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The Afro-Arab unique hybrid architecture in search for a socio-cultural unification symbolism in the Sudan

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Abstract. The Sudan, a name derives from the Arabic expression bilad as-sudan meaning the lands of the blacks. Thousands articles cover prominent Pan-African, Afrocentric and Africology theorists and writers who have transparent, bold, and brave advocatory writings uncovering African architecture significance and values including articles of the Sudan's architecture. The two Pan-African, Afrocentric and Africology theorists and writers who later become Americans; the Kenyan American Ali Mazrui and the Nigerian American Nnamdi Elleh are the most renowned. For the purpose of this research only Public and Governmental Buildings will be taken into consideration as they constitute most of the buildings built for the use of the communities. Evidences for the constructions of the Sudan in form of Public and Governmental Buildings appear in the ancient Kushites mainly as monumental buildings in form of shrines as temples, sanctuaries and burial places as cemeteries and pyramids until the Christian kingdoms who had Cathedrals and Churches as Public and Governmental Buildings. The Mahdist State and the Anglo-Turkish rule of the Sudan had some of their Public and Governmental Buildings in form of Mosques and burial places as the mausoleums (Qubbas). Vernacular architecture in the Sudan, an architecture that characterizes a place by giving it a specific social identity or a sense of belonging and a sense of place reflecting the environmental, cultural and historical context in which it exists. This kind of architecture reflects Ethnicity, Tribalism and Territory, therefore, there is a necessity in the search for an architecture that boosts resolving these socio-cultural problems. Soci-culturally communities all over the world faced with the challenges of the prevailing notions of globalization and Critical Theory that rejects ideology. In the midst of all these challenges of contemporary architecture dominantly adopted in these recent years, the Sudan, therefore, should not be an exception. The objective of this research is to necessarily call for the production of Public and Governmental diversified buildings to boost resolving social problems by adopting Contemporary architecture most precisely Critical Regionalism architecture movement, with other Contemporary architecture movements. The architecture of power and sovereignty such as Public and Governmental buildings could so much assist in reflecting social coherence and unification the Sudanese people should derelict the inferiority feeling in Ethnicity, Tribalism and Territorialism many Sudanese people suffer as a result of producing Public and Governmental in styles other than Critical Regionalism and the like that. Buildings in styles other than Critical Regionalism styles and the like makes people have inferiority feeling for their socio-cultural values in contrary to acquiring unity and coherence feeling. The majority of Sudanese people being of African origin with a good number of Afro-Arabs of different Ethnicity groups, various Tribes and many Territories will not easily come to a consensus in regards to an agreed upon building style that satisfies their socio-cultural differences. The method adopted in coming out with this research is analytical in which the

architecture of the Sudan will be traced from the past until the present modern and contemporary architecture to see whether it is in any form has an Afro-Arab hybrid uniqueness in architecture.

Keywords. The Sudan, Public and Governmental Buildings, Heritage, Unification Symbolism, Afro-Arabs

1. Introduction

1.1 The Sudan or Lands Of The Blacks.

The "Sudan, a name derives from the Arabic expression bilad as-sudan meaning the lands of the blacks", (Numen, Leiden. 1959) [1]. Geographically the Sudan is situated in northeast Africa, bounded on the North East by the Red Sea and seven countries, on the North by Egypt, on the East by Eritrea and Ethiopia, on the South by the Southern Sudan separated from the main land the Sudan in the 2011 referendum, on the West by the Central African Republic and Chad, and on the North East by Libya. "Northern Sudan, lying between the Egyptian border and Khartoum. To the east of the Nile lies the Nubian Desert, to the west, the Libyan Desert. Sudan's western front encompasses the regions known as Darfur and Kurdufan. The Nuba Mountain at southeast Kurdufan in the center of the country extends to the great Sudanic plain. Eastern wards there is the Ethiopian frontier, the Ingessana Hills, as the Dindar and the Rahad rivers runs from the Ethiopian highlands to the region's plains as occasionally hill stands out in stark relief. In the heartland of the central clay plains lies the jazirah, the land between the Blue Nile and the White Nile. Northeast of the central clay plains lies eastern Sudan including the Butana, the Qash Delta, the Red Sea Hills, and the coastal plain. The Red Sea stretching northward into Egypt", (Berry, LaVerle. 2015) [2].

"Geologically, the Sudan was formed of granites, granitoids as well as volcanic rocks, examples include the Nuba Mountains, Darfur block and the rocks beneath the Nubian and Bayuda deserts. Southwest of Port Sudan in the Red Sea Hills. These rock units include quartzite and marble. Gezira, Atshan and Gash Formations composed of alluvial sand, silt, clay and gravel with high quality water. The Gezira recharged by water leakage from the Blue and White Nile. Gedaref basalts and Jebel Mara volcanic rocks have fresh groundwater close to the surface", (Berry, LaVerle. 2015) [3]. "Climatically, the Sudan has a tropical climate where the average temperatures range from 32°C (90°F) in winter (November to February) to 42°C (108°F) in summer (March to June). The hottest months are May and June. Rainfall decreases from south to north, the annual average varying from 120 cm in the south to less than 10 cm in the north, but the humidity is generally low. The rainy season is from July to September", (Berry, LaVerle. 2015) [4].

