
**BUILDING OF INTERNATIONAL COMPANY OF THE SUEZ CANAL
MARINE, PORT SAID CITY (ARCHITECTURAL INNOVATION DESIGN
OF 19TH CENTURY)**

Mohamed Ahmed SULEIMAN, Muhammad Saad Abdel-Hafez AL-RASHIDI, Hani Gad Al-Rab

*Al-Sayed MOHAMED **

Ministry of Antiquities, Egypt

Abstract

This Research includes an Architectural Study for the Building of International Company of the Suez Canal marine, in Port Said City. Port Said City birth certificate was drawn up on April 20, 18AD, corresponding to the Monday of the Spring Festival in the West, when Ferdinand de Lesseps struck the first pickaxe announcing the start of work on the site, corresponding to the year 19 AH. The residents of the city were limited to the workers of the excavation site, and their number was about 120, and they were the vanguard of the hungry from all parts of the countries that lie on the Mediterranean from Europe, the Near East and Egypt, and they used to inhabit a group of tents that gathered around a wooden building to be called that camp Port Said was named in honor of Governor Said Pasha, who granted de Lesseps the concession to dig the canal..

Keywords

Building, The Suez Canal, Marine, Port Said City, Architecture, Innovation Design, 19th Century.

First: Port Said: Origin and Development During the Eighteenth Century AD

Label

The “Cayan of the Desert” is the non-preferred name that was applied to the city of Port Said upon its inception, and that is relative to the capital of French colonial Guyana, where the French Empire under Napoleon III used to have prisoners there since the year 18 AD. And Ali Pasha Mubarak mentioned it in his plans as "Port Said": "It is the name of an additional Turkish boat from the Persian word Port Baa, with three points of neglected fur. It is a French word meaning port, and from the Arabic word Said that made a note of the late ruler of Egypt, Muhammad Saeed. Pasha, son of Aziz Muhammad Ali, meaning Port Said originally, Port Said, which is twenty-eight thousand meters above the White Sea in the west of the ancient city of Tina.

Growing Up

The city's birth certificate was drawn up on April 20, 18AD, corresponding to the Monday of the Spring Festival in the West, when Ferdinand de Lesseps struck the first pickaxe announcing the start of work on the site, corresponding to the year 19 AH. The residents of the city were limited to the workers of the excavation site, and their number was about 120, and they were the vanguard of the hungry from all parts of the countries that lie on the Mediterranean from Europe, the Near East and Egypt, and they used to inhabit a group of tents that gathered around a wooden building to be called that camp Port Said was named in honor of Governor Said Pasha, who granted de Lesseps the concession to dig the canal.

And near the advent of the month of July, the housing was transformed from tents to barracks of wood along the beach, which were cabins brought from the Crimean peninsula; It was used for the purposes of the French army there. This was followed by the beginning of the fall with the use of pallet houses, ie the chalets of wood, which were received from one of the "Vicam" workshops located in the Normandy region. The first "Al-

* Corresponding author: hanyrc@yahoo.com

Tarsana" basin was dug, to be followed in the north by the Al-Tijara basin and the "Sharif" basin to the north. And by the year 1864 AD, the city expanded on an area of approximately 20,000 square meters.

Second: The Suez Canal Authority Building (The International Company for the Suez Canal Maritime)

The Suez Canal Authority building is one of the distinctive landmarks of Port Said, as the building, which is considered a remarkable architectural masterpiece, is truly the first thing that usually comes to mind when the name of Port Said is mentioned. The building is considered one of the monuments recorded in Port Said.

- Location: West Bank of the Suez Canal - the mouth of the canal - Port Said
- Originator: The International Company for the Suez Canal Maritime.
- Establishment date: The era of Khedive Abbas Hilmi II in the year 18 AD.

Architect and Executing Company

The construction process of this building was carried out by the French company Edmond Konier for Contracting, although he did not know precisely who was the engineer in charge of the design and construction process. Only the name of the architects who worked in the company is known (Louis - Jean Hulot 1859-1871), an architect from the French government, who won the Great Rome Prize in Architecture in 191. It is known that he was the official architect of the Suez Canal Company. Designing and constructing the Ismailia Church building and Port Said Cathedral

General Design of the Building

The concept of reviving classical styles was a general trend that prevailed in Europe during the 17th CE and the first half of the 20 CE. This trend appeared in Egypt through the works of European architects, as well as the works of Egyptian architects returning from scientific missions to Europe, and the new Islamic style was distinguished by being implemented by foreign architects at the beginning who greatly admired the local Islamic style, and this movement is considered a revival of the Islamic style.

