Grafting Maple with Cedar

for all of us who left home.

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis.

This is a true copy of the thesis, including any required final revisions as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.



Abstract

Canada's metaphor for integrating immigrants is the mosaic —vividly colored pieces of ethnicity, culture, racial identity, and language planted side by side, and in contrast to the melting pot of the American states, Canada is a nation of immigrants from all parts of the world, including the Arab world. The Arab community's presence in Canada has not been investigated, represented, or responded to as thoroughly as other notable immigrant communities. This thesis begins with a literature review that underscores the fact that there is no one cohesive "Arab" identity, contrary to popular belief. Hence, moving forward with a focus on El Mashreq countries, this thesis investigates the heritage and social dynamics at the heart of El Mashreq culture, supported by a series of stories collected by the author to provide a humanist perspective towards the usually misconceived Arab community in Canada. Employing grafting—the binding of two separate plant pieces into one—as the research's primary discourse and method of approach, the following thesis speculates on graft architecture as an advocacy tool for racialized minorities, specifically El Mashreq Arabs in Canada. Following the **Being an Arab in Canada Study,** carried out with the community in Canada with the goal of documenting authentic insight into their needs, a design proposal for an Ahwé—Arabic for coffeeshop—in Old Montreal is presented as a design solution that responds to the community's longing for social interaction. The design is based on an exploration of contact zones—where disparate cultures meet—through a conscientious analysis of the French-inspired architecture of Cairo, Beirut, and Montreal, envisioning a unique graft of the three. This thesis ultimately argues that grafting can be utilized as an ever-evolving model for the weaving together of distinct cultures sharing space, when intricately implemented into all stages of architectural design; from program, to material use, and modern detailing.

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Everything I do; I do for my family.

Dedication

To my angel sister,

Nada

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Introduction

Ever since I can remember, leaving home was a UFO hovering around my life from afar. It was always there, carrying away aunts, uncles, and cousins. Growing up, the distance between this UFO and I was subtly decreasing, until it was my dad's turn in 2012, followed by my mom, brother, and sister in 2013. Fast forward to 2021, It was my time to go.

"Go mama, go! Go and do what I could not do for myself."

Those were my mother's words when I told her about my plans for moving to Canada for a master's degree. So, I left, confidently, thinking I was already used to the hardest part—living away from my immediate family—, but little did I know. When my family left Cairo 9 years ago, I only dealt with a fraction of the tolls that immigration takes on one's life. I stayed home, where I was surrounded by family, friends, and people who spoke in my native tongue, ate the same food, followed the same traditions, and were generally similar to who I am.

My new world in Toronto was new, exciting, but mostly unfamiliar. At first, it was interesting having people guess my ethnicity. Every time, I would get surprising answers, but never the right one. At the time, I was starting my master's journey

and during the initial phases of exploration, the topic of identity would arise, naturally coinciding with the new phase of my life. The assumptions about where I am from were not actually totally untrue, they were always guessing Mediterranean/ Middle Eastern. After some self-reflection, I realized that there was a multiplicity to my identity. I had a hard time summing up my identity under one label. After all, I was born and raised in Egypt, but my family and friends were from everywhere else. My dad and his family are originally Lebanese, my aunt and cousins are Italian, my best friend is Palestinian, and my neighbors are Syrian. My whole life is a mosaic made of these small pieces of different identities that shaped who I am today.

Upon getting more in touch with people from the same backgrounds as mine, I came to the conclusion that it was not only me who had these diverse layers to my identity. Most of the "Arabs" I met in Canada were similar; in the way we still have tight relationships with our home countries and families back there, in the way we are trying to hold on to the small things that make us who we are —whether it is food packed and brought from home, the way we dress, or the simple daily rituals— and in the way we are trying to replicate the lives we had before. However, following some research, there was an evident gap in the literature present

that addresses the topics of identity and culture in respect of the Arabic-speaking community in Canada.

Positionality Statement

I acknowledge my standpoint as an Egyptian woman of Lebanese descent. I am a Trilingual, Mediterranean, Middle-eastern person whose identity deeply stems from El Mashreq. I can effortlessly switch between the Egyptian and Lebanese Arabic dialects in one conversation and I can mix Arabic, English, and French in one sentence. But above all, I have lived in the shadows of immigration all my life, and I am a newcomer in Canada.

I am using my position as a researcher to carry out the cultural study and in response, offer an architectural design proposal currated in favor of my community in Canada. I realize my insider stance can be inherently and unknowingly biased, or overly sympathetic to the culture and the people. However, I am backed by a supervisor and a committee member who are outsiders, who are there to ask the "basic" questions that I —a person on the inside—might overlook or assume is a given, and bring to my attention any unhealthy bias. On the other hand, I am employing my identity as the edge that allows me to ask more meaningful or

insightful questions. Being on the inside of the target group gives me easier access to the community and culture I am studying, at the end of the day I am one of them. Ethnographic research generally requires direct contact with the individuals of the targeted community, my positionality would more likely secure more honest answers than a person from the outside. To add on, I am also able to understand the target group's languages with their colloquialism and slang, and any non-verbal cues. Last but not least, because this research emerged from my personal experience of self-discovery and reflection, I am able to produce an authentic and truthful illustration of the community. [1]

Research Methods & Book Structure

The methods taken to construct this thesis can be categorized into three main means. The first being literature reviews and studies, the **Being an Arab in Canada** study as the second, and the third being the architectural design proposal. The first two methods were carried first, and subsequently based on their outcomes, the third came to reality. The whole research from start to finish took the duration of three terms or 12 months. The book consists of 5 main chapters along with an introduction and a conclusion. Chapters 1

1 Dwyer and Buckle, *The Space Between, 2009.*

to 4 contain the first two methods taken, the literature reviews and studies, and the results of the Being an Arab in Canada results as explained above. They demonstrate the different levels of research done and are supported by stories/ anecdotes from the community. Chapter 5 focuses on the architectural design proposed. The following is a brief overview on the contents of each chapter,

Chapter 1, **Stories**

The first chapter of the book is based on geographical, historical and statistical literature review. It starts by identifying the exact geographical area studied —El Mashreq— and the reason behind the multiplicity of identities in the region. This first subchapter titled Geographical stories argues that the diversity of this region is often neglected and often grouped under the umbrella of solely being "Arab", which inaccurate and a result of orientalist rapacity. The chapter then proceeds to go through Historical stories; the history that led to the region's current state and forced two main waves of immigration into North America. The last part of the chapter, titled History of Arabs in Canada is a literature review of the available statistical resources that document the history and the presence of the Arab community in Canada.

Chapter 2, **of a Culture**

The second chapter of the book dives deep into the literature about El Mashreq culture and the social dynamics, customs, and tradition that form it. It is supported by a collection of stories from the community in Canada about the simple moments they cherish from their lives back home.

Chapter 3, **of Grafting**

The third chapter focuses on the primary metaphorical discourse for the thesis; Grafting. Grafting originally is a botanical procedure that combines two plants into one. This technique made its way metaphorically into cultural studies, specifically in contexts where foreign cultures come in contact. The literature behind that analogy is unpacked and explored in reference to the Maple —Canada— and the Cedar —Lebanon—. In this chapter, Grafting is then taken to be further explored through the translation of its cultural and botanical applications into architecture, and then as a form of advocacy for minorities. Lastly, it introduces the Being an Arab in Canada study and analyzes its responses.

Chapter 4, **of Space**

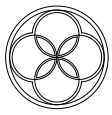
The fourth chapter takes the responses from the Being an Arab in Canada study, specifically the ones that relate to spaces in the community's cities of origin, and studies the literature relevant to them. The analysis focuses on certain elements that the community popularly pointed out in the study, such as; arcades, facades, balconies and openings, material-use, and ornamentation. In the second part of this chapter, the ahwé (Arabic for café) is investigated as the most desired social space as mentioned by the community. It is studied in terms of cultural significance, spatial organization, and furnishings.

Chapter 5, **& Place**

The fifth and last chapter of the book holds the architectural design proposal that translates all of the aforementioned research into space. The proposal speculates an ahwé in Old Montreal, Canada as a communal anchor for the Arabs in Canada. The design emerges from the study of the existing context —specifically in terms of materiality— and go through various levels of design from architectural, to lighting, to ornamental, and Modern Detailing. The chapter ends on a future expansion note using

materials instead of program.

This thesis ultimately argues firstly, that research can be used an advocacy tool for the usually misconceived Arab communities in Canada. Secondly, graft architecture can be utilized as an ever-evolving model for the weaving of distinct cultures sharing space, when intricately implemented into all stages of architectural design; from program, to material use, and modern detailing.



They have no idea what is it like to lose home at risk of never finding home again, have your entire life split between two lands and become the bridge between two countries.[1]

-Rupi Kaur

1 Kaur, *The Sun and Her Flowers, 2017*

Prologue

palestinian olive oil

lebanese zaatar

jordanian summac

egyptian olives

personal jewelry

beirut airport's duty free bag





Figure 1
Personal Travel Kit
by author, 2021

August 10th, 2021

My mom and I are sitting on the floor of my bedroom together in Cairo, Egypt, on a handwoven silk carpet that my late grandmother gifted me on my 12th birthday. My belongings are everywhere in the room—except the inside of my two suitcases. They lie wide open and empty, waiting to be filled. My flight to Toronto is in two days and I am dreading packing.

"Hania, you know you cannot just take everything you own with you; you have to prioritize."

Mom is stating a matter of fact. At this point she has been moving houses, cities, and countries her whole life. *"Here,"* she says as she starts to wrap unlabeled jars and containers in layers of old newspaper.

"Let's start with the essentials." She first selects jars of zaatar, which we get from the mountains of Lebanon; followed by small bottles of virgin olive oil, from Palestine; and finally she reaches for compressed packs of her special homemade garlic paste. *"These will make it feel like home,"* she said.

"Where is your white veil?" She is asks, searching for my aunt's handmade veil that I use for praying. *"And here, take this,"* my mom says as she hands me a book of the Quran. This book is special, I know that she got it printed as charity in honor of my grandfather passing away last year. *"This shall protect you,"* she concludes—again, stating facts.

I, on the other hand, have less initiation into her world of constant movement. Packing always overwhelms me. I tend to form attachments to almost everything I have, whether it is inanimate objects, places, or people. It is hard for me to part with my belongings.

But like the majority of people from El Mashreq, I have an immigration story to tell.



Figure 2
El Mashreq on a World Map
by author

People like my family and I fled—and are still fleeing— an oppressor.

Sometimes it comes dressed as western colonization entities. Other times it is our own corrupt governments. We leave and then continue to fight for freedom in the land of the free.

In my part of the world, generational trauma is another fact of life. It is on us—the younger generation—to define who we want to and will be in the new worlds.

I

It's all we are in the end. Our stories.

-Richard Wagamese[1]

1 Wagamese, *Medicine Walk*, 2016.

Stories



Figure 3
Cedars of God, Bcharre, Lebanon
by author

I Geographical Stories

The "Arab" Region

Dans l'esprit de mes grands-parents, ces appartenances diverses avaient chacune sa "case" propre: leur État était la "Turquie", leur langue était l'arabe, leur province était la Syrie, et leur patrie la Montagne libanaise (...) Il y a cent ans à *peine, les chrétiens du Liban se disaient volontiers syriens, les Syriens se cherchaient un roi du côté* de La *Mecque, les juifs de Terre sainte se proclamaient palestiniens... et Botros, mon grand-père, se voulaient citoyen ottoman.* [1]

These multiple associations to different identities, each had their own "box" in the minds of my grandparents: their state was "Turkey," their language was Arabic, their province was Syria, and their country was the Lebanese mountain. (...) Barely a century ago, Christians in Lebanon voluntarily called themselves as Syrians, Syrians sought a monarch near Mecca, Jews in the Holy Land referred to themselves as Palestinians... and Botros, my great-grandfather, longed to be an Ottoman citizen.

— Amin Malouf, Origines, 2004.

1 Maalouf, *Origines*, 2004. p. 256-257

The entire "Arab" Region lies between 15 and 35 degrees latitude, spanning across the world's largest continuous desert zone. Residents of the Arabic speaking countries heavily populate towns or oases. However, low general population densities do not imply low settlement densities. None of today's Arab states are landlocked; in fact, Jordan and Iraq both have seaports. The majority of them have long coasts along the Mediterranean, Red Sea, Arab Gulf, or Indian Ocean. Mountain ranges frequently follow the shore, leaving narrow coastal lowlands. The coastal mountains occasionally collect rain, which soon combines in torrents, forming large riverbeds towards the sea. Dams have only lately begun to hold the majority of this water in order to replenish the coastal water table. Due to a lack of internal water sources, the interior of countries without mountain barriers swiftly becomes desert. Egypt and Iraq, the cradles of ancient civilization and the possessors of the Nile, Euphrates, and Tigris rivers, are the two exceptions to this pattern. These rivers originate outside the Arab Region; their richness and consistency in water supply, along with a well-established irrigation system, enable the extensive farming which continues to support enormous populations today.[2]

2 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p:12



Figure 4
Qornayel Lakes - Lebanon
by unknown

Twenty-two countries—out of twenty-six—are Arabic speaking countries, which makes them a majority in the "Middle East". However, this research is specifically focused on a sub-region of the Arab Region: the countries that are referred to as El Mashreq.

The countries that extend along the Mediterranean Sea are usually divided by geographers into two zones: El Mashreq and El Maghreb. The translation of the word Mashreq – مشرق is "the rising" (where the sun rises), as opposed to Maghreb – مغرب which means "the sunset." Mashreq refers to the whole Arab territory in the Levant area; Syria, Lebanon, occupied Palestine, and Jordan, as well as Egypt (though its inclusion in the Mashreq is sometimes disputed). On the other hand, countries that are located in Northwest Africa are referred to as El Maghreb. The countries of this region are Algeria, Libya, Mauritania, Morocco and Tunisia. Historians use these terms to prevent anachronisms while discussing this region in the past.

But for a better understanding of the region, a step back from El Mashreq needs to be taken to correct the semantics typically employed in reference to the Middle East.

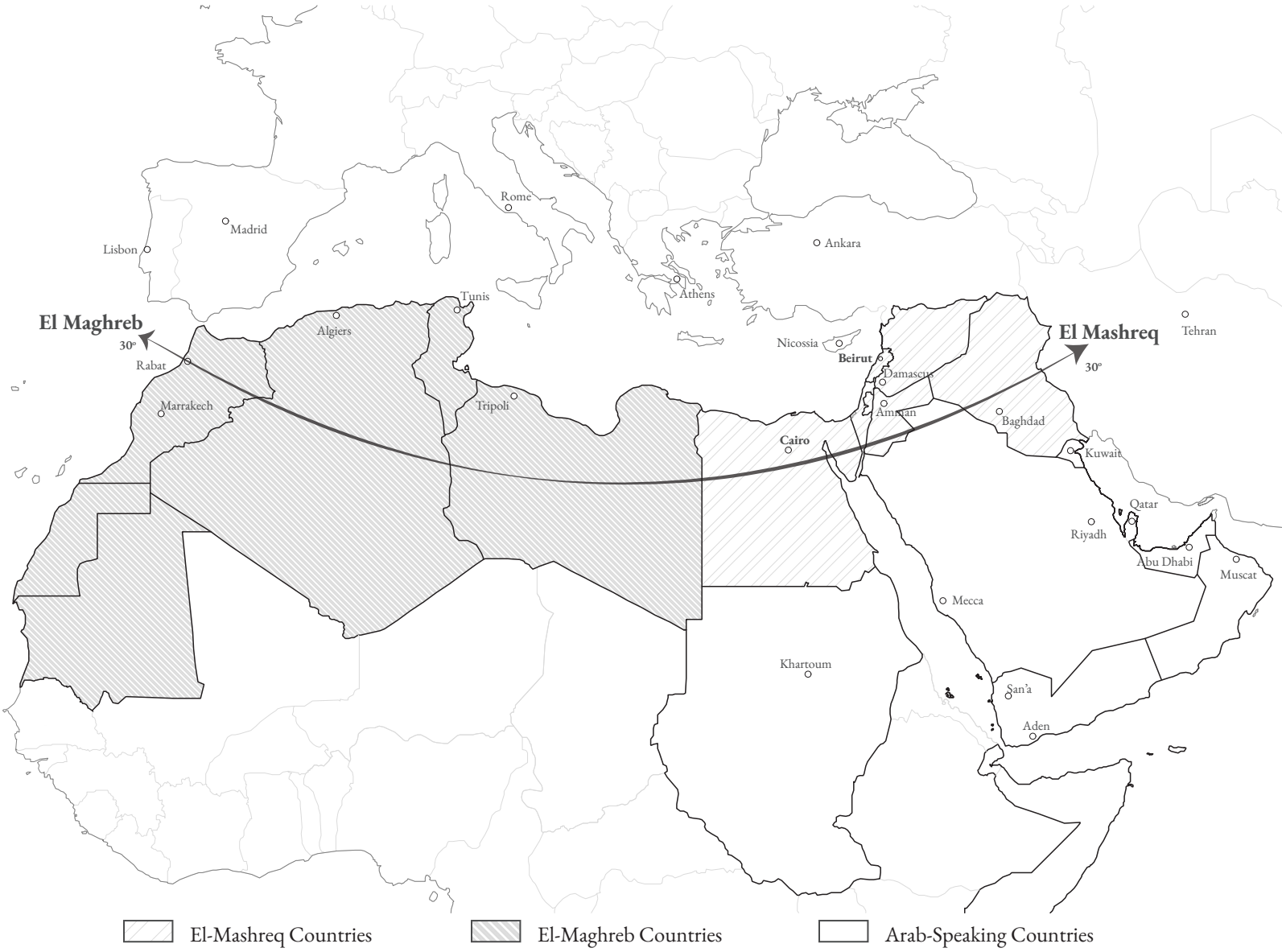


Figure 5
El Mashreq & El Maghreb Countries
by author

The "Middle East"

People have inhabited the "Arab Region" since the beginning of time. The oldest civilizations of the world emerged from this area,[3] but the current dominating image of the "Middle East" has been mainly constructed by the "West". It has nearly become standard in our lives to regard the Middle East as the epitome of perpetual bloodshed and ethnoreligious strife. Experts have also been accustomed to attributing the region's proverbial volatility to a variety of factors including: socio-political problems, ideological and theological differences, colonialism, western involvement, a lack of freedoms, and the Arab-Israeli conflict.[4] According to Dr. James Zogby, the founder and president of the Arab American Institute, the "Middle East" is a construct of imperialism. History is defined according to where one stands in it, and according to the greatest colonizer—and hence storyteller—in history, Great Britain, the "East" is China. So naturally, midway to the "East", at a pivot point of three continents lies most of the Arab region. This is how we arrive at the term "Middle East."

People indigenous to the area are from a place called the "Middle

3 Aldrete, *History of the Ancient World: A Global Perspective,* 2011

4 Salameh, *Language, Memory, and Identity in the Middle East* , 2010. p: xi

East", simply because colonizers decided it was so. Consequently, these people are now called "Middle Easterners".[5]

Nonetheless, the Middle East is not—and should not be regarded as—the "Arab World", or the only domain of Arabs and Muslims. Despite many religious, cultural, and linguistic similarities among Middle Easterners, both the modern and ancient Middle East exhibit no coherent uniformity, unity, or continuity in their cultural, ethnic, or linguistic attributes to warrant the monolithic appellation "Arab World." At the very least, Middle Eastern cultures exhibit no uniformity and cultural cohesiveness to the same extent as, say, Indian or Chinese cultures, and thus possess no valid historical, ethnocultural, or linguistic attributes.[6]

Middle Easterner vs. Arab vs. Muslim

There is a lack of solid historical, ethnic, or cultural foundations to justify repressing the region's natural diversity and multiplicity of ethnicities, cultures, and languages in service of one simple, soothing term.[7] Naming people "Middle Easterners" is just a convenient, broad way to label someone who comes from a place that is nearly always depicted as an area of conflict and chaos.

5 Tagouri, *The 3P's: Public Opinion,* 2022
6 Lewis, *The Middle East: A Brief History of the Last 2,000 Years*, 1995.. p:244
7 Ibid

In reality, the whole region that makes the news often is not necessarily in the "middle", nor are its citizens Muslim, or even Arab. As Joseph Massad, a Jordanian academic specializing in Middle Eastern studies and Professor of Modern Arab Politics and Intellectual History at Columbia University, explains: the Arab region is highly diverse.

> *"There are Palestinians, Iraqis, Kuwaitis, Yemenis, Saudi Arabian, Bahrainis, Qataris, Dubaiis, Egyptians, Lebanese, Tunisians, Moroccans, Algerians, Sudanese, Eritreans, Mauritanians. There are Maronites, Catholics, Protestants, Greek Orthodox, Jews, Sunis, Shia, Druze, Sufis, Alawites, Nestorians, Asyrians, Copts, Chaldeans and Bahá'ís. There are Amazhig, Kurds, Armenian, Bedu and many others with different languages, religions, ethnic and national identifications and cultures who are all congealed as Arab in popular representations. Whether or not those people may identify as Arab."* [8]

The Brill Encyclopedia of Arabic Language and Linguistics expands on that point: Before the movement of Arabs out of Arabia and across the Levant, Mesopotamia, and North Africa, the area now [misleadingly] called the "Arab world" had hosted many other cultures, including the Sumerians, Babylonians, Assyrians,

8 Tagouri, *The 3P's: Public Opinion,* 2022

Phoenicians, Ancient Egyptians, Persians, Greeks, and Romans. [. . .] The legacies of these [pre-Arab] pre-Islamic peoples and cultures did not all simply disappear with the advent of the Muslim Arabs.[9] Regarding the assumed exclusivity and dominance of Arabic as the primary national and cultural medium of the whole Middle East, the Brill Encyclopedia raises more doubt on Arab dominance and homogeneity, noting:

> If the Arab invasions are viewed as a flood arising in Arabia and engulfing the regions from Spain to the Indus, then in parts of these regions the floodwaters bearing Arabic and Islam seem to have [. . .] not covered [all the Near East . . .]. Some peoples of the region resisted the forces of Arabicization, Islamization, or both; even among those who underwent both these processes, this was not always accompanied by a total abandonment of their earlier culture. Thus, there are still pockets across the [so-called] Arab world using languages other than Arabic and practicing religions other than Islam, and there are still groups convinced that their ancestors belonged to a people different from those of their neighbors [that is, different from the Arab peoples].[10]

9 Brill, *Encyclopedia of Arabic Language and Linguistics,* 2009
10 Ibid

According to Joel Carmichael, the concept of an Arabic-speaking "Arab" nation reflected the victory of a Western, not an Eastern, or even an Arab, understanding of identity:

> *"It was in fact the Western habit of referring to Arabic-speaking Muslims [. . .] as "Arabs" because of their language—on the analogy of German- speakers as Germans, French-speakers as French and so on—that imposed itself on an East that had never regarded language as a basic social classifier. It was natural for Europeans to use the word "Arab" about a Muslim [. . .] whose native language was Arabic; they were quite indifferent to the principles of classification in the East. The oddity is simply that this European habit became the very germ that the contemporary Arab nationalist movement has sprung from."*[11]

Viewing and dealing with the modern Middle East as a single homogeneous Arab cultural mass, is simplistic, misleading, and overall untrue. As explained by Franck Salemeh, an author and Associate Professor at Boston College, USA, most Western students of the Middle East do not consider Englishmen, Scotsmen, Irishmen, Canadians, and Nigerians to be members of the same (English) country, although they share the same language. Yet, by employing Arabic (or a version of it), those same Western scholars of the Middle East have no reservations assuming that all

11 Carmichael, *The Shaping of the Arabs: A Study in Ethnic Identity*,1967. p:309

"Arabophones" are Arabs, no matter how misguided and incorrect this assumption is in a European context. He further justifies his claim by explaining that the main reason behind repressing the area and casting it into a single pleasingly homogenous cultural, ethnic, and linguistic mass is due to the West's physical, perceptual, and cultural distance from the Middle East. Therefore, assuming that all of its problems are solely the responsibility of Muslims and Arabs yet in reality it was usually caused by outsiders, particularly Western foreigners fueled by colonial avarice and "Orientalist" rapacity.[12]

12 Salameh, *Language, Memory, and Identity in the Middle East: The Case for Lebanon*, 2010. p:190-193

Orientalism

Orientalism is a derivative of the word *Orient* —which literally means the *East* direction—and this term is used in academia to denote Western theories and theses concerning the *Orient*. Orientalism is both a scholarly field and the title of Palestinian-American professor of literature, Edward Said's, most renowned work. Since its publishing in 1978, *Orientalism* has had a significant influence on a number of established disciplines, including literary studies (English and comparative literature), history, anthropology, sociology, area studies (primarily Middle Eastern studies), and comparative religion. *Orientalism* is based on Said's exploration of western representations of the Middle Eastern societies and cultures, in terms of the social, political, and economic contexts from which they were produced. He demonstrates through his work how western—specifically American, English, and French—journalists, fiction writers, and intellectuals contributed to the widespread and negative perception of Eastern cultures as inferior, stagnant, and degenerate. He also shows the extent to which these depictions pervade Western society and how these portrayals were used by the West to legitimize its imperialist activities in the Middle East.

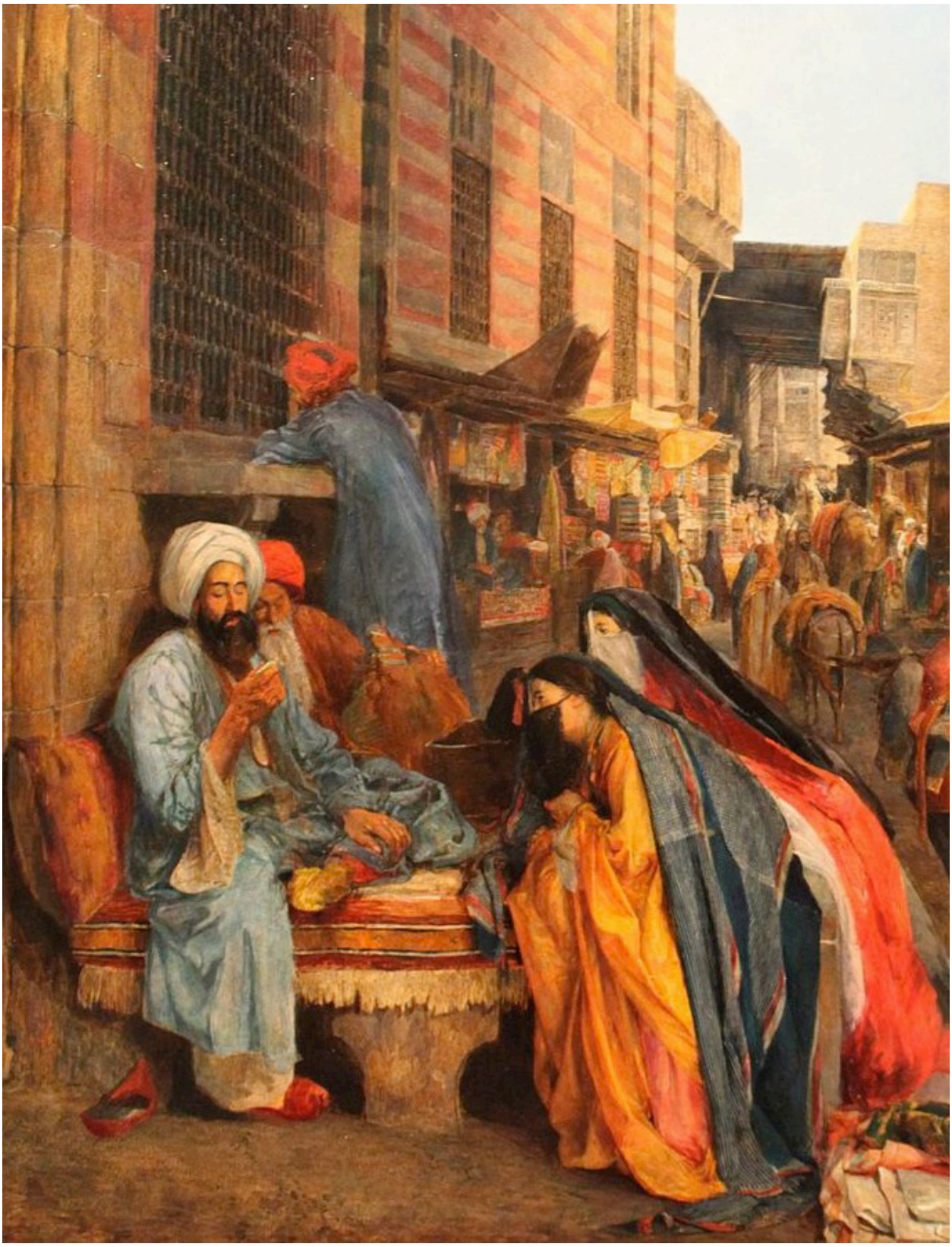
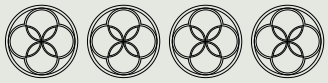


Figure 6
Street Scene near the El Ghouri Mosque in Cairo
by John Frederick Lewis

In *Orientalism*, Edward Said's starting premise is the existence and development of any civilization necessitates the presence of a distinct and invariably competing "other" or "alter ego." As a result, in order to develop its self-image, Europe constructed the Middle East (the "Orient") as a result of its need to establish itself as the ultimate "other" and polar opposite of a counterbalancing entity. The Middle East (the 'Orient') and the West (the 'Occident') are essentially constructions that do not relate to any stable reality that exists as a natural fact. The West found itself in positions of political and military dominance over what it saw to be the Orient, which it then sought to subdue. Hence Orientalism is defined as "a Western manner of controlling, reforming, and ruling over the Orient." Furthermore, it is a method of reconciling with the Orient (the East) based on the Orient's unique role in European Western culture and experience. From this perspective, the Middle East was immobile, unchangeable, and unable to identify itself. The West took it upon itself to represent the Orient, leaving it vulnerable to exploitation. The basic goal of Orientalism is to seize control of the Orient, deprive it of its power to speak for itself, and control the narrative.[13]

13 Said, *Orientalism*, 2003

This thesis aims to provide a counter-orientalist perspective into the history and culture of certain regions in the Middle East, that is based on literature native to the region as well as the author's own experience being indigenous to the region. This thesis asserts that a better way to understand and study patterns of cultural overlap—that previously may have resulted in an overgeneralization of a single "Arab" culture—is by zooming in and looking at the subdivisions of the region. The history of the region explains the coalescent identity of El Mashreq countries.



I am the frizzy, curly hair on a four-year-old girl
I am the brown skin now known as an iridescent pearl
I am those wide, exotic, expressive brown eyes
The freckles, the beauty and the birth marks combined
I am the natural blondes and the light blue eyed
The different dialects living side by side.

I am the pyramids
The seas, the desserts, the camels
The "my transportation is not a humped animal"
The olive, the thyme, the paramount host
The laugh that's guaranteed to make you cry the most.
I am the morning of freshly picked mint with tea
The origin of hummus, foul, falafel and Teen
The two, sometimes three, kisses on the cheek
The dish from underground that leaves you sated and weak.

I am the brain that birthed Al-Jabr
From the Levant, the Gulf, and North of Africa.
From the tallest building, the lowest point on earth
I am every historical monument and its date of birth.

The traditional fashion and the modern one

The symbolic art with more power than a gun.

The vigorous night-life that's envied worldwide

The luxurious weddings that are triple the size.

I am the rhythm, the sound the oud strings make

The poetic language you cannot translate

The dramatic love, scripts cannot convey

The iconic musicians still relevant today.

I am the church, the synagogue, the mosque altogether

The peace that media outlets do not cover

The missing equal rights needed for survival

The minority waiting for liberation's arrival

I am a word that seems to alarm a few.

We are Arabs,

Does that scare you? [14]

14 Kilani, *We are Arabs,* 2023

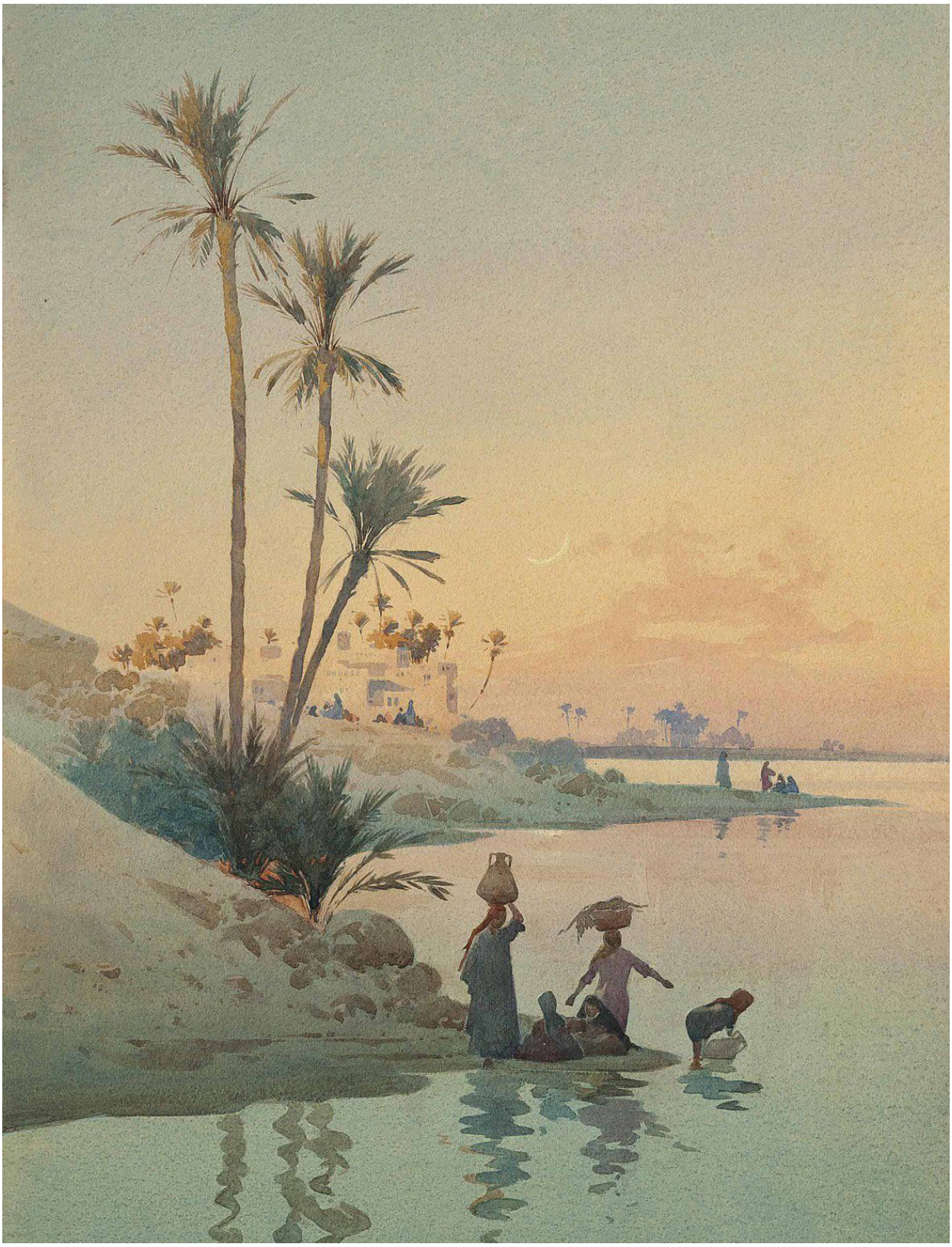


Figure 7
Call of the Desert
by Augustus Osborne Lamplough, 1877-1930

II Historical Stories

Brief History of the Region

The original Arabs were the people from the Arabian Peninsula. With a goal of spreading Islam, they set out in the seventh century to conquer and influence the world, and they succeeded in permanently Arabizing what is now known as the Arab Region. The nations they subjugated to their control shared more cultural roots with them than with their prior occupiers, such as the Greeks and Romans. This was one of the several factors that contributed to their successful expansion. In addition, the Arabs' conquest was not destructive but rather characterized by tolerance for various creeds and races. As a result, the Arabs were able to swiftly establish a flourishing culture distinct from the previous civilizations. This explains why there are similarities of traditions and cultural overlaps in the huge Arab Region.[15]

Some notable examples should suffice to demonstrate the breadth of Arab contributions to civilization. The Arabs are responsible for current algebra (an Arabic word), the decimal system, the zero (cypher), and excellent work in trigonometry. Arab scholars translated and expanded on the writings of Aristotle and other

15 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p:17

Greek philosophers. Although later generations of European intellectuals did not give credit to Arab philosophy, medieval scholastics, like of Roger Bacon, Albertus Magnus, Johannes duns Scotus, and later Copernicus, benefited from and publicly recognized their indebtedness to their Arab forefathers. The Arabs made significant improvements in diagnostics, pharmacological treatment, and surgery. Many Arabic terminologies—such as zenith, azimuth, nadir, alkali, antimony, and realgar, i.e., red sulfide arsenic— demonstrate Europe's debt to the Arabs in astronomy and chemistry. For hundreds of years the works of Arab geographers and cartographers, as well as the chronicles of such travelers as In Battuta, were the primary sources of information, notably on Africa.[16]

Fast forward to the eleventh century, the economic and military structure of the Islamic empire was both weak and vulnerable, which made it an easy target for foreign attacks. It started with Christian forces attaining major territorial gains in Spain and Sicily (which were at that time under Islamic rule). These developments were a premonition of the Arabs' utter annihilation in that region of Europe and the advent of the Crusaders in the Near East at the end of the century. The Mongols, on the other hand, inflicted the most devastating attacks and horrific damage in the thirteenth and fourteenth centuries, followed by the Tartar tribe towards the

16 Wickens, *Introduction to the Middle East,* 1976. p: 4

beginning of the fifteenth century.[17] Then, in the late fifteenth century, the Ottoman Turks arrived to carry on what the Mongols had begun. The empire, or what remained of it, was in blatant collapse.

17 ibid

The Mongols were ruthless; in the thirteenth century they slaughtered tens of thousands of people, demolished prosperous towns, monuments, and orchards, and left behind "a bleeding remnant and charred wilderness." Syria was once again invaded by the Tartar tribe led by Timur towards the end of the fourteenth century.

The Ottomans

In 1517, the Ottoman Turks captured Syria and Egypt and encountered little resistance on their quest of conquering the whole Near East and North Africa. They were the uncontested rulers of the Arabs until their demise. By the beginning of the 16th century, the majority of all Arabic-speaking countries were conquered by the Turks and incorporated into the Ottoman state with the exception of Morocco in the west and Inner Arabia and Oman on the Arabian Peninsula. Under the siege of the Ottoman Empire, Arabic-speaking nations suffered Turkish oppression for the duration of almost four centuries, to be then replaced in the 19th and 20th centuries by the even harsher colonial yoke of the European capitalist powers.[18]

Trade and craft were the essence of the world economy during the Middle Ages, and at the time the Ottomans captured the region, Arab cities were still bearing the imprint of such trading nature. The rapid resurgence and increase of international trade happening during that time period coincided with Ottoman authority in the East. The European industry was in critical need of new markets, which were found within the prodigious Ottoman Empire.

18 Karpat, *The Ottoman State and Its Place in World History*, 1974

Turkish and Arab feudal lords lavished themselves with English and Dutch textiles, French silks and wines, Russian furs, and Bohemian cut glass. In return, they would export grains, raw silk, skins, crude wool, fruits, nuts, olive oil, homespun yarn, and cloth to Europe. Demanded by the feudal lords from their producers, this exchange of raw materials acted as rent in kind for their foreign luxuries.

It has frequently been argued that the establishment of Ottoman colonial power in the early sixteenth century drove the Arabs to fall behind. . The grave effects of such trade are self-evident, it exacerbated the feudal exploitation of the peasantry and devastated the rural population. The Turkish commerce was unfair and did significant harm to not only the whole Empire, but more importantly, the people living under Ottoman rule. The Ottoman Empire by the late 18th century was marked by substantial changes–administrative, economic, political, and religious—which resulted in huge waves of emigration.[19]

These dire conditions of poverty and oppression—especially towards non-Muslims—[20] led to what Bahaa Abu-Laban labels as the first wave of Arab immigration to North America. In the 1860s, migrants departing the Ottoman Empire frequently traveled

19 ibid
20 Abu-Laban, *An Olive Branch on the Family Tree*, 1980

by boat to *Amerka*, not knowing where their final destination in America would be. A popular terminus for their journey was Ellis Island after a layover in a European country, leaving them to either settle in New York or move to another city in the United States.[21]

In 1882, the first known Arab migrant arrived in Canada. Ibrahim Bounadère, a man from Lebanon, is said to have traveled across the United States before landing in Montreal and becoming Canada's first Arab immigrant registered before dispersing over Canada's vast territory.[22]

21 Asal, *Se dire arabe au Canada*, 2016. p:26
22 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:53



Figure 8
French Miniature; The Siege of Constantinople
Painting by Jean Le Tavernier, 1453

The Europeans

The second wave of immigration was a result of what happened next in the more modern world history. By the end of the fifteenth century, post-Renaissance Europe was achieving great technological and military achievements, while the Ottoman Empire was crumbling under its own weight as a result of its complacency, inflexibility, and incompetence in its military and bureaucratic machines. The competition for controlling crucial territories and trade routes with India between European nation-states and the Ottoman Empire, as well as among European powers themselves, were major elements in Europe's colonial ambitions in Arab nations.[23]

The further the province was from Constantinople—the capital of the Ottoman Empire—, the more vulnerable to the onslaughts of European conquerors. And so, Egypt was the first to fall under

23 ibid. p:37

Napoleon Bonaparte's conquest in 1798-1801.[24] The French then proceeded their colonial conquests in the countries of El Maghreb (Algeria, Tunisia, Morocco), which consequently directed Canada-bound immigrants from these three Arab states to gravitate towards Montreal and the Province of Quebec, Canada.

Britain's imperial ambitions in the Arab world were as grandiose as those of France. In turn, the British captured Aden on the Arabian Peninsula's southern edge and Egypt in 1882. The British then began to extend their area of influence in southern Arabia and the Gulf. [25] By the middle of the 19th century the Arab national movement started to emerge, calling for major reform in all areas of social life as well as breaking free from any foreign rule and domination.

24 ibid. p:37

The French conquest of Egypt, however brief, was a significant event in more ways than one. It demonstrated that the invincibility of the Islamic world was a myth and was a wake-up call for the Arab people from their deep slumber and heightened their curiosity about the West and Modernization. Muhammad Ali, Egypt's emerging political leader at the time, attempted to modernize and industrialize the country. He launched ambitious educational and economic programmes that dispatched student delegations to Europe, to build intellectual relations with the West. Many educational links were formed with France. As a result, Egypt produced some of the finest nineteenth-century Arab reformers, and a sizable percentage of Egypt's present educated elite is still linguistically and intellectually oriented toward France. This explains why many Egyptian immigrants picked Montreal as their destination in Canada. Muhammad Ali's progress and power helped him to forcefully evict the French troops from Egypt by the beginning of the 19th century.

