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ACE: Architecture, City and Environment = Arquitectura, Ciudad y Entorno [en línea]. 2013, Año 7, núm. 21 Febrero P. 97-116

ISSN: [1886-4805](https://doi.org/10.1080/18864805)

Website access: http://www-cpsv.upc.es/ace/Articles_n21/articles_pdf/ACE_21_SA_13.pdf

UPCommons Access: <http://hdl.handle.net/2099/13009>

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Architecture, City, and Environment
Arquitectura, Ciudad y Entorno

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Remisión inicial: 2-4-2012

Remisión definitiva: 6-9-2012

Key words: Place Identity, Urban Places, Egyptian Contemporary Architecture, Place Branding.

Abstract

The deterioration of place identity has been identified as one of the major urban design problems in Egypt. An integrative design framework, therefore, is needed to make use of design patterns, identity characteristics, and hidden features of traditional places. The task on architects and urban designers is preserving prominent elements of the traditional built environments rather than produce an *Open Museum* for the visitors.

One of the mechanisms to achieve this objective is Place Branding, which helps to provide places with an image, a cultural significance, and a source of economic value, and constitutes an instrument that can agilely convey a place's strengths.

The paper will discuss the case of contemporary architectural and urban places in the Egyptian cities and will suggest a methodological approach for place branding in the Egyptian context that could be used in developing and providing local urban spaces that comply with people's needs and values.

1. Introduction

Deterioration of place identity in contemporary cities and urban places is facilitated by economic aspects of globalization, standardized products, and generic built environment that lacking authentic connections to local community, culture, landscape, and history (Wheeler, 2004).

As a result, current urban developments in many developing countries and in Egypt as well, are characterized by loss of place identity and meaning. This loss of identity came from (Place-lessness), a term defined by Relph (1976) as a place with no significant meaning. Relph offers as examples of placelessness and *inauthentic* attitude which produces them: tourist landscapes, commercial strips new towns and suburbs and the international style in architecture.

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Placelessness is considered as not only a cultural loss, but also has diverse- often irreversible- effects on the physical image as well as the sense of identity embedded in the people's experience of the place.

On the other hand, Urban Competitiveness imposes new agendas on the cities of the future. The greatest challenge is to integrate place-identity into branding campaigns to highlight places special characters and identities and thus differentiate themselves from their competitors, (Gospodini, 2004; Massey and Jess, 1995). Place identity is an integral part of human place experience. Therefore, establishing a sense of place involves celebrating the place's people, products, culture and heritage, nurturing its natural and built environment, and presenting the public realm in a way that reflects the true spirit of the place. Thus, place making process becomes very important to create places where people can fundamentally, holistically and physically experience their values and identity.

2. Place and identity

Place, is a rich concept and a very difficult word to define because it relates not only to the physical surroundings but also the mental ones. Places can maintain a position of significance for individuals because of preserving personalized memories and they are centres of everyday routines. At the same time, collective emotions, memories, and attitudes too can accord meaning to place.

Place Identity is the *core* of the place and an important factor in the guidance of mankind. It could be described as aspects of identity linked to place, or an interpretation of the self that uses place as a significant, symbolic locale, sign or locus identity (Hull et al., 1994). The theory of place-identity was established because mainstream psychology had ignored the physical built environment as a factor of importance in identity development. The term has been in use since the late 1970s (Proshansky et al., 1995).

Places are constructed by the physical form, activity and meaning (Montgomery, 1998). Therefore, the identity of place is determined not only by the physical components but also by the meaning that an individual ascribes to a place and association developed between people and places. Place identity, however, is created by a number of factors. These mostly derive from the following:

- Place: The physical appearance, its history and cultural heritage, its built and natural environment, the way it presents itself today in terms of its public realm and the type of events it puts on (e.g. Egypt= history, Costa Rica= natural environment; etc.).
- Products: with which the place is associated (e.g. Belgian chocolate, Cuban cigars, Swiss watches, Italian fashion, Japanese electronics, German cars, etc.).
- People: The role of people in contributing to impressions of a place is often underestimated. People play an important role in defining the way in which others see the place: in terms of their culture (historic and contemporary), the way they behave, their attitudes, how they treat outsiders and visitors, their accent, their reputation within the nation's history and how they have

contributed to the national character, as well as famous and infamous people who have come from that place (e.g. South Africa – Nelson Mandela; Barcelona – Gaudi).

