

TAHRIR SQUARE

THE PULSE OF EGYPTIAN IDENTITY



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By Examining Egypt In 1900s As A French Post-colonial Nation, to what extent did Tahrir square become a symbol of Egyptian Identity

"Squares, boulevards, Favelas, refugee camps - have served throughout history as the setting for political protest and revolt."(Weizman et al., 2015)^[1]. These protests play a vital role in identifying what societal and political views a population uphold. Architecture is usually a representation of societal views, incidents and political ideologies (Fletcher, 2020). However, authoritarian or colonial regimes instill elements and design public spaces to sometimes stray away people from objecting against their policies. Contrarily, in instances where large scale massacres took place during these protests; the public square and the surrounding context become a place of remembrance. For Example, in the Melanesian archipelago, French colonialists publicly executed a group of indigenous locals in front of their tribes men to invoke fear in the Kanak people who tried to challenge their regime the execution site is now known as the "Memorial of Uvanu" (Lambert, 2020)^[2]. Comparably, in Jallianwala Bagh in Punjab, similar actions were taken by the British colony in India, where a large-scale massacre took place due to the protest against British imperialism (Pletcher, 2021)^[3].

Tahrir square formerly known as Ismailia square in Cairo, Egypt is a location where protests, massacres and overthrowing of colonial regimes took place. The square was built under the request of the Sultanate of the autonomous entity of the Ottoman Empire that ruled Egypt; Khedive Ismail Pasha. It was designed to appropriate the Parisian boulevards of France after his visit to the French capital in the mid 1800s^[4]. Although the architectural design of the area was finalized in his era; the square's construction was finished in the 1900s. The structure of the square and the surrounding context has undergone many changes that symbolize the changing regimes and social classes in the country.

The main research will focus on examining Egypt in the 1900s as a French postcolonial nation. Consequently, it will address the extent in which Paris shaped the planning of Ismailia (Tahrir) square and its urban context, and how it changed over time. Furthermore, the thesis will address the impact of the shifting of political ideologies in Egypt that influenced these physical changes.

The thesis will inspect the varying photos of Tahrir square since it was first established till present^[5]. Furthermore, an examination of drawings found in archival architectural journals published by Sayed Karim in the 1940s is used to understand the various unrealised proposals for Tahrir. In addition and an observation of the political movements through news articles and official statements found on archival websites^[6]^[7]. Additionally, Journal articles and books explaining the culture of Egyptian society and its effect on urban space will be reflected to support the argument^[8]. Finally, an excursion has been conducted where i visited the Nile Ritz Carlton to view Tahrir from a different perspective

My Hypothesis is that Tahrir square and its urban context greatly resembles the Parisian boulevards in terms of urban planning and architectural design as seen in the photographs found in 'Paris Along the Nile'. However, due to its extensive history in Egypt's many revolutions, it gradually transformed to represent Egyptian various identities in spite of its French reference.

[POST-COLONILISM] [NATIONALISM] [IDENTITY] [PERSEVERANCE] [REDEVELOPMENT]

- 1 Weizman, E., Fisher, B., & Moafi, S. (2015). *The Roundabout Revolutions* (Sternberg Press / Critical Spatial Practice). Sternberg Press.
- 2 Lambert, L. (2020, May 18). From Kanaky to Algeria, the Guillotine Is also a Colonial Weapon. *THE FUNAMBULIST MAGAZINE*. Retrieved January 18, 2022, from <https://thefunambulist.net/editorials/from-kanaky-to-algeria-the-guillotine-is-also-a-colonial-weapon>
- 3 Pletcher, K. (2021, April 6). Jallianwala Bagh Massacre | Causes, History, & Significance. *Encyclopedia Britannica*. Retrieved January 18, 2022, from <https://www.britannica.com/event/Jallianwala-Bagh-Massacre>
- 4 The Editors of Encyclopaedia Britannica. (2021, December 27). Ismail Pasha | Ottoman viceroy of Egypt. *Encyclopedia Britannica*. Retrieved January 18, 2021, from <https://www.britannica.com/biography/Ismail-Pasha>
- 5 Myntti, C. (2003). *Paris Along the Nile: Architecture in Cairo from the Belle Epoque*. American University in Cairo Press.
- 6 tahrirarchives. (n.d.). *Vox Populi*. <http://tahrirarchives.com/>
- 7 Tahrir Documents - Rolex. (n.d.). *Tahrir Documents*. <https://www.tahrirdocuments.org/>
- 8 Said, A. (2014). We ought to be here: Historicizing space and mobilization in Tahrir Square. *International Sociology*, 30(4), 348-366

“Like ageless Cairo, Midan al Tahrir in the city centre cannot sit still. Whether reflecting the city’s moods or the leadership’s political agenda, the nation’s most important plaza has gone from faux Champs de Mars to Stalinesque esplanade. Whenever a new regime feels the nation’s capital needs a new look, the Midan has been the place to start.”

(Raafat, 2003)

Introduction

0.1 -Tahrir square

From the time of its establishment in the late 19th century by modernization endeavours under Khedive Ismail to resemble a European city, Tahrir square bore witness to the changing regimes that gave birth to Egypt's modern identity. Before and after its independence in 1952, Egyptians struggled to define their identity which in turn affected the surrounding urban context of the square. This is a direct result of multiple invasions or colonial regimes that diluted and blurred the lines of what makes something Egyptian in the eyes of its people. This is visible by Berkeley based architectural historian and scholar Nezar El Sayyad who states that "A country that has existed as long as Egypt encompasses not only multiple histories but also many chapters in the histories of other civilizations" (AlSayyad, 2011).

0.2 - The History of Cairo

Tahrir's development was initiated after multiple fragments of political movements and events that coincided with the establishment of the city of Cairo.

The origins of Cairo stretch countless millennia to the ancient city of Memphis during the middle kingdom approximately from 4000 to 2050 B.C in Lower Egypt (Northern Egypt) during the time in which the sphinx and the Great Pyramids of Giza were built (Seton-Williams & Stocks, 1988). However, Egypt fell under Roman control around 379 to 395 AD which brought about the forced Christianity that ended the ancient traditions (Arnold, 1999). However, the turnover between the Roman to Byzantine empires gave rise to the Coptic Christian identity among those who refused to adopt the Byzantine form of Christianity. However, what remains of this time is the ruins of the fortress of Babylon that is opposite the Nile river from the Pyramids of Giza (AlSayyad, 2011).

While the northern city of Alexandria continued to operate as the capital city until the Arab Muslim conquest of Egypt in 640 A.D by the general Amr Ibn Al-As; who sought the Nile river's fertile soil and the spread of Islam (Kennedy, 1999). The Babylonian fortress was utilised by Al-AS as the centre of which the first Egyptian Arab capital Fustat was found (AlSayyad, 2011). Changes in Islamic Khalifate in the middle east resulted in the establishment of similar clusters which were later combined under the Fatimids in the creation of the city we know today as Al Qahira (Cairo) (Walker, 1999). Cairo's medieval architecture under Arabic rule was heavily influenced by Islamic architecture that shaped the identity of the Egyptian people from the years 640 till 1250 A.D, and the establishment of Al Azhar that continues to have an influence today (AlSayyad, 2011).

Egypt's Islamic history later transferred to Ottoman Mamluk rule which governed the region from the years 1250 till 1799 A.D. However, this ended with the French invasion under Napoleon in 1799.



Figure 0.1: The Erasure of Egyptian Identity in Khonsu Temple in Karnak by the Romans. by Author (Hendi, 2019)

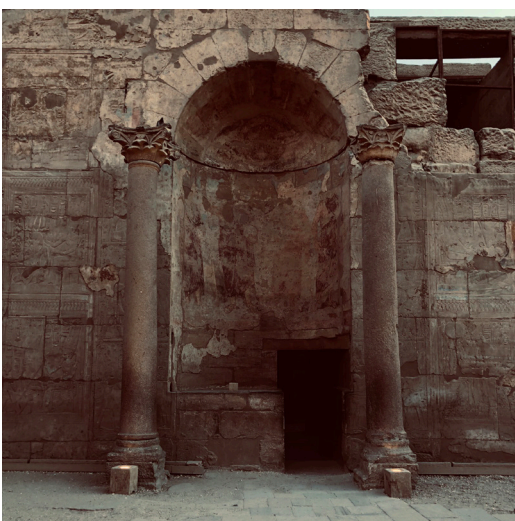


Figure 0.2: The Erasure of Egyptian Identity in Luxor Temple by the Romans. (By Author)



Figure 0.3: Map of Cairo by Napoleon Bonaparte during the French Mandate (ALSayyad, 2011)

Source- ALSayyad, N. (2011). Cairo: Histories of a City (First Edition). Belknap Press. 182

0.3 -The French Conquest of Egypt

Britain, France and the main Ottoman Empire centralised in Turkey began to compete for power. This resulted in Napoleon Bonaparte wanting to extend France's control over the British and the Ottomans. So, taking Egypt from the ottoman empire was crucial due to its being a provincial capital (Dykstra, 1999).

Whilst Napoleon was victorious in his conquest of Egypt, he ultimately lost his fleet to the British which led to his three-year stay in the country. Under his mandate, the re-discovery of Ancient Egypt and large-scale archaeological missions were taken (Dykstra, 1999). Whilst residing in the many Mamluk palaces, he and his team of architecture planners laid the first milestones in the modernization of the city of Cairo (Ormos, 2009). This is done by building roads and squares similar to that in medieval Paris; with one difference that the intended use was the surveillance of the Egyptian people in case of Uprisings (ALSayyad, 2011).

A series of public executions of those publicly opposing the French imperialism led to complete rejection by the people and brought forward the prominent nationalist figure Omar Makkram. Due to the weakening of the French empire, the Ottomans were able to re-conquer Egypt under the Albanian soldier Mohammed Ali (Dykstra, 1999). While the French only stayed for four years, however, they left an everlasting mark on the Egyptian people. (ALSayyad, 2011).

0.4-The Dynasty of Mohammed Ali

Although the initial development of Azbakiyya was started by Napoleon Bonaparte during the French Mandate, the area between Bulaq and Azbakiyya where Ismail's "European quarters" will be built remained relatively empty and unused (Bodenstein, 2015). However, during the reign of Mohamed Ali Pasha from 1805 to 1848, after establishing an autonomous entity of the Ottoman Empire known as the Khedival era of Egypt land reclamation projects were undertaken (Weizman et al., 2015). The development of Egyptian cities has historically taken place next to the Nile river on an axis from southwest to northeast. Nonetheless, due to the river's westward shift, new land was able to be reclaimed for urban development such as Bulaq and Azbakiyya (Bodenstein, 2015) Additionally, Mohammed Ali Pasha made a series of developments to Cairo's landscape and infrastructure such as levelling of hills, planting of the fertile soils and the installation of dams around the city to prevent the Nile's annual flooding. The interventions allowed for the building of carriage roads and Palaces around the Nile's peripheries. (Bodenstein, 2015). Moreover, in the early 1800s, Mohamed Ali gifted a palace; later known as Qasr al-Nil, to his daughter Nazli on an empty plot of land that will later become the future site of the Ismailiyya quarter (EIDorghamy, 2011).

