

Publications of the  
Office of the Hungarian  
Cultural Counsellor in Cairo 2018–2019

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Current Research of the  
Hassan Fathy Survey Mission in Egypt



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Office of the Hungarian  
Cultural Counsellor in Cairo

The content and layout of the present downloadable publication corresponds to that of the printed version.

Grammatical inconsistencies in the printed version have been corrected, additionally, in certain places the maps and drawings have also been corrected, these do not change the essence of the content of the given chapter.

Front cover:

Detail of the Mosque in New Gourná (Photo: Zsolt Vasáros, 2015)

The manuscript was written with the support of the János Bolyai Research Scholarship of the Hungarian Academy of Sciences 2018-2021 (BO/00746/18/6).



SUPPORTED BY THE ÚNKP-19-4 NEW NATIONAL EXCELLENCE PROGRAM OF THE MINISTRY FOR INNOVATION AND TECHNOLOGY.  
SUPPORTED BY THE ÚNKP-19-3 NEW NATIONAL EXCELLENCE PROGRAM OF THE MINISTRY FOR INNOVATION AND TECHNOLOGY.



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ISBN 978-963-421-805-0

Publisher :

Budapest University of Technology and Economics, Faculty of Architecture,  
Department of Industrial and Agricultural Building Design

H-1111 Budapest, Műegyetem rkp. 3. K. 251

[www.ipar.bme.hu](http://www.ipar.bme.hu) / [vasaros.zsolt@mail.bme.hu](mailto:vasaros.zsolt@mail.bme.hu)

Co-publisher: Office of the Hungarian Cultural Counsellor in Cairo

Series editor: Attila Szvétek-Palla

Editor: Dóra Dávid, Zsolt Vasáros

Layout: Mária Iván

Preprint and typesetting : Glória Garaczi

Printing: Prime Rate Ltd.

Translation and proofreading: Anna Mindi Coulthard, Dóra Dávid, Thomas Cooper and the Authors

## Publications of the Office of the Hungarian Cultural Counsellor in Cairo 2018–2019

### Current Research of the Hassan Fathy Survey Mission in Egypt

edited by Dóra Dávid and Zsolt Vasáros

with contribution by Fruzsina Ács, Ákos Balog, Judit Bielik,  
Zsolt Bogáthy, Dóra Dávid, András Fárizs, Péter Kaknics,  
Andrea Kövesdi, Anna Lukács, Bence Móré, Sarolta Nardai,  
Annamária Olt, Júlia Pokol, Raslan Mohamed Ramadan Said Ibrahim,  
Gergely Sági, Fruzsina Serfőző, Regina Tábori, Zsolt Vasáros,  
Benedek Zacher and Zita Zöllner



**IPARTANSZÉK**

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## Mission extended

### - the Hassan Fathy Survey Mission: 2018-2019



*Sites in Egypt visited by the Hassan Fathy Survey Mission in 2018-2019.*

The Mission's main objectives for the 2018-2019 period have not changed, however, the locations for surveys and field research and the goals which primarily involve university dissemination have expanded significantly; that is, our goals have changed in space and time.<sup>1</sup> Major project efforts are reported chronologically below, but not in a diary-entry format.

#### 2018 - NEW OPPORTUNITIES FOR UNDERSTANDING THE EARLY WORKS

In 2018 we took significant steps to present Fathy's architectural achievements from a fresh perspective, which is our primary long-term goal.<sup>2</sup> We contacted the Digital Library of the American University in Cairo's Rare Books and Special Collections to gain insight into the rich Fathy collection of archival plans and photos.<sup>3</sup> Most of the known publications use some of the designs and photos in the collections, but the abundance of the materials reviewed exceeded our expectations. In other words, the designs, sketches and photos which appear in the publications are drawn from a small pool of materials, often repeating themselves and representing the same "point of view." This may be because authors, even if they are familiar with the venues, are more influenced by earlier publications than by the interconnections observed on site. One of the basic goals of our mission has been to observe and document exactly what happened, then to compare the buildings with Fathy's plans and original ideas.<sup>4</sup> This is probably the reason why, while studying the AUC -RBSCCL archives, we felt that many of the details in the collection are more important to us than the works of those academics who offer a less critical insight into Fathy's works. The archive holds thousands of drawings, plans, sketches, and notes as well as photos, which are invaluable treasures that serve as very important sources for achieving our goals. A visit to the collection led to the conclusion of a Cooperation Agreement, which we signed at the beginning of the following year.

<sup>1</sup> The field research of the Hassan Fathy Survey Mission in Egypt of the Budapest University of Technology and Economics, Faculty of Architecture was possible due to the contribution of sponsors: the Narmer Architecture Studio Budapest and the Department of Industrial and Agricultural Building Design.

The research is "Supported by the ÚNKP-18-4 New National Excellence Programs of the Ministry of Human Capacities", and is "Supported by the ÚNKP-19-4 New National Excellence Program of the Ministry for Innovation and Technology", and supported by the János Bolyai Research Scholarship of the Hungarian Academy of Sciences 2018-2021.

<sup>2</sup> The participants of the Mission in 2018 were: Dr. Zsolt Vasáros (architect, Field Director), Ms. Dóra Dávid (architect, Deputy Field Director), Ms. Fruzsina Ács, Ms. Judit Bielik, Ms. Dóra Nagy, Ms. Fruzsina Serfőző, Ms. Júlia Pokol, Mr. Ákos Balog, Mr. Péter Kaknics and Mr. Bendegúz Zacher (students of architecture).

<sup>3</sup> I express my sincere gratitude to the Rare Books and Special Collections Library of the American University in Cairo, especially to Mr. Philip Croom for agreeing to an official cooperation with us, and Ms. Balsam Abdel Rahman and Ms. Ola Seif for their help.

<sup>4</sup> About Fathy's oeuvre in general see DAMLUJI – BERTINI 2018; EL-WAKIL 2018; STEELE 1997; STEELE 1988; RICHARDS – SERAGELDIN – RASTDORFER 1985; SERAGELDIN 2007; HAMID 2010; also VASÁROS 2019.

