

## Egyptian Architectural Heritage and Revival of Islamic Style “Between the 19th and the 20th century”

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### **ABSTRACT**

*The mid-19th and beginning of 20th century considered an important and serious turning point in Islamic architecture in Egypt; this historical era in Egypt witnessed the invasion of European influences in various aspects in life (Intellectual, artistic and architectural). Egypt has received a group of disparate and expatriate styles such as Italian, French, English and Greek styles which spread in architecture of Egypt and lead to a decline of Islamic one, But at the end of the 19th century and the beginning of the 20th century appeared intellectual and cultural lands which called for revival of local heritage and Islamic civilization ,And then appeared a new names of revival of Islamic style such as Islamic Renaissance style or Neo-Islamic style as well as a group of foreign architects as the famous architect Antonio Lassies ,Mario Ressi ....Etc. they admired Islamic Art and turned to apply the architectural and decorative elements of Islamic architecture. This Neo-Islamic style has been affected by styles like Maluku, ottoman and Indian, as well as Moroccan and Andalusian influences have appeared in building designed in this neo-Islamic style. The researcher will study in the paper the reasons for revival of the Islamic style and names of famous architects of this style and building designed in this new style as well as architectural artistic elements that appeared in these building.*

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**KEYWORDS:** *Architectural Heritage – Revival - Islamic Style – architect – palace - Historical House Museum - Islamic Heritage.*

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### **Reasons for the Decline of Islamic Heritage**

*In the Islamic world, the fever of imitating the western architecture spread, especially in the 13th century AH/19th century AD<sup>1</sup>; considering it to be a manifestation of European urbanization and civilization<sup>2</sup>. The interest was not only in the architectural form and the real meaning, function, purpose of it, but also in*

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<sup>1</sup> محمد عبد الحفيظ؛ دور الجاليات الاجنبية والعربية في الحياة الفنية في مصر دراسة حضارية وثائقية؛ مخطوط رسالة دكتوراة كلية الآثار جامعة القاهرة؛ 2000م؛ ص151 .

<sup>2</sup> أندرية ريمون؛ القاهرة تاريخ وحضارة؛ ترجمة لطيف فرج؛ دار الفكر للدراسات والنشر والتوزيع؛ الطبعة الاولى؛ القاهرة 2004م؛ ص274.

*its style, details, columns and decorations. Therefore, the Egyptian architecture became a mix of different styles which is called eclecticism because it contains different elements of multiple models chosen by the architect according to his vision or based on the desire of the owner of the building, covering it by fascinating styles like a gorgeous mask. Thus, many European styles invaded Egypt, all of which appeared simultaneously. A certain period was not characterized by a specific style as was the case in Europe, and the eclecticism overlooked Islamic style. Since the middle of 12 century AH / 18th century AD, but all found at the same time and dominated the use of the Islamic style.<sup>3</sup>*

*The decline of the supporters of Islamic art in the 13<sup>th</sup> century / 19 / m helped several factors and these factors were in turn the transition of the European models to Egypt, this was caused by several factors as follows:*

- 1. The foreign campaigns against Egypt with the aim of robbing its properties, economic wealth and cultural heritage, due to its outstanding geographic location. these include the French campaign (1213-1216 AH/1798-1801 AD) and the British occupation of Egypt (1299-1372 AH/1882-1952 AD (. All these periods of the Egyptian history had an impact on the movement of Occidentalism and the loss of architectural and artistic identity, as these campaigns played an important role in transferring European architectural and artistic influences to Egypt.<sup>4</sup>*
- 2. The tendencies of Mohamed Ali and his Turkish family to the west and the opening policy they followed truly influenced the tyranny of European architectural and artistic styles on the Egyptian Islamic models and gradually dominated them. Where the spread of cultural backwardness leads the rulers of Egypt to cope up with the European civilization as did all the rulers of the ottoman empire. that is naturally for humans to bond with the most powerful and superior civilizations. So, many European companies*

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<sup>3</sup> منال أحمد أسامة؛ انعكاسات الثقافات الوافدة على العمارة والعمران في مصر؛ رسالة ماجستير؛ كلية الهندسة؛ قسم العمارة جامعة القاهرة 1997م؛ ص162.