Muhammad Ali Pasha introduced a new educational system unlike that offered by the Islamic teachings of Al Azhar. The new system provided study scholarships to

academically recognized Egyptians to study in European higher educational institutions. Consequently, this led to the transference of methods and knowledge of modernization that changed the concourse of Cairo's urban fabric (Samir Ashur, 2015). Additionally, this new system resulted in the rise of many architects in Egypt from different periods such as Ali Mubarak Pasha, Sayed Karim and Mahmoud Riad in the creation and alterations made specifically in Tahrir Square and its surroundings.

0.5-Said Pasha

At the end of Mohammed Ali's reign, no major changes have been made to the city of Cairo, nonetheless, political developments become the catalyst for the Ismailiyya's emergence during the era of his youngest son, Said Pasha. Said was the first of Mohammed Ali's children to undertake a French education and signed a contract with the French company Ferdinand de Lesseps in 1854 for the construction of the Suez Canal. This decision according to AlSayyad (2011) "made Egypt a strategic location in the world of maritime transport". Contrarily, according to Myntti (2003), the terms of the contract which made France have a share in the canal are disadvantageous to the "Egyptian" nobles. Whilst this decision was understandably rejected by those that ruled before him due to the distrust in the European interest; AlSayyad (2011) states that it may have been made possible due to Said Pasha's friendship with the son of de Lesseps; who was one of his instructors in France. Although, the contract for the new port in the city of Suez was initiated during Said's reign it was only finalized and built during the period of his nephew Ismail.

Said Pasha in the late 1850s facilitated the construction of an army barrack that accommodates 127,000 square meters that housed his army in place of the Qasr al-Nil (La Fabrique du Caire moderne, 2019). However, parts of the old palace remained to accommodate the Pasha or high ranked army personals which are argued by La Fabrique du Caire modern (2019) were not intended to monitor the residents of Cairo due to the distance and emptiness of the land they were built on.

0.6-The Era of Ismail

Khedive Ismail Pasha, the grandson of Mohammed Ali, is considered later to be the main character responsible for the total re-development of Cairo. After the Khedive's invitation to the 1867 Exposition Universelle Paris by Emperor Napoleon III in 1862, he began planning a European quarter to the city to coincide with the opening of the Suez Canal developed by the French company Ferdinand de Lesseps (Myntti, 2003). During Ismail's era, he was able to modernize the city on a much larger scale due to the booming of the agricultural industry of cotton (Abu-Lughod, 1971). The revenue generated by harvesting this commodity helped facilitate to some degree many of the Khedive's grand modernisation projects in Cairo and Alexandria (Goldschmidt, 2004). Ismail Pasha's modernisation schemes are popularly

known to have placed Egypt into debt due to his excessive redevelopment projects (Myntti, 2003). However, this is contested by Goldschmidt (2004) where he elaborates that it was actually during Said Pasha's era did Egypt's foreign debt begin. Nonetheless, the Khedive's architectural ambitions and spending ultimately led to the dual control of both Britain and France who forcefully demoted Ismail to a constitutional monarch (Hunter, 1999). This was made possible due to the French having high shares in the country at the time, and Britain's imperialistic interest in Egypt due to its strategic location to their colonies, which resulted in a full British occupation (Hunter, 1999). Despite the complex colonial structure, Egypt was placed in at the time, Khedive Ismail developments in the Ismailiyya quarter (Tahrir district in Downtown Cairo) unintentionally manifested the ideology that toppled Egypt's centuries of colonial regimes, known as Egyptian Nationalism (Goldschmidt, 2004).

In this essay, the main research will focus on examining Egypt in the 1900s as a French postcolonial nation. Consequently, it will address the extent to which Paris shaped the planning of Ismailia (which would later become Tahrir) at the end of the 1800s. Furthermore, the thesis will address how the fluctuation between political ideologies and colonial regimes in Egypt after the removal of the Khedive by dual European powers till the removal of Hosni Mubarak in 2011 influenced physical changes in Tahrir's urban fabric.

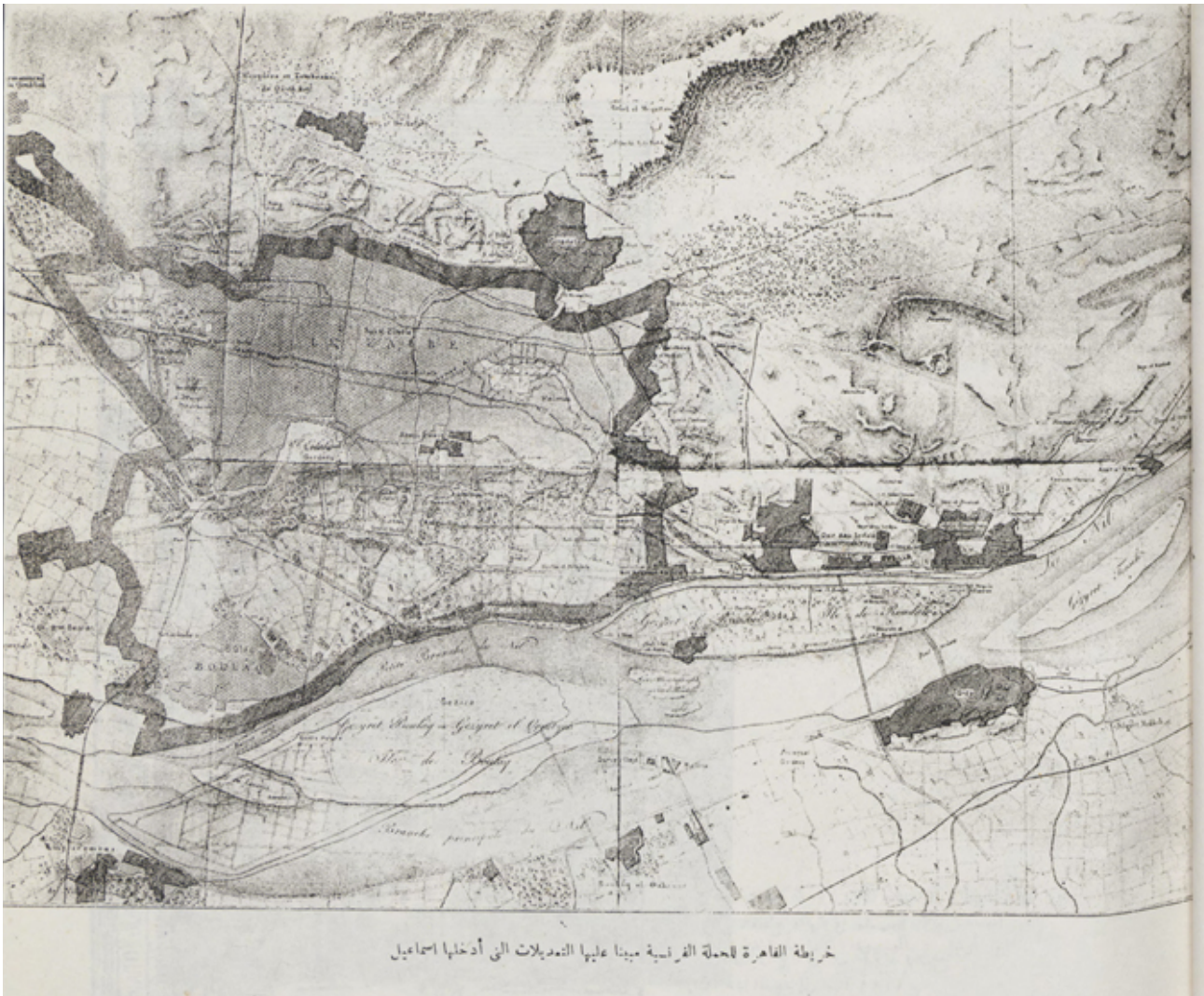


Figure 1.1: Map of Cairo for the French Campaign showing Khedive Ismail's Adjustments (Karim, 1939)

Chapter 1- Ismail Parisian Dreams

1.1 - Contextualising the 1860s

Whilst Egypt experienced an economic boom, as seen in Figure 1.1, during Khedive Ismail's reign a correlation between a rise in agricultural recovery and the population of Cairo was evident; causing congestion and overcrowding in the city. Additionally, Karim (1945) argues the Khedive was determined to modernize the city because at the time Cairo was still relatively small. It was filled with ponds, marshes and ruins. In addition, all buildings' sewers and drains were against the health standards. Furthermore, the Nile's water in the medieval city of Cairo was shallow and brackish, compared to the area developed during Mohammed Ali's era. This led to the spread of diseases and epidemics such as malaria and typhoid in the country. Karim (1945) further adds that the entrances to Cairo were in a bad shape reducing the quality of life in the capital. This prompted some European newspapers to launch a campaign against tourism in Cairo, describing it as the capital of mosquitoes.

1.2 - Ismail's Vision

Khedive Ismail's trip to Paris in 1867 was a pivotal moment in his tenure. His return to Cairo after his trip to France and a stop in London, made him reassess the image the city portrayed of him when the European monarchs were to visit during the opening of the Suez Canal (Abu Lughod, 1971). Ismail strived to replicate the European definition of "civilized" (Myntti, 2003), by trying to impose the western visions of city planning that he attained during his residence in France (AlSayyad, 2011).

According to Karim (1945), Khedive Ismail's vision included removing ruins and ponds, moving cemeteries from the city centre and establishing squares and residential neighbourhoods. In addition, he endeavoured to provide Cairo with filtered drinking water and a sewage project; which was not achieved until 1909. He intended to pave roads, plant trees, and like Paris supplied Cairo with public gardens and woods; or 'Orman' in Turkish and the transformation of slums. Moreover, he aimed to build the first bridge over the Nile that connects the Gezirah (later known as Zamalek) with Azbakiya, establishing palaces and the required public and administrative buildings away from the older quarters of the city. In addition, Bodenstern (2015) states that the Khedive aimed to create a high-density cityscape with luxury housing.

While Ismail continued to remain in contact with the Parisian architect Baron Haussmann, who was responsible for Paris's renovation, during the entire master plan phase of the new development of Cairo (AlSayyad, 2011), he, however, appointed the French-educated Ali Mubarak Pasha; as the new minister of Public Works in 1867. He was assigned to overlook three duties and to create the Khedive's dream of a "Paris along the Nile" (Myntti, 2003). The three tasks were, the revitalization of both the unoccupied outskirts and the older areas of Azbakiyah, the development of a master plan replicating the style found in Haussmann's scheme of Paris and the supervision of the design of the entirely new Ismailiyyah quarter (Abu-Lughod,

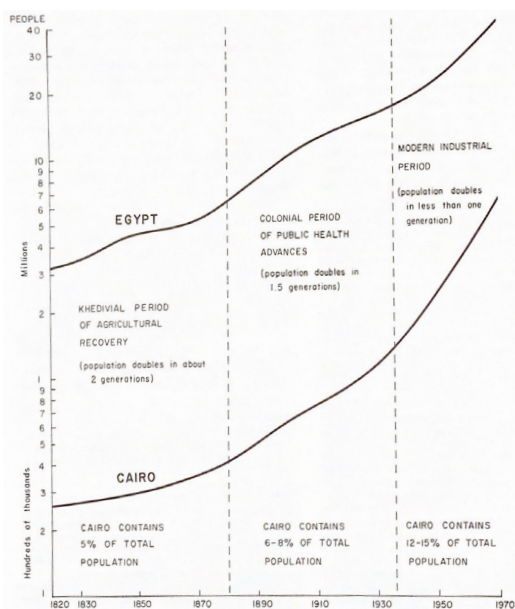


Figure 1.2: Population Growth of Egyptian and Cairo from 1820 to 1970

Shows the correlation between the migration of people to the capital with the increase in agricultural recovery. (Abu Lughod, 1971)



Figure 1.3: 1. Map of Cairo in 1868 in El Emara Magazine by Sayed Karim (Karim, 1939)

1971). Ali Mubarak was chosen due to his previous relationship with Ismail during his education between 1844 to 1849 in Paris where he studied Military and Civil Engineering (AlSayyad, 2011).

