

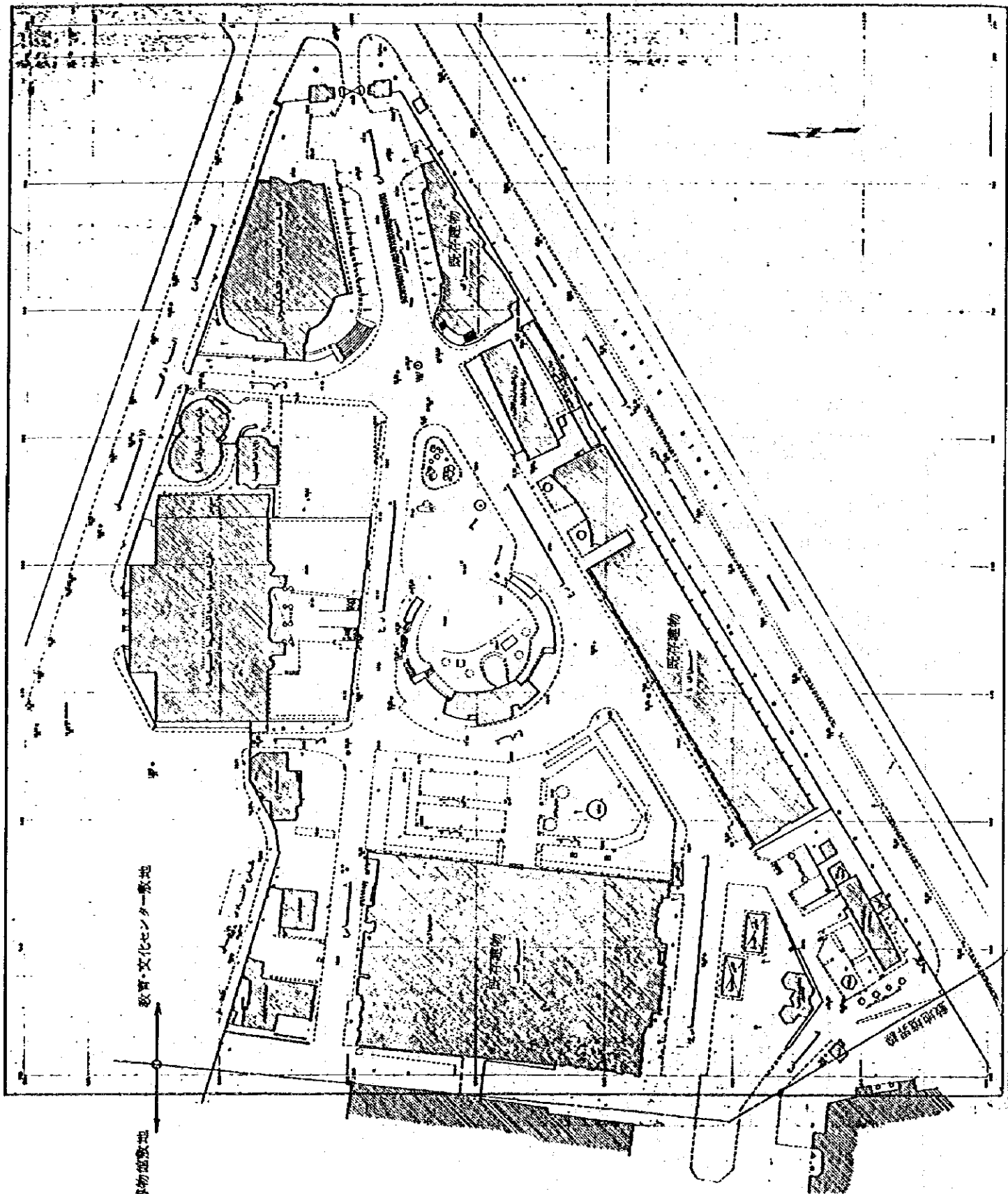
## 6. 敷地測量図

敷地の測量に関しては現地調査（Phase 1）の時に、エジプト国側に正確な敷地測量図の作成を依頼した。測量作業は調査団の作成した仕様書にもとづいて行われた。作業内容は敷地の状況を把握するために、平面現形測量、水準点からの高低測量、境界測量、下水、電話等のマンホール位置及び既存建家、樹木、構内道路などを計測し1/400の測量図が作成された。次ページに敷地測量図を示す。この測量図は正確であり、敷地内に建物を計画する上で大変重要な資料となっている。測量結果によればTahrir通りの水準点からの高さレベルは約23.8 m、敷地レベルは約19.3 mで4.5 mの高低差がある。Tahrir通りと敷地は擁壁及びコンクリート塀の境界になっている。敷地内は完全に同一レベルではなくて東側のゲートに向かってスロープがついている。

そして測量図から明らかなように、敷地内には多数の既存建家が残っており、エジプト国側で行われる予定の解体、整地作業および地中障害物の撤去作業はかなり困難を伴うことが予想される。

西側の隣接地にはユネスコによってNMECの建設が予定されている。エジプト国側と協議の結果、敷地境界線を定め、測量図の中に明示した。

ECCはこの敷地境界線から15 m余裕を持って配置することが決まった。

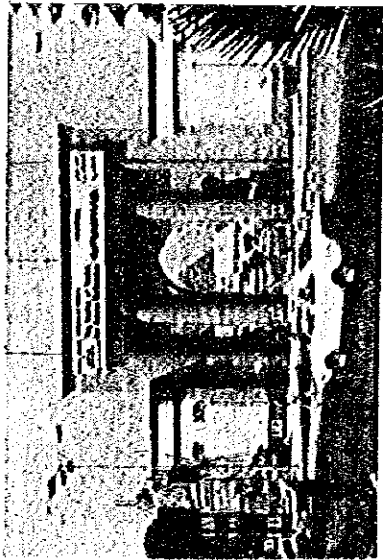
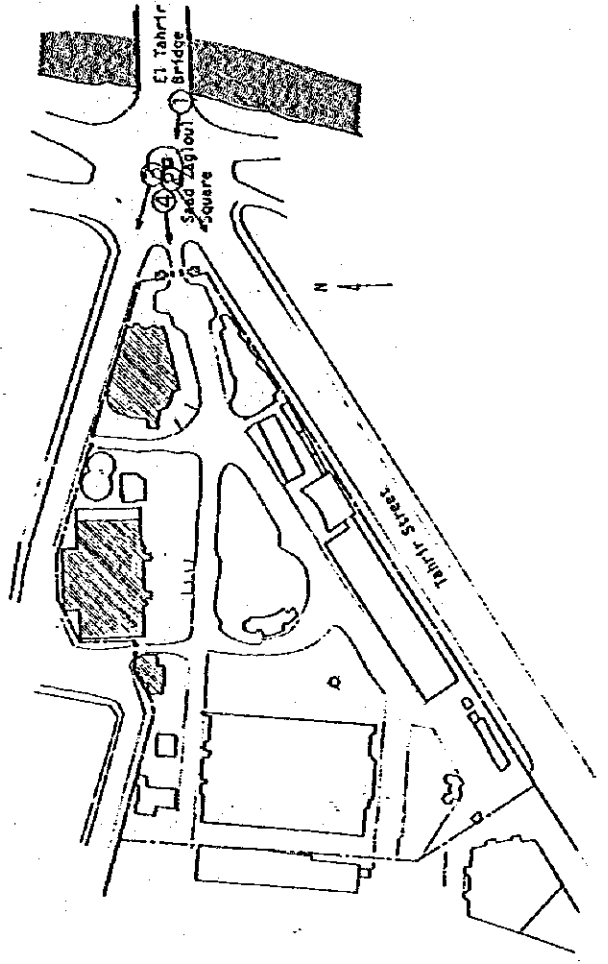
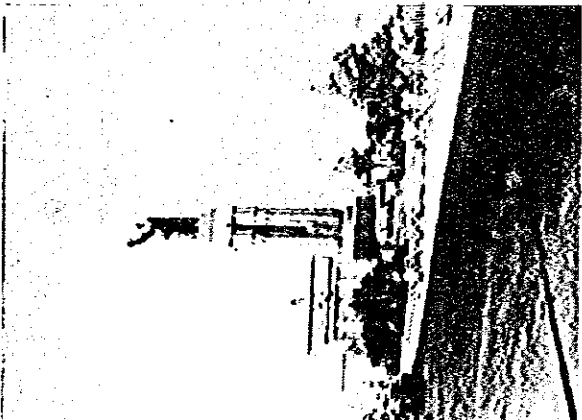
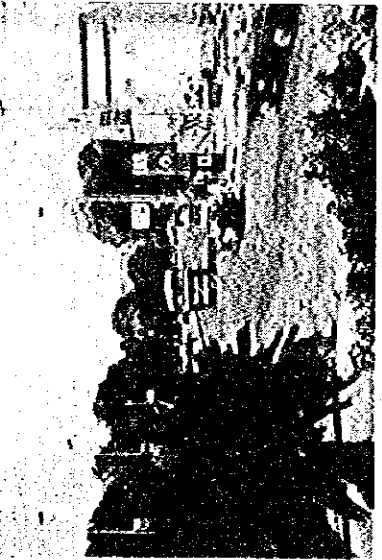
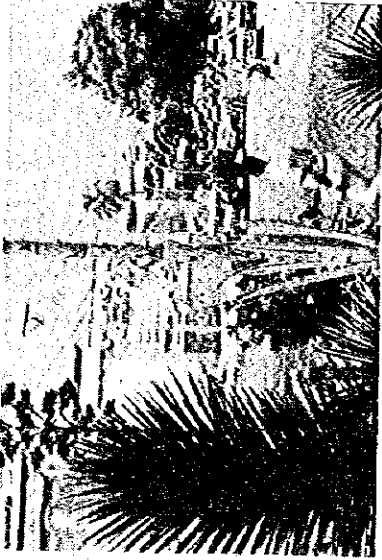


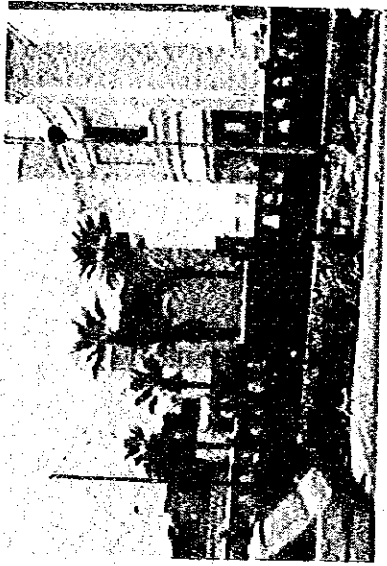
敷地測量図

文明博物館敷地

教育・文化センター敷地

7. 敷地写真





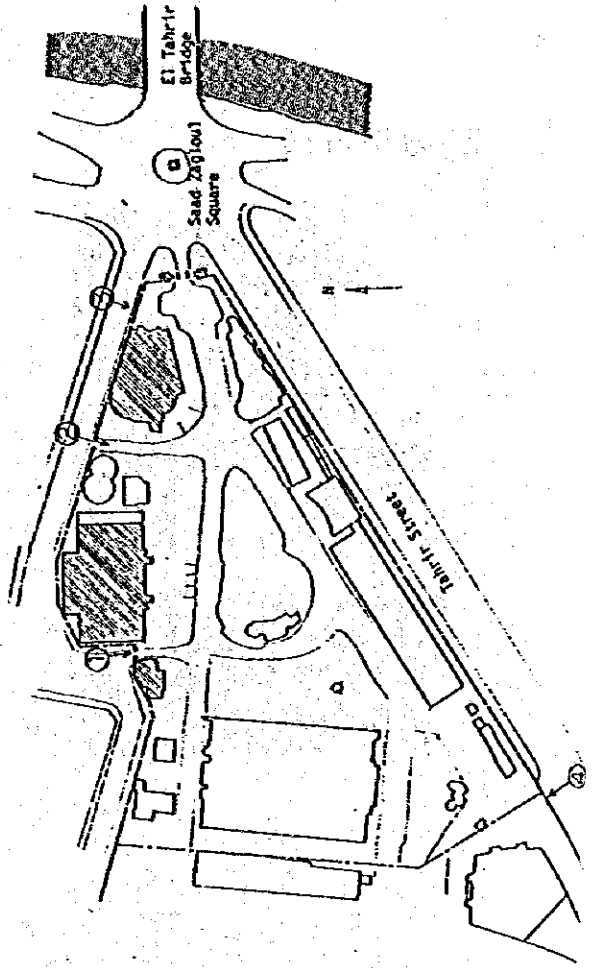
⑤



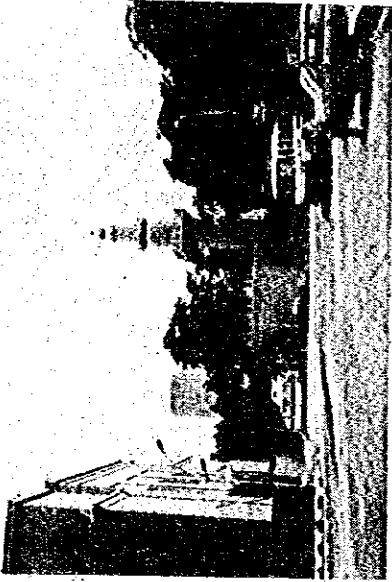
②



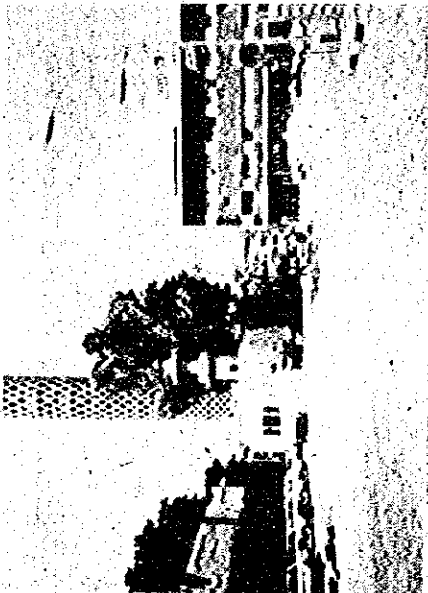
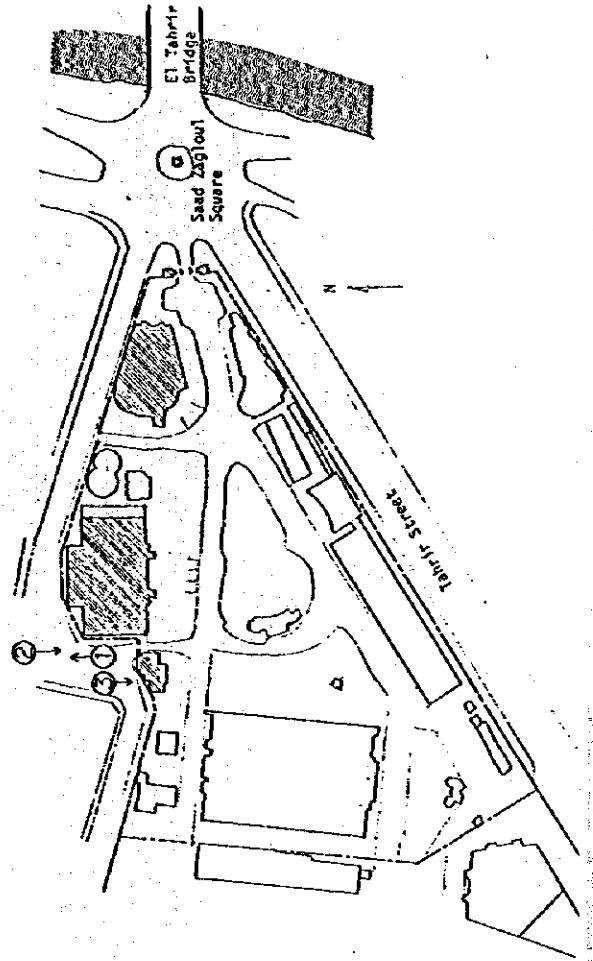
①



