Heritage Outreach Workshop in Shutb Village
Conducted by Giran
In collaboration with the British Museum’s Asyut Region Project

Report on the Heritage Outreach Workshop “How to make a flyer for the heritage of your village?”

Shutb, Asyut

5 - 8 April, 2018

Report by: Fatma Keshk, Hadeer Saeed

1
# Table of Contents

1. Introduction 3
2. Workshop Objectives 3
3. Workshop Methodology 4
4. Schedule of Workshop Activities 4
5. General Reflections on the workshop 11
6. Workshop Outcomes- The Handmade Flyers of Shutb 11
7. Ideas for Future Workshops 11
8. Annexes 13

   Annex (1): Workshop photo documentation
   Annex (2): Samples from the outcomes
   Annex (3): List of participants – Youth
   Annex (4): List of participants - Kids
1. Introduction

In the period from 5 to 8 of April 2018, a heritage outreach workshop targeting the youth of Shutb village in Asyut was organized by Giran in the framework of the British Museum’s Asyut Region Project. The team of the workshop included: Fatma Keshk and Hadeer Saeed (main facilitators of the workshop), and Ashraqat Fakhry (volunteer facilitator based in Asyut).

The initial preparations and design of the workshop were started by the end of February 2018 by Fatma Keshk, Hadeer Saeed and Shaimaa Atef. This report presents a briefing on the workshop with a thorough evaluation of the activities and suggestions for future workshops in the framework of the Asyut Region Project.

2. Workshop Objectives

This workshop had three main objectives:

a. Engagement with local heritage

We encouraged the participants; the youth of Shutb in this case, to reflect on various aspects of their local heritage in the village of Shutb through producing a flyer guide about the tangible and intangible heritage of their village.

b. Learning practical skills

Through the process of producing the flyer guide for the heritage of Shutb, the participants gained practical skills such as basics of photography techniques and graphic design concepts, basic marketing concepts as well as some basic presentation skills.

c. Exchange of knowledge

One of the essential approaches in the methodology of Giran is the exchange of knowledge between the facilitators and the local communities about their own heritage. It is this knowledge exchange that helps us explore various perspectives on perceiving, documenting heritage as well as thinking of creative tools of engagement with the local communities.
3. **Workshop Methodology**

The workshop methodology was primarily built upon the experience and knowledge gained by Giran team members during the workshops in November 2017 in Shutb, and primary efforts of the Takween team to train some youths from the village how to guide people through their village while exploring and sharing the most important landmarks and significant intangible heritage (stories). Therefore, we prepared a set of interrelated activities that were considered to be most beneficial to the youth and children within the framework of the aims and objectives of the Asyut Region Project.

We hoped to deliver three main concepts through these spring 2018 workshops:

1. How does my village look like?
2. How do I tell the story of my village heritage?
3. How should I advertise for my village heritage?

4. **Schedule of Workshop Activities and Reflections**

The activities of the workshop were designed to take place over 4 days in a way that allowed the participants to learn some practical skills every day while at the same time achieve one of the steps leading to the production of their own flyer on the final fourth day.

In the following section of the report, the daily schedule of the activities is provided together with reflections of the facilitators on how it went with the participants.

**Day 1:**

Introduction day; started by getting to know the participants; explaining the aims of the workshop and discussing initial ideas about the heritage of Shutb.

<table>
<thead>
<tr>
<th>General Reflections on the day</th>
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</thead>
<tbody>
<tr>
<td>The participants were very engaged and interested during this first day, and they had a good level of knowledge about their local heritage and its elements. Therefore they were keen to the idea of working on a flyer.</td>
</tr>
<tr>
<td>The facilitators found it interesting that the participants were that engaged and this encouraged us to add more activities to the schedule of the next days and to re-shape it to the interest of the participants.</td>
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<thead>
<tr>
<th>Reflections on each activity</th>
</tr>
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</table>

4
<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Activity Name/ Description</th>
<th>Report on Activity</th>
</tr>
</thead>
</table>
| 2:00 - 2:30 | **Registration**  
- Making a list of attendance for the participants  
**Getting-to-know-each-other-circle**  
- Ice breaking activity  
- Setting rules of the workshop  
- Introduction about the workshop  
- Ice breaking discussion/activity  
Facilitators: Fatma/Hadeer | It went very well as the participants were very motivated and engaged to get to know us and start the workshop. |
| 2:30 - 3:15 | **Introduction to the map of Shutb**  
- Familiarizing with the routes that show the significant heritage areas designated by Takween.  
Facilitators: Fatma/Hadeer | It was a brief discussion on the objectives of the workshop and why we need to create a flyer guide for the heritage of Shutb. The participants were very engaged and actually knew the main elements of their village heritage very well. |
| 3:15 - 3:30 | **Discussion #1**  
- Tell us your best visit to an archaeological site in Egypt? Why was this your best visit?  
- What's a flyer? What are the different kinds of flyers?  
- What is your most favorite spot in the village and why?  
- Do we need a flyer for Asyut? Do we need a flyer for Shutb? Why do we need a flyer for Shutb?  
- Do we need other advertising marketing tools for the heritage of Shutb? What are they?  
Facilitators: Fatma/Hadeer | Every one of them answered briefly the questions; some of them had really interesting answers and were very engaged to the topic. We discussed the necessity of having a flyer guide for the heritage of Shutb and shared ideas about how this flyer guide is essential to the local community of Shutb and to external visitors who want information about the heritage of Shutb (while visiting it). |
| 3:30 - 3:45 | **Group work: let's make our own flyer of Shutb**  
- Participants were divided into | Here we introduced the idea of making a flyer for a heritage site or a museum, etc. We brought samples of flyers from Egypt and abroad; |
<table>
<thead>
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<th>Time</th>
<th>Activity</th>
<th>Details</th>
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<tr>
<td></td>
<td>groups according to their number for the first step of making their Shutb flyer. - They checked different kinds of flyer samples, identified the main sections and wrote them on panels with the elements in the flyer. - Each group then chose a favorite flyer and explained why they preferred it. Facilitators: Fatma/Hadeer</td>
<td>we asked the participants to identify the components of the flyers and their main elements.</td>
</tr>
<tr>
<td>3:45 - 4:00</td>
<td><strong>Final reflections:</strong> - The teams gathered again in the bigger group with all the participants (reflections on the group work and Shutb flyer to be). Facilitators: Fatma/Hadeer</td>
<td>We took the examples from the flyers they saw in the previous activity and we asked them if they were now ready to make a flyer guide for the heritage of Shutb, and what would be the main components to be included in this flyer? The discussion was very fruitful as the participants knew the components of their heritage well and listed elements that we, facilitators, already knew but also other elements that we did not know at all, such as some of the mausoleums of sheikhs in Shutb. We introduced the idea of categorizing the different places and buildings of Shutb and to locate them on the flyer, such as the Kom (the archaeological site), the old historic houses and service buildings, such as playgrounds, schools, youth centre, etc.</td>
</tr>
<tr>
<td>4:00 - 4:15</td>
<td><strong>Discussion #2</strong> Basics of Marketing concepts: - Why do we need to market our village heritage? - What are the steps of doing this? Facilitators: Fatma/Hadeer</td>
<td>The discussion focused on explaining the basic marketing concepts, the 4P’s of Marketing (Place, Price, Product and Promotion), and how to apply these concepts through simple examples on Shutb. The participants were very engaged with the activity and started to apply it on Shutb.</td>
</tr>
<tr>
<td>4:15 - 4:45</td>
<td><strong>Group work: How you market yourself</strong> - Write a short bio summarizing your best qualities - Talk about yourself in 5 sentences Facilitators: Fatma/Hadeer</td>
<td>Each participant was asked to present himself in 5 phrases, a short biography as a way to learn some basics in writing the bio to market their capacities. The activity went well and the participants were very engaged. Each one was asked to present his short biography to the group.</td>
</tr>
</tbody>
</table>
**Assignment for the next day**
- Write a short bio for Shubb through answering 4 questions about it, in order to compile a joint bio for Shubb - each group can take a question to answer.
  Facilitators: Fatma/Hadeer