This new extension of Cairo was completely separated from the older medieval city with only new roads being granted to the latter. In the opinion of Bodenstern (2015), this was due to the lack of time and difficulty to redevelop the older quarters in time for the opening of the Suez Canal. However, AlSayyad (2011) states that the reason Ismail focused on building an entirely new quarter to accommodate the European visitors was that he also viewed the older areas as unappealing. In this period of modernization, Khedive Ismail utilized the dams made by Mohammed Ali to further build large palaces near the edge of the Nile, making the redevelopment project primarily westward (Jenkins, 2008). Furthermore, Ali Mubarak fixated on creating a “heart” in the city of Cairo between the pyramids of Giza and the older quarters (Jenkins, 2008).

The majority of the design and building of the new sectors under Khedive Ismail took four years to complete, just before the opening of the new port. Starting with the renovation of 26 hectares of land in Azbakiyya in 1868, then in 1869 the development of 80 hectares of land named after the Khedive in the Ismailiyah quarter, and finally the development of the 72 hectares of land named Nasiryya (Bodenstern, 2015). While Ismailiyya was relatively empty at the time, existing structures such as the army barracks of Said Pasha were still present on site. However, boulevards such as those superimposed by Haussmann in Paris connected many streets and districts in the new developments (Abu-Lughod, 1971). Moreover, streets laying diagonally and parallel were mixed to create intersecting roundabouts (Bodenstern, 2015). Ismailiyah square specifically provided the main connection to the newly built Kasr Al Nile bridge.

In Hausman’s tabula rasa he regulated the redesign of Paris by specifying the architectural typologies of the new urban fabric. However, in Ismail’s Ismailiyya he only conditioned that the new builds should be worth 50 000 francs at the minimum and that they followed the modern architectural style at the time of the ‘okelle’ or ‘Wikala’ found in Alexandria. The new multipurpose dwellings and commercial estates were defined by interior courtyards on multiple stories (Bodenstern, 2015). However, architectural styles such as Andalusian, Neo-Islamic and Neo-gothic were also designed around the square (ElDorghamy, 2011); which further adds to the differentiation of the new quarters from that in Paris.

Ismail Envisioned that the new quarters would be a dense area that had multiple luxury estates covering the majority of the plots of land that resembled the new Paris. However, due to economic reasons, only a few parcels were sold for mansions in 18 months. This led in 1870 to the implementation of a new guideline where the boundaries of the estates were decorated with the identified type of fences and extensive green spaces. According to Bodenstern (2015), it resulted in the Ismailiyya’s image of an “elite villa suburb”.

1.3 - Ismail's Actors

While Khedive Ismail and Ali Mubarak Pasha were the main actors that shaped the development of the square, they heavily relied on European experts to help with the consultancy, building of both the infrastructure and landscape of the new Ismailiyah expansion. (Myntti, 2003).

The French played a major role during the masterplan phase of the design and overlooking construction as they were the main experts in city planning design in the 19th century. Accordingly, Khedive Ismail established the 'Societe des Eaux du Cairo' (The Cairo water company) headed by Jean Antoine Cordier who conducted topographical surveys and assisted in preparing plans for the new quarters with Ali Mubarak. However, in 1871 the khedive decided to replace it with the 'Administration Generale de le Voire' (General Administration of Roads) and instated a new French chief gardener and an engineer, while also hiring Jean-Pierre Barillet-Deschamp as the landscape designer for Ismailiyya, who also designed the new green spaces in Paris with Baron Haussmann (Bodenstein, 2015).

While the French architects took charge of designing the master plan of the new quarters in Cairo, Italian architects were appointed to oversee the projects that accessorized the new land gentry of Ismailiyya. For example, the architect Avoscani designed and built the new Cairo Opera House in 6 months, in time with the opening of the Suez Canal. Furthermore, the Italian architect took inspiration from the architectural style of the renaissance which added to the new neighbourhood's elite aesthetic in terms of the building facades (Myntti, 2003). For example, elevations were designed with Tuscan openings and Ionic columns. In addition, Egypt's dry and warm climate was seen as an opportunity for ornamentation to be bonded onto the exterior walls of the buildings and was not required to be part of the building construction as seen in western architecture at the same time period. Contrarily, many of these decorations do not stand today (Myntti, 2003).

Egyptians at the time had no impact or influence on the new quarters due to their lack of architectural education; unless they were part of the privileged minority that possessed architectural qualifications from European institutions such as Mubarak Pasha. However, during Khedive Ismail's reign, he established numerous institutions such as the School of Irrigation and Architecture in the new Abbasiyya, the Egyptian university later becoming Cairo University, and the school of arts and crafts later becoming Ain Shams University. This later established the architect syndicate after World War II which made it essential to possess an architectural education to practice the profession (Myntti, 2003).

1.4 - Ismailiyya For The Wealthy

The new quarters of Ismailiyya attracted many high ranked officials in the country due to its cheap land prices (Bianca, 2006). The most prominent residents were the Khedive Ismail

himself, his palace was situated approximately on the site of the current Mugamma complex. In addition, an Andalusian villa for the Egyptian Feminist Hoda Shaarawi, a Neo Islamic Palace for Ahmed Khairy Pasha which was later turned into a Cigarette factory by Greek magnate Nestor Gianaclis, a palace for Princess Nematallah were built around the quarter (ElDorghamy, 2011). Furthermore, other than the ruling class and the Pashas of Egypt, Volait (2015) and Bodenstein (2015) both state that doctors, contractors, lawyers, aristocrats and diplomats of many parts of the world but predominantly from the global north were drawn into the area. In my opinion, this may have been the case due to Egypt's economic growth, and having a place catering to the cultural needs of the people during that time.

1.5 - The Opening Of European Cairo

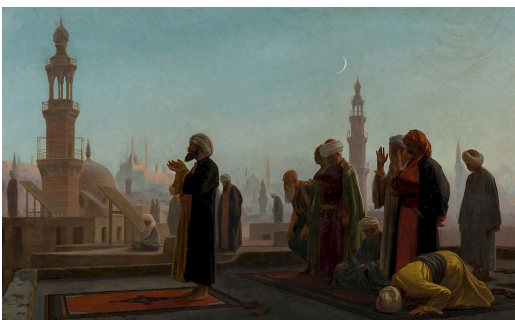


Figure 1.4: Jean-Léon Gérôme, 'Evening prayer' (wikimedia, n.d.)

While Khedive Ismail and Mubarak Pasha went through extensive means to achieve a western image of the new quarters, many of the European Royalty and aristocrats were disappointed with what they saw during the eventual opening of the Suez Canal in 1869. The visitors were accustomed to the orientalist image of Egypt portrayed in the Exposition Universelle in Paris, or that portrayed in "One Thousand and One Arabian Nights" (AlSayyad, 2011). Moreover, the Europeans craved the exoticness of the ancient and medieval quarters of Cairo that was shown in paintings by French painter Jean-Léon Gérôme, 'Evening prayer' (Abu-Lughod, 1971). However, Karim (1945) argues in his architectural journal *El Emara*; that although the project took Cairo a hundred years ahead, it was not appreciated by the Western historians because they concentrated on the outer appearance of Ismailiyah rather than the main reform intentions. They viewed the new city as a modern capital like any other major 'civilized' European capital and lost its eastern style.

Contrarily, Bodenstein (2015) and Volait (2015) claim that the new quarters were well-integrated and the characterization of them being separate cities and defining one as "European" and the other "oriental" is misleading, and to classify the new extension as colonial architecture is incorrect. Furthermore, this is supported by ElShahed (2011b) who proclaims that "Paris was never along the Nile" and that Cairene's designers, planners and labourers are those that shaped the quarter's identity regardless of the architectural style they mimicked. However, this is contested in the historical study conducted by Azzam (1960) where he states that squares in Ismailiyya were directly copied from those made in Paris in terms of their shape and function. Moreover, AlSayyad (2011) and Myntti (2003) identified multiple French and Italian architects who were contracted from Europe to design the new quarters specifically, therefore revoking the argument.

1.6 - Ismail's loss

The area of Ismailiyya and what later becomes Tahrir was greatly influenced by Haussmann's Paris, while still having differentiating factors such as a lack of urban density and a

fixed set of typologies. However, development during Ismail's reign ceased in 1870 due to him not being able to pay back his debt to European foreign investors for both the Suez Canal and the new quarters. This then resulted in 1879, the demotion of Ismail as monarch and the loss of Egypt's shares in the Suez Canal that was facilitated by de Lesseps to the British and French (AlSaiyyad, 2011). Khedive Ismail was sentenced to exile by the Ottoman Sultan and later in-house arrest in his palace in Constantinople.

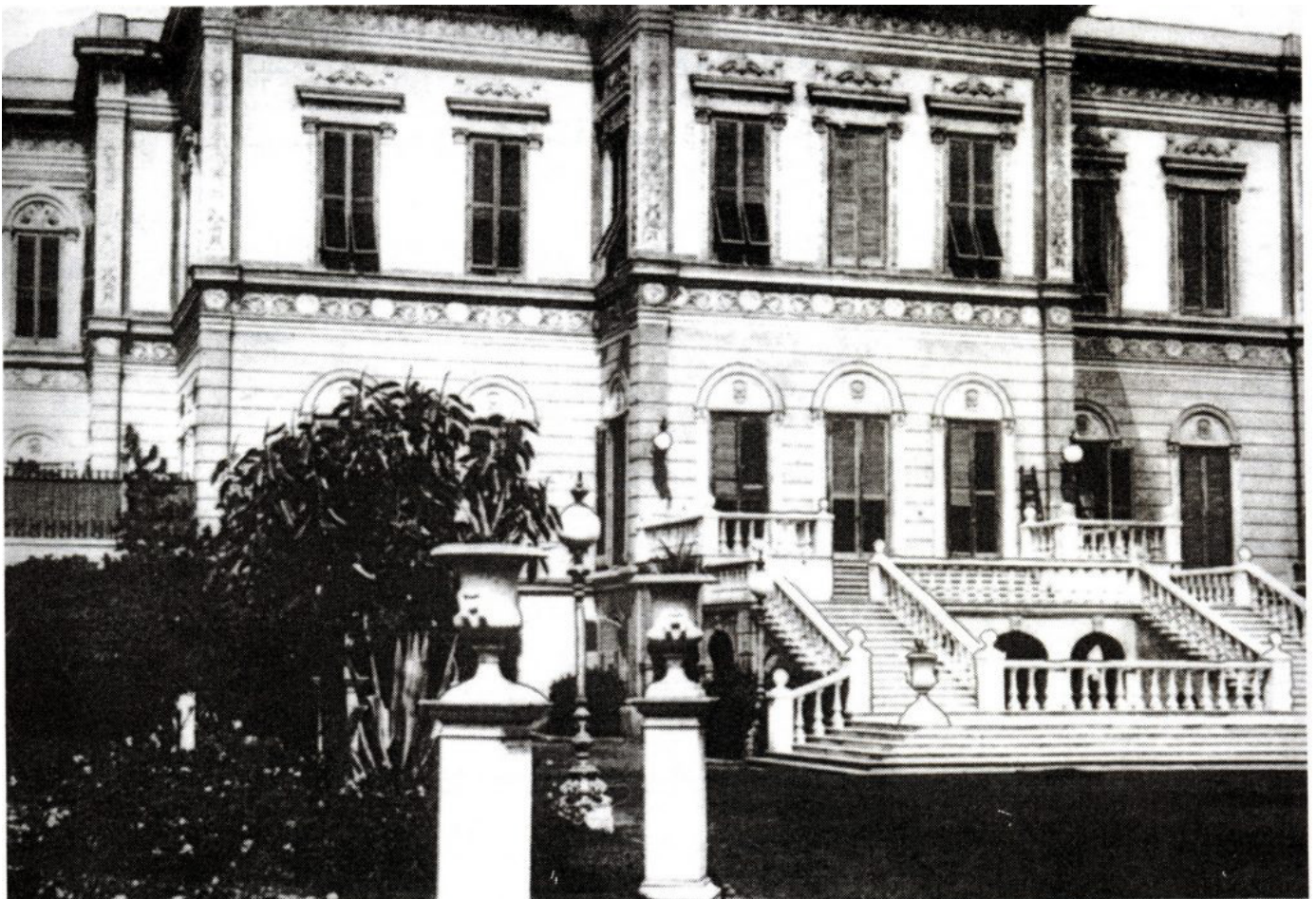


Figure 1.5: Khedive Ismail's palace in the Ismailiyya quarters (el Kolaly, 2011)