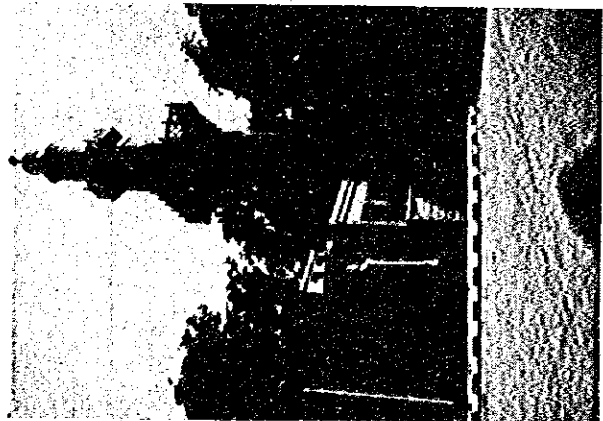
④



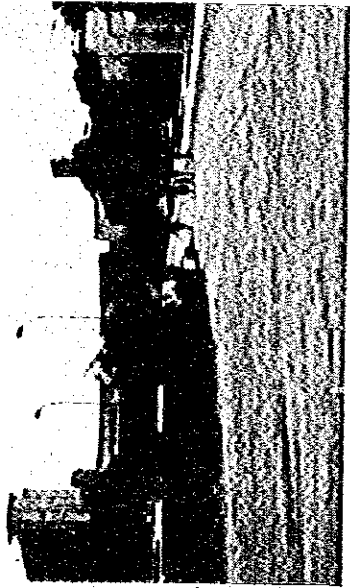
②



①



③



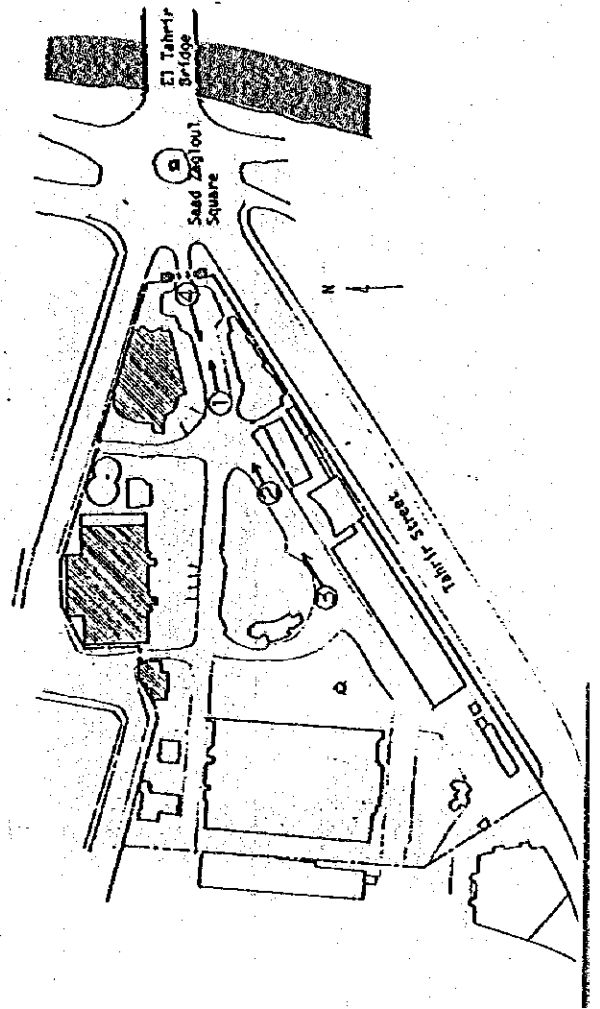
①



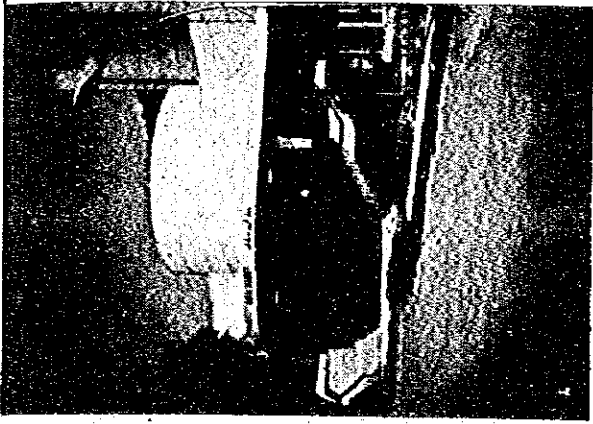
②



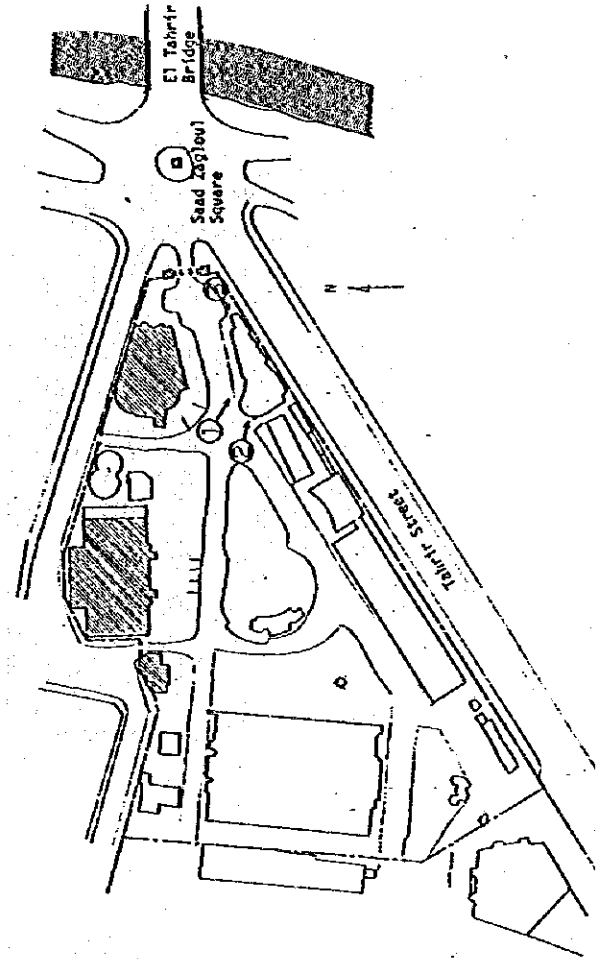
③



④



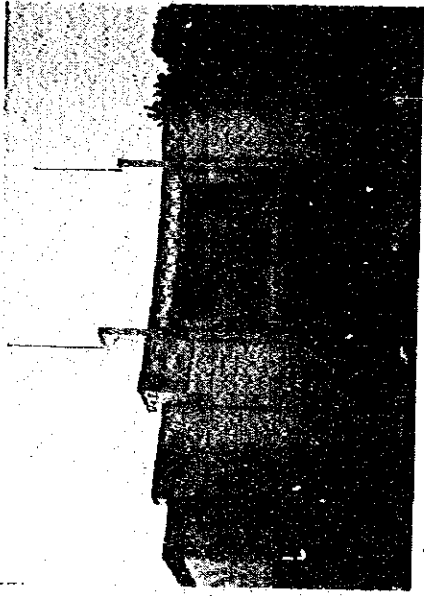
②



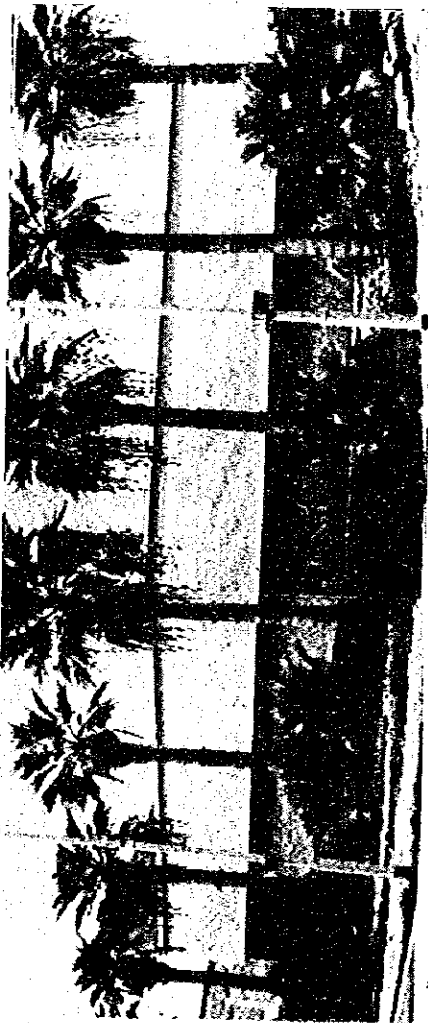
①



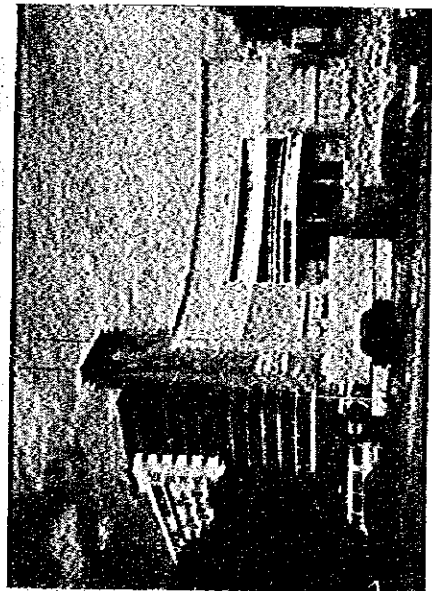
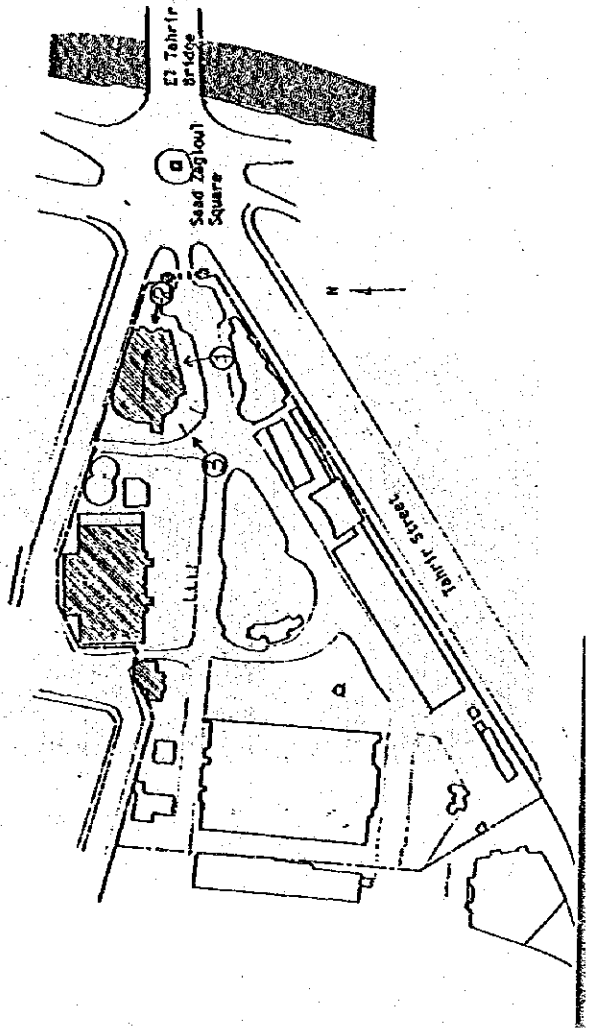
③