<sup>4</sup> خير الدين التونسي؛ أقوم المسالك في معرفة احوال الممالك؛ دار الكتب المصرية؛ القاهرة؛ دار الكتاب اللبناني بيروت 2012م؛ ص74.

were entrusted to implement all the important projects in Egypt<sup>5</sup>. Mohamed Ali pasha brought European architects and workers in order to implement a number of buildings in Egypt. Ali pasha Mubarak said that Mohamed Ali pasha was the first to introduce "the Turkish rummy" style executing it in several places such as Mohamed Ali palace, Jawhara palace and Haram palace (military museum In the castle,), as well as khedive Ismail who set in his eyes the beautification of Cairo and Alexandria making them cope with the most luxurious cities of Europe<sup>6</sup>.

3. Foreign communities from all over Europe, in conjunction with the French and English colonization of Egypt, assisted in the transfer of architectural and artistic styles to Egypt and the application of European taste in all fields. The buildings were built in European styles and they were varied in their decorations. Therefore, the impact of those communities is evident in all areas<sup>7</sup>. Among the most important architects is the Italian Alfonso Manusco, the French De Correl and Del Russo, some of whom held senior positions in Egypt, as Julienz Frantz was the chief architect of khedive Ismail, and Alfonso Manusco was an architect of the Egyptian government. Suffice it to say that the British communities were credited with building Dubera palace and Garden City in European style, and they played an essential role in mixing between the oriental styles and European ones.
4. . The tendency of Egyptian architects to imitate the European styles coming from abroad lead to the replacement of the local Islamic ones, considering using such styles as one of the manifestations of urbanization.<sup>8</sup>
5. Educational methods and sending scientific missions to study in Europe helped to transfer European architecture to Egypt as well as the spread of European missionary schools in Egypt. About 70 school during the rule of

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<sup>5</sup> إبراهيم صبحي السيد؛ أعمال المنافع العامة بالقاهرة في القرن التاسع عشر؛ رسالة دكتوراة؛ كلية الآثار جامعة القاهرة 2005م؛ ص 658.

<sup>6</sup> علي باشا مبارك؛ الخطط الجديدة لمصر والقاهرة ومدنها (الخطط التوفيقية) المطبعة الاميرية بولاق 1888م ج 2؛ ص 209.

<sup>7</sup> عرفه عبده علي؛ القاهرة في عهد اسماعيل؛ الدار المصرية اللبنانية؛ القاهرة؛ 1998م؛ ص 34.

<sup>8</sup> خالد عزب؛ الحجر والصلجان؛ الهيئة العامة لقصور الثقافة؛ القاهرة 201م؛ ص 230.

*khedive Ismail contributed to produce a generation of intellectuals who called for emulating European civilization.*

6. *The European styles were easy to be implemented compared to Islamic models that took considerable time and effort to finish. Instead of using finely carved stones, the walls were built of pinch and mortar and coated with layers divided into fine channels and lines, giving the impression that the building is built of stones. Stalactites and stone decorations were replaced with plaster decorations in forms. The inlaid and armored doors were replaced by doors with large oversized gaskets decorated with lacquer and oil paints. In addition, the gilded ceilings were substituted by roman styled ceilings with plaster in the form of molds. European architecture is also characterized by low costs, while the buildings implemented in Islamic styles require huge expenditures. This resulted in the loss of Islamic architecture, its position, its being and its luster, as well as the widespread of European styles.*<sup>9</sup>

**Reasons for the tendency towards reviving the Islamic style in the mid-19th and early 20th centuries.**

*despite what the researcher has mentioned about the orientation of architects towards the simulation of European models and its impact on arts, culture and architecture; at the end of the 19th century and the beginning of the 20th century, the architects turned to the so-called revival of the pharaonic and Islamic national styles and the popular consciousness lead the Egyptians to revive their past and preserve their heritage and glories. The reason beyond this is the response to the national struggle movements and the eruption of the Arab revolution of 1881-1882 against the foreign tutelage and the absolute rule of Mohamed Ali's family.*<sup>10</sup>

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<sup>9</sup> عبد المنصف سالم نجم؛ قصور الامراء والباشاوات في مدينة القاهرة في القرن التاسع عشر؛ مكتبة زهراء الشرق؛ ج 2؛ 2002؛ ص 259-261.  
<sup>10</sup> سحر محمد قطري؛ المؤثرات الاسلامية في أعمال المعماري الايطالي اليساندرو لوريا بمدينة الاسكندرية 1877-1937مبحث نشر في مجلة كلية الآثار جامعة الفيوم "شدت" 2014م؛ ص3.