Without addressing these components in an integrated manner, any form of assessment or framework defining place and its identity will be inadequate. The identity of a place is created when the architect, urban designer and decision maker want to preserve tradition and ignore the prevailing architectural trends. Place identity, in its most modest form, includes the preservation of trees and natural greenery, and improves types of domestic buildings, architectural control on public and semi-public buildings, and the relief of endless streets and building lines. It also includes the preservation of buildings of cultural and historical importance. The more cultured a society is, the better it can express its aesthetic sense in its civic structures, private homes, and public places.

Thus, creation of place identity has to start with genuine ideas that tie culture, climate and lifestyles together and use these as a basis for urban form. This means that to secure identity is to ensure continuity in the physical, social together with meanings and attachment held by the people.

In terms of traditional places, Identity in such places is important in the light of the creative ability of people to manifest their culture. Traditional urban identity came from the physical space configuration but today circumstances have changed and resulting in an identity which stems from the style of architecture rather than from regional characteristics. Space must reflect public aspirations because nowadays, regional and ethnic variations are not effective as descriptors for identity.

On the other hand, cities are now compete with one another, architects and urban designers, therefore, are doing heavily efforts to make cities more attractive to visitors, investors, and tourists. Through recovery of degraded historic centres, revitalization of former industrial sites or enhancement of areas for cultural use. But this is often leads to the standardization of cities and the consequent loss of place identity and decline in quality of life for its inhabitants.

Therefore, an integrative design framework is needed to consider physical and conceptual aspects, and make use of design patterns, identity characteristics, and hidden features of traditional places. One of the mechanisms to achieve this objective is Place Branding, which helps to provide places with an image, a cultural significance, and a source of economic value, and constitutes an instrument that can agilely convey a place's strengths.

3. Place branding: concepts and theory

Place branding is an up-to-date issue, even if a little literature has until now paved the way of the understanding of this subject. The concepts and theory of *branding* appeared firstly in the science and literature of marketing domain. Brand could be defined as a product, service or organization considered in relation to its name, identity and reputation (Anholt, 2003). A brand embodies a whole set of physical and socio-psychological attributes, beliefs, and expectations, which are associated with the product or service and should evoke in the mind of the audience (Simoes and Dibb, 2001).

Branding is the process of creating, planning and communicating the name, attributes, characteristics and identity aimed at managing one's own image and reputation because they are assumed to add value to the basic product or service (Anholt, 2005) Brands have become the main communicators in the market. A strong brand simplifies consumer's behaviour and decision-making and reduces the risk inherent in choosing or buying; as well it establishes quality and high expectations.

Place branding refers to the process of building a competitive identity, or brand, for a place. It is about highlighting the place's best assets and recognizing the power of its combining elements to give it a competitive identity in a highly competitive global marketplace. It is also about establishing a future vision for the place that will unify the local community and guide both public and private development to shape the place's future. The term *place* can refer to a country, a city or to a small urban space.

A place brand is the competitive identity of the place that enduring essence of the place and the core characteristics that make it distinctive, memorable and different from all other places (and competitors). It is the sum of perceptions that someone has about a place (whether based on experience, hearsay or prejudice), which influence his/her attitudes towards that place at an emotional level. Its aim is to convey the identity of the place as somewhere that is attractive to live, to visit, to work, or to do business.

Place branding was the main topic of authors such as Cheratony, Levy, Munson, McWilliam and Spivey (Andia, 2001). Most authors study place branding from the standpoint of identity and functionality (Andia, 2001), which is the key of branding. During the last decade, the practice of place branding has taken place in most European cities in the form of (4Ps) Marketing Mix, which is Product, Place, Price and Promotion. The main source of argument elaborated in the following question: Can a city be considered as a product, and therefore being promoted with the same tools? Currently, the academic community generally agrees on the fact that cities cannot be reduced to *a product* and thus a successful place marketing strategy should take into account all of the city's cultural peculiarities by opening up to a more interdisciplinary and holistic approach.

This shift from marketing to branding has been incorporated by many qualitative methodological approaches, which tried to put in place an additional set of tools that allow places to capitalize on their immaterial resources, such as symbols, values and identities.

Kotler *et al.* (1999), although adopting the marketing mix, distinguish between four distinct strategies for place branding. These are: design (place as character), infrastructure (place as fixed environment), basic services (place as service provider), and attractions (places as entertainment and recreation).