25 *Except for Egypt, where both English and French streams of education were available, territories under British authority tended to teach English, while places dominated by the French opted to teach French.*

The French and British, however, had other plans for the region when they secretly divided their powers into zones of influence between themselves —the Sykes-Picot agreement, 1916—.[26] Following protracted discussions, France was assigned responsibility for the newly formed Lebanese and Syrian republics, while the United Kingdom was assigned responsibility for Egypt, Iraq, Transjordan, and Palestine. The complex issue of the development of new national identities played out differently in each country. While Arab resistance to colonialism was focused against the Turks in the first two decades of this century, it was redirected after World War I to the French and British. Between 1920 and 1950, the Arab people spent significant money and efforts to fight European colonization. The battle for freedom was strenuous and expensive, both in terms of life and material possessions.

The growing popular resistance to colonialism resulted in the termination of the British mandate in Iraq in 1932 and the recognition of an independent Egypt under the conditions of the Anglo-Egyptian Treaty of 1936. Lebanon would only gain independence in 1943, followed by Syria in 1946. Aside from political disputes, there was a war for cultural influence: French and British schools, religious missions, and philanthropic organizations multiplied. Cultural, political, and local elites

26 Ottaway, *Learning from Sykes-Picot*, 2015.

feuded with one another on whether they chose independence or emancipation sponsored by one of the European powers. [27]

Occupying Palestine

Simultaneously, with the clashing of various nationalisms in Syria and Lebanon under French command, the United Kingdom was preparing an explosive situation in Palestine. The Balfour Declaration, issued in 1917, guaranteed Zionist organizations a "Jewish home in Palestine." This promise was made during the war, and the ramifications were felt shortly after,[28] as in the 1948 Palestinian exodus—Nakba—around 700,000 Palestinians were expelled from their homes.[29] From the Arab perspective, Israel represents both a physical and psychological break in the Arab national struggle. As a result of the establishment of the state of Israel, about 1.5 million Palestinian Arabs have been dispossessed, their lands forcibly taken away, and their status in the world lowered to that of refugees. After four Arab-Israeli wars (1948, 1956, 1967, and 1973), decades of considerable violence, and even after Egypt and Israel signed a peace deal on March 26, 1979, the question of Palestine and the broader Arab-Israeli conflict persist to this day.[30]

27 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:40
28 Asal, *Se dire arabe au Canada,* 2016. p:19
29 Ghanim, *Poetics of Disaster: Nationalism, Gender, and Social Change Among Palestinian Poets in Israel After Nakba,* 2009, p.37
30 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:40



Figure 9
Young Palestinian girls who lost or got separated from their parents after exile, at an orphanage, Beirut, Lebanon.
by United Nations and the Gabarron Foundation, 1949

The series of unfortunate events that took place in the region provided enough reasons to result in a second wave of immigration into Canada, that corresponded with the commencement of mass immigration at the end of the 19th century. Since the 1990s, several Arab nations have been devastated by conflicts, resulting in particularly unstable political and economic conditions that have proven unfavorable to united political mobilization. Algeria's "dark decade" (1991-2002), Iraq's wars (1991-2003), and the Arab uprisings (starting with Tunisia and Egypt in 2011, with disastrous consequences for several countries including Libya, Yemen, and Syria), have created new divisions in diaspora organizations accompanied by feelings of powerlessness over the region's future.[31]

The continuous and generational upheaval the residents of the region inherently endure naturally pushes them to leave, in hopes of a better future in foreign lands.

31 Asal, *Se dire arabe au Canada* , 2016. p:163.

72 years since the Nakba. I took this picture on May 25th, 2000, the day South Lebanon was finally liberated from the Israeli occupation that had lasted 22 years (1978-2000). It was a day of delirious celebration, where practically everyone in Lebanon rushed to the just liberated borderland to witness, celebrate, dance in the streets. It was overwhelming to participate in history unfolding, to reclaim a heroic strip of land, but more than anything, to finally see Palestine with my own eyes. The first time I did so, my knees barely held me: *Palestine! Look at Palestine!* I screamed. And I wasn't the only one: all around me people were reacting in similar ways. For many Lebanese, Palestine was also our homeland, our heartland.

There was a grove of laurel trees in a village named Dhaira, a little way up from Naqura, on the coast, where people discovered they could meet long lost relatives from the other side, get as close to their lost homeland as they possibly could. We joined in, trekking to the top of the hill to witness reunions, engagements, exchanges of coffee and sweets and kisses across the barbed wire.

One scene from that day will never leave me: a frail old woman, pale, ethereal and dressed entirely in white was being carried up the hill by her two strong sons, seated in a chair. Like my grandmother returning home to Saida after it was liberated in 1985, she was also returning to as close to home as she could, to see her homeland at least once more before she left this bitter earth. It broke my heart to see it. She was urging her sons, who were overcome with emotion, to be strong: "فلسطين رجعتلي"

"Palestine has returned to me" she said. hand on her heart.

by Mua Kha, on the anniversary of the Palestinian Nakbe, 2020



Figure 10
Photograph of the Lady with her two sons at the Lebanese-Palestinian Borders
by Mua Kha

"Canada is an immigrant nation, whose very foundations as a white settler society were forged in racism and the subjugation of native peoples and whose multi-ethnic and multi-racial reality has long been a critical factor influencing economic, social, intellectual, cultural and political developments" [32]

— Franca Iacovetta, 1997

32 Iacovetta, *The Writing of English Canadian Immigration History*, 1997

One day in the summer of 1883, a Syrian youth named Joseph Jebawy was strolling the main streets of Montreal admiring the sights which would catch the eyes of an immigrant from the Near East. Nothing looked familiar.

The layout of the city, the buildings, the people, the languages spoken, the culture—all these and more were radically different from Syria, the country from which he had emigrated with his father. He continued walking until he came to the vicinity of Notre Dame Cathedral, across from the famous Place d'Armes square. There, amid all the unfamiliar sights which surrounded him, he glimpsed a face which did not look so strange. The young man with the familiar appearance was selling artifacts on the street. Jebawy's suspicions were confirmed when he discovered that Peter Tady, the peddler, was a Syrian, like himself, who had emigrated to the New World.

The news of Jebawy's discovery soon reached his father and Abraham Bounadere, yet another youthful Syrian, who had arrived in Montreal a year earlier. On the evening of that same day, the four Syrian men had a joyous social gathering in Bounadere's residence, a simple room located at the corner of Laguachetière and St. André Streets. These men were the first four Arabic-speaking immigrants to set foot on Canadian soil.[33]

33 Karam, *Syrian Immigration into Canada*, 1935. p: 19



Figure 11
Toronto's Nathan Phillips Square, Palestinian Youth Movement demonstration against the Israeli ethnic cleansing
by Steve Russel, 2022

III **History of Arabs in Canada**

Je suis d'une tribu qui nomadise depuis toujours dans un désert aux dimensions du monde. Nos pays sont des oasis que nous quittons quand la source s'assèche, nos maisons sont des tentes en costume de pierre, nos nationalités sont affaire de dates ou de bateaux.

I am a tribe that has always been nomadic in a desert the size of the world. Our countries are oases we leave when the spring dries up, our houses are tents dressed in stone, our nationalities a matter of dates and boats.

— Amin Malouf, Origines, 2004.[34]

34 Maalouf, *Origines*, 2004

Immigration is the foundation of the Canadian state. When it was colonized by France and subsequently England, Turtle Island—as some of its earliest inhabitants called it—was inhabited by a variety of Indigenous nations. Since the arrival of the Europeans "colonization of the land through large-scale migration"[35] has been an integral part of Canadian society. The Canadian state's colonial character and exclusion of Indigenous Peoples persist today.

Around the turn of the last century, a large number of immigrants departed the "Arab" region for other parts of the world, spanning generations. To this day, the chain has not been broken. The Arab community of Canada today is the product of this history—of superimposed layers of immigration. Upon their arrival in Canada, people from El Mashreq, like many other migrants, were ascribed to categories that condemned them to a subordinate position. Since its very foundation Canada constructed a racial hierarchy to categorize groups: Indigenous Peoples, Black people, Asians, and Southern and Eastern Europeans faced discriminatory immigration restrictions that were more or less limited depending on the time period. The position of Canadian Arabs could be described as an "intermediate position". In comparison to the dominating Anglo-Saxon, white majority and other larger minority populations, who faced far more stigma, the Arab majority found themselves "in-

35 Crépeau, *La politique canadienne d'immigration,* 2002. p: 93–131.

between." This explains why the group has received comparatively little attention from researchers, who have been more interested in communities of greater relevance to the Canadian state, such as Chinese, Indians, Ukrainians, Italians, and Jews. In Canada, the history of Arab immigration is still largely unstudied[36]

In the current times of identity crises and the rise of nativism there is an evident temptation to return to cultural uniqueness. Historian Houda Asal, sheds light on the historical relationships that bind the Arab people to Canadian territory. Asal has written and spoken extensively about this history and contemporary racism in Canada and France. Her latest work, ***Se dire arabe au Canada: un siècle d'histoire migratory*** [Identifying as an Arab in Canada: A century of Immigration History], is the first to cover Arab immigration in Canada extensively from the *Time of The First Pioneers* to *The Settlement Period*, *Years of Transition,* and finally *Political Affirmation* in modern history. Her work is remarkable for its documentary research that fills a gap in the present literature regarding the history of Arab presence in Canada. Asal's work work as well as Baha Abu-Laban's, are the main documentary pillars this thesis was inspired by.

"The Time of the First Pioneers 1882-1930", the first chapter of the book traces the historiography of Arab immigration to

36 Asal, *Se dire arabe au Canada* , 2016. p:161-163.

North America and Canada. Her research intends to provide the foundation for a cardinal record of the Arab presence in Canada, a literature that has previously been confined to the American context. The first major literature on the Arab experience in Canada, Bahaa Abu-Laban's ***An Olive Branch on the Family Tree: The Arabs in Canada***, was published in 1981. According to Asal, the Ancients' inability to identify themselves sociologically as "Arabs," or not—in the face of the sociopolitical and symbolic weight of this definition—was one of the major limitations in Abu-Laban's work. She adopts the usage of the term "Arab" in her research while demonstrating its heterogeneous and dynamic character, as explained earlier in this chapter.

The pioneering Mashreq migrants were initially classified as "Turks," then as "Syrians" in 1911. Collectively, 20,000 Arab-Syrian migrants were recorded in the Canadian census in 1932, in comparison to 200,000 in the United States. Asal dates the start of Arab immigration to Canada to 1882 when the primary occupation of these early migrants was peddling. The terms "Syrian" and "peddler" were synonymous in the collective mind of the Canadian population at the time, and this image persisted even as El Mashreq immigrants successfully specialized in other trades. Despite widespread bigotry, they achieved economic integration and are distinguished by a range of trajectories on Canadian soil.

The second chapter of Asal's book, labeled "The Settlement Period 1930-1950", starts with Canada's perspective on the Arab world. She notes that during that period, Arab immigration was no longer a temporary phenomenon, but rather a permanent claimant to political citizenship. This establishment leads to generational continuity, the formation of an Arab elite, the rise of associative organizations, and, most importantly, the emergent role of churches as a bridge between different generations—particularly the Saint-Nicolas church in Montreal. El Mashreq immigrants fought to be distinguished from other racial categories they were usually grouped together with, particularly the "Asian" category. [37] But again, racialist, orientalist, and assimilationist discourses positioned the Arab minority in an "intermediate position," which it suffered from. People of Mashreq descent were seen as an "undesirable" minority and classified in the racial hierarchy above other Asian groups and Black people, but behind Southern and Eastern Europeans.

37 Ibid. p: 7-13

The presence of Arab associations and newspapers was critical in the push against the anti-Asian migration law that was in effect from 1910 to 1950 and specifically targeted "Syrians." While engaging in racial discourse, they highlight their "Europeanness", "assimilability", and political and economic weight to justify their exclusion from the "Asian" group. The Arab associations also started to create political connections. Although orientalism flourished before 1950, state rhetoric was never completely hostile to Syrian-Lebanese demands, fearing a challenge to the entire system of racial hierarchy and its core premises.

In "Transition Years 1950 to 1967", the introduction of the permit system and visas in 1950 is discussed, a time period characterized by a continuous opening of the borders in response to Canada's demographic and economic requirements. The number of Arab migrants, especially Lebanese and Egyptian, exponentially grew as a result of changes made to Canadian migration restrictions enacted in 1962, which encouraged individualized, non-sponsored selection. However, Canada purposefully picked Arab linguistic and religious minorities as more "desirable" than the majority Muslim Arab population. Asal speculates on European colonialism, peoples' self-determination, and criticism of Israel exacerbating the hesitation, especially when combined with the already-existing orientalist and political perception of Arabs as radical, irrational, and backward—viewed as antagonistic to the west.

The fourth and final chapter of the book concludes with a discussion of Arab groups' "Political Affirmation 1967-1975." Asal outlines the period's new migratory milieu and its influence on these linkages. Even if preferential treatment continues, the laws of 1967 and 1976 contribute to the "democratization" of migrant selection by enhancing the points system based on the demands of the provinces and the Canadian market. Several immigration offices are established in Asia and Arab nations, which explains why "in the 1981 census, 68% of new immigrants to Canada were born

in regions other than Europe".

This second wave of migration is diverse, self-sufficient, predominantly Christian, and originates in the Middle East. Since 1971, Ontario and Quebec have received more than 85% of Arab immigration, emphasizing the significance of "associative life" in these provinces. The Canadian Arab Federation (CAF) was founded in 1967 to be the voice of the Arab community in Canada, and it was active until 2010. The Quebec Palestine Association was another active organization in Quebec in 1972.

Asal concludes her research by stating that the status of Arabs in Canada has not changed much since their first landing in Canada. Several factors have contributed to the status of the Arabic-speaking immigrant in Canada as a racial minority, whether it is political disillusionment, discrimination, stigmatization of Arab and Muslim populations in the media and public debate, or Canadian foreign policy. Unlike other groups who were minorities at first, the Italians for instance, who faced discrimination when they first arrived in Canada but eventually became "white" like other European Canadians, Arabs' position in the racial hierarchy has deteriorated. She also reveals through her research that Arabs in Canada are now among the most stigmatized groups in Canada, second only to Indigenous Peoples, who face ongoing land theft as well as the immeasurable consequences of colonization and

unabated racism, and Black communities, which were subjected to slavery and are still targeted by racial profiling, police violence, and significant economic and social discrimination.

Unfortunately, these ideologies persist to this day, as proven by the Quebec City mosque shooting on January 29, 2017, at the Islamic Cultural Centre of Quebec City in the Sainte-Foy suburb. It was one of the deadliest mass shootings in Canadian history, killing six men and injured 19. Both Prime Minister Justin Trudeau and Quebec Premier Philippe Couillard declared it a terrorist attack.[38]

Identifying as an Arab in Canada proves through statistical and political research the primary objective of this chapter, which is that the proliferation of Arab immigrants' strata and their diversity in recent decades has made it more difficult to forge a single identity and united front. National and linguistic origins have varied and the proportion of Muslims has progressively increased, making these groups' classifications and self-designations more difficult. Unification is more complicated with the internal divisions that emerge as the population increases. For instance, the Lebanese of varied profiles escaping the civil conflict from 1975 to 1990,[39] Maghrebians arriving in large numbers after 1990 (notably

38 Montpetit, *Quebec City Mosque Shooting*, 2019
39 Aboud, *States, Immigration and Entry Regulation*, 2002

in Quebec)[40], and Syrian refugees after 2015 are not the same—and combining them into one image is neither helpful, nor based on reality.

40 Asal, *Le Québec, une destination privilégiée des migrants arabes au Canada*, 2003

"All immigrants to Canada bring with them much more than their physical possessions. Their view of life and the world has been profoundly shaped by the religious, family and socio-political foundations of their past. Language, conceptual frameworks and world views have been shaped by their previous experiences and the life-long echo of ethnic memories. Even second and third generation Canadians may carry the remnants of past civilizations which reappear, in many-sided forms, generation after generation. For Arab Canadians, no less than for other ethno-cultural groups, an understanding of their present and future involves some understanding of their origins."[46]

46 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:27

Who are the current "Arabs" in Canada?

What can be concluded from analyzing the previous history is that, while countries of El Mashreq share a colonial—specifically French—background, there are historical and regional distinctions in the details of that experience, which may impact the adjustment and behavior of Arab immigrants in Canada. For example, more recent generations of Arab immigrants to Canada have had to combat European (French and British) colonialism rather than Turkish colonialism. Post-war Arab immigrants, in contrast to turn-of-the-century Syrian immigrants, have celebrated political independence in their country of origin and experienced the ups and downs of the post-independence Arab world. Above all, many recent Arab immigrants have strong feelings on the Arab-Israeli issue since they have been directly touched by it. Although not a general rule, but immigrants from previously French colonized regions seem to choose French Canada, whilst those from previously British colonized regions appear to prefer English Canada.[41]

The latest Canadian Census was released in late October 2022 based on a thorough statistical portrayal of Canada and its people

41 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:41

based on demographic, social, and economic factors, collected in 2021. In the year 2021 more than 8.3 million people—around a quarter of the population in Canada (23%)—were landed immigrants or permanent residents in Canada. This is the largest proportion since Confederation, topping the previous 1921 record of 22.3%. Millions of people chose, and are still choosing, Canada as their new home—including Arabs. The Arab population saw one of the largest increases over the span of the last five years, with over 171,000 new residents in Canada who identified as Arab. [42]

The total number of people who are Arab (or of Arab origin) in Canada recorded today is *1,118,820*. More than 90% of the Arab population is found within Quebec, Ontario, and Alberta, and consequently they predominantly reside in the metropolitan cities of Montreal, Toronto, and Ottawa-Gatineau. Specifically, in Quebec, Arab people are the second largest racialized group accounting for 3.4% of the population, making Montreal the owner of the largest share of the Arab population in Canada (which is 35%). 30% of Arabs in Canada were born in the country, while the 70% majority are immigrants coming to Canada from the Middle East (40%) and North Africa (30%). [43]

42 Canada. *The Canadian Census: A Rich Portrait of the Country's Religious and Ethnocultural Diversity,* 2022.-

43 Mandil, *Insights into the Arab Population in Canada Based on the 2016 Census Data.*2019. p: 3.-



Figure 12
Map showing the Concentration of Arab Population in Metropolitan Areas in 2016
by author

As an expected result, the majority of the persons who claimed to be Arab in the census also reported Arabic as their mother tongue (either alone or in combination with other languages), while a considerable number reported English (21.9%) or French (17.2%) as their mother tongue. The most prevalent ethnic or cultural origins indicated were "Arab" (29.8%), "Lebanese" (15.3%), "Egyptian" (9.3%), "Moroccan" (8.8%), and "Syrian" (8.8%), indicating the primary source nations for immigration of this group.[44]

According to the more detailed 2016 census, the highest nationality among the Arabs in Canada are from El Mashreq: of Lebanese (219,555 people), Egyptian (99,140), Syrian), Syrian (77,045), Iraqi (70,925), Palestinian (44,820), and Jordanian (14,250 people) origins. These numbers are certainly assumed to have increased in the past five years, but they give a clear insight into the top Arab nationalities in Canada which are: Lebanese, Moroccan, and Egyptian, sequentially.[45]

44 Canada. *The Canadian Census: A Rich Portrait of the Country's Religious and Ethnocultural Diversity,* 2022

45 Mandil, *Insights into the Arab Population in Canada Based on the 2016 Census Data.*2019. p: 5

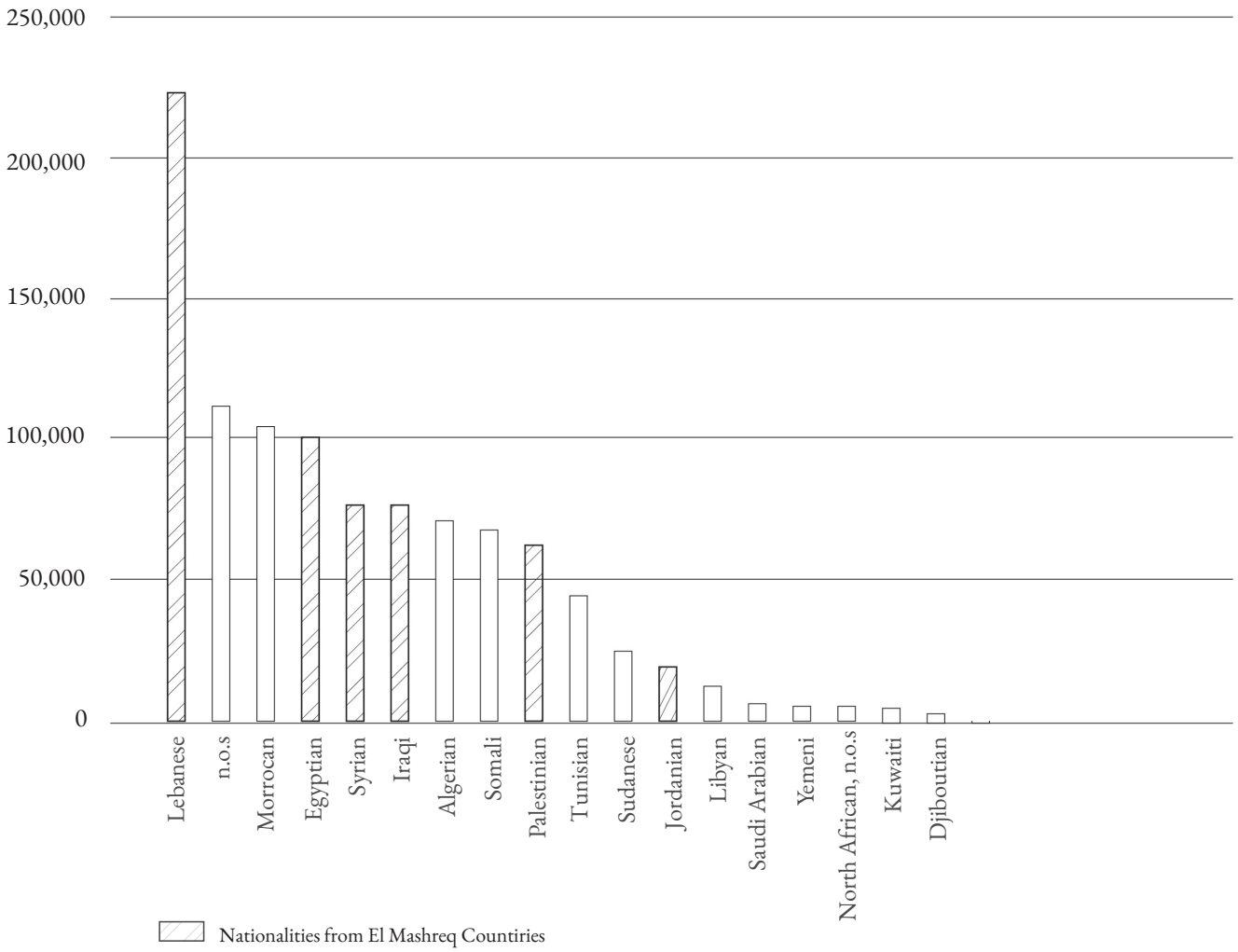
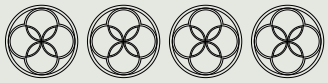


Figure 12.1
Graph showing Ethnic Origin of Arab Population in Canada
by author

The history of my culture is interwoven and geography does not seem to have a major influence on the multiplication of identity, except that it may contain stories that are louder than others, more pressing, and more intrusive. I fully acknowledge that humans from El Mashreq do not simply abandon the generational trauma that was forced on them by the world when they leave. They carry all their stories, memories and agonies in search of a better life. Just like anyone from El Mashreq, I am a human; I am much more than the events that took place in my home country. Similar to any other communities in Canada, the peopk of my community and I deserve to be regarded as normal human beings that generally have no control over what happens in the greater scheme of things. Linking the identity of El Mashreq immigrants solely to the upheavals their region goes through is only one side of the coin that completely undermines and neglects the other. This thesis aims to stray away from the stereotypical image that is full of conflict, and shed a new light that has nothing to do with politics, religion, or generally trauma, and everything to do with the people, their stories, culture, traditions, and social dynamics.

Acknowledgment



“17 years. That’s how long it took to become a Canadian citizen. I can still remember the day my parents told me that we were leaving. It was very unreal. I couldn’t grasp it. I was 17 years old and had completely lost hope about the move, it had been literally 11 years since my parents had applied for immigration.

I spent every last day of school saying goodbye to my teachers because I legitimately did not know if I was going to be coming back to school the following year. I never really understood the gravity of always living “carefully” because of how uncertain things always were. I just started reflecting on it when I was stuck alone during lockdown period throughout the COVID-19 pandemic and the situation forced me to sit with myself and ponder! Processing my own immigration journey only started in 2019 when I realized I hadn’t gone back to Beirut for 5 years. I started questioning the reasons why I casted this part of me aside, why I had to cut my family, friends, and home out of my life, and what that meant; if it even meant anything at all.

My first 6 months in Canada were solely about surviving another day. I spent them in bed, watching every possible show there is. I had lost about 5kgs which rendered me severely underweight. I had been in a traumatizing relationship that made everything a million times worse.
A month after arriving in Montreal, my best friend surprised me for 15-day visit and I kid you not I didn’t even want to leave my place to experience this new city with her which for that I feel awful about. But at the time I really wasn’t okay and it was hellish to try to explain to people my mental state, especially when they would comment about my weight.”

Part I - Stephani Moukhaiber, I.mmigrant, 2021.



Figure 13
Screenshot on I.mmigrant, Instagram
by author

II

"In a time of such rapid and fundamental change that nobody can tell where it will lead, amidst great hopes and expectations, we also find disorientation, doubt and anxiety. The Arab Region contains many contradictions, but its common culture, sustained by faith and language, a shared environment and history, gives promise for a bright future."-

-Friedrich Ragette, 2003.[1]

1 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p: iv

Stories

of a Culture



Figure 14
Largest Ramadan Iftar Table on the streets of Cairo
by unknown, 2022

II.1 **Culture & Tradition**

In his book, *Traditional Domestic Architecture of the Arab Region*, architect and author Fredrich Ragette attempts to explain the complex and interconnected relationship between man, society, culture, and tradition.

Ragette begins by defining the word Tradition, from the Latin word *tradire,* meaning the passing-on of knowledge: from generation to generation, within the family and community, by example and word of mouth, or by apprenticeship from master to disciple. Tradition is predicated on age-old practical experience, including elements of superstition, and has been preserved by seclusion—which only recently has been broken by the force of globalization. Other terms that closely relate to tradition include native, indigenous, and vernacular, which signify "homeborn" or "derived from the place." These allude to the fundamental roots of tradition but omit the evolutionary process of absorbing external influences throughout time. The scientific method challenged traditions in Europe during the Age of Enlightenment, leading to our current structure of research, testing, qualifying, quantifying, and continuous evolution. As a result, there is a heavy dependence on technology, usually in the name of innovation and modernity. Much vital traditional information was neglected or set aside along the way. Only recently, with the seeming loss of local traditions

prompting concern, has there been a revived interest in traditional knowledge from a broad variety of areas.

As our ancestors across all cultures came to live in permanent communities, three sets of human characteristics developed and began to form architecture:

Tradition - *History:* Conservative traditions thrive in isolated groups, whilst more progressive ideas will dominate in settlements open to external influences.
Socio-*economic*: The society may be static or evolving, impoverished or affluent, depending on linked elements and specific geographic conditions.
Ideology - *Values*: A society's values may be conservative, liberal, or progressive depending on the environment in which it develops. This is almost always portrayed via political and religious structures.[1]

According to British literary scholar Raymond Williams, the modern English term "culture" emerged in the eighteenth century. By the early nineteenth century, the definition of "culture" had shifted from plant cultivation to a more contemporary meaning: *the raising of children to a status that defined class, education, and*

1 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p:9-11

specific forms of knowledge. The significance of Williams' work on "culture" stems from his historicization of its emergence as a category through which modern scholars study "a people", which itself is a modern invention. "Culture" also emerged as an object of study for imperial anthropology and archaeology, referring to material production, imperial historiography, and more recently, cultural studies, where the terms meaning shifts slightly again to refer to signifying and symbolic production systems. However, according to Williams, we must connect these two concepts of culture rather than viewing them as ideologically opposed.

Kinship ties, religious institutions, marriage and divorce rituals, burials, specific forms of nationalism, laws and rules, forms of societal and economic organization, and styles of political engagement and governmental regulation cannot be studied separately from poetry, songs, and music, oral and written traditions, myths and superstitions, cinema and theater, and religious belief, or the overall socio-economic system within which they exist. Williams highlighted the natural connection between "culture" and "civilization" and recognized that the modern English definition of civilization arose in the 1830s, first appearing in the plural in the 1860s, when it was contrasted with barbarism and savagery.[2]

2 Raymond , *Keywords: A Vocabulary of Culture and Society*,1983. p: xiii–xx

Because civilization was the operative evaluative criterion, two antimonies would dictate the telling of Arab history and the representation and self-representation of its cultures. According to German researcher Reinhard Schulze, the duality of decadence/renaissance and tradition/modernity would control all such portrayals as *"the basis of a concept of cultural history which, of course, reflected the European political interpretation of historical development in the nineteenth century."*[3] This temporal epistemology was institutionalized in a way that has much to do with colonialism and its Orientalist parallel. As Europeans "discovered" the decadence of the Arabs, Napoleon found justification for his invasion of Egypt in 1798, believing that the Turks had led the nation to barbarism and decay and that it was France's responsibility to rescue the Egyptian population. Egyptians believed otherwise. Abd al-Rahman al-Jabarti (1754-1826), an Egyptian historian of the Napoleonic conquest, was fascinated by the French scientific pursuits but portrayed their social attitudes in scandalous terms:

> *Their women do not cover themselves and have no modesty; they do not care whether they uncover their private parts. Whenever a Frenchman has to perform an act of nature, he does so wherever he happens to be, even in full view of people, and he goes away as*

3 Schulze, *Mass Culture and Islamic Cultural Production in the Nineteenth-Century Middle East*,1987. p:189

> *he is, without washing his private parts after defecation. If he is a man of taste and refinement, he wipes himself with whatever he finds, even with a paper with writing on it, otherwise he remains as he is. They have intercourse with any woman who pleases them and vice versa. Sometimes one of their women goes into a barber's shop, and invites him to shave her pubic hair. If he wishes he can take his fee in kind.*[4]

Nonetheless, the French colonizers positioned themselves as advocates of the Enlightenment, since they viewed Islam as the source of decadence:

> *Islam was not to be evaluated as a theology, but as a culture, in the sense employed by Herder, Kant, or Schiller. As culture was used as a synonym for humanity, reason and freedom, the European spectators of the Orient had to define Islam as "unculture". So, the missionary aim was no longer Christianization, but modernization. The tradition/modernity dichotomy was born. For the Europeans, the birth date could be said to coincide with the date of the French embankment in Alexandria in Egypt, the 1st July, 1798.*[5]

Through colonial policies aimed at modernizing the barbarians,

4 Al-Jabarti, *A Study in Cultural Encounters,* 1963. p:20–27

5 Schulze, *Mass Culture and Islamic Cultural Production in the Nineteenth-Century Middle East*,1987. p:190

"the Islamic world also acquired a culture" for Europeans, although retaining much tradition or "un-culture" simultaneously. As Schulze explains, *"as the concept of culture was gradually generalized in Europe, thus leading to an analytic, universal concept, Islamic tradition was also associated with a culture. The essence of the partition between traditional decadence and modern renaissance, however, did not change. Thus, the European worldview served to determine Islamic identity."*[6]

It was in this colonial context that Arab intellectuals and scholars were excavating facts that would challenge, question, and scrutinize the Orientalist assertions and conclusions that generated Arab "civilization" and "culture" and placed them low on the European civilizational scale.[7] On the other hand, scholarly work from "the other side", subordinate to the west, depicts another truth.

6 Ibid., p:191
7 Massad, *Desiring Arabs*, 2007



Figure 15
The French Expedition in Cairo
by Panckoucke, C. L. F, 1825

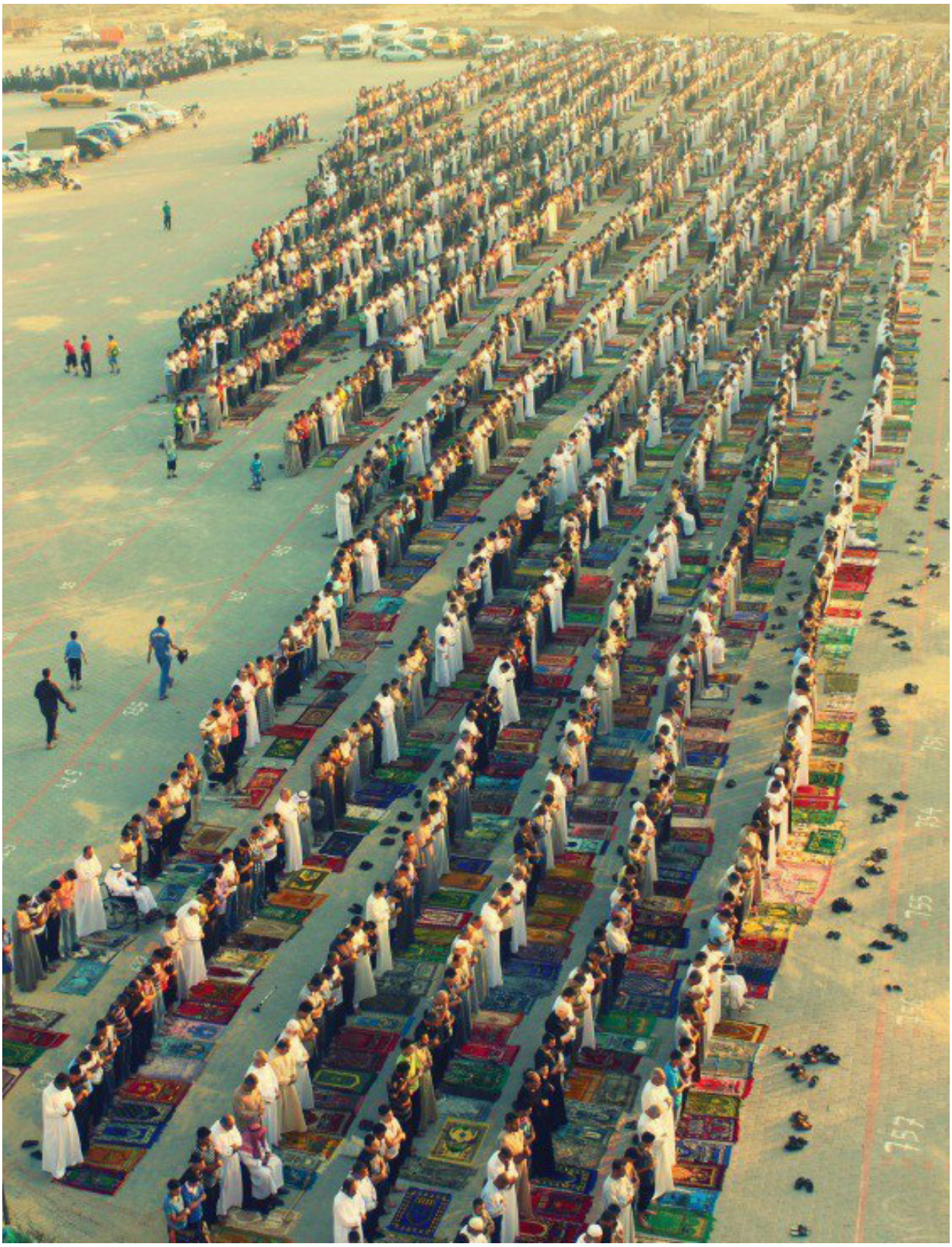


Figure 16
Eid prayers in the Nuseirat refugee camp in the central Gaza Strip
by alyibnawi, 2012

Islam & the Arabs

The original Arab Region, the Arab Peninsula, has always been defined by the interplay of nomadic and settled life. This nomadic input has shaped the dynamic lives of tribes and influenced community and tradition to this day. Bedouins have continued to live a marginal lifestyle for centuries, always traveling with their herd in quest of the little sustenance available in the desert. Survival requires a strong social relationship, typically along family lines, however the hostile environment demands the individual's protection outside of such bonds, therefore the tradition of unconditional hospitality towards strangers emerges as a central tenet. It did not happen by chance that three major monotheistic religions emerged among Semitic peoples in the Arab world. Everyone lives the intensity of solitude in a desert setting, as well as the need to justify man's existence and purpose in this world. In early Arab civilization, the coexistence of Judaism, Christianity, and animist beliefs paved the way for Islam, which Muslims believe as the fulfillment of monotheistic revelation.

With demands for frugality and solidarity, Islam has reacted to the natural requirements of the people in the fragile environment of the Arab Region. Thus, the Islamic social order acknowledges the

significance of the qawm or clan, brotherhoods and guilds, alms (zakat), and the benefit of waqfs, or public endowments. Clan loyalty takes precedence over state allegiance. The clan ensures an individual's protection and therefore there is an importance placed on the physical gathering of families and clans. However, the merger of religious and worldly affairs, the emphasis on unity, and the notion of umma—which transcends clan and race—resulted in a uniting impact of the Arab Region. From this strong foundation Islam could extend far beyond its borders, with the regular cycle of feasts, like Ramadan or the Hajj, and the focus on Mecca during prayer form maintaining a shared tie back to the land. A Muslim society is an egalitarian one, which is a result of the concept of umma , or the brotherhood of all believers.[8]

The umma foundation of Islam reinforced family and kinship ties that already existed within the communities of the Arab Peninsula. It then rippled throughout the nations conquered by the Arabs. It is important to note that in the Arab conquest there were two processes simultaneously at work: Islamization and Arabization. Interpreting Arab identity in the Arab world, and Arab ethnicity in Canada, requires a thorough understanding of the link between the dual processes of Islamization and Arabization.

8 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p:19.

Prophet Muhammad's early efforts to spread the new faith were confined to the Arabs and the Arabian Peninsula. As a result, Arabism and Islam were initially coterminous. However, with the seventh-century Islamic conquests, the link between Arabism and Islam grew more intricate and complex. Arabization and Islamization often went hand in hand, though it was not always the case. When one process was successful, the second did not have to necessarily follow. Arabization was concerned with sociocultural and linguistic conversion; Islamization was concerned with religious conversion. George Antonius further explains the connection between these two processes:

> *The two processes, Islamization and Arabization, were not at work together, but, although intimately interconnected, were by no means identical. Nor did they halt at the same frontiers. Islamization, essentially a spiritual force, progressed much further afield and was able to sweep barriers which Arabization, involving material displacement, could not always overstep. Broadly speaking, every country which became permanently Arabized became also permanently Islamized. But the converse is not true. . .Thus two worlds, one considerably more extensive than the other, were created: the Moslem world and the Arab world, of which the first contained the second. In course of time, the world of Islam reached out to India, China and the westernmost recesses of Africa; whereas the Arab world remained*

> *confined to those countries in which the process of Arabization had progressed so far and so deep as to have achieved three lasting results: the enthronement of Arabic as the national language, the introduction of Arab manners and ways of thought and the implantation of an appreciable Arab stock in the racial soil.*[9]

Abu-Laban assesses that the preceding quotation is an accurate generalization of the situation, explaining that countries such as Iran and Afghanistan are noteworthy cases of Islamized but not Arabized territories. In neither of these countries has Arabic been the national language, and the Iraqi and Afghan people do not view themselves or others as Arabs. However, the preceding quotation has to be clarified. Although Antonious claims that "any country that got completely Arabized became likewise permanently Islamized," it should be noted that the Arabization process did not imply the inevitable conversion of the entire population to Islam. For example, within the primarily Muslim population of the Fertile Crescent and North Africa there was and still is a large percentage of Christians and Jews who maintained their religious traditions. The region's Christian and Jewish residents were Arabized but not Islamized. One of the most important effects of the Arabization of the peoples of these regions was a certain level of social and cultural homogenization.[10]

9 Antonious, *The Arab Awakening* 1938. p: 16-18
10 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:16



Figure 17
The courtyard of al-Azhar University
by unknown, 1912



Figure 18
My Family & I
by author, 2022

II.2 **It's a Family Affair**

One of the many forms this homogenization took is embodied in the strong family and kinship ties that are so evident within the region.

The family is vitally central to the social order of the Arab world.[11] While the family is an important institution in Western countries, its influence on its members and their pursuits is not as strong as it is in the Arab world. The Arab family's fabric incorporates an extensive system of social controls and mutual duties which its members more or less follow. Such responsibilities extend beyond the nuclear family of husband, wife, and children. It is common for many Arabs to be living in an extended family living arrangement, with up to three generations of a single family, their spouses, and their spouses' families. This stems from the tribal living of the Arab Bedouins, where even larger kinship structures were found, usually descended from a single ancestor. The same situation of large kinship composition was present in North African villages, where most residents of the village would be related in one way or another. The strong familial ties are one of many cultural similarities which contributed to the success of the region's Arabization.

11 Goode, *World Revolution and Family Patterns,*1963. p:123-139

Arab familism incorporates the individual into a web of reciprocities and duties that stretch well beyond the conjugal unit to include not just parents and siblings, but also grandparents, nephews and nieces, and different degrees of aunts, uncles, and cousins. The web of reciprocities may be viewed as restrictive, constraining, and demanding, needing personal sacrifice, and compromising individual privacy in the eyes of outsiders. On the other hand, it brings the warmth of reliable human contact, interpersonal support, comfort in crises, compassion in loneliness, and the guarantee of commitment. As Prothro and Diab note; in the Middle East *"one turns to a member of the family for assistance in almost any area, whether it be a question of health, financial need, quest for a wife, employment, admission to school, starting a business, forming a corporation, or even emigration."*[12] To this day this sense of obligation and commitment to family is continuous and remains with Arabs, including Arab immigrants despite the long distances separating them from their country of origin.[13]

For Arab Canadians, the immigration experience generally entails not only a shift in geographical location, but also the separation from many emotionally important family members. Family ties do not just affect the decision to immigrate to Canada; but also greatly impact where in Canada Arab immigrants decide to move to.

12 Prothro and Diab, *Changing Family Patterns in the Arab East*, 1974. p:71

13 Hitti, *The Syrians in America*, 1924. p: 87

Baha Abu-Laban's *Toronto - Montreal Study*,[14] in 1980 was the first extensive study to document the socio-economic development and adjustment of Arabic-speaking Canadians from the early days of immigration to present time.