They were asked to each prepare a short biography for the heritage of Shubb. Some chose to write on the heritage of the whole village, others decided to choose one of the elements of the heritage spots of Shubb.

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**Day 2:**

Continuing with the schedule and producing Canson sheets with basic division of heritage of Shubb into tangible and intangible heritage. The main participants; a group of male youths, and the groups of younger kids, mainly girls, worked well in groups. They were very motivated to work on this activity.

**General Reflections on the day**

The youth of Shubb are actually very aware of the importance and uniqueness of their heritage and they think their village must be on the touristic map of Egypt. They like it and dream of having a museum in it. They are also very attached to the heritage of their village such as the mosques, the mausoleums of different sheikhs - the most famous being Sheikh Yaacoub, and the church of the village. They understand that the moulid is an important part of the intangible heritage. However, they don’t understand why the Aroussa made from bricks on some of the house facades and the paintings of the Haj on some of the houses is part of the heritage of the village. Maps of their routes home as assignment for the next day.

**Reflections on each activity**

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<thead>
<tr>
<th>Time Slot</th>
<th>Activity Name/ Description</th>
<th>Report on Activity</th>
</tr>
</thead>
</table>
| 2:00 - 2:15 | Reflect on the assignment and discussion  
Compile and agree on one joint bio for Shubb based on the assignment.  
Facilitators: Fatma/Hadeer | We went through the biographies they created as assignments. They had done a real good job, some of them with the help of their parents too preparing each a short biography on the heritage of Shubb in general or on specific places or elements. |
| 2:30 - 3:00 | Exercise# 1  
Which part of the bio of Shubb should be explained by which tool (text, map, photo)? And | Here the main aim was to introduce them to the main components of the flyer and make them think about the best way to deliver the information.  
We explained that the main components of the flyers |
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:00 - 3:15</td>
<td><strong>Discussion #1</strong>&lt;br&gt;Basic design concepts of designing flyers through a participatory discussion.&lt;br&gt;Facilitators: Fatma/Hadeer</td>
<td>We explained briefly some of the basic concepts of designing a flyer through showing them examples and telling them some basic rules. They had an interesting level of perception for the design information and they were very engaged.</td>
</tr>
<tr>
<td>3:15 - 3:30</td>
<td><strong>Work group</strong>&lt;br&gt;Each group worked on only one element of the flyer (texts, photos, maps) – decided through drawing lots.&lt;br&gt;Facilitators: Fatma/Hadeer</td>
<td>They were divided into groups to make panels with photos of tangible or intangible heritage of Shutb.</td>
</tr>
<tr>
<td>3:30 - 4:00</td>
<td><strong>Group presentations</strong>&lt;br&gt;Each group presented to the others what they have done in a big circle.&lt;br&gt;Facilitators: Fatma/Hadeer</td>
<td>Most of the panels they produced had innovative ideas in categorizing the heritage into tangible and intangible.</td>
</tr>
<tr>
<td>4:00 - 4:15</td>
<td><strong>Assignment for the next day</strong>&lt;br&gt;Make a postcard and write a short story that explains the photos on that postcard.&lt;br&gt;Facilitators: Fatma/Hadeer</td>
<td>Each participant chose a photo displaying one of the elements of the heritage of Shutb. The participants were asked to each prepare a caption for the photo.</td>
</tr>
</tbody>
</table>

**Day 3:**
On the beginning of the third day, we received a larger number of participants in the older and the younger group. They worked on the maps, created their own maps, indicating the most important and significant elements from their point of view.

**General Reflections on the day**
While working on the maps, it became clear that the participants were inspired by the routes they took from and to their houses.

We also worked with the younger kids in separate drawing activities. Their drawings were inspiring and interesting and some of them could draw the routes in the village showing heritage and their houses. One particularly beautiful drawing of an old house of Shutb with a special architectural style was done by an 8 year old girl called Mayada.
<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Activity Name/ Description</th>
<th>Report on Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:15 - 2:30</td>
<td><strong>Reflect on the assignment</strong> Facilitators: Fatma/Hadeer</td>
<td>We went through the postcards they had to do as assignments. They had done a wonderful job, describing the photo on each postcard and adding information they knew about it.</td>
</tr>
<tr>
<td>2:30 - 3:00</td>
<td><strong>Discussion #1</strong> Basic photography concepts through a participatory interactive discussion - focus, light, contrast, etc. Facilitators: Fatma/Hadeer</td>
<td>We explained briefly some of the basics of photography through showing them examples and encouraging them to decide which of them is good and why. They were very engaged and started to interact with each photo.</td>
</tr>
<tr>
<td>3:00 - 3:15</td>
<td><strong>Discussion #2</strong> How to make a short caption for a flyer photo? - Discuss location, description, date, and other significant information. Facilitators: Fatma/Hadeer</td>
<td>The participants learnt the basic information that need to be provided in any photo caption for a photo and how to write it.</td>
</tr>
<tr>
<td>3:15 - 3:30</td>
<td><strong>Exercise</strong> Write your caption on the photo; each participant picks one photo and writes a short caption for it. Facilitators: Fatma/Hadeer</td>
<td>They started to apply what they learn from the previous discussions and many of them wrote very creative descriptions.</td>
</tr>
<tr>
<td>3:30 - 4:15</td>
<td><strong>Collage activity</strong> - Making a demo flyer through collage activity using different photos, maps and texts of Shub. - Each team presented his work to the others. Facilitators: Fatma/Hadeer</td>
<td>The participants were dived into 4 teams (3-4 persons in a team) to design a concept. Each group worked with 2 A2 sheets to make one flyer (face and back) about Shub or imagine through collage a story of a visitor coming to see the heritage of Shub. They were very innovative and started to apply all they have learnt so far.</td>
</tr>
</tbody>
</table>
Day 4:

