
PROBLEMATICS OF RECOVERABLE MISSING HISTORICAL BUILDINGS "APPLIED ON EGYPTIAN ROYAL OPERA HOUSE"

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Abstract

The research discusses the problems related to the studies of the reconstruction of historic buildings, which are completely scattered (missing) in the light of scientific determinants and controls that are integrated to develop the methodology for implementing these works. The first part of the research focused on the consolidation of the concept of the term " Recoverable " in general, in the context of the differences between the Recoverable operations on the one hand and the work of restoration and the fall of the specialized operations on the other hand. In the second part of the research, a technical study of the recovery process was carried out on the building of the Royal Opera House in Egypt where the previous studies of the reconstruction process and the obstacles encountered were discussed in the presence of the opera garage building in the Royal Opera House. The obstacles to overcoming these obstacles were discussed through an innovative work to restore the building of the Royal Opera House on the same Opera Garage building without the removal of the garage building.

Keywords

Problematics, Recoverable, Historical Buildings, Egyptian, Royal Opera House.

Introduction

There is no doubt that reconstructions of historical buildings have been completely lost and are not completely new, as many of the historic facilities and buildings that were partially or completely lost at the local and international levels, especially in Europe in the aftermath of the Second World War, have been rebuilt. There are also buildings that were rebuilt after carrying out the transfer from their original location. All these procedures are considered one of the fields of heritage preservation operations as a general concept, which has been defined as an umbrella through which it includes a number of other ideas and terms such as preservation, revitalization, re-use and restoration to the original position.

The process of reviving lost facilities and restoring them to the original state is one of the heritage preservation aspects, which can be called the term recovery or reproduction. Whereas, the recovery processes for lost historical buildings differ according to the surrounding conditions in terms of the possibility of full restoration of the building with all its details, and here the recovery process becomes identical and the term reconstruction. It expresses the reconstruction of an important historical building that was destroyed due to a disaster or war, with modern building materials. Provided that detailed documentary information is available about the building in the original period in which this building was built, or partial recovery operations may take place for parts of missing elements and in this case Completion operations

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are applied as one of the restoration and treatment operations. From the foregoing it becomes clear that the entire reconstruction or rebuilding is the regrouping of parts of the archaeological or historical building and reconfiguring it completely or partially (for a large part of it) in order to restore the original shape of the building, which is a process totally different from the restoration process of a scattered building that nothing remains. .

As for what the research aims at, it is to establish modern frameworks for the concepts of restoration and its problems in light of the total loss of the structure and that it was replaced by a modern building, with the inability to remove the new building, or the desire to benefit from this new building. This example was actually realized on the site of the Royal Opera House in Cairo. This necessitated the development and design of innovative solutions that establish the concept of restoration of the original building without demolishing the new building.

History:

Ismail Pasha set his sights on his ascension to the throne to take from the architectural reform a shiny envelope of his rule, and after his visit to the Paris Exhibition 1867 AD, and his willingness to open the Suez Canal in 1869 AD, he decided to make Cairo the Paris of the East. Ismail enlisted the help of French and Italian architects and gardeners. The most important event was the year 1869 A.D. The Khedive Ismail ordered the construction of the Cairo Opera House to coincide with the Egyptian celebrations of the opening of the Suez Canal. The opera was inaugurated on the first of November 1869 AD.

It took nearly six months to construct it, at a cost of 160,000 pounds. And the old opera was considered the first in the continent of Africa and its theater was one of the largest, ready and luxurious theaters in the world, and it accommodated nearly 800 people. She continued to play her pioneering role, her most famous opera in the world, a classical opera, which was considered the greatest lyric theater specially designed for the opening of the opera house.

the opera:

At the dawn of the twenty-eighth of October 1971, the old Egyptian Opera House was completely destroyed, leaving nothing but the statues of prosperity and the renaissance of the arts, which are the work of the artist Mohamed Hassan. An accident that left a mark on the conscience of all the Egyptian people and those interested in operatic art.

The goal of the restoration project for the Khedive Opera House building:

Within the framework of the efforts aimed at restoring the civilized face of Cairo, this study came to present an innovative project to return to one of the most important main fields to its former era, with the return of the soul to it, where the opera building was for the field as the soul from the body and the soul was stripped from the fire of 1971. I consider the opera field

in Egypt to be one of the most famous and most important fields, not only at the local level, but the opera field was among the most important and famous ten fields in the world. Hence, the focus was on the main distinct component of this field, which is the Cairo Opera Building (the Royal Opera), which was completely destroyed after the 1971 fire, and the Opera Garage building and an administrative and commercial building were constructed in its place, causing a major visual distortion, and the square lost one of its most important pillars. He had earned his name. Let us enter a time of imbalance, distortion, randomness and individual visions.

And theater in particular, and this day was a black day in the history of the Egyptian civilization process. This fire was a link in the chain of collapses that began in the city center.

Attempts to rebuild the bar and house:

One day the dream of building a modern Egyptian opera was not lost even before the Cairo Opera House fire, and this is evident in the Opera House project in the Freedom Park on the Nile, which was designed by the German designer Fritz Bornemann, and the foundation stone was laid in 1962, and then the project stopped, only to return again between two years 1972-1975 After the Opera Fire, the Bornemann project was not revived, but the venue was changed to return to the Azbakeya region, and the implementation was also not completed.