The survey questioned respondents why they chose a certain place upon arriving in the country. Kinship was by far the most important driving force. 45% of respondents indicated that their choice of destination was determined by the presence of relatives in the area. Similarly, 41% of respondents said that family assisted them when they arrived in Canada, and 9% responded that they received help from friends.[15] In 2022, according to the *Being an Arab in Canada* survey conducted by myself to inform this thesis, the results show a significant change. 75% of respondents answered that they have family members around them in Canada. When asked if they had someone to help them settle in Canada, 78% of those polled responded "Yes"; of this 78% when asked who assisted them 42% answered "Family Member" and 36% answered "Friend".

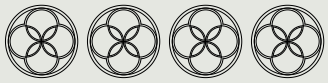
14 Abu-Laban, *An Olive Branch on the Family Tree*, 1980. p:233-242
15 ibid. p:170-172

"Beirut has all my childhood memories, friends and family. People are warm hearted. People in Canada are generally kind because they're mostly immigrants and everyone has been through the tough phases, but they're also cold people."[16]

16 Anonymous response to the Being an Arab in Canada Study

II.3 **Social Dynamics**

This part of the book shares some of my personal stories alongside those I have collected during my research. My aim is to share a visual perspectives and insight into the experience of the collective and communal living that the Arab community in Canada is longing for and looking to recreate in their new land.



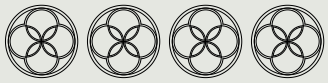
Everyday

My mind goes back to my early childhood days when my family and I used to live in Heliopolis, Cairo, before moving to the suburbs. My *Teta*—Arabic for grandmother—used to live in the building next to ours. On a daily basis my mom, or sometimes my aunt, would pick me up from daycare or primary school and take me to say hi to Teta first before we headed home. Every day I see my Teta sitting in the foyer of her apartment, with the door wide open and neighbors flowing in and out all afternoon. Some days, if I get there early enough, I catch her in her most popular time of the day—the time for Turkish coffee. The gathering arrangement was always as follows: apartment door wide open, chairs gathered from the apartment and sometimes from the neighbors' next door, women sitting on said chairs across from both the kitchen and the apartment door.

Here, Teta would be enthralled in conversation with her neighbors over coffee. These gatherings would always end with a fortune telling session, where the women would flip their Turkish coffee cups upside down on their saucers and let it set for around 5-7 minutes. The manner in which the remaining dense coffee imprinted on the inner surface of your cup would reveal to you your future. Rumor has it, Teta is an expert. Almost everything she reads in your cup comes true. These gatherings are famous among the women of the neighborhood, and on more popular days when the apartment gets overcrowded, neighbors on the same floor open their doors too, adding their chairs to the corridor between their apartments and stairwell to extend the space. As these lunch-time assemblies got more famous, street vendors—who my Teta usually buys from—would start to come up to her floor to present their wares to the ladies.



Figure 19
Teta Margarette and I in front of my Teta's apartment door
by Manal Anwar, 2001



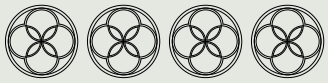
Everyday

The usual offering was fresh fruit and vegetables, fresh milk, and sometimes even second-hand home appliances and accessories. One of my favorite memories is sleeping over at Teta's on the weekends, when a Chinese sales lady called Li would come to our door to sell homeware every other week. Every time I would thoroughly go through her new merchandise, and every time Teta would buy my cousins and I new pajamas to wear together.

I grew up calling my grandmother's neighbors Teta too. The strong and boundless relationships Teta Margarette, Teta Isabelle, and Teta Aida had with my grandma, mom, and aunts resulted in a well-built familial anatomy. Due to the daily interactions and very close living proximity, we were involved in each other's lives more than with blood-related family members. They were always included in our extended family's events and gatherings. To this day, now more than 12 years since my Teta's passing, I still go to have tea with her neighbors whenever I pass by her place.



Figure 20
Teta & I
by by Manal Anwar, 2001



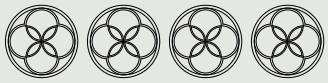
In good weather

Home in Beirut is my family's apartment building. Here my parents, aunt, and uncle live with their families. On good weather weekends, the family's mountain place in Bhammdoun or Saoufar would graciously host us on a Sunday. That means that the Saturday before is reserved for a set of sequenced errands to be done to ensure a successful mountain day. The day starts by a morning trip to the butcher's to place an order of exactly two kilos of shish tawou' (chicken skewers), two kilos of kafta (a middle eastern version of meatballs), and two kilos of sha'af (beef cubes). I have to mention that this order is specifically for a barbeque, which is code for "give me the good stuff". Next stop, the market. The grocery list always contains the ingredients for taboulé: parsley (lots of it), tomatoes, onions, burgul, and lime. Hummus (chickpeas) and toum (garlic) usually make it onto the list too. Before going to the market, we have to check if we have enough coal for the argilé (hookah), Turkish coffee, and disposable cups and plates. If not, we buy more; it wouldn't be a Lebanese day in the mountains without them anyways. Let's not forget Soda—the much-needed conclusion to a barbeque dinner.

By the afternoon we make our way back home, and that's when my mom and aunt start to handle the back-of-house kitchen operations. The burgul I just bought would be soaked for the next day's taboulé, the vegetables cut and readied for assembly, and the beef and poultry seasoned and left to marinate in the fridge overnight. Saturday evening, my brothers, sometimes cousins, and I would first make sure the elevator is working properly, and then start moving everything we need from the apartment downstairs to load up the cars.



Figure 21
Lebanese Barbeque in the Mountains
by Claude Ghannam, 2020

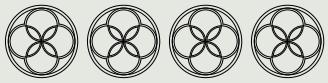


Come Sunday morning, everyone is awake and ready to go. We take the now pre-prepared food from the fridge and head to the cars. First stop: fill up the cars with gas before our 30-40-minute drive and then we road-trip. We make it to our place in the mountains and it is time to set up. Being the eldest of the youngest generation of the family, I take pleasure in orchestrating the barbeque. I organize our generation to set up the argilé, coffee, and drinks for the adults to enjoy while getting the barbeque started. I initiate the barbeque and then leave it to the youngsters to operate. I am still supervising though. When food is ready, we serve it buffet-style and everyone puts our delicious BBQ meat on their plates, along with the taboulé and other appetizers. We sit to eat together until we are super full and it is time for soda. The day proceeds with rounds of argilé, coffee, tawlé (backgammon), cards, and loud—sometimes controversial—family conversations until just before the sun sets.

We pack everything and head to the cars in hopes of beating traffic. But guess what? That day I just described was lived by hundreds of other Lebanese families simultaneously, and all of us Beirutis are on the same schedule. There is always traffic.

Omar, 29, Montreal, 2022. In response to the Being an Arab in Canada Study

But what happens when different cultures meet?



On Grafting

Fast forward 9 years later. I'm starting to understand why it took so long to adapt and one of the things that keeps occupying my mind is that my life in Lebanon and my life in Montreal were so different and separate that it felt like my life was discontinued at some point. There was no link between my past life and my new one. We arrived and we started anew. We packed, stored, and sold our entire life in 3 months. My stuff remains in boxes in storage in Beirut; where they actually still remain to this day. My memories, my graduation pictures, collectibles, and family pictures. Everything.

This gap is something I feel all the time. There's this emptiness that I haven't quite gotten over. I'm working on it. I learned to ignore it a lot and I really didn't want to deal with it head-on until this past year. I had spent my university years and the early years of my career working 80-hour weeks just so I don't have time to think about it. I wanted to work so hard so I didn't have to live a second of uncertainty and instability again. Here I am, at one of the peaks in my career, and I still feel it. So one of my trials of process was that I introduced my life in Lebanon to my life in Canada, by taking my best friend Laura to Lebanon this summer and introducing her to my life, my family, my friends, my boyfriend, my traditions, my values, the houses I grew up in, the place I had my first kiss.

It was so important to me for at least one person to understand why I am the way I am, why I have the fears and the insecurities I have, and why I want to make a big deal about the immigrant journey that is always taken so lightly.



Figure 22
Screenshot on I.mmigrant, Instagram
by author

III

"...what I like to call "contact zones," [are] social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination—like colonialism, slavery, or their aftermaths as they are lived out across the globe today."

-Mary Louise Pratt, Imperial Eyes, 1992.[1]

1 Pratt, *Imperial Eyes*, 2003

Stories

of a Culture

of Grafting

III.1 **A Tale of Two Trees**

Cultural translation, according to the field of cultural studies, usually refers to the different forms of negotiation that people engage in when they are displaced from one cultural community into another.[2] Cultural translation, as proposed by post-colonial studies in recent decades, appears to fall under the umbrella of a similar concept, namely reconciling with the foreignness of 'other cultures'. According to Pratt, contact zones denote a scenario in which the contact modalities between different cultures have not yet been defined. Here, a second factor comes into the picture—one that has nothing to do with foreignness and everything to do with the necessity for negotiation. When one party wishes to sell something to the other—whether this 'something' is merchandise, technology, or ideology—the situation of cultural contact implies a translational process that adapts and integrates the "own" to the" foreign", negotiating between different traditions, and different life- styles.[3]

The Maple Tree is Canada's native tree. The Cedar Tree is native to Lebanon. What happens when they meet? Is there a scenario where both trees come together in a balanced union?

Or in other words,

2 Conway, *Cultural Translation*, 2012. p:21–25
3 Wirth, *After Hybridity*, 2020

How well could they be grafted together?

When two trees come in contact there are two possible scenarios, an agriculturist could choose to hybridize them or graft them.

Professor and Doctor Uwe Wirth, Chair of German Literature and Cultural Theory at the University of Gissen in Hesse, Germany, is the author of "**After Hybridity: Grafting as a Model of Cultural Translation".** In his paper, he claims that "*grafting should be considered to be an indispensable component of any model of culture in which national identity and originality are no longer considered to be paradigms of homogeneous purity, but rather as always unfinished modes of being assembled."*

Wirth continues to explain the difference between Hybridization vs. Grafting. He cites Siegert[4] to explain how hybridizing and grafting can be considered as "fundamental techniques of culture" contrasted with other processes such as selective breeding. While selective breeding is the deliberate strengthening and weakening of certain genetic features within a biological species, hybridization entails the mixing of different species. The genetic mixing of heterogeneous elements is the critical juncture in hybridization. For instance, following this methodology, a mule is generated by mating a horse with a donkey, and new fruit tree types emerge from successful crossings. The process of grafting differs from

4 Siegert, *Kulturtechnik*, 2011. p: 95–118

hybridization, a grafting works by inserting a section of a tree, with one or more buds, into a branch or trunk of another tree to assemble a permanent union between the two. It does not generate a genetic mix. Grafting is not a blending, but a binding of two separate pieces into one biological unit: a literal combination in which the bound parts remain genetically distinct, which also denotes that each compound "maintains its own genetic identity",[5] even when grown together. While hybridization follows the logic of biological reproduction, i.e., a third is created from two, grafting is based on the notion of making two into one. Going back to culture, hybridizing and grafting, together with selective breeding, may be seen as essential processes of culture.

The *Time-Life Encyclopedia of Gardening*'s special edition on Pruning and Grafting explains:

> *"In essence, grafting involves the wounding of two growths and the arranging of them so that they heal together. One of the two growths is called the stock, understock or rootstock. It is the host plant, rooted in the soil and providing nourishment for the other growth, the dependent top section, which is called the scion."*[6]

The graft is portrayed as a "friendly parasite" that grows alongside

5 Mudge, Ken, Scofield, *A History of Grafting*, 2009. p: 437–493
6 Allen, *Pruning and Grafting: The Time-Life Encyclopedia of Gardening*. 1978. p: 60



Figure 23
Various methods of grafting
by Robert Sharrock. 1659

its host[7]. This necessitates a precise cut—made using specific instruments—that enables the injured cambium of the rootstock to come into direct contact with the injured cambium of the grafted scion. Both sections are therefore joined and bonded using tree wax. Thus, grafting is not only a botanical bricolage that combines alien entities in cut-and-paste procedures; it is also a concept that refers to a cultural intervention technique in which the normal circulation of plant fluids is not cut off but rather "rechanneled". At the same time, grafting, like cloning, is a process of copying that strives to preserve a species' purity: hundreds of scions of the same kind (maybe even branches from the same tree) are grafted into appropriate roots. As a result, a fragile entity of heterogeneous, artificially linked, non-assimilated pieces remain organically interwoven with one another. Nonetheless, such grafting necessitates a certain amount of "compatibility," often known in biology as "vegetative affinity." [8]

Wirth suggests that perhaps it is time to embark on a research project that investigates all of the metaphorical (according to Blumenberg)[9] connotations that hybridity and grafting models entail. He argues that the objective is to construct a concept of cultural translation that takes into account all of the interactions and interferences between the "hybridity-model" and the "grafting-

7 Serres, *Der Parasit*, 2008
8 Hertwig, *Allgemeine Biologie*. Jena: Gustav Fischer, 1923
9 Blumenberg, *Paradigmen zu einer Metaphorologie*, 2005

model"—[10] In this context, the phrase "displacement" clearly refers to two things: It relates to the internal sign structure of statements first, and is then projected onto the exterior dynamics of sign usage. Second, "displacement" refers to a political "rupture" dynamic in which people are uprooted from their" original" home contexts and forced to migrate to new "foreign" contexts. According to Wirth's opinion, such an interpretation of the idea of cultural translation agrees with the same dynamic that Derrida refers to as *greffe citationelle:* the" rupture with context" and the grafting insertion into another context reappear here in the shape of a *greffe culturelle*.[11]

Simultaneously, the grafting model applied to culture has its own precarious political implications which now become visible. It carries traces of the state of being torn out and placed as a mark of cultural difference onto another, abroad context, and it thus becomes a model that gives ground for the possibility of integrating signs and people on one hand, but also for mobilizing forces that repel migrants as "foreigners." Maybe grafting is a parasitic representation of what Pratt refers to as a "contact zone," where diverse cultures "meet," frequently in "highly asymmetrical relations of domination and subordination—like colonialism."[12] Indeed, the grafting model indicates a particular sort of cultural

10 Bhabha, *The Location of Culture*, 1994
11 Derrida, *Signature Event Context*, 1972. p:1–23
12 Pratt, *Imperial Eyes*, 2003

dominance: it reflects a superior position of power in the context of colonial constellations. It reduces the colonized to the status of a wild substrate that may be fostered by quasi-horticultural methods.

Wirth refers to the works of Schleiermacher repeatedly and questions what he means when he refers to the act of translation as "transplantation of foreign plants" that "have made our soil richer and more fertile".[13] It is worth noting that in Wirth's opinion, Schleiermacher did not introduce the concept of reciprocal effect between foreign plants and native ground in the sense of a terroir concept in which the ground influences the plant through the roots. Instead, his perspective is reversed: the ground is influenced by the plant and not the other way around. This is an opposing model to the notion of originality popularized by Edward Young's Europeangenius-aesthetic.

This "being assembled" state that Wirth attempted to make plausible throughout the paper is to be interpreted as a grafted combination as well as a hybrid mixture. This implies a new notion of" cultural translation," which is caught between hybridity and grafting. This has two ramifications: firstly, grafting is a strategy for the process of cultural translation in the sense of transplantation of branches of language. Secondly, the grafted tree serves as a prototype for an original in motion.

13 Schleiermacher, Friedrich. *Hermeneutik und Kritik*, 1833. p: 69

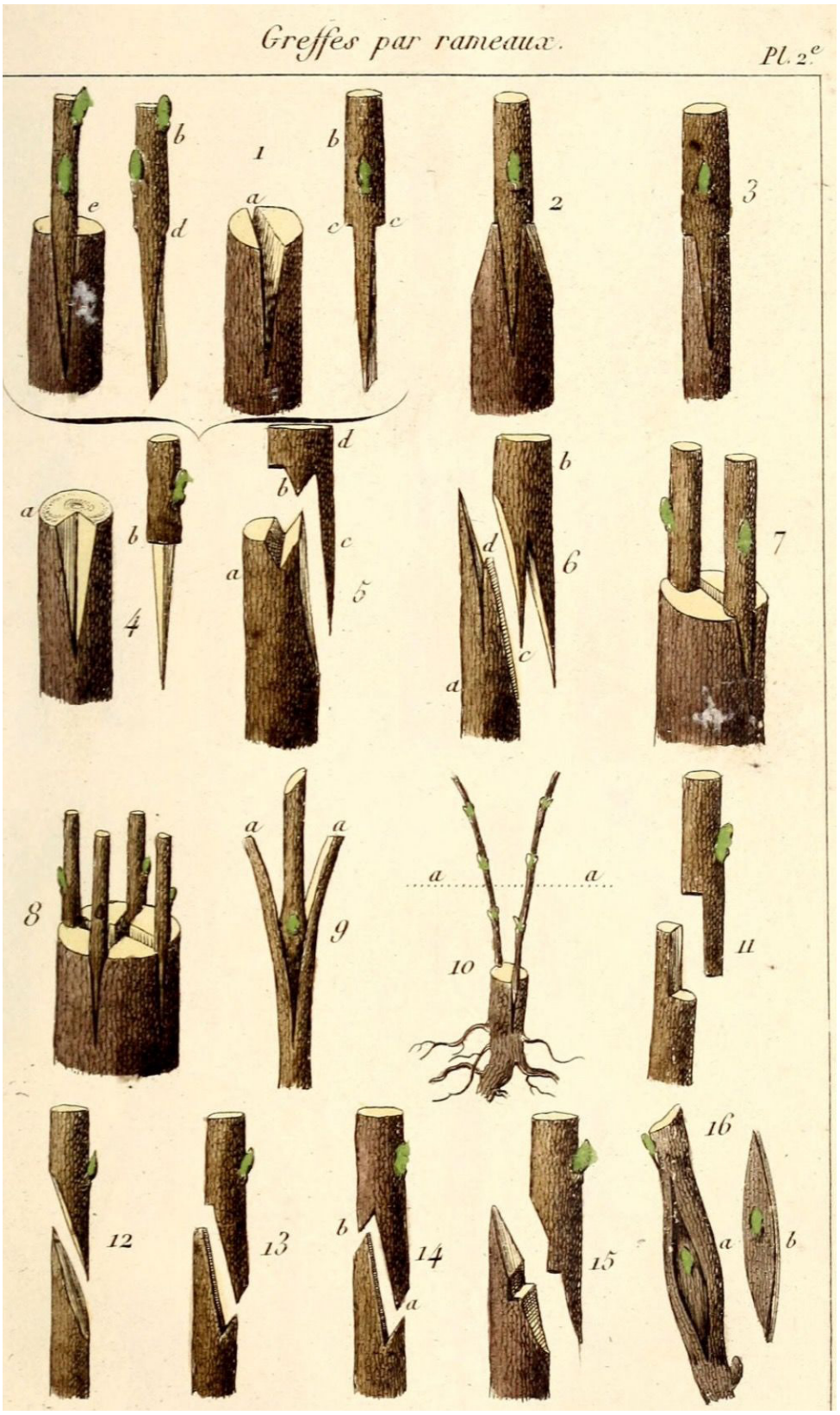


Figure 24
Excerpt from Manuel complet du jardinier, maraicher, pépiniériste, botaniste, fleuriste et paysagiste
by Hazel, Louis Claude 1772-1849

of Maple & Cedar

Cedar trees are good for grafting because they allow the mixing of the finest attributes of one variety, like color, with the best qualities of another, such as size. Side veneer grafting is ideal for producing grafted cedar seedlings. Grafting is also the primary way of propagating certain types of Maple trees.[14]

Learning from agriculture,
Can Maple & Cedar graft together culturally and architecturally?

Similar to how Wirth and other scholars argue that grafting should be an *indispensable component of any model of culture.* In this thesis the notion of grafting extends onto the built environment.

This research stems from my personal essence of being a trilingual product of western colonization, a daughter of expats, and lately a newcomer into Canada to be a part of a misconstrued minority. **Grafting Maple with Cedar** is a thesis with three main goals. Firstly, through this thesis I refute the popular Western constructed perception of the Middle East, shifting to provide a way of thinking about a pluralist identity for "Arabs" that is neither singular nor homogeneous as seen in chapter 1 and 2. My

14 Texas A&M University, *Techniques of Grafting*, 2013

second objective is to practice architecture as a form of advocacy for racialized minorities in Canada, specifically El Mashreq Arab minority I belong to.

I began this process through developing a set of questions that investigates the presence, nature, and needs of El Mashreq Arabs in Canada, and translating this community's responses into architecture in two ways: firstly, through the analysis of their cities of origins and hence understanding their spatial needs; and secondly, through using grafting as a method of cultural weaving in architecture. Last but not least, the aim of this thesis is to provide an original model of architectural grafting which can be referred to as a mode of representation and placemaking for minorities in a context where distinct cultures meet, like Canada.

This study has been reviewed and received ethics clearance through a University of Waterloo Research Ethics Board **(REB #44228)**.

If you have questions for the Board contact the Office of Research Ethics, at 1-519-888-4567 ext. 36005 or reb@uwaterloo.ca

Research Ethics Clearance Statement



Figure 25
Bark of an Old Cedar Tree, Lebanon
by author, 2019

III.2 **Grafting Architecture; a method of Advocacy**

In this part of the chapter, grafting architecture is being explored as an advocacy tool for the Arabs in Canada, specifically those from El Mashreq. As previously mentioned, the end goal is to propose an architectural design that manifests a grafted model that connects the origins of Mashreq immigrants in Canada with their new home. In order to accomplish the desired goal, firstly, Narrative research is used as a primary modus operandi for an empathetic approach. [15] Narrative research provides an option to explore personal experiences beyond the boundaries of a simple survey, which helps to create reasoning behind decisions involving design and needs and guides the framework and structure of the ultimate design proposal. There are two components that make up the narrative research carried out in this thesis. One is carried by the collection of responses from the **Being an Arab in Canada** study, which is a set of curated questions —approved by the University of Waterloo Office of Research Ethics— shared via email with individuals who identify as Mashreq Arabs in Canada.

The other is storytelling, which allows for crucial narrative nuance and detail. The stories included throughout this book are either

15 Overcash, *Narrative Research: A Review of Methodology and Relevance to Clinical Practice*, 2003

Narrative research can be defined as the collection and analysis of the accounts people share to describe their experiences in order to gain knowledge and offer interpretation.

my own stories, stories developed from the study's responses, and stories collected by Stephani Moukhaiber. Stephani is a Lebanese activist based in Montreal, who set up an initiative—currently only on Instagram **I'mmigrant.**[16] This platform collects stories that uncover the realities of immigrants, including herself. This thesis asserts that the people of the community are an essential part of the solution.

Community groups on Facebook are significant to the Arab population in Canada's propinquity. Facebook is used as the primary tool to connect with the community. Facebook groups, as defined by Facebook itself, are there to help users connect with people who share interests, meet new people, share knowledge, or get support.[17]

Participants were recruited for the study by posting on these Facebook groups, identifying myself and my position, describing my research, and asking whoever was interested to contact me by email for further information. I posted in English and Arabic on four different Facebook groups that have thousands of members (ranging from 20 thousand members to 3 thousand each), giving the members the freedom to answer in the language they are comfortable with.

16 Immigrant [@i.mmigrant]. (n.d.). Posts. Instagram. Retrieved September 28, 2021, from https://www.instagram.com/i.mmigrant_/
17 https://www.facebook.com/help/1629740080681586

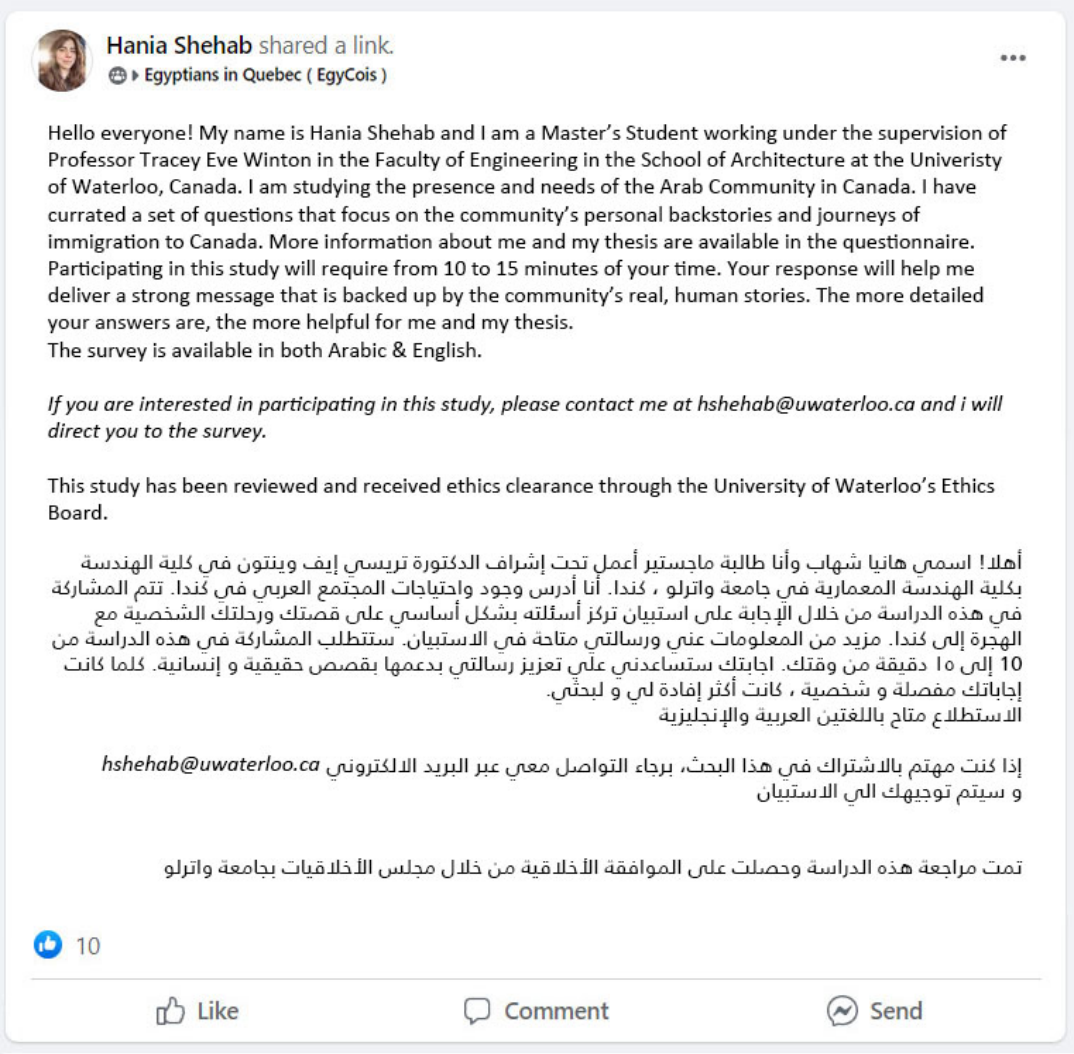


Figure 26
Participants' Recruiting Material
by author

A totak of 90 emails were recieved replying to the posts from all four groups and expressing interest in participating. They were then replied to using email with a consent and information letter as well as individual links to access the study on Qualitrics. Out of the 90 people that received the email, 55 responded. The answers received varied: some were emotional, others were nostalgic, some people found the study a place to vent and express their needs, and others were skeptical. When asked *"Do you have a favorite architectural feature from back home?"* It was not hard to notice that there was a common theme overarching most of the answers to that question. The replies were a living proof of the community's needs, and a starting point for me to brainstorm an architectural intervention. The comments were analyzed by categorizing the answers, and highlighting common words used in order to draw out patterns.



Figure 27
Collection of Responses
by author

III.2.1 ***Being an Arab*** **in Canada Study**

The study is then divided into 3 main sections, the first is called *Getting To Know Each Other*, where it goes through background questions; some of the questions are:

When did you first move to Canada?

متى انتقلت إلى كندا؟

What did you move to Canada for?

لماذا انتقلت إلى كندا؟

How old were you when you moved?

كم كان عمرك عندما انتقلت؟

The second section is called Your Moving Experience, focusing on the emotional side of moving and immigration. Some of the questions are:

Do you remember when did you leave home?

هل تتذكر متى غادرت بلدك؟

How did that day feel? (You can talk about when did you start preparing to leave, to whom or what did you say goodbye and how?)

كيف كان شعورك في ذلك اليوم؟ (يمكنك التحدث عن متى بدأت الاستعداد للمغادرة لمن / و كيف قلت وداعا)

Did you make sure to carry specific items with you apart from the necessities? (Anything that has sentimental value for you and why?)

هل كنت حريص علي حمل أشياء معينة معك (غير الضروريات) أي شيء له قيمة معنوية بالنسبة لك و لماذا ؟

The third and last section is called Getting Deeper, it focuses on the individual's personal experience living in a new country.

Do you have a significant memory of any special social events/ holidays/ gatherings/ interactions that you used to have back home but cannot find it here? Could you talk about that in detail?

هل لديك ذكرايات مميزة لأحداث اجتماعية خاصة / عطلات / تجمعات / تفاعلات كنت معتادًا على وجودها في بلدك ولكن لا يمكنك العثور عليها هنا ؟ هل يمكنك التحدث عن ذلك بالتفصيل؟

Describe your relationship with your city of origin.

هل يمكنك ان تصف طبيعة علاقتك بمدينتك الاصلية؟ (يمكنك ان تتحدث عن كيف تجعلك تشعر . شوارعها، ضواحيها، مبانيها، الناس او الحياة فيها)

Do you have a favorite architectural feature from back home? What is it?

هل لديك رموز معمارية مفضلة في بلدك؟[18]

18 Refer to Appendix A for the full study. p: 339

Speculations

The majority of the responses received included the words: **social life, social clubs, sense of community, small conversations with strangers,** and **interconnectivity.** In the responses there was also an evident longing for the big, wide balconies that connected them to the street life outside. There was also an equally high longing for coffee shops that are similar to the ones in their cities of origin and Levantine and Egyptian food (which mainly relies on baking).
A set of speculations started to appear at this point;

Could there possibly be a relationship between *community, connection, neighbors, social clubs, and balconies?*

In other words, *what is the connection between the facades present in the El Mashreq region —especially Cairo and Beirut— and the strong sense of community that Arab immigrants long for?*

Is it valid to say that there is a layer of *social programming* embedded in the architecture?

The feedback from the study, and the speculations emerged after, set the direction for the next chapter, **on Space,** which is an architectural analysis section of theaforemtnioned elements, shaping an intial idea for the architectural typology and program that could respond to the community's needs.

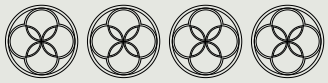


Figure 27.1
Popular Responses
by author





Figure 28
Collage of the life the respondents long for
by author



“Christmas is much different and the Easter week in Lebanon is so beautiful. The Lebanese summer times and the restaurants on the sea shore are amazing. I miss kallaj Ramadan and every corner in Beirut.”

“Certainly I miss the new year celebrations and all the summer knights with family and friends on the balcony and the Lebanese Arak and raw meat.”

“My family home. It is a big house with do many rooms but the most important part is the balcony. It has the most wonderful scenery and summer breeze.”

“People there are just warm.. or at least they used to be. I find that in simpler old towns where architecture was simple and basic people feel homey.. but all this modern style architecture I feel like people lose touch with their land and become stiff.”

"The city is lively, it never sleeps. People engage in all kinds of social and livelihood activities in a shared social space. Every corner of it speaks of culture and is used for something. The proximity of the cafes to the grocers to the library, etc. makes it walkable and intimate. People gather at this person's cafe or that person's shop and they spend a good time while they work. It's the intimacy and liveliness that l miss."

-Anonymous [19]

19 Anonymous responses to the Being an Arab in Canada Study

IV

هل يمكنك ان تصف طبيعة علاقتك بمدينتك الاصلية؟

"هي كعلاقة المولود بأمه وكيف يشعر المولود بالطمأنينة والأمان وهو في حضن أمه"

Can you describe your relationship to your city of origin?

"It is like the relationship of a newborn to his mother; how he feels reassured, and how he feels safe, in her arms."[1]

1 Anonymous response to the Being an Arab in Canada Study

Stories

of a Culture

of Grafting

of Space

It is 2022 and I have been studying architecture for seven years now. At this point, I could not help but wonder how all of the previous research translates into the built environment. In this chapter, I am looking at the previous research from an architect's lens, using my training to construct a framework for an architectural design proposal based on architectural analysis.

What role does the architecture in El Mashreq cities play?
Where do the history of the region and the stories of the people meet?
How does it look like in the architecture?
& Does it have a match in the community's new home; Canada?

It did not take a lot of time to connect Egypt, Lebanon and Canada's history to a common colonizer; *France*. Just by walking down the streets of Downtown Cairo, Downtown Beirut, and Old Montreal, one could sense the cities *imbricate*.

At the end, major parts of these cities were constructed to be a new "Paris" somewhere outside of France.

Imbricate

Definition

adjective

(*botany*) Of a flower bud in which the margins of petals and sepals within the flower bud are overlapping such that one (or more) of the petals and sepals is outside all others and the others are inside in one margin while inside on the other.[2]

The following collages were created as an investigative excercise to study the architecture of the three cities and illustrate the experience one gets when they walk down the streets of Downtown Cairo, Beirut, and Old Montreal.

Although they lie in different continents with different climates and settings, the collages show evident similarities in the cities' architecture. This chapter sequentially compares and contrasts Downtown Cairo, Beirut, and Old Montreal specifically in references into the community's responses to the questionnaire.

In architectural terms the analysis is focused on facades, construction materials, and ornamentation.

2 Merriam-Webster.com Dictionary, s.v. *imbricate*.



Figure 29
Cairo
by author



Figure 30
Beirut
by author

As previously mentioned, the previous collages were created in an attempt to portray and juxtapose the experiences of the three cities. Downtown Cairo was built in the late 1800s, when Khedive Ismail Pasha who ruled Egypt at the time decided to create a new "Paris on the Nile".[3]

As evident in the collage, Downtown Cairo and —parts of Heliopolis— have a sense of "Europeanness". There are three dominant opening shapes on the façade; semi-circular arches, pointed arches and rectilinear. The Egyptian facades exhibit the building material, which is stone/ and or bricks, and featured various shapes of ornaments. Downtown Cairo is also the flattest of the three cities in terms of topography. The Lebanese city on the other hand, features buildings with mostly pointed arch openings and balconies. Both cities —Cairo and Beirut— demonstrate intricate metal craftsmanship on the handrails of their balconies and ornamentation of their windows.

The two cities also have relatively large ground floor openings, due to the commercial nature of the ground floor spaces. In Old Montreal, where the climate is extremely different, It is clear that the openings on the ground floor level are not as big in size or as operable as Cairo and Beirut. The city's buildings have mainly

3 Myntti, *Paris Along the Nile: Architecture in Cairo from the Belle Epoque*, 2014



Figure 31
Old Montreal
by author

two geometries for its openings; the semi-circular arch and the rectangle. It is only on the facades of the Notre Dame Church where we see large pointed arches. The mountain topography in Old Montreal as well as Beirut is reflected in the built environment; it affects the architecture's orientation, and openings as illustrated in the collages.

To my conclusion, the are three main areas where the architecture of Downtown Cairo, Beirut, and Old Montreal evidently imbricate; openings, materials, and ornaments.



Figure 32
Arched Balconies in Korba, Heliopolis, Cairo
by unknown



Figure 33
Ornate entrance door, Beiteddine Palace, Lebanon
by Peripitus, 2009

IV.1 **The Architecture**

The Arch

"Arches have a strong visual impact, one passes under them, they express style and performance. No wonder their shapes were taken along as souvenirs and therefore migrated across regions. In different places they ether sparked a new development or they became cliché. Places in contact with many cultures will display a multitude of patterns."[4]

Arcs are the predominant geometrical shape on the buildings' facades of the three old cities. Whether used for openings or construction, and with various types, it is appears to be an element of high significance to El Mashreq region and French architecture. From the previous collages, one can note that although arches are a common architectural language used in Cairo, Beirut, and Montreal, they are not quite similar. For Montreal demonstrates a simple semi-circular arc shape, while Cairo and Beirut show a more elongated and pointed geometry.

4 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p:39

Geometric Origins

It is beneficial to start with the origins of these arch shapes in further depth at this point to trace the reasoning behind this architectural overlap. The triangular block building atop stone lintels in Egyptian pyramids is the first step toward using the arch principle. The triangle directs the vertical weight to the opening's sides. If the slanted blocks were not buttressed, the building would fall. The main issue is the spanning of apertures with compressive materials like as stone or brick that are small enough to be handled easily. The solution is a semicircular arch composed of several wedge-shaped components known as voussoirs.[5]

The arch's thrust will always be there, resulting to the Arabic proverb *"an arch never sleeps."*

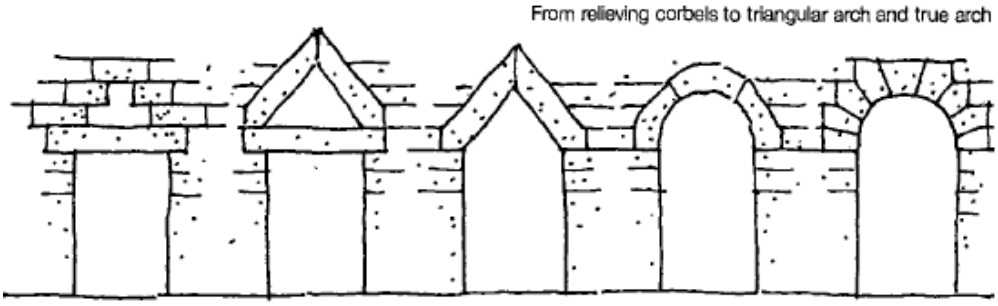


Figure 34
From relieving corbels to triangular arch and true arch
by Fredrich Ragette, 2006

5 ibid. p:35

Arches are a highly functional replacement for beams since they are sturdy, resilient, do not deflect, and are aesthetically pleasing. They do, to a certain extent, boost construction height. Depending on the span, springing can be as low as 1 meter without interfering with circulation. The semicircular arch was championed by the Romans as the sole sensible arch shape. However, the pointed arch was popular in locations with a corbelling heritage, such as the eastern Arab Region.

When the Arabs conquered substantially more progressed civilizations, they had no established construction heritage. They did not demolish, but instead fostered coexistence, initially locating their headquarters in the protection of the desert — the early desert castles —until they relocated to towns and absorbed existing architectural types for their own usage. They hired local builders and artisans, gradually stamping their marks on the built environment. The Arabs inherited the technical progression from bearing wall to skeleton building, from arches to vaults and domes from the in-situ existing traditions of the oriental Sassanian and western Greco-Roman-Byzantine. They were capable of blending the two civilizations and eventually establishing a new style in due course. As a result, they did not replicate but rather chose what pleased them and customized it to their preference. When confronted with the austere Roman arch, they either developed the pointed arch or changed it into the unique horseshoe shape by

a minute expansion below the springing line. The Arabs realized that superposed Roman arches formed dynamic pointed patterns and they were intrigued by their adverse forms. However, rather than accentuating the flow of forces by repressing the voussoirs in favor of an appropriate arch molding: they marked the individual voussoirs with color changes and ornamental embellishments, deleted moldings, and frequently isolated the arch inside a rectangular frame.

The illustration on the right by Ragette shows the Migration of the Arch throughout the Mediterranean, and explains the history that led to the sense of imbrication between the cities of study. The pointed arch was unknown in Sassanian architecture (Ctesiphon had elliptical arches)[6], but H.C. Butler, American Princeton Archaeologist, described pre-Islamic pointed arches at Qasr Ibn Wardan (northeast of Homs, Syria) erected around 561 A.D.[7] Creswell observes the growing separation of the arc-centers from one-seventh to one-fifth of the span as the pointed arch evolves in Syria. He also finds the first evidence of the round horseshoe arch in the fourth century, also in North Syria, but he claims that the actual home of the round horseshoe arch in Muslim times is Spain and North Africa. [8]

6 Herzfeld, *Archaeologische Reise, II*, 1920. p: 91-92
7 Butler, *Ancient Architecture in Syria*. 1907. p: 26-45
8 Creswell, *Early Muslim Architecture*, 1958. p:102

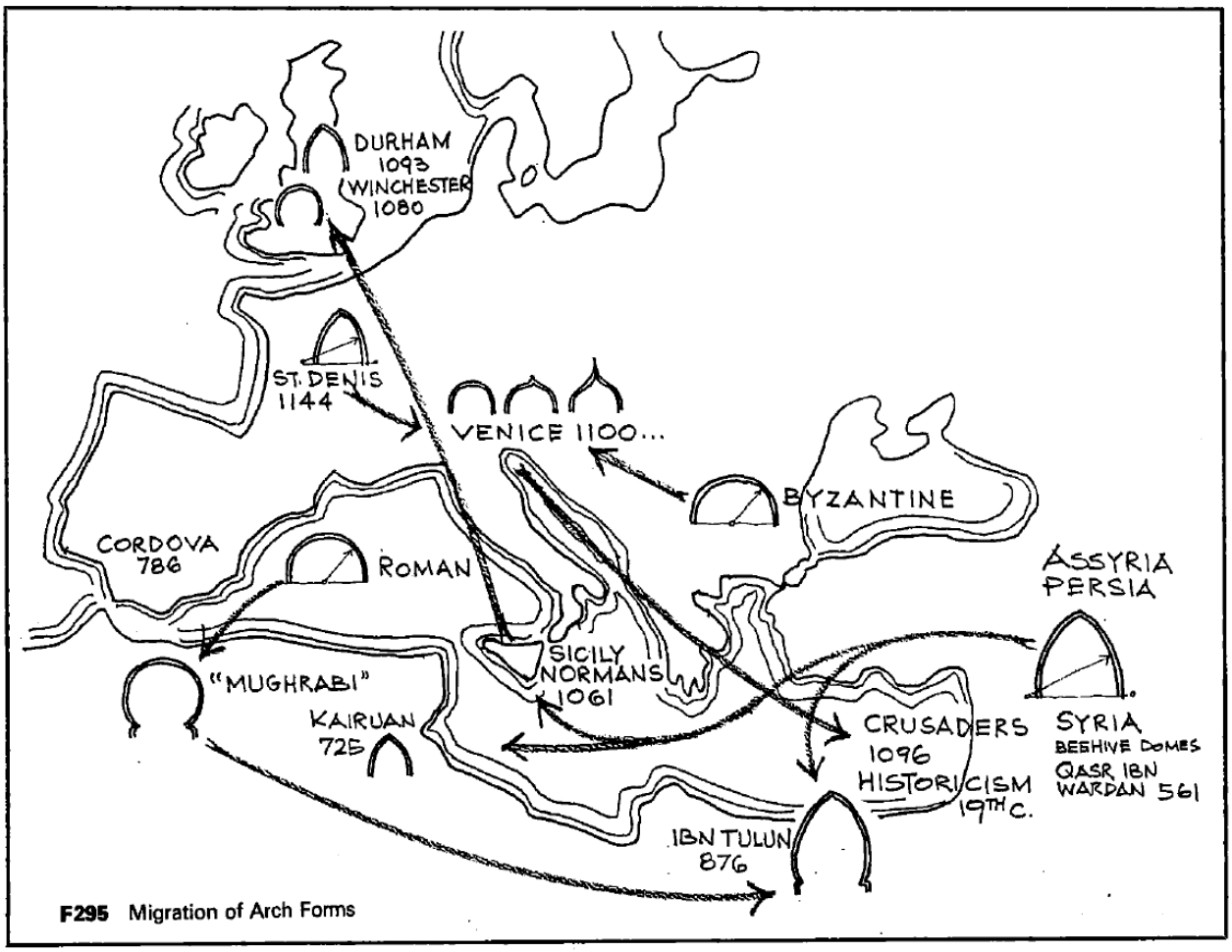


Figure 35
Exchange of arch types between Orient and Occident
by Fredrich Ragette, 1974

Geographically, it is not unexpected that the combination of pointed and horseshoe arch should occur in Egypt, at the meeting point of Eastern and Western Islamic architecture. The pointed horseshoe arch was originally employed in the mosque of Ibn Tulun in 872, A.D in Cairo, establishing the 3:4 proportion of the today Mashreq (particularly Lebanese) arch. The Normans brought the pointed arch to northwestern Europe from Sicily, which they conquered between 1061 and 1002, as well as the Crusaders, who encountered it in Syria in 1096. It became the trademark of Gothic architecture throughout Europe, and it arrived in Venice in its evolved form with foils from the west during the fourteenth century, long after it had been provisionally grafted on the circular arch and decoratively changed from the twelfth century onwards.[9]

Therefore, in light of history, one can deduce that the native arch of the Mashreq is a result of a process of cultural and architectural grafting.