Closing day of the workshop. We started by an evaluation on the workshop activities of the previous three days; what do they think they have learnt and benefited from the most? We continued the schedule of day 4; each participant produced a handmade flyer guide.

General Reflections on the day

The discussions with the participants showed that they wanted to learn more about the antiquities buried underneath the land of Shutb and they dream of having a museum. They are very aware of the importance of heritage and the history of their village.

The umda of Shutb and the sheikh el-balad joined the workshop as well as Hagg Bakry and Mr. Mahgoub. We offered the books that we brought from Cairo to the umda and the nearby school. Mahfouz and Ibrahim were assigned as keepers of the books until November.

Reflections on each activity

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Activity Name/ Description</th>
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</thead>
<tbody>
<tr>
<td>2:00 - 2:15</td>
<td>Reflect on the assignment and discussion</td>
<td>We first went through the biographies they had to do as assignments and they had done a good job, preparing each a short biography on the heritage of Shutb in general or on specific places or elements of the heritage of Shutb.</td>
</tr>
<tr>
<td>2:15 - 2:30</td>
<td>Reflection</td>
<td>We started by reflecting on the previous days of the workshop. The participants were very enthusiastic and interactive in expressing that they have learnt important things on the techniques of making a flyer and that they were happy to have been talking about their own local heritage.</td>
</tr>
<tr>
<td>2:30 - 3:00</td>
<td>Working on the final design</td>
<td>We decided that each participant will work individually on creating their own flyer of Shutb. We explained to them how to proceed in making their flyers, they first started by creating each a draft</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Description</td>
</tr>
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<td>--------</td>
<td>---------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>3:00 -</td>
<td>the handmade flyer of Shutb. Facilitators: Fatma</td>
<td>copy of his flyer guide and then they proceeded with their final versions.</td>
</tr>
<tr>
<td>3:15</td>
<td><strong>Discussion #1</strong> Basics of Presentation skills Facilitators: Fatma</td>
<td>We explained to them very briefly the basics of presentation skills.</td>
</tr>
<tr>
<td>3:15 -</td>
<td><strong>Go and test</strong> Try the flyer in the field with the facilitators and the participants. Facilitators: Fatma/Hadeer</td>
<td>We could not test the flyers in the field this time as we were restricted from walking in the village by the Ministry of Antiquities, but we hope to make this tour with the youth of Shutb in the next season - fall of 2018.</td>
</tr>
<tr>
<td>3:30</td>
<td><strong>Final reflections on the workshops</strong> Facilitators: Fatma/Hadeer.</td>
<td>This was a very essential part to conclude the 4 day workshop. Each participant presented briefly her/his flyer in front of our guests. We had a final discussion and closure of the workshop.</td>
</tr>
</tbody>
</table>

5. **General Reflections on the workshop**

We, as Giran, are impressed by how the young participants were highly engaged and motivated to discuss their own local heritage. We learnt from them about the heritage of Shutb, more than we had anticipated. What they learnt from us were concepts and methodology, rather than historical information. They are very keen and interested in archaeology and the ancient history of Shutb. They also dream of having a museum in their village displaying their local heritage.
6. Workshop outcomes - The handmade flyers of Shutb

The main product of the 4 days’ workshop is a collection of handmade flyers made by the participants of the workshop. Each experimented with designing and producing his own flyer with the help of the facilitators. The Giran team will work over the summer to produce one combined flyer reflecting a combination of the best elements of each of the flyers made by the participants.

7. Ideas for Future Workshops

- Organize a workshop for making flyers on tangible and intangible heritage of Shutb.

- Organize a thematic workshop on “How to design/shape your own museum”, where the youth and children get the chance to learn about the role of a museum, its different aspects and the meaning of antiquities. This can happen in tandem with discussions about the restoration and rehabilitation of one of the houses (by Takween ICD).

- Organize a “Training for Trainers”, TOT workshop for the history and art teachers in schools on “using interactive learning as a tool to teach the History of Shutb”, where the teachers get the chance to know and apply different tools to teach history in general and Shutb history in particular.
8. Annexes:

Annex (1): Workshop photo documentation

Day 1
Day 3:
Day 4:
Annex (3): Samples of flyers

Sample No. 1
Designed by Moustafa Moktar Tawfeek and Moustafa Essa
This flyer was designed to be folded into two sections

Cover page – outside face a       Page 1 – inside face a
Sample No. 2
Designed by Zeyad Mahmoud
This flyer was designed to be folded into two sections
Sample No. 3
Designed by Hussan Ahmed Muhamed
This flyer was designed to be folded into two sections

Outside face (cover, sections 5 and 6)
Sample No. 4
Designed by Hussan Sayed Hussan Sayed
This flyer was designed to be folded into two sections

Outside face (cover, sections 5 and 6)
Inside face (Sections 2,3 and 4)
Sample No. 5
Designed by Ibrahim Nagy
This flyer was designed to be folded into two sections

Outside face (cover, sections 5 and 6)
Inside face (Sections 2, 3 and 4)
Sample No. 6
Designed by Younes Hamdy and Ahmed Ali
This flyer was designed to be folded into two sections
Inside face (Sections 2,3 and 4)
### Annex (4): List of participants – Youth

