

Urban Regeneration Project For Historic Cairo

Historic Cairo Heritage Signage

Report
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Signage in Historic Cairo

1. Current situation of heritage signage in Historic Cairo

Generally, signs are for **wayfinding** information in streets or inside/outside of buildings. In the urban context, signs are a means by which governments, businesses, or individuals are able to transfer a message to the public. On the other hand, The **Heritage signage** is created not only to answer the question of where a person is, but also to display information about the property, its history and value. They are any kind of visual graphics that include text, maps, drawings, illustrations, pictures and symbols. These signs provide the visitor as well as the local community with basic information and historical background about the heritage property. That is why heritage signage is an effective tool for raising the public's awareness. In addition, signage should aim to communicate ideas and feelings, reveal meanings of history, encourage understanding and stimulate appreciation of heritage.



Fig. 001: English heritage property: Post sign designed for the tower of London. Part of a major signing scheme for Historic Royal Palaces. Fabricated Aluminum shaped rectangle, screen-printed text. www.rivermeade.com



Fig. 002, English heritage property: A complex finger post sign for the tower of London. Part of a major signing scheme for Historic Royal Palaces. Fabricated shaped finger, octagonal post, cast bronze collar, screen-printed. Simple design and clear messages. text. www.rivermeade.com



Fig. 003: English heritage property: Heritage sign at Saint Paul's Cathedral in London. Aluminium sign with digitally printed text and image. Minimal design, durable material and easy to maintain. The sign design is not "belonging" to London, it can be anywhere else. www.rivermeade.com

The administrative system of way-finding signs in Historic Cairo doesn't differ from the one used in the rest of the city. The ministry of transportation is responsible for the creation and the maintenance of way-finding signs. The planning of signs in Cairo focuses primarily on vehicle users driving on main streets. Sometimes these signs are poorly designed and transmit unclear messages. As for pedestrian, there is a general lack of way-finding signs in Historic Cairo, where the majority of the areas are pedestrian dominated. This limitation can be explained that way-finding signs for pedestrian in Historic Cairo is resumed into urban plaque (streets, squares, herat, darb and zoqak names' plaques) and buildings numbering. But there are no signs to guide pedestrian to a specific place (important historical streets or squares) or to lead the visitor to key monuments or to visitor's services. To move around in the Historic city, one has to rely on asking local people not on way-finding signs to move from one place to the next.



Fig. 004, Vehicles Way-Finding sign in Bab el-Khaleq area. Use of different font sizes in writing the same word, inaccurate transliteration, poorly designed layout and some text (yellow one) is too small. www.flicker.com



Fig. 005, Vehicles Way-Finding sign in El-Sayeda Aisha area. Unclear message because of confusing arrows, English language is missing. www.flicker.com



Fig. 006: El-Hara El-Nazifah, street name plaque in Darb al-Ahmar area. The plaque is in metal. Arabic and Latin letters, the fonts used in arabic are clear; there are spelling mistakes in the arabic (dots of last letters are missing), and English font may be too bold beside the fine arabic font used. URHC photo-bank

All over Historic Cairo, there is no unified system and design for urban names' plaques. Although they are missing on some streets, they could be found in many small herats and *zoqak*. In general, there is a lack of consistency in the quantity and the distribution of these plaques. Some streets lack signs completely, while too many plaques could be found in other cases. The plaque design (fonts, layout, languages, colors...etc) is also not unified and sometimes are not suitable for the site nature. For example, plaque that are written in Arabic and Latin letters while others include only arabic language. Different fonts are used from one area to the next, and sometimes from a street to another in the same area. Moreover, lack of maintenance is responsible for the deteriorated state of urban plaques in most of Historic Cairo.



Fig. 007: Haret Soliman Pasha, street name plaque, Lack of maintenance, partially unreadable in Latin because of the recently painted wall. The plaque is invaded by other businesses signs and electrical cable. URHC photo-bank



Fig.008: Name streets plaque at different areas in Historic Cairo, Types of calligraphy and fonts used are not unified, plaques are in deteriorated state, eroded and broken. some plaques are in arabic only some in Latin only but the majority in both Arabic and Latin. URHC photo-bank

In addition to the lack of way-finding signs in Historic Cairo, the urban of the city, its monuments and heritage buildings, also lack of a unified system for the heritage signage. Different stakeholders are responsible for monuments and heritage buildings and the historic urban fabric. Between these stakeholders there isn't enough communication and no coordination to manage the historic city, which has its impact on the heritage signage system. And this the reason why a monument belonging to the *Awqaf* will have a different plaque than another one managed by SCA. It happens also that the same ministry uses different designs for monuments plaques.

Only recently restored monuments have a plaque to state the name of the monument, the date of construction and restoration and the listing number. Many monuments have unreadable plaque because they are poorly designed, and/or lack maintenance. Various designs and materials are used, some are in Copper or marble, others in wood, sometimes printed on plastic or plexiglass. Other monuments has no plaque at all or with a signage of the tenant occupying the property without any mentioning to the name of the monument. And many monuments have a special plaque of SCA that states only the Antiquities number (the listing), this small sign is green in cast metal. Other monuments have the blue

metal sign that marks their ownership to the endowments, *Awqaf*. These well designed and green and blue metal plaques used to be on every listed building but some disappeared and some are in bad condition. As for heritage buildings listed by NOUH, they have no plaque and it is impossible to identify them while walking through the city.



Fig. 009: Sultan Hassan Madrasa plaque, carved white marble, the plaque include the name of the monument and its date of construction, the sign lack of Arabic language, and inaccurate transliteration, the use of marble is suitable for heritage signage, but the layout is not well developed. URHC photo-bank



Fig. 010: Abdel Latif Al-Qarafy Mosque, copper plaque, the sign states the Arabic name without its transliteration in Latin although dates and listing number is written in both arabic and latin. Fixation method could be less disfiguring the plaque. Font used is clear and readable the location of the sign at the building entrance fixed on plain stones is not affecting the architecture features of the building. URHC photo-bank



Fig. 011: Sabil & Kuttab of 'Ali Agha Dar As Sa'ada copper plaque, The sign is in both Arabic and Latin, the layout is successful in stating the name, function and dates with a well presentation, in terms of fonts selection and layout, framing and fixation of the copper on the wooden plaque. The location of the sign on top of the carved lintel should change to a less harming place to the architecture elements of the building. URHC photo-bank



Fig. 012: Al-Ghury Mosque, in Arab al-Yassar area, the wooden painted sign states a verse of Quran, the name of the building, function, and area and does not mention dates nor listing number. Different kind of information than previous examples, lack transliteration, although wood painted by hand could be charming it is not durable. Sign seems not designed nor fixed under the supervision of the concerned ministry. URHC photo bank



Fig. 013: The building has been restored and re-used as the Egyptian Textiles Museum, but the sign is only in English language. Lack of Arabic in heritage signs is not respecting the local community and residents. URHC photo bank



Fig. 014: Qaytbay Wikalat, painted wooden sign, in a bad shape, dusty and lack maintenance. The arabic calligraphy is badly written and is not an appropriate choice because it might not be easy to read by everyone. the sign of MWNF location is not taking into consideration the sign above (alignment). URHC photo bank



Fig. 015: Wooden sign in a bad condition, it is not a heritage sign but it is a sign of the building tenant, NGO of social development, there is no mention of the monument name nor function. And the sign is fixed inappropriately hides behind it architecture elements and a window on the facade. URHC photo-bank



Fig. 018: Beshir Agha Mosque, Sca ownership, the plastic sign is poorly designed, in inappropriate material, fixation is bad, lack of transliteration and there is no mention of the listing number nor dates. URHC photo-bank



Fig.016: The sign states: Ministry Of Antiquities, Historic Cairo Development project, Drinking Animals Basin of Prince Itomosh El Bagasy, dates and the listing number. The sign is in copper, the design is descent but using three different colors in a small plaque might be too crowded, the green frame is catching the eye which distract from reading the core information, using a bigger font for the ownership and the project name instead of highlighting the name of the monument itself is also confusing. the plaque is less successful than in fig.011. URHC photo-bank



Fig. 019: El-Mahmoudeya Mosque, self illuminating plastic sign, it states only the monument name, inappropriate design and location, it is disfiguring the entrance and its architecture features. URHC photo-bank



Fig. 017: Sabil & Kuttab Qait-Bey, listing number and dates of construction and restoration done by the International Agency of the Spanish cooperation. The plaque in Plexi-Glass is not easy to maintain with the dust of Cairo

It looked nice for few months, light and transparent then it turns to a dusty surface. The white sticker behind logos, to be visible, is disfiguring the plaque. Cleaning the sign should not be an easy task



Fig. 020: El-Emir El-Mas El-Hdjib Mosque, plaque in painted wood stating the name, function and dates, The plaque color, writing and finishing is poorly made, on top, used wood for plaques should be massive wood not composite wood to be durable and suitable for the heritage signage. the green emblem of SCA listing is fixed. URHC photo-bank



Fig. 021: Museum With No Frontiers, MWNF, signs in the frame work of the Mamluk Art in Cairo Trail Exhibition, MWNF prepared these signs, the sign includes a map where a route to the Mamluk monuments is mapped, logos of concerned ministries and the MWNF. The sign is successful for its purpose it lack of maintenance and cleaning. Plexi-glass is not a durable material because of quick deterioration in the outdoor. URHC photo-bank



Fig. 023: The problem with these signs is the scale of the presentation, the location and height made it too small to be readable. URHC photo-bank



Fig. 025: Monuments that does not have plaques.URHC photo-bank



Fig. 022: The green plaque of SCA, the listing number, the sign state: Monument 272, the concept of this monument emblem needs to be preserved, most of these plaques are in a bad condition and many went missing. URHC photo-bank



Fig. 024: The Blue plaque of Endowments, Awqaf, the sign state: Charity Endowment number 484. As green SCA plaque, the emblem of the endowment type and number needs to be preserved. URHC photo-bank



Fig. 026: Heritage buildings lack of an emblem for their identification.URHC photo-bank

Historic Cairo visitors rarely encounter descriptive or cognitive signs for monuments and no information or maps on the city level. They are available in few major monuments, such as Sultan Hassan Madrassa and Ibn Tulun Mosque. Lack of management and planning of this type of descriptive signs does not differ than the previous type (plaques of monuments), they are badly designed. Furthermore, the content of these signs should be well studied. It should present a short but dense text and valuable information. Graphics should be simple and welcoming to the visitor, stimulate their interest to understand the heritage property better.



Fig. 027: Descriptive signage of Sultan Hassan Madrassa, inappropriate design and not suitable for the Sultan Hassan Madrassa nor for the historic city, The left sign, is with a too long text for a descriptive sign. URHC photo-bank



Fig. 028: The text content is too basic for such an important monument, the sign graphically is badly designed, especially the writing is very confusing. URHC photo-bank



Fig. 029: Sabil and Kuttab Mohamed Aly, descriptive sign for the facade, the sign location is harming the architecture layout of the facade, the text is too long without any illustrations is not welcoming the visitor to read and understand about the property. URHC photo-bank



Fig. 030: El-Emir Taz palace, The black metal descriptive sign is a successful example especially the graphics are attractive to read about, and understand the building. The signage is indoor so it could have been created in traditional materials such as wood that is more suitable but also more expensive. URHC photo-bank



Fig. 033: Indoor descriptive sign in the Kritelya_Amena Salem Museum, wood & glass framing printed paper. the layout is simple and the sign is a successful indoor sign. URHC photo-bank



Fig. 034: Sign in El-Emir Taz Palace for the exhibition of Mamluks art, the sign is disfiguring the building inner facade, this scale of signage can be free standing instead of harming the architecture of the building. URHC photo-bank

On the urban level, visitors of historic Cairo cannot find neither maps nor descriptive signage of the city to make their visit pleasant, informative, or easy. Signage with historical background on streets and *Saha* (pockets in the historic urban fabric forming small open spaces) does not exist in the city. Realizing that the city is a world heritage property cannot be identified while walking the streets. Only In the frame work of the Historic Cairo Development Project, some examples of urban signs were installed in Al-Mueiz street and the Gamaleya area.



Fig. 035: Beit El-Qady street sign, the sign includes the map of the Gamaleya area, an old illustration and only arabic text describing Beit El-Qady street. iron structure, the graphic of the sign should be simpler, English language has to be added to the layout. URHC photo bank

The non unified signage system and the lack of planning for the signs in the historic city shows that regulations are not being applied. The confusing image of the signage in Historic Cairo and the lack of planning reflect one of the aspects of the general problem of management in Historic Cairo. On heritage signage, NOUH has included in its measurement and regulations signage and signs, in 2010:

“Detailed standards for signs of archaeological, tourism and heritage sites:

- These regulations are applied on all historical and heritage areas which are specified by Ministry of culture and Ministry of tourism and all concerned national institutions.
- The signs should include two languages: Arabic and English. With fonts and calligraphy styles suitable for the nature of each site.
- These cognitive signs for historic sites with their different types and scales are communicative tools to represent the site and its importance. It is a source of accurate information and proper guidance for all visitors.
- Signage should be in harmony with the nature of each site and its conditions and its cultural message
- The size, the form, the dimension, the placement of signs as well as the type of fonts used, they should be all serving the attraction of visitors without disfiguring the site and its visual image and urban values.¹

¹Translated from the booklet: Measurement and Regulations for signage and signs,
<http://www.urbanharmony.org/>

Proposal of Guidelines for Historic Cairo Heritage Signage

1. Objectives

Signage in historic cities is a very simple yet effective tool to raise awareness about heritage, for visitors as well as for inhabitants and locals. In general, It should aim for the identification and the understanding of the cultural heritage and works as a branding tool, which highlight the value of the world heritage site for the large public, residents and tourists. Heritage Signage are communicating with different target groups for whom priority objectives can be identified as follow:

Target Group	Priority objectives of heritage signage
Residents/local people	<ul style="list-style-type: none">- Raising awareness on Historic Cairo. Working as a communication process that helps people to make sense of and understand better about the site as a living city, its urban set, single monuments, heritage buildings, and Traditional handicrafts.- Generating awareness of the diverse social cultural heritage and intangible heritage values within the historic city.- Stimulate the feeling of the local community of being proud of and belonging to their city and their own heritage
Tourists	<ul style="list-style-type: none">- Serving as a proper wayfinding tool to facilitate reaching, discovering and visiting the historic city- Providing information of and understanding Historic Cairo cultural heritage (urban set, single monuments, heritage buildings, workshops and shops of traditional crafts, traditional markets, cultural events as <i>Mulid... etc</i>)- Locating services and information points- encourage and facilitate visiting the historic city to avoid the concentration of all tourism on the major monuments visits without discovering the historic city
Professionals Students	<ul style="list-style-type: none">- Providing information and descriptions of Historic Cairo WHP boundaries and its cultural heritage, on both the urban and buildings levels- Exposing the intangible heritage side of the city
Youth & Children	<ul style="list-style-type: none">- Stimulate the interest of youth in Historic Cairo and encourage them to visit the city and better understand Historic Cairo WHP.- Providing signs of information, illustrations, that aim to communicate with children about Historic Cairo heritage.



Fig. 36: Gloucester docks, free standing sign, text and images describing the site to visitors. English Heritage ©www.rivermead.com



Fig. 37: A simplified map showing the pedestrian route from Gloucester docks to the city center. English Heritage ©www.rivermead.com



Fig. 38: St. Paul cathedral, London, the sign provide practical information for the visitor, way-finding, plan of the cathedral, services available and opening hours, the monoliths sign can be removed for State occasions. English Heritage ©www.rivermead.com



Fig. 39: Battle Abbey, text and image printed digitally on laminated protective polycarbonate. A young visitor reads the description of the Battle of Hastings as he looks across the battlefield. English Heritage ©www.rivermead.com

2. Design parameters

Wayfinding signs, and heritage signage including maps and illustrations of different areas of Historic Cairo, should be designed properly for the site to respect its nature and features as a historic urban set. Signs on heritage properties must respect the integrity of the building architecture, as well as the general character of the urban context to which the building belongs. Neutral simple design for the signage does not distract the architecture of buildings nor interrupt the urban set of the city.

English Heritage: "The finest townscape often have the minimum amount of street furniture. That which is essential is sited carefully to reinforce an underlying sense of visual order"¹.