②



③

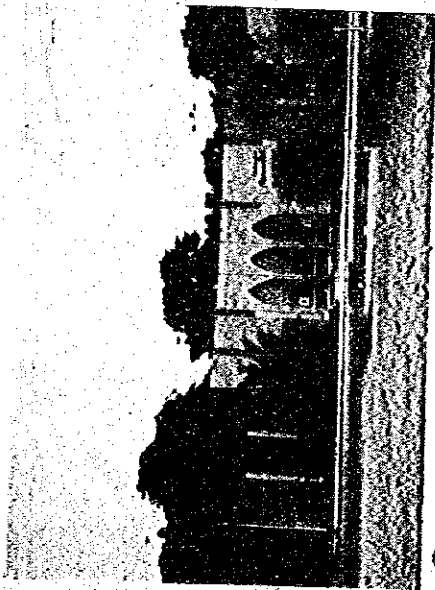


④

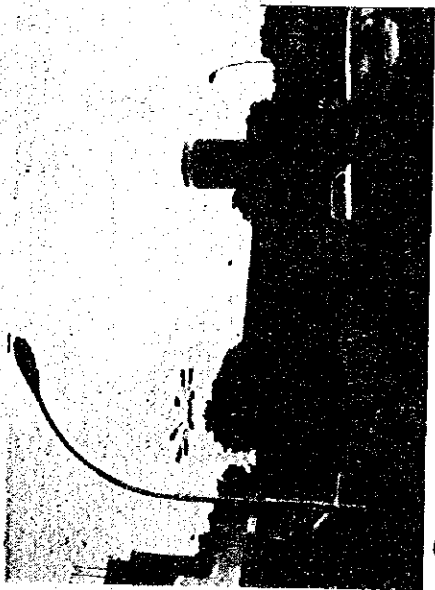




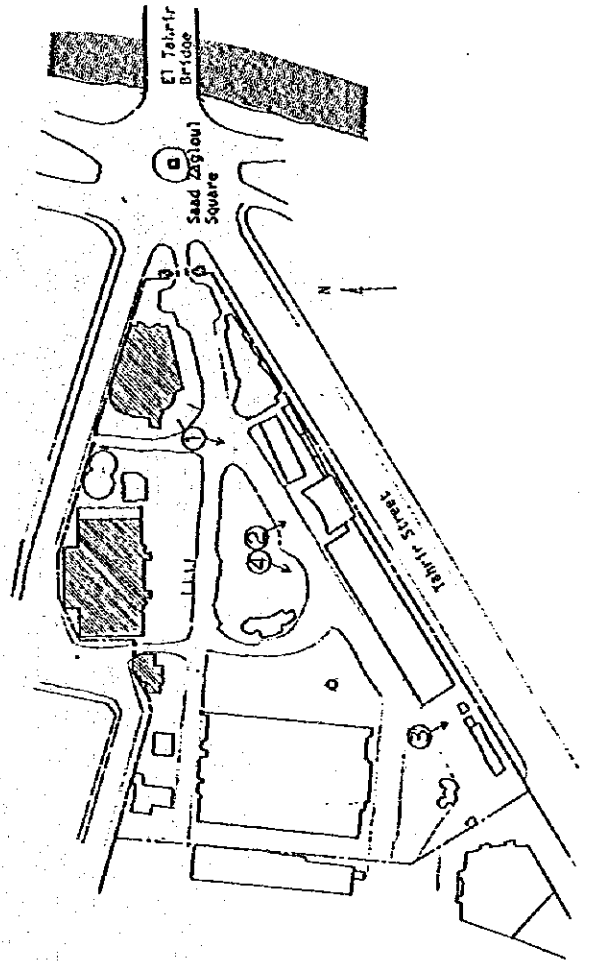
③



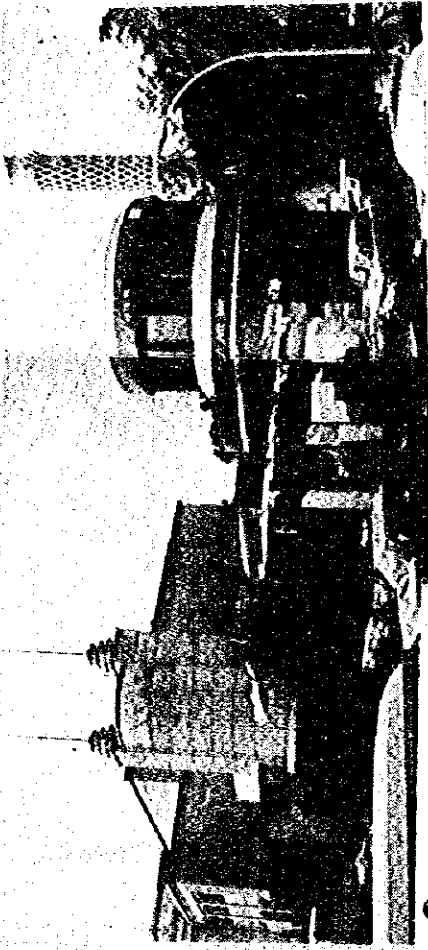
②



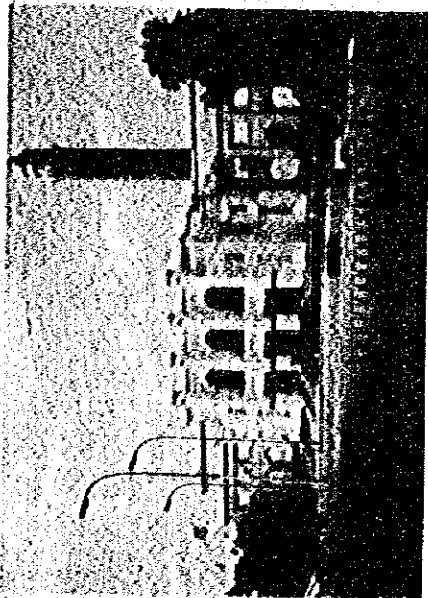
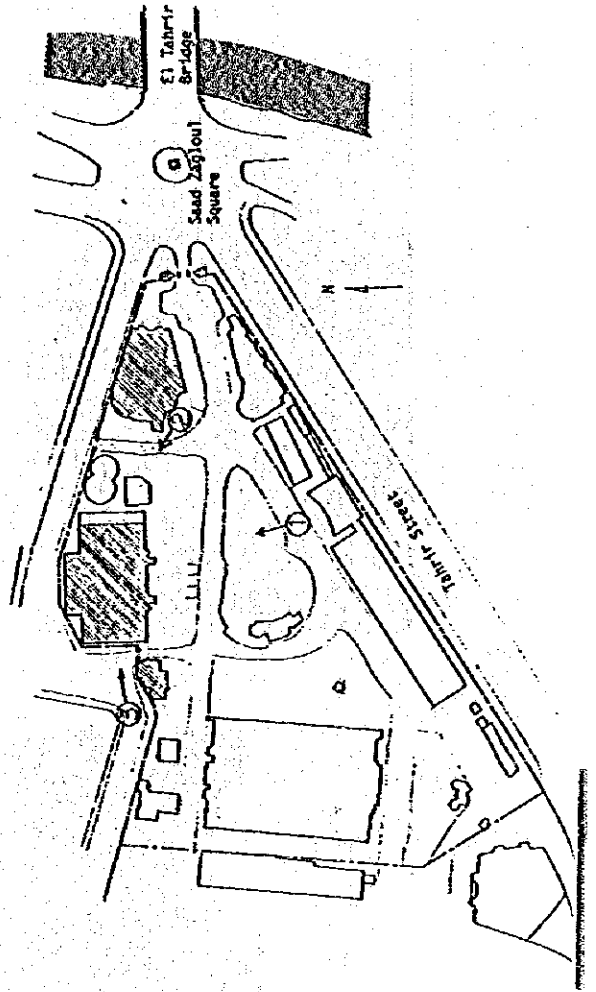
①



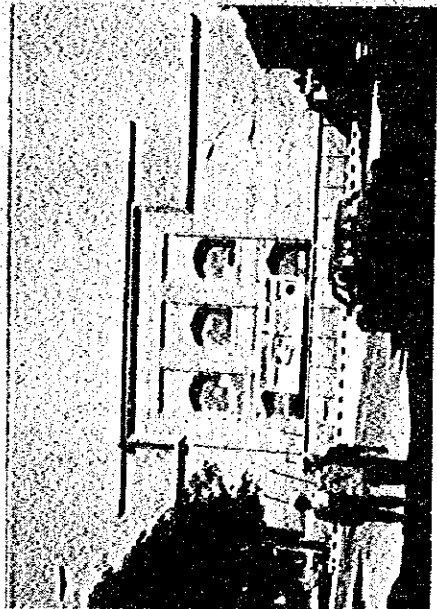
④



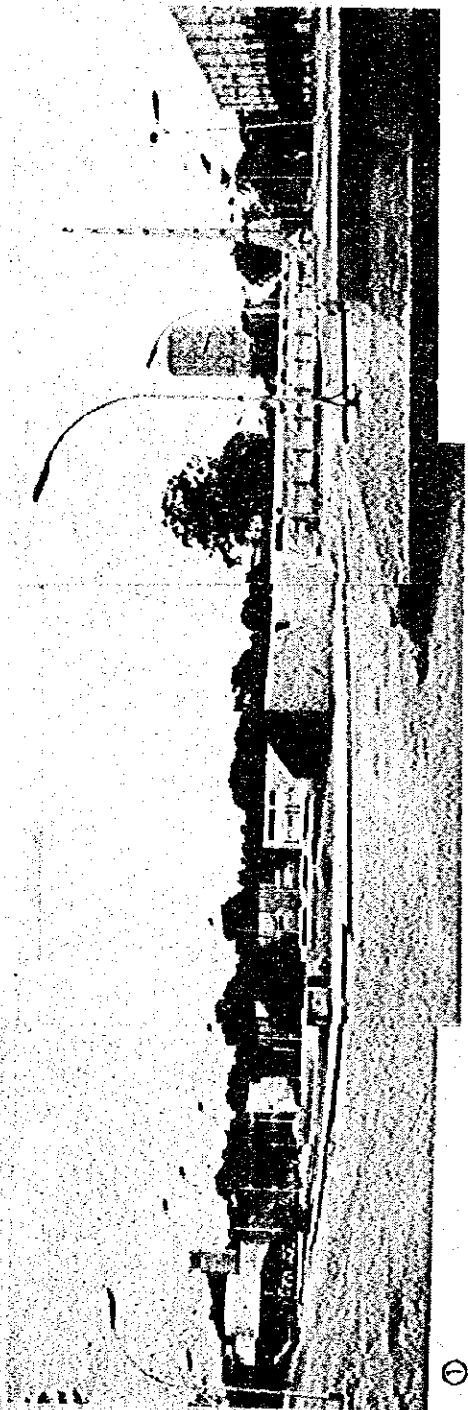
②



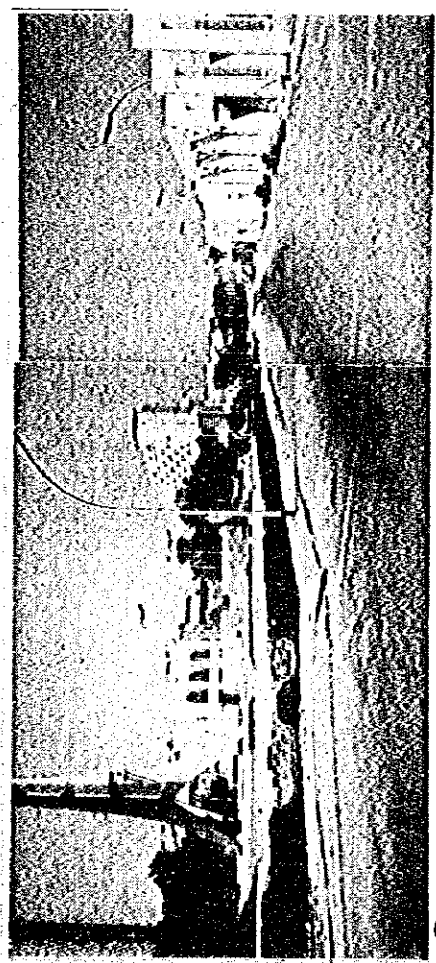
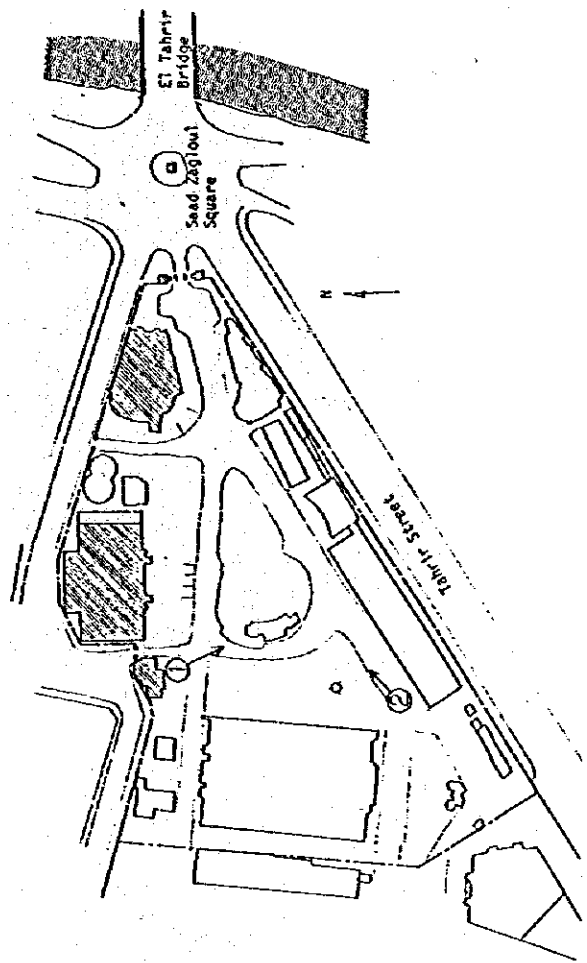
①



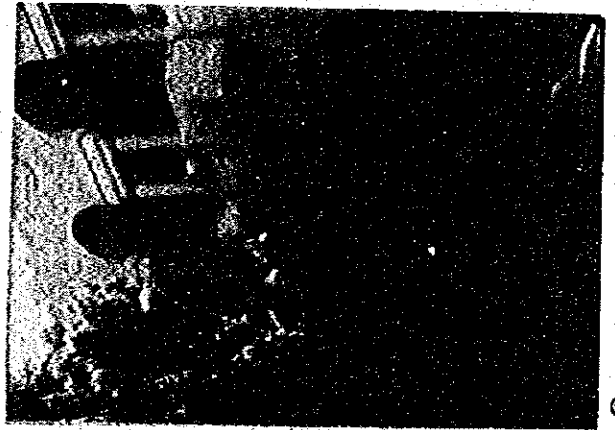
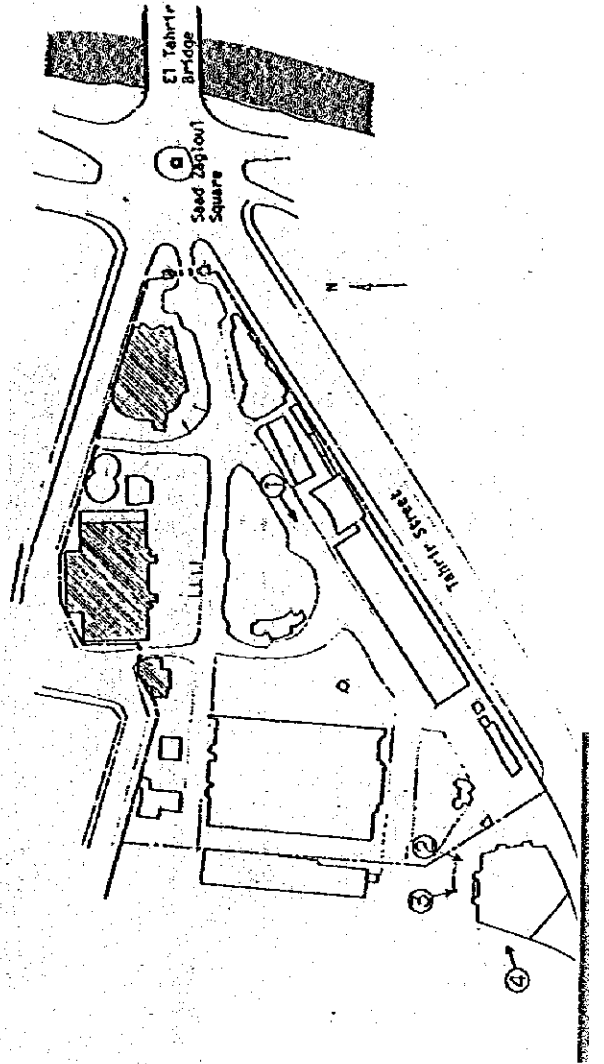
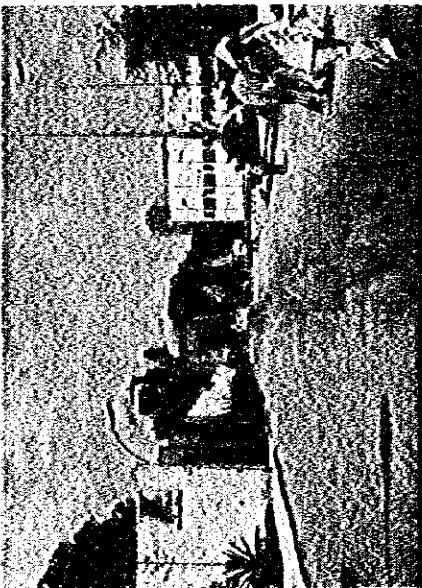
③