Socio-culturally, "The Sudanese are of various ethnic groups and hundreds of subgroups speaking numerous languages and dialects. The country is dominated by Muslims, most of whom speak Arabic and identify themselves as Arabs. They are for the most part ethnically mixed, and many of them are physically indistinguishable from those who consider themselves as Non-Arabs. The two largest are the Jalayin and the Juhaynah. The Jalayin encompasses the sedentary agriculturalists along the middle Nile from Dongola south to Khartoum and includes such tribes as the Jalayin tribe, the Shayqiyah, and the Rubatab. The Juhaynah, by contrast, traditionally consisted of nomadic tribes, although some of them have now become settled. Besides Arabs, there are several Muslims but non-Arab groups in the country as the Nubians in south Egypt, the Beja inhabiting the Red Sea hills, the Fur live in or near the Marrah Mountains in the far west". Among the major tribes of the Juhaynah are the

Shukriyah, the Kababish, and the Baqqārah, are camels herders with other cattle residing in the semiarid plains of western, central, and eastern Sudan. Besides Arabs, there are several Muslims but non-Arab groups in the country as the Nubians in south Egypt, the Beja inhabiting the Red Sea hills, the Fur live in or near the Marrah Mountains in the far west. North of the Fur are the Zaghawa, who are scattered in the border region between Sudan and Chad. Minority non-Muslims live in the south, the most prominent groups, the Nuba, lives in the Nuba Mountains. Another southern group is the Dinka, who lives near the border with South Sudan". There are so many other tribes and religious groups distributed all over the Sudan. There are many languages spoken in Sudan, but Arabic is the primary language of much of the population and is the most common medium for the conduct of government, commerce, and urban life throughout the country. The capital, Khartoum, in the centre of Sudan, is home to both Muslim and non-Muslim populations. The Sudan's majority Muslims, belonging to the Sunni branch. Christians account for another small portion of the population. A small percentage of Sudan's population follow traditional animist religions, particularly in the Nuba Mountains. In the north and some central and southern areas, houses are made of sun-dried bricks and have flat-topped roofs, while farther south the people build round huts with thatched conical roofs made out of grass, millet stalks, and wooden poles, called tukuls. In central-southern and western Sudan, walls constructed of millet stalks often surround building compounds. One-third of Sudan's population can be considered urban. Major cities and towns in Sudan lie along the Nile or one of its tributaries or along the coast of the Red Sea. The largest urban area is that of the capital, Khartoum, and nearby Omdurman and Khartoum North, located roughly in the centre of the country. The easily defended site of Khartoum was adopted by the Egyptian-Ottoman government as the colonial capital of the Sudan in the 1830s. Today it is firmly established as the centre of both government and commerce in the country. Omdurman, formerly the capital of the Mahdist state in the Sudan, retains a more traditional atmosphere, while Khartoum North is an industrially oriented city. Other major cities and towns in Sudan include Nyala, in the southwest, Port Sudan, on the Red Sea coast in the northeast, and Ubayyid, in the south, (Berry, LaVerle. 2015) [5].

1.2 The most Prominent Pan-African, Afrocentric & Africology theorists and writers.

Within the context of the Encyclopedia of the African and African-American, "more than 4,000 articles cover prominent individuals, most especially Pan-African, Afrocentric and Africology theorists and writers" who have transparent, bold, and brave advocacy writings uncovering African architecture significance and values, (Gates, Henry Louis, and Kwame Anthony Appiah (eds). 2005) [6]. Professor, Marimba Ani, author and activist, who is of a United States citizenship, who was known to say: Your culture is your immune system. Some of the books Marimba wrote; *Yurugu: An Afrikan-centered Critique of European Cultural Thought and Behavior*, *Let the circle be unbroken: The Implications of African Spirituality in the Diaspora*, *The Creator and Yurugu: A Children's Story That Awakens as she edited the book and To Be Afrikan: Returning to Our Source of Power*, figure (1) [6].

Professor, Molefi Kete Asante, who is of a United States citizenship. Some of the books Molefi wrote; *An Afrocentric Pan Africanist Vision*, *African Intellectual Heritage*; *Rooming in the Master's House*, *Race, Rhetoric and Identity: The Architecton of Soul*, *Radical Insurgencies*, *Ama Mazama: the Ogunic Presence in Africology*, figure (2) [6].

Dr. Jacob Hudson Carruthers, Jr., who is of a United States citizenship. Some of the books Jacob wrote; *Essays in Ancient Egyptian Studies*, *Intellectual Welfare*, *Incidents in the life of a Slave Girl* and *The Irritated Genie*, figure (3) [6].

Cheikh Anta Diop, who is of a Senegalese citizenship. Some of the books Diop wrote; *The African Origin of Civilization: Myth or Reality*, *Civilization or Barbarism: An Authentic Anthropology*, *Precolonial Black Africa*, *Black Africa*. Diop famously said; Ancient Egypt was a Negro Civilization. The history of Black Africa will remain suspended in air and cannot be written correctly until Africa historians dare to connect it with the history of Egypt, figure (4) [6].

Yosef Alfredo Antonio ben-Jochannan, who is of a United States citizenship. Some of the books Yosef wrote; *African Origins of Major Western Religions*, *Black Man of the Nile and His Family*, *Africa: Mother of Western Civilization*, *New Dimensions in African History*, *The Myth of Exodus and Genesis and the Exclusion of Their African*, figure (5) [6].

There is also the writer Gayl Jones, who is of a United States citizenship. Some of the books Gayl wrote; *The Healing*; *Liberating Voices*, *Song for Anninho*, *Mosquito* and *The Hermit Woman*, figure (6) [6].

Dr. Runoko Rashidi, who is of a United States citizenship. Some of the books Rashidi wrote; *Introduction to African Classical Civilizations*, *Black Star: the African Presence in Early Europe*, *My Global Journeys in Search of the African presence*, *African Star over Asia: The Black Presence in the East and African Presence in Early Asia*, figure (7) [6].

The most famous among all these prominent Pan-African, Afrocentric & Africology theorists and writers is "Joel Augustus Rogers, who is of a Jamaican citizenship, who is perhaps the greatest black historian of the 20th century", Pero Gaglo Dagbovie. (2010) [7]. Some of the books Rogers wrote; *Sex and Race*, *Nature Knows No Color Line*, *100 Amazing Facts About the Negro With Complete Proof: A Short Cut to the World History of the Negro*. He was quoted writing "The Scottish people trace their descent from Scota, daughter of an Egyptian Pharaoh, whose people settled first in Spain and then in Ireland", figure (8) [7].