During our stay in Cairo we visited important buildings related to Fathy's early and late career. Built in 1971, a privately-owned villa in Sidi Krier (west of Alexandria) is an example of his late period, but it is also a reminder of the characteristic formal and structural features of the vernacular phase of his career.<sup>5</sup> His design in the Fayyoun oasis in 1944 was a residence for Hamdi Seif al-Nasr; the complex was built with significant changes to the original design.<sup>6</sup> The private house is run-down, and we were only to study it from the outside. We do not yet know what caused the significant discrepancies between the completed building and the plans, but the terrain shown on the plans also differs from the reality of today, as if the designer, Fathy, had not had reliable topographic data at the time. It is also possible, of course, that at the request of the owner, the volume of the building was reduced by about half purely for economic reasons. But these changes were not followed by plans by Fathy, at least not that we know of. We also do not know whether the house in its present form was built with Fathy's consent in 1944-45. It may be an exciting challenge for the coming seasons to provide full documentation of the house and compare it with the original plans. The importance of the Hamdi Seif al-Nasr villa is also worth highlighting because the design is just ahead of or was done almost at the same time as the New Gourna project, and barely a few years after the planned Hamed Said Studio, which was built in 1942 but and was later torn down.<sup>7</sup> The scale and spatial luxury of the Fayyoun building exceeds, at least on the plan-level, the Hamed Said Studio, so we can reasonably consider it a turning point in Fathy's career.

## SURVEYS AND STUDY VISITS IN UPPER EGYPT

New Gourna is fundamental to Fathy's oeuvre and providing documentation of it is perhaps one of the most valuable elements of our mission.<sup>8</sup> In the previous volume we covered the anomalies about New Gourna and the controversy surrounding the seemingly well-documented and published project in more detail, so we will not discuss this now. It should be noted, however, that the prolonged realization of the survey, which lasted for years, is due both to the time and financial constraints of our mission and to the limited accessibility of the sites. While the public buildings were relatively easily accessible for survey and study purposes in the first seasons of 2015 and 2016, this was not the case for private homes. Owners are sometimes reluctant to grant access to their private homes, especially because of the lengthy study process; however, during our field research in New Gourna between 2015 and 2019 we were able to document almost all of the existing original houses and parts of houses which are important elements in understanding Fathy's works. It should be noted that in many cases the houses were partially or completely demolished after the documentation, so our results constitute the last credible survey of the buildings. In the spring of 2018, five roughly intact, that is, original homes were documented. They represent different types according to Fathy's master plan. At the same time, some of the Khan's south and southeast façades were made accessible, which allowed us to complete our 2015 surveys and since the plaster had been removed, we could study the method the wall structure and dome on the corner structure were built. We also refined surveys done in previous years on the so-called Omda's House and the Abd el-Rassoul House.

5 See in general STEELE 1988, 95-99; DAMLUJI – BERTINI 2018, 292-295; EL-WAKIL 2018, 317-322.

6 See EL-WAKIL 2018, 82-85; STEELE 1988, 56-59.

7 See RADWAN 2018, 114-117; STEELE 1988, 54-55.

8 See in general STEELE 1988, 63-75; BERTINI 2018, 194-211; DAMLUJI 2018, 219; also FATHY 1973.



*The buildings of New Gourna recorded to be original by UNESCO in 2010.*



*The buildings of New Gourna that were still existing in their original form (dark) or still had significant original or reconstructed/rebuilt parts (light) of the original buildings in 2019.*

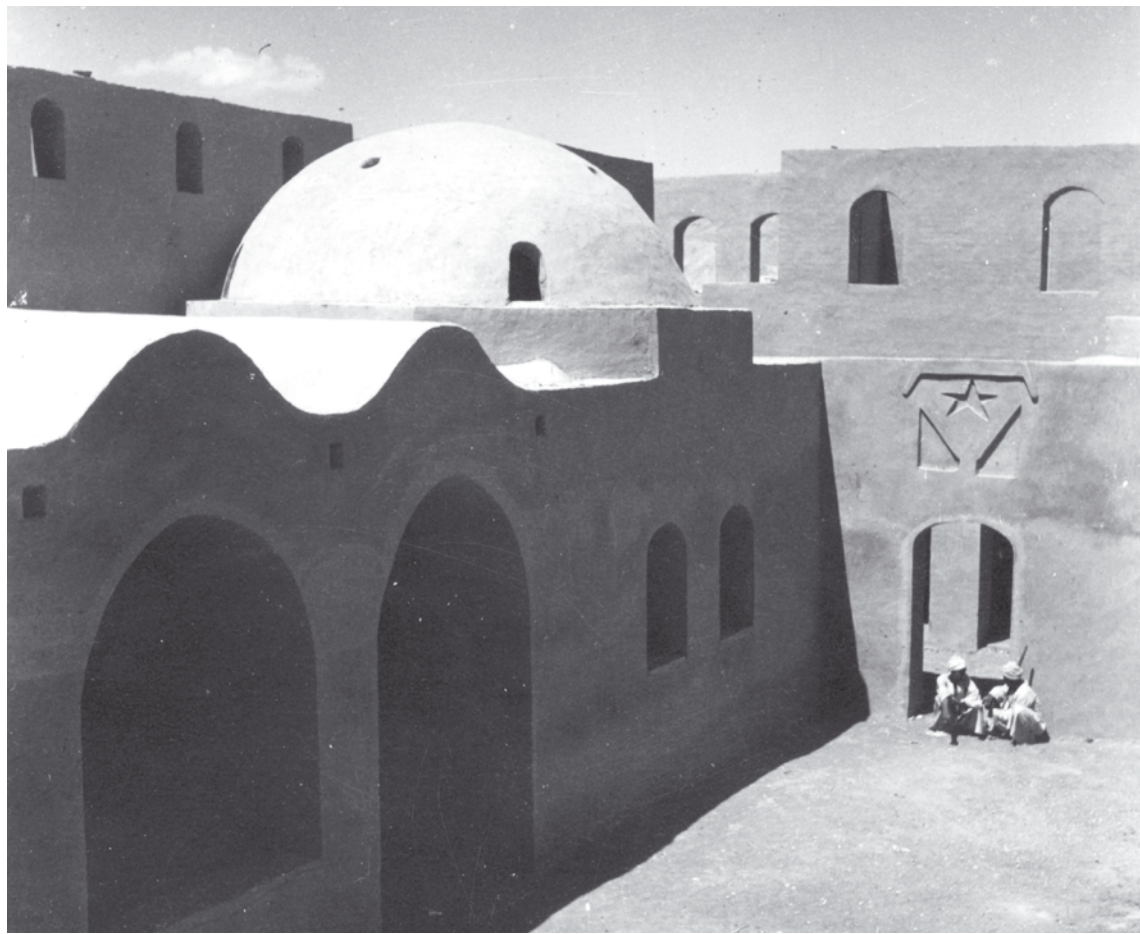


*Buildings surveyed by the Mission in New Gourna: 1. Mosque (2015-19), 2. Theatre (2015-16, 2019), 3. Khan (2015-19), 4. Fathy's Field House (2015-17, 2019), 5. Abd el-Rassoul House (2016-17), 6. Cattle Market (2015, 2017-18), 7. Village Hall (2017-18), 8. Village Fountain (2017); Houses: 9. Type F (2016-17), 10. Type A (2016), 11. Type G (2017-18), 12. Type H (2016-17), 13. Type I (2017-18), 14. Type J (2017-18), 15. Type K (2018), 16-17. Type D (2018), 18. Type E (2017-18), 19. Type L (2017), 20. Type B (2018), 21. Type M (2017-18)*





