

**Negotiating Cultural, Social and Spatial Differences in
Cross-Cultural Domestic Interiors: The Case of Saudi
Women Migrants in Glasgow**

A thesis submitted for the fulfilment of the requirements
of The Glasgow School of Art in the School of Design for
the degree of Doctor of Philosophy

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April 2021

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Student Declaration

I, Sondos Rawas, declare that the enclosed submission for the degree of Doctor of Philosophy and consisting of a written thesis meets the regulations stated in the handbook for the mode of submission selected and approved by the Research Degrees Sub-Committee.

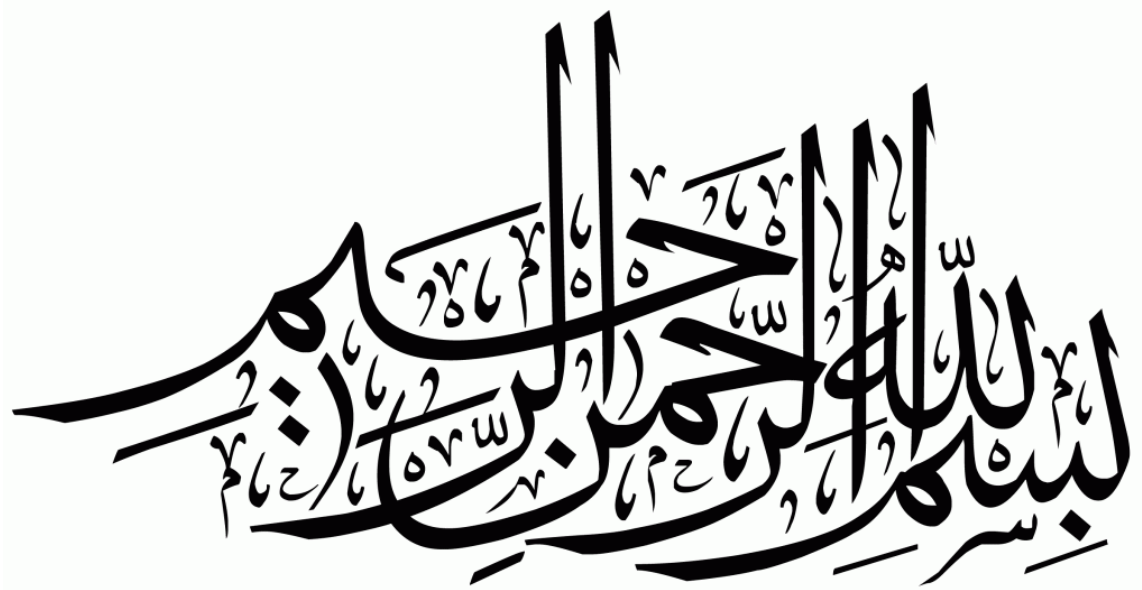
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IN THE NAME OF ALLAH, THE MOST GRACIOUS, THE MOST MERCIFUL

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ ﴿١﴾ خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ ﴿٢﴾

“Read, O Prophet, in the Name of your Lord Who created, created humans
from a clinging clot”

Dedication

To my two sources of strength and happiness, Mohammed and Husni, my sons who bring warmth to my heart, action to my life, and most of the time smiles to my face. Mohammed, you started this journey with me when you were 12 years old. It wasn't easy, but you grew up to be responsible, kind, and the most warm-hearted man I ever knew. I will never forget your kind and encouraging words, tight hugs, and sweet gestures to help your mother to complete her thesis: 'You can do this!' as you always say to me. Husni, your sense of humour is always a comfort, your smile melts my heart, and your playfulness brings joy to the home. I know this wasn't an easy journey but having both of you beside me through the ups and downs of these six years gave me the courage to move towards the finish line, simply because you two give purpose to my life.

To my mother, Laila Alkhateeb, the true manifestation of strength, patience, love, care, and dedication. No words can ever be enough to express my gratitude and how much I appreciate you. You were always my number one supporter and the voice in my head telling me to do better. Whenever I needed you the most, you were always beside me and always in my heart and mind. Without your emotional support and encouragement, I would never be who I am today.

To my husband, Abdullah Bahamdien, my high school sweetheart. The fact that you were beside me since the first days of my university journey, made doing this PhD with you,

even more exciting. I still remember you sitting with me on the floor of our small flat cutting boards for my 3D modelling class and helping me building the lighting fixture I designed for my lighting design class. Over the years you have become the friend who I will always lean on and the shoulder I will cry over. Your unconditional love and continues encouragement, helps me to overcome anything.

Thank you most of all to all of my loving family who believed in me and were there during the good and the bad times, listening and comforting me through my hard times, cheering for me, and loving me unconditionally. Without you all, I wouldn't be the woman I am today.

Acknowledgements

First and foremost, I would like to praise and thank Allah, the almighty, who has granted me knowledge and countless blessings and opportunities so that I have been finally able to accomplish this thesis; and also for bestowing his blessings and good grace upon me and blessing me with guidance and support from many people who have made this PhD experience possible.

First, I want to thank and give my enormous gratitude to my lead supervisor, Professor Alastair Macdonald. It has been an honour to be one of his PhD students. He has been supportive, helpful, and patient; always available to offer productive feedback and constructive critique and assist with developing and shaping my thesis. He always found ways to make the process of writing this thesis as easy as it could be. I truly appreciate his time, effort, contributions, and knowledge to guide me through this journey. I want to also extend to him many thanks for the support he showed me through the lockdown and the COVID-19 consequences we all lived through. His genuine care and concern were always encouraging me to do my best. For all of that, I will always be grateful.

I also would like to extend my warmest gratitude and appreciation to my second supervisor, Dr Frances Robertson, who has taught me that everything I write, read, or draw is absolutely beneficial, and striking examples and findings are always fascinating to study and include in my work. She has a positive, kind, and encouraging spirit and a smile that always made me feel that everything would be okay. She gave me confidence when

I most needed it, and I truly appreciate all her contributions, time, effort, and constant guidance, providing necessary information during the writing of this thesis. For all that, I will always be grateful.

My special thanks to my third supervisor Mr Patrick Macklin, head of the Interior Design Department, who I started this journey with. His knowledge on interior design contributed greatly to the development of the thesis. I am also grateful to him for welcoming me into the interior design department as a graduate teaching assistant in my second and third year of my PhD. This experience under his supervision enriched my knowledge about the creative process of teaching and learning in interior design. Also, I would like to extend my thanks to my PhD coordinator, Dr Thea Stevens. Her support and encouragement were always a drive to reach the finish line.

I am deeply grateful to my copyeditor, Karen O'Donnell. A special thanks for the hard, thorough edit she did on this thesis. Her care and investment in the edit of this work helped my voice to be better heard. I was blessed to work with her since the first year of my PhD journey.

I am grateful to the 27 women who participated in this research and who accepted me into their homes, gave me their valuable time, and took me on this amazing journey in their private lives, homes, and stories.

My time at the Glasgow School of Art, since 2015, was a life-changing experience. I started as a master's student at the Interior Design Department. My time was pleasant and enjoyable because of friends who became part of me. To Eleanor Eugster, Aanchal Krishna, and Eman Maayah, your friendship made this postgraduate experience more fun and exciting. Glasgow School of Art showed me that people from all over the world who come from different cultures, religions, and places can co-exist peacefully and respectfully together and learn from each other, and the only way you will stand out is not by how you look, what you wear, or how you speak but by your creativity, engagement, and hard work.

I want to extend my gratitude and thanks to my home country, Saudi Arabia, for believing in me and my fellow Saudi women, and providing all kinds of support through my postgraduate time in the UK. I also want to thank the Saudi Cultural Bureau in London for supporting and servicing all Saudi students studying in the UK. I would like to give special thanks to my academic supervisor in the Bureau, Mrs Noor Alyaseen, who was always available to answer my questions and supported me through my time in the UK. I also would like to extend my thanks to the Ministry of Higher Education in Saudi Arabia and the University of Jeddah for sponsoring me and providing me with this opportunity and a life-changing experience.

Abstract

Context

Currently, many and diverse groups of migrating people are swept up in global movement and mobility. There is a continuous flux of mobility and chronic temporary migration. International students, trainees and workers are categorized in temporary migration as professional migrants. One's existing identity within this context – whether cultural, ethnic, religious or even political – can be challenged and redefined by, or layered with, new and acquired identities. New forms of social structures and cultural understandings are created as a result. Within the phenomenon of temporary migration, domestic space – the home – plays a significant role in maintaining and expressing identity. This thesis examines temporary migrants and the question of maintaining identity in this context. Considering both the domestic space with its social and cultural elements and global movement and mobility, this study aims to explore and investigate, through the social interactions and cultural practices of occupants in their homes, expression of the cultural identity of Arab Muslim migrants within their domestic spaces in a Western society, specifically Glasgow.

Approach and Methods

This socio-cultural study adopts a qualitative approach. The researcher uses ethnographic tools – semi-structured interviews, participant observation and photography – to collect

data and generate meaning by using thematic analysis. In addition, the researcher uses visual techniques in collecting data and in the analysis. Since the researcher, a Saudi woman, shares and lives the reality of the study's participants, the practice of reflection throughout the process is observed by the researcher.

Participants

Since women are considered the heart of the home in Islamic culture and house design, the research was embedded in the domestic interiors of 27 Arab Muslim women, mostly Saudi (due to the researcher being a Saudi Muslim), living in Glasgow. These women are professional skilled migrants living temporarily in Scotland to pursue a higher education degree or for training or work, for a specific duration of time. They have experienced one or more transnational moves, but they all share the intention to return to their home country, where they will finally settle.

Research Design

The research is designed in two main stages. Stage 1 aims to investigate how are Islamic housing principles and living values changing as a result of living outside Saudi Arabia, through a detailed thematic analysis of the choreography of everyday domestic objects and spaces, using oral, visual and material analysis. Stage 2 aims to focus on how the Saudi temporary migrants express their cultural identity in a new domestic space. Also explored is what the researcher can bring to the collecting and analysis of the data, being

a Saudi Muslim female herself, and an indigenous researcher and professionally trained interior designer.

Results

The results show that factors associated with 'secular modernity', such as a career, an education and shopping, have higher importance in the choice of housing than ease of religious observance. Moreover, users created a feeling of home through daily interaction with the movable material culture of the home, and the dynamics of everyday living. In addition, results show that, as a way to create a sense of familiarity with a place where users create the conditions to feel 'at home', they depended heavily on their 'sensory identity' inside their domestic spaces; one or more senses were used to maintain their cultural identity through their daily practices. Looking deeper into the cultural relocation of the Saudi household, the women's perception of their domestic spaces is seen as a process of homemaking which starts with leaving their home countries and which facilitates the transformation of their chosen domestic space into a home. This process is characterized by separation of religious values and what is considered tradition and customs. Also, with smaller dwellings, women's sense of home was distributed within some aspects of their neighbourhood, outside their interior parameters. They attempted to integrate some particularities about the spatial layout in their native environment of Saudi Arabia within their new domestic interior, through physical and behavioural modifications. The core values of Islamic domestic living of privacy, modesty and

hospitality were not changed; however, they were negotiated between the users' new domestic interiors and the modifications they made.

Original Contribution

This research presents a unique contribution through listening to the voices of Saudi women living in the UK under temporary conditions. Also, this research presents a novel study regarding the Saudi home environment outside Saudi Arabia and conducted by a Saudi Muslim female designer. Furthermore, insights are given into the homemaking process and being 'at home'. Through the inhabitants' views, the study aims to broaden the knowledge of architects and designers beyond their specialist expertise. It also aims to contribute more widely to architects' and designers' understanding of the home design needs of the Muslim population and the complex yet dynamic process of establishing a sense of home during temporary relocation which is able to reflect particular cultural principles.

Key words: domestic interior, Saudi home environment, homemaking, temporary migration, Islamic living values, Saudi women designers, privileged access.

Contents

Figures.....	xvi
Tables.....	xxiii
Preface	24
Chapter 1: Introduction.....	38
1.1 Research Background	41
1.2 Research Context.....	51
1.2.1 The Home.....	51
1.2.2 The Phenomenon of Global Mobility	57
1.2.3 The City of Glasgow	58
1.3 Research Significance	59
1.4 Aims and Objectives	61
1.5 Research Questions	62
1.6 Bourdieu	62
1.6.1 The Kabyle House	63
1.6.2 Habitus.....	65
1.6.3 Bourdieu’s Influence on the Study	69
1.7 Thesis Structure	70
Chapter 2: Changing Housing Contexts in Saudi Arabia	73
2.1 Introduction	73
2.2 Islamic Values and Principles	73
2.2.1 Principles of Domestic Spatial Layout	74
2.3 Saudi Arabia and the Home Environment	80
2.3.1 Location	80

2.3.2 Geographical Features.....	81
2.4 Architectural Styles in Saudi Arabia.....	82
2.4.1 Central Region (the City of Riyadh)	83
2.4.2 Western Region (the City of Jeddah).....	84
2.4.3 Eastern Region (the City of Al-Ahsa).....	88
2.5 The Social Formation of the Saudi Family and the Home Environment	90
2.5.1 The Traditional Home (Family and the Interior Layout).....	90
2.5.2 The Contemporary Home (Family and the Interior Layout).....	101
2.6 Conclusion.....	117
Chapter 3: Literature Review.....	119
3.1 Introduction	119
3.2 Purpose/Aims of Literature Review.....	119
3.3 Approach to the Review	120
3.4 Method: How Key Literature Was Identified.....	120
3.4.1 Questions Driving the Review.....	121
3.4.2 Sources, Search Topics and Timeframe	121
3.5 Inclusion/Exclusion Criteria	124
3.6 Homemaking in Temporary Living Arrangements.....	125
3.7 The Design of the Muslim Home in Non-Islamic Countries.....	131
3.7.1 Method and Methodological Concerns.....	139
3.8 Privacy and the Domestic Interior	140
3.8.1 Privacy and the Built Environment	141
3.9 Studying Your Own Society: Saudi Designers and Their Local Community	142
3.10 Conclusions: Key Findings and Their Relevance for the Study	151

3.10.1 Questions Arising	151
3.10.2 Implications for Methods	152
3.10.3 Implication of Choice of Subjects/Participants	154
Chapter 4: Research Methodology	156
4.1 Introduction	156
4.1.1 Positioning the Researcher	159
4.2 Interpretivist Paradigm	161
4.3 Research Approach: Qualitative and Quantitative	165
4.3.1 Case Study.....	171
4.3.2 Narration.....	174
4.3.3 Ethnography	175
4.4 Conclusion.....	194
Chapter 5: Research Design: Implementation and Action.....	195
5.1 Introduction	195
5.1.2 Ethics.....	195
5.1.3 Negotiating Access.....	198
5.2 The Development of the Two Stages.....	204
5.3 Stage 1	207
5.3.1 Sample Size and Participant Selection.....	207
5.3.2 Inclusion/Exclusion Criteria	209
5.3.3 Methods in Action	210
5.3.4 Stage 1 Interviews.....	210
5.3.5 Participant Observation.....	216
5.3.6 Note Taking.....	218

5.3.7 Sketching in Action	219
5.3.8 Photography	220
5.4 Stage 2	222
5.4.1 Sample Selection.....	223
5.4.2 Fieldwork and Data Collection.....	224
5.4.3 Reflection on the Data Collected	233
5.5 Conclusion.....	241
Chapter 6: Stage 1.....	242
6.1 Introduction	242
6.2 Data Analysis.....	245
6.2.1 Interview Transcripts	246
6.2.2 Observation Diagrams (Sketches).....	249
6.3 Findings	255
6.3.1 Searching for a Home	255
6.3.2 Secular Modernity	258
6.3.2.1 Affordability	259
6.3.2.2 Location	260
6.3.3 Core Living Values.....	264
268	
6.3.4 Exterior Design and Architectural Style	272
6.3.5 Interior Layout and Objects	273
6.3.6 Modifications to the Home.....	288
6.4 Conclusion.....	290
Chapter 7: Stage 2: A Saudi Home in Glasgow: A Woman's Perspective.....	294

7.1 Introduction	294
7.2 Data Analysis.....	294
7.2.1 Interview Transcripts	294
7.2.2 The Booklets	295
7.3 Emerging of Themes	297
7.3.1 Home Is More Than a House	298
7.3.2 Achieving Comfort at Home	301
7.3.3 The Relationship Between the Home and the Local Environment	301
7.3.4 The Gendered Culture of Homemaking.....	304
7.3.5 Changes to Spatial Concepts	315
7.3.6 The Cultural Negotiation and Navigation of Privacy Inside a Cross-Cultural Home.....	321
7.3.7 The Dream Home.....	325
7.4 Conclusion.....	329
Chapter 8: A Discussion: Homemaking in Temporary Migration and the Female Muslim Researcher	330
8.1 Introduction	330
8.2 Homemaking and Domestic Culture for the Arab Muslim Temporary Migrant ..	331
8.2.1 The Core Values: Privacy, Modesty and Hospitality	332
8.2.2 ‘Home’ as a Layered Concept	336
8.2.3 <i>Maskan</i> – Making Home Anywhere	345
8.3 Autoethnography: Studying Your Own Society	352
8.3.1 Arab Muslim Women Designers in the Field	353
8.3.2 The Voice of an Interior Design Ethnographer (a Reflection)	355

Chapter 9: Conclusion	369
9.1 Originality and a Possible Shift in Shared Awareness.....	369
9.2 Addressing the Initial Statement of this Study	371
9.3 Contribution to Knowledge	373
9.3.1 Contribution to Interior Design	373
9.3.2 Contribution to Ethnographic method in Qualitative Research.....	376
9.4 Limitation of the Study and Methods.....	376
9.5 Future Studies	377
Appendices.....	379
Appendix 1: Stage 1 Interview Guide and Questions	379
Appendix 2: Research Participants' Information Sheet.....	381
Appendix 3: Consent Form	383
Appendix 4: Field Report	385
Appendix 5: Stage 2 Interview Questions.....	390
Arabic Glossary	396
References.....	399

Figures

Figure P.1: A photo of my grandfather's home shows the main family entrance located on the side street. To observe privacy, most houses built in the traditional way had two entrances. One was on the side street (as in this photo) for the family, especially the women, to enter and exit the house. The second was on the main street, for the men and guests, and usually opened onto a back garden or a men's *majles*. Photo taken by author.

..... 26

Figure P.2: A side view photo of my grandfather's home showing the second entrance. This entrance is considered the men's entrance as it is located on the main street. Photo taken by author. 27

Figure P.3: A photo from the main entrance of the home towards the interior of the main courtyard. The photo also shows the back door which leads to the two back gardens of the home. This door allowed us to access the gardens without having to go through my grandfather's quarter (on the right side of the courtyard) or to go outside. Photo taken by author..... 28

Figure P.4: A photo of the main living room of the home, located in my grandfather's quarters. In this same room, we ate our three meals together on the floor with my grandfather. Because he could not sit on the floor, he sat on the chair and ate at the white table. Photo taken by author..... 29

Figure P.5: A photo showing the living room in my childhood home. The *rowshan* are central decorative elements in the room. Because this was my mother's expression of where we come from and how our homes used to be built, we carried out most of our daily family activities here. In this room, which is located on the second floor of the home, we prayed our five prayers, we drank coffee after lunch and we talked. Photo taken by author. 30

Figure P.6: The dome in the middle of the ceiling of my childhood home. It is decorated with reflective coloured glass and is used to hang the chandelier. The photo was taken from the third floor of the house. Photo taken by author. 31

Figure P.7: An image of traditional house architecture featuring white coral and the *rowshan*. Source: Jeddah Municipality: Restoration Manual for Historical Buildings in Historical Jeddah, p. 14: <http://al-turath.com/pdf/11.%20JEDDAH%20RESTORATION%20MANUAL.pdf>. Photo taken by author. 34

Figure 1.1: A photo from participant 6's flat showing the main living area. The photo shows the main daily activities carried out in the domestic space. There are two dining spaces: the dining table, which was an existing piece of furniture, and the floor mat, which

the participant bought and on which different activities are carried out, such as eating and praying. The breakfast bar is also shown, which gives the family a new place to experience quick meals and snacks. Photo taken by author.	39
Figure 1.2: General map showing the boundaries of the Arabic Islamic world. Source: Kries and Vegesack, 2003.	42
Figure 1.3: A diagram by the author illustrating the factors affecting home design in GCC countries and especially in Saudi Arabia.	43
Figure 1.4: Algerian women in traditional dress engaging with imported French fashion. Source: Webster, 2011: 14.	64
Figure 2.1: A courtyard house, Tunis, Dar Lajimi. The image illustrates how the concept of privacy is physically reflected. All the openings and entrances of the rooms point towards the opening in the middle of the home, creating an introverted, interior design. Source: El-Shorbagy, 2010: 16.	76
Figure 2.2: An exterior photo of a contemporary home in Qatar. The photo illustrates the separate doors for men (left) and women (right) at the main entrance of the home. Source: Sobh and Belk, 2011: 327.	77
Figure 2.3: A map of Saudi Arabia showing its borders and important and significant location. Source Talib, 1984.	81
Figure 2.4: Images of the exterior and interior of a traditional Najdi home (Riyadh). Source: Talib, 1984.	84
Figure 2.5: An image of a traditional home in the city of Jeddah, built in 1881, showing the tall and narrow structure. Source: Shatwan, 2018.	85
Figure 2.6: An image of wood screening (rowshan). Source: Ragette, 2003.	87
Figure 2.7: An image illustrating the detailed function of the <i>rowshan</i> . Source: Ragette, 2003.	87
Figure 2.8: An image of a traditional home in the Eastern Region on the costal side. Source: King, 1998.	89
Figure 2.9: An image of a multistorey, multi-generation house, city of Jeddah. Source: Talib, 1984.	91
Figure 2.10: An image of the traditional basket. Source: King, 1998.	93
Figure 2.11: An image illustrating the gender segregation inside a traditional Saudi home. Created by the author.	94
Figure 2.12: An image illustrating the transitional spaces in a traditional Saudi home. Created by the author.	95
Figure 2.13: An image illustrating showing the dahleez. Source: Al-Naim, 2006.	96
Figure 2.14: A photo of the <i>dahleez</i> from inside a traditional home in Jeddah. Source: King, 1998.	96

Figure 2.15: An image showing where and how families in traditional Saudi homes eat. Source: Ragette, 2003.....	98
Figure 2.16: Section of a traditional home illustrating the privacy hierarchy in relation to domestic function. Created by the author.	99
Figure 2.17: Images showing the <i>kharijah</i> from the exterior and the interior. Source: Talib, 1984.	100
Figure 2.18: An image of high-rise residential buildings in the city of Jeddah. Source: ‘Damac tower in Jeddah’, Google search, n.d.	103
Figure 2.19: An image of duplex villas with shared, similar facades. Source: Al-Khanbashi, 2019.	104
Figure 2.20: An image of apartments for Saudi middle-class families. Source: ‘Apartment building in Jeddah’, Google search, n.d.	105
Figure 2.21: A floor plan illustrating the open plan concept in a small villa in Jeddah, scale 1:100. The space features the inner main entrance, the main living room, the kitchen, and toilet. Created by the author using AutoCAD and Photoshop.	107
Figure 2.22: A floor plan of the ground floor of a duplex in Jeddah. The ground floor is designed for guests and adopts the open plan approach. Source: Grid Design Office, Jeddah, Saudi Arabia, https://grid-ides.com/	108
Figure 2.23: A floor plan of the first floor of a duplex illustrating its design for daily family activities. Source: Grid Design Office, Jeddah, Saudi Arabia, https://grid-ides.com/	109
Figure 2.24: A floor plan of the second floor illustrating empty parts of the roof. Source: Grid Design Office, Jeddah, Saudi Arabia, https://grid-ides.com/	109
Figure 2.25: This is the building facade. The brothers asked for a contemporary look. Large curtain windows have wooden shutters on the exterior to control privacy, heat and sunlight. Also, the designer elevated the building, allowing spaces for car parking. This allowed the brothers to park within the grounds of their own home.	112
Figure 2.26: The architect pushed the main entrance of the building away from the main street, which is a common feature in the design of apartment buildings in Saudi Arabia. Also, the main entrance is shaded with semi-private wooden screening. All these modifications to the exterior of the apartment building provided extra privacy features which can usually only be found in villas and traditional homes.	113
Figure 2.27: A floor plan of the ground floor of the building. The architect designed this floor to serve as a service and communal space. He provided social spaces which the brothers cannot accommodate within their apartments. These spaces and rooms would usually be found within a large villa or a courtyard home. The design of this floor features a praying room, a multipurpose room and a gym. Also, it accommodates rooms and service areas for people working for the owners, such as drivers and the housekeeper.	114

Figure 2.28: A floor plan of the first floor. The floor accommodates two apartments which are identical. The spatial layout reflects the nature of a middle-class, contemporary small family. The daily family area, which is the public zone, accommodates the three main functions of cooking, dining and entertaining. The remainder of the space is designed to accommodate the private zones, the bedrooms.	115
Figure 2.29: A floor plan of the roof top. The architect deigned this floor to serve as a communal garden between the three brothers and their families. Also, it accommodates a small living area to host extended-family members.	116
Figure 3.1: Altman and Chemers' framework of culture/environment relations. Source: Altman and Chemers, 1984: 10.	135
Figure 4.1: An overview of the research methodology, created by the author.	158
Figure 4.2: The flow of the research knowledge framework. Source: adapted from Crotty (1998) and Saunders et al. (2012).	166
Figure 4.3 Hutter–Hennink qualitative conceptual framework research cycle. Source: Hennink et al., 2011.	170
Figure 4.4: Photograph of Bourdieu's field sketch, 1950. Source: Webster, 2011.	190
Figure 5.1: A diagram illustrating the development of the two stages of the study. The intersection between the two cycles shows that stage 2 appeared during the analysis of stage 1 findings. Drawn by the author.	206
Figure 5.2: Photograph showing where the interview started in participant 3's home. All interviews started in the main living areas such as this. In Arabic it is commonly referred to as <i>salah</i> . Taken by the author.	213
Figure 5.3: Photograph showing one of the stops of the walk-along tour while interviewing. This shows the family's morning eating zone where the participant would be between working at her desk and preparing a breakfast for the family. Taken by the author.	214
Figure 5.4: Photograph of another stop in participants 3's interview and walk-along tour, showing the playing and storage zone where her children would play most of the time. It is located in the mezzanine. Taken by the author.	214
Figure 5.5: Photograph of the layout of participant 12's living room. Taken by the author.	221
Figure 5.6: Photograph of storage cabinets from participant 14's kitchen. Taken by the author.	221
Figure 5.7: Photograph of objects used daily by participant 11. Taken by the author..	222
Figure 5.8: A photo showing the cover of the Booklet provided to the participants. ...	225
Figure 5.8: A photo showing the cover page of the Booklet provided to the participants.	225

Figure 5.9: A photo showing the inside of the Booklet, the first page. The participants were asked to describe their neighbourhood in their hometown in Saudi Arabia. They were encouraged to show which elements within the surrounding environment that participated in creating the meaning of a neighbourhood. In this case, participant 3, emphasised the mosque as an important daily place.....	226
Figure 5.10: A photo showing the second page of the Booklet. The participant sketched the interior of her flat in Saudi Arabia. The participant was provided with pencils and was encouraged to colour different areas and zones using coloured Sharpies. In this case the participant marked what she considered to be the public and private zones of her flat. Also, the participant indicated the daily functions in each zone. For example, the purple area indicates the private zone. Inside, the participant added the bedroom and the bathroom as private rooms.	227
Figure 5.11: This figure shows a page in the booklet. For this page, the researcher and participant discussed the spatial orientation and layout of the flat as per the title of the page in the booklet. The participant marked the private and public zones and wrote down what home means to her in Glasgow. Taken by the author.	228
Figure 5.12: A photo sent to the researcher by participant 6 via email after her interview. The photo shows the place where the family sits and eat their daily meals.	230
Figure 5.13: A matrix showing the range of data and the various types of data gathered from the participants in stages 1 and 2. The tick marks indicate what data was collected from each participant. The red tick marks indicate that the data was collected but was not completed. The numbers indicate the number of photos collected from each participant. It can be seen that three participants from stage 1 also participated in stage 2.	232
Figure 6.1: A diagram illustrating the process of analysing and organizing the sketches. Created by the author.	250
Figure 6.2: Sketching: these are the observations hand-sketched by the author for participant 1. To organize the sketch before proceeding to step 2, the researcher colour code each significant zone, activity, object, and rooms. This stage is conducted manually.	251
Figure 6.3: Organizing the data: as a second step, the researcher generated a computer version using AutoCAD. These diagrams are a computer version of the hand sketch plans done while interviewing. Created by the author.	252
Figure 6.4: step three of the process is the analysis of the public and private domains. The diagram illustrates which rooms the participants perceive as private, and which are public. This shows the spaces the researcher was able to observe and tour. The ones indicated as private were not observed by the researcher. Created by the author.....	253

Figure 6.5: The fourth step is the analysis of the function zones. The first brown layer shows the existing physical boundaries of the flat. The second layer illustrates the existing physical features inside the flat which the participant couldn't change or move if they needed as part of their modification process. Also, the same layer shows the added furniture which the participant included as part of their adjustment process. The third layer shows the significant objects the participants carried with them from home country and their location inside the flats. The final layer illustrates the different daily practices and their location inside the flat. Created by the author.....	254
Figure 6.6: Level of significance of places the participants visit frequently. Created by the author.	261
Figure 6.7: A map of the city of Glasgow showing the areas where Arab Muslim students are concentrated. Source: Google Maps, accessed 02/03/2020.	263
Figure 6.9: A photo of the participant's main living area showing the floor rugs which are used for many daily family practices such as eating and socializing. The space is also where her two boys sleep. Taken by the author.	266
Figure 6.8: A sketch of participant 11's home. The sketch was drawn by the researcher while touring and interviewing the participant. The living area shows that furniture was pushed to the back and thick rugs were laid down by the participant to cover as much floor space as possible for daily practices, and also at night to create a sleeping space for her boys.	266
Figure 6.10: A photo of participant 10's living-room window. She covered half of the window with large sticker paper. In her opinion this creates a sustainable visual privacy and a decorative element, and this type of shielding is better than a regular curtain for allowing sunlight to enter. Taken by the author.	268
Figure 6.11: A photo of participant 1's living area with the glass curtain wall. Although the main family sitting area is next to a visual access point, the family feel that the high-rise building creates sufficient visual privacy. Taken by the participant.	269
Figure 6.12: A diagram showing what participant 6 considers to be the private, public, and transitional spaces or zones inside her flat. The diagram is computer generated by AutoCAD by the author.	271
Figure 6.13: Photo of one of the contemporary residential buildings preferred by participants. Taken by the author, 2018, Glasgow Harbour Terrace.	273
Figure 6.14: A sketch of P2's living area showing the changes made to accommodate the family's daily activities. The sketch was made during the visit in the participant's home. Created by the author.	275
Figure 6.15: Floor sitting room in the everyday living area of P14. Taken by the author.	276
Figure 6.16: Photo of the <i>Al-Fajr</i> clock. Taken by the author.	279

Figure 6.17: Photo of a praying rug (P1). Taken by the author.....	282
Figure 6.18: The coffee pot and cups. Taken by the author.	284
Figure 6.19: A Mebkarah in P4's house. Taken by the researcher.....	287
Figure 7.1: Afnan's family's favourite meal, eaten in the traditional way. Taken by participant 6 (Afnan).....	300
Figure 7.2: Hala illustrating her home in Saudi Arabia and its location within the extended family home of her in-laws and the researcher's illustration sketch of the participant's drawing.	303
Figure 7.3: Hala's drawing from the booklet discussing her home in Saudi Arabia.	306
Figure 7.4: Hala's drawing from the booklet discussing her home in Glasgow.	307
Figure 7.5: Hala's drawing illustrating how her husband wished the furniture to be arranged in the men's <i>majles</i> in their home in Saudi Arabia.	309
Figure 7.6: Afnan's drawing of the public and private areas of her home, including the majles in the hallway.	312
Figure 7.7: Nada's diagram showing the majles room in her two-bedroom flat in Saudi Arabia.....	318
Figure 7.8: Hala's drawings indicating the boundaries between different zones.	322
Figure 8.1: A conceptual diagram which illustrates what the homes of Arab Muslim temporary migrants in the city of Glasgow contain. This was drawn by the author and generated by a 3D visual program (SketchUp), which the author is trained in as an interior designer to show design ideas, thoughts and processes.	337
Figure 8.2: The first factor Arab Muslim temporary migrants in Glasgow look for is aspects of the neighbourhood/exterior domain which they perceive as contributing factors in the making of their homes. The diagram was drawn by the author.	339
Figure 8.3: A diagram representing that to feel at home the migrants modify their interiors based on spatial organization and layout, which they are familiar with and which they inhabited in their homes in Saudi Arabia.	341
Figure 8.4: A diagram of the third contributing factor to the making of home for the temporary migrants, showing the key symbolic objects which the migrants carried with them and which encompassed the meaning and feeling of home and also helped in maintaining the sensory identity of the dwellers.....	345
Figure 8.5: Arabic definitions of the four terms explaining a sense of home. Source: Akbar, 1998.	346

Tables

Table 3.1: Illustrating the differences and similarities between the researcher's context and Altorki's context	145
Table 4.1: Ontology, epistemology, methodology and methods	125
Table 4.2: Different philosophical paradigms	129
Table 4.3: Quantitative and qualitative approaches compared	140
Table 6.1: The main attributes of stage 1 participants	243
Table 7.1: Participant pseudonyms	296

Preface

I am a Muslim woman from Saudi Arabia but was born and raised in Canada until the age of 11. When I moved back with my family to Saudi Arabia – where my parents are from originally – I attended an all-girls school in the coastal city of Jeddah, located in the Western Region of Saudi Arabia. I come from a middle-class family; my father is a professor of interventional radiology and my mother is a lecturer of English literature. My father was sponsored by King Abdulaziz University to complete his medical training in Canada, which is why my mother and father moved there. My mother supported my father and stayed home to look after the family. There, my brother, my sister and I were born. When we returned to Saudi Arabia, my other sister and two brothers were born. When we were older, my mother completed her bachelor's and master's degrees in English literature.

I graduated from high school and earned a scholarship to study at the privately run Dar Al-Hekma University in Jeddah in 2001. I chose to study interior design. Previously, fields such as architecture, urban design, interior architecture and interior design were not taught to women in Saudi Arabia; they were only offered to men. For example, in my city these subjects were offered at the state-funded King Abdullah University, in its faculty of architecture and urban design. Dar Al-Hekma University was the first all-female university which taught such fields to women.

My parents always encouraged us, especially me and my sisters, to not be bound by the cultural and social norms of the time. They showed me how to respect my culture but not let it define me. Being raised in this environment allowed me to seek a place where I could be a true Saudi Muslim woman. I chose Dar Al-Hekma because it marked the start of a new perception of the Saudi woman and what she can accomplish. This was portrayed in every message the university sent, such as their mission statement: 'Graduating Accomplished Women, Leaders and Entrepreneurs'.

I was always fascinated by vernacular Saudi architecture and the interior design of the Saudi house, which I came to learn and observe closely through my studies and field. Although most traditional homes in the Western Region were abandoned, at that time my grandfather lived in a traditional courtyard home in the city of Taif, which is located at an elevation of 1,879 metres on the slopes of the Hejaz mountains. This means that the weather in the summer is cooler, so when the hot summer weather became unbearable in Jeddah, we would visit my grandfather and stay in this home. Because the home was built in the traditional way, it was designed to accommodate the extended family. This meant that my family and I, my grandfather and my uncle's family would stay most of the summer at the same home.

Figure P.1 shows my grandfather's home in Taif, Saudi Arabia, in 2019. No one has lived in this house since my grandfather passed away. I stayed in this home in the summers between 1995 and 2010.



Figure P.1: A photo of my grandfather's home shows the main family entrance located on the side street. To observe privacy, most houses built in the traditional way had two entrances. One was on the side street (as in this photo) for the family, especially the women, to enter and exit the house. The second was on the main street, for the men and guests, and usually opened onto a back garden or a men's *majles*.¹ Photo taken by author.

As in any traditional home, the second entrance opened onto the back yard, which had a men's *majles*. Every day, after the Magrib prayer,² my grandfather's friends from the neighbourhood met in this *majles* (Figure P.2).

¹ A *majles* is a guest room which is for male guests only. It is usually located away from the main living areas and close to the entrances of the house, to ensure privacy and the segregation of the women of the house and the male guests.

² One of the five prayers which all Muslims perform. The Magrib prayer is the fourth prayer and it is performed upon sunset.



Figure P.2: A side view photo of my grandfather's home showing the second entrance. This entrance is considered the men's entrance as it is located on the main street. Photo taken by author.

Although it was the 1990s, the interior and its furniture, objects and finishing were kept as they were. I admired how the design offered a sense of privacy for the family, but also allowed the family to interact and freely carry out daily family activities. The courtyard design allows the layout of the house to be separated into two main areas, called quarters. The stairs lead to the rooftop of the house, which covers half of the courtyard area. Therefore, when it rained, which happened frequently, the courtyard would fill with water (Figure P.3).



Figure P.3: A photo from the main entrance of the home towards the interior of the main courtyard. The photo also shows the back door which leads to the two back gardens of the home. This door allowed us to access the gardens without having to go through my grandfather's quarter (on the right side of the courtyard) or to go outside. Photo taken by author.

On the right of the courtyard is my grandfather's quarter containing his bedroom, main living room, bathroom, kitchen and parlour, which leads into the back garden. The

quarter on the left is our section or the guest area. It has two bedrooms, a living room, a kitchen, two bathrooms and access to the other back garden (Figure P.4).



Figure P.4: A photo of the main living room of the home, located in my grandfather's quarters. In this same room, we ate our three meals together on the floor with my grandfather. Because he could not sit on the floor, he sat on the chair and ate at the white table. Photo taken by author.

When my family and I moved from Canada to Jeddah in Saudi Arabia, my mother found it important to incorporate elements of our identity as a Saudi family from Jeddah into our home, even though she designed our home in Jeddah, where we settled in 1995, with a contemporary design. The photo of my childhood living room (Figure P.5) illustrates my mother's use of the *rowshan* as a decorative element in the interior of the home, rather

than on the exterior of the home. Originally, the *rowshan* is located on the window openings, functioning as an air filter and privacy screen. My mother incorporated the *rowshan* in the interior to sustain one of the area's main architectural features, its aesthetic appearance aside.



Figure P.5: A photo showing the living room in my childhood home. The *rowshan* are central decorative elements in the room. Because this was my mother's expression of where we come from and how our homes used to be built, we carried out most of our daily family activities here. In this room, which is located on the second floor of the home, we prayed our five prayers, we drank coffee after lunch and we talked. Photo taken by author.

Another attempt by my mother to express a sense of Islamic heritage in a modern-built home was the use of the dome. Traditionally domes are built in the Islamic architecture of mosques and are architectural elements that enhance and echo the calling of prayer. Architects tried to be creative while designing domes, adding patterns of different

colours, to the extent that they became architecturally beautiful. My mother incorporated a dome within the design of our home and decorated it with Islamic patterns using some of the commonly seen shapes such as flowers and triangles (Figure P.6).



Figure P.6: The dome in the middle of the ceiling of my childhood home. It is decorated with reflective coloured glass and is used to hang the chandelier. The photo was taken from the third floor of the house. Photo taken by author.

This practice of attempting to combine new, modern, globalized home designs and traditional home designs that reflected and expressed Islamic domestic living values and Saudi traditions and identity was very common.

Experiencing both traditional and modern homes in Saudi Arabia, and also observing how people, such as my mother, express their living values, principles and identity in their home environment, allowed me to observe not only the difference in the physical structure and form of a 'home', but also the change in family dynamics and relations, bringing to mind questions such as is the meaning of home changing? And if it is, then is the way we live changing? Are homes and ways of living dynamic things?

The City of Cultural Diversity

For a Saudi from Jeddah, the environment that has been imposed upon us or created by us does not just represent a place, but a tradition, a historically charged environment that determines our cultural identity. If you greet a Saudi from Jeddah in Saudi Arabia, they will introduce themselves by first declaring, 'I am from Jeddah.' But more recently, this simple phrase, for thousands of other Saudis who are moving from their original environments and crossing borders to new and foreign cultures, has led to uncertainty. Because of its geographical location, the city of Jeddah was for decades the main and largest seaport in the peninsula for all Muslim pilgrims and people from around the globe. From Jeddah pilgrims travelled to Makkah³ and Al-Madinah⁴. This pilgrimage brought economic and social diversity to the region. From all over the world, merchants would

³ Makkah is the holy Muslim city where the holy mosque is located, and is the birthplace of Islam. Muslims from all over the world direct their five prayers a day towards the Kabba (see Glossary), which is located inside the holy mosque.

⁴ Al-Madinah is the city which the Prophet Mohammed (peace be upon him) migrated to from Makkah. He built his mosque, which is considered the second holy mosque for all Muslims. The prophet (PBUH) is buried inside this mosque.

take an annual journey to Makkah and Al-Madinah to trade their merchandise along the pilgrimage. Moreover, some pilgrims would settle and make Makkah, Al-Madinah or Jeddah their home. Most of those people reside in the Western Region, especially the Al-Hijaz area, which contains the cities of Jeddah, Makkah and Al-Madinah. On account of its location, Jeddah has three main features of particular importance. First, imported goods arrive in Jeddah before any other city in Saudi Arabia. People in Jeddah have been exposed to a variety of goods more than most, if not all, cities in Saudi Arabia. Second, the exposure of people in Jeddah to other cultures suggests that they have been more open to these cultures than other people in Saudi Arabia. Such openness affected my observation and awareness of cultural diversity. Third, the city for a long period of time experienced global mobility and lived with cultural diversity.

This diversity reflected the culture of the region and meant that many skills and techniques were brought into the town of Jeddah. For example, the *rowshan* (Figure P.7), although a featured element of the architecture in the region, was originally brought from the traditional local architecture of Egypt and adopted (Alawad, 2017). This scene of cultural diversity in the built environment has increased the sense of preserved identity within a setting where global movement and cross-cultural interaction are happening and reflected in all aspects of the local environment.

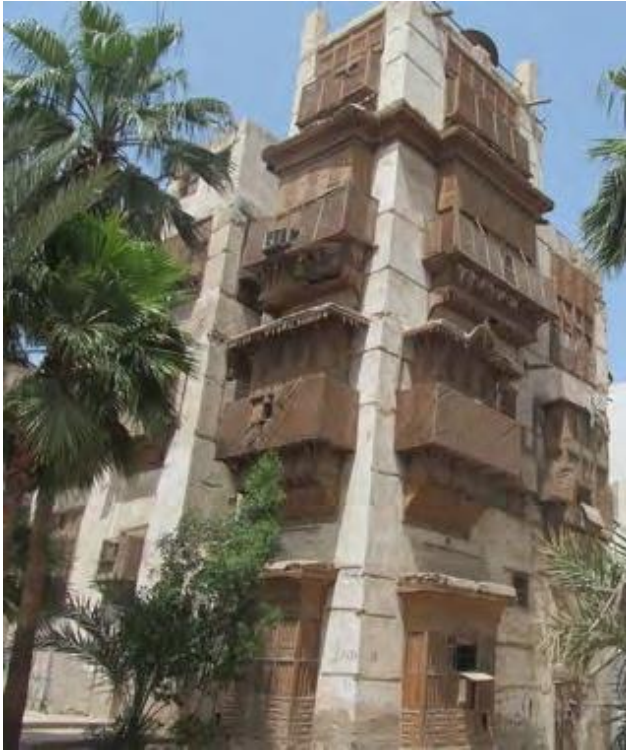


Figure P.7: An image of traditional house architecture featuring white coral and the *rowshan*. Source: Jeddah Municipality: Restoration Manual for Historical Buildings in Historical Jeddah, p. 14: <http://al-turath.com/pdf/11.%20JEDDAH%20RESTORATION%20MANUAL.pdf>. Photo taken by author.

Being a Saudi woman from Jeddah observing and experiencing the cultural diversity within my local environment and interacting with its manifestation internally and externally, I became familiarized with the notion of cross-cultural interaction within my city. The fact that Jeddah and Saudi Arabia are host environments for all Islamic cultures, becoming a melting pot, was something I observed daily. The effect of the phenomenon of global movement and migration, which features both temporary and permanent migration, was clearly seen. On the architecture and interior design scene, the discussion was, and still is, vibrant and wide-ranging regarding cross-cultural dialogues and effects.

In 2009, I got a job as a demonstrator in the Faculty of Art and Design at the University of Jeddah, in the Interior Design Department. It was the first interior design department for women in a state university. In 2015, I was granted a scholarship from the University of Jeddah to complete my postgraduate studies. These scholarships are granted to employees with a bachelor's degree to allow them to earn a higher degree in their speciality and return as lecturers and assistant professors. Scholarship holders can choose from certain universities which are selected by the Saudi Ministry of Higher Education. These universities are located around the world, but the majority of them are in North America and the UK.

I moved with my small family to Glasgow to start my postgraduate journey. The choice of Glasgow was based on two factors: the school which I wanted to study at and the city. It was important to attend a well-known art and design university, but because of my family it was as important to live in city where it was possible to make it a home.

Before moving to Glasgow, in Jeddah I lived in a two-bedroom rented apartment (as they are called in Saudi Arabia; American English is commonly used in schools and universities) with my husband and two boys. When I moved to Glasgow, we lived first in a couple of temporary flats and hotels until we found a suitable flat to call and consider home. We located the local mosques and Arabic grocery shops near the hotels we stayed in. When we settled in to our two-bedroom flat, I started to utilize the home space as a place my boys could be familiar with and consider a safe and shared domain, where we ate, prayed, watched movies, read, studied and played. Moreover, this space was a sheltered domain

in which we practised our daily lives freely. I can remove my hijab (head cover) and dress freely. Although the space looked and felt different, we dwelled in it as a Saudi Muslim family. For the first time, my eldest (12 at the time) cooked dinner with me in the small open kitchen. The open plan layout, which I was familiar with from my knowledge of design, but which was a new concept for my children, allowed them to observe me cooking as a daily domestic activity. This added to the daily practice and dynamic within this space. The practice of cooking, which was done every day in my home in Saudi Arabia, was redefined by the change and move and occupying a new form of domestic space.

Making these types of daily observations of my surroundings and family dynamic, and my expanding knowledge of interior design through my master's degree in the subject, made me more aware of concepts such as place, domestic space, home and identity, providing my initial motivation to investigate this topic. Furthermore, this fostered an interest in domestic spaces as a source of knowledge which designers can observe and learn from. Questions arose: What can an interior designer learn and gain from observing and studying users within their domestic space? What happens to our homes when we migrate? What if the new place of residence is very different to that in the migrant's place of origin? Is a home shaped and designed by the family's social structure? Or does the designed structure of a home bring change to the values, beliefs and daily practices of a family? How are Islamic ways of living and values practised outside Saudi Arabia?

As my interest grew, my reviewing and reading grew as well: reading about the motives of people to migrate, leaving their original habitats, to where new jobs are being created

and new opportunities are available; asking how they wanted to live in their own houses, a place they could call home, conceptually as well as physically; thinking about concepts such as the house and how its elements hold a symbolic meaning for its users, 'a piece of home'(Rapoport, 1998a); and understanding how tradition, history, values, ideologies, and social and economic aspects as inherited factors influence and affect architecture in general and home design specifically.

Consequently, I realized through living the reality that there are differences between the meaning that the designer perceives and the meaning that users hold for a concept, and this is affected and shaped by factors such as religion, site, materials and some cultural and social aspects. Also, Rapoport (2005, 2000) pointed out that architects need to have a deeper understanding of users' lifestyles and the factors that shape their built environment. Being an interior designer, a researcher and a Saudi woman experiencing making a home as a temporary migrant allowed me an opportunity, through privileged access, to fulfil Rapport's calling for designers to gain a deeper understanding of how people use their spaces in a place which can be characterized as a challenging domain to study because of its cultural nature.

Chapter 1: Introduction

Participant 6, a sponsored female postgraduate student from Saudi Arabia, when asked to describe how she and her family carry out day-to-day activities inside their rented flat in the city of Glasgow, responded:

When we first moved in, we used to eat at the bar/dining table but then it felt nostalgic to eat on the floor using these floor mats, and now we all sit closely on the floor and eat. It is much cosier and familiar unless it is a quick small meal such as breakfast or a late snack, which we are becoming used to also. But our main meal, which is dinner after school and work, is on the floor. I try to maintain an Arabic coffee time every day, which takes place on the brown couch because it is far away from the big window.

(Interview with participant 6 in her flat, December 2017)



Figure 1.1: A photo from participant 6's flat showing the main living area. The photo shows the main daily activities carried out in the domestic space. There are two dining spaces: the dining table, which was an existing piece of furniture, and the floor mat, which the participant bought and on which different activities are carried out, such as eating and praying. The breakfast bar is also shown, which gives the family a new place to experience quick meals and snacks. Photo taken by author.

The testimony of participant 6, and that of the researcher's other participants, will allow an understanding from the inside of how the Islamic principles of privacy, modesty and hospitality are accommodated in unfamiliar spaces by Muslim professional women living as temporary migrants abroad. Today, this is a sizeable but unexamined group.

Since the original six Saudi students were sent by King Abdul Aziz to acquire higher education in Cairo in 1927, Saudi Arabia has set the stage for student mobility at the

39

university level, with students crossing the border to pursue higher education. Because of the social and cultural structure of Saudi society, which is based on the Islamic religion, students are encouraged to migrate as families. The scholarships were originally for Saudi male professionals, but King Abdullah's scholarship programme, which was established in 2005, now allows equal opportunities for Saudi men and women to earn a scholarship and pursue higher education abroad.

The UK and the US are the two most popular destinations for Saudi students to migrate to. The differences between the students' home and host countries present a challenging setting where one navigates between one's own culture, values, beliefs and identity and those of the new environment. A dwelling in the new city is the space where migrant students start to define a place which can be developed into a home. However, because of the temporary nature of the migration, students tend to reside in rented flats for the duration of their study. Thus, designing a physical interior which answers to the needs and wants of the family is not a reality; the students are left to house themselves within domestic spaces which are built for the Western family. However, inhabiting exciting new domestic interiors and adapting and transforming these depends on the interaction of the temporary migrant with these domestic interiors to create a place called 'home'. This study aims to investigate the cross-cultural domestic interior and the ongoing process of making and renewing cultural identity as a temporary migrant, using ethnographic methods and with focus on the Saudi woman migrant as the main informant in the study.

The researcher's background has provided her with strong reasons for choosing this research topic: as a citizen of a society that has been undergoing dramatic social transformation brought about by rapid industrialization and massive urbanization; as an interior designer witnessing debates and arguments regarding the cultural identity, adaptation and modification of the domestic space in the time of globalization; and as a migrant Saudi woman whose role and status in this society has changed significantly.

1.1 Research Background

The home is a mundane concept and an everyday space, but it is a form of built environment that is an absolutely fundamental part of our lives. It is a form that has existed since the first humans attached leaves together to provide some basic shelter from natural elements such as the weather. Although protection from the elements remains the primary function of the home, it has also, over time, become an arena for complex everyday practices. Inhabiting a home, even in a basic or temporary form, provides the physical shell of a house with something of the identity of the occupier or the user or even the builder, as well as something of the culture of the society in which it was built.

Domestic and family life inside the Arabic home follows patterns inherited from Arab traditions, which are fostered and strengthen by Islam (Al Nafea, 2006). As such, the interior design of the Arabic Islamic home follows the principles and teachings of Islam, which define how a Muslim family practises daily activities and habits. The Arab countries

make up part of the Islamic world, from Syria in the north to Yemen in the south and from Iraq in the east to Morocco in the west (Kries and Vegesack, 2003) (Figure 1.2). However, the degree to which each Arab country applies the Islamic laws, or *Shari'ah*, as the principal guide to the political, economic, social and cultural aspects which define the country is different.

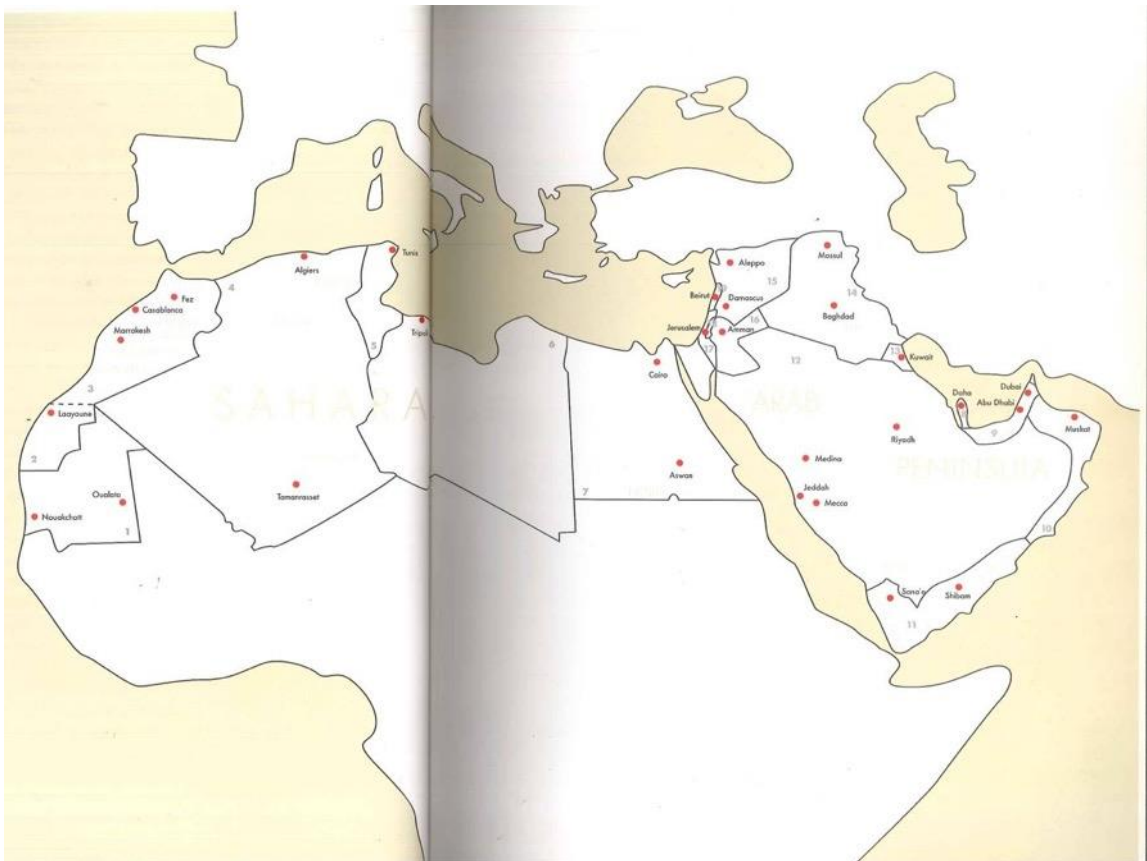


Figure 1.2: General map showing the boundaries of the Arabic Islamic world. Source: Kries and Vegesack, 2003.

The Gulf Cooperation Council (GCC) countries are some of the Arabic Islamic countries which apply *Shari'ah* to every aspect of the country's formation. This includes Bahrain,

Kuwait, Oman, Qatar, Saudi Arabia and the United Arab Emirates. This application of Islamic laws becomes a visible part of the cultural identity of the country, including food, language, clothes, arts and architecture. While external factors such as geography and climate influence the architecture and design of houses in the GCC area, the interior design is mainly shaped by the social and cultural formation of the Muslim family and the norms and traditions of each local area (Figure 1.3).

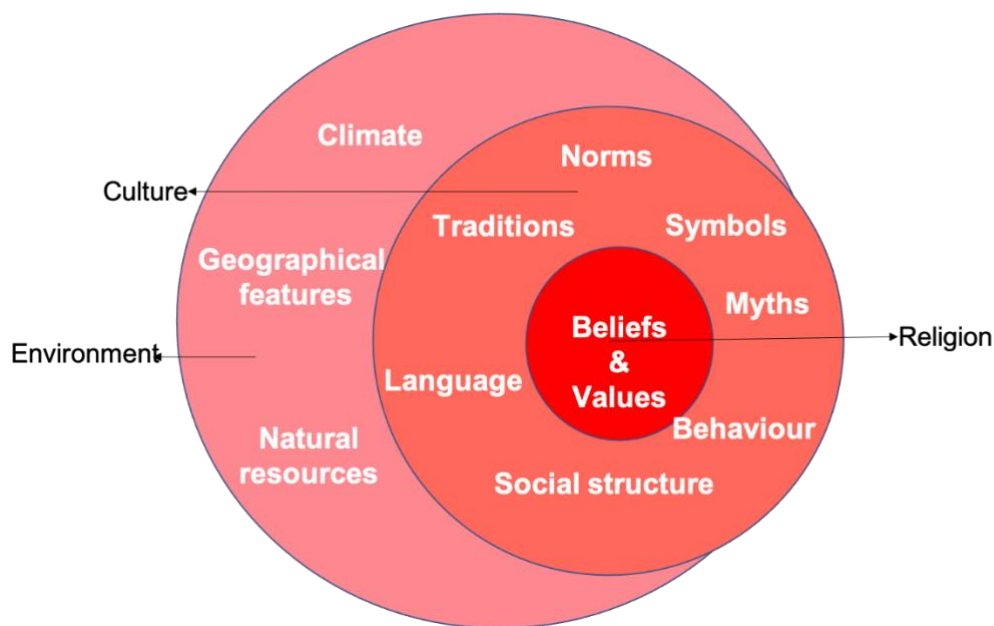


Figure 1.3: A diagram by the author illustrating the factors affecting home design in GCC countries and especially in Saudi Arabia.

In each of the GCC countries, home interiors are designed according to the local environment and local traditions. This means, for example, that homes in Kuwait will be designed differently to homes in Saudi Arabia, according to the economic and social formation and background of each country. Also, the natural and local environment of each country plays a role, such as climate change and geography. However, because

these are countries which are guided by the Islamic laws, they share basic Islamic teachings and principles of privacy, modesty and hospitality, each in their individual ways and forms (Othman, 2016).

Saudi Arabia, like other GCC countries, experienced massive socio-economic changes accompanying the oil boom in 1950 (Al-Naim, 1998). People translated this evolution into their everyday lives, for example, in education, communication and architecture. This was similar to the effects of the industrial revolution on the lives of Europeans. People had to migrate, leaving their original habitats of tents and mud brick homes, to where new jobs were being created and new opportunities were available. These changes affected all aspects of the lives of Saudi people. One of the major transformations was reflected in housing designs, with the creation of new housing typologies, which impacted Saudi families and changed gender roles within the family. For example, women's work outside the home and the shared household responsibilities between husband and wife, especially in new small families, affected the size, finishing materials and layout. Smaller villas were becoming more favourable than big courtyard houses.

People wanted to live in houses, a place they could call home, conceptually as well as physically, because a house and its elements hold symbolic meaning for their users: 'a piece of home' (Rapoport, 1998a). Tradition, history, society, economy, values and ideology were among the inherited factors that influenced and affected the resulting architecture (Ragette, 2003).

As Saudi Arabia moved from the traditional habitats of each region to the modern city, the country developed a definition of a globalized and contemporary home. The transformation was manifested in changes to the urban design of the city, such as the neighbourhood, and to the interior design and spatial layout of the house. In the city of Riyadh, the capital city, located in the heart of the Central Region of Saudi Arabia, the traditional golden-brown mud courtyard houses are no longer visible. These were built from the natural local material of the desert – the sand – and so stand as if erected from the desert floor. On the western coast in the city of Jeddah (the bride of the Red Sea), also gone are the tall white coral houses with plaster relief decoration at the entrance and the wooden *rawashin* or *rowshan*⁵ projecting over the windows. The houses reflected the main occupation of the coastal Western Region of Saudi Arabia, fishing. This architecture has not disappeared completely; however, the buildings are no longer inhabited. These houses are either abandoned because they do not represent the Saudi people's wishes for modernization or are clustered together as part of a preservation process. They are opened and displayed to the public to exhibit how Saudis used to live (Al-Ban, 2016), becoming part of tourist attraction plans, the most recent being Jeddah's old town, Al-Balad.⁶

⁵ A three-dimensional wooden structure projecting over the exterior side of the window opening; found in the traditional houses of the Arab world.

⁶ The old part of the city of Jeddah. It is now a main tourist attraction and a cultural and heritage preservation centre in the coastal Western Region.

