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newsletter



BIBLIOTHECA ALEXANDRINA



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## The Hassan Fathi Prize Award Ceremony, Symposium and Exhibition

Gordon Smith

*"Don't be too proud looking at all this concrete; I cannot leave behind what the Pharaohs did!"*

This quotation from Hassan Fathi was delivered by Dr Ismail Serageldin, Director of the Bibliotheca Alexandrina on 28 October 2009, during his opening speech for the Hassan Fathi Prize Award Ceremony and Symposium. This prestigious annual award organized by the Bibliotheca Alexandrina and the Architectural Committee of the Supreme Council of Culture (Ministry of Culture), took place on 28 October 2009 in the Great Hall in front of a packed audience and was presided by Engineer Salah Hegab, Chairman of the Architectural Committee. Dr Serageldin cited a number of Hassan Fathi's key sayings including Fathi's view that builders and architects should study heritage carefully and verify whether new imported materials are indeed better than those left behind, because of the considerable architectural challenges ahead. In conclusion, Dr Serageldin invited Dr El Zeiny to introduce the architects who had participated in the award scheme.

The Architectural Committee had previously met on 24 October 2009 to select the winners. Before announcing the winner, however, the committee wished to congratulate all the architects who took part for "raising people's awareness of architecture and creating a strong bond between architecture and society, in addition to creating an identity in contemporary Egyptian architecture and protecting the environment". During the ceremony, the members of the committee were invited onto the stage. It was then announced that the winning project for the Hassan Fathi Award for



Dr Ismail Serageldin, Director of the Bibliotheca Alexandrina and chair of the jury, giving the opening speech of the ceremony



The prize medal: a Pharaonic symbol of man and the environment

9Architecture 2009 was the Villa El Alayli designed by architects Mohamed Awad and Gamal Samaan. This project had been chosen on account of its design. It was stated that "this unique and simple project recognizes basic architecture and also shows many merits such as balance of the garden and the interior of the house, comfort, all showing an unexaggerated use of design". In addition to the winning project, three projects were selected by the committee for honorary prizes: the Kafr El Gouna Resort by architects Rami El Dahan and Soheir Farid, the Center of Planning and Architectural Studies by architect Abdel Baki Ibrahim, and the Wadi El Gemal National Park Visitors' Center designed by Gawad Hashish, Khaled El Hammamy and Ramses Nosshi.

All the members of the jury were then invited to attend the prize giving ceremony. The winner of the award, Dr Mohamed Awad, thanked the committee, adding that the project was the result of 25 years' work. He explained that there were three basic approaches involved in architectural concepts and approaches: firstly, authenticity and tradition with regards to the yard and front of the house, conserving the identity with Egypt. Secondly, he stressed the importance of the link between the construction team, workshop and site. The third point was not to limit identity to the local level, but to include cross-cultural interaction, involving other cultures.

During the break following the award ceremony, the public was able to visit the exhibition of the submitted projects in the Conference Center. This was followed by the symposium during which nine eminent guest speakers gave their different accounts of the distinguished architect and his legacy. Chaired by engineer Salah Hegab, the symposium covered a range of topics, from Hassan Fathi's humanism and legacy, to issues concerning the preservation of his heritage.

Nawal Mahmoud Hassan firstly described the home life of Hassan Fathi, how he would welcome all sorts of people, including students, to his seventeenth century house in Cairo. This talk was followed by a lecture by Dr Ali Rafaat on Hassan Fathi's contribution to local and international trends. He also explained how the great architect had striven to revive building traditions which had died out. Alexandrian born Fathi fought for the conservation of the Alexandria skyline along the Eastern Harbor and Qaitbey Fort area, maintaining the opinion that it should not be spoilt by high rise development. Dr Rafaat also explained that Hassan Fathi often devised his own method and adapted it to an area, for example building a house with natural ventilation to create a cool atmosphere. He also created 'pop architecture' a term derived from *Architecture for the Poor*, because being a revolutionary figure, he defended the rights of poor people to live in a suitable house with sunlight and good ventilation.

Dr Salah Lamei, from the Center for Conservation and Preservation of Islamic Architectural Heritage, then presented an illustrated account of projects undertaken by the German Architectural Institute on Luxor's West Bank and of projects in Saudi Arabia such as the rehabilitation of Murabba Palace in Riyadh (1998). Dr Lamei explained 'earth architecture' and how the use of a modern invention called the digital diagnostic hydrometer can quickly detect by chemical analysis the presence of water in mud brick made of clay and plaster. He also discussed the serious issue of damage to structures such as erosion and decay caused not only by water, but also by insects, soluble salts, and fungal growth.

A description of Hassan Fathi as master and disciple was given by architect Rami El Dahan who related how much he had learnt during his 10 years spent with Fathi, especially with regards to building with brick, but also how Fathi encouraged young architects to introduce domes and archways into projects. He underlined the fact that misconceptions existed concerning Hassan Fathi's alleged 'style of architecture': that Fathi did not in fact have a specific style nor did he imitate any style. Rami El Dahan stressed the fact that Fathi had never stated that works of art from elsewhere should be duplicated in Egypt. El Dahan noted that Fathi was not an architect of the poor, but that he understood their needs. As an architect, Hassan Fathi built for wealthy people.





Dr Mohamed Awad receiving the award from the chair of the jury, Dr Ismail Serageldin

Mexican born Conchita Añorve-Tschirgi, keeper of rare books at the Special Collections of the library of the American University in Cairo, explained what the library is doing to preserve the Hassan Fathi legacy. She described how the library is preserving documents in the collection including Hassan Fathi's personal collection of books, photographs, plans, correspondence, clothes, medals, copies of the Koran and even his violin.

This was followed by an account by Dr Farrokh Derakhshani of his meeting with Hassan Fathi during the 1970s, and of his visit to Fathi's house where he was allowed to photograph some of the master's plans and drawings. Following this, one of Fathi's oldest students, Dr Yehia El Zeiny, described to the audience how the master never forgot "the agony of the poor" and the question of how to solve this problem. For example, in 1964 Hassan Fathi wrote to Colonel Nasser about the disastrous use of prefabricated housing in the countryside. Later he also wrote to Sadat concerning unsatisfactory community building projects. Dr El Zeiny discussed his forthcoming book about Hassan Fathi whom he described as "a superstar in the field of international architecture".

The next speaker, Dr Nadia Radwan, began by informing the public that she was speaking on behalf of Dr Laila El Wakeel, president of the international association: Save the Heritage of Hassan Fathi. Dr Radwan began by describing the work of a group of researchers from Geneva University who were working on the Hassan Fathi archives at the American



Members of the general public visiting the exhibition

University in Cairo for the preparation of a book entitled *Hassan Fathi and his Times* to be published in 2010. During the course of their research, the group visited many sites, only to discover that a number of the buildings designed by Hassan Fathi had already disappeared and that the state of conservation of the remaining buildings was critical, whilst others were threatened with demolition. This state of affairs, added Dr Radwan, is what led to the creation of the international association Save the Heritage of Hassan Fathi in Geneva in February 2008 by Leila El Wakeel, Sheila Taymoor, and herself, Nadia Radwan. The main mission of the association is

to alert public opinion and safeguarding the material heritage of Hassan Fathi, especially New Gournia Village.

The final speaker, Dr Tarek Waly, like Dr Nadia Radwan, began by describing in detail the lamentable condition of many buildings in New Gournia Village. He continued his talk by bringing to the attention of all present the devastating redevelopment of Luxor resulting in damage to Hassan Fathi's work there.



The jury members (L to R): Dr Salah Zaki, Dr Mamdouh Abdel Karim, Architect Salah Hegab, Dr Ismail Serageldin, Dr Suha Ozkan, Dr Rasem Badran, Architect Seif Allah Abo El Naga and Dr Khalid Asfour

# The Hassan Fathi Award for Architecture 2009

Yasser Aref and Carole Escoffey



The Hassan Fathi Award for Architecture 2009 was organized by the Bibliotheca Alexandrina in collaboration with the Architecture Committee of the Supreme Council for Culture. The theme of this cycle was "Identity in Contemporary Egyptian Architecture". The objectives of this competition are to promote contemporary Egyptian architecture, to encourage and commemorate Egyptian architects, and to eternalize the name of Hassan Fathi, one of the pioneering architects of Egypt. To achieve these objectives, there were several criteria for the submission of architectural projects:

- The project should have been realized.
- The project should be located in Egypt.
- The project should be designed by an Egyptian architect or firm.
- The project should not have already received an award.
- Competitors may submit more than one project.
- The project should reflect aspects of Egyptian contemporary architecture.



Members of the jury deliberating the submitted projects at the Bibliotheca Alexandrina

The Aga Khan Award kindly supported both the jury composition and the event. The jury was composed as follows:

- Dr Ismail Serageldin (Chair)
- Dr Khaled Asfour
- Dr Rasem Badran
- Architect Salah Hegab
- Dr Suha Ozkan
- Dr Salah Zaki

Representatives of the Society of Egyptian Architects and the Syndicate of Engineers

There were 18 applicants who submitted a total of 32 projects in all. The projects were diverse in terms of size, type and location. The types included residential, touristic, office and religious buildings. The locations of the submitted projects were also diverse, ranging from Cairo and Alexandria, to the Red Sea and Aswan.