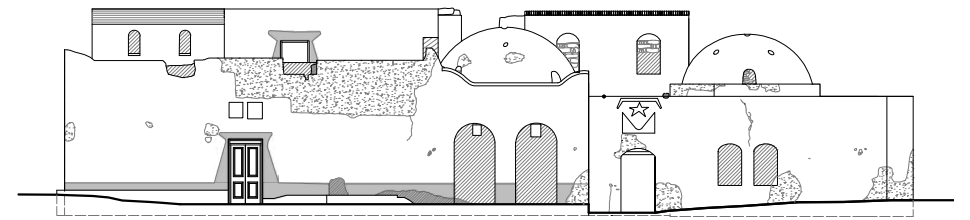
Masterplan version of New Gourná. Source: RBSCl, AUC



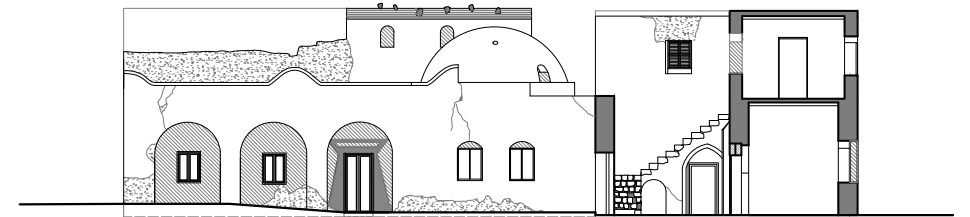
The façade of the Abd el-Rassoul House captured not long after construction. Source: RBSC, AUC



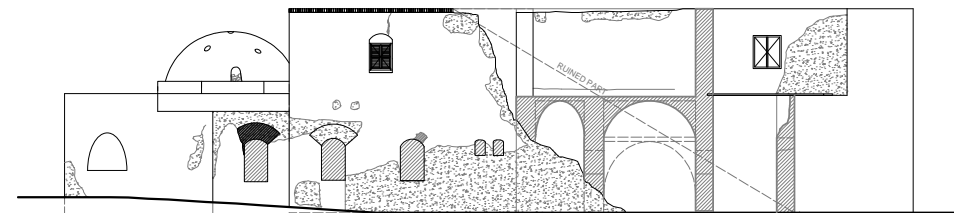
The façade of the Abd el-Rassoul House. Photo: Zs. Vasáros, 2019.



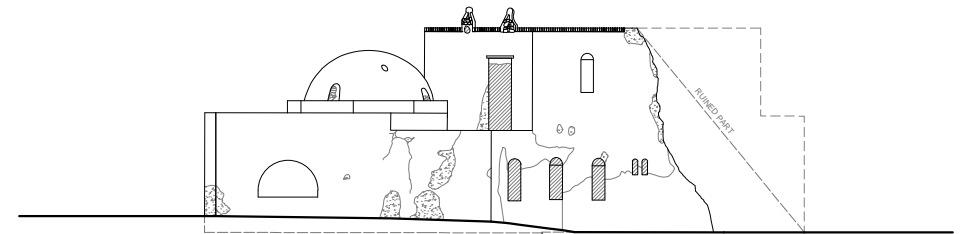
Southern façade



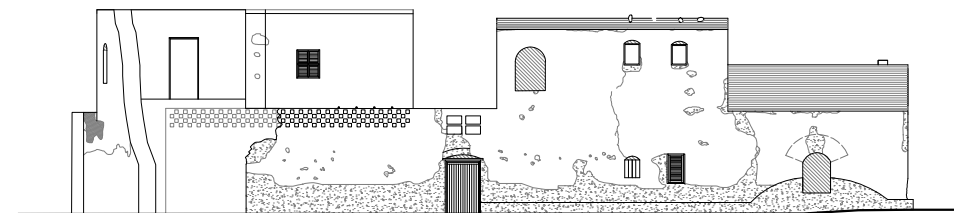
Eastern façade



Northern façade



North-Eastern façade



Western façade

0 2 5 10m

Façades of the Abd el-Rassoul House, based on data captured by the Mission in 2015-2017. Drawings by F. Tibai, L. Veres

Dóra Kalász, one of the participants in the January 2017 fieldwork, completed her BSc thesis on the Cattle Market site in 2018, proposing a craft school for the largely vacant marketplace in her plan. Details of this interesting design proposal are presented in the previous volume. Another important result of the 2018 season related to New Gourna is the preparation of a design competition for architecture students at the Budapest University of Technology and Economics (BUTE) regarding one of the vacant sites. According to Fathy's masterplan, the site would have accommodated a residential building, but it has been left empty, and today auxiliary buildings take its place. We proposed an elementary school to be built next to the mosque and across the Khan; the autumn 2018 student design competition yielded 10 design proposals. Working in teams, Hungarian students (mostly participants in the spring 2018 fieldwork) created plans together with other Hungarian and foreign, mainly Middle Eastern students. We also invited Mr. Tarek Waly, who worked with Fathy on the unrealized late Nile Festival Village project in the 1970s and who coordinated the restoration of the Stoppelaëre House in Luxor, to sit on the jury panel. Mr. Waly is currently working on the renovation plans of the Khan in New Gourna. In this volume, we present some of the most interesting suggestions, representing a theoretical possibility for the further development of New Gourna.



*Residential houses in Mahamid. Photo: Zs. Vasáros 2018.*

We took an important study trip to Aswan, as well as to some of Fathy's more important locations in Upper Egypt. About halfway between Luxor and Edfu is Mahamid, where we documented a village mosque in 2016-2017 which dates back to the Middle Ages. We included this building primarily for its simplicity and rarity. Unfortunately, the mosques in Upper Egypt, which inspired Fathy, have now mostly been destroyed. The one in Mahamid is a rare exception. We cannot confirm that Fathy visited the site, but the rural architectural heritage of the village is nevertheless remarkable. We returned to the Fatimid Cemetery in Aswan, which we had studied in the previous seasons.<sup>9</sup>

<sup>9</sup> See SPEISER et al., 2013; also BJÖRNESJÖ – SPEISER 2014.



