formation of a new architectural identity derived from the heritage of the past.

In the first stage, the research project produced three art works, which are "The Door Open to the Outside", "A Window Overlooking into the Past "and "Away from the Noise". The design and feature of Damascene architecture is among the main issues in the artwork. In addition to globalization, which looked at heritage in a new, way that simulates the past with a concept commensurate with the nature of the development that came because of the technological revolution. These artworks explain in more detail the context of the research through three different visions.

The first artwork "The Door Open to the Outside" focused on reinforcing the obsession with highlighting the features of the architectural heritage in order to achieve a link between the architectural heritage and contemporary architecture. At the beginning, the most important designs that characterized old Damascene architecture were used, such as Al-Ablaq and doors, and their importance in terms of function and form, was studied. These designs give a clear emphasis on their influence in the form of contemporary architecture, which dealt with it from an aesthetic point of view rather than a functional one. The realistic approach was used to provide the recipient with a clear depict of the architecture link with social, economic, and aesthetic changes in every era.

As for the artwork, "A Window Overlooking into the Past" it highlights the culture pattern of the modern lifestyle that was formed from the influence of the prevailing architectural design in Damascus on urban lifestyle. Heritage windows and decorations were the main focus of the artwork to study the changes that occurred in the aesthetic and functional concept of these elements. These changes are a clear indication of the dependence of contemporary architecture on the obsession to

consume everything new to reach an architectural environment that simulates heritage with its simplicity and symbolism.

The painting "Away from the Noise" was dedicated to highlighting the raw materials that formed the elements of the architectural heritage, which symbolize the interaction of people with nature using wood, clay, and stones. Furthermore, shedding light on some aspects that symbolize the complexity of urban society in the consumption of luxuries. This idea was illustrated by emphasizing the texture of materials that simulate heritage elements such as wallpaper, marble and metal that have become a symbol of architectural excellence. The painting studies the state of nostalgia for the spontaneity and simplicity of the past and the passion of contemporary architecture in the search for elements that simulate the past in a way that corresponds to the rapid changes in the present.

The second stage focused on explaining how contemporary architecture in Damascus sought to present a new vision for communicating with the Damascene architectural heritage in a contemporary style and employing it as an effective tool in architectural development and creativity. Moreover, it meets the requirements of social life to provide ways of integration with the accelerating external developments related to the context of architecture and commercial space and to prove identity at the same time. The artworks, "The place is still booked ", "The Popular Market "and "The storyteller", express the new style of Damascene architecture, which constituted a new addition in the field of employing the values and elements of the architectural heritage to produce an architecture that expresses the age and preserves the authentic values of the community.

The production of the painting "The place is still booked "takes into consideration the shedding of light on the phenomenon of the restaurants that spread in traditional folk homes. These places assert that the architectural and urban heritage have a potential generative latent for new forms and systems that benefit the design process and provide alternatives for the designer. The painting portraying the state of social interaction that practiced in the modern environment, which preserved the form of heritage and established a kind of coexistence of modern generations with the physical heritage.

As for the painting "The Popular Market", it represents the inspired side of the popular markets and its impact on the contemporary architectural form. These markets are considered one of the most important components of the architectural and cultural heritage of Damascus that concentrates greatly the effects of architectural design in the pattern of human activity, social and cultural life. The artwork refers to the quest of contemporary architecture to create a state of social interaction based on heritage and its splendid elements. The painting displays the successful development of society in dealing with the tools of globalization and investing them in the formation of a distinctive identity fits with its requirements.

The artwork "The storyteller", illustrates how modern architecture in Damascus achieved the link between authenticity and modernity. It benefited from the quality of interaction between members of society by searching for a new perspective that links the old -in its heritage- and modern form with its technological manifestations. The artwork shows the importance of the effective role of technology in the development of architecture and its role in shaping the architectural identity

resulting from the development of contemporary social and cultural reality. The painting asserts the impact of the new social pattern in changing the features of architecture in order to achieve communication with the changes in social reality in the era of globalization.

On the other hand, the last stage of artwork production is represented in three paintings: "A Sunny Day in Maaloula", "Nearby the Umayyad Mosque", and "Between the Present and Past". These paintings focus on searching for the unique and aesthetic aspects of the environment through the merging of heritage architecture and modern architecture. This merger occurs as a result of the intervention of globalization with its advanced technological materials to meet the new requirements and social needs. All that led to reach an architectural design that is an invitation to invest in heritage aesthetics and making it compatible with the environment and the whole modern space to appear as an inseparable part of the surrounding environment.

The painting "A Sunny Day in Maaloula", was designed to examine the aesthetic characteristics and mutual influence of heritage and contemporary architecture created in different environments. These environments imposed themselves on architecture, provided solutions, and contributed to the formulation of its aesthetic form. This resulted in a contemporary architecture with a unique local identity; some of its architectural features and environmental solutions were inspired by traditional architecture and were aesthetically reflected on the place and coexisted with the environment.

While the painting "Nearby the Umayyad Mosque", with its panoramic composition was a realistic representation of the merge between the traditional and modern architectural environment in Damascus. This merge formed a homogeneous visual unit in simulating some heritage elements in a modern way that gave a unique aesthetic value to the place, achieving a contemporary local architectural identity. This identity was characterized by the creation of integration, visual and sensory interaction between the architectural mass and the surrounding space. These architecture mass coexisted with the environment as if it were part of it benefiting from the data of the technological revolution in reviving the heritage in a symbolic and contemporary style. This style adopts simplification and the combination of functional and aesthetic form.

As for the painting "Between the Present and Past", the last work was devoted to studying the impact of the changes resulting from globalization on the modern architectural form that was subjected to economic and social conditions in order to meet the needs of contemporary society. The vertical panoramic composition was used which shows the aesthetic and cultural heritage values. These can be monitored in modern architecture that have been affected by globalization and the extent to which these values influence the formation of Damascus contemporary architectural identity and its relationship to the local urban environment. This relationship formed a homogeneous visual unit that created distinct aesthetic values based on contemporary awareness in appreciating the aesthetic values of heritage form and enhancing its importance.

In conclusion, the production of artworks in realistic style in oil colors is a visual study to describe closely the character and value of the architectural heritage and its impact on modern architecture and the formation of architectural identity. This identity was the result of reformulating the heritage elements with the advanced technology of globalization and its modern materials to produce an architectural form that fits the requirements of the times and coexists with the local societies culture. It also explains that the modern architectural identity from the perspective of heritage in the era of globalization can be formed through three stages. The first is the relationship with the surrounding environment and its connection to heritage in order to become a base for continuous change in the production and formation of the current urban trend, displaying cultural behavior of desire, contentment, and expression. The second is the extent to which the elements of the architectural heritage are utilized in a way that achieves contemporary requirements. The third is the interaction of urban social relations to realize the content of the aesthetic values of heritage and to integrate them with the new cultural reality imposed by globalization.