Heritage Signage design should be in general:

- Providing information about the heritage property and practical information about available services
- Simple and neutral designs: The design of signs with less lines and details make the sign less "existing" and less important as an object. The aim is to get informed about and to valorize the historic urban and buildings not to watch the sign itself.



Fig. 40: Signs are not disfiguring the urban set because their design is simple. ©Federica Felisati

- Minimize signage, so signs are integrated and not the most visible. Easy to be seen and readable but not harming or disfiguring the heritage property's visibility.
- Use of appropriate materials for the function and the historic context
- Consider existing local handicrafts and the know-how of craftsmen of the area for the production of the signs
- Heritage signs should be clear and easy to read
- Insure Durability and maintenance.

¹<http://www.english-heritage.org.uk/professional/advice/advice-by-topic/planning-and-transport/streets-for-all/>



Fig. 41: Butrint, World Heritage Property in Albania. Archeological site. The sign is light, not harming the site set, minimal signage is successful. ©UNESCO
<http://whc.unesco.org/en/list/570/gallery>



Fig. 42: Istanbul, The Sultan Ahmed known as the Blue Mosque signage. The white board design is smart to make use of the long open space leading to the mosque and telling the story of the famous mosque. Graphicaly is successful and readable. ©Federica Felisati



Fig. 43: Hampton Court Palace, Heritage sign, Printed black metal, series of sign for the tourism promotion of Art and Architecture. What is more seen is the floating title and the picture not the sign structure. English Heritage, ©www.rivermead.com



Fig. 45: Battle Abbey, Free-standing English Heritage sign with text panels that can be updated simply. Straight lines and simple design, printed iron insures durability and facilitates the maintenance. English Heritage, ©www.rivermead.com



Fig. 44: Horta Museum plaque, in brass, fine lines and clear message, the curved plaque is in harmony with the wooden door, and well integrated.

©<http://homepage.ntlworld.com>





Fig. 46: Stonehenge, low level interpretation panels are very unobtrusive at this major site. Successful example of signage, respecting the environment set. low sign in height but the printing scale with the inclination provide a good readability. English Heritage ©www.rivermead.com

2.1. Materials

Recommendations for the choice of materials for the production of Historic Cairo signage:

- a. Materials that are compatible with the urban environment of the historic city. This does not imply that only natural materials such as (wood, stones and copper) should be used in the signs fabrications. But also contemporary materials, sensitively designed, can fit in the Historic City. The use of plastic materials or shinny ones need to be avoided. These materials might be easy in its fabrication, cheaper than other materials and easy to clean but they are disfiguring the heritage.
- b. Using construction traditional materials is suitable to be integrated in the production of signage of Historic Cairo, such as:
 - Brass
 - Stones
 - Wood
 - Blow glass
 - Earth

Integrating these materials in the signage design, not only recall their use in monuments and in heritage properties as construction materials but also revive these traditional handicrafts of Historic Cairo. Moreover, the production of these signs in cooperation with local workshops of the area has its positive impact on the socio-economic level and direct benefit to the local community.



Fig. 47: The city of Butrint, Albania, WHP, The floating sign is digitally printed on laminated polycarbonate, the height and the light graphics presentation is well integrated in the site.

©whc.unesco.org



Fig. 48: Seaham site in UK, New Durham coast sign, the way finding sign is a wooden structure, the material selection is well connected to the nature of the site.

©www.outputmagazine.com

- c. Durable and easy to maintain materials. Most of signs are installed in the outdoor. They are exposed to the sun, dust and the rare winter rain of Cairo. That is why these signs should be produce from durable materials water proof, easy to wash and clean and has high resistance to the sun rays. For example: Steel, brass and stones are easier to maintain than wood. This does not mean that less durable materials can not be used. It should be carefully integrate in the design of signs to avoid their rapid deterioration. For example, for using the wood, using well dried beams of wood as columns for signs instead of assembled wood. Wooden beams will resist the sun and won't shrink as assembled wood. And keeping the wood in nature color with a protection layer of oil without pigments decrease the maintenance frequency. Also delicate materials could be used in indoors signs such as printing on glass for indoor signs.



Fig. 49: Printed glass sign, Historic area of Istanbul. The use of glass makes the sign light and transparency used the heritage property facade as the background of the sign, nice design but there is high risk of breaking. ©Federica Felisati

- d. Sustainability: To guarantee the sustainability, locals need to benefit from signage production. Historic Cairo WHP is very rich of traditional crafts and various manufacturers. The sign production shall rely on traditional handicrafts of Historic Cairo, blown glass, copper work and ornaments, pottery, carpentry carving and manufacturing, aluminum and steel work and also printing in local print-houses. This will make the production of signage beneficial for the community on the micro-economic level. Other ideas can be studied for the signage production and material selection:

Historic Cairo suffers from garbage collecting and recycling problems therefore recycled materials from the garbage and waist of workshops of Historic Cairo can be used in the fabrication of signage. This idea should be subject for further study.

Because the city is in need of increasing the “greenery” plantations can be integrated in the signage design by using the concept of green walls, especially for the urban scale signs, signs of streets and open spaces. This can be in special cases where open spaces and watering are available. The type of plantation used should be easy to maintain, consuming little watering and green all year long.



Fig. 50: Green walls concept could be used in designing poles for streets and open spaces signage in Historic Cairo.

Landscapinggallery.com



2.2. Styles/Types of signage

a. Fixing Methods

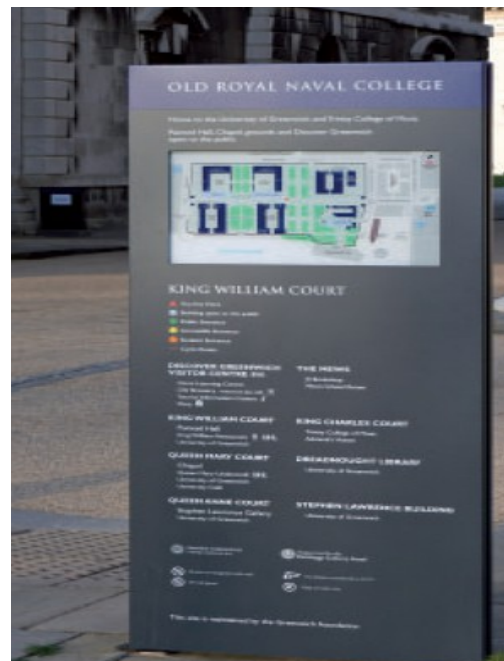
- Attached to a building: Plaques mounted on the wall of the heritage property. It should be fixed with the least amount of damage to the wall of the monument. That is why preferably the sign should be designed small in size, relatively light in weight and should have a non damaging fixing system. In restored properties, plaque is better to be attached on contemporary interventions than on historic walls or it can be fixed on the property fences if there are any. This technique is suitable to be used in Historic Cairo for:
 1. Monuments plaques
 2. Heritage buildings plaques
 3. Green plaques of the Awkaf ownership identification
 4. Blue plaques of SCA, monuments listing number

5. Streets & squares name plaques
6. Traditional Handicrafts plaques on workshops facades



*Fig. 51: Misir Carsisi, Istanbul
Spice bazaar plaque, attached
to the building
[.http://tiffinblog.blogspot.com](http://tiffinblog.blogspot.com)*

- Free Standing: The free standing signs are supported by a pole or more and are fixed to the ground, it is completely detached from the heritage property body. Causing zero amount of physical damage to the structure. For bigger scale of signs, that contains more information and illustration about the property, the free standing signs are more suitable than the “attached to a building” technique. And at the urban level, the free standing technique is used for way-finding signs and for the historic streets and squares descriptive signs. The free standing sign is a structure in its own, it demands design work and material selection longer and more sophisticated than plaques attached directly to buildings. It should not be too big or



*Fig. 52: Free-standing monolith with
changeable map section and silk-screen
printed text, Old royal Naval College
Greenwich. English
Heritage@rivermead.com*

cut the circulation of pedestrian nor the traffic. The scale of free standing signs should be studied in proportion with streets and narrow lanes of Historic Cairo. For example, in big roundabout and entrances to the city, such as Midan al-qala'a, free standing signs can be bigger than in Historic streets as al-Mu'eiz Street.

This technique is more suitable for Way-finding signs, descriptive signs for areas in Historic Cairo and descriptive signs for Historic Streets and Squares But also can be used at the building level, for descriptions signs especially for Key and important monuments.

b. Illustration Techniques:

- Interpretative: Printing (Screen printing and digital printing) on different materials. Printing can be on paper and hard paper as well as metal, wood, textile, glass and polycarbonate boards, which is waterproof and easy to maintain. Because this technique provide the presentation of drawings, images and illustrations, it is suitable to be used for all descriptive heritage signs, such as, historic areas maps signage, historic streets&squares descriptive signs, key monuments signs.



Fig. 55: Digitally printed glass technique, can be used for indoor signage or inside buildings (courtyards) to minimize the maintenance and the breaking glass risk
©www.stradacafe.com



Fig. 53: Digitally printed wood, suitable technique for signage in historic cairo and a good choice for temporary heritage exhibitions sign. ©http://www.signmedia.ca



Fig. 54: Royal National Theatre, External Signage,
<http://www.michaeldowddesign.com/fabric-signage>



Fig. 56: Screen printed wood, London map. The technique is suitable to be used for illustrating Historic Cairo maps, Areas maps and Streets/open spaces maps.
©http://www.herberthistory.co.uk



Fig. 57: Al-Ghureya Wekalat temporary musical festival, Printed vinyl should be avoided for temporary heritage signage, using printed textile is recommended.
©URHC photo-bank



Fig. 58: Petra, Jordan, Digitally printed plexi-Glass sign, this technique should be avoided in heritage signage.
©www.virtualltourism.com

- Patch work, Kheyameya technique

The Handicraft of textile patch work, Kheyameya, is one of the well preserved crafts in Historic Cairo. For temporary heritage exhibition and services signage in the Historic City Kheyameya is a very suitable technique for the textile signs.



Fig. 59: Kheyameya work, workshop in Al Darb Al-Ahmar, suitable technique for temporary heritage signage in Historic Cairo. URHC photo-bank

- Copper engraved and cut-out on metal or wood: Copper plaques are very much used for monuments plaques in Historic Cairo, they are some of the best choices. The product is durable and its maintenance is depending only on proper copper cleaning. Copper work in Historic Cairo is diminishing which can be a reason to use this technique in the production of signage in Historic Cairo to revive the traditional handicraft. Usually the copper sheet, where the writing is engraved, is cut and fixed on wood. Copper engraving and manual ornaments could also be part of the production of signs as a recall of the traditional handicraft of copper work.



Fig. 60: Bayt Al-Kretlia Museum of Gayer Anderson copper plaque, successful layout, well selected fonts, the plaque should be cleaned and preserved. ©URHC photo-bank



Fig. 61: Carving copper technique in Al-Gamaleya area, ornaments work that can be integrated in the signage production. ©URHC photo-bank



Fig. 62: Arabesque technique on copper, Al-Gamaleya area, the technique could be used for the production of logos and heritage emblems to be integrated in descriptive heritage signage. ©URHC photo-bank

- Engraved stone (marble, lime-stone, Granite ...etc): Engraved stones are considered to be one of the most durable techniques. Stones are easy to clean from dust and has very high resistance to the sun and rain. There are small workshops that are specialized in the production of engraved stone commemorative plaques and signs in the city. For example, in Ahmed Maher street at al-Darb-al'ahmar, a group of small workshops are specialized for producing engraved stone commemorative plaques for cemeteries. The technique is not expensive when using local stones. The technique is suitable for the production of plaques of monuments, heritage buildings and handicraft workshops. Also carved stones can be integrated in the ornamentation of free standing signs. Because of the extra cost of these ornaments, their use should be limited to key monuments signs and hinges in the urban fabric signage.



Fig. 63: Buddhist Monuments in the Horyu-ji Area, Japan carved stone name of the site plaque.
©<http://whc.unesco.org>



Fig. 64: Carved stones in Al-Moa'yed Sheikh Mosque, Bab Zweila. ©URHC photo-bank



Fig. 65: Carved Karara white marble, Sultan Hassan Madrassa, ©URHC photo-bank

- Carpentry and Carved wood: Carpentry and wood carving is one of the richest and finest traditional Handicrafts in Historic Cairo. A number of wood carving workshops are still producing in Historic Cairo. Although all types of wood are imported and relatively expensive the cost of the carpentry production in Historic Cairo is low because of the low cost of the craftsmen. The use of this technique would revive the traditional craft of wood carving and is directly beneficial for local workshops. The technique can be used, in a basic form, for plaque production by carving the letters on a wood plaque. And it can be floral or geometric patterns carving and also for logos productions.



Fig. 66: Successful use of massive wood in the Sign, on the religious life of the Reading Abbey, UK. ©simonewalksblogspot.com



Fig. 67: Komodo National Park, primitive wood carved plaque is suitable for the natural nature of the site but when produced for Historic Cities should be more fine work of carving. ©www.whc.unesco.org

- Engraved Pottery: Pottery is as stone carving and wood carving one of the important traditional handicrafts in Historic Cairo. It is very much related to the area of the Fustat. That is why, it is hard to imagine not to use the pottery technique in the signage of the area of Fustat. But on the other hand, it does not seem suitable technique for the signs in other areas of the historic city where the pottery did not appear very much used in monuments or heritage buildings. It is a very affordable technique. Durability of pottery products is low, when compared to stones and metals. The technique can be used in heritage buildings plaques and pottery workshops in the Fustat area.



Fig. 68: World Heritage emblem produce with earth, Whales Valley, Fayum. ©Federica Felisati



Fig. 69: URHC trial product for the Historic Cairo logo, earth with glazing, produced in Fustat pottery village. ©URHC photo-bank

- Other techniques such as raised lettering and dimensional maps² cast in metal: This technique of illustration is durable and is used world wide for heritage plaques. In Historic Cairo, workshops for the production of the cast lettering and dimensional maps do not exist. The style of the raised lettering cast in metal is not a traditional technique that can be found in Historic Cairo.
- Virtual presentation: Codes scanned by smart phones to get informed through special applications about heritage properties is a very effective contemporary tool for heritage signage. Browsing through the application provides a lot of information with easy access and phonic guided tours for visitors of heritage properties. Also the Digital interactive screens can be used in very special cases in Historic Cairo, mainly for indoor usage.



Fig. 70: Self-guided tour of West Point Park on the Eno Mill, Durham NC.
 ©<http://culturalheritageindurham.blogspot.com>



Fig. 71: Touch screens signs is suitable for indoor usage to create an interactive sign on the heritage property. could be used in special cases such as museums. ©www.mediastand.com



2.3 Placement of signage

a. At the urban level

Integration: The sign's location should be sensitively chosen to withstand the visual impact. Signage should not disfigure nor interrupt the overall nature of the urban context and should be in harmony with the environment and heritage characteristic of Historic Cairo. On the other hand, signs should not interrupt the circulation of pedestrian in the city nor distract the traffic. The proportion size/location of signs should respect the urban context. It shall be avoided to fix big freestanding signage in small Herat.

Accessibility: The place of signage in the urban set should be in a visible place and seen from different angles by visitors. For example, main squares, main entrances to the historic areas, streets entrances, visible areas through the street, and *Saha*, where local people gather for social activities are urban hinges are suitable spots for signs.

²Dimensional maps (3Dimensions), a representation of the urban fabric in 3d.

b- At the Buildings level (Monuments and heritage buildings)

Integration: The location of signage should respect and not disfiguring the architecture features of the heritage property. For Key monuments of Historic Cairo to which open spaces are attached, free standing descriptive signs can be integrated in these open spaces sensitively to avoid any disfiguring for the architecture property.

Accessibility: The place of signage should be accessible to visitors. At main entrances of the heritage property and at visible places. For monuments, heritage buildings and traditional handicrafts workshops plaques should be at main entrances. The sign should be appropriately placed within the property line so the visitor understands that he arrived to his destination. Descriptive signs of key monuments should be located in spacious spaces that allow for a group of 4-5 persons to read the provided information.

The positioning of heritage signage:

- Should not obstruct pedestrian's movements or traffic, neither a driver's view of a road or an intersection;
- Should not create a confusing background to normal traffic signage;
- should not be mounted with directional signs except for the heritage way-finding signs
- should not have a heavy visual impact, should be visible but not overshadow the heritage property itself.