Chernatony and Dall'Olmo (1998) identified a number of elements to construct a place brand. For the brand owners, these elements are the features and beneficial attributes imbued in the brand. In addition, marketers may choose to stress symbolic, experiential, social and emotional values. From the consumer's side, central to the concept of the brand is the brand image, which incorporates perceptions of quality and values as well as brand associations and feelings.

During the past few years, there is a growing body of practice and research around place branding. Re-current themes within the various disciplines that discuss place branding include: comparisons between branding a product/service and destinations/cities (Gnoth, 2002; Cai, 2002; Parkerson and Saunders, 2005; Kavaratzis and Ashworth, 2005); comparisons between corporate branding and city brands (Olins, 2003; Kavaratzis, 2004) and similarity to corporate umbrella branding (Papadopolos and Heslop, 2002; Gnoth, 2002); impressions between place branding and (re)positioning (Gilmore, 2002); image building and reconstruction (Curtis, 2001) the importance of unique identity and use of branding elements (Morgan et al. 2004; Cai, 2002); and, the role of emotional links with consumers (Gilmore, 2002).

With this fast and global spread of place branding, the concept has been significantly criticized as practice and as a field of scholarship. However, as a practice field, many methodological approaches to place branding have been written by marketing experts in the economic sector, therefore, the well-known (4Ps) of marketing have dominated the branding activities and where other important dimensions (i.e. values, symbols, culture, environment, etc.) are neglected in such approaches.

As a field of scholarship, the theoretical knowledge in the field is still weak despite an abundance of articles and books. This is partly due to the multi-disciplinary nature of place branding in light of the lack of enthusiasm of the academic community to accept a discipline as a scientific field of research when deriving from adoption of paradigms from other disciplines (Gertner 2011). On the other side, the approaches to place branding, during the past few years, are often limited to qualitative descriptive approaches and other reliable methodologies to place branding were often in the form of empirical research to self-contained case studies (see Gertner 2011).

Therefore, as a relatively new field of study, there remains an apparent lack of empirical research on place branding that adopt reliable methodologies to place branding (Caldwell and Freire, 2004). Kavaratzis (2004) calls for a more detailed analysis of common points and differences using the approaches found in practice or theory or suggested by consultants. This call for further theoretical development for the field is also supported by Hankinson (2009).

Place branding; therefore, is much more about how the user perceives the place. Thus, it is crucial for place designers or developers to understand their target audience, so that they can develop this dynamic relationship with their most valuable groups of users. And, unless the place establishes an emotional relationship with its users, it will find it hard to gain a foothold in their imagination.

4. Learning from the past. Place branding: Why now in Egypt?

The adoption of branding concept in place development processes is a relatively new approach. According to Parkerson and Saunders (2004), the objectives of branding a place are to increase the flow of visitors by improving attractiveness, to stimulate business investments, and to foster people to live in. Kavaratzis, (2004) refers to place branding as the means both for achieving competitive advantage in order to increase inward investments and tourism, and also for achieving community development, reinforcing local identity and identification of the citizens

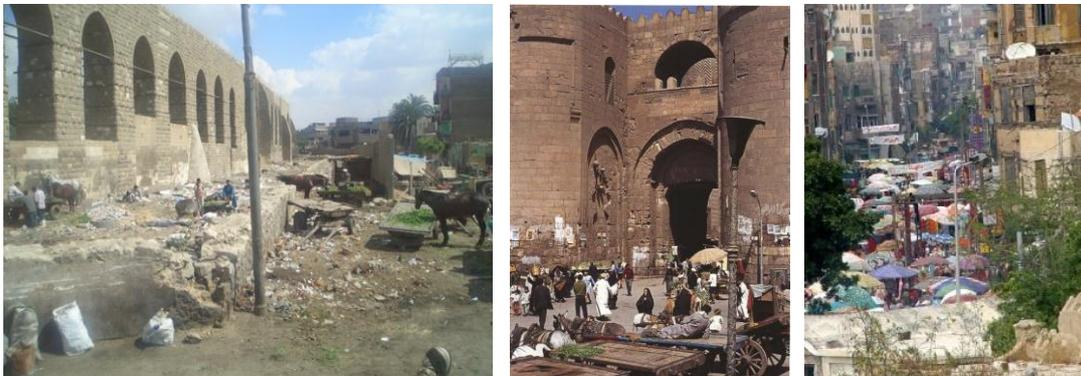
with their city and activating all social forces to avoid social exclusion and unrest. This means the recovery of degraded historic centres, revitalization of former industrial sites, enhancement of areas for cultural use, as well as conserving and flourishing place identity and upgrading quality of life for inhabitants.