<table>
<thead>
<tr>
<th>No</th>
<th>Name</th>
<th>Age</th>
<th>Gender</th>
<th>Parents’ phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ibrahim Nagy</td>
<td></td>
<td>Male</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Younes Hamdy</td>
<td></td>
<td>Male</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Muhammed Mahmoud</td>
<td></td>
<td>Male</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Mostafa Ashraf</td>
<td></td>
<td>Male</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Hend Mohamed</td>
<td></td>
<td>Female</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Abd al Nasser</td>
<td></td>
<td>Male</td>
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<tr>
<td>7</td>
<td>Youssef Mustafa</td>
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<td>8</td>
<td>Moustafa Moktar Tawfeek</td>
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<tr>
<td>9</td>
<td>Mafouz</td>
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<tr>
<td>10</td>
<td>Moustafa Ali</td>
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<tr>
<td>11</td>
<td>Hussan Sayed Hussan Sayed</td>
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<td>12</td>
<td>Amr Muhammed</td>
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<td>Zeyad Mahmoud</td>
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<td>Mahmoud Gandour</td>
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<td>16</td>
<td>Moustafa Essa</td>
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<td>17</td>
<td>Hussan Ahmed Muhamed</td>
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<tr>
<td>18</td>
<td>Ahmed Ali</td>
<td></td>
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</table>

### Annex (5): List of participants - Kids

<table>
<thead>
<tr>
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<th>Name</th>
<th>Age</th>
<th>Gender</th>
<th>Parents’ phone</th>
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<tbody>
<tr>
<td>1</td>
<td>Basma Moustafa</td>
<td>12</td>
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<td>2</td>
<td>Abdo Amr Eid</td>
<td>13</td>
<td>Male</td>
<td>01032180382</td>
</tr>
<tr>
<td>3</td>
<td>Amira Adel</td>
<td>11</td>
<td>Female</td>
<td>01095610614</td>
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<tr>
<td>4</td>
<td>Ahmed Muhammed</td>
<td>13</td>
<td>Male</td>
<td>01000874455</td>
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<tr>
<td>5</td>
<td>Shahd Gahndour</td>
<td>11</td>
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<td></td>
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<td>6</td>
<td>Muhammed Mohsen</td>
<td>11</td>
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<td>7</td>
<td>Mayida Ali</td>
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<td>Female</td>
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<td>8</td>
<td>Muhammed Ali</td>
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<td>9</td>
<td>Yasmine Adel</td>
<td>8</td>
<td>Female</td>
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<tr>
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<td>Basma Ahmed</td>
<td>10</td>
<td>Female</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Yasmine Ammer</td>
<td>8</td>
<td>Female</td>
<td>01115838142</td>
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<td>Basma Ammer</td>
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<td>Habiba Ahmed</td>
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<tr>
<td>14</td>
<td>Rehab Ashraf</td>
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<tr>
<td>15</td>
<td>Yasmine Ali</td>
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<td>16</td>
<td>Shimaa Ali</td>
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<td>17</td>
<td>Shahed Ashraf</td>
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<tr>
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The Asyut Region Project of the British Museum

Report on the Heritage Outreach Workshop in Asyut, February 2019

By Fatma Keshk

25 March 2019
The Asyut Region Project of the British Museum

Report on the Heritage Outreach Workshop in Asyut, February 2019

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25 March 2019

Introduction

On 4 and 5 February 2019, Fatma Keshk and Ashraquet Fakhry led a heritage outreach workshop with two groups of children from the village of Bani Mor that is located on the Northern edge of the city of Asyut. Preparations of the workshop started since November 2018.

This report presents a general evaluation of the aims and the activities of the workshop and some recommendations for future heritage outreach workshops.

Aims of the Workshop

In the framework of the Asyut Region project of the British Museum, the workshop aimed at continuing the work of community engagement and heritage outreach that is carried out by different teams of the project through various aspects and activities. The main aims of the workshop can be summarized as follows:

- To pursue the heritage outreach activities of the Asyut Region Project.
- To offer heritage outreach activities with ancient Egyptian heritage as the main context through various engaging activities and exercises.
- Reach out to a community in Asyut other than Shutb and meet new groups of children through the heritage outreach workshop.
- To engage with the children using the card game ‘Let the stones speak’ for the first time. The game was developed by the Asyut Region Project based Asyut objects in international museum collections.

Team of the Workshop

- Fatma Keshk: Main facilitator of the workshop, responsible for preparing and delivering the workshop content.
- Ashraquet Alphonse Fakhry: Coordinator, assistant facilitator.

Location of the workshop and Venue

Location: the village of Bani Mor.
Activities of the Workshop

- Activities to Explore the levels of awareness

As this was our first encounter with children of this village in Asyut, the workshop started with an ice breaking activity that explores already existing knowledge about ancient Egypt, its history, heritage and monuments. These activities are essential for the facilitation team as they assess in brief and simple ways the levels of knowledge of the children about ancient Egypt which help us to shape the levels of information communicated to the children during the workshop.

- Card game “Let the stones speak!”

The main activity of the workshop was the card game “Let the stones speak!” developed by Heba Abdel Gawad and Heba Shama of the Asyut Region Project in London during the summer of 2018. The game uses the collection of Egyptian artefacts discovered in Asyut and now housed at various international museums. The selected objects for the game are displayed through high quality photos, an object per card, while the nature and use of each ancient object is explained through simple phrases that are still used in colloquial Egyptian. The objects are divided into four categories covering daily life, the afterlife, ritual and professions. The game can be downloaded here:


- Exercices on Ancient Egyptian artefacts

This activity consists of introducing more information on ancient Egypt by engaging the children through various interactive exercises that were specially designed for the purpose of this workshop by Fatma Keshk and Ashraquet Fakhry. The goal of the exercise is to give the children insights about life in ancient Egypt through a selected set of objects that act as a link to the previous game of “Let the stones speak”. The selected objects for these exercises are:

**The Rosetta stone:** As an introduction to hieroglyphs and ancient Egyptian language and a tool to explain how one ancient object is able to deliver a huge amount of information on the ancient past. This exercise on the Rosetta stone was also used to teach the children basic hieroglyphs and each of them was asked to write his name in hieroglyphs.

**Pottery:** This exercise consisted of showing the children drawings of ancient fragments and pottery vessels in order to let them understand the importance of studying ancient pottery as it represents the most essential material for daily life activities in antiquity. With discussions and explanations from us, each child was given some drawings of broken pottery sherds and was asked to imagine the shapes of complete vessels for these sherds.
**Statues:** In this exercise we showed the children a selection of photos for various types of ancient Egyptian statues from different periods and for different people as to explain to them the various statuses of people in ancient Egypt.