2.4 Size/Height

The size of signage should respect the scale sign/building or sign/site. The size should not be nor too big nor too small. Not the most seen but clear and readable. The size of the sign and its height are two major parameters that should insure the readability of the sign. Signs fixed at eye level heights, a comfortable level to read, is welcoming more the visitor and optimizes the readability of the message.

2.5 Graphics guidelines

a. Colors: Use suitable colors, means easily found in heritage properties, no fluorescent colors nor very bright or shiny ones. Preferably for descriptive signs, colors tones of the graphics should be subtle and warm to be in harmony with the heritage nature. Using traditional constructions materials, kept at their natural colors without coloring is very suitable for Historic Cairo signage. Copper color, natural wood color, stones.



Fig. 72: Battle Abbey, Sign, digitally printed and laminated behind protective polycarbonate, fixed on the fence, which is not harming the building, graphics are toned with same palette of walls provide harmonization and integration. English Heritage©www.rivermead.com

b. Lettering and Transliteration:

- The lettering and symbols should not exceed 60% of the total area of the sign to insure and facilitate legibility.
- Lettering of text for streets name plaques should be legible from approximately 15meters.
- Use letter styles and fonts appropriate to the heritage character of the area. For Latin languages fonts should be simple classic ones. For Arabic language, well known classic calligraphy such as *Tholoth*, *Nasekh* are best choices because they are common and easy to read. Using decorative fonts is not an appropriate choice for signage because it could be not easy to read by everyone. Although old Arabic calligraphy, such as *Kufi* calligraphy, is used in Islamic monuments, it should be avoided because they are not used nowadays, so for the large public could be hard to read.
- For the Arabic language, spell check is crucial for signage and spelling consistency of names. Avoid having two different spelling for the same name.
- Transliteration, Arabic to Latin, has to be based on reliable references to avoid wrong transliteration. Transliteration is a problematic issue in heritage signage of Historic Cairo. It is recommended to have specialized professionals in the arabic transliteration to supervise all transliteration of signage and to adopt one of the known methods of transliteration
- To enhance recognition better to use symbols, whenever it is possible, especially for services, toilets or information points or...etc.

2.6 Lighting

The lighting of the sign must be with external forms of illumination. Self-illumination plaques are not appropriate for the historic cities. Yellow warm color for the lighting should be used, not florescent or neon lighting. Colored lighting (green, red, purple..etc) should be avoided. Use of low energy consumption lamps such as LED lamps, which has initial high cost but saves

a huge amount of electricity consumption is encouraged. The best solution for electricity is to install solar panels, that will no doubt work perfectly all year long in Cairo. Solar panels can be built in the design of descriptive signs.

3. Content of signage

3.1- At the Urban scale

- Descriptive area/city sign

It is a relatively big sign that contains a focus map of an area. The sign should reflect the outstanding universal values of Historic Cairo and the specific area. The area map should include: The historic urban fabric where names of important streets and squares are indicated, identification of the area monuments, as well as heritage buildings, traditional handicrafts workshops and traditional events of the area illustrated by symbols. Public transportation points and information points should be included. Written text should describe the area and its values and provide historical information. Historic Cairo logo, world heritage emblem, and concerned ministries and the Cairo Governorate logos should be included.



Fig. 74: Detail map of ALhambra, Granada, Spain. Includes all monuments, historic information and services.

©<http://www.travelsignposts.com>



Fig. 73: La Alhambra map, Granada, Spain. The sign is digital print on steel, located at the main entrance. ©<http://www.travelsignposts.com>

- Descriptive sign for main historical streets and squares

For main historical streets and squares: Historical background of the street/square, monuments and heritage buildings on the street/square should be identified on the map. Also the map should include locations of traditional handicrafts workshops, traditional religious festival “*Mulid*”, traditional markets taking place in the street. Historic Cairo logo, and concerned ministries and Cairo Governorate logos, any other specific information such as information points or available public transportation should be included.

Quantity of these descriptive signs: Two signs located at the entrance of the street and the exit, another one possibly at an important vital node on the street (square or *saha*).

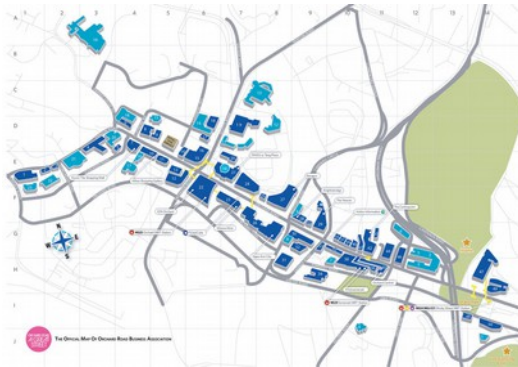


Fig. 75: Orchard road in singapore map, gives an idea for mapping a single Street.

©<http://www.orchardroad.org/>

- Streets and squares name plaques

The plaque includes name of a street or an open space, in both Arabic and Latin letters. Preserved the blue metal plaques is recommended. But a unified design for all streets and open spaces names plaques should be created. Using same layout, fonts types and sizes for all plaques in historic Cairo. Taking always into consideration correct transliteration. For streets it should be located at the street beginning, end and at equal intervals along the street.



Fig. 76: Zuqaq Al Yusefi street name plaque. The transliteration of “El Yusefi” should be corrected to “Al Yusefi” as it should be pronounced in classic Arabic

- Commemorative Markers

Commemorative markers are a sub-set of heritage signs. These markers may be placed at main squares or *saha*. And typically lists the individual(s) that were significant in the creation of a monument, restoration of a building or another event. Commemorative markers are suitable for free stands Mausoleums in Historic Cairo, to state the names of mausoleums' buried persons.



Fig. 77: Commemorative plaque in marble, to commemorate Mohamed Al-Anwar restoration of the Sayeda Nafissa Mausoleum. ©URHC photo-bank

3.2. Building scale

- Monument plaque: It includes name of the building in Arabic and Latin letters, and dates of construction in A.D. & A.H. Generally, location of the sign should be at the building entrance, visible from the street at the main façade. As for the streets/open spaces plaques, the layout and fonts types and sizes should be unified for all monuments in Historic Cairo. Also, transliteration should be accurate.
- Descriptive sign for monuments: The sign includes info of the building plaque and may includes plans, old drawings or illustration and old photos of the building, historic background of the building, special architecture features, Historic Cairo logo, owner logo and any other specific information about the building. Location of the sign should be at the building entrance when a relatively big public space in front of the building is available. Otherwise, the sign could be located inside the building in main halls or in court yards if there are any.
- Heritage building plaque: It is a plaque for the identification of the Heritage buildings that were listed in NOUH and other modern domicile architecture of Historic Cairo, that are consider part of the city heritage. The plaque should include the name of the building if available and the ownership, symbol or

logo that identify that it is a heritage property. The use of Heritage Buildings plaque should be controlled by the Historic Cairo management body.

- Traditional Handicrafts workshops plaques: Workshops in Historic Cairo working in handicrafts that are considered traditional should have a plaque for their identifications. These handicrafts, such as *Kheyameya*, traditional patch work in al-Darb al-ahmar, Copper work at Gamaleya area, Carpentry, pottery in Fustat and many others, should be easily identified by the visitor. These plaques will also raise the awareness of the large public about that traditional crafts as part of the historic city heritage. The plaque proposed is a logo or symbol that brand “Traditional Handicrafts of Historic Cairo”. The layout of the logo can be unified for all crafts and differs in materials depending on the nature of the craft. For example, workshops of pottery has a plaque made of earth, for carpentries the logo is carved on wood, and so on. The use of handicrafts logo should be controlled by the Historic Cairo management body.

3.3. Logos

- **Historic Cairo logo**

Historic Cairo logo is the logo designed by URHC for the branding of Historic Cairo. It should be used in all descriptive and informative Historic Cairo signage and products.

- **The world heritage emblem logo and plaque**

The world Heritage Center specify the world heritage emblem use specific guidelines, it states that: *“Countries (States Parties) who have signed the Convention should take all possible measures to prevent the use of the Emblem in their respective countries for any purpose not explicitly recognized by the World Heritage Committee. When appropriate, States Parties are encouraged to make full use of their national legislation, including Trademark laws.”*³

And that

“The Committee has adopted the following Guidelines for the production of these plaques:

- *The plaque should be placed so that it can easily be seen by visitors, but does not spoil the view of the site;*



Fig. 78: The museum City of Gjirokastra, World Heritage listing plaque, the sign includes the UNESCO logo and the emblem of WHP. ©whc.unesco.org

³<http://whc.unesco.org/en/emblem/>

- *The World Heritage Emblem should appear on the plaque;*
- *The text should mention the property's exceptional universal value, giving a short description of the site's outstanding characteristics, if possible. States Parties may use the descriptions appearing in the various World Heritage publications or in the World Heritage exhibit, which may be obtained from the Secretariat;*
- *The text should include the World Heritage Convention, the World Heritage List and the international recognition bestowed to inscription on the List (however, it is not necessary to mention at which session of the World Heritage Committee the property was inscribed).*
- *It may be appropriate to provide the text in several languages for sites, which receive many non-Arabic speaking visitors.*



Fig. 79: Petra world heritage emblem, stating the SOUV of the site, with the world heritage emblem and UNESCO logo.
 ©<http://www.world-heritage-site.com>

- **National Logos**
 Logos of concerned ministries (Antiquities, and endowments), use of logos depends on the property ownership.

3. Signage planning for the action area

- Proposed Signage for the action area

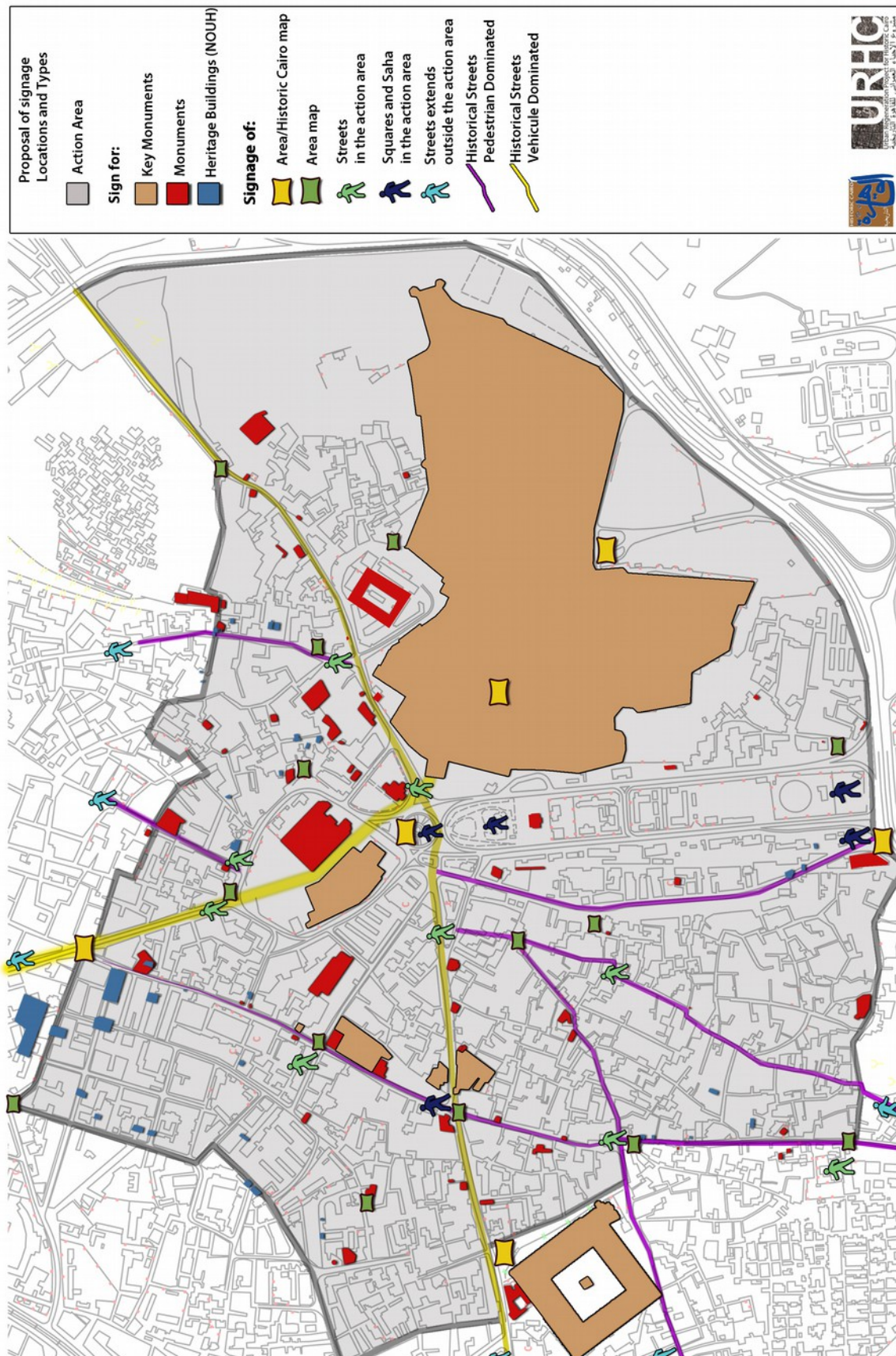


Fig. 80: Action Area project, Proposed Signage

- **Proposed Signage for the Action Area:**

In general the fabrication of signage should whenever is possible take place in local workshops in Historic Cairo, preferably in the action area itself. According to the survey of crafts in the Action Area done in July 2014 by URHC team, there are:

- 71 workshops of carpentry, from which: Furniture carpentry are 20 workshops, 7 workshops work in engraving and carving wood, 16 workshops work in mother of pearls and stones fixing on wood and 20 atelier of wood staining and gliding
- 39 workshops of Metal work, from which: 2 workshops work in casting, 1 workshop of copper and brass modeling, 15 workshops of processing and 2 workshops work in smithereens
- 6 Patch work, Kheyameya textile workshops
- 5 workshops of Marble, from which: 1 atelier of carving, 2 workshops of cutting and processing

For the benefit of the local community, these crafts that are available in the Action Project Area and others handicrafts and manufactures in Historic Cairo should be a base for the production of heritage signage of Historic Cairo.

Signage of the action area has to be distributed in balance through the action area. The distribution has to cover:

A. Urban Scale:

The action area proposed locations for signs are chosen mainly to facilitate the pedestrian accessibility. Streets entrances, *Saha*, pockets in historical streets, streets intersections and roundabouts are urban hinges where signs can be located to optimize their use and visibility by visitors. The signage are also aiming to raise the awareness of the large public about the WHP and the outstanding values of the site. Distributing some signs in “Forgotten” (not frequent visited) zones in the action area that does not surround a key monument is also useful to raise the awareness about the historic city.

1. Action Area/Historic Cairo sign: The proposed sign has two faces: from a side there will be a detailed map of the action area, and from the other side there will be the visitors’ map of Historic Cairo to link the area to the whole world heritage site. The map of the action area includes all key monuments, heritage buildings, important streets and squares, traditional handicrafts workshops and shops, Markets, Mulid’s locations ...etc.

a. Locations of these signs in the action area:

The Action Area/HC sign is relatively big in size to insure its readability by a group of people at the same time. That is why it should be located in spacious zones at main squares and at entrances to the action area. The quantity of these signs is limited due to their relatively high cost and big size. Criterion for these locations is to select central zones and spacious open spaces in the action area such as entrances to the action area and main roundabouts, where the scale of the visitors' map can be clearly presented without disfiguring the urban set or any architecture features.

1. At the terrace of the Citadel in front of Mohamed Aly Mosque because this terrace provide a panoramic view of the action area and/or the Citadel entrance from Salah Salem.
2. Citadel Square (Midan el-Q’Alaa) in front of the Citadel entrance of Bab Al-Azab
3. Ibn Tulun Square at the intersection with Saliba Street
4. At the middle of Bab al-Wada'a Street, at the fork where Hattaba area ends with the eastern landscape zone of the Citadel and Bab al-Wazir Cemeteries.
5. El-Sayed Eisha Square, in front of the Sayeda Eisha Mosque

6. Intersection Mohamed Aly Street with El-Mu'eiz Street

b. Prototypes of the Action Area/Historic Cairo signage

- Prototype 1:** The proposed sign is a wooden structure that can be also produced in metal. The sign will include two faces. The first face represents the visitors' map of Historic Cairo WHP, with a Symbol showing where the person stands in the action area. On the second face, A zoom-in from the visitors' map which is a detailed map of the action area with a Symbol showing where the person stands. It will also include selected pictures that highlight elements reflecting the OUV in the area, text of historical brief and available services at the area could be added. Logos will be be carved on the side at a wooden sheet.