Therefore, within the era of globalization where a city are increasingly compete together, place branding strategies become important to provide places with an image, a cultural significance, and a source of economic value, and constitutes an instrument that can agilely convey a place's strengths. The purpose of branding, however, becomes to achieve user perception that will deliver a sustainable competitive advantage.

A critique look on place identity in contemporary architecture and urbanism in Egypt is showing the need to adopt such concept of place branding. However, contemporary places in Egypt suffer increasingly from the tension between history and tradition, and the needs and challenges of being open and globalized. In this urban dilemma, many transformations of patterns have taken place due to the dynamics of social and economic forces that changing the face of cities and affecting the identity of place. These transformations can be summarized as follows:

- *Decline of Traditional Districts*: As newer zones attracted the local aristocracy, they began to desert the traditional districts. Thus, the growing number of the working-class, lower income residents and rural immigrants filled the places they vacated. Poor economic conditions of new occupiers, lack of commitment and discontinued maintenance of buildings then lead to a rapid dilapidation of the built environment (Figure 1).

Figure 1. **Decline of traditional districts**



Source: <<http://www.encyclopedia.com/topic/Slums.aspx>>.

- *Deterioration and Vertical Expansion of Colonial Districts*: Colonial districts that are found in most Egyptian cities (e.g. Zamalek in Cairo) lost much of its elite and foreign populations. Many of the old palaces and villas were transformed into public facilities or demolished and replaced by tall apartment buildings. The visual image of such districts is deteriorated as it lost traditional character (Figure 2 and 3).

Figure 2. Traditional building in Zamalek



Source: Compiled by the author.

Figure 3. Contemporary vertical expansion



Source: <<http://en.wikipedia.org/wiki/Zamalek>>.

- *Absence of Coherence in Modern Districts*: Building codes and regulations were introduced in Egyptian cities and districts to allow a controlled development to take place. While building regulations control the construction of the individual building, it almost ignored the identity and character of a setting (Figure 4). Thus, modern districts are looked as *artificial* and lost cultural identity.

Figure 4. Absence of coherence in Nasr-City district



Source: <<http://www.helloegypt.net>>. Source: <<http://www.helloegypt.net>>. Source: <<http://almahrusa.blogspot.com>>.

- *Growth of Informal Settlements*: This growth took two types. The first one is the transformation of public housing estates into informal settlements. However, as a result of the inappropriateness of public housing and its failure to respond to user's needs, many families decided to engage in informal building activities inside the formal sector. For instance, a variety of modifications and extensions were carried out in public houses without formal permissions (Figure 5). The second type is the growth of informal settlements on agricultural land and on places where shelter provision is illegal. Components, however, represent a true manifestation of the inhabitants' real needs and requirements but in unorganized and unplanned fashions and of course with mal place identity (Figure 6). However, the most significant and alarming issue in these types of growth in informal settlements in the Egyptian cities is the city's ruralisation, which gives the old metropolis the appearance of a conglomerate of contiguous villages. The cosmopolitan quality of the architecture of modern Cairo has been slowly deteriorating under the pressure of a severe population explosion and heavy rural emigration.

Figure 5. Transformation of public housing estates housing



Source: Compiled by the author.

Figure 6. Growth of informal



Ssource: <<http://affordablehousinginstitute.org>>.

- *Mal Definition and Disorientation of Architectural Identity*: Current Postmodern movement in Egypt is formed within the framework of the international post modernism, where different trends (i.e. historical revivalism, historical eclecticism, vernacular architecture, and symbolism) could be identified and acknowledged. Many architects thought that simulating the history in contemporary features, elements, and buildings would help establish place identity, sense of belonging, and a strong emotional tie between society and the built environment. They engaged in the design of various historical styles ranged from directly copy and paste the historical elements to the rational, abstracted, and adapted use of those elements to freely reinterpret historical motifs and elements. There are several examples highlighting these trends.

Khan Al Azizya project for example is adopting historic eclecticism trend, where the architect went through a superficial copying of ancient designs in order to create an image that similar to traditional districts of Cairo (Figure 7). The overall architectural and urban product was not convincing as it was completely at odds with both function, users, and context.