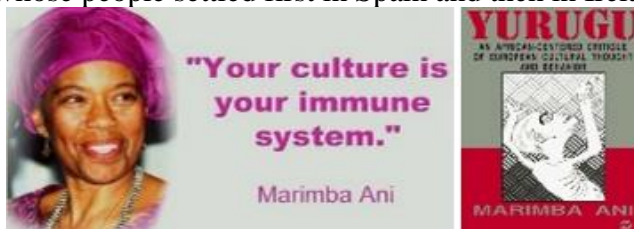


Figure (1): Professor, Marimba Ani and her book *Yurugu: An Afrikan-centered Critique of European Cultural Thought and Behavior* [6]



Figure (2): Professor, Molefi Kete Asante and his book *An Afrocentric Pan Africanist Vision* [6].

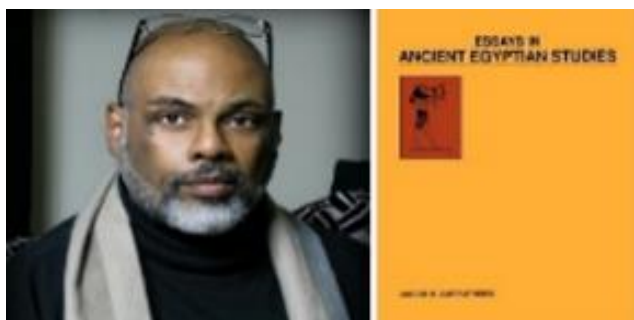


Figure (3): Dr. Jacob Hudson Carruthers, Jr. and his book *Essays in Ancient* [6].



Figure (4): Cheikh Anta Diop and his book *The African Origin of Civilization: Myth or Reality* [6].

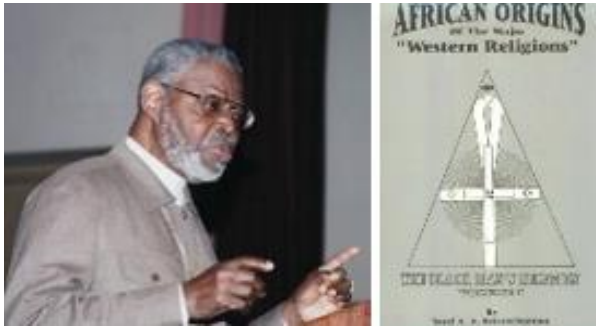


Figure (5): Yosef Alfredo Antonio ben-Jochannan and his book African Origins of Major Western Religions [6].

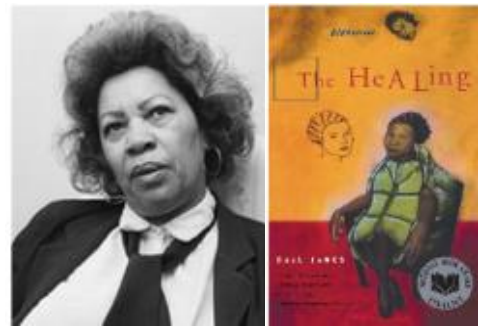


Figure (6): Gayl Jones and her book The Healing [6].

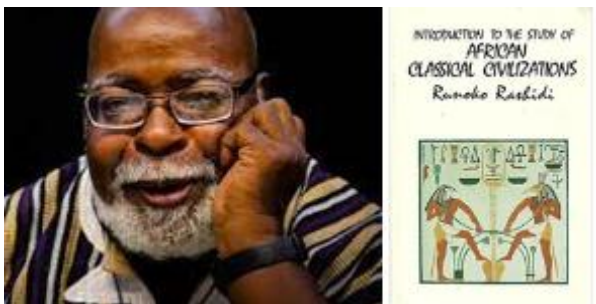


Figure (7): Dr. Runoko Rashidi and his books Introduction to African Classical Civilizations

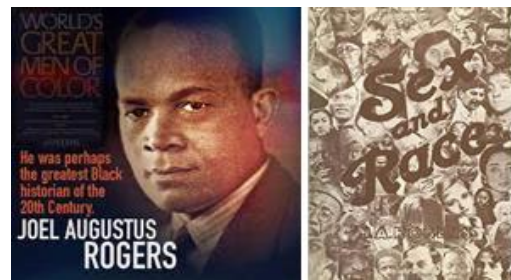


Figure (8): Joel Augustus Rogers Sex and Race [7].

To name a few of the most famous prominent Pan-African, Afrocentric & Africology theorists and writers such as; Ivan van Sertima, Chancellor Williams, Théophile Obenga and Asa Hilliard. They all have great contributions to Pan-Africanism, Afrocentrism.

Among the many prominent Pan-African, Afrocentric and Africology theorists and writers; the following two native Africans who later become Americans; the Kenyan American Ali Mazrui and the Nigerian American Nnamdi Elleh are the most famous, (Adam, Hussein M. 1998) [8]. Figure (9) shows Ali Mazrui's The Africans: A Triple Heritage book as well as Nnamdi Elleh's Pan-Africanism, Afrocentrism, Africology book; African Architecture: Evolution and Transformation, the researcher appears in his company in a conference in Khartoum, Sudan, 2018 [8].