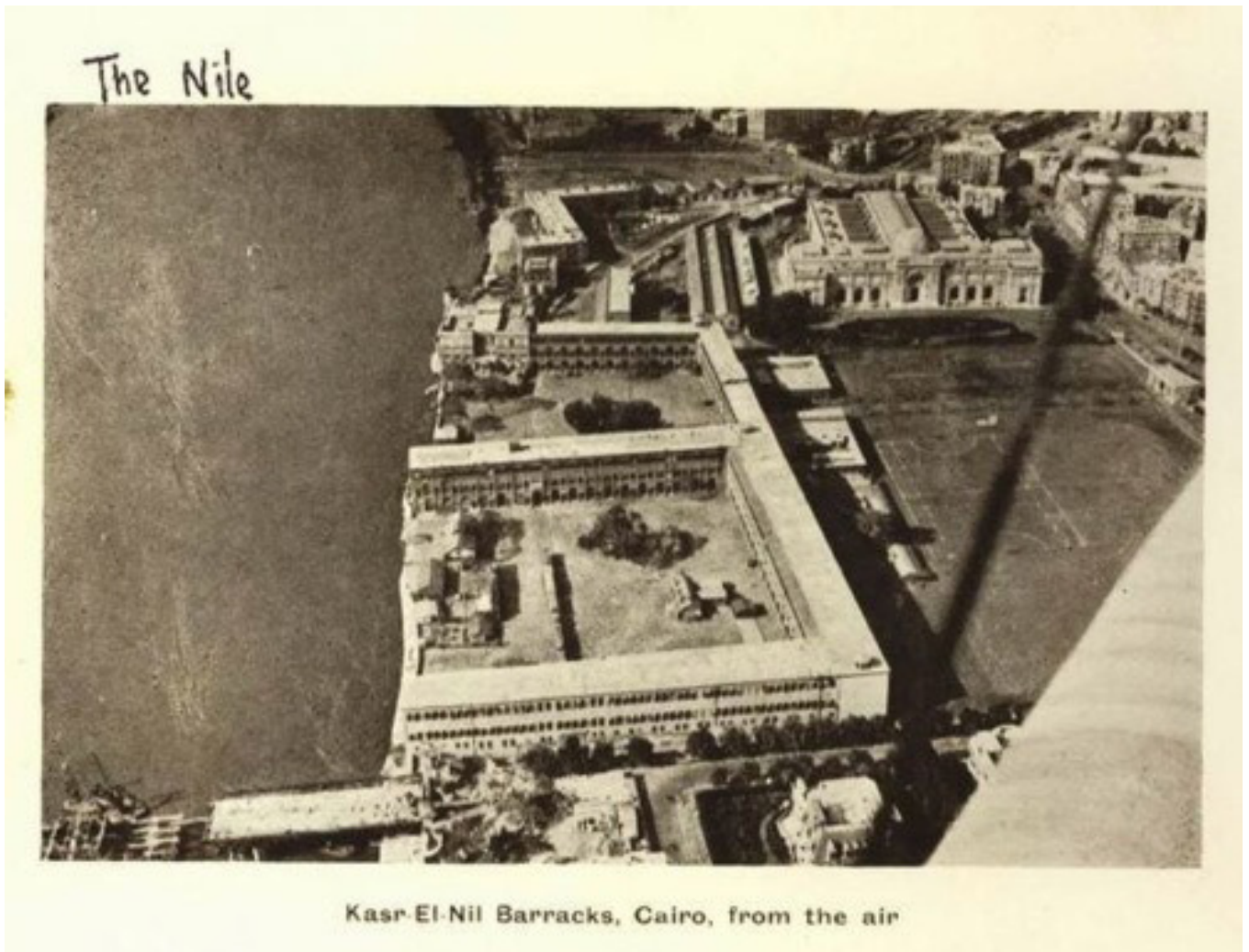


Figure 2.1: Kasr El Nil Barracks (British Army Barracks in Tahrir square with the Museum of Antiquities in the Back (Cairo Observer, 2011)

Chapter 2

Order under the British Occupation

2.1 - Political Events that shaped Cairo from 1879 to 1824

After Ismail's removal from power by the French and British forces, he was replaced by his son Khedive Tawfik. This instigated the mass civil and political unrest that took place under army colonel Ahmed Urabi in the year 1880. Urabi introduced the ideology of the opposition to all foreign occupation to the Egyptian people. He first began by starting a political party called 'Hizb Al Watan' that gained nationwide support from the indigenous people, whose voices have been silenced for centuries (ElSaiyyad, 2011). He then led a demonstration towards Abdin palace where he famously stated that "We are not slaves and will never from this day on be inherited" (Goldschmidt, 2004). However, in 1882 when mass civil disobedience reached its heightened state in Alexandria, the British intervened to prevent the default of the loans by Turko- Circassian aristocracy that the Urabi revolution would have erased. Urabi pasha and his accomplices were captured and tried for the crimes against the "Egyptian" monarchy and were sentenced to exile, and thus began the start of the British occupation (ElSaiyyad, 2011).

While Khedive Tawfik regained his control as the appearing ruling monarch, in actuality the British controlled all political and foreign affairs of the country. ElSaiyyad (2011) states this was evident in the cityscape where the boundary between the modernisation of the new quarters first made by Ismail and the medieval quarters became more evident. Buildings such as the famous museum of antiquities, the renovation of the Qasr El-Nil bridge, the relocation of the Egyptian university and the founding of the American University of Cairo (AUC) began to take form in the square's urban fabric. As a result, the Ismailiyyah neighbourhood transformed to be more affiliated with French and British military establishments (Jenkins, 2008). In addition, Khedive Ismail's Haussmann, Ali Mubarak was also subsequently removed from his position. Nonetheless, Mubarak Pasha remained loyal to the Khedival monarch and also supported the British occupation. This was evident in his publication of a novel called "Alamuddin" where he displayed his stance that European external power is essential to control the Egyptian people and to educate them on valuing their heritage and civilization (ElSaiyyad, 2011).

The European quarters under the British administration, reformed the city of Cairo to cosmopolitanism according to both El Saiyyad (2011) and ElShahed (2022). However, by accessing writings by Abu-Lughod, (1971) and looking at Egypt's broader history by Goldschmidt (2008), cosmopolitanism existed way before the British took control. Conversely, the demographic of Ismailiyya was now predominately more European and large-scale immigration from the global North took place. Additionally, the intermixing between the natives in the medieval quarters and the privileged expatriate community in the western districts rarely intermixed; except for employment as servants or helpers, or tourism to fulfil the European orientalist fantasy (ElSaiyyad, 2011). Furthermore, the medieval quarters represented the inaptness of Egyptian civilization in the eyes of the few fortunate high-ranking

Egyptians. This in turn resulted in the growing resentment of the native population toward the residents of the European quarters of the Ismailiyya district (ElSayyad, 2011).

According to ElShahed (2022), In 1906, the British empire forced the ottoman empire to successively hand over the Sinai Peninsula, thus granting them full control of the Suez Canal. Additionally, during the events of World War I Egyptian men were forcefully conscripted by the British rulers to fight alongside their army. The following events continued to rife the intensification of nationalism within the indigenous population. However, after the barring of the Egyptian representatives from attending the Versailles peace conference in Paris by the British government, it evoked a rise in mass protests in 1919 in Cairo (ElSayyad, 2011). Protests were led by nationalist and Wafd party leader, Saad Zaghloul who was later arrested and exiled out of Egypt (ElSayyad, 2011). Nevertheless, during the crowning of King Fuad of Egypt in 1922 and after three years of civil disobedience, Britain granted Egypt the appearance of independence (ElShahed, 2022). This led to the election of Saad Zaghloul as prime minister in 1924 (ElSayyad, 2011). Paradoxically, the British government still maintained their control over the Suez Canal and continued to station their army in both the Egyptian Barracks of Said Pasha in Ismailiyya square (ElSayyad, 2011).

2.2- The British Army Barracks



Figure 2.2: Kasr El Nil Barracks (British Army Barracks in Ismailiyya in 1940s
(Abu-Lughod, 1971)

One of the most prominent structures that came to represent the British occupation in Ismailiyya square is the Army Barracks of Said Pasha. While it was known as “the British Army barracks”, they were Ottoman in origin and were only used to house their army around the years of 1882 and 1883 until it was ultimately demolished by King Farouk in 1948 (La Fabrique du Caire moderne, 2019). According to La Fabrique du Caire modern (2019), the army barracks were the main imperialistic campgrounds where ceremonies and memorials; such as the memorial of King George V in 1936 took place. From a different perspective, the accommodation block was seen as a symbol of British colonialism and struck fear in the Egyptian people. This became more apparent in the interwar period when young Egyptian men were forcefully conscripted by the British to fight during World War I (La Fabrique du Caire moderne, 2019). In addition, Raafat (2003) elaborates that at any form of demonstration near the barracks, Egyptian nationalists were shot and killed by the army officers.

2.3-The Egyptian Museum

The establishment of the Egyptian museum next to the military barracks took place under the joint British and French control of Egypt. A competition was held in 1894 to display the growing archaeological discoveries of ancient Egypt during that time period. This competition was the first of its kind in Egypt (ElShahed, 2020); this was due to the increasing demand and understanding of ancient Egyptian antiquities and Egyptology by the global North (Doyon, 2008). From more than a hundred contributors, French architect

Marcel Dourgnon was selected to design the museum (ElShahed 2020). Furthermore, the museum was later built by the Italian construction company owned by Giuseppe Garozzo and his sons (Myntti, 2003). The building was situated north of Ismailiyya square, next to the army Barracks that housed the British soldiers at the time. Whilst the two-story museum housed Egyptian artefacts, the building was designed in a Neo-Classical style (ElShahed, 2020), which according to Ching (1995) was communally used during the late 18th and 19th centuries as a colonial form of architecture. It symbolised the order and geometry of the ancient Greek and Roman spatial qualities, with minimal ornamentation and shallow reliefs. Furthermore, ElShahed (2020) adds that this style served as a tool for "political propaganda" for modernisation by imperialistic governors. Thus, it can be deduced that the museum projected an image that the British empire are the authorities that controlled the cultural heritage of the Egyptian people through the means of their antiquities. In addition, characters from ancient Egypt decorated in Beaux-Arts reliefs are noticeable at first glance at the main entrance of the museum.