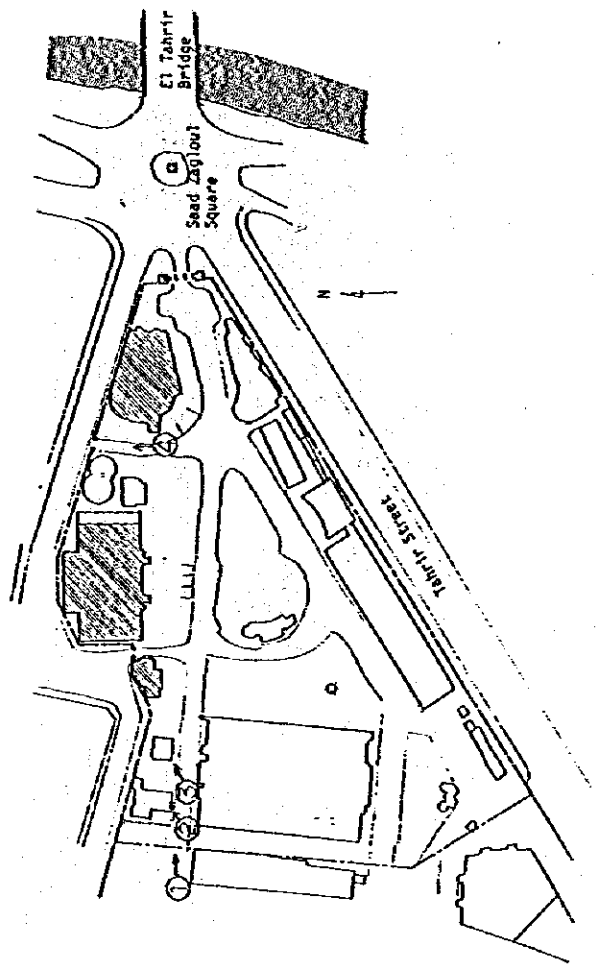


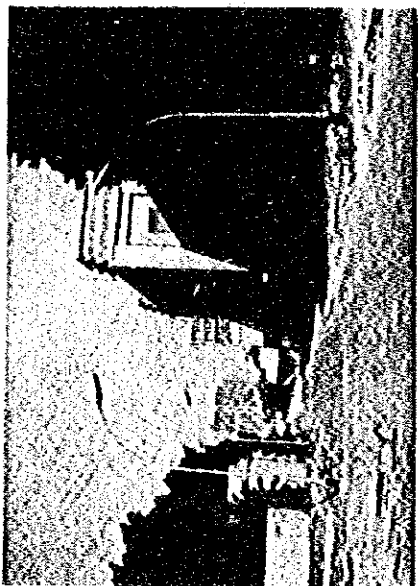
①



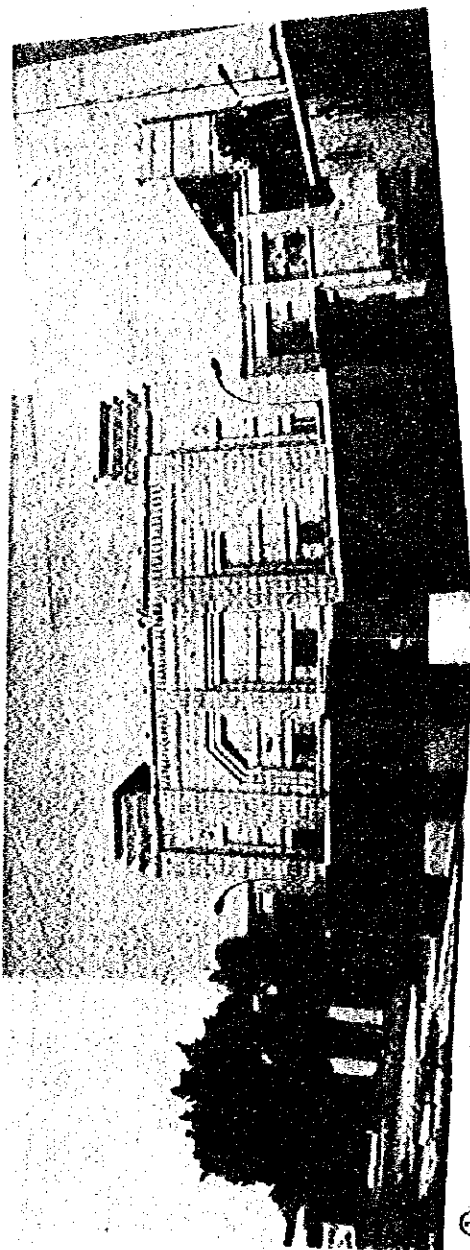
②



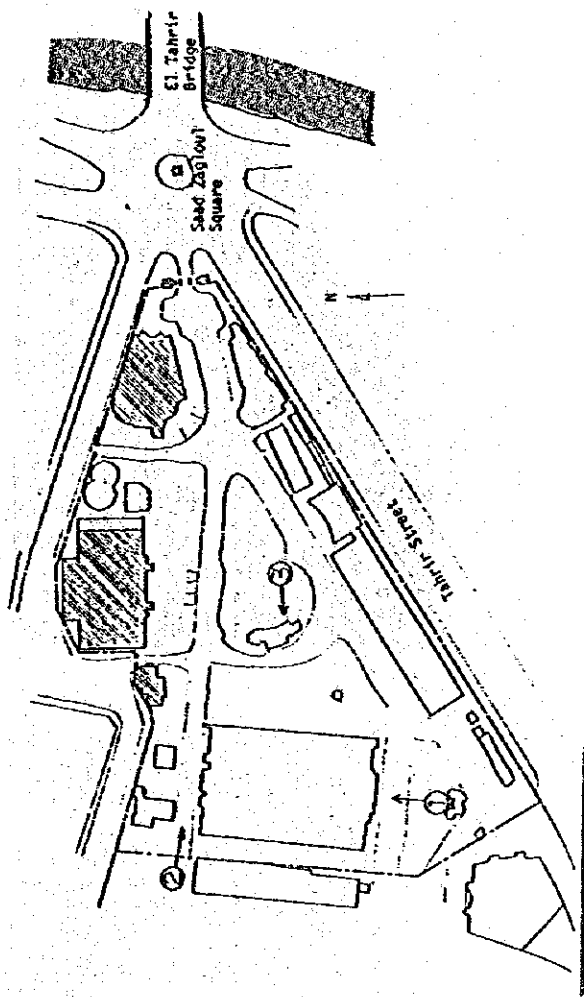




②



①

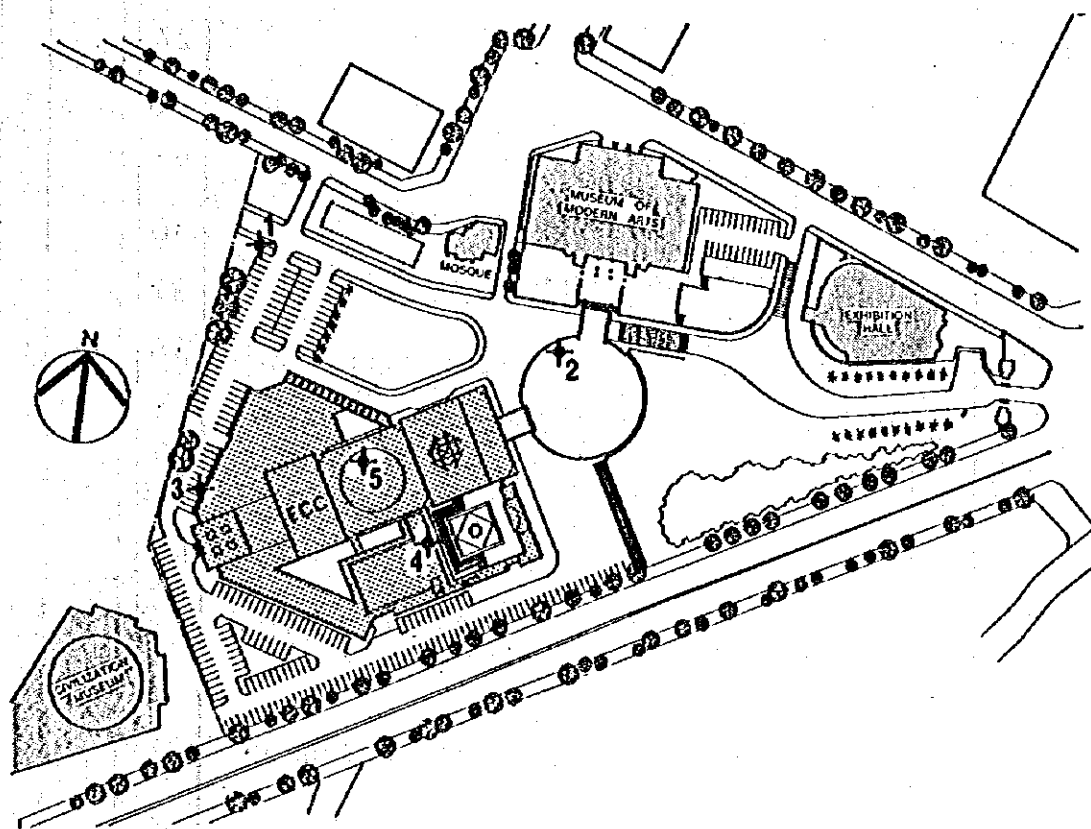


③

## 8. 地質データ

敷地内にて下図に示した5カ所のボーリング試験を行なった結果、以下のデータが得られたので次ページ以降に結果を示す。

- 1) 標準貫入試験
- 2) 土質サンプルの説明, 分析, 層の厚さ
- 3) 液性限界, 塑性限界
- 4) 土の粒度分布
- 5) 圧密試験
- 6) 土の密度
- 7) 自然含水比
- 8) 地下水位レベル測定



ボーリング位置図

PROJECT :  
 BOREHOLE NO : 1  
 GROUND WATER LEVEL: I = 340 F = 300

土質柱状図

標準貫入試験

Depth m	Bore hole log	DESCRIPTION OF STRATA	Spt	q <sub>unc</sub>	γ <sub>b</sub>	w <sub>c</sub>
			N	kg/cm <sup>2</sup>	T/m <sup>3</sup>	%
1		Brown calc. silt, trace fine sand .				
2		Brown calc. clayey silt.	8			
3		Brown silt fine sand, trace mica & lime pebbles.	10			
4			14			
5		Medium to fine sand, trace br. silt & mica .	20			
6			24			
7			26			
8		(+ fine gravel)	33			
9		(pieces of br. clay, trace silt)	30			
10		Dark yellow Graded sand.	32			
11		(trace silt & mica) ( Grey )	35			
12		Grey Medium to fine sand .	31			
13			33			
14		Graded sand, trace fine gravel .	40			
15			45			
16			49			
17		( without gravel )	54			
18			57			
19			48			
20			50			

SITE BOREHOLE LOG

FIG:

DATE: Sept. 198



PROJECT :

BOREHOLE NO : 2

GROUND WATER LEVEL: I = 250

F = 190

Depth Scale m	Bore hole log	DESCRIPTION OF STRATA	Spt	q unc	$\gamma_s$	W c
			N	kg/cm <sup>2</sup>	g/cm <sup>3</sup>	%
1	x-x	Brown clayey silt, trace lime pebbles	9			
2	x-x					
3	x-x					
4	x-x	Brown fine sandy silt, trace lime pebbles.	12			
5	x-x					
6	x-x	Dark grey clayey silt.	9			
7	x-x					
8	x-x	Dark grey silty fine sand.	21			
9	x-x					
10	x-x					
11	x-x	(broken pottery&silt)	33			
12	x-x	Grey Graded sand, trace fine gravel.	35			
13	x-x					
14	x-x	((broken pottery)	45			
15	x-x					
16	x-x	(broken pottery&homra)	43			
17	x-x					
18	x-x	Grey Medium to fine sand .	38			
19	x-x					
20	x-x					

SITE BOREHOLE LOG

FIG :

DATE: Sept. 1981

PROJECT :  
 BOREHOLE NO : 3  
 GROUND WATER LEVEL: T - 260 F - 250

Depth m	Bore hole log	DESCRIPTION OF STRATA	Spt	q <sub>unc</sub>	γ <sub>b</sub>	w <sub>c</sub>
			N	kg/cm <sup>2</sup>	T/m <sup>3</sup>	%
1		Fill (broken limestone, homra, graded sand, calc. silt).				
2		Brown clayey silt, trace lime pebbles. (trace fine sand)	7			
3			1.0			
4		Brown silty fine sand.	13			
5		Brown fine sandy silt.	12			
6			18			
7			20			
8			22			
9		Grey silty fine sand.	24			
10			25			
11		Fine to medium sand, trace grey silt.	27			
12		Grey graded sand, some broken lime stone, homra, med. gravel & cemented sand	45			
13			51			
14		Grey medium to fine sand, trace silt.	30			
15			32			
16		Grey graded sand, trace fine gravel.	47			
17			49			
18		Grey medium to fine sand.	36			
19			39			
20			42			

SITE BOREHOLE LOG

FIG:

DATE: Sept. 198

PROJECT :

BOREHOLE NO : 4

GROUND WATER LEVEL: T = 270

F = 250

Depth m	Bore hole log	DESCRIPTION OF STRATA	Spt	q <sub>unc</sub>	γ <sub>b</sub>	w <sub>c</sub>
			N	kg/cm <sup>2</sup>	T/m <sup>3</sup>	%
1	X-X	Brown Silty clay, trace lime pebbles.				
2	X-X		6			
3	X-X	Brown clayey silt.	9			
4	X-X	Brown stiff silty clay, trace lime pebbles, (q <sub>u</sub> =2.0kg/cm <sup>2</sup> ) sand pockets.		2.0		
5	X-X		Br. to Grey clayey silt, trace lime pebbles.		10	
6	X-X		13			
7	X-X		15			
8	X-X	Dark grey fine sandy silt, trace mica				
9	X-X		16			
10	X-X		18			
11	X-X	Grey graded sand, fine to med. gravel, broken pottery, homra, limestone, trace silt.				
12	X-X		45			
13	X-X		49			
14	X-X	Grey graded sand, some fine gravel.				
15	X-X		40			
16	X-X		45			
17	X-X	Grey graded sandy silt, trace fine gravel.				
18	X-X		36			
19	X-X	Grey fine sand, trace silt, mica, br. homra.				
20	X-X		30			
			44			
		Grey graded sand, trace fine gravel.				
			47			
			50			
			52			

SITE BOREHOLE LOG

FIG :

DATE: Sept. 1983

PROJECT :  
BOREHOLE NO : 5  
GROUND WATER LEVEL: 1 = 4.50 F = 320

Depth m	Bore hole log	DESCRIPTION OF STRATA	Spt	q <sub>unc</sub>	γ <sub>b</sub>	w <sub>c</sub>
			N	kg/cm <sup>2</sup>	T/m <sup>3</sup>	%
1		Fill (Graded sand, cemented sand, lime pebbles, broken homra, trace br. silt).				
2		Calc. Silty graded sand, trace fine gravel.	40			
3		Brown clayey silt, trace fine sand, lime pebbles.	13			
4			18			
5		Brown clayey silt.	7			
6			9			
7		Dark grey clayey silt.	9			
8			9			
9			23			
10		Dark grey fine sand, trace silt.	25			
11		Fine to med. sand, trace med. gravel, broken limestone.	40			
12			40			
13			45			
14		(broken pottery)	42			
15		Graded sand, trace fine gravel.	46			
16		(broken pottery, cemented sand, lime pebbles)	49			
17			60			
18			65			
19			48			
20			52			

SITE BOREHOLE LOG

FIG:  
DATE: Sept. 1983

APPENDIX

DESIGN AND CONSULTATIONS

PROJECT :

BOREHOLE NO : 5 (CONT.)

GROUND WATER LEVEL: I =

F =

Depth m	Bore hole log	DESCRIPTION OF STRATA	Spt	q <sub>unc</sub>	γ <sub>b</sub>	w <sub>c</sub>
			N	kg/cm <sup>2</sup>	T/m <sup>3</sup>	%
21	[Diagram: Graded sand, trace fine gravel]	Graded sand, trace fine gravel.	55			
22			59			
23	[Diagram: Grey medium to fine sand, trace fine gravel]	Grey medium to fine sand, trace fine gravel.	42			
24			47			
25	[Diagram: Grey graded sand]	Grey graded sand.	50			
26			50			
27	[Diagram: Graded sand, trace fine gravel]	Graded sand, trace fine gravel.	51			
28			53			
29			57			
30			60			
31						
32						
33						
34						
35						
36						
37						
38						
39						
40						

SITE BOREHOLE LOG

FIG :

DATE: Sept. 1983

PROJECT : EDUCATIONAL CULTURE CENTER, A.R.E.

ARAB BUREAU FOR DESIGN AND TECHNICAL CONSULTATIONS .

