
**THE HOUSE OF MOHAMED SHARIF IN AL-FAHIDI NEIGHBORHOOD,
A MODEL OF TRADITIONAL HOUSES IN DUBAI - UNITED ARAB EMIRATES**

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Abstract

This study sheds light on the architectural and urban character of traditional houses in the Emirate of Dubai in the United Arab Emirates, and its plastic and formative qualities during the civilizational stages before the construction boom in the second half of the twentieth century. In addition to knowing the types and models of architectural planning, and that architectural planning in Dubai is the same planning that was prevalent in the rest of the Arabian Gulf region.

The main objective of this study is to shed light on the traditional architecture in Dubai and to know the architectural and decorative elements by combining the descriptive and analytical method, for a model of these houses in the Al Fahidi "Al Bastakiya" area, which is the house of Mohamed Sharif Sultan Al 'Ulama.

The research axes include shedding light on the architectural and urban character and its plastic and formative qualities during the civilizational stages before the construction boom in the second half of the twentieth century. Knowing the types and models of architectural planning for traditional houses in Dubai, and addressing the elements of urban preservation for traditional houses in Dubai. And the study of the Al-Fahidi neighborhood, represented by the two-storey house of Mohamed Sharif Sultan Al-'Ulama, where the research dealt with a descriptive and analytical study of the elements of architectural planning and architectural elements, by studying the facades, the first and second floors, the elements of the open courtyard, liwan, and Warsh.

Keywords: Dubai, traditional architecture, traditional houses, Mohammed Sharif, Al Fahidi, Al Bastakiya, the open courtyard, Liwan, Warsh.

1. Introduction

The Emirate of Dubai is rich in historical buildings that reflect the traditional character and style of local architecture, study them and learn about their formative and intellectual characteristics, as they were a symbol and witness to the civilization of a nation. It is necessary to shed light on the architectural and urban character and its plastic and formative qualities during the civilizational stages before the construction boom in the second half of the twentieth century. Knowing the types and models of architectural planning for traditional houses in Dubai and that the same architectural planning in Dubai was prevalent in the rest of the Arabian Gulf region. And knowledge of the elements of urban preservation of traditional houses in Dubai, how Dubai Municipality was able to achieve sustainability, and how to maintain and restore traditional houses, reuse and adapt them to the factors of the natural and human environment.

The main objective of this study is to shed light on the traditional architecture in Dubai and to know the decorative architectural elements and to combine the descriptive and analytical method, maps, layouts and pictures of houses, old and new, to give a general theoretical background to the main characteristics and features and morphological analysis of local architecture in Dubai represented by selected houses in all Al Shindagha and Al Fahidi areas "Al Bastakiya"[1] and the head area in Deira, which extends on both sides of the creek.

The most important characteristic of residential neighborhoods is the homogeneity of their societies and their reliance on the principle of separating public and private life. It was characterized by social homogeneity of different groups, so the poor lived next to you, the rich, and the houses were characterized by flexibility in the instability of their shape and change with the passage of time and generations. The houses were characterized by the principle of privacy and the design idea of the traditional house an open courtyard to be a main public empty space around which the rest of the rooms are distributed, and in the middle of it a tree is often called an open courtyard. From privacy when used to sit or sleep and near the entrance there was a cam dedicated to receiving men from among the guests called a "majlis" with windows overlooking the outside to preserve the privacy of the people of the house.



In a shaded area overlooking the courtyard, and it was comfortable for family members to sit during the summer, and a place where the housewife would sit and enjoy her view of the inner courtyard and receive her neighbors, it was called “Liwan”.

Although all Emirati traditional houses[2] follow a similar structural pattern to a large extent, some differences appear in the size of the open courtyard, the number of liwans present, the number of rooms, the forms of decoration, the external facades and the distribution of openings to preserve privacy. One of the most important features of traditional houses is the thickness of the walls, and the presence of air towers "barajeel" as a tool to cool the temperature and distribute the air[3].

Architecture began in the Dubai region in particular, and in the United Arab Emirates in general, with palm trees, which formed a distinct architectural style, reflecting the life of the place in its infancy, between the coast and the desert, during which a heritage painting of the lives of ancestors was embodied. Those who study it well will find that it bears a lot of effort, wrapped in the art and skill that they distinguished at the time. Frond houses have multiple styles and shapes according to the need, there are houses for summer residence, and houses for winter, and both of them have what distinguishes it from the privacy of the environment in which it is built and surrounding it, whether it is summer heat and swelter, or winter cold.