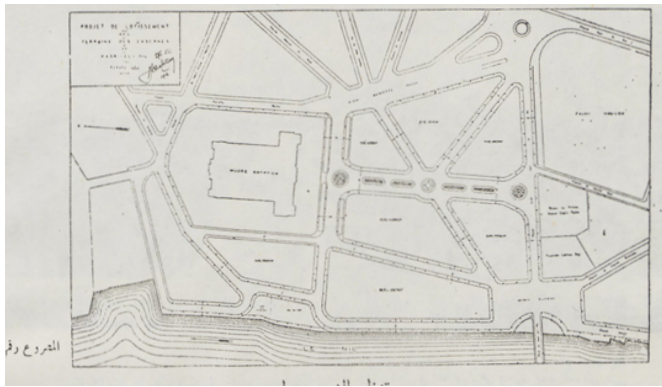
Figure 2.3: 1915 image of Austrian soldiers next to the Egyptian Museum (Australian National Archives, 2011)

The Egyptian museum's internal layout is distributed in a t-shape presenting a sunken atrium. And, the museum features multiple double-height spaces in its gallery and the distinct domed space. Skylights and clerestory windows allow for natural daylight to penetrate the space. Moreover, arches edged with spaced out balustrades allow for visual translucence between the two levels which evokes a feeling of openness (ElShahed, 2020). In terms of spatial quality, the Egyptian museum is indicative to that of the British Museum of Natural History built-in 1871 in London; which adds to its strong European connotation.

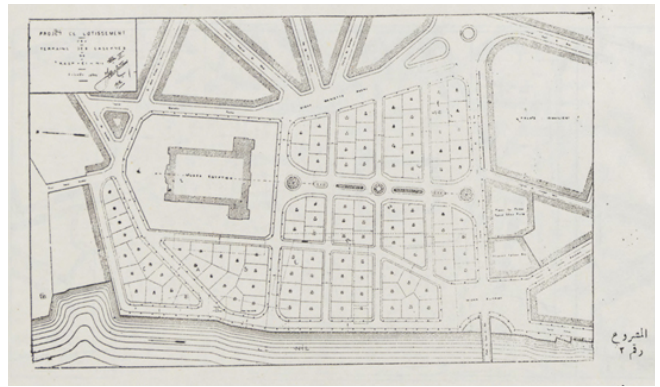
While the museum played an important role in the display of the European archaeological achievements in Egypt in the early 1900s, many archaeologists in 1902 criticized its design due to its small size (Desplat, 2019). Additionally, disapproval of its management was evident in a letter written in 1924 by Alan Gardiner; an English Egyptologist to the prime minister where he is quoted as "the Cairo Museum is at once the richest and the worst managed in the world" (Desplat, 2019).

2.4-Qatawi Pasha's Ismailiyya Proposal

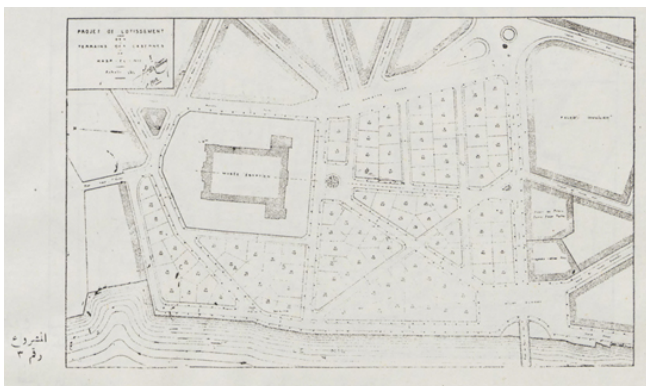
The European quarters during this era have gone through multiple different phases of urban planning and proposals due to the increase in population (Abu-Lughod, 1971). From this, a series of proposals were made by Moussa Qatawi Pasha where he proposed a possible demolition of the barracks housed by the British army, and a total overhaul of the road systems present around the new museum (Al Masry Al Youm, 2011). According to Qatawi Pasha (1947), the army barracks by Said Pasha were overlooking the most beautiful spot in Cairo on the Nile shore. After a study was conducted a conclusion was reached that it should be a residential neighbourhood that contains high rise buildings. By assessing the drawings submitted by Qatawi Pasha (1947), the new proposed



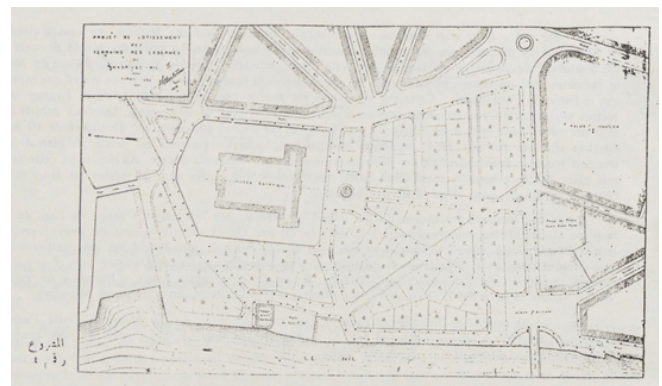
Proposal one



Proposal two



Proposal three



Proposal four



Visualisation of proposal two by Mussa Qatawi Pasha

Figure 2.4: Mussa Qatawi Pasha's four proposals (Qatawi Pasha, 1947)

neighbourhood resembled an elite European district.

The redesign of the roads was due to the changing traffic condition of the current time (Qatawi Pasha, 1947). According to ElShahed (2020), automobile ownership was growing rapidly with approximately 30,000 vehicles being in the city of Cairo in the 1930s. The proposal was designed with four objectives that were; creating a spacious access way towards the front facade of the Egyptian Museum that captures the beauty of the building, planning wide streets to prevent traffic congestion, avoiding the division of lands into large pieces due to the high price in case of sale, and creating an appealing connection between Qasr al-Nil and Qasr el Dobara (Qatawi Pasha, 1947). Qatawi Pasha (1947) further elaborates that two types of streets to be used in the residential district of the proposal, 20m wide streets that include four meters of pedestrian walkways on each side decorated with trees, and narrower streets with a width of 14 meters and 2.5-meter pedestrian walkways on each side. Moreover, to highlight the museum's front elevation, a circular square with a diameter of 24 meters to be established with those roads branching from it to reveal different viewpoints of the neoclassical structure (Qatawi Pasha, 1947). Additionally, the square would be decorated with Ancient Egyptian statues placed in its centre.

Despite the four different iterations where Qatawi Pasha placed several squares with varying road sizes, his proposal was never realised due to the importance of the military accommodation during the British occupation to maintain order (Al Masry Al Youm, 2011). However, later on during the occupation, apartment blocks occupied by wealthy merchants and businessmen began to surround the new museum and the barracks that defined its urban landscape (Raafat, 2003).

2.5- The Egyptian University By Max Herz Pasha



Figure 2.5: 1909 Egyptian University post card (American University in Cairo, n.d.)

During the British occupation, the Ismailiyya quarters saw educational buildings being inhabited in the urban plain in 1909. The relocation of the Egyptian University was devised by Max Herz Pasha, who was from a modest Jewish family in Hungary (ElShahed, 2022). While, his most notable work in Egypt was the preservation of old Coptic and Islamic heritage (Ormos, 2009); he redesigned Nestor Gianacis's abandoned palace next to Ismail's palace south of Ismailiyah square (ElShahed, 2022).

Herz Pasha graduated from Joseph Technical University in Budapest in the 1870s and then studied in Vienna because of the limited architectural education in Hungary at the time (Ormos, 2009). Due to his interest in the orient, he travelled to Cairo under an invitation to both Italy and Egypt by the Austro-Hungarian Monarch in 1880. He was later appointed by the Technical Office of the Ministry of Religious Endowments under Franz Pasha in 1881 (Waqf) (Ormos, 2009).

By assessing a 1909 postcard that featured Herz Pasha's new redesign of the cigarette factory, many elements of Islamic

influence are prevalent; such as the arches and wooden window panels that are visible on the façade. Furthermore, many nodes appear to resemble the Babylonian fortress in old Cairo; such as the dominating front façade of the building including the distribution of different coloured materials on the arches of the elevation.

The Egyptian University; renamed Cairo University, occupied the space for 10 years. In 1919, it was taken over by the American University in Cairo (AUC), which makes it the oldest remaining building from the time of Ismail Pasha (EIDorghamy, 2011). Additionally, around this time period of World War I, Max Herz Pasha was subsequently expelled by the British occupiers due to their conflict with the Austro-Hungarian Monarch (Ormos, 2009).

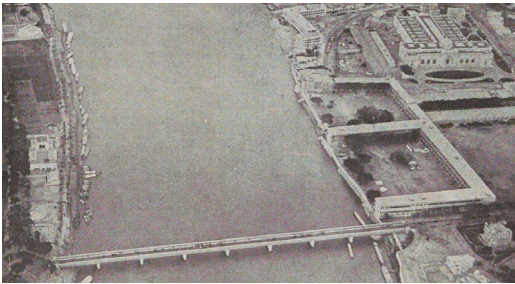


Figure 2.6: (Aerial photograph of Qasr El Nil Bridge 1902 (La fabrique du Caire moderne, 2019)

2.6- The new Qasr El Nil Bridge- 1933

Qasr El-Nil bridge was redesigned after an influx of migration to the city of Cairo in 1930; which resulted in an increasing number of automobiles being used mostly in the western quarters. Due to this, the square gained its roundness (Weizman et al., 2015). Furthermore, according to ElShahed (2019), the bridge spanned 382m and was 20m wide. It took thirty months to complete and was finalised in 1933. The bridge was designed and manufactured by Dorman Long & Co Ltd in modules in England and was then installed on-site in Cairo. The new bridge was decorated with arches and Art deco lighting while reinstalling the four lion sculptures that previously existed before the renovation (ElShahed, 2019).

2.7- King Farouk 1936 - 1952

During king Farouk's era, a shift towards a much stronger Egyptian nationalism; similar to that in 1919, started. The young king rose to accession at the young age of 16 after his father; King Fouad's, death in 1936 (ElSayyad, 2011). The British still maintained their control over Egypt. This was evident in 1942 when the British army surrounded Abdin Palace to forcefully take an anti-German stance during World War II and to instate their ally Mustafa al Nahhas Pasha as the prime minister (Goldschmidt, 2004).

King Farouk was popular with the Egyptian people, as he was noted as the first of Mohammed Ali's dynasty to learn Arabic to communicate with the Egyptian people. However, his popularity ended due to his decisively lavish and party lifestyle that juxtaposes the political context of World War II at the time (Goldschmidt, 2004).

During this era, King Farouk made few changes to the Ismailiyya district in an attempt to assert his control. For instance, he demolished the Army Barracks in hope of rewriting the narrative of British colonial rule that characterized the spirit of the European quarters from 1879 until their exit in 1947 (EIDorghamy, 2011). Furthermore, he aimed to transform Ismail's quarters to represent the civic centre for political and cultural affairs for the city made by Muhammad Bey Zulficar. Similarly, to Qatawi pasha, Muhammed Bey designed the space to feature gardens, and a circular square with a pedestal for a statue to pay homage to Khedive Ismail in the centre (Al Masry Al Youm, 2011).