*It is therefore natural for Egypt's architecture and arts to turned to the revival of the Islamic national heritage which has become a source of inspiration for Egyptian architects and artists. That is why some engineers, with national motives, turned to revive the Arabic heritage and use the features of Islamic architecture imitating it using contemporary materials and formations like necklaces, domes and Arabic decorations in what is known as arabesque.*

*Attempts to revive Islamic art in Egypt in the last 19th century and early 20th century was associated with the emergence of several intellectual trends calling for the revival of Islamic heritage and civilization. it can be said that this trend is a result of the passion of the Egyptians as they had nostalgia for the past and want to renew it, considering it as the origin of the Islamic civilization and heritage.<sup>11</sup>*

*As a result of Egyptian awakening and awareness, a group of architects who returned from abroad, after completing their studies, as envoys and took their position in Egypt, had a prominent role in restoring the Islamic style and also, they had a great influence advocating the ideas that promote the nationalization and preservation of architecture. this was clearly demonstrated in their work which reflected the features of local heritage of Egypt whether pharaonic or Islamic styles.*

*A committee of preservation of Arab antiquities was established by the orders of khedive Tawfiq in 1881A.D.<sup>12</sup> This committee played an essential role in in reviving the Islamic style, where its task was to record and preserve the Egyptian monuments and heritage. The Islamic heritage won the admiration of the foreign members of the committee and they seriously worked on reviving it, they also had the opportunity to analyze the origins and principles of Islamic architecture<sup>13</sup>.*

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<sup>11</sup> فريد شافعي؛ العمارة العربية ماضيها وحاضرها ومستقبلها؛ جامعة الملك سعود؛ الرياض؛ 1982م؛ ص243.

<sup>12</sup> فتحى حافظ الحديدى؛ الأصول التاريخية لمؤسسات الدولة والمرافق العامة؛ بمدينة القاهرة؛ دار المعارف ط1؛ القاهرة 2007م؛ ص57-58.

<sup>13</sup>Tarek Mohamed Refaat Saker, EarlyTwenty- CenturyIslamic Architecture in cairo , the American university in cairo press, 1992,p18-19.

***The concepts names for the Revival of the Islamic Style in the middle of the 13th century AH - the beginning of the 14th century AH / 19 AD The beginning of the 20th century.***

*the renewal of Islamic civilization was defined by several terms such as "Islamic-renaissance style" or "neo-Islamic style".<sup>14</sup>*

*The well-known pioneer architects who applied neo-Islamic style are:*

*I. foreign architects*

*the most famous ever are the Italian architects such as Antonio Lachiac and Mario Rossi who are the best to apply the neo-Islamic style not only in Cairo but also all over Egypt. There is another intelligent architect like the German Karl Von Debecch, the Austrian Julius Franz and the Hungarian Hertz pasha, the French Ambruzza Biwidiy and Jumbard Jurun and Alexsandre Marsyl, the Italian Kiru Biantilli, Alessandro Luria and Ayllo Burnsvile and more.<sup>15</sup>*

*II. Egyptians architects*

*the pioneer Egyptian architects are Mahmoud Fahmy pasha and his son Mostafa Fahmy.<sup>16</sup>*

*orientations of the Islamic style the Islamic architecture of the 19th century is confined to 3 main tendencies:*

*I. religious architecture.*

*such as mosques and slot domes; it is considered to be the most indicative of the Islamic styles and it was popular in the last 19th century and beginning of the 20th century especially in the era of Khedive Abbas Helmy II.(1892-1912) A.D*

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<sup>14</sup> Ibid, p20.