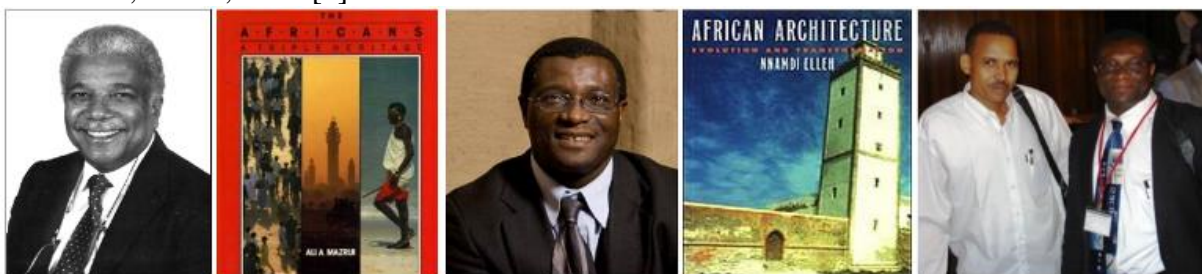


Figure (9): shows Ali Mazrui's The Africans: A Triple Heritage book; as well as Nnamdi Elleh's book; African Architecture: Evolution and Transformation, the researcher appears in his company in a conference in Khartoum, Sudan, 2018 [8]

"The African architecture Triple Heritage are Colonialism, Christianity and Islamic" according to the Kenyan and American sociologist, political scientist scholar and poet Ali Mazrui, (Adam, Hussein M. 1998) [8]. His nine, sixty-minute programs in the BBC documentary series in 1986 titled "The Africans: A Triple Heritage" broadcasted in the public Broadcasting Service (WETA, Washington) in association with the Nigerian Television Authority where referred to the three main cultural influences on Africa as the traditional African cultures, Islamic culture, and Western culture, (Frank, Diana. 1998) [9].

1.2 Public and Governmental Buildings.

The residential, religious, health, educational, commercial, industrial, transportation, cultural, leisure (recreation) or entertainment, governmental (public) and other miscellaneous buildings are considered as the main architectural buildings types, (Ahmed Osman Ibrahim. 2013) [10].

Exemplars of these twelve building types are all found in the Sudan since the Anglo-Egyptian colonialism period. A public building refer to any structure that is owned or leased, and principally used, by a governmental agency for public business or meetings, (Sturgis, Russell. 1901) [11]. For the purpose of this research only Public and Governmental Buildings will be taken into consideration as they constitute most of the buildings built for the use of the communities. Evidences of constructions in the Sudan in form of Public and Governmental Buildings appear in the ancient Kushites mainly as monumental buildings in form of shrines as temples, sanctuaries and burial places as cemeteries and pyramids until the Christian kingdoms who had Cathedrals and Churches as Public and Governmental Buildings. The Mahdist State and the Anglo-Turkish rule of the Sudan had some of their Public and Governmental Buildings in form of Mosques and burial places as the mausoleums (Qubbas). The production of these types of buildings necessarily continue to boost resolving social problems by adopting Critical Regionalism, architecture a Contemporary architecture movement, with other similar movements. The architecture of power and sovereignty such as Public and Governmental buildings could so much assist in reflecting social coherence and unification the Sudanese people requires in the dereliction the feeling of Ethnicity, Tribalism and Territorialism many Sudanese people suffer as a result of producing Public and Governmental in styles other than Critical Regionalism and the like that. Buildings in styles other than Critical Regionalism styles and the like makes people have dereliction feeling in their socio-cultural values in contrary to acquiring unity and coherence feeling. The majority of Sudanese people being of African origin with a good number of Afro-Arabs of different Ethnicity groups, various Tribes and many Territories will not easily come to a consensus in regards to an agreed upon building style that satisfies their socio-cultural differences.

1.3 Heritage

"Heritage in history, refers to events or processes that have a special meaning in group memory". National heritage site, a site having a value that has been registered by a governmental agency as being of national importance to the history of that nation. Historic site, an official location where pieces of political, military, cultural, or social history have been preserved due to their historical importance. Cultural heritage, the legacy of physical artefacts and intangible attributes of a group or society, including: World Heritage Site, as certified by UNESCO, List of destroyed heritage, Food heritage, Heritage language and Industrial heritage, monuments from industrial culture, (Smith, L. 2006) [12]. The Nigerian and American architecture theorist Nnamdi Elleh in his book "African architecture: evolution and transformation Africa" referring to their intellectual and spiritual major cultures; Indigenous,

Islamic, and Western through their distant past, back before 6000 B.C. From Egypt to Ethiopia, Botswana to Burundi, and Zimbabwe to Cameroon, the architecture is examined and evaluated from the standpoint of a wide range of ethnic, climatic, political, regional, economic, religious, and historical factors", (Nnamdi Elleh. 2014) [13]. "The African architecture Triple Heritage; Colonialism, Christianity and Islamic", (Ali Al'amin Mazrui. 1986.) [14], or "the intellectual and spiritual major cultures; Indigenous, Islamic, and Western", (Nnamdi Elleh. 2014) [13] form the frame work based on their grouping, therefore, the regrouping adopted in this research will be chronologically such that The African architecture Triple Heritage will be in the chronological order as; Indigenous, Christianity and Islamic and lastly Colonialism legacies until the present day. In the Sudan Colonialism was not only Western as there was the Anglo-Egyptian rule in the 20th century (1899-1955). It is in this order that the architecture of the Sudan will be traced from the past until the present modern and contemporary architecture to see whether it is in any form has an Afro-Arab hybrid uniqueness. The chronological regrouping, therefore, will be in a historical review to The Indigenous Architecture Heritage, The Christianity and Islamic Architecture Heritage, The Colonialism Architecture Heritage of the past and its legacies on the present day architecture of the Sudan.