Aside from the obvious arch shapes, many other aspects of Venetian architecture are originally Eastern and similar to designs found in El Mashreq.

9 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p:37



Figure 36
Khan El Khalili Bazaar, Old Cairo
by Heba Otefy, 2018

"*The handling of facades as one continuous surface, the free distribution of openings and structural superposition or arcades, the shifting of axes, the tendency to increased openness in the upper floor, and the finishing of walls in geometric patterns divorced from the tectonic contents of the building are all oriental characteristics."*

Highlighting the significant position that Venetian architecture holds in Europe, Ragette concludes that it is in fact due to Eastern impulses,

> *"We can reasonably conclude that the similarities between Lebanese and Venetian architecture are due to a common spirit of two traditions that are subject to similar influences and conditions such as security, attractive surroundings, the need for ventilation, and a developed stone culture. As a result, buildings are more open to the outdoors, and arches dominate façade."*

When it comes to arches, the English term *pointed* alludes to appearance, which makes sense for such a visual feature, but the totally rational French label it *arc brisé*; broken arch, reflecting their belief that the circle's perfection has been lost. Arch forms are among the most essential aesthetic aspects in architecture, defining whole eras. They are classified into three types: Genuine, Adverse and Decorative arches. [10]

10 ibid. p: 36-37

Genuine arches, i.e. arches following the natural line of vaulting, exist as four types:

i. THE SEMI-CIRCULAR ARCH (*nusf rūmiyyeh*—Roman arch). It appears mainly as relieving arch above lintels (F15, F190).

ii. THE SEGMENTAL ARCH (*hilāliyyeh* — crescent of the moon) (F191). It consists of an arc, the chord and rise of which follow a certain proportion. We distinguish arches called *tultiyyeh* (a third), *rub'* (a quarter) and *khamsiyyeh* (a fifth), indicating relations of rise to chord of 1:3, 1:4 and 1:5. The segmental arch in F207 is a khamsiyyeh. Segmental arches are mainly used as relieving arches and over windows and doors.

iii. THE POINTED ARCH (*ra'siyyeh* — pointed) (F192). It dominates eastern Arab architecture and has become its trademark. Its origins go back to ancient Mesopotamia, and it was still used locally when the Arabs conquered the Middle East. There is a pointed arch at Qasr Ibn Wardan, built between 561 and 564.[52] The Arabs were responsible for the pointed arch spreading westward, and the Normans picked it up in Sicily and introduced it in northwestern Europe where it helped spark the Gothic style. The plain, pointed arch is mainly used in vaults. It consists of two circle-arcs, the centers of which are on the same level. The proportion of rise to span varies between 1:1,3 and 1:1,6; usually it is close to 1:1,4 (55:7). Other than in vaulting we find the pointed arch mainly above door recesses (F212).

iv. THE TUDOR ARCH (*'ajamī* = Persian), also called four-centered or depressed arch (F193). It consists of four arcs, the two outer ones springing from centers on the springing line, the two inner ones from centers below the springing line. It is a typical eastern arch form but, surprisingly, occurs very rarely in Lebanon (E45, south elevation).

A. Genuine Arches

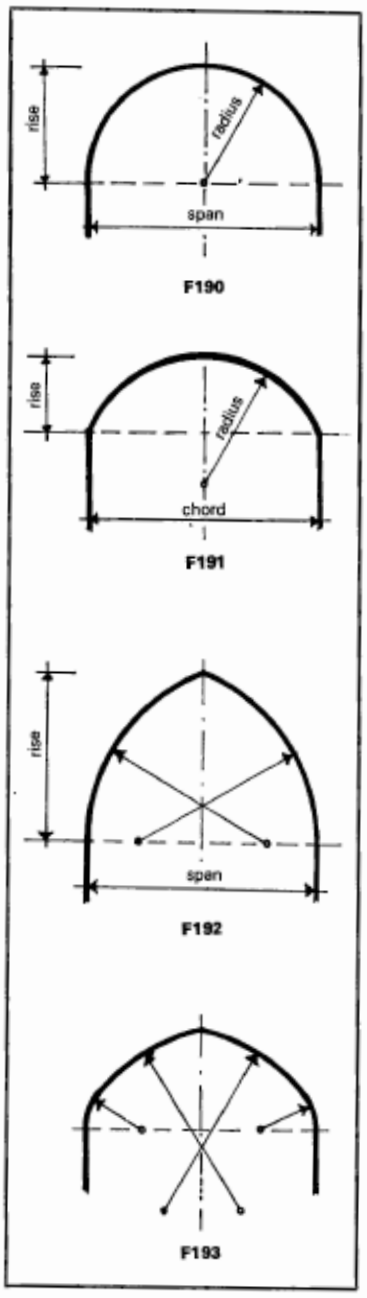


Figure 37
Excerpt from Architecture in Lebanon p. 133
by Fredrich Ragette, 1974

Mindful of the previously discussed history of the arch, when it comes to Old Montreal it follows a typical European façade design. Where pointed arches are exclusive to the exterior of religious institutions —Gothic architectural style— and simple semi-circular arches are found on the facades of any other building.



Figure 38
Pointed Arches on the Notre-Dame Church vs. Semi-circular arches
by author



Figure 39
Pointed arches of Downtown Cairo
by author



Figure 40
Pointed arches of Downtown Beirut, Achrafieh
by unknown

The Case of Lebanon

A building with Triple arched windows is the symbol of architecture in Lebanon and the background for anyone's day in the country. A triple arched house *is* the Lebanese House. They endow works of art showing Lebanon.

Iconic and native to the land, Triple Arch Windows frame the elevation of a Lebanese Central-Hall house, which is the most prevalent typology in the country that attains the highest degree of identity. A Central-Hall house is immediately identified by the expression of three arches on the outside. The structure is always a clear-cut, basic cube with four distinct elevations. Naturally, the center hall's elevation with its remarkable triple-arch theme is dominating. This elevation is often symmetrical, and the windows of the lateral rooms are basic rectangular apertures that are maintained subordinate to the triple-arch. The contrast between arcade and wall surface is maintained in this manner, and the sequence of mass-void-mass conveys a sense of stateliness and assured possession.[11]

11 Ragette, *Architecture in Lebanon*. 1974. p: 109-114



Figure 41
Mirage Interior
by Tom Young

The triple arch combines a window, an entrance, and an arcade. It is made up of three arches that join above thin columns and are supported on the sides by half columns or tie to the wall. The walls extend on the sides below the windows, forming a parapet. If no balcony exists in front of the entrance, an iron railing is installed to protect the opening. The three arches are either the same width or the central arch is slightly wider. In the second scenario, the main arch is depressed or rises higher than the side arches. In some cases, the triple arch expands to four or even five arches if necessary. The arches are often simple and free of moldings. Hood molds are only carried parallel to the arches in the late era. The capitals of the columns are generally decorated with flora. The triple arch was originally left open. Only after sheet glass became available were the holes glazed with wood frames attached to the arch and column. Each light is usually split by ornamental mullions, which can be highly intricate and ornamented with colorful stained glass.[12]

12 ibid

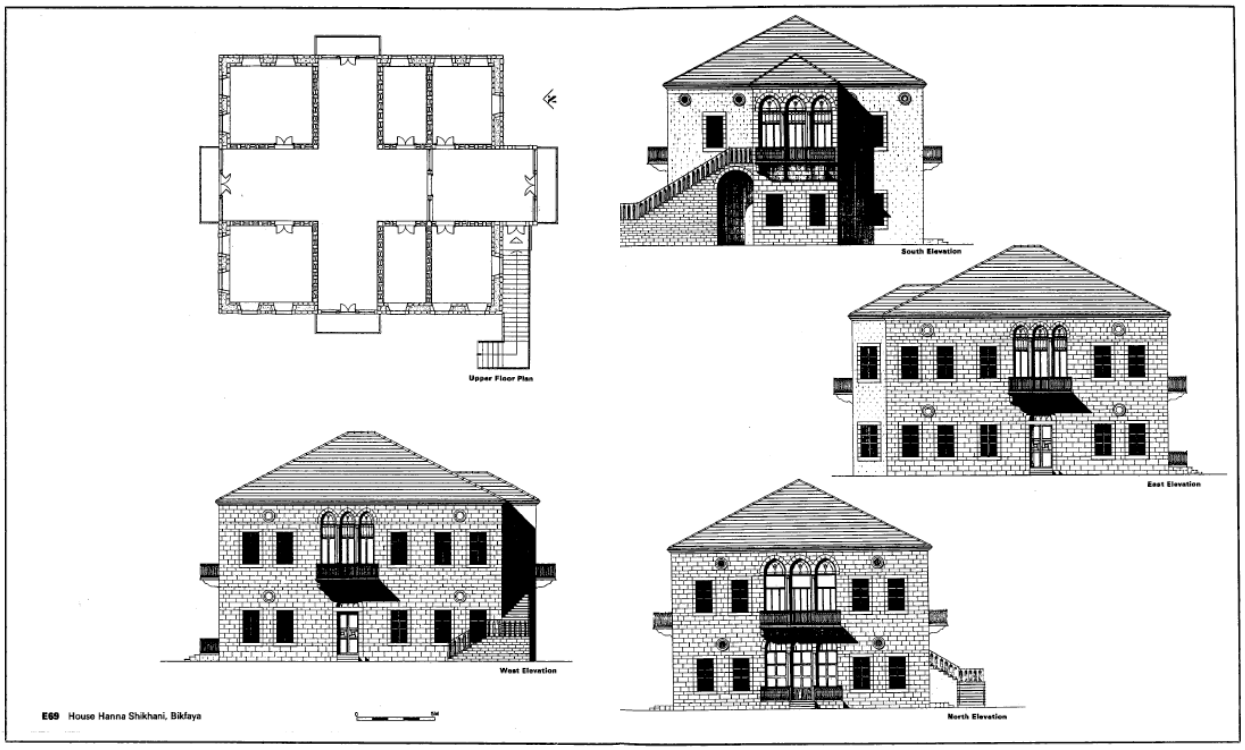
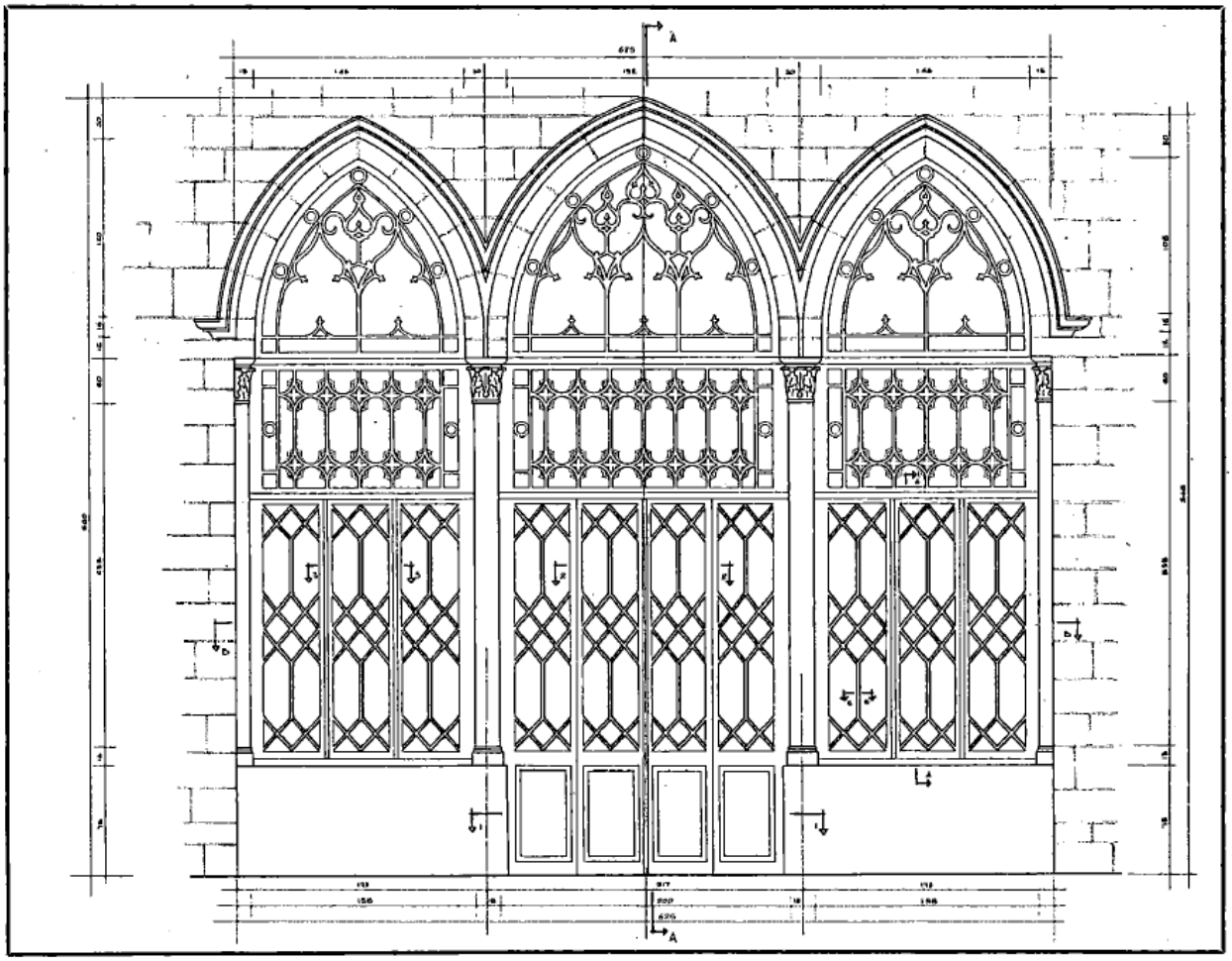


Figure 42
Excerpt from Architecture in Lebanon p. 102-103
by Fredrich Ragette, 1974



F249 House Zabouni, Beirut

154 *Architecture in Lebanon*

Figure 43
Triple-Arch Window; Excerpt from Architecture in Lebanon p. 154
by Fredrich Ragette, 1974



Figure 44
Building on Gouraud St., Gemmeyzah. Beirut
by Dia Mrad, 2020

A Divine Proportion

Firmitas, utilitas, et venustas. Those are the three characteristics define a good building according to Vitrivius; a stable structure comes in the first place, usefulness of the space to meet the user's needs comes second, and third it should be beautiful.[13] Originally in nature and eventually in man-made structures, the Golden Ratio —also known as the Divine Proportion— has been implemented to deliver order, balance, and harmony within any structure. Examples on the usage of the Golden Ratio in nature could be seen in the arrangement of woody scales in a pinecone or the structure of a seashell. It has also been used within the built-environment ever since the dawn of civilization. The Divine Proportion was found in the geometries of the Pyramids of Egypt, the Greek Temples, and the Taj Mahal.[14] It also did not skip the artisans, masons, or architects of El Mashreq. The Golden ratio is the ratio of a line segment divided into two parts of varying lengths so that the ratio of the whole segment to the longer segment equals the ratio of the longer segment to the shorter segment. In mathematics, it is usually represented by a ϕ symbol, equal to 1.61803

13 Smith, *Vitruvius on Architecture*, 2003.
14 Thapa & Thapa, *The relation of Golden Ratio, Mathematics and Aesthetics*, 2018. p:188-199

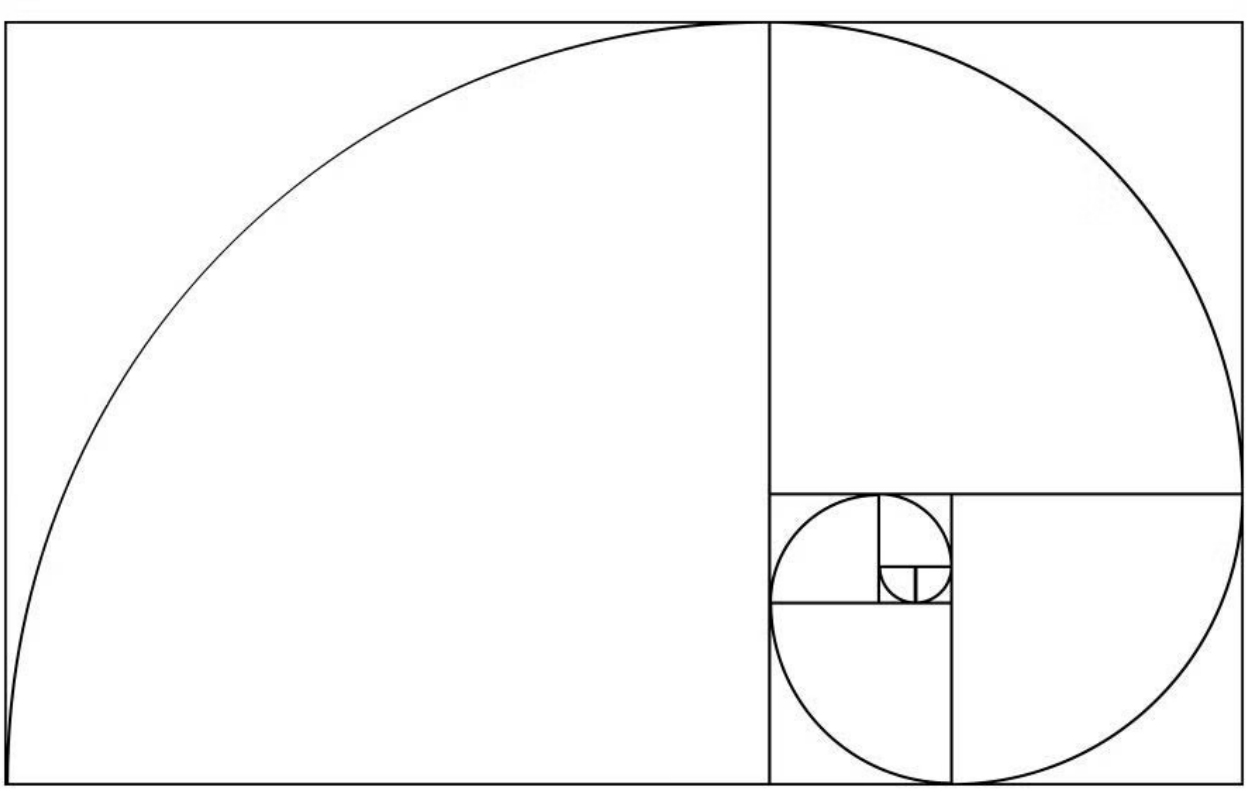
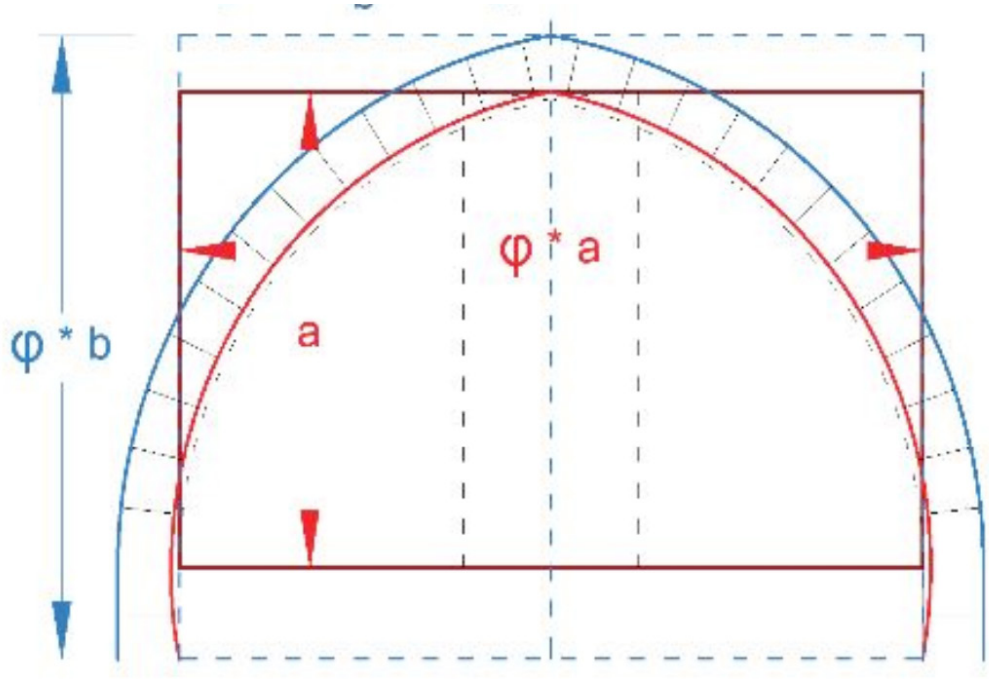


Figure 45
Golden Ratio Curve
by author

approximately.[15]

An article published in the Esempi di Architecttura's 2019 journal, named **The use of the golden ratio in three traditional Lebanese architectural elements: Window, Mandalun and pointed arch** by Antoine Dib, Hristina Krstic, and Michel Naffah, explores the application of the Golden Ratio in Lebanese architecture.[16] The following illustrations done by the team show how the dimensions of the pointed arch —that is native to the



M) The pointed arch and pointed horseshoe arch as built in major Lebanese historical buildings (from 12th until the beginning of 20th century)

Figure 46
Golden Ratio Applied on a Lebanese Pointed Arch
by Dib, Antoine, Hristina Krstic, and Michel Naffah

15 Carlson, *Golden Ratio*, 2023.
16 Dib, et al., *The use of the Golden Ratio in Three Traditional Lebanese Architectural Elements*, 2019. p1-12.

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Esempi di Architettura
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N) Example of pointed arch in:1) three-arch houses (19th c.) a) Bazoun, b) Baalbek, 2), c)Monastery of Saint Anthony kozhaia(19th C.)



O) Example of pointed arch in:1) Mamluck Architecture (12 to 16th c.) a) Fortress in Baalbeck, b) Market in Tripoli, 2), Crusaders Architecture (11 to 13th c.) c) Door in the city wall of Byblos, d) Market in Byblos



P) Example of pointed arch in:1), a) Mamluck Mosquee in Tripoli (early 14th c.), 2), b) Palace of Fakhr Eddin II in Deir Al Qamar (17th c.), d) Palace of Bachir II in Beit Eddin (18th c.).

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10

Figure 46.1
Excerpt Golden Ratio in Three Traditional Lebanese Architectural Elements
by Dib, Antoine, Hristina Krstic, and Michel Naffah

The Balcony

Speaking as a person who lived most of her life in Cairo, balconies presented themselves as a matter of fact in all parts of the city. It was not till I moved to Toronto that I realized that balconies are not a popular element of architecture as much in Canada. The Being an Arab in Canada —the study that was held at the beginning of this research— asked the Mashreq community in Canada the question of "Do you have a favorite architectural feature from back home?" 83% of the responses included the word *Balcony*. These observations directed the research's focus to the connection between facades and social interactions.

In Chapter 3; **of Grafting,** I ask Could there possibly be a relationship between *community, connection, neighbors, social clubs* and *balconies?*

In other words, *what is the connection between the facades present in the El Mashreq region —especially Cairo and Beirut— and the strong sense of community that Arab immigrants long for?*

& Is it valid to say that there is a layer of *social programming* that is embedded in the architecture?



Figure 47
Balcony in Garden City, Cairo
by Nour El Masry

The answer is **Yes**. To my conclusion, balconies play a huge role in the street and social lives of Cairo and Beirut. The presence of a façade that is open to its surroundings in a moderate climate context, blurred the boundaries between public and private space. Wide balconies invite people to enjoy the outdoors in the comfort of their home, and invites groups —whether big or small— to gather. A balcony is also a convenient way to connect with the street life from one's home, which eventually made the interactions between people on their balconies and people on the street, evolve into a regular, everyday life activity. The following images demonstrate how balconies are a part of a cultural norm in the streets of Cairo and Beirut.



Figure 48
Balcony in Garden City, Cairo
by Nour El Masry

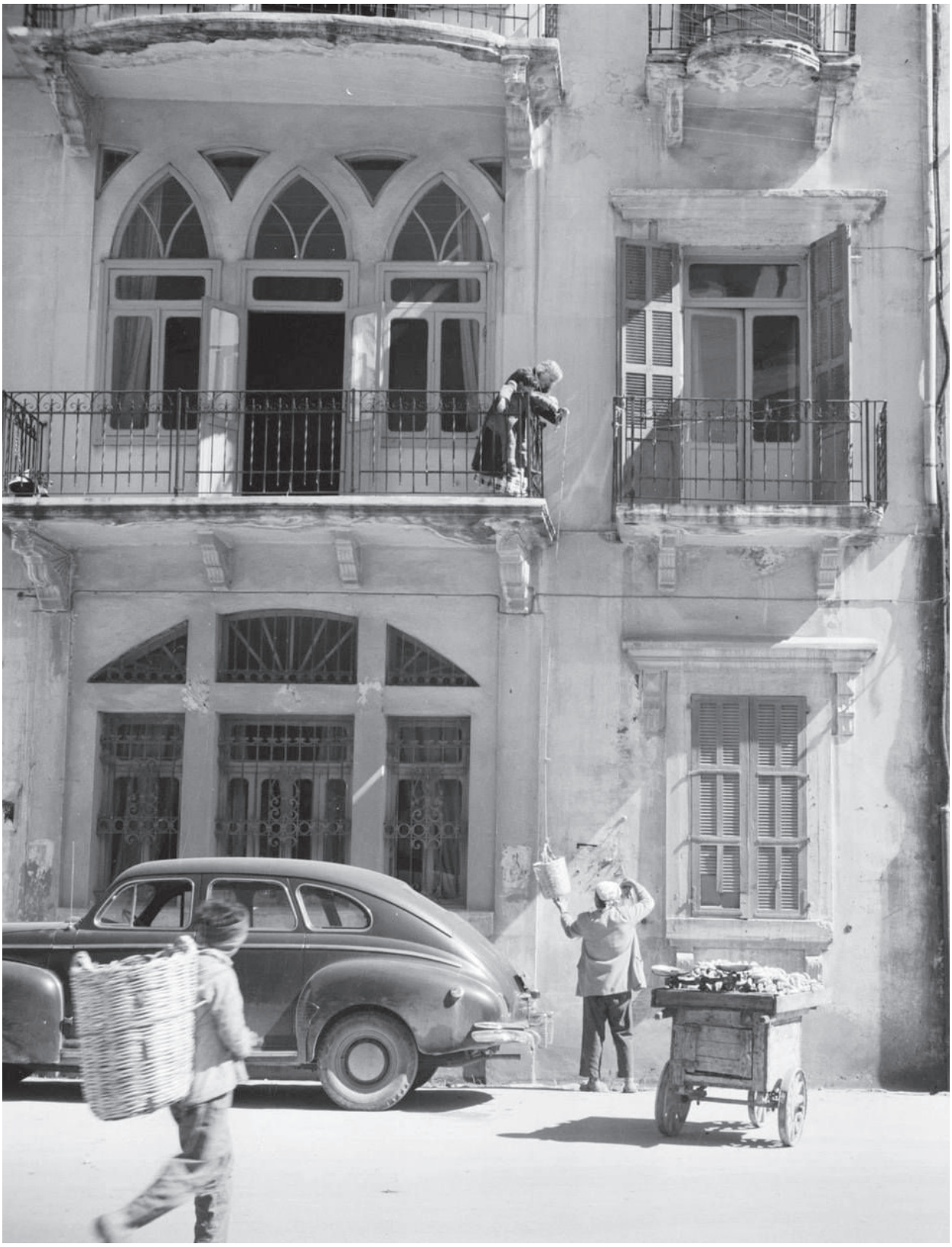


Figure 49
a Woman buying produce from a street vendor while in her balcony, Beirut
by unknown



Figure 50
Balconies during 2011 protests, Cairo
by Mohamad Turky

Materials & Ornaments

Building materials shape the way we experience cities. This statement is proven by the responses received through the Being an Arab in Canada Study.[17] 34% of the replies included the term "stone" and/ or "brick" as a building material.

People employed this powerful and long-lasting material to build anywhere there are mountains or riverbeds. People collected fieldstones for building whenever feasible. Wadi —Arabic for Riverbed— stones may be used as ready-made blocks as well, however their rounder forms do not bind well and tend to slide. The majority of the time, stones must be mined, cut to size, and brought to the construction site. It os possible to rely on the weight of the blocks and a suitably interlocking arrangement for stability - this is known as dry wall construction. Alternatively, the stones are placed in mortar beds, which absorb irregularities and link them together. Each location will employ local materials; imported materials were always an indication of excess.

The degree of finishing and elaboration was also a statement of the owner's wealth. Stone is appropriate for high-quality construction

17 Refer to Appendix A for the full study. p: 339



Figure 51
Lebanese Ornamented Triple Arched Window
by Yasmine Dagher

and, with the exception of Iraq, is the favored material for monumental buildings in El Mashreq region when handled by expert stone masons. Most of the Arab Region has marble in a variety of hues.[18]

The ornaments on the building facades shows a high level of mastery in craftsmanship and knowledge of the materials. To my observation, there are three ways of ornamentation that are evident in Cairo and Beirut. The first one being out of the same material as the façade, usually displaying a vegetative motif and/or a cornice. The second is the iconic black metal handrailing that frames a balcony and a window. The artistry of the blacksmith strongly appears in the endless shapes and forms of the handrails, some of which inspired by nature, others following intricate and highly aesthetic geometries. Last but not least, the iconic ornamentation of the arched openings —especially in the case of Lebanon— is gives the architecture its signature appearance. [19]

18 Ragette, *Traditional Domestic Architecture of the Arab Region*, 2006. p: 23-28.
19 ibid.. p: 132.



Figure 52
Metal Handrail around staircase, Achrafieh, Beirut
by Yasmine Dagher

What is the biggest difference between the Arab coffeeshops here and back home?

"The vibes are different. The hearts are different too. When you go to a coffee shop here, u just order take your coffee and leave. Back home, you can have a nice conversation and good greeting from the waiter /owner."

"القهوة التركي على الطريقة المصرية"

"Arab coffeeshops are infused with culture and history. It's never the same when you walk into a coffee shop that is playing Fairouz vs. walking into any other café. The ambiance is just not the same."

المقاهي في وطني بسيطة وتحاكي الفقير والغني بينما المقاهي هنا متكلفة ولا تحاكي كل فئات المجتمع

"Back home is more cultural and authentic."

"أغاني ام كلثوم"[20]

20 Anonymous responses from the Being an Arab in Canada Survey

IV.2 **The Ahwé**

Coffee, the drink

"Hospitality is a virtue for which the natives of the East in general are highly and deservedly admired; and the people of Egypt are well entitled to commendation on this account."[21]

Coffee and Tea are an essential part of Arab hospitality. Here the term "Arab" is used because it applies to all the Arabic-speaking countries. In the Levant and Egypt, it is Turkish coffee that dominates the culture. In the Gulf region, it is Arabic Coffee. More to the west, Moroccan Coffee takes over. It is customary to serve coffee with a side of Petit-fours and/or Maamoul - types of cookies- as a form of an aperitif[22] before the meal. In cases which guests are not invited over a meal, it is rounds of coffee and tea plus dessert. It is very unlikely that one would visit an Arab household without being offered drinks and food. Sometimes it is considered disrespectful to decline the hosts offers.

A witness to the hospitality of the Egyptians, Edward William Lane was a British orientalist, translator and lexicographer who lived in

21 Lane, *An Account of the Manners and Customs of the Modern Egyptians.* 1842. p: 288.

22 An apéritif is a beverage usually served before a meal to stimulate the appetite,

Egypt for five years to study the language and culture with the goal of *"making the Egyptians known to the world as they never had been before"*. He issued in 1836 his greatest work; two volumes of **"The Manners and Customs of the Modern Egyptians"** books. In his book he describes the making of Turkish coffee in the Egyptian way as follows:

> *"The coffee ("kahwéh") is made very strong, and without sugar or milk. The coffee-cup (which is called "fingán") is small; cause. Coffee-service. generally bolding not quite an ounce and a half of liquid. It is of porcelain, or Dutch-ware, and, being without a handle, is placed within another cup (called "zarf"), of silver or brass, according to the circumstances of the owner, and, both in shape and size, nearly resembling our egg-cup. ' In preparing the coffee, the water is first made to boil : the coffee (freshly roasted, and pounded,) is then put in , and stirred ; after which the pot is again placed on the fire, once or twice, until the coffee begins to simmer ; when it is taken off, and its contents are poured out into the cups while the surface is yet creamy. The Egyptians are excessively fond of pure and strong coffee, thus prepared; and very seldom add sugar to it (though some do so when they are unwell), and never milk or cream; but a little cardamom-seed is often added to it."*[23]

Fast forward almost 200 years later his explanation on coffee-making is almost the same as my mom's.

23 ibid. p: 137-138.

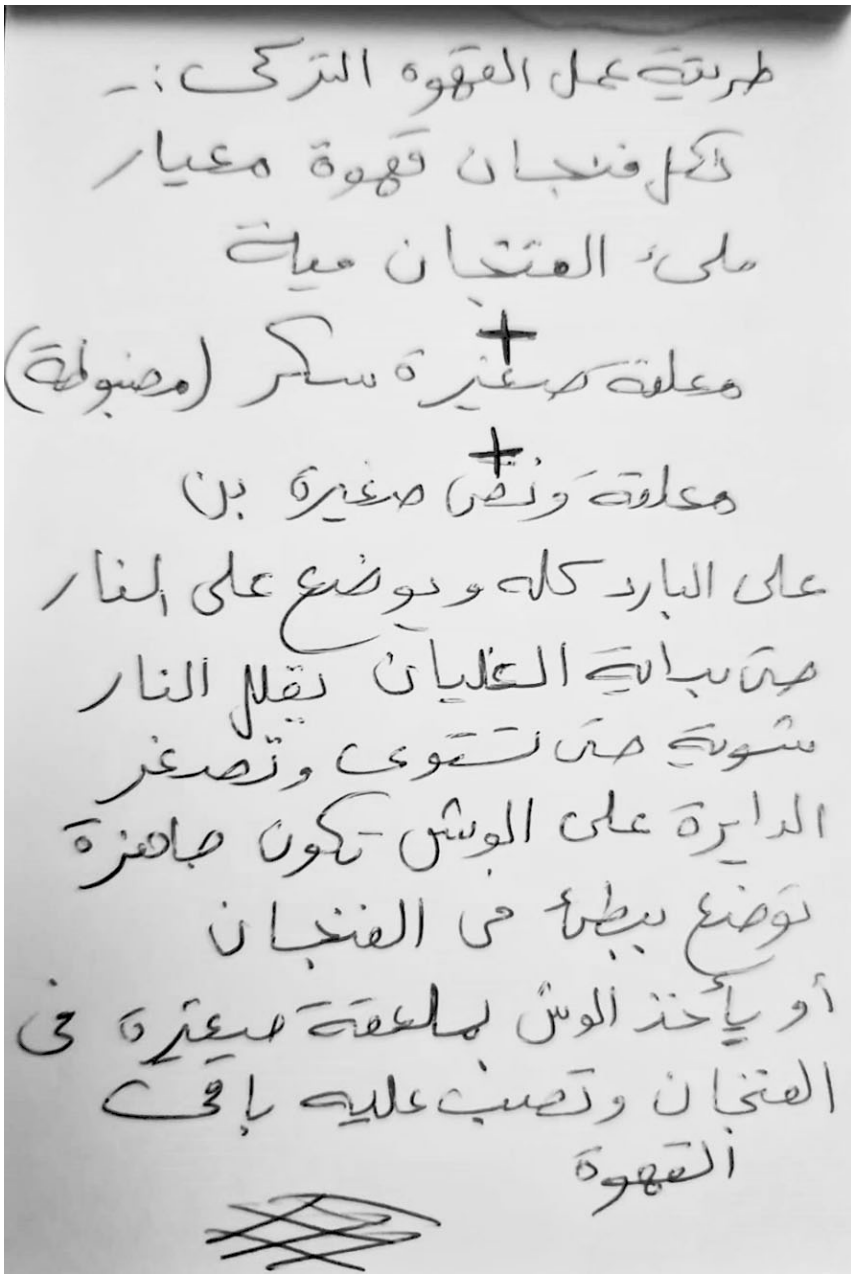

طريقة عمل القهوة التركي :-
لكل فنجان قهوة معيار
على الفنجان ميه
+
معلقة صغيرة سكر (مضبوطة)
+
معلقة ونص صغيرة بن
على البارد كله ويوضع على النار
مع بداية الغليان يقلل النار
شوية مع تقوى وتصغر
الدايرة على الوش تكون جاهزة
توضع ببطء فى الفنجان
أو يأخذ الوش بملعقة صغيرة فى
الفنجان وتصب عليه باقى
القهوة

Figure 53
Mom's recipe of Turkish Coffee
by author

Ahwé, the place

If there is a non-residential space that is programmed to encompass all of the previous research, it is the Ahwé -قهوة— is Arabic for Coffee—. It also means Café, or Coffeeshop in spoken Arabic. In this part of the book, a juxtaposition is provided between the cafés in the "east" —specifically El Mashreq— vs. the west.

In Lane's narration of the Egypt in the 1800s, he describes the coffeeshops in Cairo saying:

> *"Cairo contains above a thousand "Kahwéhs," or coffee-shops. The ḳahwéh is, generally speaking, a small apartment, whose front, which is towards the street, is of open wooden work, in the form of arches. Along the front, except before the door, is (or was) a "maṣtabah," or raised seat, of stone or brick, two or three feet in height, and about the same in width, which is covered with matting; and there are similar seats in the interior, on two or three sides. The coffee-shops are most frequented in the afternoon and evening; but by few except persons of the lower orders, and tradesmen. The exterior maṣṭabah is generally preferred. Each person brings with him his own tobacco and pipe. Coffee is served by the "ḳahwégee (or attendant of the shop), at the price of five*



Figure 54
A coffee-shop, Cairo, Egypt
Coloured lithograph by Louis Haghe after David Roberts, 1849

faddahs a cup, or ten for a little "bekreg" (or pot) of three or four cups." .... Musicians and story-tellers frequent some of the kahwéhs; particularly on the evenings of religious festivals."

Lane describes Cairo during public and religious festivities:

"On each of these nights, those shops at which eatables, sherbet, &c. , are sold, as well as the coffee-shops, in the neighborhood of the mosque, and even many of those in other quarters, remain open until near morning ; and the streets in the vicinity of the mosque are thronged with persons lounging about, or listening to musicians, singers, and reciters of romances." [24]

Living in Cairo observing for my whole life, local cafés are a major component of the mainstream Egyptian identity. Some coffeehouses gained their strength and cultural and historical value from the fame of their visitors in the fields of politics, philosophy and literature.

24 ibid. p: 333-334.



Figure 55
A Café in Cairo, late 1800s
by J.P. Sebah

Riche Café, for instance, is located in Downtown Cairo, and bears a unique character among its folds, as it was designed to replicate the famous Parisian cafés. Riche was always prepared for the visits of Nobel-prize winner writer Naguib Mahfouz, poets Salah Jahin and Amal Dunqul, and other influential intellectuals. Naguib Mahfouz —Nobel Prize Winner in Literature— used to hold a weekly symposium every Friday afternoon, which were attended by major politicians of the Arab region. Kawkab al-Sharq (translates to the Planet of the Orient) Umm Kulthum, the iconic Egyptian singer from the 1960s, also loved Café Riche and its coffee as well as her composer Abu El-Ela. Pictures of the aforementioned icons decorate the walls of the café to this day. Riche Café, is considered the birthplace of the most profound intellectual and literary works that shaped Egyptian Culture.[25]

25 Ahmed, *Cultural Coffeshops,* 2022.



Figure 56
Riche Café, late 1800s
by unknown

The Matatiya café witnessed the establishment of the first Egyptian party, the Free National Party. The famous Afghani activist, Jamal al-Din al-Afghani delivered his first speech there, with the attendance of the Egyptian revolutionary Saad Zaghloul that led the 1919 revolution against the British. Ahmed Shawki, the great Egyptian poet and Abbas al-Akkad, Egyptian journalist, poet and literary critic, were frequent visitors to Matatiya. Another famous coffeeshop is the al-Fishawi in al-Hussein, Old Cairo, which earned its fame from being a meeting place for pioneers of thought and culture such as Sheikh Muhammad Abdo and Jamal al-Din al-Afghani, all of this was evidence that the role of coffeehouses were not limited to guidance and theorizing only, but also to sparking revolutions and reviving national awareness.[26]

26 ibid.