## The Hassan Fathi Prize for Architecture

**The Villa El Alayli (1995)**  
**Designed by Awad & Partners Design & Planning Consultants, Alexandria**



Dr Ismail Serageldin presenting the award to Dr Mohamed Awad

On 28 October 2009, the chair of the jury committee, Dr Ismail Serageldin, announced the Villa El Alayli in Ikingi Mariout, designed and built by Awad & Partners Design & Planning Consultants in 1995, as the winner of the Hassan Fathi Prize for Architecture 2009. Dr Serageldin presented the winners, architects Dr Mohamed Awad and Gamal Samaan, with a certificate and medal during an award ceremony held at the Bibliotheca Alexandrina.

In its "critical regionalist" approach, the concept of the Villa El Alayli attempted to bridge the gap between tradition and modernity, while avoiding a reversion to stereotypes or "cut and paste" practices. Tradition thus disguised the endeavors to address the changing needs and new values of contemporary living. Complementing quality living, contemporary convenience and sensitive interaction with the environment, the critical regionalist approach used for the Villa El Alayli satisfied a sustainable and meaningful architecture.

The justifications given by the jury for awarding the prize to the Villa El Alayli were as follows:

- The revival of local identity through the innovative reinterpretation of elements of heritage in the context of a contemporary private residence. This innovation is clearly illustrated in the design of the courtyard and its surrounding spaces.
- Achieving the overall balance between internal spaces and outdoor gardens, designed to complement the overall design philosophy of space.
- Establishing some concepts of sustainability especially those concerned with environmental comfort.
- Avoidance of the intentional overuse of heritage elements for the sake of imposing a local identity on its architecture.
- The excellent architectural vocabulary, precision of details and execution.

The guiding idea behind this project was "tradition reinterpreted". The villa's architect, Dr Mohamed Awad, adapted a critical regionalist approach while representing a distinctive local identity, symbolizing inherent traditions and, while ensuring a future for the past, celebrated contemporary living and quality in architecture.

A key feature of this project was the central court which plays a central role in the traditional house, and is the focus for socializing circulation and a place for

### 1 TRADITION RE-INTERPRETED

VILLA ELALILI - IKINGI MARIOUT, ALEXANDRIA 1995

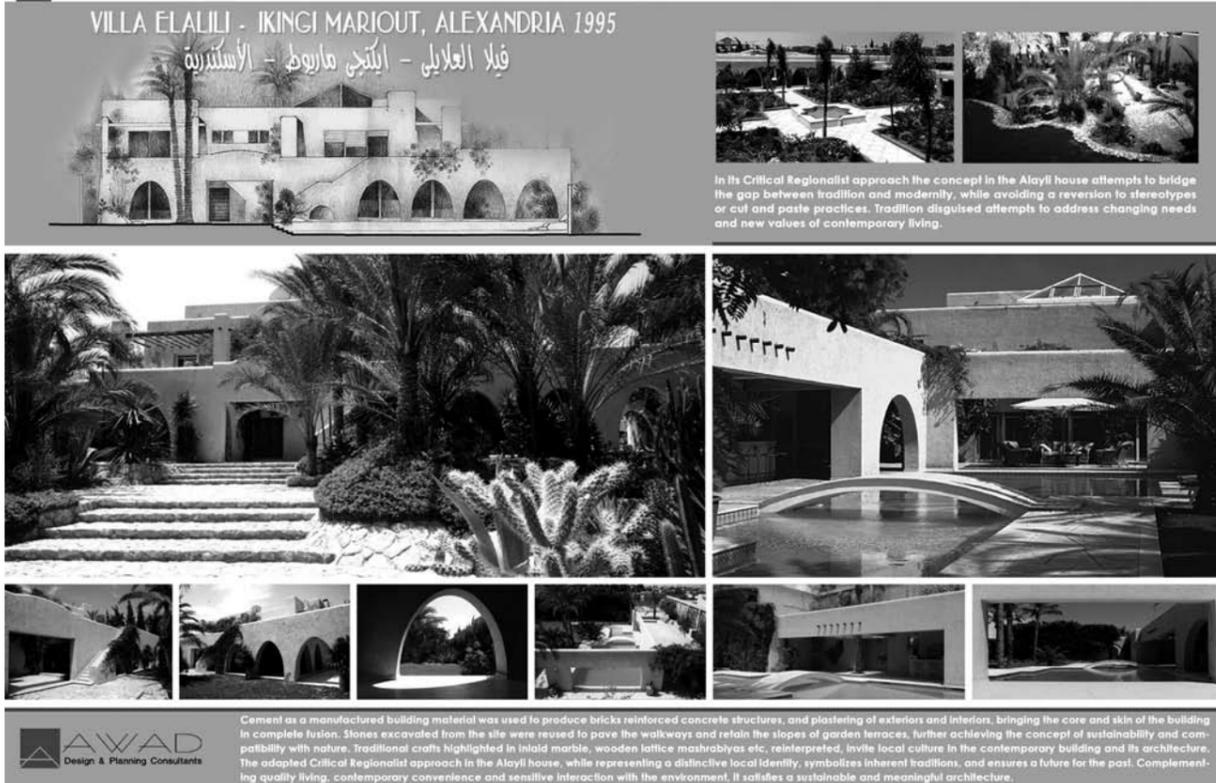
فيلا العليلي - إينجى ماريوط - الإسكندرية

Temporal spaces for climate transition

Historically, the court played a central role in the traditional house. It was the focus for socializing circulation and a compatible space for climatic comfort. For reasons of security and privacy, the court was separated from the exterior, and was rigidly closed to the outside, with limited accessibility and fenestrations. The court re-invented in the center of the Alayli house is an intermediate space of connectivity and expectations, grouping integrated diverse space arrangements with multiple associated activities such as the reception, dining and living spaces. It is open to a pluralism of human experiences and a variety of external landscapes: an organic cactus desert landscape, a green lawn surrounding the pool and cabana, and a geometrically traced rose garden. The court interior, adorned with indoor plants and an indoor heated pool, brings the exterior and interior together, allowing connectivity of spaces and sharing, and interactivity for socializing and recreation.

The court as a temporal space for climate transition - The diffused top lighting, filtering from a large perforated wooden dome topped by a pyramid glass roof acts as a sun collector and a natural ventilator. It is also a protector from environmental hazards, in the wet and stormy seasons of Alexandria, emphasizing therefore a concept of temporal spaces for climate transition.

1 TRADITION RE-INTERPRETED



climatic comfort. The reinvented court in the Villa El Alayli is an intermediate space of connectivity, grouping integrated diverse space arrangements with multiple associated activities, such as the reception, dining and living spaces. The court of the Villa El Alayli is also open to a variety of external landscapes: an organic cactus desert landscape, a green lawn surrounding the pool and cabana, and a geometrically traced rose garden.

Another key feature of the court in the Villa El Alayli is the diffused top lighting, filtering from a large perforated wooden dome topped by a pyramid glass roof that acts as a collector of sunlight and a natural ventilator. It also protects from environmental hazards during the wet and stormy seasons of Alexandria, thus emphasizing a concept of temporal spaces for climate transition.

The building materials were also significant: cement as a manufactured building material was used to produce bricks, reinforced concrete structures and plastering of the exteriors and interiors, bringing the core and skin of the building into complete fusion. Stones excavated from the site were used to pave the walkways and retain the slopes of garden terraces, further achieving sustainability and compatibility with nature.

Moreover, traditional crafts were celebrated by the use of inlaid marble and wooden lattice *mashrabias* reinterpreted, thus reintroducing local culture in a contemporary building.

The Honorary Prizes

In addition to the winning project, the jury of the Hassan Fathi Award for Architecture 2009 decided to award three other projects equal honorary prizes in order to encourage Egyptian architects. The three projects chosen were Kafr El Gouna Resort, the Wadi El Gemal National Park Visitors' Center and the Center of Planning and Architectural Studies.

1- الأصالة والتجديد

The jury selected this project because it is unique among other resorts which claim to adopt the "Hassan Fathi Style" by using domes and vaults without however adopting the authentic philosophy of Hassan Fathi. The Kafr El Gouna project adopted an architectural philosophy and ability in design to use heritage elements in a functional way which is in harmony with the surrounding nature and environment, forming an appraisable architectural symphony. The jury was also touched by the fact that this project was initially intended to be hotel staff housing, and ended up becoming a tourist resort.

The village of Kafr El Gouna is located 25 km north of Hurghada. The idea of the village started off as a small residential area to house the staff of the 5 star hotels in the resort. However, instead of designing a group of houses, a new and different proposal was made to create a living and vibrant community with a mix of both permanent and temporary residents. The residential quarter then grew into a major village and gave the resort of Kafr El Gouna a completely new concept.

In addition to 200 residential studios, apartments and villas, Kafr El Gouna comprises many activities and projects including a covered bazaar, a series of restaurants and cafés, an amphitheater, a club house, a museum with an aquarium, as well as three hotels. The vocabulary of domes and vaults was adapted to meet the demands and functions of the buildings. The village was built to reflect a community with different experiences and expressions that are in harmony within the same vocabulary and style. The architecture of Kafr El Gouna has a uniquely traditional Egyptian look that sets it apart from any other project blending the traditional with the functional.