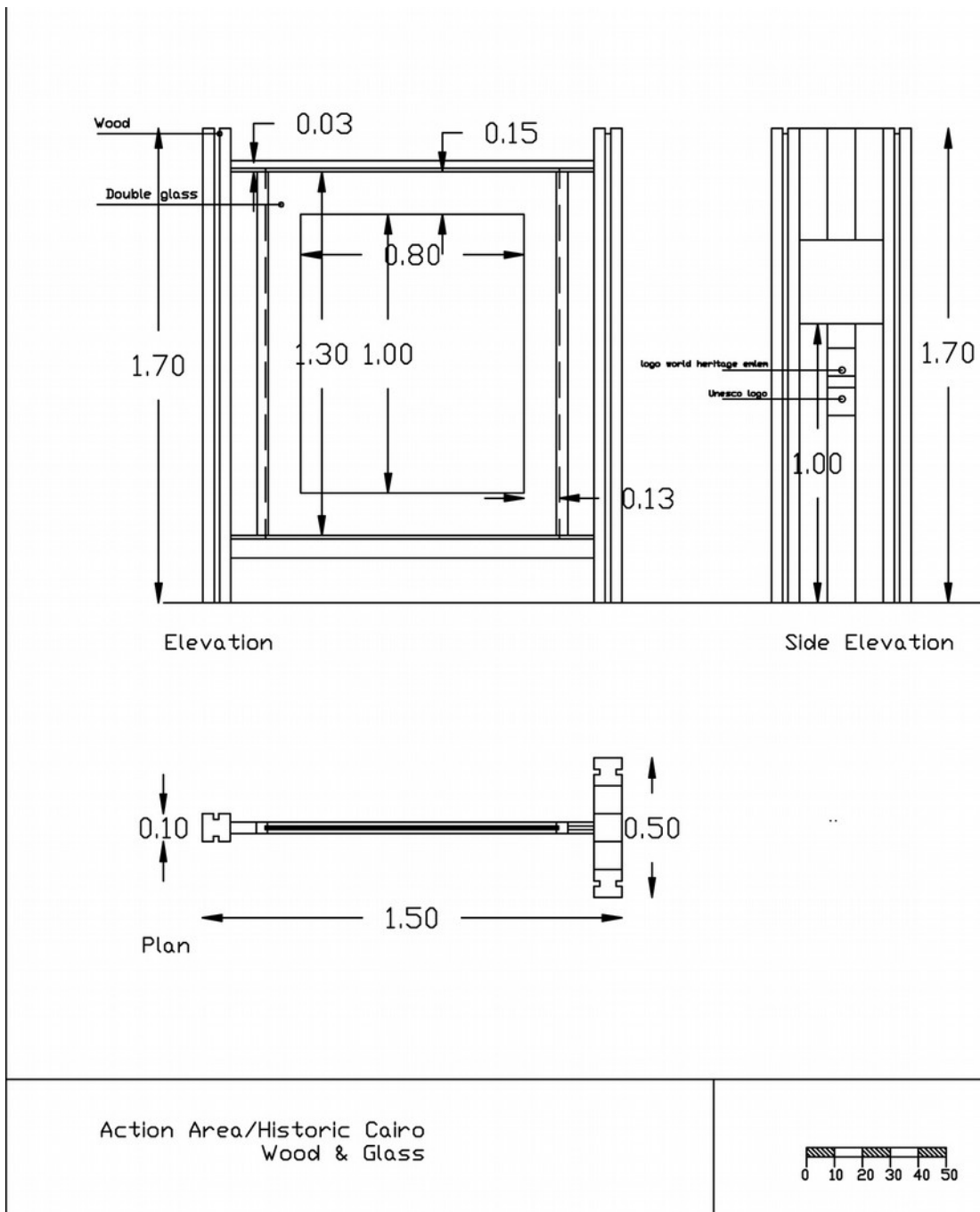


Fig. 81: Working drawing of the prototype (1) of the Action Area/Historic Cairo sign



Fig. 82: 3D representation of the Action Area/
Historic Cairo sign, Face of Historic Cairo map



Fig. 83: 3D representation of the Action
Area/Historic Cairo sign, Face of Action Area map

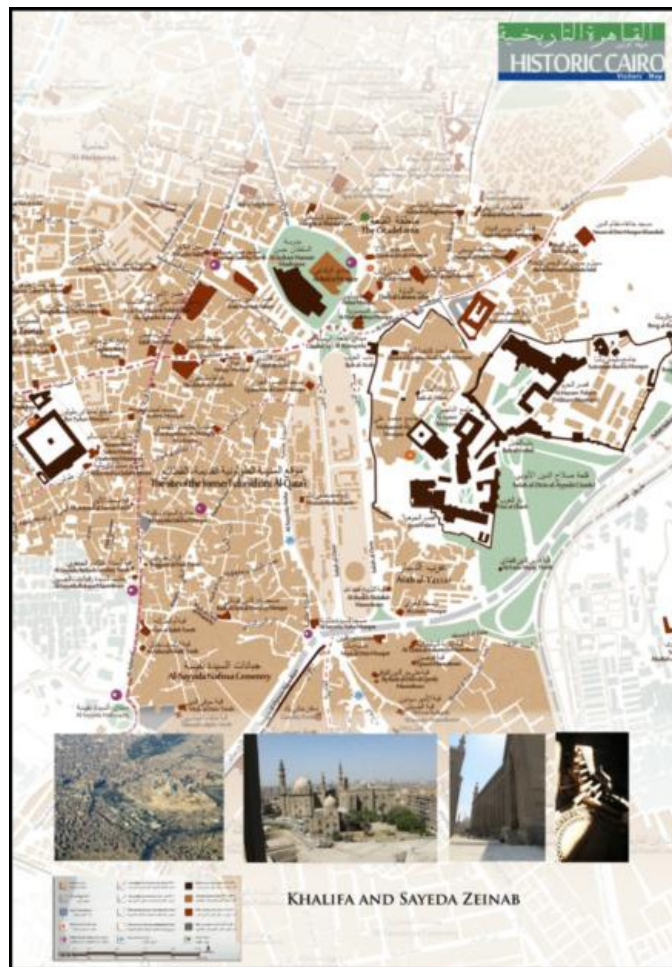


Fig. 84: Action Area Project Map, part from the
Visitors' map



Fig. 86: Action Area/Historic Cairo map, Prototype (2), model A1, 3D presentation

- Same as the previous design but the single pole in metal is with carving ornaments in brass, logos are engraved on brass and the map is printed on metal.

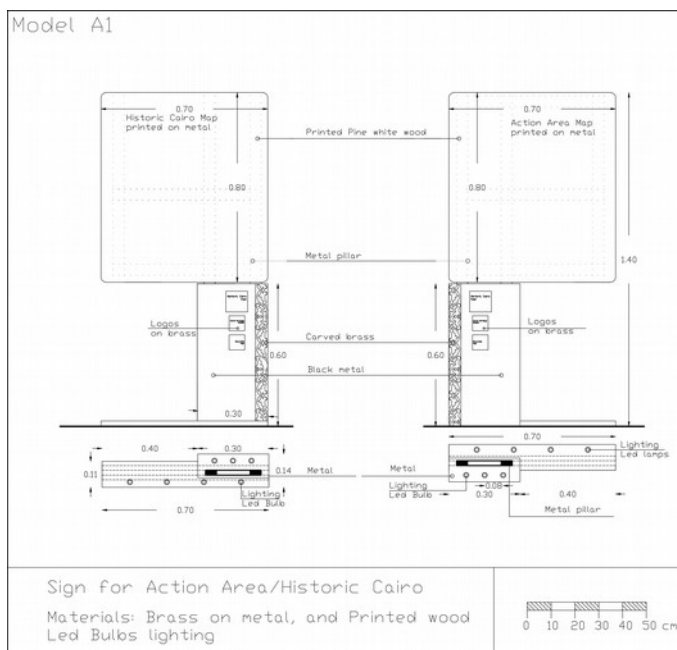


Fig. 87: Action Area/Historic Cairo map, Prototype (2), model A1 with ornaments, working drawing



Fig. 88: Action Area/Historic Cairo map, Prototype (2), model A1 with brass ornaments, 3D presentation

And Sign of Action Area/ Historic Cairo, can be in double pole in metal, logos are carved in brass or printed on metal and the map is printed on metal.

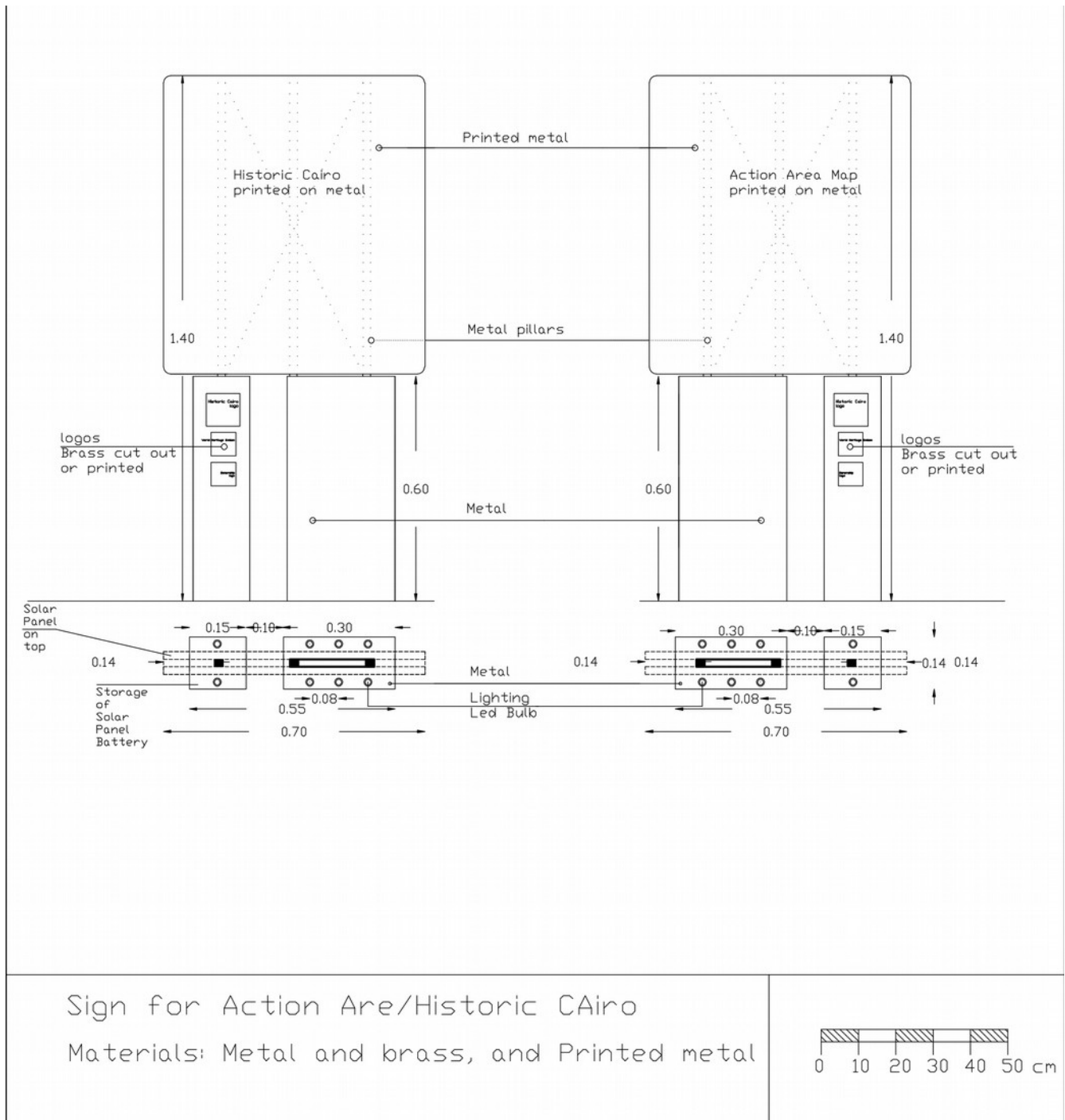


Fig. 89: Metal Sign with double pole without ornaments, working drawing

b. Sign of Action Area/ Historic Cairo, materials used: Single Pole in stone with carving ornaments, logos in carved on stone and the map is printed on metal.

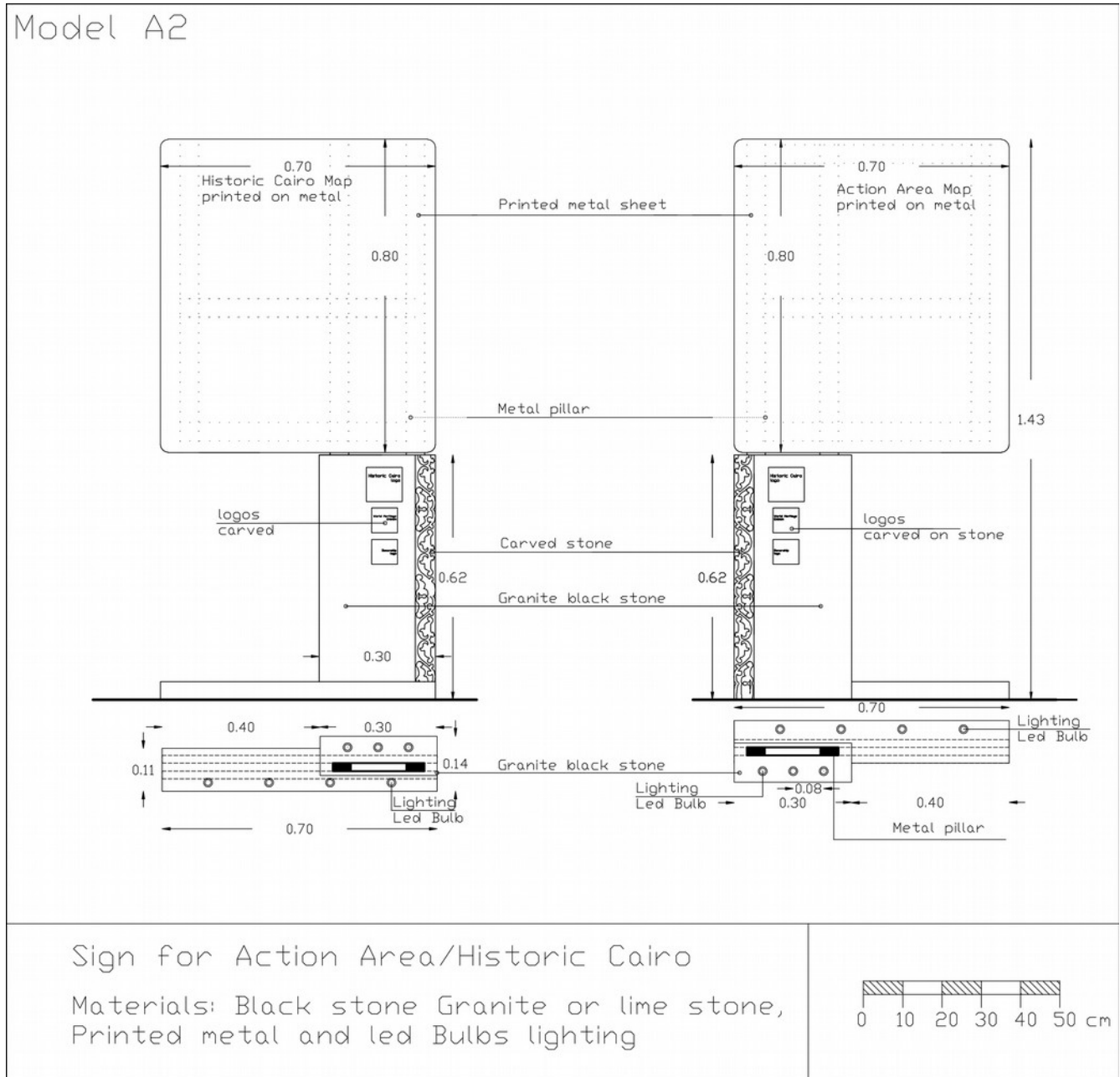
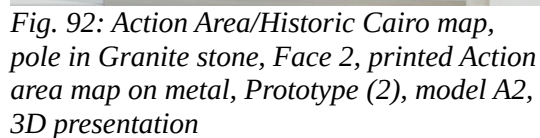
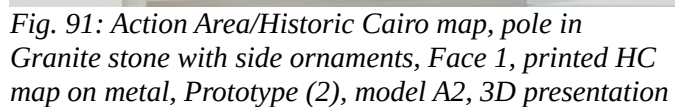


Fig. 90: Action Area/Historic Cairo map, Prototype (2), model A2, working drawing

Model A2

Architectural drawing of a sign for the Action Area/Historic Cairo. The drawing shows two side views of the sign structure. The top part consists of a printed metal sheet (0.70m wide, 0.80m high) mounted on a metal pillar (0.62m high). The bottom part is a granite black stone base (0.30m high) with carved logos. The sign is illuminated by lighting led bulbs (0.40m wide, 0.11m high) mounted on a metal pillar (0.40m high). A scale bar at the bottom right indicates dimensions from 0 to 50 cm.