2. The Indigenous architecture Heritage.

The Indigenous architecture of the Sudan is of no difference from the other African regions as historically the Sudan was known to the ancient world as "Ta-sety", "the land of Bow", and "Kush", both names were given by the ancient Egyptians, (Abdelrahman Ali Mohamed. 2017) [15]. "Kush or Cush is also mentioned in the Old Testament of the Bible in reference to the lands south of Egypt", (Török, László. 1998) [16]. Archaeological discoveries made over the last two centuries and continuing up to the present day have enabled the ancient history of the Sudan to be defined into the following periods: First; Prehistoric Period (1,600,000-3500 BC), Second; Pre-Kerma (3500-2500 BC), Third; The First Kingdom of Kush (2500-1500 BC) become one of the most powerful states in the history of Sudan. By 3000 BC the first evidence for urbanization in form of Public and Governmental Buildings appears at Kerma in the form of a large fortified town, consisting of massive earth and timber defenses, circular huts, rectangular buildings, animal pens and extensive storage facilities. One of its most enduring structures was the Deffufa, a mud-brick temple where ceremonies were performed on top. It is located near Meroe 200 km North East of modern Khartoum. Fourth; Egypt in Nubia referred to as The New Kingdom (1500-900 BC). By 1500 BC, the Egyptian Pharaoh Thutmose the first Egyptian priest and official settled in Sudan and built numerous temples, the most impressive of these that of Soleb, was built under Amenhotep III (1378-1348 BC). Fifth; The Second Kingdom of Kush (9th century BC-4th century AD) when the Egyptian withdrawal was unclear but left a power vacuum that gave rise to a second Kushite kingdom based downstream of the 4th cataract in the 9th century BC. An important powerbase at Qasr Ibrim evidenced the adoption of Egyptian religion and practices, worshipping Egyptian gods, particularly Amun, who was believed to reside in the mountain of Jebel Barkal (98 meters tall) located 400 km north of Khartoum, in Karima. The el-Kurru cemetery was in elaborately decorated rock-cut tombs crowned by dressed-stone pyramids, (Abdelrahman Ali Mohamed. 2017) [15].

The Kushite King Kashta in the mid-8th century BC took control of southern Egypt referred to as Nubia in Egypt. His successor Piankhy (Piye) went on to conquer the whole of Egypt and to rule the largest empire on the Nile, only surpassed by that of Mohammed Ali in the 1820s, over 2500 years later. For more than fifty years, Piankhy's successors, known in Egypt as Dynasty 25, ruled the two lands both as kings of Kush and as pharaohs

of Upper and Lower Egypt. King Taharqo (690-664 BC), who is mentioned in the Bible, was known for the construction of many monumental buildings, including shrines and temples mostly to the god Amun, all over the kingdom. "The Kushites brought about a renaissance in art and architecture in Egypt, and also created a new artistic idiom in Sudan", (Török, László. 1998) [16]. The Kushite kingdom remained powerful and flourished in Sudan for another thousand years controlling a vast area until modern day Khartoum. The royal burial ground relocated to Meroe in the early 3rd century BC. The burial ground has over 200 pyramids and chapels with Graeco-Roman Egypt resemblance. The god Amun's Meroitic name Amani, was depicted as a man with a ram's head. He was joined by several indigenous gods notably Apedemak the lion god of war, with the lion symbolizing the power of the king. There was a large number of powerful ruling queens, known as Kandake the most famous are Amanirenas and Amanishakheto who made a treaty with Emperor Caesar Augustus after warring against the Roman Empire, (Mazrui, Alamin M. 2004) [17].

The area of Jebel Barkal comprises the site of the ancient city of Napata whose ruins are scattered around it. Napata was the primary sanctuary and coronation centre of the Kushite kingdom. Jebel Barkal, the residence of the god Amun, known "for over a thousand years, as the chief cult centre of the Kingdom of Kush" described as 'the throne of the two lands', (Abdelrahman Ali Mohamed. 2017) [15]. The principal architectural feature in the area is an Amun temple originally built by Amenhotep II. This is the largest and most important temple in Nubia, measuring 150m long. Almost every Egyptian New Kingdom pharaoh from Thutmose III to Ramses II is represented at Jebel Barkal. "These Kushite kings conquered and ruled Egypt where they are known as Dynasty 25 (747-656 BC)". Napata became the capital of the Kushite Empire, and it was here that the coronation ceremony of the Kushite kings was celebrated. "The Kushite rulers, particularly Piankhy and Taharqo, engaged in extensive building activities here enlarging the Great Amun Temple". The Barkal temple complex was in use for nearly 1500 years, from the early Egyptian New Kingdom to the end of the Kushite period in the 4th century AD. A royal pyramid cemetery, used by Kushite rulers between the first to the third century BC is situated to the west of the mountain, (Török, László. 1998) [15].

"El-Kurru is located south of Jebel Barkal, 20km south of modern Kareima containing over 20 royal burials". Some of the later tombs were covered with pyramids and belong to the rulers; Piankhy (747-716 BC), Shabaqo (716-702 BC), and Tanwetamani (664-653 BC). Their burial chambers were dug deeply in the sandstone substratum and accessed by stairways.

Nuri is a pyramid cemetery site located on the right bank of the Nile 10km north of modern Merowe. It contains more than 60 pyramids made for Kushite kings and queens. "The pyramids and chapels were built from local Nubian sandstone. The site of Nuri was chosen by Taharqo after his return from Egypt in 690 BC where his pyramid present". The cemetery was in use until the reign of Nastasen (315 BC) and was occupied again later during the medieval Christian period. The largest and best preserved pyramid is that of Taharqo, measuring 51.75m², with a height of 67m and an angle of inclination of 69 degrees. Beneath the pyramid is a burial chamber with six columns and arched ceilings, (Abdelrahman Ali Mohamed. 2017) [15].

The archaeological sites of the Island of Meroe at Naga and Musawwarat es-Sufra. Meroe itself comprises of a walled Kushite royal city, non-royal habitations and industrial areas, temples both within and outside the walled town, as well as three royal necropolises referred to as Begrawiya. "The three royal necropolises at Meroe contain over 200 pyramids". (Emberling, Geoff. 2011) [17]. "Southern and Western Cemeteries used exclusively for royal burials and

contains the burial chambers, situated beneath pyramids, and associated mortuary chapels, of rulers and crown princes", (Abdelrahman Ali Mohamed. 2017) [15].