液性限界 (L.L) . 塑性限界 (P.L)

RESULTS OF EXPERIMENTAL CONSISTENCY LIMITS.

ボーリングNo	深 度 (M)	含水比 (%)	液性限界 (%)	塑性限界 (%)
1	2	-	68	26
2 / 2	3	-	71	28
2 / 2	6	-	75	31
3 / 3	2	-	70	29
4 / 4	3	-	70	30
4 / 4	4	38	72	31
4 / 4	5	-	78	34
5 / 5	5	37	72	28
5 / 5	7	39	76	28

土の粒度分布

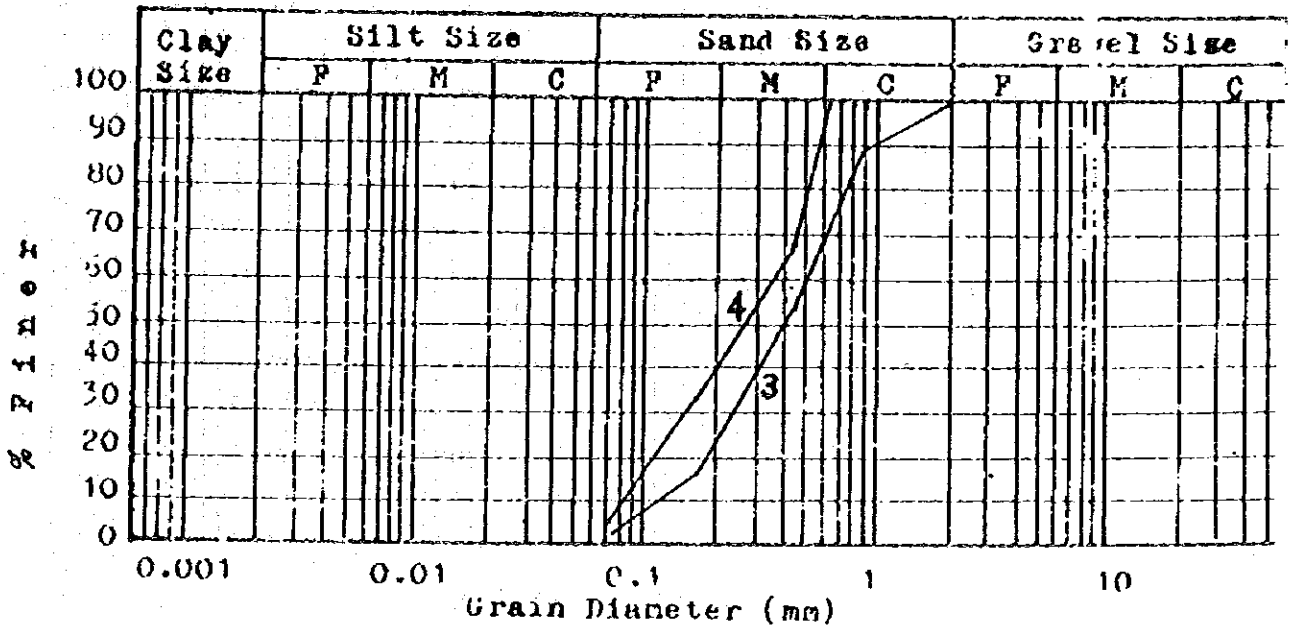
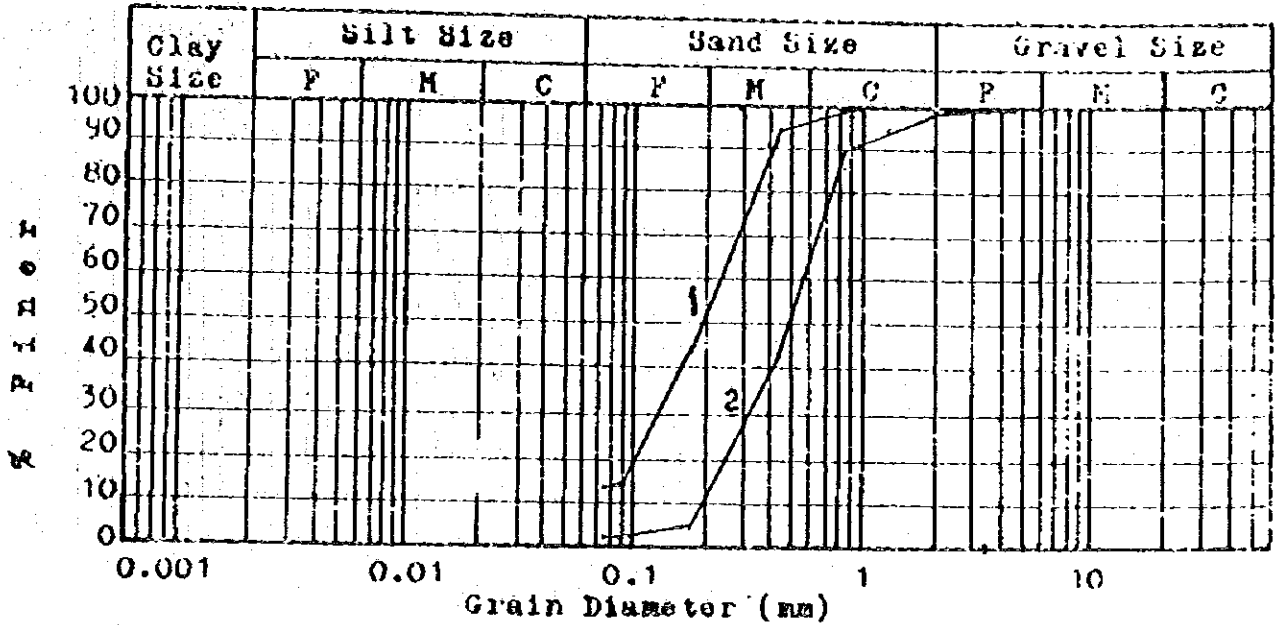
SOIL MECHANICS LABORATORY  
Faculty of Engineering - Ain Shams University

GRAIN SIZE DISTRIBUTION

Project No. : Educational Culture Center. Date : 28/9/1983

Location : Exhibition site - Cairo.

Carried out for : The Arab Bureau For Design And Technical Consultations.



Curve No.	1	2	3	4										
Borehole No.	1	1	1	1										
Depth (m)	5	15	10	12										
R.L. (m)	-	-	-	-										

Prof. Dr.-Ing. Abdelmonem A. Mousaa

Fig. 1

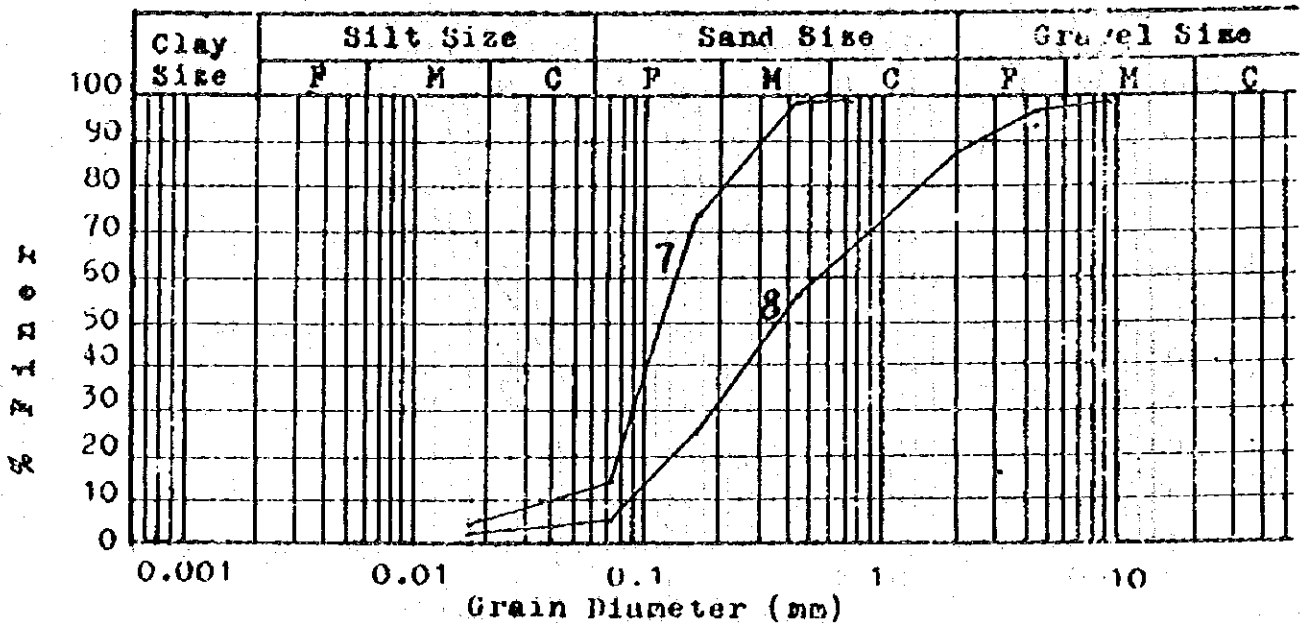
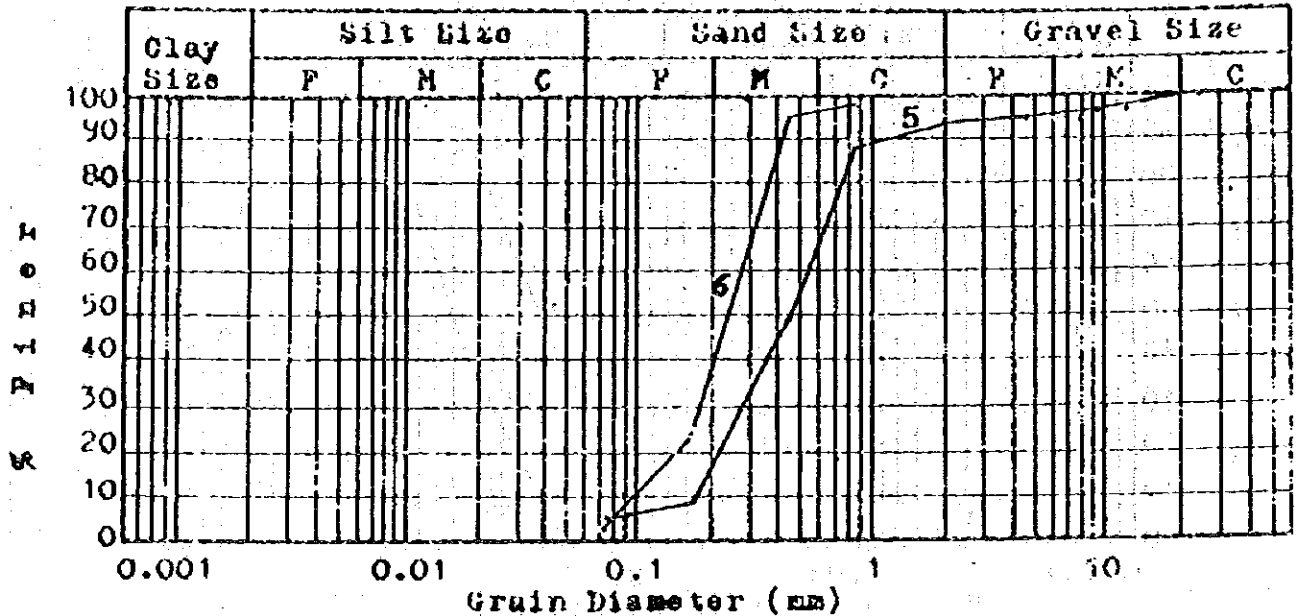
SOIL MECHANICS LABORATORY  
Faculty of Engineering - Ain Shams University

GRAIN SIZE DISTRIBUTION

Project No. : Educational Culture Center. Date : 28/9/1983

Location : Exhibition site - Cairo.

Carried out for : The Arab Bureau For Design And Technical Consultations .



Curve No.	5	6	7	8								
Borehole No.	2	2	3	3								
Depth (m)	14	18	10	16								
R.L. (m)	-	-	-	-								

Prof. Dr.-Ing. Abdelmonem A. Mousa

Fig. 2

Dr. Tarek



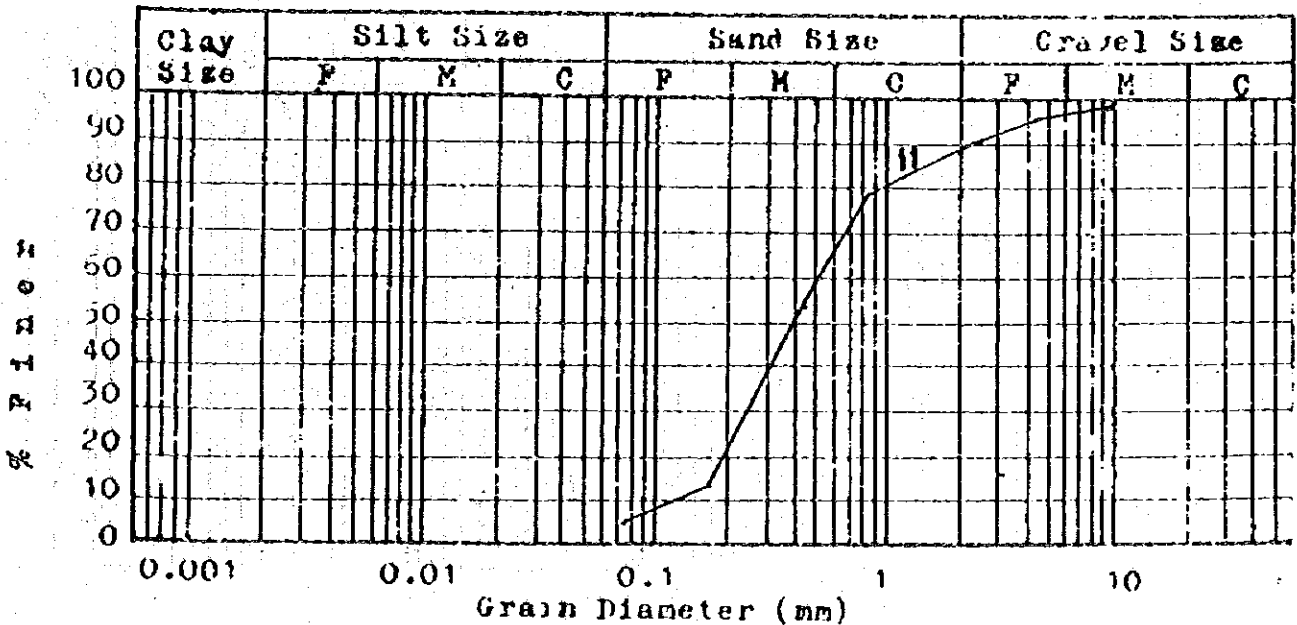
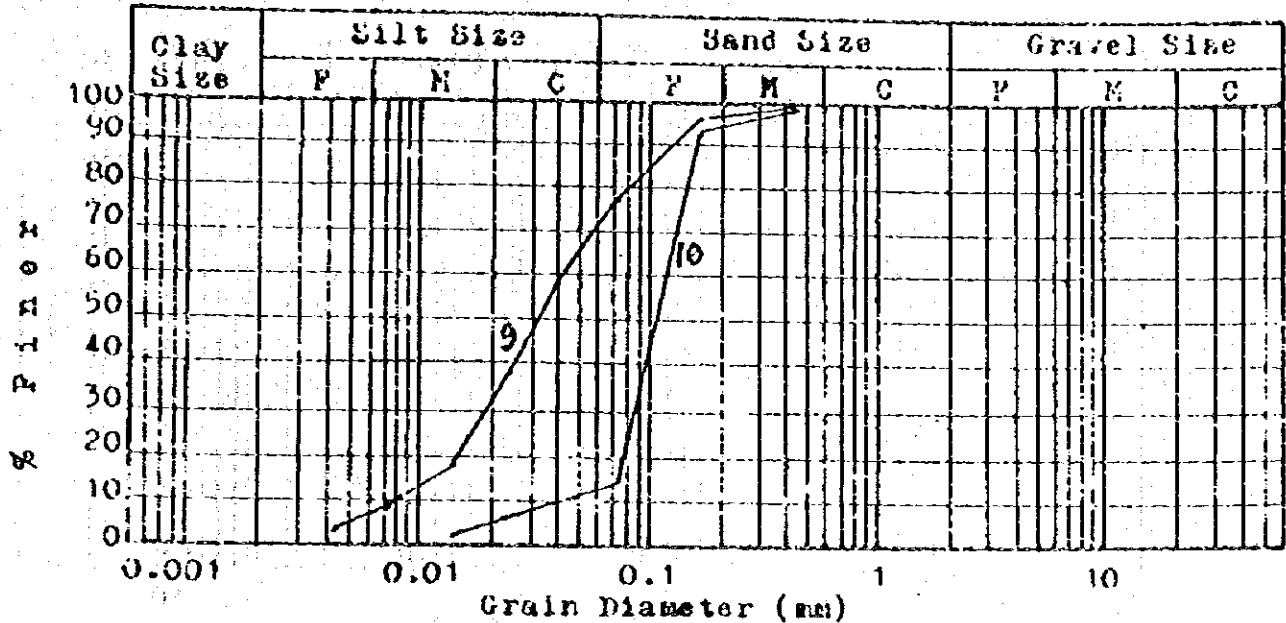
SOIL MECHANICS LABORATORY  
Faculty of Engineering - Ain Helwan University

GRAIN SIZE DISTRIBUTION

Project No. ; Educational Culture Center. Date : 22/9/1983

Location ; Exhibition Site - Cairo.