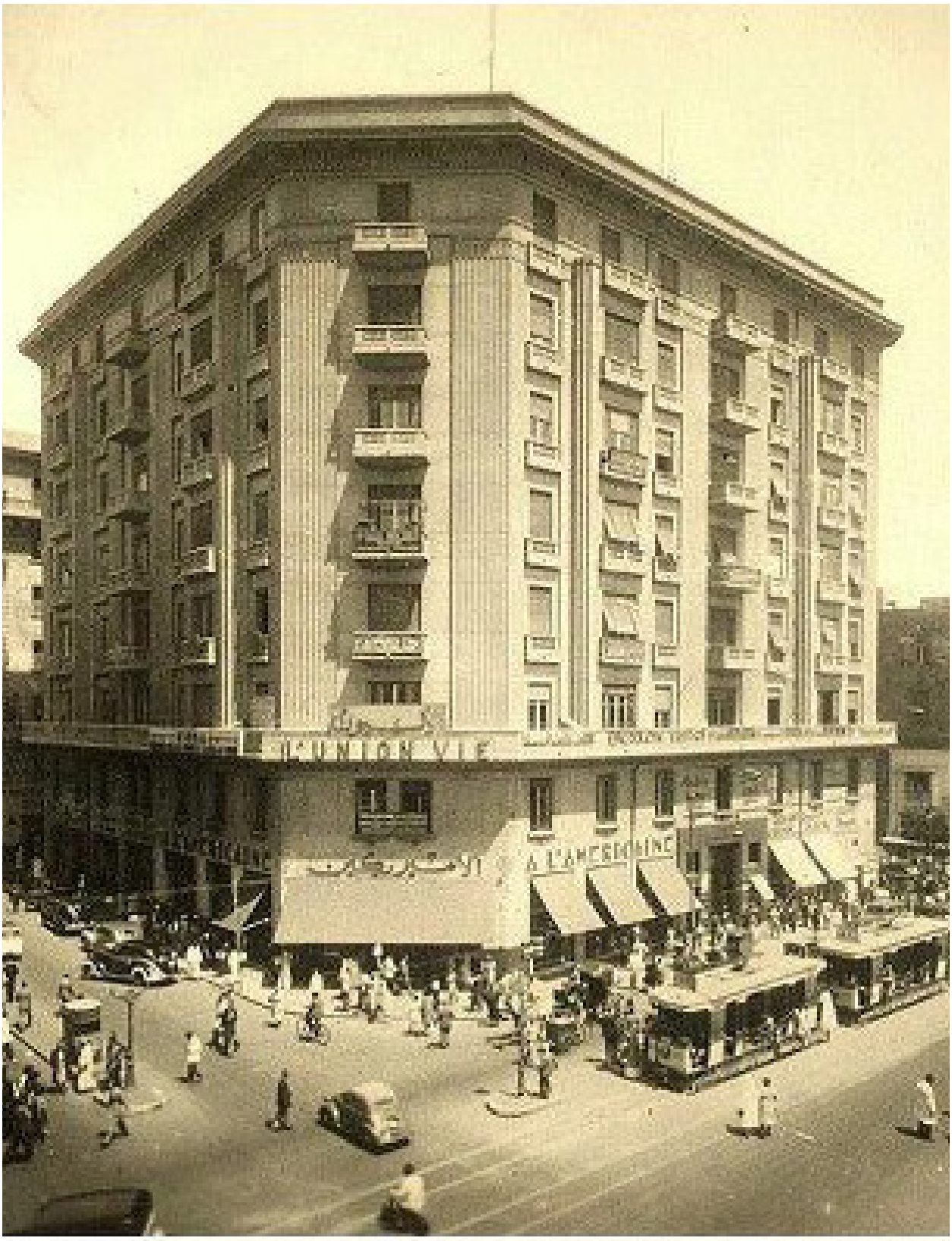


Figure 57
Building that had Matatiya Café, Downtown Cairo, Egypt
by unknown

From the 1900s, an Ahwé started evolving from being solely a place for having drinks and meeting with people, to a place with cultural and patriotic roles that affect society on daily basis. Today, an ahwé embodies the identity, culture, national conscience, as well as freedoms in the form of space. The social dynamics of the culture as discussed in Chapter 2, turned cafés to be melting pots where different and disparate social classes of society meet, conversate and direct public opinion and shaping popular culture with these frictions, harmony and intellectual communication.



Figure 58
Nobel Prize Winner, Naguib Mahfouz at Café Riche, Cairo.
by unknown

In the words of Ziad Sami Etani, a Lebanese journalist and Culture and Folklore researcher, the "coffeeshops" of Beirut were also the place where the leaders of the local neighborhoods, "Qabadayat", resolved disputes between the people of the neighborhood over a cup of coffee. He adds that during the elections season, coffeeshops were transformed into electoral offices in which political applications and electoral lists were formed, after the installation of "Combinat" and political parties, especially since they were subject to the influence of political leaders, each according to the region in which they are located. [27]

The Basta cafés, for example, supported Prime Minister Saeb Salam and worked to protect him, while the Saliba Café, which opened in 1951 in the "Mazraa" area in Beirut, was under the protection of the Beiruti Minister of Foreign Affairs Henry Pharaon, who used was a frequent visitor of the café along with the late minister Nassim Majdalani. There was also the "Gemmeyzeh" café, which dates back to 1929, and at that time it was a tent erected by one of the "Qabadayat" of the neighborhood known as "Al-Usta Baz", on the front of one of the data, it was transformed into an electoral office for famous Lebanese politician Pierre Gemayel.

In parallel, some owners of coffeeshops adopted a policy of "with the one still standing". If the poltical representative won, his

27 Itani, *Beirut, Local Coffeshops*, 2022.



Figure 59
The Souks of Tripoli
by Francis Jalain, 1974

picture remained hanging on the wall, and in the event of his loss, it was soon removed so that the new representative's picture would be hung in its place.

Etani notes that what distinguished these cafés was their popular character, and the simplicity that prevailed throughout their premises and atmosphere, which made them a comfortable space for their patrons, and an outlet for them after a day of work. Vacant from formalities and uptightness, one can act casually and be themselves in an Ahwé, as opposed to other spaces where it is required to present oneself with etiquette and decorum.

The walls of a simple, traditional Ahwé was colorfully painted with time leaving a mark on its features. Its wooden tables preserved the prints of the customers' fingers, and its chairs made of bamboo and straw embracing its users like Beirut embraces its people. An Ahwé is a place where the menu is just a hanging board with handwritten items and their prices. It is where your coffee is served in its "rakwé" or "kanaka" (coffeepot) and small glass cups with their saucers. Your tea would come in hot copper teapots with the signature transparent glass cups.

Every Ahwé had their permanent customers, who are usually the men of the surrounding neighborhood. Each group is like a clique "chella" who sit together around their table, and their afternoon



Figure 60
Ahwé at the Public Garden, Beirut
by unknown, 1900-1920

gatherings became a daily ritual that must be performed. In the event that one of the members of the "chella" is absent, they do not hesitate checking up on them by phone or at by visiting their home.[28]

In an Ahwé in Beirut in the 20s of the last century, the tunes in the background would be of Saleh Abdel-Hay's, Zakaria Ahmed's and Abdel-Wahhab's music, accompanied by the crackling sound of the "argilé" (hookah) and the sounds of dice rolling on the backgammon board.

Fast forward to two decades later, Etani reminisces about Beirut's very own El-Hamra Street in Beirut and its café culture. Al-Hamra Street debuted in the 1940s to be the beacon of Beirut, for its vivacious energy, and the home of Lebanese and Arab elites at the same time. It was the portrayal of a modern and civilized Beirut just like how the Lebanese wanted it to be. as well as to portray Beirut's civilized and cultural image, as the Lebanese liked it. Those sidewalk cafés that arose in El-Hamra were a Lebanese adaptation of the Champs-Elysees street in Paris, they were also a reflection of the economic and social prosperity that Beirut witnessed in its golden age. El-Hamra cafés were distinguished by their elegance and refinement, and were frequently designed with a European style, to meet their clientele's needs of luxurious and "western-like"

28 ibid.

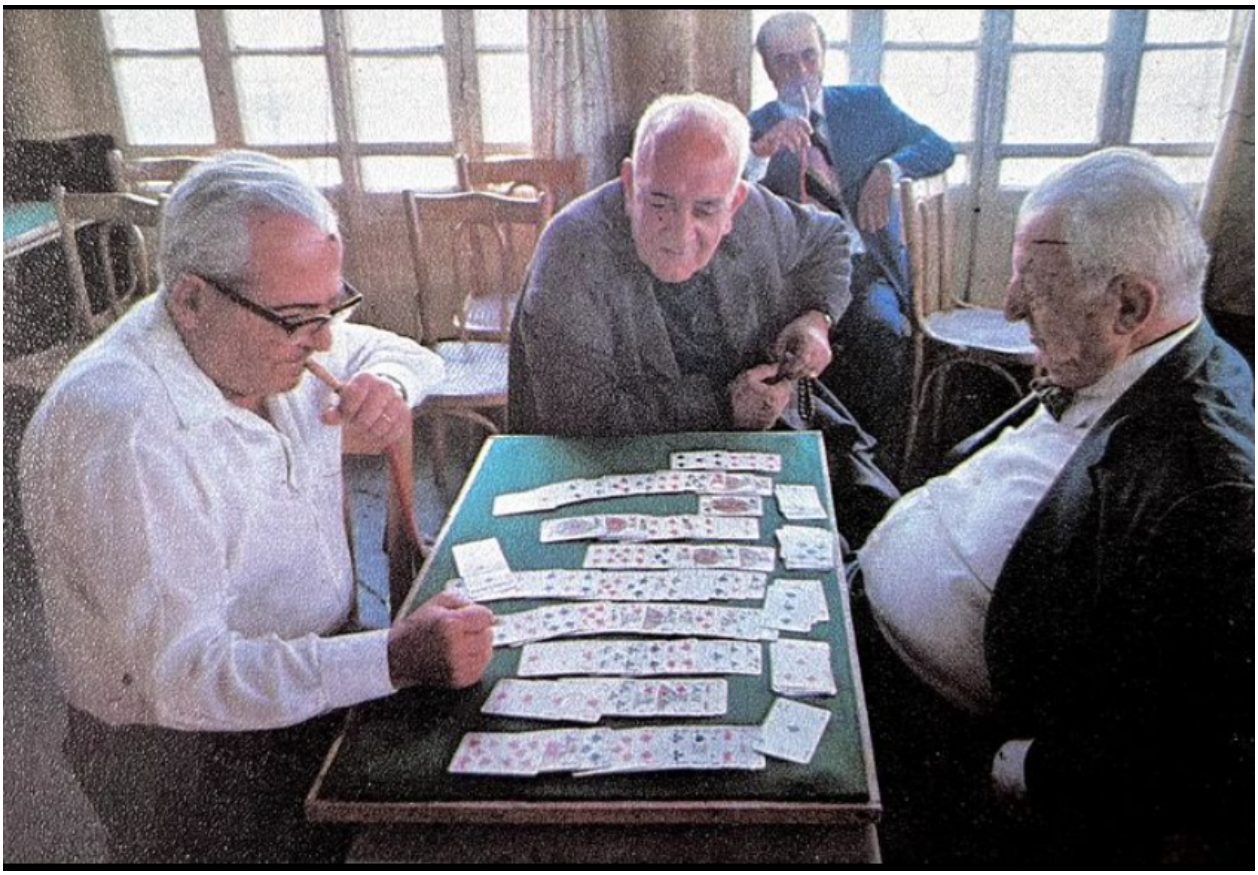


Figure 61
Men playing cards at an Ahwé, Beirut
by Francis Jalain, 1974

places. In the spirit of modernity that Beirut was going through, these cafés had western names like "Horse Shoe" café, which was launched in 1959 as the first sidewalk café on the street, and turned into a significant meeting place for Lebanese and Arab intellectuals of all backgrounds, beliefs and aspirations. Followed by "Express", "Manhattan", "Negresco" and "Eldorado" and Strand.

For twenty-five years (1950-1975), the "El-Hamra" cafés attracted the most famous poets, writers, journalists, and artists to create. It was in these sidewalk cafés where social relationships were woven, poems and art were born, and literary work was written. were visited by Lebanese and Arab intellectuals, journalists, politicians, and artists. The most renowned Arab poets were among the permanent patrons of the "El-Hamra" cafés like the Syrian Muhammad el-Maghout, the internationally— acclaimed Nizar Qabbani, Yusuf el-Khal, Adonis, and others, who wrote the majority of their poetry on those café tables and shaped Arabic poetry and literature forever.[29]

From the previous images we can conclude that a coffeeshop in the Mashreq come in different shapes, styles and forms. There is not really one cohesive format that all cafés use.

29 Itani, *Beirut, Coffeshops on Al-Hamra Street,* 2022.



Figure 62
The Horseshoe American-diner Style Café, El Hamra St., Beirut
by Mounir Diab,1974

However, some elements were constant, no matter where the Ahwé is located; the small chairs, tables, and a place to prepare coffee.



Figure 63
Ali El Hendy Café, Inside an Old Building in Alexandria, Egypt
by Amr Elhofiy, 2021



Figure 64
Sayed Darwish Ahwé, Alexandria, Egypt
by unknown



Figure 65
Backgammon game, Beirut
by Matthieu Karam, 2022

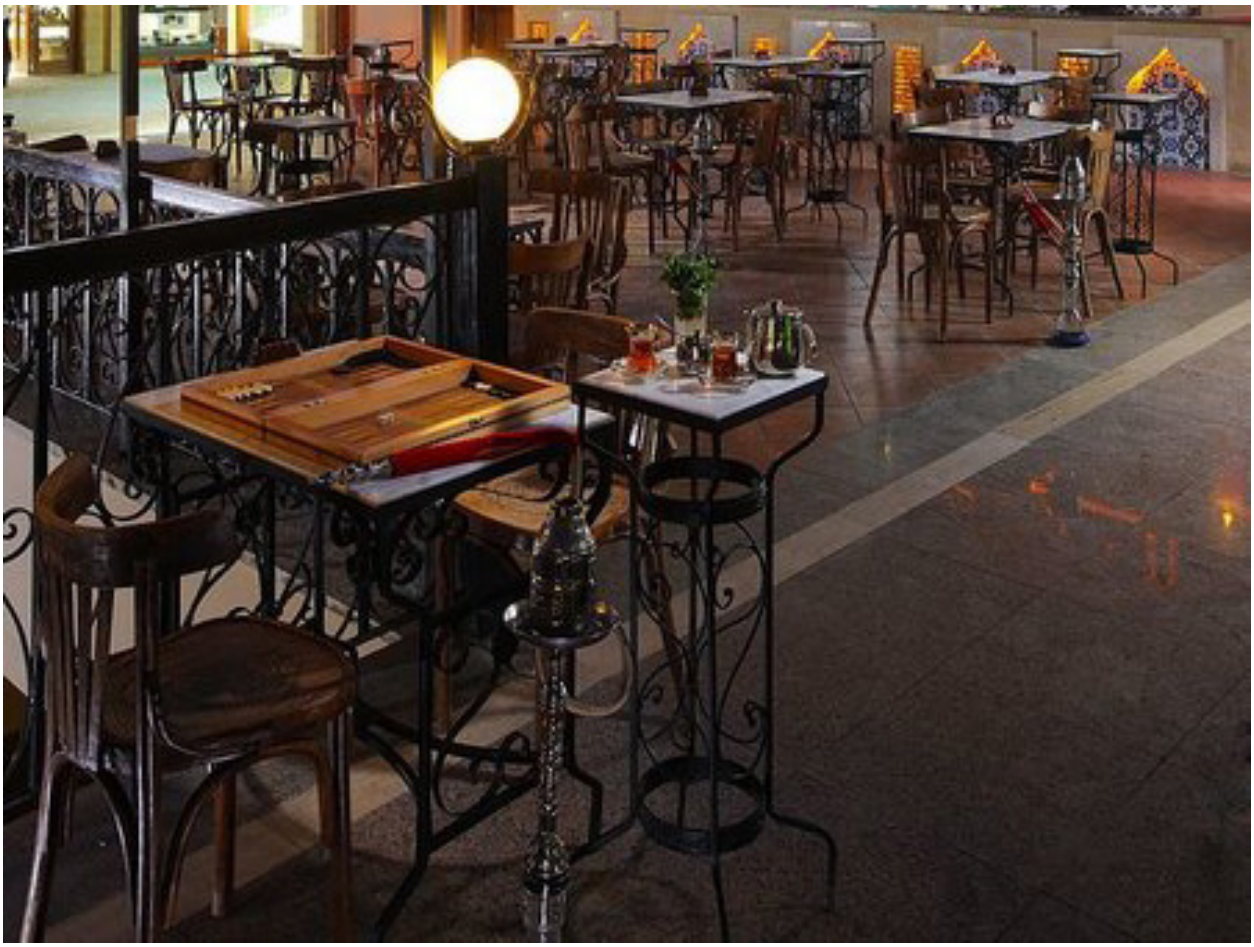


Figure 66
El Kahwa Café, Sharm El Sheikh, Egypt
by unknown



Figure 67
Tea with Mint at El Fishawi Café, Cairo
by lightningboy, 2019

With that being said, at this point we have a strong understanding of why the Mashreq community in Canada miss the coffeeshops from their country of origin, and why they cannot seem to find a replica of its energy and dynamics in their new home.

V

We Shall graft the Cedar of Lebanon into the Maple tree of Canada and watch it blossom and grow.

- Elias Karam, 1992.

Stories

of a Culture

of Grafting

of Space

& Place

Montréal

I acknowledge that the selected site is situated on the traditional territory of the Kanien'kehà:ka, a place which has long served as a site of meeting and exchange amongst many First Nations including the Kanien'kehá:ka of the Haudenosaunee Confederacy, Huron/Wendat, Abenaki, and Anishinaabeg. I recognize and respect the Kanien'kehà:ka as the traditional custodians of the lands and waters on which we meet, live and design for today.



Figure 68
Old Montréal from a window
by author, 2022

For the last chapter of the book, an architectural design of an Ahwé in Old Montréal is unpacked and presented as a design solution that responds to the community's longing for social interaction. This chapter is the translation of the previous chapters of history, literature reviews and architectural analyses in the form of architecture and space. As previously established in **Chapter 1,** the Canadian Arab community in Montréal is the largest in a Canadian city, accounting for 35% of the overall population of Canadian Arabs in Canada 391,587 of 1,118,820 Canadian Arabs. The community accounts for little more than 3.4% of the city's overall population. According to the social dynamics discussed in **Chapter 2** and the responses I got from members of the community, there is an evident longing for a community space for them that feels like "home", invites them to come together, and showcase the beauty of the misconceived culture in their new "home".

VI.1 **Grafting & Old Montréal**

Old Montréal is an architectural testament to all the history that the land has lived, ever since the arrival of Jacques Cartier and the very first French settlers in 1535, to its development into a complete fortified town in 1738, and to its growth into an bourgeois center to the city by 1850 with its first big wave of immigrants from Great Britain. The city also lived through the industrial boom of the world and transformed into a business district in the 1870s till the mid-1900s. In 1964 Old Montréal was declared a historic district of the city of Montréal. Today, Old Montréal is a historic mosaic built on 17th-century roots, with an architectural diversity and historic display found in few other North American cities[1].

In chapter 4, French colonial architecture in the cities of Cairo, Beirut, and Montréal -specifically Old Montréal- was thoroughly analyzed in terms of Façades, Materials, and Ornamentation. Chapter 4, named **of Space,** highlights where these three cities overlap architecturally, and in this current chapter these similarities are used as the main tools of architectural grafting. In chapter 3, **of Grafting,** it is discussed that grafting is being used as a primary method of cultural translation in this research and a number of precedents of architectural grafting was discussed. Working with

1 Burgess, et al., *Le Vieux-Montréal, un "quartier de l'histoire"?*, 2010.

layered history and invaluable architecture is a sensitive matter and requires a high level of intricacy to achieve a successful proposal. Old Montréal, as well as Cairo and Beirut, are classified as historic cities and according to the works of remarkable architects in history, such as Carlo Scarpa and Norman Foster, adaptive reuse is a form of historic preservation that adds modernity to structures but leaves them timeless and recognizable at the same time. In this research I argue that just as grafting agriculturally means permanently the uniting of two trees, it can also architecturally be a specific form of adaptive reuse that is used to portray distinct cultures coming together.

Hence, *It is not completely peripheral for one to speculate how the Old Montréal can additionally demonstrate how immigrants -specifically those from racialized minorities- from all parts of the world helped shape it into what it is today. It is not illogical to hypothesize that Old Montréal is a suitable location to represent and accommodate the Arab culture that contributes to the city's social and economic fabric to this day, and that architectural grafting is the way to achieve that*.

This chapter translates all the previous discourse, theories, and analyses into a form of architecture. However, to successfully accomplish that, Old Montréal has to be observed from an architect's lens to ensure a proper design proposal.

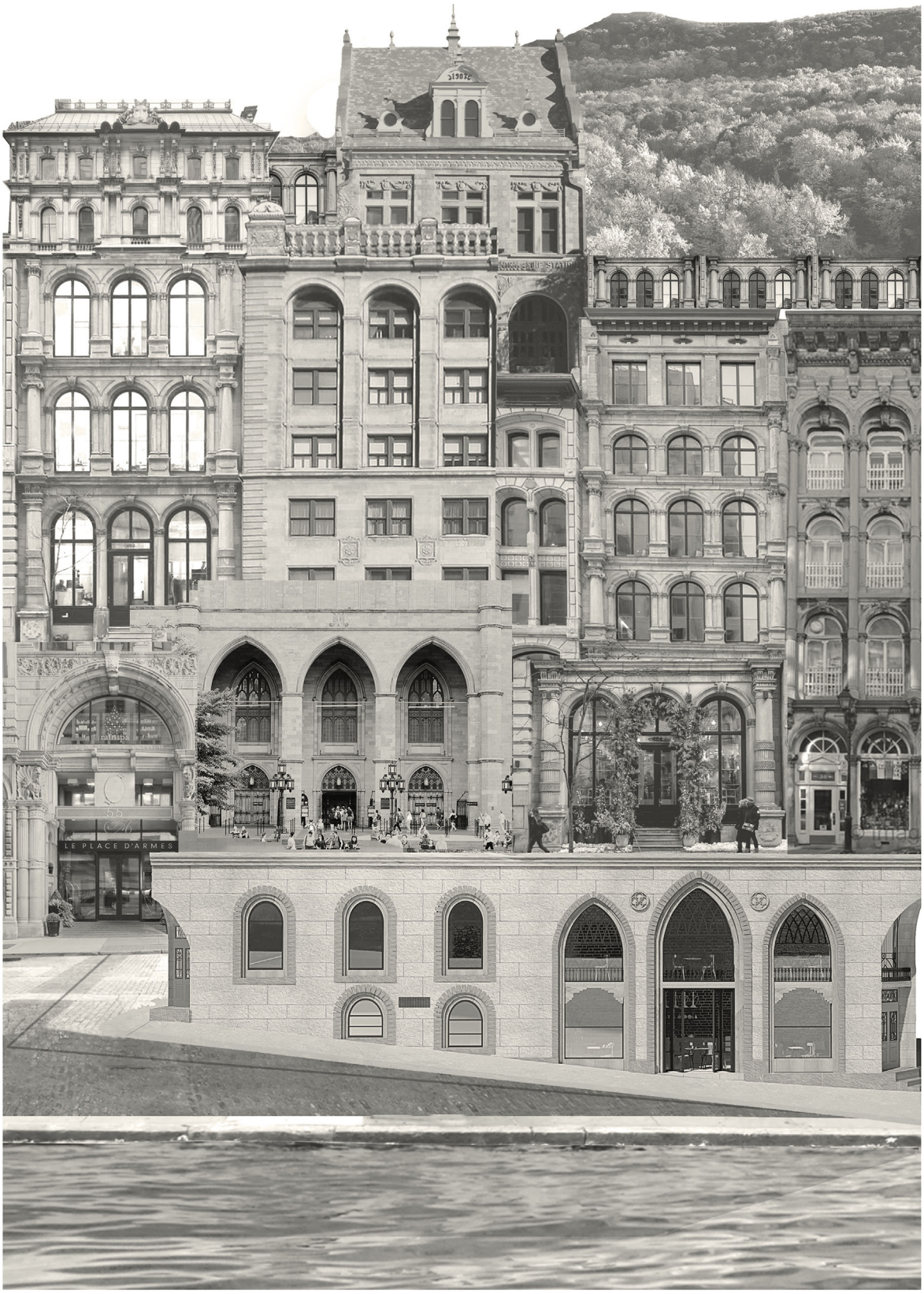
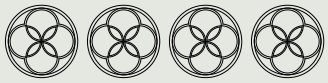


Figure 69
Graft Architecture Proposal in Old Montréal
by author



In Montréal

During my first visit ever to Montréal in September 2021 -before starting my thesis journey-, I could not help but feel a sense of familiarity while walking through the streets of Old Montréal, for it is Europeanness in one way, but for carrying parts of the downtown of the city I grew up in, Cairo, and the city I always longed for, Beirut, in another. What also supported my sense of belonging to the city was the amount of Arabic being spoken on the streets and the fact that this phenomenon does not exist in Toronto or any other Canadian city.

My mind goes back to the spring of 2022, when I visited Old Montréal on a hot Saturday afternoon. My Lebanese friend and I were waiting in line to get a lemonade from a kiosk in Place Jacques-Cartier, when the most non-Arab looking man started setting up beside us to sing in the square. Once he starts playing the music to the song he is singing, my friend and I look at each other with wide, shocked eyes as we are drinking our lemonades. For it is the music of Gana El Hawa by Abdelhalim Hafiz, a classical Egyptian singer from the 1960s. We could not help but laugh about how there is always an "Arab" around in Montréal ready to surprise us.

As a person from a country of an unmatched history but also a stagnant present, my mind sometimes questions what lacks Cairo and hinders it from becoming a world-class city. It was on my first visit when I decided that as I am starting my new life in Canada as a student, I will make sure that my thesis represents me and where I come from in my new home.

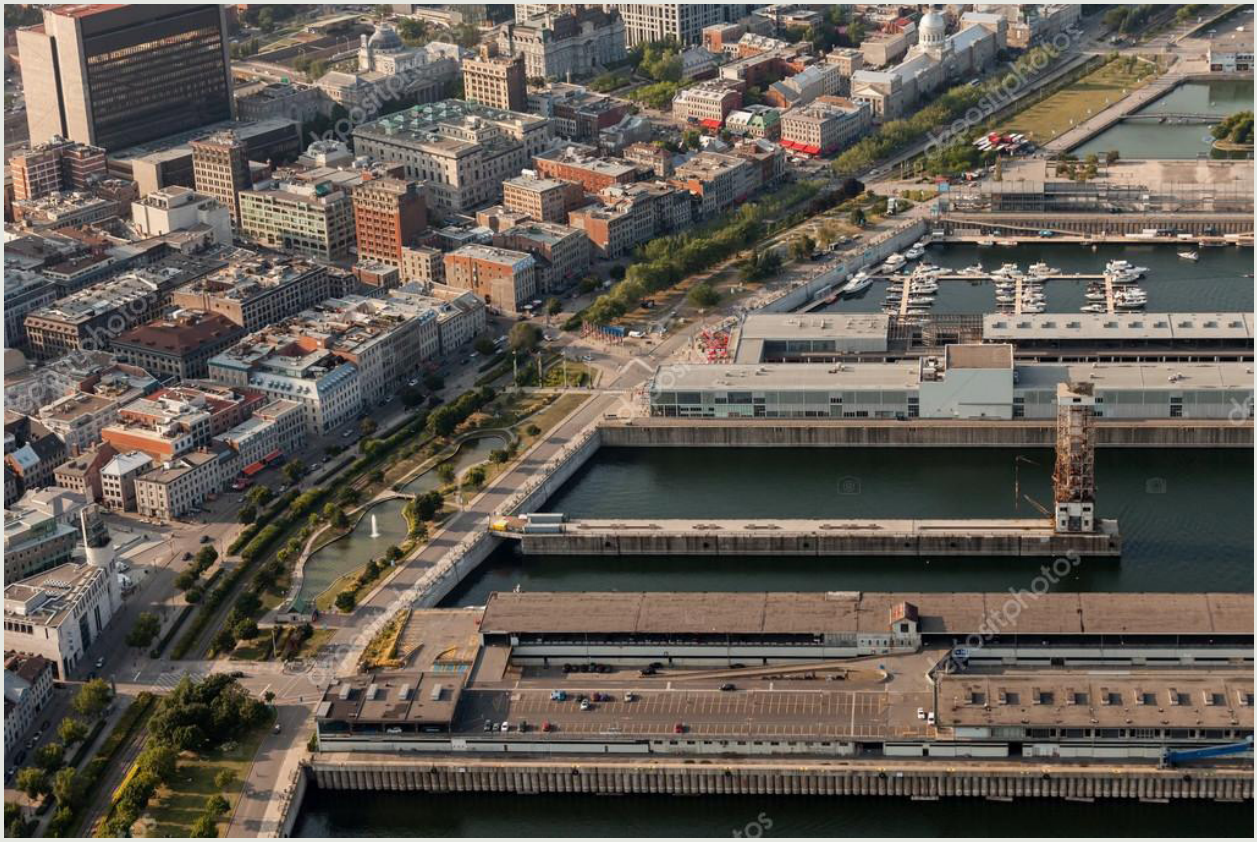


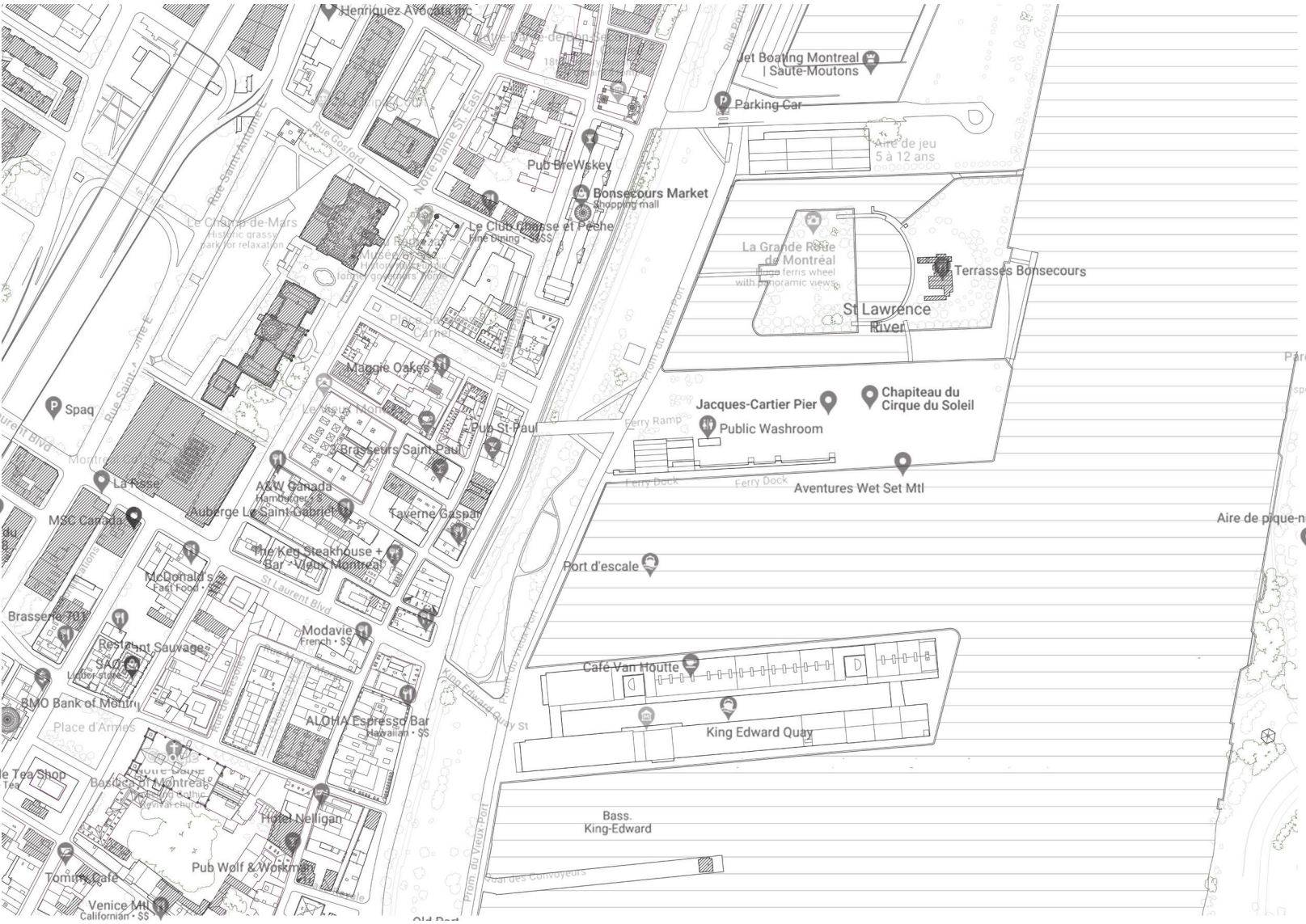
Figure 70
Aerial view from above the Old Port piers along the St. Lawrence River
by FOTOimageMTL

From Afar

In search of a site suitable for graft architecture, the thesis journey starts by a dual process of visiting and studying the old city of Montréal for exploration and documentation purposes.

Scale 1:1000

On this scale, Old Montréal is analyzed as an urban setting in terms of landmarks and land use. As the district is a heritage part of the city that receives over 10 million tourists a year, a Nolli-like plan is developed to shows the ground floor access on a big scale. As evident in the drawing, most of the district's ground floors could be accessed by the public, implying the domination of public use (mainly commercial or recreational) in Old Montréal.



Inaccessible for Public Use

Saint Lawrence River

Figure 71
1:1000 Urban Analysis
by author

Scale 1:500

Zooming in on the waterfront part of Old Montréal, the ground floor access at this scale is documented as well as the seasonality of the city. This observation stemmed from my visits to the area in different seasons of the year. During the winter I have noticed that Old Montréal is monotonous and relatively vacant when compared to downtown Montréal.

While in the summer, It was vibrant with tourists and locals enjoying the good weather on the patios, in the squares, and by the water. The gradient on the 1:500 map on the right shows the areas that become more populated during the summer. The restaurants extend onto patios on the sidewalks as well as public squares, Places Jacues-Cartier in the case of Old Montréal. The district completely transforms from winter to summer. On this scale, an empty plot by the waterfront started to appear.

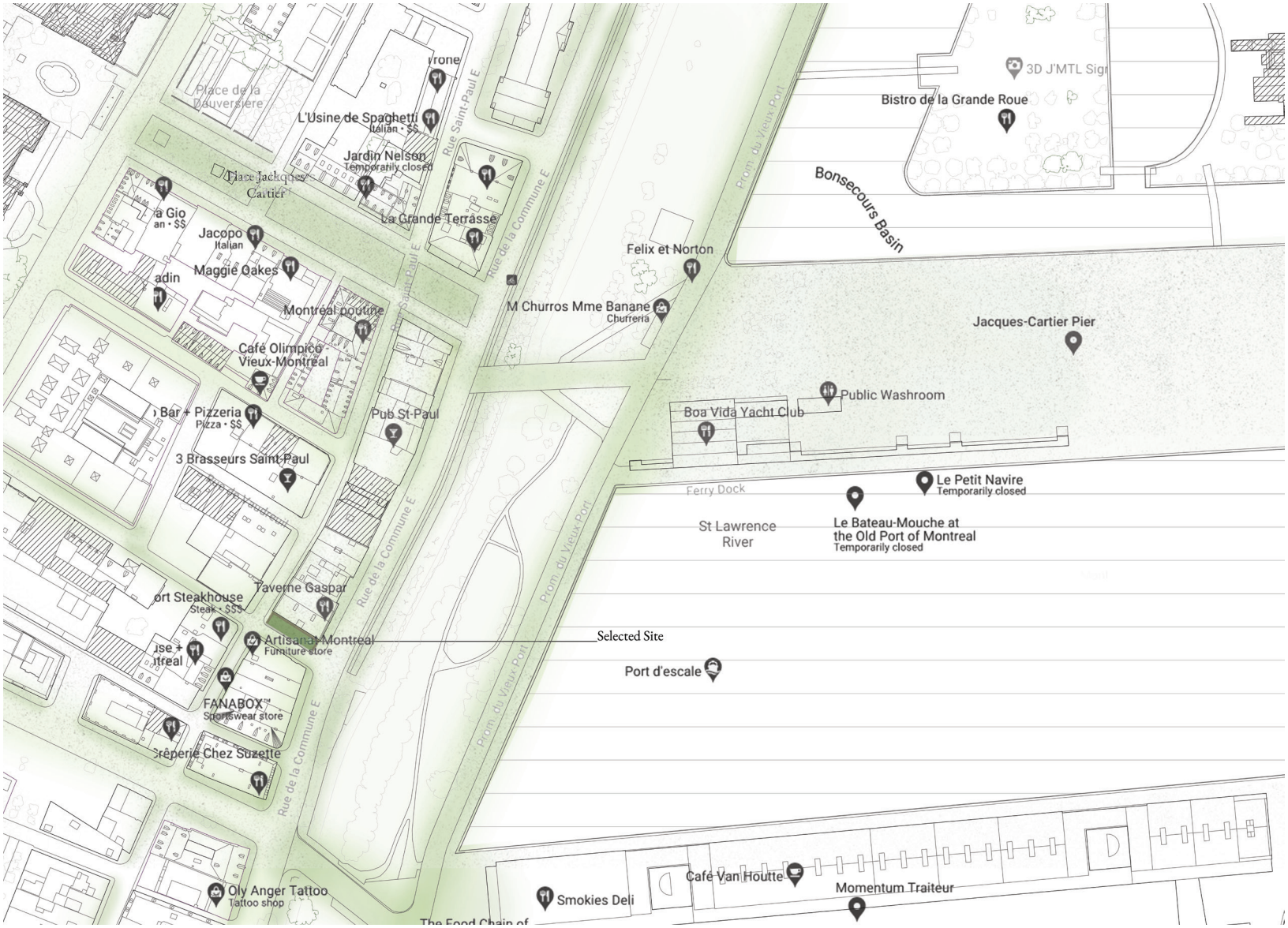


Figure 72
1:500 Urban Analysis
by author



Figure 73
Selected site during winter
by author, 2022



Figure 74
Selected site during summer
by author, 2022

Scale 1:200

Closing in on the site identified, its proximity to surrounding landmarks, land uses and its current use is mapped out. As well as a climatic and seasonality analysis. There is a small plot found vacant by the waterfront in Old Montréal is currently being used as a public parking lot for the surrounding facilities. On the northern edge of the plot, there is an existing building, with a tall mixed masonry wall that gives it a distinctive character.



Figure 75
1:200 Urban Analysis
by author

About 84 Rue St. Paul Est.

This building is one of two buildings (84 & 88 rue st. Paul) that make up the Victor-Hudon Warehouses complex built in 1857 - 1858 by Victor Hudon After acquiring exclusive ownership of the land in the spring of 1857, Victor Hudon quickly demolished the previous building and began construction of two new warehouse shops. Overlooking rue Saint-Paul and rue des Commissaires previously and “de la Commune” presently,they had their first residents in May 1858. From 1860 until 1880, the complex was owned by the Jodoin family before being purchased by the Joseph Masson estate. Warehouse shops, which are usually divided into two or three rental units, always accommodate different tenants.

Beginning in the mid-1880s, each of the two buildings contained a single firm that occupied the whole space. In 1948, the Masson estate sold 84, street Saint-Paul Est, and two years later, 88, rue Saint-Paul Est. After briefly housing a paper factory, the structure welcomed a perfume importing trader, J. Alfred Ouimet. The bottom floor of the building was then designated for showrooms and offices, while the upper floors were used for production and storage. The latest work done to the building took place in 1929 when they added brick masonry to reinforce the building’s



Figure 73
Selected site during winter
by author, 2022

existing stone structure, removed a sloped roof and added an extra upper floor instead. In 1948, J. Marie-Antoinette Mercure, Alfred Ouimet's widow, became the owner of the property, which was inhabited by her husband's firm until roughly 1975. Finally, retail trade operations were to dominate in building from the late 1970s to the end of the twentieth century. These functions existed till 2005.[2]

Nowadays, the ground floors on the buildings on both sides of the streets are commercially used as a dessert shop, a gallery, and a restaurant. The upper floors according to the site analysis are empty and ready for residential rent. Located on the sloping land of the hill, the building stands on a plot with 8% slope in the direction of the river. This significant slope resulted in a one floor difference on both sides of the street, with five floors on the de la Commune side and four on the St. Paul Est. side.

2 Ville de Montréal, *FICHE D'UN BÂTIMENT: Magasin-entrepôt Victor-Hudon II*, 2006.



Figure 76
Existing Building Elevations
Left: Rue St. Paul - Right: Rue de la Commune
by Ville de Montréal, 1995

The industrial purposes the building was built for initially still have their imprint on the building's façade, particularly on the de la Commune side. The building's south eastern elevation has "J. Alfred Ouimet - Importateur" written in an industrial typography style beneath the window openings. 84 rue St. Paul Est.'s façade shows a variety of building materials symbolizing the phases it went through. The building was constructed using Grey, Montréal Stone Masonry. It was then refurbished with red brick masonry that is evident on the south eastern façade left exposed. The extra floor added on top of the building in 1929 was constructed using a different type of yellow stone masonry as evident in the pictures.

The building is protected by the Cultural Heritage Act, which has been in effect since October 19, 2012 by the following statute:
Located in Montréal's history district (Old Montréal) (declared).
Previously a historic district (1964-01-08). (provincial jurisdiction).
The building is classified as follows in the urban historic evaluation documents:
Located in an area of exceptional heritage value Old Montréal (municipal jurisdiction).[3]

3 ibid.