The vast majority of Saudis nowadays live in contemporary home environments, such as the grid layout street pattern and the detached villa house and apartments (flats) constructed from reinforced concrete with large windows and balconies. The major influence on the new housing typologies in Saudi Arabia was Aramco (Arabian American Oil Company), which built its housing projects in the Eastern Region of Saudi Arabia between 1938 and 1944 (Al-Naim, 2008). The intention behind this move from the traditional home environment to the contemporary one is not to abandon the cultural identity which is reflected in where people live; rather, it is a material and physical confirmation that Saudi Arabia is moving along with the global trend towards modernization.

The lack of cultural identity shown and projected in the contemporary home environment in Saudi Arabia continues to spark major discussions in the fields of urban design, architecture and interior design. Discussions range from the transition in the identity of the Saudi home and its move to the new contemporary environment in order to sustain cultural identity (Al-Ban, 2016; Aljamea, 2018; Al-Naim, 2008, 1998); to the disadvantages and side effects of losing the traditional identity of the built environment (Alsheliby, 2015; Mahmud, 2007); to the modern adaptation of the Islamic principles in house design, such as privacy (Bahakhah, 1987); to investigating the changes which happened when the home environment shifted from the traditional to the contemporary (Adas, 2001); to exploring the transition of the Saudi home environment in relation to the role and needs of Saudi women inside their domestic spaces (Al Nafea, 2012, 2006).

As part of the country's march towards modernization and globalization, people moved not only from villages and the countryside into the city, but also across borders, to enhance their education and skills. The government of Saudi Arabia offers scholarships in various countries of the world every year to outstanding students. This comes in line with the growing attention and support given by the government to the dissemination of knowledge and scientific research, as part of its significant contribution to scientific and cultural communication worldwide, for the advancement of human civilization. The global movement in education can be for fellowships, research degrees, training and work experience.

This transnational move and living in a new environment for a long period of time forces the migrants to make homes outside their native environment. Although the move is not permanent and the act of 'leaving home' is temporary, a home in a new environment is made and inhabited. As a result of these scholarships, many Saudi families have lived outside Saudi Arabia and many have extended their stay to gain training or work for a certain amount of time. Most of these moves are made to educationally developed countries in Europe and to the US, and because of the influence of Islamic laws on the social and cultural fabric of the Saudi community the family of the student or the scholarship holder moves with them. Therefore, a process takes place of making a place of dwelling in which to conduct and practise daily habits and activities, encompassed by the notion of making a place to live in, a home. Although this cross-border migration and movement has been happening for over five decades, this type of migration was not

considered worth investigating within the field of architecture and interior design despite it being studied within other fields such as sociology and education (Alhazmi and Nyland, 2013; Alqudayri and Gounko, 2018).

The exploration of cultural continuity in the design of the home inside Saudi Arabia is undertaken by Saudi architects, most of whom are men, and since this field of studies was not available for Saudi women until the early 2000s, it was natural that male Saudi architects attend to these subject matters as their research topics. Although the fields of architecture and interior design have now become acceptable for and available to Saudi women, few have decided to make careers in them. Saudi women who were granted scholarships to pursue a postgraduate degree in both fields, and especially an academic research one, focused mainly on the Saudi home environment inside Saudi Arabia (Al-Ban, 2016; Al-Faisal, 2014; Alharkan, 2017; Al Nafea, 2006; Hareri, 2018; Shatwan, 2018). This focus comes from the social and cultural fabric of Saudi society, particularly around Saudi women. In the Arab world in general and in the religion of Islam specifically, the nature of the relationship between men and women is highly valued and follows teachings and guidelines which are taken from the two main sources of teachings in Islam, the Qur'an⁷ and Sunnah⁸ (Omer, 2010). These teachings result in the domestic life inside a Muslim home being based on gender segregation. This is manifested in the physical design of the built structure. Further, this impacts both the 'use of form' and the 'meaning

⁷ The holy book of the religion of Islam.

⁸ The prophet's (PBUH) way of life, which all Muslims are encouraged to follow.

of the domestic spaces of the Arab house' (Al Nafea, 2006: 3). Saudi Arabia is a country where Islamic law influences all aspects of the state, and the domestic space of the Saudi home is the most private aspect of the built environment in the Arabic Islamic world.

Although the Saudi home environment and domestic space have been studied thoroughly, most of the studies have been conducted by male Saudi architects and designers, which has limited many important areas of research. The cultural and religious restrictions and the strong notion of privacy in the Saudi home mean that male researchers are not able to closely observe and interact with the women of the house. This has motivated Saudi male architects to call on women to conduct research and represent the voice of the Saudi women inhabiting the Saudi home. As a result, Saudi male architects approach research on the Saudi home environment in Saudi Arabia using either quantitative or qualitative methods and focusing on the male perspective, giving a 'male-biased' interpretation and outcome. This reflects a sense of injustice in academic research in the field of architecture and interior design and calls for the women inhabiting the domestic spaces to have a louder voice.

Many studies in the Arabic Islamic world in general and in Saudi Arabia in particular confirm that the domestic space is a reflection of the women, who are the main orchestrators of the space, yet little research has closely examined Saudi women in their natural habitat. Also, a large number of Saudi men and women have made their homes outside their native environment as a result of the phenomenon of global movement and

mobility, yet very little light has been shed on the process of homemaking in these homes in a new and foreign environment.

The home is more than a physical structure, as Rapoport (1969) describes: it is 'an institution, not just a structure, created for a complex set of purposes. Because building a house is a cultural phenomenon, its form and organization are greatly influenced by cultural milieu.' The Saudi home environment is closely shaped and affected by the nature, religion, society, customs, built environment, and collective and individual behaviour of the inhabitants and their daily lives (Alsheliby, 2015). Questions arise, such as what if the new place of residence is very different from the migrant's place of origin? An investigation into changes to the Saudi home outside its natural and native environment becomes a natural extension to fill the gaps in the knowledge about how a Saudi home environment is sustained outside its natural habitat. Moreover, an investigation done by a Saudi woman about the Saudi household is needed to better represent the voices of women talking about how they live in domestic interiors not only designed for a Western setting but also designed by male architects and designers, and how they negotiate adapting the Islamic teachings and values to a house built in a foreign environment.

Considering the above arguments, this research is an in-depth examination into the design of Muslim homes in the UK, focusing on the Saudi household in Glasgow as a case study, representing a culture-sharing group from the Arabic Islamic world. The research will investigate the means the users develop to negotiate the change in their domestic

interiors, through examining the cultural practices of the Saudi family inside their home. Finally, the research looks into what an indigenous designer investigating her own society can provide in the analysis of the Saudi home during the state of temporary migration.

1.2 Research Context

1.2.1 The Home

1.2.1.1 The Meaning of a Home

The study of where we live and practice our daily and everyday habits and activities has been the focus of many academic fields and disciplines, ranging from the metaphysical and ideological considerations of the meanings of spaces of dwelling, to experiences in the everyday life of a home inside a real space, which includes the physical and social spheres within which we interact. The metaphysical and philosophical side of the idea and meaning of a home is explored by philosophers, poets and architects who are interested in exploring the theories which lie beneath the relationships and meanings of where people dwell and the idea of home and domesticity as an ongoing phenomenon (Auge, 2008; Bachelard, 1994; Busch, 1999; Lefebvre, 1991; Marcus, 2006; Rybczynski, 1986).

The interpretations and theories which are presented by these philosophers are embedded within the physical and materialistic aspects of a home. In *Geography of Home: Writing on Where We Live*, Busch (1999) writes about a house the author lived in

for a short time when the author first moved to San Francisco in 1976. Busch reflects that the short stay revealed to her the meaning of a 'home'. This house presented her, as a newcomer to the city, with possibilities, which led to phrases such as 'the comfort of home' (Busch, 1999: 12). Busch aimed in her writing to explore the infinite possibilities which a home can offer. However, these possibilities and meanings are only achievable when the home can 'reflect exactly who we are and what we might be' (Busch, 1999: 14). As a method for her explorations, Busch does not write about the people who inhabit the home; instead Busch writes about the physical places in which they live:

attempting in some way to interview their houses and offices, the gardens they cultivate, the rooms they arrange. By gathering news from the edge in such a way, the presence of places and the people who inhabit them tend to emerge. ... I am interested in how places take their shape – why a door has been put just where it has, why a wall is painted a bright canary yellow, why things are the way they are. Eventually, some truth about how we take up space is revealed.

(Busch, 1999: 16)

Busch's book is structured to take us through the emotional attachments we have to a house and how these attachments change and develop through time. Each section is a physical space of a house such as the front door, the kitchen, the dining room, the cupboard, the front porch, the dressing room, the bathroom and other spaces in which we practise our domesticity.

Similarly, Gaston Bachelard, a French philosopher, explores the home from cellar to attic in his publication *The Poetics of Space* (1994). This includes the small physical and material elements of the interior of a home which can be overlooked, such as corners, drawers, chests and wardrobes. Bachelard takes us on a journey to show how our perceptions of houses and other shelters shape our thoughts, memories and dreams.

Furthermore, a home in Islam hosts the smallest social structure of the socio-cultural context of a society, which is the family. Bourdieu states, through his understanding of a home, that the habitat or home and its structure is a micro-cell of a larger organism, which is culture, and any attempt to change this habitat will affect the entire cultural structure of a society (Webster, 2011: 22). This agrees with previous claims made by Omer (2010) that the house is a microcosm of culture and civilization because the primary elements of society, that is individuals organized along family lines, are born, raised and educated in them. The strength of the institution of the family and house denote the strength of a society. The author emphasizes the previous claim: 'The house dominion is where people rise and fall. Housing is where the epic centre of the rise and fall of cultures and civilizations lies' (Omer, 2010). Omer ties the success of a society or a civilization to the extent to which a house is a home. For him, this means that parents' passing on to their children the Islamic principles and teachings in their homes will result in a strong and unified family. This eventually will lead to a stronger society.

Witold Rybczynski, a Canadian architect and professor, published his book *Home: A Short History of an Idea* in 1986. In his writings, Rybczynski explores his idea of a home. the

author examines how social and cultural changes influence styles of decoration and furnishing as well as how rooms within homes are constructed through the private practices found inside them. He further concludes that a close study of the home opens a rare window into our private lives, revealing not only how we live but also how we really want to live. This interpretation of and perspective on how a home should be looked at and examined, especially for architects and designers, develops the idea of the significance of a home as becoming less public and more intimate: 'The house is no longer only a shelter against the elements, a protection against the intruder – although these remain important functions – it has become a setting for a new, compact social unit: the family' (Rybczynski, 1986). The social agent which influences the domestic space from Rybczynski's point of view is the smallest social structure, the family. With the family comes isolation, but also family life and domesticity; the house becomes a home.

It can be interpreted from reviewing these philosophers' writings about the spaces in which we live that both the meanings of the spaces that we dwell within and inhabit every day, and the physical and material elements within our homes can be referred to as domestic spaces. The point of view about 'home' in this study is that it is the 'habitus', the environment taken in almost unconsciously and one that creates certain subjectivities and preferences in the new environment.

1.2.1.2 The Socio-cultural Factors of a Home

While a home can be seen as a place to which people are connected by a strong sense of belonging (Schillmeier and Heinlein, 2009), a home is also seen as a place of 'social reproduction'. To view and understand the social and cultural practices inside the Muslim home, to view family life and the house as interacting aspects of one unit, we need to analyse people's lifestyles, understand how they interact with each other in a space, know the role of each gender within the family and recognize the most important factors that families consider when thinking about their homes, i.e. cost, function, family relations and status (Stoll, 2009).

The home environment is considered a system where family members and objects as well as spaces communicate constantly with each other to create a sense of balance. The system of the house consists of people (family members who are living in the house), objects (furniture) and spaces (rooms in the house). Family members create a relationship with objects and spaces in the house by using them and giving them meaning. The sense of balance is essential in order for the family to be satisfied and happy (Akbar, 1998: 2–9).

The shape of the family lifestyle is defined by the culture; the culture and the design of the home affect each other. Culture is an essential factor that should be considered when studying the interaction between domestic architecture and the use of space, as Susan Kent said in her book *Domestic Architecture and the Use of Space* (Kent, 1993). So, what

do we mean by 'culture'? According to Kent, culture is 'a vague term that includes technology, symbolism and worldview, economics, social structure, and political organization' (Kent, 1993).

In her book, Kent attempts to bring scholars from different areas of expertise to investigate the relationship between domestic architecture and the use of space and how they influence each other. For example, Rapoport argues that 'architecture is a reflection of behaviour or the use of space which, in turn, is a reflection of culture' (Kent, 1993: 3). Kent defined culture as 'a conceptual summary shorthand for particular conjunctions of a great variety of human phenomena' (Kent, 1993: 10). According to Rapoport, culture cannot be linked to built form. However, it is possible to relate built form to family structure, gender roles or status hierarchies. Kent also addresses the gender aspect and its strong link to culture, especially in Muslim dwellings, by stating that 'certain spaces in the dwelling itself are used only by men or women, [so] the distribution of activities will vary considerably from a more gender-neutral situation' (Kent, 1993: 16).

Considering Rapoport's view on both the designer's need to understand how users of the domestic space actually inhabit it and how family practices affect the built environment, 'home' in this study is the environment taken unconsciously by temporary migrants that creates certain cultural and social practices which create their homes.

1.2.2 The Phenomenon of Global Mobility

Global movement and migration for work, study and lifestyle is a reality for increasing numbers of people moving transnationally. The *World Migration Report 2020* estimated international migration to be almost 272 million globally (McAuliffe et al., 2019). Included in this mix are individuals who leave their country of birth not only permanently but also temporarily (Gomes, 2016). The flow of international students between nations has become commonplace. The presence of these transient migrants has been acknowledged to have favourable economic effects on the host country, such as contributing to the growth of local economy, while simultaneously increasing the diversity of local ethnicities and cultures (Gomes, 2016). Yet at the same time, transient migrants face challenges in their everyday existence with issues such as loneliness, homesickness and creating a place that feels like home (Boccagni, 2016; Gomes, 2016). Despite the increasing transnational movement of people and the everyday issues they face while overseas, research in the area of transient migration is still in its infancy. Inherent to transnational movement is the search for and making of a home as a material and a symbolic space.

The importance of home, particularly for transnational migrants, is established by many fields, from cultural geography and sociology to anthropology. Architects and designers have been interested in the subject; after all, the study of the home involves its structural and physical manifestations. Areas of interest have been how migrants build their home, how they can build a home which reflects their identity in the host country, and how the community accepts them. However, within the field of designing domestic spaces and

interiors, exploring how the notion and making of home is affected by identity factors such as class, gender, age and cultural background is still under explored and investigated.

This research focuses on Saudi international students living in Glasgow, Scotland, as the selected demographic. A recent publication by the Ministry of Higher Education (MOHE) in Saudi Arabia indicates that there are over 183,530 students from Saudi Arabia studying in educational institutions outside their home country. It also states that 24,078 students are registered in higher educational institutions in Europe with an annual intake of 3,695 students, with the highest percentage of Saudi students going to the UK (Education, n.d.). According to a report published by the Scottish government in March 2018 discussing the impact of international students in the UK, Saudi students were reported to be part of the top ten international student (non-EU) presence in Scotland (Scottish, 2018).

1.2.3 The City of Glasgow

It is important to discuss why Glasgow was considered as the host city for the study. The UK Council for International Student Affairs registered in December 2018 that the total number of international students coming into the UK was around 500,000, of which 50,000 came to reside in Scotland (Scottish government, 2018). Also, the University of Edinburgh and the University of Glasgow ranked in the top ten institutions receiving international students in 2018, Edinburgh ranking second and Glasgow tenth.

The report published by the Scottish government in 2018 (Scottish government, 2018) regarding the impact of international students in Scotland registered 900 students from Saudi Arabia. There are nine more universities, colleges and training facilities recognized by the Saudi government in Glasgow compared to other Scottish cities.

Glasgow appeals to international students because of its university-city qualities. Ransom (2018) argues that universities are increasingly framing their internationalization activities through the lens of their city. Ransom placed the city of Glasgow in his research with four other European cities as an example to support his argument. Ransom found that students place significance on the local environment and students in Glasgow expressed that affordable housing and the variety of transport links reinforced the city as a place which attracts international students.

Finally, Glasgow is a city which reinforces a sense of community, for example with campaigns such as People Make Glasgow. Therefore, Glasgow has a large Muslim community which has settled. With this settlement, local neighbourhoods which serve Muslim needs were founded.

1.3 Research Significance

The researcher has explored specifically the work of other Saudis who are designers and who have undertaken research in design-related subjects because, although the study includes the Arab Muslim world on account of the universal language of Islamic beliefs,

Saudi Arabia has great importance, not as the researcher's home country, but as a meeting point for all Muslims from around the world. In addition, the study must highlight the significant work other Saudi women are contributing to the field of design in general and interior design in particular. Saudi Arabia is home to the birthplace of the Islamic faith: both Makkah⁹ and the grave of Prophet Mohammed (peace be upon him) in Al-Madinah are located on the west side of Saudi Arabia in Hijaz (the Western Region). The country has a distinct and cautious approach to Western secular modernization, testing it out against the rules and regulations of the Islamic faith. However, the city of Jeddah, which is the main port for this region and considered to be the threshold to and the border of the two holy cities for all Muslims, makes the Western Region one of the most culturally diverse in the country. Many pilgrims from all parts of the world either have settled in Saudi Arabia or make regular journeys there for trading. This cultural diversity has grown to be reflected in the people of this city, eventually making them, if not culturally diverse, culturally aware such that they have become more receptive to all forms of change.

In addition, the significance of this study is that it highlights other Saudi women who are contributing to the field of interior design and socio-cultural research utilizing ethnographic methods. It widens the knowledge of architects and designers beyond their specialist expertise through observing and understanding how contemporary Saudi

⁹ Also known as Mecca.

professional women perceive and inhabit their domestic interiors in temporary migration. Also, it is the first study which investigates the Saudi home environment physically and symbolically outside its natural environment, conducted by a Saudi designer. Finally, although the study addresses the Saudi Muslim community, the research can be applied to other cultural groups.

1.4 Aims and Objectives

The research aims to explore how Islamic home principles and living values are expressed outside their native environment. Also, the study investigates the experience of Saudi women professional temporary migrants negotiating social and cultural differences inside their new domestic interiors in Glasgow. In addition, the researcher aims to highlight the significance of research done by Saudi female designers and to capture the voices of the female Saudi professional migrant through verbal testimonies and non-verbal visual methods. Based on the aims, the research objectives are to:

1. Identify the meaning of 'home' from the temporary migrant's point of view and how it relates to the term 'domestic space'
2. Identify the culture of the Arab Muslim domestic space under temporary conditions
3. Identify which physical and non-physical attributes of the cultural identity of the domestic space the users utilize to create a home
4. Explore changes in the contemporary Saudi domestic space and the role of women in the changes

5. Explore the process of homemaking which is specific to the Saudi culture but can be applied to the study of the process of homemaking for other cultures

1.5 Research Questions

1. How are Islamic housing principles and living values changing as a result of living outside Saudi Arabia?
2. How do Saudi female temporary migrants express their cultural identity in a new domestic space?
1. What specific insights can a female indigenous researcher provide in the analysis of a cross-cultural domestic space?

1.6 Bourdieu

One of the early readings the researcher came across, one which influenced the process of the research, was *Bourdieu for Architects* (Webster, 2011). This book is in the series Thinkers for Architects, which offers a clear, quick and accurate introduction to key thinkers and philosophers who have written about architecture. This publication was the researcher's introduction to Bourdieu's work and philosophical influence in the field of architecture and design. Helena Webster (2011) reflects on the significance of Pierre Bourdieu's ideas for architects and the field of architecture, and provides a simplified explanation and discussion of the philosopher's insights on his concepts in the field of architecture. In relation to Bourdieu's work, two main aspects influenced the researcher's

theoretical framing as well as her methods of exploration: the Kabyle house and the concept of habitus.

1.6.1 The Kabyle House

Between 1958 and 1961 Bourdieu and his team conducted ethnographic fieldwork in Algeria towards the end of French colonization (Webster, 2011). The study 'explored the effects of the increasing migration of workers from the countryside to the cities' (Webster, 2011: 14). This included observations, interviews, questionnaires and an extensive series of photos (Webster, 2011: 10–15). The well-observed photos captured the material and spatial dimensions of people which Bourdieu described as 'floating between two cultures' (Figure 1.4).



Figure 1.4: Algerian women in traditional dress engaging with imported French fashion. Source: Webster, 2011: 14.

As part of his ethnographic study of cultural and social displacement, Bourdieu identified the Kabyle house, which was the centre of Kabyle society,¹⁰ as a 'prime candidate for structuralist analysis' (Webster, 2011: 22). Bourdieu argues that buildings, domestic objects or artefacts, and bodily activities are all part of the anthropological description of the Kabyle house as a whole system which symbolizes what a home is for Kabyle society. The fieldwork data he collected, such as photographs, field notes and interview

¹⁰ Berber ethnic group indigenous to a region in the north of Algeria. Webster (2011)

transcripts, were transcribed into specific details about the Kabyle culture, ‘framing calendars, social groupings, the construction of house and villages, gender divisions, the organisation of space, marriage rites, agriculture, cooking, woven goods, pottery, sayings, songs, poetry, and rites of passage’ (Webster, 2011: 22). The findings of this work along with other studies supported his argument that social groups construct their own particular temporal notions of ‘culture’. From Bourdieu’s method of documenting observations and his approach to domestic space as cultural capital, the researcher found a thread framing how the Saudi home and domestic spaces in temporary migration can be approached and documented. This method will be further discussed in Chapter 5.

1.6.2 Habitus

Another concept which has informed the researcher’s thinking is Bourdieu’s concept of ‘habitus’. Bourdieu defines habitus as a ‘system of durable, transposable dispositions’ (Bourdieu, 1990: 53) that are ‘objectively adjusted to the particular conditions in which [the habitus] is conditioned’ (Bourdieu, 1977: 95). Originally, Mauss defined habitus as:

those aspects of culture that are anchored in the body or daily practices of individuals, groups, societies, and nations. It includes the totality of learned habits, bodily skills, styles, tastes, and other non-discursive knowledges that might be said to ‘go without saying’ for a specific group.

(Bourdieu, 1990: 66–67)

Habitus comprises perceptual constructions and embodied dispositions which organize the way individuals see the world and act in it: 'the cognitive structures which social agents implement in their practical knowledge of the social world are internalized, embodied social structures' (Bourdieu, 1984: 468). Crucially, this habitus is derived directly from the socio-economic or structural position in which individuals find themselves. Thus, individuals unconsciously internalize their objective social conditions, such as their economic class, so that they have the appropriate tastes and perform the appropriate practices for that social position.

Habitus appears to us as common sense and naturally it becomes a space that we regulate 'without being in any way the product of obedience to rules' (Bourdieu, 1990). Bourdieu believes that space is socially constructed. According to Crouch and Pearce (2012), this is the key to understanding habitus, that it is of our own making but made unselfconsciously.

Bourdieu's theories and work are widely adopted and used across the social sciences, in areas such as education, economy, youth and crime, digital practices and migration (Costa and Murphy, 2015). Although one context for this study is mobility and migration, the main subject of study is the design of Arab Muslim homes, and in particular the Saudi home in a new environment. This study aims to contribute mainly to the field of interior design, so why is there a need to study the work of Bourdieu, a thinker from 'outside' the discipline of architecture and interior design?

Students of architecture and interior design spend a long period of time becoming practitioners of designing and producing spaces and interiors through a set of practical skills and knowledge. Gradually, all knowledge, beliefs and values are directed towards what the discipline is about, as in Louis Sullivan's famous 'form follows function'. While this has proven to be fascinating, it has, as Webster (2011: 2) argues, made 'architects come to see the world refracted or interpreted, through an architectural lens, and as a consequence they often become frustrated and intolerant of outsiders (the general public, builders, quantity surveyors, etc.) who see the world differently'. Bourdieu's ideas can help architects and designers to understand and incorporate complex phenomena. Webster (2011: 2) continues:

He proposes that social groups ... within society construct their own particular beliefs and values as a means of reinforcing group cohesion and that these groups compete for the power in society to dictate what is legitimate. Thus, Bourdieu offers architects a way of thinking about the social construction of their own discipline and its relationship to the social world outside architecture. In addition, Bourdieu's research explores many more specific themes that architects should find both fascinating and relevant including: the use of space as a means of oppression; the genesis of creative disposition; the perception of cultural artefacts; the socio-political role of cultural producers. These are just some of the reasons why architects should look at the work of Pierre Bourdieu.

Although traditional theorists of the 'poetics of space' such as Bachelard (Bachelard, 1994) were considered in the early stages of research (section 1.2 pages 51-53), it was felt that Rapoport and Bourdieu were more appropriate. As mentioned earlier philosophers such as Bachelard introduced spaces, such as the domestic space, from a phenomenological approach. The aim was to introduce a novel metaphysical reading of a physical place. Bourdieu and Rapoport encourage architects and designers to step away from theory, move towards action and become more flexible and open as designers. Bourdieu and Rapoport provide the theory and hypothesis but also propose practical action needed by designers to implement the theory.

As Webster has explained, Bourdieu proposes a theory of 'the social construction of space', which explores how groups in society reproduce themselves in terms of power, attitudes, ideals, beliefs, etc. Bourdieu linked these ideas and opinions with the material environment and bodily gestures in a fundamental way. Thus, as Bourdieu explains in his book *Distinction* (1984), the working-class person eats, furnishes their house and behaves generally in a totally different way to a person of a higher social class. The totality of these actions serves to reproduce the social group through the immediate family and social circle. The early development of this theory from his work in Algeria showed 'the ways in which French colonization was eroding the indigenous culture' (Webster, 2011: 10).

Bourdieu's ideas offer architects and designers of spaces a way of thinking about the social construction of their own discipline and its relationship to the social world outside architecture (Webster, 2011). Webster (2011) notes that Bourdieu's research explores

many more specific themes that architects should find both interesting and relevant, including 'the use of space as a means of oppression; the genesis of creative dispositions; the perception of cultural artefacts; the socio-political role of cultural producers'. The significance of Bourdieu's work is in his methods and findings in the study of the socio-cultural effects of French colonization on the Kabyle tribes in Algeria in the 1950s.

1.6.3 Bourdieu's Influence on the Study

Both Webster's explanation of Bourdieu's notion of habitus and social reproduction and the researcher's understanding of them allowed the study of the interior spaces of migrants' homes to be seen as creating a body of knowledge by documenting the meaningful behaviour of the inhabitants in their cultures; behaviour that can only be understood by the inhabitants themselves in light of the implicit, unarticulated assumptions on which it is based. Furthermore, the study allowed an opportunity for an 'insider' rather than an outsider to observe the phenomenon. This along with the inhabitants' views will be taken as a way of widening the knowledge of architects and designers beyond their specialist expertise. Bourdieu's ideas and approaches have informed and shaped the researcher's thinking, but the researcher is not a scholar or critic of Bourdieu's work.

Bourdieu's work on the Kabyle people in Algeria, studying the socio-cultural effects of French colonization on the indigenous tribe as mentioned earlier, provided the researcher with a thread on how approach the study: the use of ethnographic methods

to read and understand the domestic spaces of a new or unfamiliar society. The researcher relates to his sketches of observations, his use of photography and his study of cultural artefacts in order to gain deeper and closer insights into the effects of disposition on domestic spaces, which will be discussed further in Chapter 4. Bourdieu's intentions may not have been to observe and study the cultural identity of the Kabyle family and the modifications and changes they made to their homes, but the methods and data collection applied relate to the researcher's position, the aim of the study and the researcher's skills as a designer. Also of relevance is Bourdieu's discussion of the 'insider' and 'outsider' positions in this fieldwork and how both stances provided him with certain access.

1.7 Thesis Structure

Chapter 2 provides an overview of the changes happening to the Saudi home environment, from traditional to contemporary architectural and interior styles, and focuses on three main cities in Saudi Arabia. Through a review of photos and drawings, the chapter illustrates the controversy in the current Saudi architectural scene, especially the residential one, about maintaining tradition or contemporizing.

Chapter 3 provides a review of recent literature from several fields regarding the design of Muslim homes in the West. Moreover, it provides a review of the literature on the ethnographic theme of studying one's own society, focusing on the properties of Saudi society.

Chapter 4 discusses and justifies the researcher's methodological choices. It will represent the two dominant paradigms, interpretivist and positivist, in the research field. Furthermore, in this chapter the researcher's positionality will be discussed to determine the extent of subjectivity and objectivity in the research process. The reasons behind choosing a qualitative approach will be given and the research design illustrated. In addition, this chapter will discuss the choice of ethnographic tools.

Chapter 5 describes the process of implementing the research using the various methods detailed in the previous chapter. It provides justification of how the two main stages of the study were developed and considers the dynamic nature of socio-cultural qualitative study in the field. Stage 1 explores the design of Arab Muslim homes in the city of Glasgow and the process of negotiating the modifications and changes made. Stage 2 focuses on exploring the meaning of home in temporary migration from the perspective of Saudi women temporary migrants.

Chapter 6 presents the analysis and findings from stage 1. It focuses on discussing and examining the continuity and adjustment of Arabic Islamic home culture in contemporary private accommodation in the city of Glasgow.

Chapter 7 presents the analysis and findings from stage 2. It highlights the Saudi women's perspectives on the meaning of a home in temporary migration and examines the process of homemaking which is culturally specific to the Saudi household.

Chapter 8 discusses two main themes. First it presents the topic of homemaking and domestic culture for the Arab Muslim temporary migrant, focusing on Saudi female temporary migrants in Glasgow. It argues that the homemaking of this cultural group under temporary conditions is characterized by three main factors: (1) the Islamic domestic values of privacy, hospitality and modesty; (2) home as a layered concept; and (3) *maskan*, the universal making of home. The second topic is autoethnography where the researcher argues that Arab Muslim women designers, and in particular Saudi women, can widen the knowledge and understanding of the Saudi interior design field and in particular the domestic interior scene. Finally, the chapter ends with reflective insights of a Saudi interior designer.

Chapter 9 provides a final conclusion to the thesis, a review of how the main research questions driving the study led to an original contribution to knowledge, and a description of the study's limitation along with recommendations for future studies.

Chapter 2: Changing Housing Contexts in Saudi Arabia

2.1 Introduction

As part of the ethnographic methodology adopted in this study, this chapter aims to review common Islamic house design principles within the contemporary context and more specifically within the contemporary Saudi house. This review will include texts, diagrams and architectural schematics which illustrate the spatial layout of Islamic domestic interior spaces including the contemporary Saudi apartment. This review has been undertaken to consider Islamic perspectives and teachings on housing and the environment, and, in doing so, notes the importance of addressing issues of design alongside those of morality in a Muslim home. It builds clear and up-to-date background knowledge about Saudi cultural and social norms and practices from the perspective of reflecting identity within the rented domestic space as a way to maintain and re-create a place called home. Moreover, this review provides the context of the built environment and the domestic spaces from which the 'culture-sharing group' comes. As a result, this knowledge will be used later in understanding the context of the participants, setting the base for addressing the research questions.

2.2 Islamic Values and Principles

Islamic beliefs shape the way Muslims build and use their environment and, in particular, 'building houses that function as family development centres is an integral part of one's

worship paradigm' (Omer, 2010: 5). Qur'anic references to the subject of housing have been discussed and explored in several scholarly publications (see King, 1998; Mortada, 2003; Omer, 2010; Ragette, 2003), and themes could be classified as follows: the home that (1) is a shelter and private sanctuary, (2) allows peaceful and constructive co-existence with the environment, (3) gives privacy, (4) is a place of delight, (5) gives spiritual fulfilment, (6) is a microcosm of culture and civilization, and (7) is a place for family education and development, producing excellent Muslims in term of social behaviour, contributing to the stability of society. These themes of home were as relevant during the time of revelation of the Qur'anic verses as they are now, and as they will always be. Islam is based on essential human nature, 'which is constant and does not change according to time and space' (Omer, 2010: 6). Thus, all Islamic communities from different cultural and historic backgrounds share the same Islamic teachings. The Qur'an's references to the issue of housing are presented in a number of contexts (Fallah et al., 2015). The Islamic teaching for house design and architecture proves that all aspects of human life, physical and metaphysical, are integrated as one whole entity that cannot be separated.

2.2.1 Principles of Domestic Spatial Layout

One of the most celebrated, discussed and enduring themes in the design of a Muslim home is privacy. Privacy comes along with two other main (but less commonly implemented) Islamic principles of home design: modesty and hospitality (Omer, 2010; Othman, 2016). The concept of privacy in Islam emphasizes the seclusion of women,

segregation between men and women, segregation between private and public domains (which requires the hijab¹¹ for women (Omer, 2010)), and architectural elements in relation to privacy (Mortada, 2003; Rahim, 2008) where these provide security for family members and women. Islam allows free social interaction for women with men who are family members only, or *mahram*,¹² (Mortada, 2003). The gender roles of men and women in any Islamic society set the importance of privacy, which is reflected within the domestic space.

Gender roles inform the production and use of art and architecture in Islamic societies. In addition to gender, attributes such as social status, age, religion and wealth influence certain common aesthetic choices and spatial patterns in the home that correlate with gender norms (Joseph et al., 2013: 37).

The Qur'an provides some suggestions which emphasize the principle of privacy on how to approach the residence of others:

O you who believe! Enter not houses other than your own, until you have asked permission and saluted those in them: that is the best for you, in order that you may take heed. If you find no one in the house, enter not until permission is given to you:

¹¹ Head covering for Muslim women.

¹² Male family members for whom a Muslim woman does not need to cover herself, such as her father, brother, son, uncle, husband, father-in-law and stepson.

if you are asked to go back, go back: that makes for greater purity for yourselves: and Allah knows well all that you do.

(The Holy Qur'an, al-Nur: 27–28)

Therefore, privacy in the Islamic home is defined as having two main layers: (1) privacy from neighbours and outsiders (exterior) and (2) privacy between males and females (interior) (Othman et al., 2013). Visual design factors are the primary means of controlling this privacy, affecting the layout and use of spaces. Some of the design interventions include internal courtyards (Figure 2.1), gender-segregated space planning, balconies and rooftop terraces, placement and size of windows and openings, and careful location of entrance doors (Figure 2.2).

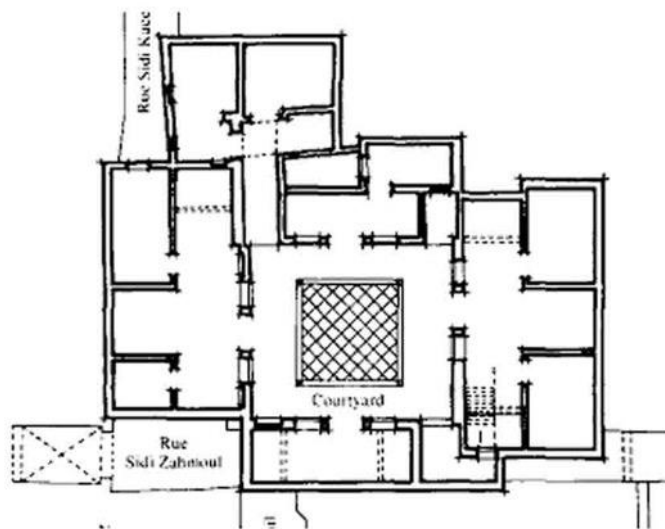


Figure 2.1: A courtyard house, Tunis, Dar Lajimi. The image illustrates how the concept of privacy is physically reflected. All the openings and entrances of the rooms point towards the opening in the middle of the home, creating an introverted, interior design. Source: El-Shorbagy, 2010: 16.



Figure 2.2: An exterior photo of a contemporary home in Qatar. The photo illustrates the separate doors for men (left) and women (right) at the main entrance of the home. Source: Sobh and Belk, 2011: 327.

Another reason why the subject of privacy remains a constant value in design for any Muslim individual is because of its universal application. Rapoport (1998) explained that the need for privacy is associated with people who have a sense of 'shame, territoriality, individual separation in space and public or private domains'. Furthermore, (Rapoport, 1998) related architecture to non-verbal communication; privacy, too, relates to non-verbal behaviour, which is influenced by socio-cultural factors (Rahim and Hassan, 2011). These factors give variety to meanings, where 'meanings can be personal or socio-cultural, and they can be symbolic or functional' (Coolen et al., 2002). This non-verbal yet culturally modified concept is expressed differently around the world. Rapoport calls for architects and designers to design according to how people truly live. Rapoport confirms that the design of homes should follow the function of people living in them, but his aim

is that design should also reflect the distinct living needs of each individual. Privacy being universally valued in enhancing quality of life leads to its importance within the field of interior design (Stewart-Pollack and Menconi, 2005).

It can be argued that one of the factors shaping the notion of privacy inside the Arab Muslim home is the principle of hospitality. Hospitality is held in high regard in Arab communities; it is a tradition that started long ago and continues to this day. Visitors are welcomed into the home as part of an obligation to provide hospitality, despite the private nature of the home's owners (Bellal, 2007; Kries and Vegesack, 2003; Sobh and Belk, 2011; Sobh et al., 2013). The form of the house does not preclude hospitality: from the simplest tent to the most complicated multistorey structure, hospitality is a feature. Today's houses have their own spaces: well-positioned multipurpose areas especially designed for that function (Al-Dossary, 2000). Hospitality rituals define the users' identity and culture, and with hospitality users express their generosity: 'It [hospitality] is a protocol that offers a distinct ritual formula, the meanings of which vary according to who is the host and who is the invited guest' (Sobh et al., 2013: 459)

Although it has been argued that there is contradiction between the hospitality rituals and privacy needs of Arabs, privacy and hospitality patterns actually complement one another as they are elements in Islamic teachings on modesty (Kries and Vegesack, 2003; Othman, 2014; Sobh and Belk, 2011). Privacy is concerned with the location of spaces such that the required physical separation is provided; hospitality refers to the patterns of where guests can be and which spaces they can use, and feeling welcomed yet not

crossing the owners' privacy limits. Spatial requirements to accommodate visitors must be met, and visual gestures represented by ornamentation and other forms of decoration must be implemented (Kries and Vegesack, 2003). To accommodate these two needs, new forms of contemporary housing have developed (Memarian et al., 2011). These houses encode information about the owner's status within society. Codes such as economic status and social status are represented through the size of the house and living spaces for receiving guests.

Later on, as in traditional houses, these spatial modifications were part of most, if not all, contemporary houses. These social codes relate to the opposing social elements of hospitality and privacy, where users try to balance the notions of welcoming strangers and controlling privacy boundaries within the house (Adas, 2001). While contemporary homes attempt to accommodate the social and cultural need for privacy and hospitality, this research attempts to show how those contradictions and modifications continue to be negotiated and carried out in the spatial, social and material creation of an Arab Muslim home outside its native environment.

Although Islamic teachings are shared, house types differ and indeed change, from the traditional to the modern, and to the contemporary. Moreover, they differ in their typologies in each region and country. For example, in the Gulf region the two most common home typologies are villas for big extended families and apartments (flats) for small families or those just starting out (Kries and Vegesack, 2003). On the other hand, in Malaysia, the two most common types of housing are bungalows and semi-detached

houses (Hamzah et al., 2000). Although Malaysia is a majority Muslim country, the extent to which Islamic law and teaching guides day to day social interaction is different than in the Gulf region. As well as Islam, Buddhism and Christianity are also practiced in Malaysia, while in countries such as Saudi Arabia all residents are Muslims. To closely explore and examine the continuation of the modification process of the Arab Muslim house in temporary migration, this research focuses of the Saudi household as the subject of investigation.

2.3 Saudi Arabia and the Home Environment

2.3.1 Location

The Kingdom of Saudi Arabia lies at the crossroads of Asia, Africa and Europe (Adas, 2001). It forms part of Western Asia and is separated from Africa only by the Red Sea. Its unique location has allowed it to play a major role in world trade since ancient times, as it has always been a transit point for people migrating eastwards, westwards or northwards (King, 1998). Saudi Arabia is the largest land mass in the Arabian Peninsula and in the Middle East. It is made up of approximately 2,150,000 square kilometres, 95 percent of which is desert, including Rub' al Khali (empty quarter), which is the biggest mass of sand on the planet (Almehrej, 2015). It is bordered by Jordan and Iraq to the north; Kuwait to the northeast; Qatar, Bahrain and the United Arab Emirates to the east; Oman to the southeast; and Yemen to the south. The west coast extends across 1,700 kilometres of the Red Sea and the east coast spans 560 kilometres along the Arabian Gulf;

indeed, it is the only nation with both a Red Sea coast and a Persian Gulf coast (Almehrej, 2015) (Figure 2.3).



Figure 2.3: A map of Saudi Arabia showing its borders and important and significant location. Source Talib, 1984.

2.3.2 Geographical Features

On account of its large area and varied topographical structure, Saudi Arabia can be divided into five main regions: the Western Region (Hijaz), Southern Region (Asir), Northern Region (Tabouk), Eastern Region (Alsharqya) and Central Region (Najd) (King, 1998). Each of these five regions has its own unique architectural identity. The population

of Saudi Arabia is 34,218,169 million, including 8.4 million foreign residents, according to the 2019 GAST.¹³ It is divided into three main categories that reflect various ways of life: Bedouins, villagers and urbanites.

2.4 Architectural Styles in Saudi Arabia

There is a need to understand traditional architecture in order to achieve continuity (Adas, 2001). Traditional concepts in planning and urban forms in Saudi Arabia's cities show similarities with most Islamic cities in the world: dense, compact and integrated (Akbar, 1998)

It is recognized in Saudi Arabia that the influence of religion created a certain type of organization and that the need for privacy resulted in special details in the microenvironment of the rural or urban layout. Saudi architecture and urban planning were not based purely on religious requirements but also took into consideration the climatic and geographical elements of the region. The variation in climatic conditions in Saudi was a major factor in the evolution of very different traditional styles of architecture and urban built environments. External influences also played a part in this evolution. These influences were predominantly Turkish/Egyptian in the west, Persian in the east and Arab Yemeni in the uplands of the Southern Region (Bahakhah, 1987). In the Central Region, however, which was untouched by external influences, the traditional

¹³ GAST: General Authority of Statistics www.stats.gov.sa/en

architecture is entirely a product of local conditions (Adas, 2001). Although Saudi Arabia contains five main geographical regions in which a distinctive architectural style is reflected, in the next section, the researcher explores three of these: those found in the Central, Eastern and Western regions, represented by the cities of Riyadh, Jeddah and Al-Ahsa, respectively, because of their geographic and economic importance.

2.4.1 Central Region (the City of Riyadh)

The Central Region of Saudi Arabia includes the capital, Riyadh, and a number of other important towns to the north and west of the capital. Riyadh has become the home of important commercial and governmental headquarters because of its historical and political importance, and because it is the capital and hosts the royal family (Al-Naim, 1998). Traditional architecture in this area was designed to respond to climatic conditions. Courtyard houses are common, not only in these cities, but also throughout the arid regions of the world. Such houses possess a unique 'outdoor' space within the house which acts as a climatic moderator and, at the same time, allows privacy of individual life (King, 1998). The main building material is unfired mud brick, which is made of clay, made smooth by the application of a mud wash. The mud walls are very thick and provide insulation against the extremes of the local climate. Courtyard or atrium homes, when grouped together sharing three walls and having only narrow streets in between, create an environmentally consistent and harmonious townscape (Talib, 1984)

The clay coped with the climate of the area, providing house users with regulated temperatures throughout the day and night. Also, because of the structural materials and social norms, there was not much detail in the exterior elevations. The openings in those houses were small and located above street eye-level to prevent house users from being overlooked (Figure 2.4).



Figure 2.4: Images of the exterior and interior of a traditional Najdi home (Riyadh). Source: Talib, 1984.

2.4.2 Western Region (the City of Jeddah)

The Western Region, which is considered the focus of religious attraction because it holds the holy cities of Makkah and Al-Madinah, has historical and religious significance. Economically, Jeddah is an important geographical location, because pilgrims to Makkah arrive at its international airport. It is estimated that fishermen founded the city of Jeddah more than three thousand years ago (King, 1998) and the prophet Abraham founded Makkah – this is the source of the city's religious importance. Those two facts, formation and history, had a great impact on the creation of the area's socio-cultural fabric.

Makkah, Al-Madinah, Jeddah and Taif are the major cities of this region and they once shared a common architectural style. This local conformity was due to influences exerted in the area by pilgrims and by trade connections; the traditional homes in the Western Region were influenced by the various cultures to which they were exposed. The buildings were two, three or more storeys in height with flat roofs, and are known to be high yet narrow (Adas, 2001) (Figure 2.5).



Figure 2.5: An image of a traditional home in the city of Jeddah, built in 1881, showing the tall and narrow structure. Source: Shatwan, 2018.

Also, as a result of cultural exposure, the design and the architectural style of the homes were highly influenced by architectural features from nearby countries, especially Egypt (King, 1998). Woodwork on the exterior of the buildings was widely seen; for example,

the entrance of the home was often vaulted with a round-headed arch and a decorated wooden door. Another architectural feature is the *rowshan* or the *mashrabiya*, which was adopted in the design of the traditional homes in the Western Region. The word *rowshan* originated in India, where it is known as *rushandan*, meaning 'to give light' (Alawad, 2017). It is a 'large wooden structure projecting from the outside of a building. It is made from a combination of wood strips and screens and is an important component for covered openings' (Alawad, 2017) (Figure 2.6). The size, pattern and number of *rowshan* are dependent upon the socio-economic status of the resident (Alitany et al., 2013). It can be said that the *rowshan* is what characterizes the traditional architecture of this region. Scholars such as Alawad (2017), Alitany et al. (2013) and Al-Lyaly (1990) find that the *rowshan* is a prominent design and architectural feature because it considers the interaction between the climate of the region, the form of the traditional house and the living patterns of its occupants. The structure of the *rowshan*, although protruding from the walls, is still considered an important element of the private interior spaces of the traditional home. The *rowshan* allows adequate ventilation and provides shade for the inside of the home (Kamal, 2014), and its size is generally proportional to the dimensions of the human body (Alawad, 2017). It is wide enough for a person to use it, which makes it a functional object in the interior (Figures 2.6 and 2.7).



Figure 2.6: An image of wood screening (*rowshan*). Source: Ragette, 2003.

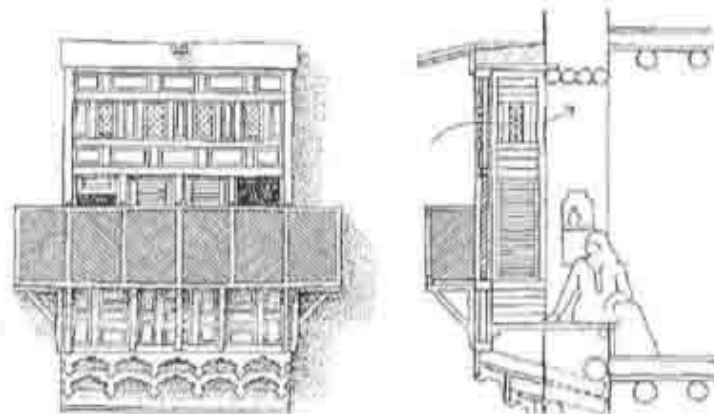


Figure 2.7: An image illustrating the detailed function of the *rowshan*. Source: Ragette, 2003.

2.4.3 Eastern Region (the City of Al-Ahsa)

The Eastern Region is the largest province of Saudi Arabia, with an area of 710,000 square kilometres. The region's capital is Al-Dammam. The south is comprised of the uninhabitable Rub'al Khali desert (empty quarter). Traces of human life can be found in the eastern area dating to 5000 BC. Some tribes – the most famous of which was Banu Abdel Qaiss – populated the region before Islam. They later embraced Islam and became part of the Saudi state after the defeat of the Ottomans during the seventeenth century.

Located in the Eastern Region, approximately 40 kilometres inland from the Arabian Gulf, Al-Ahsa is known to be the largest oasis in Saudi Arabia. It is one of the oldest regions of the Arabian Peninsula, famous for its agriculture (particularly its high-quality dates). In ancient times, it was centrally located along trade routes between the east of the Arabian Peninsula and India, Persia and the Far East.

Some of this region's major cities are located in the oasis of Al-Hofuf and Al-Mubariz. Coral stone was the most used material in this region due to its coastal location near the Arabian Gulf coast (Figure 2.8). Walls were usually coated with a hard, white lime plaster. The buildings were distinguished by their use of decorative arches (likely due to Persian and Indian influences) and ornamental plasterwork.



Figure 2.8: An image of a traditional home in the Eastern Region on the costal side. Source: King, 1998.

Sandstone, adobe (unfired mud bricks) and wood were used in the inland locations of the Eastern Province. As in Najd in the Central Region, palm trees were a main source of wood used for roofing. In addition, imported mangrove wood was used for roofing and for strengthening walls in coastal towns. The traditional architecture bears no significant relationship to buildings of the Central Region but has a marked similarity to buildings in its neighbouring countries, such as Persia, Bahrain, Qatar and Dubai. The region's position near the coast also meant that it was open to outside influences; as a result, its architecture has many similarities to that of other Arabian Gulf coast regions, such as cooling devices, wind scoops and wind towers, decorative arch forms (Persian and Indian), white plaster decoration, and woodwork (Al-Naim, 1998)

2.5 The Social Formation of the Saudi Family and the Home Environment

2.5.1 The Traditional Home (Family and the Interior Layout)

Traditional homes in Saudi Arabia were designed to create social engagement within the family itself while maintaining gradual gender segregation. Each house was adequate for its family and had the flexibility to expand with the family. At first, a house started as a three-storey structure for a small family. As the family grew, the house grew with them until it became a large, multistorey building, usually with four to five storeys for the whole extended family. Expansion started when the eldest son got married and brought his wife to the family house, and an extension was added for them. This happened for all sons in the family until the house occupied three generations – grandparents, parents and children – under one roof, living together and sharing the same spaces. This generated a strong relationship between family members as well as a phenomenal bond with the house itself as each part of the house embraced a specific story for each member of the family (Akbar, 1998) (Figure 2.9).



Figure 2.9: An image of a multistorey, multi-generation house, city of Jeddah. Source: Talib, 1984.

Although this concept strengthened family ties, it focused on the male side and the importance of keeping men within the family boundaries because of their role as head of the family and their financial responsibility towards the family. On the other hand, the female stayed in her family until she got married and moved to her husband's home to become part of his family. Moreover, the oldest male was considered the dominant member of the family and had a strong influence and control over the extended family. Due to the age factor, grandparents received maximum respect and obedience from their family. Once he grew older, the oldest son became the responsible member of the family.

He took care of the family financially as well as socially as he became the representative member of the family on most formal occasions.

The Saudi community was characterized by gender segregation that came from cultural motives of protection, security and a high level of privacy. The concept of gender segregation was applied externally in society as well as internally inside houses. For example, men dominated public spaces due to their type of work and their ways of socializing, while the women's role was mostly inside the house doing family and domestic chores. For that reason, it was common that if a woman needed to buy something from the market she would hang a basket from the window (Figure 2.10), making the first passing man responsible for bringing what she needed. If he rejected her request, she could complain to the *omdah*, who was the social leader of the neighbourhood, and the offending man would be punished and get a bad reputation within the community (Akbar, 1998)



Figure 2.10: An image of the traditional basket. Source: King, 1998.

Focusing on the interior of the houses, clear gender segregation was applied to the spatial layout, especially in the guest section, to provide a maximum level of privacy. The most public architectural element in the house was the entrance door. The vernacular house had two separate entry doors for male and female guests. The men's entrance door led the male guest directly to the men's section, or *maq'ad*,¹⁴ in the house avoiding the need to pass through the family zone. On the other hand, the women's entrance door was

¹⁴ *Maq'ad*, the men's section of the home. However, the naming of the men's and women's sections in the home differs from one region to another. In some regions, the men's section is referred to as a *majles* rather than a *Maq'ad*. Akbar (1998) refers to the men's section as *maq'ad*.

located on a less-visible side of the house and directed women guests to the *majles*,¹⁵ a semi-private space in the upper level of the house (Figure 2.11). However, both doors could be used by family members of both genders as this would not violate family privacy. Also, to ensure a maximum level of privacy, gender-segregated zones were on two different levels.



Figure 2.11: An image illustrating the gender segregation inside a traditional Saudi home. Created by the author.

¹⁵ *Majles*, the women's section of the house. As above, the naming of the women's section differs from one region to another. In some regions the *majles* refers to the men's section of the home. Akbar (1998) refers to the women's section as *majles*.

Privacy was a major factor in the layout of the traditional home. This concept was applied vertically as well as horizontally in the distribution of spaces inside the house according to the hierarchical transition from public to private spaces, beginning with the public aspect, the entrance door. Once someone stepped through the door, he or she entered a semi-public space called the *dahleez*, which was a transitional area between the exterior and interior (Figure 2.12). Although it was the first place the guests would see, it was usually left unfurnished. In hot weather, the *dahleez* would be sprinkled with water to cool adjacent spaces through small openings in the walls. Next to the *dahleez*, there was a semi-private space known as *maq'ad*, which was the formal living room (Figures 2.13 and 2.14). It was used for hosting male guests (Akbar, 1998).



Figure 2.12: An image illustrating the transitional spaces in a traditional Saudi home. Created by the author.



Figure 2.13: An image illustrating showing the dahleez. Source: Al-Naim, 2006.

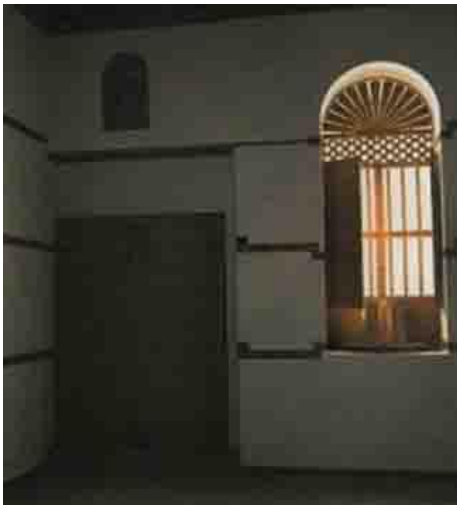


Figure 2.14: A photo of the *dahleez* from inside a traditional home in Jeddah. Source: King, 1998.

Finally, the most private space in the traditional home was the *mabeet*, which means sleeping area. It was generally located at the back of the house or in the upper floors and

was usually occupied by adults. Because children had no specific space for sleeping, they slept in various spaces such as the *majles*, which is the living room, or *mo'khar*, a multipurpose room.

What is fascinating about the traditional home of Saudi Arabia is the amount of flexibility and mobility in its spaces and how they were not fixed to a specific function. Different daily activities occurred in different spaces throughout the year depending on the climate (Kries and Vegesack, 2003). For example, Jeddah suffers from high levels of humidity throughout the year, mostly during the summer season. In January and February, the weather is the most comfortable, with dew points that are neither too dry nor too muggy. For this reason, some activities such as sleeping could take place in various spaces inside the house like the *mabeet* or *majles* depending on the season of the year. Also, there is no specific space for eating; as Figure 2.15 shows, a piece of cloth is placed on the floor and the whole family would gather around and eat together. Saudi families used to believe that eating in a group increased the latent blessing of Allah on the food. Also, they used to believe that eating on the floor was an act of respect for the food (Akbar, 1998).



Figure 2.15: An image showing where and how families in traditional Saudi homes eat. Source: Ragette, 2003.

An interesting characteristic about the traditional home in Saudi Arabia was that it was divided vertically with respect to gender-related activities. Certain spaces inside the house were designated for specific genders; for example, the *maq'ad*, the formal living room, used by men, was on the ground floor, which was less secure as it could be opened to the public by linking the indoors with the outdoors, while the *murakab*, the kitchen, was located on the top floor for protection and security and was used by women. The gender-based spatial segregation symbolized the Saudi cultural value of needing to protect women and ensure their maximum privacy and security. Other cultures, such as those in West Africa, did the same. The house was divided according to gender activities, having the women in the upper floors and the men on the lower levels as a sign of protection, where men are generally viewed as protectors and women are those they protect (Blier, 1994) .

Moreover, each floor of a house was designed to serve a specific function according to the privacy hierarchy. As Figure 2.16 illustrates, the ground floor of this home in the Western Region was considered public and used mostly by males. It could occasionally be rented by pilgrims during the pilgrimage season as well. The upper floors were semi-public because of the *majles*, the main living room, where family members gathered. Sometimes it hosted female guests. It usually faced the front facade of the house and was considered the most usable space. Lastly, the top floor was private because it was used mostly by women. It consisted of two main spaces, one of which was the *murakab*, the kitchen, and was located on the top floor, so the cooking smells did not permeate the whole home.

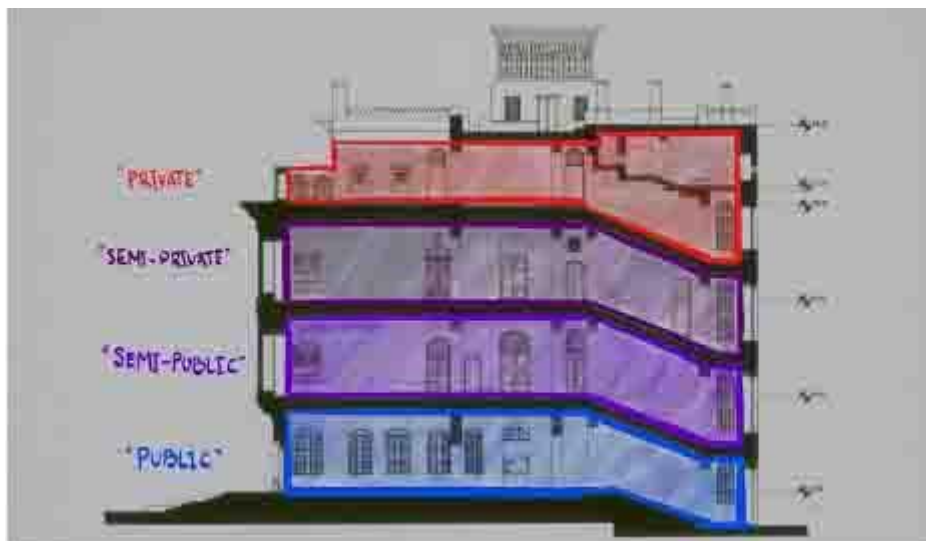


Figure 2.16: Section of a traditional home illustrating the privacy hierarchy in relation to domestic function. Created by the author.

The other space was the *kharijah*, a private outdoor space for the family and particularly for females as they could enjoy the freedom of sitting in an outdoor space without the need to be covered. It had the advantage of both a balcony and a courtyard. It was a large outdoor area surrounded by rooms on three sides, and the fourth side had a wall with large openings covered with wooden mesh to let air come through and provide privacy. It overlooked the alley. Family members used this space for socializing and many other activities such as chatting, playing games, drinking tea and sometimes sleeping during good weather. It was also used to dry clothes and raise birds, and for storage (Akbar, 1998) (Figure 2.17).



Figure 2.17: Images showing the *kharijah* from the exterior and the interior. Source: Talib, 1984.

These main features of the design and spatial layout of the traditional home illustrate that Saudi culture revolved around the notion of the male having freedom in the form of public space while the female was less free and more protected, secured in the private spaces. The spatial arrangement and segregation between the genders were socially

created as a result of the respect and self-discipline of the Saudi culture, which originally came from Islamic beliefs.

2.5.2 The Contemporary Home (Family and the Interior Layout)

This section will discuss contemporary housing designs in Saudi Arabia, starting from 2000 up to 2017. During this period, major developments occurred in education, politics and society regarding gender roles in Saudi society. Since the beginning of King Abdullah's rule in 2005, both males and females in several governmental sectors have been afforded equal opportunities. This equalization of gender roles started with the integration of the two educational ministries for boys and girls, after they had been separate for 42 years, to become the Ministry of Education, which now serves both genders and employs Noura Al-Fayez, the first woman to serve as a vice minister (Alqudayri and Gounko, 2018). In 2009, King Abdullah established the first governmental co-educational university, King Abdullah University of Science and Technology, which has raised the level of higher education for both males and females in Saudi Arabia, and has attracted international students from all over the world. Furthermore, in 2010, a new governmental regulation allowed the integration of boys and girls in the same school in the primary grades of elementary school, but in separate classes with female teachers. According to the director of the elementary section at Al-Ferdous, a private school in Jeddah:

It is better for children, boys and girls, to learn from female teachers during their primary school years especially since children at that age need constant supervision.