The functional factor of the mini as an administrative headquarters had an active role in the architectural design of the building of the Suez Canal Authority, which consists of an architectural block that rises to a basement and two main floors in addition to a secondary third floor with multiple main and subsidiary entrances, as well as the simplicity of its lines that tend to vertical lines. It is intertwined with its three domes, which, although united in diameter, are the central dome, which is higher, which gives the mini more luxury and prestige.

Architectural and Decorative Description

General planning of the building: This building adopts a U-shaped, shallow, right-angled layout, one of the most famous planning models for the architecture of palaces of the 17th century CE in the era of the Muhammad Ali family. The building came in the form of two wings and a leg. As in the Teatro Farnese theater in Parma (191212AD) built by Giovanni Battista Aloni (1546-1934 AD), one of the pioneering architects in the 18th century CE in Emilia, influenced by the Palladio buildings in Vicenza, and the buildings of "Tsamozy" as in his theater in "Sabioneta". The layout of the Greek cross was popular in churches in Milan by the architect "Riccino San Josini, and it goes back to the planning of the Qam churches built by Antonio de Sangallo the little, and" San Michelli. "In the construction of the walls of the installations of that period, he followed the load-bearing wall system that prevailed.

In that period, limestone and bricks were used, in the context of preserving traditional building materials, with the introduction of cement and iron as new building materials that played a major role in those facilities. In the construction of the mini-roofs of the Suez Canal Authority, he followed the method of reinforced concrete,

and in Al-Darari Al-Lama 'it was stated that "Khorasan" is a Turkish word meaning clay made from porcelain flour and lime, while Ahmed Timur explains it as a special pallet of masonry made of small stones, sand, lime and cement.

The Facades and the Entrance: the space surrounding it helped to create four free facades for its enamel, the east and west facades are considered the two main facades. We show her the following:

Entrance and Main Facade:

The mini-façades are distinguished by the full symmetric clarity of the speaking Islamic style chosen by the architect in his design of the building. And the eastern façade is the main façade of the mini-port, which overlooks the western shore of the Suez Canal, in order to confront the ships passing back and forth across the course of the canal because it represents a sovereign indication of the international shipping course. This façade is divided into five vertical sections, the middle section and the two side sections stand out from the azimuth of the façade, but the middle section is the most pristine and taller in order to achieve the architectural distinction and balance.

Due to the location of the central central dome of the building on its vertical axis, as for the two sides, the two smaller domes lie on their vertical axis. As for the middle two sections, they are departed from the previous three sections.

The middle section: It rises vertically to three floors to distinguish it from the rest of the facade sections. In the middle of this section on the ground floor level is a pivot entrance that penetrates to the western side of the building with a square door opening that carries two small cantilever lintels flanked by two rectangular windows, and a rectangular chunky window opens in the side recess of this section at the level of the ground floor level. Above this on the level of the first floor is a arcade of three openings knotted with a makhmou arch, the middle of which is the widest and the most high, carried by four twin lobes of a composite style, an axis consisting of a row of acanthus leaves as close to the crown as the open papyrus column that spread in the architecture of ancient Egypt, and replaced Ionic horns are an abstract cubic.

As for the middle arch, it is located on the same vertical axis of the entrance in the level of the first floor, giving rise to a rectangular balcony opening to it a window knotted with the same arch occupied by two double sashes of wood shutters topped by a similar tree, and the two side arches are two twin windows that were the element that spread in Andalusian architecture, and in the middle Each of them is a lobe similar to the twin lobes that bears two small arches that are also concealed within the arch of the window, and in the lateral recess of this section at the level of the first floor level a rectangular chunky window opens.