The palm houses are those houses that were built from palm fronds and trunks, and their types are divided into: the house of the arish, the abstract tent, the Qasayeb tent, the muffled tent, the room, a covered or moheebarith, and the nest. The intense heat and high humidity that characterized the region was an influential factor in resorting to this architectural method, especially as it worked on thermal insulation in summer or winter, and the cost of construction was simple, due to the availability of materials and raw materials through the surrounding environment, which was famous for palm cultivation.

And he indicated that the materials that were used in the construction of the frond houses varied between the trunks of palms and the trunks of local trees such as Sidr, Al-Qarad, Almond, Al-Sharish, or Jandal, which are available in the local environment. There are also palm fronds and ropes made of palm fiber, in addition to palm wicker woven in the form of "SimNabi" mats, which is the quilt that is placed on the roof of the tent. And the time it takes to build depends on the number of people who participate in it, the larger the number, the faster the completion, for example, if the number of workers is 5 or 6 people,

the construction will be completed within a day, but if two or three people will be completed Construction in three days or more.

The cost of building a small room was 30 rupees at that time, and the builder sometimes did not receive his wages, as breakfast, lunch and dinner were provided for him until he finished construction, and the house of the palms contained a room, kitchen, umbrellas, pajamas and other family needs, estimated Its cost is about 5000 rupees. Most of the palm trees that were built in the summer, have a lifespan of only five months, which is the summer period, and for the people of the Emirates it is considered a summer residence, and after the expiry of its period, these houses are taken off and stored for the next year, while the winter houses may reach about 10 years old and are more resistant to cold and windy. Weather factors and dry or humid weather are highly influential in determining the lifespan of fronds in general. The cost started at 30 rupees, and the builder paid breakfast, lunch and dinner.

The building tools were homemade, and consisted of the large needle known as the “daffra” and the sickle called “the das.” There is also the “zafana,” which is the process of tying bare palm fronds of wicker and thorns. This process is often done in the months of June and July of each year, when the palm is cleaned and maintains its good shape and appearance, and wicker is used to make the frond house. There are many uses of the frond houses between winter and summer, and schools and hospitals were built from them, fishing pens were used, and food stores were used, some of which are temporary summer or permanent winter.

Palm frond houses have specific names and specifications, and they are known in the ancient Emirates society according to the following classification: The Arish house is a summer house with a flat roof. The bare tent is the “Presti Tent” that is built in the winter, and the lack of ventilation and the compaction of the leaves are well taken into account, and its roof is pyramidal. "Qasayeb" tent, which is built for the winter, and in front of it is Al-Arish. "Mukbeh" tent for the winter and is mostly for people with limited income. And the arish is a mukhid "Muhib", which is a type of arish, known in the northern emirates, and its walls are stacked with leaves at the bottom and stitched, and in the upper part the fronds are spaced apart for ventilation. The “Ashe” is a building known to the people of the desert. It is built of palm fronds stripped of its wicker, and it is often a temporary building, as its walls lean on each other as cushions.

The old houses were their ideas and building materials from nature, in line with the earth, and built with an open system for cold and heat, facing east and south, to take advantage of the morning light, and to benefit from the air and wind, and they used windows from the west, and ventilation points on the top of the wall so that animals would not enter. Families used the wicker of the palm tree, and its trunk "make it" and make carpets, and they use the plural "sime", which is a piece considered today as a carpet, and it was made of palm fronds and dyed[4].

The people of the desert lived in gatherings called "Al-Furjan" and the singular singular "Farij", and each of them contained between four to six houses, the people of which got acquainted and communicated, and met for goodness, love and solidarity, and cooperated in all works, and exchanged food and drink, and triumphed for the neighbor if the house was exposed. Due to an accident, or the absence of the "guardian of the house" i.e. the guardian or the father, on a hunting trip, grazing, travel, shopping or trade. It is well known in the social system of Bedouin life that every Freej has a leader, an old man who is trusted by everyone, and is the reference to which many responsibilities are assigned. He is also the advisor on issues and problems that may occur within the tribe or between members of the same family. As for Furjan al-Hatra in the fifties and sixties, it included a scattered "Arshan", and the number of houses in al-Farij could reach 30, as in FurjanJumeirah in Dubai, whose residents worked at sea, whether fishing or pearl diving, and they owned boats. Fishing and sometimes ships.