<sup>15</sup> Volait ,M. an architect facing the orient :Antoino Lasciac (1856-1946)in the fleet to Egypt.supplement to European Travel in the orient .vatin et.al .(Eds) : CEDEJ.(IN French) cairo 1989,p.144.

<sup>16</sup> - سهير زكى حواس ، القاهرة الخديوية رصد وتوثيق عمارة القاهرة منطقة وسط المدينة ، مركز التصميمات المعمارية - ط 1 - القاهرة ، 2002 م؛ ص 32-33.

*II. Residential architecture.*

*the clearest instance of this type is the palaces; however, this style was rare as evidenced by the small number of palaces built in the Islamic style. The features of this style were only clarified on the facades of buildings and palaces and also in the addition of some units and decorations inside such as the Arab halls of Islamic character which were famous in the mamluk and ottoman palaces. It also represents the reuse of old Islamic styles from Islamic buildings and the re-function of these styles in palaces built in European styles.*

*III. Service architecture (SOA).*

*it is represented in utilities of public interest such as banks, associations, railways, etc. it was also a combination of both Islamic and European architecture.<sup>17</sup>*

**forms of Islamic architecture**

*The Islamic style was represented in two essential forms which are:*

*I. revival of specific styles: it was obvious in renewing mamluk styles followed by ottoman and Andalusian styles. Examples of this form are the religious and funeral buildings constructed during this period.*

*II. combining elements of different Islamic styles into one building:*

*this form was commonly reflected in buildings constructed in Islamic architecture and it was not limited to a specific style or period. As we can see marvelous mixture of the Andalusian architecture together with the Fatimid, mamluk and ottoman styles. Examples of this type can be shown in the facades of civil buildings as well as in the buildings of public utilities.<sup>18</sup>*

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<sup>17</sup> محمد عبد الحفيظ؛ إعادة استخدام العناصر الاثرية الاسلامية في بعض عمائر القاهرة الاسلامية في عصر اسرة محمد علي 1805-1952م؛ دراسة اثرية حضارية؛ دراسات في اثار الوطن العربي (1)؛ ص 945.

<sup>18</sup> سينثيا مينتى؛ القاهرة اسماعيل بارييس على ضفاف النيل؛، المركز القومي للترجمة، - القاهرة 2008؛ ص 24

***Elements of Islamic style:***

*the Islamic architecture is distinguished by its richness in the elements and artistic luxurious styles that were derived from the ancient Islamic buildings; as it mixed between the luxury and majesty of the tulun period, professionalism of design and accuracy of inscription of the Fatimid and ayyubid eras and the creativity which appeared in the designs, inscriptions and drawings encrusted with shells and non-grafted ones in the mamluk period. Mashrabiya was also used as an aesthetic rather than a functional element in order to match the Islamic model only and its use was in line with the religious and social considerations as well. In addition to a variety of necklaces in north African and Andalusian styles such as the triangular necklaces, necklaces in the shape of horseshoe, necklaces with fillers and necklaces decorated with stalactites. They were also columns with tapered crowns and the technique of dividing the facades and balconies into cavities topped by stalactites was very common. Additionally, the gabled balconies adorned the walls together with starry plates and many other fantastic decorations.<sup>19</sup>*

*examples of the constructions in neo-Islamic style in Cairo:*

*I. religious buildings:*

*this type of architecture is the evident of reviving the ancient Islamic styles which began during the rule of Mohamed ali who was to build his own mosque of the citadel in mamluk style which he admired the most, however, he finally decided to design it in the ottoman style similar to the sultan Ahmed Mosque in Istanbul which was known as the blue mosque. One of the most important mosques designed in Islamic style is the Refaie mosque; it is located at the end of Mohamed Ali street and was built during the rule of Khedive Ismail in 1286\ 1870 –96, on the wishes of his mother Hoshyar Hanem, who commissioned Hussein*

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<sup>19</sup> نهاد محمد صادق؛ العناصر الزخرفية على واجهات عمارة القاهرة في القرن التاسع عشر وأوائل القرن العشرين؛ رسالة ماجستير؛ كلية الفنون الجميلة جامعة حلوان 1999م؛ ص 110-114.