Most parents cannot do this as a result of their preoccupation with their responsibilities.

(Baqazi, 2010)

This model has proved successful and is achieving its desired goals.

However, the model was only implemented in private and not public schools. In 2017, King Salman bin Abdulaziz announced that women were allowed to drive in Saudi Arabia. This announcement reflected the massive social changes that have taken place in Saudi society as well as the new trajectory of Saudi politics, which hopes to enhance the image of the country in the eyes of the world. Saudis hope that by empowering women in the community and diminishing the role of conservative religious men, who were once the supporters of the government, the traditional image of Saudi society will be overhauled (Kninmont, 2017). This transformation has been clearly reflected in the contemporary architecture and design in the country, specifically in homes.

With all the changes that happened in Saudi lifestyles during the first part of the twenty-first century, city skylines started to change. To allow a sense of focus, the review of contemporary home types and designs will be limited to homes in the city of Jeddah. In 2009, the skyline began to transform with several luxurious high-rise residential buildings overlooking the Red Sea. Due to the availability of vacant land and the high demand for residential projects, Jeddah Municipality established a new regulation, the General Directorate of Unique Projects and the Development of Special Zones, which supports

and encourages developers to build high-rise projects. Also, it allows international companies, such as the Emirati companies Emaar and Damac, to invest in the city in order to improve these large projects and the economy (Abdulaal, 2012). These buildings are inhabited by wealthy Saudi families who exchange their spacious villas for the amazing views and the shared facilities that are provided within these buildings for their residents (Figure 2.18). The shared facilities, such as inner gardens, day care, gyms, swimming pools, markets and multipurpose rooms, have made the idea of living in apartments comfortable and acceptable to Saudi families.



Figure 2.18: An image of high-rise residential buildings in the city of Jeddah. Source: 'Damac tower in Jeddah', Google search, n.d.

In 2003, a new housing typology known as the duplex villa was introduced (Bahaydar, 2013). The duplex villa appeared as a substitute for the villa. It is considered a half-villa, with a smaller footprint of approximately 400 square metres. Also, it has a common wall with the villa next to it, creating a group of houses with shared, similar facades (Figure



2.19).

Figure 2.19: An image of duplex villas with shared, similar facades. Source: Al-Khanbashi, 2019.

Another affordable housing typology nowadays is the apartment (Figure 2.20). Saudi middle-class families started to accept the idea of renting apartments as a temporary

solution due to their affordability and availability. In the past, the apartment typology was for low-income families, but, with the changes affecting the Saudi economy, apartments as well as duplex villas have become the common housing typologies in the city of Jeddah (Opoku and Abdul-Muhmin, 2010).



Figure 2.20: An image of apartments for Saudi middle-class families. Source: 'Apartment building in Jeddah', Google search, n.d.

The new small villas and duplexes are now the common housing typologies for upper-class Saudis and apartments for the middle class. Most of these housing typologies share

the concept of having an open floor plan where there is no separation between public and private zones or rather between the spaces for guests and the family zone. As illustrated in Figure 2.21, the interior spaces have become an expression of a new identity of freedom and modernity. By opening up the private realm and minimizing the use of corridors and doors in the main spaces inside the house, as well as allowing guests into most spaces in the house, the separation between genders has been affected. This came as a result of losing the idea of a privacy hierarchy and a complete separation between the main spaces in the house, such as between the guest area and family area. There are no longer two separate formal living rooms designated for each gender. These spaces have become one large open space for guests. Moreover, most of the active spaces inside the house are designed in an open way with no doors to separate them.



Figure 2.21: A floor plan illustrating the open plan concept in a small villa in Jeddah, scale 1:100. The space features the inner main entrance, the main living room, the kitchen, and toilet. Created by the author using AutoCAD and Photoshop.

In addition, new functions have been introduced to villa designs, such as having an extra open kitchen separate from the main one. This additional kitchen has changed the meaning of the space from being a heavy, loaded, hidden place used only by the women of the family to being a space that is exposed to the living room and that encourages everyone to participate and help themselves (Al-Naim, 2006).

As mentioned before, another common housing typology currently in Jeddah is the duplex villa. The downturn in the Saudi economy, which was due to high oil production causing a decrease in oil prices, has increased the cost of living in Jeddah and raised land values. As a result, many Saudis have turned to the duplex villa as a solution to affordable housing. The built-up area of a duplex villa is usually 300 to 400 square metres and is designed with an open floor plan (Opoku and Abdul-Muhmin, 2010). Most of the duplex villas are two and a half floors, where the ground floor is usually for guests, the first floor for the family's daily life, and the half floor on the top is the service zone where there is a maid's room, a laundry room and sometimes the kitchen (Figures 2.22 and 2.23). The duplex villa is built on a small parcel of land approximately 200 square metres, which makes it difficult to create outdoor spaces and gardens. Therefore, the roof can be used as a terrace, designed with greenery and seating areas (Figure 2.24)



Figure 2.22: A floor plan of the ground floor of a duplex in Jeddah. The ground floor is designed for guests and adopts the open plan approach. Source: Grid Design Office, Jeddah, Saudi Arabia, <https://grid-ides.com/>



Figure 2.23: A floor plan of the first floor of a duplex illustrating its design for daily family activities. Source: Grid Design Office, Jeddah, Saudi Arabia, <https://grid-ides.com/>.

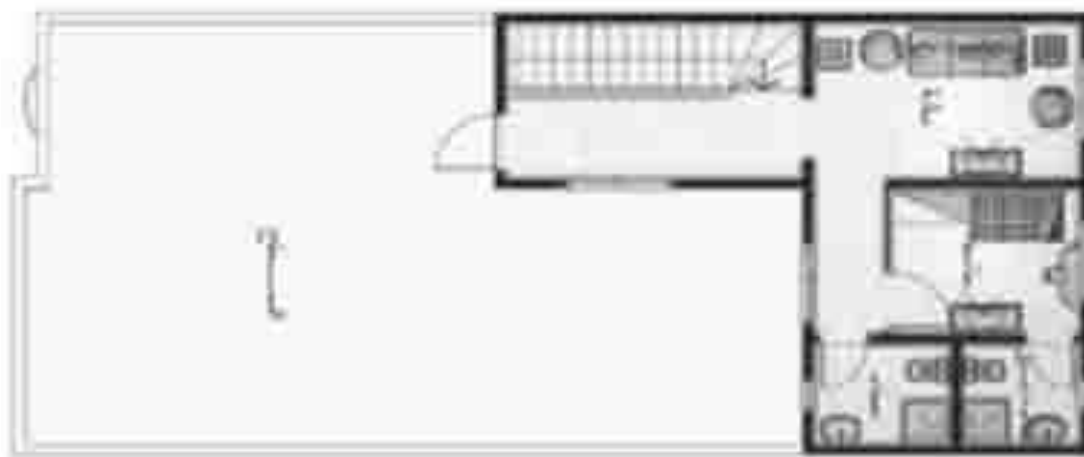


Figure 2.24: A floor plan of the second floor illustrating empty parts of the roof. Source: Grid Design Office, Jeddah, Saudi Arabia, <https://grid-ides.com/>.

The apartment, as mentioned, has become a very popular type of housing in Saudi Arabia. It is considered a temporary type of housing since many Saudis choose to rent an apartment rather than buy one. However, 51 percent of the population live in apartments (Alhubashi and Roca Cladera, 2016). Apartments have appeared as an affordable solution to the high demand for and cost of housing, due to their reasonable pricing. Living in apartments has become acceptable for Saudi middle-class families, especially small families, newly married couples or divorced families who do not need large spaces. Many middle-class Saudi families have started to inhabit this type of home as they have found them easier to maintain and more secure. An apartment is usually designed as one floor, where all the rooms are close to each other. Although this enhances the sense of closeness among the family, it becomes challenging to design spaces for several family activities. Spaces in apartments are designed to accommodate the basic daily activities. However, the younger generations are trying to adapt the design of the apartment building into a structure which will answer their daily domestic needs and transform the house into a home. The standard apartment with its limited space precludes the designer from adding certain spaces which enhance the sense of home for the Saudi family, spaces only villas or courtyard houses can provide. Examples are extra spaces for the extended family to live closely together in and a *dewaneah*¹⁶ for the men in the family to invite their friends without disturbing the privacy of their home.

¹⁶ A section of the home for men and their guests. It is located outside the main home in the outer courtyards and is only available in large home types, such as villas.

2.5.2.1 The Contemporary Home: An Example

In an attempt to explore Saudis' adaptation of the apartment into a more home-like design, the researcher had a brief discussion with three young Saudi brothers living in Jeddah. They are all married with small families. Their father offered to build their homes since they are all living in rented apartments. However, the money did not cover the cost of three villas with outer courtyards, so they decided to design and build an apartment building. Their design concept was a home which looked like, and was structured as, an apartment building, but felt like a traditional Saudi family home¹⁷ (Figures 2.25 to 2.29).

¹⁷ The brief discussion was done over Skype. The researcher had the participants' verbal consent to publish and use their architectural drawings. The designs and drawings were made by a professional Saudi architect, Ammar Abu Mansour.



Figure 2.25: This is the building facade. The brothers asked for a contemporary look. Large curtain windows have wooden shutters on the exterior to control privacy, heat and sunlight. Also, the designer elevated the building, allowing spaces for car parking. This allowed the brothers to park within the grounds of their own home.



Figure 2.26: The architect pushed the main entrance of the building away from the main street, which is a common feature in the design of apartment buildings in Saudi Arabia. Also, the main entrance is shaded with semi-private wooden screening. All these modifications to the exterior of the apartment building provided extra privacy features which can usually only be found in villas and traditional homes.

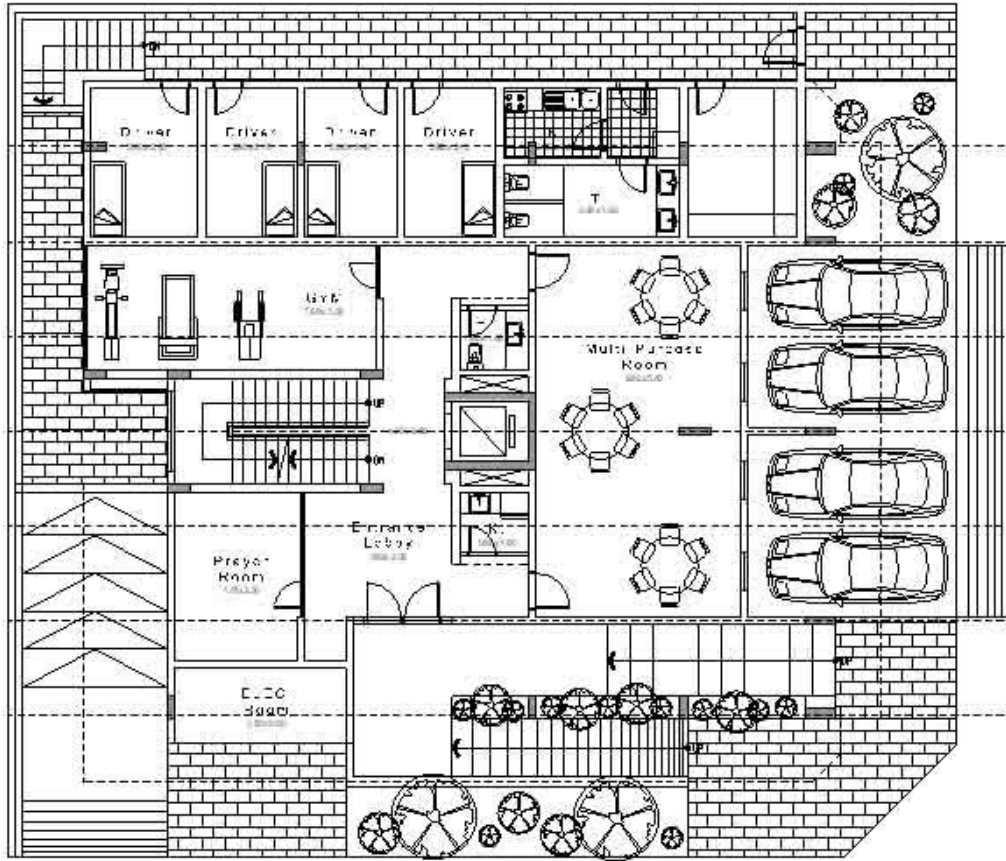


Figure 2.27: A floor plan of the ground floor of the building. The architect designed this floor to serve as a service and communal space. He provided social spaces which the brothers cannot accommodate within their apartments. These spaces and rooms would usually be found within a large villa or a courtyard home. The design of this floor features a praying room, a multipurpose room and a gym. Also, it accommodates rooms and service areas for people working for the owners, such as drivers and the housekeeper.

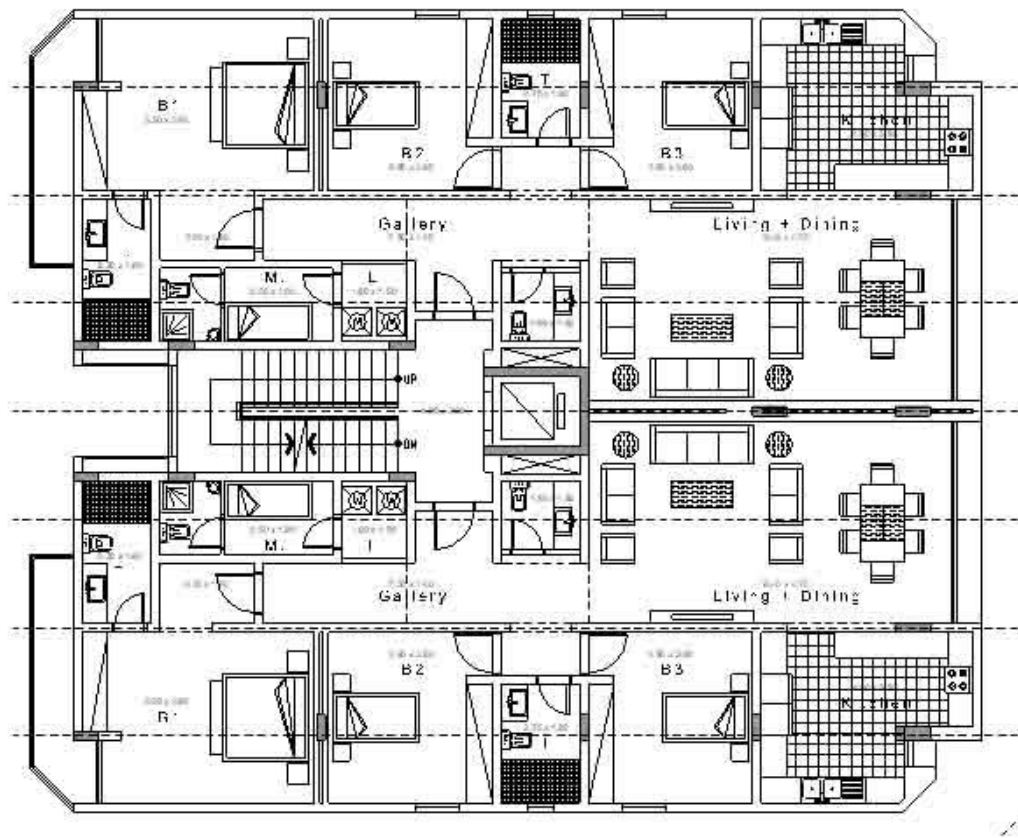


Figure 2.28: A floor plan of the first floor. The floor accommodates two apartments which are identical. The spatial layout reflects the nature of a middle-class, contemporary small family. The daily family area, which is the public zone, accommodates the three main functions of cooking, dining and entertaining. The remainder of the space is designed to accommodate the private zones, the bedrooms.

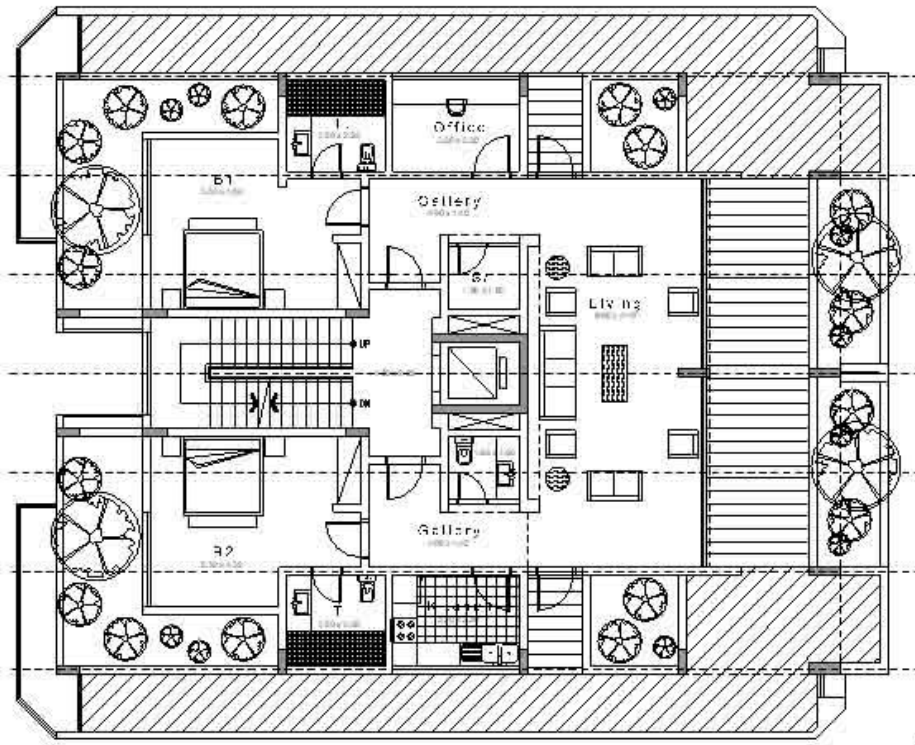


Figure 2.29: A floor plan of the roof top. The architect deigned this floor to serve as a communal garden between the three brothers and their families. Also, it accommodates a small living area to host extended-family members.

2.6 Conclusion

This chapter provided an overview of the traditional and contemporary home environments in Saudi Arabia, focusing on changes to the contexts of Saudi houses as well as the relationship between the social and cultural fabric of Saudi society and the built environment, in particular the home. Architectural styles and home designs in Saudi Arabia have been described, with a focus on the Islamic principles of home design, the Saudi Arabian traditional home environment in three main regions, and the transformation of the Saudi home in contemporary times. This transformation reflects the changes occurring in Saudi society, especially regarding gender roles, gender segregation, which both ties to privacy. Regardless of the transformation, the Saudi home remains a mirror of the Saudi family's identity and status. This review shows that the Saudi family is already experiencing change inside their homes and even though they have adapted ways of maintaining their cultural identity within contemporary home design, principles such as privacy became less important. Finally, it is concluded that metropolitan cities such as Jeddah and Riyadh are adopting the global design of flats and small villas, which do not answer to the fundamental cultural and religious needs of Saudi society. However, due to the changing role of professional Saudi women inside the home,

certain design elements which expresses privacy for example, such as two *majles* or two kitchens, are not needed.

Chapter 3: Literature Review

3.1 Introduction

This research explores the domestic interiors of middle-class women from Saudi Arabia living in the city of Glasgow, Scotland. Using ethnographic methods, this socio-cultural research aimed to understand how the Saudi home is made in a new environment within temporary migration and what changes happen within the domestic interior in order to express and reflect Saudi home design principles.

3.2 Purpose/Aims of Literature Review

The purpose of this chapter is to provide an extensive review of the literature discussing the research topic from different perspectives, and to understand relevant published literature in the field on the topic which this research builds on. The perspectives are homemaking during temporary living arrangements, the design of Muslim homes in non-Islamic countries, and privacy and the domestic interior. Since the researcher is an interior designer who is living the reality of the participants, the review also discusses the theme of studying one's own society and, in particular, how the insights of a Saudi woman designer can amplify the voices of Saudi women inhabiting domestic interiors in temporary migration. Finally, this research aims to address open questions arising from other research. Reading key literature relating to transnational temporary migration and

the construction of cultural identity in making a home showed that this area of study had the potential to make an original contribution to knowledge.

3.3 Approach to the Review

This review adopts a narrative overview in which the researcher presents a comprehensive narrative synthesis of previously published literature. The first step was to perform a preliminary search of the literature on the topic. This was undertaken to identify other work already published and helped to refine the topic as well as clarify the objectives of the study. Key literature which discussed the theme was found for each research factor. The studies were critically analysed in terms of their aims, methods, sample demographic, findings and limitations, and then discussed in relation to their limitations and to this study.

3.4 Method: How Key Literature Was Identified

This section describes how the review was performed. The literature was identified through researching the larger topics of homemaking, temporary migration and the cultural identity of the domestic space, to the narrower issues of Islamic and Arabic homemaking, transnational migration from Islamic countries to the UK and understanding domestic layout and modifications from a female perspective.

3.4.1 Questions Driving the Review

To focus the scope of the literature review, the researcher identified a set of driving questions. These questions allowed the researcher to identify the importance of each topic reviewed and assisted the researcher in recognizing why certain studies should be reviewed. Moreover, they provided a base on which to build the interpretation and synthesis of the literature presented. The questions driving the review were:

- How do Muslim temporary migrants feel at home and practise their daily lives in a new environment?
- What does a home mean in temporary migration?
- How do Saudi women living in the UK/Glasgow adapt to their new homes?
- To what extent does private housing in Glasgow meet the needs of Arab Muslims' daily activities?
- How can a Saudi designer studying the private domestic spaces of other Saudi temporary migrants provide deeper insights into the process of homemaking?

3.4.2 Sources, Search Topics and Timeframe

The following libraries/online resources/databases were searched:

- EThOS (Electronic Theses Online Services). This database is provided by the British Library and holds a large number of electronic PhD theses written in the UK. It covers all disciplines and areas of expertise. Since this study focuses on a city in the UK, this database was very significant and provided PhDs which were

conducted within a British context. Furthermore, the researcher was able to review studies which addressed similar topics and methodologies, and studied the implications and limitations each PhD presented and discussed.

- SDL (Saudi Digital Library). This online database provides a wide range of online sources for registered Saudi universities. It is the largest academic gathering of information sources in the Arab world, covering all academic disciplines on both English and Arabic platforms. It holds e-books, university theses and a wide range of peer-reviewed journals. This database was important because it contained studies conducted by other Saudi researchers and indicated whether the topic had been studied in the Arab world.
- Google Scholar. This online database was used to identify a wide range of the latest research papers on the topic and provided the researcher with access to the main journals which publish peer-reviewed articles, such as *Transnational Social Review: A Social Work Journal* and *Housing and Society*.
- The Glasgow School of Art's library. The library provided the researcher with both online and physical resources. Literature from this library was mainly theoretical, such as works by Bourdieu and Rapoport.
- The University of Glasgow's library. Since the collection of literature in the School of Art is limited, this library provided the researcher with resources in disciplines not found in a small-scale library, such as anthropological approaches to the study of home.

- Searching the references of articles and theses. The researcher used the bibliography of the key literature as a source.

3.4.2.1 Search Terms and Delimiting

The researcher set parameters for the literature search in order to make it more specific. The boundaries set were both comprehensive enough to ensure that the researcher retrieved the most-relevant studies and narrow enough to focus the study. This was achieved by turning the themes or factors of the study into key words that encompass the theme.

The following key words were used in the search:

- Arab Muslim homes in non-Islamic countries
- Cultural identity and the domestic interior
- Homemaking
- International students in Glasgow
- Saudi women in the UK/Glasgow
- Temporary migration.

3.4.2.2 Timeframe for Search

The period under investigation was within the last ten years (i.e. between 2010 and 2020). Because the study looks into the homemaking of Muslim temporary migrants from a design point of view and considers how this research can contribute to the field of

interior design for a specific cultural group, the usual timeframe of five to seven years would not have resulted in a rich literature review. Also, because of the contemporary nature of the subject of the temporary migration of female professionals from GCC countries, not many studies were found in recent years. However, as will be revealed later in the chapter, some literature dated earlier than the timeframe was reviewed because of its valuable insights and theoretical nature, which are needed to ground the investigation. An example is literature on the topic of how the female Saudi researcher can study and investigate her own society. Also, to make sure that the researcher identified all the relevant literature and did not miss any significant studies, different databases were used, as described. Throughout the time span of the study, the researcher continued to update the review, searching for new themes which arose in later phases of the research, such as the analysis phase.

3.5 Inclusion/Exclusion Criteria

Searching the topic of temporary migration from the Arab world within recent years provided a wide range of studies investigating the homemaking concept and cultural identity within forced temporary migration, such as for refugees and asylum seekers. These were not included for two reasons: first, the factors and conditions shaping and affecting a decision to 'leave home' willingly are different to those attached to forced moves; second, most of these forced moves, if the migrants were able to settle down, would progress from temporary to permanent. The review included studies which were conducted by both male and female Muslim researchers (preferably designers or

architects); investigated Muslim and Saudi families migrating temporarily to Western, non-Islamic countries; applied a qualitative approach with ethnographic methods or anthropological methodology; and looked into the female perspective on and understanding of domestic layout and its modification. Migration for economic reasons was excluded because economic migration was and still is studied widely. Also, it is usually characterized by becoming permanent, once the individual is settled.

3.6 Homemaking in Temporary Living Arrangements

Benson and O'Reilly (2018) define homemaking as an activity that represents the more elaborate and extensive processes involved in making a life for oneself, of creating and developing comfort and belonging:

Home making takes as its objects both the materiality and material practices that go into making the physical home. It also embraces what we might otherwise call 'homing', which encompasses the social and emotional investments involved in making oneself feel at home.

In the attempt to explore the dynamic process of home making and the sense of belonging, (Benson and O'Reilly, 2018) investigated privileged populations who have migrated to Malaysia and Panama. 'Privileged' in this study is defined by the migrant's apparent freedom to choose where to live in the world and to choose a private accommodation which is a unique product of personal preferences and predistortions. The study found that the sense of belonging is developed through three different

practices of home making: 1) the material practices in domestic space; 2) social practices, in particular the community-making; 3) emotional and autobiographical emplacement. Similarly, (Bielewska and Jasku, 2017) investigate 22 professional migrants in Poland. Utilizing semi-structured interviews, the study aimed to discuss the impact of spatial mobility on the experience of belonging to a new place. While (Benson and O'Reilly, 2018) concluded in three factors of home making in the receiving country, (Bielewska and Jasku, 2017) found that the sense of home and belonging to the new place is having strong ties and connections to their place of origins and deep understanding of their culture. In an ethnographic study, (Vilar Rosales, 2010) investigated Portuguese community in Toronto. The study explored the many ways in which home and home making can be explored as process of social interaction and cultural representation. In particular, it focuses on the domestic material culture of this group. The study finds that studying the migrants' home where objects and domestic consumption practices are considered as a significant part of expressing cultural identity, highlights the fact that:

Homes are permanently subjected to processes of making and remaking according to the shifting conditions introduced by movement and migration, as well as other social forces and dynamics. Home-making is, then, about merging present and past while equating the future, a task that takes time and implies commitment and effort from all members of the domestic unit.

Following (Vilar Rosales, 2010)'s study highlighting the role of domestic material expression in home making and feeling at home, (Holton and Riley, 2016) present similar

argument but on a different group of migrants, international students living in shared living accommodation. The study looked into thirty-one undergraduate students at the university of Portsmouth and how they establish a 'sense of place' while in their term-time university location. The study shows that the students' display of material possessions from their rooms back home, assisted in making their accommodation more home like. Also, some students attempted to recreate home in their student accommodation. Some bought the same white bookshelf from IKEA and others arranged personal belongings in the same way it was arranged at home.

Migrants who make a temporary home do so in different ways, both physically and symbolically. Private accommodations as temporary homes started to appear recently in the context of spaces for transit workers or students crossing borders to a foreign country seeking a better economic situation when returning to their home country. A significant number of publications and research have investigated private accommodations being used as temporary habitats in the context of temporary transnational skilled workers and students. However, because these interiors are temporary, how these spaces are interacted with to make a home both physically and symbolically varies.

Rampazi (2016) explored through his study the ways in which three young Italian students who moved temporarily to the north of Italy, residing in the Lombardy region, created the feeling of home in a mobile contemporary society. Rampazi argued that instead of exploring the *places* where people feel at home, we should be examining the *manner* in which people feel at home. The methodology used to investigate this subject was three

in-depth case studies connected with mobility which translates into short- or medium-term moves lasting a few months, or long-term moves lasting for years. The hypothesis for this study was that the temporary nature of these moves did not prevent the individuals from formulating dwelling strategies, allowing them to achieve some degree of emplacement. The results show that similar approaches are taken to constructing a relationship with new settings based on the ability to feel comfortable in a new place by seeking familiar things, organizing household routines, and having personal and public spaces in the house. Rampazi's research reveals that home was made through re-creating 'the feeling of home'. It was the subjective homeness felt by each student that created a home.

While Rampazi argues that creating the feeling of home makes a home for temporary migrants, Lee and Park (2011) related the creation of homes by Koreans living temporarily in the US through their level of satisfaction with the physical structure of their dwelling, and to what degree it accommodated their cultural meanings inside the home. Twenty-seven Korean women participated in interviews, observations, and documentation of their housing adjustment behaviours in the US and their previous housing in Korea. The women attributed their ability to practice their daily domestic culture to certain physical interior elements, which they perceived as positive conditions. Such as built-in storage, the open plan spatial layout, and exterior building appearance. The study also reported some negative conditions such as carpeted floors and bathroom conditions. In response

to that, temporary residents adopted in two ways, change in their behaviour and modification of existing housing conditions to the limits which they were permitted.

Moving into the UK, Parutis (2011) investigated the accommodation experiences of Eastern Europeans in London. Parutis argued that instead of being passive users of the houses in the host country, the Eastern Europeans the author studied skilfully manipulated the UK housing market. The article reveals that research on the material culture of migrant homes is divided into two types – studies on recent migrants and those who are settled – but the author states that the notions of ‘recent’ or ‘settled’ are basically tied to the migrants’ intentions to return to their countries of origin. The author used in-depth interviews with recent Polish and Lithuanian migrants.

In the study regarding professional Polish migrants living in London, Parutis (2011) explains that there are two types of migrant which are related to the study of home and material culture: ‘recent’ and ‘settled’. These two notions affect the migrants’ attitudes towards their homes in the host country. Although the aims and objectives of Parutis’s (2011) study fall into the field of cultural geography, Parutis makes an interesting differentiation between the two types. The author argues that the ‘settled’ migrants are individuals who will make a permanent home in the host country. On the other hand, the ‘recent’ migrants have the intention of returning back to their home country because they are still experiencing the disadvantages as well as the advantages of their new environment. However, these intentions to return home may diminish and a more permanent settlement might come about if the migrants experience a positive life in the

host country. Therefore, and based on this argument, Parutis (2011) explores the accommodation and living experiences of Eastern European migrants and how skilfully they manipulate the British housing market in order to achieve maximum benefit from the limited housing options available to them. While Parutis (2011) explores temporary migrants in the early stages of their move and also explores migrants who progress to a more permanent stay, this study investigates temporary Arab Muslim families who have the intention to return to their home country without progressing into a permanent migration.

Others have studied migrants who had no control over their reasons for migrating, and their home environments. Studies such as that by Hart et al. (2018) discuss how Syrian migrants have created a sense and feeling of home through a process of homemaking under conditions where they lacked the freedom to practise any decision-making regarding their living arrangements and accommodation. Studies regarding forced displacement of Arab Muslims and their home environment demonstrate that although their living conditions are difficult and they have limited space in which to design a home that reflects their cultural identity and personal taste, they still attempt to modify as much as they can. Hart et al. (2018) explain that Syrian refugees try to physically alter their space to create a division between where visitors sit and where their own daily lives unfold. These small attempts to modify the domestic space under any condition is the dweller's attempt to develop a sense of belonging and identity where they live.

In an attempt to address how rental property as a new form of permanent living limits users' processes of homemaking, Easthope (2014) addressed how rented houses can be made into homes by users despite their restricted control over the property. The study argued that the ability of tenants to personalize their rental property and make it a home is affected by their security of occupancy and their power to make changes to their dwelling.

3.7 The Design of the Muslim Home in Non-Islamic Countries

Othman (2016), a Muslim researcher from Malaysia, a land known for its diversity and multicultural fabric, conducted an investigation while living in Australia into the dwellings of Muslim families living in Brisbane. The research was conducted under the school of design at Queensland University of Technology. Othman establishes the role of culture in the nature of a home and the various cultural reflections one can establish in his/her dwelling along environmental and technological lines. Othman considers environmental factors such as climate to be important and poses the question of whether cultural influences are fixed when people migrate to other countries where the prevailing culture is markedly different from their own and they are confronted with the need to adapt to new circumstances. Othman (2016) saw Australia as an opportunity to explore such a question; his argument is that the population of Australia is the result of an ongoing migration of people from across the globe. Furthermore, housing there is unfamiliar to Muslims, given that most Australian homes are built according to regional climatic

conditions, Australian architectural styles and Australian building and local housing codes, and not to traditional Islamic design principles.

Islamic teachings provide clear guidelines about the demarcation and use of private and social space within the home domain in order to adhere to the principles of privacy, modesty and hospitality (Omer, 2010; Othman et al., 2015). Houses that cater for an introverted lifestyle in line with the Islamic religion, principles and traditions are usually within the Arab world and the Middle East. By contrast, in Australia, as Othman presented, houses tend to be designed for the sub-tropical climate, with verandas providing spaces for outdoor living and an extraverted lifestyle. In addition to the difference in climate between Arab countries and the Far East region, there are cultural differences within domestic spaces. For example, although privacy inside the Malay Muslim home is valued, traditional homes have an open plan design, which 'shows respect to the elderly, family bonding and the position of [the] female' (Razali and Talib, 2013: 407). On the other hand, the Arab Muslim home expresses privacy through an enclosed spatial layout with a courtyard.

The knowledge gap which Othman's study fills is that little is known about the experience of Muslims living in Australia with respect to their capacity to adhere to religious teachings within the home domain, or the extent to which factors other than cultural traditions modify the allocation and use of private and social spaces within their homes. The researcher problematizes this gap by arguing that the purpose of housing design is to create an environment that supports its users' needs as (Rapoport, 2005) calls for. Also,

currently little is understood regarding the degree to which Islamic religious traditions are reflected in the design and use of private and social spaces within the homes of Muslims living in Australia, or the extent to which Australian homes meet or fail to meet the needs of this group. Given the influence of the three key principles of privacy, modesty and hospitality on the allocation and use of private and social space within the homes of Muslims living in Australia, further understanding of the specific needs of this group within the home domain from a design perspective is required. In light of the fact that the Muslim population in Australia is growing rapidly every year, the need is there to understand the implications for architecture and interior design in the home environment across Australia. The beneficiaries of this work are architects, builders, designers and policy makers, who currently have little to draw upon in order to be informed about the home design needs of this growing population.

The main objective of this exploratory research is, as Othman (2016) describes, to investigate and examine the ways in which Muslim families live within their Australian-designed homes and to understand the influence of their religious faith and different cultural backgrounds on their use and organization of private and social space within their homes. Muslims' perceptions of modesty (including dress code and spatial design) when entertaining guests in their homes forms part of the investigation, as a means of ascertaining whether design modifications have been necessary in order for them to achieve the particular balance of private and social spaces that they require. In one case in his study, Othman (2016) discusses how some female participants changed their

practice of wearing a hijab (head cover or veil). Instead of wearing it only outside her home, they wore their veil inside as well, because they shared the house with a non-Muslim Indonesian (Othman, 2016: 204).

In order to address this study, the author poses the following question: to what degree do Australian homes meet the needs of Muslim families in terms of enabling them to perform their daily activities while maintaining and practising their religious faith and traditions within the home? Othman (2016) used Altman and Chemers' (1984) conceptual model of the home as a reflection of 'culture/environment relations' as the theoretical framework for his investigation of the influence of two cultural factors incorporated in this model (religious views and privacy regulation) on the design and use of space within the homes of Muslims living in Australia (Figure 3.1).

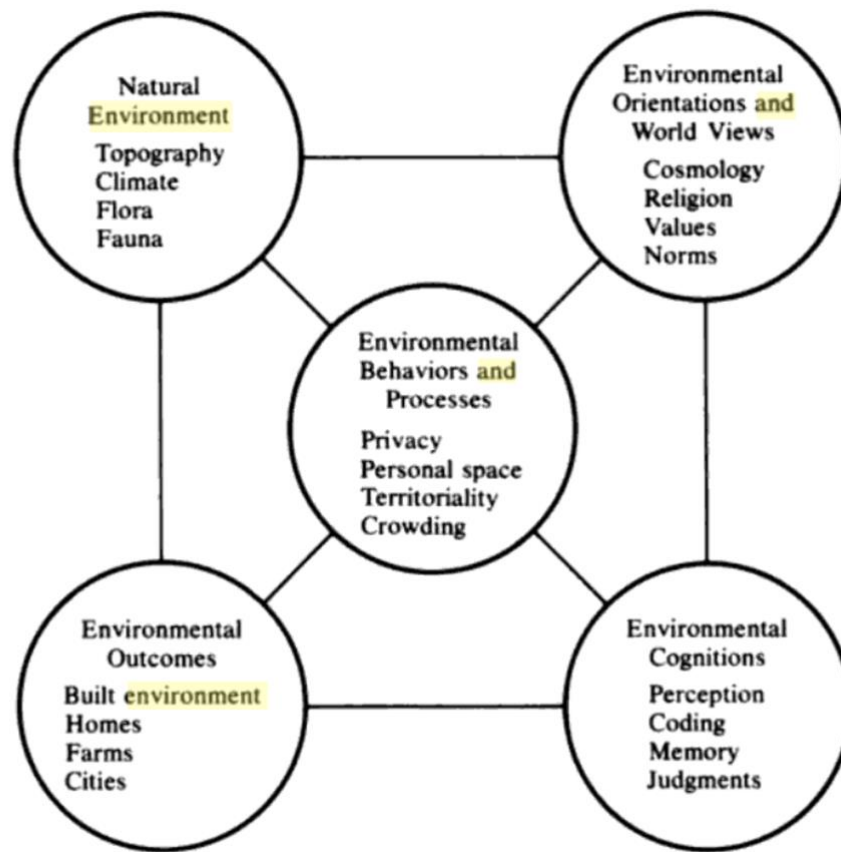


Figure 3.1: Altman and Chemers' framework of culture/environment relations. Source: Altman and Chemers, 1984: 10.

In his research, Othman (2016) illustrates the ways in which his work is significant: (1) it addresses several gaps in the literature on the relationship between Islamic teachings and home design and domestic behaviour; (2) it is the first study which examines the design and use of space within Muslim homes in a predominantly non-Islamic country in the southern hemisphere; (3) understanding is expanded of Muslim beliefs and practices within an Australian context; (4) the work extends the length of studies undertaken regarding home design; (5) although the study focuses on the religion and culture of

Islam, the researcher argues that the same examination can be applied to other religious and cultural groups; and (6) the work contributes in significant ways to the body of knowledge on the relationship between Islamic cultural traditions and the home domain from a dual disciplinary perspective – social science and architecture – where social or design-focused research alone could not capture the lived experience of Muslim families.

It was found that even if some modifications were required, families were able to easily perform and practise the daily activities related to their religious beliefs. Others living in shared accommodation had to adapt to these circumstances by modifying their behaviour because they had only a single room for maintaining the level of privacy required when performing religious practices. However, it was noted that no two participants applied these principles to the home domain in exactly the same way. This provided strong evidence of participants' personal preferences for particular design features and in the way they interpreted Islamic teachings.

Iris Levin is a professor of architecture, urban planner and researcher at Flinders University. Levin works with diverse communities and tries to understand the effects of migration on the built environment. the author is interested in housing, social planning, migration and social diversity in cities. In her research, Levin (2015) closely explores some key questions. To what extent does the physical shape of the house help immigrants in the building of their homes in the city? Does the house have an important role in this process? Does it only ease this process or also hinder and delay it? What, really, does the house mean? The author attempted to answer these questions in light of the

phenomenon of waves of migration flowing around the world more easily than ever before. Levin argues that she has contributed to the small-scale studies that have looked at how immigrants utilize their domestic environments and the built form of housing to help them feel at home in the city. The author shows that many studies have focused on emotions and feelings around the construction of home, when the notion of the migrant's house, its physicality and the tangible aspects of the building itself, has not been adequately explored. Therefore, the main aim was to explore migrants' houses and their role in the settlement process and the making of a home.

The fieldwork was conducted in two main cities which have attracted many migrants over the last decade: Melbourne, Australia, and Tel Aviv, Israel. Semi-structured interviews with 46 migrant participants were conducted during 2007 and 2008. Four migrant groups from different ethnic and cultural backgrounds were included in the study: Chinese, Italian, Moroccan and Russian. The researcher explains that the location of the interview was always in the participant's home. This led to a forced intimacy that could not have happened in any other location. The data collected were a large number of photographs which the author took in these houses, old photos of past houses, a number of architectural schemes, and drawings made by participants of past and current homes. All of these visual materials supported the analysis of the text from the interviews. Moreover, these visual materials assisted in closing the gap between the researcher's and participants' different languages, opinions, meanings and descriptions of what did

actually happen in their homes (their practices). Levin's (2015) methodology is relevant to this study. Chapter 4 contains a more detailed discussion.

Also addressing the concept of homemaking is Arnold (2016) in his article 'Place and Space in Home-Making Processes and the Construction of Identities in Transnational Migration'. This paper pursues the relationship between identity and homemaking by focusing on processes and strategies by means of which globally mobile individuals nowadays tie themselves to a location, and questions whether the concept of home in its traditional meaning still applies or has to be redefined. The objective is to point out new ways of understanding the idea of home by taking into consideration and analytically separating theories on plural identities and cultural hybridization. A case study method is used involving European migrants in Marrakesh and shows that the new dimensions of multicultural and spatial constructions of home correspond better to the requirements of the twenty-first century and the life worlds of mobile individuals and their identities. The study findings conclude by asserting the importance of the two dimensions of multiculturalism and spatial construction in homemaking; taking further the investigation into the cultural aspects considered in addition to the spatial ones, the study finds that migrants feel at home by creating multiple layers and new intermediate or transnational spaces of home.

3.7.1 Method and Methodological Concerns

In his research, Othman (2016) adopted a case study method with a phenomenological perspective to investigate the home domains of Muslim families living in four Brisbane suburbs. The data was captured from the 'lived experience' of individuals through a qualitative approach. All six cases were divided into two case studies based on their locations within the suburbs of Brisbane. Three were migrant families who continued to reside in Australia and three were international students and their families who stayed only until the end of their studies. The participants interviewed were both male and female. Each case study involved semi-structured and in-depth interviews, followed by participant observation and taking photographs of and sketching plans and elevations. Limitations and further recommendations discussed by Othman pertained mostly to the methodological part of the study. Firstly, Othman stated that a larger sample size with a wider range of cultural backgrounds would have enriched his study further.

Concluding this section, it is found that the insights gained from this study suggest the need for more research into the homes of Muslims within an Australian context and the development of culturally adaptable housing as a means of meeting the diverse needs of modern Australian multicultural society. Similarly, the UK is a highly multicultural society and the need for such an investigation, which offers an interesting comprehensive study, is pivotal. Adopting an ethnographic tool, the researcher will gain a deeper insight into the experience of Muslim females and their daily family activities in their UK dwellings.

Overcoming limitations such as cultural protocols with female participants can contribute to female researchers studying their own societies and cultural groups.

3.8 Privacy and the Domestic Interior

Sissela Bok defines privacy as ‘the condition of being protected from unwanted access by others – physical access, personal information or attention’ (Bok, 1989). Pedersen (1996 and 1999) reports that privacy is available in different societies and cultures with variations. This section of the literature review investigates the meaning of privacy starting with a general perspective from different fields. Then it focuses specifically on the field of architecture and interior design.

Privacy is a broad concept, combining different aspects of our daily lives. It has been defined by psychologists and has also been investigated to understand the factors that shape and affect it (Margulis, 2003; Pedersen, 1999; Pedersen, 1996). Margulis (2003) investigated political threats to privacy and, as a result of this investigation, defined privacy as a person’s logical need for privacy for herself or himself and for his or her property. This is in agreement with Vaziritabar (1990) and Altman (1977), who described privacy as the ability to control and protect individually specific properties from others, which is considered to be the pivotal aspect of privacy (Al-Homoud, 2009; Marshall, 1970).

3.8.1 Privacy and the Built Environment

After discussing privacy from different perspectives, it is necessary to explore this concept in architecture and design. Hashim and Rahim (2010) define privacy as 'a two-way process involving the permeability of boundaries between oneself and others'. Another definition of privacy divides it into two types: public and private. Public privacy is the privacy between inhabitants inside their homes and people outside the home, while private privacy is the privacy between family members (Després, 1991).

Pedersen (1997) reports that providing privacy in architecture is achieved by opening and closing barriers and considers this to be a major part of architects' and designers' jobs. Others such as Altman (1977) and Edwards (2011) relate the concept of privacy in architecture to human needs, but the specification of these needs varies between cultures.

This individual private space in architectural design is required in most indoor and outdoor areas. For instance, Sundstrom et al. (1982) studied the impact of having or losing individual private zones on 17 staff in an office building. They found that the decrease in privacy levels in open plan and non-door offices resulted in a decrease in staff satisfaction and feelings of confidentiality at work. This is in agreement with Kim and de Dear (2013) who report that, although open plan offices are considered places that help with staff cooperation and interaction, they result in staff dissatisfaction due to the absence of individual privacy.

In terms of homes, Rybczynski (1986) described home as the place that provides inhabitants with comfort, cosiness, well-being and privacy. Al-Thahab et al. (2014) mention that the concept of privacy relates to the relationship between private and public spaces within homes. In Gulf regions, Othman et al. (2015) and Sobh and Belk (2011) confirm the importance of privacy between genders at home; room segregation between men and women in reception zones is mandatory. Losing this type of privacy in the domestic setting can affect users' comfort.

Sobh and Belk (2011) discuss the effects of the influx of different forms of globalization on maintaining cultural identity within the Qatari house, in particular, the principle of privacy and gender segregation. The study consisted of 24 middle-class home-owning Qatari families. The participants were mostly married women, although some husbands were interviewed as well. The study found that privacy in the Qatari house is mainly for women to feel free and protected from the outside world. The home should provide them with the level of comfort which allows them to uncover and dress freely.

3.9 Studying Your Own Society: Saudi Designers and Their Local Community

Othman (2016) states as a study limitation that being a male researcher investigating a Muslim home presented obstacles in several areas, such as spending more time with the female participants and closely observing their domestic dynamic. Although Othman's study is recent, *Arab Women in the Field: Studying Your Own Society*, edited by Soraya Altorki and Camilia Fawzi El-Solh (1988), a much earlier work, addresses the concept of

women researchers investigating their own societies. It is a book by a group of Arab women researchers presenting a starting point to further investigate the issue. This group of researchers operate mainly in the fields of anthropology and sociology. They all share the situation of being originally from an Arabic Islamic country and they have all lived and studied in Western countries.

Soraya Altorki, one of the contributors, is a Saudi Arabian who received her PhD in anthropology from the University of California, Berkley. Altorki is currently a professor of anthropology at the American University in Cairo. Altorki focuses on ideology, social change and community development, and is particularly interested and engaged in research on the involvement of Saudi Arabian women in the post-oil economy. In her ethnographic field work, Altorki studied the continuity and change among elite domestic groups in Jeddah, Saudi Arabia (Altorki, 2015; Altorki and El-Solh, 1988). To understand these changes, the author compared the behaviour and ideology of three generations of the city's prominent families, focusing on the dynamics of role relationships within and among families. The aim was to reduce the level of abstraction common to many ethnographic community studies. The reason for that is because studies dealing with the Middle East have either dealt with the reconstruction of conditions in earlier centuries, or else they have portrayed current conditions against the background of events in the distant past. The fieldwork extended over 13 years and involved 13 families belonging to 3 generations. After a full immersion with these families, the researcher developed themes such as marriage, the social inner world of the Saudi woman and role conflicts in

the Saudi house. These developing themes were considered a foundation for other ethnographic fieldwork in the gendered Saudi society. Adopting and reflecting on Altorki's approach and concept, the researcher found similarities and differences which assisted in the methodological framing of this research (Table 3.1).

Table 3.1: Illustrating the differences and similarities between the researcher's and Altorki's contexts

	Altorki's Study	The Researcher's Study
The field of study	Anthropology	Interior design
Aim of the study	To reduce the level of abstraction common to many ethnographic community studies	To closely study the domestic space of Muslim temporary migrants in the UK to examine how changes and modifications are negotiated by the users to create a home; further, to develop a concept of what a Saudi household is and how it is created in temporary migration
Participants	Elite Saudi housewives	Saudi middle-class international students
Methodology	Anthropology and ethnography	Qualitative, ethnographic methods
The site of research	The salons of the expensive villas in the city of Jeddah	The rented homes of Saudi international students
Living environment	Saudi Arabia, Jeddah	UK, Glasgow

From Altorki's fieldwork on her own society, Altorki presented an essay, 'At Home in the Field' (Altorki and El-Solh, 1988). This reflective essay was about the issues Altorki faced carrying out ethnographic work in Middle Eastern societies in general and in Saudi Arabia in particular. Altorki argues that as a Saudi Arabian and as a woman, she was able to gain access to an important domain of urban society: the area of domestic relations. The author states that her investigations show Saudi Arabian women to be far from the passive and oppressed group that has been suggested by conventional discussions; the article states that most of the literature on women in traditional Arab society in general and Saudi Arabian women in particular is based on misinformation, hearsay and ahistorical interpretation. Altorki also argues that the female indigenous anthropologist studying her own society can play a major role in providing a more balanced analysis of the role of women in Arab politics and society.

Throughout this reflective essay Altorki details the particular issues the author faces in conducting fieldwork among members of her own status group in her own society. For example, Altorki describes that although she is a Saudi, she was not considered in the same way as the Saudi women she investigated. The author did not wear the hijab, which, as Altorki stated, along with the fact that she lived outside Saudi Arabia, provided Altorki with qualities usually attributed to an outsider. Reflecting on such issues, Altorki generated themes such as insider/outsider, resocialization into her own society, the advantages of being an insider and familiarity with the families. Altorki concludes this reflective essay by arguing that the social anthropology methods available to her for an

ethnographic study of the position of women in Altorki's own society were completely adequate. But, as Altorki has tried to demonstrate, conceptual problems such as the Western theoretical frameworks used to interpret the relationship between men and women in Arab society can be most readily recognized and solved by an indigenous anthropologist. To understand 'the invisible' women in the domestic politics of Saudi Arabian society, the data must be gathered by one who has a place in their midst. However, as Altorki documents the advantages and insights an indigenous researcher may bring to the study of her own society, Altorki also acknowledges the relevance of the perspective of the outsider. The author concludes by stating that although the Saudi Arabian case may present extreme difficulties for non-indigenous anthropologists, if problems of access to information are overcome, social scientists irrespective of origin can contribute valid insights that can correct misconceptions derived from inadequate knowledge.

Following Altorki's anthropological and ethnographic work, a couple of Saudi female researchers from other disciplines attempted to utilize her insights and findings to study Saudi society, in particular the Saudi female. Nada Al Nafea is a Saudi architect from Riyadh, who undertook her education in architecture and interior design in both the US and the UK. Her PhD (Al Nafea, 2006) focused on women's adaptation to a new home environment in Saudi Arabia in general and in Riyadh specifically. The study examined the following: the extent of the change that women had made and the loss of original features that characterized the traditional house; the position of women in society

through the value of privacy and hospitality, which is strongly reflected in the organization of the houses; and, finally, the direct and indirect roles of women in house design. In order to achieve these aims, the researcher undertook ethnographic fieldwork. Al Nafea used house plans, photographs and interviews which were conducted with women of three generations. Other Saudi female social anthropologists, who have been educated in the West, such as Kanafani (Kanafani and Sawaf, 2017) and Sawaf (2017), have also undertaken ethnographic fieldwork trying to uncover the hidden insights and knowledge of Saudi society.

Although Altorki and El-Solh's (1988) research took place over 30 years ago, it forms the base and the starting point of the methodological approach undertaken in this research, because it discusses the ways in which investigations into the closed and private female Saudi society are limited in academic research. As mentioned above, other ethnographic research has taken place in Saudi Arabia; however, these studies were mainly concerned with public and social space and the interaction between male and female borders. The home and its layout from a female Saudi perspective, and how the interior space is read and understood, needs to be positioned within academic research. The self-reflection and close intimacy methods that are utilized in these studies provide the basis for customized ethnographic tools designed especially for the Saudi female. Reflecting on who these female scholars researched in their countries of origin has provided an opportunity to combine the personal and professional in a way that others have not.

Contrary to Levin (2015), Lee and Park (2010) look into the attributes of cross-cultural temporary dwellings as a fast-growing population in the US. They investigate the housing experiences of these residents and their levels of satisfaction. The purpose of this study was to explore the meanings of dwelling attributes for cross-cultural temporary dwellers in the host country. Depending on use and activities, different objects may mean different things to different people. The authors assume that temporary residents from different cultures will attach meanings to their dwelling attributes at different levels. As such, the study seeks to discover all the levels of meanings that the temporary residents attach to the dwelling features in their present homes, not only in the functional but also in the socially sustained sense.

Corresponding to Lee and Park's (2010) study, Sahney (2016) argues that the visa status of Hindu immigrants in the US plays an important role in the way the two principles of Hinduism – purity and auspiciousness – are practised in mandirs (Hindu temples) in a diasporic setting. While the immigrants are on a temporary visa with unstable jobs, the purity and auspiciousness of the mandir is negotiated within restricted spaces inside rented apartments; however, as immigrants become permanent residents and independent homeowners, they execute more control in ensuring the purity and auspiciousness of the mandir through architectural changes inside the house. The researcher found that the most important dimension in this study is that it highlights the way immigrants negotiate the two principles of mandir at each stage of the immigration

process – from temporary to permanent residency – which changes and develops the way these principles are grounded in their domestic spaces (Sahney, 2016).

Parutis (2011) investigated the accommodation experiences of Eastern Europeans in London. The author used in-depth interviews with recent Polish and Lithuanian migrants. The study highlights a range of accommodation strategies that they tried living in London, and argues that instead of being passive users in the houses in the host country, Eastern Europeans skilfully manipulate the UK housing market. The article reflects on the controversial idea of making 'home' and contributes to the theoretical frame of the concept of 'home' in the context of temporary accommodation. The controversy as the author explains is caused by the ways in which the migrants manipulate housing policies in order to own a home or settle within the community. The author starts the article by exploring the range of dwellings, including both the physical structure of a home and the sociological side of the dwelling, which is linked to the social practices of the people occupying it. Both aspects of the dwelling become especially relevant when people move to live in a foreign country with an unfamiliar social and physical environment. The transition between two cultures and environments is less hard when people manage to create a safe physical place they can call home.

The article reveals that the research on the material culture of migrant homes is divided into two types – studies on recent migrants and those who are settled – but the author states that the notions of 'recent' and 'settled' are basically tied to the migrants' intentions to return to their country of origin. Objects in the settled migrant's home

would be ones that reflects the owner's identity and original country. The methodology resembles that used by anthropologists like Miller (1998). Even temporary homes are arranged in a way that reminds their inhabitants of home. On the other hand, migrants who think that they are in the new country for just a short time would only deal with ways of accommodating themselves within this timeframe.

3.10 Conclusions: Key Findings and Their Relevance for the Study

3.10.1 Questions Arising

- How do Saudi women's understanding of home and the driving forces underlying the creation of spaces in the home drive the narrative of homemaking?
- How can an insider's view along with an ethnographic approach to studying the Saudi female's home space provide new and valuable insights?
- To what extent do homes in Glasgow meet the needs of transnational Muslim families to enable them to perform daily activities while maintaining and practising their cultural and religious activities?
- If their needs are not met, how do the inhabitants modify their spaces to adjust their domestic environment?
- Are the domestic needs and requirements of Saudi temporary migrants in the UK, along with their ways of cultural expression in domestic interiors, different to those of other cultural groups of temporary migrants?

- How is the principle of privacy expressed within the domestic interiors of the Arab-Muslim females in Glasgow?

3.10.2 Implications for Methods

All the literature considered and reviewed contained qualitative studies. Although the methods used can be considered ethnographic, such as participant observation, none of them adopted ethnography as a methodological framework. The method most commonly used is the semi-structured interview with some studies also using participant observation. The reason for not undertaking a completely ethnographic approach is that it requires a long duration of time. Also, home ethnography in particular presents difficulties in obtaining access into the home. Even if access is obtained, spending long hours and days with a family, observing and investigating everyday activities, can present an uncomfortable situation. Furthermore, a local researcher investigating a migrant's home can create further obstacles such as the researcher is not aware of the migrant's cultural and religious norms and customs. All of these issues can be even more pronounced when attempting to study the home environments of individuals from the Gulf region, such as those from Saudi Arabia.

Traditional ethnography and its associated theoretical framework, such as in the work of Bourdieu, will be discussed in Chapter 4 (methodology). However, reflecting on the literature presented, a more contemporary take on ethnography was chosen.

Some studies present ethnography as a method used within a wider methodology. In an investigation of modern mobility and temporary homes, a different range of methodologies with the assistance of ethnographic methods was adopted. Rampazi (2016) carried out three in-depth case studies connected with mobility, which translated into short- or medium-term moves lasting a few months, or long-term moves lasting for years. The sample for study was three young Italian individuals who moved to the north of Italy to either work or study. Lee and Park (2010) based their study on Gutman's means-end theory¹⁸ and Rapoport's three levels of meaning¹⁹ as the theoretical underpinning. The study seeks to look into not only functional meanings but also their underlying values. A qualitative case study was done, with in-depth interviews that were conducted with ten Korean housewives who viewed their residence in the US as temporary, their stays ranging from six months up to several years. The length of the stay ranged from six to eighteen months, with a total planned time of one to two years of residence. Parutis (2011) used 64 in-depth interviews that were conducted over a year with recent Polish and Lithuanian migrants. The criteria for selecting the participants were their country of origin, age, sex, family situation and education. Both Lee and Park

¹⁸ The means-end chain model developed by Gutman (1982) sustains the supposition that values are dominant factors in patterns of consumer purchase, that they consider products or services based on the function of satisfying values and that all actions have consequences (Lee and Park, 2010).

¹⁹ Rapoport developed a very useful scheme of how architecture communicates information. He identified three levels of communication in the built environment: high-level, middle-level and low-level meanings (Lee and Park, 2010).

(2010) and Sahney (2016) tied the level of cultural expression in a space to the duration of the stay.

Reviewing the methods used to explore the topic of transnational migration and the construction of identity and home, all show the importance and benefit of ethnographic methods. However, none of these studies address the topic of this study, adopting ethnographic methods to understand a Muslim female perspective on the process. While some studies have looked into the private Saudi community, the purpose of this current study was not to explore the transnational move of the Saudi home environment.

3.10.3 Implication of Choice of Subjects/Participants

The literature mostly discusses homemaking processes from a transnational perspective in a Western context, for example, Eastern European professionals migrating temporarily to Western Europe. Although local cultural differences can present a challenge, the extreme differences between the Western and Arabic Islamic local religions and cultures can create a stronger tension. The western world is mostly a secular society with sizeable remnants of various religions. This tension can be explored and understood to better integrate Islamic domestic culture through the study of Arab Muslims migrating into Western environments. Further, an all-Saudi, all-female study focusing on home spaces is yet to be conducted.

Chapter 4: Research Methodology

4.1 Introduction

The aim of this research is to investigate Islamic living and values outside Saudi Arabia in temporary migration and the experience of change and modification in the home environment of Saudi female temporary migrants in the city of Glasgow, with emphasis on the methods people use to adapt to new forms of home environment. Research by Saudi female designers and their activity in the field are addressed. The research adopts a qualitative approach in order to achieve its aim and objectives and to address its questions.

For the research, an interpretivist paradigm was adopted, in which ontologically speaking the reality of the social world is questionable and subject to human factors, and the epistemology is social constructionism, in which every individual is considered. Consequently, this chapter, based on the philosophical stance of this research, will discuss and justify the methodological choices. It will represent the two dominant paradigms in the research field. Furthermore, in this chapter the researcher's positionality will be considered to determine the extent of subjectivity and objectivity in the research process. The reasons behind choosing a qualitative approach will be discussed and the choice of ethnographic tools will be reviewed – semi-structured interviews, participant observation and photography – as techniques to collect data and

generate meaning by using thematic analysis. The diagram below shows an overview and the flow of the research methodology and research design (Figure 4.1).