Although it differs from one place to another, there remain general features that used to combine the different Al Furjan in the Emirates. The Al Farij consists of Al Arshan or mud houses, compact and adjacent, and their ceilings are often made of mud and mud, which are materials available in the local environment, and were commensurate with the nature of the climate in the region. And it works to adapt to it, and narrow rails known as "sakek" flow between these houses, and corridors were most of the time bustling with the movement of the residents of Al-Farij, and the noise of children playing in familiarity and safety, and moving between the houses of the neighborhood freely, due to the strong relations that gathered the residents of Al-Farij as if they were One large family, and some of these children were brought together by breast-feeding siblings.

Al-Farij also included a mosque in which the residents gathered to perform prayers, especially Friday prayers, and they might meet in it on different occasions, and many of

Al-Furjan included a council in which residents of different generations gathered, so that adults would remember the history of fathers and grandfathers, ancient poems and exploits, and children and young people would memorize what they say. The ancient councils served as schools for the transmission of science, literature, customs and traditions between different generations. Whereas, the Freej Shop was the source from which the residents of the neighborhood obtained their needs of merchandise, groceries and others, as their needs at that time were simple, and depended on basic needs. Al-Farij also included a book or home for the memorizer or portfolio of the Qur'an, as the people of the neighborhood received their education based on memorizing the Holy Qur'an, interpretation, jurisprudence and the origins of the Arabic language.

As for the water requirements of the people of Al-Farij, they obtained it from the "saqqa", who used to roam between the houses of the Al-Farij, carrying water on his back, after he brought it from the nearby Al-Tawi. The old traditional, separated by narrow lanes. The neighborhood played an important role in trade in the past due to its strategic location near Dubai Creek, as it represents one of the most important tourist places in Bur Dubai and the Emirate in general[5].

Al Fahidi Historical Neighbourhood[6]

Also known as Al Bastakiya, is a historic district in Dubai - United Arab Emirates (UAE). The construction of Al Fahidi Historical Neighbourhood dates back to the 1890. In its prime, the locality was capable of 60 housing units, most of which were separated by narrow, winding lanes. The town of Al Bastakiya was primarily built by the affluent Persian Merchants drawn to Dubai by the rich trade opportunities and incentives offered by the Emirate government, the district was named after the southern Iranian town of Bastak [7]

Records show that Dubai was a walled city in the early 19th century, and Al Fahidi Fort was built at that time and is currently the site of the Dubai Museum. Al Fahidi Fort is the oldest standing building in Dubai. It was the governor's residence until 1896, when the governor decided to move to Shindagha, and the fort's uses varied after that. The fort is located in the center of Bur Dubai to be a defensive center and an observation point that warns of approaching dangers[8].

Bur Dubai is that part of Dubai that is located on the southern bank of Dubai Creek. Traditionally, Bur Dubai was the seat of government and the ruler's office, and the Customs Department, which was one of the first departments in the Emirate of Dubai to have a place adjacent to the ruler's office. But Deira was the main center of commerce in Dubai. This day changed and commerce and business pervaded all over Dubai.

The fortress is a square-shaped fortress with an area of about 535.1 m², and its stones are covered with stucco and roofed with palm trunks interconnected with wood, surrounded by three defensive towers, two of them are circular and the last is square. The top was used as a cannon fodder [9].

On the Bur Dubai side, the wall extended from the historic Al Fahidi neighborhood through Al Fahidi Fort and ended in the old market. The Ras area was also walled from the Deira side. Britain negotiated a truce with the local rulers in 1820 so that trade routes could be opened and trade flourished again, thus establishing Dubai relations with countries around the world.

The history of the establishment of the Al-Fahidi district dates back to 1896, and the Al-Fahidi neighborhood (Al-Bastakiya) is located on the southern side of Dubai Creek. Al Bastakiya district is considered one of the most important cultural areas in which the oldest building is Al Fahidi Castle, which was built in 1799. It also houses the Sheikh Mohammed bin Rashid Al Maktoum Center, now known as: Al Fahidi District.