Kafr El Gouna Resort (1993-2000)  
Architects: Rami El Dahan & Soheir Farid



**EL GOUNA RESORT**  
- RED SEA - EGYPT -  
1993-2000

**DAWAR EL OMDA**

**SULTAN BEY**

**EL KHAN BAZAAR**

OWNER : ORASCOM HOTELS & DEVELOPMENT (OHID)  
Contractor : ORASCOM HOTELS & DEVELOPMENT (OHID)  
RAMI EL DAHAN & SOHEIR FARID Architects

The Village of Kafr El Gouna is the heart of El Gouna resort, 25 km north of Hurghada Egypt. The idea of the village started as a small residential area to house the staff of the different 5 star hotels of the resort. Instead of simply designing a group of houses, a new and different proposal was made: why not create a living and vibrant community, with a mix of permanent and temporary residents. The residential quarter then grew into a major village and gave the whole resort of El Gouna a completely new concept. The Kafr (the village) finally became the element which identifies the resort as fully self-contained and a destination in its own right. In addition to the 200 residential studios, apartments or villas Kafr El Gouna comprises many activities and projects that include: a covered bazaar, a series of restaurants and cafes, an amphitheater, a club house, the museum with an aquarium as well as 3 hotels consisting of El Khan (25 rooms), Dawar El Omda "the Mayors House" (70 rooms) and the "Sultan Bey Hotel" (115 rooms). The vocabulary of vaults and domes was adapted to meet the demands and functions of the Kafr buildings. While designing the village and during the growth of the project it was our intention that the Kafr should not look or feel like one big monolithic project. It was built to reflect a community with different experiences and expressions that are all in harmony together. Within the same vocabulary and style the Kafr presents a wide variety of designs and different scenarios. Each project has a particular character of its own that demonstrates the richness of this vocabulary. The architectural style of the Kafr gives it a uniquely traditional Egyptian look that sets it apart from any other project by blending the traditional with the functional.

**Wadi El Gemal National Park Visitors' Center (2008)**  
 Designed by the Egyptian Earth Construction Association  
 Architects: Gawad Hashish, Khaled El Hammamy, Ramses Nosshi



The jury awarded an honorary prize to this project because the building is very simple and in harmony with its surrounding and function. It highlights the

Located 50 km south of the Red Sea town of Marsa Alam, Wadi El Gemal National Park was officially declared in 2003 as the 24<sup>th</sup> protected area in Egypt. The main objective was to increase visitors' appreciation for and sensitivity to the natural and cultural resources of the area, and to aid in securing the sustainable use of the natural and cultural assets of the region.

The project design was based on three main pillars. Firstly, an atypical design dealt with the project's components' spatial program and relations. The second pillar was the formulation of a building technique that reduced cost and environmental impact by using natural local materials. The third pillar was the molding with the first two pillars thus giving the buildings more character and making them blend with their surroundings.

The building is composed of a large corrugated metal roof over a wooden truss-like structure supported by thick stone walls. A second roof made out of modular palm midrib panels and wood beams covers the exhibition spaces. The double roof system allows for the free

**The Center of Planning and Architectural Studies (1968-1979)**

Designed by Prof. Dr. Abdel Baki Ibrahim



The Center of Planning and Architectural Studies in Cairo is an old building that was shortlisted to win the Aga Khan Award for Architecture in 1983. The jury selected this project because the building deals with one of the most difficult architectural issues: how to build in the city center within a building envelope determined by building codes that impose a typical building form and enclosure on all residential and office buildings. This building is the first experimental attempt to achieve a local identity by using Islamic architectural features within the crowded urban context. With this experiment, the architect rephrased the identity philosophy in a contemporary architectural language.

The Center of Planning and Architectural Studies, located in Heliopolis, Cairo, is imaginatively designed so that it breaks with the conventional middle class surrounding buildings, while echoing the spirit of Cairene Muslim architecture. The structure is of a Skelton type with reinforced concrete. The main objective of the design was not only to review the Islamic values in contemporary architecture which can be developed to embrace the best of modern technology, but also to prove that the common local building materials such as bricks can reflect Islamic values without extra cost and within the existing building rules and regulations.

The building is six storeys high with an open internal courtyard with fountain, which provides cross ventilation and privacy. The project was constructed in two phases. The first phase comprised of the chairman's residence in the form of a two-storey villa and a separate apartment. The second phase consisted of the offices of the Center of Planning and Architectural Studies (CPAS) complementing the research and training activities of the center constructed in the three floors above the villa.

The design provides privacy: all external windows have *mashrabias*, the two-storey villa has an inward-looking design, and the bedrooms are separated from the living rooms.

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Finally, it was decided by the jury committee that the Hassan Fathi Award for Architecture will be held annually, each time with a different theme. Moreover, a book of all the participating and winning projects will be published to document this year's cycle.

This award has shown that Egypt today has a wealth of architectural talent which deserves recognition. It has constituted a positive step in stimulating Egyptian architects to design buildings using local cultural resources. Moreover, the award has reinforced the exchange of ideas between architects whilst enriching the discussion concerning the role of architecture within the context of celebrating the memory of pioneering Egyptian architect, Hassan Fathi.

Wadi El Gemal National Park Visitors Center

Designed by Egyptian Earth Construction Association - Architects: Gawad Hashish, Khaled El Hammamy, Ramses Nosshi - Client: The Egyptian Environmental Affairs Agency - Location: Wadi El Gemal National Park, Marsa Alam - Constructed: 2008

Located 50km south of the Egyptian red sea town of Marsa Alam Wadi El Gemal National Park was officially declared in 2003 as the 24th protected area in Egypt. The main purpose of the facility is to increase visitors' appreciation for, and sensitivity to, the natural and cultural resources of the area, and to aid in securing the sustainable use of the natural and cultural assets of the region.

The project's design concept rested on three main pillars:  
 1. An atypical design process that dealt with the project components' spatial program and relations.  
 2. The formulation of a building technique that reduces cost and environmental impact by using natural local materials.  
 3. Design innovations that mold with the other two pillars to give the buildings more character and blend with their surroundings in the likeness of their inhabitants and users.

1. Exhibition area  
 2. Retail outlets & Food  
 3. Restroom facilities  
 4. Reception area  
 5. Administration offices  
 6. Store room  
 7. Entrance trail

Hassan Fathy Architectural Award  
 Identity in Contemporary Egyptian Architecture

**CENTER OF PLANNING & ARCHITECTURAL STUDIES**  
 Owner : Dr. Mohammed & Dr. Hesham Abdel Baki  
 Designer : Prof. Dr. Abdel Baki Ibrahim  
 Execution Year : 1968 - 1979  
 Address : 14 EL-Sobky st., Heliopolis, Cairo, Egypt

CPAS Location  
 Western Facade  
 Eastern Facade  
 Facade Detail  
 Fundamental Structure  
 The Inner Court

Fifth Floor  
 Fourth Floor  
 Third Floor  
 Second Floor

fact that architecture can connect to a place and add to it. However, the building does not deal with the challenges and restrictions faced by Egyptian architects in most of their projects that restrain the architects' imagination. The jury members noted that they would have liked to see the architects' talent in dealing with the more sophisticated urban problems.

motion of air dissipating the heat. The building mass shields the outdoor space from the strong prevailing northwesterly winds creating a comfortable shaded area through which visitors can move freely and are kept aware of the surrounding context. Openings are screened with rough tree branches which are used by the local Ababda tribes in their huts.

# Alexandria International Festival 2009

ALEXANDRIA  
INTERNATIONAL FESTIVAL

Anna Lindh Foundation  
Bibliotheca Alexandrina  
Egyptian Hotels Association  
Egyptian Tourism Authority  
Industrial Modernization Center  
Rotary International  
Suzanne Mubarak Regional Center for Women's Health and Development

The organizers of the festival hoped that, in addition to contributing to the city's rich and varied cultural life, Alex Fest 2009 would help to raise the city's profile within the Mediterranean region, helping to attract both tourists and future business opportunities.



The Alexandria International Festival 2009, or Alex Fest, was the first of its kind, offering the opportunity to both Alexandrians and visitors to the city to enjoy over 76 events held at a variety of venues during an intense 15 day period.

Shallalat Gardens, the American Center, the Russian Cultural Center, the Alexandria Cultural Center for the Arts, Montazah Gardens, Saint Catherine's Catholic Church, the Swedish Institute, the Hellenic Foundation for Culture, Alexandria Atelier and the Ettihad Stadium.

The festival began on Friday 6 October 2009 with five major events: a Children's Art Bazaar at the Bibliotheca Alexandrina, an Anna Lindh Festival with music, handicrafts and exhibitions held at Qaitbey Fort, a concert of music by the Danish composer Carl Nielson performed by the Bibliotheca Alexandrina's

The festival's sponsors included:

Alexandria Business Association  
Alexandria Center of the Arts  
Alexandria Chamber of Commerce  
Alexandria Sporting Club  
Alexandria University



Orchestra, a concert performed by the Egyptian Musical Youth Society and the Hamburg Children's Choir at Sayed Darwish Theater, Alexandria's Opera House, and finally a photographic exhibition on the Life and Works of Guglielmo Marconi was held in the Bibliotheca's Western Exhibition Hall.

The cultural centers and venues at which the array of events were held included, in addition to the above mentioned, Alexandria Yacht Club, the French Cultural Center, the Suzanne Mubarak Regional Center for Women's Health and Development,



# The Egypt-Japan University of Science and Technology

Yasser Aref

The Egyptian and Japanese Governments agreed in August 2008 to proceed with the establishment of the Egypt-Japan University of Science and Technology (E-JUST). An official resolution by the Prime Minister's cabinet was issued in September 2008 and a bi-national agreement to establish E-JUST was signed on 26 March 2009. The idea of creating a joint university between Egypt and Japan was first introduced in 2003 as one of the projects conducive to the economic and social development of Egypt, which is essential for peace and stability in the region. After a prolonged period of study and analysis, the two countries formally decided in August 2008 to implement the project. The government of Egypt allocated the land and required funds to construct the university in New Borg El Arab city, Alexandria, Egypt. E-JUST will be realized on a partnership basis between the governments of Egypt and Japan.