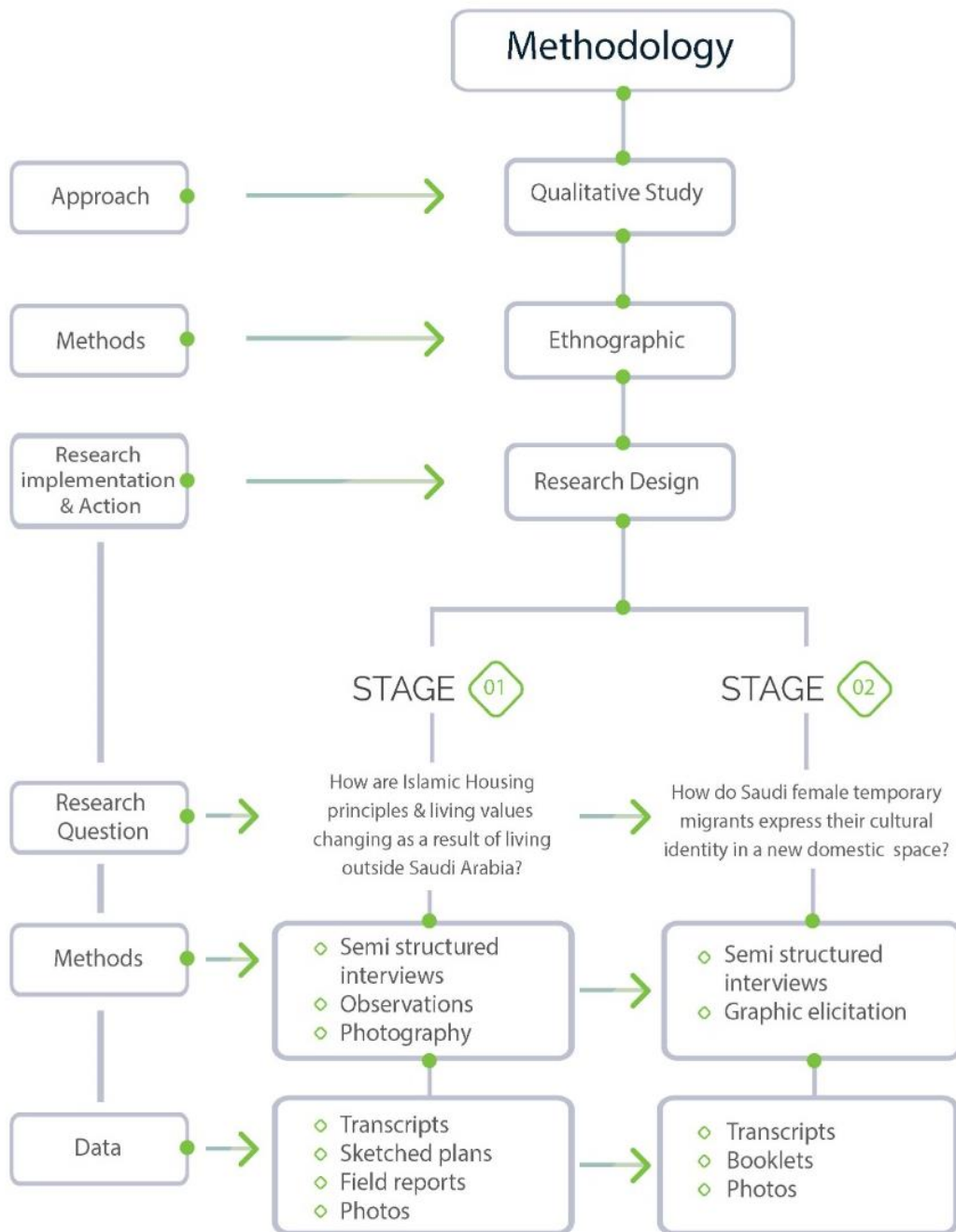


Figure 4.1: An overview of the research methodology, created by the author.

4.1.1 Positioning the Researcher

According to Creswell and Poth (2016), phase 1 of the research process starts with the researchers considering what they bring to the inquiry, such as their personal history, views of themselves and political issues. Moreover, Creswell and Poth (2016) highlight that researchers often overlook this phase and it benefits the inquiry if it is highlighted and positioned in the first levels of the research. Similarly, Crouch and Pearce (2012) believe that designers and their processes of design are already close to the world of research and researchers, and positioning themselves within their everyday practices, and then positioning those practices in a broader context of what goes on around them, will provide concepts that can be used later to understand the practices of the research and of the researcher. In the preface the researcher provided a personal background and motive for choosing the topic, and later in the chapter the use of certain unique practical tools is justified. As the thesis progresses, and especially in Chapter 5, the influence of the researcher's position on the study is shown and justified.

Creswell and Poth (2016) explain that researchers 'position themselves' by identifying their 'positionality' in relation to the context and setting of the research. Among the aspects described are the researcher's social position (e.g. gender, age, race, immigration status), personal experience, and political and professional beliefs (Berger, 2015, cited in Creswell and Poth, 2016). As part of the interpretivist paradigm adopted in this research (explained further in the next section), researchers are directed to 'read' the world to 'discover the meanings embedded there' (Neuman, 2010). Furthermore, Neuman (2010)

explains that since our pre-understandings of the world shape our interpretations, it is possible for researchers, through the research process, to challenge and destabilize their pre-understandings. According to Creswell (2014), by 'acknowledging our pre-understandings we can put them to work to become more open-minded researchers'. Therefore, when using an interpretive lens in relation to the positionality of the researcher and his/her effects on the research process, every decision is filtered through that lens. This includes the choice of research participants, decisions about how to communicate with them, the questions asked and the methods of conducting the analysis. Crouch and Pearce (2012) explain how the interpretive paradigm in relation to the researcher's position needs to be approached, particularly in research in the field of design.

The interpretive framework points to a reflexive, self-conscious researcher, and underlines the need for researchers to disclose the pre-understandings that have shaped their research. The processes of choosing research participants, identifying a research focus, choosing approaches to data collection and selecting what actions or views to report are decisive acts made from a particular research position. A researcher working through an interpretive lens acknowledges this by providing opportunities for the experience of others to be given centre stage and making the research a vehicle through which these voices can be heard. In research of design, the voices will be those of designers themselves, or of users of design, or of both, and the research purpose will be

to explore, interpret and understand the experience of designers and users of design as they interact with design practices, designed objects or designed systems.

Reflecting on the position the researcher holds as a designer, and as a Muslim woman interacting with and researching her own society, in every stage of the research the researcher will question and reflect on positioning the experience of the participants ahead of her own. In addition, the researcher will be conscious in her writing and differentiate between what is her understanding and what is the participant's perception and understanding

4.2 Interpretivist Paradigm

A positivist paradigm was commonly used in the social sciences before the 1970s (Hennink et al., 2011). Also, according to Saunders et al. (2012), the positivist paradigm was used by many scholars in the previous century. It was the traditional view of scientific research. This approach relies on the objectivity of the collected data, and the formulation of a hypothesis based on that data, yet the social sciences reflect the subjectivity of participants and their lives, and this resulted in the emergence of interpretive philosophy. Positivist philosophy is known for producing generalized rules from previous theories and seeking the verification of facts for research questions: things are either true or false. This approach was criticized within the social sciences for dealing with participants as static elements in the research, which led to fewer and fewer researchers in social sciences using this approach (Hennink et al., 2020; Jupp, 2006;

Williams, 2003). With positivism neglecting the individual, other philosophical approaches were considered. According to Groat and Wang (2013), the following seven philosophical schools of thought in a system of inquiry are more relevant to architectural research: historical, pragmatist, transformative, phenomenological, constructionist, poststructuralist and participatory.

Two of those schools of thought were investigated to assess their suitability to be the base structure for this research: phenomenology and constructivism. First, phenomenology was investigated, its nature and its features. This investigation helped the researcher to understand this school of thought and evaluate its suitability for the research process. Research that is related to architecture has employed this school of thought in topics about houses and settlements, especially in Germany (Groat and Wang, 2013). Although the present study is about home and settlements, it focuses on the users' subjectivity in building their cultural identity within their domestic spaces as means of making a home. Phenomenology is considered to be the qualitative version of positivist research philosophy, where the focus is on understanding the issue itself after dismissing all factors affecting it. In this research, the phenomenon of temporary migration is the main influencing factor. However, it is only a means by which the domestic spaces of the Arab Muslim and Saudi households outside their natural environment are examined and socially constructed (Cerbone, 2014; Moran, 2002). This allows us to dismiss phenomenology as a possible strategy for this research. The question in hand, the research question, relates to the concept of cultural identity, which is considered to be a

phenomenon by some scholars (Al-Naim, 2008, 1998). Yet, the cultural identity of the Saudi domestic space depends on the social and cultural meaning that is inherited and developed through the lifetime of its inhabitants.

Bryman (2016) illustrates that 'interpretive approaches to research place reliance on people providing their own explanations of their situation or behaviour. The interpretive researcher tries to get inside the minds of subjects and see the world from their point of view.' In the interpretivist paradigm, the reality of the social world is questionable and subject to human factors and inquiry (Cohen et al., 2011). Therefore, it is subjective and ensures the sympathy and involvement of researchers with the phenomenon. The epistemology is social constructionism, and every individual is understood thus. From the methodological point of view, reality cannot be measured by experimental scientific methods or mechanisms (Schwandt, 2015). Additionally, Crotty (1998) points out that the interpretivist approach seeks to understand culture, history and language in order to shape interaction and experiences with social worlds.

The research is within the field of interior design and architecture, a field that is researched and studied using a practice-based system, yet design and architecture are based on the process and not just the end result (Till, 2005). Moreover, the study of the design and architecture of the domestic space (Rapoport, 1998) calls to a more specific tie to the design of spaces. Amos Rapoport (1998), who concentrated on the need to consider culture in housing design, highlights that there is a need for architects and designers to not only think of the final outcome as the designed artefact, but also explore

and investigate the cultural and social habits which shape the domestic space. As such, this research relates to individuals – the users of the domestic spaces or, as Saunders et al. (2009) describes them, ‘social actors’ – who influence the research path and outcome. Saunders et al. (2009) contend that placing research under a certain paradigm depends mainly on the theme and objectives of that research; consequently, there are no absolute choices. Considering the theme of the research at hand, it seems rather appropriate to explore the topic through the interpretive lens in the hope of providing deep insights into the phenomenon under investigation.

The interpretive stance (Creswell and Poth, 2016; Denzin and Lincoln, 2011) is adopted in the field of architecture and design. Aljamea (2018) noted that ontologically culture is subjective, which means it is constructed and formed through people’s perceptions and beliefs. The epistemology informing the interpretivist paradigm in this case requires that researchers involve themselves with the phenomena under study. Moreover, the methodology in the interpretive approach requires deep understanding of the research topic, so knowledge might be acquired through utilizing a qualitative approach (Al-Ban, 2016; Lucas, 2016; Crouch and Pearce, 2012).

Three points evolved into the research questions, which helped in selecting the appropriate philosophical stance: the research motivation, intended audience and expected impact of the research. As mentioned earlier (see Chapter 1), the researcher’s educational, professional and personal life experiences had an effect on her pointing out the socio-cultural concern of cultural identity within the domestic space in temporary

migration. Therefore, the research aims to communicate with students, designers and academics. Finally, this research hopes to acknowledge and close the gap for interior designers in relation to design theory by understanding how temporary migrants express their cultural identity within domestic spaces as their process of homemaking.

As with other paradigms, an interpretivist approach has some limitations. Its belief is that there is no single reality, but that realities are constructed by individuals in accordance with many variables such as their setting, point of view, experience, etc. The researcher in this paradigm connects with the research setting and participants, which could hinder the reliability of the research and make it subject to bias (Bryman, 2016). To reduce bias and assure the reliability and validity of this research, different strategies were employed. This will be discussed further later in the chapter 5 under section 5.4.3.

4.3 Research Approach: Qualitative and Quantitative

As this study adopted the interpretivist paradigm as a philosophical stance and since most interpretivist studies use qualitative methods, the data for this study will be analysed using a qualitative approach to fulfil the aim, objectives and research questions. Figure 4.2 represents the flow of the research knowledge framework.

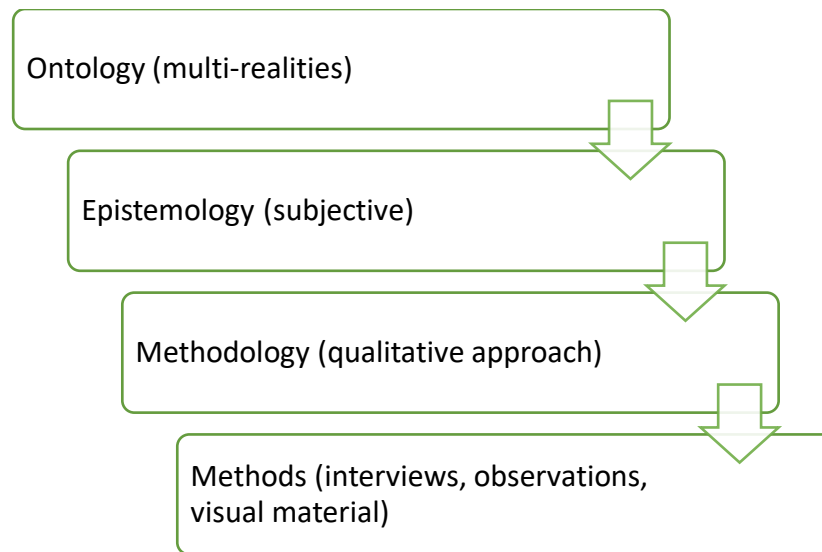


Figure 4.2: The flow of the research knowledge framework. Source: adapted from Crotty (1998) and Saunders et al. (2012).

The research philosophy adopted was selected to reflect the nature and environment of the research area. This philosophy underpinned the research strategy and the methods applied to answer the research questions, which revolve around the concept of the cultural identity of the Arab Muslim household in temporary migration, focusing on the changes in Saudi domestic spaces from the perspective of Saudi women, and the cultural and social aspects of the Saudi contemporary home in Saudi Arabia and the UK. The aims and questions are also concerned with the comprehensive process of homemaking, which includes the physical and non-physical aspects of how inhabitants translate and reflect their cultural identity inside their homes.

Qualitative research is defined as ‘a form of social inquiry that focuses on the way people make sense of their experiences and the world in which they live’ (Holloway and Wheeler, 2010). According to Berg et al. (2004), qualitative research provides an in-depth

understanding, description and interpretation of the phenomenon from the point of view of participants. A qualitative strategy was selected, as it 'excels at interpretation – giving an understanding of why things are the way they are and how they got to be that way' (Morgan, 1997). The selection reflects the link pointed out by Creswell (2013) between constructivism and qualitative research, a generalized link between the two. The work of Groat and Wang (2013) speaks predominantly of the use of qualitative methods in structuring architectural research. Ragin and Amoroso (2011) provide further insight: 'Almost all qualitative research seeks to construct representations based on in-depth, detailed knowledge of cases, often to correct misrepresentations or to offer new representations of the research subject.'

This research is concerned with the manifestation of the cultural identity of users living in contemporary rented houses in temporary migration, and a qualitative research strategy 'studies the context or setting of participants, makes interpretations of the data, creates an agenda for change or reform, [and] collaborates with the participants' (Creswell and Poth, 2016). Also, the work of other scholars in the same field supports the selection of a qualitative research strategy (Al Nafea, 2012; Al-Naim, 2008; Boccagni et al., 2018; Othman, 2016; Parutis, 2009), which provided features that supported the research structure and needs, and enabled the author to answer the research questions and meet its aims. A quantitative strategy, however, is about testing measurable variables and providing structured and consistent reporting, and relates to the positivist system of inquiry, seeking the truth with an objective deductive approach. This is not

what this research aims to achieve in order to answer its questions (Creswell, 2014). Table 4.3 shows the differences between qualitative and quantitative studies.

Table 4.3: Quantitative and qualitative approaches compared. Source: adapted from Bryman, 2012.

Quantitative	Qualitative
Numbers	Words
Point of view of researcher	Points of view of participants
Researcher distant	Researcher close
Theory testing	Theory emergent
Static	Process
Structured	Unstructured
Generalization	Contextual understanding
Hard, reliable data	Rich, deep data
Macro	Micro
Behaviour	Meaning
Artificial settings	Natural settings

According to Groat and Wang (2013), some of the characteristics of qualitative strategies are an emphasis on natural settings, a focus on interpretation and meaning, a focus on how the respondents make sense of their own circumstances, the use of multiple tactics, and analysis through words and personal informal writing. Also, a qualitative research strategy is helpful in developing frameworks and theories and constructing hypotheses (Schwandt, 2015).

Qualitative strategies or methods do not require large numbers of participants; instead they work in detail with a relatively small group of participants, which provides depth to the research. Sampling is dependent upon target and applicability criteria, or a snowballing technique can be used, which ensures that there are some basic similarities among the participants (Crouch and Pearce, 2012). Qualitative analysis reveals the diversity and richness of people's emotional relationships to places, indicating that the meaning of 'place' develops from an array of emotions and experiences, both positive and negative (Manzo, 2005). Even though a qualitative approach has been used to examine the cultural identity of the domestic space in migration (Groat and Wang, 2013), there are some limitations and biases affecting reliability and validity, making the qualitative method an art rather than sound science (Crouch and Pearce, 2012; Lucas, 2016). To avoid having this issue with the qualitative method, triangulation is implemented, which means using a variety of data collection and design methods to answer one research question on the same phenomenon (Bichard and Gheerawo, 2011). This is one reason why this study utilizes several tools in gathering data.

The qualitative research cycle, a model developed by Hennink et al. (2011), illustrates the proposed elements in a piece of research. It begins with the foundation of the research, the design cycle, moves on to the ethnographic cycle in which data is collected, and then on to the analytic cycle, which generates results from the collected data, before returning to the first cycle, the design cycle (Figure 4.3). This illustration of the nature of a

qualitative research process provided a general framework for the design of this study where its three main cycles are interconnected and feed into each other.

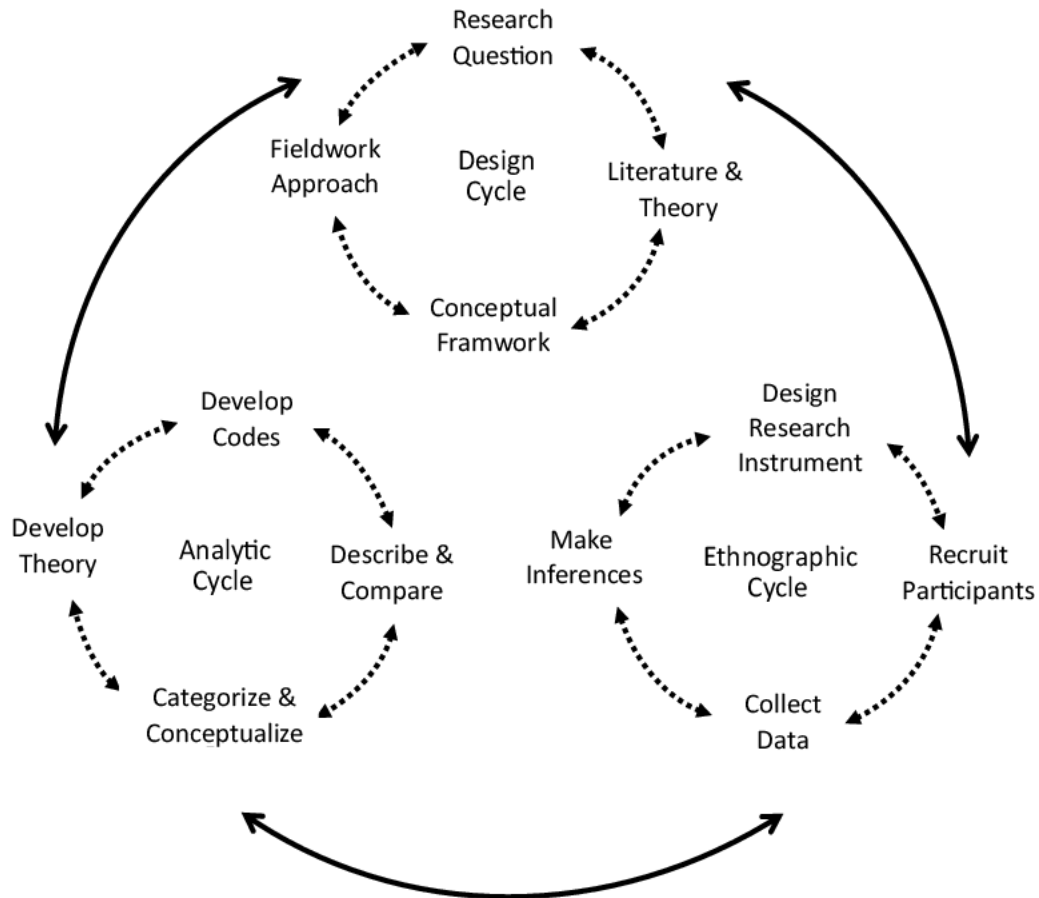


Figure 4.3 Hutter-Hennink qualitative conceptual framework research cycle. Source: Hennink et al., 2011.

This study is about the socio-cultural aspects of users' everyday lives within their domestic spaces in re-creating their home environment, modifying their spaces into familiar places. In particular, it explores the socio-cultural aspects of everyday living in the Saudi household in temporary migration from the perspective of Saudi women. For this reason, methodological strategies related to both the design field and social research

were explored in order to select the appropriate one for this study. These included ethnography, case studies and narrative research. Each approach was explored and studied to determine how it could be utilized to better serve the research questions and aims.

From a review of the previous research in Chapter 3, it was noticed that qualitative methodologies were utilized in conducting investigations related to architecture and interior design (Aljamea, 2018; Al-Naim, 2006; Hareri, 2018; Othman, 2016). An awareness of the different qualitative approaches assists researchers to evaluate and compare them and to select an appropriate approach which will help to answer the research questions. The popular qualitative approaches that were found included phenomenology, case study, ethnography, narrative and grounded theory. The three that were considered were case study, ethnography and narrative.

4.3.1 Case Study

Case studies as a research approach were considered. Within the literature, it has been suggested that case studies can be used with qualitative and quantitative strategies (Baxter and Jack, 2010). In its traditional sense and definition, a case study approach primarily focuses on the 'particular case that is the object of interest' (Crouch and Pearce, 2012). Stake (2008) explains that the case study 'is not a methodological choice but a choice of what is to be studied' and it is a 'specific, unique and bounded system'. In a design context, the unit of research might be a particular object, a system, a design

process or a work place such as a studio or workshop (Liamputtong, 2009). On the other hand, Creswell and Poth (2018) state that a case study is a methodological choice, particularly in ethnographic approaches, which are appropriate for much case study research. Sometimes 'the nature of the case emerges inductively' from different types of studies, such as an ethnography (Ragin and Becker, 1992). Crouch and Pearce (2012: 124) give the example of Ragin and Becker's (1992) statement: 'Ethnographic research that began with the intention of looking into the work culture of a design studio might bring to light a case of gendered work practices.' Therefore, the qualitative approach can be presented in the form of a written case study with the particularities of the location, the individuals involved and other contextual features made explicit in order to explore the case of gendered work practices using ethnographic methods.

Creswell and Poth (2018) state:

The entire culture-sharing group in ethnography may be considered a case, but the intent in ethnography is to determine how the culture works rather than to either develop an in-depth understanding of a single case or explore an issue or problem using the case as a specific illustration.

Thus, the case study as a research approach involves the study of a case or cases within a real-life, contemporary context or setting (Yin, 2013). This case as Creswell and Poth (2018) describe may be 'a concrete entity, such as an individual, a small group, an organization, or a partnership'.

As this study approaches Saudi Muslim female temporary migrants in Glasgow as a culture-sharing group to give the researcher a better understanding of the process of homemaking within this group, the case study strategy is not valid for this research. It focuses on a single example and with the depth obtained manages to generalize theoretical assumptions (Groat and Wang, 2013). As mentioned, the selected location contained users with diverse backgrounds, where one or two cases would not give a broad view of the situation under study, i.e. cultural identity within domestic spaces in temporary migration. Although depth and reflexivity are important features the research seeks in a strategy, the case study strategy provides too narrow a perspective of the subject. Reflexivity within this ethnographic study was important as it helped to determine the next step to take the study forwards. Also, it depends on studying a selected phenomenon within its context (Saunders et al., 2009), and to do so it uses a small sample which is representative of a larger group, then generalizes the findings. Commonly this strategy can be found in business and economic studies and aims to collect scientific data on the phenomenon within the study context (Yin, 2013). As such, case study as a strategy, in its traditional definition, was not selected.

However, a case study approach is adopted in this study for locating and identifying a culture-sharing group to study, while ethnographic methods are used to investigate. Therefore, this research adopts Creswell's (2013) explanation of locating a case study, and even although, as mentioned above, the findings of this study cannot be generalized for a larger group, ethnographic methods for studying a small group and its domestic

environment can be applied to other culture-sharing groups and their domestic spaces in temporary migration. However, a 'case study' was used to provide the background context in which the sample was studied and to represent a case of a culture-sharing group being studied. A similar approach was used by Aljamea (2018) and Othman (2016).

4.3.2 Narration

There are various types of narrative methodology including biography, autobiography, life history and oral history and in some references even ethnography (Creswell and Poth, 2018). These types have points in common: they capture individuals' detailed experiences, they use similar data collection tools, they occur within specific places or situations and often there is a turning point in the narration (Creswell and Poth, 2016). In the narrative strategy of inquiry, 'the narrative combines views from the participant's life with those of the researcher's life in a collaborative narrative' (Creswell and Poth, 2016).

According to Creswell (2013), there are similarities between narrative and ethnographic strategies in terms of the type of information collected, but the ways in which the studies are produced differ. The difference is the voice the researcher uses and their level of involvement. In narrative studies the researcher can be the main subject of the thesis, while ethnography is about the combination of subjects, researcher and others, within the cultural environment. Since this researcher adopts ethnographic methods, the narrative approach was not considered.

4.3.3 Ethnography

Ethnography is a qualitative method in which the researcher describes and interprets the shared and learned patterns of behaviour, values, beliefs and languages of a culture-sharing group (Creswell and Poth, 2018, cited in Harris, 1968). An ethnographer is interested in examining these shared patterns. Agar (1996) explains that ethnography can be both the process of the study and the outcome of the research. 'Ethnography involves the in-depth study of people's actions and accounts within their natural everyday setting, collecting relatively unstructured data from a range of sources' (Hammersley and Atkinson, 1989, cited in Boddington et al., 2020).

As a process (which is the chosen direction for this research), ethnography involves extended observations of the group, mostly through participant observation, in which the researcher is immersed in the day-to-day lives of the group members and observes and interviews them (Creswell and Poth, 2018). Crouch and Pearce (2012) further explain that the goal of ethnography is to describe or write about a particular cultural group or a particular cultural practice.

Ethnographic research grew out of the discipline of anthropology: the study of human beings, their lived experiences and other cultural practices. Anthropological researchers were intrigued by the differences between the practices of newly discovered societies and those of the groups at the colonial 'centre', and attempted to document and explain how those newly discovered societies experienced daily life (Crouch and Pearce, 2012).

Traditional anthropological fieldwork requires the researcher to spend long periods of time (several months or even years) living alongside the people, immersed in an unfamiliar culture and in the people's daily lives, recording the experience in the form of field notes or diaries (Hammersley and Atkinson, 1995). Furthermore, typically, in 'good ethnographies' (Creswell and Poth, 2018), not much is known about how the group functions, and in the analysis of the collected data the researcher (the outsider) relies on the participants' views for an insider emic²⁰ perspective and reports them in quotes, synthesizing the data and filtering it through the researcher's etic scientific perspectives to develop an overall cultural interpretation (Atkinson, 2015). This type of ethnography is referred to as realist ethnography (Creswell and Poth, 2018). It takes an objective stand towards the individuals being studied, is written from the third-person point of view, disconnects the voice of the researcher, reports objectively what is being observed and what is expressed by the participants, and the researcher remains in the background. This type of traditional ethnography is conducted less often (Crouch and Pearce, 2012).

Ethnography as a strategy 'studies an intact cultural group in a natural setting over a prolonged period of time by collecting, primarily, observational and interview data' (Creswell, 2013). From the observations and data collected, generalized comments and recommendations are made and conclusions are stated. This strategy has been employed in a similar type of research, for topics related to urban design. Also, the feature of

²⁰ 'The etic account is from the point of view of an observer who is outside the culture or activity in question, whereas the emic account is produced from within a culture' (Lucas, 2016 10).

ethnography that involves interpreting observation is considered to be its strength. Yet, it is important for the researcher to be aware of reflexivity and subjectivity while conducting the research. Reflexivity, is an important method of assessing each step, it allows the researchers to ensure their own ideas and cultural background are not overshadowing the degree of objectivity needed to maintain unbiased judgment. Ethnography originated largely in the disciplines of anthropology and sociology (Salkind, 2010). In contemporary research, ethnography expanded to other study fields as per its features of observation and cultural perspective during the research process.

Focusing on ethnography as the qualitative approach of this study, it is important to look into its history and meaning to understand how ethnography was used as a defining framework for what data is needed and how it should be collected. We encounter people every day, asking them about their lives, living conditions, how they feel about them and what they do to adopt their selves. These are normal inquiries, especially when meeting with people and listening to their stories. So, what distinguishes these types of encounters from ethnographic ones? Answering the question, the researcher turns to Tim Ingold (2014) who has explored the environment and ethnographic observation:

I, the researcher, will tell people that I come to learn from them, that I hope to learn a particular skill, explain what they think about things. Furthermore, I will be writing down notes to remember what I have observed.

Ingold (2014) explains further what it means to observe within an ethnographic encounter: 'To observe is to watch what is going on around, listen and feel as well.' For

Walsh (2009), 'To observe is not to objectify; it is to attend to persons and things, to learn from them, and to follow in precept and practice.'

Banks (2018) argues that ethnographic fieldwork aims to investigate implied knowledge, the things that people know but do not consciously know that they know; for example, how Saudi women change their private domestic spaces outside their native environment through both physical and behavioural changes and modifications.

4.3.3.1 Ethnographic Approaches and Methods

Ethnography has shifted from being a method for collecting data to being a process of creating and representing knowledge based on the researcher's own experience (Pink, 2013: 18). The traditional ethnography is defined by several factors, one of which is the researcher's position as an outsider approaching a culture and its participants to produce knowledge about this cultural group (Fetterman, 2009). However, in the case of this study, if the researcher was an outsider, especially a male one, accessing the site in question would have been near to impossible. As Omer (2010) explains, the sanctity of a Muslim house comes from its privacy, both physically and metaphysically. In other words, anyone who visits and enters is welcomed according to the host's time and preferred place and time. In order to study this particular topic in a very detailed manner, the only way to gain access was to be an 'insider' – a situation that in turn requires careful consideration of the researcher's own subjectivity and that of the participants, and the intersubjective exchanges. From positions similar to this, 'contemporary' or 'new'

ethnographies have been advocated (Crouch and Pearce, 2012), and prove that qualitative studies are subjective because they are always altering their nature in order to produce new knowledge.

Developing ethnographic tools into contemporary design research methods has become important, particularly regarding how these ethnographic tools can be used to gain a better understanding of people and how they live (Akama et al., 2015; Bichard and Gheerawo, 2011; Pink et al., 2017). Designers have started recently to adopt an ethnographic process of thinking into the design process itself. Observational and ethnographic methods provide further sources of information for the designer to utilize and engage with.

Sarah Pink's (Pink et al., 2017) research into integrating ethnographic tools into the design process is an important and successful example, in particular for the design of domestic spaces. Using video recording and recorded interviews, Pink interviewed Indonesian women in Australian contemporary homes and focused on the daily laundry habits of the women in a new domestic space. The aim was to find the small individual details in each daily routine that can create a more inclusive laundry space in residential design, which can only be discovered through micro-investigation into people's daily domestic habits.

There is no single way to conduct ethnographic research, and data collection in a qualitative setting is viewed as a series of interrelated activities aimed at gathering good information to answer emerging research questions (Creswell and Poth, 2018).

4.3.3.1.1 Reviewing the Literature

To start with, relevant literature was reviewed to gain a clearer insight into what was written about this topic leading to a more defined research question (see Chapter 1). Documents which relate to a 'single culture-sharing group' (Creswell and Poth, 2018), whether in the form of text, sketches, diagrams or architectural schematics (Crouch and Pearce, 2012), can be considered a source of data within the ethnographic approach to qualitative research. In this thesis (see Chapters 1 and 2), it is argued that there is a need to build clear and up-to-date background knowledge about Saudi cultural and social norms and practices from the perspective of reflecting identity within the rented domestic space as a way to maintain and re-create a place called home. Also, it shows that interior designers and architects approaching the Saudi household from an ethnographic point of view add to the field of interior design. The review in Chapter 2 established the common Islamic house design principles within the contemporary context and more specifically the Saudi contemporary house. Therefore, a literature review on the subject of Arabic Islamic house design culture contributing to identity, in Saudi Arabia in particular, was conducted to understand how it functioned within the perspective of cultural practices that form and shape the domestic space. Also, a review of types of temporary migration and their history was conducted to understand the social formation of the sample addressed and the reasons for targeting this sample demographic.

The literature review explored published and unpublished information around the topic to create a wide base of knowledge that can inspire solutions and help to explain the points about observed behaviours that were highlighted in the literature on Saudi Arabia in particular and the Arab Muslim in general.

4.3.3.1.2 Semi-Structured Interviews

Interviews are defined as ‘a form of communication, a means of extracting different forms of information from individuals and groups’ (Byrne et al., 2012). Interviews are by far the most commonly used tool in qualitative research (Creswell, 2013; Jones et al., 2012; Sturges and Hanrahan, 2004). According to Lucas (2016), ‘Interviews are a crucial way of gaining research information from the wide range of people involved in architectural projects, from the architects to clients and user groups.’ Although Lucas (2016) argues that an open-ended interview allows freedom for the interviewee to elaborate on the topic, Lucas points out that such an approach may take the conversation to a number of levels and in different directions and that the conversation needs to ‘start somewhere’. However, having an interview guide assists in keeping the interview on track, which also helps facilitate collecting similar data from the interviewees (Holloway and Brown, 2014). Additionally, a semi-structured interview allows researchers to probe to gain a deep understanding from the interviewee, which benefits the researcher.

Semi-structured interviews are more commonly used with qualitative research, as they give in-depth insights while affording the researcher some control over the interview

(Hennink et al., 2011), in contrast with unstructured interviews, which minimize the researcher's control. Therefore, the researcher used in-depth semi-structured interviews to investigate the participants' perceptions of homemaking through their cultural practices inside their domestic spaces. This interview technique helps the researcher perceive different perspectives of the research problem (Emerson et al., 2011). In ethnographic approaches, semi-structured interviews are the most common method for collecting primary and first-hand data (Creswell and Poth, 2018).

Semi-structured interviews are free conversations that follow an interview topic guideline to address the research questions, and this creates some degree of inter-personal relationship between the interviewer and interviewee (King, 2004; Kvale, 1983). Carey (2012) suggests that this type of interview be used for sensitive topics, while Barriball and While (1994) state that it can be adjusted to different levels of education and social status in participants. The inter-personal relationship between the researcher and participant differs according to the type of participant, be they uncommunicative, over-communicative or high-status interviewees or would-be participants. The researcher is required to be aware of these types of participants and to be prepared with strategies for dealing with them. Interviews encourage participants to express themselves: 'Conversing with people enables them to share their experiences and understandings' (King and Horrocks, 2009), and these shared experiences present deeper insights to the researcher. It is to be noted that the style and tone in which the questions

are delivered affect participants' answers and that the flow of the interview will be affected by those answers (Jones et al., 2012).

Interviews were used to collect primary data from participants who lived in temporary homes to gain a deeper understanding of the ways in which temporary migrants modify and change their domestic spaces to reflect their cultural identity within the new environment. Moreover, the researcher was able to gain a deeper understanding of the meaning of home and the process of homemaking from the perspective of Saudi women in Glasgow.

As mentioned above, with the use of semi-structured interviews comes the risk of drift in the conversation between the participants and researcher. An interview guide is used as a framework to ensure that the flow of the conversation is within the boundaries of the research topic. Holloway and Brown (2014) state that in qualitative research it is important to use an interview guide to improve the reliability of the research. The guide is considered a framework for the interview and the questions asked and is helpful especially with fieldwork, which is bounded by limited time at the research site and with the research participants, as is the case with this research. The research questions were formed to gain data from the participants about the physical and behavioural modifications they made in order to maintain their cultural identity within their domestic spaces, and to understand Saudi women's perceptions of their home environment in temporary migration. The data gathered were based on the participants' perceptions, feelings and thoughts. Even though the researcher could not use all the questions in the

interview guide, it did assist the researcher to keep her focus on the research topic and to control the interview (Bryman, 2016). The research questions for stage 1 (Arab Muslim temporary migrants living in rented flats in Glasgow) were 25 in total and for stage 2 (Saudi women temporary migrants in Glasgow) were 20 in total (see Appendix 1). However, the researcher did not ask all the questions of each of the participants and some additional questions emerged because of how much information the participants were willing to share during the conversation. In addition, other questions were added to suit the situation as it developed. All of these facilities are considered as benefits of adopting a semi-structured interview method.

4.3.3.1.3 Observations

Observation is one of the methods in a qualitative study, where the researcher looks at the activities and behaviours of individuals at the research venue and records them in the form of field notes (Creswell, 2014). Observation takes many forms, for example an unstructured or semi-structured approach that the researchers can use when they want to know about how things work in the scene and has prepared some questions in advance. Other forms of qualitative observation are non-participant observation and complete participant observation, which allow the researcher to view participants and discover their points of view through asking general questions (Creswell, 2014). Qualitative observation is referred to as participant observation whether the researcher interacts with participants or not (Court et al., 2018). To gain an even deeper understanding of the way in which Arab Muslim temporary migrants modify and change

their domestic spaces and how these changes affect both their perceptions of the meaning of home and the spatial layout of the home, the Arab Muslim participants were observed as part of the ethnographic approach. Walsh (2009) noted that observation is an important tool especially when the researcher as an outsider wants to have a clear sight of the insider's situation.

Even though the researcher shares the participants' cultural and social background, individual and personal culture and preferences made the researcher an outsider, which the researcher needed to observe and understand. In addition, awareness of these processes allowed the researcher to distance herself from her familiarity with the participants. The shared cultural and social background was channelled in this step of the research to understand the social etiquette within this group; for example, on arrival to the research site, the researcher would bring and offer a small plate of dates or a baked cake. The researcher knew that these acts of endearment when arriving at the participants' homes for the first time would act as an ice breaker and make the participant more open and receptive to the researcher's questions and observation of their homes. This created an understanding of the issue and identified some different angles both mentioned and not mentioned in the literature review. Also, observation provided a systematic record that guided the researcher through the fieldwork and when evaluating the pilot interviews in Chapter 5 and modifying the questions for the main interview phase 1 (Hennink et al., 2011).

The researcher reviewed literature which adopted an ethnographic approach, related to the topic of interior and domestic spaces and undertook observation as a method. From the types of observations, participant observation or the 'researcher as participant' approach was selected. This was because, as Angrosino (2007) states, the researcher 'disappears completely into the setting and is fully engaged with the people and their activities, perhaps even to the extent of never acknowledging his or her own research agenda'. This engagement gives the researcher more experience in the social behaviour of the studied group, focusing on cultural and social settings (Hennink et al., 2011).

Creswell and Poth (2018) cite Atkinson (2015), who points out that researchers undertaking qualitative research studying a culture-sharing group through ethnographic approaches 'engage in extensive fieldwork, collecting data through interviews, observations, symbols, artefacts, and many diverse sources of data'. In other words, it is a strategy for 'going out and about and getting close to the activities and everyday experience of other people' (Emerson et al., 2011). Within the ethnographic approach, observations are more capable of capturing the complexity of experience than an interview. They are key to understanding the bigger picture in which particular individuals engage in particular practices, while the interview provides a more focused view (Crouch and Pearce, 2012).

Participant observation is considered along a scale, from non-participant to complete participation observation. The core principle behind the use of participant observation is 'to enable the researcher to establish close and sustained connections with the people

and the cultural setting and thereby to achieve a deeper understanding' (Crouch and Pearce, 2012). However, there can be different levels of connections and participation between the researcher and the research setting. Total immersion in the setting and with participants is not always necessary for research to be credible (Crouch and Pearce, 2012). Different continua have been suggested to show the range from complete participation to non-involved, pure observation (Walsh, 2009). On one hand, a non-participant observer does not attempt to develop a close connection and familiarity with the setting or the participants, but takes a 'detached' stand and plays no role in the activities or experiences being observed (Ary et al., 2018). On the other hand, a full participant is a researcher who is part of the activities, experiences and setting, to explore the nature of the cultural setting being studied. In both, an observer needs to be on the site, but researchers in non-participant observation watch quietly with no active participation and are able to record what they see (Ary et al., 2018). However, Hennink et al. (2011) question the researcher's complete participation in 'researcher as participant' situations, because they demand a great deal of concentration, recording thorough notes and engaging with the social context. Each researcher would collect very different data and observe differently depending on the nature of their immersion and what is needed to address the research questions.

As mentioned, participant observation is considered a middle point between complete immersion and full detachment. Within the contemporary nature of ethnographic approaches and their use within several disciplines (in this research, interior design),

participant observation is taking a direction which is being shaped as the research progresses. The basic factors of observation are considered, but the specific definition of the way and degree to which participant observation is applied depends on several factors: the setting in which participants are studied and observed, the cultural practices and activities being observed and participated in, time and access granted to the researcher, and finally the emic/etic position of the researcher.

4.3.3.1.4 Visual Methods

One of the developments in qualitative research in recent years has been the growth of interest in the use of visual materials (Bryman, 2016). Visual methods are used to understand and interpret images and include photography, film, video, painting, drawing, artwork, collage, sculpture, and cartoons (Glaw et al., 2017). Visual methods are a novel approach to qualitative research, derived from traditional ethnography methods used in anthropology and sociology. There has been recent enthusiasm for the use of visual methods in qualitative research (Barbour, 2014) because they add value to already existing methods by bringing another dimension. According to Balmer et al. (2015) and Barbour (2014), visual methods capture multidimensional data and they are important in adding valuable insights into the everyday world of the participants. In qualitative research, visual methods are much utilized within the ethnographic approach. The use of visual materials in ethnography is not new (Bryman, 2016); for example, social anthropologists have for many decades made use of photographs of the tribes and villages in which they reside. The use of visual materials in ethnographic studies is a key

part in completing an ethnographic encounter, to create holism and to piece together a puzzle. Using visual methods is found to be a key factor while engaging in contemporary ethnography (Pink, 2007). Since the aim of this study is for a Saudi researcher/designer to gain deep insights into the ways Saudi female temporary migrants express their ways of living outside Saudi Arabia and inside their domestic domains in Glasgow, incorporating visual methods within the methodology was suitable to meet the aims. Such methods were found useful because they add valuable data along with the verbal testimonies, which according to Banks (2018) capture meaning that can be challenging for participants to express and can be overlooked. In addition, Sanoff (2016) explains that incorporating visual methods can achieve a productive dialogue about the visual environment. Therefore, visual methods presented tools for the researcher to record observation and for the participant to visually express their individual meaning and process of making a home. Based on the research aims, three main visual methods used in this research were sketching, photography and graphic elicitation.

Sketching

A sketch is defined as:

preparatory works that fall into two broad categories. First, sketches can present an immediate response to a context, such as simply sitting and drawing a scene. Second, a sketch might indicate a drawing made in order to develop an idea, often to a self-referential schema not accessible or intended for others to read clearly.

(Lucas, 2016: 182)

Sketching observations is a method used by scholars of sociology and anthropology to gain deep insights and an added point of view. This was noted in Bourdieu's ethnographic study of a traditional Kabyle Algerian home in 1950 (Figure 4.4).

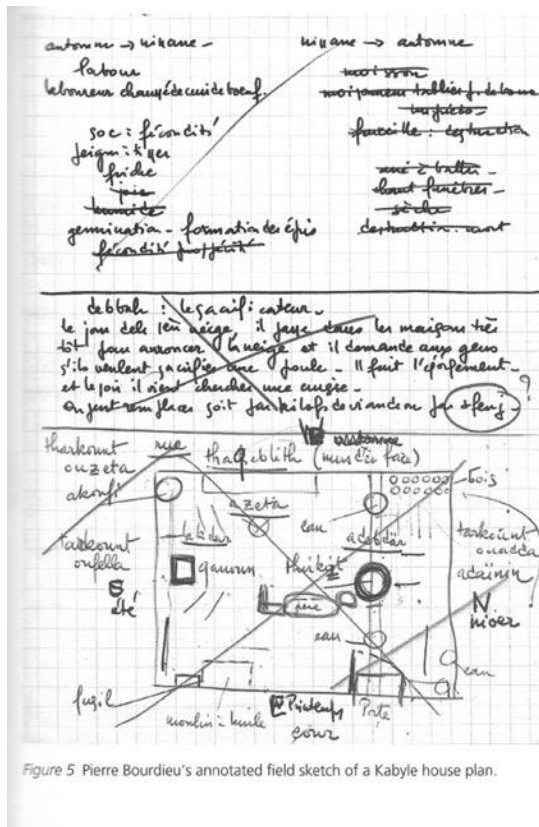


Figure 4.4: Photograph of Bourdieu's field sketch, 1950. Source: Webster, 2011.

Among the fieldwork and data collected, Bourdieu produced field sketches and diagrams of floor plans (Webster, 2011). Focusing on the fields of architecture and design, drawing is one of the practices native to them, 'and is one that is well placed towards research as a method of investigation, as a form of dissemination, and also as the focus for study' (Lucas, 2016: 176). For interior designers in particular, the practice of sketching is an

essential tool. It provides the designer with new insights, which play an important role in the emergence of ideas (Brun et al., 2016). It is considered a tool for reading a space, developing ideas and visualizing prospective designs.

However, usually sketching within the field of architecture and interior design is used to develop visual ideas, not as a tool to investigate beyond what is sketched. Utilizing this practice within the process of investigating a design-related topic is yet to be studied further. Crouch and Pearce (2012) highlight that visual representations provide the designer with new insights, which play an important role in the emergence of ideas, and they can enrich the process and the data collected in research within a subject related to interior design. In her research about the analysis of the traditional Saudi house, Al-Ban (2016), an interior designer undertaking her PhD studies, used sketching to provide deep analysis and description of the *roshan*.²¹ Therefore, sketching in this case was a visual method which assisted in communicating an idea to support the written analysis.

Photography

Photographs are certainly part of how we experience, learn, communicate and represent knowledge. Photography is a medium that is increasingly an essential element of the work of ethnographers. What makes this research indirectly related to the visually oriented ethnographic approach and principles is the use of photography as a method of

²¹ See Chapter 1 for more on *roshan*.

participatory interaction in the participants' real-life environments. According to Pink (2013), the visual is inseparably related and linked to our personal identities, narratives and lifestyle, cultures and societies. In other words, ethnographic research is intertwined with visual technologies, images and symbols, in addition to which the experience of producing and discussing them becomes part of the ethnographic knowledge. Using visual methods of research and representation might play a broader role in ethnography as a whole (Banks, 2007; Pink, 2007).

According to (Pink, 2013), in research, images inspire conversations and evoke memories of an embodied experience; as such, visual ethnography is an invitation to engage and to see and experience, which is part of the ethnographic process. To enable a better understanding of Saudi women, their home environments and cultural identity in temporary migration, using photographs as a participative, collaborative and creative practice in this research is a part of creating representations of ethnographic knowledge.

Photography can be arranged into several categories (Langmann and Pick, 2018). Depending on the framework, photography can be used in a documentary, artistic or even ethnographic way. In this sense, the use of photography here is ethnographic in nature because it focuses on the wider social context in which women modify and change their cultural identity. Therefore, this medium was used as an ethnographic 'research tool' and analysing the photographs taken by the researcher and participants improved understand of the role and importance of what was photographed in the process of homemaking. It also highlighted the fieldwork journey inside participants' homes.

Photo Elicitation

According to Glaw et al. (2017), photo elicitation is using photographs or other visual media in an interview to generate verbal discussion to create data and knowledge. Varga-Atkins and O'Brien (2009) explain the method as asking participants to draw or take a photo as an interview technique. Harper (2002) attributes the term 'photo elicitation' to John Collier, a photographer and researcher of visual methodologies. Collier proposed photo interviewing in a study which examined how different people adapted to their residences. The photographs elicited more accurate information and memories, and reduced misunderstanding (Harper, 2002). According to Harper, 'Images evoke deeper elements of human consciousness than do words; exchanges based on words alone utilize less brain capacity than do exchanges in which the brain is processing images as well as words' (Harper, 2002: 13).

4.4 Conclusion

In qualitative research, there are four basic ways to collect data: qualitative observation, qualitative interviews, qualitative documents, and qualitative audio and visual materials (Creswell and Poth, 2016). Researchers in many qualitative studies collect their data by spending a long time in the natural setting with participants to obtain rich information about the phenomenon (Creswell and Poth, 2016). As Corbetta (2003) stated, the 'three fundamental actions underlying the techniques of qualitative research are observing, asking and reading'. Therefore, in this study, data is collected through semi-structured interviews, participant observation and visual materials, to be appropriate for the analysis of data arising from the pursuit of the research questions, aim and objectives. Participants are provided with ample opportunities to voice their perceptions of homemaking through their cultural identity in their domestic spaces in temporary migration. However, there are some barriers to these methods, which are time, the nature of the research and researcher bias. The researcher can influence the interviews or participant observation to support his/her values, rejecting those that do not fit as well (Berg et al., 2004).

This review of methodologies gave the researcher a firm conceptual basis for the research approach; the next chapter describes the implementation phase. The researcher discovered how a plan of action needed to be modified and refined by circumstances.

Chapter 5: Research Design: Implementation and Action

5.1 Introduction

Chapter 4 discussed the approach and methods adopted in this research and this chapter discusses the implementation and deployment of those methods. The chapter is divided into two main sections reflecting each of the two stages of the fieldwork and analysis conducted by the researcher. Stage 1 explores the design of homes occupied by Arab Muslims in the city of Glasgow and the process of negotiating modifications and changes made. Stage 2 focuses on exploring the meaning of home in temporary migration from the perspective of female Saudi temporary migrants.

5.1.2 Ethics

When the researcher involves participants and they are free to voice their opinions, the outcome is knowledge for the researcher and academia which is also beneficial to society. Transparency on the part of the researcher with regard to the participants reinforces their involvement. To this end, key parts of the process are participants' informed consent, the right to withdraw, clarity of research intentions, keeping participants up to date with any publication resulting from their cooperation, anonymity and importantly confidentiality between participants and the researcher (King and Horrocks, 2009).

In accordance with the Glasgow School of Art research ethics code of conduct, the researcher is aware of her responsibilities towards the participants. The starting point of

the fieldwork was applying for ethical approval from the researcher's institution. The research office was approached and the kind of ethical clearance the study needed was discussed. The researcher was asked to complete a Preliminary Ethical Assessment form and attach to it the consent forms and an information sheet on which the anticipated ethical issues were addressed. These included the safety of the researcher and participants, the participants' consent for data storage, their knowledge of the nature of the research and their rights on initial contact and before the interview took place. Due to the sensitive nature of the research site, a second, more detailed Enhanced Ethical Review form was completed by the researcher.

Usually researchers studying the family and private domestic sphere must be diligent in ensuring ethical clearance protocols (Bryman, 2012). The concern comes with the private nature of what might be seen and photographed, if there might be interaction with children, and what the participants might allow to be seen, sketched and photographed. The Glasgow School of Art Research Ethics Committee granted the researcher approval to undertake this study under the condition that participants' names and addresses should not be mentioned, data storage was secure, any transcripts would anonymize the participants, and any link between the consent forms, recorded data and the participants' details was broken. Numbers are used in the thesis to represent each case and its description. These numbers also represent the chronological order of the interviews. However, as the relationship between the researcher and participants grew closer in

stage 2, the researcher felt that the use of pseudonyms reflected the nature of the fieldwork and the manner in which the data was organized and analysed.

Each participant was provided with an information sheet explaining the aims and objectives of the study and giving a detailed description of the nature of the observation and interview and the different activities that would take place during that time. Moreover, each participant signed a consent form that stated they consented to the researcher audio-recording the interview, taking photographs, sketching observations and taking notes. Both of these documents were written in English. They were read by the participants and explained by the researcher prior to the interview and observations and before signing. Although all participants read and spoke the English language, verbal interpretation was done by the researcher to ensure they understood their rights and to translate any specific terminologies in Arabic. The researcher's ability to do this was a vital asset without which the particularly sensitive and cultural nature of the study would not have been possible. The researcher's fluency in both the Arabic and English languages made it possible to communicate in both worlds: the participants' Arabic understanding and the place of the research in the wider context (see Appendix 2 for these documents).

The method selected was inspired by previous researchers who experienced similar boundaries within the social and cultural norms of Arab Muslims, and Saudi households and the lifestyle inside them (Al Nafea, 2012; Al-Naim, 2008; Othman, 2016). These qualitative in-depth studies provided an insight into the limitations and the process of collecting information and data directly from the participants inside their homes, where

the participants were part of the familiar environment. Mediators were used in the research where the researcher was male.

5.1.3 Negotiating Access

The location of the interviews was always the participants' homes. This was very important as the home was indeed the arena of examination, not just the setting of the interviews. One of the main features and determining factors of fieldwork of an ethnographic nature is gaining access to the research site where the culture-sharing group is in its natural setting (Angrosino, 2007; Creswell and Poth, 2018; Crouch and Pearce, 2012). Gaining access is not necessarily only bound by entering or accessing the physical location of the research site, but also refers to gaining access to and acceptance from the group the researcher wishes to observe, interview and study. The basic and natural concept of ethnography is an 'outsider' or a 'stranger' investigating an unfamiliar cultural group, and accessing and being allowed to be part of the group are key factors in conducting the research. Some researchers who attempted an ethnographic approach expressed how their research was affected by not gaining full access or even partial access. For example, Hunt (2001) studied through ethnography the experience of childbearing in women who were living in poverty in the West Midlands. The researcher explains that although being female helped her gain access to and acceptance from the pregnant women, Hunt never felt accepted within the poor community because the author does not share their social status.

Once access has been gained to the participants and the site of research, not all researchers can reach maximum interaction, or observing and interviewing. The cultural aspects and restraints in some groups introduce restrictions. In his study, McLoughlin (2000) explained that he lived for nine months within a Pakistani Muslim community in Bradford as part of his anthropological research. McLoughlin participated in their events and activities. Part of his aim was to give a voice to the Muslim community because its members were a minority. One of the issues they faced was Islamic schools that were funded by the British state. McLoughlin expressed that he wanted to observe and participate in one of these schools. However, it was clear to him that permission would not be given. The author explained in the paper he published about the issues he faced while researching Muslim communities that his gender was certainly the problem. The main reason for the Muslim community to call for Muslim schools is so that their daughters can be educated in a single-sex environment. Being an outsider – ‘a white single male’ – was the main reason the researcher was not able to gain access to the school; the author states he was ‘not trusted’ (McLoughlin, 2000).

Focusing on gaining access to sites which are as private as homes, access must be granted to document, discuss and observe. Within the study of Muslim homes, two matters presented an issue: gender and privacy. This was pointed out by Othman (2016) who, as a male Muslim researcher, stated that a female researcher in the study of Muslim homes could provide a closer and deeper ethnographic study. Supporting this notion and advocating the need for more female-led research into the study of the Saudi home is Al-

Naim (1998); he states that direct interviewing with the women of the home, something Al Naim was not able to do, is needed but lacking. Following this, Saudi researchers in fields such as architecture and design attempted to study the Saudi household from the perspective of the women, addressing various research topics. For example, Shatwan (2018) investigated window design in relation to its effects on the amount of daylight and how this affects women's well-being; Hareri (2018) studied the design of the living room in the Saudi contemporary home and expression of identity; Al-Ban (2016) analysed the cultural identity of the traditional Saudi house from women's perspectives. Reviewing these studies, all have indicated the effect of a shared gender and cultural background on gaining access and collecting data. Following the lead of these researchers and aiming to add to this body of knowledge, the researcher utilizes her position, as other female researchers have done, and studies the domestic spaces of the Saudi home environment in temporary migration.

Being part of the same social and cultural fabric as the sample studied may ensure privileged access, but it may cause bias in, or be subject to bias from, the researcher's subjectivity. Therefore, in order to achieve a balance of objectivity, the researcher did not approach or negotiate access through her Arab or Saudi friends who are students living in Glasgow, but approached students through the official body representing students in Glasgow. The first societies contacted were the Saudi societies in Glasgow's universities and the Glasgow Saudi Society Cultural Club. The embassy of Saudi Arabia in each host country funds a Saudi society club in each major city of the country, which is attended by

a significant number of Saudi students (الملحقية الثقافية في بريطانيا | UKSACB, n.d.). These Saudi societies are present in two forms, either representing Saudi students and their families in a city or representing Saudi students in each university, such as the Saudi societies at the University of Glasgow and Strathclyde University (University of Glasgow, n.d.). These clubs are culture-based student groups that aim to provide assistance to Saudi students in all aspects they might face during their academic years. One of the most significant roles of these clubs is to create a sense of belonging and cultural identity. For example, they provide Arabic and Islamic Sunday schools for the families of the students, Eid celebrations and Ramadan feasts. In relation to the study, the club members are considered a key factor in locating accommodation for students on their arrival into the UK.

Based on the researcher's position within the Arab Muslim community in Glasgow and with the Saudi students in particular, and drawing on previous experience of researchers with ethnographic fieldwork, negotiating access was approached first through the official contact point as mentioned above. This was considered to be relatively simple. The first point of contact was the president of each society or cultural club. This was done over a phone call or a WhatsApp text message. They asked the researcher to send by email the information sheet which explained the research aims and objectives and the detailed fieldwork to be carried out. To facilitate an easier approach, the president of the Saudi cultural club referred the researcher to the supervisor of the women's section of the club. The supervisor added the researcher to the 'Saudi Women in Glasgow' WhatsApp group

and advised addressing the group by inviting them to the study and asking anyone interested in participating to respond by text. The researcher then started to chat with whoever responded as they asked about various things such as the nature of the study, the aim of study, how long the visits would last, if they would need to appear in photos or videos, etc. Prospective participants were sent the information sheet.

The supervisor of the women's section also advised the researcher to attend events organized by the club to talk about the research and ask if anyone would be interested in participating. The researcher attended two events at the Saudi cultural club, which also hosted other Arab international students. These events were attended only by women. One event was organized at Glasgow Caledonian University and the other one was based at the University of Strathclyde. These two social events allowed the researcher to reach out to other Arab Muslims who were also temporary migrants. The researcher also attended religious holiday events, such as Ramadan first-day all-Muslim breaking fast. This presented a place from which to reach a wide demographic of Arab Muslims. Between these two initial invitations and reaching out to participants, the researcher sensed that the participants felt safe and were comfortable enough to grant access and consent during a face-to-face talk. A larger number of initial acceptances from face-to-face meetings were received than from text messaging. From this point a snowball effect took place. Participants who showed interest and granted initial consent asked if they could reach out to their friends and neighbours around them.

Secure records and contact information were kept for participants who took an information sheet and all who were interested were invited to meet up in a local café in the city centre of Glasgow. The purpose of this meeting was to (1) provide further explanation if some participants needed this, (2) provide participants with consent forms and set up dates for the visits, and (3) meet prospective participants who were interested in the study through other participants. This meeting allowed the researcher to have closer discussions and answer any questions regarding the nature of the study. Questions and concerns were mostly regarding the visual documentation of the homes such as photographing the interiors and objects. From there, access was straightforward and participants were enthusiastic and supportive. Not all participants attended the meet-up: some agreed to participate and asked for the forms to be sent by email and set up dates over text or phone.