It is considered the most important urban site that reflects a clear picture of a residential neighborhood as the only example that still maintains a coherent urban fabric and in good condition (pl. 1). It attracted many merchants to invest and reside near the old market area adjacent to the creek and adjacent to the Al Fahidi area and to build houses of coral stone and plaster in addition to the houses of Al-Arish.



pl. 1. Al Fahidi neighborhood reflects the traditional life prevailing in Dubai

In the seventies of the twentieth century, most of the Al Fahidi houses were subjected to deterioration as a result of their poor structural and physical condition and the migration of their residents to modern homes. Apply to one of the most important houses in Al Fahidi "The House of Mohamed Sharif Sultan Al 'Ulama".

3. The House of Mohamed Sharif Sultan Al 'Ulama

This house was built in 1350 AH / 1931 AD. Mr. Mohamed Sharif Sultan Al Olama was a commercial judge in Dubai and overlooks the Dubai Creek. The Dubai Municipality renovated the house in 1418 AH / 1997 AD. We will conduct a descriptive and analytical study of the most important architectural and decorative elements. Offices and headquarters by Dubai Municipality (figs.1-2-3-4).

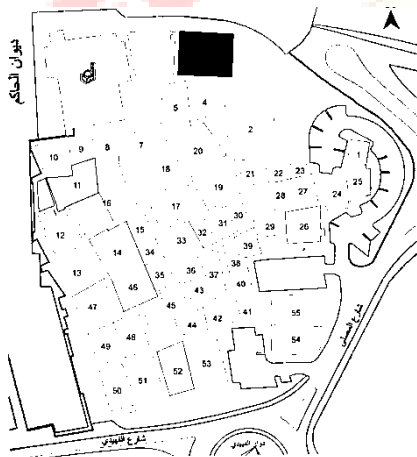


fig. 1. Mohamed Sharif Sultan's house

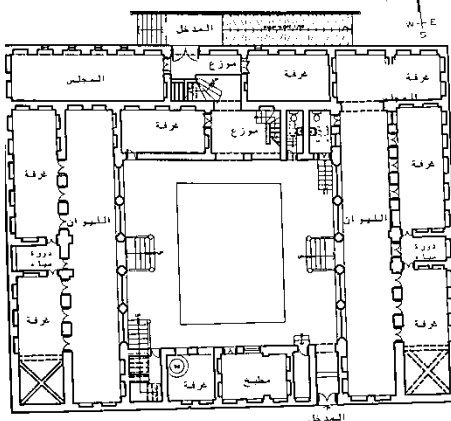


fig.2.horizontal projection of the ground floor.

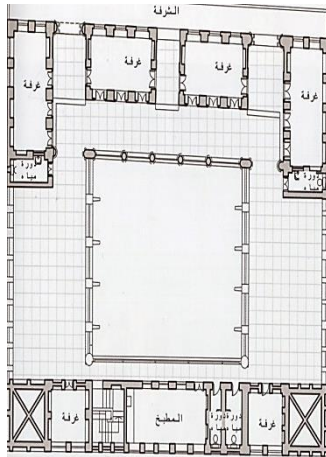


fig.3. Horizontal projection of the upper floor

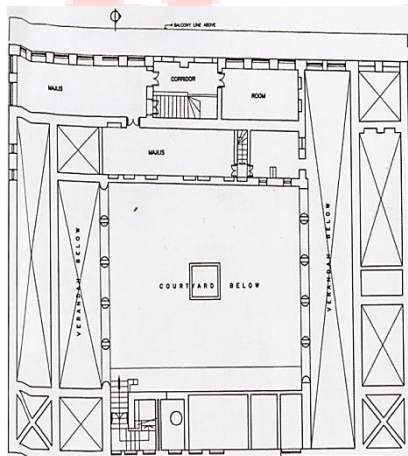


fig.4. Horizontal projection of the middle floor

The study includes a horizontal plan for each floor, pictures of the external facades and the house from the inside, and a full explanation of all the architectural and decorative elements through a field visit. The house has two entrances, one main on the northern facade, from which we reach the Majlis surrounded by long wooden windows overlooking the Dubai Creek, as well as to provide appropriate privacy. For the mirror, according to Islamic traditions, and the other is secondary in the south, for women and the people of the house, and it is currently open[10].