Figure 7. Khan Al-Azizya project



Source: <<http://www.alazizia.com>>.



Source: <<http://www.alazizia.com>>.

Other architects adopted eclecticism and copying images from classical architecture in Egypt or even from Western classical architecture. The architecture displays an eclectic collection of

post-modern or revivalist motifs that totally lost identity (Figure 8). There are also several examples of historical revivalism that attempted to borrow and adapt the features of historic architecture in order to produce a new place image and identity, such as the main building of the Supreme Constitutional Court of Egypt, where the designer used the Pharaonic architecture with different proportions (Figure 9). Moreover, the contemporary architecture in Egypt is characterized by the freedom to reinterpret historical motifs and elements and extract its essence while adapting it to suit the spirit of the times. Examples of this work could be found in the design of the new campus of the American University in Cairo (Figure 10).

Figure 8. Future University project



Source: <<http://bintalbeltway.blogspot.com>>.

Figure 9. Supreme Constitutional Court of Egypt



Source: <<http://www.bikyamasr.com/>>.

Figure 10. American University in Cairo



Source: <www.aucegypt.edu/>.



Source: <www.aucegypt.edu/>.



In general, contemporary architecture in the Egyptian Cities is a collection of urban and architectural positions that suffer from mal definition of its identity. Although those trends and other in the Egyptian Post-Modernism represent various attempts toward the development of contemporary Egyptian cultural identity, many of this architecture immersed in exploring and enhancing only visual aspects and, Egyptian overall built environment is increasingly mismanaged.

With this overview of contemporary Egyptian architecture and urbanism, it is clear that adopting place branding strategies in Egyptian cities and especially in traditional places has many functions in the built environment. First, place branding will help in creating, change awareness, and build visitor demand for an urban product in an increasingly competitive market place and would give reasons to visit such places. However, as globalization is making us increasingly uniform, so we must construct and promote our difference in order to continue existing. From the aspect of communication, place branding would help to secure a continued construction process of one's own brand identity and its communication to the public, (Hankison, 2004). A place brand will also make the overall city identity measurable, tangible and communicating (Aronczyk, 2009). From the aspect of perception, brands affect users' feelings, emotions and requests. Finally, place branding constructs place's personality and uniqueness. Thus, in order to enhance the place identity of Egyptian cities, there is a need to construct a positive experience for both visitors and inhabitants. The task on architects and urban designers is to preserve prominent elements of the traditional built environments rather than produce an *Open Museum* for the sake of visitors from outside the community.

5. Branding for the future. Methodological approach for branding places

Creating powerful instruments that can broadcast a place's strengths to a desired audience is a holistic and inclusive process. A significant number of initiatives have been undertaken by many cities in different world countries to systematically develop their brand because of the need to respond to pressures of competitiveness, and because of the value brought by place branding. By reviewing many strategies and methodologies for place branding, the following process is organized to identify the major steps for place branding. It consists of three major phases as follows.