The researcher is a native of Saudi Arabia and the Gulf states and has knowledge of the language, familiarity with the cultural background, contact with key players in the quest to recruit participants and access to relevant Saudi Islamic literature. Despite this, the number of calls received was smaller than anticipated. From almost 50 prospective participants, 20 called back to confirm their participation in the study (the majority were Saudis). To try to understand the rationale behind the small sample of participants, considering that other Arab Muslims were included, the researcher contacted via text message some of the participants who declined to participate in the study. The declining parties described a range of reasons, including not understanding the nature of the study,

the interviews being conducted within the house (some were not comfortable with their interiors being photographed), their spouses not agreeing to the documentation of their home, and the most common reason was difficulty understanding how the discussion over their daily activities as a Muslim family living in the West would assist in the process of knowledge-making.

The aims with the ethnographic factor of access were twofold: first, to show that negotiating access from within a society can present challenges but also can give 'privileged access' to the ethnographic field and, second, to observe the effects of this type of access on the data collected and explore how the data differs from ethnographic data to which access was limited. By the end of the thesis and particularly this chapter, the researcher aims to present a definition of the concept of privileged access.

5.2 The Development of the Two Stages

Hennink et al.'s (2011) three-cycle model (see Chapter 4) is used to explain the nature of the research design and flow in this study. The three main cycles are:

1. The design cycle, where the researcher has set the research question, aims and objectives after reviewing the literature. The fieldwork approach was used in stage 1, which will be explained in the next section.
2. The ethnographic cycle, which Hennink et al. (2011) refer to as everything from recruitment to collecting data. This was undertaken using stage 1 methods.

3. The analytic cycle, which refers to the process that starts with organizing the data through to developing codes, categories and themes.

In this study (as illustrated in Figure 5.1), while conducting the third cycle of stage 1 of this study, the researcher had several reasons for returning to the first cycle of the research, which is revisiting the research questions and literature review. During the analysis of stage 1 data, the need was identified for further investigation which addressed the general aim of the study, and also for a second and closer examination. This resulted in the general design of the study incorporating two main stages which both relate to the general concepts and topics of the study (cultural identity of the domestic space in temporary migration), but look separately into specific themes as sub-topics of the main topic. Both of the stages take a qualitative research approach but are slightly different in the methods used to gather data, find participants and carry out analysis. Stage 1 explores the design of homes occupied by Arab Muslims in the city of Glasgow and the process of negotiating modifications and changes made. Stage 2 focuses on exploring the meaning of home in temporary migration from the perspective of female Saudi temporary migrants.

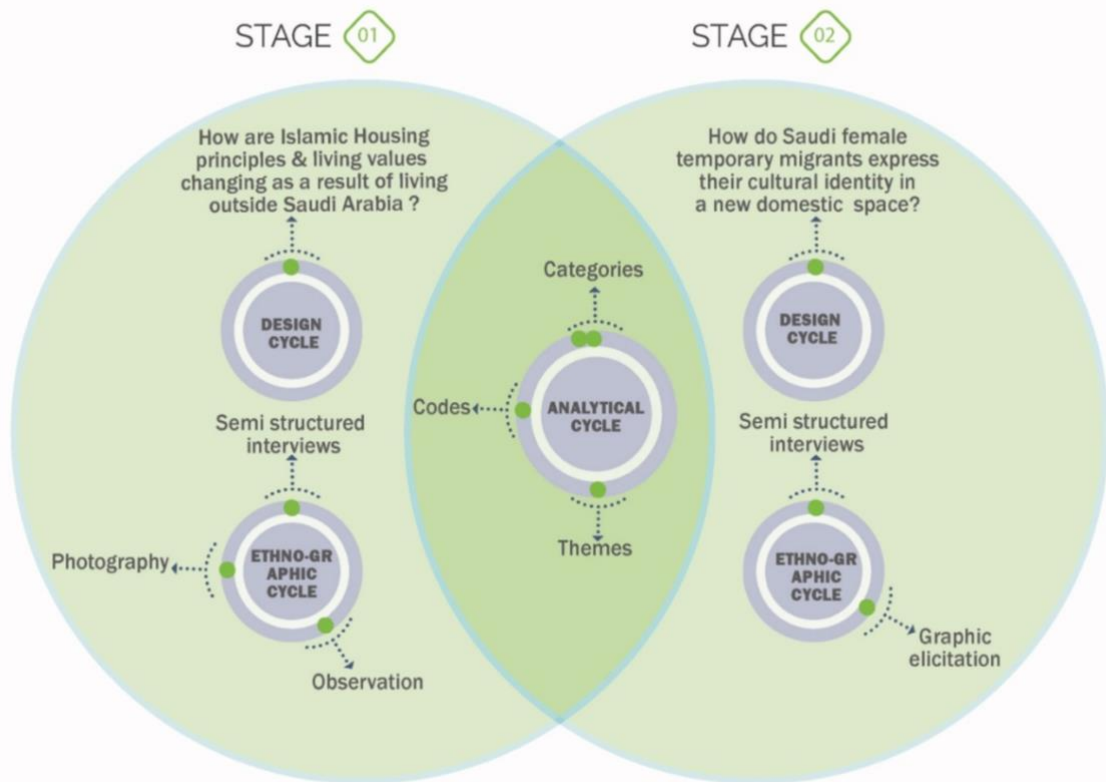


Figure 5.1: A diagram illustrating the development of the two stages of the study. The intersection between the two cycles shows that stage 2 appeared during the analysis of stage 1 findings. Drawn by the author.

Within the field of qualitative studies and investigating the socio-cultural aspects of users of spaces within the fields of architecture and design, some studies had their research designed in a similar manner. The reasons were as follows. Court et al. (2018) discuss the sensitivity of the sample studied and the unfamiliarity with the nature of a qualitative approach within Arab culture and in particular with the Saudi female. This means the flow of the research depends on the outcome from the first step of the investigation. Also, from a qualitative perspective, approaching the topic inductively sometimes means starting with general and broad questions but, as the investigation deepens the

researcher's understanding, more questions, hypotheses or problems arise (Bryman, 2016). In the next section, the methods used in each stage will be explained and justified. Moreover, ethical considerations, sample selection and analysis strategies will be addressed.

5.3 Stage 1

5.3.1 Sample Size and Participant Selection

Following the granting of ethical approval and establishing platforms and points of contact, the researcher reached yet more Arab Muslim females living in Glasgow temporarily for education or professional training, or accompanying their family while other members either study or work. This allows a broad spectrum in the research. Little research has been done on this group of what are called 'professional migrants' (Alberts and Hazen, 2005). The rationale for including females but excluding males in the study comes naturally for different reasons. The Muslim domestic domain is considered to be a female domain (Sobh and Belk, 2011). Also, according to Muslim tradition, the man is the head of the house in public while it is the woman who runs it in private (Kries and Vegesack, 2003). A social norm in the Arabic world in general and in the Middle East specifically is that women spend most of their time inside their homes (Alawad, 2017).

The research focuses on flats because they are the most common for rented accommodation (Scottish government, 2018). According to Scottish government statistic

web site, in 2017 approximately 73% of dwelling in Glasgow are flats. Moreover, they are the preferred type of accommodation for professional migrants in general (Alberts and Hazen, 2005) due to the nature of their movement, and for Arabic Islamic families and individuals in particular (Othman, 2016; Sobh and Belk, 2011), because the notion of privacy is a serious consideration in that culture, especially for women (Omer, 2010).

As mentioned above, from around 50 potential participants, 20 called back to confirm participation in stage 1. The aim of the study was to gain a deep understanding of the shared meanings and social behaviours within a particular group of individuals and type of setting, and so the combined ethnographic approach, with the nature of the setting described previously, was implemented. This would provide rich qualitative data from which a descriptive analysis could be made. Considering the previous points, the sample consisted of 20 women who were Arab Muslims living in the city of Glasgow temporarily, with mixed marital status (single or married) and between the ages of 19 and 40. The sample size was determined based on the literature review, which demonstrated that 20 to 30 respondents would provide an adequate and appropriate sample size in a study containing in-depth interviews (Madison, 2011). Furthermore, qualitative analysis requires a smaller sample size compared to quantitative analysis, in order to avoid data saturation, which occurs when the participants are no longer providing any additional perspectives or information. In qualitative studies, in-depth interviews aim to further the understanding of a phenomenon and generalization of the findings is not an aim (Creswell, 2014). In this study, the researcher decided there was no need to recruit

further participants as the researcher had reached saturation point and concluded that enough data had been collected for this phase.

5.3.2 Inclusion/Exclusion Criteria

Inclusion:

- Arab Muslims females living in the city of Glasgow temporarily with the intention of returning to their home country
- Living form: within a family or shared living with roommates
- Student, trainee or working
- Living in rented accommodation.

Exclusion:

- Individuals living permanently in the UK
- Individuals living in owned homes
- Male participants.

In addition, although the aim was to interview all members of the household, the contacting party was the woman of the family, and they all agreed that they should be the only member interviewed.

5.3.3 Methods in Action

As mentioned above, the research is designed in two main stages. Each stage investigates a specific question, but both stages sit within the investigation and contribute to knowledge about the cultural identity of domestic spaces within global mobility. The main objective of stage 1 was to investigate how and to what extent Islamic home principles are manifested and reflected in rented accommodation in Western societies. The extent of the effect of the design of Western and modern rented accommodation on the everyday Islamic and living practices and values of the Islamic inhabitants was also explored. This was done in an attempt to understand how Islamic housing principles are practised within a physical layout and organization, to reach an understanding of how one affects the other. Although the methods adopted in the research were discussed earlier, in this section each method used will be discussed in terms of how it was implemented and deployed.

5.3.4 Stage 1 Interviews

To gain a clear description of the situation from the perspective of the user, the researcher visited 20 houses within the city of Glasgow. The in-depth, semi-structured interview is a typical method used in ethnographic encounters (Crouch and Pearce, 2012). The interviews took place in the participants' homes, which were both the locus and the focus of conversation (Levin, 2015) and which were located in different parts of Glasgow. The semi-structured interviews were based on five topics and prompts and were

conducted mostly in Arabic because, although most of the participants knew how to speak English, the discussion was richer in Arabic. Both the researcher and the participant felt more comfortable speaking in Arabic, especially when dealing with Arabic terminologies relating to many types of interiors in different regions of Saudi Arabia. The researcher prepared the questions with appropriate prompts for participants, which were based on both literature and the context of the research. The line of questioning and its importance to the development of the study is discussed in the next section.

5.3.4.1 Stage 1 Interview Question Design

The interview questions were built in a semi-structured style, as mentioned earlier, to help guide the interview and assist the interviewee, not to lead or influence. There were five groups of questions, comprising those on:

1. Demographics (gender, age, marital status and educational background) to help establish the participant's profile
2. Islamic house principles and the participant's home in their home country to help establish their knowledge about Islamic home principles
3. The participant's life and home in Glasgow to gain knowledge about their type of housing and their neighbourhood in Glasgow
4. Important or applied domestic principles to review which Islamic principles and cultural considerations the participants applied

5. Modifications and adaptive practices to understand the changes the participants applied to their physical domestic spaces or their daily activities, which made them feel at home.

The questions can be found in Appendix 1. Since the method was a semi-structured interview, the questions changed rapidly as prompt questions arose depending on the participants' answers. Before the interview was finished along with observation notes and sketches, the researcher referred back to the set questions to make sure that the interview as a whole had covered the general line of questioning.

Interviewing was a new skill for the researcher, so the researcher attended and completed an oral history training course at the British Library in London in 2016. Although oral history is not used in particular as a method, the course introduced the researcher to the practicalities of interviews, equipment used, transcription, ethics and common decorum, note taking and question construction, which were skills used in the interviews. Finally, studies were reviewed which conducted semi-structured interviews about migration, housing, material culture in domestic interiors and temporary dwellings in a new locality.

As a result, the researcher used different techniques during the interview to encourage the participant to describe in detail their answers and create an informal atmosphere to make the participant feel comfortable. An example is the 'walk-along tour'. All interviews took place in the main living area of the home. As the conversation progressed and the

participant started to open up, some details were given about the family's daily practice and habits of eating their three meals. Some took place at the kitchen breakfast bar. Here, the researcher would ask the participant if it was possible to walk to the kitchen or any other room or space in the home to observe and document, and the participant could point to the object or space they had mentioned. The photos below show where the interviews would start in all encounters and how the discussion would lead to a tour around the main zones in the house (Figures 5.2, 5.3 and 5.4). The encounter was with the female or the mother in the house; however, sometimes the children would be present, wandering around with their mother during the interview or the tour.



Figure 5.2: Photograph showing where the interview started in participant 3's home. All interviews started in the main living areas such as this. In Arabic it is commonly referred to as *salah*. Taken by the author.



Figure 5.3: Photograph showing one of the stops of the walk-along tour while interviewing. This shows the family's morning eating zone where the participant would be between working at her desk and preparing a breakfast for the family. Taken by the author.



Figure 5.4: Photograph of another stop in participants 3's interview and walk-along tour, showing the playing and storage zone where her children would play most of the time. It is located in the mezzanine. Taken by the author.

The combination of interviewing and touring around the house resulted in a visual documentation of the home. Each participant granted permission to view their home. However, what was different was the extent of what was documented (depending on the type of visual documentation used). During the interview (sitting down) and walk-along tour, the researcher recorded the conversation, photographed using the researcher's phone, sketched the interior and wrote down notes in her notebook. Some rooms were only discussed in the conversations and were not walked into. When the participant viewed a domain as private, it was not visually documented, but was discussed. The doors to these rooms would be closed, as an indication that they were not to be entered. Usually these rooms were the master bedroom, the bathrooms and rarely the children's bedrooms. In a quest to understand the meaning of the privacy of these spaces, by the end of the interview the researcher had asked the participants about the reasons behind not allowing entry into these rooms. Some expressed the private nature of the practice which takes place in these spaces, and some said that these rooms contained personal items which they did not wish to be either viewed or documented. However, some participants allowed entry into the private areas of their houses even though the researcher did not ask to view them.

The matter of different terminologies within the different dialects of Arabic and between Arabic and English should be noted. First, the interview was conducted in Arabic. Since the study is concerned with the meaning and attributes of a place which make it a home, the word 'home' is the term used. Because of the different dialects, participants used

either *bait*²² (بيت) or *sakan*²³ (سكن) to refer to their home. Since both of these Arabic words mean the physical structure of where one lives and its emotional and spiritual meanings, the researcher had to ask during the interviews which one they meant, and did not include the researcher's own interpretation of the words. Also, in talking about different rooms and space concepts which are common to Arabic homes, differentiation needed to be made. For example, men's spaces were *majles*²⁴ (مجلس) or *dewaneah*²⁵ (ديوانيه), and when discussing everyday family space, the participants used the terminology *salah*²⁶ (صالة), which is equal to the living room in Western accommodation.

5.3.5 Participant Observation

Observation during the encounters was adopted as a main strategy for getting close to the activities and everyday experiences of the participants (Emerson et al., 2011). However, in keeping with ethnographic approaches, which typically use several methods to collect data (Hammersley and Atkinson, 1995), the researcher documented these observations in writing and using visual research methods. Situating interviews within an observational and visual method (Evans, 2012) was found to be very important in developing an approach that would provide visual descriptions and inform the overall

²² *Bait*: An Arabic word referring to the physical structure of a home.

²³ *Sakan*: An Arabic word referring to home as a source of tranquillity and calmness.

²⁴ *Majles*: An Arabic word referring to a room inside the house which is usually for receiving male guests.

²⁵ *Dewaneah*: An Arabic word referring to a men's guest room outside the house.

²⁶ *Salah*: An Arabic word referring to the daily living room of the family.

data collection as an analytic and interpretive process (Wills et al., 2016), as well as recording as much data as possible in a short space of time. These visual methods – sketched observations and photography – were integrated with interviews, observational notes and walk-along tours around some spaces and rooms within the house (as mentioned above).

Early in discussing observation as a method used in the research, it was found that a specific definition of the way and degree to which participant observation is applied depends on several factors: the setting in which participants are studied and observed, the cultural practices and activities being observed and participated in, and time and access granted to the researcher. Therefore, considering these factors within the encounters, participant observation was not used to actually engage in the daily activities of the participants, such as cooking, cleaning and dining. However, participant observation allowed the active participation of the researcher with the participants in the space in order to engage, prompt and question. Observation was also carried out when accepting the welcoming rituals of the participants. Because hospitality is one of the main home principles in a Muslim house (Omer, 2010), all participants, whether they granted the researcher a little time such as an hour or more time up to four hours, welcomed her first, had small talk where they asked about health and family, and offered coffee with some dates and chocolates.

There were some moments during the visit where the researcher had the opportunity to observe in quiet and steer her attention to where she desired. These moments presented

themselves when the participants went to the bathroom or left for a minute. This gave an opportunity to observe small details the participants either missed or did not want to mention. As Court (2017) mentions, observations allow the researcher to see people's culture in action and give attention to small details in a way that interviews alone often cannot. For example, looking for objects that seemed important and meaningful but the participant did not mention then asking the participant about these objects added to the definition of participant observation used in the study. Similar issues are raised by Pink and Postill (2017) about conducting observation while undertaking an ethnographic approach in domestic spaces.

5.3.6 Note Taking

The notes from observations were written in a notebook from where, after the encounters, they would be drafted into the field report notes (see Appendix 4). These notes were the result of multiple sensory inputs experienced by the researcher, which contributed to the development of the codes and emerging themes of stage 1. Some of these sensory observations were the smell of the house when first entering, noticing the movement of the participant in the space while talking and where the participant pointed while answering, observing the physical setting of the surrounding interior, and observing the level and types of sounds in and around the space and if the participant mentioned this as a factor. In short encounters, where observations had to be noted down quickly, notes were written in Arabic as heard from the participants. In these situations, the

researcher skipped the process of translation and this process resurfaced during report writing after the encounter.

5.3.7 Sketching in Action

As a trained interior designer, it was natural for the researcher to utilize the practice of sketching as a method to record observation, incorporating participants' notes and detailed information. The style of sketching chosen was an architectural two-dimensional floor plan. The terms 'sketched floor plan' or 'sketch elevation' automatically indicate that the drawings are not to scale; they were done from the researcher's perspective, which means they are flexible and subject to her views. This style was chosen because (1) the three-dimensional documentation of the space was done through taking photos, (2) this style gives a sense of the dynamic and movement and the spatial zones present inside the domestic space, and (3) it provided an overall view of the spaces and an easy connection between areas.

Additionally, as mentioned, some rooms and areas in the home were not visually recorded or observed as the participant viewed them as private, but the participants felt comfortable discussing them. In addition to the verbal discussion about these areas, the researcher sketched them from their description. Usually, participants would offer to help with the sketch, either offering their opinion or correcting the illustration.

5.3.8 Photography

Photography in this stage and as a research tool was used to document the space, layout and objects therein. The photographs were taken by the researcher and they represent three elements in the data collection process. First are photos that are a visual record of what actually appears in the environment. For example, Figure 5.5 records the existing layout of the living-room space of participant 12. Second are photos of the researcher's interpretation of what relates to the subject. Although Creswell (2014: 192) argues that photographs may be difficult to interpret, (Dunne et al., 2005) confirm that the interpretation of photographs produces deep insights. Figure 5.6 documents the researcher's interpretation of participant 14's use of vertical space for storage, as she emphasized the problem of storage and lack of space in the entire house. Finally, items that participant 11 shared directly from her daily reality (Creswell, 2014) are shown in Figure 5.7, which records what the participant pointed out and talked about in detail when the participant was asked about objects she brought from her home country.



Figure 5.5: Photograph of the layout of participant 12's living room. Taken by the author.



Figure 5.6: Photograph of storage cabinets from participant 14's kitchen. Taken by the author.



Figure 5.7: Photograph of objects used daily by participant 11. Taken by the author.

5.4 Stage 2

Stage 1 was an explorative stage where ethnographic fieldwork was undertaken to explore how Arab Muslim temporary migrants modify and change their domestic spaces to reflect their cultural identity. Stage 2, however, moves beyond the exploratory findings of stage 1 (presented in the next chapter). There the researcher discovered that reflecting cultural identity within domestic spaces during displacement is part of a larger process of homemaking. Now the focus moves to the Saudi household and cultural identity, to investigate the extent to which Islamic housing principles have changed and transformed living arrangements as a result of living outside Saudi Arabia, and the effect this has on Saudi women's perceptions and organization of their domestic spaces. Also explored is

the challenge of how the researcher, as a Saudi Muslim female, can provide a balanced and objective analysis of the data.

5.4.1 Sample Selection

Since this stage focuses on Saudi domestic spaces in temporary migration, the participants selected were Saudi women living in the city of Glasgow. Selecting the Saudi women and their domestic spaces comes for several reasons. First, being a Saudi student living temporarily in Glasgow provides a shared social and cultural background which allows the dialogue to be deeper in nature. Second, Saudi Arabia is one of the few countries, along with other Gulf states, in which every aspect is governed by their Islamic religion; it is not a secular country. Although culture and tradition are merged with religion, religion is the key player in and driver of every aspect of the Gulf state countries (Maisel and Shoup, 2009), from government laws to housing planning. In this sample of participants from Saudi, the presence of Islamic behaviour and practices will be maximized.

Since the aim of this stage is to gain a deeper understanding of Saudi women's making of their homes in temporary migration, the sample size was ten participants. The method of recruiting was by revisiting participants from stage 1 who were willing to participate further in stage 2. Some participants consented to participate; however, many expressed that they were not willing to do so. Reasons for not participating further in stage 2 ranged from travelling at the time of the study to not having further time to spend on the study.

Only three participants from stage 1 extended their participation, while the remaining seven were recruited through the snowball effect approach, i.e. they were referred by other participants. Also, two were wives of the researcher's husband's friends. The researcher's husband approached two of his friends and asked them if their wives were willing to participate. After an initial approval, the researcher was given their contact details. From this step onward, the same process of gaining informed consent and access in stage 1 was applied.

5.4.2 Fieldwork and Data Collection

Stage 2 is an extension of stage 1 and therefore the methods used are ethnographic in nature. However, stage 2 also aims to include the participants in the process of collecting data which they consider significant in answering the questions. The data was collected through semi-structured interviews with an interview guide, supported by materials to encourage participant contributions in several mediums such as a booklet, and photographic testimony.

5.4.2.1 Stage 2 Semi-Structured Interviews

The questions in this stage were deeper in nature and focused on the last dwelling in which the user lived in their country of origin as a foundation. This section is sub-divided into four main spatial concepts:

- The *al hai* (neighbourhood)

- The *majles* (living area)
- Rituals and ceremonies
- Domestic objects.

5.4.2.2 Graphic Elicitation

5.4.2.2.1 The Booklet

To create a shared dialogue with participants and to encourage discussions of interior spaces and their objects, the researcher created a booklet as a means of communication (Figure 5.8, 5.9, and 5.10). Similar tools have been created by other designers, such as Kwok and Ku (2008), who are urban designers. They aimed to investigate the benefits and outcomes of using visual modelling in the context of the urban living environment. participants were asked to communicate the difficulties they experienced in their spaces and how they changed the spaces to make them more inhabitable.

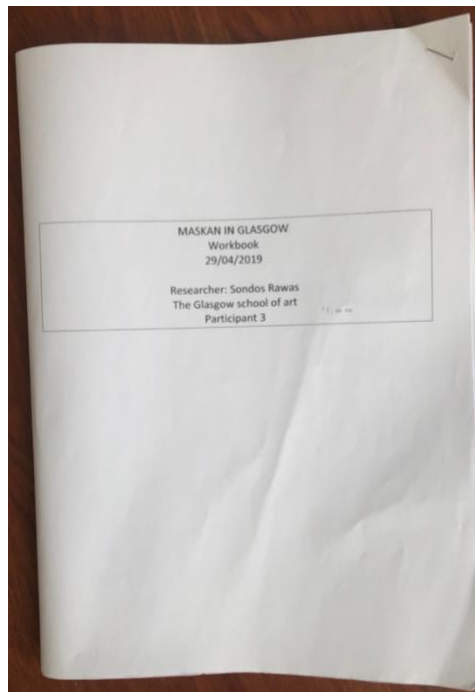


Figure 5.8: A photo showing the cover page of the Booklet provided to the participants.

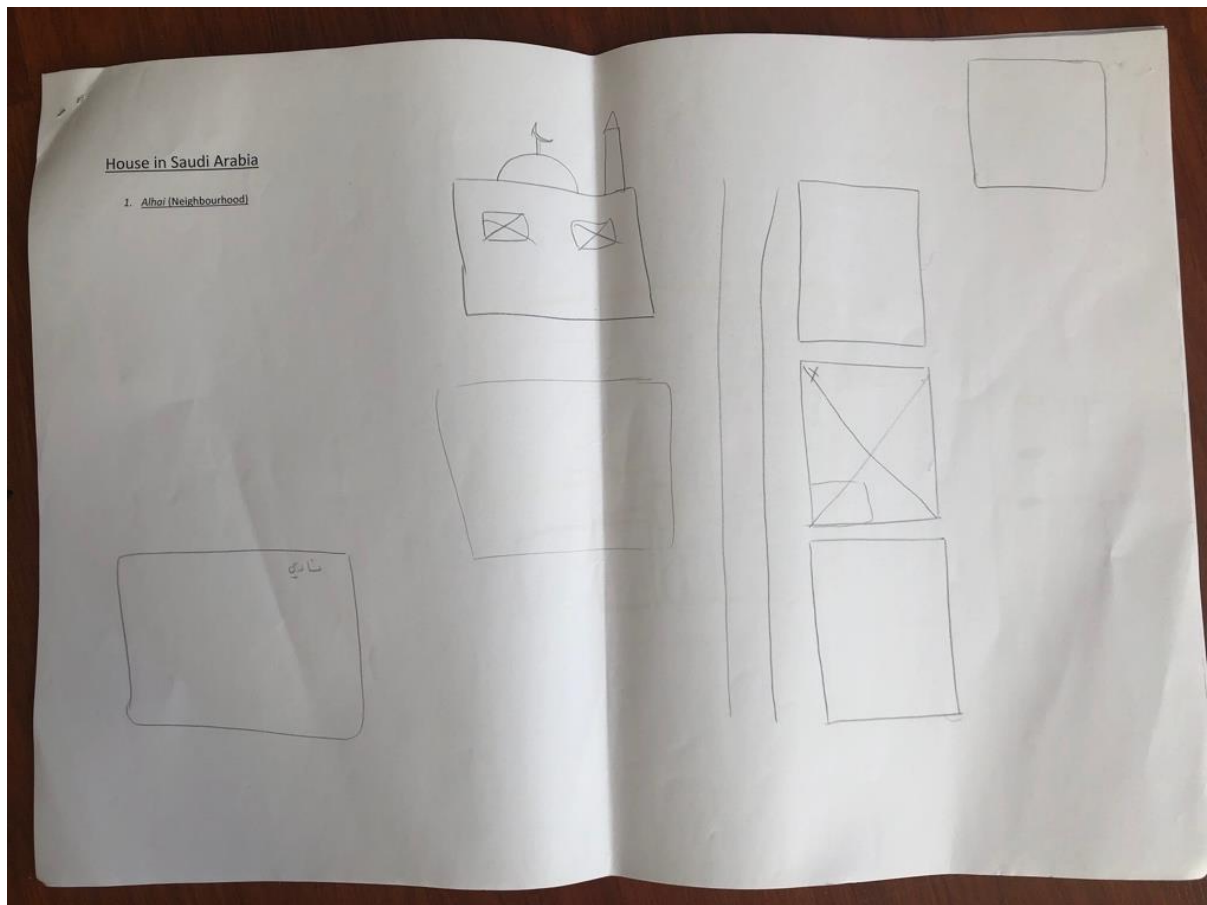


Figure 5.9: A photo showing the inside of the Booklet, the first page. The participants were asked to describe their neighbourhood in their hometown in Saudi Arabia. They were encouraged to show which elements within the surrounding environment that participated in creating the meaning of a neighbourhood. In this case, participant 3, emphasised the mosque as an important daily place.

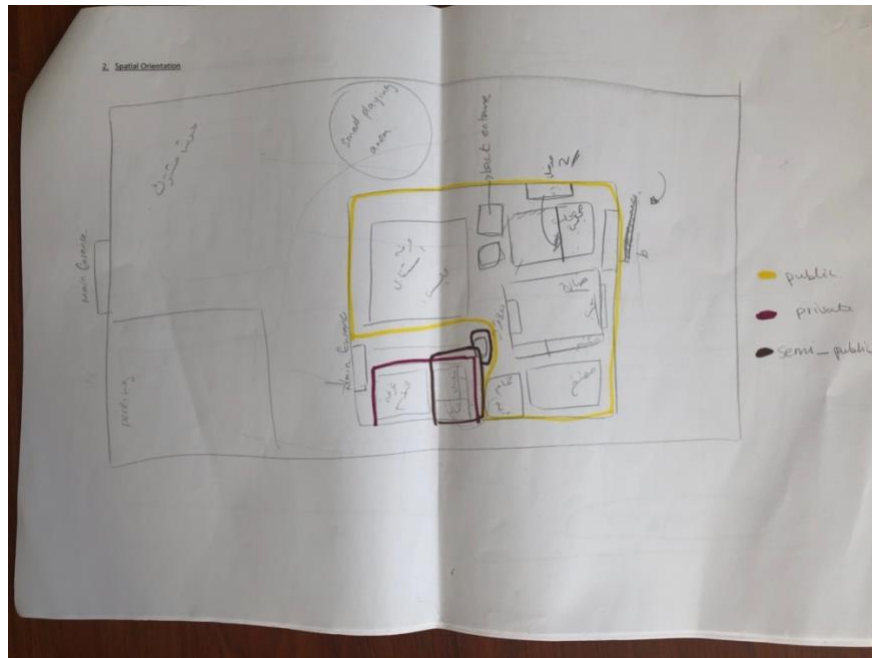


Figure 5.10: A photo showing the second page of the Booklet. The participant sketched the interior of her flat in Saudi Arabia. The participant was provided with pencils and was encouraged to colour different areas and zones using coloured Sharpies. In this case the participant marked what she considered to be the public and private zones of her flat. Also, the participant indicated the daily functions in each zone. For example, the purple area indicates the private zone. Inside, the participant added the bedroom and the bathroom as private rooms.

The booklet aimed to document how participants visually communicated their use of their domestic space, identify important issues about the home, investigate changes in the home and identify the sensory attributes relating to the meaning of home. The booklet was made of A3 white paper folded to create an A4 booklet. Each page gave the title of the topic discussed. The participants were asked during the interview to draw (Figure 5.11).

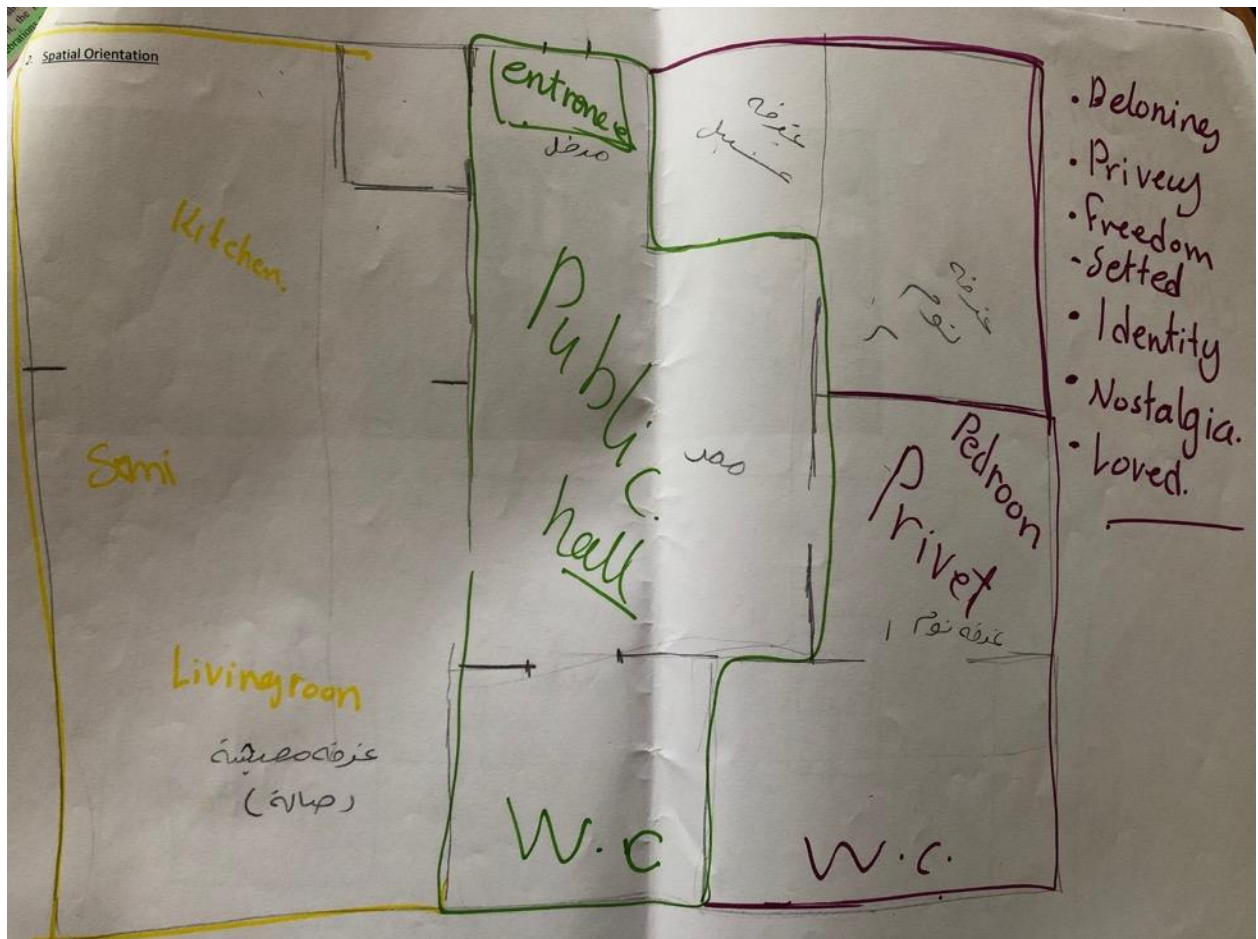


Figure 5.11: This figure shows a page in the booklet. For this page, the researcher and participant discussed the spatial orientation and layout of the flat as per the title of the page in the booklet. The participant marked the private and public zones and wrote down what home means to her in Glasgow. Taken by the author.

This activity was done during the interview. Participants communicated their answers both verbally and visually. The researcher instructed them to draw what they felt they could express through drawing. No specific instructions were given in regard to the manner in which these drawings needed to be made. For example, they had the freedom to communicate through 3- or 2-dimensional representation. The idea of the booklet was easy to convey and explain to the participant; however, not all participants made

drawings in the booklet during the interview; some used photos instead. Some participants found it easier to explain their ideas through showing photographs or verbally explaining the matter. The majority found the booklet to be, as they described, helpful, expressive and effective.

5.4.2.2.2 Photographic Testimony

In stage 1, the researcher used the medium of photography, as explained above, deciding what needed to be documented as the holder of the camera. The participant might have suggested something to be photographed, but the decision was left to the researcher. This approach was taken because, for the research, photographic documentation of data was needed and assisted in the aim of the study. However, in stage 2, the taking and exchanging of photos was driven by the participant. The researcher only asked the questions regarding objects and spaces and the decision of what to be photographed was left to the participant.

This method was a useful tool when discussing objects and settings which contribute to the meaning of home. The participants described these photos either as private or shared on social media (Figure 5.12)



Figure 5.12: A photo sent to the researcher by participant 6 via email after her interview. The photo shows the place where the family sits and eat their daily meals.

The Collected Data:

In this research semi-structured interviews, observations and visual methods such as photography were used to collect data. Chapter 6 and 7 will explain the analysis of the data collected throughout the two stages. The data that were gathered were textual (interview transcripts and field notes) and visual (observation diagrams, booklets and photos). The researcher created a Metrix to illustrate the range of data collected. Also, the matrix shows information such as, 2 participants in stage 2 did not complete the booklet. (Figure 5.13).

Deploy- ment	Participants																											Data
Stage 1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Transcripts
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Field reports
	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Sketched plan
Stage 2	50	58	32	52	20	53	40	33	24	33	35	25	28	34	45	46	24	51	46	28								Photos
	✓					✓													✓		✓	✓	✓	✓	✓	✓	✓	Transcripts
	✓					✓													✓		✓	✓	✓	✓	✓	✓	✓	Booklets
	3					5													6		10	8	7	6	9	5	4	Photos

Figure 5.13: A matrix showing the range of data and the various types of data gathered from the participants in stages 1 and 2. The tick marks indicate what data was collected from each participant. The red tick marks indicate that the data was collected but was not completed. The numbers indicate the number of photos collected from each participant. It can be seen that three participants from stage 1 also participated in stage 2.

5.4.3 Reflection on the Data Collected

In their book, Crouch and Pearce (2012) present a sequence of questions which help the reader to understand reflexivity in research. Those questions inquire about the identification, description, analysis and probable outcome of reflexivity and the data it produces, as well as how it is involved in the collection of primary data. Furthermore, (Bolton, 2009) provides an explanation of what does it mean to be a reflective and a reflexive thinker. 'A reflective thinker will analyse what has happened. However, a reflexive thinker will automatically self-assess and react to the circumstances as they are happening. They will know themselves well and will look inwardly as well as outwardly'. Also Bolton gives an explanation on reflection and reflexivity. 'Reflection might lead to insight about something not noticed in time, pinpointing perhaps when the detail was missed. Reflexivity is finding strategies to question our own attitudes, thought processes, values, assumptions, prejudices and habitual actions, to strive to understand our complex roles in relation to others.' Therefore, reflexivity can be seen as the art of reflection.

As the methods selected were ethnographic, observation and interviews were used as primary data collection tools. The researcher not only was involved as an observer of the social context, but also engaged with that social context, living the everyday life of the selected sample. Reflexivity is an enriching addition to the primary data, noting things that were not visually observed but understood and experienced by the researcher. Therefore, observation notes on interview settings and access are important notes that are considered within the analysis.

describe the nature of social research as ‘an active and interactive process engaged in by individual subjects, with emotions and theoretical and political commitments. Reflecting upon the data was a crucial part of the validity and transparency of the research. Although reflexivity might be viewed as a weakness of the selected methodological strategy, it can actually be used as an empowering strategy in obtaining and dealing with data, and then later on in the analysis phase. Also, reflexivity helps to engage readers, inviting them into the social context of the research, helping them understand the context and connecting them to it. One needs to consider, however, how far to take this stage without compromising the required research objectivity (Hennink et al., 2011; King and Horrocks, 2009).

The researcher, a female interior designer from Saudi Arabia, shared a socio-cultural background with the sample selected for the fieldwork of participant observation. With those similarities, the researcher was able to observe participants’ everyday lives without pressuring them. The aim was to document day-to-day actions and practices within participants’ domestic spaces that represented their expression of their cultural identity, which at first was documented as all practices related to Arab Muslim cultural identity within their domestic spaces. Then, gradually, it became more specific. The researcher moved to be specific about habits and cultural practices of a specific Arab Muslim group from the perspective of the women. Furthermore, the observation extended towards understanding these cultural practices and habits inside the domestic spaces to be more generalized, as a process of a more comprehensive concept, which is the concept of

homemaking in temporary migration. For example, the researcher attended different social events with the participants within their home settings, observed their acts of hospitality and was part of it, providing and receiving it.

During the interviews in stage 1, the researcher felt pressure from the participants. This was for several reasons. First was the participants' unfamiliarity with the nature of the topic of the research and the approach taken by the researcher. This unfamiliarity was new for both the researcher and the participants. The researcher found, especially during the first couple of interviews, that it was difficult to conduct the interviews, record and document observations, and take photos. Although the researcher gained verbal consent over the phone before arriving at the research site and written consent before starting the interviews, participants kept inquiring about the reasons for conducting such research, its relevance to the field, what the researcher expected to accomplish, why qualitative research rather than the famous quantitative survey, why sketching, why an interior designer was undertaking a PhD while the nature of this field is practice, etc. Although the researcher relates and understands why these enquiries were made, this created pressure for the researcher and made her question the nature of the fieldwork.

Taking the time to explain these concerns detracted from the time allowed by the participant for the actual interviews, observing and documenting. This touches upon an important factor of ethnographic fieldwork, which is time. The traditional definition of the ethnographic fieldwork of participant observation is spending significant time within the participant's setting and observing and sharing their interactions and cultural

practices. The time which was allowed for the researcher varied very much with the participant's schedule, depending on personal circumstances. Some participants insisted on properly inviting the researcher to be hosted and welcomed before actually starting the interviews. Considering all of these factors, the researcher felt that it was not acceptable to ask for extra time, stop the side conversations and bring the conversation back to the course of the interview. This created the pressure to take a more proactive stand in the field.

Also, because the researcher shares the participants' culture and knowledge of how the privacy of the home is highly valued and important, the researcher was very cautious about moving around inside the house; the home is not a place where the researcher could act according to her wishes, but is a place where, although the researcher was conducting the fieldwork, what is answered and observed meets with the participant's wishes. However, because the sample selection depended on a snowball effect, these factors which created pressure decreased. As participants were starting to spread the word about the research and asking their friends to take part, participants were more familiar from listening to the encounters of previous participants. This allowed the researcher to spend more time on the actual fieldwork and be more confident.

On the other hand, there was pressure around participants trying to be helpful by cooperating, yet, as mentioned, the social obligations and family and personal commitments of the participants interrupted the flow of the interview. From the participants being helpful, after inquiring about the nature of the researcher's discipline,

they showed a lot of interest in documenting their domestic and personal objects and the sketched observations done by the researcher. They offered objects to be photographed, looked for stored objects and offered to contribute to the sketch if they thought the researcher documented something incorrectly from their perspective. The researcher reflected on the meaning of this interest as the participants' excitement that their temporary living arrangements and everyday activities mattered and were being studied. The researcher remembered that this was one of the starting motives for conducting this research, reflecting on the researcher's own reality and how it can be related to her being an interior designer. Also, there were some technical matters in recording interviews or observations which were problematic in the first couple of interviews. For example, participants' voices were low in the recordings due to the social rule that females are not to raise their voices, as an act of modesty. The participants also asked to see the researcher's notes or sketches of the space, thinking that something might be wrongly recorded.

In stage 2, the researcher was more confident in doing fieldwork with all of its aspects: contacting participants, preparing for the encounter and taking control of the setting, understanding what was and was not allowed. Even though the participants shared the same cultural and social background, especially in stage 2, every household had its micro level of shared cultural understanding. Three participants in this stage also participated in stage 1, and were re-visited. With those participants, what is called 'forced intimacy' (Levin, 2015) was created when interviewing the participants within their natural setting

of the home. Some participants wanted to conduct the interview in locations other than the home. Levin stated that she had turned down any participant who refused to be interviewed in their home, and from that 'forced intimacy' came, such as sitting in the participant's living room, 'forcing' them, as Levin puts it, to host her.

In stage 1, the participants were from different Arab countries, and certain cultural differences did not allow an in-depth investigation into the changes to the home environment of a single culture. For example, although participants 1 and 4 are both Muslim women studying in Glasgow and renting two-bedroom flats, how each woman experienced her home environment in relation to the notion of privacy was different. Participant 1 is from Saudi Arabia and in the Gulf the concept of privacy inside the home has many layers. The researcher was not permitted to observe or take photos of certain rooms within the participant's home. The number of photos the researcher was allowed to take was very limited. The participant did not feel comfortable at first and was very cautious about sharing her personal and domestic objects. When the researcher asked the reason for that, the participant replied that she considered these matters of privacy within her home. On the other hand, participant 4 was from Jordan. Women in Jordan, especially highly educated women, have a more open approach. The difference was notable from how the participant wore her head scarf. Her style was more contemporary than that of participant 1, who wore hers in the traditional manner. The researcher has observed that, from the day she met them in a coffee shop and invited them to take part in the study, participant 4 was more open and freer in the manner in which the participant

answered the researcher's questions. She granted the researcher permission to observe her entire home and tour all of it; the researcher was allowed to observe the private rooms as well, such as the participant's bedroom/study room, and to take photos. When reading over her field report the researcher noticed that this participant had lived in several places before Glasgow. She travelled and explored the Far East, including Indonesia and Malaysia, and lived in shared accommodation with other travellers. Reflecting on the difference that each culture presents, the researcher aimed to investigate the changes to a home environment and design in depth, focusing on a single culture.

This took the researcher to the next reflection: family groups were targeted for interview and observation, but only the women of the family were interviewed during the fieldwork. The participants appeared to prefer to have this encounter as women only, and this seemed a natural behaviour within the Arab culture, especially for women from Saudi Arabia.

Reflecting on the use of Levin's term, it was found useful from one stance and not very useful from another. The word 'forced' implies something done against the will of the participant in a non-direct way, like stating, 'Participants who did not want to expose their homes could choose not to participate, but once they agreed, they were subject to quite a deep exposure on their part' (Levin, 2015). Although participants agreed to be part of this study, the researcher found Levin's approach an aggressive one. This is expressed in Levin's tone of writing and in the manner in which Levin expresses her approach to

participants. The researcher in this study found that approaching participants in a more cautious manner in investigating their home environment allowed her to gain their trust, which then led the participants to be open about their lives and home environments and stories which came along. The intimacy in this study came from trust and familiarity in the relationship between the participant and researcher.

This allowed the researcher to construct the story for each participant in relation to their home move, specifically moving from Saudi Arabia to Glasgow, and how it affected their perception of their domestic spaces. Even with the new participants, because the number of participants was smaller than in stage 1, more time spent with them also allowed this close relationship and trust. Also, by this time the topic of the research and the nature of the fieldwork were more widely known, especially within the Saudi community in Glasgow, through the Saudi culture club in Glasgow. The interest which participants showed in the visuals created by the researcher as part of the literature review sparked the idea of the booklets for the participants, to facilitate the discussion between the researcher and participants.

The question remains about how the above reflexivity affects the data collection and fieldwork. First the amount of data collected differed from the first to the last interview. As the interviews progressed, fewer photographs were taken at each but these were more precise. As more interviews were conducted, the researcher gained a clearer vision of what should be asked, photographed and sketched. Of course, the researcher addressed any special differences which needed attention.

5.5 Conclusion

A qualitative methodology was selected in response to the needs of the question, to investigate the ways in which Islamic and Saudi cultural identity within domestic spaces is reflected in temporary migration, in accordance with the literature, giving qualitative definitions and limitations, and referring to previous research in the same field.

Furthermore, the study challenges the ability of a researcher to gain access to research sites and groups which are considered to be difficult to access and to study. Being from the same country as the participants is evidence that the researcher has connections with them and makes encounters with them more personal, and their definition of their identities answers questions that the researcher herself might have as a Saudi woman. Ellis and Bochner (2000) state that the outcome of an ethnographic study often takes the form of expressive narratives written in the first person. While developing this ethnographic process, the participants and the experience and narrative produced from the encounters have inspired the researcher as a woman and as a researcher. Each woman within this project contributes insights into aspects of Saudi society and its domestic spaces, which matters to the researcher as a Saudi female researcher and designer. In such a conservative society, the researcher can communicate her practice and aspects of her identity to provide a richer and more complex insight into Saudi society and its domestic spaces, which are currently going through change. Bringing text and visuals together onto one platform could lead into the emergence of new types of qualitative and ethnographic insights (Dicks et al., 2005).

Chapter 6: Stage 1

6.1 Introduction

This chapter examines the continuity and adjustment of Arabic Islamic home culture in contemporary private accommodation in the city of Glasgow. In this chapter the researcher will discuss the findings of stage 1 of the research. This stage, as explained in Chapter 5, consisted of semi-structured in-depth interviews with 20 Arab Muslim females living in private rented flats in Glasgow. The methods used were interviews and observations. The aim of this chapter is to answer one of the research questions: How have Islamic housing principles and living values changed as a result of living outside Saudi Arabia? The findings will be explained in regard to the main questions that the participants were asked, and will be drawn from both the interviews and the researcher's observations. Then the findings will be discussed against the studies described in key literature, as seen in previous chapters, and with new literature.

The findings will be presented in the form of the main themes and sub-themes that emerged within the data. The data was gathered through interviewing participants, observing the site of research and doing walk-along tours inside the participants' homes. This will help to explore certain key themes in Arabic Islamic home culture during temporary relocation. For example, what are the concepts that underpin the process of making a home in a non-Islamic country? What are the criteria in choosing suitable accommodation?

All 20 participants who responded were female (see Chapter 5), whether from families or groups of students living together (Table 6.1). Those described as housewives are the wives of students studying in Glasgow. They accompany their husbands so that the entire family can live together for the duration of study. Data gathered from each participant consisted of interview transcripts, observation notes and sketches, photos and a field report.

Table 6.1: The main attributes of stage 1 participants

Participant	Country of Origin	Profession	Age	Previous Moves	Marital Status	No. of Children
P1	Saudi Arabia	Student MA/FT	20– 29	London	Married	2
P2	Saudi Arabia	Student MA/FT	20– 29	US	Married	1

P3	Saudi Arabia	Housewife	30– 39	US	Married	5
P4	Saudi Arabia	Student MA/FT	20– 29	–	Married	0
P5	Saudi Arabia	Housewife	20– 29	–	Married	1
P6	Saudi Arabia	Student PhD/FT	30– 39	Australia	Married	3
P7	Jordan	Student PhD/FT	20– 29	Indonesia, Saudi Arabia	Single	0
P8	Saudi Arabia	Student MA/FT	20– 29	Liverpool, Cambridge	Married	2
P9	Saudi Arabia	Student PhD/FT	20– 29	–	Single	0
P10	Saudi Arabia	Housewife	30– 39	–	Married	2
P11	Saudi Arabia	Housewife	20– 29	–	Married	4
P12	Saudi Arabia	Student PhD/FT	30– 39	–	Married	2
P13	Libya	Student PhD	30– 39	Leeds	Married	3

P14	Libya	Student PhD	30– 39	Manchester	Married	1
P15	Egypt	Student PhD	20– 29	–	Married	2
P16	Oman	Student BA	20– 29	Sheffield	Single	0
P17	Saudi Arabia	Student PhD	20– 29	–	Married	1
P18	Saudi Arabia	Housewife	30– 39	–	Married	3
P19	Saudi Arabia	Housewife	20– 39	–	Married	2
P20	Saudi Arabia	Student MA	20– 29	–	Married	3

6.2 Data Analysis

According to Jones et al. (2012), qualitative data refers to the raw data in the form of interview transcripts, field notes, and audio and video recordings generated from the interviews and observations. This raw data is processed initially and researchers make inferences from the beginning when they decide which data to include and prioritize, and which to reject. Thus, this process started with data collection and selection and ended

with data analysis (Creswell and Poth, 2018). In qualitative data, researchers use the thematic analysis approach widely. Therefore, this research used thematic analysis to analyse the data, which is defined as a method to identify, analyse and report the patterns called themes (Bryman, 2016). Thematic analysis includes four steps:

- Data management: find a system for organizing, ordering and storing the data
- Transcription: transcribe interviews and type up field notes
- Familiarization: listen to and read or view the material collected repeatedly
- Reduction: code and categorize the data so that you can build themes (Bryman, 2016).

In qualitative research, there are different approaches with their roots in different philosophical assumptions and epistemologies and the thematic analysis of the data includes coding and categorizing. Owing to the fact that qualitative research is naturally flexible, thematic analysis is also flexible, creative and iterative (Jones et al., 2012). Iteration is a good strategy that researchers should employ when analysing data and involves going back and forth through the data and frequently revisiting the original data in order to generate new aspects or codes. It may even involve reinterpretation and just rely on one way (Bryman, 2016; Jones et al., 2013).

6.2.1 Interview Transcripts

The intention of analysing the gathered data, whether textual or visual, is to make sense of it (Creswell, 2014). The analysis of the thick text typical of qualitative data can be done

either manually or using computer software (Zamawe, 2015). Although computer software is more time-saving and more accurate than manual analysis (Emerson et al., 2011), the researcher conducted this phase of the investigation and analysis manually, driven by Wills et al.'s (2016) experience of going through data collected by multiple methods about the use of kitchens in 20 households. They found that, although manual analysis was time-consuming for them, there were benefits in terms of ensuring a more robust interpretation of the data, leading to the creation of new and reliable knowledge about social practices. The process of analysis occurred in four main stages, based on reviewed literature that adopted a similar approach (Bryman, 2016, Othman, 2016; Sobh and Belk, 2011; Wills et al., 2016).

In step 1, the data was organized for analysis. This included translating and transcribing the interviews, typing field notes and reports, and cataloguing visual materials. This step happened directly after the visit and the interview, where the researcher created a digital file for each participant that included the translated and transcribed interview. After reading the transcription, further ideas and reflective questions would surface, which the researcher wrote in the margins of the transcription document, the scanned observation sketches and side notes, and the photographs, such as 'What did the participant mean by that?' or 'What was the general idea of the participant?' The final element is a field report, which summarizes the entire interview and observation. It includes the relevant information regarding the interview and observation time, date and place; the biographical information of the participant; a detailed description of the setting; the

researcher's impressions; and, finally, possible themes and take-away ideas that could be drawn or concluded from the visit.

The second step used computer aided analysis. Some data management difficulties were apparent on trying to undertake the analysis manually, so the use of software was explored. Ultimately, it is not to be relied upon solely but used to support manual analysis and assist in organizing data. NVivo was the software explored and used to assist in the organization of the data. 'NVivo is a comprehensive qualitative data analysis software package' (Bryman, 2016), which is used by researchers to assist them in the process of analysing their qualitative data. The University of Glasgow provides workshops for its students to introduce them to the software and the researcher attended such a workshop where attendees were guided through the features and tools of the software, organizing, linking and analysing the data. When it was time to apply the software, the data was prepared and entered into NVivo, and the codes and categories produced were similar to those produced by the manual analysis. Becoming familiar with the program and its features was time-consuming and the results were not as expected. In the process, however, some difficulties were experienced in dealing with the codes and their relationship to the categories, due to the vagueness of the flow process to the researcher. It was also time-consuming and confusing compared to the results of the manual analysis. Yet, NVivo as a program provides features that support the manual process even with its downside of time consumption. The benefit of using NVivo was that it gave a more organized thematic structure.

6.2.2 Observation Diagrams (Sketches)

Spatial analysis was an important method for the transferral of the raw material gathered during the fieldwork phase into visual data. As mentioned earlier the observations were two-dimensional plans which were sketched by the researcher. The process of transforming these raw data into useful sources of data is presented in Figures 6.1 to 6.5. The first step as illustrated in figure 6.1 was organizing the hand sketch drawn by the researcher.

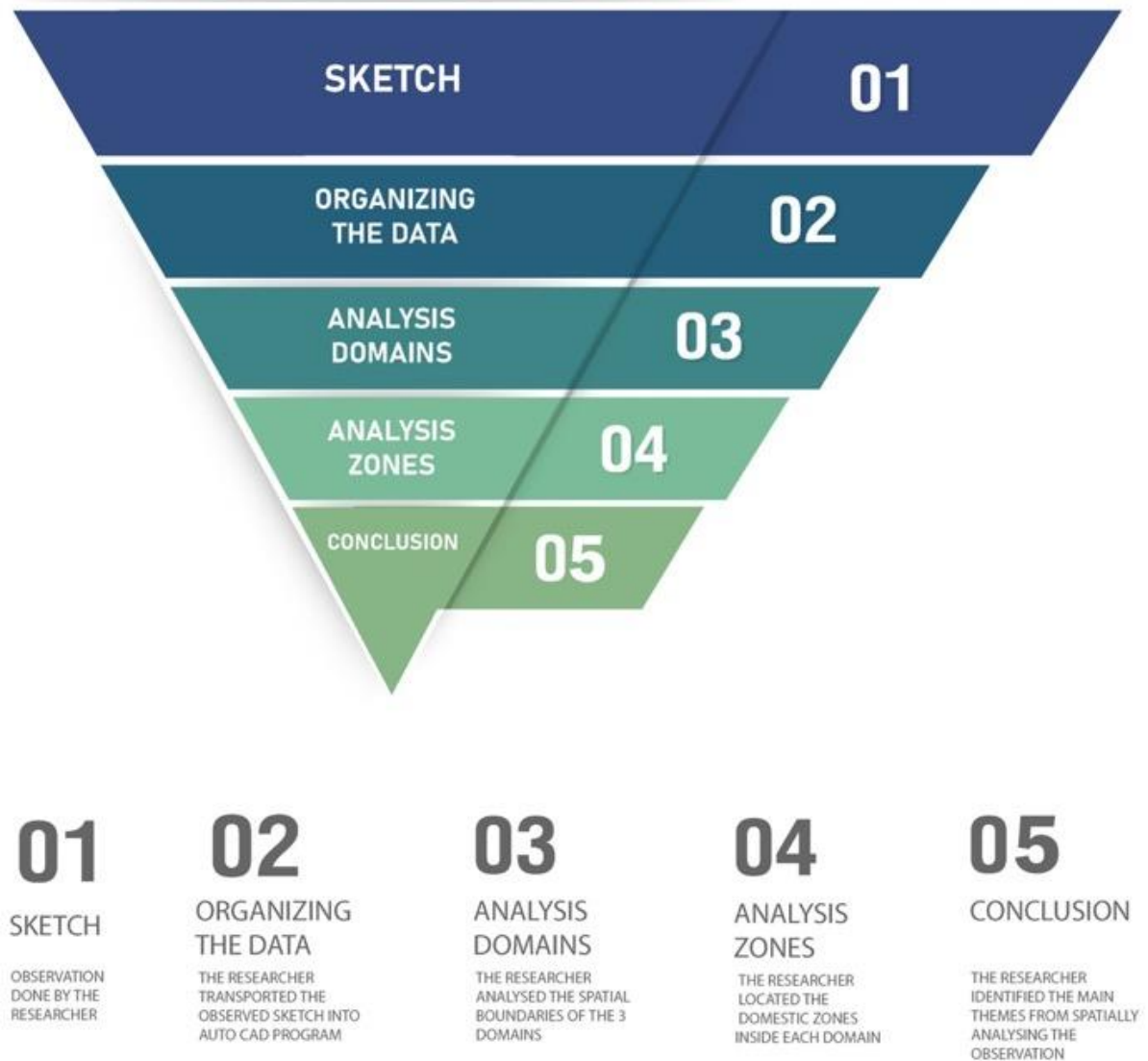


Figure 6.1: A diagram illustrating the process of analysing and organizing the sketches. Created by the author.

2 ORGANIZING THE DATA

The researcher transported the observed sketch into Auto cad program

Glass Wall / Overlooking Glassglow
Full glass wall / no curtains

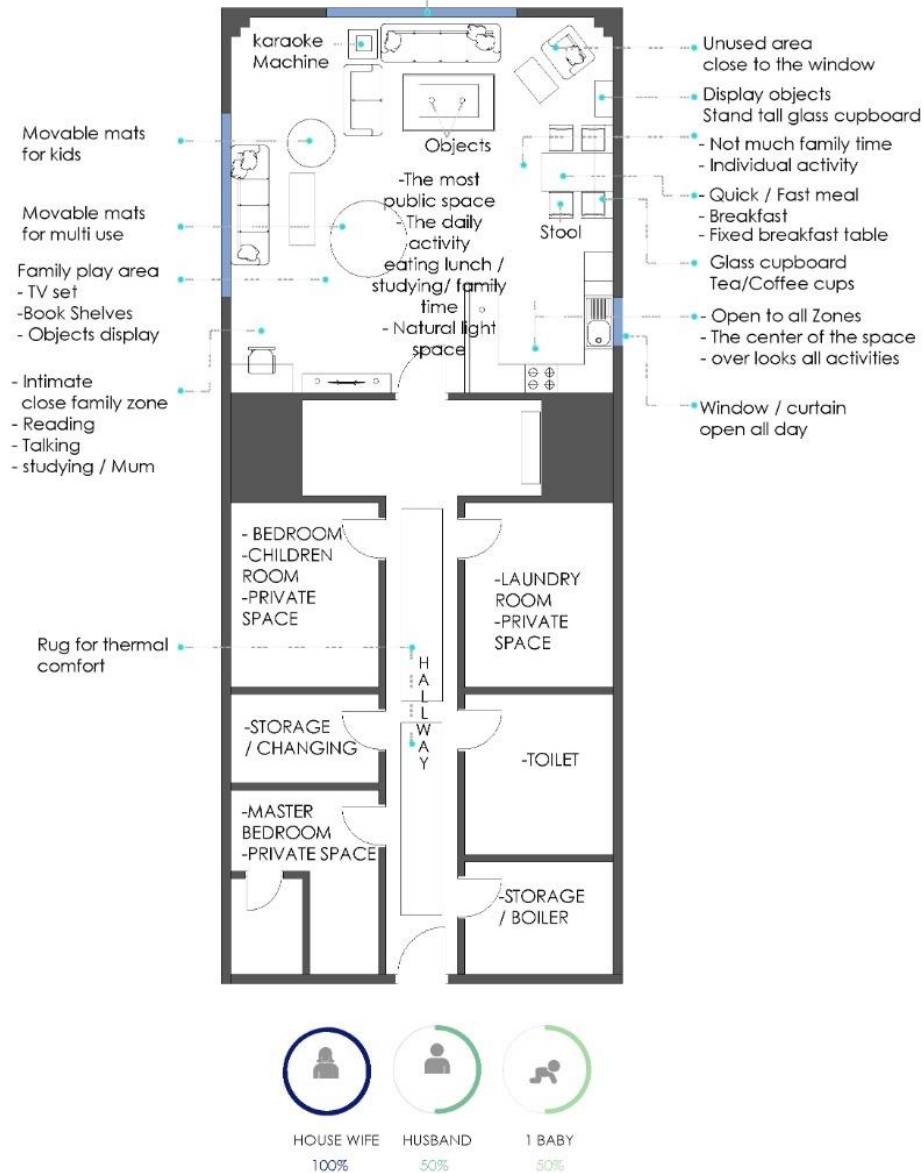


Figure 6.3: Organizing the data: as a second step, the researcher generated a computer version using AutoCAD. These diagrams are a computer version of the hand sketch plans done while interviewing. Created by the author.