**Evaluation of the Workshop**

The workshop was overall successful. Here are some evaluation notes:

- **A new and different experience with a different audience**

  As this was our first encounter with groups of children outside the village of Shutb, it was interesting for us to compare this event with our previous engagement workshops in Shutb in 2017 and 2018.

  This workshop was particularly motivating as the children of Bani Mor do not have any archaeological or historic sites in their neighbourhood. There is a striking difference between the strong connection with archaeology and heritage noticeable with the children and youth in Shutb and the completely missing connections with the ancient past in the case of the children in Bani Mor.

  Hence, it was important to notice these differences in the level of awareness and connections to the heritage and archaeology as to enrich our ongoing work in engaging with the local communities through heritage and working on innovating interesting and engaging activities that suit various levels of awareness and knowledge.

- **Different experience while using the game of Asyut Objects**

  It was an interesting opportunity to start the workshop with readymade educative game cards. In the context of the village of Bani Mor, it was a good chance to engage with Asyut children with a game based on objects originally found near their city. The children were really engaged through the game and eager to understand the meaning and use of each of the objects. The game also offered the chance to divide the participants into groups following the categories of the objects in the cards and let them exchange the information about the objects.

**Suggestions for Future Workshops**

- **Framework needed for the game**

  The cards game is an excellent tool of engagement with children. It is advised to play it with kids between 11 and 15 years old. However, the game needs a framework, i.e. a context that introduces the game. Such an introduction can be: “Life in Ancient Egypt” or “how did the Egyptians live?”. This framework would ensure a better understanding and engagement from the participants as to give them a context for the objects they see in the game. Storytelling can also provide a useful framework for such as game. Many outlines can be developed around the game: the life of Egyptians; imagining we are in a museum, etc.
- **Only 30 kids as a maximum for 1 session**

Over two days of workshop, we received two different groups of children from the village of Bani Mor. Each day we received almost 40 kids. It is highly recommended to limit the number to a maximum of 30 kids a day.

- **Cooperation with the cultural palaces**

For this workshop, we tried for the first time to cooperate with a new governmental organization; the General Association for Cultural Palaces in Asyut. This cooperation was a good first step as the local members of the organization were very cooperative and supportive of our activities. They also suggested making a protocol of cooperation with them in order to organize more future heritage outreach workshops. They suggested that this protocol is best to be made through the ministry of culture in Cairo.

- **Explore more villages in Asyut**

As the workshop in Bani Mor village was successful on all levels, we hope to be able to organize future outreach workshops in other villages of Asyut.
Photos from the Workshop:

Photo 1: The main activity of the workshop was the game “Let the stones speak” developed by Heba Abdel Gawad and Heba Shama for the Asyut Region Project.

Photo 2: The children exploring the game of “Let the stones speak”
Photo 3: The children listening to the explanations of the games’ objects.

Photo 4: The assistant facilitator Ashraquet Fakhry while preparing the introductory activities of the workshop.
Architectural heritage workshops at Shutb, Asyut

April 2018

Conducted by Cairo Urban Sketchers (CUS)

Report submitted by:
Ameer Abdurrahman
Ahmed Saafan
Radwa ElHassany
5/30/2018

Submitted to:
Ilona Regulski, the British Museum

Report on the activities and the product of the group’s 10 days presence in Shutb, Asyut during the period 6-15th of April 2018.
# Contents

1. Introduction .................................................................................................................. 3  
   1.1 Participating team .................................................................................................. 3  

2. Day 1 .................................................................................................................................. 4  
   2.1 The Shutbi House .................................................................................................... 4  
   2.2 Shutb Heritage Mural: .......................................................................................... 6  

3. Day 2 .................................................................................................................................. 6  
   3.1 The Shutbi House .................................................................................................... 6  
   3.2 Shutb Heritage Mural: .......................................................................................... 8  

4. Day 3 .................................................................................................................................. 9  
   4.1 The Shutbi House .................................................................................................... 9  

5. Day 4: ............................................................................................................................. 11  
   5.1 The Shutbi House .................................................................................................... 11  
   5.2 Shutb Heritage Mural: .......................................................................................... 14  

6. Day 5: ............................................................................................................................. 14  
   6.1 The Shutbi House .................................................................................................... 14  
   6.2 Shutb Heritage Mural: .......................................................................................... 15  

7. Reception of Shutb Station artwork .................................................................................. 17  
   7.1 Social Media .......................................................................................................... 18  

8. Conclusion: ...................................................................................................................... 21
1 INTRODUCTION

CUS is an initiative that organizes sketching walks, tour walks and sketching workshops. We believe that through sketching, architects, designers and common people can express their opinions and communicate their ideas with themselves and others. While sketching is widely understood as drawing on paper, our art activities include murals, comics, and public engagement.

This report of the workshop organized by the Cairo Urban Sketchers team, hereafter referred to as CUS, in Asyut for the British museum as part of the expedition’s scope of local community development. The presence of CUS in the village spanned over 10 days between 6th and 15th of April, 2018. The first three days were dedicated to communication with the authorities to get their approval of holding the workshop in Shub Preparatory School and performing the Art work on the Walls of Shub train Station.

The workshop took a course of five consecutive days in which a group of preparatory education students, aged between 12-15 years old, participated. The workshop aimed to capture the extent to which the students appreciate the traditional Shub houses and are in favour of preserving and developing this architectural heritage. Four levels of exercises were designed to help the students express their ideas.

1. Basic drawing techniques
2. Drawing the dream house
3. Identification of elements of architectural heritage character
4. What would a Shabbi house look like

Exercises varied from open discussions, drawings and hands-on experience. The objective was to raise heritage awareness and challenge some perceptions related to the traditional heritage versus the new construction practice in the village.

This workshop took place in parallel to the mural activity that was executed on the Shub railway station walls. Students engaged with the artist to understand the message and significance of what the artwork being done.

1.1 Participating team

1. Ameer Abdurrahman - Architect
2. Ahmed Saafan - Architect
3. Radwa ElHassany - Architect
4. Nada ELMergawi - Artist
5. Omar Abotaleb - Architect
6. Mariam Mohamed - Architect
2 Day 1
2.1 The Shutbi House

Location: Shutb Elementary School
Participants: 18 Students

The first day focused on developing basic drawing skill with the students through a “follow me” exercise; an exercise where students follow step by step what the instructor draws. This was performed by exercising different linear patterns. They enhanced their command over straight lines and spacing between them. The exercise was filling up different squares with parallel lines in different directions. The exercise got more complex as they progressed and ended with drawing spirals in different directions.