North facade

It contains the main entrance to the house (fig. 5) topped by repetitive, square-shaped slots and cavities, the aim of which is to reduce the load on the wall, and an aesthetic form that

also follows the horizontal repetitive pattern, then topped by rectangular windows covered with various hollow stucco plant decorations, so this house is considered one of the best examples of gypsum decorations. It has a wooden door of two sides made of wood with round shapes of iron and a staircase that leads to the middle floor, which contains the private majlis to receive male guests on the right side. On the left side, there are large rooms overlooking the Dubai Creek, which is very splendid and beautiful, with ventilation and lighting[11].

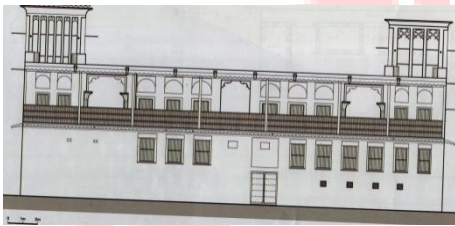
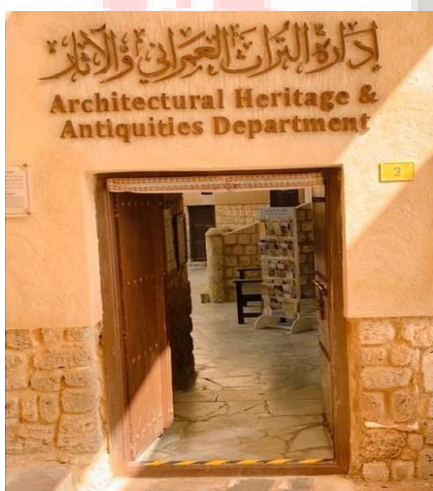


fig. 5. North façade

The most important characteristic of the house is the large area that makes it accommodate all members of the extended family, but unfortunately it has been abandoned since 1974 AD. Then the Dubai Municipality represented by the Historic Buildings Department restored the house in 1999 AD, and the project was implemented with a high computer and advanced heritage technology, and the restoration project was limited to restoring part of the section In addition to restoring all the decorative plaster panels to rehabilitate the building for use as offices for the Urban Heritage Department of Dubai Municipality (pls. 2-3)[11].

South facade



Pl. 2. The southern side of the house of Mohamed Sharif



pl. 3. Rinse in the southern direction of the house of Mohamed Sharif Sultan Al-'Ulama

It is the secondary entrance to the house, which is a thick wall that appears from the bottom of the building material used. Coral stone and “shell stone” have been common due to the proximity of traditional houses to the Dubai Creek from the water bodies in the Arabian Gulf and the Gulf of Oman. The most important characteristic of the stones is their pores that withstand changes. Climatic and easy cutting of restorative materials and the exploitation of all that is available in the environment.

Clamshell stone consists mainly of shells with semi-cement materials with sand. This stone is heavier than coral stone and is often used in the foundations of buildings for strengthening and consolidation. It is characterized by thermal insulation, its adaptation to climate conditions, its low water absorption, its low expansion and contraction (pl. 4).



pl. 4. Scalloped stone in the façade

At the top of the entrance door, there are square-shaped entries solid in a regular rhythm along the width of the facade to achieve balance with the building mass, which is intended to reduce the load on the walls and an aesthetic purpose and to break boredom in the external facades, then topped with rectangular windows with interlocking wooden decorations that resemble mashrabiya and other windows covered with hollow plaster to allow light to pass through. And the sun, and we find at the end of the facade wall a chamfer to preserve the edges of the building from demolition and friction, and it is topped with a tower on the western side and another on the eastern side.

Al-Barajeel: The Al-Barajeel is an architectural element borrowed from the neighboring Persian architectural civilization. It is wrapped to bring air into the building and is open on all four sides to catch the winds from all directions and for several styles. It is a tall rectangular tower consisting of four columns, it transforms the hot air rises up through the port turns into Cold, an “architectural fan” or an air conditioner to achieve the severity of the harsh climate and the high temperature in the summer. Barjeel has several names in local architecture, including Bajir, Barkel, and Kestel in some Gulf cities, and Al-SulFaris (Badkir) and it has different shapes, it gives an aesthetic form and richness and does by changing the direction of the wind vertically inward, which achieves climatic balance.