PARTICIPANT 1

9/11/2014

3

ANALYSIS - DOMAINS -

The researcher analysed the spacial
boundaries of the 3 domains

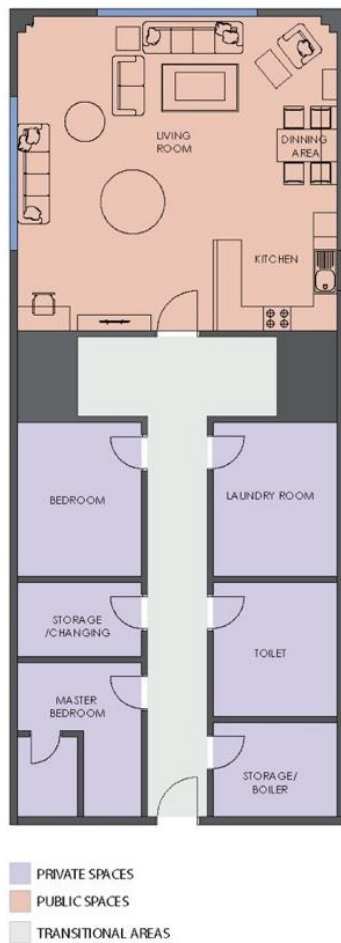


Figure 6.4: step three of the process is the analysis of the public and private domains. The diagram illustrates which rooms the participants perceive as private, and which are public. This shows the spaces the researcher was able to observe and tour. The ones indicated as private were not observed by the researcher. Created by the author.

4 ANALYSIS - ZONES -

The researcher located the domestic zones inside each domain

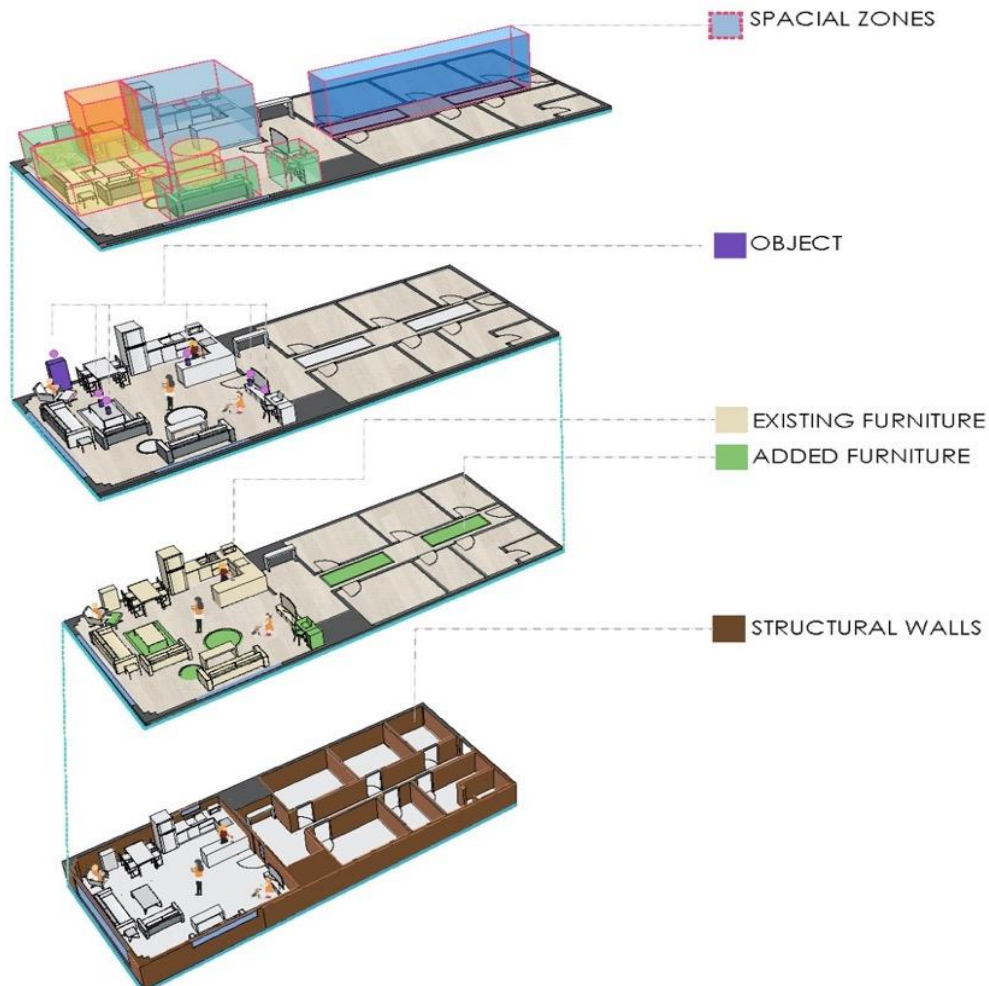


Figure 6.5: The fourth step is the analysis of the function zones. The first brown layer shows the existing physical boundaries of the flat. The second layer illustrates the existing physical features inside the flat which the participant couldn't change or move if they needed as part of their modification process. Also, the same layer shows the added furniture which the participant included as part of their adjustment process. The third layer shows the significant objects the participants carried with them from home country and their location inside the flats. The final layer illustrates the different daily practices and their location inside the flat. Created by the author.

6.3 Findings

6.3.1 Searching for a Home

Participants were asked about how they found a suitable home, or *sakan*,²⁷ in Glasgow and where they started their search. For participants for whom a move to Glasgow was their first international move, looking for a home was the most important and fearful step in the process of moving. They expressed that the move to an unfamiliar culture and environment presented a challenge, especially for participants with children. Participants such as those found it more comforting to rent a home where a friend or any fellow Arab Muslim individual had lived before. This would usually occur through contacting the student social clubs in Glasgow and inquiring about suitable accommodation.

My husband contacted the Saudi student club in Glasgow through Twitter and asked if any Saudi students and family are leaving soon so we can rent the flat. (P5)

My friend lived in Glasgow for five years before me. She is the one who helped me to get an offer to study in the University of Glasgow. Although I got a couple of offers, I chose Glasgow because my friend would help with finding a home, finding a

²⁷ *Sakan*, an Arabic word, literally means quiet and tranquil. It is used in the Arabic language to refer to where one would live every day (home) and where one finds quietness and calmness.

supervisor, and would teach me about the university. You need to understand that leaving Saudi Arabia for the first time and living for at least four years in a new place is very scary, and knowing someone who lived there before you is a great help and makes things less scary. (P12)

When participants were asked why they did not carry out a simple search for a flat through well-known websites such as Rightmove or Zoopla, they responded that a flat in which another student of the same background and nationality had lived was likely to have the essential requirements they desired, such as reasonable monthly rent, a good neighbourhood and an adequate number of rooms.

First of all, it is much faster. The person we contacted talked with the landlord and arranged for us to rent the flat when we arrived. We didn't have to worry about spending time and money on hotels. Also, I thought that renting a flat where another Saudi family had lived meant that they were looking for the same features we were looking for. (P4)

For those who had never moved before, another way of searching was asking a friend living in Glasgow to view a flat that they had seen online. The reasons behind this are twofold: first, it makes sense financially as those moving spend less money on hotels; and, second, especially for participants with families, it is important to settle in quickly and enrol their children in schools.

On the other hand, migrating students who had lived in other places before Glasgow showed flexibility and resilience in their searching process. In my analysis, this group was divided into two: students who came straight from other Western countries such as the US and Australia, and students who had lived in other countries but lived briefly in their home countries again before coming to Glasgow. Both types came to Glasgow, stayed in hotels or temporary furnished flats, viewed flats for themselves and then settled in the home they saw fit.

When we came up from London, we stayed in a hotel and then looked through Rightmove and Zoopla and booked a couple of viewings. When we came to view this flat, I noticed many students living in the area. I like that and I rented this flat. (P1)

Other participants who had not only lived in several parts of the world but had lived in unique accommodation situations such as mixed-gender student accommodation showed the highest level of adaptability and openness to the opportunities presented. Shared living arrangements are unfamiliar in the Arabic Islamic world. Women are expected to value their domestic privacy as it shows that they are protecting themselves and not living carelessly. Even if an Arab Muslim woman lives in a shared accommodation, it will be expected to be an all-female, all-Muslim one. The concept of what is home to these women is presented to be less materialistic and more concerned with personal significance. This is how flexible and comfortable they are.

I came to Glasgow by myself and I had already booked my room at the school's student accommodation. And for this, I posted an ad on Facebook in a group for students in Glasgow and a couple of girls responded, and I am sharing my accommodation with an Egyptian girl and a Scottish girl as well. (P7)

Searching for a home in an unfamiliar place proved to be of greater importance to students experiencing temporary migration for the first time. Concerns include the suitability of the accommodation for their familiar home culture, privacy, distance from neighbours and proximity to everyday places such as schools, universities and a doctor. Migrants with previous experience of moving to Western countries were more adaptable and flexible about the process. This is because they have already been through the experience of searching for a home. Their feeling of being comfortable with the process of searching for a home and their multiple settlement experiences were reflected in their flexible approach to the type of home they chose and the criteria they set for themselves.

6.3.2 Secular Modernity

Choosing where to live and a place to consider home is an important part of ensuring that the family or individual is well settled. Throughout the interviews, it was clear that the participants gave much attention to choosing a home. The criteria which the participants set varied based on their personal preferences and tastes. However, analysing the interview transcripts along with the field reports, it emerged that distinctive broader cultural themes had a stronger influence on preference than those relating to personal

taste. The experience of multiple international or national moves did not affect what the participants set as important principles of selection.

6.3.2.1 Affordability

The issue of affordability was important and present in the participants' conversations. Each of the participants is a scholarship holder and a monthly allowance is paid so the student can focus on achieving their academic or training degrees (see Chapter 2). A big percentage of this allowance goes towards accommodation. Each student is free to spend the amount he/she thinks is suitable for accommodation. Therefore, the students give a lot of consideration to the price of their accommodation. Although participants are on budgets, they are willing to dedicate a large percentage of their allowance to a comfortable home that fits their needs. The rent for most of the participants was on the high side. In explanation, most participants expressed a strong attachment to where they live, even if it is temporary.

We pay almost half of what we get from the embassy, but home is where we spend much of our time, and it's worth adding the extra money. (P2)

I don't go out that much. I am used to spending most of my time inside from back in Saudi Arabia; that is why I insisted my husband find me a nice spacious home near to Saudi neighbours where we can visit each other in the mornings after my husband leaves for his university and my kids for school. (P3)

Even participants who were experiencing difficult financial situations because of political instabilities in their home countries paid extra to find homes that fulfilled their needs, such as those that gave a sense of security.

We moved to this area less than three months ago. It is nicer than where we used to live. It is more expensive, but it has a secure entrance to the building and gated private parking. (P13)

6.3.2.2 Location

Location is viewed as a key principle of selection. All participants described an ideal location as being close to their daily visited destinations: university, children's schools, supermarket, day care, a mosque and Arab Muslim neighbours. The importance of each of these daily places varied. Figure 6.6 shows the level of importance to participants of the proximity of daily activities outside the home.



Figure 6.6: Level of significance of places the participants visit frequently. Created by the author.

However, closeness was perceived differently by different participants. Some considered close to be within five to ten minutes' walking distance, others perceived it as a car drive of five to ten minutes and others considered having their home near to multiple public transportation points as close. The city centre was considered an important area to be either close to or in. The majority of the participants considered being close to the city centre or living in it as living in the heart of the city, which allowed them to get to know the city better and be close to any events, shopping centres and local shops.

I study at Glasgow Caledonian University and I like that it is near to the city centre; that's why I choose to live on Sauchiehall Street [in the city centre]. (P4)

Moving from the principles of choosing, the researcher found that the temporary students are concentrated in specific areas of the city. In Figure 6.7, the circles show the areas the students are concentrated in. When asked about choosing the Harbour Terrace area, participants expressed that although the area is quite remote from the city centre, universities and schools, there are large numbers of neighbours who are Arab and Muslim. This area is very popular among Saudi students. Most of the participants live in that part of the city. As stated previously by participant 1, the presence of other Saudi women in the area is a very strong motivator in choosing a home. Aside from the surrounding community, the area overlooks the River Clyde. This for some participants is an appealing element of the area. The river view reinforces the sense of a home especially for students coming from cities overlooking a waterfront. The participants resident in this area own a car because the closest public transportation point is a bus station ten minutes' walk away. Participants are concerned that, although it is a short walk, on a rainy or a stormy day it is a long time to walk and wait for a bus.

I was born and raised in Jeddah, which is a city on the west coast, and I love the sea. So, my two main conditions of choosing an apartment were to be on a sea or a riverfront and to be among Saudis as well. (P1)

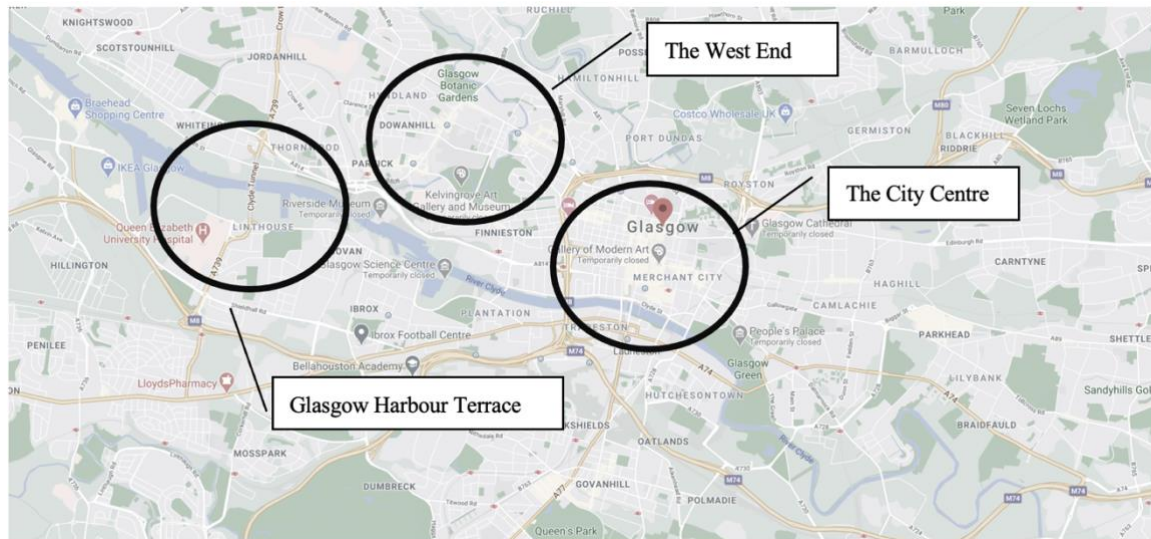


Figure 6.7: A map of the city of Glasgow showing the areas where Arab Muslim students are concentrated. Source: Google Maps, accessed 02/03/2020.

The participants living in the West End area appeared to be concerned with its close proximity to the University of Glasgow. Many do not own a car, so a reasonable walking distance of five minutes is important to them. Finding a home nearby to their everyday destinations, especially in a city inclined to be inclement, was a necessity. In addition to the university's closeness, the area is filled with everyday schools, shops and restaurants, and gives access to public transportation. Finally, the city centre is a desirable place for all of the participants who are housewives. They appeared to prefer the city centre because they can be close to most of the city's main theatres, shopping centres, supermarkets, restaurants, libraries and museums. They expressed that they have a lot of free time in the morning and being close to these places helps them fill their time easily. It also appeared to be a gathering point for them. Usually they meet in each other's flats to spend the hours between 10 a.m. and 12 noon together for coffee and dates (a

ritual called *Al Daha*, which will be explained later in the chapter), but if the weather permits they meet in a coffee shop such as Costa or Nero. It was understood from the housewives that being a wife to a busy studying husband and a full-time mother away from their countries and homes is very difficult, and having a home close to everyday activities and a busy area helps them get by. Another factor raised by one participant, who lives on the edge of the city centre, was the closeness of the central mosque to the city centre. Although the calling of the prayer cannot be heard publicly, the short walking distance to the mosque gives her and her family a sense of security and belonging.

I realized after I moved in that the central mosque was just cross the bridge. We were so happy because I used to live in a suburban area in Australia and it took us an hour's drive to reach a mosque. We try, especially on Friday, to go to the mosque after the children finish school or if they are on a holiday. It gives us the feeling that we are not far away from home and a sense of reassurance and security, especially if I am hearing the calling of the prayer from my prayer clock and looking at the mosque from my living room window. (P6)

6.3.3 Core Living Values

The themes of privacy, modesty and hospitality, which are the core Islamic principles of living and home design, appeared when the line of questioning and the discussion turned to participants' interior domestic living. After first ensuring that their place of living was close to their daily jobs and studies and was affordable, each participant expressed their

sense of privacy, modesty and hospitality in a way which worked for their existing domestic interiors.

From the analysis, it was found that privacy was perceived to be on four levels: privacy between family members, visual privacy from the outside into the inside of the home, acoustic privacy between flats and neighbours, and finally privacy for the woman of the home herself.

Participant 11 has four children, two girls and two boys, and it was important to have separate places for them to sleep. Since their flat has two bedrooms, they changed the living area into a sleeping area at night. The testimony of the participant along with the researcher's observations and photos showed how the participant expressed privacy between family members in her flat (Figures 6.8 and 6.9).

The most important thing I did to maintain privacy within the family was to have two bedrooms for my children. But because the flat we rented only had two bedrooms, at night time I laid down floor mattresses for the boys, and the girls slept in the other bedroom. (P11)

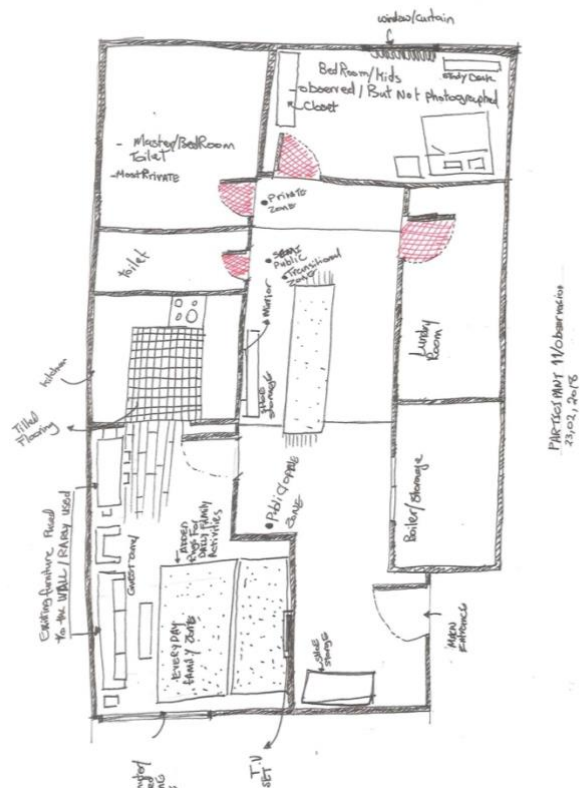


Figure 6.8: A sketch of participant 11's home. The sketch was drawn by the researcher while touring and interviewing the participant. The living area shows that furniture was pushed to the back and thick rugs were laid down by the participant to cover as much floor space as possible for daily practices, and also at night to create a sleeping space for her boys.



Figure 6.9: A photo of the participant's main living area showing the floor rugs which are used for many daily family practices such as eating and socializing. The space is also where her two boys sleep. Taken by the author.

Ensuring visual privacy from the outside into the home was another way participants expressed their sense of privacy. However, how they reflected this sense varied according to how each participant negotiated their existing home. Participant 10 asked permission from the owner of her flat to cover part of the windows with patterned sticker wrap to create visual privacy from overlooking flats (Figure 6.10).



Figure 6.10: A photo of participant 10's living-room window. She covered half of the window with large sticker paper. In her opinion this creates a sustainable visual privacy and a decorative element, and this type of shielding is better than a regular curtain for allowing sunlight to enter. Taken by the author.

Participant 1 thought that living in a flat on the eighth floor was enough to create visual privacy. That is why the participant did not feel the need to create visual privacy at the glass curtain walls. In fact, the strong feature of the glass curtain made the participant like this flat (Figure 6.11).

Our flat is located very high and I feel comfortable that no one can have visual access into the house. (P1)



Figure 6.11: A photo of participant 1's living area with the glass curtain wall. Although the main family sitting area is next to a visual access point, the family feel that the high-rise building creates sufficient visual privacy. Taken by the participant.

The participants felt the need to create acoustic privacy and to prevent noise from travelling. Because of the thin building materials between flats and also their close proximity, participants felt that their noise and voices should not travel to their neighbours. Noise travelling between the flats led to a sense of a lack of privacy.

The walls are very thin and we can hear everything around us, and I'm sure that the neighbours can hear us. It's not comfortable to hear people around us. We are taught that our voices shouldn't be heard outside our homes. I'm always concerned about our voices bothering our neighbours. (P16)

Although this matter presents a discomfort for most participants, there is nothing in their physical setting that they can change to create acoustic privacy. Participant 13 expressed that this matter is a great concern, especially having two children. The participant found that changing some of her daily routine with her children decreased the level of noise travelling to the neighbours.

Instead of having play time inside the home, we go outside and play, if the weather is nice. (P13)

Another level of privacy which was found was the women's' need to create a sense of privacy for their selves inside the home, this was expressed in different forms. Participant 6 found that designating a transitional area between where she is without her head cover and the main entrance of the flat, created a preparation area to move from the privacy of her home to the outside (Figure 6.12). Others such as participant 20, found that her privacy is having a quite space to pray and read the Quran.

PARTICIPANT 6

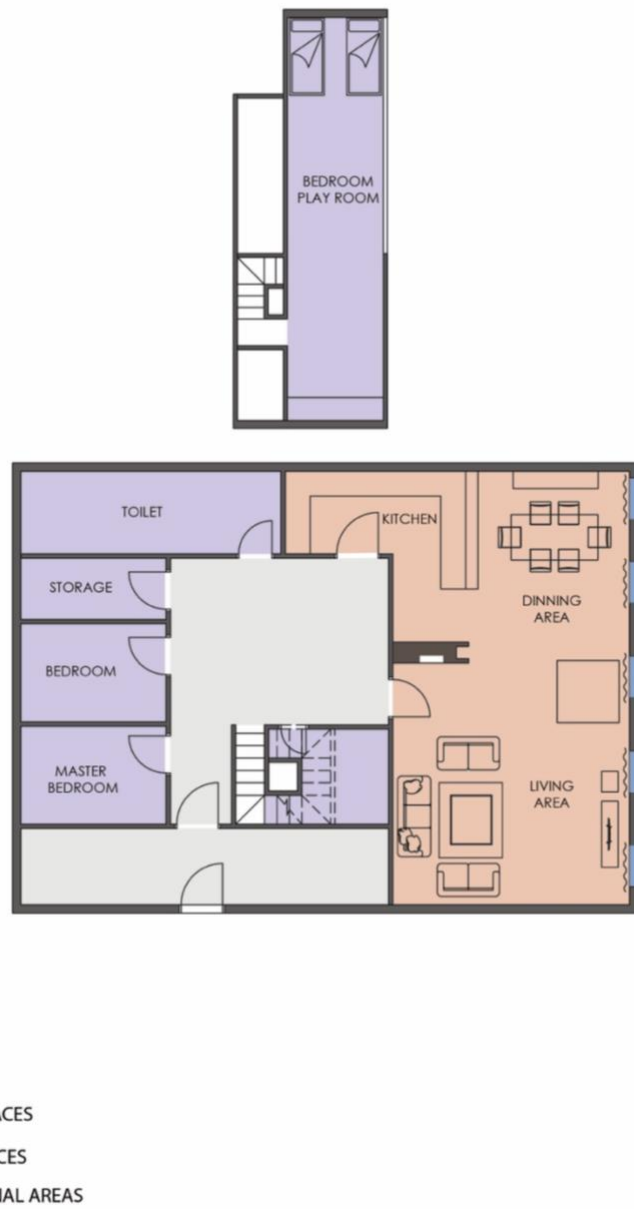


Figure 6.12: A diagram showing what participant 6 considers to be the private, public, and transitional spaces or zones inside her flat. The diagram is computer generated by AutoCAD by the author.

6.3.4 Exterior Design and Architectural Style

Another principle which affected the students' choice of flats was the exterior look of the building and the architectural style of it. All of the participants have limited to no knowledge of architecture or interior design. They used simple terminology such as 'new' or 'modern' for high-rise glass and steel buildings, and 'old' or 'traditional' for Glasgow's red or blonde sandstone tenements. Also, when talking about the design or architectural style of buildings, participants used words such as 'Victorian', referencing things they had seen in magazines or watched in movies. The participants' perception of what is new/modern or old/traditional strongly affected their decision of where to make home. When asked about the deciding factors for choosing their flats, it was clear that the exterior design of the building had a big impact on their decision. Some participants rejected flats after viewing because the exterior design of a tenement gave them the impression that the building was old, and 'old' is associated with ruined, broken, depressing and consumed. On the other hand, contemporary high-rise apartment buildings gave them the instant impression that the flats were new, spacious and modern, with up-to-date domestic equipment (Figure 6.13).

I like that the building is modern and new. I don't like British old houses – I feel that they are very timeworn, and I heard that they need extra heating to warm up. (P8)

The building looked very new. It's all glass and I loved that the glass is an entire wall in the living room. It's different to the small window openings in my last home in Saudi Arabia. (P1)



Figure 6.13: Photo of one of the contemporary residential buildings preferred by participants. Taken by the author, 2018, Glasgow Harbour Terrace.

6.3.5 Interior Layout and Objects

6.3.5.1 Furnished/Unfurnished Flats

What the flat included was a key determining principle in choosing a home. The choice of furnished or unfurnished was affected by the students' financial situation and whether

they had migrated temporarily before. Participants who were on a strict budget preferred a furnished flat. They expressed that spending money on furnishing a temporary home was a waste. Those participants tried to fit their possessions from home around the existing furniture. On the other hand, participants who had lived in other places before Glasgow showed greater flexibility. It appeared that moving from one city to another or from one country to another many times made them more practical and flexible in their choices. They modified the space quickly and changed it to fit their daily needs. Participant 2 expressed how she easily changed the spatial layout of the main living area according to her family's needs. The participant shifts the area for the dining table between an eating setting and a play area when her son is living with her. Also, another room was used as a storage or guest room (Figure 6.14).

A furnished flat is much more practical for me. I am used to carrying my stuff around before I even moved to the States. I am originally from Riyadh but when I got married I moved with my husband to Jeddah and then the States. I learned how to fit my things into a place which already has things. I learned organizational skills as well as how to store stuff. (P2)

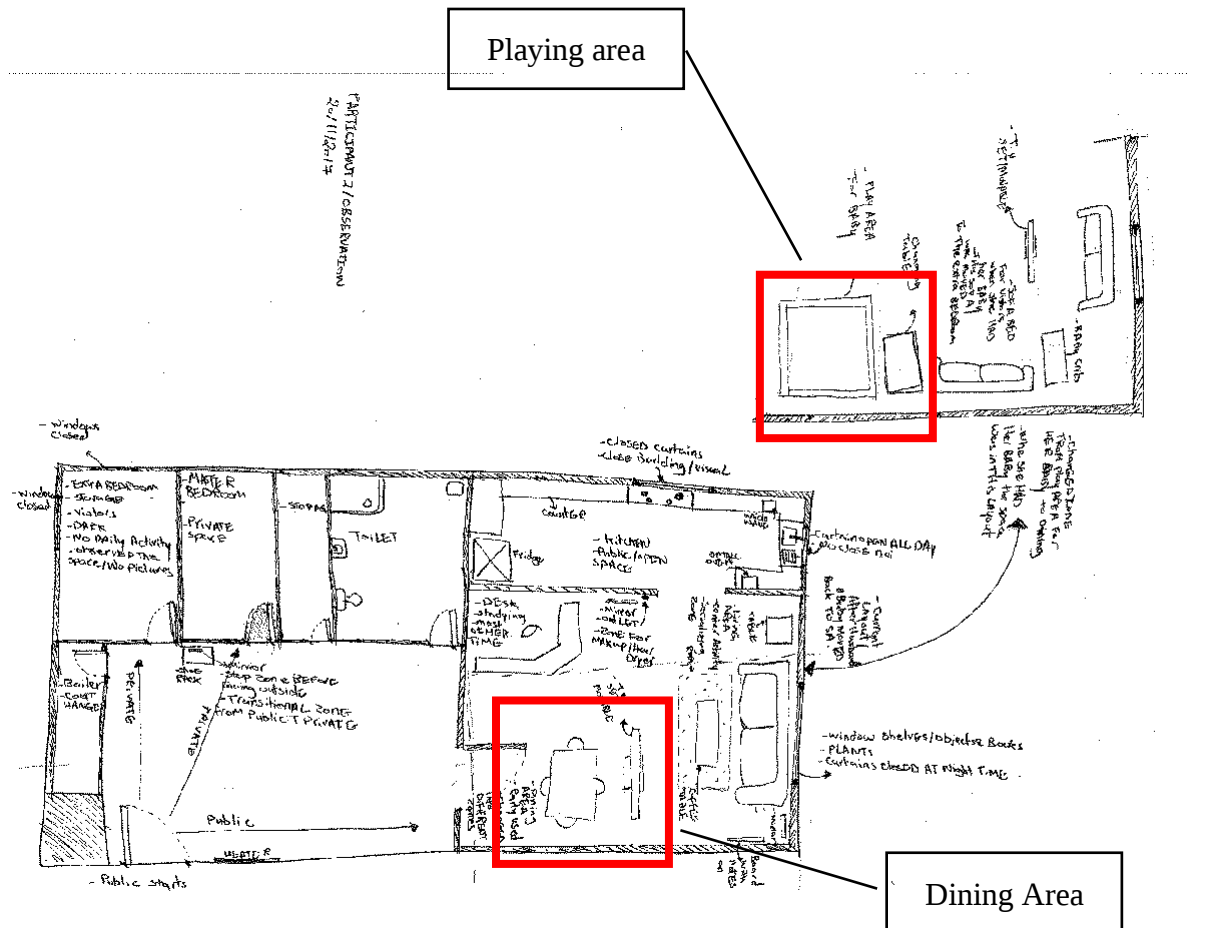


Figure 6.14: A sketch of P2's living area showing the changes made to accommodate the family's daily activities. The sketch was made during the visit in the participant's home. Created by the author.

Participants who had moved for the first time preferred unfurnished flats. It appeared that they did not want used furniture in their home. They expressed that they wanted to re-create their understanding of their home starting with furniture they had selected. The process of selecting and arranging their furniture added to their perception of having their home in Glasgow. (Figure 6.15)

Although we have couches back home, I am used to sitting on everyday mattresses with flowered patterns. I had to have this room to feel at home. (P14)



Figure 6.15: Floor sitting room in the everyday living area of P14. Taken by the author.

6.3.5.2 Material Culture and Objects in Temporary Accommodation

Some objects identified as significant appeared throughout study. The objects presented are identified as being from the material culture of Saudi transnational migrants. The interviews and observations communicated the important role these objects play in the process of homemaking in a foreign environment. During the fieldwork of the study, the researcher observed and discussed with the participants the objects that were familiar to her and were significant to them. The observations about the objects were related to their past stories, from where they were obtained to their symbolic meaning, function and location, to the role they play in processes associated with the continuity and modification of cultural identity. The result was a collection of objects specific to the culture of the Saudi migrant in non-Muslim and non-Arab environments. The participants' attachment to and perception of these objects were related to aspects of the objects' function, materiality, provenance and relationship to location.

All of these things I brought with me made me feel like home and made me feel at home. (P17)

6.3.5.2.1 The Clock

Muslims all over the world pray five times a day. Each prayer starts and ends at a certain time. The time changes depending on the seasons and the length of day and night. These five daily prayers are an act of religious duty for each Muslim. In Islamic countries, the

calling of prayer, known as *azan*, is announced publicly through the local neighbourhood's mosque. The imam of each mosque calls out for the prayer to announce the beginning of prayer time. Aside from marking prayer times, this public calling is part of the everyday sensory experience in a Muslim's life. Everyday activities and events within a Muslim community are planned and organized according to the times of prayer callings. For example, one can receive an invitation for an event saying, 'Please join us after *Al-Maghrib*²⁸ prayer to celebrate...' Furthermore, inside the house the sound of the calling of the prayer marks significant daily rituals. For example, for many families, especially in the Gulf region, lunch time or family coffee time is after *Al-Asr*²⁹ prayer, even if the timing is changed according to the seasons. Therefore, the *azan* becomes a part of the everyday sensory, social and domestic experience.

In non-Islamic countries where the calling of prayer is not publicly announced, 'the clock' gains its specific materiality, which is closely tied to the Islamic culture of everyday practices. The *Al-Fajr*³⁰ clock is an innovative product which sets the timing of each prayer according to the local time of the city. The naming of this object comes from the importance of *Al-Fajr* prayer. In Islam, it is believed that the person who wakes up to pray this prayer is a Muslim who can show a high level of discipline and commitment. At the

²⁸ The prayer at sunset and the fourth prayer of the day. It is also the prayer which Muslims break their fast to in the holy month of Ramadan.

²⁹ The third prayer of the day, which is marked by the sun's refraction. It follows the noon prayer, which is marked by the sun's verticality.

³⁰ The first prayer of the day. It is set an hour before sunrise. The timing of the other four prayers is set according to the daily time of the *Fajr* prayer.

time of each prayer, the alarm is the *azan*, which is played loudly. The calling of the prayer on the clock is a recording of the same calling in the holy mosque in Makkah or Al-Madinah. Although the object is not specifically designed for Muslims in non-Islamic countries, it has gained popularity within this demographic. The user can control the type of *azan*, the volume and the time format. The clock is made of plastic and usually comes in black and grey colours. The researcher observed that the majority of the homes studied have this object and almost always in the same location, the main living area (Figure 6.16).



Figure 6.16: Photo of the *Al-Fajr* clock. Taken by the author.

In the participants' houses, this clock presented a unique material culture which most of the participants shared. It mediates the sound of the *azan* to the Muslim user. Although

this object is a faith-centred object, it holds a particular significance for Saudi users. The *azan* alarms are performed by Saudi imams, with whom the participants are familiar. Participants expressed that the nostalgia they felt when listening to the familiar calling of prayers, a daily sensory experience they miss, helped them.

The clock was one of the important objects I brought with me. When the calling of the prayer is heard, whoever is in the home starts to prepare for praying. (P20)

Although the clock is sold online, most of the participants bought theirs in Saudi Arabia before travelling. This conveys the attachment to and importance of listening to the *azan* every day. Participants with young children in particular expressed how important this object is to help introduce a daily religious practice, which parents must teach their children from a young age. Therefore, the clock is always located in the main living area in participants' houses, usually on top of what can be identified as the focal part of the living area, such as the TV set or a bookshelf. Similar to the role of *azan* in Saudi Arabia, the clock provides the users with a daily indicator of praying times and other domestic activities associated with each prayer. Although participants indicated that prayer times in Glasgow can be found using more advanced and contemporary mediums such as mobile phone apps, these clocks are important because they run the *azan* out loud for the entire household to hear.

6.3.5.2.2 The Sojadah (*Praying Rug*)

Moving from the *azan* to the actual prayer, the praying rug is another object which was identified in each house studied and observed in this research (Figure 6.17). The praying rug – as with the clock – is not specifically a Saudi material cultural object, but is part of Islamic material culture and can be found in any Muslim house around the world. Originally, the praying rug was created to fulfil one of the conditions of performing a prayer. A Muslim must be bodily aware of the boundary between what is pure and impure in everyday life. This was significant and necessary when Muslim nomads and traders travelled for days and needed to stop to pray. Additionally, the rug is laid out towards the direction of the *Qiblah*.³¹ This helps the user to maintain the correct direction throughout the prayer. Over time, it provides a secure location in the everyday performance of prayer. Additionally, the praying rug or carpet is significant because it is the most portable object displaying Muslim architectural design regulating time and space. Laying down the rug indicates both the beginning of praying and the location/boundary within which this practice will take place. In mosques, larger carpets are fitted for the collective use of all Muslims to pray together. Individual small rugs which are for private use, such as in houses, hold greater symbolic meaning. They spatialize the practice of praying within a larger everyday domestic space and territorialize prayer by creating a material boundary between the sacred and the profane. Praying rugs depict spatial motifs such as tree

³¹ The *Qiblah* is where all Muslims direct themselves when praying and is towards the Kabbah in the Holy Mosque in Makkah.

leaves, and incorporate spatiality into everyday modes of being. They channel individual moments in time and space through daily Islamic practices.



Figure 6.17: Photo of a praying rug (P1). Taken by the author.

The rugs are usually made out of cotton or wool and more recently from plastic for outdoors use. The design varies, but a number of symbols are repeatedly represented. What distinguishes the design of a prayer rug is the representation of the arched doorway of a prayer niche as a central compositional motif. This replicates the direction of Makkah.

Other patterns and motifs are represented on the rugs which in the main are an abstraction of Islamic architecture, such as the Kabba, arches and nature-inspired motifs such as tree leaves.

Within the houses in this study, most praying rugs had the Kabba image on them. The location of the rug within the house was usually the living area; however, the location of the actual laying out of the rug and praying varied within the spaces of the house depending on the individual praying practice of the inhabitants. The majority of the women, for example, stated that they prayed in the privacy of their bedrooms. This exclusion and privacy allows spiritual focus and connection. This small religious setting also allows them to read the Qur'an after praying while sitting on the rug. In addition to their religious function, praying rugs are used as decorative objects; for example, it is common to hang them as tapestries.

6.3.5.2.3 The Dallah and Fenjal (*Coffee Pot and Cups*)

The coffee ritual in the Gulf region is one of the most important collective rituals. It is employed to show family status and indicates the generosity of the host . The coffee pot and cups (Figure 6.18) are objects related to two rituals within the Saudi house. Similar to teatime in the UK, Saudis drink Arabic coffee every day, accompanied by dates. Depending on the region they are from, the timing of this daily practice differs. People from the Central Region usually have coffee and dates in the early morning after *Al-Fajr* prayer and before breakfast. On the other hand, people from the Western Region have

their coffee and dates after *Al-Asr* prayer. Aside from timing, the coffee pot and cups are essential daily objects which are part of the domestic Saudi landscape. In addition, Arabic coffee and dates are the first greeting in Saudi houses. Whether the guest is entertained in the men's or women's *majles*, or the *dewaneah*,³² preparing and serving coffee is the host's first act of hospitality.



Figure 6.18: The coffee pot and cups. Taken by the author.

Originally, the preparation of the coffee in front of the guest was part of the interior

³² An extension of the main house, usually close to the main entrance of the house and not connected directly to the private area of the dwelling. It is used mostly for entertaining male guests and is found mainly in villas and extended families' homes.

setting and design of the *majles*. This arrangement emerged from the Bedouin tent. Bedouins set up a corner with a fire on which the coffee would boil then be served directly to the guest. Within this setting, the coffee pot is made from copper. However, within the modern and contemporary house design in Saudi Arabia, the coffee corner setup or place disappeared due to new technology which enables people to prepare the coffee and keep it hot. This shift in the design of houses introduced a new pot to the market in which liquid could be kept hot or cold for a long time. The pot shifted in name from *dallah* to *termis*, which is derived from the Greek word *thermos*. Regardless of how the production, manufacturing and material used have changed, the symbolic meaning of the shape of the *dallah* or *termis* has continued. Manufacturers introduced *termis* pots in the shape of the old traditional copper *dallah*, along with pots that have images of the old pot as either a photo or an illustration.

Although the traditional coffee place within the men's *majles* has disappeared from private homes, people have tried to introduce other options to maintain this important convention. The coffee ritual has changed in the contemporary house in the preparation of the coffee as well as in its visual, but not symbolic, meaning and status. The way the coffee is served remains the same. One must hold the coffee pot in the left hand and a number of small cups called *fenjal* in a stack in the right hand. Usually, the person who serves the coffee should remain standing up to refill the cups. In reality, this is not seen much unless at large and formal events. However, the server of the coffee must start from the right side of the space or the oldest, most important guest.

This ritual within the participants' houses in Glasgow was continued and maintained. Moreover, participants stressed that this ritual became more meaningful within their dwellings. The pots and cups are among the few objects brought with them from Saudi Arabia when packing. Although the pots are sold in Glasgow, each participant expressed that the pot she brought with her has a special meaning in the preparation of her home in Glasgow. Some brought pots from their mother's home, another participant brought with her the pot she had when she was married and another bought a new coffee pot to be marked as the pot used in her home in Glasgow. The latter participant wanted to return home with this coffee pot as the one that belonged in her living room in Glasgow. Other new types of coffee pots have been recently introduced to the market especially to answer to the needs of the mobile user. The location of the setup of the pot and cups is on the coffee table in the living area or on the kitchen counter if there is an open kitchen layout.

6.3.5.2.4 The Mebkarah (*Incense Burner*) Souvenirs

The *mebkarah* is an object for burning a special type of wood called *ouda* or *oud* or agarwood, and is closely tied to the ritual of hospitality (Figure 6.19). Historically, these objects were made from clay and soft stone, but contemporary versions are made from wood, ceramic and stainless steel. They are usually decorated with local motifs and patterns. *Ouda* is a fragrant dark wood used in incense, perfume and small carvings. It is valued in Arab culture in general and in the Gulf region in particular. The more expensive the *ouda*, the higher status and more hospitable the host. The smell is part of the sensory

experience of special occasions, welcoming dear guests and preparing for the Friday prayer. Friday is a special day of the week for Muslims, and the women of the house reinforce this by burning *ouda*. On Friday for Muslims it is mandatory for men to perform the noon prayer (*Al-Zouhor*³³) in the mosque together with other Muslims. The imam gives a sermon to the community. As Friday is the weekend in the Gulf region, it is common after the prayer for families to gather in the house of the head of the family over the lunchtime meal.



Figure 6.19: A Mebkarah in P4's house. Taken by the researcher.

³³ The second prayer of the day, when the sun is perpendicular.

All the participants interviewed burnt *ouda* upon the researcher's arrival and the researcher smelled the fragrance from the entrance of the flat. This was a sign and a symbol of welcoming and great hospitality. Guests can feel and know that they are welcomed by the smell. Some participants discussed how this smell of *ouda* helped ease feelings of homesickness and missing loved ones such as parents and friends. Others expressed how it is important for them to make this smell familiar for their children as part of their childhood memories. As the *mebkarah* is also involved in the practice of hospitality, it is found in the heart of the home, which is the living area. Usually it is located next to the coffee pot and cups.

6.3.6 Modifications to the Home

6.3.6.1 Physical Modifications

This theme refers to either minor or major physical modifications that the participant has made to their domestic interior in order for the space to respond to their personal and cultural preferences and to work with their everyday routines. For example, this can be rearranging the furniture, transforming the function of a room or creating small spaces within one big space. When asked about the reasons they attempted modifications, participants responded that the layout of the flat was different to what they are used to. The living room was the main space in which the interviews took place and was where the researcher spent most of the visit. This shows that this is where the participants and

their families spend most of their time and carry out most of their daily practices. Several aspects that the participants talked about played an important role in allowing this to be the case, such as zones that the participants created to fit all daily activities within this main space. These zones represented some domestic spaces they are used to back in their home countries.

We used to have a playing room for the boys, a small praying area to pray and read the Qur'an and two living rooms. One was for the daily family area and the other for guests and it was located near to the main entrance. (P1)

Since I have two bedrooms and I have only one child, I changed the second bedroom to be a retreat space. I study, relax, invite my friends over and use it for any other female-only activities. This also allows my husband to have his friends over whenever I have guests as well. (P15)

6.3.6.2 Behavioural Modifications

Behavioural modifications were implemented by participants to fit their everyday activities within the spatial layout presented. These behavioural modifications in participants' everyday routines and practices are a means of adjusting themselves to existing physical features that they are not used to. In Saudi Arabia, men and women usually socialize separately and as such most houses have two living spaces. As a

behavioural modification to the physical layout of flats in the UK, most participants have changed how they socialize; for example, they have started to meet outside the house.

Although I prefer to meet my friends at my home, and because we only have one living area, I meet my friends at the coffee shop. We didn't like it at first because when we meet, we laugh out loud, put on music and dance and we can't do that in public.

(P4)

6.4 Conclusion

One of most notable most notable findings after this stage was the strong dependency of the participants on the movable material culture of a home, everyday day home dynamic and sensory use of the environment to feel at home. The physical structure of the home was of a secondary importance in the process of settlement and re-creating a home. This can be because of the temporary nature of the move; however, renting a home in current times is not only for temporary students or temporary migrants. Renting is becoming the new permanent for several reasons: (1) economy, (2) the fast pace of lifestyle for this age group, (3) movement for reasons of work, study or development, and (4) the desire to experience different settings before settling.

Stage 1 of the research was about investigating how Arab Muslim temporary migrants reflect and maintain their home culture in a new environment. This chapter presented the findings of the ethnographic fieldwork of interviewing 20 Arab Muslim transnational

migrants inside their houses and observing their surrounding environments. Data was drawn from multiple ethnographic transcripts, photos, field reports and observation notes. Thematic analysis of these data was carried out using ethnographic analysis techniques, such as word frequency and interpretation of themes and sub-themes, and extracting concepts from observed daily practices and story narration from participants about their process of creating a home in Glasgow. The participants were asked about how and where they started to search for a home to understand the starting point of the process of homemaking. Also, they were asked about their criteria in choosing accommodation for their temporary migration, to understand if the principles of Islamic home culture are considered in the process and if other considerations are in place. They were asked about how they carried out their daily activities and about the spatial layout of their homes in relation to Arabic Islamic home culture. Finally, participants were asked about the behavioural or physical modifications they made to make their new home environment reflect their cultural identity.

It was found that while in temporary accommodation Arab Muslim families prioritize security and comfort as basic needs in their home. These were more important than finding or searching for a home which is based on Islamic or Arabic home design principles. However, this does not make the importance of the home culture of this group less important in their perceptions of homemaking. The participants, who are creating homes, are adapting their secure and comfortable physical homes to fit their daily lifestyle. This introduces the theme of flexibility.

Moreover, the researcher found that there is a relationship between moving history and how participants perceived the domestic interior of a home. Participants with more moving experience carried fewer objects with them and added less furniture in the space. They relied more on the existing furnishings, actually preferring that the flat be fully furnished. Moreover, the more they were exposed to previous moves, the more open they were to giving the researcher access to private areas such the bedroom, allowing discussion and observation, including the taking of photographs.

Looking into the findings, participants were found to be flexible when it came to reflecting or manifesting the Arabic Islamic home culture. The theme of flexibility is seen through modifications made by the participants in their home environment. Both physical and behavioural modifications were tools participants used to create their desired home environment and justify their preference for security and comfort over home culture. Discussing both the physical and behavioural modifications the participants undertook emphasized the role of domestic material culture, sensory perception in the practice of homemaking, gendered adaptive practice, privacy, and socializing within an open plan layout.

As mentioned in the introduction of this chapter, family groups were targeted for interview and observation. However, only the women of the family were interviewed during the fieldwork. The participants appeared to prefer to have this encounter as women only, and this seemed a natural behaviour within the Arab culture, especially for women from Saudi Arabia.

Moreover, interviewing only the women provided data exclusively about what females communicate about their space and their perception of homemaking in temporary migration. These findings present a window of opportunity to further explore how Saudi females perceive their homemaking process in the UK and how they discuss and communicate their home environment and the suitability of their interiors. Therefore, the next chapter presents the findings of stage 2, which is an exploration of the perception of the homemaking process for this cohort group being studied in Glasgow.

Chapter 7: Stage 2: A Saudi Home in Glasgow: A Woman's Perspective

7.1 Introduction

This chapter moves beyond the exploratory findings of stage 1 (presented in Chapter 6). There the researcher discovered that along with the physical modification and adaptation of the interior space of the home, behavioural changes were applied to the users' daily activities and routines, allowing the domestic culture of the Arab Muslim home to sustain the changes in the new host environment. Now, the research moves to the meaning of a home in temporary migration, specifically from the point of view Saudi women. It examines the process of homemaking which is culturally specific to the Saudi household. The chapter will present the findings of stage 2 of this research (see Chapter 5). The findings are presented in themes and the concept of homemaking in Saudi temporary migrants is addressed and discussed.

7.2 Data Analysis

7.2.1 Interview Transcripts

The analysis of the interview transcripts followed the same methods in stage 1 transcripts. Please see section 6.2 in chapter 6.

7.2.2 The Booklets

After the participants completed the booklet and the researcher started to extract the information from the voice recordings, booklets and notes, the researcher was able to narrate a story for each participant based on the data. The interviews in this stage were much longer than those in stage 1. This resulted in a detailed story about each participant, which is a common method to present qualitative or ethnographic findings. In stage 2, the focus was the experience of each participant and the changes in their home environment. Each storyboard includes a short, written summary of the participant's living environment, a timeline of their move from Saudi Arabia to Glasgow, a plan layout of the interior of their homes (Saudi Arabia/Glasgow) and a visual reflection of each room.

For each participant, who was given a pseudonym (Table 7.1), the researcher constructed a story which tells the journey and process of leaving home in Saudi Arabia to settle in Glasgow. Each story was extracted from the voice recordings and notes written by the researcher. Below the table is an example of Hala, participant 1 in this stage.

Table 7.1: Participant pseudonyms

Participant Number	Pseudonym
Participant 1	Hala
Participant 2	Nouf
Participant 3	Nada
Participant 4	Areej
Participant 5	Farah
Participant 6	Afnan
Participant 7	Tala
Participant 8	Alaa
Participant 9	Hadeel
Participant 10	Salma

Hala is 33 years old and married with two children, a girl of 7 years and a boy of 4 years. She is a full-time PhD student in education. This is her second move and home outside Saudi Arabia; she was in the US before she came to Glasgow. the participant is from the Central Region of Saudi Arabia (Najd) from the city of Riyadh.

In Saudi Arabia, she lived in her own small two-storey villa within her in-laws' compound. Her father-in-law built a six-house compound on land the father in-law bought in the late 1980s and the villas were built in the early 1990s. Although the house is owned by her husband, Hala did not have a say in the design of it. When she was married in 2010, the

houses were already built. The only way she could exercise self-preference was through interior adjustment and modifications.

In Glasgow, the participant lives in a two-bedroom flat located on the sixth floor of a newly developed tower block overlooking the River Clyde and located on the edge of the city centre.

7.3 Emerging of Themes

Qualitative thematic analysis was applied to the data gathered. The systematic process of coding, examining the meaning and description of the participants' social reality, resulted in the emergence of the themes. The detailed process of extracting and building themes is explained in Chapter 5. The themes started to emerge first as the answers to the main questions (see Appendix 5) being asked. These questions were designed so that the answers to them could be developed into themes, which could then be discussed. Also, the researcher identified and interpreted new meanings within the data. Additionally, high-frequency words were identified as relating to important meanings participants wanted to communicate. Some were interpreted from the diagrams the participants used to communicate their ideas. Finally, themes were also extracted from reflecting on the method used in this stage.

7.3.1 Home Is More Than a House

For Hala, her husband and two children are her home. She has been married for almost ten years and has a girl and a boy. The participant has moved a lot since she got married, for work and study. The meaning of home to Hala has stopped being the physical structure of a house.

Wherever my husband and kids are and settled comfortably, I am at home. I have moved a lot in Saudi Arabia and outside Saudi Arabia. Each time I settled in a home and I liked an arrangement or an idea which makes my daily life easier, I tried to fit it into my next home.

While the first thought that comes to our mind when thinking of home is a physical structure, it was noted that the participants had more philosophical interpretations and views. Abeer expressed that having a sense of community and extended family was home. Her detailed views on this matter are discussed more in the 'changes in spatial concepts' theme.

My husband and boy going to the mosque every day, five times a day, is a routine which means home to us. I also meet up with my friend and study the Qur'an three days a week. Here we do that inside the home because we don't have a mosque in our neighbourhood.

Nada emphasized the concept of a library. One of her main daily activities is reading. She does it as an individual daily activity and as a family activity as well. Reading as part of her daily activities tied the setting of a library to her notion of home.

Aside from reading the Qur'an every day, we have to read anything. I love reading and my children do as well. I have bookshelves all over my home here and I intend to have a whole room as a study and a library.

Another phrase that was used by some participants was 'anchoring my identity'. Other Arabic synonyms were used. Participants explained passionately that home is the place where they can be their true selves. This act of being free makes it clear to them and their children who they are and where they come from. Activities such as eating on the floor and using their hands are self-expressions of their cultural identity, which if practised outside their homes can be observed as strange or different.

One of my husband's and three boys' favourite things is for me to cook them our traditional rice and meat, and then to sit on the floor and eat with our hands. It brings warmth and feels very nostalgic. (Afnan)



Figure 7.1: Afnan's family's favourite meal, eaten in the traditional way. Taken by participant 6 (Afnan)

A photo (Figure 7.1) was sent to the researcher by Afnan via email after her interview.

The participant took the photo of her family's favourite meal showing how they sit and eat in the traditional way which goes with the meal. The participant took this photo in

early 2016, before the interview, and shared it on her Snapchat account. The participant had saved it and while we were discussing 'what home means' she told the story and mentioned that she had the photo.

7.3.2 Achieving Comfort at Home

Achieving comfort at home is a common human requirement. It is a characteristic that distinguishes a home from a house. Comfort encompasses thermal and other conditions within the home, with psychological factors being a primary determinant of an individual's sense of well-being at home (Rybczynski, 1986). Domestic comfort cultivated at home can be motivated by individual psychological needs. Some of the feelings of comfort come from the familiarity of domestic spaces, for example, the daily routine of having a meal with family members in the kitchen area or other parts of the home. Also, the arrangement of furniture and artefacts, location of windows and other fenestrations and decoration can deeply affect the individual's sense of comfort and well-being at home.

7.3.3 The Relationship Between the Home and the Local Environment

Hala and her family have a strong sense of connection between the idea of home and the local environment surrounding them. Although Hala and her family have moved several times, they make sure they have a strong connection with either family or friends around them. She chooses her home to be close to family and friends.

I have to be close to either his family, my family or friends. I think it has to do with the house you were brought up in. We both come from an extended family home. And you know how it is with girls in Saudi Arabia when we are in an extended family home – we have many activities inside the home and around us.

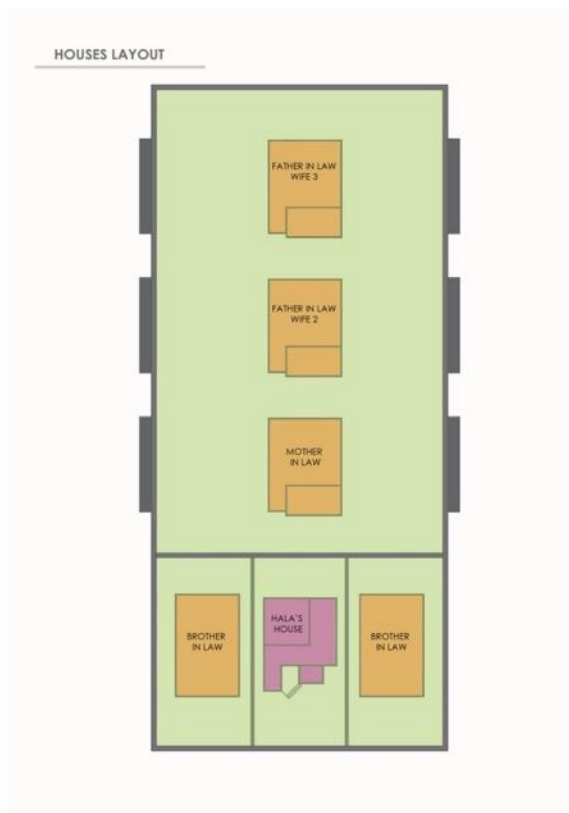
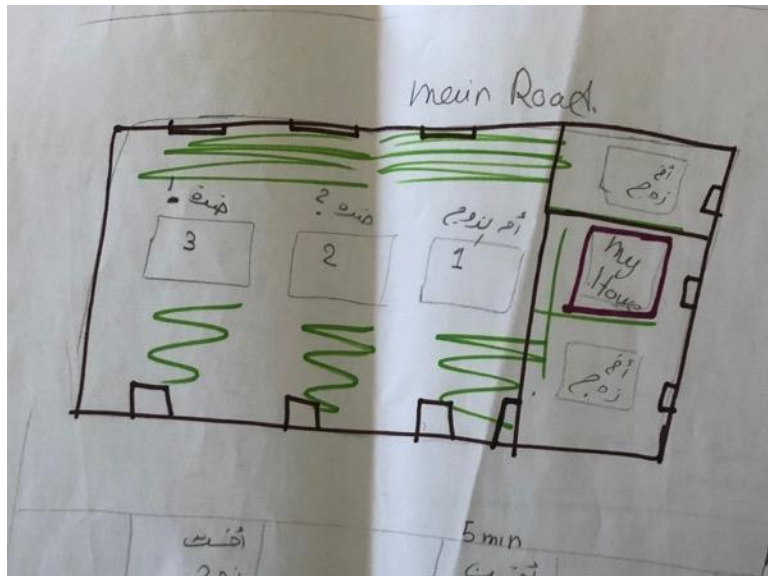


Figure 7.2: Hala illustrating her home in Saudi Arabia and its location within the extended family home of her in-laws and the researcher's illustration sketch of the participant's drawing.

7.3.4 The Gendered Culture of Homemaking

This theme discusses the nature of the spatial arrangement and organization of the Saudi home along gender lines. This gendered nature was reflected through the interviews and diagrams and although the spatial arrangement and organization which reflect a gendered nature may be different from one home environment to another, it remains the basis of how the home is designed. Before explaining this theme further, it will be useful to indicate what is meant by a 'gendered culture of homemaking'. Since in this stage the ten participants discuss the environment in their existing homes, this theme explains how the interior spaces were organized and laid out by the users to best accommodate their daily lives and reflect their own identities. How did the user create a sense of home and security in their home environment? It was found that gender consideration was one of the main factors which contributed to the making of the home environment.

It was interpreted from the interviews and the booklets that which spaces are used by males only and which by females only was a key factor in how the Saudi women perceived home design in any environment and in how a space can be a place they call home.

While communicating their home environments in both Saudi Arabia and Glasgow, participants started their drawings by highlighting the main gendered space (used only or mostly by either of the genders) of the home first, then they moved on with the rest of the drawing. In Hala's case, for example, she started with the men's *majles* in her home

in Saudi Arabia, then continued the sketch describing the rest of her home (Figure 7.3). In her Glasgow home, Hala started by highlighting the main living area in the flat and then she moved to other spaces (Figure 7.4). Aside from the fact that the living area in the Glasgow home is used as a *majles*³⁴ and *salah*³⁵ (definitions of each spatial concept of the Saudi home are presented in Chapter 2) in different ways (this is a theme which will be discussed further in this section), the living area presents the most gendered space in the home.