*Fahmy pasha to prepair a design of a mosque which includes a shrine for sidi Ali Al-Rifai and another for sidi Yahya Al-Ansari and a third for her and her family.<sup>20</sup>*

*On the other hand, Max Hertz pasha persued constructing the mosque and completed it in 1905\1323 in the modern mamluk style. Due to the magnitude of the project, the work was ceased in 1905 and was resumed again until it was completely finished and opened by khedive Abbas Helmy II on Dhul Hijja 1328 hijri/ 1911-12 AD. The Italian architect Aylio Burnsvile was one of the most influential architects who was famous for using the Islamic style. He came to Egypt in 1866, and he was credited with implementing the designs and decorations of Al-Rifai mosque in mamluk style, semulating the mosque and school of Sultan Hassan (757-764H\1356-1362).*

*He took into consideration that the facades and minarets of the mosque had to be designed in a manner similar to those of the mosque of Sultan Hassan. One of the most obvious examples of the funeral buildings is the shrine of Soliman pasha (1277-1860) which was constructed in 1860 by Karl Von Debecch. It was designed in the form of octagonal in a Turkish style.<sup>21</sup>*

*He also derived some elements from the Egyptian architecture such as high domes with Curran writings carved upon tapes on top. It is obviously noted that the architect used Andalusian and Moroccan styles separately, especially those styles derived from the styles of Alhambra palace in Granada. as he used Andalusian architecture in the designs of images, bends like caskets in the bottom of the domes, triangular and hoursehoe necklaces on top of domes halls, octagonal and filled*

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<sup>20</sup> أجنيسكا دوبروفولسكا؛ ياروسلاف دوبروفولسكى؛ هليوبوليس مدينة الشمس تولد من جديد؛ ترجمة محمد عناني؛ الهيئة المصرية للكتاب؛ القاهرة 2008م؛ ص138.

<sup>21</sup> محمد حسام الدين اسماعيل؛ وجه مدينة القاهرة من ولاية محمد على حتى نهاية حكم اسماعيل(1805-1879)الهيئة المصرية العامة للكتاب؛ القاهرة 2014م؛ ص474-475.

*decorations, decoupled necklaces crossed in the handrails surrounding the walkway.*<sup>22</sup>

II. *Residential buildings*

*a few of the palaces and villas have been influenced by the Islamic architecture, the most famous of which is Al-Jazira saray, built by khedive Ismail, with the aim of welcoming guests who will attend the opening ceremony of the Suez Canal headed by empress Eugenie. the designs of the palace were made by Francus pasha who was fond of the Andalusian architecture, that is clearly demonstrated in the creative style of the palace. its facades are adorned with Andalusian-style forms; as he used pentacle necklaces in the shape of the horseshoe made of iron and helical columns. There are also the iron barriers that top the façade of of Salamak which are similar to the ones that surround the façade of the Alhambra palace in Granada, the handrails on the ground floors, as well as in the beautiful decorations scattered throughout the palace.*<sup>23</sup>

*one of the most evident examples of this type is the Manial Palace Museum which is located north of Al-Rawda Island in front of faculty of medicine, cairo university (Al-Qasr Al-Aini); it was built by prince Mohamed Ali's son of Khedive Tawfiq in 1951. It is divided into halls in shami and morroccan style as well as its walls are covered with tiles. There were also found the horseshoe-shaped necklaces and the clock tower which semulates the Moroccan minarets.*<sup>24</sup>

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<sup>22</sup> فادية عطية مصطفى؛ عمائر القاهرة الجنائزية خلال ق 13 هجرى 19م رسالة دكتوراة؛ كلية الاثار؛ جامعة القاهرة 2003؛ ص423.

<sup>23</sup> محمود عباس عبد الرحمن؛ معالم تاريخ مصر الحديثة والمعاصرة؛ الدار العالمية للنشر والتوزيع 2006م؛ ص143-145.

<sup>24</sup> شيرين فوزى عبد الرحمن؛ قصر الامير محمد على وملحقاته بجزيرة الروضة دراسة اثارية معمارية؛ رسالة ماجستير؛ كلية الاثار جامعة القاهرة 2011م؛ ص45.