Figure 77
145-85 Rue de la Commune E, Montréal
by author

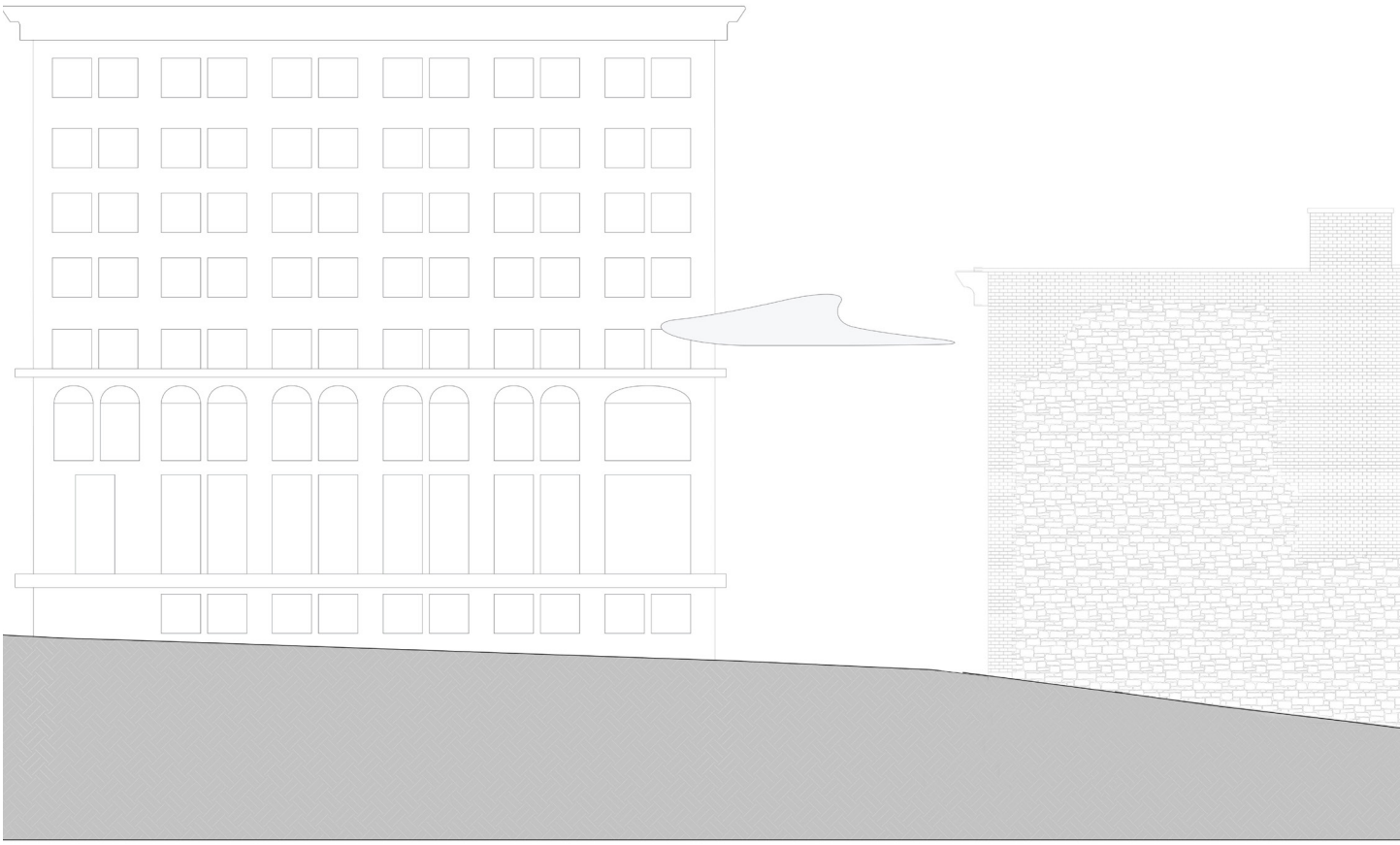




Figure 78
Urban Section Through Site
by author

VI.2 **Precedents**

The biggest and most influential work behind this design is the artist Carlo Scarpa. Carlo Scarpa (June 2, 1906 – November 28, 1978) was one of the twentieth century's most enigmatic and underrated architects, best renowned for his intuitive approach to materials, combining time-honored crafts with modern industrial methods. Egle Trincanato, President of the Fondazione Querini Stampalia, for whom Scarpa refurbished a Venetian castle in 1963, described Scarpa as *"an above all, he was exceptionally skillful in knowing how to combine a base material with a precious one.*" in a 1996 documentary produced by Murray Grigor.

Scarpa's architecture did not become worldwide renowned until after World War II. This acclaim resulted in a series of commissions in and around Venice, many of which involved the renovation of old structures, which became Scarpa's signature. Scarpa's refurbishment of the Museo Castelvecchio in 1964, perhaps most famously, skilfully balanced new and old, displaying the history of the original structure when appropriate. Scarpa's attention to detail is unrivaled among contemporary architects. His appreciation for craftsmanship often led him to revel in the smallest of details, such as the brass supports under the stairs at his Olivetti Showroom.[4]

4 Stott, S*potlight: Carlo Scarpa*, 2019.



Figure 79
Olivetii Showroom
by Orch Chemollo

The Olivetti Showroom

The Olivetti showroom is one of two Scarpa projects that I was inspired by for this design proposal. The Olivetti Showroom in Venice, located in the commercial arcade of Piazza San Marco, was planned and built between 1957 and 1958. Adriano Olivetti is the proprietor of a prominent typewriter manufacturing and design firm that gave Scarpa an amazing opportunity to let his design flow and evolve into a piece of art. Carlo Scarpa was a careful craftsman who was fascinated by materials, water, scenery, and the layers of history that inspired every drawing he touched. This love of design was most evident at the Olivetti Showroom, where every single detail was exquisite, amusing, and thought-provoking. Scarpa was given a challenging brief by Adriano Olivetti: Long, dark, and narrow area had to be operated on, which included reinforcing the structure and removing outdated fittings, followed by the installation of new windows, allowing light to stream in. Scarpa determined that he wanted the space to be perceived as a whole, with each new fitting interpreted as an insertion into the building's existing fabric. Scarpa recognized Adriano Olivetti's importance in the new store. It was an opportunity to demonstrate Olivetti's trendy and accurate typewriters, essentially providing a fascinating environment to sell them. Scarpa's concept was



Figure 80
Olivetii Showroom
by Orch Chemollo

straightforward: the area would have to mirror the beauty of the designer typewriters while also generating an ethereal space for the showcase, making it appear larger than it is. At four meters in height, the space was relatively lofty. This, however, could not allow a second level, which would have maximized floor area for the customer. The answer was to build two low balconies on either side of a spectacular staircase that would not interfere with the room's overall perception and grand concept.

The Olivetti staircase was a huge source of inspiration; it is a sculptural piece inside the space or as a new layer that supports the tectonic language upon which the showroom is based. The stairs was built with cantilevered marble slabs that resemble a "neoplastic deconstruction of Michelangelo's stairway in the Laurentian library" and flows down from the mezzanine level above. The staircase is a focal point within the showroom, serving as an informal invitation to the audience to touch, feel, and caress the smooth framework, which cleverly splays out plinths on which Olivetti typewriters are displayed. The staircase, a minimalist concept of deconstruction, blurs the line between staircase and artwork.[5]

5 Davie, *Carlo Scarpa: The Tectonic Design of the Olivetti Staircase*, 2012.



Figure 81
Olivetii Showroom
by Leslie Williamson

Museo di Castelvecchio Verona

My second inspiration was the Museo di Castelvecchio in Venice. When Carlo Scarpa was in charge of the restoration of the Castelvecchio museum in 1956, the medieval castle had already been heavily remodeled: during the Napoleonic period, a fort was built along the northern and eastern sides, and in 1924, the castle underwent some restoration work aimed at its conversion into a museum. Scarpa's design employs incisions and caesuras to emphasize stratification and articulation into discrete cores from two distinct periods, the medieval Reggia and the nineteenth-century Gallery. The latter's façade, with its central loggia, defines the major inner front of the courtyard, where Scarpa put the museum entry in an asymmetric location. The composition by nuclei is further highlighted by the placement of pathways, staircases, and suspended passageways to connect structures from different eras. They are made of contemporary materials and hence identifiable as belonging to Scarpa's layer. Among these, a system of metal walkways was developed to connect the Reggia to the vacuum caused by demolishing the last span of the nineteenth-century gallery. They encircle Cangrande's equestrian statue, which rests on a concrete base. The biggest inspiration for me however is the Sculpture Gallery.



Figure 82
Museo di Castelvecchio, Verona
by fredefele, 2007

On the ground floor of the nineteenth-century portion, the sculpture gallery is characterized by a sequence of seven large rooms connected by vaulted tunnels and lit by Gothic bifore and gabled windows that define the main façade. Different materials define the space's elements: a long iron beam on the ceiling, plaster on the walls, cemented concrete trimmed with Prun stone strips on the floor, and pink Prun stone slabs covering the arched passages' walls. This sensitivity to materials and shapes is reflected in the attention to detail in Castelvecchio's design. Carlo Scarpa created all of the supports and display cases for the pieces on show himself. In this scenario, the sculptures are elevated off the ground by a central support, giving them the appearance of floating above the floor.[6]

6 Di Lieto et al., *Museo di Castelvecchio*, 2016.



Figure 83
Sculpture Gallery in Museo di Castelvecchio, Verona
by Prakash Patel, 2019

Nomad Café, Vietnam

A+H architect, 2021.

Nomad is located on Nguyen Ai Quoc Street in Bien Hoa city, Dong Nai province, Vietnam, where the majority of the population is Catholic and there are churches every few kilometers. With a distinct local culture, A+H architects wanted to build something that would connect people to this region. So the ambiance of a modest chapel inspired the architects to create a soft and silent space.

Function: The concept of the ground floor design is the creation of a public area with no borders, inside and out, connected by revolving steel-glass door systems along the façade that open to welcome everyone. On the upper level, the goal is to make it feel homey with a tranquil atmosphere. The proposal is divided into two sections: interior which is connected to the ground level by a void space through which users can observe the surrounding vista and outdoor -the balcony- running along the façade, creating a themed buffer space between the inside and the outside.



Figure 84
Nomad Coffee
by Tran Nhat Quang

Materials and Construction: The architect's construction strategy is to keep the existing ancient reinforcing concrete structures and keep them on display. The steel structure was added with modules of corrugated perforated steel plate rotational glass doors systems, to fulfill the requirement for an open, building façade. As for the material use, the designers employed as minimal materials as possible with a strong contrast between steel, glass, and concrete.

With a limited space of 80 m^2, furniture is intentionally arranged to maximize usable space in a tight space. The architects developed space layouts for indoor and outdoors spaces, taking advantage of the accessible surrounding scenery to provide various experiences of the café. They designed spaces for individual use, as well as small and big group gatherings.[7]

7 A+H Architect, *NOMAD Coffee / A+H Architect,* 2022.



Figure 85
Nomad Coffee
by Tran Nhat Quang

Speculations

My architect-brain picked certain features from these aforementioned precedents to render an image in my head of how the Ahwé will look like.

Like the small café in Vietnam, I envisioned the Mashreqi Ahwé with the same rectilinear proportions that maximizes the use of space. In addition, I also found inspiration in their creation of diverse gathering spaces that I assume would provide a richer experience for the targeted community's various needs. The architects also designed a fully operable façade that opens up to expand connecting the inside with the outside. That design move corresponded with my previous analysis of Façades in chapter 4, where I analyzed how the open façades with wide balconies and big windows is not only an architectural feature in Cairo or Beirut, but also a cultural and social element that the people lacked here in Canada.

From Carlo Scarpa's phenomenal works, the extraordinary use of material and modern details resonated with me. The intricate selection and design of the materials enriched his vision of layering the old with the new. The use of a limited amount of modern materials in his renovations made them shine in contrast to the old ones, at the same time elevating the aesthetics of the existing material. I believe that Carlo Scarpa's magic was in his modern details. The extremely skilled craftsmanship showed how his attention to detail was his signature in the architectural world. The level of functional architectural detailing is what made his design and later legacy stand out.

I was inspired by Scarpa's attention to detail to view the architecture I am creating as first: a single piece that I am carving and shaping as well as a space to be experienced in entirety, where every element is carefully curated to serve the greater purpose of grafting and cultural representation.



Figure 86
Speculative Collage
by author

VI.3 **Grafting a Program**

Employing grafting as my primary method of approach, I started making note of the several elements needed to be implemented in terms of architectural program. First: the community's feedback, that highlighted some components they found absent in Canada. Based on the responses, there was a lack of social connections -that existed back home & discussed in Chapter 2- that the community claims to need. The majority of the responses received included the words: ***s*ocial life, social clubs, sense of community, small conversations with strangers, and interconnectivity.** Disclosed in the responses was also their longing for the big, wide balconies that connected them to the street life outside -discussed in chapter 4-. There was also an equally high demand for coffee shops that are similar to the ones in their cities of origin and Levantine and Egyptian food, that mainly relies on baking.

On the other hand, the site was surrounded by a rich context that needs to be considered. The majority of the operated ground floor uses surrounding the site - as discussed earlier in the chapter- is commercial. The whole block of the area has either galleries or restaurants on the ground floor.

By this point it made sense to create a program that grafts the two sides of the coin, and so the design proposed in this chapter is a vision of an architectural graft of an Ahwé in Old Montréal that is for; first & foremost the community to connect. Second, a space to welcome all other ethnicities to experience a part of El Mashreq culture, through a gallery dedicated to the community's art and through food. The program is in itself a product of grafting, for the community's needs were translated into a program that unites well with the surrounding, while maintaining its own original strengths.

Café Faouzia, named after my grandmother, that to me is the symbol of warm hospitality and gathering people over coffee.

The design of Café Faouzia speculates the Ahwé becoming a symbol of Mashreq Arab culture in the diaspora.

VI.4 **Café Faouzia**

The Architecture of an Ahwé in Old Montréal

VI.4.1 *Materials*

The temporal richness of the site, as well as the cities studied, displays itself beautifully through building materials.

Materials were the starting point towards designing; to analyze the existing material palette in site. The palette consists of gray limestone masonry as the main building material, red brick masonry and steel reinforcement elements, surrounded by paved grounds and sidewalks, and its façades full of simple wooden framed windows. (*Figure 87)*

Afterwards, a grafting material palette was developed. The new palette consists of materials gathered from downtown Cairo and Beirut. The palette includes the existing wall, used as the main celebrated material. Grey limestone masonry with a wider and larger cut, salvaged wood flooring on the inside, and metal and stone ornamental elements. (*Figure 88*)

ground















façade







openings





Figure 87
Existing Material Palette
by author

existing wall



construction



flooring









ornaments

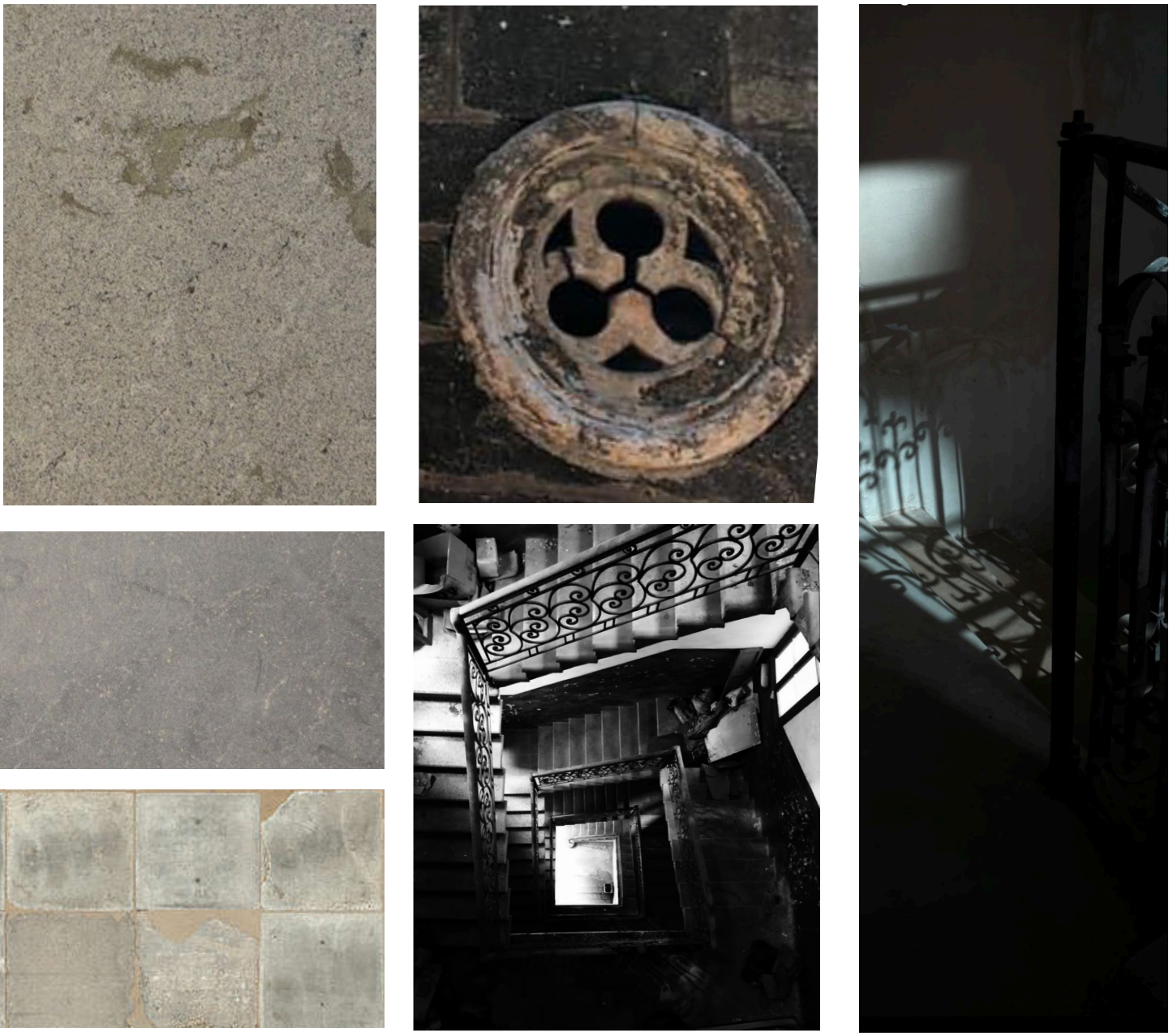
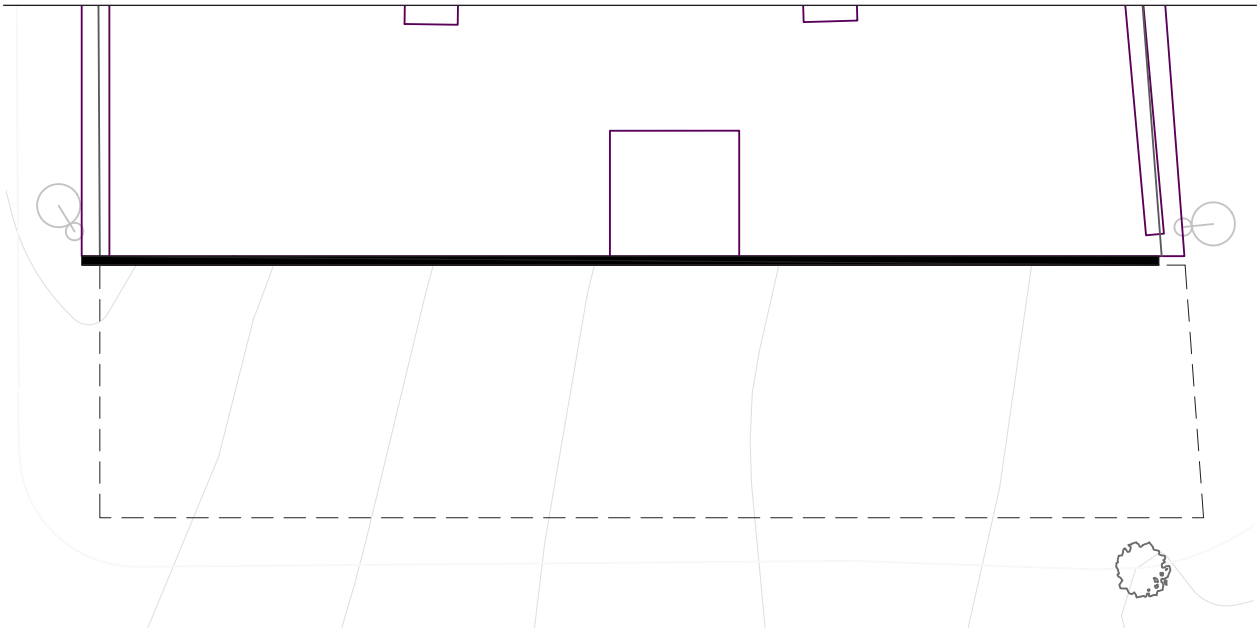


Figure 88
Grafting Material Palette
by author

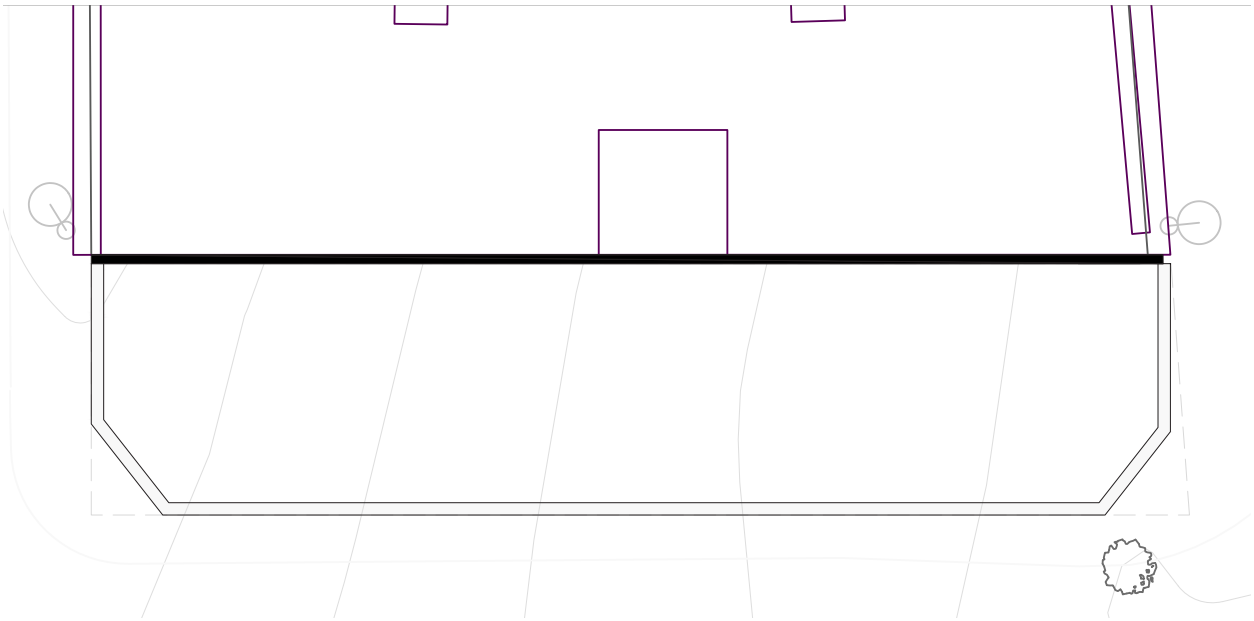
VI.4.1 *Architecture*

Horizontally



The selected site boundary has a floor area of 150 m^2, surrounded by a 2 meter wide sidewalk.

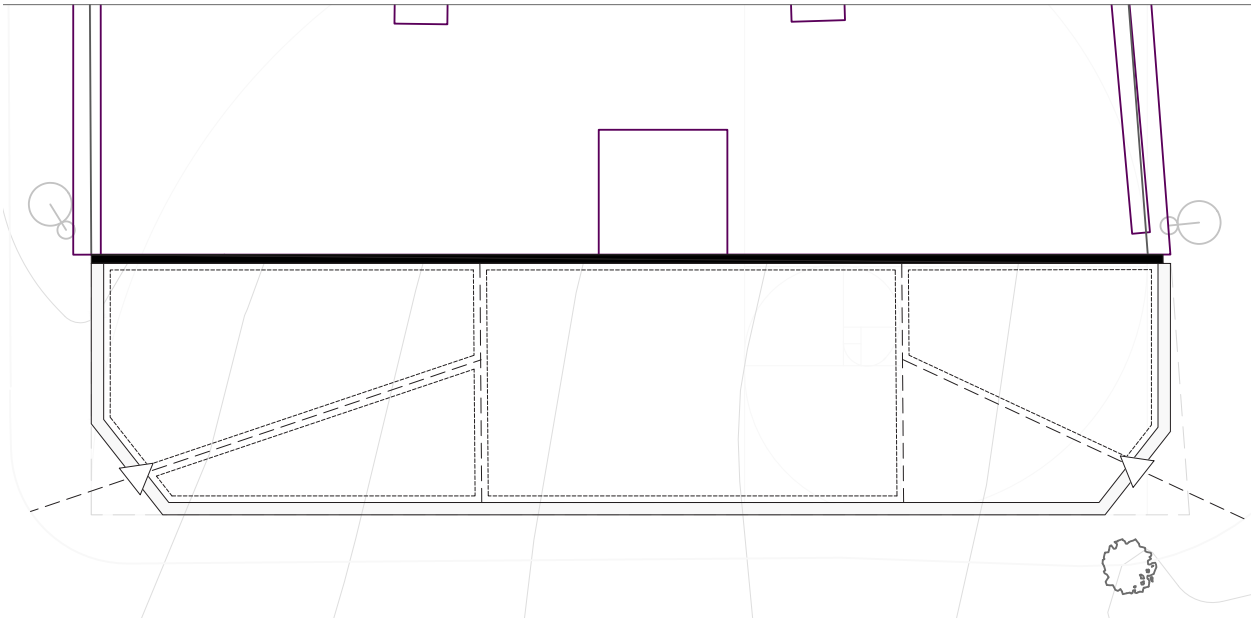
Figure 89
Selected Site Boundaries
by author



The edges were chamfered following precedents from El Mashreq to create inviting entrances at street intersections.

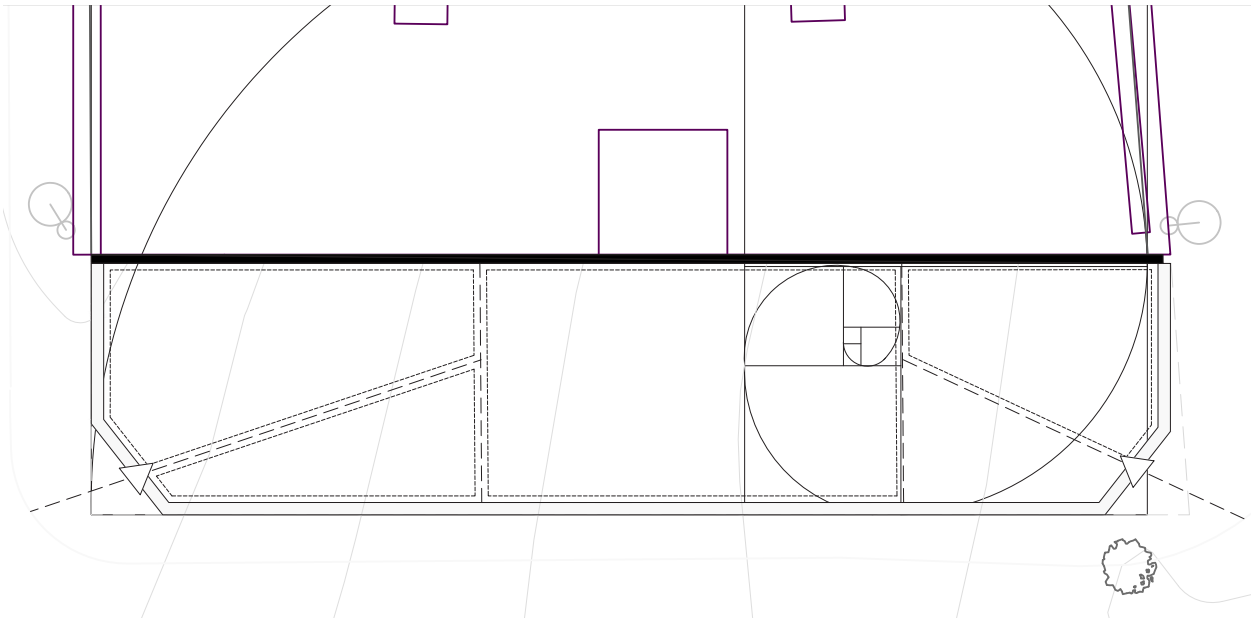
Figure 90
Chamfering Site Edges
by author

Horizontally



Since the chamfered edges created inviting entrances, these main access points directed the circulation paths and initially shaped the spaces on the inside.

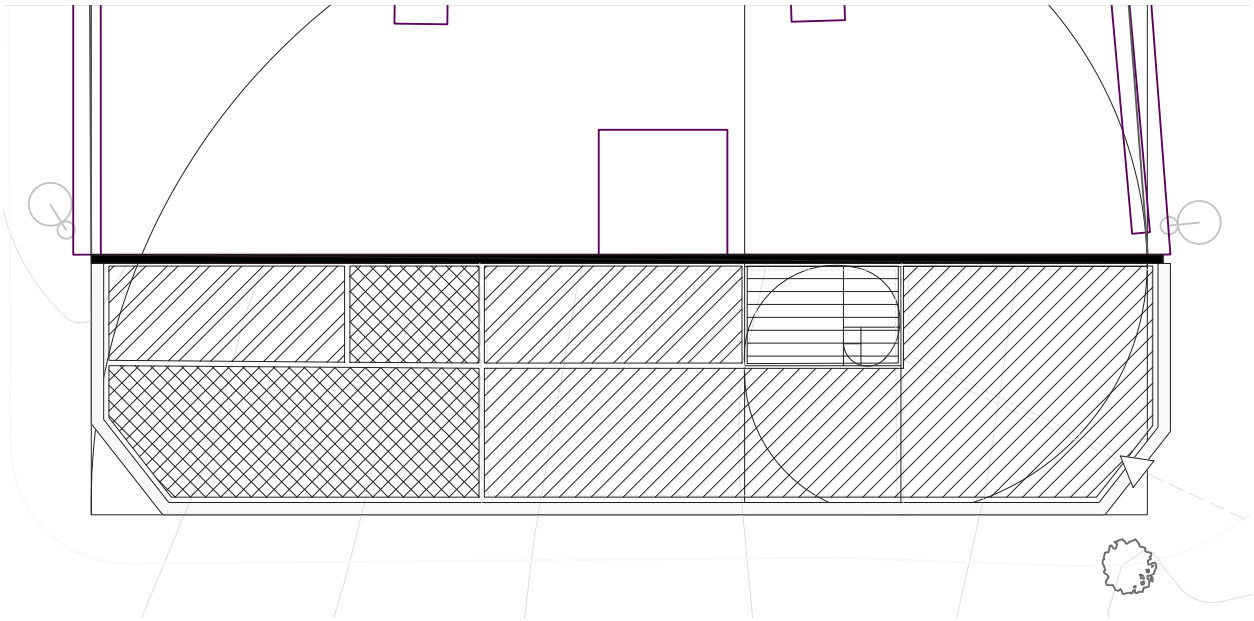
Figure 91
Main Axes & Spaces Created
by author



As discussed in Chapter 4, the Golden Ratio Curve is now applied on plan to provide more definition and harmony to the interior of the space.

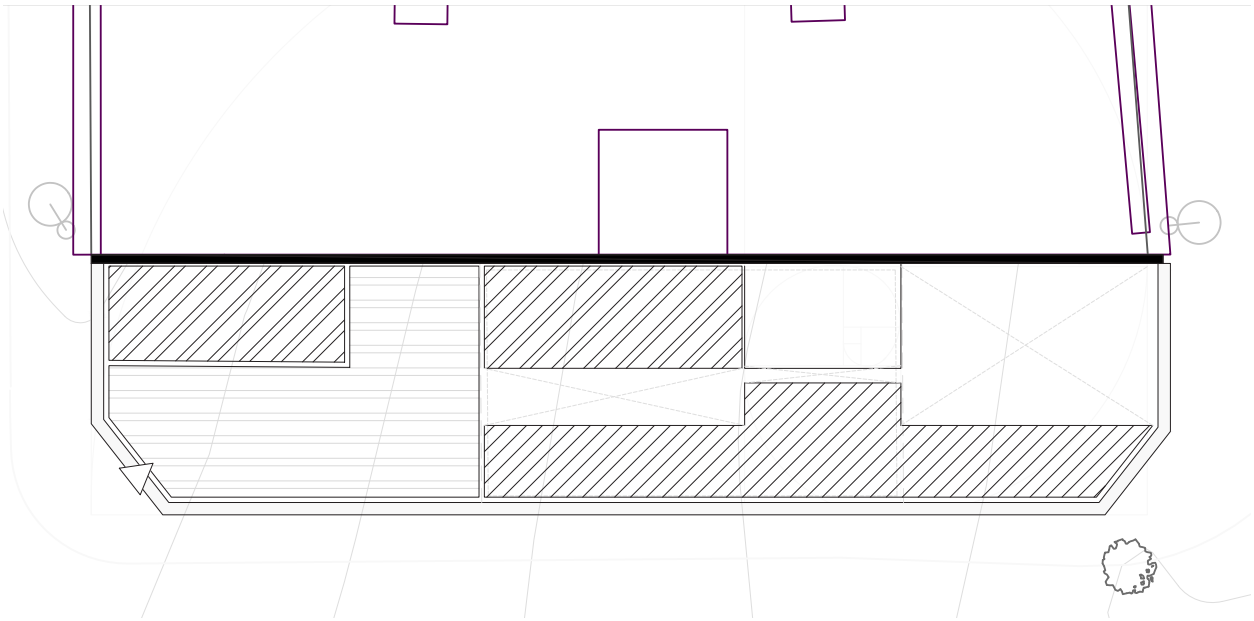
Figure 92
Application of the Golden Ratio on Plan
by author

Horizontally



This approach resulted in clear zoning of the spaces, where at the spiraling part of the Golden ratio curve, -which happened to be by the existing wall- the coffee-bar area, the core of the project, is situated and surrounded by seating areas along the façades. Vertical circulation through the building is then assigned towards the existing wall, to directly experience the heritage of the context. The further back areas, towards the higher topography lines, hold the back-end uses, like kitchen, washroom and fire exits.

Figure 93
Ground Floor Zoning of Spaces
by author

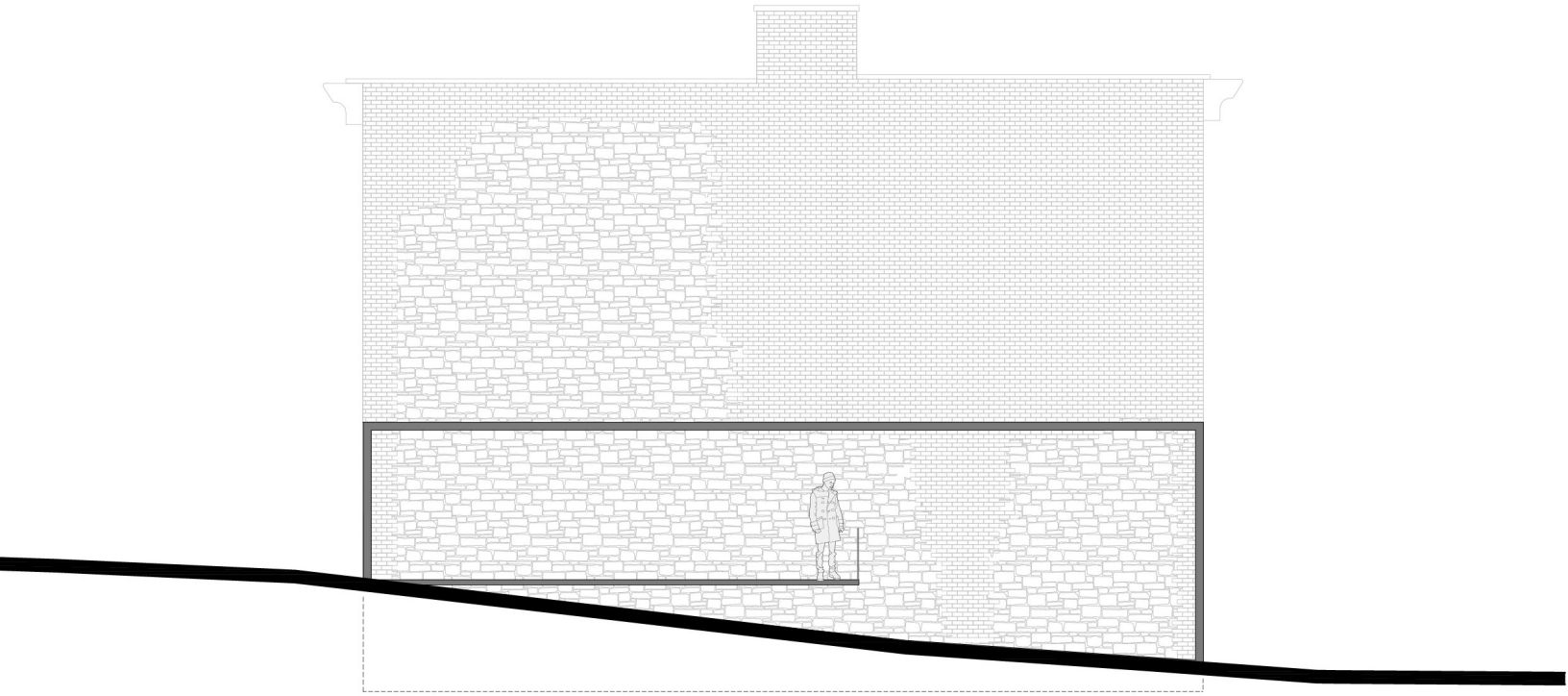


The site has an 8% slope that resulted in a one storey difference between both sides of the existing building. On the other side of the street, rue St. Paul, the entrance is direct to the gallery part of the program, where the space is designed to display artworks of the community. The seating area is allocated towards the façade, providing the ahwé with direct visual access to the street, readapting the ahwés of El Mashreq to a colder climate. To further strengthen the use of balconies and visual connections throughout the building, a small interior balcony is designed at the pinnacle of the golden ratio curve, overlooking the coffee-bar downstairs.

Vertical circulation Seating area

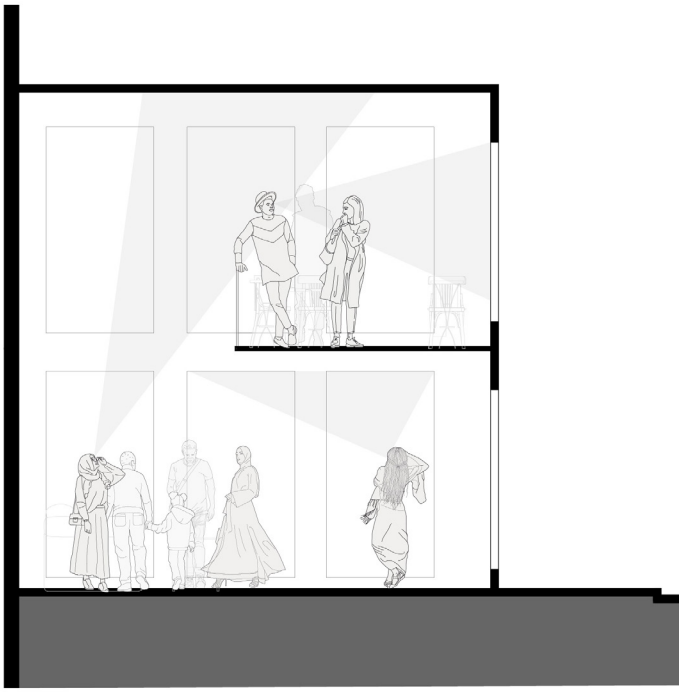
Figure 94
Mezanine Floor Zoning of Spaces
by author

Vertically



Vertically, the main priority was to create visual connectivity on both sides of the building, connecting with the context of the hill and having a full view of the waterfront.

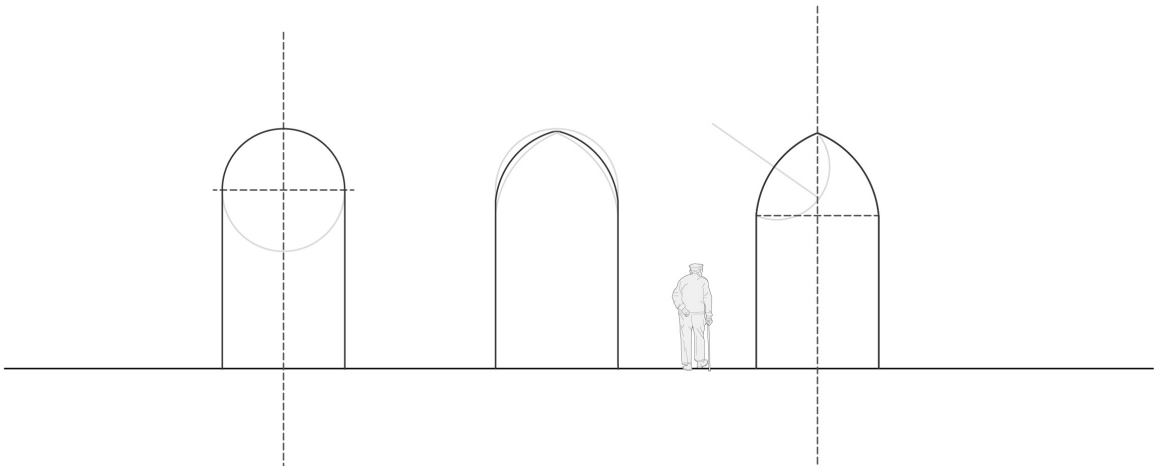
Figure 95
Building's connection to context and interior volume
by author



To achieve that, different gathering spaces were curated along the façades, for different sizes of groups, directly connected to the streets outside and throughout the different levels within.

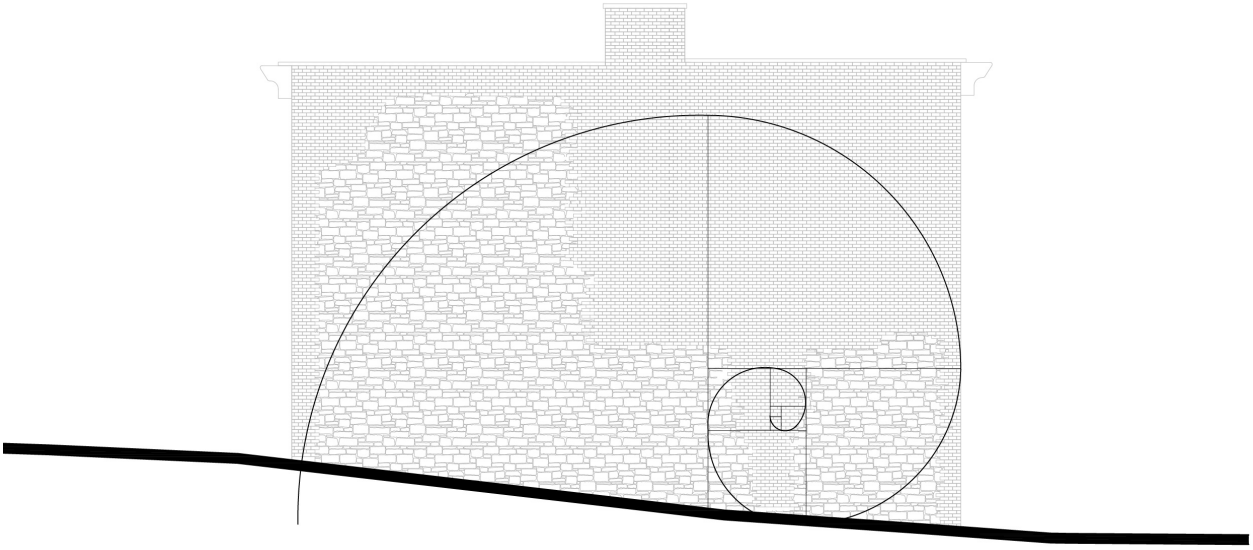
Figure 96
Indoor & Outdoor visual connections
by author

Façade



On the Façade both types of arches that were investigated in the book are grafted side by side; The semi-circular arch, native to old Montréal, and the Pointed arch native to Cairo and Beirut.