³⁴ A sitting room usually for male guests

³⁵ The everyday living room in in the contemporary Saudi house hold

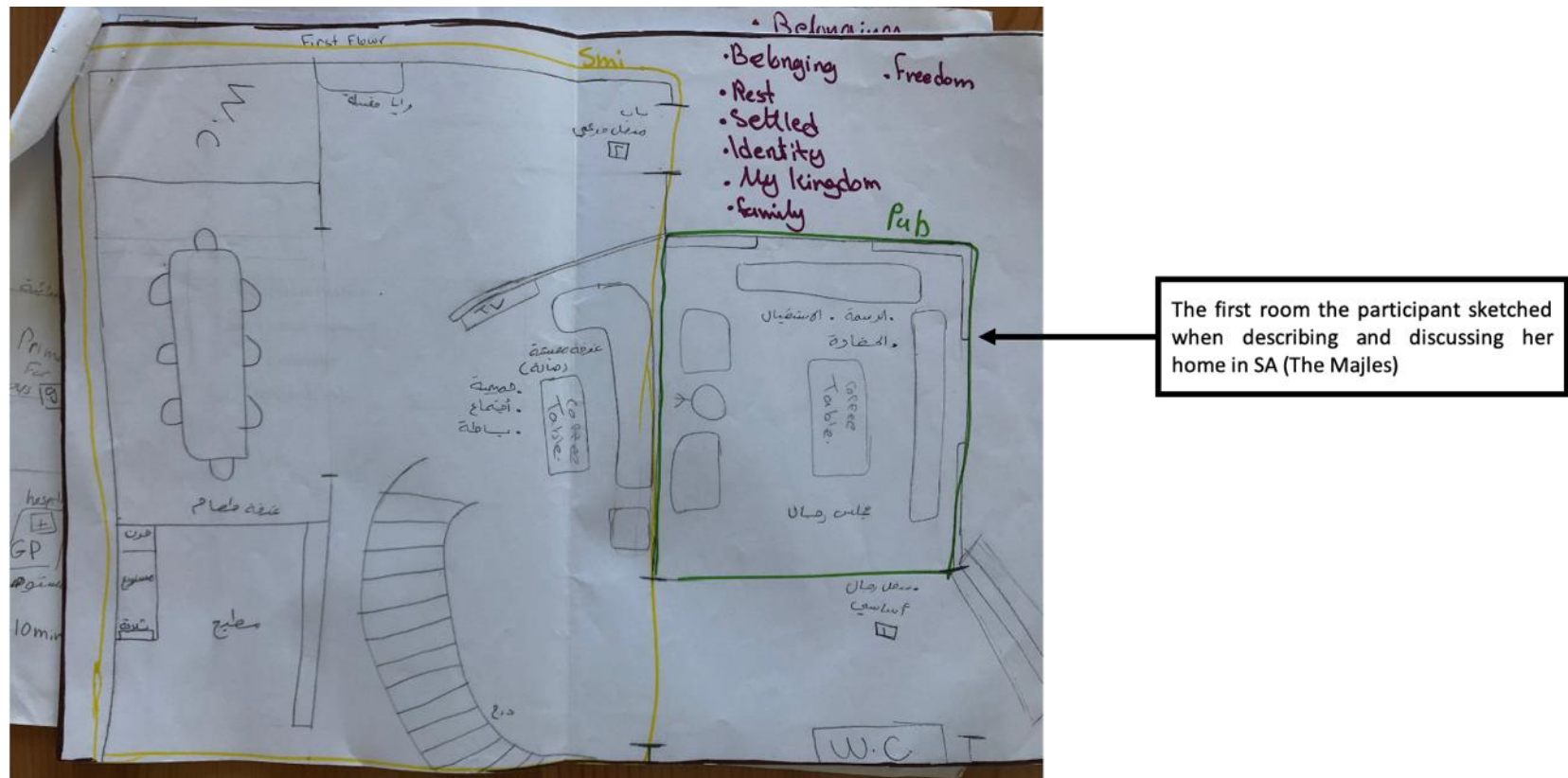


Figure 7.3: Hala's drawing from the booklet discussing her home in Saudi Arabia.

The first room the participant high lighted when describing and discussing her home in Glasgow (The living area)

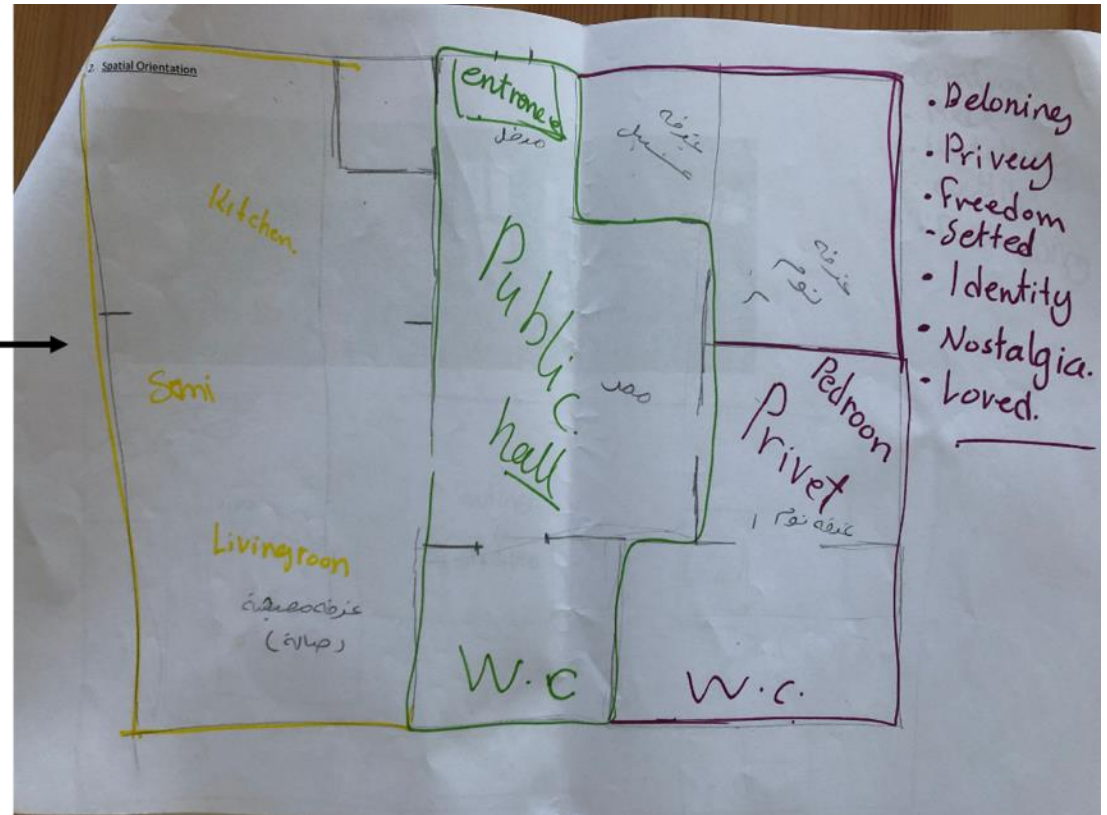


Figure 7.4: Hala's drawing from the booklet discussing her home in Glasgow.

When asked about her home in Saudi Arabia, Hala expressed that although she has her own small villa, it was chosen and designed by her father-in-law and husband. Hala did not say how she felt about that fact. However, her discussion showed that this matter is taken for granted. It is common in Saudi Arabia that the husband and the husband's family provide a home for the wife.

My home in Saudi Arabia was built and designed according to my husband's preference. When we got married, I picked the look of the interior such as the furniture, decided where each room would be, decorated the interior with the finishing I wished.

When asked about the men's *majles*, Hala expressed how important it is for her that she decorate, furnish and arrange the men's *majles* as she thinks appropriate.

It is my home, and I know that mostly men will use it; it is my home and it is important that I design each room myself. Although I was the main designer of the interior, I did share my ideas with my husband. You know how they leave these details to us. He only asked to arrange the furniture this way.



Figure 7.5: Hala's drawing illustrating how her husband wished the furniture to be arranged in the men's *majles* in their home in Saudi Arabia.

In her home in Glasgow, Hala felt she exercised some control over what type of home they rented. Her involvement in the process of searching for, choosing and arranging the flat gave her a stronger sense of belonging to this home.

When we arrived in Glasgow, we both searched for a flat, but the final decision was mine. Even the changes and assigning each room was my decision. Since I oversee everyday activities, domestic chores, and we moved because of my future, it felt only right to choose a home that would answer to my needs and be practical.

Through Hala's story it can be understood that the sense of home and belonging is much more present and established when she is part of the early stages of choosing a home.

Although her home in Saudi Arabia is larger and more spacious, her current home in Glasgow answers best to what she does and how, every day now.

It is clear by now that when it comes to a Muslim home in general and a Saudi home specifically the need for privacy is prominent. However, it was noted from the participants that the importance of and need for privacy, whether in the location or the interior design of the home, was about how men perceived privacy in their homes. For the man of the family, one way of translating privacy is the 'need to protect his women's sanctity' from the public gaze, as Abeer described. Another example was Tala's description of how she wanted a small flat when she was first married because it was only her and her husband, while her husband wanted a small two-storey villa.

My husband does not like to live in a flat. I don't mind actually. I used to find flats more practical since we are a small family. In his opinion, flats have no sense of privacy, with common entrances and lifts. People are restricted and without freedom, especially for women. He always says that it is his duty to protect me. You know how important it is in our culture. (P7)

When the researcher asked her if she agreed with his view that flats do not provide suitable privacy and protection, she did, but she expressed that there are ways to ensure privacy inside the home and this view should not be a deal breaker when choosing a home.

He does have point, especially his thoughts about a shared entrance. It can be uncomfortable. But nowadays small details like this should not come above practicality and personal preferences.

Other participants also shared that their husbands expressed that first-floor flats are not private enough since they are close to the street and passing people.

The concept of gendered spaces inside a Saudi home is based on the Islamic principle of achieving levels of privacy inside the home, privacy meaning the segregation of women and men for domestic activities. Some privacy levels are within the family itself and some relate to friends and guests. When trying to define gendered spaces within the spatial organization and requirements of a Saudi house from the data collected and analysed, privacy requirements are met through precise design that leads to public/private segregation when designing interior spaces.

Afnan's story about holding a gathering for her family when they came to visit is an example of re-gendering a space. While discussing the previous theme with Afnan, on the cultural negotiation and navigation of privacy inside a cross-cultural home, she describes how she positions the hallway in the transitional zone or the semi-public area. The participant also discusses how the living area is located in the public zone, where she can welcome guests. However, in the discussion about socializing and the use of spaces for men and women, Afnan explains how her personal preference for socializing with both

men and women in her house led her to use the hallway as a space to welcome the men (*majles*) and the main living area to welcome and entertain the women.

I like to have both men and women together at the same time. It gives a deeper sense of gathering and the same feeling we have when we have guests over when in our home in Saudi Arabia. I designed the entrance hallway of the flat with outdoor furniture for the men and the women took the living room.

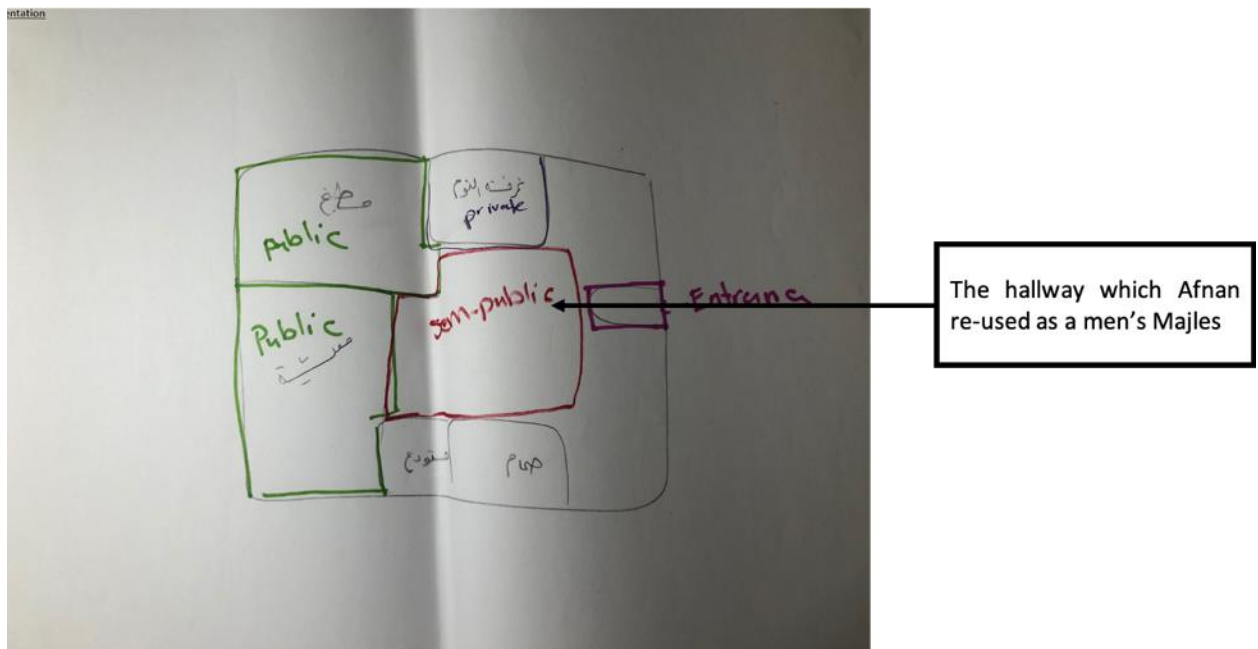


Figure 7.6: Afnan's drawing of the public and private areas of her home, including the majles in the hallway.

Another space which was re-gendered and was changed from how it is used in Saudi Arabia was the balcony. The presence of a balcony in the home in Glasgow was found to open up the possibility of using it as an interior space. According to Tala, the balcony in Saudi Arabia is always considered as an exterior space. Therefore, if she wants to use the

312

balcony she has to wear her head cover and dress properly. This fact makes her balcony in Saudi Arabia a space used mostly by men. On the other hand, her balcony in Glasgow is used mostly by women (herself/visiting family members/friends).

I use the balcony a lot when I have friends over or our family visit. We wear our head covers and sit there. The view is beautiful and we enjoy ourselves. I use portable floor-sitting furniture which I bought online. Here in Glasgow I am used to dressing modestly and according to what I have to wear when I am out. But in Saudi Arabia if I am going to sit on the balcony, I have to wear my *abaya* [an overgarment]. It is not acceptable to wear the same clothes I wear here and this is not practical.

Supporting her view on the matter, Alaa adds that the location of the balcony in relation to the entrance adds to the reason she uses the balcony particularly when guests are over.

When there are men and women, it is better for us to sit on the balcony because it is further away from the entrance and the living area is closer. Also, this way the men don't have to go through our space when they want to go out or come in.

In Alaa's statement, it can be understood that the rooms and activities which are closer to the entrance are more public. The rooms which are further away are the more private rooms. The location of the balcony allows it to be used by women. On the other hand, in Saudi Arabia the balcony is a space made to be used by men because for women in Saudi

Arabia it is treated as an exterior public space. Understanding the cultural attributes of each space in the home allowed the researcher to understand how the concept of 'gendered spaces' is considered and built on.

This theme also presented sub-themes or categories which were notable in the discussion: 'women's place' and 'shifting culture'. The researcher noticed the theme of 'women's place' in the participants' back and forth discussion, where it was assumed that inside the home is the place of women despite their changing roles. For example, the participants' frame of reference when describing a change in the concept of *majles* or the daily living area was reflected in phrases like 'Yes, women needed a separate place to have guests over, like the men's *majles*, because they stayed home much more than now' and 'Women did not work, were mostly housewives and spent a lot of time inside.' Saudi women's roles and positions inside and outside Saudi Arabia are affecting the need for certain spaces in the Saudi home. In Saudi culture, spaces that were defined as men-only spaces inside the home started to be for women also, such as the 'office' or 'study area'. Areej explains that her husband used to have a room to work in. Since coming to Glasgow to study, a part of the living room is set aside as a study area for her only, and it is a space that she will have to have in her home when she returns to Saudi Arabia.

I like that I have a place where I can study and work and it is all for me. My husband used to have an office in our flat in Saudi Arabia because he worked. Here in Glasgow I study; that's why I need an office. The study area is very helpful and organizes my books and things.

From the changing Saudi women's place comes the shifting culture of the Saudi home.

Focusing on the role of the women, the relationship between the concept of gendered space and the Saudi home means that larger spaces are required to create gendered spaces. Whether the home is being designed in Saudi Arabia or Glasgow, the issue is the need for space. Contemporary homes in Saudi also are too small to achieve not only privacy but also spaces for men only or women only to go about their daily activities as they used to. This theme may shed light on how the gendered nature of each domestic space is changing, but the design of contemporary flats in any place needs to accommodate cultural needs in small spaces. Even though the open plan spatial design of contemporary flats is new, tempting and appealing, the users prefer a spatial organization which reflects and achieves gender segregation within the home, whether in a small contemporary flat in Glasgow or a two-storey home in Saudi Arabia.

7.3.5 Changes to Spatial Concepts

The Saudi home has undergone several changes (see Chapter 2). The *majles* and *al hai* are the two main spatial concepts which continue to hold their part in the design of the Saudi home. Even if the traditional sense and definition of these concepts are changed or modified, their manifestation and consideration in the process of making a home suggest they are strong key contributors.

Although in the literature the *hai* and *majles* are defined objectively, what do they mean to the participants? What is a *majles*? Where is it located within the house? What religious and cultural requirement does it meet? What is the role of a *hai*? How are *hai* planned and designed? It was important to understand the users' own definition and understanding of these two spatial concepts. Reviewing the data, *hai* in Saudi Arabia means a place that can be reached by car or that the driver can reach without being stopped by a traffic light or stuck in traffic. The time is an average of five minutes minimum to eight minutes to reach the *hai*. The type of place is not as important as the duration. The only place that they all agreed upon was the mosque. They also preferred it was within walking distance. Salma justifies this:

Because of the hot weather and the fact that most of our travelling is done by cars in Jeddah, I have to have a grocery shop, pharmacy and the mosque.

The *hai* (neighbourhood) in Glasgow is measured by walking distance since the participants do not drive. Even if they know how to drive or own a car, the weather in Glasgow allows walking to be the preferred form of travelling. The time to any place near their homes is a minimum of five minutes to a maximum of ten minutes walking distance.

The *majles* is a place inside the home where they can welcome guests and friends. The gender this place receives was not emphasized. The focus was on how to be able to welcome guests of both genders if they wanted to. Here the two concepts of *hai* and *majles* interact in the general concept of the Saudi home. Farah explained this when the

researcher asked her about how the *hai* works for her in Glasgow in comparison to her *hai* in Saudi Arabia.

We don't have children, so when the weekend comes, we like to have friends over.

We only have one space in our flat to welcome friends over. Since we have a Costa just a five-minute walk away, it is a way for both of us to meet up with our friends.

The coffee house was another 'guest place' for the participant or her husband. Coffee houses were not the only substitute for a *majles* that the participants looked for to be in their neighbourhood. Parks were also one of the places both genders used for socializing.

The houses of the ten participants in Saudi Arabia are considered to be of contemporary design. The two main features which each participant would discuss are the *majles* and *al hai*. Whether it is a flat or a two-storey villa, a room or a space for this purpose is always considered in the spatial layout of the home. It is located close to the main entrance of the home. The main change the *majles* reflects in Saudi Arabia is the users. The women of the house and their guests are part of the concept of the *majles*, which has an effect on how it is laid out and furnished. All participants discussed the *majles* in Saudi Arabia as a more contemporary idea that is not a male-only space. Nada believes that one of the key factors in this change in the concept of the *majles* is the independence of the nuclear family from the extended one.

My parents used to live in the family home. So, the *majles* was a must and a non-expendable part of the home. The *majles* allowed any man in the household to invite anyone in without disturbing the privacy and the daily dynamic of the house. Our families used to buy big plots of land for cheap prices. Nowadays houses and land are expensive and when you have a small house you will not consider a *majles* only for men.

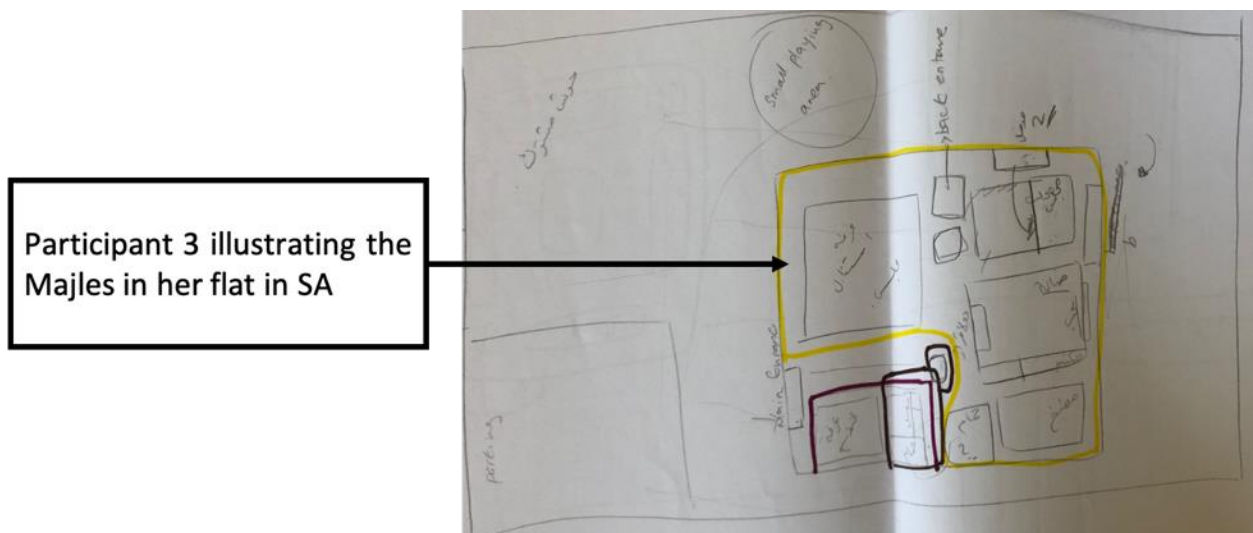


Figure 7.7: Nada's diagram showing the majles room in her two-bedroom flat in Saudi Arabia.

In Glasgow, although the flats are smaller than in Saudi Arabia, participants appeared to shift between the *majles* and the *salah*. The *salah*, which means the family living room, occupies the entire main living area of each flat. It is where only the members of the family practice their daily activities, such as watching TV, talking, playing and sometimes eating. It is intimate, chaotic and casual. Welcoming guests and entertaining presents a challenge for the participants. The design and layout of the flats with an open plan

eliminates the element of privacy and the spacio-gender nature of the *majles*. Areej discussed the limits of the small flats in Glasgow:

It is a two-bedroom flat which is very small. So, there are no other rooms to have both men and women together to welcome over. Having guests over is a core identity of my home environment. Also, the furniture in the *salah* [living area] is worn because of daily use and my children using it.

When asked about the key elements which contribute to making a home, the neighbourhood was found to be very important. The neighbourhood, or *al hai*, played a significant part, particularly in enhancing a sense of home. As mentioned above, Abeer believes that the neighbourhood in Saudi Arabia is essential in practising everyday routines such as praying and studying the Qur'an. However, not having a mosque in her current neighbourhood in Glasgow means her home functions like a mosque.

We pray inside the house since there is no mosque in our neighbourhood. Sometimes of course we have to pray outside the home. I pray in the university's library or any empty classroom. But I prefer to pray at home with my husband and son. The flat is small but we made this corner as a place of worship.

Although the neighbourhood in Glasgow does not have the same meaning for Abeer, it still holds an important place but for different reasons. Abeer goes to university every

day and having the University of Glasgow within walking distance of her home means she can relax, and going to and coming from home is easy and enjoyable

My *hai* here is any walking distance I have to go to every day. Because I don't drive, I need to be able to walk every day comfortably, especially with the changing weather. It can rain any moment. I can walk easily to my school, Iceland, Boots and my son's primary school.

Afnan did not have a stable sense of neighbourhood in Saudi Arabia because she has moved many times. Afnan and her family lived in either her family's home or her in-laws' home when visiting on holiday. When settling in Glasgow in 2017, she was insistent about living next to a mosque, and she did. The participant has four children and the proximity to the mosque meant going to pray and studying the Qur'an could be part of their daily lives. This also affects how the space in her home is organized. There is no need to have a special place for prayer.

I don't live close to my children's school or my university. But there were two places that I insisted on being in my *hai* – the mosque and a supermarket – and an Arabic grocery store as well.

The fact that the neighbourhood contributes to the users' making of a home is found consistently, but what forms a neighbourhood and how it contributes changes according to various factors. What users need in their daily lives in close proximity to their homes

was found to be an important factor. Also, while the neighbourhood for most of the participants added a social layer to their making of a home in Glasgow, such as the local mosque for studying, the neighbourhood park and the local ladies' salon, making a *hai* compensated for the other important places they had to have inside their homes in Glasgow, such as a place for worshipping.

7.3.6 The Cultural Negotiation and Navigation of Privacy Inside a Cross-Cultural Home

This theme relates to how the spatial organization of the interior spaces of the home meets privacy requirements for Saudi women. Discussing design requirements and issues in interiors in both Saudi Arabia and Glasgow shows how the principle of privacy is carried and perceived by the users.

For all participants, creating privacy inside the home, whether in Saudi Arabia or Glasgow, comes down to dividing the space into three main zones: the public zone, the private zone and the transitional zone. Hala finds assigning the boundaries of each zone useful in organizing her interior to meet the need for privacy, as can be interpreted from her drawings (Figure 7.7).

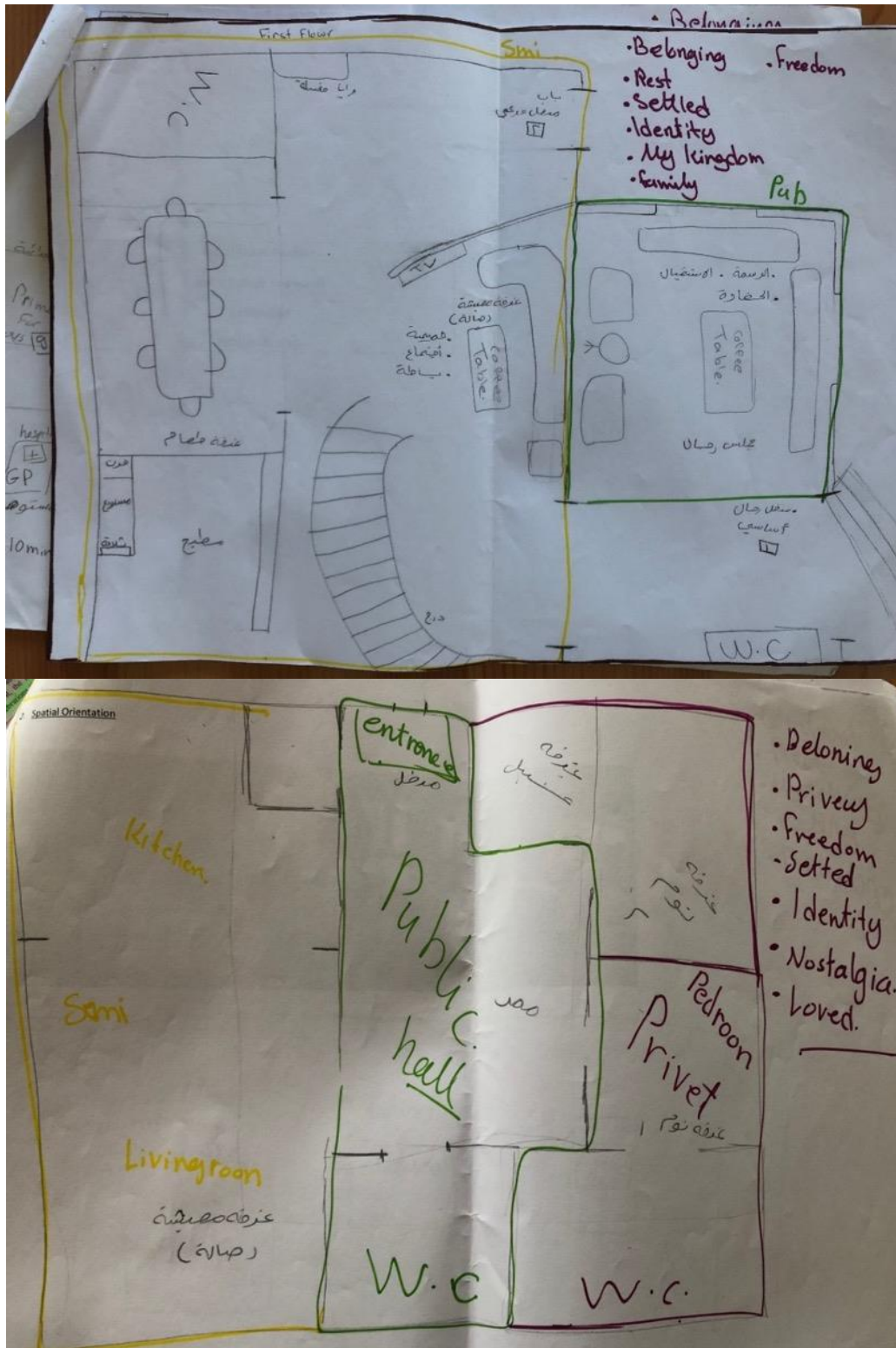


Figure 7.8: Hala's drawings indicating the boundaries between different zones.

It was also found that privacy requirements inside the participants' homes in Glasgow presented another issue that the participants did not face in their homes in Saudi Arabia. Afnan describes how she realized that she needs to consider sounds travelling loudly through the thin walls of her building in Glasgow.

My biggest privacy issue here is sounds. You know how we don't like our loud voices to be heard outside our homes. Walls and floors here are very thin. Yes, I am bothered by my neighbours' noises and I am very careful not to disturb them, but I am more concerned about my voice being heard and my children's loud noises also travelling outside.

The researcher asked for an explanation of her reply of 'you know', by asking 'What do you mean by "You know how we don't like our loud voices to be heard"?'

Anything happening in a home is considered private. And private means basically concealing it from others around you. So, my voice when it's loud and the kids' shouting and loud noises heard by others is considered breaking that privacy.

Visual privacy as discussed in stage 1 was mentioned by all participants. Hala explains:

Regarding applying visual privacy in my home, I was able to achieve that by hanging curtains on the big windows. I also arranged the furniture of the living room to not be close to the window. I also keep the curtains in my bedroom closed almost all the time.

The need for privacy was viewed as a challenge not only in the participants' homes in Glasgow. The small size of contemporary flats in Saudi Arabia also made it difficult for the women to design their homes there to meet all the privacy requirements.

I have three children, two boys and a girl, and only two bedrooms. I need more space to have a bedroom for my daughter. I don't know why flats are getting smaller. And I don't understand why, when flats are small, designers prefer to have two sitting areas and only two bedrooms.

Nada's statement above reflects that meeting privacy needs is difficult even in Saudi Arabia. Her discussion regarding the matter indicated that if the designer or architect had designed the home correctly in an environment where privacy requirements are important, she would have not faced problems accommodating boys and girls in separate rooms.

Another concept which presented mixed views from stage 1 and was related to the concept of privacy was the open plan kitchen and living room and the more traditional house layout with an enclosed kitchen, and which home design suited Muslim households. Most of the participants in this stage when discussing the matter in depth commented that the open space concept used in most contemporary houses was not practical, and did not reflect the values of a Muslim home, especially that of privacy. However, the participants thought that an open design added a contemporary and

modern look to the interior. Nouf explains that, if the space permits, she would incorporate both, but if the space is small she prefers the open layout.

I think that it saves space and the idea of designating an entire room for a kitchen in a small home while it can serve another purpose is not right. If need to I can add chairs and a table to the kitchen area to be used as a sitting area to welcome or entertain guests.

7.3.7 The Dream Home

The theme of the 'dream home' emerged from many statements and through discussions. Because of the temporary nature of the participants' current accommodation, the desire to build their final home was a theme which came across in this stage in phrases such as 'the dream home', 'in my home', 'when I return and buy a house', 'I wish I could design it this way'.

Hadeel describes her journey moving from one country to another as the best way to experience different type of houses.

Since I started travelling for studying, I have lived in five different homes in total. My in-laws', my family's, my home in the States when I was studying for my master's, my home in London when I was doing my training year and finally two houses in Glasgow. I can live now in any home in any country easily.

When asked about how these moves and the experience of inhabiting different settings will affect the design of her dream home, Hadeel expressed that her home should reflect her multicultural experience.

As long as me and my family are comfortable, I want my dream home to have all the design features which I like and which suit my daily dynamic.

As an example, Hadeel talks about the 'kitchen dilemma': the open plan arrangement versus the closed kitchen far away from the living area.

Before travelling, I never lived in a house which had the open kitchen layout. I only saw them in design magazines. I thought they looked modern and nice. When I first moved to the States, I lived in a flat which had the open kitchen and living arrangement. It was easy and accessible, especially with kids. But also, because it opened to the main living area in which many daily activities happen, the location of the kitchen interrupted other things. For example, I will be studying and my husband wants to cook something. This was very distracting. And because the flat was small, there were no other rooms I could concentrate in.

As the discussion unfolds regarding what the participant learned from this, Hadeel comes to the conclusion that when she returns home and 'buys her own', the participant will have two kitchens – a closed one and an open one – in her design.

I will add the open kitchen as an aesthetic feature to reflect a contemporary feel to my home and also have the big closed kitchen to have any activity to do with cooking inside it.

In contrast to Hadeel, Salma perceived the final settlement as a 'dream home' in the sense that it is something impossible to obtain. She expressed that with the increasing cost of owning a home, the temporary nature of housing will be forever.

I don't think that we will be able to own a house when we return back. We probably will rent a home. With rent you can't really design it as you wish. I will be restricted to what is already designed.

Glass walls are a feature that Salma wants to incorporate in her dream home.

I want all the walls to be glass and light to flood the house inside. The problem with homes in Saudi Arabia is that the windows are too small and not enough light gets inside because of privacy.

Another theme or sub-theme emerges from the discussion about the design of the dream home: the concept of temporary and permanent homes and their relation to design. This theme emerged in stage 1 where it was very noticeable and the researcher interpreted from all participants that they live now and have lived in rented homes in any country or place where they have resided up to the date of the interview. Some of the participants, since the start of their migration, have been moving about for over ten years. This

includes moving from one country to another for study, having a training course in another, living with their in-laws until they figure out their next step, and other circumstances they have encountered. The idea that the final home needs to be owned and in the original country is changing. And while the participants would love to own their homes in Saudi Arabia, the reality is that temporary is the 'new permanent'. In line with Alaa's view, most participants, even from stage 1, expressed that they might need to treat their temporary home as their final settlement because when this final home will happen is not clear.

I treat every home I live in as my home and I try as much as I can to implement what makes this place comfortable and cosy, and what works for my life. All the places I've lived in I've rented, and it seems like with the economy we will rent when we return.

I collect ideas about home design and try to apply them.

The final settlement appears not to be tied to a location but more to buying a home. The sense of ownership of a home allowed the participants to imagine what their home would be like.

7.4 Conclusion

In stage 2, ten qualitative interviews were conducted inside the homes of Saudi women living in Glasgow. These interviews used ethnographic methods designed by the researcher, a designer who is researching the phenomenon of temporary migration and the Saudi home environment. The tools were semi-structured interviews, participant booklets, participant observation and photography. These methods resulted in raw data from audio recordings and written transcripts, the users' drawings and sketches illustrating their perception of their home environment in their rented flat in the UK, and field notes written by the researcher. The in-depth nature of these encounters resulted in intimate interviews between the participant and researcher. Their similar ethnic and cultural backgrounds allowed this close intimacy and discussion of their home environments in Saudi Arabia and the UK. Each close encounter allowed the researcher to create a storyboard for each participant to reflect the significant themes of their home environment experience. All of these data allowed significant themes to emerge.

Chapter 8: A Discussion: Homemaking in Temporary Migration and the Female Muslim Researcher

8.1 Introduction

This chapter will discuss two main points arising from Chapters 6 and 7. First is the process of homemaking by this particular group of Saudi women while in the state of temporary migration, which allowed the researcher to make the following arguments: (1) the concept of home is based on three primary principles – privacy, modesty and hospitality; (2) the concept of home also has three distinct layers, comprising symbolic objects, particularities of the spatial layout, and extends beyond the apartment or particular dwelling to include aspects of the neighbourhood; and (3) the Arabic concept of *maskan*, which captures and embodies the sense that a Muslim can make a home anywhere in the world, embodies these aspects. The second discussion is about the act of – and issues arising from – researching in 2020 as a female Arab Muslim, and the opportunities this has brought to carry out this kind of study for re-evaluating previous research in the field and for future research.

8.2 Homemaking and Domestic Culture for the Arab Muslim Temporary Migrant

Homemaking as discussed in chapter 3 section 6 is a complex, multidimensional process which its purpose is to re-create the sense and feeling of being at home through both the material and social meanings of home. Several studies have confirmed that the Process of homemaking in a new place is more than inhabiting a house (Benson and O'Reilly, 2018; Boccagni, 2016; Dowling and Mee, 2007; Eade, 2012; Holton and Riley, 2016; Lam and Yeoh, 2004; Mazumdar and Mazumdar, 2016), it is creating a place where one can feel at home with cultural, social, and emotional significance and a sense of belonging. Therefore, it can be stated that the process home making is highly characterized as a culturally specific dynamic. Mazumdar and Mazumdar (2016) examined the home making practices of Vietnamese Americans in South California. Benson and O'Reilly (2018) examined the practices of home making of the privileged migrant in Malaysia and Panama. Also, the specific role of religion was examined in its role in home making practices (Eade, 2012). Therefore, when examining the practices of home making of Saudi temporary migrants in Glasgow, it was not striking to find that the feeling at home – or *sakan* (in Arabic) – is conveyed as a 'complex multi-layered conditions' (Shirazi, 2011) that integrates symbolic expressions and messages (Malkawi and Al-Qudah, 2003).

Traditional Muslim families concentrate on adhering to Islamic religious teachings, which vary considerably from those normally associated with Western society (Sobh and Belk, 2011). These teachings require that a home fulfils three essential needs: privacy – a secure and private sanctuary for family; modesty – spaces to perform religious and

spiritual activities through frugality and design humility; and hospitality – a place to strengthen relationships with neighbours and society (Othman, 2016). Even though the global and contemporary approach to home design is affecting the expression of these principles in countries such as Saudi Arabia, it was seen in Chapter 2 that the native environment helps in compensating for the absence of principles such as privacy. However, applying these Islamic and cultural considerations in the design of homes outside the native environment is a challenge faced by Muslim families when migrating, and the choice of dwelling becomes an important aspect of everyday life. This research focused on investigating the daily ongoing practices and processes of the material and social home making of Saudi female migrants with an active choice to live in Glasgow. This section will discuss three aspects which contribute to the homemaking of Arab Muslims in temporary migration.

8.2.1 The Core Values: Privacy, Modesty and Hospitality

Privacy, modesty, hospitality are the core principles of a Muslim home (Omer, 2010). Because these principles were driven from the Quran and the prophet's teachings, they are universal. This means that when or where a Muslim home is being made, these three basic Islamic values of living will be found expressed within the domestic sphere, both within the space organization and domestic behaviour. Despite the commonly shared principles of observing privacy, modesty, and hospitality, Muslims living in different countries are influenced by cultural factors which are different from place to place. cultural differences within domestic spaces. For example, although privacy inside the

Malay Muslim home is valued, traditional homes have an open plan design, which 'shows respect to the elderly, family bonding and the position of [the] female' (Razali and Talib, 2013: 407). On the other hand, the Arab Muslim home expresses privacy through an enclosed spatial layout with a courtyard.

However, since they are a shared guidelines which helps shape the architectural styles and interior design of the Muslim home, studies which examine the Muslim home in a non-Muslim country investigate these principles such as (Othman, 2016). Guided by the previous argument, stage 1 of this study addressed these core living as the centre of discussion with the participants.

In chapter 6 section 3.3, four levels of privacy were perceived by the participants. The privacy of the women inside and outside the house. One of the most striking claims of Sobh and Belk (2011) is their statement that 'the word privacy has no exact equivalent in the Arabic language' – they discuss various words such as *hurma*³⁶ (sanctity) that need to be explained at greater length in the Arab Muslim context. This notion of *hurma* is reflected through the woman being private in her manner of dressing, acting, sharing information, praying and worshipping such as the 'personal envelope' of privacy in clothing. The same notion of *hurma* as an expression of privacy was addressed in Juan

³⁶ An Arabic word which refers to the sacred and valuable which need to be private and explicit (Briganti and Mezei, 2012). See glossary

Campo's *Domestications of Islam in modern Egypt: A Cultural Analysis*' in (Briganti and Mezei, 2012: 40). Juan explains that the word has several levels of meaning,

On one level, it indicates that entering someone's house requires a demonstration of respect towards the people living there. This is particularly important in regard to recognizing that the house is the domain for the women in the family [...] the intimate connection between domestic sacrality and the female is demonstrated aptly by the fact that *hurma*, as well its cognate *haram*.

Participants tried to find ways to express their perception of their privacy while living in Glasgow and inside their domestic spaces. Some found that wearing the head cover was enough to feel private and secured even inside their home in Glasgow.

We don't have to have two *majles* to entertain guests, if we had male guests over, I could wear my *hejab* and we can all sit together. I mean I do the same when I go outside. (P2. Stage 2)

Others found that their rooms are their private spaces where they can dress and pray freely. This chimes with Belk and Soibh's findings about women's bedroom 'ownership' and female *majles* spaces in the example they give with Qatari homes and women (Sobh and Belk, 2011a).

Since I have two bedrooms and I have only one child, I changed the second bedroom to be a retreat space. I study, relax, invite my friends over and use it for any other

female-only activities. This also allows my husband to have his friends over whenever I have guests as well. (P15)

Creating visual and acoustic privacy between houses and within domestic spaces was a very notable practice which directed and affected the modification of the domestic space. While visual privacy was negotiated differently between Saudi women in Glasgow (see chapter 6), acoustical privacy was an aspect where they could not change. But changing some domestic behaviours was something which helped with adapting to a new form of privacy. Organizing and modifying the domestic space based on Islamic principles and cultural preferences automatically generates the concept of gendered spaces inside an Arab Muslim home, and particularly a Saudi home (Al Nafea, 2006a). In the Saudi home in any location, based on the Islamic principle, levels of privacy are created inside the home, privacy meaning the segregation of women and men for domestic activities inside the home (Aljamea, 2018). Some privacy levels are within the family itself and others relate to friends and guests. From the data collected and analysed, it was found that privacy requirements were met through precise design that led to public/private segregation when designing interior spaces, to try to define gendered spaces within the spatial organization and requirements of a Saudi house. The emphasis on privacy in Saudi homes is largely related to the requirement of women's privacy, which aims to provide women with the convenience of being away from the public gaze. On the other hand, most living rooms in the open plan layout were found close to the front part of the home used for entertaining visitors. The findings in chapter 6 and 7 and 2 shows that while

participants aimed to create levels of privacy, the different range of expressing their notion of privacy demonstrated that in contemporary living whether in SA or Glasgow, privacy or gendered spaces becomes less important.

8.2.2 'Home' as a Layered Concept

A home embodies a sensorial space that is layered with personal memories and traces of history. The success of a home in providing a strong sense of place depends on various factors such as geographical location, climatic conditions and the dweller's world view and perception.

An individual's arrangement and sense of interior spaces within a home are known to be affected by several factors such as religion and culture (Altman and Chemers, 1984; Guzman, 2007; Rapoport, 2005). Religious and cultural values significantly affect the structures of families, their domestic behaviours and their use of interior spaces.

In (Othman, 2016)'s study, Altman's and Chemer's conceptual model of culture/environmental relations and their effect on shaping the home environment was used as a basis for the research (see Figure 3.1 in chapter3). The model conceptualizes the cultural and environmental factors which shapes the physical structure of a home and the meaning of it (Altman and Chemers, 1984). As a result of stages 1 and 2, it was found that certain cultural and environmental factors which the participants interacted with, contributed to the making a home in temporary conditions. The collective findings from both stages resulted in categorizing the way *maskan* was achieved through three layers

of inhabitation and interaction between the users and their domestic spaces: symbolic objects, the particularities of the spatial layout, and aspects of the neighbourhood (Figure 8.1)

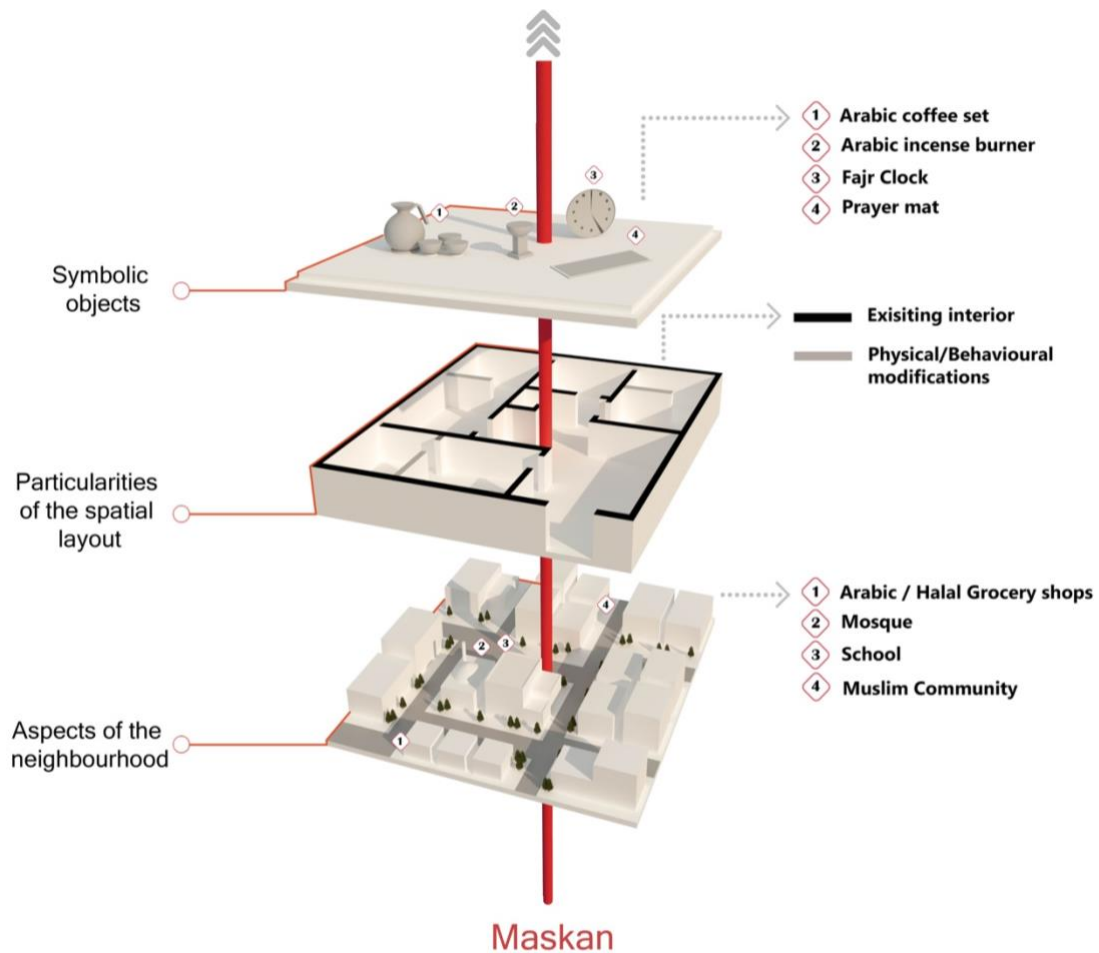


Figure 8.1: A conceptual diagram which illustrates what the homes of Arab Muslim temporary migrants in the city of Glasgow contain. This was drawn by the author and generated by a 3D visual program (SketchUp), which the author is trained in as an interior designer to show design ideas, thoughts and processes.

8.2.2.1 Aspects of the Neighbourhood

The private contemporary flat in the city of Glasgow is small in space, and most of the participants preferred to live in contemporary high-rise blocks of flats. With an open plan living room and kitchen and a maximum of two bedrooms, not much space is left to create rooms for other daily activities. Living in a neighbourhood in which the participants can experience significant everyday activities somewhere outside but close to the family dwelling contributed significantly in the making of home within a limited physical interior space (Figure 8.2). For example, living near a mosque provided daily spaces where the family could pray and even socialize with other Muslims in gender-segregated spaces. Although having a mosque in each neighbourhood is the norm in the urban design of any Saudi city, having a mosque in a standard urban layout in Glasgow was much more unusual and significant. The mosque provided a daily connection and a space which is used five times daily by Muslims and is usually designed within the interiors of a domestic space, creating a kind of distributed *maskan* within certain neighbourhoods. This kind of distributed sense of home is quite a widespread phenomenon as domestic accommodation becomes smaller. What is interesting is its existence in an Arab Muslim diaspora – and whether this might now be part of home culture in Saudi Arabia, creating a new concept of privacy and ‘home’ outside the domestic dwelling.

However, to utilize elements of the local surrounding environment such as local coffee shops and mosques to compensate for this loss.

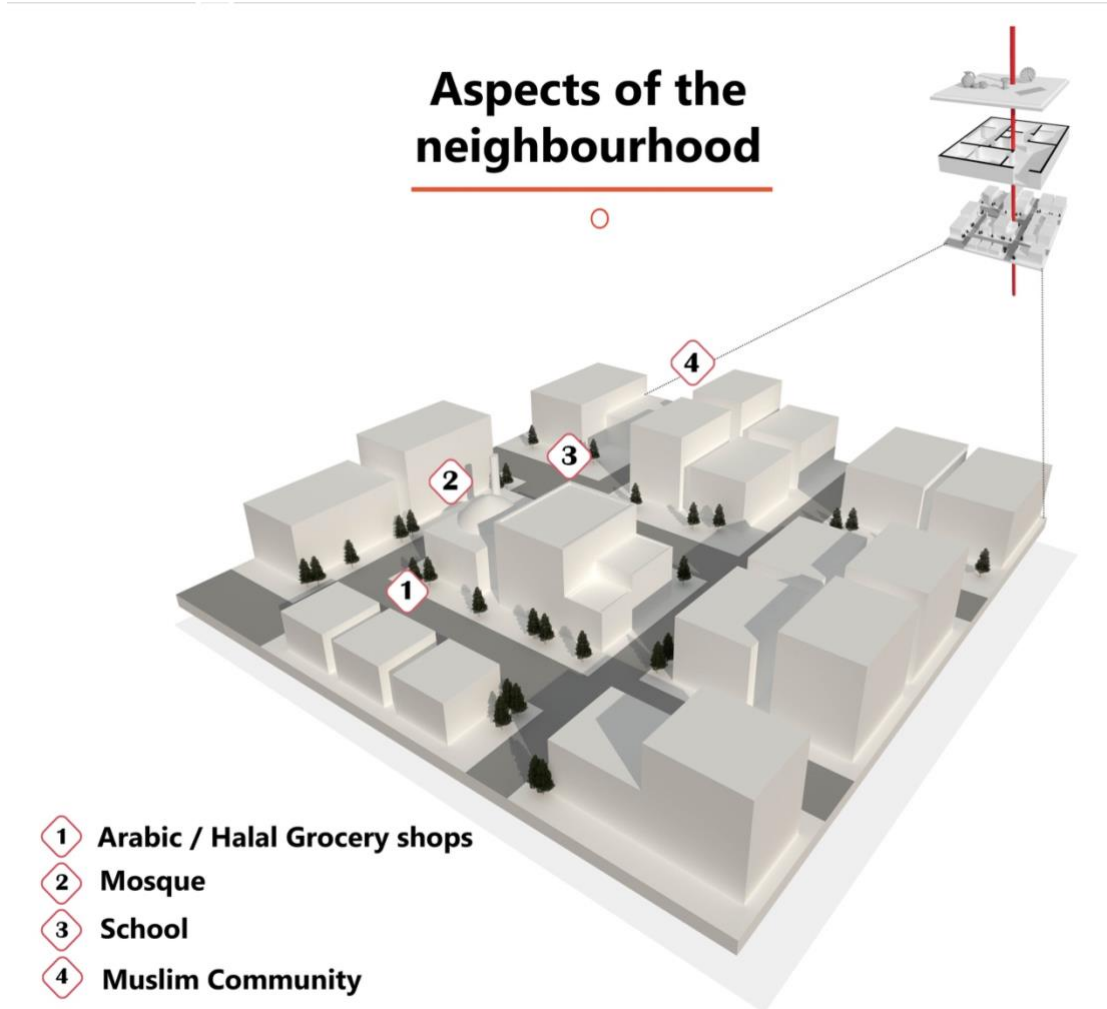


Figure 8.2: The first factor Arab Muslim temporary migrants in Glasgow look for is aspects of the neighbourhood/exterior domain which they perceive as contributing factors in the making of their homes. The diagram was drawn by the author.

The importance of this layer also makes Glasgow a good candidate for creating *maskan*.

The presence of different local amenities and the strong sense of community contributed to this layer. In Chapter 6, the theme of secular modernity covered how factors such as affordability, location and house typology contributed very much to choosing a home.

This was much more significant than any interior domestic principles, and included such things as halal grocery shops, hair salons for women and mosques.

8.2.2.2 Particularities of the Spatial Layout

This layer, seen in Figure 8.3, represents how the participants modified and rearranged their domestic interiors to make a home. The space was organized to respond to their personal and cultural preferences and to work with their everyday routines. For example, this can be rearranging the furniture, transforming the function of a room or creating small spaces within one big space. Through these small modifications, the participants were able to create places within the domestic interior which felt like home.

The *majles* can be considered the most public spatial concept in Saudi domestic spaces. It is the men's favourite space, where they seek gender privacy and desire to socialize with their peers. This is a cultural symbol of Arab hospitality, pride and honour. It is a space that expresses feelings of cultural 'authenticity' and status, and thus brings praise and supports men's self-worth. It is seen as an essential part of male hospitality rituals. For the participants, the *majles* was a domestic space which was important to reflect a sense of which spaces are public and which are private. In addition, it reflected that they are willing to be hospitable. How this space was represented in their Glasgow homes differed from one participant to another.

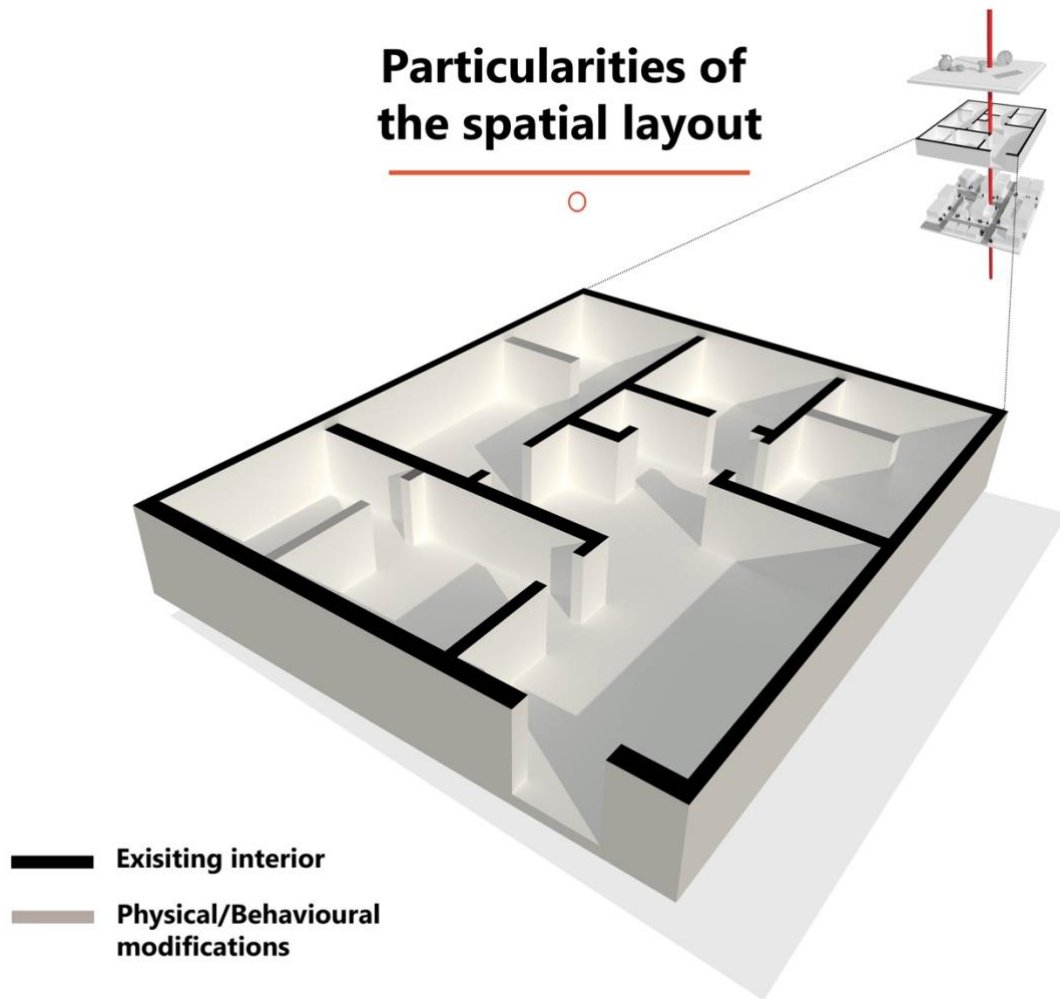


Figure 8.3: A diagram representing that to feel at home the migrants modify their interiors based on spatial organization and layout, which they are familiar with and which they inhabited in their homes in Saudi Arabia.

8.2.2.3 Symbolic Objects

In the opening statement in chapter 1, a photo of participant 6's living/dining area was shown. The participant expressed how she bought rugs to cover the floor to eat on the floor with her family. Both the rugs and the practice of eating on the floor were the key aspect of making a home in Glasgow.

This layer presented the ability of the participants to be mobile and carry home to a new place. All participants relied heavily on using objects from their homes in Saudi Arabia to remind them of home. Some objects were only displayed to promote a nostalgic feeling of home. Other were used to incorporate a daily routine in the home and others still were used on special occasions only, such as the celebration of Eid.

In this study participants created a feeling of home through daily interaction with the movable material culture of the home and the dynamics of everyday living. In addition, results show that as a way to create a sense of familiarity with a place that feels like home, users depended heavily on their 'sensory identity' inside their domestic spaces, where one or more senses were used to maintain their cultural identity through their daily practices. During the fieldwork of the study, the researcher observed and discussed with the participants the objects that were familiar to her and were significant to them. The observations about the objects were related to their past stories, from where they were

obtained to their symbolic meaning, function and location, to the role they play in processes associated with the continuity and modification of cultural identity. The result was a collection of objects specific to the culture of the Saudi migrant in non-Muslim and non-Arab environments. The participants' attachment to and perception of these objects were related to aspects of the objects' functions, materiality, provenance and relationship to location. One of the most notable findings was the strong dependency of the participants on the movable material culture of a home, everyday home dynamic and sensory use of the environment to feel at home, more than on re-creating a home.

'Material culture is, chiefly, something portable and perceptible by touch and therefore has a physical, material existence that is one component of human cultural practice' (Woodward, 2007). Objects in material culture can be considered as tools to transmit culture, to help convey information about earlier times. The spatial relations among objects, the ways in which furniture and other objects are organized and displayed, enable space to acquire its meaning. This provides evidence about the cultural values of the residents (Secondulfo, 2011), as well as their identities, memories and religions. Pahl (2012) explains that:

within homes, objects circulate and sometimes settle for decades in one place, or are misplaced and become lost. People who have resettled in new homes experience objects anew in the context of new places. For example, the name for an object might have changed, or its use or meaning.