Carried out for ; The Arab Bureau For Design And Technical Consultations .



Curve No.	9	10	11							
Borehole No.	7	4	4							
Depth (m)	7	16	20							
R.L. (m)	-	-	-							

Prof. Dr.-Ing. Abdelmonem A. Mousa

Fig. 3

Dr. Tarek

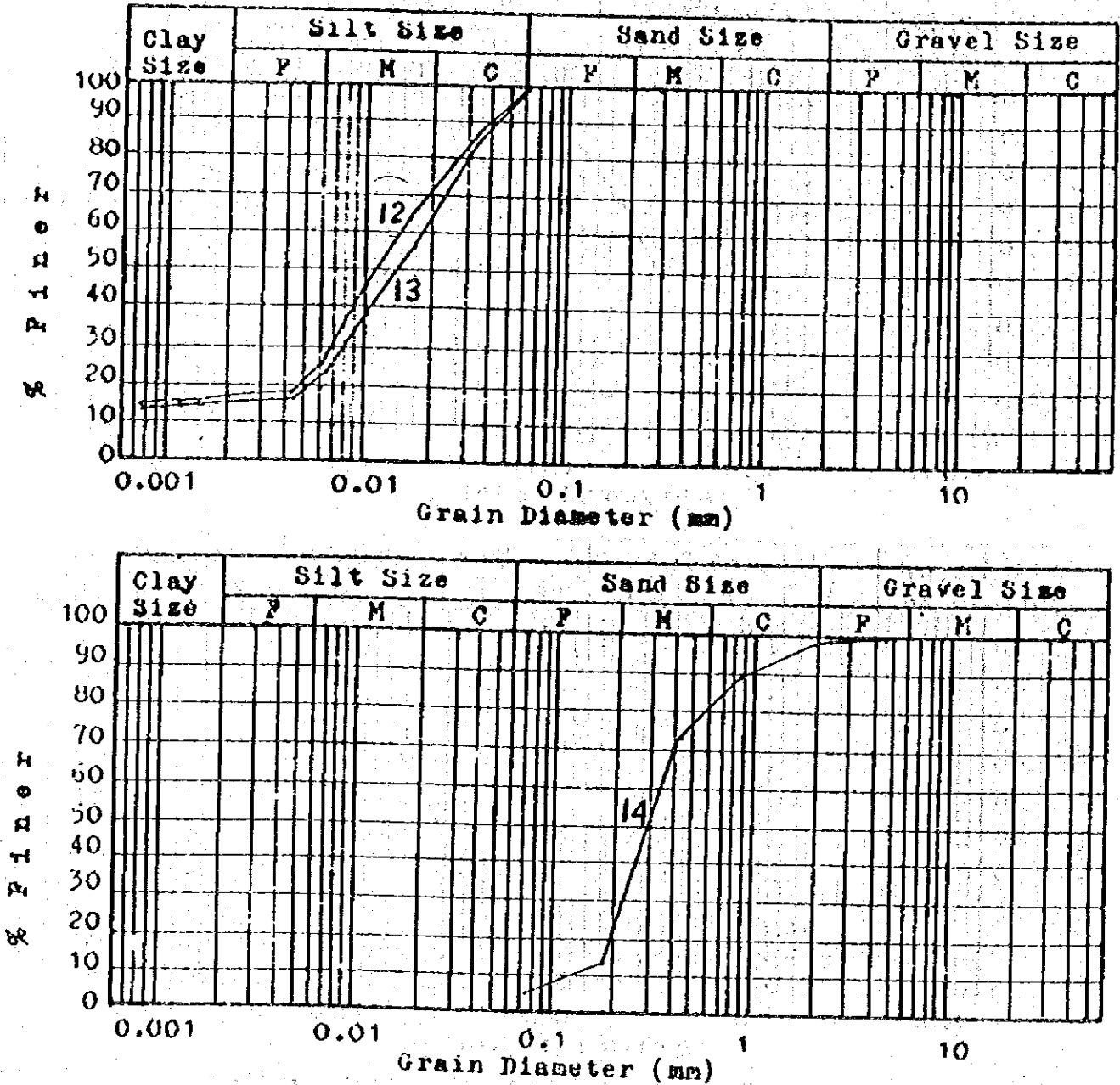
SOIL MECHANICS LABORATORY  
Faculty of Engineering - Ain Shams University

GRAIN SIZE DISTRIBUTION

Project No. Educational Culture Center. Date : 28/9/1983

Location ; Exhibition Site - Cairo

Carried out for ; The Arab Bureau For Design And Technical Consultations .



Curve No.	12	13	14								
Borehole No.	5	5	5								
Depth (m)	5	7	25								
R.L. (m)	-	-	-								

Prof. Dr.-Ing. Abdelmonem A. Moussea Fig. 4

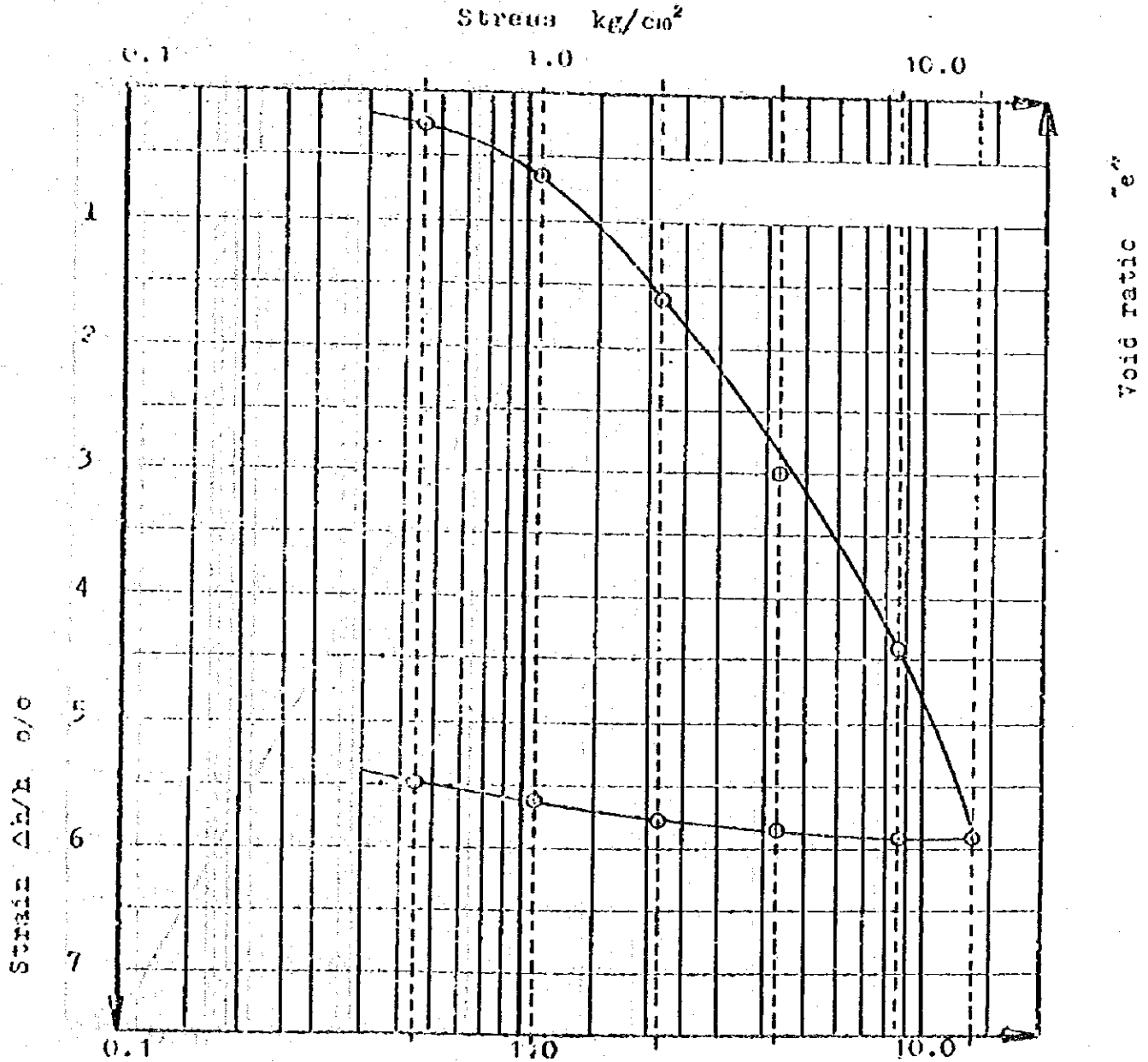
Dr. Tarek

圧密試験

SOIL MECHANICS LABORATORY  
FACULTY OF ENGINEERING - AIN SHAMS UNIVERSITY

Tested for: The Arab Bureau For Design And Technical Consultations.	CONSOLIDATION TEST
---	--------------------

Project No. \_\_\_\_\_ Tested by \_\_\_\_\_  
 Borehole No. 5 Sample No. \_\_\_\_\_  
 Machine No. \_\_\_\_\_ Sheet No. \_\_\_\_\_  
 Test No. \_\_\_\_\_  
 Date 29/9 / 1983



Stress  $kg/cm^2$   
 Bulk density \_\_\_\_\_  $1.87 t/m^3$   
 Initial void ratio \_\_\_\_\_  
 Specific gravity \_\_\_\_\_  
 Natural moisture content 37.00 o/o  
 Dry density \_\_\_\_\_  $t/m^3$   
 Degree of saturation \_\_\_\_\_ o/o  
 Depth below ground level 5 m  
 Swelling pressure \_\_\_\_\_  $kg/cm^2$   
 Notes \_\_\_\_\_

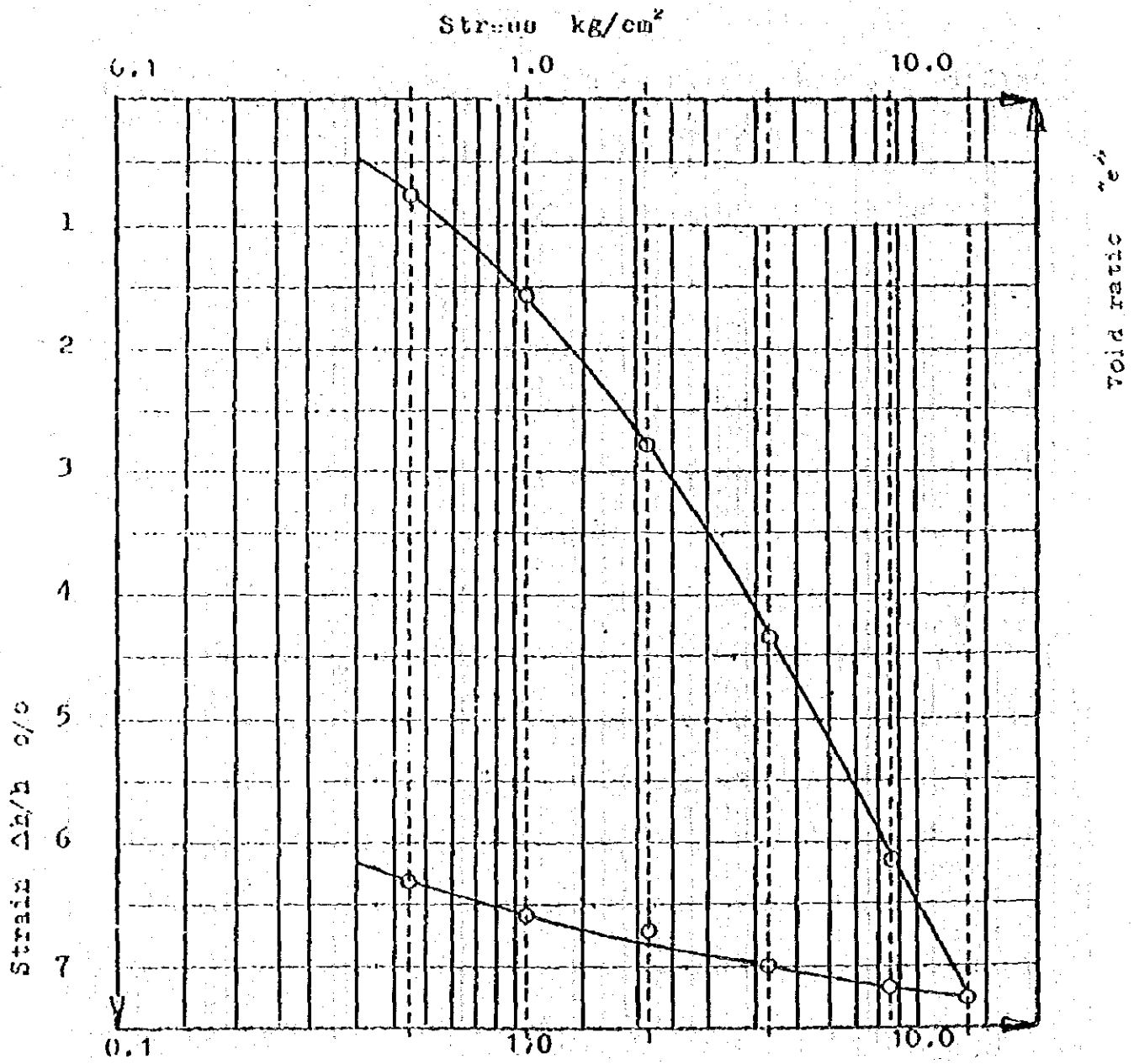
Stress $kg/cm^2$	$m_v$ $cm^2/kg$	$c_v$ $m^2/yr$

Dr. Tarek

**SOIL MECHANICS LABORATORY**  
**FACULTY OF ENGINEERING - AIN SHAMS UNIVERSITY**

Tested for : The Arab Bureau For Design And Technical Consultations	<b>CONSOLIDATION TEST</b>
---	---------------------------

Project No.	Tested by	Test No.	
Lot No. <b>5</b>	Sample No.	Date 29 / 9 / 1983	
Machine No.	Sheet No.		