*The mosque and its minaret in Mahamid. Photo by Zs. Vasáros, 2018.*

We also visited the remains of the Mashhad al-Bahri (Shallal) Mosque, accessible by boat from Philae.<sup>10</sup> The remaining skeleton of the minaret is an important example of early Islamic architecture. In Aswan, especially on the western side in the so-called Gharb al-Aswan, we were able to study one of Fathy's most important sources of inspiration: the structural and formal design of the so-called Nubian vaults. The complexes constructed around the courtyard(s) feature characteristic parabolic arched spaces, which today still serve primarily as buildings one would find on a farmstead or agricultural/animal husbandry farm. For the most part, they are used as storage facilities and dwellings for animals. However, as has been thoroughly documented in the secondary literature, Fathy eventually created the dominant motif of his architectural style from this structure and form.



*Nubian vaults in Gharb al-Aswan. Photo by Zs. Vasáros, 2018.*

<sup>10</sup> See BLOOM 1984; also O'KANE 2016, 25.



*Students of architecture are studying the remains of the Mashhad al-Bahri (Shallal) mosque.  
Photo: B. Zacher, 2018.*



*Interior of the St. Tawadros Monastery, Deir el Moharreb. Photo: Zs. Vasáros, 2018.*

We also visited several sites related to the project in the area around Luxor. At Luxor West Bank, we visited Deir el-Moharreb, a fascinating dome system which we had studied earlier.<sup>11</sup> An important goal for the future is to fully document the early Coptic monastery church and to study the structural and architectural relationships of the domed spaces, which were constructed in multiple stages.

We also explored the church space in Deir el-Tod, which could also offer exciting opportunities in the future. As we do every year, we returned to Garagous in 2018, where we had previously conducted surveys and documentation at two locations. The so-called Ceramics Manufacture and the Cultural and Health Centre plans were made by Fathy in the 1950s, but due to his conflict with the Jesuit community, the buildings were eventually constructed differently.



*Interior of the Coptic Church in el-Tod. Photo: Zs. Vasáros, 2018.*



*Interior of the Ceramics Manufacture, Garagous. Photo: Zs. Vasáros, 2018.*

<sup>11</sup> See LECUYOT 2019, 18-20.

This season, we refined our previous surveys regarding the Ceramics Manufacture, where the two workshop buildings display Fathy's vision in its most authentic form, although the layout is different from that of the plans. We partially assessed the so-called tower buildings and adjoining outbuildings, but their "originality" (that is, the extent to which they are based on Fathy's plans) is still questionable. Unfortunately, we could not enter them. In the case of the Cultural Center, we only know Fathy's site plan, and the outcome is only barely reminiscent of that layout. We therefore considered it important to document this ensemble thoroughly, as it is a little-known or modestly documented part of Fathy's oeuvre. We were able to survey parts of the school, the church and the nursery school, but we did not have access to other rooms this season.<sup>12</sup>

Related to the project, we repeatedly visited the newly built parts of Gourná, which have continuously provided space for the displaced population of Old Gourná since the 1990s.<sup>13</sup> This area is north of the West Bank, essentially northwest of Taref. The first unit is called Syul, the next Taref and the last, built after the year 2000 with its distinctive domes is called Gabawi. This area is not only interesting to us as the finishing touch of the Old Gourná-New Gourná relationship, but also from a contemporary architectural point of view, as the typically row-house designs were built at different times, according to different parameters and were given fundamentally different characters, therefore offered different opportunities to their new residents. It was interesting to study how each type of building became extendable and how the edifices which were to be demolished served as building material for new houses. Dóra Dávid studies this phenomenon, which is a familiar subject in the international secondary literature.



*House in al-Syul. Photo: Zs. Vasáros, 2018.*

<sup>12</sup> See SIDHOM 2018; HAMID 2010, 136-139; STEELE 1988, 79.

<sup>13</sup> See in general about Old Gourná VAN DER SPEK 2011; SIMPSON 2003.

## 2019 - TIME FOR INTERPRETATION

The Cooperation Agreement between the AUC Rare Books and Special Collections Digital Library and the Hassan Fathy Survey Mission of the Faculty of Architecture at BUTE was prepared in 2018 and was signed at the beginning of February 2019. According to the agreement, we can use materials in the collection for research on related publications, but the surveys, photographs and their primary evaluation during our mission will be deposited in the Cairo collection. During the on-site research in January and March 2019 we obtained valuable digitized materials which support our research, and we consulted experts on the collection, Ms. Balsam Abdel Rahman and Ms. Ola Seif.

At the beginning of February 2019, we visited the Fares School and conducted surveys and photo documentation.<sup>14</sup> The visit was preceded by a lengthy licensing process, given that the school has been closed for years, which is partly the reason why its condition has deteriorated.<sup>15</sup> The series of plans found in the RBSC, AUC date back to 1956, presumably the school was built after this, at a time when Fathy may have already left the country. In many respects, the Fares School is a model. This is one of Fathy's sophisticated layouts and spatial arrangements in a school that has survived to this day, which is why it was important for us to study. At the same time, the school's architectural plans which would reflect reality are not available in the AUC collection or in published materials, therefore obtaining permission to study the building was crucial for us. Furthermore, the AUC archive plans show several versions, including "vernacular" solutions perfected by Fathy, and also reinforced concrete constructions. Thus, the processing and evaluation of the surveys and their comparison with the remaining plans and Fathy's other school plans offer exciting research opportunities.

<sup>14</sup> See the original plans in RBSC: Hassan Fathy Collection 56.01.; about the school see STEELE 1988, 84-85; STEELE 1997, 96., 104-108; DAMLUJI 2018a, 41-43.

<sup>15</sup> I would like to express here my sincere thanks to the representatives of the Ministry of Education in Cairo for the support to realise the visit and the survey in Fares.