Phase (1): Place Audit Process

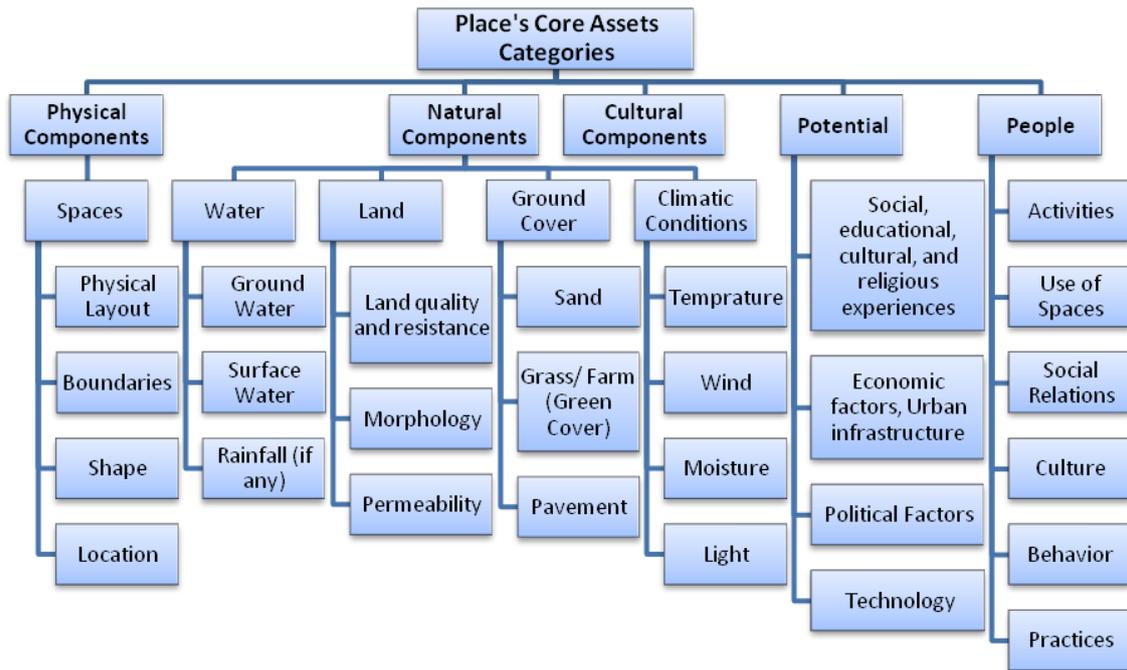
Creating a Place's Brand requires an understanding of what the place's current brand is, because that provides a basis from which to start developing a strategy. This current brand is formed by its historic development; the way it has presented itself to the world (and specially to specific visitors) and the way the world perceive it. Understanding this current brand requires a review or audit process through which an identification of core assets could be achieved, as well as analysis of stakeholder's perspectives about the place and analysis of competitors in order to produce a comprehensive assessment of the status-quo. The following steps describe clearly this phase.

Phase (1)/ Step 1: identify place's core assets

The first step in the place audit process is to identify the core assets in the place and then to prioritize them according to potential user segments. Place's assets could be found in the following groups illustrated in Figure 11: a) *Physical Components*: which include the spaces, their physical layouts, boundaries, shape, location and objects; b) *Natural Components*: which include water, land, ground cover, and climatic conditions; c) *Cultural Components*: which include both the formal and informal rules that govern the physical form of public spaces. Formal rules are concerned with the design and function of the space, such as written signs that

govern the use of the space, building codes and regulations, while informal rules are concerned with people's behaviour, such as religion, family and societal restrictions; d) *Potential*, that takes into consideration all economic, educational, social, and cultural experiences that each place can offer to its visitors; e) *People*, whom represent one of the most important assets in the place in terms of their activities, use of spaces, social relations, culture, behaviour, and practices.

Figure 11. Core assets of a place



Source: Tavakoli, 2010.

The architect should carefully study the place, identify its core assets according to previous groups and investigate some key issues and relations. For example, what are the place's visitor experiences, scenery, culture, activities, architecture, urban morphology, visual symbolic elements, spiritual spaces and elements, etc.? How powerful are these compared to other places? How accessible are these assets/experiences for community and visitors?

Phase (1)/ Step 2: Stakeholders' Perspectives and segmentation analysis

Stakeholders are people who have an interest in the way in which the place presents itself. They comprise mostly people who live in the destination, visitors, and people who deliver the place's experience to visitors. Ideally all stakeholders should reflect the place's brand values and help to positively connect visitors' expectations and reality.

Understanding stakeholders' perceptions of the place can most effectively be done through qualitative research (usually in focus groups and in-depth individual interviews) that will uncover most about people's deeper psychological needs and personal motivations to visit the place and

the level of satisfaction. Moreover, those stakeholders should be categorized in order to know target segments and prioritize them. However, this would drive the brand development process of the place because those stakeholders are the people whose perceptions and motivations will influence the place branding process and all design activities that will follow it. The architect, therefore, should include key stakeholders from the beginning of the brand development process to participate in the development of the brand and then consult with them to obtain their perceptions of the place.

Phase (1)/ Step 3: Competitor Analysis

An important step in place audit process is to understand where the place stands in relation to its competitors. This means assessing place's competitive strengths against what visitors and other stakeholders are looking for and may find it in other places and overall assessment to where the place sits in relation to competitors.

Phase (1)/ Step 4: Developing SWOT Analysis Matrix

A SWOT analysis should follow those analyses. This means to identify the place's strengths, weaknesses, opportunities and threats. Ideally, SWOT analysis should be undertaken for each key market segment. A 'master' SWOT analysis should then be developed for the place by compiling the most competitively significant strengths, weaknesses, opportunities and threats from the SWOT analysis for each individual segment.