Bulk density	_____	1.88 $t/m^3$
Initial void ratio	_____	
Specific gravity	_____	
Natural moisture content	39.00	%
Dry density	_____	$t/m^3$
Degree of saturation	_____	%
Depth below ground level	7	m
Swelling pressure	_____	$kg/cm^2$
Notes	_____	

Stress $kg/cm^2$	$m_v$ $cm^2/kg$	$\sigma_v$ $m^2/yr$

Dr. Tarek

## 9. 「工」側要請書（全文）

### BACKGROUND OF THE CULTURAL LIFE IN EGYPT AND A SUMMARY OF PRESENT ACTIVITIES

History has registered in numerous pages , the role played by Egypt during many centuries , as vital center for Arabic Culture and Islamic Arts and Literature .

Egypt added to all this some of its fruitful openings on the western civilization currents , since the Nineteenth Century , when it started sending scholarships and receive Europeans from various specializations and experienc-e , and others all attracted to Egypt for various reasons and purposes , either as a mere aim , or on their way to the neighbouring countries , and deep in Africa , or to the Far East .

These meetings have contributed in adding a new meaning to Egypt's efforts and endeavours , contemplating in the same time , the western specimen , in a world that gather the fruits of the Renaissance Era , in all its achievements and splendours .

Egypt firmly believed that the West has built its new civilization with various thoughts from the Arabic Culture, and has to recuperate its heritage after the stages of improvements during the Renaissance Era , favoured by the short distance between Egypt and Europe .

And so the Egyptian Capital , with its one thousand years Islamic University , has also obtained in the second half of the Nineteenth Century , the new and modern ideas of the West , a fact that lead Egypt to establish a national Library , an Opera House , and Museums , all of which have exceeded now hundred years of existence .

All these , besides other innovations , had deep influence on the Society and the versatility and variation in the fields and lines of literature, arts and culture , which suited enormously the Egyptian Taste .

This encouraged private concerns to increase their efforts and endeavours , in the various fields of culture, Arts and Literature , either from the part of citizens , or the Arabs and foreigners .

For instance , the Opera House (ZIZINIA) in Alexandria , in 1862 , existed long before the establishment of the Comedy Theatre and the Opera House in Cairo in 1868 and 1869 .

The appearance of books, culture periodicals, and news-papers in the availability and possibility of the printing presses and the reliability of its equipment .

In many places all over the country , they tried to comply with the requirements of the readers by handwriting manuscripts in the field of Islamic Literature .

By the beginning of the Twentieth Century , there was effectively a cultural life in Egypt and various artistic activities , some purely local and others translated or adaptated . The National Library contained lots of books of new production , some of which were translated afterwards into various languages and supplied the European Libraries .

On the other hand , theatres and music enjoyed a wide prosperity in new and recent forms , leaving to the coming generations a splendid heritage .

Non-Governmental music institutes , spread in more than a town ; some were interested in classical arabic music and others in western classical music, under the patronage and supervision of local national societies, and later obtained an independant status and joined the Egyptian Broadcasting .

Musical life in fact seemed very serious , and proved a fact that encouraged famous composers of the Era to attend and participate in its activities , performances , reserches , meetings , as it happened in the First Conference of the Arabic Music held in the Arabic Music Institute in Cairo , in 1932 . Among the members were ; Bela Bartok , Paul Hindmit , Henri

Rabot , Alois Haba ; Henri Farmer , Kurt Zachs  
and others .

Meanwhile the first fine Arts school in Cairo was  
established 1908 (Non-Governmental) to present to  
Egypt a generation of eager young artists and  
encouraged the establishment of the Egyptian Academy  
of Arts in Rome 1922 .

The Egyptian Government did not hesitate to take the  
following steps in various directions .

It organized studies in the fine and applied Arts , in  
the dramatic and musical theatre , and started its  
serious encouragement to the Art of Cinema, which  
has exceeded half a century of existence , and counts  
since many years, public and private sector companies .  
The establishment of universities and high institutes  
since more than fifty years , was a main factor , in  
the creation of the proper atmosphere for the  
prosperity of the various colours of culture and arts,  
not only inside the universities, where groups of  
drama in various languages , music orchestras , and  
all facilities for students to attend opera and lyric  
performances in the Cairo Opera House , but also  
outside , where cultural activities were appreciated  
by the public .

This was the General Cultural life prevailing in the  
early fifties of this century , when the planning for  
developing , improving and supporting the cultural  
and artistic activities started to take as HIGHER  
COUNCIL FOR THE PATRONAGE OF ARTS established in 1956,  
followed by the Ministry of Culture , who took over the  
mission with its executive and various sections .

It encouraged with eagerness the previous efforts and  
endeavours , and created new projects . It planed  
the status and general form of the cultural and  
artistic life in Egypt , strengthening the relations

between the Government and the Cultural activities and defining its obligations towards it .

With a glance on the various sections of the Ministry of Culture dealing at present with the Cultural and artistic fields , we find the following :-

#### THE THEATRE

Troupes for tragedy , drama , comedy , essay , production of which includes written and translated plays . Also the children theatre , comprising Marionette Show .

#### THE MUSIC

The Cairo Symphony Orchestra , Choir , Arabic Classical Music , and religious Hymns .

In fact the Orchestra has the responsibility of keeping the tradition , which forms an important part of the musical life in Egypt , since the establishment of the Opera House , 1869 . This Egyptian element that participated positively and still participates in resuming the Opera activities , which seemed at first , strange , and not appealing to the Egyptian Audience, until it became part of the mission which is carried out by our cultural institutes .

#### THE FOLKLORIC ARTS

Two troupes for folkloric dances, two groups for the circus and the troupe for musical varieties , which presents actually , the Operette "AL ASKRA AL TAYEBA" composed by Sayed Darwish , one the pioneers of the Arabic Music who enriched the early twenties of this century with master-pieces , for the musical theatre , hymns and songs.

#### THE CINEMA

This activity is distributed among companies for production Studios , and Movie Theatres , as well as distribution companies , Cinema Clubs , shorts , documentaries , also the organisation of film festivals and film weeks .

#### ACADEMY OF ARTS

Includes Institutes of Music (Conservatoire) , Ballet,



Dramatic arts , cinema , folkloric arts , as well as SAYED DARWISH auditorium , inaugurated long after the establishment of the institutes ; Charles Munch , the world famous conductor , conducted the Cairo Symphony Orchestra at its inauguration 1967

#### THE NATIONAL SPECIALIZED CENTRES

Fine Arts , Cinema and Theatre as well as Culture for Children . The National Center for Fine Arts , supervises the numerous museums and exhibitions halls, organises exhibitions in Egypt and Abroad , and received the visiting exhibitions of international artists . Also the Academy of arts in Rome , whose mission was at first , to be a residence for scholars studying in Italy, then improved to be now a cultural center interested in Egyptian Arts and culture through concerts , cinema shows , exhibitions , meetings and conferences held in presence of Egyptian and Italian Critics. It also includes a library which contains more than four thousands books , on Arts and Literature some of them are original publications of the early nineteenth Century .

#### MASS CULTURE

This section is mainly concerned with carrying the various colours of culture to the governorates and major towns outside the capital . It participates in the forming of a well equilibrated society in its thoughts and culture . It makes available the cultural services as widely as possible , all over the country and discovers the gifted talents. It has at present more than twenty five branches , some of them possesses a theatre for various performances .

#### ANTIQUITIES ORGANISATION

It is concerned with excavations, restorations , and research of ancient remains of historical importance, and displaying rare pieces in museums according to

the various era : Pharoos , Coptic , Greek , Islamic etc. One of its latest remarkable achievements is the restoration of the SALAH EL DINE CITADEL , which was the residence of Egypt's governors until the year 1871. This monumental activity was and still is the most important attraction that links Egypt to the civilized world , since the first half of the nineteenth Century. In the year 1960 , the Ministry of Culture founded the light and sound project existing now , in more than one historic area , in and outside Cairo , to add more attraction for visitors of monuments .

#### THE BOOK ORGANISATION

If we consider the Alexandria Library an important Cultural asset in the old history of Egypt , the modern Egypt possesses , since more than one hundred years the National Library that contains more than one million books . Its activity is not confined to reading and studying , but extended to printing , editing and distributing , and an important documents center . It possesses also rare manuscripts which are considered museum pieces .

The Egyptian book finds its way easily now to foreign fields .

The Book Organisation , organises each year an international Book Fair , which is attended by millions of visitors from Egypt and abroad . Many countries participate in this fair . The Egyptian Authors and writers meet and converse with the visitors, rendering this occasion a book festival .

Furthermore , the Ministry of Culture resumes its encouragement in the cultural field by granting of prizes and awards to different standards of talents, among which the State Prize of high merit .

The Ministry of Culture tries its best to strengthen the cultural relations with other countries, though the Foreign

Cultural Relations Department , which organizes and executes  
Protocoles , agreements and programs , for the exchange of  
culture , by sending and receiving artists , exhibitions ,  
publications, and arrange for the participation of Egypt  
in conferences , meetings and international festivals .

If we add to all activities , mentioned in this report, what  
is resumed by other patties , in either governmental or private  
sectors , outside the Ministry of Culture, we find that Egypt  
is actually living a rich and prosperous cultural and artistic  
life, which exceeds the financial possibilities available for  
her perpetual movement , But much below the actual progress  
in the fields of economy , finance , politics, social and  
development projects .

It is sincerely hoped that the Ministry of Culture, will find  
in the present project , for the cultural center , what may  
help , to achieve a great part of its vital aims .

PROPOSED ACTIVITIES OF THE CENTER

\*\*\*\*\*

1. Opera performances (grand, normal, chamber)
2. Concerts: Symphonic, Recitals, Chamber Music, Classical Arabic Music
3. Ballet
4. Operette
5. Art and Culture festivals
6. Educational programs for the youth
7. a) Training: including various forms of art and maintenance of musical instruments and piano, especially tuning.
- b) Possibly a Souzouki class for children as preparation for future national elements to run activities of the theater. (Egypt suffers an enormous lack of string players and hopes to get use of the famous Japanese method, same as some other countries. France has now about 150 Souzouki classes!)
8. Lectures ... symposiums
9. Conferences ... congresses (national and international)
10. Art exhibitions
11. Music competitions (national and international) including an AIDA international competition same as the famous "Madame Butterfly" competition held periodically in Japan.
12. TV and sound recordings
13. Movie projections and festivals (occasionally)
14. Distribution of State Prizes
15. A library (arts & culture, especially theatrical)
16. A museum (remains of the old Cairo Opera house and other theaters .. pictures .. photos .. programs .. correspondence of historical importance .. accessories, styles of: costumes, furniture etc..)

PROJECT FOR THE CULTURAL CENTER IN CAIRO  
=====

THE CULTURAL CENTER MANAGEMENT AND THE REQUIRED  
SPECIALIZATIONS AND TRAINING  
=====

Similar cultural and Artistic Centres are usually directed by a board , composed of cultural and Artists experienced personalities , as well as responsible persons , assisted by the executive department , for planning and management of works.

1) BOARD OF THE CENTER

Its duty is the planning and supervision . It includes among its members some of the famous personalities , in the Cultural and Artistic fields , and experience in the Centre activity . It also includes responsible persons inside the sector .

2) ARTISTIC DIRECTOR

To be selected from the members of the board , to represent the board on the site . He should be full timer , and should have a considerable amount of experience and knowledge in the Line of the Center activities . He should be responsible for planning and supervision , and follow-up what the board plans , without interfering in the execution details inside the Center branches . He will be heading the Secretarial Department of the Board . as well as the management of Planning Follow-up , Statistics , and projects departments.

3) SECRETARY GENERAL

This position is considered as supreme management . He is granted all authorities and fitness in the execution of the activities.

He will be responsible for all branches , sections and managements which should also have the full liberty of movement , as the relation between him and the branches is governed by the non-centralization of the execution, and the serialization of the authorities .

The position of Secretary General requires special specifications , as he must have the artistic experience in the

field of the centre activities , in addition to his managing qualifications and fitness , in view of his various and miscellaneous specialisations .

He must be able to promote production , and interfere promptly and effectively to help production sites , whenever his help is needed . He should be acquainted with all minutes of work and production .

The following branches and production units should follow the Secretary General , in the frame of the organisation , as he should have a direct supervision on the components of his management .

Annexed to his office , should be the General management for Financial and Management Affairs , The public relations and Training managements , as well as the exhibition hall , the Library and museum , as Cultural corners which does not need speedy rhythm and timing , required , in the rest of the artistic branches of the Center .

4) PREMISES OF THE CENTER - House

Their should be a management for the building .

Its specialization is the organization of performances and all what is related to the presentation of the activities , and services to the public .

including the sale of tickets , guarding and security , cleaning and maintenance of all the rooms and halls, garden, and general utilities , as Electricity , water , Sanitary wares Air conditioning , Lifts , Buffets , Means of communications , Rooms for immediate translation, fire prevention equipment ; First aid , and others , which do not enter in the artistic activities of the Center carried out by its sections .

THE PERSONNAL

Manager , Assistants , Routine Management ,  
Workers and fitters , Cleaning staff , Fire

and first-aid personnel , security office  
and an Engineering affairs office .

5) STAGE MANAGEMENT

Its duty includes every thing related to the stage ,  
direction , presentation of artistic performances ,  
according to fixed timing , providing the needs and  
requirements , especially in the fine and applied  
arts , lighting, sceneries , stage machinery and  
equipment , sound and light effects, video and audio  
recording equipment etc., etc. , operation of the curtains  
moving individuals or groups according to fixed program for  
direction ~~as~~ control over internal television network .  
This management includes , besides the stage manager ,  
specialists and experst in all lines and fiels above.  
Providing the requested experience according to recent  
methods applied in theatres, as change of sceneries,  
lighting and machinery operation , starting from the  
stage , under and around it,until the high tower and  
its contents , as wall as the perpetual contact with  
the actors inside their make-up rooms and out , and  
follow-up , what is going on the stage, and the orchestra  
pit , and the arrangement between all parties through  
the television nets spread all over the site , especially  
before and after the fall of the curtains, where sight  
is impossible through the curtains .

6) MUSIC SECTOR

This sector is supervised by a general management,  
headed by one of the famous artists and includes :-  
orchestras , choir , ballet , a group of soloists .  
A musical score library , a store and a workshop for  
music instruments maintenance and piano tuning .  
Be sides the management offices , each troupe has its  
own specialists .

We find the position of inspector in each group and the distributor of music scores, and the responsible for costumes and shoes pertaining to the performances.

#### 7) STORES AND WORKSHOPS

These are considered as big sized elements in the various activities of the center . Sometimes their production is promoted to provide the needs and requirements of the theatres not belonging to the Center , and sometimes to be exported to other countries, as in the case of Bratislava , Tchechoslovakia , and Vienna Opera .

The stores and workshops are specialized in operating maintaining and storing sceneries , accessories, furniture , clothings , shoes , as well as carpenter and blacksmith works, arms and ornaments , and preparing requirements for the performances , according to fixed timing of the season . It should have an ever increasing quantity of theatre material , and the space of the stores should be sufficiently vast , to contain all these increasing accessories for many years .