*School in Fares. Photo: Zs. Vasáros, 2018.*

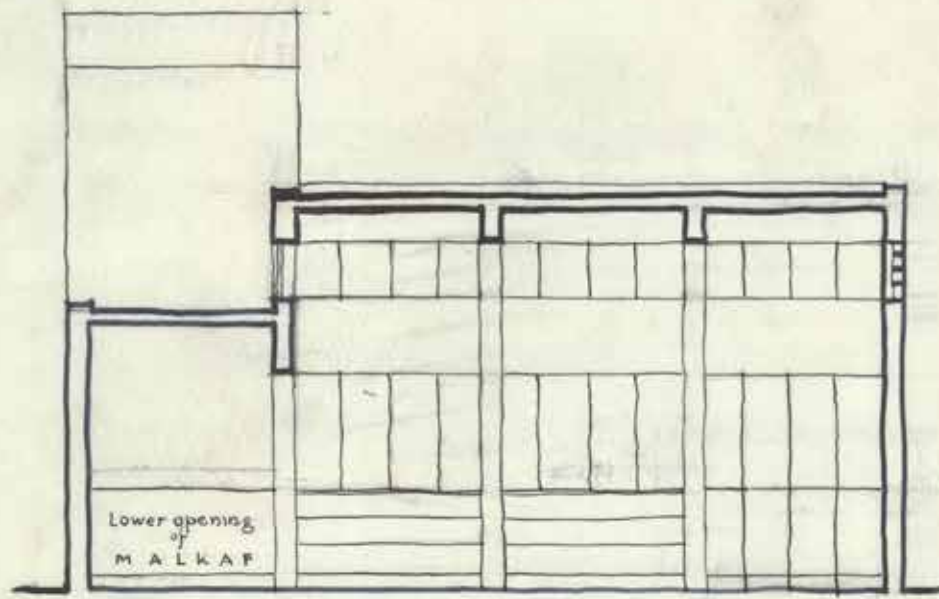


*School in Fares. Photo: Zs. Vasáros, 2018.*

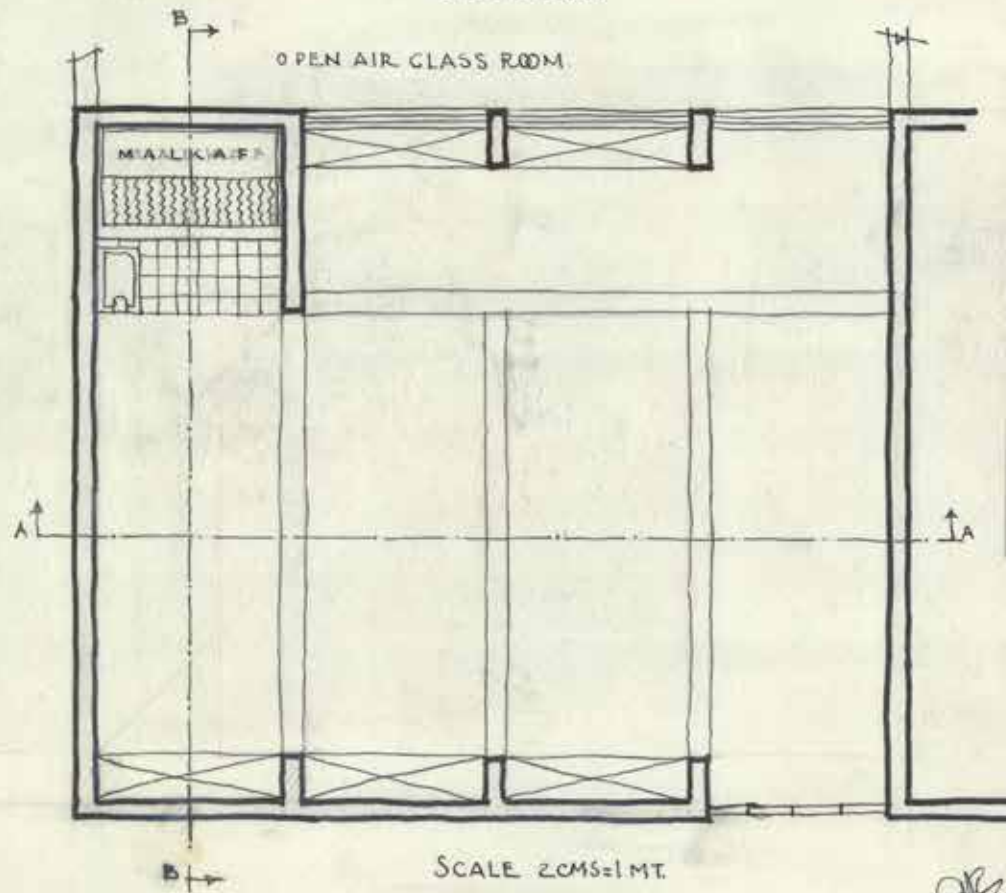


*Interior of a classroom in Fares. Photo: Zs. Vasáros, 2018.*

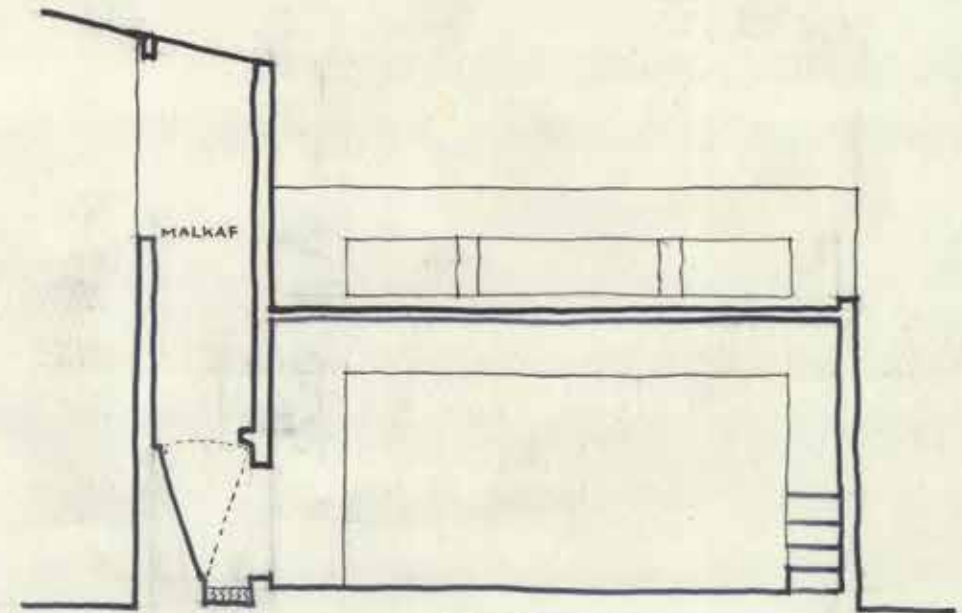
ALTERNATIVE FOR CLASS ROOM FARES SCHOOL TYPE, IN R.C. & RED BRICK



SECTION AA



SCALE 20MS=1MT



SECTION BB

Alternative proposal for the primary school in Fares: the structure is reinforced concrete and burnt brick.  
Source: RBSC, AUC



*The village Lulu'at al-Sahara near Kerdasa, Cairo. Photos: Zs. Vasáros, 2019.*

In March 2019, we revisited the Hamdi Seif al-Nasr House in Fayyoun and had an opportunity to visit the Andreoli Villa.<sup>16</sup> However, the most important site we visited was a village called Lulu'at al-Sahara, in Giza, near Kerdasa, which was built in 1950, commissioned by a certain Hafez Afifi.<sup>17</sup> The architect was Fathy, and the design and execution were essentially parallel to the failure of the New Gourna project. Lulu'at al-Sahara is not nearly as large as New Gourna or later New Baris, but here the original ideas seem to have been realized. The residential buildings resemble those of Gourna, the mosque looks like the mosques surveyed by Fathy in Nubia, and the buildings still fulfil their function as residential housing estates. This is quite rare in Fathy's early work, and we plan to study it in the future.