*The following are the models of palaces and villas built in the modern Islamic style” neo-Islamic style”:*

<i>Name Palace</i>	<i>Date</i>	<i>Elementd</i>
<i>Al-Shawarbi palace (De Loure western palace), 21 Abdel Khalek Tharwat ST. Bab El-Louk, Abdin. .</i>	<i>1872\1289H</i>	<i>elements of the Islamic style: it is constructed in modern Islamic style in line with the mamluk architecture, and the main elements shown in the design of the palace are the 2 Mashrabiya on both sides of the windows of the façade of the southern palace while the eastern façade is decorated with cavities and necklaces filled with images and stalactites. its walls are designed in a gorgeous style and there are balconies on top of the facades. A frieze like the one above the old Islamic buildings is found above the entrance façade.</i>
<i>Sultan Hussein Kamel palace (Misr Al-Jadida secondary school),</i>	<i>1327 AH-1908 AD</i>	<i>it was one of the first palaces established in Heliopolis and was built by the French architect Alexander Marcel (1860-1928). it was designed in modern Islamic style with high Moroccan taste. The ownership of palace was transferred to the state in the 1950s and its contents were sold in public auction. it was registered in the monumental buildings by a resolution from the council of ministers no. 1621 in 2000</i>
<i>Youssef Kamal palace in Matareya</i>	<i>1329 AH-1910 AD</i>	<i>it was designed by Antonio Lachiac and decorated by Nyatek. The Islamic style is evident in the Arabic hall which was designed in an Islamic-mamluk model. Due to his passion, prince Youssef Kamal was interested in collecting Islamic antiquities and holdings and preserving heritage. So, it contains arab-islamic halls including wall rims, fountain room, walls covered with tiles with curan verses carved into, and the floor is covered with mosaic.</i>

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*III. Public and service buildings.*

*in this period, many buildings were constructed in modern Islamic style, however it is limited to semulation of aesthetic and architectural elements of the neo-islamic architecture. These buildings include charity organizations, institutes, associations, banks, railways, professional damage buildings, companies, hospitals, courts...etc.*

*examples of this type are:*

<i>Name Building</i>	<i>Date</i>	<i>Elementd</i>
<i>Om Abbas Charity organization; it was owned by mother of khedive Abbas . it is located at the intersection of saliba ST. with Siyofiya Tulun St., Saiyda Zeinab.</i>	<i>1284 AH- 1876 AD</i>	<i>it was built by lady Bamba Kadden mother of khedive Abbas I. it is considered to be one of the most fabulous buildings constructed in modern Islamic style. As it is covered with marble and colored-gilded woods, and also distinguished by its exterior design which is similar to the ottoman buildings in Egypt, which were characterized by arched facades</i>
<i>Ramses railway station .</i>	<i>1359 AH- 1890 AD</i>	<i>designed by Edwin Pans commissioned by Robert Stevenson, the building is distinguished by its arab-islamic character and consists of five floors designed with Islamic style. There also some elements of the Moroccan style included such as hourseshoe-shaped necklaces decorating entrances, lunar-shaped windows, and so forth.</i>
<i>ministry of endowments; it is located at 5 Sherif ST., Bab Al Louk, Abdin.</i>	<i>1309 AH, 1890 AD</i>	<i>it was constructed by architect Mahmoud Fahmi in mamluk style. It is distinguished by similarity of its facades; this is so evident in the cavities with stalactites adorning them. The walls are also topped by botanical balconies as well as the use of peats</i>
<i>Bank masr, 15 Mohamed Farid ST. Abdin.</i>	<i>1339 AH- 1920 AD</i>	<i>it was founded by Mohamed Talaat Harb and was supervised by architect Antonio Lachiac. It consists of 7 floors and has a single façade that clearly reflects the features of Islamic architecture. Among these features are the rivets and balconies and their holders, semi-circular-shaped necklaces,...etc</i>