Barjeel is a way to overcome the difficult climatic conditions and high temperature before the presence of modern air conditioners, and it can be said that it played a climatic and social role for the family inhabiting it, as the barjeel reduces the temperature in the room by ten degrees to naturally cool the atmosphere

Al-Barajeel is one of the transferred ideas that transferred its idea from Iran, and it remained until the introduction of the petroleum era as a successful means of adaptation in the Emirates. Rather, it was influenced by nearby regions such as Saudi Arabia, in whose eastern parts a style of (Iran) prevails, while we find the western side overlooking the Red Sea in Saudi Arabia, where air conditions prevail. Traditional portrait (skylights) openings on top of roofs. The use of air clamps has spread in all the Gulf countries due to the similarity of natural and geographical conditions, cultural and social similarity as well, and participation in the same religion[12].

The towers differed in the number of their vertical openings, and they were single, double, triple or multi-slots. There was also a difference in the shape of the decorations, so we find this bargeel consisting of three consecutive vertical openings at the end of which is an

ornament in the form of two peacocks facing each other and there are no merlons at the top of the western tower.

As for the barjeel on the eastern side, it consists of six consecutive vertical slots at the end of which we find decorations in the form of two peacocks facing each other. The effect is on the comfort of visual vision, and the interference of light and shadow to form a decorative panel that covers the end of the barjeel (pls. 5-6-7)[10].



pl. 5. Barjeel on the western side



pl. 6. Barjeel on the eastern side



pl. 7. Geometric columns (corners) for an aesthetic purpose, not a structural one

Description of the ground floor

The main entrance is located on the north side, closed by a door with two shutters that leads to a hall (distributor). The interior turns left to another entrance at the eastern end of the southern wall of the hall. There is a staircase in the southwest corner of the hall. The door leads to another hall with a staircase in the northeast corner and opening onto an open courtyard with two buttresses between them.

In the middle of the house is the open courtyard, which is bounded on the east and west by two sheds, each overlooking the courtyard with a five-arched arcade, and the middle is a staircase of six steps.

The house is divided longitudinally into five sectors, the open courtyard represents the middle sector, the two sheds represent the second and fourth sectors, and the halls represent the eastern and western sectors, which is located at the southern end of each of them, a square area representing the base of the house's barjil.

On the north side of the courtyard, we find to the right of the hall a room that opens onto the courtyard with a door in the western end, and on the left a room with a staircase and an attached bathroom. The northern section of the house consists of a majlis to the right of the entrance hall, and its entrance is at the northern end of the eastern wall separating it from the hall, and there are two rooms in the east, the first to be entered from the entrance hall and the second with an arch in the north of the eastern porch.

In the south of the courtyard there is a room and a kitchen, in the east of it is the south entrance that leads to a cloak that leads in the north to the open courtyard, and in the west of the room there is a staircase that goes up only to the top, which is adjacent to the western porch.

Open courtyard

It is a square in shape "Hosh" (pl. 8) It is an open square, it is an uncovered central space surrounded by architectural spaces on all or some of its sides, and plays an important social role, as it conforms to Islamic customs and traditions and achieves privacy for the residents of the house. Especially the women, and the safety factor, especially the children, were achieved. It provides them with an open and safe place to play. In terms of design, it is an element of communication and movement and helps to open the spaces on it and helps to achieve the aesthetics of architecture and visual pleasure and achieve psychological comfort for the residents.

In the religious architecture, it is called the “sink” as it is the main source of light and ventilation for the rooms overlooking it. Usually, palms were planted with it to provide shade in the summer from the high temperatures. This house is characterized by its large size, which makes it accommodate all members of the extended family and overlooks the courtyard of two opposite liwan from the ground level. We reach them through a staircase on both sides of which is a stone-built balustrade, and the other two sides lead to the main kitchen and rooms that were used to store the needs of the house, and on either side of it are a staircase that leads to the upper floor. The loft overlooking the inner courtyard and surrounded by arcades decorated with columns with ends resembling palm leaves, is one of the unique examples that embody the beauty of the traditional house[11].



pl. 8. The courtyard "Source: Through the field visit of the researcher"

Liwan[13]

It is a rectangular space in which daily activities are practiced, a place to rest at nap time, and a place where handicrafts and food preparation are held. The most important environmental features of the Yuan are that it is suitable for use in the summer and winter. In the summer, it is a shaded place that protects the rooms from the scorching sun. It is also a passage for air that attracts the fresh breeze into the rooms. In the winter, it becomes a place with a nice and humid atmosphere. The floor of the liwan is one or two degrees higher than the floor of the courtyard, and the liwan is covered with a horizontal roof with beams of chandeel mounted on a series of columns with two structural and aesthetic functions.