Phase (2): Developing a Place Brand Vision and Objectives

The second phase in the proposed methodology for place branding development process is to develop a place brand vision or in other words: shape place's identity into an image. A strong place brand should emphasize some characteristics. They are:

- *Functionality*: In order for a brand to be strong it must be functional. Functionality means observable benefits. It is often forgotten although it is an important asset especially in heritage and cultural places and a major motivating point in visiting the place. Moreover, functionality is the first characteristic in deciding to visit a certain place, the rest are added-value. A place must function as a destination for something, such as heritage, culture, housing, relaxing, or recreational attractions.
- *Added-value*: Another characteristic that should be emphasized in the place brand vision is added-value. These added-values are normally non-functional and it can come from different resources. Those resources include people's experience of the place, perceptions, and appearance of the place. For example, the appearance of Fatimid Cairo reinforces its reputation as an old cultural place.
- *Integration*: A place must be integrated in order to have a good brand. However, in order for people to visit a place, there has to be diversity. Fundamentally, places that make things different and accept alternative lifestyles are the ones that thrive in culture, the arts, science, and technology.

- *Validity*: if the place promotes an image that is far from the reality, the chances of success are minimum.
- *Attractiveness*: The image must offer reasons to generate the wish of the individuals to visit the respective place. For this, it is based on the promotion of different attributes like the authenticity, quality of life, opening towards exterior, infrastructure etc.

Developing a place branding objectives should be conceived in a manner that supports a sustainable model. Objectives may include the following:

- *Economic objectives*: A place brand should ensure that the strengths of the place are properly connected to the needs of the marketplace, or ensure its support to a regeneration strategy that will bring economic renaissance. An example of this, which currently takes place in Egypt, is mixing tourism and environmental issues thus creating a new industry –Eco-tourism.
- *Social objectives*: Successful place brands tap into existing socio-cultural values and, together with a strategic development plan, project an upgraded vision towards an increase in quality of life, social integration and wellbeing.
- *Ecological objectives*: Developing ecological objectives to a place brand would help to attract more visitors and enable competitiveness of the place as a place brand that has the ecosystem at its very centre promotes environmentally responsible behaviour.

Phase (3): Integrating Place Brand into Place design activities

The third phase is to integrate the created vision of place's brand into the place design process to ensure that place's essence, values, and identity, which embedded in the created place's brand are run through all design, implementation, and marketing activities. In discussing this phase, the paper will put emphasis on suggesting some urban design objectives that need to be achieved in order to ensure the implementation of a place's brand into the design process. This is illustrated in Table 1.

Phase (4): Develop a Place Brand Management Strategy

A management strategy for place's brand means to develop measurable indicators as proofs of positive or negative influence of branding on the development and assets of place brand. In such strategy a value of each property, either tangible or intangible, may be assessed. From different stakeholders' perspective and in terms of financial performance and marketing revenue. This means that the brand's impact should be regularly monitored and, if necessary, refined. The brand managers (architects, urban designers, and marketers) need to be alert for sign that the brand might be getting tired and in need of refreshment.

6. Critical success factors for places in Egypt

The critical success factors in applying the suggested methodology for branding places in Egypt would be:

- A good understanding of *the Place's identity, DNA, and core market segments*.
- *Qualitative stakeholders research* to understand both local people interests and visitor's' deep motivation for travel and their feelings and attitudes towards the destination, not just their likes and dislikes.
- On-going communication with *stakeholders as involved participants*, not as external observers.
- A clear understanding of the *Place's competitive position*, its relative strengths and weaknesses.
- *Leadership* and support for the place's brand from the government.
- *Constant monitoring of the brand's impact* and relevance amongst key target segments.
- *Egypt inherits most of its strongest assets* (e.g. people, history, culture, landscape). It needs to build on these, refine them where appropriate and practicable, add to them, and project them positively and consistently in a way that appeals to those who would appreciate them.

It should be noted that destinations and places' marketing efforts alone cannot change the image. Unless a place can come to stand for something, it stands little chance of being remembered for long enough to compete for any of this precious attention.