Exemplars of some Kushite ancient buildings; Western Deffufa; Kerma, Soleb temple and Island of Qasr Ibrim in the Lake Nasser, Figure (10) [15].



Figure (10): Exemplars of some Kushite ancient buildings; Western Deffufa; Kerma, Soleb temple and Island of Qasr Ibrim in the Lake Nasser [15].

Settlement is present at Meroe from 1000 BC to become Kushite royal burial ground in the 3rd century BC to be transferred from Napata to Meroe to later become the capital of the Kushite kingdom. Meroe flourished until the 4th century AD and the kingdom stretched along the Nile from south of modern Khartoum to the edge of the Roman Province of Egypt in the north. "Late Kushite culture itself consisted of a mixture of Egyptian pharaonic, Graeco-Roman and indigenous African traditions and these influences are visible in Meroitic art, architecture and material culture". Situated in Meroe's centre was the Royal City surrounded by a high wall of sandstone blocks and contained numerous palaces and temples. Huge heaps of iron slag, particularly on the eastern outskirts of the city, are indicative of the iron-working industry which was a major activity in Meroe", (Emberling, Geoff. 2011) [18]. "The so-called, Sun Temple, located 1km to the east of the town" of Meroe, (Abdelrahman Ali Mohamed. 2017) [14]. Naga is situated approximately 170km north of Khartoum is one of the most important royal centers of the late Kushite period. The site covers roughly 1km² containing many monuments notably, the Amun Temple, Lion Temple, and Roman Kiosk or Hathor Temple. "The buildings at Naga exhibit a mixture of architectural styles, indigenous, Egyptian and Graeco-Roman". The Amun Temple of Naga is among the best-preserved examples of a complete late Kushite temple. The largest structure in the Royal City with smaller ancillary temples, and an avenue of pairs of ram statues, situated on either side of the processional way leading to the temple's entrance. The temple's design reveals a combination of local and Egyptian features. Natakamani and Amanitore constructed the structure during the second half of the first century AD. The relief on the pylons shows the royal couple Natakamani and. A one-room temple situated on a podium on the western side of the site was dedicated to the indigenous lion headed god Apedemak. On the rear wall a three-headed, four-armed lion headed Apedemak as the queen on his right and of the king on his left. Dedicated to the cult of Apedemak, the Kushite lion god of war, the Lion Temple is located on a heap of iron slag immediately to the east of the Royal City. The Roman Kiosk or Hathor Temple Dated back to the first century AD, a sandstone temple is well preserved and depicts a combination of Graeco-Roman, Pharaonic Egyptian and local elements and motifs in its decoration and architecture, (Török, László. 1998) [16]. The Kushite royal burial ground transferred from Napata to Meroe after Meroe later became the capital of the Kushite kingdom. Here are some Kushite Architectural Heritage of temples; the so-called Sun Temple, The Amun Temple dedicated to the god Amun at Naga, The Lion Temple dedicated to the god Apedemak at Naga and its columns, Figure (11) [16].



Figure (11): The Amun Temple dedicated to the god Amun at Naga, The Lion Temple dedicated to the god Apedemak at Naga and its columns, [16].

Musawwarat es-Sufra is situated 180km northeast of Khartoum and 70km southwest of Meroe covers an area of about 3.5km by 1.0km. Dates from the middle third century BC to the middle fourth century AD encompasses numerous archaeological remains, the main monuments of which are the Great Enclosure, the Small Enclosure, and the Lion Temple. "The Lion Temple at Musawwarat is situated about 600m southeast of the Great Enclosure. It is a typical late Kushite one-room temple, dedicated to the lion god Apedemak. It was constructed under King Arnakhamani (235–218 BC). The reliefs on the outer sidewalls of the temple depict Arnakhamani and a prince, protected by the goddess Isis. There are six gods on the southern wall, and four divine couples on the northern wall. The exterior back wall shows Arnakhamani in front of the gods Apedemak and Sebiuwerker, (Hintze, Fritz 1978) [19].

An exemplar of Kushite Architectural Heritage temple; The Lion Temple at Musawwarat with the restoration outside and inside, Figure (12) [19].



Figure (12): An exemplar of Kushite Architectural Heritage temple; The Lion Temple at Musawwarat with the restoration outside and inside [19].

3. The Christianity and Islamic Architecture Heritage.

3.1 The Christianity architecture Heritage.

"The Kushite state was in decline and collapsed in the 4th century AD to eventually transform into three medieval Christian kingdoms called Medieval Period (AD 550-1500) termed as the Post Meroitic". The Nubians, converted to Christianity at the fifth century AD, and came under the influence of both the Coptic and Byzantine Church. There were three Nubian Kushite successor Christian states, Nobadia in the north with its capital at Faras, Makuria in the centre with its capital at Old Dongola and Alwa or Alodia in the south with its capital at Soba East. Missionaries sent from Byzantine Egypt and Constantinople converted these states to Christianity. The rapid adoption of the new religion wiped away millennia of Egyptian and indigenous religious traditions. By embracing Christianity, and later Islam, view of the afterlife, the provision of grave goods became unnecessary, and grand tombs were replaced by simple burials, (Abdelrahman Ali Mohamed. 2017) [15]. Old Dongola (6 AD-14 AD) the capital of the kingdom of Makuria was one of the most important towns along the middle Nile during the medieval. The kingdom contains remarkable monumental architecture

including an impressive fortified citadel, churches, cathedrals, monasteries, tombs, palaces, official buildings, as well as houses.