As for the level of the second floor of this façade, in the middle of it is a modern wooden mashrabiya in the form of half-hexagonal windows with glass ribs separated by units of auspicious lines replaced by a rectangular window, and on either side of it are two rectangular windows, and this level of the façade is crowned by a constructive curtain in the form of pyramidal crenellations exchanged Between them, between high and low. Above this is the square of the dome's transition area, in which seven rectangular windows are opened, each of which covers two sashes

New glass and alumetal, and the top of this square is covered with sheets of newly developed corrugated sheet, topped by an octagonal transition zone, each side of which has two square windows covered by a side of alumetal and new glass, and this area is covered by corrugated iron sheets, above the neck of the dome and open It has eight umbrellas knotted with semicircular arches, topped by the helmet of the dome, which is of reinforced

concrete and belongs to the style of Mamluk domes with a lantern. It has two yellow tiles, with black lozenges in the middle, surrounded by white tiles, and filled with red triangles, and at the top are overlapping triangles in the form of multicolored markers as well, and that strip cuts in the east and west direction. In the thuluth script, they symbolize the Suez Canal. It is evident from the old photographs that it had the letter "S" inside it, which refers to the "Suez" canal as well, which was replaced after the nationalization of the Suez Canal in 1956 AD by the two present-day two Qs. Eight Brachids (Moon Yat is covered with wooden casings covered with transparent white glass. As for the lantern, it is made of iron and opens with ten rectangular windows covered with shutters made of iron that open horizontally to the outside on an iron pot.

And it is clear from old pictures dating back to the construction era that this lantern was added in later periods of the construction date. But it is located within the historical period before the nationalization of the canal, i.e. before 1956 AD, and its location was occupied by a round iron balcony. Dome culverts were used in monitoring the navigational course of the canal, while the lantern was used to produce indicative light signals to ships passing through the canal. A mast emerges from the lantern to raise the flag on it by means of a manual machine that is still in the mast, but it is not in use now, and it was replaced by ropes to raise the Egyptian flag.

The Two Middle Sections: and they are identical in design, and in the basement level at the bottom of this section of the facade there are six rectangular windows covered with iron protection in the form of pointed liberties from the top and bottom that penetrate two beams, and this level of the façade is covered with a rough white, used in all the facades of the building In the basement level. On top of that on the ground floor level is a colonnade that leads to a arcade that revolves around this floor, which consists of six concealed arches carried on beveled shoulders, and the page of the knots is divided into nine cymbals in white, corresponding to the dovetailed stone cymbals. On top of that is a simple, prominent cornice.

The spaces between the arches are occupied by a wrought iron fence in the form of three and half-half crossed vaulted arches, topped by two columns to match the main lines of the façade. Six gates are opened with arched arches, on the axes of arcaded arches, each of which is occupied by two double sashes of wood, topped by a similar sail. The portico is covered by a wooden ceiling that is divided into six sections on the axes of the shoulders of the arcade arches, by means of wide rods carried on small wooden cables, enclosed between them by shallow trusses and squares. The floor of this corridor is covered with ceramic tiles with dimensions of 1910 cm, with quadruple formations of red tiles alternating with white ones in a checkerboard design arranged at a 45 angle, and a frame of red tiles surrounds this.

The Two Side Sections: each of them has a dome above them and they are identical in design, and slightly protruding from the azimuth of the facade, and in the middle of each of them is a staircase consisting of ten steps of white caraway marble surrounded by a low railing from which it ascends to the corridor that revolves around the building, and the staircase is surrounded by The level of the basement has two windows from the windows of the basement, topped by a arcade with three square openings in the middle, the widest of which is carried on the two shoulders of the building, the space between them is occupied by a solid building curtain, and three doors are opened to the corridor with a closed arch similar to the doors that open to this corridor, and the first floor is presented by A arcade with three vaulted arches, the middle of which is the largest, carried on two and a half lobes, in the manner of the lobes of this façade, and the same vaulted wooden doors open onto the hallway.

On top of that is the simple cornice, and above that a second floor compares to the square of the dome's transition area, with three rectangular windows occupied by the sheabek from two sashes of wood, and above that

runs a wide, prominent cornice, above that the transition area of the dome, which is an octagonal corner of the prismatic shape corresponding to its counterpart in the architecture of the Cairo dome in the Mamluk Circassian era is the dome helmet, and the dome's helmet opens on each of its four facades, knotted with a semicircular arch to match the section of the dome helmet clad with the same faience of the main dome; It starts from the bottom with a yellow row, topped by two rows of milky color, then a strip surrounded by two yellow tiles, interrupted by two round red tiles surrounded by a frame of yellow tiles on the axis of the eastern and western façades of the mini, and intertwining triangles revolve between them in the form of the signs of Mamluk-Jercesse domes Polychromatic - white, black and red, and at the bottom there is a yellow faience ribbon to cover the upper dome, and the top of the dome is revolved by a band of multi-colored pens in the same design as that of the dome.