And Sign of Action Area/ Historic Cairo, materials used: Double pole in stone, logos are carved on stone and the map is printed on metal.

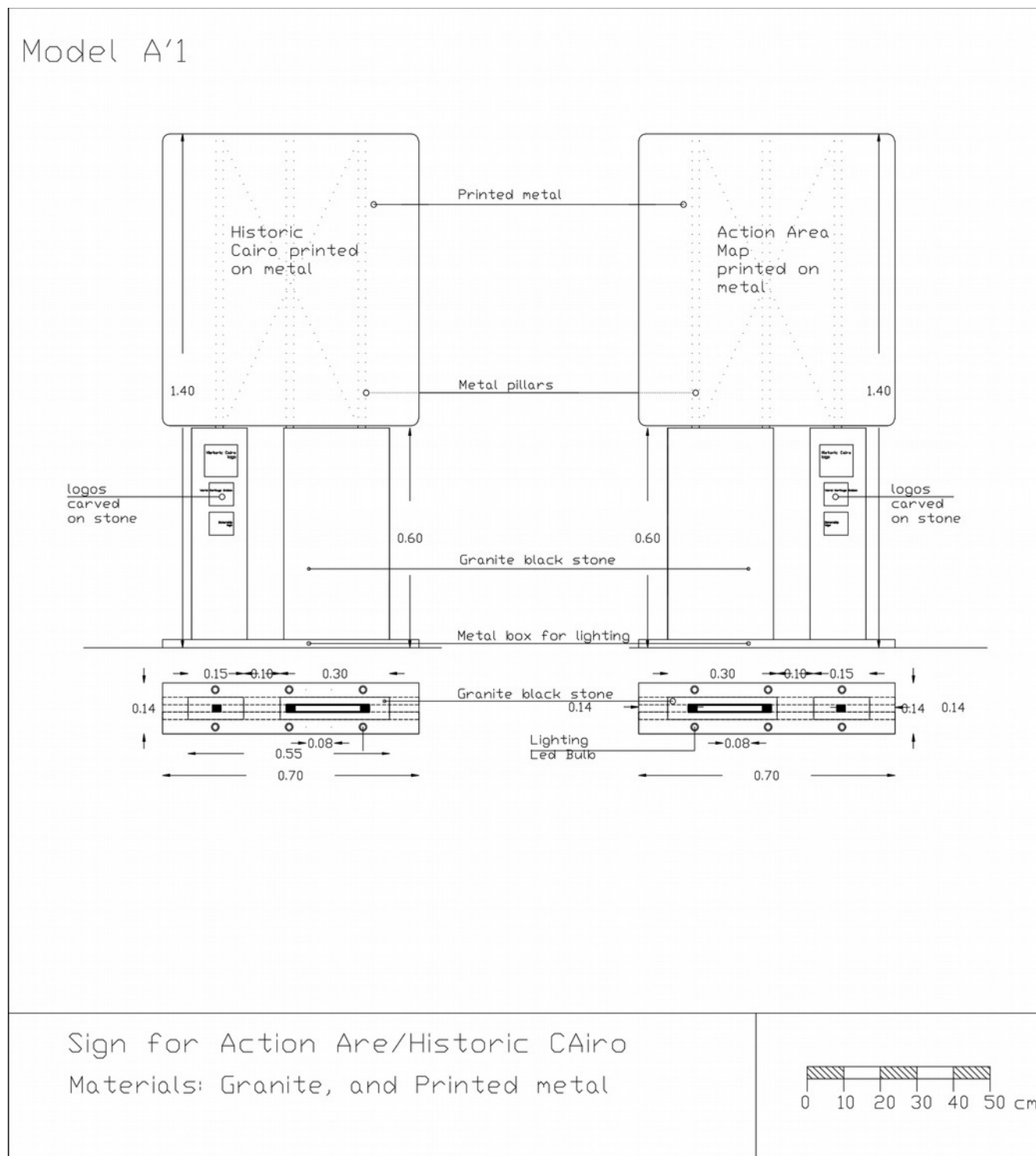


Fig. 93: Action Area/Historic Cairo map, Prototype (2), model A'1, working drawing

c. Sign of Action Area/ Historic Cairo, materials used: Single Pole in wood with carving ornaments, logos in carved on stone and the map is printed on metal.



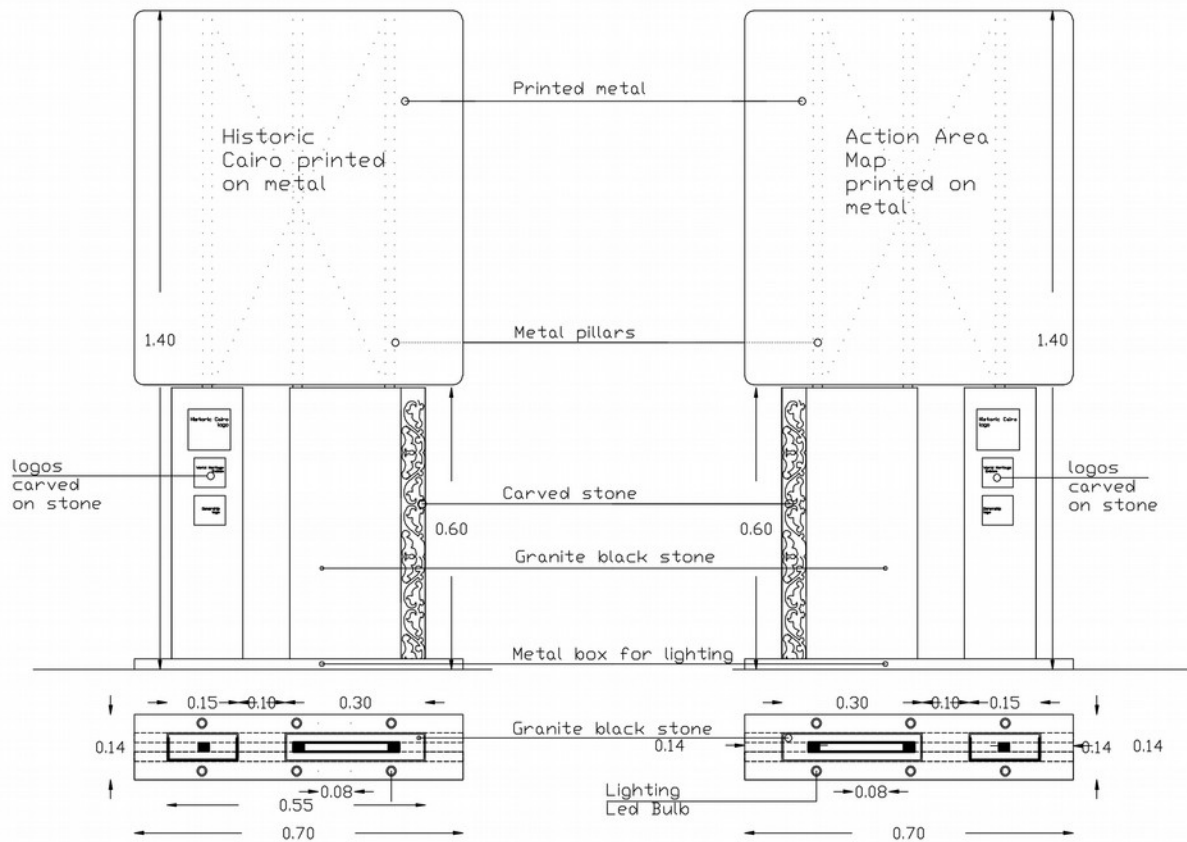
Fig. 94: Action Area/Historic Cairo map, pole in white pine wood with side carved ornaments, Face 2, printed action area map on wood, prototype (2), 3D presentation



Fig. 95: Action Area/Historic Cairo map, pole in white pine wood with side carved ornaments, Face 1, printed HC map on wood, prototype (2), 3D presentation

Sign of Action Area/ Historic Cairo, materials used: Double pole in Granite stone, with carving patterns on the side, logos are carved on stone and the map is printed on metal.

Model A'1



Sign for Action Are/Historic CAiro
Materials: Granite, and Printed metal

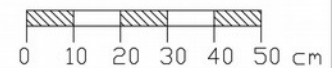
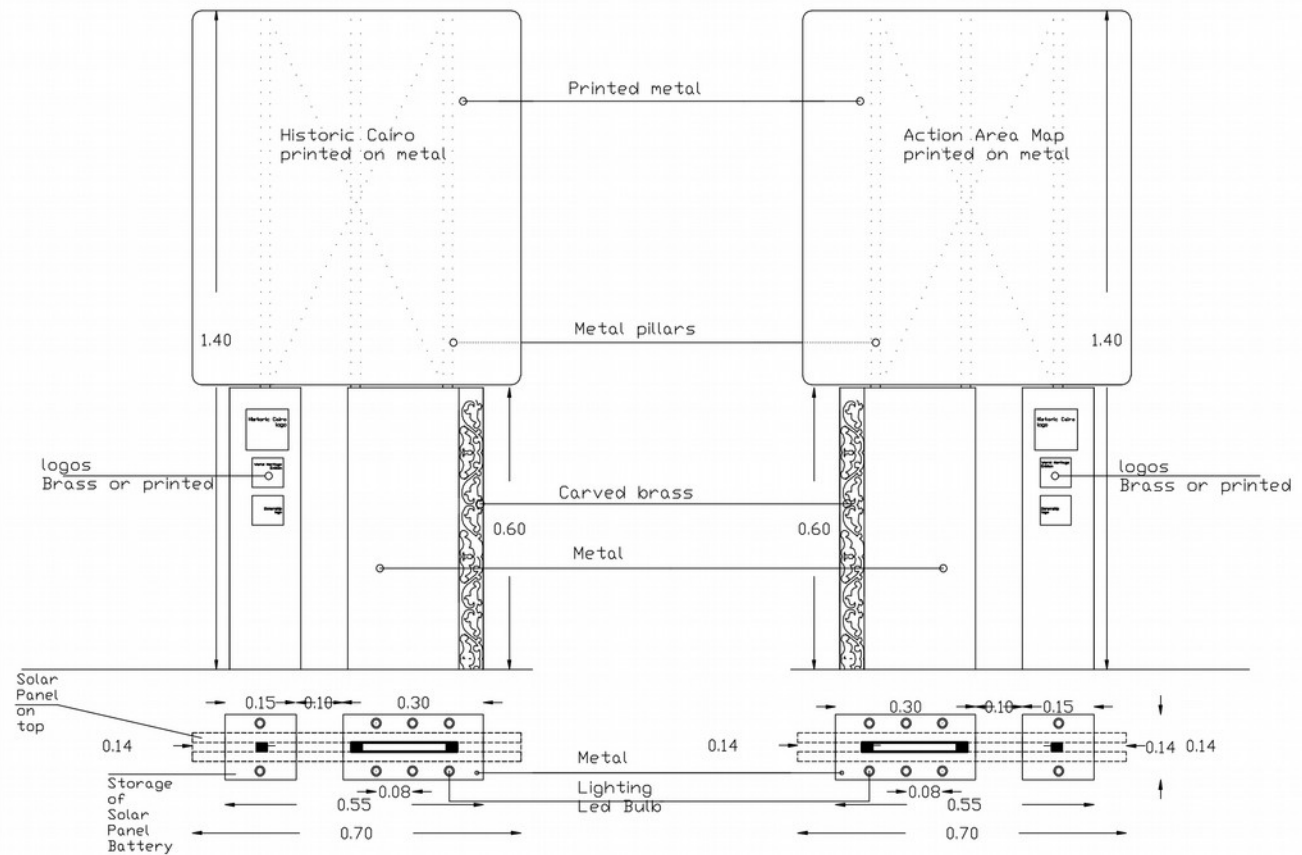


Fig. 96: Action Area/Historic Cairo map, Prototype (2), model A'1, working drawing

Sign of Action Area/ Historic Cairo, materials used: Double pole in metal, with carving patterns on the side in brass, logos are in brass and the map is printed on metal.

Model A'2



Sign for Action Are/Historic CAiro

Materials: Metal and brass, and Printed metal

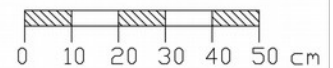


Fig. 97: Action Area/Historic Cairo map, Prototype (2), model A'2, working drawing

1.2 Action Area Sign: Khalyfa and Sayda Zeinab: The proposed sign has one side where the detailed map of the action area is illustrated, same map used for the Action Area/Historic Cairo WHP sign. This sign is smaller than the Action Area/Historic Cairo one because it should be located in smaller streets and open spaces (*saha*). And it should be more diffused through the site.

a. Locations of the Action Area sign:

Criterion for these locations is selecting the most visible spots at entrances and intersections of Historical lanes and streets. Also main *Saha* in the historical urban are good locations for the action area sign. Diffusing these signs in less “famous” areas, where no key monuments exist, such as Hattaba, Darb al-Labbana and al-Helmeya to highlight the value of these areas as part of the Historic City.

1. At Al-Qala'a Street, known as Mohamed Aly Street, intersection with Sultan Hassan Street and Al-Refaey Street.
2. Intersection of Mohamed Karim Street with El-Soufeya Street, part of al-Mueiz Street where al-Emir Taz Palace stands.
3. Intersection of al-Saliba Street with al-Rakbeya Street
4. Intersection of Darb al-Hosr Street and al-Bokaly Street
5. Arab al-Yassar, entrance from the Salah eldein Street
6. Middle of al-Sayeda Eisha Street, *saha* in front of Qanybay al-Jarqasy
7. Intersection of Al-Asheraf Street with Badr al-Dein al-Wana'ey
8. Entrance of al-Darb al-Ahmar
9. Intersection of Ibn Tulun Street with Al-Asheraf Street
10. Al-hood al-Marsud Street, in front of Hassan Taher Mosque
11. Al-Hattaba, at al-Bab al-Gedid, close by Citadel entrance
12. Al-Helmeya, Intersection of the streets: Ahmed Omar, Aly Basha, Mustafa Serry and Seket Rateb Basha.
13. Darb al-Labbana *Saha* which is in front of the Gawhar al-Lala mosque.

b. Prototypes of the Area signs

1. The proposed sign is in metal, that can be fabricated in a local workshop in the area. The action area map is printed on glass. Because glass is delicate material, the prototype model can be devoted for indoor use if there will be a need to represent the map inside a building.