The first evidence for urbanization in form of Public and Governmental Buildings was the throne hall, Makuria. "The ruins of Dongola located on the bank of the Nile. Makurian king built the throne hall on a rocky outcrop that overlooked the town of Dongola, was once decorated with beautiful frescoes believed to have been used to receive visitors and dignitaries. The hall is a two-story edifice made from baked brick and sandstone. An impressive staircase, designed to project the power of the Nubian monarch, led up to the second throne hall where the monarch received his guests. It is clearly influenced by Byzantine examples and its design was probably based on similar halls in Constantinople". Many of its features, such as its windows, are clearly Nubian. The hall is 12 m high, 30m long and almost 18m wide with numerous wall paintings showing Coptic and Ethiopian influences. The paintings represent Christian iconography and events from the Bible, such as images of archangels, the Holy Trinity, as well as scenes depicting the life of Jesus, although one wall depicts a representation of a Makurian king as a Byzantine Emperor, (Welsby, Derek. 2002) [20]. The kingdom of Makuria went into decline and during the fourteenth century came under the influence of the Mamluk Sultanate which dominated modern Egypt and the Levant and later influenced by the Ottomans. "The distinctive culture of the Nubians disappeared because of the spread of Islam and the growing Arabization of the area", (Obłuski, Artur; Godlewski, Włodzimierz; Kołataj, Wojciech; et al. 2013) [21]. Banganarti and Selib churches and Ghazali Monastery, situated in northern Sudan represented the most well-known Christianity Architecture Heritage. "Banganarti churches located on the right bank of the Nile in the Dongola about 10km from Old Dongola. It is a fortified settlement surrounding a sequence of superimposed churches dedicated to St. Raphael the Archangel" uniquely decorated with wall paintings of medieval Nubian rulers and dignitaries and there are numerous inscriptions and graffiti written in Old Nubian and Greek. "The church was a royal foundation. The first structure was erected in the 6th or 7th century AD, while the latest, the mid-11th century", (Żurawski, Bogdan. 2012) [22]. The church has a unique symmetrical layout, two staircases and 18 square rooms". "Selib churches located on the right bank of the Nile about 9km from Banganarti. The site was a pilgrimage centre and contains a sequence of five churches dedicated to St. Menas situated within a rectangular defensive enclosure, (Żurawski, Bogdan. 2014) [23]. It also has a waterwheel (saqia) installation. "Ghazali Monastery is located 20km from modern Karima, a Christian monastery possibly founded by King Merkurios at the end of the 7th century AD functioned until the 13th century". Massive stone walls encompass an area of 5000 m², in the centre of which stand the remains of two churches. Numerous inscriptions and graffiti, particularly in Greek, were found on the walls of the North Church, on funerary stelae and ceramics. Well-preserved, domed refectories are found in the western part of the site and mud-brick dormitories are situated in the centre of the complex". Installations for the production of oil and flour are also present and there are three extensive cemeteries and a neighboring settlement. The presence of large heaps of slag testifies to the production of iron in the area, (Obłuski, Artur. 2018) [24].

"Christianity in Sudan today is a product of European missionary efforts that began in the second half of the 19th century". Most of those efforts were concentrated in the Nuba Mountains rather than among the Muslims of the north. About 100,000 people or 0.25% of the population belongs to various Protestant denominations in northern Sudan, (Werner, Roland. 2013) [25]. Catholicism is practiced by some thousand followers in almost all cities of Sudan as Obied towards the south of the Sudan and in the north in Sudan's capital, Khartoum. "The majority of Christians in Sudan adhere either to the Roman Catholic church or to

the Anglican churches represented by the Episcopal Church of the Sudan, but there are several other small denominations, (Collins, Robert O. 2008) [26]. The throne hall and the Banganarti church, figure (13) [25].



Figure (13): The throne hall and the Banganarti church, figure (13) [25].

3.2 The Islamic architecture Heritage.

There were so many attempts by the Arabs of the Arabian Peninsula to find their ways to Africa for different reasons. An early incident in post Islamic Afro-Arab relations was known as the First Hegira where Prophet Muhammad's (BUH) first followers (the Sahabah) fled from the persecution of the ruling Quraysh tribe of Mecca. They sought refuge in the Christian Kingdom during the najashi, of Aksum (present day Ethiopia and Eritrea) formerly referred to as Abyssinia, an ancient name whose origin is debated (615 AD). Some of the exiles returned to Mecca and made the Hijra to Medina with Prophet Muhammad (BUH), while others remained in Abyssinia until they came to Medina in 628 AD. The first evidence of urbanization in form of Public and Governmental Buildings appears in Africa is the Mosque of the Companions (Masjid as-Sahabah), a mosque in the city of Massawa, Eritrea, dating to the early 7th century CE, believed to be the first mosque on the African continent. Many companions settled after Islam became established in the Arabian Peninsula and the descendants of these companions still reside in the region, (Fattovich R (1997) [27]. Due to the various attempts by the Arabs to come to Africa, communities of Afro-Arabs were formed in many parts of Africa. The term Afro-Arabs, therefore, refers to Arabs of full or partial African descent even if they are not of Arab descent but speak Arabic language. Afro-Arabs reside in twelve African states; Sudan, Djibouti, Eritrea, Somalia, Algeria, Chad, Egypt, Libya, Mauritania, Morocco, Tunisia in addition to Comoros. Those in Asia are in; Saudi Arabia, Kuwait; Emirates, Bahrain, Yemen, Oman, with considerably long established communities in the Levantine Arab states such as Palestine, Iraq and Syria. Afro-Arab communities were similarly founded in the Nile Valley, as Arabs intermarried with indigenous African tribes of the Sudan. However, many other Afro-Arabs in the Sudan had little biological connection to Arabs, but were instead essentially of Nilotic origins, albeit influenced by the old Arabian civilization in language and culture, (Seifudein Adem, (Ed.) 2008) [28]. In the early 7th century (639 AD), Arab armies, emerging from the Arabian Peninsula (now Saudi Arabia) to both the Byzantium and Sassanian Empires. Nubia conquered by Abdullahi bin El-Sarh facing the skillful bow fighters. After the establishment of Muslim rule in Egypt and later Arab migrations into the Sudan, Christianity declined in Nubia and was gradually replaced by Islam; the process was complete by the end of the 15th century. "In 1317 what may have been the throne hall of the Makurian kings was converted into a mosque, six years later the ruler of the Christian kingdom of Makuria was a Muslim. In 1317 the Egyptian Sultan placed a Muslim on the throne, to Islamize the Nubians. This monarch turned the throne hall into a mosque and added features such as a Mihrab which indicates to worshippers the direction of the Kaaba". Numerous Islamic beehive-shaped tombs

