Research Summary

The architectural of the residential buildings in the Ottoman era include plastic artistic and decorative aspects full of surging vigor, particularly, in essence, which makes it fit for development and interaction with the civilizations of the future and with the renewable humanity reserves. This research is concerned with studying architecture and arts of the residential buildings in the Ottoman era.

Hence, we have to derive the values of Islamic architecture, and the Fine art processing ways covered by this heritage, which can be utilized in the present time and that can keep pace with all ages and are consistent with the advancement, by giving the example of how to reconstruct the historic buildings and the creation of new urban spaces, such as parks and open spaces, which converge with cultural and historical values and integrate with the social and economic reserves of population.

As for the reason for choosing that as the subject of the thesis,:

Architectural, Plastic and Ornamental elements in the features of Secular building in Ottoman Cairo (An Archaeological and Tourism Study)
as the theme for the doctoral thesis, because the residential architecture did not receive interest, as much as religious architecture and military architecture had received, beside the assault that many residential installations have been
exposed to, by many members of the community, both by demolition, occupation or through converting them to workshops and cafes, putting these facilities vulnerable for loss and damage, as well as the loss of many of its architectural and artistic appearances, besides, no one had broached to study the architectural, fine art and decorative elements in detail, so, it was how I thought in this subject material to save the remaining of the architecture and arts of these residential buildings.

We may find also in Cairo, false models of buildings decorated with Islamic motifs on the outside, as a false exterior, has nothing to do with the interior, as the case in Al Hussein yard, after its renewal, and the attempt to give an Islamic character thereto. The Islamic architecture ... is an authentic one.... inside and outside, without falsity, of specific objectives. Such sincerity of expression has its reflections on the human being, and the opposite is also true ... as falseness of expression, and dressing architecture a false outside appearance would be also reflected on the human being. That would correspond with what Hassan Fathy had said, "We build and shape a house, to return back and shape us as individuals. We build the city, to return back and shape us as a community."

Is the thesis is contained in two volumes- The first one included the bulk of the thesis, in 422 pages, in which the researcher addresses the study plan, which is a cultural historical introduction about the Ottoman era, and three
parts, while the second volume embraces a catalog of paintings, including (754 plate, photographed by the researcher) and figures (51 figures).

PART ONE

ISLAMIC HABITATION

This part includes two chapters, as follows:

Chapter one

Islamic Habitation Evolution

The researcher addresses in this chapter Islamic residence, beginning from the Islamic Caliphs homes, through El Fustat houses until the end of the Mamluk period.

Chapter two

Factors influencing the evolution of Ottoman habitations

The researcher addresses in this chapter the factors that have influenced the shape of the house in terms of the shape of the exterior and interior façades, and the shape internal and external openings, and the house entrances of homes, and shape of interior courtyards, and materials used in construction.

PART TWO

OTTOMAN HOUSES IN CAIRO

Chapter one

El Batnneya area, located behind El-Azhar Mosque, Zainab Khatoon House, El Set Wasila House, El Harrawy House
The researcher addresses in this chapter the residential buildings referred to in terms of location, the originator and the architectural elements composing those houses, horizontal plans, and the efforts that have been made in order to preserve them.

Chapter two

El Gammaleya area "El Darb El Asfar District"

Mustafa Gaafar House, El Suhaimi House

The researcher addresses in this chapter the location, the originator and the architectural elements composing the house, the researcher has also designed a plan for the second floor of the house and has written names of some units and numbered by plan as per the description. The researcher has taken the third floor measurements and description, because there was no body else who preceded the researcher in previous studies, and had described and studied the third floor of the house.

PART THREE: THE DECORATIONS

This Part includes six chapters as follows:

Chapter one: The Fine Arts

The researcher addresses in this chapter the study of the frescoes in El Set Wasila House in description, as well as the method of execution, and adding an annexure for the Ottoman houses containing mural paintings.
Chapter two: Inscription decorations

The researcher addresses in this chapter the inscription decorations that have been common in the Ottoman houses, and provided us with a lot of information about the homeowners and their jobs, and the period in which those houses were built, and the type of calligraphy, where they are verses of Al Burda poem in praise of the best-on-the land, the Messenger of Islam, Prophet Mohamed, may peace be upon him, by Imam Sharaf El Din El Bosairy.

Chapter three: Geometric decorations

The researcher addresses in this chapter the characteristics of Islamic decoration, the elements of decorative unit, the stellar shape, ceilings decoration, marble floor decorations, types of wood turning, geometric stone decorations, mosaics, ceramics ...... etc. .