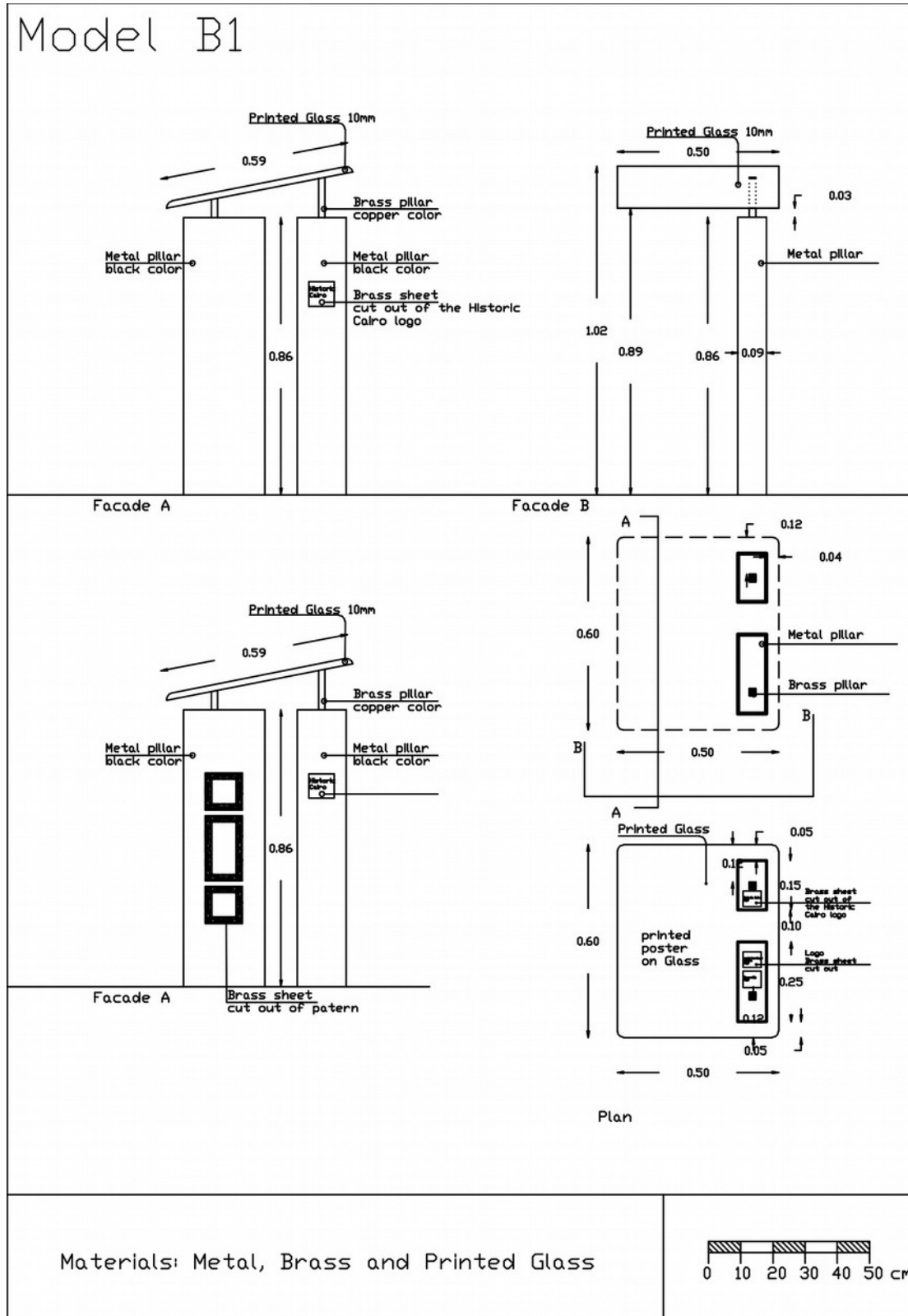


Fig. 98: Prototype model B1 of the Area sign

2. The proposed sign is on double pole in wood, that can be fabricated in a local workshop in the area. The map is printed on wood.

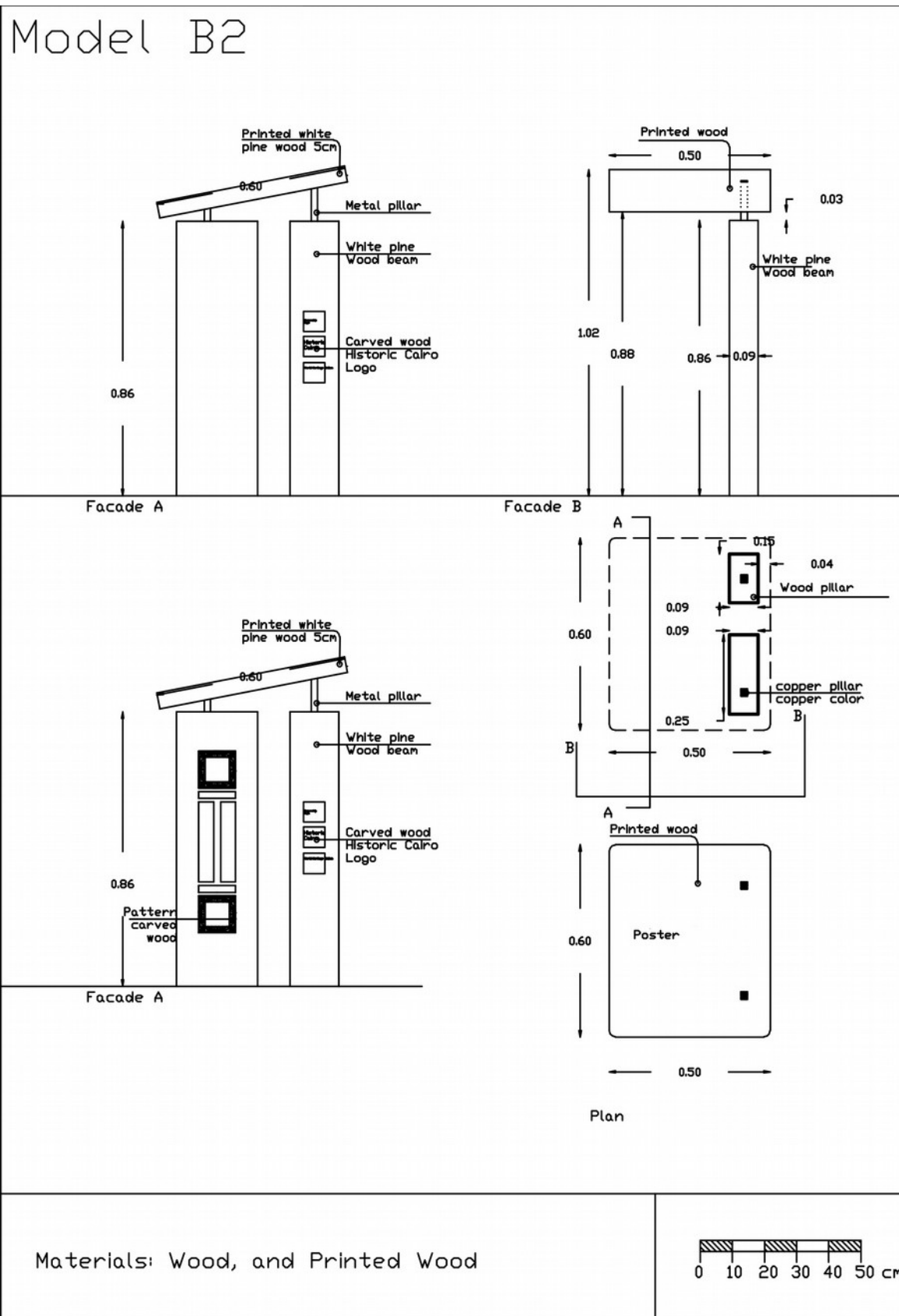


Fig. 99: Prototype model B2 of the Area sign

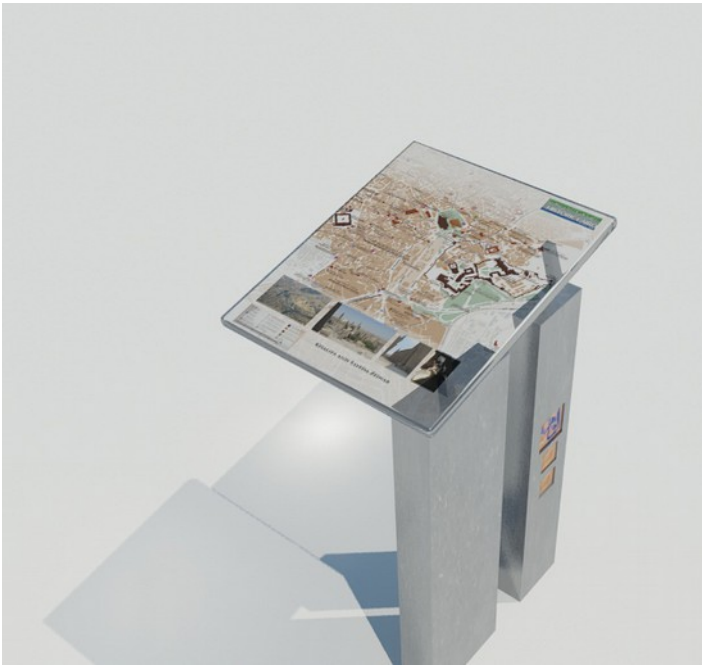


Fig. 100: The Action area sign 3D presentation, double poles in metal and the Action area map printed digitally on glass



Fig. 101: Another view of the same sign in 3D presentation of the brass logos on the metal pole



Fig. 102: The Action Area sign 3D presentation, Double poles in pine wood and the Action Area map printed on wood



Fig. 103: Another view of the same sign in 3D presentation of the carved logos on the wooden pole

Model B3

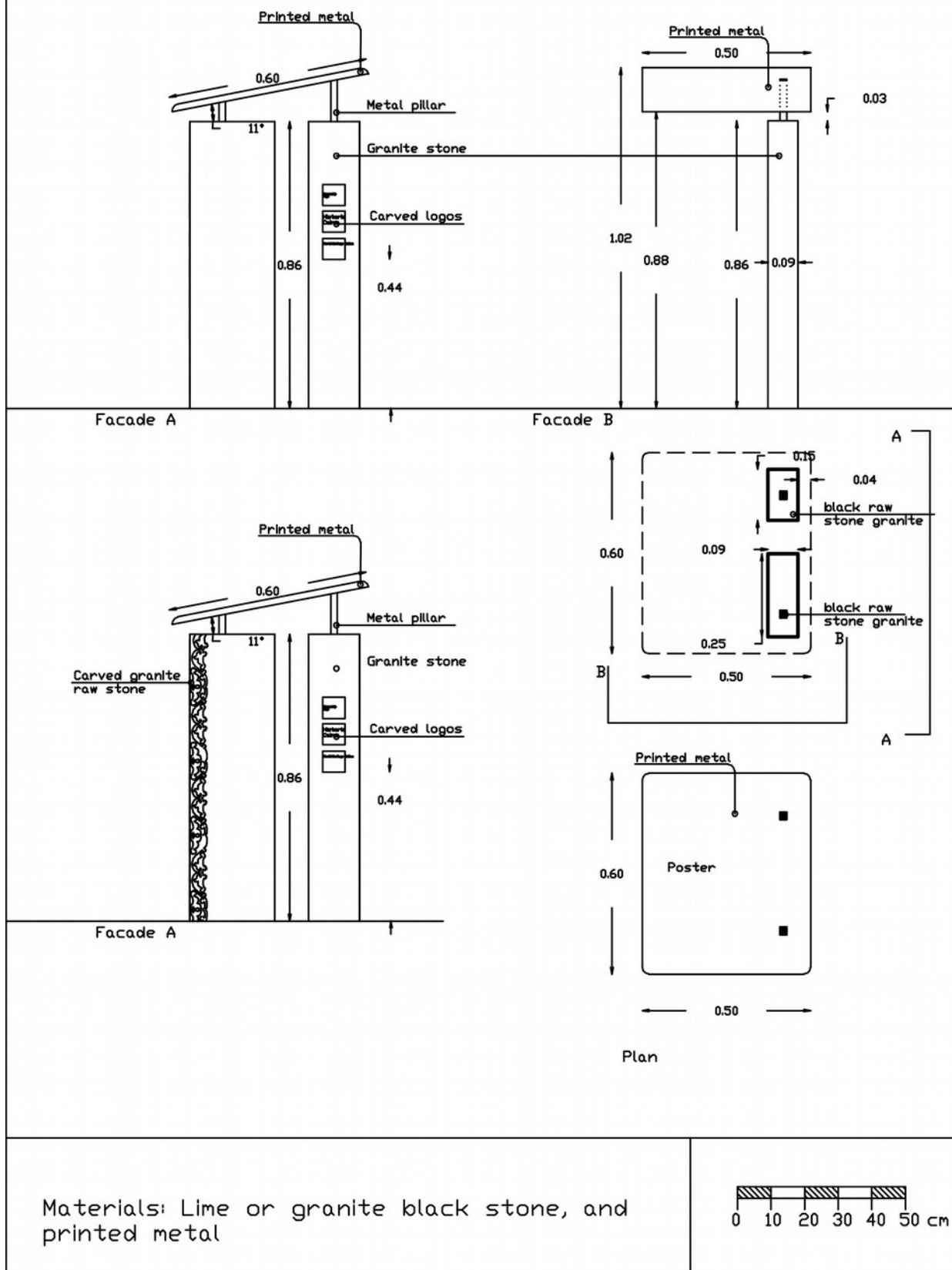


Fig. 104: Prototype model B3 of the Area sign

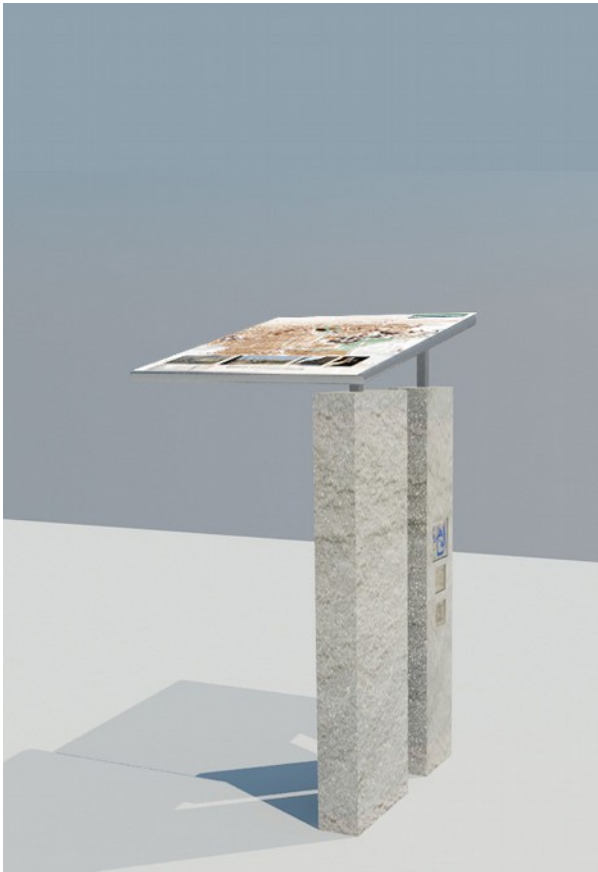


Fig. 105: The Action Area sign 3D presentation, Double poles in Granite and the Action Area map printed on metal

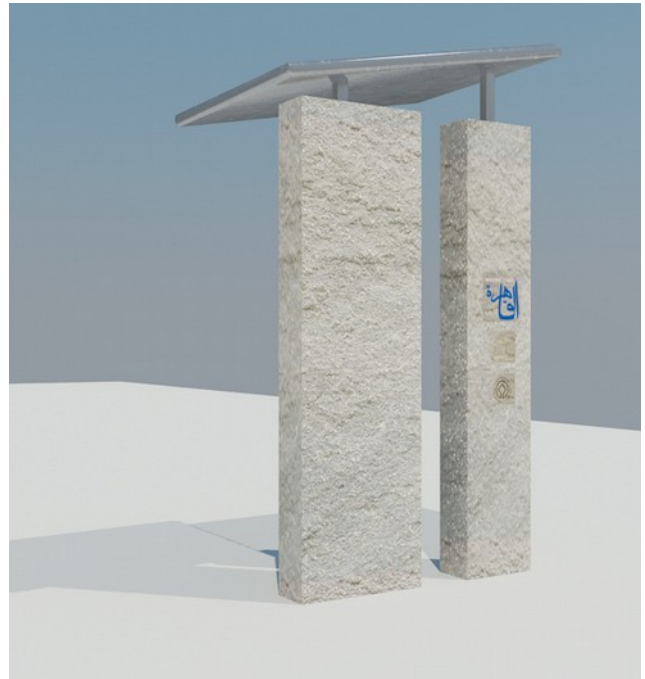


Fig. 106: Another view of the same sign in 3D presentation of the carved logos on the stone pole