Figure 2.7: Photograph of King Farouk Laying Bricks in El Emara Magazine very first publication and Page (Karim, 1939)

Additionally, King Farouk initiated the construction of the Omar Makkram Mosque that replaced the Sheikh Mohamed al Abi mosque present on-site at that time. The mosque was named after a key figure in Egyptian nationalism and the country's independence from the French mandate in the late 1700s (ElShahed, 2019).

The new mosque was designed by Italian Architect; Mario Rossi, who was initially a refugee that lived in camps made by the British in Egypt during world war I (ElShahed, 2022). As stated by ElShahed (2022), Rossi similar to Herz pasha shared an interest in oriental and Islamic architecture and was granted the title of lead architect for the Awqaf Administration. Omar Makkram mosque contained a fusion of multiple Islamic styles from different time periods, such as an Andalusian entrance with a neo-Fatimid minaret that overlooks the square of the Khedive Ismail (ElShahed, 2019).

King Farouk went to great lengths to redefine the history of the space to help maintain his monarchical rule. Nonetheless, that civil unrest against the Ottoman monarch grew within the Egyptian population in 1948 after the loss of Palestine to the recently recognized state of Israel, which ultimately led to his removal by the Free Officer movement in 1952 (ElSayyad, 2011).



Figure 2.8: Ismailia Palace demolished with the AUC visible in the background. in 1938 (el Kolaly, 2011)



Figure 3.1: A view of Tahriri Square from Omar Makram mosque during Gamal Abdelnasr's reign (Cairo Observer, 2012)

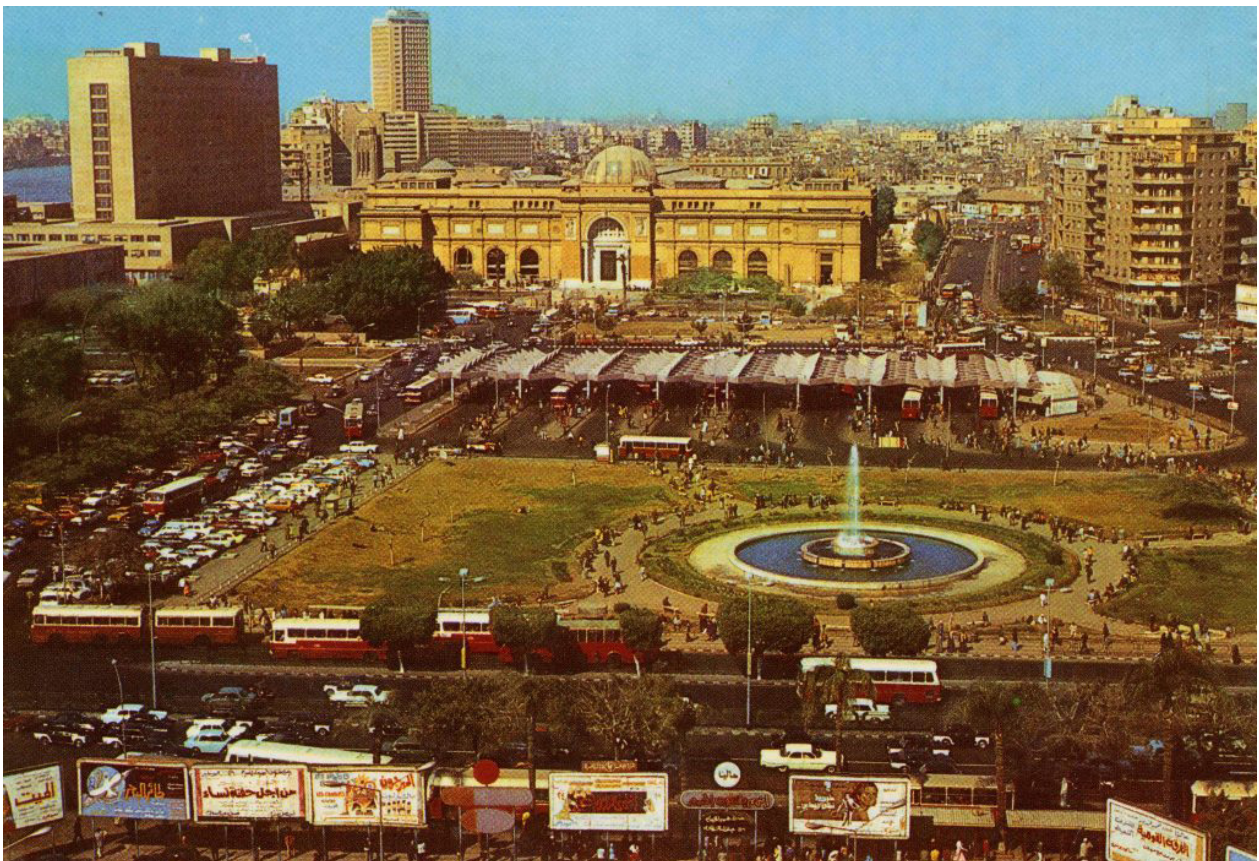


Figure 3.2: Tahrir in 1975 (Rawi Magazine, 2011)

Chapter 3 - Independence under Gamal Abdel Nasser

3.1 - The Rise Of The Nationalist Movement: Egypt's Independence

The great fire of Cairo in 1952 is a pinnacle moment in Egypt's and the European quarters of Cairo history; as it was the major catalyst in what stands today in Tahrir square's urban fabric. Egyptian nationalism has grown increasingly during the British occupation of the Egyptian population, the seizure of the Suez Canal and the massacre of fifty Egyptian police officers by British troops triggered extreme levels of mass riots much greater than that in 1919 (EISayyad, 2011). Protests began by students from Cairo University (now located in Giza) where they marched towards the European quarters (now branded as downtown) setting fire to the surrounding urban fabric (Riphagen & Woltering, 2018). Thousands of lives by both settlers and natives and the majority of landmarks made during Khedive Ismail's era were lost during these demonstrations (EISayyad, 2011). However, this led to the "Bloodless" military coup d'etat called the Free officer's movement led by Gamal Abdelnasser and Mohammed Nageb in 1952 (Riphagen & Woltering, 2018). The anti-colonial group surrounded Khedive Ismail square and removed king Farouk from power, expelling him from the country (EISayyad, 2011).



Figure 3.3: 1949 Political Cartoon
Left- Patience is the key to Relief
Right- Patience will lead to the grave
(Vintage Egypt, 2013)

3.2 Gamal Abdel Nasser: Egypt for the Egyptians

Gamal Abdel Nasser is remembered today by the Egyptian people, regardless of his flaws, as the symbol of independence and freedom after centuries of colonialization. In addition, He was described by EISayyad (2011) as a "larger than life figure" that had prominent singers such as Umm Kalthom and Abdel Halim Hafiz compose songs of praise for his military victory against the British and French backed invasion by Israel in 1956, after nationalizing the Suez Canal (EISayyad, 2011). Furthermore, in this same time period, his regime removed all traces of the foreign rules that came before him by renaming streets and landmarks (Raafat, 2003). This resulted in the birth of the name Tahrir square in place of Khedive Ismail.



Figure 3.4: Gamal Abdel Nasrs Troops in
Tahrir Square (Cairo Observer, 2011)

At the start of Nasser's reign, he brought forth the Pan Arabic identity making Egypt the leader of the Arab world (Weizman et al., 2015). However, it is contested by multiple writers that Nasser still valued the ancient Egyptian identity. This is evident by his decision of commencing the symbolic move of the statue of Ramses II which was placed as a landmark in one of the squares of the European quarters (Raafat, 2003). Raafat, (2003) further elaborates that there is a similarity between Nasser and the pharaoh who both toppled a ruling dynasty, and both came from "peasant" origins. Furthermore, the act of erasure of structures and marks left by previous rulers is likewise seen in the temple of Karnak by multiple pharaohs. This is additionally supported by Reid (2015) who states that in 1952 the new regime replaced the portrait of King Farouk from the Egyptian pound note with the image of Tutankhamun, and on the reverse side with a watermark of the sphinx and the Temple of Philae.

"it seems to be a common process that the present is constructed while reducing or erasing what brings to mind or celebrates the immediately preceding period" (Wieszczyk & Lemes De Oliveira, 2008). Tahrir Square and its surroundings became subject to Gamal Abdel Nasser's both Pan Arabism and socialist agenda. Multiple buildings were constructed to reflect these ideologies and to symbolize the country's move to independence (Riphagen & Woltering, 2018). Additionally, he expanded his boundaries by having a leading position in the Non-Aligned Movement (NAM) with seven other countries including India's first prime minister Jawaharlal Nehru; who Nasser viewed as a "hero" according to AlSayyad (2011). That promoted Afro-Asian cooperation against western colonialism (Avermaete et al., 2014). Thus, this was reflected in the change in the demographic of the once "European" quarters and the blurring lines between the dual cities, as British and French nationals who shaped the majority of Tahrir were expelled from Egypt as a result of the 1956 invasion (AlSayyad, 2011). What remained were the upper-class Egyptians of Turkish origins and the middle class (Amin, 2012). However, due to Nasser's socialism previously lower-class Egyptians began to shape the residents of Tahrir (Amin, 2012).

3.2-The Mugamma

Multiple buildings were designed and constructed in Tahrir square during Nasser's presidency, the centrepiece of his government's bureaucracy was the Mugamma complex that was built in place of the Khedive Ismail's palace (ElDorghamy, 2011). The dominating structure that stands 55 meters high was initially designed during King Farouk's rule in 1947 with his objective of transforming Tahrir to be the civic centre of Cairo (ElShahed, 2019). However, the complex was completed a year after Egypt gained its independence in 1953 (ElSayyad, 2011). Additionally, the building was designed to be the largest administrative complex in the middle east, housing approximately 1300 rooms fulfilling different municipal functions (ElShahed, 2019). The building utilizes 10 different elevators that service twenty thousand visitors daily. While the front façade is arched producing protrusions on each side, in plan the building appears to be asymmetrical where the west wing is much larger than the east (ElShahed, 2020). Furthermore, the Mugamma contained a spacious green space with a fountain placed in its centre towards its entrance (Seton-Williams & Stocks, 1988).



Figure 3.5: 1952 image of the Mugamma Building behind the Pedestal in Tahrir (Rawi Magazie, 2011b)

The Mugamma was designed by Mohamed Kamal Ismail and Fahmy Momen. ElShahed (2019) states that the building is often criticised due to its lack of architectural style. However, ElSayyad (2011) reasons that the complex borrows elements and composition from the mamluk style due to Ismail's Islamic architecture background. Additionally, ElShahed (2019) adds that the equally spaced columns on the main entrance are art deco, making it a fusion of multiple styles. From a different perspective, the front elevation resembles the pylons of ancient Egypt, where the columns represent the spears that defined the façade of the temples.