Chapter four: Floral decorations

The researcher addresses in this chapter the floral decorations, where flowers have been used extensively in Ottoman art, especially in mural paintings, in both paintings executed in watercolor or those executed on the ceramic tiles, of the most important among these flowers the carnation flower, and also the Tulip flower of the most important flowers in the Ottoman period, which was not due only to its beauty, but also due to some religious beliefs. Floral decoration had also been used in Ottoman houses along with the geometric motifs on the ceilings as a
framework for the geometric decoration or as a background therefor. It has also been used as ornaments or intervals for the written inscriptions.

Chapter five: Architectural decoration

The researcher addresses in this chapter the Columns and capitals- Arches- Wood cantilever- Stone cantilever (Khermdanas)- Stalactites- Shurfa- Gift, and addresses also the elements of furniture, movable and immovable, such as Suffa, Chair, Cylindrical tables, Benches, Barriers and partitions, Iwan partitions, Maghany, Wooden boxes, Wall cupboards, Brochures, seats built into walls.

Chapter six: Tourism Development

The researcher addresses in this chapter the tourism development for the civil buildings in Cairo of the Ottoman era, by introducing several points, first of which, tourism definition, the concept of tourism development in general and its importance of economic, social and cultural aspects for the province of Cairo, its position on the tourist map in Egypt, and its potential natural tourist consistencies, that qualify them to serve several types of tourism, Architectural tourism, tourism development ... and the preservation of historical buildings and areas.

The conclusion has been incorporated with results and recommendations of the study.

But, we have to stand still for a moment, as we write the introduction to the history of Islamic architecture, to uncover
the authentic historical fact, that has originated in our land and prospered their, and gained power, splendor and majesty, that no other form of different styles had acquired.. This fact is a duty upon us towards authentic history, Islamic art and Islamic architecture, a duty upon us to the east and Arabism as a whole, as well as to stand still for another moment to reveal some of the mistakes that we have made, and our negligence of the Islamic heritage and such tremendous architectural wealth. How strange to ignore our past and our civilization of such huge Islamic architectural heritage, in a time when many Western scholars are eager to find out a lot thereof and provide groups of their countries therewith to specialize in and get in-depth study thereof,

But we Arabs, do not pay attention to it. Frank Lloyd Wright has said on his visit to the Mosque of Sultan Hassan, 1958G. "How may people have such masterpieces to leave, and replace them with the miseries of Western architecture, that Westerners themselves are trying to get rid of?"

We must stress, before the end, on the fact that it is two-dimensional study, the first boils down to how to take advantage of these remaining effects in the study of the architectural, decorative and fine art elements of the Ottoman era, that the product of civilization therein has a special hue, that was influenced by a host of local and global factors until they have crystallized and have been established in the communities of the land, over which the
scope of that State, Egypt, Syria and Al Higaz, extended, and I always had a deep conviction, I long defended, that residential architecture represent the real mirror, reflecting, more than all other types of buildings, all the cultural values of the communities automatically, away from the make up, and the specific needs, the commercial, service and defense buildings have undergone, and away from fixed architecture rituals, all kinds of religious buildings have undergone, as in residential buildings the human product comes expressing precisely for its people, whether those they desired or who have built.

The second dimension is not, but just a confirmation of the first, so, if the residential buildings are of such importance for studies of civilizations, then is it not more useful to us, to strive to preserve them by all effort we may exert, because they are the only buildings which reflect the images of those as they were, and with all that was in them, and for them of features, as to go deep in the study of these buildings, should be our most critical way to understand those people, and draw clearer pictures of their conditions and capabilities, and those factors that influenced them, so, we may register, by this work, a call or a cry for saving the remaining little of the historical residential buildings, and to preserve their archeological details intact, as all its content represent for serious learners hard evidence and significant manifests, science would miss, if lost, an irreplaceable cultural source civilized.
In conclusion, I hope that I've satisfied, with my modest job, what residential architecture in such era deserves of scientific study, and that I've bridged a critical gap in our archaeological and cultural studies, as I've reflected what the Ottoman residence has of features and qualities, that made it realizing the pot of civilization for that age, which is represented in the architecture of its inhabitants and all its religious, social and economic values, and that have interacted with the wonderful potentials of the scope of absorption of the Islamic architecture at the time of those values on the one hand, and the climatic conditions and construction material available on the other hand, to produce such housing, which have embraced its owners, realized their demands and were comforts harboring them, where they relax between its corners.

Perhaps this research has approached, in a modest attempt to shed light on the architectural, decorative and fine art elements of Islamic housing in the Ottoman era, as it has reached an extent of richness, that it is difficult to perceive and to embrace... and will remain an inexhaustible fount, attracting researchers and scholars as long as they remain..

Maintaining the monument is not a luxury and accessories... It is an unquestionable national duty that is irreplaceable.