The proposed vision of the university is to become a world class center of excellence for advanced scientific and technological research with regional and global reach and to become a first rate international academic institution known worldwide for the high standards of its educational system and for the achievements of its research centers.

The mission of E-JUST is to become a model for higher education and research institutions in Egypt by modeling itself on Japanese educational standards, policies and systems. In this regard, E-JUST will foster links of collaboration between Egyptian and



The logo of E-JUST depicting a black Pharaonic scarab embracing a red sun symbolising Japan

Japanese institutions. A major mission of E-JUST is to contribute to the improvement of human resources in the region by providing superior education.

The new campus will reflect innovative design, intelligent buildings, green architecture and energy

conservation concepts. The university has been allocated an area of 200 acres to the west of New Borg El Arab City and will target about 3500 students, researchers and faculty members. The new campus will initially be composed of two faculties: the Faculty of Engineering and the Faculty of Business and Humanities. It will also include four centers of excellence: the Nano-engineering Research Center, the Energy Resources and Management Research Center, the Mechatronics/ Electronics Research Center, and the High Tech Training and Continued Education Center. In addition to the academic facilities such as lecture rooms, classrooms, a central library, laboratories and staffrooms, the common facilities of the campus will include an administration building, an auditorium, a technopark and exhibition center, a gallery, a science and technology museum, an innovation center, and community and students services.

The Egypt-Japan University of Science and Technology is to be located in the new industrial city of Borg El Arab approximately 53 km south-west of Alexandria and 5 km from the summer Mediterranean resorts along the West Coast. In antiquity, Borg El Arab, or the "Tower of the Arabs", was located close to the port of Marea on Lake Mareotis, a flourishing port city in the Greco-Roman and Byzantine periods where wealthy Alexandrians had their luxurious summer villas and sailing boats on the lake.



One of the preparatory meetings to develop the program of the architectural competition, (L to R): Dr Yasser Aref, Dr Manabu Tsunoda, Dr Mohamed Awad, Dr Hamdy Elwany and Dr Sei-ichi Nishimoto

The site of Borg El Arab, extending to the West Coast, is also famous for its ancient temple of Taposiris Magna, known locally as Abu Sir, and its adjacent tower, which is said to have been a small replica to the famous lighthouse of Alexandria, the Pharos. Southwards of Borg El Arab, are the ancient remains of the city of Saint Menas, a site that included a complex of basilicas, residential districts, public baths and shops. An important pilgrimage center in early Christianity, Saint Menas is the only site near Alexandria which is listed on the UNESCO World Heritage List.

Inhabited mainly by Bedouin settlers, Borg El Arab was favored in modern times by British Alexandrians, such as Brinton, Peel, Carver and Bramley. The latter, a British army officer, built a fort-like complex which included a carpet factory to sustain the local Bedouin population and preserve their traditional arts and crafts. New Borg El Arab industrial town emerged from the policies of creating satellite towns following President Anwar Sadat's Open Door Policy post

1973, for the purpose of creating new centers of human settlement and economic activity outside existing urban centers. The industrial town of Borg El Arab today hosts a population of around 50,000 (2006) and is planned for a future settlement of 500 000 inhabitants.

Educational facilities such as the Mubarak City for Science and Applied Technology, the expansions of Alexandria University and the Bibliotheca Alexandrina in Borg El Arab, together with the new E-JUST, are expected to create an educational and research milieu, promoting the site with essential economic and social stimuli. The new E-JUST urban and built environments will be responsible for shaping the quality of life on campus and will provide the desired stimulus necessary to promote the process of learning and education. Moreover, it should promote research, interaction and provide services for industry and the surrounding community. While representing state of the art technologies of the twenty-first century, the design concept will also be environmentally friendly and sustainable.

The campus is intended to serve the university's educational mission, and promote interaction with the community at large with the provision of services and amenities such as a library, theater, exhibition halls, a club and sport facilities. The technopark and exhibition center, gallery and the science and technology museum are also intended to attract day visitors, especially young people and children. They will exhibit the latest scientific discoveries and technologies.

As part of the implementation of the university, an architectural competition in two phases was announced in June 2009. On 14 July 2009, a special



The visit of the competitors to the E-JUST site

orientation seminar was held for Japanese applicants at the Culture Education and Science Bureau, at the Embassy of Egypt in Tokyo, to introduce the project, answer enquiries and give clarifications regarding the submission and competition procedures. Submitted documents for the first phase of the competition were reviewed and evaluated by a bi-national jury appointed by E-JUST. Prequalification documents (75 in total) were received on 30 July 2009. Jury meetings were held on 17-19 August 2009 in Mubarak City for Science and Applied Technologies, Alexandria, to select the shortlisted applicants for the second stage. The twelve shortlisted competitors were invited to visit the site and discuss the terms of reference of the competition on 31 August and 17 September 2009. The final proposals are to be submitted in November 2009, and it is expected that the jury will convene to make their final decision in December 2009.

The eye-catching logo of E-JUST, depicts a black scarab embracing a red sun. The scarab, which represents Egyptian Pharaonic culture and is often worn as a charm or amulet in Egypt, personified the god Khepri, a sun god associated with resurrection. The red sun disc, which figures on the Japanese national flag, represents Japan, often referred to as "the Land of the Rising Sun".

Additional information and updates can be found on the E-JUST website: <http://www.ejust.org/>



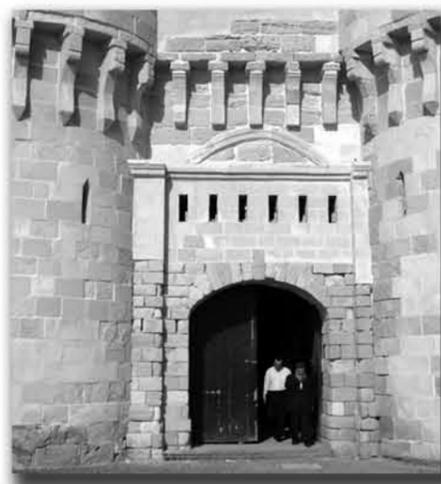
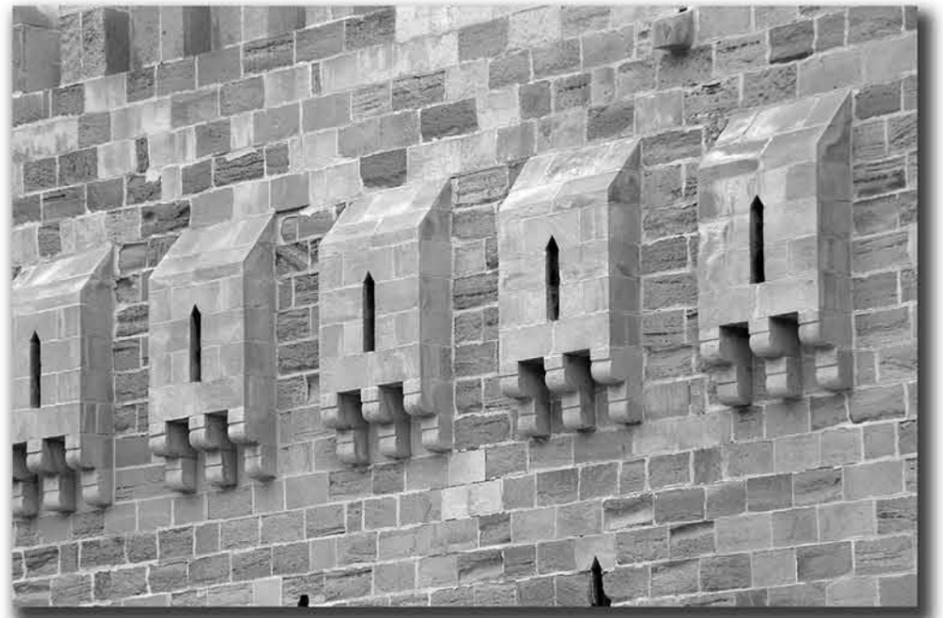
Orientation seminar at the Egyptian Culture Education and Science Bureau in Tokyo attended by the Egyptian Ambassador to Japan. Photo Okano Takasei



The jury deliberations of the first stage of the architectural competition. Photo Okano Takasei

# Qaitbey Fort





Photos and design: Abdallah Dawestashy



# Animal Aid Egypt

Sahar Hamouda



## Mission

Animal Aid Egypt (AAE) believes that compassion, kindness and empathy should not be rationed only to humans. An animal feels pain, bewilderment and loss like us. It gives love, loyalty and companionship with unselfish intensity. AAE's mission is to rescue, rehabilitate and give better lives to the stray, working and abandoned animals in Alexandria, Egypt.

AAE will help any animal in distress or suffering and will work towards educating people on the humane treatment of all animals. AAE's scope of animals to help includes cats and dogs, working animals such as donkeys, mules, horses and camels, wild animals and farm animals including cows, sheep, goats and pigs, birds and native animals.