Table 1. Integrating place brand to the urban design process

Features	Urban Design Indicators and Responses
Distinctive Place	<ul style="list-style-type: none"> ▪ ensure that new development respects and protects distinctive landforms, key views, built heritage, and ecosystems. ▪ encourage significant new public and private projects to reflect Place's unique cultural heritage ▪ develop quarters with exciting environments, in order to attract and retain visitors and businesses. ▪ encourage the design of prominent buildings and town centers to embody distinctive, high-quality architecture and public buildings. ▪ encourage the use of design competitions for all major projects in order to raise design quality ▪ ensure that all public infrastructure and public space are designed as attractive elements in the urban landscape ▪ include public art as a basic component of any street and public space upgrading. ▪ encourage the use of quality soft landscape both on and around buildings in order to create a more beautiful place. ▪ Quality of urban buildings and architectural signs ▪ Prominent architecture ▪ Visual symbolic elements ▪ Spiritual spaces and elements ▪ Presenting places of vernacular cultural productions ▪ Colors and smells ▪ Memorable spaces ▪ Calm and secure spaces
Compact Place	<ul style="list-style-type: none"> ▪ develop high-quality, lively and attractive mixed-use centers that contain a range of uses within close proximity, to allow convenient access via walking. ▪ Deliver high standards of design and construction quality, to ensure higher density developments contribute positively to the creation of high-quality places ▪ Prevent inefficient use of land in key strategic locations ▪ deliver high-quality streets and other public spaces, to provide the recreational opportunities .
Connected Place	<ul style="list-style-type: none"> ▪ improved public transport system to the place and inside it. ▪ provide convenient crossing points across major roads. ▪ ensure that all new developments and buildings are designed with pedestrian safety and accessibility.
Sustainable Place	<ul style="list-style-type: none"> ▪ ensure that all new developments (including buildings, open spaces, and streetscapes) are designed to be more environmentally sustainable in terms of their function, design, construction, resource use, and long-term management. ▪ promote longer-lasting buildings that are adaptable and can more adequately respond to changing social, technological, environmental and economic conditions ▪ raise awareness of best practice of sustainability and urban design principles to demonstrate the wider benefits for individuals and communities.
Human Place	<ul style="list-style-type: none"> ▪ give pedestrian priority of streets and spaces ▪ improve the design quality of streets to help become social spaces for communities – where they are not treated solely as movement corridors but rather as community spaces framed by buildings, trees and other elements ▪ ensure that those parts of buildings that people experience at close range or low speed are detailed to provide a sense of human scale and visual richness.

Source: Compiled by the author.

7. Conclusions

- Places and destinations around the world will increasingly recognise the importance of their brand as the source of their international competitiveness. Those that do not clearly understand articulate and apply their brand essence and values in marketing communications and behaviour will fall behind their competitors.
- Place branding will become increasingly important, and valuable. Places will have to develop partnerships with other sectors to project an overall, holistic brand, as part of an overall national, regional or city effort to project it as somewhere attractive to live, work, invest, and visit. But they will still need to apply their own distinctive destination brand when talking directly to potential visitors.
- Architecture and urban design play an important role in the development and branding of destinations and places. Besides various further functions, outstanding architecture can be used to create desires and shape accordingly positive and lasting images of the destination in the visitor's mind. In this process the awareness and validation of both existing architectural structures and new developments can contribute to improving the value and image of the destination. Innovation and creativity might result in extraordinary projects giving identity and even providing the capability to inspire socioeconomic transformation.
- A critique look on place identity in contemporary architecture and urbanism in Egypt is showing the need to adopt such concept of place branding. However, contemporary places in Egypt suffer increasingly from the tension between history and tradition, and the needs and challenges of being open and globalized. Therefore, within the era of globalization where cities are increasingly compete together, place branding strategies become important to provide places with an image, a cultural significance, and a source of economic value, and constitute an instrument that can agilely convey a place's strengths. The purpose of branding, however, becomes to achieve user perception that will deliver a sustainable competitive advantage.
- Politicians, tourism developers, and architects need to find well-balanced solutions and, in order to do so, understand the soul of people and place.
- Integrating the brand into place design and marketing activities means being clear about the message that needs to be communicated. This message needs to be interpreted and projected through creative marketing execution in order to excite its target audience.
- Little research has been carried out about the relationship between architecture and urban design from one hand and marketing and place making process from the other hand and therefore, there are little evidence regarding common success factors valid for a broader cluster of contemporary place making architectures. Therefore each situation has to be analysed individually in order to find appropriate solutions connected to place and culture.
- The paper suggests that a place branding process is needed in places that lack place Identity and places that have lot of assets but those assets are not well expressed in architecture, urban design, and the visual image of the place. This confirms that the design, meaning, and use of images are intimately related to cultural and psychological dimensions of the society.

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