In the eighties, the Educational Cultural Center was established with Japanese funding. Thus, we see that the idea of rebuilding the Cairo Opera House (the Royal Opera) has never been abandoned. The best proof of this is the many attempts that have been made recently to conceptualize the reconstruction processes through the organized competitions. Local and international in this regard. However, most of the ideas centered mainly around the concept of rebuilding through demolishing the garage building and the administrative building for the governorate. Or limiting it to the restoration and coordination of the urban environment. Among these projects is what was presented by the ME office, one of the proposals to rebuild the Cairo Opera House after the demolition of the garage and the administrative building of the governorate from the ME Milan / Italy office.

He also made a proposal from the Arch Daily Group (2011), which included removing the garage building, the administrative building, and the Al-Azhar Bridge, annexing the opera squares and the ataba in one square, and not rebuilding the royal opera.

The governmental interest in this issue was evident in the efforts made, represented in the Ministry of Culture competition in 2011, to reformulate the area of the Opera Square, but it was based on the premise of removing the garage and administrative building, which hindered the implementation of any of the winning projects. Although the first prize is withheld.

Project vocabulary and its implications:

There is no doubt that the restoration process of the facades of the Cairo Opera House (Khedive) is in itself a great innovative heritage project that restores the former capital as the most beautiful capitals of the world. The project will have cultural, economic, tourism and social dimensions and implications.

These visions can be clarified by reviewing the vocabulary that make up the project as follows:

1. Restoring the external facades of the Cairo Opera Building (Khedive) in a manner similar to the original facades while preserving the garage building mass.
2. Establishing a cinematic theater complex covered (exposed) on the last floor of the garage.
3. Establishing a number of cultural salons.
4. The possibility of re-employing the internal spaces of the administrative building of Cairo Governorate to become a world heritage hotel.

It may also include in the project vocabulary some other economic activities (restaurants, cafes, heritage cafes, bazaars).

The Genius of the Place:

This site in the Heritage Center of Cairo is considered one of the most distinctive and suitable sites for the largest gathering of cultural, artistic and tourist activities. The most important points of distinction of the site can be explained as follows:

.١) The first points of distinction are evident in the garage building itself, which in previous periods was considered an obstacle to the idea of rebuilding the royal opera, and which turned into one of the most important factors of attraction and distinction in light of the idea of restoration based on preserving the garage building with its rehabilitation and re-employment.

.٢) Multiple traffic axes to easily access the event site effortlessly.

.٣) The Ataba metro station is located a few meters away from the site.

.٤) The heritage background through the view of Cairo's heritage buildings.

.٥) The natural background represented by the presence of Azbakia garden and the multiplicity of spaces, which represent a typical natural outlet.

.٦) The concentration of a number of cultural and theater facilities (the National Theater / Puppet Theater / Al Taleea Theater), which contributes to the transformation of the region into an excellent cultural gathering.

Results:

Through the aforementioned axes of the project terms, the following results can be achieved:

1-Historical and cultural results:

This project is considered one of the largest projects for preserving the heritage in its tangible and intangible sense by recalling the immaterial heritage in the memory of the Egyptian nation that has become part of the readable history and its physical embodiment that guarantees the preservation of this heritage and its transmission to future generations. This project also reflects the interest of the Egyptian leadership in preserving the heritage value of the city of Cairo, in which the history circles continue between archaeological, historical and heritage. The project also works to erase a visual distortion that occurred as a result of the existence of the office building and the opera garage, with this inconsistent design and the nature of the urban surroundings of the square and the neighboring buildings of heritage and historical value.

2-Tourism Results:

There is no doubt that the implementation of such a project and the application of the idea of restitution in this sense will be considered an innovative model that deserves to be studied and watched, and that brings human curiosity to read that idea on the ground, which contributes to attracting more numbers of Egyptian visitors and Arab and foreign tourists

3-Cultural results:

Upgrading the cultural taste by activating the proposal to re-employ the last floor of the garage building as a theater complex and an open (covered) cinematic show, which contributes to the organization of more cinematic and theater festivals, while providing appropriate places for holding meetings and seminars.

4-Economic results:

Through the implementation of this project, it is possible to achieve meaningful economic returns that contribute to a significant increase in the income of the Cairo governorate through several points:

- a .Revenues from operating the cinema and theater complex (covered / exposed).(
- B .Proceeds from organizing international seminars and conferences in open galleries.
- C. Returns from leasing commercial activities surrounding the open show (cafes - cafeterias - bazaars.(
- Dr .Increasing garage revenues by increasing occupancy, especially on official holidays and in the evening period, which are the periods in which parking rates in the garage decrease.

5-Social results:

The biggest results that can be achieved at the social level are evidenced by a shift in public opinion inside and outside Egypt from "disapproval to approval", where the prevailing opinion, which is representative of the majority and is not disputed, remains that the presence of the concrete block of the administrative building and the garage building represents an outright distortion and encroachment on Public taste and a waste of the heritage values in the capital. This represented in previous times the motives for developing several concepts and proposals to deal with this phenomenon. However, most of these studies favored traditional solutions and did not discuss the development of a comprehensive strategic plan to ensure the completion of that task without wasting.

6-Historical results:

This is through the implementation of the proposal to reproduce the two paintings on both sides of the base of the Ibrahim Pasha statue because of their historical importance and political connotations, as it depicts part of the greatest victories of the Egyptian armies over the Ottoman state in the sites of Nazaib and Kuniye.

Which contributes to spreading cultures of pride and pride and reinforcing the spirit of patriotism

Recommendations:

- 1- The research recommends the necessity of conducting studies and research on the creative industries that have become basic industries that contribute to the development of the economy in general.
- 2- Setting rules and legislations to protect the rights of creative production and supporting creative industries are among the priorities of cultural policies.
- 3- That the designer has a great understanding of sustainability principles.
- 4- Development of cultural, environmental and economic awareness among the segments of society.

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