## Activities

- Providing medical treatment and rescue of injured, suffering and distressed animals;
- Spaying and neutering cats and dogs including stray, street and owned animals. The Animal Birth Control (ABC) program will include vaccinating animals against transmittable diseases such as rabies;
- Providing a mobile clinic service for rescues and medical treatment of equines, camels and farm animals. The mobile clinic will also serve as a mobile educational facility to help and teach equine owners, farm animal owners and people who have pets how to care and treat their animals humanely;
- Providing on-going awareness campaigns and workshops for pet owners and people who have animals, and for the general public;
- Promoting re-homing and adoption of rescued cats and dogs locally and internationally;
- Raising funds to support this small charity organization. Any donations are welcome.

## Awareness Campaigns

We believe awareness campaigns are a positive move forward that will lead to the prevention of cruelty and suffering. The awareness campaigns we hold generally revolve around the fact that all animals are sentient creatures and have the right to live free from cruel treatment and unnecessary suffering; animals are capable of feeling and can enjoy a state of well being. We encourage people to care for animals and feel responsible for them.



## The Vet Unit

### 1. Clinic

The AAE clinic was registered in June 2009. It is open from 10 am to 10 pm and is the only veterinary clinic in Alexandria with an X-ray machine. Our aim is to use the funds generated by the paying patients and the X-ray machine to support the equine workshops and provide relief to stray animals. Please help us by bringing your pets to the clinic, rather than asking your vet to make a home visit. If you find an animal in distress on the streets, our vets will come to the site to treat the animal. A number of animals have been saved and are undergoing treatment.



### 2. Equine Workshops

These workshops are held regularly in underprivileged areas, where the working donkeys and horses can be treated. They are also held at the clinic itself, where queues can now be seen of animals being brought in for treatment and follow up. Treatment and medicine are administered for free.



### 3. Adoption Program

Through our network, we try to find homes for abused animals that were saved by caring Alexandrians.

Who of us does not experience pain and frustration on a daily basis, caused by the suffering endured by the animals on the streets of Alexandria? Who of us does not pray for a means by which their distress could be relieved?

Janet Thomas, an Australian who came to Alexandria for two months was appalled by the condition of our animals, whether on the streets or in the zoo. Somehow, she found a few committed volunteers and together they worked to improve the conditions of the animals in Alexandria Zoo. Their first success was freeing a lone Asian elephant from her day chain, so that she could wander in her enclosure freely, and they also built her a shade canopy and reinforced her night den so that she could not escape. They then moved onto improving the chimpanzee enclosure by working with the keepers to improve the diet of the two resident chimps, providing enrichment in their outside enclosure and campaigning to have their night dens get wooden floors. As soon as she returned to Australia, Janet set up Animal Aid Abroad (AAA) in 2007 to help animals in distress in Egypt and the Nepal. In 2009, Animal Aid Egypt (AAE), was registered as an animal welfare organization #2401.

Now, at last, Alexandrians can turn to AAE for help.



**ADOPT ME**  
I have the spirit of a warrior



**Animal Aid Egypt**

#### 4. ABC Program

One effective way of solving the problem of stray cats on our streets is to contain their proliferation by an Animal Birth Control program. Two sessions have been conducted so far, in Alexandria Zoo and at the Alexandria Sporting Club.



#### How can you help?

- Spread the word.
- Use our clinic. Your donations will help us pay for the treatment of poor and stray animals.
- Call the clinic or vets if you find an ill or abused animal on the street.
- Adopt a puppy or kitten through our adoption program.
- Become a member or a volunteer.
- Join us in fundraising activities.

Address: 34 Mohamed El Serafi Street, Sidi Bishr, Alexandria, Egypt.

Phone (03) 5560039.

Mobile: 0181990663

Vets: Dr. Mohamed Nagy: 0122564740 – 0177226488; Dr. Bassem Youssef: 0167110814

website: <http://www.animalaidegypt.org/>





## Alexandria: Birthplace of the Mediterranean Games

One Sea... One Dream

Minas Katchadourian

The Mediterranean Games are a kind of Regional Olympics bringing together athletes from the Mediterranean Basin countries. They consist of several competitions including aquatics, archery, basketball, bowls, boxing, canoe-kayak, cycling, equestrian sports, fencing, football, golf, gymnastics, handball, paralympics, judo, karate, rowing, sailing, shooting, table tennis, tennis, track and field events, volleyball and beach volleyball, weightlifting and wrestling. The objective of these games is to bring together the athletes of the National Olympic Committees (NOCs) of the Mediterranean Basin, in individual or team events under the control of the International Committee of Mediterranean Games (ICMG) and in conformity with the Olympic Charter.



The father of the Mediterranean Games was an Egyptian—Mohamed Taher Pasha (1897–1970)—son of Mustapha Chékib Bey and Princess Amina Ismail, the daughter of the Khedive Ismail. Taher Pasha, a doctor in political sciences, believed that sport was a means to achieve peace and fraternity. He founded the Egyptian Flying Club in 1931 and served as the President of the International Aeronautics Federation from 1934 to 1947. He was also President of the Egyptian Federation of Fencing from 1936 to 1952.

Taher Pasha was also the chief of the protocol of the International Olympic Committee (IOC) and Member of the Executive Commission of the IOC from 1952 to 1957. Then, from 1960 to 1964 he was the assistant of Avery Brundage, the president of the International Olympic Committee.

Following the Summer Olympic Games held in London in 1948 shortly after the end of World War II, Taher Pasha wanted to make the competition a symbol of peace in a period clouded by the tension between the great powers. He succeeded to convince the National Olympic Committees of the Mediterranean countries to create the Mediterranean Games. Taher Pasha was certain that sports were an exceptional means to achieve peace and brotherhood.



Alexandria 1951

The first Mediterranean Games took place in Alexandria, Egypt, from 15 to 20 October 1951 in the actual Alexandria Stadium where ten countries participated: Greece, Egypt, France, Italy, Yugoslavia, Lebanon, Malta, Syria, Spain and Turkey. The total number of athletes in 1951 was 734, consisting exclusively of sportsmen. Italy came at the top of the medals' list with 28 gold medals out of 65, followed by France with 26 gold medals and Egypt in third place won 20 gold medals.

Four years later in 1954, the second Mediterranean Games took place in Barcelona, bringing the number of participating athletes to 1135 men. Feminine participation in the Mediterranean Games started only in 1967, at the fifth Mediterranean Games organized in Tunis, with 38 sportswomen participating.

After the success of the First Mediterranean Games in Alexandria, the next ten Mediterranean Games were held once every four years, twelve months before

the Summer Olympic Games, in the following cities: Barcelona (Spain), 1955; Beirut (Lebanon), 1959; Naples (Italy), 1963; Tunis (Tunisia), 1967; Izmir (Turkey), 1971; Algiers (Algeria), 1975; Split (Yugoslavia), 1979; Casablanca (Morocco), 1983; Latakiah (Syria), 1987; Athens (Greece), 1991. Then it was decided to move the games to the year after the Summer Olympics: Montpellier (France), 1993 (one year earlier not to overlap with the Olympic Games); Bari (Italy), 1997; Tunis (Tunisia), 2001; Almeria (Spain), 2005 and Pescara (Italy), 2009. Taher Pasha died on 29 January 1970, one year before the Games of Izmir, where the Turkish Olympic Committee rendered him a moving homage.



Alexandria 1951

Today, twenty-three countries participate in the Mediterranean Games: Albania, Algeria, Andorra, Bosnia-Herzegovina, Cyprus, Croatia, Egypt, France, Greece, Italy, Lebanon, Libya, Malta, Morocco, Monaco, Montenegro, Saint-Marino, Serbia, Syria, Slovenia, Spain, Tunisia, and Turkey. They are becoming increasingly popular and growing in importance. The last Mediterranean Games were held in Italy, gathering more than 3,000 athletes. Italy currently holds the most Mediterranean Game medals: 1786 in total.

Today, sport has become an ever-expanding global social and business phenomenon. The Olympic motto "Citius, Altius, Fortius..." (Faster, higher, stronger...) raised by the athletes, stands alongside economic interests and agreements covering the major international sporting events.

The flag of the Mediterranean Games consists of three rings symbolizing Europe, Africa and Asia, which are the three continents involved in this competition and which have coastlines on the Mediterranean Sea. The rings form a wavy line in their lower part, as if bathed in the Mediterranean Sea waters. At the closing ceremony of each Mediterranean Games, the flag is transferred to the country chosen to hold the next Games. The 2013 Mediterranean Games will take place in Greece, home of the original Olympics.

# Djemil: The Last of the Alexandrian Dinosaurs\*

Sahar Hamouda



Sham el Nassim in Montaza

Djemil—that was how he and everybody else wrote and pronounced his name, not Gamil. The full name was Djemil Camel-Toueig, embossed on generations of maids' frilly aprons. The maternal name was Padovani—an upgrading of the more mundane Arabic Bedwani. The last of the truly Alexandrian dinosaurs: that dying breed of cosmopolitans who had given Alexandria its special flavor.

Djemil's family was originally from Upper Egypt, but laced with some Syrian blood, he looked more foreign than Egyptian. His heavily accented Arabic led many to believe he was a *khawaja*. When invited to a lecture given by Abdel Rahman El Abnoudi, he retorted, "*Qui ça, Abnoubi? Ça ne m'intéresse pas!*" His Arabic words had French suffixes: the chocolate cake for which the Awad household was famous was "*tourte Awadienne*"; his *foul meddames* which he cooked over a slow fire for twelve hours was "*foul Djemilien*"; he took his Turkish coffee "*saddousse*" (without sugar). People, too, had epithets that stuck to them forever. Samia was Samia Bamia, and fifty-year-old Youssef Mossali was "*le petit Moussali*".