1.3 At the Streets and Squares Scale:

Historical streets and squares, which draw the urban fabric of the city, is very important elements that have to be valorized. Informative signs for these streets and squares in the action area will raise the awareness of the large public about the value of the city and its historical urban fabric. The proposed sign has one side. The sign mainly states the street or the square name with a historical brief on the street or the square, should also include historical illustration or images. A simple mapping of monuments and heritage buildings on the street or the square should be also included.

a. Locations in the action area:

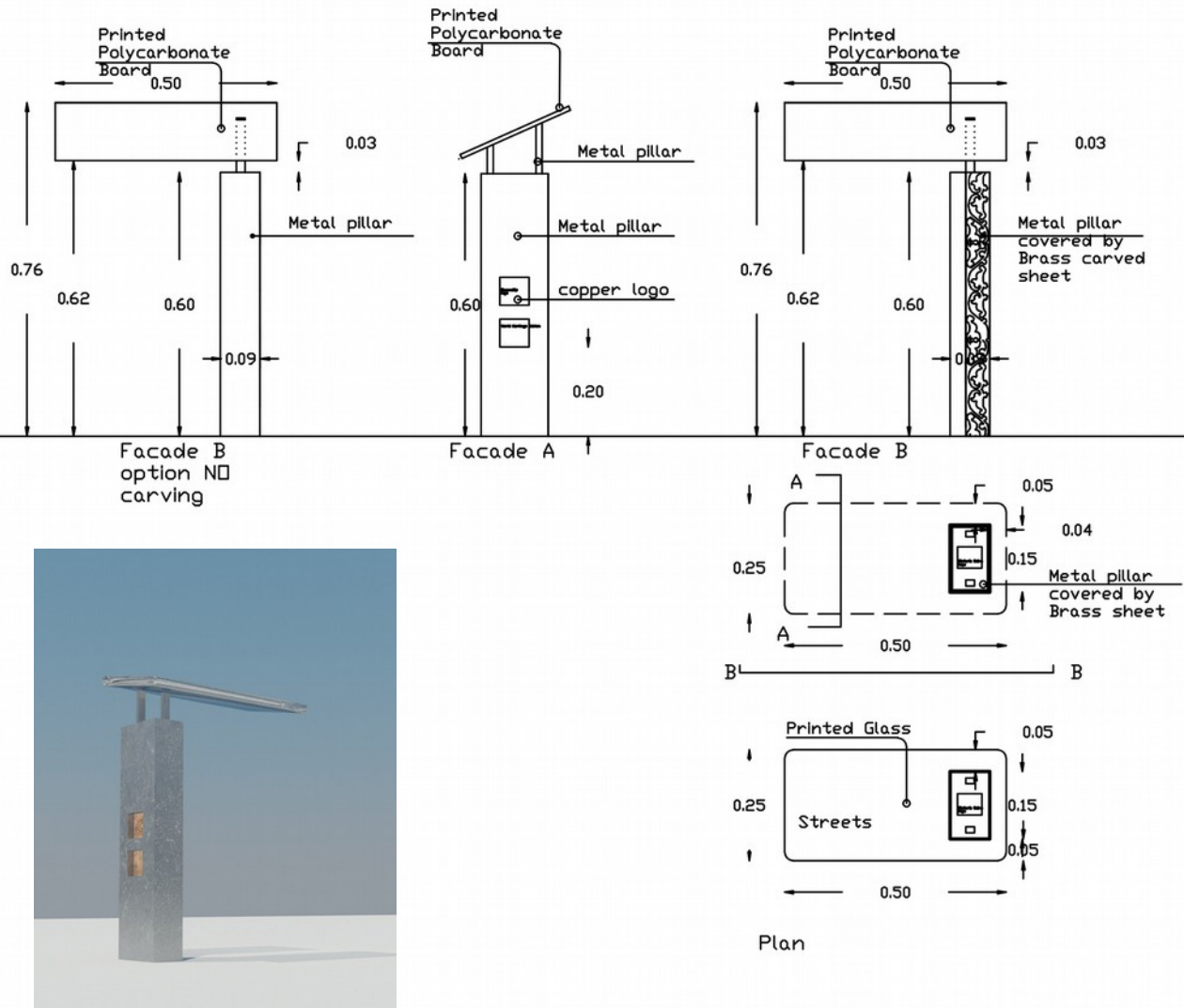
In the action area, proposed historic streets and squares that will have specific signs are:

1. Citadel Square (Midan el-Q'Alaa)
2. Al-Mu'eiz Street (From Mohamed Aly Street to Saliba Street)
3. Al-Asheraf Street (Al- Mu'eiz extension, From Saliba Street to Sayeda Nafissa Square)
4. Darb Al-Hosr that extend to Ibn Touloun Street
5. Al-Bokaly Street that extend to Al Sayeda Nafissa
6. Mohamed Aly cut up to Bab Al-Azab
7. Al Saliba Street From Citadel square to Ibn Touloun Square, that extend to Abdel Megid Al-Labban
8. Al- Mahgar street that extent to Bab al wada'a
9. Al-Darb Al-Ahmar lane
10. Souk Al Selah Street

b. Prototypes of the streets and squares sign

1. Streets sign

Model D1



Sign for Streets & Squares

Materials: Metal with Brass,
and Printed Polycarbonate board

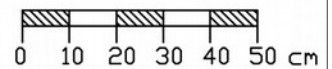
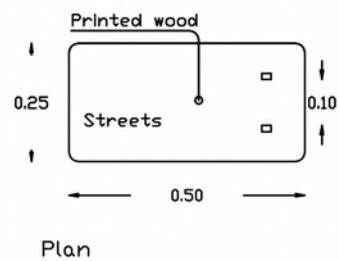
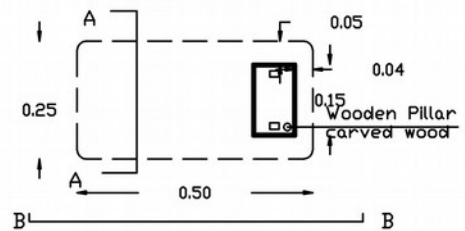
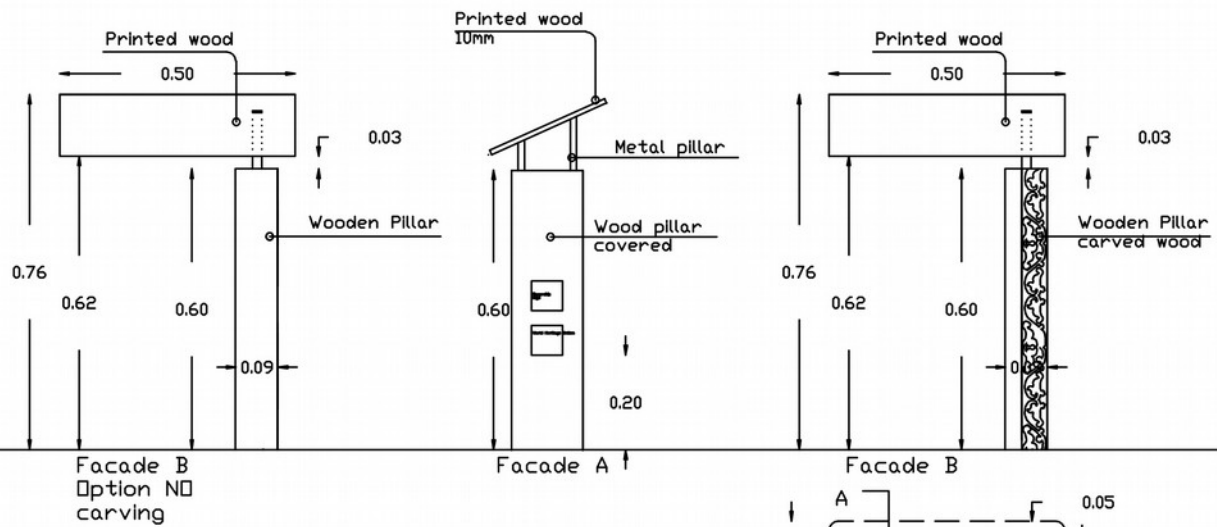


Fig. 107 Prototype model D1 of the Streets & Squares sign

Model D2



Sign for Streets & Squares

Materials: Wood, and Printed Wood

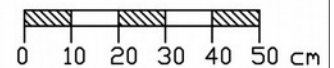
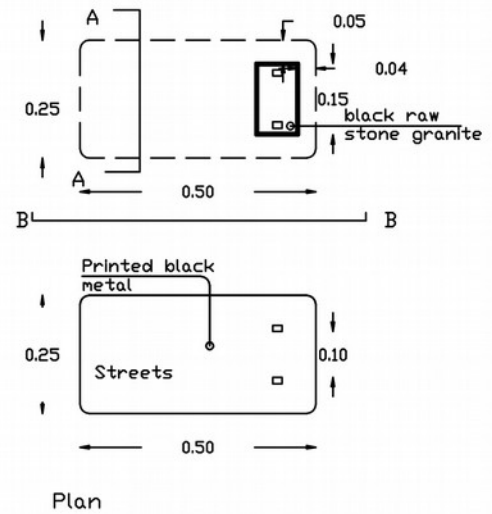
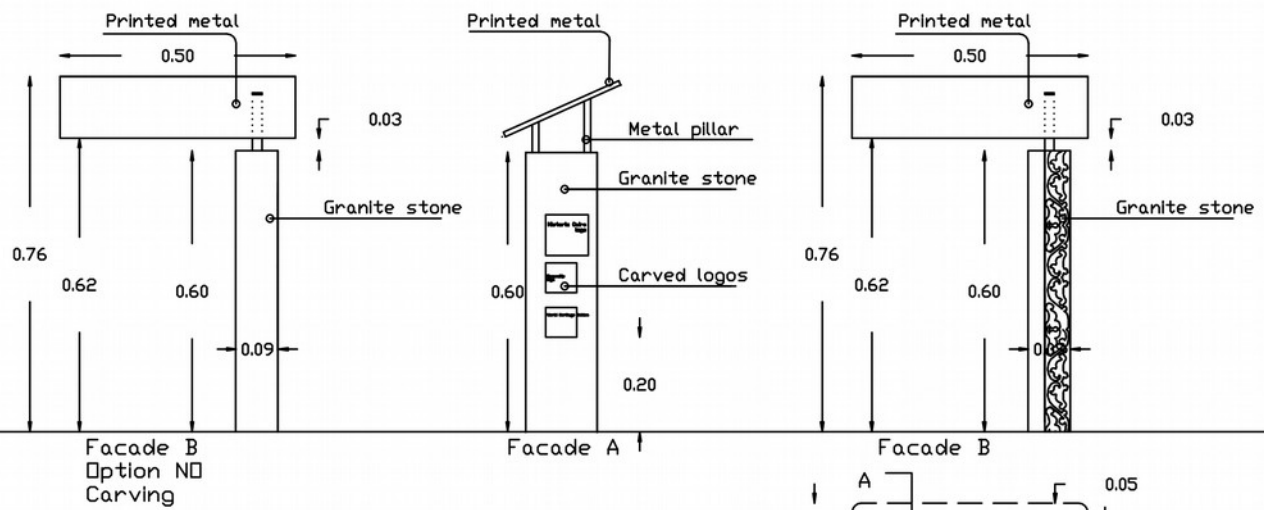


Fig. 108: Prototype model D2 of the Streets & Squares sign

Model D3



Sign for Streets & Squares
Materials: Granite, printed metal

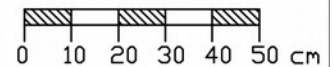


Fig. 109: Prototype model D2 of the Streets & Squares sign

2. Building Scale:

2.1 Key Monuments:

The sign of key monuments is an informative sign. It should include old pictures of the building, or historic illustrations, plans and drawings of the monument, a clear legend for the plans, historical background (text), date of the construction and restoration(s), any other information and Logos (Historic Cairo logo, World Heritage emblem with the UNESCO logo, and the owner logo)

a. Locations in the action area:

descriptive signs for key monuments of the action area should be installed in:

1. The Citadel
 2. Sultan Hassan Mosque
 3. Ibn Touloun Mosque
- And might include important monuments such as:
4. Sheikho Complex
 5. Al-Emir Taz Palace
 6. Al-Samaakhan, Al-Mawelaweya
 7. Archives buildings, al-Sayeda Nafissa

An example of proposed graphics of Sultan Hassan Madrassa



Fig. 110: Poster for Sultan Hassan Madrassa English

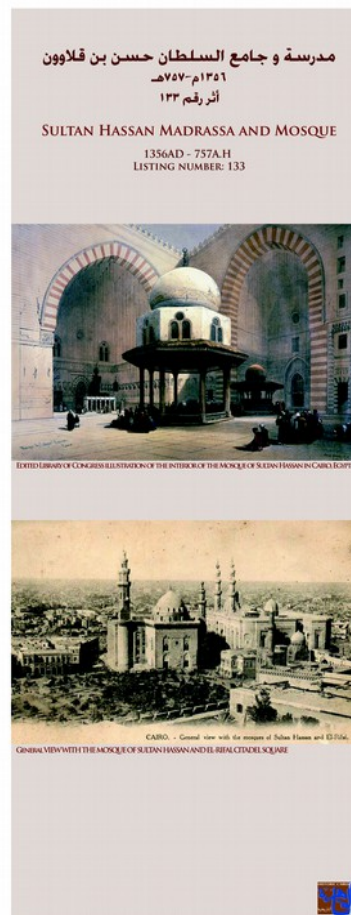
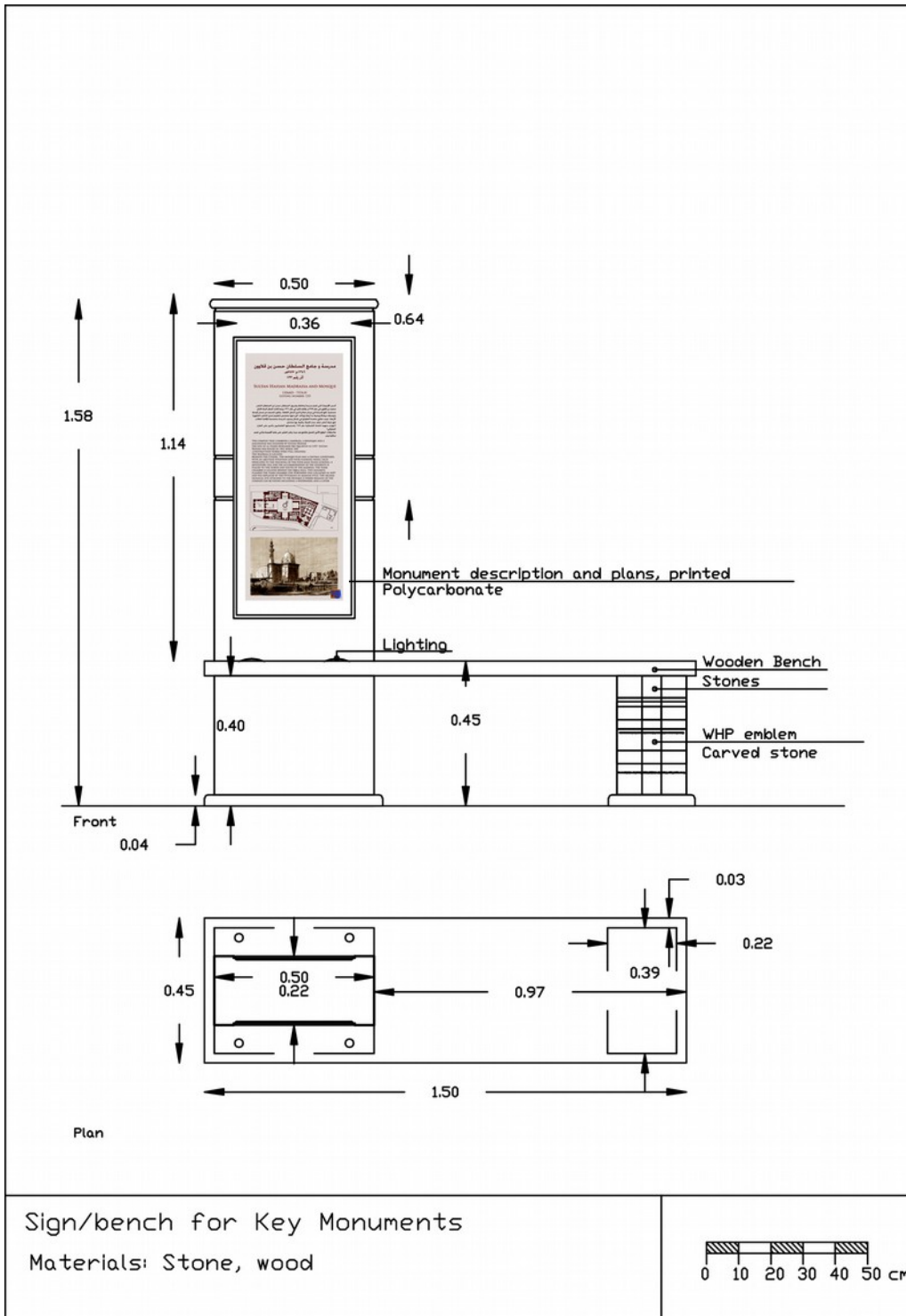


Fig. 111: Poster, face 2, Sultan Hassan Madrassa

b. prototype

1. Model A: The main structure of the key monument sign is a stone structure. The structure works as a historic sign and a wooden bench at the same time. The shape is inspired from the Sultan Hassan Madrassa main façade rectangular windows. As recommended for all previous prototypes, the production of the sign should take place in local workshops of Historic Cairo.