The liwan is one of the elements of the interior structure that prevails in the design of traditional houses. It represents the element of communication between the spaces and the courtyard with each other. It is locally called the “roofed corridor” covered with beams of wood imported from East Africa known as “Jandal” was a basic roofing material in

traditional houses. Each of the liwans precede a row The columns with ends in the form of plant leaves covered with a wooden veil divided into three stations to prevent vision from the outside and provide privacy (pl. 9).



pl. 9.Liwan on the ground floor

In fact, the term “liwan” is applied in the Arab Gulf region to the shed that overlooks the open courtyard, which was a development of the architectural unit represented by an iwan surrounded by two rooms, the facade of each of them arched or preceded by a shed with three arches. Triple arched façade overlooking the courtyard. This plan came to Egypt from Iraq in the Tulunid era, when it spread to the Tulunid[13] and Fatimid houses in Fustat.

Opinions differed about the origin of this planning, and research resulted in the assumption of three theories to determine its source[15] and that it originated in Syrian[1617-18-19], Persian[15-20-21-22-23-24], Sasanian or Egyptian architecture[18-25-26].

The idea of triple division was among the architectural vocabulary that was employed in each facility according to the conditions of its use and the style and materials of its construction, a use that confirms the prevalence of this division in the Fatimid era as it was in the Abbasid era and the Tulunid era, but with different formulations and different styles in architecture. Its implementation was in the form of henna on the facade or in the form of a three-arched arch, so that the opening of the middle arch appears wider than the two sides and higher than them, an architectural idea that is noted to be repeated in the Fatimid architecture, and it is noted that it was formulated in different forms in the facades of entrances or in the internal facades overlooking the courtyards[27].

One of the three-division models in the facade overlooking the inner courtyards and courtyards is what we see in the role of Fustat in Egypt, where this pattern of the three-partition facades is one of the important planning elements in the facades of the units

overlooking the inner courtyard, so that hardly one house is devoid of the presence of the shed with the three-part facade.

The presence of the shed was linked in all cases to the elements and units behind it, which were noted to include the main iwans and the surrounding rooms or other elements imposed by planning and space such as entrances, corridors, or others. Between the units, which is the iwan, and the presence of a shed leading it.

The presence of the shed was also linked to the architectural planning of the unit, where the largest of the facades overlooking the courtyard, which was mostly surrounded by two units, formed a triangular layout opposite the three-arched facade overlooking the courtyard[13].

The style of the shed with a three-part facade or openings was found in the two houses that were discovered in the military and date back to the Tulunid era. Similar examples were also found in the city of Samarra, as in Bab al-Amma in the Qasr al-Jawsaq al-Khaqani[28].

It was also found in the southeastern and western houses in the houses attached to the Ukhaydir Palace. Which reveals that this planning has its origins in the Abbasid architecture and Iraq and that it mostly came from Iraq to Egypt in the Tulunid era[28-29]and continued in the Fatimid era[29-30], and spread in residential architecture in the Arabian Gulf region. Especially in terms of the courtyard in the middle of the building, on both sides of it there are two iwans. The main iwan is surrounded by two rooms. This is also preceded by a transverse slab overlooking the courtyard with three arches, the widest of which is the middle arch, which is called in traditional homes in Dubai the name of the liwan.

Rooms

They are places of practicing daily functional activities and their dimensions vary according to the nature of the activity and the existing works. Sometimes it is called a “store” where we find the rooms topped by square entrances decorated with various stucco decorations with hollow vegetal shapes, completely different in terms of design[10].

The rooms are divided into suites of the type consisting of two rooms with a bathroom in the middle, and we reach the floor to the middle floor overlooking the creek with traditional wooden windows inlaid with laces of iron skewers for structural and decorative uses overlooking the Dubai Creek

It is surmounted by solid entrances in the form of semi-circular niches to give an aesthetic appearance to the majlis reserved for guests and family men.

Due to the proximity of the house to the creek, its facade overlooking it contains many openings and wooden balconies located in the upper floor along its facade, which enables us to enjoy the view of the creek. The splendor is a row of round columns with capitals decorated with charcoal plaster to show the contrast between the black and white colors, taking into account the simplicity commensurate with the spirit and general character of the building[34].