We returned to Garagous, where the team conducted further surveys at both locations. In the Ceramics Manufacture area, we could prepare the documentation of the so-called Hostel building, and we were able to survey newer building units by the Cultural Centre. The Priest's House (probably based on Fathy's design and guidelines), details of the hospital wing featuring Fathy's style and certain parts of the school were documented. Thus, apart from some private rooms, the architectural survey is now complete.

<sup>16</sup> The participants of the Mission in 2019 were: Dr. Zsolt Vasáros (Architect, Field Director), Ms. Zita Zöllner, Ms. Andrea Kövesdi, Ms. Fruzsina Serfőző (Students of Architecture), Dr. Dezső Hegyi (Architect), Mr. Gergely Sági (Architect, Doctoral Student), and Mr. Simon Szabó (Student of Architecture).

<sup>17</sup> I express here my thanks to Ms. Balsam Abdel Rahman and to Mr. Ahmad al-Bindari for their help to find the site. For the buildings see STEELE 1988, 75-77.

During the season, doctoral student Gergely Sági examined the current structure of New Gourna as a case study and summarized its architectural-urban implications. This is only a snapshot, as the rate of construction and rebuilding in the area is very fast, and the volume of change has been significant in recent years. New Gourna seems to be a good site for mapping the installation of buildings and the number of levels based on available photos. This is not intended to show the decay of New Gourna, but rather an understanding of what is happening in Egypt today, primarily as a result of demographic change. Gergely Sági analysed the current buildings of the village and compared them to one of Fathy's late works, the Dar al-Islam project in New Mexico, USA. The study was published in the Yearbook of the Doctoral School of Architecture of BUTE in 2019.<sup>18</sup>

Unfortunately, the mosque in New Gourna was in such bad condition that it had to be closed. The carpets were removed from the lounges, which provided an opportunity to observe and document the floor coverings accurately and to assess details that previously had been covered. Dezső Hegyi PhD, an expert in structural engineering, and his students, Ms. Andrea Kövesdi and Mr. Simon Szabó made important static-structural observations on the Mosque, the Khan, Fathy's own house and the Theatre; his findings have been published in a collection of studies compiled by students in the fall of 2019.<sup>19</sup>



*The atrium of a residential house in Gezira, Luxor West Bank. Photo: Zs. Vasáros, 2019.*

At Luxor West Bank, in Gezira we documented a residential building constructed presumably at the beginning of the 20<sup>th</sup> century. The house was made of mudbricks, palm beams and branches, like the buildings of Old Gourna. Also, the floor plan of the building was strikingly regular, and its spaces bore a remarkable resemblance to most of the buildings Fathy designed in New Gourna, especially the patio, the L-shaped staircase and the additional spaces. One could easily have the impression that Fathy used this building as reference for the New Gourna buildings that were designed to replace the Old Gourna ones, and its various permutations represented the different types.

<sup>18</sup> See SÁGI 2019.

<sup>19</sup> See <https://tdk.bme.hu/EPK/DownloadPaper/A-Hassan-Fathyfele-boltozatok>





*Al Qasr, Dakhla. Photo: Zs. Vasáros, 2019.*



*Interior of Nasr al-Din mosque, Al Qasr, Dakhla. Photo: Zs. Vasáros, 2019.*



*Nasr al-Din mosque, Al Qasr, Dakhla. Photo: Zs. Vasáros, 2019.*



*Nasr al-Din mosque, Al Qasr, Dakhla. Photo: Zs. Vasáros, 2019.*

Mainly because of the location and multiple expansions, the Old Gournia buildings may be seen as only partial references for the New Gournia residential buildings. More precise analogies can be found in the simpler buildings which were presumably built during one phase in the neighbourhood. We are planning further surveys in this area.

We revisited New Baris in the Kharga Oasis and examined some important sites from the perspective of the study of Fathy's architectural ideas. Fathy visited the remaining domes and vaulted tombs of Bagawat Cemetery.<sup>20</sup> In connection with New Baris he specifically mentions to the features of the ancient architecture of the oases which can be observed in the Qasr. Fathy primarily refers to the narrow, winding, sometimes covered streets, which are occasionally found in the New Baris plans. Old Baris has almost completely disappeared, similarly to Kharga, where the Qasr has practically vanished, however in Dakhla it has remained largely intact.<sup>21</sup> Walking through the area and, as much as possible, looking with Fathy's eyes, one can notice the spatial architectural solutions which he used not only when designing New Baris, but also in several of his other designs.



*Plot of the former house of Alaa al-Din Mustafa, master builder of Hassan Fathy. Remains of the original house are to be seen under the porch. Photo: Zs. Vasáros, 2019.*

We visited Mahamid again, not just because of the mosque, but also because in 1981, Fathy designed a house here for Mahamid for Alaa al-din Mustafa, a Nubian-born master builder. Fathy worked with Alaa al-din Mustapha many times, and he invited him to the Dar al-Islam project in New Mexico, USA, too. The house has not been identified in publications so far, but after some investigation, the remains of the house were discovered with the help of relatives. Unfortunately, only a small part survived, but it has been documented.<sup>22</sup>

Contemporary architectural research into the dissemination of mission work launched in 2018 continued. We selected the basic types of buildings constructed in the 1990s and after 2000 in Taref and Syul and made surveys. Not all types have been documented

<sup>20</sup> See in general FAKHRY 1951; CIPRIANO 2008.

<sup>21</sup> See in general DABAICH 2011.

<sup>22</sup> For the original plans in RBSCL, Hassan Fathy Collection 81.02. About the master builder see DAMLUJI 2018, 330-337.

yet, but we already have the most important ones. Rich photographic documentation will also help to further understand the processes concerning the ways in which the buildings were used (or not used) and the ways in which they were remodelled and added to. We will examine good examples which came into being in an openly ad-hoc way. This process was analysed by Dóra Dávid during the 2019–2020 thematic year of the Doctoral School of Architecture; this volume contains her reports on the ongoing research.