This in particular is what was found in this research. The *Al-Fajr* clock (see Chapter 6) gained a specific meaning within the domestic space of a Saudi user in Glasgow. This domestic object is an innovative product which sets the timing of each prayer according to the local time of the city. It provides the users with a daily indicator of praying times and other domestic activities associated with each prayer. In current times, this can be easily achieved through a contemporary medium such as mobile phone apps. All participants used these apps and so the meanings and representation of the clock as a religious object were not present; it was more a nostalgic object related to identity. These clocks play a recording of the calling at the holy mosque in Makkah or Al-Madinah. The practice of visiting the holy mosques was something the participants most longed to do.

Observing these objects in this research and within the context of cultural identity provides an opportunity to examine home cultures from the perspective of 'travelling' or 'being on the move', as Pahl (2012) describes it. He argues that once the objects are linked to both longer and shorter timescales, they can be seen as prismatic devices, or, as Tolia-Kelly (2004) has described, as objects that evoke in complex ways the travelling spaces of 'home'.

The significance of these objects within the domestic space lies not only in their being inside the space, but also in their placement. Some objects which promoted daily routines were placed within the more public areas of the space, while other objects which were used to invoke spiritual and nostalgic feelings were placed in the private rooms in the home.

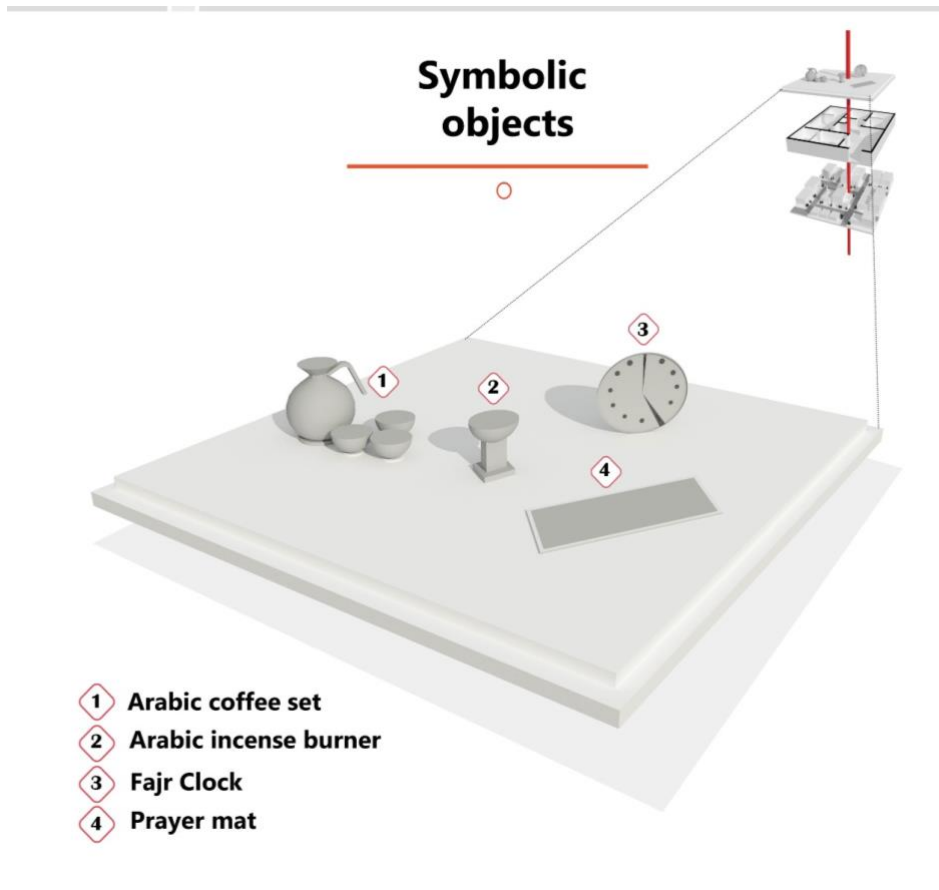


Figure 8.4: A diagram of the third contributing factor to the making of home for the temporary migrants, showing the key symbolic objects which the migrants carried with them and which encompassed the meaning and feeling of home and also helped in maintaining the sensory identity of the dwellers.

8.2.3 *Maskan* – Making Home Anywhere

The Saudi international students living in Glasgow created their homes through creating a sense of *maskan* in Glasgow. In the Arabic language there are four terms which are used to refer to both the physical house and the meaning and the sense of home. These terms

are *dar*,³⁷ *maskan*,³⁸ *bait*³⁹ and *manzel*.⁴⁰ The source of these terms is the Qur'an. Although they all, in their broader meanings, refer to the home or house, each Arabic word has a significant meaning and is used in a specific context (Figure 8.5).

فروق: البيت والدار والمسكن والمنزل	
فُرُوقٌ لُغَوِيَّةٌ	
الفرق بين:	
• الْبَيْتُ: هو المكان الذي يعتاد الإنسان أن يبيت فيه أي يقضي الليل نام أم لم ينام. ولا يشترط فيه أن يكون مبنياً ولكن يشترط أن يكون لعائلة صغيرة واحدة لا يشاركونهم فيه أحد. قد يكون خيمة أو شقة أو دار أو كهف أو حتى غرفة في دار أو مأوى أو نزل. • الْمَسْكَنُ: هو حيث يسكن الإنسان، مثل البيت ولا يشترط فيه أن يكون من بيوت في المكان مرتبط بالآخرين. فكل بيت مسكن ولكن ليس كل مسكن بيت. • الْدَّارُ: يشترط في الدار أن تكون مبنية، الدار يشار بها إلى الأرض والبناء معا بخلاف البيت والمسكن الذي يشار فيه إلى القضاء الذي يشغله الساكن. الدار قد يكون فيها بيت أو أكثر من بيوت، وقد لا يكون فيها بيت إطلاقاً مثل دار القضاء أو دار الطباعة. • الْمَنْزِلُ: المنزل هو ما كان فيه أكثر من بيت سواء كانت البيوت مرتبطة ببعض بيضاء واحد كالعمارة السكنية والدار أو كن البيوت متفرقة كمجمع صغير.	
الأمثلة	
• قد يطلق البيت على الغرفة الواحدة في الدار، لأن في هذه الغرفة يبيت أحد أفراد العائلة. وقد يطلق على الدار بأكملها إذا سكنتها عائلة واحدة. • المسكن يشمل الدار التي يسكن فيها الطلاب مثلاً أو المكان الذي يسكن فيه الجنود أو العمال ولا يقال لتلك الأماكن بيوت. • الغرفة الواحدة إذا كانت مبنية بالطين أو الطابوق أو الحجر أو غيره تكون داراً. لا يشترط في الدار كثرة الغرف ولا يشترط حديقة أو صحن ولكن لفظة الدار تشمل الدار والأرض التي بنيت عليها الدار وأي أرض أخرى ملحقة بالدار إذا كانت موجودة. • الدار تكون منزلاً إذا كان فيها أكثر من غرفة واحدة للنوم، حيث أن كل غرفة نوم تعتبر بيتاً لأن أحداً ما يبيت فيها وبذا يكون بالدار أكثر من بيت فيصبح منزلاً. • إذا كان بناء تسكنه عائلة واحدة فيه غرف نوم كثيرة فعند ذلك يصح إطلاق عليه بيت ودار ومسكن ومنزل. • العمارة السكنية التي فيها أكثر من شقة يصح أن يطلق عليها دار ومسكن ومنزل، ولا يصح أن يقال بيت. • الشقة الواحدة في هذه العمارة إن كان فيها أكثر من غرفة نوم وتسكنه عائلة واحدة يصح أن يطلق عليها مسكن وبيت ومنزل، أما الدار فهي المبنى كله. • سكن الطلاب يصح أن يطلق عليه مسكن ومنزل ودار ولا يصح بيت.	

Figure 8.5: Arabic definitions of the four terms explaining a sense of home. Source: Akbar, 1998.

Maskan is one of the terms that refers to the home/house. The original roots of the word come from *sakeena*, which means calmness and quietness (Salman, 2016). *Maskan*, or *sakan*, in the Arabic language is derived from the holy Qur'an. The literal meaning is home, residence, house, habitation or any other synonym. However, in the original

³⁷ An Arabic word used to refer to the physical structure of the home.

³⁸ An Arabic word also meaning a home. It is the most used in all the Muslim and Arab world. The opposite of *dar*, *maskan* deals with where someone can carry on their daily domestic activities as well as where they feel at home.

³⁹ An Arabic word referring to the structure of a small home.

⁴⁰ An Arabic word referring to a building which holds more than one living quarter.

source of the word, which is the Qur'an, it is used to indicate or describe meanings of a dwelling which are specific to the Islamic culture of practising domesticity. Therefore, the literal translation does not suffice. In several verses in the Qur'an, *maskan* is described:

- As a special place of rest:

(والله جعل لكم من بيوتكم سكنا) سورة النحل ٨٠

And it is God who has appointed a place of rest for you of your houses.

THE BEE 80 (Arberry, 1998: 267)

- As a paradise-like place where there are gardens to eat from:

(وقلنا يا آدم إسكن أنت وزوجك الجنة وكلا منها رغدا حيث شئتما ولا تقربا هذه الشجرة فتكونا من

الظالمين) سورة البقرة ٣٥

And we said, 'Adam, dwell thou, and thy wife, in the garden, and eat thereof easefully where you desire; but draw not nigh this tree, lest you be evildoers.'

THE COW 35 (Arberry, 1998: 6)

- As the notion of home as night-time, where it is an indication of rest and being safe and protected from the outside:

(هو الذي جعل لكم الليل لتسكنوا فيه والنهار مبصرا إن في ذلك لآيات لقوم يسمعون) سورة يونس ٦٧

It is He who made for you the night to repose in it, and the day, to see; surely in that are signs for a people who have ears.

JONAH 67 (Arberry, 1998: 204)

- As the concept of home as the warmth and love that is found in the spouse:

(ومن آياته أن خلق لكم من أنفسكم أزواجا لتسكنوا إليها وجعل بينكم مودة ورحمة إن في ذلك

لآيات لقوم

And of His signs is that he created for you, of yourselves, spouses, that you might repose in them, and He has set between you love and mercy.

THE GREEK 21 (Arberry, 1998: 412)

It is important to note that another word used in the Qur'an to describe an Islamic house is *bayet*. This word in the Qur'an is associated with the first physical manifestation on earth of an Islamic house, the Kabba, the representation of the house of Allah on earth. The Kabba is a global symbol for Muslims all over the world that represents what a Muslim's house is and how it should feel:

(إن أول بيت وضع للناس للذي ببكة مباركا وهدى للعالمين) ال عمران ٩٦

The first House established for the people was that at BAKKA, a place holy, and a guidance to all beings.

THE HOUSE OF IMRAN 96 (Arberry, 1998: 58)

Also, in another position, *bayet* is used to describe what practices take place in a Muslim home:

(واذ جعلنا البيت مثابة للناس وامنا واتخذوا من مقام إبراهيم مصلى وعهدنا إلى إبراهيم وإسماعيل

أن طهرا بيتي للطائفين والعاكفين والركع السجود) البقرة ١٢٥

And when We appointed the House to be a place of visitation for the people, and a sanctuary.

Take to yourselves Abraham's station for a place of prayer.

We made covenant with Abraham and Ishmael: Purify My House for those that shall go about it and those that cleave to it, to those who bow and prostrate themselves.

THE COW 125 (Arberry, 1998: 15)

From observing in the Qur'an the meaning of home, and specifically a *maskan*, the Qur'an addresses Muslims all over the world. How a Muslim house is created is not bound by a geographical location or a specific culture. It can be an imagined concept, which each individual can create where he or she resides in any place in the world. If a Muslim individual or a family can encapsulate these meanings within the place where they live, then a home or a *maskan* is created.

As seen in Figure 8.5 and the extracts from the Qur'an, the specific meaning of *maskan* is the place in which someone dwells and is safe, and which answers to basic human needs so that people can find calmness and continue living. In Arabic, it is any place in which people can practice their daily activities of living. It does not need to be in one's local environment and home country. Also, it does not need to be a family home or a place where other family members live; *maskan* can be student accommodation or a soldier's barracks. It is usually used to describe or refer to a place where someone will live which is new or in a new place, but which also has the potential to provide its user with the basic needs of dwelling, leading to a sense of calmness and tranquillity.

An example of the use of the term *maskan* in relation to design and the built environment is found in the *Calgary Journal* in an article by Julia Andrade and Daniel Gonzalez: 'Maskan

gives families a second chance to achieve the Canadian dream' (Gonzalez and Andrade, 2019). This article is about a Pakistani support group in Calgary, Canada, creating a transitional home for women who have been abused. *Maskan* refers to a safe place or a safe home. The author writes that the Pakistani-Canadian women who built this house used the term *maskan* because it means 'a soothing place'. Therefore, *maskan* can be understood as the way in which users of the domestic space design, arrange and create a calm and tranquil home which reflects their needs and sense of home.

Researchers in housing studies tend to use the concept of a dwelling to refer to the physical structure of a home. Sociologists, on the other hand, focus on 'dwelling' as the social practices of people occupying a particular physical structure (Urry, 2000). Also, the difference between the two is that the former is a noun – 'a dwelling' – and the second is a verb – 'to dwell', as a state of being. However, both aspects of dwelling become especially relevant when one moves to live in a foreign country with an unfamiliar social and physical environment. The shock related to migration becomes easier to control if one manages to create a physical place called 'home' in which one feels safe and 'at home' (Parutis, 2011).

Belonging and identity, which emerged from both stage 1 and 2 (see Chapters 6 and 7), were two of the main findings of this study. The homes of Arab Muslim professional migrants, and in particular Saudis, in Glasgow reflected a sense of belonging and space such that they are places of free expression of cultural identity. This had an effect not only on how the domestic spaces were treated, but also on the process and the criteria

by which the space was chosen. Participants used phrases such as ‘anchoring my identity’ and other Arabic synonyms to express and emphasize the importance of the domestic space as a place to practise everyday habits that reflect who they are and as a result generate a sense of belonging and identity.

8.2.3.1 The Effects of Identity Factors on the Making of Maskan

The social profiling of the participants in this research includes their gender, class, age and religion, which can bring forward theories of intersectionality, but this theory does not apply to this study. Intersectionality can be seen as a prism for understanding multiple forms of social inequality. Different socio-cultural attributes can sometimes compound themselves and create obstacles that often are not understood in the conventional ways of thinking about misogyny or other social injustices a society may have (Crenshaw, 2017). However, this study perceives the intersection of the different aspects in the participants’ social profiling as factors which contribute to the design of their domestic spaces in temporary migration.

In this research the identity of the participants played an important role in how Saudi women temporary migrants created homes in Glasgow and the changes in the domestic interior which they inhabited. The research demographic had very specific socio-cultural attributes: most participants were Saudi Muslim middle-class women who are highly educated and living in Glasgow with their families. These attributes allowed the

participants to relocate and inhabit their domestic spaces along with the symbolic meaning of a home with a freedom that may not be available to other displaced groups.

8.3 Autoethnography: Studying Your Own Society

The focus of this study is on Arab Muslim domestic interiors – in particular Saudi domestic interiors – within the phenomenon of temporary migration of professional migrants with a specific socio-economic status. The domestic spaces of the Saudi home design and environment have been studied by several disciplines over a long period of time. For example, a large number of studies have been done on the cultural identity of the traditional, modern and contemporary Saudi home in Saudi Arabia (Akbar, 1998; Al-Faisal, 2014; Al-Hussayen, 1999; Al-Naim, 2006b; Fadan, 1977). In addition, a small number of studies have been carried out on the design of the Saudi home (Almehrej, 2015). However, these studies were conducted by male Saudi architects and researchers and used either a mixed method or a quantitative approach.

Indeed, there is literature by women researchers and designers on the identity and cultural meanings of Saudi domestic spaces and the Saudi home environment; however, because architecture and interior design are disciplines only newly available to Saudi women to learn and practice, the scale of these studies needs to be expanded.

8.3.1 Arab Muslim Women Designers in the Field

The natural position of women in the Islamic culture inside the home places them at the centre of the home. It can be understood that Saudi women becoming interior designers or architects comes naturally. Hareri (2018), a Saudi interior designer and researcher, argues that the Saudi housewife dominates her designs of domestic interiors. Hareri explains that Saudi housewives and women in general design their home spaces according to their tastes and choices; the furniture and decorative objects are arranged and displayed by them based on preferences and needs. Therefore, by this process they become designers. For example, Al-Ban (2016), Hareri (2018) and Shatwan (2018) have all conducted studies exploring the interior spaces of Saudi homes in relation to privacy, expressing cultural identity, daylight satisfaction and understanding Saudi women's cultural identity through analysis of the traditional and contemporary Saudi home.

As the discipline of architecture and interior design was only recently established in Saudi Arabia (see preface), the private domain of the house was one of the most sought-after topics to study. The desire was there for women architects and designers to understand women's perspectives on their interiors. A big part of the reason for this desire was Saudi women's position in society, which was guided by extreme conservative religious scholars (Hamdan, 2005). Every aspect of society was designed to prepare Saudi women to be good wives and mothers, and to prepare them for 'acceptable' careers, such as teaching and nursing, that were believed to suit their nature (Hamdan, 2005). For example, until 2002 women's schooling at all levels – elementary, secondary, high school and university

– were under the Department of Religious Guidance⁴¹ (Alqudayri and Gounko, 2018; Hamdan, 2005). Due to the position that Saudi women were held in during that period, they were the most hidden of all Arab women. This also meant that where they resided and were meant to live and work – the home – was designed, built and studied by Saudi engineers, architects and designers. The literature was full of studies by male Saudi scholars about the Saudi home environment.

Saudi women found that to be frustrating for several reasons. As an Islamic principle of domesticity, the woman is the heart of the home. Religious practices are held inside the home for the women. As a result, Saudi women spend a significant amount of time inside the home. Also, the Saudi house and its interior spaces, traditional or contemporary, are gendered spaces. Not listening to the first-hand opinions and testimonies of women as well as their descriptions of the challenges they face means that their daily dynamics are not understood and represented. With the start of the reform in Saudi Arabia and trying to achieve gender equality in opportunities. Saudi women responded strongly to the changes that were offered to them, such as the opportunity to become architects and interior designers. Although Saudi women architects and interior designers are participating widely in the field of the Saudi domestic interior, this still needs to expand to include all current global phenomena affecting the changes and developments therein.

⁴¹ At that time, many Saudis believed that men and women were different in what jobs they could do. A woman had to be a housewife first. If she worked outside the home, it had to be a in gender-segregated work place, such as a girls' school, which was the most common female job in Saudi Arabia.

As a starting contribution to the notion of change in Saudi home design, Al Nafea (2012, 2006) explored how the change in Saudi women's position in society has affected the home design and environment, and how the transition from traditional home design to modern and contemporary homes has affected both the interior spatial layout and the role of women inside the house. Concerning international moves away from Saudi Arabia, studies into the migration of Saudi women and families are limited. Alhazmi and Nyland (2013) investigated the integration of Saudi women's cultural identity within public domains, such as mixed-gender classes, while studying in the US. However, studies which extend into the private domain of the home in temporary migration are found mostly within the context of Muslim countries. Therefore, at each significant stage of the research, the researcher's position and subjectivity/objectivity, and how these affected the collection of the data and its analysis, needed to be discussed and compared with other ethnographic studies. Reflecting on who these female scholars researched in their countries of origin has provided an opportunity to combine the personal and professional in a way that others have not.

8.3.2 The Voice of an Interior Design Ethnographer (a Reflection)

This theme is the result of an investigation with only the women of the house presents – a theme of 'a woman's voice and perspective'. As much as the scholarly world demands more understanding and answers to the question of how homes can be designed to meet the needs of women, these homes are inhabited by the whole family. These themes present a further development of discussions regarding investigating the domestic

interior from the perspective of one gender. What is missing from the other gender's perspective? And if women are the main contributors to and core aspect of the home environment, especially in Islamic culture, then what does men's perspective add?

Studying and observing the transformation of the Saudi home environment through migration allowed the emergence of the theme of 'changes to spatial concepts' and presented two possible discussions to be developed: first, how the identity of the Saudi home is maintained and shaped in the phenomenon of temporary migration, and that the notion of temporariness is becoming familiar in housing worldwide; and, second, the home environment in transition with a focus on Saudi women and design in the city of Glasgow, UK, including the theme of 'gendered spaces' within the Saudi house.

Studying the spatial organization inside the home and understanding cultural features opens up a possible investigation into design practice and designing for all cultural backgrounds. This is essential; it allows the researcher and designer to imagine the future of these spaces and their possibilities. Also, exploring cultural negotiations could enhance designers' understanding of their interpretation in their design practices and help them to develop these practices to suit the users' needs.

The researcher used her gender to her advantage to obtain a first-hand account of the Saudi home environment in temporary migration. The researcher interviewed and observed women from various different regions of Saudi Arabia, all of whom share the same socio-economic status. Reviewing the literature regarding Middle Eastern and Saudi

female scholars of interior design and qualitative research showed that few have addressed the field and even fewer have attempted to study the private domain of the home. This presented an opportunity to compare the effect of the researcher's position on the research with a small number of other similar studies.

As argued in chapter 5 under section 5.4.3 reflexivity is the art of reflection. Therefore, critical reflection was undertaken in an attempt to achieve a subjective/objective balance in this study. Reflection in social research refers to efforts by practitioners to distance themselves from their experiences and thereby achieve a more objective view of their practice (Kondrat, 1999). Critical reflection as an approach to practice and the generation of knowledge seeks to generate theory from practical experience; it has been developed as a process to enable practitioners to research their own practice (Fook, 1996). In qualitative research, much of the reflection is exemplified in what is referred to as reflexivity, which implies thoughtfulness, complexity and the impact of reflection (King and Horrocks, 2009).

The reflection responds to the realization that the researcher and the methods used are combined in the practice and politics of the social world, which leads to the conclusion that undergoing social research as an active and collaborative process, engaging individual subjects, will commonly include emotions and political commitments.

(King and Horrocks, 2009 126)

Reflection enables a critical view of the original knowledge and the impact of both the researcher and the context of the research. This is in addition to developing an ability to recognize the role that interpretations and behaviours may play in the final outcome of the research driven by an interior designer. Using self-reflection during the interviews and the collaborative part of the research to understand and interpret the participants' answers can provide new insights to enrich the research project. In other words, trying to identify the experiences of others along with the interviewer's self-reflections on how they themselves feel during the interview and how they use their feelings can add to the final outcome of the research (King and Horrocks, 2009).

It comes naturally to the researcher as an interior designer who grew up in Saudi Arabia to understand the rules, identity and meaning behind the architectural forms of the houses surrounding her and in which she has lived for most of her life. However, this understanding, and realization of the deeper meanings of the researcher's domestic values and culture, has only grown since she has been immersed in another culture. Here, the interest in her homeland has grown stronger and deeper, and the ways in which the researcher can gather these values and reflect them in this new culture has highlighted the importance of addressing these challenges in home interiors. Living in the West and witnessing the effect of domestic spaces designed for the ideal UK family on the application of Islamic cultures and values, along with the accessibility of everyday spaces and the family structure, from a female point of view was very revealing. This position, in which the researcher is located within two zones, allows her to translate a foreign culture

for members of her own culture, and through autoethnography translate 'home' culture for an audience of 'others'. This location, as argued by Reed-Danahay (1997), 'confirms the bicultural position of the autoethnographer, who is located on a border zone, or a contact zone between cultures, facilitating the translation of the narrative'.

In addition, the researcher's position as a native with Arabic and Islamic heritage granted her a privileged position over any Western male or female researcher. David Hayano (1979) published a piece on autoethnography in the journal *Human Organization* in 1979. Hayano defined 'autoethnography' as a set of issues relating to studies by anthropologists of their 'own people'. Hayano (1979) raised concerns about the validity of anthropological data depending upon the characteristics of the field workers. 'For Hayano, it is an "insider" status which marks the autoethnography' (Reed-Danahay, 1997), so that any research conducted by an anthropologist 'among a distinctly different group than their own' is excluded from the category. However, Hayano (1979) does not restrict the term to the 'native'. The author states that a researcher may acquire, through socialization or other intimate familiarity with a group, the perspective of the 'insider'. With this broad definition, Hayano (1979) concedes that the term refers to 'a mixture of diverse researchers investigating different problems'. Furthermore, literary critic Alice Deck states that the author of an autoethnography 'is the indigenous ethnographer, the native expert, whose authentic first-hand knowledge of the culture is sufficient to lend authority to the text' (Deck in Reed-Danahay, 1997). According to both Hayano's and Deck's arguments, the researcher's position fits perfectly on both sides as an autoethnographer.

The home in all cultures is a private and sacred sphere, which makes gaining access to and investigating these interior spaces difficult. Sharing with the participants the same living conditions, religion, gender, culture and the phenomenon itself of making a home in temporary migration puts the researcher within their circle.

After illustrating the importance of the researcher's role in this work, it is clear that autoethnography is a key element within the methodological approach to the subject for her as an insider, for an issue that needs deeper attention in constructing and writing this research. As Reed-Danahay (1997) points out, one of the main characteristics of the autoethnographer is being a boundary crosser, and the role can be characterized as a dual identity or, as Hall (2016) calls it, a hybrid identity. These shifting or multiple identities, although a main characteristic in the concept of autoethnography, are still questioned. The voice and its authenticity are of concern in this method: 'Who speaks on behalf of whom is a vital question. Who represents whose life, and how, are also central topics in ethnography that the ethnographer needs to address' (Reed-Danahay, 1997). Although including the self within the research can be subject to criticism in academic writing, when the researcher's position is so similar to that of the subjects of investigation, it is better to include the self willingly, to set the rules and the level and degree of involvement, rather than finding the self chaotically involved with no boundaries and parallel movement. As Reed-Danahay (1997) writes, 'The boundary between the objective and the subjective is easily overstepped.'

Autoethnography has a range of definitions and is perceived from both a negative and a positive perspective. Denshire (2014), a researcher in ethnographic and autoethnographic writing, defines it as 'an alternative method of research and a form of writing'. Denshire emphasizes that this type of writing for many scholars has led to a blurring between 'fact' and 'fiction' and between 'true' and 'imagined' (Denshire, 2014). This type of voice in research is personal because it is drawn from the experience of the researcher for the purpose of extending sociological understanding. Expanding the argument, Denshire (2014) states that the voice of autoethnography is relatively young because:

writing the self might destabilize boundaries between a professional's work and the rest of their life and present a dichotomy between the self and others. Writing both the self and others into a larger story goes against the grain of much academic discourse.

(Denshire, 2014)

On the other hand, Berger and Lorenz (2015), interior architects who used autoethnography as a method for designing accessible facilities for disabled people, define autoethnography from their practice as a research method that regards a researcher's own experience as meaningful data. Autoethnographers, whether individually or collaboratively, use their personal experience as the subject of exploration regardless of claims about the need for disinterested scientific objectivity. In their publication, Berger and Lorenz (2015) introduced autoethnography as positioning the self

with others in a research topic, to form multiple methods of local storytelling. This takes advantage of varied yet overlapping knowledge related to the designer's interest. In design generally, the importance of personal experience and narrative are often marginalized by the hegemony of the designer as the expert, but in reality autoethnography provides a method for designers that disrupts and deconstructs embedded processes in a meaningful way. The authors conclude that when designers and architects and those drawing on professional practice strip away the veneer of self-protection that comes with a professional title and position to make themselves accountable and vulnerable to the public, they are designing and creating for the needs of people.

Another insight into autoethnography and its relation to cultural studies has been developed by Reed-Danahay (1997) into two major trends: debates about representation (by whom and about whom) and the increasing trend towards self-reflexivity in writing. Reed-Danahay's (1997) concern is that during a cultural investigation of a certain group to which the investigator is native, the story shifts between that of the self and that of others, and sometimes both. 'The term has a double sense, referring either to the ethnography of one's own group or to autobiographical writing that has ethnographic interest' (Reed, 2005). Either a self-ethnography or an autobiography can be described as autoethnography and Reed-Danahay (1997) feels neither negative nor positive. Reed-Danahay simply explains that there is no definitive statement of what autoethnography is, yet this concern needs to be considered by autoethnographers. Furthermore,

autoethnography can address a variety of genres through identity and selfhood, voice and authenticity, and cultural displacement.

Autoethnography as defined by a non-anthropologist can be found in John Dorst's book *The Written Suburb* (1989). Here the author applies this term not to text but to materials and objects produced by suburbanites in regional arts-and-crafts fairs in semirural Chester County, Pennsylvania. John Dorst's argues that these artefacts are social and cultural representations which constitute a form of autoethnography. This was echoed in the research and particularly in the field work in this study. Many of the interpretations and representations between the participants and the researcher were made through the artefacts presented in the domestic spaces examined. These objects were the centre of conversations which were relatable to both the researcher and the participants. In addition, these objects were the subjects of participants' stories. Many narratives regarding several themes were presented by the participants. For example, the praying rug for participant 4 was inherited from her grandmother. She used it in the same space and room her grandmother used to practise praying. When the researcher asked about the reasons for that, she replied that grandmothers used to pray in their own bedrooms. This reflected a sense or a level of privacy for Saudi women in old times which was related to tradition more than culture.

As a way of connecting autoethnography with design, Fraser (2013) argued that if autoethnography is a form of self-reflective writing then design is also a self-reflective process which can offer critical insights into which new design processes and approaches

can show the clear boundary between the subject of study and the researching subject him/herself. In other words, the line between subjectivity and objectivity is clear – subjectivity as an informative and unavoidable aspect that adds value to the research, and objectivity as extracting and adding new knowledge regardless of the researcher's subjectivity.

As mentioned, it is difficult for the researcher to completely remove herself from the equation and handle the project from an objective perspective, and as such it is important to define her role, voice and position, and the degree of her involvement, as well as the boundary line between her position as a scholar and researcher and as a subject experiencing what the researcher is investigating. Reviewing the literature on important aspects of feminist writing in architecture and design research, it was found that the feminist approach tends to push and test the boundaries of the traditional approach. Fraser (2013) discusses some recent feminist approaches to architectural interpretation carried out by Randell and Diller. Randell highlights another aspect of feminist work in design and architecture in the late 1990s: developing artistic aspects through architectural projects; for example, the work of Elizabeth Diller showed how processes from fine art could inform the development of architectural design, where a feminist critique of women's role as domestic labourers could be used to suggest a different approach to architectural design (Fraser, 2013). A folding movement similar to origami takes the precision of housework and reworks the skills of the housewife perhaps for a new function: feminist architecture design.

Another significant female contribution to the community of female interior designers and architects in the Arab world, especially in Saudi Arabia, is a PhD thesis in 2016 by the researcher's fellow designer Al-Ban (2016), 'Architecture and Cultural Identity in the Traditional Homes of Jeddah'. Her research was completed in the US where she investigated traditional Saudi houses. In analysing the architectural details of these residential spaces, deciphering the meaning behind the aesthetics and construction of each architectural element, and considering women's agency and readings about their traditional lifestyles, religion and beliefs, this work reveals the hidden gender dynamics within the home, dynamics that are too often ignored or misunderstood, particularly in the West. Al-Ban (2016) argues that traditional Saudi homes, especially in the Western Region, stand as proof of an empowered Saudi woman. Similarly to this study, the author was a Saudi researcher in the West. Al-Ban looked into how the West perceives Saudi women and the generalized notion of a Saudi woman. In addition, the author called for an improved archiving system for the traditional house and the need to incorporate it within modern residential design. This led her to be the first Saudi female to address the subject from the West. Al-Ban concludes her work by calling upon all female Saudi designers, architects and artists to address contemporary issues in their fields and to highlight us as a community and create a demographic of researchers that can be recognized.

While writing this reflection on the meaning of a home, the researcher read Reed-Danahay's (1997) essay 'Everybody Who Accomplishes Anything Leaves Home'. The

writer reflects upon the life stories of academics and how their academic journey leads to their departure from rural areas or villages in France, the process of 'leaving home' and 'becoming at home'. Geographic mobility is expected for employment, so we find ourselves living in unfamiliar situations and settings. The displacement of the intellectual in modern life has been chronicled by many. It is commonplace in contemporary life that 'home' becomes a nostalgic term, perhaps even replacing 'community' in its emotional importance.

As part of the researcher positioning herself and determining how her position affected the field work, the use of participation within the research was considered and explored, particularly in relation to the participation of the participants in stage 2. What was the type of participation and to what degree were they considered as participants in the process of the research? Methods are very important elements of research studies and participatory processes. The discussion of participation begins and ends with identifying different methods. Participation can mean many different things, and here the researcher explores the participation that is used in stage 2 of the research and why it is different from collaboration within the context of this research. The women in this project are referred to as participants because of their personal participation and degree of engagement. Participation within this project did not originate as a method but as a communication process and facilitator, with individual motivation or interest being among the reasons these ten Saudi women decided to participate. Participation in the research created a complex yet engaging atmosphere and allowed the women to focus

on elements which interested them within their domestic spaces in a temporary environment.

Being involved in a research process is not equivalent to having a voice (Cornwall, 2008). Voice needs to be nurtured and people have to feel able to express themselves; therefore, those who initiated participation in stage 2 of the study may create space for women to voice more of their concerns and challenges in their domestic space in a temporary environment. According to Cornwall (2008), the question of who participates involves what they participate in. Hence, the women who took part in this research are clearly participants because of the different levels of engagement. The reason for the engagement of the women in this study is the strong relationship between the women and their domestic spaces and interior. This has presented Saudi women as self-reflective within their domestic spaces and illustrated the creative roles that can be played in the design practices and processes in their homes. This process of self-reflection through the design of domestic spaces reflects the women's expression of individual identity in the home environment. This highlights the strong relationship between women and the home environment and domestic spaces, as it is expected that Saudi women will continue to strengthen their position in the home and in society to present their identity.

As the researcher moved towards the study of Saudi transnational women, she found that her response to events and situations became data upon which the researcher could reflect, along with observations on the behaviour of other Muslim women and Saudi women. For example, the researcher became aware of the limitation of the walk-along

tours provided by the participants in their homes – she would automatically avoid rooms such as the bedroom and the husband’s study room, and would feel the need to ask permission to enter a room or take a photo even though permission had already been granted. Practising conservative behaviour, which the researcher learned quickly from other interviews, led to what Levin (2015) defines as close intimacy, part of which is the trust that develops between the ethnographer and the participant.

Chapter 9: Conclusion

9.1 Originality and a Possible Shift in Shared Awareness

From the perspective of the design of Muslim homes in the West, and especially from the perspective of Saudi women, this study breaks new ground. To the researcher's knowledge, it is the first study that explores Saudi women migrants' experience of making a home in the UK. As the researcher is a Saudi woman with a similar cultural background and religious beliefs to the participants, an awareness of the culturally sensitive position of Saudi women was central to the study.

When the study began, the aim was to explore the domestic spaces of Arab Muslim international students living in Glasgow. As the research progressed from the conceptual stages of the literature review and into the field, the researcher started to observe the cultural differences between people from each Arabic country and region during stage 1. This directed the researcher to focus the study on Saudi women migrants, which led to her gaining 'privileged access' to the private domestic spaces of the Saudi household. This study was thus set up to be the first Saudi investigation of the Saudi household and the phenomenon of global mobility in contemporary flats from the perspective of Saudi women. Through this work, the researcher found that although women are highly attached to religious teachings and cultural influences within their domestic spaces, they show a variety of expressions of their identity in a different environment. Also, living outside Saudi Arabia provided them with a chance to separate between religion and

overbearing customs and traditions, which they wish to change. It was found that Saudi temporary migrants did not change their domestic interiors through physical and behavioural modification, but that they negotiated between what they needed as temporary migrants, their cultural identity and what they subconsciously changed in their everyday domestic activities to inhabit their new homes.

The temporary nature of this relocation permits scholars and researchers in interior design to dismiss these domestic interiors as places from which new knowledge cannot be generated. They make the assumption that students and their families living in rented flats simply adjust to the existing interiors for a duration of time with no room for exploration. However, the researcher found that the temporary flat of the Saudi migrant fits the definitions of what Alison Snyder calls the *global interior* in her essay *Globalization: what shapes a global interior?* In (Brooker and Weinthal, 2013: 29). Snyder poses questions regarding how the design of the interior is theorized, taught, and practiced with regards to global issues. Snyder concludes that “there is an increase in the need for multicultural expectations and how this affects our work as designers”. Therefore, exploring the domestic interior of the Saudi temporary migrant can provide a multicultural expression of a global interior today.

Investigating women inside their homes for research purposes is not a commonly accepted technique in Saudi Arabia as people do not allow strangers to enter their homes. Moreover, in a new environment and outside their native environment, the chances of them opening their homes becomes even more unlikely. However, because the

researcher shared the social and economic background of the participants, they were willing to participate. Also, the participants expressed their enthusiasm for and interest in the study because the research focused on their lives, which they had never discussed before. Interviews and the review of inquiry methods into Saudi households also highlighted that ethnographic methods are welcomed by Saudis and provide significant findings that cannot simply be gained through questionnaires.

Focusing on the Saudi women as the main participants and considering the design of their domestic interiors in Glasgow as an expression of their changing roles and status, provided insights into the changes which the Saudi women are undergoing.

9.2 Addressing the Initial Statement of this Study

By examining the domestic spaces of the Saudi family in temporary migration, the aim of this study was to understand how Saudi women migrants negotiated the change and modification of their domestic spaces. The thesis explored Saudi culture in relation to home design to show how religious teachings and cultural influences are expressed from the traditional home to the contemporary home environment. Although the ways in which homes are designed in Saudi Arabia have changed, cultural identity is maintained through different design expressions.

The study also investigated the preferences of the Saudi family, in particular the Saudi woman migrant, in choosing a place to make home and to what extent these preferences

are related to religion, culture and class. This investigation was important because it evaluated how contemporary educated Saudi women perceive their domestic spaces and found that what used to be important matters to Saudi women inside their homes are now becoming secondary issues.

A further aim of the study was to investigate what the indigenous researcher can provide in terms of data collection and analysis when studying her own society that a non-indigenous researcher cannot provide. This aim is closely related to the shared knowledge between the researcher and participants. The researcher's pre-understanding of and familiarity with the participants' cultural references, language, dialect and customs brought two important factors to the process of data collection and analysis. First, it allowed the researcher to use the time provided by the participants to investigate the research topic rather than spending the time in getting to know Saudi culture and its social formation. Second, living the reality of the participants provided the researcher a personal insight into the issues of inhabiting a cross-cultural domestic space.

The research also aimed not only to focus on the ways participants accommodated the changes, but also to explore how these changes and modifications were negotiated. If the participant could not physically design an interpretation of gendered hospitality or a Friday prayer ritual, how did they compensate for it? Did their ritual change? Or did the spatial orientation change? It was found that important means such as sensory identity (see Chapter 7) were used to negotiate the change in the environment. Finally, the study aimed to explore how spatial concepts which are exclusive to Saudi home design are lived

and practised in a new home environment. The study identifies *maskan* as the Saudis' sense of home away from home, and the participants showed that the two spatial concepts of *majles* and *al hai* most reinforced the feeling of *maskan* for Saudi temporary migrants.

The research also highlighted a surprising but important factor which contributed to the temporary women migrants' sense of home: they depended heavily on material culture objects in their domestic spaces to maintain their sense of daily rituals and practices. The use of these objects, which the migrants carried with them, had a direct impact on how they behaved inside their homes (see Chapter 6). They helped in incorporating the symbolic aspects of making a home, bringing on the smells, sounds and feel of *maskan*.

9.3 Contribution to Knowledge

interior spaces in domestic environments by identifying Saudi women's negotiation of change and modification in making a home outside their native environment. By identifying the ways in which they make a home, which is culturally and socially exclusive to the Saudi household, new insights into how homes are made within the interiors of rented flats in the age of global mobility are provided.

9.3.1 Contribution to Interior Design

In the book *Interior Design and Identity* (2004), Penny Sparke discusses the importance of providing accounts of 'real lived-in spaces' (Sparke and McKellar, 2004: 2) and how

these depictions show us how human beings interact with their interiors. This calls for interior designers not only to design, but further to conduct research and investigation into how people live and interact with interiors. Moreover, in the book *Unbounded* (2015), Dr Dolly Daou argues how the field of interior design and designers are focused on the physical spaces and the 'relationship between the private and the public realms' (Daou et al., 2015), but there are issues which change the traditional understanding and perception of the interior space. Daou states:

Two issues have challenged traditional boundaries between interiors and exteriors, private and public: first, the emergence of new technological practices, and second, a broader understanding of diverse cultures. Popular perceptions of public and private space are currently being revised, and the interior is increasingly unbound in various ways ... Both technological and cultural practices challenge and disrupt the common-sense idea of an interior space as a contained enclosure with clearly defined boundaries.

(Daou et al., 2015: 1)

The diversity of cultural interaction is affecting how interior spaces are defined. Interiors are defined by the social interaction of their occupants, and with the transformation and change of occupants – such as the changes in the social structure of the Saudi family living in a new home in Glasgow – interiors are changing too. Therefore, this study contributes to the knowledge of interiors and expands the definition of interiors by exploring spaces

in the context of adapted traditions, principles and values and the transformation of domestic spaces.

The research contributes further to the field of interior design by addressing the fact that designers are restricted in their practices and practical skills, while inhabitants of spaces adapt, transform and change them according to their everyday practices and needs: 'The designers are restricted in their practices by static conditions, while people who inhabit unregulated interiors have more flexible means of redesigning these interiors without building codes and restrictions' (Daou et al., 2015: 5). By investigating how inhabitants adapt and transform their interiors, wider theoretical and conceptual perspectives, such as material culture in domestic interiors, are considered in the study of interiors.

Furthermore, the research contributes to an understanding of how Muslims adapt their homes to their own cultural norms in the West. It provides insights into how Muslims in general and Saudis in particular perceive their homes and use their domestic spaces in the context of the UK. Therefore, it has the possibility to further understanding among non-Muslims in the UK about the rationale behind Muslim beliefs and practices.

Finally, incorporating ethnographic methods in the investigation of changes to the Saudi home environment in temporary migration contributes to the ways in which qualitative ethnographic methods can inform the process of interior design.

9.3.2 Contribution to Ethnographic method in Qualitative Research

This research presents a unique contribution through listening to the voices of Saudi women living in the UK under temporary conditions, gathering and analysing through ethnographic methods the ways in which they negotiate and express their cultural identity in their domestic interiors. Working with a group of Saudi women who are part of the changing culture and perception of the Saudi women and their role, and how they makes a home in a new place, has been overlooked as a result of cultural protocols, expectations and restrictions. As argued in chapter 4 under section 4.3.3.1, designers such as Sarah Pink are incorporating ethnographic methods in order to gain a detailed understanding of daily life and how can design improve the quality of life. The study contributes a Saudi woman designer attempting to study her own domestic spaces. It explores the possibility of introducing ethnographic practices that respond to both the intimacy of the domestic sphere and the limitations of these practices, in particular studying and investigating one's own society. Also, insights are given into the homemaking process and being 'at home'. Through the inhabitants' views, the study aims to broaden the knowledge of architects and designers beyond their specialist expertise.

9.4 Limitation of the Study and Methods

Seliger and Shohamy (2013: 144) state that the bigger the sample size the higher the internal validity of the study. A small sample size is subject to biases that can be created due to an over-representation of some subject characteristics. Although a small sample

size can affect the objectivity of the study findings, in this study the differences in female participants' characteristics were carefully considered so that they did not affect the findings or introduce bias. This was achieved by ensuring that participants were from the same cultural background, had the same religious beliefs and shared similar family characteristics. Participants shared similar financial situations and similar flat designs.

Additionally, the small sample size is considered acceptable in a qualitative study since qualitative methods do not always aim to find a statistically significant variable or definite true findings as much as they try to support a contextual exploration of the phenomenon, which is the case in this study. The responses from 27 female participants helped in studying the phenomenon of the transformation of domestic spaces in temporary migration.

9.5 Future Studies

The study could be taken forward in future research to cover research limitations. Further study is needed to investigate this subject from the perspective of Saudi men to find the differences between males and females in homemaking in temporary migration. The research also needs to be widened out to a bigger sample of home users such as the children in the family. Also, the study can be extended to other culture-sharing groups in temporary migration, such as other international students living in the UK. Also, the kind of distributed maskan discussed in chapter 8 within certain neighbourhoods, could be a further research project.

Appendices

Appendix 1: Stage 1 Interview Guide and Questions

Personal background and movement history

1. Can you please tell me about yourself?
2. Where did you live before Glasgow?
3. What kind of house did you live in?
4. What kind of tenure?

Knowledge on Islamic house principles and home in their home country

5. What do you know about the Islamic principles of housing?
6. Did you live by them in SA?
7. How?
8. Would you consider where you lived back in SA is based on Islamic housing principles in any way or form?

Life and home in Glasgow

9. Tell me about your life in Glasgow.
10. How many years have you lived in this house?
11. To what level is your satisfaction about your house in Glasgow?
12. Do you consider it home?
13. Why?

Important or applied domestic principles

14. What are the most important principles that you had to implement in this house?
15. Are these needs that you described related to religion and culture or just personal preferences?
16. Can you describe the daily routine and activities that happen around the house?
17. Or what are the repeated and daily routines of your family?
18. Where do most of them happen?

Modifications and adaptive practices

19. Have you applied any kind of modification or adaptation to the interior to fit in your daily domestic needs?
20. Did you bring with you any objects from SA?
21. Are the daily activities related in any shape or form to your religion or culture?
22. Do you use the Arabic naming of the rooms or the more generic English naming, i.e. living room or living?
23. How did you find the notions of privacy and hospitality applicable in your house in Glasgow?
24. Which parts or elements assisted you in extending your adaptation of your house in Glasgow?

Appendix 2: Research Participants' Information Sheet



Research Participants' Information Sheet

Study Title: Cross cultural Temporary Accommodations.

Cross cultural accommodation is a rising issue with the increase numbers of international students crossing the UK borders every year to pursue their higher education. These students come from all different sectors of the world. They carry their cultural and social identity with them. Their accommodations or 'home' during the length of study, which might extend up to 8 years, is the locus of their identity within a foreign culture and environment. They live temporary in accommodations that are built permanently for the local culture and building policies. A key element in implementing sensitivity and empathy in urban planning in culturally diverse countries is to investigate into the way international students modify their temporary interiors to adapt and adjust their identity within the interiors. I intend to undertake an ethnographic investigation of this matter. I would like you to take a few minutes to read this information sheet before making up your mind about whether or not you would like to help us with my research.

The aim of the study:

The aim of the study is to investigate and explore the different ways in which temporary private accommodations in the United Kingdom are modified to answer to the needs of its residence from a foreign culture. Through this investigation, my intentions are to reveal insights in the ways international students adjust their temporary domestic interiors to achieve the dwelling that reflect their cultural identity and social structure. Furthermore, the ways their culture is carried through and in these temporary dwellings. Eventually, resulting in highlighting the role of symbolic aspects of a culture including artefacts, decorations, domestic objects, and sacred religious dimensions it plays in maintaining the culture and social status and structure. In addition to the symbolic aspects, I intend to reveal the applicability of an Eastern house design principles on the private accommodations in the United Kingdom.

Your participation is voluntary. I would like you to consent to participate in this study as I believe that you can make an important contribution to the research. If you do not wish to participate you do not have to do anything in response to this request. I am asking you to take part in the research because you are my targeted sample and I believe that you can provide important information that can assist me to reach the aims of the research.

If you are happy to participate in the research I will ask you to read this information sheet, sign the consent form return it to me. When I receive this sheet, I will arrange an appointment with you to visit your home at the time at your convenience. I will conduct a voice-recorded interview where I ask you questions. I will be taking photos of your home and some domestic objects. This visit may happen a couple of times.

While you will be asked to answer questions about your everyday activity at home, spaces that you prefer, objects that you brought from your home country, and your level of satisfaction of your accommodation in the UK, all information provided by you will be kept confidential at all times. All responses to my questions and information provided by you will be anonymised i.e personal details relating where you live or family members will be recorded anywhere. Only myself will have the access to the information you provide me.

Whilst there may be no personal benefit to your participant in this research, the information you provide can contribute to the future international students temporary living accommodations.

This project has been through the Glasgow School of Art ethics committee process and I have been cleared to proceed.

The research is funded by the Ministry of Higher Education in Saudi Arabia and it is undertaken at the Glasgow School of Art in Glasgow.

Appendix 3: Consent Form

Participant Consent Form

Title: An Ethnographic Approach to a Design-Led Enquiry into Cross-Cultural Inhabitation by Female Islamic Migrants

You are being invited to take part in a research project. Before you decide to take part, it is important for you to understand why the research is being done and what it will involve. Please take the time to read the attached information sheet carefully and discuss it with others if you wish. Ask if anything is unclear or if you would like more information.

1. Activity consents

- I understand that I have given my consent for the following to take place:

- ☐ My voice recording of the interviews between me and the researcher,
- ☐ Participate in an interior space design activity,
- ☐ Photographs taken by the researcher of the model I will be working on,
- ☐ Giving verbal consent to photograph personal objects, if needed.

2. Data collection

- I understand that I have given approval for my opinion, recorded voice, photos of domestic objects, to be published/ presented in the final outcome of this project and maybe used in future outcomes.
- I understand that my involvement in this study, and particular data from this research, will remain strictly confidential. My personal details will be anonymised by the researcher. Only the researcher involved in the study will have access to personal data.
- The non-identifiable data (i.e. the anonymised verbal and physical data) will be shared with the researcher's supervisors and peers in the same academic field.

3. Statement of Understanding

- I have read the information sheet about the research project which I have been asked to take part in and have been given a copy of this Consent Form to keep.

- What is going to happen and why it is being done has been explained to me and I have had the opportunity to discuss the details and ask questions.
- I can ask the researcher to translate any of the information provided in the information sheet and the consent form in to Arabic.
- استطيع ان اطلب من الباحث ترجمة ما لم استطع فهمه من ورقة المعلومات الخاصة بالبحث او بورقة الموافقة.

4. Right to withdrawal

- Having given the consent, I understand that I have the right to withdraw from the programme at any time without disadvantage to myself and without having to give any reason.

5. Statement of consent

- I hereby fully and freely consent to participation in the study which has been fully explained to me.

6. Signature

Participant's name (BLOCK CAPITALS): _____

Participant's signature: _____ Date: _____

Researcher's name (BLOCK CAPITALS): _____

Researcher's signature: _____ Date: _____

7. Contacts

A. Professor Alastair S Macdonald, Senior Researcher School of Design, The Glasgow School of Art. [REDACTED]

[REDACTED]

Appendix 4: Field Report

Project intervening: International Arab Muslim women living temporarily in the UK

Project: Cross-cultural temporary interiors in the UK

Interviewer: Sondos Rawas

Interview Date: 9th November, 2017

Interview Duration: 11:45–1:15

Place: The participant's home in the UK, Glasgow.

Participant: 1

Bio:

Participant 1 is a Saudi female living in the UK for almost three years. She is from both the city of Makkah and Jeddah in the Western Region. Her age is between 26 and 35. She is a university graduate with a bachelor's degree in teaching and learning from Saudi Arabia. Furthermore, after graduating she earned several diplomas in web design, leadership, and English training. The participant has been married for almost 8 years with two children, a girl and a boy. When first arriving in the UK she lived for a year in London where she and her husband were trained for taking the IELTS exams. Then they both moved to Glasgow. When first arriving in Glasgow in 2015, she came to accompany her husband and her family. After her youngest started attending school she started her master's degree in educational studies. Her husband is currently undertaking his PhD in Edinburgh. This was not the participant's first movement outside the Kingdom: because

her husband studied his master's in Canada, she lived there for one year before settling in the UK. Temporary houses are not a new concept for participant 1: although living in Saudi Arabia before moving to Canada and the UK, she lived in temporary houses in her home country because of the intentions they had of leaving for education. Therefore, they did not want to live in permanent conditions. They worked towards a temporary inhabitation such as renting a flat, buying fewer items, cheap furniture, mobile and portable furniture. The participant considers her house in Glasgow as her first place which she can call 'home'. The only way she tried to add a sense of herself in those temporary houses in Saudi Arabia, Canada, and London was by displaying a bunch of artworks she did and collected through her high school years. She loves arts and crafts, so it is the medium which makes her feel at home.

Setting:

The setting is the participant's rented flat in Glasgow where she and her family lived for almost 2 years. This is not her first flat in Glasgow. She first rented a flat in the same area but in a different building. They had to leave the first one because the landlord needed the property. The flat is located in on the twelfth floor of a very modern flat development where only glass and steel grid framing are visible. The building overlooks the river, yet the participant's flat looks in the opposite direction towards the city, which is a beautiful view of Glasgow. All of the furniture and domestic objects presented in the flat were already there. The participant only bought an extra comfortable couch which she prefers over the leather couches in the flat and a coffee table. Despite the great view from the

twelfth floor to the city of Glasgow, the participant hated the place at first, then she loved it and referred to it as home until it became the first place she could call a home. Some features helped in creating this home. The participant highlighted the role of nails already hammered in the walls in helping with displaying objects from Saudi Arabia. The north elevation is wall glass. The participant does not feel that her privacy is threatened by this glass wall. Being on the twelfth floor allowed her to enjoy the light and the view without being concerned with her privacy. Family activity and relations are the most important aspects the participant wants to maintain in her residence, like eating together. She sees the house in the West as a place where she can pass on her religious and cultural values.

Impressions:

- The loss of some functional spaces that are important to the family's daily dynamic are replaced by creating small functional zones in the main living space of the flat.
- The notion of home that connects the participant with her home country is her family house, the house where she was born and raised. All the collective memories in each space of that house deepen the connection with the participant's idea of home. The participant mentioned, 'When I visit my family and stay at my family's house, I intentionally walk through, sit in, make a phone call in those rooms. This makes me feel home.'
- The flat although small in space is divided into private, semi-private and public zones.

Themes and take-away ideas:

- The design of modern flats in the UK at higher levels permits or facilitates the use of the glass wall for Muslim women and maintain privacy as well. On the contrary, rented modern flats in Saudi Arabia keep the flats in very close proximity which threatens the idea of privacy (comparison).
- The house being the only place where values and traditions are inherited in the West.
- The multi-function of the open plan living space and its association with the female and its invisible boundaries.
- The role of the female in these multiple areas.
- Experiencing the concept of privacy in temporary rented domestic interiors in the UK more than in Saudi Arabia.
- The role of exciting fixed elements in either helping or obstructing the daily activity of cultural meaning.
- The extension of values and cultural identity into the interior and the way they manifest.
- The concept of temporary living in the original environment.
- The aesthetic dimension of temporary domestic interiors and its role.
- The true position of women in Islam, which is reflected in the principles of Islamic house design, is still manifested in cross-cultural dwellings.
- Not many physical changes or modifications have happened, but a combined and an adjusted way of living.

- The proximity.

Questions to add for next interview:

- Do you see any possibilities in this flat to answer to your cultural needs?
- If this was not a rented flat or you were given the freedom to design and construct your home in the UK, what would you do?

Appendix 5: Stage 2 Interview Questions

General/background information

What is your age?

What do you do?

What is your marital status?

Do you have children?

How many times have you moved for away from SA?

How many members in your family?

From which part of SA are you?

Home in Saudi Arabia

Neighbourhood

I would like to start with *al hai* (neighbourhood). In the workbook in front of you, can you draw a simple diagram which shows the *hai* in which your house is located and the important components that you consider part of your *hai*?

What made the *hai* for your home in SA?

What was important for you in the *hai*?

What was a reasonable distance to be considered the *hai*?

Who lived near you – family/friends?

How important is *hai* to your sense of home?

What was the associated meaning with the *hai*?

What would you say is the most important element of the *hai* in relation to your sense of home?

How did it contribute?

From where do you know/hear/see the *hai* ?

Is it something that you would relate to religion/family tradition?

How important is the *hai* to you as a female and your settlement?

The interior space of the home

Can you draw a simple diagram showing the inner spatial organization of your home in Saudi Arabia?

What are the spatial zones and what are the spaces in each zone?

Can you tell me on what you based your division?

What is the type of the house?

What do you consider the style of the house?

Can you tell me about the dynamic of the use of space when you host guests?

What are the main areas?

On what did you base the division of the space and practices?

Can you talk about the activities that happen in each space?

Can you tell me about the *majles*?

What about dining?

What would you say distinguishes the private from the public areas in your house?

For you what is the most important space in the house?

What does your home in SA mean to you?

How does each important space or zone contribute to your sense of home?

What does the *majles* in SA mean to you and your home?

What does the *salah* mean to you and your home?

What does the private zone mean to you?

The coffee ritual

Where do you prepare the coffee?

This daily ritual of preparing coffee, what does it mean to you?

What about your daily worshipping?

- Can you show me these three zones on the plan?
- How is the open plan layout similar or different to the *majles*?
- Were these significant spaces inherited/lived in/heard/?

Moving to Glasgow

Before you left SA, did you worry about the type of domestic environment you would find and the absence of the familiar social, traditional and religious house concepts that you know?

Can you draw me a timeline that shows your movement from SA until you settled here in Glasgow and what temporary places you stayed in between, and the objects that you carried along the timeline?

Can you describe the process since you started the move?

When did you start looking for a place to live?

How did you start looking from Saudi Arabia?

From the time you left SA what are the objects you carried with you and kept moving with you until you settled?

What do you think is the biggest obstacle you faced looking for a good place to live here?

Home in Glasgow

Al hai (neighbourhood)

R: In your workbook, can you draw your neighbourhood here? What are the components? What elements created your neighbourhood or *hai*?

How important is it to you to have Saudi neighbours within your *hai*?

Then what were the deciding factors for your place of choice to make this place a home?

What is the perimeter of what you would consider the *hai*?

What would you say is the most important element of the *hai* in relation to your sense of home?

How did it contribute?

How does this *hai* differ from the *hai* in Saudi Arabia?

Can you define the *hai* that you can re-create in any place?

How does it contribute?

Spatial orientation

In your workbook, can you draw a diagram which shows the spatial zones of your current home, the spaces that go into each zone and activities?

What is the style of this home?

What do you call your dwelling here?

In the public zone which you have indicated, what are the spaces they are equal to or replace in your home in SA?

The semi-public?

The living area

Do you treat it as a one open area, or do you separate it?

What does it replace?

What about dinning?

How do you replace the men's *majles*?

What is different in the concept of *majles* here, do you think?

What do you prepare when people come and visit?

What are your welcoming rituals other than preparing coffee?

Do you have the decision in what to change in here?

What other new spaces have you created that were not here and at the same time were not in Saudi Arabia?

The worship and spiritual place?

Significant objects

All of them from Saudi Arabia?

The reason?

Do you consider this house a home?

In creating a place to live while you are in temporary migration in an unfamiliar environment, what is the first feeling you need to establish in that place which can be reflected physically to start the place making of a home?

What do you want the existing place to give you?

Your cultural identity in this home, is it continuous, modified or a new experience?

What do you know about the concept of *maskan*?

How do you describe it as a feeling?

How do you think physically a sense of peace, protection, rest and tranquillity can be translated?

What meaning do you think they have to home or your meaning of home?

Arabic Glossary

Arabic Terminology	English Pronunciation	Meaning
حرام	Haram	Religiously prohibited
عيب	Ayeb	Culturally inappropriate
شريعة	Shari'ah	Islamic law
الرواشين او روشن	Rawashin or rowshan	3D wooden structure projecting over the exterior side of window openings found in the traditional houses of the Arab world
البلد	Al-Balad	The old part of the city of Jeddah, now a main tourist attraction and a cultural and heritage preservation centre of the western coastal region
الحجاز	Al-Hijaz	A part of the Western Region of Saudi Arabia consisting of the two holy cities and the city of Jeddah
القرآن	Qur'an	The holy book of the religion of Islam

السنة	Sunnah	The prophet's (PBUH) way of life, which all Muslims are encouraged to follow
الكعبة	Kabba	A symbolic cubic structure that
مسكن	Maskan	An Arabic word which refers to home/house
دار	Dar	An Arabic word which refers to home/house
بيت	Bait	An Arabic word which refers to home/house
منزل	Manzel	An Arabic word which refers to home/house
حرمة	Hurmah	An Arabic word referring to what Muslims perceive as sanctity and sacred; it is considered a wrongdoing to pass or overstep on what someone perceives as sacred. For example, the holy mosque is considered a sacred place to all Muslims and its literal translation is Masjed Allah Al-

		Haram, of which the literal translation would be 'the sacred and holy mosque of Allah'.
	Al hai	The neighbourhood
	majles	A sitting area usually designated for men guests and usually located near the main entrance of a home.
	Salah	The family living area or room. This room is for the members of the family living together. It is considered the heart of the home and the daily family activities.

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