3.3-Mahmoud Riad's Trio: From Socialist Buildings To Capitalist Luxury Hotels

Between 1952 and 1956 multiple architects have proposed new master plans for Tahrir, one such architect is the prolific Sayed Karim. In his design (image), he proposed the demolition of the Egyptian museum of antiquities and replacing it with a multi-storey building to be able to house more artefacts and public memorials paying homage to the free officer's movement. In addition, along the banks of the River Nile, he situated a hotel with a casino on the location of the once existing military barracks (Al Masry Al Youm, 2011). However, his design was ultimately rejected and partially given to Egyptian Army officer turned diplomat Mahmoud Riad; who designed three buildings that shaped the Nile waterfront in Tahrir's political urban fabric. According to the information provided by Riad Architecture, (n.d.-a), he was selected due to his prior experience in Waqf and his architectural education in Liverpool. From this, Tahrir began to reflect the 20th-century modernist ideologies rather than Ismailiyyas 19th century "Parisian" origin (Riphagen & Woltering, 2018).

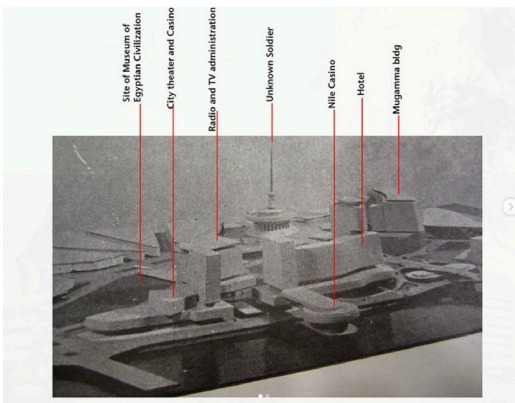


Figure 3.6: Sayed Karim's 1953 Proposal for Tahrir (Cairo Observer, 2021)



Figure 3.7: League of Arab States in 1960 (RiadArchitecture, 1960)

The first of the trio was the League of Arab states, fulfilling Nasser's desire of making Cairo the central hub in the middle east, and align with his Pan Arabic agenda. As stated by (RiadArchitecture, n.d.-a) the design was initiated after the minister of public works Abd ELatif ELBaghdadi redesigned the public routes of Tahrir, utilising the Niles corniche function as public spaces. The building is divided into three blocks connected in a U shape. The central block stands at nine floors high while the remaining two at three. The building featured a large meeting room, libraries, archival rooms and administrative offices. The building's architectural style draws inspiration from the Arabic culture through its use of Moorish patterns in its inner ceremonial thresholds, while its exterior elevation was designed in retrospect of "internationalism and regionalism" (EIShahed, 2019)



Figure 3.8: A Similar view in 1952 with the Nile Hilton Hotel (now Ritz Carlton) in the Corniche Drive (Abu-Lughod, 1971)

While Karim's master plan was never fulfilled, the second international Hilton hotel with similar characteristics was designed and built-in 1957 by the American architect Welton Becket and Mahmoud Riad (EIShahed (2019). In the Bauhaus styled building design, there was a bridge that crossed the Nile, but due to its impracticality it was never implemented (RiadArchitecture, n.d.-c). RiadArchitecture (n.d.-c) adds that the hotel was built alongside the Arab league building that would accommodate primarily American and foreign officials during their stay. Furthermore, Nasser conducted his summits with foreign heads of state in the mezzanine located in the lobby of the hotel.

While Tahrir land had multiple politicised colonial motives visible through its urban fabric from its construction, during Gamal Abdel Nasser's period the skyline that encircled the area was used to send a political message. This was evident in the construction of the Cairo tower designed by Jewish Syrian- Lebanese architect Naoumi Chebib across the Nile (EIShahed, 2022). The project was funded by the 3-million-



Figure 3.9: View of the Cairo tower from the Nile Ritz Carlton 2021 (by Author)



Figure 3.10: Cairo Municipality Building (RiadArchitecture, n.d.)

dollar bribe given to Nasser by the American government in hopes to normalise relations with Israel and having an anti-soviet stance during the cold war (EISayyad, 2011). This was due to Egypt's attaining a leading role in the Arab and NAM (Rubin, 1982). That later backfired as the tower was constructed to signify Egypt's "anti-Americanism" to the US officials and visitors staying in the Nile Hilton (EISayyad, 2011). The design of the tower drew inspiration from Ancient Egypt by its exterior steel lattice cladding shaping "petals of a blooming lotus" at the very top of the structure. Furthermore, a republican eagle embedded in the exterior cladding of the tower solidified the Syrian- Egyptian allegiance against the Israeli occupation (EIShahed, 2019).

The final building in Raid's trio was the Cairo municipality building built in 1959, and shortly converted to the Arab socialist union (ASU) in 1960. The building represented Nasser's socialism that AISayyad (2011) finds parallel to the "Soviet Politburo". This is put forward by scholars and historians such as Cigar (1983) and EIShakry (2006), that the origins of Egypt's socialism have come about from the interaction with Titoist Yugoslavia in 1957, which was also part of NAM. Therefore, highlights the importance of having a building that symbolised socialism in Cairo's political centre, which resembled governmental offices made by the Soviet Union (EISayyad, 2011). In addition, due to the ASU's "austere functionalist design" unfenced public spaces accessible to the public were used to promote an atmosphere of openness, which aided the approach of the user to the dominating building (EIShahed, 2019).

3.4-Protests and Memorials

Tahrir's political urban projects during Nasser's presidency overshadowed all other developments made throughout his time period. Nonetheless, a few residential buildings were constructed and AUC expanded its campus by building a science faculty after outgrowing Max Herz's redesign in 1963 (EIShahed, 2019). In addition, by analyzing images taken during this time period, multiple green spaces and fountains embellished the square and its surrounding. The pedestal that was intended for a statue of Ismail pasha by King Farouk remained empty after his removal from power as stated by Raafat (2003). But from a different perspective, one could say that to some degree Nasser ironically fulfilled the Khedive's initial desire of creating a dense green cityscape. Furthermore, a bus station appears to be situated near the entrance of the museum.

Contrarily to this, protests have essentially found their way into Tahrir square after Israel attacked Egypt's and three other countries' airbases and illegally seized control of the Sinai Peninsula in 1967; known as the Naksa (The set back) (Aham Online, 2021). This resulted in Gamal Abdel Nasser's temporary resignation sending the Egyptian people to demonstrate his return in the very square that granted their freedom by chanting "Who will lead us, Gamal" (Cook, 2011). Three years later after the leader's sudden death in 1970, millions gathered all the way toward Qasr El Nil bridge for his funeral service in Omar Makkram mosque (Soueif, 2012).

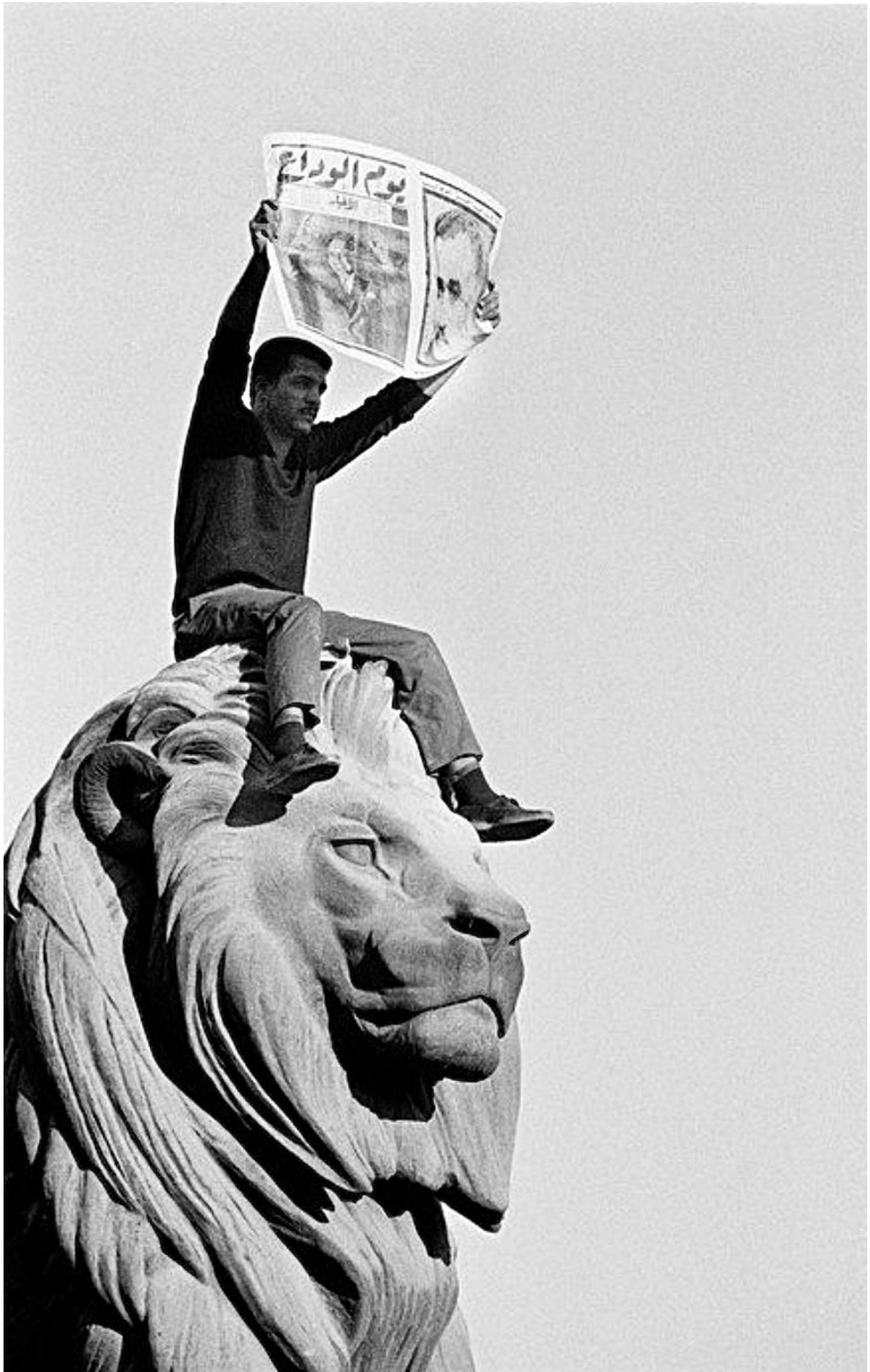


Figure 3.11: Man holding newspaper (Farewell Day) during Gamal Abdel Nasser's Funeral 1970 (carloskaplan, 2021)



Figure 4.1: Tahrir Square during 2011 Arab Spring Protests against Mubarak regime (Saman, 2012)

Chapter 4 - Inftah from Sadat to Mubarak

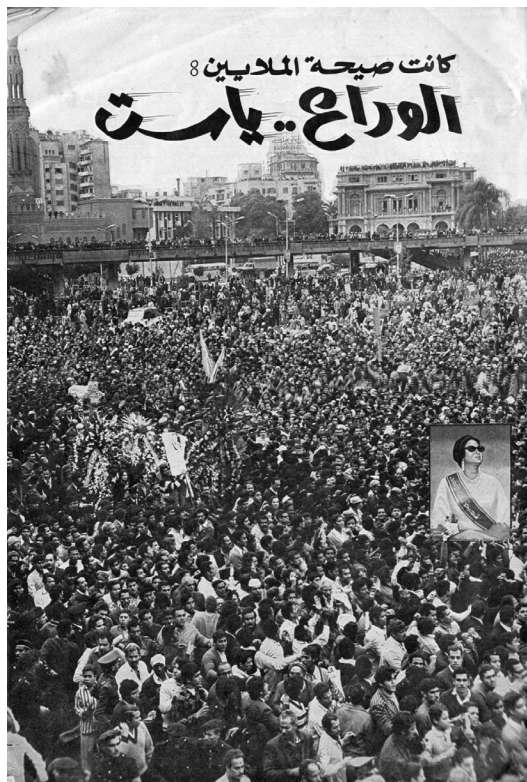


Figure 4.2: 1975 Funeral of Umm Kalthom in Omar Makram Mosque in Tahrir Square
Translation: "The Shouting of Millions, Farewell lady"
(Vintage Egypt, 2013)

4.1-Sadat's Open Door policy

Tahrir square under Gamal Abdel Nasser was a symbol in which that solidified Egypt's independence. He proposed many radical changes that juxtaposed its origins. However, Isozaki (2011) declares that "once the revolutionary instant has passed and the new state is secured, such schemes are thrown out and forgotten.". This was witnessed during Anwar El Sadat's presidency after Nasser's death in 1970. While Sadat's guidelines did not impact Tahrir's urban fabric; his policies of 'Inftah' (open door policy) where privatisation and foreign investment were once again made possible impacted the politics that would later influence the square (Weinbaum, 1985). However, the Socialist union was the national democratic parties' headquarters that better represented the new presidents' ideologies (ElShahed, 2019). Despite this Tahrir square witnessed a new form of public performance, such as the funeral of Egyptian and Arab musical icons such as Umm Kalthom in 1975 and Abdel Halim Hafiz two years later in Omar Makkram mosque. According to AlSayyad (2011), Umm Kalthom drew in approximately three million people for her memorial surpassing that of the late president. Thus, showcasing modern-day Egyptian cultural events left imprints on Tahrir's history.