Each autumn, we are announcing two types of competition briefs for the Students' Competition of BUTE: a scholarly thesis and an art-based project focusing on design. In the autumn of 2019, a "hybrid" brief was announced to the students, which called for the elaboration of a design project based on academic grounds about a case study in Cairo. The researchers revised and analysed a number of intervention proposals concerning the informal neighbourhoods, and elaborated a proposal connecting them with a certain progressive framework. A summary of the thesis and some figures by Annamária Olt and Sarolta Nardai, the Authors, are also published in this volume.<sup>23</sup>

Due to its popularity, the school program proposed for the New Gournia site selected in the autumn semester of 2018 student design contest continued in the spring semester of 2019. More plans were designed for the site in the framework of projects for Diploma Projects and the Comprehensive Design subject. In addition to the school, an international research building could also be designed.

In the spring of 2019, we launched the Middle East Design Studio at the BUTE Faculty of Architecture. The locations of the design tasks are in Luxor, Cairo and Aleppo. This volume contains a selection of the designs for Luxor, and the results of the Cairo program will be presented in the next volume. In Cairo, we proposed the design of the Max Herz Research Institute to commemorate the renowned architect, Max Herz Pasha/ Herz Miksa (1856-1919), who was born in the Austro-Hungarian Monarchy. The site is located next to the Citadel, opposite the Al-Rifa'i Mosque and the Mosque-Madrassa of Sultan Hassan, in the restoration of which Max Herz Pasha played an outstanding role in the late 19<sup>th</sup> century.<sup>24</sup>

This volume introduces Andrea Kövesdi's design for the Comprehensive Design Studio; she worked on the plans for two semesters and designed the "research base" topic of the subject. The unique feature of the design is that although the principles of construction are not entirely in line with Fathy's original ideas, the plan still corresponds to his main features. The building's scale, articulation, elaboration of details and harmony of form are exemplary. The natural ventilation of the building was thoroughly considered, and the designer also conducted on-site studies of the relevant elements of traditional architecture. Zsolt Bogáthy chose the same subject and his first-semester Comprehensive Design project is published in the volume. He chose a different approach and did not follow Fathy's masterplan. Designed with a regular stamp-like contour, the building is placed slightly withdrawn from the property line, thus allowing more space for the Mosque and the Khan. Both the interior structure and the façades are rigorously designed, with the atrium and the dining room evoking aspects of local design and traditional architectural patterns. A further strength of the design is the space-saving construction of new edifices in the area, which makes the composition extendable in a scheduled manner.

<sup>23</sup> For all entries, see DÁVID – TERBE – SÁGI – VASÁROS 2020.

<sup>24</sup> In general about Max Herz see ORMOS 2009.

Several diploma projects have been prepared for the site, two of which are presented here. Anna Lukács designed the school, and partly incorporates Fathy's masterplan in the construction of new edifices in the area, while also adapting to climatic conditions. This creates the east-west axis, which open with the smallest possible surface facing the sun. Most openings face north and south with exciting layered façades, and the western side is enriched with covered-open spaces. Our Egyptian student, Raslan Mohamed designed a research base for his diploma project; his design is both contemporary and traditional. The implementation does not follow Fathy's plan but considers the neighbouring Mosque and one of the Khan's major design axes. This roughly corresponds to the direction perpendicular to the prevailing winds, which is a particularly important feature of the plan. The construction of new edifices in the area partly follows traditional structural patterns, resulting in a combination of proportionate courtyards and functional structuring. Raslan's design is based on extensive calculations, consideration, many smart architectural solutions, and it tastefully evokes Fathy's style.

In this volume – similarly to the previous one – we are presenting the short reflections of the participants. The interpretation and description of the objects, sites is not timely yet; the primary experience of personal observation and presence is much more important for the examiner. This is how the experience might turn to a useful knowledge later, which shapes the architectural thought process.

## SUMMARY

The Hassan Fathy Survey Mission has been researching Fathy's oeuvre for the ninth time in five years. The 2018-2019 period has been crucial to the research endeavor. First, thanks to the AUC RBSCL, we have had access to an unparalleled archive of important plans and notes, as well as photos. We can use this material to search for details and connections which are virtually unknown, despite the large body of publications. In other words, based on the efforts we have undertaken to complete our fieldwork, questions arise which we can answer by using the material in the collection. The mission's scope in terms of time periods and spaces studied has expanded. The data on the remaining Fathy buildings in Upper Egypt has been recorded because we have surveyed the Fares School and concluded the documentation of the New Gourná residential buildings and the Garagous projects. New Baris, the Stoppelaëre House and the public buildings of New Gourná were surveyed and documented by the Mission between 2015 and 2017.<sup>25</sup>

Fathy's early or, rather, his early vernacular oeuvre is by no means confined to Upper Egypt, and his first works of this kind were built in or near Cairo. They are still being examined, and concrete steps have been taken to document them, for instance in the Fayyout and Lulu'at al-Sahara. We successfully accessed important antecedents to, and authoritative resources on Fathy's architectural work. In addition to the first, still rudimentary summary of the findings, perhaps the most important result is the dissemination of data in the setting of tertiary education. Firstly, the design competition announced to the undergraduate students and the resulting design projects have been successful. Secondly, research projects at the undergraduate and postgraduate levels appear to be making significant progress, including for instance a critical analysis

<sup>25</sup> See DÁVID – VASÁROS 2020.