**criticism of the revival of the Islamic architecture in terms of implementing methods:**

*some believe that the attempt to revive Islamic architecture did not bear fruit in the desired way, but rather its features are limited to the use of several characteristics appropriate to the climate of Islamic countries, such as the system of residues. These are shaded halls at the bottom of buildings in order to reduce the heat of the sun. hence, the revival of Islamic style was only represented in adding some details such as necklaces, domes or balconies, which resulted in mixture of Islamic style with other models that did not fit the high artistic taste that we had long ago in the Islamic buildings. So, it seems just superficial shells that can be removed, but it may diminish the aesthetic value of buildings because of their inconsistency with the abstract lines distinguishing the new doctrines. They argue that the solution to this problem is that laws and the regulations of municipalities must take into account that the design of a building regardless of its size or height, have to come out in manner which reflect the features of Islamic architecture such as the main form, the basic architectural blocks, the harmony between the flat surfaces and the hollow ones, not only by adding some inappropriate Islamic elements that distorts the beauty of such a building. The architectural components and Islamic motifs should also be upgraded and distributed in an appropriate and harmonious manner, especially in large buildings. The models inspired from Islamic architecture can also be adapted to fit buildings of different styles. Examples include memorial, educational and recreational buildings such as museums, banquet halls, theatres...etc*

*foreign architectures should never be blamed for the lack of accuracy in applying Islamic styles; because it was difficult to reach the depths of authentic Islamic art, whatever their efforts, as they grew up on other types of arts and architecture. Therefore, the greatest role in preserving the identity of Islamic civilization turns to specialized architects and academics who should take*

*responsibility for reviving Islamic architecture in the light of modern western trends.*<sup>25</sup>

### **Conclusion**

*to sum up, the researcher tackled in his study the revival of Islamic civilization and architecture. It explained the main reasons for the decline in using Islamic style between the 19th and the 20th centuries. the researcher also indicated that the architects introduced what is known as the neo-islamic architecture. He added that the main reason for the revival of Islamic architecture was due to the vigilance and national awareness of the Egyptian people. So, many Egyptian architects turned to the revival of exhausted Islamic heritage and civilization. The admiration of foreign architects for the arab-islamic heritage has also played a prominent role in their interest in reviving it. However, this was limited to pick certain architectural and decorative elements, integrating them into European models. This was crystal clear in the design of the facades, adding some items such as Arabic halls in line with mamluk styles, but the architectural planning came in European styles. In any case, this is sufficient evidence on the value and magnificence of Islamic architecture and how foreign architects admired it. Thus, the Islamic heritage is a spring full of impressive features that cannot be compared to any other international styles. It is actually the inspiration for developing new models that are no less magnificent and luxurious than any other architecture, especially the global architecture developed by Europeans at the time.*

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<sup>25</sup> فريد شافعي؛ العمارة العربية ماضيها وحاضرها ومستقبلها؛ ص 260

**Recommendations**

*formation of a committee of specialists is highly recommended to register, preserve and document these buildings because they represent an important period in which Islamic architecture flourished. In addition, most buildings, especially civil ones, are occupied by government institutes, associations and banks. Since it is difficult to evacuate these facilities, it is necessary to promote the cultural awareness of the workers of these institutes to preserve their ancient archeological value; as well as some buildings are still private properties and there are fears of the misbehave of their owners which can turn these valuable and archeological buildings into ruins overnight. This has already been the case that several archeological buildings were demolished for constructing housing and residential towers. Hence, it is necessary to move quickly by the competent authorities, especially the ministry of antiquities and conservation organizations in order to save these heritage buildings and preserve them.*



*Figure 1: Al-Rifai Mosque - Castle Square*



*Figure 2: The tomb of Solomon Pasha the Francois*



*Figure 3: Saray Island in Zamalek (currently Marriott Hotel)*



*Figure 4: Prince Mohamed Ali Tawfiq Palace in Manial*



*Figure 5: Sultan Hussain Kamel Palace in Heliopolis*



*Figure 6: Prince Yousef Kamal Palace*



*Figure 7: sabil of Umm Abbas Street crusade*



*Figure 8: railway station-Ramses*



*Figure 9: Ministry of Awqaf Building*



*Figure 10: Bank misr*

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