Anwar El Sadat's legacy is remembered for the end of the war with Israel, and the retrieval of Sinai on October 6th 1973, marking Egypt's third independence. Contrastingly to Nasser's ideologies, Sadat recalled the return of the ancient Egyptian Identity and by normalizing Egyptian-Israeli relations by signing the monumental peace treaty called the 'Camp David Accord; facilitated by the United States in 1978 (AlSayyad, 2011). Despite this, Sadat held in high regard the late president even proposing a statue commemorating him on the empty podium in Tahrir square (Weizman et al., 2015). However, this was never realized due to his assassination by the Islamic militia during a memorial service on October 6th 1981. However, this resulted in Tahrir's name change to Anwar El Sadat square; though never being fully embraced by the people (ElDorghamy, 2011).

4.2-Hosni Mubarak Capitalism

Under the leadership of Hosni Mubarak, a strong shift in the public function of the area became largely evident. The Vice president turned president according to ElSayyad (2011) was a technocrat who placed Egypt's economic stability at the forefront of his government policy. However, from the viewpoint of Amin (2012) Mubarak's "soft" state policies were described as "colourless" and continuing on the path paved by Sadat's open-door regulations without facilitating his own projects.

However, during Mubarak's era; government corruption reached an all-time high compared to those that came before (Amin, 2012). While arguable this began towards the end of Nasser's regime; were stories such as "Adrift on the Nile" by Naguib Mahfouz attempted to capture the numbness

experienced by different people from diverse social classes during Egypt's many wars. Similarly, comedic commentaries utilising the Al Mugamma as the backdrop of Mubarak's government were seen in the 1992 film 'Terrorism and Kebab' by Wahid Hamed; where he highlights the corrupt bureaucracy of the governmental bodies.

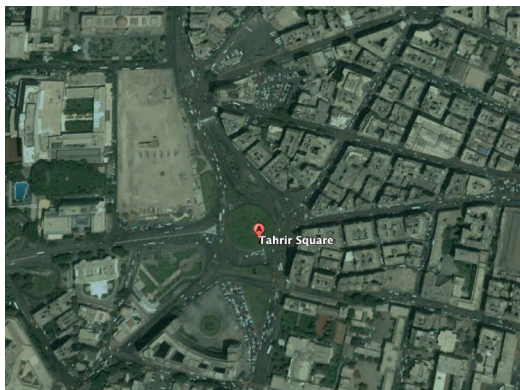


Figure 4.3: Google Earth Image of Tahrir Square in 2004. (Google Earth, 2022)

According to Singerman & Amar (2006), the new regime dwindled in capitalism and elitist individuals that disguised themselves as "liberals or globalisers or democratizers". This resulted in many American fast-food restaurants such as McDonald's and KFC opening in the once elite quarters of Tahrir. Furthermore, the bus station and the public spaces that used to define the square after its independence were removed and replaced with an underground parking space. In addition, the empty pedestal was subsequently removed as Weizman et al (2015) state that Mubarak opposed public commemorations of anybody other than himself.

4.3-Egypt's Arab spring through two seasons

Over the years after Egypt's colonial and monarchical independence, Tahrir Square bared witness to the multiple events which showcased significant events that ramified the nation's existence. Despite this, all of the square's cultural importance was gradually lost throughout time due to the government's failure to maintain the "changing zeitgeist" of the Egyptian people (El-Khatib, 2013). Contrarily, the state under Hosni Mubarak looked to maintain their political control over the population by disconnecting the public accessibility of the square and the surrounding context by implementing physical barriers (Abaza, 2013). This is further evidently supported by Gregory (2013) who highlights the removal of the public functions made during Nasser's era. Furthermore, by assessing (image) the square appears to be reduced to an insignificant plot of grass ironically juxtaposing the 'Open door policy of the democratic party.

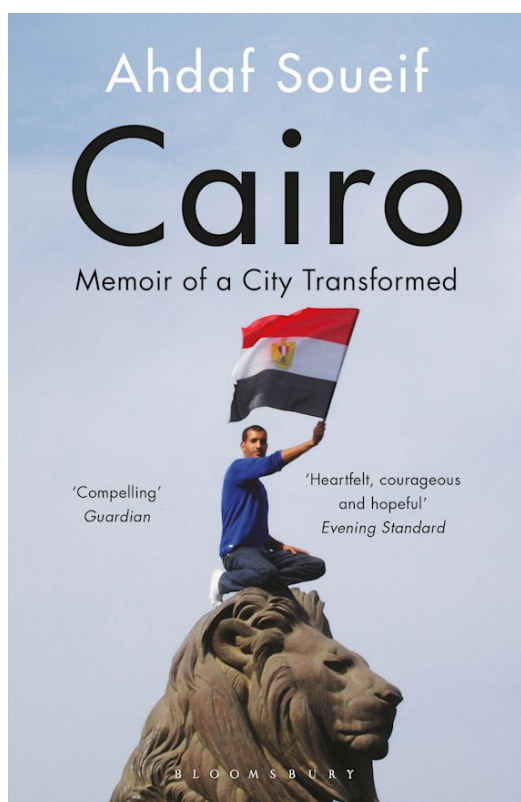


Figure 4.4: Book Cover Image of Man on top of the Qasr El Nil Lions (Soueif, 2012)

In the wake of the 2010s, a movement dubbed the 'Arab Spring' where middle eastern and north African nations called for the removal of their corrupt governments, and protests found their way to Tahrir once again. In this time period, escalation of public resentment due to corruption and inflation of governmental bureaucracy that financially benefited the ruling elites instead of establishing spaces that served the greater community and economy (ElShahed, 2012b), was prominent. This resulted in a small demonstration taking place on January 25th against the government that erupted into a series of mass protests throughout Egypt. According to El-Khatib (2013), the political urban fabric that embraces Tahrir square alludes to a prison where the buildings represent the guards and the protests as the prisoners of the regime; thus, highlighting the square's centrality to the January revolution. Two centuries ago, the balconies that overlooked the spacious 'European' quarters by Ismail for the few privileged elites, stand in Tahrir today having its current resident throwing food, water and onions to aid the Egyptian protestors being tear-gassed for their fight against political dictatorship (Pampe &

Capresi, 2015). Nonetheless, Despite the differences in political context between the 1952 Black Saturday riots and the 2011 revolution, similar acts of public performance took place. For example, protestors torched down the National Democratic Building symbolizing Hosni Mubarak's regime and the AUC science building. Furthermore, the embrasure of nationalist figures such as the utilization of Omar Makram's statue as a "bearer of flags" and "meeting place" by revolutionaries, was evident (Soueif, 2012).

The 18-day revolution led to the end of Hosni Mubarak's almost 40 years of presidency. This brought forth Muslim Brotherhood President Mohammed Morsi and his subsequent removal by army personnel a year later; after the similar nationwide protest in 2013. History may be repeating itself as Tahrir square is newly renovated with ancient Egyptian monuments under Abdel Fatah El Sisi.



Figure 4.5: Tahrir Squares most recent renovation from the Nile Ritz Carlton 2021 (by Author)

Conclusion

After Napoleon Bonaparte's mandate of Egypt, he left catalysts that facilitated the development of Cairo during the era of the autonomous entity of the Ottoman Empire under Mohammed Ali Pasha. His grandson Khedive Ismail, took over and completely transformed the marshlands of Azbeikiyya by conducting a series of urban developments inspired by his visit to the Exposition Universelle Paris in 1867. In his modernisation schemes, he successfully reflected the image of Paris along the Nile's peripheries, that catered to his preferred image in the eyes of Europe. Thus, making it a place for the ruling elite class of Egypt, that symbolises the era of the Bourgeoisie.

His projects and political decisions sent the country into debt, which resulted in his demotion from the ruling monarch and his eventual removal by the British and French powers. However, he unintentionally established the ideology of Egyptian nationalism in the late 1800s among the indigenous people who have been colonised for centuries. Protestors were able to utilise the roads and squares to stage a demonstration under Ahmed Urabi against foreign imperialism.

The Urabi revolt was deemed unsuccessful and resulted in a British occupation that established a dual city image, which saw Ismailiyya being the "European quarters" developing exponentially compared to its surrounding neighbourhoods. This resulted in, multiple master plans being proposed by different architects to help combat the city's increasing populations; none of which were implemented. Contrarily projects that benefited British imperialism, such as the Egyptian Museum of Antiquities, the redevelopment of Qasr el-Nil Bridge and the establishment of higher educational institutions for the privileged minorities were prioritised instead. However, it is Said Pasha Army Barracks being utilised by the British Army during the two World Wars that stigmatised the image of Ismail's quarters to reflect western colonialism and the control of the Egyptian people. This relit the flames of Egyptian nationalism within all aspects of Egyptian society including the constitutional monarchs who attempted to rewrite this narrative from Ismailiyya's urban fabric. Nonetheless, riots found their way to Ismailiyya square due to its centralization in political affairs in 1919 to gain partial independence and full independence in 1952.

From the turn of Ismailiyya to Liberation (Tahrir) square governing entities initially called for the Egyptianizing of the square by the use of ancient statues that symbolised their coming of power. However, Tahrir square's urban plain is then later subjected in their term to the political philosophies that they aligned themselves with. Nonetheless, parallels between the pharaohs of Karnak and leaders of the modern age are witnessed in their attempt to erase the presence of the other in Tahrir's urban fabric, such as the removal of the public green spaces made during Gamal Abd el Nasser's time by Hosni Mubarak.

Finally, architecture and urban design can affect and play an important role in the ideological philosophy, the demographic distribution and the history of the nations. While a homogenised

architectural identity in a cosmopolitan country such as Egypt and a city such as Cairo cannot be easily identified. Tahrir square is a witness to the different modern eras in which the surrounding buildings are established, and reflect the pulse of the nation's identity at their time of construction.

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