Upstairs

The spaces of the upper floor are divided into residential rooms of medium size, closed by a simple wooden door, topped by various hollow stucco windows, showing the accuracy of Islamic architecture and its artistic designs.

Al-Liwan is preceded by the rooms, parts of which were demolished, but the municipality reconstructed it and restored all the decorative frescoes. We show the upper liwan before the restoration (pls 10-11).



pl. 10. Upper Liwan before restoration



pl. 11. Upper Liwan after restoration

The liwan is preceded by a row of round columns with semi-circular capitals, and charcoal was used in the decoration of the column's crown, to show the contrast in the use of black and white colors to give an overall appearance.

We find that the upper floor is richer and more luxurious, with various stucco decorations above the room doors. Each door is surmounted by a semicircular arched opening. It is covered with floral motifs that vary from one entrance to another. They are called lamps, as they are a source of light and ventilation, in addition to the appearance of decorations with bird shapes, the most common of which are peacocks, in addition to various plant leaves. (pls. 12-13-14).



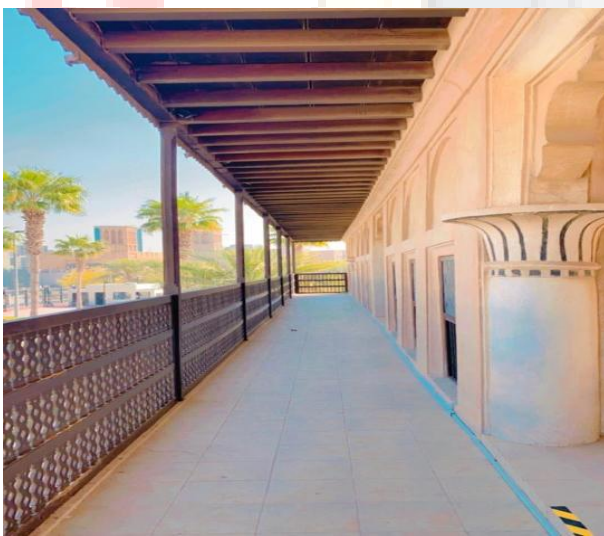
pl. 12. Plaster windows above the rooms on the upper floor



pl. 13. The shed that advances the upper liwan



pl. 14. Two arches in the form of a lion's claw



pl. 15. The balcony above the north face

The rooms on the upper floor overlooking the creek with a balcony surrounded by an elegant wooden fence that is used by the family as a living area, receiving women guests, and for ventilation and lighting in the summer (pl. 15).

Warsh

It is a roof curtain or perforated fence that surrounds the roof of the traditional dwelling. It is made of a variety of materials, including what is made of wood, brick, clay, cement, or hollow plaster decorated with vegetal motifs, or this difference comes according to the

nature of the materials Construction and the skill of the builder. The wall with its distinctive decorations is one of the main elements inside traditional buildings, which is the line between the liwan and the courtyard. The yard is also called the openwork wall. It was used in the summer for sitting and sleeping. The yard decorations consist of rectangular units that have a horizontal repetitive character in the form of hollow stucco vegetal decorations (pl. 16).



pl. 16. The upper floor workshop

Conclusions

- The study sheds light on the architectural and urban character of traditional houses in the Emirate of Dubai in the United Arab Emirates, and its plastic and formative qualities during the civilizational stages before the construction boom in the second half of the twentieth century. In addition to knowing the types and models of architectural planning, and that architectural planning in Dubai is the same planning that was prevalent in the rest of the Arab Gulf countries.
- The traditional architecture in Dubai and the knowledge of the architectural and decorative elements were highlighted by combining the descriptive and analytical method, for a model of these houses in the Al Fahidi "Al Bastakiya" area, which is the house of Mohamed Sharif Sultan Al 'Ulama.
- The light was shed on the architectural and urban character and its plastic and formative qualities during the civilizational stages before the construction boom in the second half of the twentieth century.
- The study reached to know the types and models of architectural planning for traditional houses in Dubai, and to address the elements of urban preservation of traditional houses in Dubai. And the study of the Al-Fahidi neighborhood, represented by the two-storey

house of Mohamed Sharif Sultan Al-'Ulama, where the research dealt with a descriptive and analytical study of the elements of architectural planning and architectural elements, by studying the facades, the first and second floors, the elements of the open courtyard, the liwan, and the Warsh.

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