When he couldn't remember the name of a particular woman who was wearing a pair of shorts, he described her as "*Om Short*" and that's what she went down history as. Another was "*la blonde affreuse*" and a third was "*la pauvre*". She wasn't "poor thing", because she had no money, but because she had no brains.

Djemil was a small dapper man who took great care over his appearance, for only perfection was allowed around his person. At dinner parties a bow tie was in order. If the occasion was less formal, a foulard was acceptable. He pointed at the shabby people in the streets and remembered with nostalgia the days when the tram *comssari* was impeccably dressed in a *clean* uniform and had a *shaved* chin.

Djemil's outstanding trait was a huge appetite—for food, for women, for life. At seventy some years, he could go to more dinner parties and stay up later than much younger people. No party or outing was ever complete without him. Despite his severe heart condition, he refused to give up his whiskey, his *molokhia* dripping with mutton fat, his flamenco dancing, and his constant

search for love with the perfect woman. Despite his small size, he was larger than life. His income was never enough for him. As soon as it came, friends were bombarded with flowers and presents. Dinners were given on a daily basis. Maids were clothed in new uniforms. Debts to the pharmacy and grocer and florist were paid. By the tenth of the month he was broke and necessities were bought on credit. And if I shivered in the January cold at night he would cry in concern, "*All this beauty and no gallant chevalier to buy you a fur coat? Have men lost their eyesight! Où nous-sommes?! Ah me!*" he would continue with genuine sorrow. "*If only I had the money, I would buy you the fur coat that you deserve!*"

Djemil had a wealth of stories about the scandals of the Alexandrian elite of the forties and fifties that he constantly regaled his audience with and that made him the performer par excellence. And he was a repository of the social history of Alexandria; and knew who each member of each family was, what house they lived in and what house they had moved to, who married who, who came up in the world and who came down. Had he been a writer he would have produced books that would have truly reflected the city and its inhabitants. And he was far from being a mere socialite. Trained in the profession of his father, an auctioneer, Djemil was a connoisseur of art and antiques and was certainly capable of holding an intelligent conversation and understanding high-brow lectures. But his forte was *life* in its broader aspect. Every detail in it mattered.

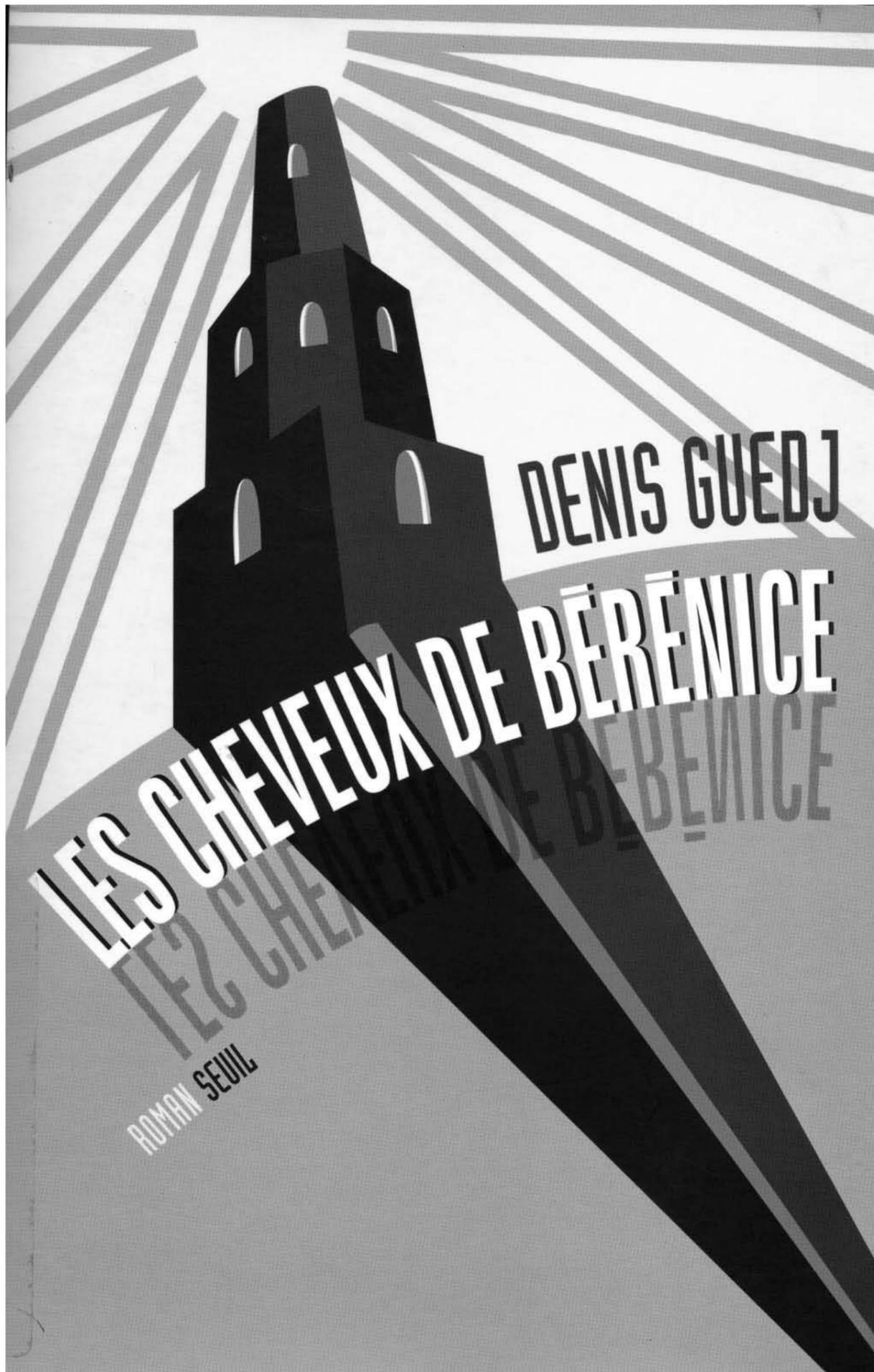
When Sham El Nessim came round, his friends groaned. He whipped them into a frenzy of preparation weeks ahead of the event. Throughout all his life, he demanded from them the same amount of love, attention and time that he gave them. They did not always have that kind of time and emotions to return. But when he died, Sham El Nessim ceased to materialize at all, for they did not seem to have the interest and energy that Djemil had had. They had lost their center, and Alexandria became a lot less lively place, and a grayness seemed to settle over it.

\* This article was previously published in the *Cairo Times* 29 October–11 November 1998.



## Les Cheveux de Bérénice de Denis Guedj

Shaymaa El Shérif<sup>1</sup>



Il est incontestable que la résurrection de la Bibliothèque d'Alexandrie en octobre 2002 inspire le monde entier. Les échos de l'impact de l'ancienne Bibliothèque d'Alexandrie (288 av. J.-C.–391 apr. J.-C.) autant que les découvertes et les travaux achevés par ses savants et ses penseurs résonnent infiniment dans l'esprit humain où est encore gravé le souvenir inoubliable de la Bibliothèque la plus célèbre de toute l'histoire de l'humanité.

Ératosthène de Cyrène (275–194 av. J.-C.) fut l'un des savants de cette prestigieuse institution : il en fut le troisième directeur et en même temps, un savant encyclopédique. Il fit d'énormes contributions dans nombreux domaines scientifiques et littéraires — mais le projet qui éternisa son nom dans l'esprit des hommes fut celui de la mesure de la circonférence de la Terre. Ératosthène fut le premier savant à effectuer cette mesure avec une marge d'erreur qui ne dépassait pas 1%, si l'on compare sa mesure aux résultats des

mesures modernes exécutées à l'aide des moyens les plus évolués.

Denis Guedj, professeur d'histoire des sciences à l'Université Paris VIII, s'est inspiré de la personnalité d'Ératosthène de Cyrène et de son grand projet pour écrire son roman, *Les Cheveux de Bérénice*, paru chez les Éditions du Seuil en 2003. Il est à souligner d'ailleurs, que Guedj est déjà connu et apprécié pour son talent à expliquer les secrets mathématiques à travers la littérature<sup>2</sup>.

Tout d'abord, le titre de ce roman attire l'attention : il s'agit du nom d'une constellation ainsi que le titre d'un poème célèbre. La constellation *Coma Berenices*, fut découverte au moment où la reine Bérénice II, épouse de Ptolémée III Évergète, avait placé ses longs cheveux sur l'autel de la déesse Isis en offrande pour demander le retour sain et sauf de son mari parti en guerre contre les Assyriens. Lorsque les cheveux de la reine disparurent mystérieusement du temple la nuit suivante, l'astronome Conon de Samos, pour apaiser le roi et la reine outragés, attribua leur disparition à la déesse qui les aurait placés dans le ciel créant ainsi cette nouvelle constellation. En outre, cette offrande royale fut aussi éternisée par un beau poème du bibliothécaire pionnier Callimaque de Cyrène. De la sorte, Denis Guedj choisit un mythe pour entrer dans le monde où fut effectuée la première mesure de la Terre.

Guedj commence son roman, qui raconte une phase de l'histoire des Ptolémées, par l'épigraphe : «Ankh, Oudja, Seneb  
*Vie, Force, Santé*»<sup>3</sup>

Selon la croyance des anciens Égyptiens, cette formule en hiéroglyphe, était un souhait pour une vie florissante, prospère et couronnée de santé<sup>4</sup>.