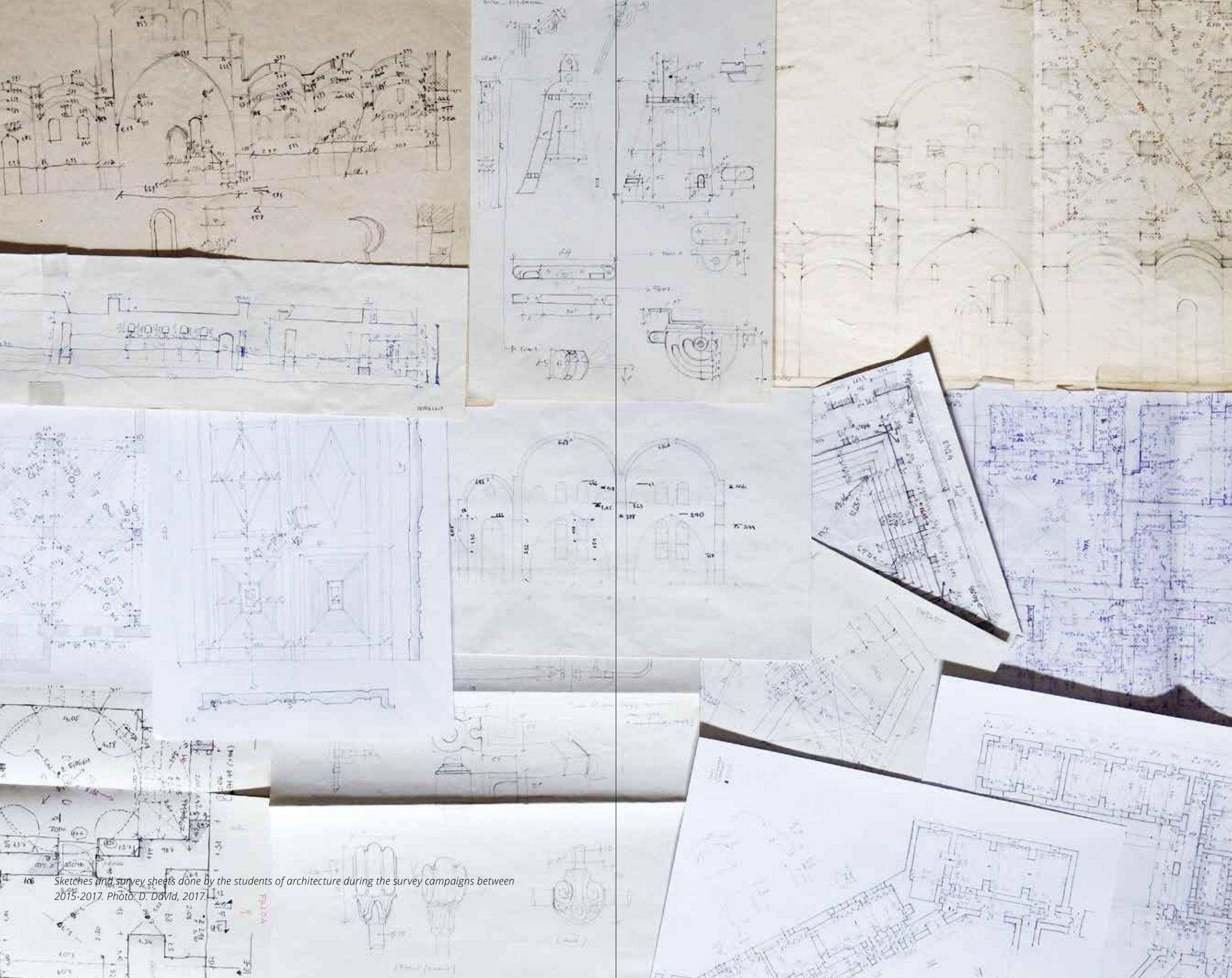
of Fathy's oeuvre, a reconstructive analysis of certain sub-problems, and even the study of contemporary architectural and urban issues.

Further documentation will certainly be possible and necessary for several seasons. According to our plans, a monograph will be written on individual objects or groups of buildings. This will enable the publication of detailed data and comparisons with the original archival materials in a focused and substantial volume. It may then be necessary to revisit certain phases of the oeuvre or even to reassess Fathy's entire career. Meanwhile, we must not forget about contemporary processes, including not only the advancement of informal architecture but also the unique renaissance of Fathy's approaches to architecture. The use of a kind of "fathyism" is clearly detectable throughout Egypt, i.e. his trademark use of mashrabiya built using brick, Nubian vaults and dome structures. In general, the uses to which these architectural solutions are put are dissimilar from Fathy's proportional and unmistakable architecture, but they add interesting daubs of colour to architecture in Egypt, especially in areas outside the major cities.

The research mission on Fathy's oeuvre surpassed its original purpose. The concepts of design-based research and research-based design, as well as the character of the curriculum for designing architects are frequently discussed questions in scientific circles and forums. Therefore, fieldwork proves to be desirable and effective, as documentation always yields primary results which were previously unknown, not up to date, or not detailed enough. At the same time a fieldwork like ours allows us to observe many phenomena in Egypt which we might not notice otherwise. Today, Fathy's original focus on understanding and preserving historical architecture in combination with vernacular architecture is still as relevant as in the 1940s.<sup>26</sup> Now, the situation is exacerbated by demographics and the forecasted decline of the Nile, as well as by the unpredictable consequences of climate change. The review and publication of Fathy's oeuvre<sup>27</sup> may not answer these questions, but deeper knowledge of his work may help us understand the processes better. It can help with the analysis of historical and contemporary examples and with the understanding of their essential elements. Nowadays, understanding the issues of the Global South and supporting the region have become a global task. If the Hassan Fathy Survey Mission, with its field activities and its university-level dissemination and research potential can contribute to this at an international level, we will have achieved our primary goal. We will continue our work in 2020.

<sup>26</sup> In general see FREY 2010.

<sup>27</sup> See DIENER et al., 2015; SÉJOURNÉ 2012, 91-110; ANGÉLIL – MALTERRE-BARTHES 2016; SIMS 2014.



Sketches and survey sheets done by the students of architecture during the survey campaigns between 2015-2017. Photo: D. David, 2017.

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### ABBREVIATIONS:

- BUTE - Budapest University of Technology and Economics  
CASAE - Cahiers supplémentaires des ASAE (Cairo)  
IFAO - Institut Français d'Archéologie Orientale  
RBSC, AUC - Rare Books and Special Collections Library, the American University in Cairo  
HFSM - Hassan Fathy Survey Mission



*Dóra Nagy during the field survey in New Gourna. Photo: B. Zacher, 2018.*



*Ákos Balog, Bendegúz Zacher, Dóra Nagy, Judit Bielik, Fruzsina Ács, Péter Kaknics and Fruzsina Serfőző during the field survey in New Gourna. Photo: J. Pokol, 2018.*



*Ákos Balog during the field survey in New Gourna. Photo: B. Zacher, 2018.*



*Dezső Hegyi, Andrea Kövesdi, Fruzsina Serfőző, Simon Szabó, Gergely Sági, Zita Zöllner and Balázs Tihanyi during the visit of al-Qasr, Dakhla. Photo: Zs. Vasáros, 2019.*



*Gamal Ahmed Tawfiq, Simon Szabó, Zita Zöllner, Fruzsina Serfőző, Andrea Kövesdi, Balázs Tihanyi, Dezső Hegyi and Gergely Sági during the visit of al-Qasr, Dakhla. Photo: Zs. Vasáros, 2019.*



*Judit Bielik, Péter Kaknics, Bendegúz Zacher, Dóra Nagy, Fruzsina Serfőző, Fruzsina Ács, Dóra Dávid, Júlia Pokol and Ákos Balog during the field survey in New Gourna. Photo: Zs. Vasáros, 2018.*



*Gamal Ahmed Tawfiq during the site visit in New Baris, Kharga. Photo: Zs. Vasáros, 2019.*



*Júlia Pokol surveying the Villa of Hamdi Seif al-Nasr, Fayyoun. Photo: D. Dávid, 2018.*