In a following exercise, the students were asked to create a composition from the different linear configurations they learned. An open discussion took place and collected their opinions about the aesthetical principals found in these compositions. The concepts they concluded were:

- Contrast (between curves and lines)
- Diversity (of used elements)
- Order
- Integrated composition
- Proper drawing

A final discussion analysed the elements that form a traditional building façade. Students were encouraged to look at the surrounding buildings visible from the classroom windows. They identified the different components of the façade as an introductory exercise to Day 2 activities. The components identified were:

- Number of floors
- Doors
- Windows
- Finishes
- Terraces
- Roofs
- Ornaments
- Installations (lights, A/C, curtains, etc.)
As homework, students were asked to redo the composition exercise using the hatches and shapes they learned to draw. The homework was another chance to exercise the aesthetic principals deduced in the classroom.

**Figure 1** White board showing the basic drawing skills exercise and aesthetic concepts identified through discussion

**Figure 2** Ring discussion about the aesthetic qualities of abstract compositions
2.2 Shutb Heritage Mural

Location: Shutb Train Station

Figure 3 laying out the mural outline over the station walls on the first day

3 Day 2

3.1 The Shutbi House

Location: Shutb Elementary School
Participants: 25 Students

“Follow me” exercise was again used to explain the concepts of order. Students were asked to practice drawing patterns which were based on language of architectural heritage (i.e. patterns of brick, windows, and doors) in addition to other generic patterns.

The second day ended with a discussion about the order they can find in the neighbouring buildings. The students were able to identify common patterns across buildings.

The students’ homework was to think of how the house of their dreams would look like. They were reminded of the façade components they deduced in the first day and were encouraged to think of the house they would like to live in.
Figure 4 A. Saafan from CUS team engaging the students in an open discussion about patterns and order.

Figure 5 Students exercised basic skills in drawing patterns to understand its underlying order.
3.2 Shutb Heritage Mural

Location: Shutb Train Station

Figure 6 A. Rahman from CUS team guiding the students to observe their surrounding and figure the components of building facades and the order that binds them.

Figure 7 Students discussing the elements of the mural with Nada, the collaborating artist.
4 Day 3

4.1 The Shutbi House

Location: Shutb Elementary School
26 Students

The third day started with an interview on the motivation behind the chosen façade for each student. This involved a discussion of their perception of the buildings they see around them, their evaluation of them and reasons behind their impressions. An extended drawing workshop was performed during the day to enhance their capacity of drawing proper building facades. It was noticed that several items of the architectural heritage were included in the dream house they designed.

The second half of the workshop consisted of a dialogue about the architectural character of buildings. Samples from Nubian houses, oasis houses, and English houses were introduced to the students. That was followed by an open debate in which the students identified the elements that characterize a house façade from Shutb.

Their homework for this day was to walk around the village and capture aspects of the building facades that remind them of Shutb. They were encouraged to take pictures of these items with a mobile phone and bring it to the class on the next day.

Figure 8 Radwa ElHassany from CUS team discusses with a student her drawing of the dream house
Figure 9 Omar Abutaleb from CUS team discusses with a student her drawing of the dream house.

Figure 10 Example of the dream houses drawn by the students which incorporates elements of the vernacular architectural traditions; the Mogawthara-arched metal work and the unique patterns on the doors on the ground level.
5 Day 4

5.1 The Shutbi House

Location: Shutb Elementary School

The last day of the workshop started with a display of the items captured by the students. Every student explained which items they have chosen and the reasons they think it represents Shutb. An open conversation took place to filter these items and reflect on the views of their relevance to Shutb. The students explained that several aspects of the architectural Shutbi character can be associated and compared with other villages in the Asyut region. The architectural features highlighted were:

- Brick patterns
- Megawthara (arched metalwork) over entrances and windows
- Upper floors built with animal droppings
- Arousa (dancing female figure profiled with bricks on building facade)
- Lion (ornament found over entrances)
- The man and the bird (ornament engraved on the doors)

The students were then provided with a matrix of several elements of Shutb’s architectural heritage. They used tracing paper to incorporate the elements they choose from the matrix into the façade of the dream house they designed. As they traced the elements they got more aware of the underlying patterns of the different elements and they exercised the principals of aesthetics they learned during the first day.

The home work of this day was to properly redraw the façade they designed and color it. The following day they were asked for the reasons behind the configurations they used. We also tried to help them reflect on the preference between recent building practices and their Shutbi House. Clearly, in spite of the appreciation of the architectural heritage, there was no overruling consensus on either of the architectural images.
FIGURE 11 discussion round with students about what makes the Shutbi House

FIGURE 12 Students are invited to explain what they drew and why they think it represents the Shutbi House
Figure 13 Example of the facade design by the students for the Shutbi House.

Figure 14 Students were handed a matrix of elements which make up the character of the vernacular architecture. They chose different elements and used them to create the facade design of the house.
5.2 Shutb Heritage Mural

Location: Shutb Train Station

Figure 15 Nada Elmergawi drawing out another element of the vernacular character; the lion found over the entrances of houses

6 Day 5

6.1 The Shutbi House

Location: Shutb Elementary School

The students exhibited their design and we discussed the ideas behind their choice of architectural heritage elements. The students used several concepts of aesthetics and order gathered in the beginning of the workshop.

The discussion included a comparison between the new construction practices with the traditional houses in terms of aesthetics. It is possible to say that there was a consensus in appreciating the character of their architectural heritage. However, the new construction culture seemed to allure some of them. This is possible associated with the relative quality of finish and structural integrity of the new construction. This perception can be further challenged if they are exposed to architecture which exhibits the character of heritage in addition to the integrity of its structure. The art work performed on the walls of Shutb station provided such example to the local population. The interaction on social media of the local population of Shutb as reaction to the work done in the station indicates that such architectural intervention can benefit the survival of the heritage character.
6.2 Shutb Heritage Mural

Location: Shutb Train Station

Work on the Mural continued for Day 6.