The stone column will have a groove from the two sides to fix the descriptive poster of the monument.



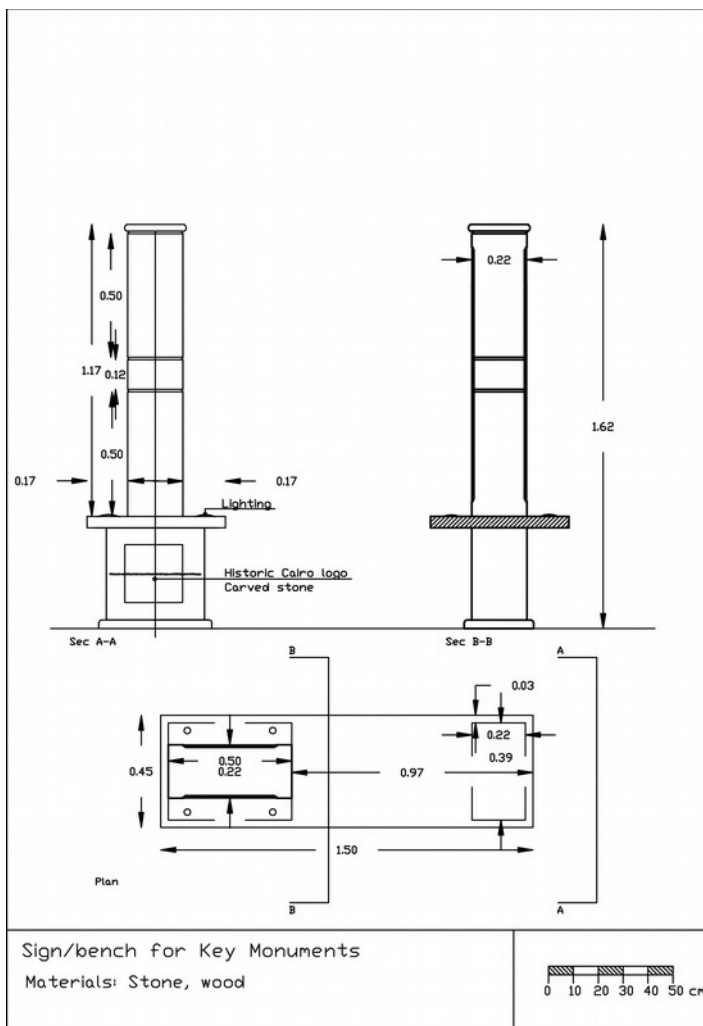


Fig. 112: Key Monument sign with bench in wood, 3D model

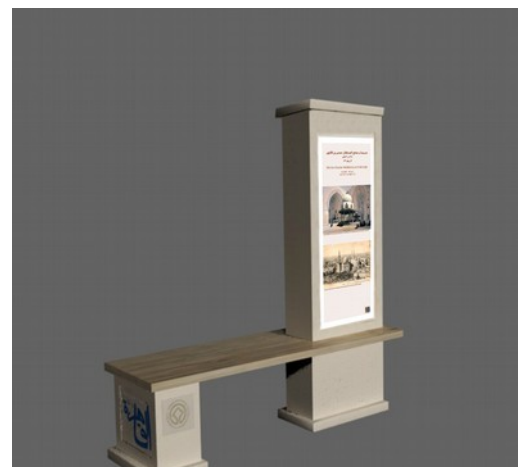
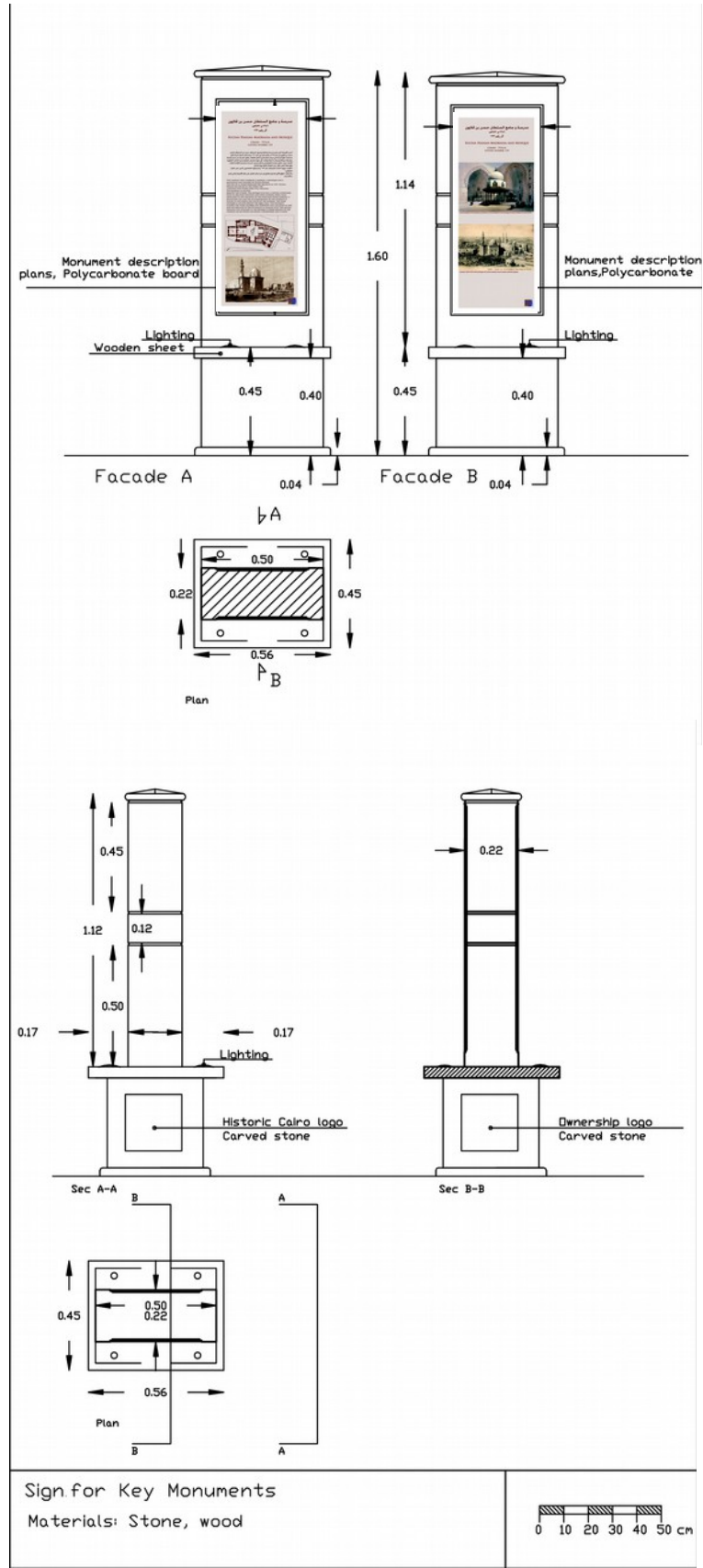


Fig. 113: Sign of Key Monument with bench, 3D model

2. the second prototype is the same design without the bench, this allows the sign to fit in less spacious areas



2.2 Plaques for Monuments: Includes the name of the monument, the construction and restoration dates, ownership Logo and Historic Cairo logo. Some monuments will have complementary signs for historical background (outdoor and indoor signs)

a. Location For all buildings listed by SCA

b. prototypes

1.Brass Plaque:

The brass plaque that are the most common in monuments of Historic Cairo with the blue plaque of Awqaf, Endowments, and the Green plaque of SCA listing deserve preservation. Which means to keep the monument plaque in Brass Plaque but with following as much as possible the guidelines discussed in the first part of this chapter. Plaque needs to have unified layout, fonts, and colors used to highlight the carved writing and has to have same type of fixation. They also should include Arabic and Latin lettering with an accurate transliteration. Below plaques to show successful examples, they are in need of maintenance and cleaning:



Fig. 114: Mosque of Ahmed Ibn Tulun, Brass plaque



Fig. 115: Bayet Al-Kretlia Brass plaque

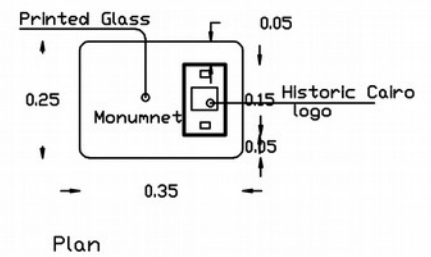
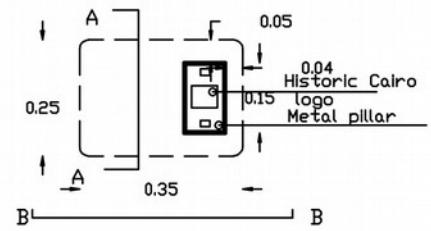
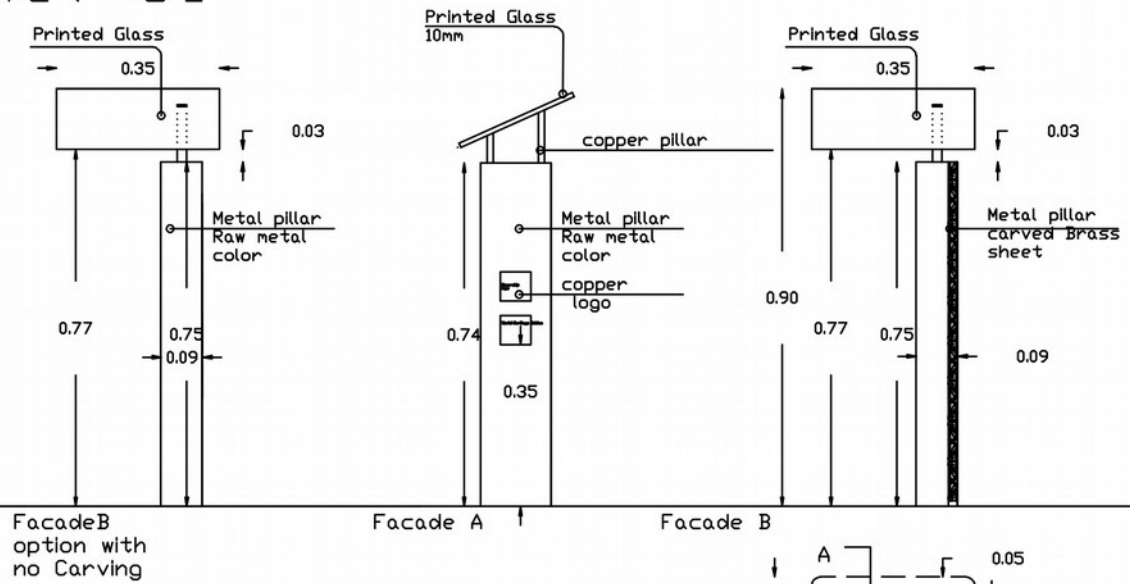
2- The second model is complementary with the monuments name plaques, in cases in monuments that need descriptive signs for the indoor use or in courtyards. The model prototype is the same used for streets and squares previous in this report, but with different dimensions for the informative poster. fig37, 38, 39

2.3 Plaques for Heritage Buildings: The plaque includes: Name of the heritage building if available, the name of the owner if available, and date of construction and renovation if available, and Historic Cairo logo.

a. Location For all buildings listed by NOUH inside the action area.

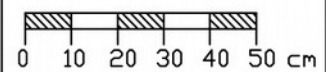
2.4 Handicraft workshops plaques: Historic Cairo logo should be produced in traditional handicrafts workshops and fixed on the facade of each shop and workshop. The suggestion is to create the logo in pottery for pottery workshops, in brass for copper workshops and so on.

Model C1

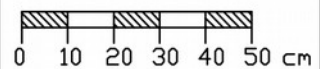
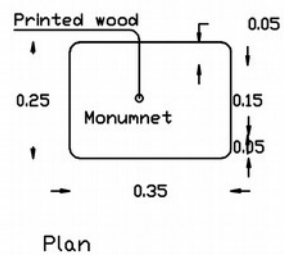


Indoor Sign for Monumnets

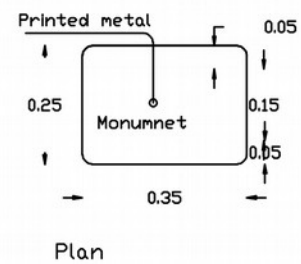
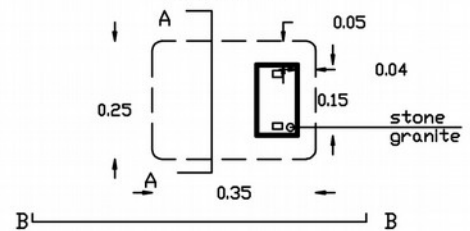
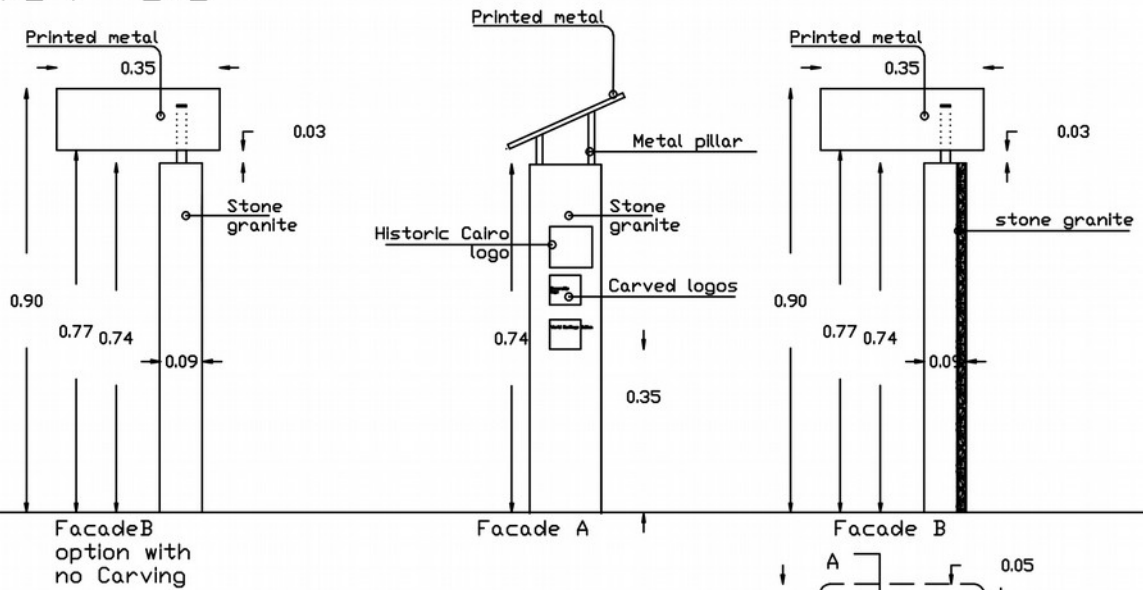
Materials: Metal & Brass , and Printed Glass



Sign for Monumnets with attached open space
Materials: Wood, and Printed Wood



Model C3



Sign for Monumnets with attached open space

Materials: Lime or granite Stone,
and Printed metal