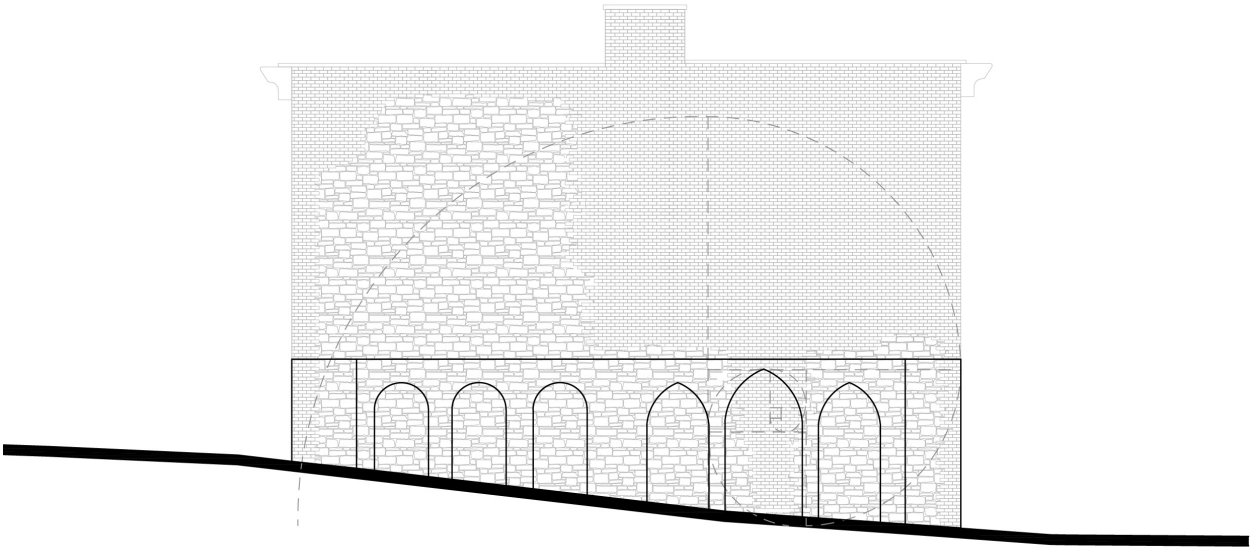
Figure 97
Montréal Semi-circular arch & Mashreq pointed arch
by author



The Golden Ratio Curve is again applied to allocate the location of these arches.

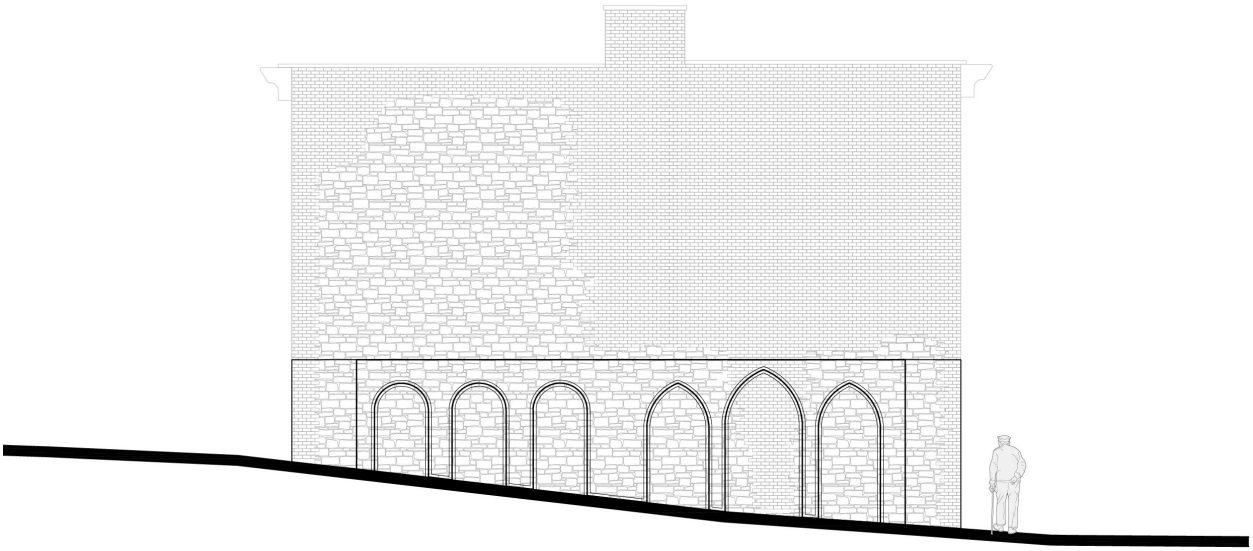
Figure 98
Application of Golden Ratio on Façade
by author

Façade



The Golden Ratio Curve application on the façade aligned the tallest and widest opening with the coffee-bar, and the interior balcony.

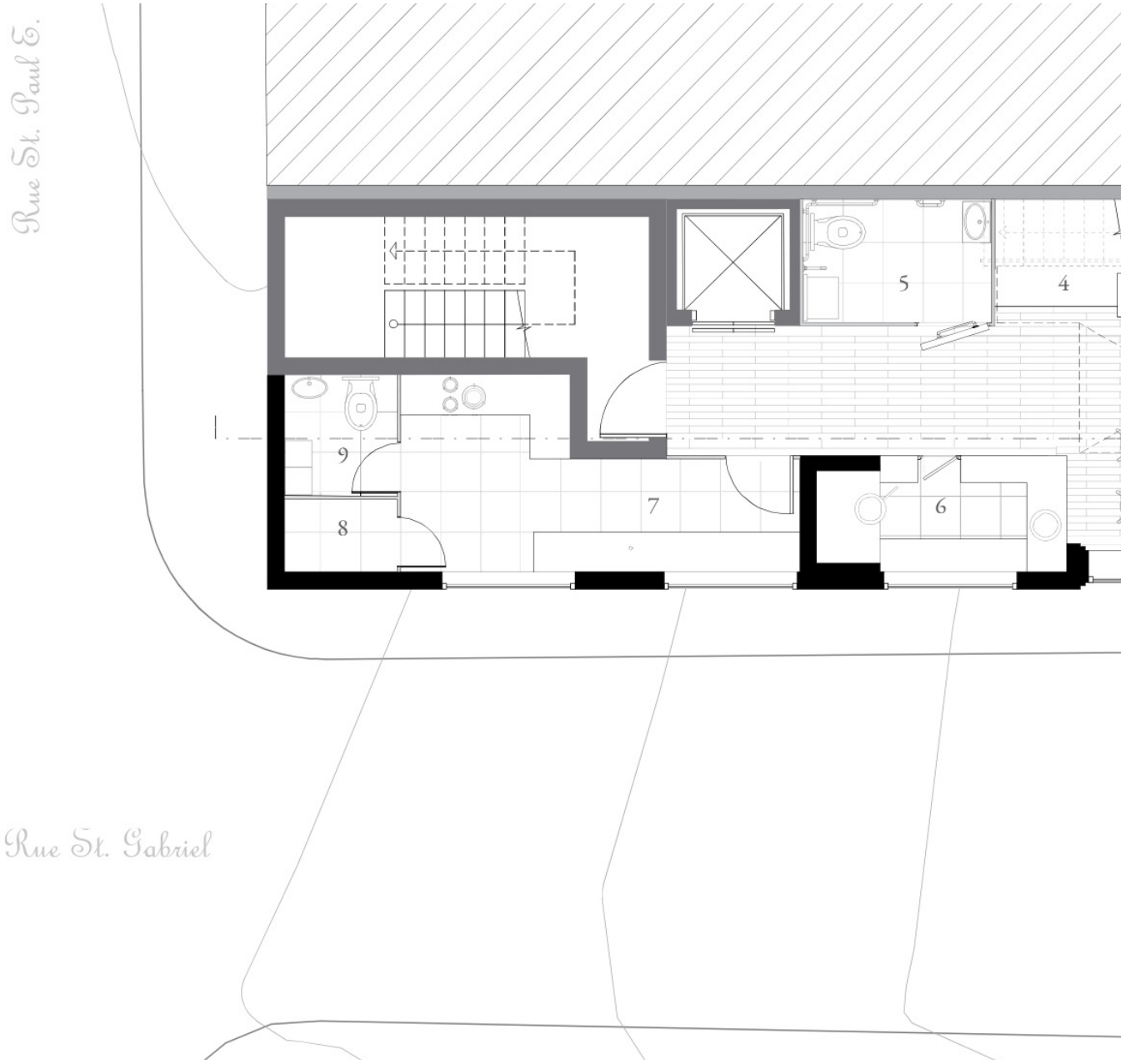
Figure 99
Distribution of arches as per Golden Ratio
by author



Initial concept for the façade. design, with triple-arch double height windows framing the seating areas, and smaller openings going up hill (and towards backend uses).

Figure 100
Grafting different arch types on Façade
by author

Orthographic Drawings



1 Large Group Gathering Seating Area **2** Small Group Gathering Seating Area **3** Coffee-bar

4 Continuous Staircase & Bench **5** Barrier-Free Washroom **6** Oven Area

7 Kitchen **8** Refrigeration Area **9** Employees' Washroom

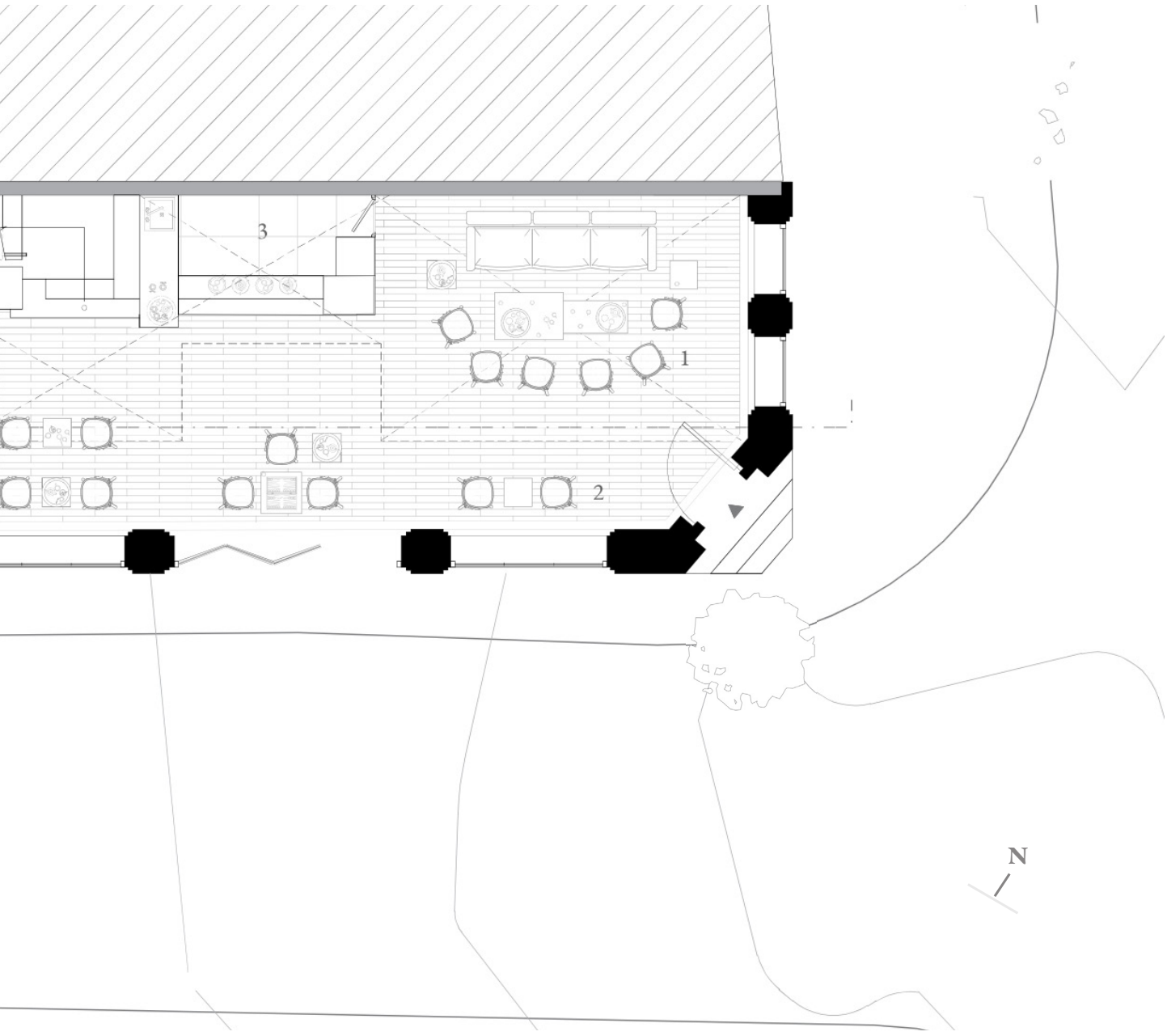
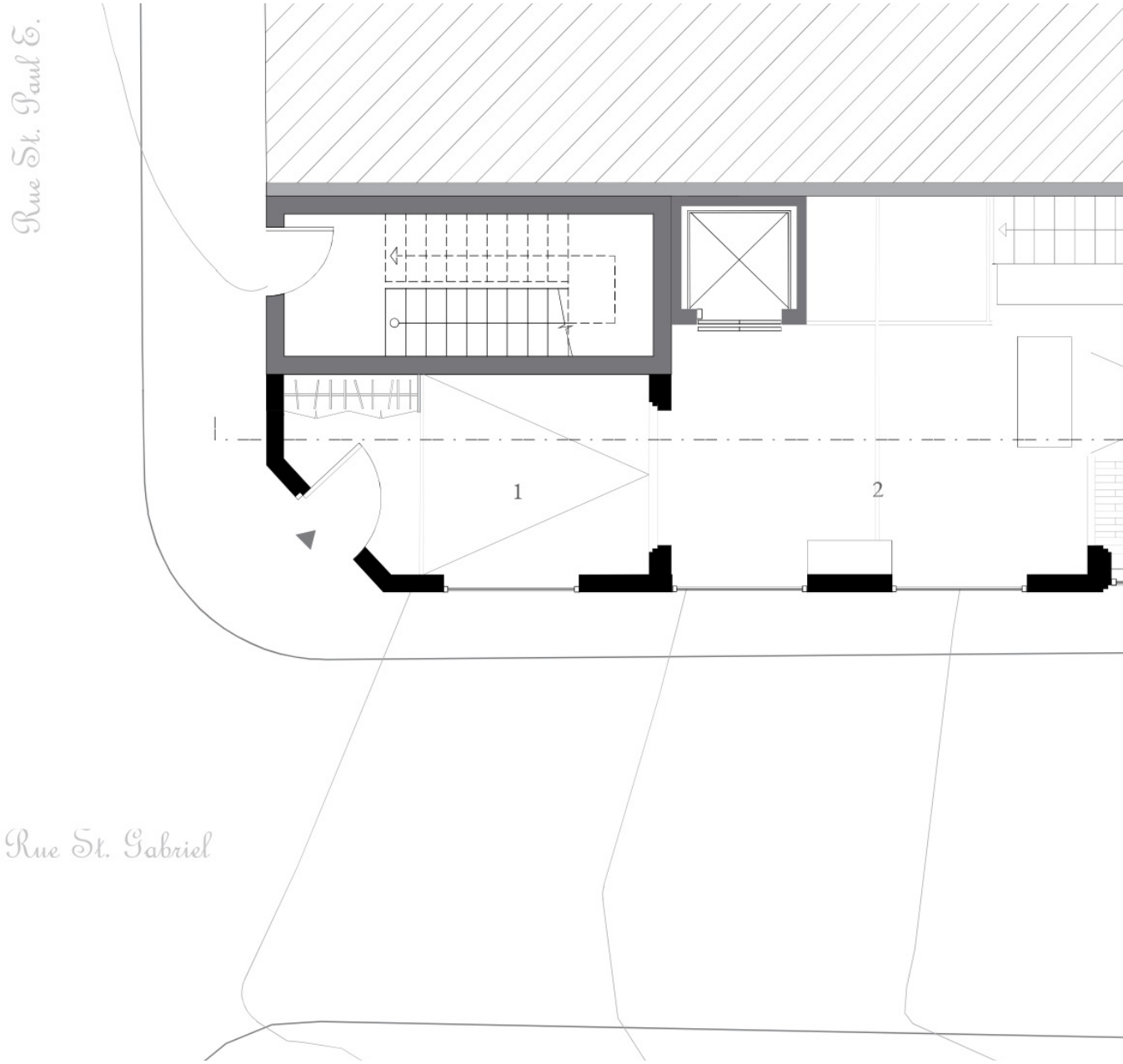


Figure 101
Ground Floor Plan
by author

Orthographic Drawings



1 Accessible Entrance Area **2** Gallery Space **3** Small Group Seating Area **4** Individual Seating Area

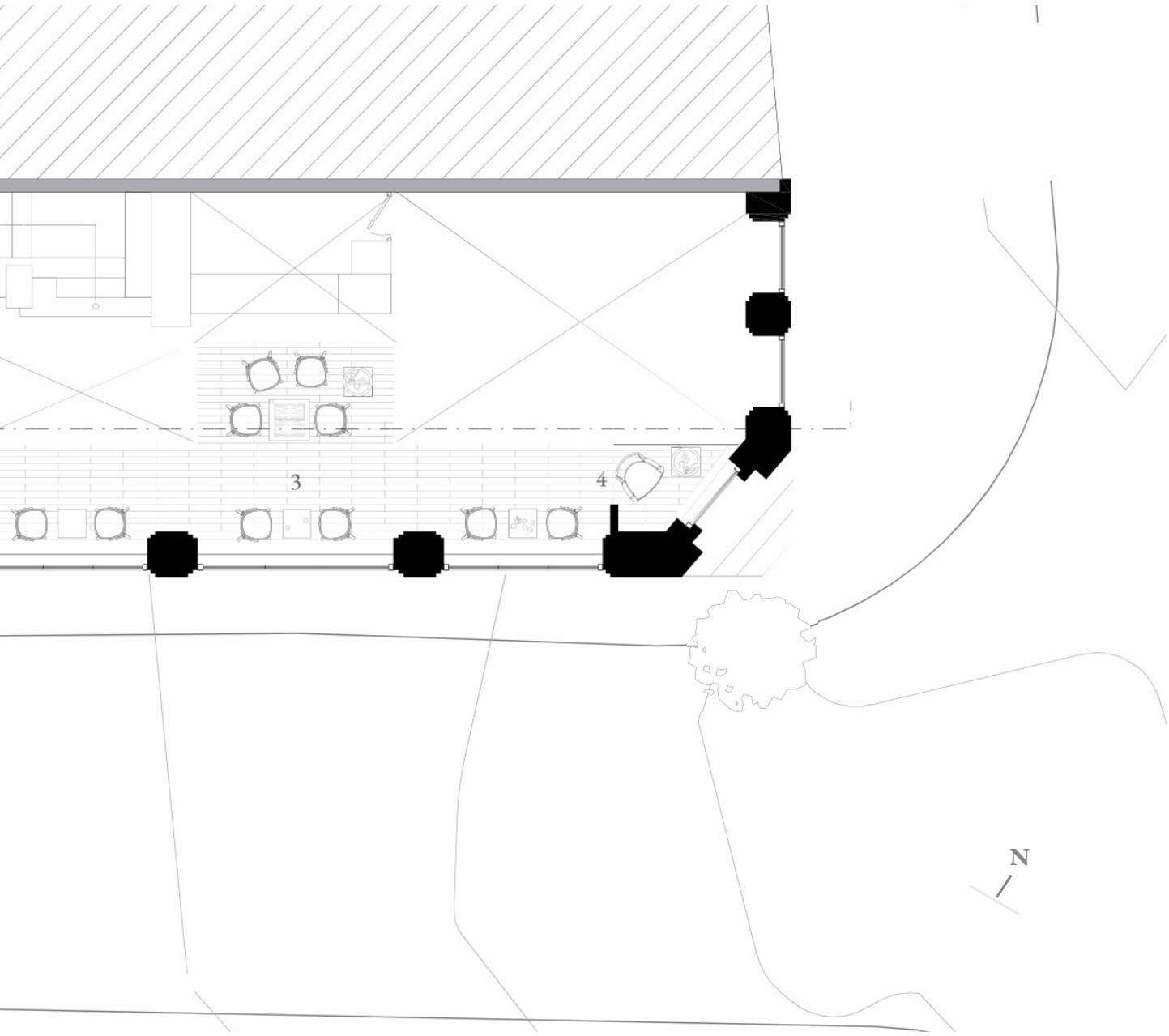


Figure 102
Mezanine Floor Plan
by author

Orthographic Drawings

So in plan, the design was configured as per the previously explained line of thought. The coffee-bar is the main core of the interior space, with no separation between the different gathering spaces that overlook the streets. The kitchen, washroom, elevator and fire exit are assigned to the back and they meet the gathering spaces in the form of this area with an exposed stone oven for baking goods. As mentioned in the material palette; Grey limestone is the main construction material. It is known for its exceptional thermal mass qualities, storing during the day and releasing it at night. Therefore the same stone is used to envelope the building wrap around the oven and be its main material too, to amplify its heat storing capacities during winter. (*Figure 101)*

The limestone continues upstairs right above the oven to wrap around a stone bench that will be heated with the oven's fire below, creating a warm seating element in the winter. Apart from that, the mezzanine floor adapts the concept of open balconies into the much colder climate of Montréal. The different seating areas, whether it is small group seatings or an individual space, are located by the facade, to overlook the street and from the inside, and the lower level spaces through the different double height spaces. (*Figure 102)*

The elevator and fire exit are designed to access the roof making it accessible for future expansions. (*Figure 104)*

The Longitudinal Section shows the sequence of spaces longitudinally through the building, with the gathering spaces overlooking and connecting each other while connecting to the outside. (*Figure 105)*

Facade Design

The exterior stone wall of the building is intentionally designed to be 650 mm deep. This depth firstly amplifies the thermal qualities of Limestone masonry. Secondly, the perimeter of the arches are offsetted on its inside to frame and highlight the facade openings, as well as extend into seating benches that are the closest to the street. The glass windows are operable on the ground floor, with the largest one in the middle being a bi-folding door that acts as a third entrance during the warmer seasons, allowing more inside-outside connection and flow.

The facade is designed to be permeable and occupiable to capture the essence of a Mashreq ahwé —strong connection to the street— in the much colder climate of Montréal. (*Figures 110, 115, and 117)*

Single Egress

Conrad Speckert wrote a thesis at McGill University, School of Architecture published on January 4, 2021 titled: **The Second Egress: A Wicked Problem.** A means of egress is defined as a "continuous path of travel provided for the escape of persons from any point in a building or contained open space to a separate building, an open public thoroughfare, or an exterior open space protected from fire exposure from the building and having access to an open public thoroughfare" by the 2015 National Building Code of Canada.[8] The building code mandates two ways of egress for all multi-unit residential structures, therefore three-story buildings have the same fundamental need as thirteen-story or thirty-story ones.

The ramifications of this restriction on the floor layout and hence the efficiency of mid-rise buildings are enormous, and it provides a considerable barrier to the construction of such structures. Through his thesis, he argues that the current National Building Code is unfair towards medium rise structures with limited floor area that end up being consumed by two means of egress.

8 National Research Council Canada, *National Building Codes - Guides Online Library*, 2015.

Speckert gives a thorough and detailed view on the problem. He provides a comparison between different international jurisdictions like London, Berlin, Seattle, Montréal, and Toronto proving that Canada has the lowest required number of floors of two for a single mean of egress. While in countries like the United Kingdom, Switzerland, and South Korea there is no maximum building height specified. The Building Codes of Quebec however allows one method of egress to be an exterior staircase -which is iconic to the province- instead of two interior fire exits like in Ontario. Which resulted in four times more medium height buildings than in Toronto.

Speckert argues that the necessity for two ways of exit in multi-unit residential structures with more than two storeys may be a residue from pre-modern fire safety precautions in combustible construction. The National Building Code of Canada is inconsistent with (and does not provide for the same design freedom as) other countries' building codes, and it fails to acknowledge that a second escape may be unneeded for mid-rise dwelling typologies when other life safety measures are implemented. The National Building Code restricts the feasibility of structures between low-rise single-family houses and high-rise apartment complexes by forbidding single-egress designs at this size. Making mid-rise housing harder to build limits cities from creating

more sustainable growth and enhancing the balanced supply of housing with a wider choice of affordable options. Making mid-rise housing harder to build limits cities from creating more sustainable growth and enhancing the balanced supply of housing with a wider choice of affordable options. He filed a Code Change Request to the Canadian Commission on Building and Fire Codes on April 18, 2022; *"This request for change proposes additional sentences under NBC Div.B Section 3.4.2.1 to introduce single exit multi-unit residential buildings of up to six storeys, requiring additional life safety measures and placing limits on the occupant load and number of dwelling units per storey served by the single exit."*[9]

However, aligned with Speckert's argument, I would like to advocate for a single mean of egress in mixed-use buildings with up to four floors in height **and** less than or equal to 200 square meters for floor area. An egress compliant with the current NBC is around 14 square meters per floor. Meaning that two means of egress would consume around 15% of a 200 square meter floor area, which limits creativity and design potentials in not only residential structures but also commercial and frankly any other use.

9 Speckert, *The Second Egress: Building a Code Change,* 2021.

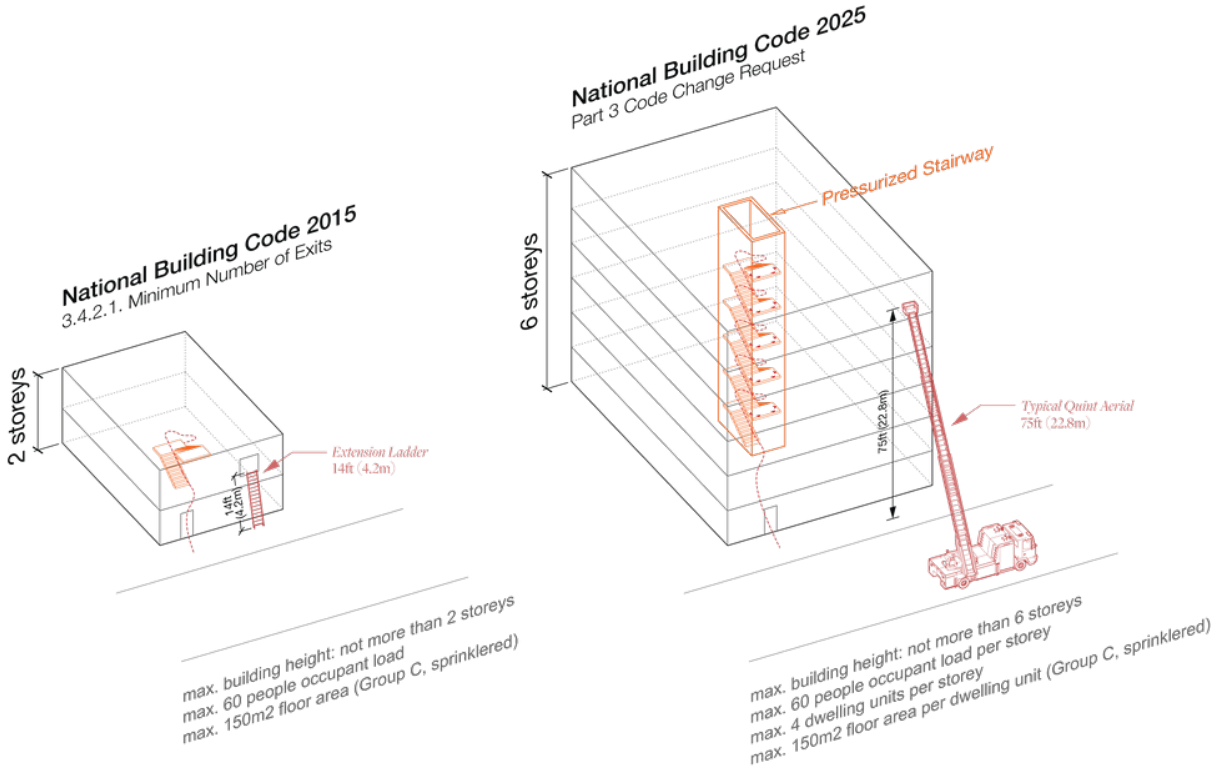
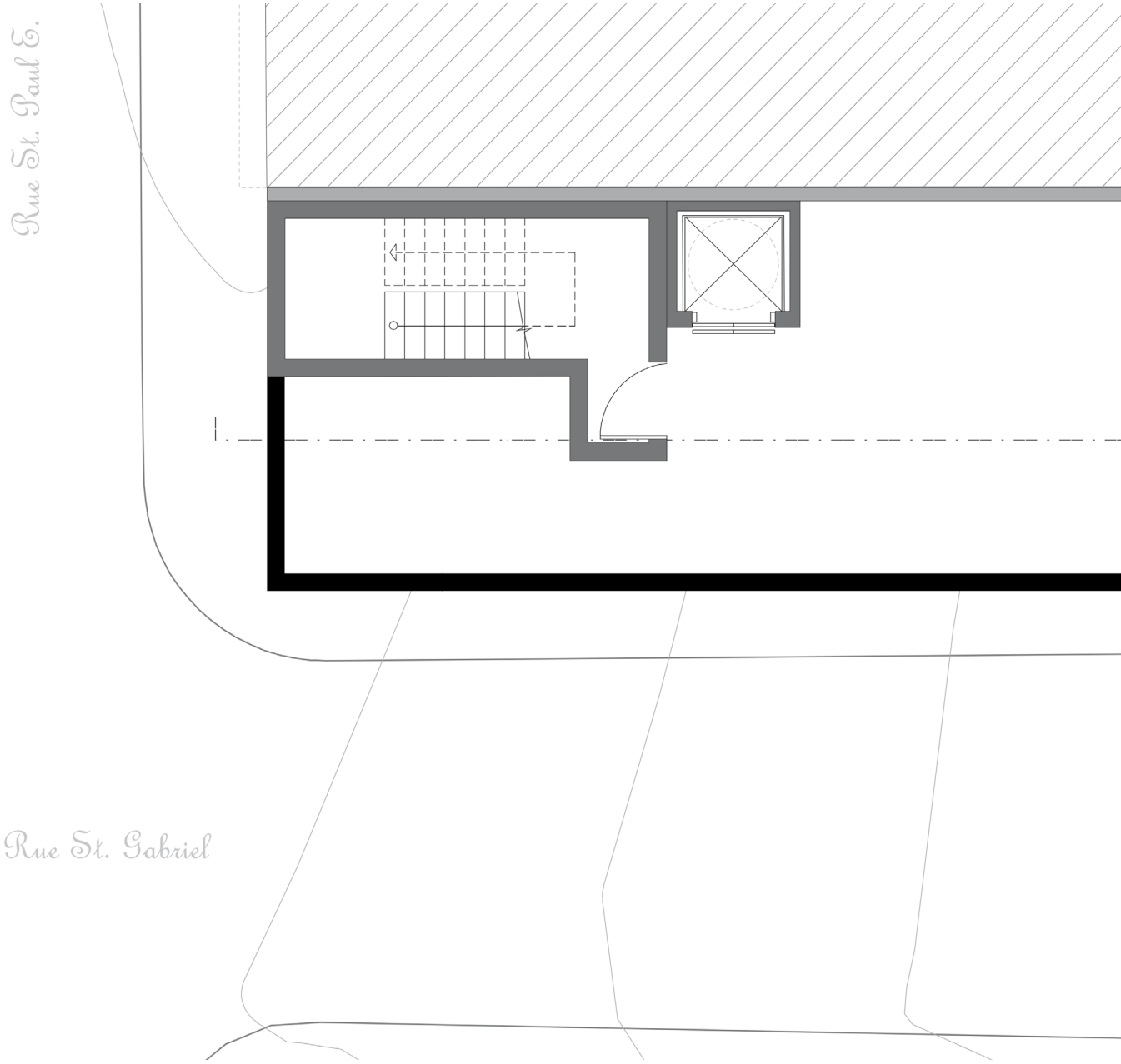


Figure 103
Code Change Request
by Conrad Speckert

Orthographic Drawings



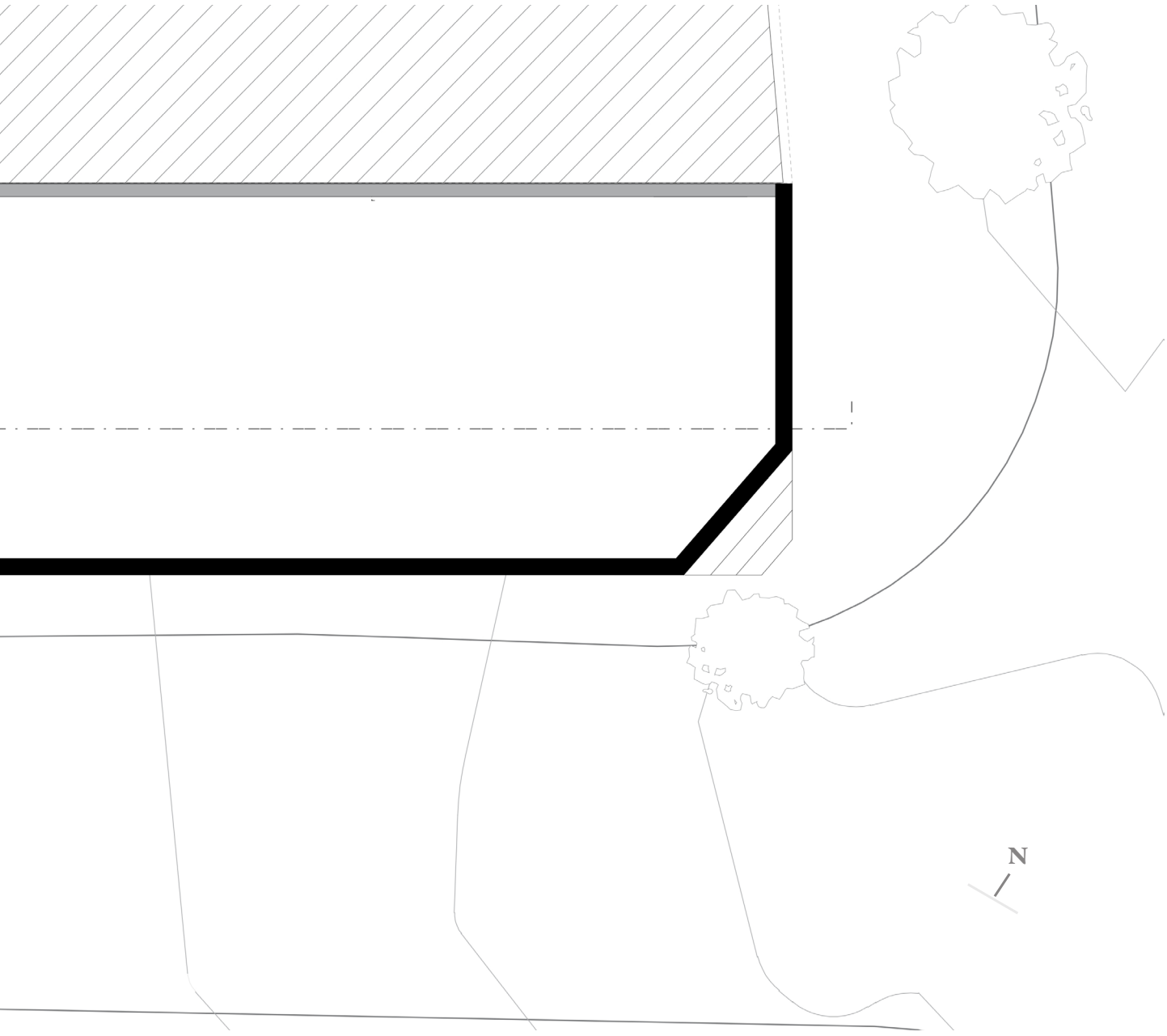
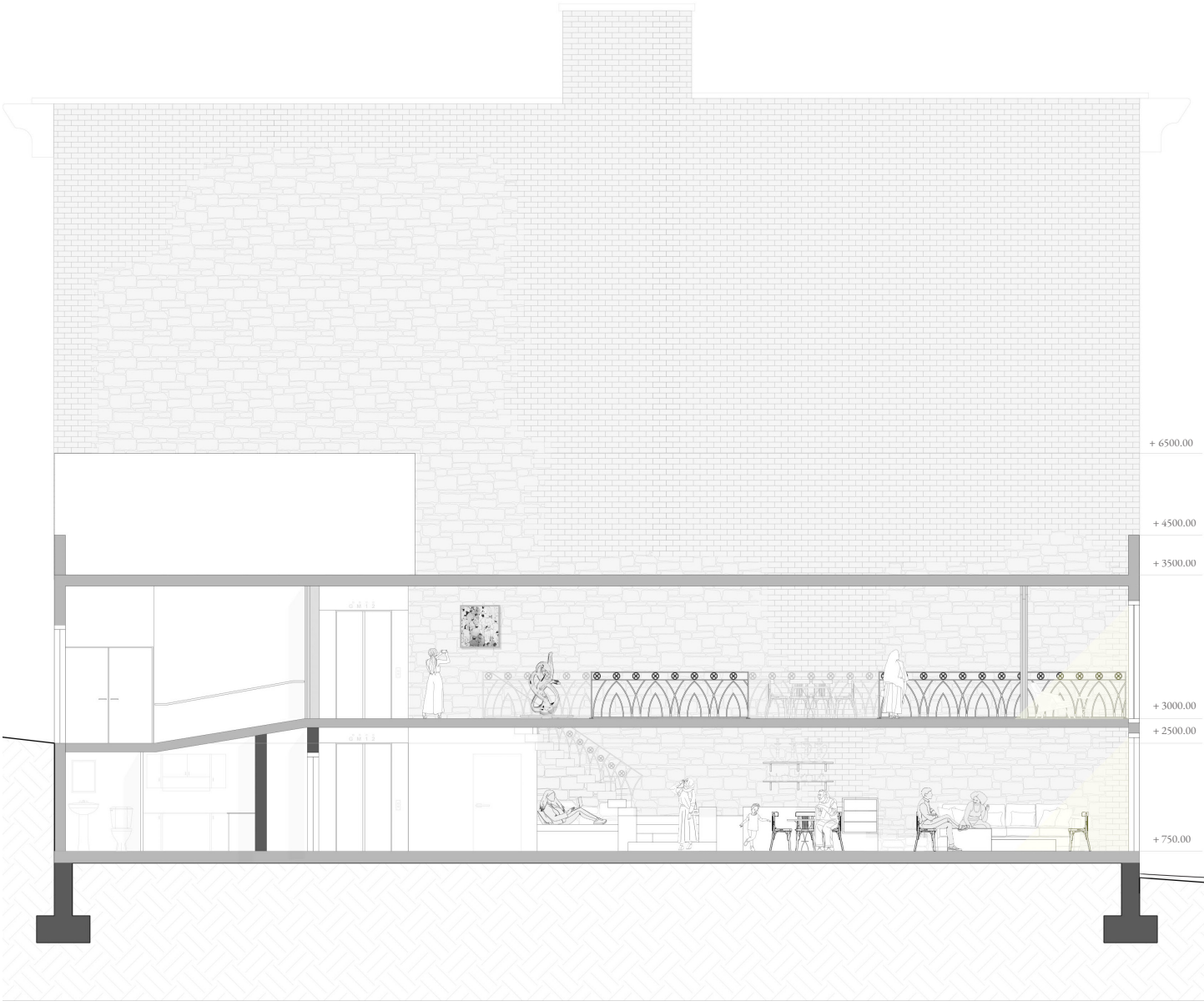


Figure 104
Roof Floor Plan
by author

Orthographic Drawings



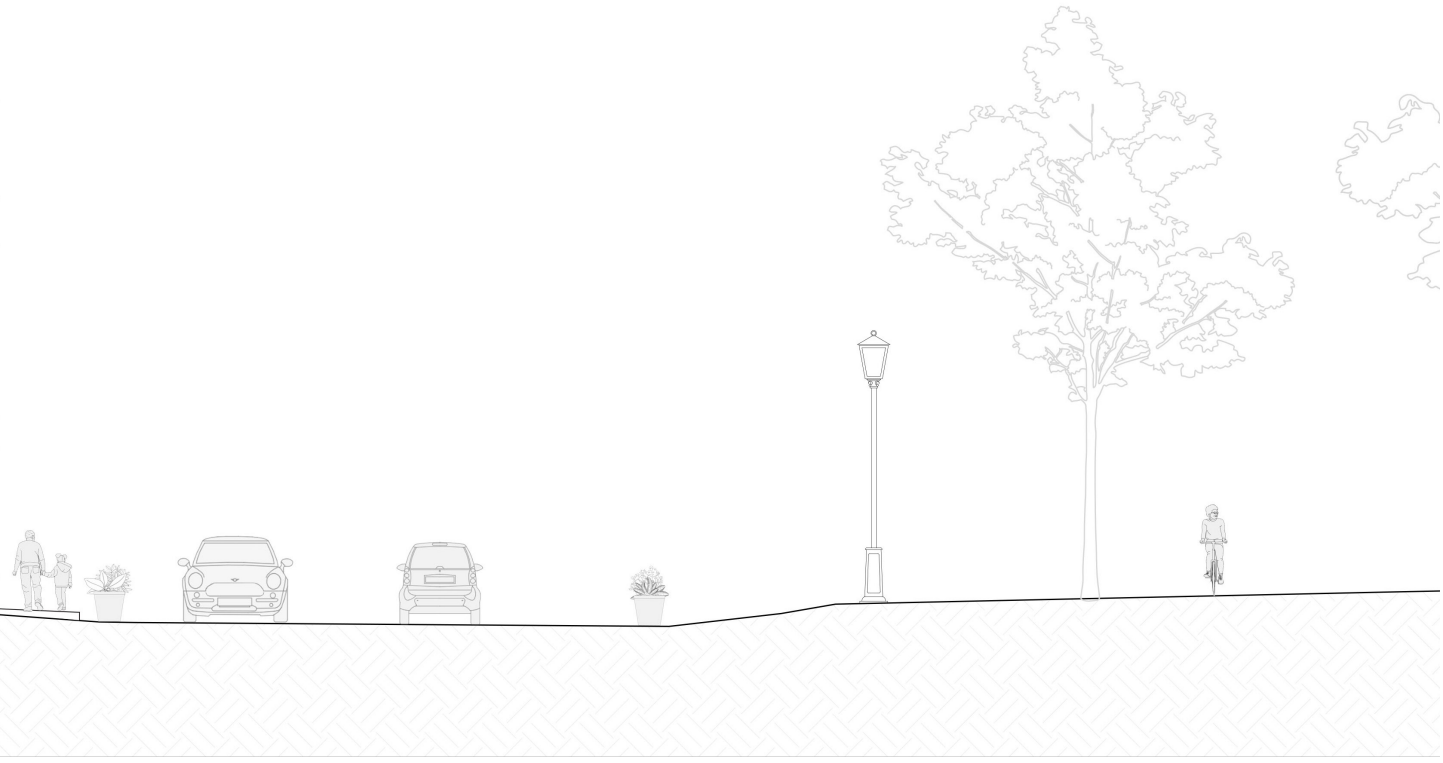


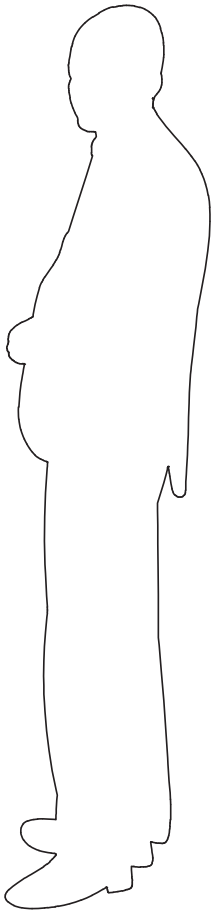
Figure 105
Longitudinal Section
by author

1 5

Modern Details

The scale of the project presented opportunities to advance towards smaller scales of design, where the main elements of the were further curated; enriching them with more intention and a higher level of detailing.