Figure 16 Local teenagers following up the late stages of the mural

Figure 17 Senior students participating in stamping the vernacular patterns over the station wall
Figure 18 Daytime photo of the finished work by Ahmed Mostafa

Figure 19 Night photo of the finished work by Ahmed Mostafa
7 Reception of Shutb Station artwork

7.1 On site

As soon as the main elements of the mural became recognizable, local people engaged with the team in different ways. Some of them gave Nada a hand in moving the ladder and sticking the masking tape. Other people challenged each other to identify the murals elements. Some others advised a better way to handle the materials and the ladder. People came to visit us several times during the same day. Students went to their afternoon classes and came back afterwards to help us until the very last day. Before we finish the mural they started taking pictures with it and with us.
7.2 Social Media

Locals interacted with the album of the station on Al Asayta page, a local news Facebook page, and CURC page (our workshops focused page). We translated below the impressions of some local people regarding the artworks at the station. On both pages it is clear that the impressions are very positive and provoked feelings of pride and belonging in several cases. Other responses were critical of the artwork because of the marginality of the station and the ‘bigger problems’ which the village faces.

![Figure 22 Responses from the locals on the Alasayta Facebook page](image_url)
Hey man... look.. Shub Station!!

w-Allah you made me happy... I miss it and I long to seeing it.

Magnificent station

Really very Magnificent

Subhan Allah, Shub has something beautiful

Hush... don't speak ill about our village. Our village is all beautiful.

Yeah very beautiful

My village

Figure 23 Continued responses on Alasayta Facebook page
Figure 24 Responses of the local community on CURC Facebook page

- They should do this in Assiut Station
- I can’t believe this is shurb station
- You worked on the station while the whole village is in a sorry state
8 Conclusion:

There are several associated feelings with the Kom, which differ according to each student’s preferences and everyday life. One of the reasons behind the negative impressions of the Kom is the accumulated garbage around public spaces. Others mentioned occasional fights that occur around it. Positive impressions of the Kom arrive from its sloped streets, which make it a suitable playground for kids. For others being an elevated platform makes it an observation spot for the surrounding areas. These diverse impressions of the about the Kom can be seen as indications of its potential development. An expanded investigation of these impressions can guide us to develop strategies that enhance the Kom’s authentic experience. It is a necessary step to help the locals appreciate their architectural heritage and find ways of adopting it.

Alternatively, when it comes to the architecture of the village, the students clearly appreciate the aesthetic qualities of the vernacular architecture. They dislike the declining conditions of its structures; a state that made them become the houses of the poor or reused as animal farms. These transformations explain cultural and social reasons behind the schism in character between the old and new constructions in the village. In contrast, according to the students, the new construction offers bright colors, solid structure and “modern” facilities. All of them can be seen as indications of the financial welfare of their owners. However, looking at the diverse images of the new construction, it is possible to say that there is no agreement about a “modern” aesthetical code or practice. Having said that, it becomes clear that experimental activities, which promote the adoption of aesthetics derived from heritage may be successful in reinforcing the people-heritage mindset.

The artwork performed on the station was positively received by the locals. The common appreciation of the artwork was mainly for its aesthetic addition. Although some locals questioned the benefits of such artistic project, they were interested in identifying the architectural subjects of the mural. In addition to the architectural and landscape elements, there were also the mythical items, which the locals relate to, such as the golden roaster and the lion over the door. In addition, traditional patterns of the vernacular architecture were also used to echo the mural on the main elevation of the station. The use of stamps to create these patterns offered an opportunity for the students to participate in the painting activities. The interest expressed by the locals in the subjects and the implementation of the artwork indicates their desire to understand the value of their village and their willingness to appreciate and develop it.

The social media captures the feelings of pride and belonging among the locals, which were evoked by the new image of the station. As we see these responses, we ought to stress again that the elements used in the artworks were all adaptations from their architectural heritage. The artwork introduces a
plausible image that connects a “modern building” to heritage character. It overcomes the typical associations of poverty and decline with the character of their vernacular architecture. This suggests that reintroducing the qualities of the vernacular architecture in “modern” language to the public can guide the local paradigm towards connecting the old and the new. Therefore in order to encourage the locals to adopt and develop the qualities of their architectural heritage, they may only need a realistic example. Different projects and activities addressing aspects of heritage are needed to expose their qualities. Through pilot projects these qualities can be reintroduced to overcome their stigma and complement today’s construction culture.
Report on the activities and the product of the group’s 10 days presence in Shutb, Asyut during the period from 1st to 14th of December 2018.
## CONTENTS

1  Introduction: .............................................................................................................................................. 3

   1.1  Mission aims and activities .............................................................................................................. 5

2  Terrace Workshop ...................................................................................................................................... 5

   2.1  Terrace Design ............................................................................................................................... 5

   2.2  Mosaic Tablets .............................................................................................................................. 7

3  Shutb village drawing book ..................................................................................................................... 9

4  Mural .......................................................................................................................................................... 9

   4.1  Initial design ..................................................................................................................................... 9

   4.2  Adapted design .............................................................................................................................. 11

5  Shutb Train Station works ....................................................................................................................... 12

6  Conclusion ............................................................................................................................................... 13
1 Introduction:

Cairo urban Sketchers (CUS) is a collaboration platform for independent architects and artists who share interest in urban settlements. The aim of the platform is to explore the tangible and intangible qualities of the urban spaces. CUS creates opportunities where practitioners and laymen meet and interact through small scale public activities. CUS is a branch activity of Cairo Urban Research community (CURC); an academic research hub based in Downtown Cairo.

CUS collaborated with the British Museum’s mission in Shutb since April 2017. The aims of this first mission were to introduce the CUS team to the village and build trust with the local community. We started with performing urban sketching tours by our team and organised artistic exercises with a spontaneous sample of young kids (7-10 years old) in the village.

![Figure 1 - April 2017 Sketch by Shady Abdel Tawab from S-Cube Architects](image)

In November 2017 another watercolor art workshop was organized in conjunction with a story telling event about the Eloquent Peasant, an ancient tale of Pharaonic origins. This mission built on the strong affiliation among the locals to Shutb’s Pharaonic history to introduce them to heritage focused activities.

In April 2018 we organised with Shutb Preparatory School a three-day design workshop with 22 preparatory year students (12-15 years old). The theme of the workshop was The Dream House versus The Shutbi House. The workshop exposed the students to the fundamental components of building facades. They observed their surrounding *urbanscape* and discussed the aesthetics of the heritage buildings against the newly constructed houses. In addition, CUS
The team painted a mural portraying two houses of heritage significance on Shutb’s train station building. Our activities were well received and a clear interest in the village’s more recent, yet endangered, heritage was emerging.