Dès les premières pages du roman, le lecteur est plongé dans un univers où foisonne une richesse de détails historiques évoquant l'Égypte de l'époque. Au cours des siècles, les convictions religieuses et mythologiques des anciens Égyptiens s'entremêlaient avec celles des Ptolémées : ainsi, dans ce roman le célèbre mythe égyptien d'Isis et Osiris côtoie la légende des Cheveux de Bérénice. Guedj remonte le fil du temps pour faire découvrir au lecteur un monde ancien, dominé par des règles peu familières. Il démontre comment un savant à la hauteur d'Ératosthène était le fruit d'une société avide de connaissances, et que son projet de mesurer la Terre n'aurait jamais vu le jour sans l'influence de son entourage scientifique ainsi que le soutien accordé par les rois Ptolémées. Le lecteur découvre aussi la grande beauté exceptionnelle d'Alexandrie hellénistique, ses monuments légendaires tels le Phare, le port, le quartier et le palais royaux, l'ancienne Bibliothèque et le Sôma (la tombe d'Alexandre le Grand).

Ératosthène de Cyrène vécut pendant le règne de trois rois de la dynastie des Lagides : Ptolémée III Évergète, Ptolémée IV Philopator et Ptolémée V Épiphane. Or, bien que Ptolémée III Évergète soit mentionné au début du roman, Guedj focalise son récit sur le règne de Ptolémée IV Philopator pendant lequel la mesure de la Terre fut effectuée. Or, après les règnes de ses trois puissants prédécesseurs — Sôter, Philadelphie et Évergète — celui de Philopator marque le début du déclin de la famille royale : une période de décadence qui précipitera la chute éventuelle de la dynastie ptolémaïque.



Denis Guedj

Dans *Les Cheveux de Bérénice* le lecteur découvre la personnalité de Ptolémée IV Philopator — son caractère étrange dessiné méticuleusement par le romancier. Ce roi assassina plusieurs membres de sa famille : son oncle, son frère et même sa mère, la reine Bérénice II. Esclave de ses désirs, Ptolémée IV Philopator fut aveuglément guidé par des personnages de son entourage corrompu, notamment par un groupe de personnages mentionnés dans presque toutes les références historiques: Sosibios, Agathoclès, sa soeur Agathocléa, et la mère des deux derniers: Cœnanthe. Guedj précise: «*Le pauvre Philopator n'était pas entouré, il était encerclé. Pas encerclé, assiégé.*»<sup>5</sup>

Le délire de Philopator atteint son paroxysme lorsqu'il se maria avec sa sœur Arsinoé, imitant ainsi le comportement de son grand-père Ptolémée II Philadelphe qui s'était marié avec sa propre sœur à l'instar des pharaons d'Égypte. Cet acte ne faisant pas partie des traditions grecques, ne fit que choquer le monde hellénistique. Ainsi le lecteur découvre-t-il dans les pages de *Les Cheveux de Bérénice* un monde d'intrigues et de corruption où le prestige et le pouvoir du pays s'ébranlèrent.

Guedj montre l'écœurement d'Ératosthène face au comportement du roi, dont il avait été le précepteur. Ayant reçu un soutien financier du roi pour son projet, l'homme de science fut le témoin involontaire du tatouage dessiné sur le dos du nain Obole, un tatouage du cours du Nil par lequel le roi poursuivait les étapes par lesquelles Ératosthène mesura la distance entre Alexandrie et Syène<sup>6</sup> au cours de son grand projet !

Finalement, Guedj évoque la fin tragique de Ptolémée IV Philopator et de son épouse-sœur Arsinoé III: «*28 novembre (-205): Agathoclès et Sosibios annonçèrent à la population d'Alexandrie la mort «des dieux qui aiment leur père, Ptolémée Philopator et Arsinoé».* Ayant été tenue secrète durant plusieurs jours, personne ne sut à quelle date et dans quelles circonstances la mort des époux royaux était intervenue. Le fils de Philopator

et d'Arsinoé fut couronné à Memphis sous le nom de Ptolémée Épiphane «*le Visible*».<sup>7</sup> Quant aux courtisans corrompus qui, selon le romancier, sont les assassins du couple royal, «*Lisant un faux testament de Philopator les nommant tuteurs du roi enfant, ils s'emparèrent officiellement du pouvoir*».<sup>8</sup> Mais, la foule alexandrine, enragée par la mort subite et inexplicée des époux royaux, poursuivit Agathoclès, Agathocléa et Cœnanthe et les massacra tous. Bien que le roman n'évoque pas le destin de Sosibios, son destin fut similaire à celui de ses complices<sup>9</sup>.

Néanmoins, en fin de compte c'est la science qui triomphe face aux manipulations politiques et aux dédales du pouvoir; son triomphe symbolise la contribution sans égale des travaux scientifiques achevés au sein de l'ancienne Bibliothèque d'Alexandrie. Ainsi, pour clore son roman, Guedj termine par la remarque suivante: «*Cette mesure effectuée plus de deux siècles avant notre ère attribuée à la Terre une circonférence de 39600 kilomètres. Aujourd'hui, les méthodes les plus précises donnent 40000,07 kilomètres*».<sup>10</sup>

Finalement, Denis Guedj a su placer Ératosthène de Cyrène dans son contexte historique. À travers



Denis Guedj

son imagination féconde et une documentation rigoureuse, le romancier a recréé les personnages clés d'un monde ancien, il a fait revivre un monde disparu dont la contribution scientifique est toujours parmi nous. Le romancier précise: «*L'Histoire des sciences est pleine ... d'histoires de sciences, dans lesquelles la vérité ne s'oppose pas à la fiction, mais la nourrit, la rigueur ne s'oppose pas à la narration mais la sous-tend.*»<sup>11</sup>

#### Notes

- 1 Doctorat ès lettres, Département de Langue et de Littérature Françaises, Faculté des Lettres, Université d'Alexandrie.
- 2 Parmi les autres œuvres littéraires de Denis Guedj consacrées aux mathématiques, citons à titre exemple: *L'Empire des nombres*, Éditions Gallimard, 1996. *Le théorème du perroquet*, Éditions du Seuil, 2000. *Zéro : L'épopée de l'invention du zéro*, Éditions Pocket, 2007.
- 3 Denis Guedj, Seuil, Paris, 2003, p. 8.
- 4 D'après Abdel Halim Nureldin, *L'ancienne langue égyptienne*, Dar El Khaligh El Araby, 7<sup>ème</sup> Édition, Le Caire, 2007, p. 343.
- 5 Denis Guedj, *op.cit.* p. 150.
- 6 L'actuel Assouan.
- 7 *Ibid.* p. 367.
- 8 *Ibid.*, *Les Cheveux de Bérénice*, p. Loc. cit.
- 9 André Bernand affirme que «*les Alexandrins se dressèrent contre Sosibios, Agathoclès et sa soeur Agathokleia, qui essayèrent en vain de se faire désigner, par un faux testament du roi défunt, comme tuteurs de l'héritier Ptolémée V Épiphane (204-180 av. J.-C.)*». Voir *Alexandrie la Grande*, Arthaud, Paris, 1966, p. 71. Bernand affirme également dans le même contexte que l'assassin d'Arsinoé fut Philopator lui-même, tué à son tour par les membres corrompus de son entourage.
- 10 Denis Guedj, *Les Cheveux de Bérénice*, p. 373.
- 11 Denis Guedj, *La mesure du monde*, La Méridienne, roman, Robert Laffont, Paris, 1997, p.275.

## الاحتفال باليوبيل الفضي لمهرجان الإسكندرية السينمائي

محب فهمي

ألمانيا - كرواتيا - اليونان - سلوفينيا - البوسنة والهرسك - سوريا - المغرب - بلجيكا - المملكة المتحدة - فلسطين - هولندا - سويسرا - الجزائر - قبرص.  
أما عن أفلام المسابقة الرسمية فعددها إحدى عشر فيلم من إنتاج ٢٠٠٩، وهي:  
لمح البصر - مصر  
ثينيتيا - تونس  
الغزباء - أسبانيا  
هي فوضى - إيطاليا  
إلى الأبد - سلوفينيا  
انظر إلي - مونتيجرو  
الجبل المواجهة - اليونان  
حزن السيدة شنايدر - ألبانيا  
Snajdrova  
جابلابا - الجزائر  
العودة الأخيرة إلى الوطن - قبرص  
Coming



في ليلة الرابع من أغسطس ٢٠٠٩ سطعت الأضواء بجنيات أوبرا الإسكندرية، لتستقبل كوكبة كبيرة من نجوم السينما لدول البحر المتوسط، احتفالاً باليوبيل الفضي لمرور ٢٥ عام على نشأته.