For instance, almost all the furniture used in the ahwé are a graft between the ahwé seatings of coffee-shops in El Mashreq and North American furniture, like a couch in the big gathering space and an armchair in the individual nook. (*Figures 112 & 113)*



designed ornament signature ahwé table signature ahwé chair

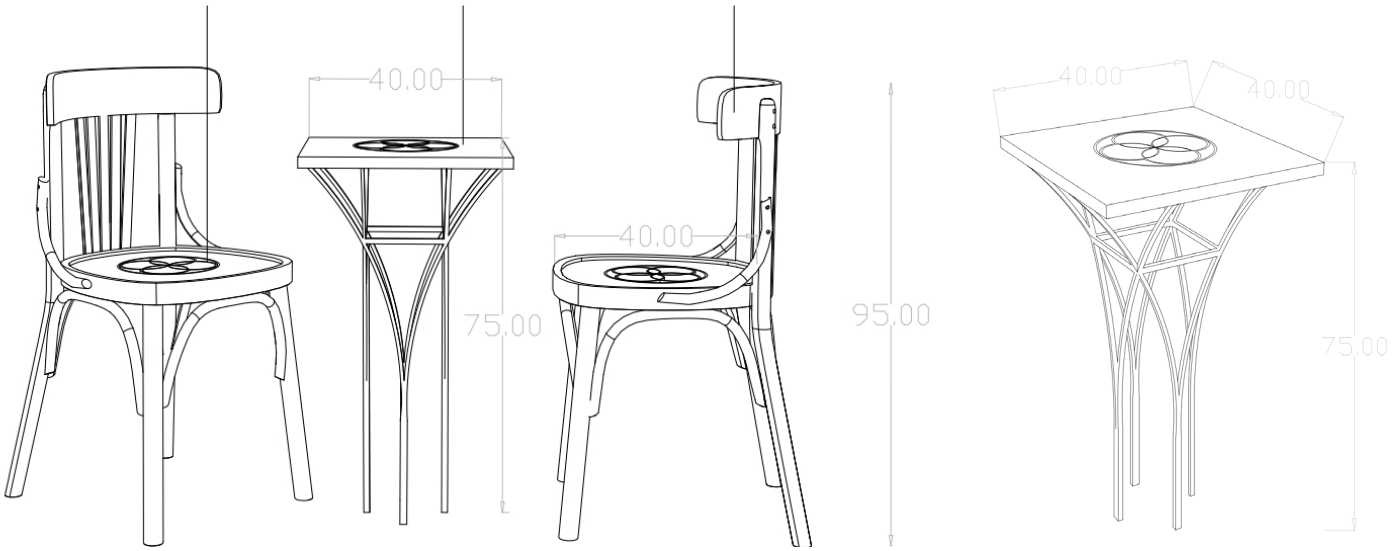
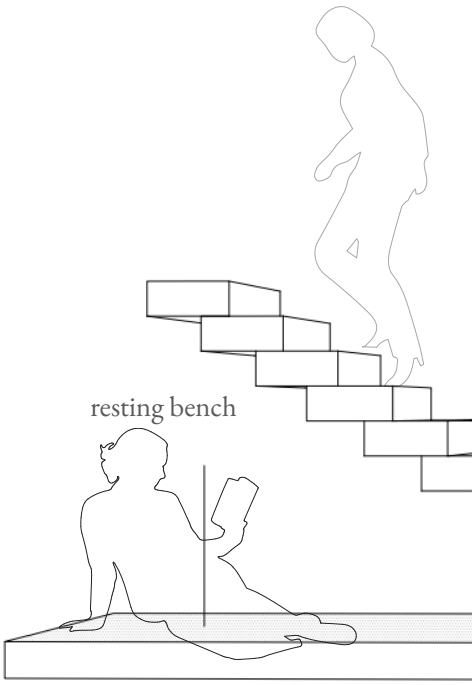


Figure 106
Ahwé furniture from El Mashreq
by author

Modern Details

Carlo Scarpa's projects were a significant precedent to this architectural design proposal, for his use of modern and classic materials and intricate details. So to celebrate the coffee making process as well as the existing wall, this staircase was designed to flow down creating a continuous concrete piece that oscillates to accommodate different uses, like traveling vertically through the space, coffee making and/ or seating.

The coffee-bar extends to encompass a community fridge, where members of the community can sell their home-cooked goods.



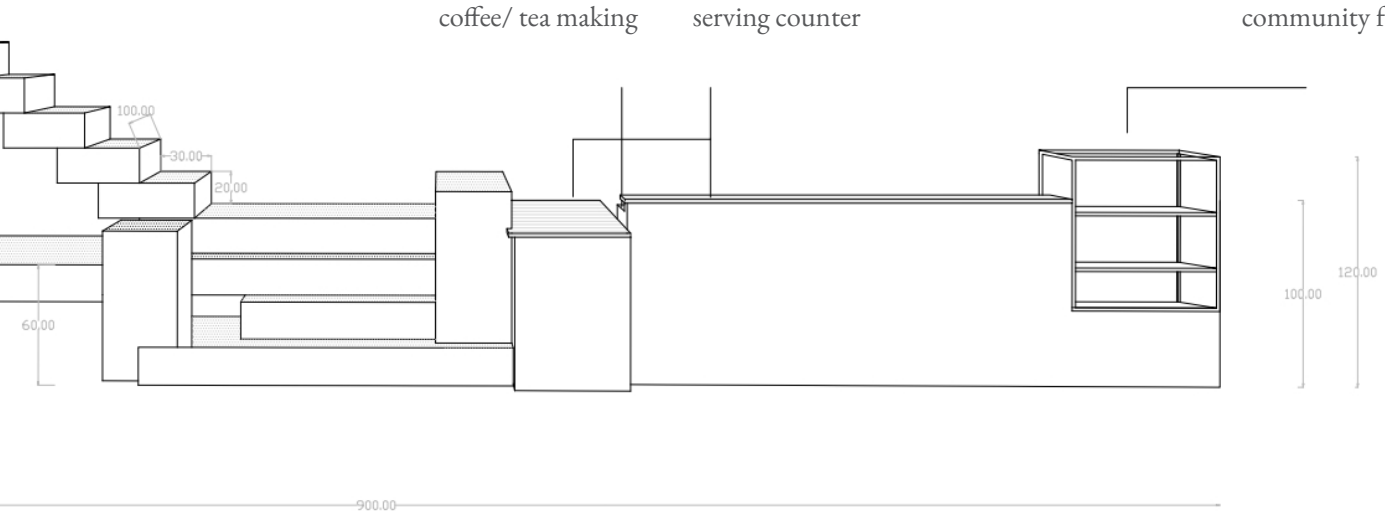
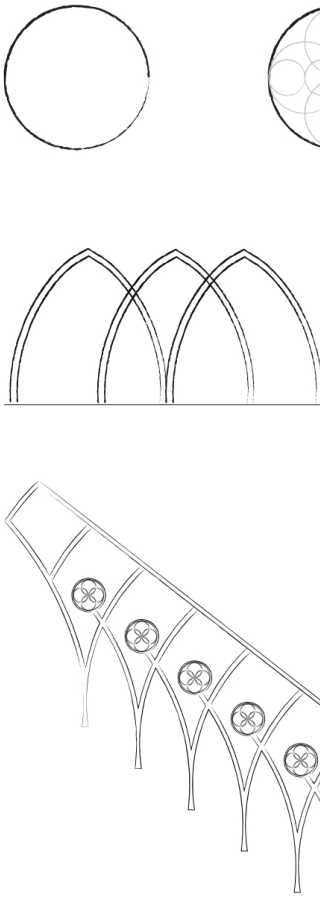


Figure 107
Designed Staircase and Coffee-bar
by author

Modern Details

Due to the significance of building ornamentation in the architecture of El Mashreq, the design was keen on creating new ornamental elements in the café.



The story of the main 4 leaf clover-shaped ornament was inspired by the style of ornamentation in El Mashreq and Montréal. The design of the ornament started by exploring the potentials of the shape of the circle and the endless iterations of design it offers. When a clover-like geometry was reached, the exploration of the shapes it can encompass lead to a small flower geometry. (*End of First Row)*

Another geometry that was further speculated was the geometry of the pointed arch. The ways it can overlap to create more arches, and the ways it could offset into different sizes was explored to create varying geometries. These geometries were then combined to create a variety of ornamental elements, like the handrails that protect the stairs and the mezzanine floor interior balconies.

They were also developed to decorate the building's openings and provide the building with its Mashreq character that is evident on its exterior.

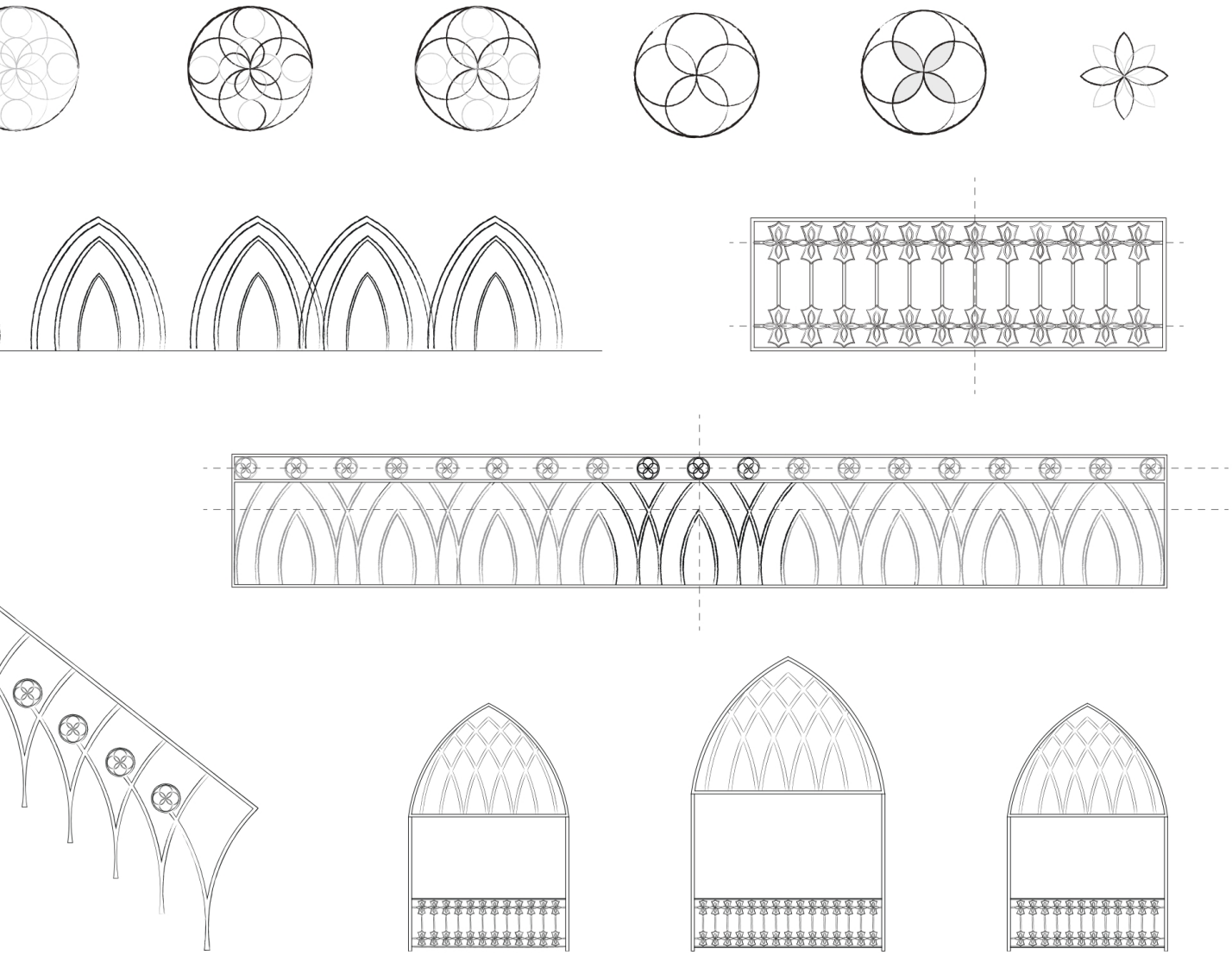


Figure 108
Ornaments' Design
by author



Figure 109
Interior of Café Faouzia
by author

A Tour Through Café Faouzia

The following images were created and sorted sequentially to provide a realistic tour through Café Faouzia.

Entering from the side of Rue St. Paul, you can enter through an accessible entrance into the gallery space, currently exhibiting the work of Dima Srouji, a Palestinian artist. Standing on a floating platform. If you proceed forward you can have a seat with your friend by the arched windows.

Figure 110
Interior of Café Faouzia
p: 296-297
by author

If you are a part of a larger group, you can have a seat on the indoor balcony. Where you can see the streets of Montréal in front of you, and hear and smell the coffee brewing from behind you.

Figure 111
Interior of Café Faouzia
p: 298-299
by author

If you came alone and just want to be in a space that feels like home, where you can enjoy a cup of Turkish coffee and maybe a zaatar and cheese manouché, you can have a seat in this individual nook, overlooking the water and Rue de la Commune. You will be connected to the people in the space through the double height space on your left, while enjoying your private space.

Figure 112
Interior of Café Faouzia
p: 300-301
by author

If you are coming in the ahwé from the side of de la Commune, you will enter into the double height space that hosts big groups. One of the first things you will be able to see is the coffee making

Figure 113
Interior of Café Faouzia
p: 302-303
by author

area, as well as the cozy seats by the street and an oven at the back. On a day out with your family on Sunday, you can have a seat on the comfy green couch, and have a clear view of the coffee making space, the overlooking indoor balcony, the art in the gallery and the streets of Montréal. You would also be able to see and smell the oven baking your favorite pie and feel its warmth radiating throughout the space.

On a Sunny day, you can bring a friend and have a seat by the window, drink some tea and play an interesting game of backgammon. The space is a single height, cozy space, emphasizing intimacy. It is also a great area to sit in on a date.

Figure 114
Interior of Café Faouzia
p: 304-305
by author

If you were coming down to this level through the elevator, or just picked up your pie from the oven area, you will be able to see a complete view of the café. Where life in Montréal is bustling outside these arched windows, the people are enjoying themselves upstairs on the indoor balcony, or playing cards and observing the streets on the same floor level as you. You will also see the staircase going down and cascading into a coffee-bar. *But no matter where you are in the building, you would be able to hear the classics of Umm Kalthoum or Fairouz playing on the record player.*

Figure 115
Interior of Café Faouzia
p: 306-307
by author

The design process integrated the surrounding context by designing with the existing wall, topography, and sunlight. A small animated clip was prepared to the Modern details discussed previously, as well as the traveling of natural light and shadows during the day. (*Refer to Appendix B, p:349)*

In addition to daylight, this rendered section through the building shows how artificial lighting is employed inside the space at night. Vintage floor lamps illuminate the main spaces, such as the entrances, the big gathering spaces and gallery. The arches and openings are highlighted by recessed in-floor lighting, and each table has a small lamp. The lighting in the seating areas is designed to be warm and ambient. Overhead lighting was avoided to provide the space with feelings of intimacy and coziness. The only spaces that have overhead lighting are the coffee making area and the oven area, as well as the kitchen, washroom and fire exits for safety. (*Figure 116)*

By now we have reached the end of the tour through Café Faouzia. If you want to experience the building from outside, you will be able to stand across the street and witness the grafting of materials, facades openings, and uses. You are also more than welcome to grab a coffee or a manouché and have a seat on these arch framed benches and enjoy the fall weather. (*Figure 117)*





























Figure 116
Longitudinal Section Showing Artificial Lighting
by author





Figure 117
Exterior View & Relationship to Street
by author

Materials & Time

Circling back to grafting with materials, the design speculates how materiality could be used as a method of expanding the space to higher floors. The proposed design of the building is based on community feedback & for that reason, a series of materials to be used when expanding the space have been developed, to accommodate any function or program determined by the community. This will ensure putting the voice of the community first, providing them with agency on how to grow their space as they grow.





Figure 118
Current Graft Material Palette
by author

Materials & Time

The first expansion phase of the building speculates the first part of an upper floor to emerge around the existing access to the staircase and elevator. The outside cladding would be stone masonry —due to the nature of the lower levels and surrounding context— however, the cut and color of the stone will depend on the community's budget and market availabilities.

The continuation of the Roman Semi-Circular arches will be an expected form for openings, with a taller height for emphasized connection to the outside. It will also provide the needed sense of material layering, being located in front of the existing heritage wall.

This initial expansion phase could potentially create and upper floor, roof patio to be used in good weather seasons.





Figure 119
Future Graft Material Palette (5-7 Years)
by author

Materials & Time

The second phase of expansion is speculated to have more rectangular openings, to contrast the three-arched windows below.

Moving more towards the St. Lawrence River, the openings get wider for generous framing of the water. By the far right corner, the last opening is the widest, the purpose is to provide a panoramic view as the person on the inside moves closer to the water, and the below street intersection.

As for material cladding, it is specified to be stone masonry, but specific type, cut and color is to be determined by the available budget and market.



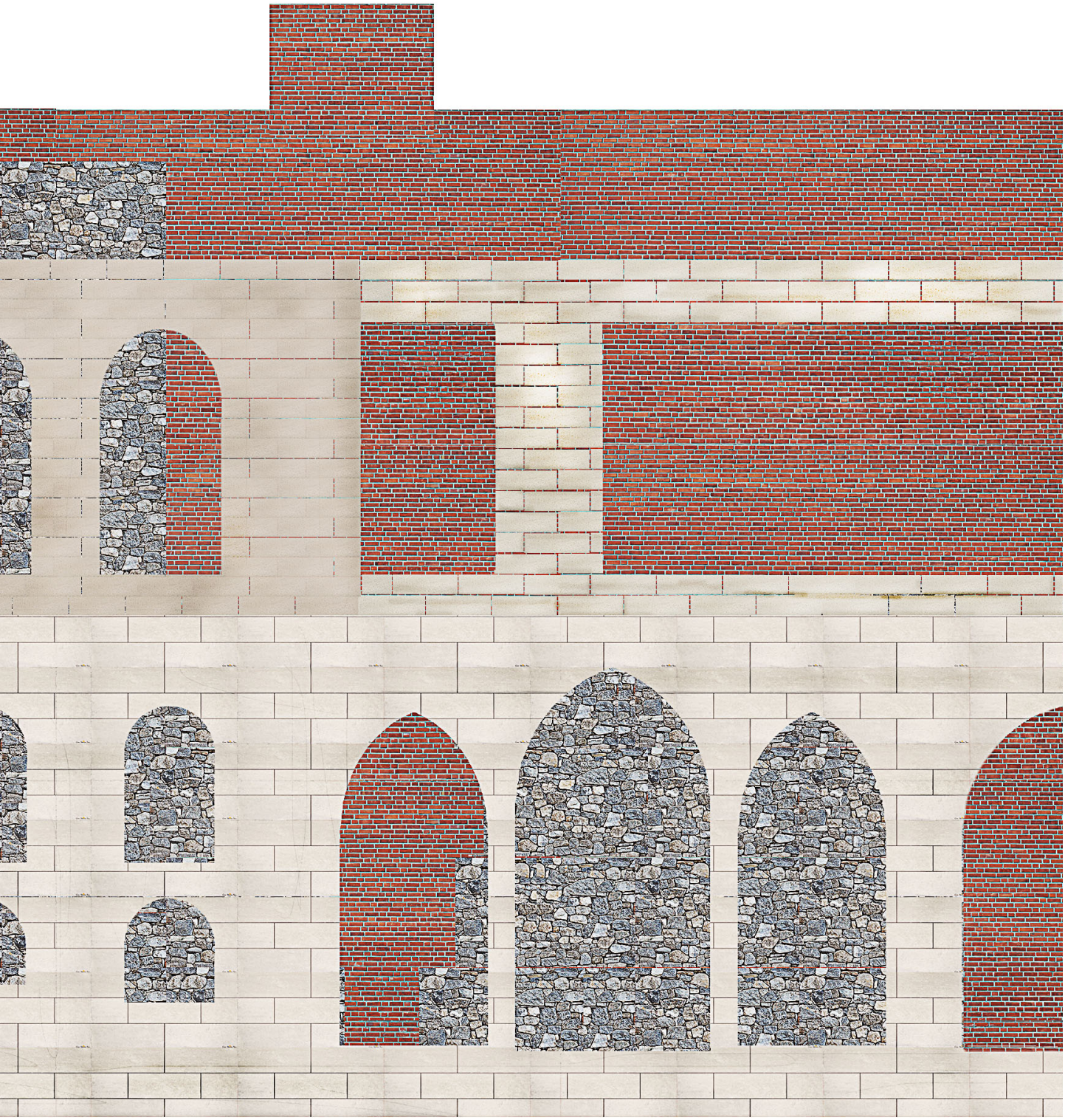
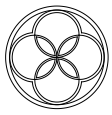


Figure 120
Future Graft Material Palette 2 (10-12 Years)
by author



Conclusion

Discussion/ Outlook

Grafting Maple with Cedar illustrates the power of architecture in alleviating the hardships of immigration, as well as the potentials behind designing for marginalized communities and how it can be an original approach for architectural design for different communities.

The concept of interweaving disparate cultures in the form of space hold endless design possibilities on multiple scales.

The methodologies taken throughout this thesis were focused on an architectural and ornamental level, including the adaptation of architectural materials and elements from El Mashreq into a new Canadian context in Old Montreal. Further developments on an architectural scale could include further speculation for the upper floors to be added in terms of program as well as connection to the outside in terms of facades that open up to specific vistas. Due to the sloping nature of the site's topography, direct visual connection to the waters of St. Lawrence River along the main address of rue de la Commune was limited to almost none. However, with the future vertical expansion, (explored in terms of materials in chapter 5) there are promising potentials to depict and frame the wider vista of the Vieux Port. In addition to wider views, there are also opportunities to speculate further the massing and external boundaries of the building, and explore

Discussion/ Outlook

more freely the acclimatization of exterior balconies, on a higher level than the constrained ground level boundaries.

Similar to the branches of a tree that grow in an organic manner, Café Faouzia can be the start of a sprawling growth of a communal anchor for Arabs in Montreal. The program can possibly expand into upper floors and nearby buildings to include other needed spaces such as; a co-working space for the community, a language center for newcomers to learn French and English, or Arabic for the ones already here. The program could also include offices specialized in helping newcomers to find work, and housing.

Lastly, the notion of *Grafting* holds countless speculation possibilities beyond the parameters of architectural design, like urban design, furniture design, and construction methods.

Conclusion

In 2022, Canada welcomed 431,645 new permanent residents and anticipates an additional 1,450,000 immigrants to land on its soil by the end of 2025. [1]

Immigration is an integral part of the Canadian nation state, and as the number of newcomers grows the role of architecture should be in a continuous state of evolving, adapting, and improving to accommodate the needs of the ever-growing society. With the increase of new residents from countless ethnicities and cultures, national identity and nativity are no longer considered to be the standards for a homogeneous nation. On the contrary, the Canadian society has evolved over the years to be a mosaic in a never-ending state of assembly. For numerous reasons, some immigrant groups may find themselves assigned into intermediate or subordinate positions in their new home; which automatically situate them as the racialized minorities of society.

However, to be an architect is to be a good listener.

Architecture can be a powerful tool of advocacy for those in need. An architect has the capacity to actively listen, learn, collaborate, and design to enhance the realities of those who left their homes seeking a better future.

1 IRCC, *Notice – Supplementary Information for the 2023-2025 Immigration Levels Plan*, 2022.

Conclusion

This thesis argues that *Grafting* should be a considered as a primary discourse for research and architectural design, especially in contexts where disparate cultures meet in space.

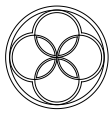
As demonstrated on the Mashreq Arab Community in Canada in this book, empathetic research was used as a method of narrative research to obtain authentic and honest insight into the minority's social and spatial needs. Afterwards, the collected responses were filtered and analyzed to shape a research and design framework based on honest community feedback in response to their desires. Their responses directed the research to investigate deeply three main architectural elements such as: facades, materials, and ornamentation of their cities of origins —Cairo, Egypt and Beirut, Lebanon. Downtown Cairo and Downtown Beirut were originally built as new versions of Paris, France, similar to Old Montreal, Canada. The studied architectural elements were then compared with the existing ones in Old Montreal to find overlaps and potential plant branches to graft together.

Grafting is then implemented by learning from the socially programmed architectures of the eastern cities and re-adapting their distinctive elements (like balconies and permeable facades) in the community's new world.

Conclusion

According to the analysis done, the rich heritage of the three studied cities represents itself through the existing materials, which were key for grafting the *Cedar* and *Maple Tree* in the form of customized built environment.

Due to the Ahwé's cultural and social significance in the Mashreq cities and thus to their people, the design proposed, **Café Faouzia**, speculates how architecture can be a tool of placemaking for the Mashreq diaspora that is longing for social interactions. It is designed to be an ever-growing space that is built by the community, for the community, to come together and find a piece of home in their new world. Café Faouzia demonstrates the indispensable roles of the user, building materials, and the instrument of ***grafting*** have in architectural community design. Where architecture gives voice to marginalized communities in our society and becomes a tool for advocacy, representation, and placemaking.



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This appendix is the details of the Being an Arab in Canada Study carried throughout this research. The study was developed by the author of this thesis and is subject to copyright.

If you accessed this thesis from a source other than the University of Waterloo, you may not have access to this file. You may access it by searching for this thesis on https://uwspace.uwaterloo.ca/UWSpace.

Appendix A

UNIVERSITY OF WATERLOO

Notification of Ethics Clearance to Conduct Research with Human Participants

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Principal Investigator: Tracey Winton (School of Architecture)

Student investigator: Hania Shehab (School of Architecture)

File #: 44228

Title: Grafting Maple with Cedar

The Human Research Ethics Board is pleased to inform you this study has been reviewed and given ethics clearance.

Initial Approval Date: 11/30/22 (m/d/y)

University of Waterloo Research Ethics Boards are composed in accordance with, and carry out their functions and operate in a manner consistent with, the institution's guidelines for research with human participants, the Tri-Council Policy Statement for the Ethical Conduct for Research Involving Humans (TCPS, 2nd edition), International Conference on Harmonization: Good Clinical Practice (ICH-GCP), the Ontario Personal Health Information Protection Act (PHIPA), the applicable laws and regulations of the province of Ontario. Both Boards are registered with the U.S. Department of Health and Human Services under the Federal Wide Assurance, FWA00021410, and IRB registration number IRB00002419 (HREB) and IRB00007409 (CREB).

This study is to be conducted in accordance with the submitted application and the most recently approved versions of all supporting materials.

Expiry Date: 12/01/23 (m/d/y)

Multi-year research must be renewed at least once every 12 months unless a more frequent review has otherwise been specified. Studies will only be renewed if the renewal report is received and approved before the expiry date. Failure to submit renewal reports will result in the investigators being notified ethics clearance has been suspended and Research Finance being notified the ethics clearance is no longer valid.

Level of review: Delegated Review

Signed on behalf of the Human Research Ethics Board



Heather Dekker, Ethics Advisor, hdekker@uwaterloo.ca, 519-888-4567, ext. 41506

This above named study is to be conducted in accordance with the submitted application and the most recently approved versions of all supporting materials.

Documents reviewed and received ethics clearance for use in the study and/or received for information:

file: RecruitmentMaterialsExample_v2.1_20910088.jpg

file: Info&ConsentLetter_V3_20910088.pdf

file: Questionnaire_V5_20910088.pdf

file: ThankYouCard_v2_20910088.jpg

file: Feedback&Appreciation_Email_v2_20910088.pdf

Approved Protocol Version 5 in Research Ethics System

This is an official document. Retain for your files.

You are responsible for obtaining any additional institutional approvals that might be required to complete this study.

Being An Arab in Canada Study

The Study is divided into 3 main sections, the first is called **Getting To Know Each Other**, and it goes through background questions; that are sequenced as follows:

When did you first move to Canada?

متى انتقلت إلى كندا؟

What did you move to Canada for?

لماذا انتقلت إلى كندا؟

How old were you when you moved?

كم كان عمرك عندما انتقلت؟

Do you have family members around? If yes, please specify your relationship?

هل معك أي افراد من عائلتك؟

Are any family members moving close to you soon?

هل سينتقل أي من أفراد الأسرة قريبًا منك؟

Which city do you live in?

و في أي مدينة تعيش الآن؟

What do you do now? (Work, study, stay at home, please specify as much as you would like)

هل تدرس أو تعمل؟

What do you usually do in your free time?

ماذا تفعل عادة في وقت فراغك؟ أي هوايات أو شغف؟

Being An Arab in Canada Study

The second section is called **Your Moving Experience**, focusing on the emotional side of moving and immigration.

Do you remember when did you leave home?

هل تتذكر متى غادرت بلدك؟

How did that day feel? (You can talk about when did you start preparing to leave, to whom or what did you say goodbye and how?)

كيف كان شعورك في ذلك اليوم؟ (يمكنك التحدث عن متى بدأت الاستعداد للمغادرة لمن / و كيف قلت وداعا)

Did you make sure to carry specific items with you apart from the necessities? (Anything that has sentimental value for you) and why?

هل كنت حريص علي حمل أشياء معينة معك (غير الضروريات) أي شيء له قيمة معنوية بالنسبة لك و لماذا ؟

Did you have someone to help you settle in Canada? Who was it?

هل كان لديك شخص يساعدك في الاستقرار في كندا ؟ من ؟

What are some of the hardships you faced while settling in? (You can talk about how you overcame it, who helped you, how did you adjust your life)

(ما هي بعض المصاعب التي واجهتك أثناء الاستقرار ؟ (يمكنك التحدث عن كيف تغلبت عليها ، من ساعدك ، كيف تجد حياتك الآن)

Was it easy to make a social circle when you moved here?

هل كان من السهل تكوين دائرة اجتماعية عندما انتقلت إلى هنا ؟

Being An Arab in Canada Study

The third and last section is called **Getting Deeper**, it focuses on the individual's personal experience living in a new country.

Describe your social life now.

كيف هي حياتك الاجتماعية الآن؟

How is your social life different here than back home?

ما هو برأيك أكبر فرق في الحياة الاجتماعية بين هنا وفي الوطن؟

Are there any social spaces that you used to go to/ miss having in your current city? What are they?

هل هناك مكان اجتماعي معين قد كنت ترتاده في بلدك و تفتقد وجوده هنا ؟ ما هو؟

Do you have a significant memory of any special social events/ holidays/ gatherings/ interactions that you used to have back home but cannot find it here? Could you talk about that in detail?

هل لديك ذكريات مميزة لأحداث اجتماعية خاصة / عطلات / تجمعات / تفاعلات كنت معتادًا على وجودها في بلدك ولكن لا يمكنك العثور عليها هنا ؟ هل يمكنك التحدث عن ذلك بالتفصيل؟

Are there any traditions or rituals that you used to do/ have back home that you were keen on continuing it here? Are there others you had to let go of? Could you talk about that in detail?

هل هناك أي تقاليد أو طقوس اعتدت القيام بها فى بلدك وكنت حريص على استمرارهم هنا ؟ ما هم؟ و هل هناك اخرين تخليت عنهم؟ هل يمكنك التحدث عن ذلك بالتفصيل؟

Is there anything specific that triggers homesickness?

هل هناك شيء محدد يثير حنينك إلى الوطن؟

Describe your relationship with your city of origin.

هل يمكنك ان تصف طبيعة علاقتك بمدينتك الاصلية؟ (يمكنك ان تتحدث عن كيف تجعلك تشعر . شوارعها ، ضواحيها ، مبانيها ، الناس او الحياة فيها)

Being An Arab in Canada Study

Do you have a favorite architectural feature from back home? What is it?

هل لديك رموز معمارية مفضلة في بلدك؟

What is the biggest difference between the coffee shops back home and here?

ما هو الفرق الأكبر بين المقاهي بين هنا وفي وطنك؟

In your opinion, which place/ space from back home would you want to bring here? (Maybe it is somewhere that does not exist here, something special about your neighborhood back home, or a place you used to go a lot to) Please describe it as much as you can.

هل يوجد مكان معين من مدينتك تتمنى الحصول عليه هنا ؟

What do you think the Arab community lacks here?

في رأيك ما الذي يحتاج إليه المجتمعات العربية هنا ؟ ما الذي يجعل الثقافة العربية مختلفة عن تلك الموجودة هنا ؟

Describe your immigration story in 3 words.

صف قصة هجرتك في ٣ كلمات

What is a piece of art (music, poetry, writing,...) that you feel that resonates with your story?

هل هناك قطعة فنية (موسيقى ، شعر ، كتابة) تشعر انها توصف قصتك؟

Describe what home is to you. (You could use a piece of music, poetry, writing,...)

ما معني الوطن بالنسبة اليك (يمكنك ان تستخدم قطعة موسيقى ، شعر ، كتابة)

Would you ever consider moving back home?

هل تفكر في العودة إلى وطنك يوما" ما ؟

Is there anything else you would like to add?

هل تود اضافة أي شيء آخر؟

Being An Arab in Canada Study

Thank You Card shared with particpants along with a feedback and appreciation email.



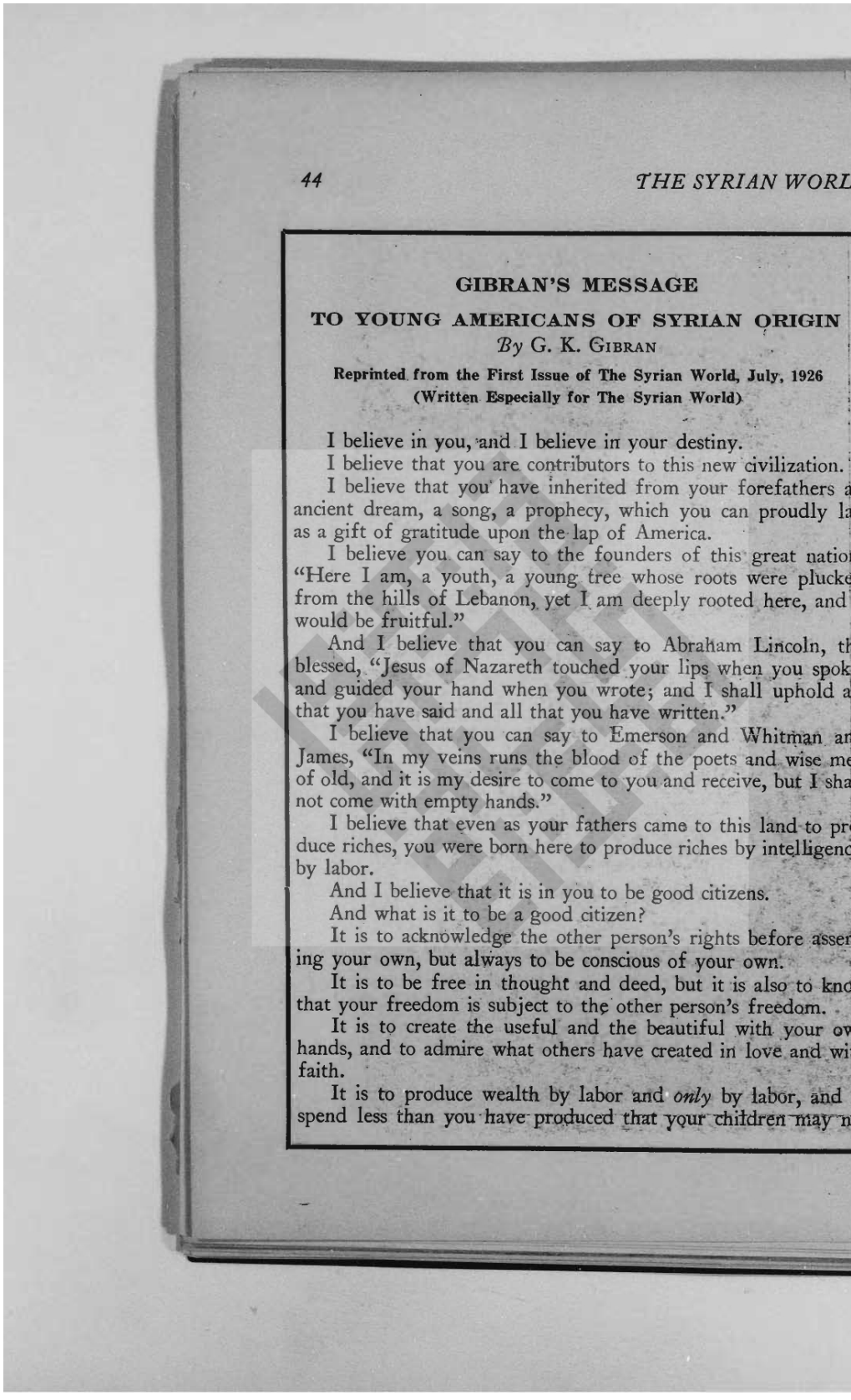
Figure 121
Thank You Card
by author

This appendix is a video file showcasing sunlight moving through the building's ornaments and details, creating a dynamic play with shadows. The file name of this video file is,
"Daylight and Shadow", it could be accessed through the following link:
https://youtu.be/7niFMmbB7JI

The video is made by the author of this thesis and is subject to copyright.

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https://uwspace.uwaterloo.ca/UWSpace.

Appendix B



GIBRAN'S MESSAGE

TO YOUNG AMERICANS OF SYRIAN ORIGIN

By G. K. GIBRAN

Reprinted from the First Issue of The Syrian World, July, 1926
(Written Especially for The Syrian World)

I believe in you, and I believe in your destiny.

I believe that you are contributors to this new civilization.

I believe that you have inherited from your forefathers a ancient dream, a song, a prophecy, which you can proudly la as a gift of gratitude upon the lap of America.

I believe you can say to the founders of this great natio "Here I am, a youth, a young tree whose roots were plucke from the hills of Lebanon, yet I am deeply rooted here, and would be fruitful."

And I believe that you can say to Abraham Lincoln, th blessed, "Jesus of Nazareth touched your lips when you spok and guided your hand when you wrote; and I shall uphold a that you have said and all that you have written."

I believe that you can say to Emerson and Whitman an James, "In my veins runs the blood of the poets and wise me of old, and it is my desire to come to you and receive, but I sha not come with empty hands."

I believe that even as your fathers came to this land to pr duce riches, you were born here to produce riches by intelligenc by labor.

And I believe that it is in you to be good citizens.

And what is it to be a good citizen?

It is to acknowledge the other person's rights before asser ing your own, but always to be conscious of your own.

It is to be free in thought and deed, but it is also to kno that your freedom is subject to the other person's freedom.

It is to create the useful and the beautiful with your ow hands, and to admire what others have created in love and wi faith.

It is to produce wealth by labor and *only* by labor, and spend less than you have produced that your children may n

be dependent on the state for support when you are no more.

It is to stand before the towers of New York, Washington, Chicago and San Francisco saying in your heart, "I am the descendant of a people that builded Damascus, and Biblus, and Tyre and Sidon, and Antioch, and now I am here to build with you, and with a will."

It is to be proud of being an American, but it is also to be proud that your fathers and mothers came from a land upon which God laid His gracious hand and raised His messengers.

Young Americans of Syrian origin, I believe in you.

A PLEDGE

By Cecil J. Badway

A Young American of Syrian Origin

In your going, Gibran Kahlil Gibran, you have come.

You have come as the guiding spirit in the fulfillment of our dreams.

You have come to stay as the beacon of inspiration within the deepest recesses of our hearts.

You have come to lead us to our destiny in which you believed.

We would be fruitful as young Americans of Syrian origin.

We would be productive by the honest sweat of our brows.

We would be defenders of our rights but remembering the rights of others in our defence.

We would be courageous and fearless in our righteousness yet tolerant and merciful to the weak.

You shall go before us, Gibran Kahlil Gibran, as the standard bearer of the Syrian-American awakening.

You shall lead us and generations to come.

We and the mighty and thunderous army of those who come after shall follow your spirit along the corridors of time. Forward and onward, down through the ages until there shall have been written the apocalypse of young Americans of Syrian origin.

In your going and in your coming, Gibran Kahlil Gibran, you will not have gone or come in vain. We are ready.

Figure 121
Scans from The Syrian World by Khalil Gibran
by unknown