**Figure 2 - April 2018** Radwa Elhassany from CUS team discusses with a student her drawing of the dream house.

**Figure 3 - April 2018** Night photo of the finished work by Ahmed Mostafa.
1.1 Mission aims and activities

During the last mission, the conceptual importance of the village’s architectural heritage was emphasized thanks to the exposure of the mural in the train station. It is necessary to cement this spirit by a more concrete exercise and more profound experience. The heritage architecture of the village is rich in aesthetics, but it needs to be simplified for laymen to be comprehensible and therefore replicable and developable. In addition, further emphasis on the importance of the village’s recent architectural heritage is needed to preserve this culture amidst today’s construction progressions.

The following activities were planned to fulfill these aims:

- Pattern and Terrace design workshop
- Mosaic patterns tablets
- Mural at the village entrance
- Shutt village Drawing book
- Train Station Façade renovation

The involved team members:

- Ameer Abdurrahman Architect
- Nashwa Salama Architect
- Omar Abotaleb Architect
- Mona Mohamed Mosaics Artist
- Mohamed Wahba Urban Sketching Artist
- Nada el Mergawi Mural Artist

2 Terrace Workshop

2.1 Terrace Design

During our visits to the village, we noticed that terraces exhibited very diverse façade treatments. They are the immediate space of the apartment that is displayed to the public. It is possible to assume that owners express their sense of aesthetics through the terrace’s design. Being a small scale space which is commonly found in all buildings qualified it to be the subject of the design workshop.

The exercise followed the common building culture of exposed brick walls. The objective was to utilize the masonry bonds to imitate the language vernacular architecture. Template for the terrace was developed to help the students focus on the understanding and adaptation of the masonry based shapes and patterns.

The elements of the terrace composition were defined to the use of a pattern as the border element and the use of decorative figures as the central object.
Several notable designs emerged throughout the exercise. While the central figure was relatively difficult, five original patterns emerged that can be clearly related to the vernacular language.

Figure 4 Student working on Terrace design -- photo by Ahmed dream

Figure 5 Students working on pattern unit - photo by Ahmed dream
2.2 Mosaic Tablets

After the students developed their designs they moved to a mosaic composition exercise. After reviewing their work, one pattern was selected as the subject of the mosaic exercise. In this second part they learnt about the mosaics technique, matching mosaic colors and the needed materials and tools. Eight mosaic tablets were targeted as the product of this workshop. The tablets were planned to be a part of the anticipated mural to follow.

**Figure 6** Mona demonstrates using glue - photo by Ahmed Dream

**Figure 7** CUS team experimenting with selected patterns
Figure 8 Students applying patterns with mosaics - photo by Ahmed Dre

Figure 9 CUS team reviewing the work done by students - Photo by Ahmed Dream
3 SHUTB VILLAGE DRAWING BOOK

Art always had its charm on people. Part of our objective was to allow the locals to have a fresh eye at their village. Reintroducing their village to them in an artistic manner can help them behold the aesthetics it carries behind the mask of degradation. This book can entice the local sense of identity represented in the image of the village which in turn reinforces place attachment. It is possible to suggest that eventually this can lead to autonomous local preservation and evolution of character. A case is elaborated below which can support such suggestion.

Shutb Village drawing book represents the urban features of the village like the typical streets of the old core, the high houses which used to be at the edge of the village and the old mosque and its minaret. A specific section of the book is dedicated to record the houses of heritage significance and an interview with their owners. Through the interview the team tried to capture the story behind the building and character is followed. Four owners were approached of which one owned a newly constructed building. That owner used a simplified pattern inspired from the vernacular architecture in his new house, a case which suggests a potential influence of previous BM missions.

4 MURAL

Murals can become a powerful urban element if it has the right exposure, the right size and a powerful message. While the mural we made at the train station had considerable exposure it did not have any symbolic exposure to the locals. This mission we agreed with the local council to make a mural at the west vehicular entrance of the village.

4.1 INITIAL DESIGN

The local council was initially interested in having a typical image of the Pharaoh God Sha’ as the sole figure of the mural. As our team meet with the council head we explained that the importance of the message originality and uniqueness. We prepared a design which introduced an abstract female figure.
wearing the traditional attire of upper Egyptian women. The figure was the central element of the composition and the painting displayed an aerial view showing the landscape of the village. Since Shutb has a very long history it is anticipated to have heritage from all layers of its history including the Pharaonic, Roman and Ottoman. This was represented in the design through using symbols from these different eras. Eventually the composition was framed with pattern from the current vernacular architecture. The pattern designed by the students and made into the mosaic tablets would eventually crown the mural.

Halfway through the progress of the mural, rising voices of opposition to the mural design indicated a necessity of design revision. Meetings were held with representatives of the local community to discuss the message of the mural.

Figure 11: The original design featuring a central woman figure - photo by Ahmed Dream.
4.2 ADAPTED DESIGN

The centrality of Pharaonic identity was a clear and common demand by all the locals. The Pharaoh deities of Khnum and Seth were both associated with Shutb. As we discussed, they initially chose Khnum as the figure to be used. As we used a more realistic ram image to represent Khnum the locals rejected it and asked to draw Seth instead. It became clear that their attachment to the pharaoh heritage is merely to its graphics. Nevertheless, they acknowledged the necessity of representing the more recent and endangered vernacular architecture.

The exercise of the mural can be considered as workshop which arguably engaged the whole village. The subject of the mural brought forward the question of what represents the village. The duality represented in the ancient deity and the recent heritage in spite of its decay, supports the case of the vernacular architecture. The inclusion of the works of the students from the design workshop will fuel the case even further as the students and their parents speak about the participation in it.

![Figure 12: The final design featuring Seth as a central figure, the traditional patterns and the design workshop output](image-url)
5 SHUTB TRAIN STATION WORKS

The mural we did in April stands untouched and in good shape. However, parts of the station façade were stained and other parts had the paint falling off the wall. This mission we planned to complete the whole façade of the train station to act as a complete example of getting inspired by the vernacular architecture. The design of the façade used the patterns to create figures and to create running ribbons of diverse designs. The selected pattern designed by the students in the first activity mentioned above was included among the utilized patterns.

Figure 13 Train Station façade fully designed - Photo by Ahmed Dream

Figure 14 Train Station fully designed - Photo by Ahmed Dream
6 Conclusion

Eventually, the CUS’s mission was successful in promoting the case of the endangered heritage a step further. It is clear that the locals acknowledge the importance of the vernacular architecture and are willing to adopt it. It can be argued that a concrete construction pilot project can be divisive in capturing this spirit and taking it towards realization. Through this pilot project it is possible to engage with the construction workers and expand their capacities. Success in such a pilot project can impact places beyond the limits of Shutb.