These buildings should be erected in an independent site , away from the center , in order to avoid the concentration of equipment , machinery and tools as well as the number of workers, on the site. Few specimen or branches could be kept inside the center to comply with the requirements for performances or for one season .

#### 8) MUSEUM AND LIBRARY

These are considered as resorts for those who execute the requested artistic works for the centre, researchers and amateurs , in the branches of art and literature which is related to the centre activities, and the historic development



of the various subjects , local and foreign , and follow up the latest civilization achievements .

9) EXHIBITION HALL

This is considered as an important addition to help to a great extent , the lack of opportunities for the artists to exhibit their production . As well as an encouragement for innovation related directly to the cultural subject presented by the Center . For instance , if we present Operas or Ballets , this will be a good opportunity to organise an exhibition , inspired from such works .

The Hall will be available , also , for the visiting troupes to organise an exhibition showing a part of their history including successful achievements and artistic personalities , which contributed in its development , and its promotion , done before in previous cases in the Cairo Opera House .

## REQUIREMENTS OF STAFF

The Cultural Center will require , after its erection and equipment , and its receiving artists in the future , a considerable number of trained staff with the latest improvements , according to the kind and needs of the Center .

In addition to the existing personnel in the Stage Management , and the Musical Troups in the Ministry . On this ground we can imagine the situation of the Staff requirements and the training needs as follows . There will be routine management to each troupe or technical sector which will provide the services pertaining to each troupe and arrange the requirements of the technical management in fixed places and dates for the artistic works , taking into consideration the availability of other non-routine specialists for each kind as in the following case .

### 1) ORCHESTRAS , CHORAL AND BALLET TROUPS .

There will be position for an inspector and a distributor of Music Scores

### 2) THE STAGE

There will be a position for Stage Manager Assistant Musicians , Prompter , Lighting and recording operators , Assistant *MUSIC* Director , Equipment Experts , and planning and preparing sufficient elements and experiences and specialisations not available locally and train these elements in the specialized countries as follows

### 3) ADMINISTRATION OF THE ARTS

These are theoretical / practical studies introduced fifteen years ago . The UNESCO

pointed out the importance of such studies in 1968 , and organized in fact periodical training courses in England (among the attendants was an Egyptian man that does not work in Egypt ) .

An exchange of correspondence is actually carried out for obtaining information about studies programs and methods .

It is understood that only executives with highest possible standard will be delegated for such studies , like the General Secretary of the Center , or the Orchestra , Choral or Ballet Manager .

#### 4) MUSIC SECTIONS

Maintenance of music instruments and piano tuning .

Recording and sound systems

Stage music directors and assistants conductors including prompters .

Pedagogical preparation of teachers for a Suzuki class

#### 5) THE STAGE

##### SPECIALIZED SECTIONS

- a) Stage Management
- b) Stage Machinery and Equipment Experts
- c) Production control
- d) Lighting control
- e) Sound control

#### 6) STORES AND WORKSHOPS

- a) Adoption of the new methods applied in Vienna State Opera , Bratislava , and other theater centers of importance .
- b) Using lighter material for theater

furniture , costumes accessories , etc.

**7) RECENT MEANS OF WARNING AND FIRE EXTINGUISHING**

Using the latest systems for fire protection  
and fire extinguishing .

THE ARCHITECTURAL PROGRAMME OF THE PROJECT  
FOR THE CAIRO CULTURAL CENTER

A STUDY OF REQUIREMENTS AND SPECIFICATIONS OF THE PRINCIPAL ELEMENTS OF THE MULTIPURPOSE BUILDING.

1. The Main Hall: (1500 seats)...Lobbies..Lounges..Cloak rooms..Lavatories..cafeterias and a special Loge & Salon for the V.I.P. persons (STATE LOGE) with all the necessary services (20 seats).

N.B.: The possibility to exclude the rear part (500 seats) of the auditorium when full capacity is not needed on some occasions).  
(Either balcony or amphitheater form)

2. The Stage: (Capacity 500 persons):  
+ side stage right, side stage left and back stage with rotating platform.
  - . A stage tower (+28m) providing the familiar equipment used in modern opera houses for hanging scenery .. curtains .. bridges .. back cloth ...
  - . Movable platform, partly, entirely, up and down.. - Rear part can be lowered to street level to receive trailers carrying scenery into the building and raise them to stage level, unload them, then load them with equipments which are not needed for the moment, in order to be stored outside the building in Main Stores and Workshops. (Slopes up & down may be a suitable alternative)'.  
'
  - . Lighting: to be in latest styles of organ or control desks, according to modern ways of programming same with stage movements ..
  - . Curtains: safety curtain, sound curtain, main curtain, drop curtain ..
  - . Modern fire protection and extinguishing systems .. smoke outlets at the top of the stage tower, etc.. (A huge steel gate which should automatically close to separate the stage from the auditorium)
  - . Two spaces, right and left of the back stage, for storage and mounting of scenes in action.
  - . A huge steel gate behind the stage.
  - . Corridors encircling the stage, suitable space and as assembly posts nearest possible to the stage for easier control on groups of choir or ballet needed to appear immediately in the scene (right and left to stage).

### 3. Orchestra:

- a. PIT (capacity 120 musicians)  
with movable platform in three levels:
  - Normal: minus auditorium level (opera & ballet)
  - Stage level, for symphonic concerts
  - Auditorium level, to add more front rows when the musical element is not needed for the performance.

N.B.: possibility to add an organ (to get use of the existing instrument in Sayed Darwish Hall!)

- b. 2 Dressing rooms) nearest possible  
2 Tuning rooms ) to PIT & STAGE
- c. Scores library: space near the pit for orchestral material (even a corridor parallel to the pit under the front part of the auditorium)
- d. Store for the chairs of musicians under the pit.
- e. Cafeteria and lavatories for the orchestra.
- f. 2 Rehearsal rooms (capacity 200 persons & 20 persons) and two rooms for the conductor and inspector attached to them.

N.B.: It is preferable to combine all these elements together in one zone, even in different levels, with a private entrance in the building.

### 4. Choir:

- . 2 Rehearsal rooms (130 and 70 persons) - the bigger hall to be in a form of amphitheater.
- . 2 Dressing rooms.
- . Lounge, lavatory and cafeteria.
- . 2 rooms for the inspector and the choir master.

### 5. Ballet Troupe:

- . 2 Rehearsal rooms (130 and 70 dancers) which should be close to the stage as much as possible.
- . 2 dressing rooms.
- . Bath-rooms, lounge, lavatories and cafeteria.
- . 4 rooms for trainters, inspector and ballet masters.
- . Store for costumes and shoes.
- . 2 make-up rooms

### 6. Main Rehearsal Room:

- (For multiple training of music elements) - of double height.
- . 3 rooms for conductors, inspector and soloists.
  - . Lavatories, cafeteria.

7. The Small Hall: (500 seats)

To be used for various activities:

Chamber music, chamber opera, recitals, classical arabic music, lectures and press conferences. This hall should be provided with usual equipments almost similar to the main hall.

8. Artists' Rooms: (on different levels of the building):

4 rooms for make-up

20 dressing rooms, five of which should have lounges and lavatories and located as near as possible to the stage (conductor and soloists)

8 rooms for individual training

6 dressing rooms for groups (20 persons each)

4 rooms for groups (training)

9. Internal T/V circuit:

To help following up detailed events on the stage and in orchestra pit .. Artists inside their rooms will be ready in due time for their roles .. ensembles will take part in the performance with accurate synchronisation .. The public who arrive late will be able to follow up the performance from the lounges and lobbies..

10. Main Stores & Workshops:

Preferably located in an independent area outside the center .. They have only branches inside the building of the center to serve the actual performance or limited number of performances .. a season. This idea avoids jamming the center by elements which are not needed continuously in the position, including storage which increases in quantity through the years.

11. Theater Library and Museum:

They are essential in any cultural center of position .. In our case, they help to know more and more about the cultural material related to various activities of the center. A scientific and historical back-ground will be a necessity in such an academic atmosphere. The artistic creation will be always in need of references .. (remains of the old Cairo Opera house represent, in fact, a rich material for the museum ...)

12. Administration of the Center and its Components:

These premises include the following:

- . The Board and the Artistic Director
- . The Secretary General

- . Departments of music (orchestra, choir, ballet) -  
Main stores and Workshops ... House Administration ..  
and resident technical offices, Booking .. Public  
Relations etc..

13. Fire Station

14. Emergency Medical Post

15. Restaurant:

A separate unit to serve all the complex, beside the public from inside and outside at various hours of the day and evening.

*Wick  
originals*



CULTURAL CENTER

APPROXIMATE PRELIMINARY STUDY FOR COSTS

First-Building Work:

	Area(m <sup>2</sup> )	Height(m)	Price(EP)
A-Lobbies & side Rooms	2500,-	26,-	3,000,000,-
B-Audito	900,-	30,-	2,500,000,-
C-Main stage side stage	1750,-	41,	7,000,000,-
D-Back stage	1350,-	30,-	4,000,000,-
E-Part encircline stage	1250,-	28,-	2,500,000,-
- Add Value of utilitees (Water-Oranige-Elect-Comm etc)			3,000,000,- 1,500,000,-
30% Reerve and un expected Work			23,500,000,- <u>7,500,000,-</u> 30.550,000

Total for First item

31,000,000,-

Second - Special Work

1- Air condition			1,000,000,-
2- Sound treatment			,500,000,-
3- Decorition			,500,000,-
4- Seats(Big & Small Hall)			,400,000,-
5- Furintcher			,100,000,-
6- Floor of stage			,200,000,-
7- Tower of stage			,200,000,-
30%			2,900,000,- ,87,000,-

Total for second item

3,77,000,-

4,000,000,-

35 Million Egyptian Pounds

35,000,000,-

*2014/12/10*

IMPORTANT NOTES FOR THE STUDY

- a- This costs excluding Main stores & workshops proposed outside premises of the center.
- b- This is an preliminary & appioxmalte study, supposed to be increasing due to the contonus increase of prieses.
- c- This study is considered for the Building work & special work excluding Machines & equipments.
- b- We must take into consideration that there is no specification & technic conduteons for the project nowadays also there is no drawings-so this study is the result of the picture for the benefits & activities of the center & its components according to the areas & spaces in the architectural theory & also similar to the international conditions of such cultural centers.

Arch: Zaidi Aziz Salama

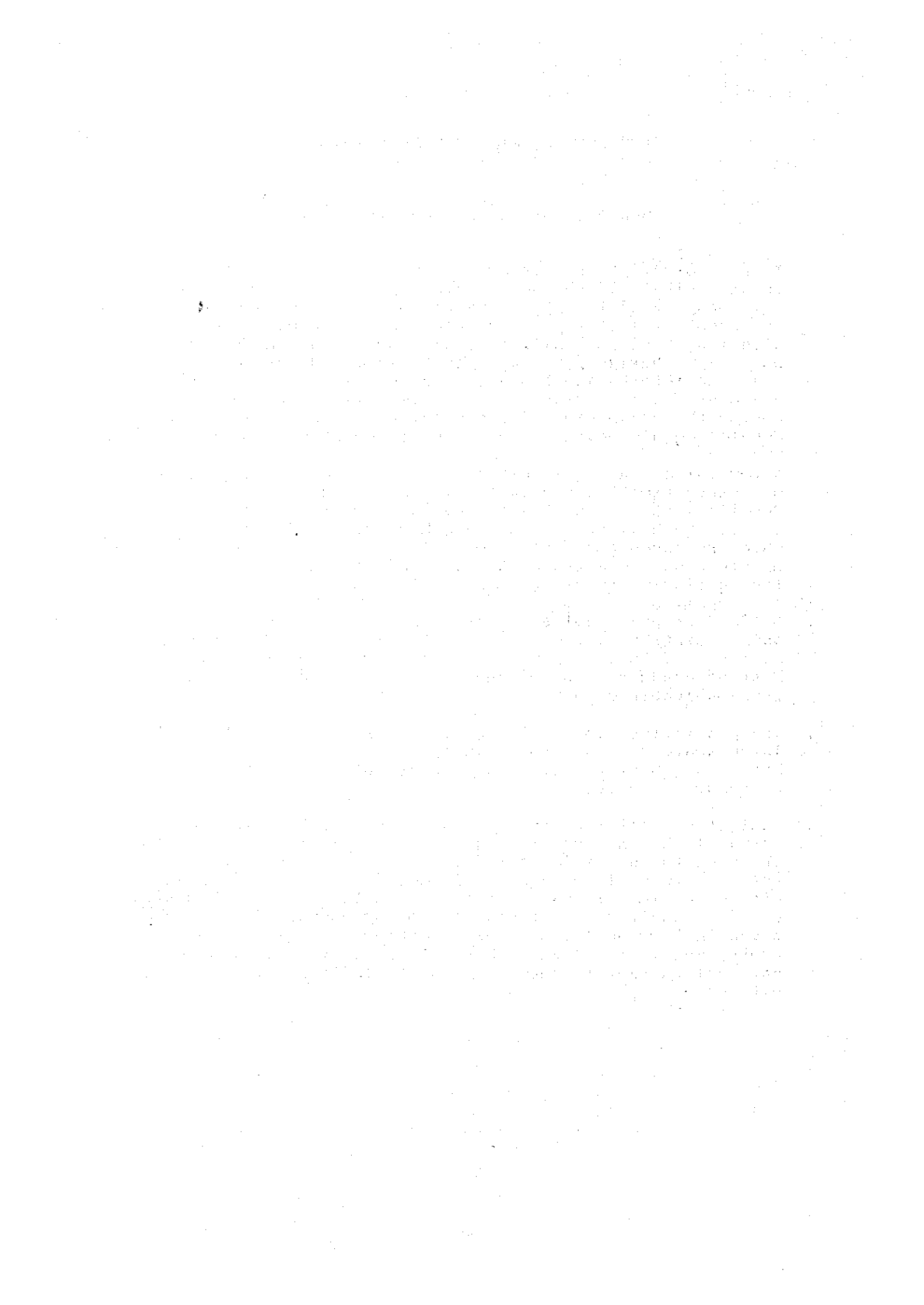
Z. Aziz  
20/8/83

## PROJECT APPRAISAL (EVALUATION)

=====

### = Benefits of the Center Project =

- . In few words, the center project means a creation of a cultural capital for the geographic capital of Egypt! Its main benefit will be the investment of the human being as an essential factor for any progress! Its mere presence, with its vast possibilities, will act as an incentive for national creative powers in the field of culture and a means to international understanding. It will be a pride and a symbol to emphasize on the importance of culture to enrich the human side of a society which is tremendously developing and moving in various fields of daily life.
- . A revival of an old tradition which interests the history of international opera repertoire since the creation of Verdi's masterpiece AIDA in the Cairo Opera house during the second half of the nineteenth century. A tradition which represented a beacon of culture and grand art in the Middle East and acted as a stimulus upon cultural and artistic initiative in other neighbouring countries.
- . A field of practical experience and training for scholars and students of various institutes of art founded by the Ministry of Culture since more than twenty years ago. Most of graduates suffer the lack of a proper atmosphere for a suitable career.
- . The possibility to receive guest artists and ensembles of large scale fame and importance, for the sake of more knowledge about latest human achievements, and continuous exchange of cultures.
- . Exhibition Hall for arts, adding more possibilities for the actual lack. A necessity to back the cultural aim of all the zone through its particular way of showing works in relation to performing arts presented on the stage or exhibiting absolute forms of fine and plastic arts. Exhibitions can be organized simultaneously to correspond with the show given in the theater or independently. Sometimes, photos, books, publications and other materials of historical or national character represent a suitable item for such exhibitions.





JICA