The northern dome is characterized by the presence of a metallic crescent at its top heading towards the north, that is, towards the entrance to the canal, which is a concept inspired by directing the crescents of domes and minarets towards the direction of the qibla in mosque architecture, and this crescent was lost from the southern dome. Joy led to the demolition of a part of it, and upon its restoration it was replaced by the lost part of the tiles in the restored areas with colors that match the decorative design and the colors of the original tiles. The façade bounces at the edge of the emergence of both sections, and opens a window in the level of the basement and a five-pointed arch in the level of each From the ground and first floors.

-The southern façade: This façade overlooks a berth in front of the canal's waterway. In this façade, the principle of symmetry and symmetry is one of the features of Islamic architecture, as it rises to two floors and in the middle of it is a stairway from which an individual ascends to the rotating corridor of the building consisting of ten steps of Trieste marble with a stone appearance, each step in turn consists of two blocks, the first equal to a third of the width of the second The stairs are flanked by two horseshoe railings. Three windows overlaid with iron protections are opened on the basement level to the east of this staircase, similar to the basement windows on the main façade, while two similar windows are located to the west of it, and at the end of the façade is a staircase with a gash (descending staircase) that appears to be new and leads to the basement.

And the façade in the level of the ground and first floors is occupied by the hallway and the arcade that revolves around the main façade of the building and its similarity in the use of the same elements and design, and it consists in this façade of seven arches. The fifth decade occupies from the east side in the level of the ground floor, and the stair is located on its axis. Doors and lead to inside the building. On both ends of the levels of the facade, there is a hidden contract with each level, as in the main façade, thus bringing the number of façade contracts in a single level to eleven contracts. The arched doors with wooden blinds are opened to the corridor on both levels, and the same method of roofing with bolts and squares was used in the corridor in both levels, which were further divided into areas according to the number of shoulders and arches as in the main façade, and this amounted to eleven Area.

It was also used in covering the floors of the hallway on the ground floor, with the original tiles, with checkered patterns, in red and white colors, which were replaced by modern tiles on the first floor, as in the portico of the main façade. On top of the façade the same masonry curtain with triangular pillars runs on the main façade. **The Northern Façade:** it is identical in its design, lines, and elements with the southern façade, except for the presence of the gendarmerie (descending staircase) leading to the basement directly to the west of the main staircase adjacent to two basement windows, and the floor of the revolving portico on the ground floor with this façade also covers the same ceramic tiles as On the southern side of the portico, but with a chess design of one

slab, this façade was subjected to misuse, which resulted in the introduction of many additions, using partitions of wood and glass, adding more spaces to this side of the building, in addition to adding false ceilings. This made it lose its original appearance, which can be restored by removing these additions compared to the southern façade.

Findings and Recommendations

In light of what this study concluded, we propose a number of recommendations aimed at returning the port to its initial state at the time of construction, the most important of which are:

- Preserving the ceramic floors in the revolving hallway on the ground floor, as well as in the internal spaces of the three domes.
- Restoration of ceramic tiles, similar to the original tiles, with new floors.
- Dismantling additions to suspended ceilings and partitions on walls, whether wooden or made of gypsum, and return to the original position.
- Dismantling the wooden mashrabiya that covers the middle window of the third floor on the main eastern façade, to show that window.
- Dismantling the added floors in the Al Sabat corridor and proposing the archaeological origin during the work.
- Dismantling the stairs and the marble balustrades of the western façade stairs inside the western façade stone leading to the ground floor, and returning them to their archaeological origins.
- Restoring the stairs on the western façade of the southern wing, similar to that of the northern wing of the same façade.
- Dismantling the new toilets on the floors of the building, and uncovering the archaeological evidence of their original design.
- Study the blocked openings for doors and windows in the walls, which cannot be ascertained except after making the necessary detectors.
- Making detectors for layers of paint to reveal the original paints with the aim of preserving them and returning the building to its first character.
- Not to add any functional modifications that affect the building's distinctive architectural character.
- Taking into account the future dimension of the building's capacity when carrying out development work.
- The alignment between the preservation of the original employment of its spaces and the elements of development; In order to preserve the distinctive character of the building.

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