وعلى طريقة مهرجان كان السينمائي الفرنسي وبساطة الأحمر. شرف الحفل رئيس مجلس إدارة الجمعية المصرية لكتاب ونقاد السينما الأستاذ ممدوح الليثي، ورئيسة المهرجان الأستاذة الناقدة الصحفية خيرية البشلاوي، كذلك محافظ الإسكندرية السيد اللواء عادل لبيب، وتوالى بعدهم قدوم النجوم وبدأ الحفل بكلمات مختصرة ترحيباً بالضيوف، وإهداء هذه الدورة للأب الروحي والراعي الأول للمهرجان الراحل كمال الملاخ عرفاناً وتقديراً لما قدمه من أعمال لإثراء الحركة السينمائية في مصر. وبدء الحفل بالتكريمات لست نجوم، هم لممثلة النجمة برنيسية الشاشة مريم فخر الدين، والنجم الممثل الجوكر حسن حسني، والمخرج المبدع توفيق صالح، وهو من زهور كوكبة عملاقنا الكاتب نجيب محفوظ، والنجم راند كتابة الدراما التلفزيونية فيصل ندا، والنجم المصور الفنان مصطفى إمام تلميذ ملك الكاميرا في بداية السينما الفيزي أوفانيللي، وخبير الرسم بالضوء فنان الإضاءة غريب أحمد لبيب، إضافة للمخرج التونسي ناصر خمير.



الفيلم الفائز في المهرجان



الجوكر



البرنيسية

حكاية عيد الميلاد - فرنسا  
A Christmas Tale  
كذلك تم عرض أفلام كثيرة ولكن خارج المسابقة هي:

(هواة - أسبانيا)، (غذاء في منتصف أغسطس - إيطاليا)، (كندي - تونس)، (من أجل ابن - فرنسا)، (عريس الياسينا - أسبانيا)، (استراليا - ألمانيا)، (أفكار الديك - كرواتيا)، (أنجيل وحامل الأقال - اليونان)، (بناء الحب - سلوفينيا)، (أبيض أسود - إيطاليا)، (فيساي - فرنسا)، (أندلسيا - أسبانيا)، (مصنع المشاعر - فرنسا)، (فليبيو كحادث - أسبانيا)، (حراس الليل - البوسنة والهرسك)، (سبع دقائق - أسبانيا)، (من وراء الزجاج - كرواتيا)، (الغرفة المظلمة - فرنسا)، (لن نتوقف هنا - كرواتيا)، (أيام الضجر - سوريا)، (ما يطلبه المستمعون - سوريا)، (عازفة البيانو - استراليا)، (سلام يا ابن العم - بلجيكا)، (كل شيء عن أمي - أسبانيا)، (أرض لا أحد - المملكة المتحدة)، (الملائكة لا تحلق في الدار البيضاء - المغرب).

كذلك استضاف المهرجان أفلام فلسطينية، والمخرج الكبير رشيد مشراوي، وعرضت أربعة أفلام هي:  
حتى إشعار آخر - حيفا - ملح هذا البحر - الجنة الآن (وهو بتمويل أوروبي من فرنسا وهولندا وسويسرا وألمانيا).



واليوم الثالث خصص لعرض أفلام الديجيتال ومسابقته، وكان لجنة حكمها مكونة من: طارق التلمساني (مدير تصوير)، كاملة أبو زكري (مخرجة)، طارق الشناوي (ناقد)، وأسفرت النتائج كالتالي:  
أفضل فيلم: (الحب في زمن الكولة)، إخراج إبراهيم عيلة  
أفضل فيلم: (ربيع



هدية لروح الراحل كمال الملاخ مؤسس مهرجان الإسكندرية

بعدها قدم على مسرح الأوبرا استعراض راقص مستوحى من الإسكندرية، أظهر المخرج البراعة في التشكيلات الراقصة بالأضواء والألوان والموسيقى.

وبعد استراحة قصيرة، بدأ عرض فيلم الافتتاح وهو تركي بعنوان تضميد جراح الماضي "Healing the Past"، وأسدل الستار على حفل الافتتاح لليوم الأول. ولقد اتخذ فندق جرين بلازا مقراً للمهرجان وإقامة النجوم. وفي اليوم الثاني بدأ عرض أفلام المسابقة الرسمية، وتعددت أماكن العروض، وشملت سينما سان ستيفانو، سينما أمير، ستراند، سينما جرين بلازا، مركز الإبداع، مكتبة الإسكندرية، الأتيليه، قصر التنوق، حديقة الشلالات، وقد تكونت لجنة التحكيم من:

(هولي اكو سيجيت - تركيا)، (أبقان لوموان - فرنسا)، (محسن أحمد - مصر)، (أن ماري جاسر - فلسطين)، (نعيمة إلياس - المغرب، بشرى - تونس).

وتوالى العروض لأكثر من ثمانون فيلم كلها جديدة ممثلة لدول البحر المتوسط وهي: أسبانيا - إيطاليا - تونس - فرنسا -

وفي المساء أضاءت الأوبرا أضوائها لتستقبل النجوم الفائزون، وتم توزيع الجوائز، وكانت النتائج كالتالي:  
أحسن فيلم: (فوضى هادئة) إيطاليا  
أحسن ممثل: (موريتي) إيطاليا، عن فيلم (فوضى هادئة)  
أحسن ممثلة: (جيورجينا لاتري) أسبانيا، عن فيلم (الغزباء)  
أحسن إخراج: (دالبيور ماتانيس) كرواتيا، عن فيلم (كينو ليكا)  
أحسن سيناريو: (إبراهيم لطيف) تونس، عن فيلم (سبني شيتا)  
أحسن سيناريو: (بيرو ملكاني) ألبانيا، عن فيلم (حزن السيدة شنايدر)

جائزة خاصة: (يوسف هشام) مصر، عن فيلم (لمح البصر)  
جائزة كمال الملاخ: (ماريا بيرو فيتش) مونتيجرو، عن فيلم (انظر إلي)

(كورينا أفراميدو) قبرص، عن فيلم (العودة الأخيرة)  
شهادة تقدير: (أرسين برتان) تركيا، عن فيلم (تضميد جراح الماضي)

شهادة تقدير: (لوران كابيلوتو) فرنسا، عن فيلم (حكاية عيد الميلاد)

وبعد أن تسلم الفائزون الجوائز في احتفالية لمع فيها نجوم السينما في البحر المتوسط، انصرف الجميع بعد قضاء أسبوع مع المتعة البصرية لعشاق السينما، وانطفت أضواء الأوبرا على أمل اللقاء في العام القادم في الدورة رقم ٢٦.

إصدارات للمكرمين

# Molokhia

Molokhia, sometimes referred to in English as Jews' mallow, is a traditional national dish in Egypt. Although the molokhia plant (*Corchorus olitorius*) is found and cooked in many parts of the Levant and the Maghreb, its popularity in Egypt is believed to date back to the time of the Pharaohs. Such was the popularity of this dish that during the Fatimid era, the eccentric Caliph Al-Hakim even banned the consumption of molokhia in Egypt as part of his morality drive!

Although better when cooked fresh, the leaves of the molokhia plant can also be used frozen or dried. When chopped, the leaves of this plant produce a mucilaginous substance which gives the molokhia soup its distinctive texture. Molokhia is also known for its nutritious qualities, being rich in iron, vitamin C and antioxidants especially.

## Ingredients

½ kilo fresh washed molokhia leaves patted dry  
 Chicken stock (rabbit stock or meat stock can also be used)  
 1 finely chopped onion (optional)  
 1 tbsp tomato paste  
 several cloves of garlic, minced  
 1 tsp ground coriander  
 1 tsp salt  
 Oil for frying

## Preparation

1. Chop the molokhia as finely as possible. In Egypt this is traditionally done with a *makhrata*—a kind of curved blade with a handle at each end—however this can be done with any good chopping knife.
2. Bring the chicken stock almost to the boil and add the molokhia stirring well.
3. Stir in the tomato paste and onion (optional). Reduce heat and simmer for a few minutes.
4. Melt the butter in a small frying pan.
5. Using the back of a spoon grind the garlic and coriander into a paste. Fry the mixture in the oil for 2 to 4 minutes until the garlic is slightly browned.
6. After the simmering molokhia has acquired the consistency of a thick soup, add the coriander and garlic mixture. Stir well.
7. Serve immediately while hot. Molokhia is usually served with boiled white Egyptian rice, and often with chicken.





## ALEX-MED NEWSLETTER

This newsletter hopes to reach a wide public, both locally and internationally. It brings to you news about Alex-Med and Alexandria, and encourages you to send your contributions. If you would like to send your views, comments or contribute to topics related to Alexandria and the Mediterranean please use the contact details below. Regular sections include a gastronomical page to illustrate Mediterranean cuisine, a page on an Alexandrian personage and another on an Alexandrian building or neighborhood, and a page of photography that captures scenes from everyday life in Alexandria. Our mission is to involve you in our activities and in the making of a new Alexandria – one that honors the past, respects diversity and rises to the challenges of the 21st century.

Editor: Carole Escoffey  
Graphics: Mina Nader  
Photography: Abdallah Dawestashy

### Contents

- The Hassan Fathi Prize Awarding Ceremony, Symposium and Exhibition
- The Diffusion of Alexandrian Cults in the Mediterranean and Europe
- The Hassan Fathi Award for Architecture 2009
- Alexandria International Festival 2009
- The Egypt-Japan University of Science and Technology
- Qaitbey Fort
- Animal Aid Egypt
- Alexandria: Birthplace of the Mediterranean Games One Sea ... One Dream
- Djemil: The Last of the Alexandrian Dinosaurs
- Les Cheveux de Bérénice de Denis Guedj
- الاحتفال باليوبيل الفضي لمهرجان الإسكندرية السينمائي
- Molokhia Recipe

**AAE**  
ANIMAL AID EGYPT



Designed by Mina Nader

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If you want to be added to our mailing list, please fill in the form and either mail or email it to us. If you would like to send a letter to the editor or to contribute to the newsletter (either an article in Arabic, English or French, or a poem) please send it to:  
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or  
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