(qubba) of holy sheikhs are situated along the eastern edge of the site, (Obluski, Artur; Godlewski, Włodzimierz; Kołataj, Wojciech; et al. 2013) [21]. The Alwan capital Soba was overthrown in AD 1504 due to a confederation made between the Arab and the Funj leaders, Abdallah Gamaa and Omarah Dongus resulted in the establishment of the Funj Sultanate with its capital at Sennar (AD 1504-1821). Castles, palaces, mosques and Quranic schools documented in this period. The sultanate occupied the Gezira between the Blue and the White Nile extending their control into Kordofan and to the Red Sea in the region of Suakin. This unity of federated states facilitated the emergence of Islamic kingdoms in other parts of the Sudan, such as the Fur and el-Masabaat kingdom in Western Sudan, the Sheikdom of el-Abdalab, with its capital firstly in Gerri and later at Halfaya near Khartoum, and the Sheikdom of the Red Sea and Fazougli. "Al-Khandaq, situated about 423km north of Khartoum on the left bank of the Nile, was a primary port on the river between the 17th and 20th centuries described as the best-built towns in Nubia resided by several rich merchants in unique two-storey mud brick houses declining during the 1940s as the port was competed by the railway and road traffic", (Abdelrahman Ali Mohamed. 2017) [15]. "Suakin is a historic port on the Red Sea known for its coral buildings first mentioned by name in the 10th century AD. Declined in the 16th century as new trade routes developed. It served as a port for Mecca and Medina via Jeddah for African Muslims participating in the Haj, and for pilgrims to Jerusalem from Ethiopia and from the Christian kingdoms of Sudan prior to the rise of the Funj kingdom in the 16th century". The coral mansions of Suakin can be several stories high and have distinctive decorative and architectural features including elaborate wooden windows (roshan) created to provide ventilation from the sea into the building interiors. The main Red Sea port was moved to Port Sudan in 1920. Following this, Suakin largely was abandoned and many structures collapsed due to various environmental stresses, (George Harold William. 2016) [26]. As the Arabs conquered Nubia the intermarriage took place to form the Sudanese Afro- Arabs constituting a reasonable number among other Sudanese African communities forming Modern Sudan started as The Mahdist State, also known as Mahdist Sudan or the Sudanese Mahdiyya, 1881, led by the Muhammad Ahmad bin Abdullah known as the Mahdi overthrowing the Ottoman-Egyptian administration establishing their own "Islamic and national" government with its capital in Omdurman. Thus, from 1885 the Mahdist government maintained sovereignty and control over the Sudanese territories until its existence was terminated by the Anglo-Egyptian forces in 1898. Based on the territories of this state that the territories of the Sudan of today depends. the Sudanese Mahdiyya succeeded in unifying the Sudanese as the state was formed of people from all over the Sudan, the Mahdi's successor (Khalifa) Abdullah Ibn-Mohammed Al-Khalifa or Abdullah al-Khalifa or Abdullahi al-Khalifa, known as the Khalifa was even from, Darfur, the far West of the Sudan, Searcy, Kim. (2011) [29]. Masjid as-Sahabah, Figure (14) [30].



Figure (14) Masjid as-Sahabah [30].

"The Greater Khartoum consists of three cities, namely Khartoum, Bahri or Khartoum North, and Omdurman. These three cities host various monuments and buildings dated from the Funj Kingdom with the capital in Sennar to the modern times". There are mosques, khalwas and tombs of the religious leaders known as Suffi remains from the Funj Kingdom. "Two remarkable authentic tombs can represent this period: the tomb of Idris Wad el Arbab in Eliaphoon area located 20 km to the east of Khartoum, and the tomb of Ageeb ibn Elsheikh Abdelzazig Jamma known as Ageeb El Manjuluk, which is in the Qarri village in 50 km from Khartoum a former important center of the Funj Kingdom in the area". The Mahdi's period (1885-89) mainly represented by monumental buildings of Omdurman. Among them we can mention the Mahdi's tomb, the Khalifa's House, and some few others. "The remains of old Omdurman wall known as the Mulazimeen Sur as remnants of the fortifications, the Abdul Qayyum Gate known as Al-Tabia, bear witness to the Mahdism Islamic tradition of Omdurman. The defensive forts built with mud bricks on both banks of the Nile River between Omdurman and Sabaloga at the sixth cataract. Other characteristic buildings include mosques and graves of important religious leaders, such as Sheikh Hamad el Nil Tomb. Furthermore, Souk Omdurman or the Old Souq (Market) of Omdurman is an important traditional market dated back to the Ottoman and Mahdi periods, which is organized like the traditional Arab town in accordance with activities; different hand crafts, tannery, carpentry, and others and nationalities as Moroccan, Indian, Yemeni, Judith, and others. This Souq had an important forming impact in the socio-cultural development of nearby communities of old Omdurman", (Robert S. Kramer; et al. 2013) [31]. The tomb of Idris Wad el Arbab in Eliaphoon, the Mahdi's tomb, Omdurman, Figure (14) [31].



Figure (14): The tomb of Idris Wad el Arbab in Eliaphoon, the Mahdi's tomb, Omdurman [31]

4. The Colonialism Architecture Heritage and its legacies in the present day architecture of the Sudan.

4. 1 The Colonialism Architecture Heritage (Pre Indipendance in 1956).

Generally "traditional architecture in large parts of the country have been built using locally available materials, such as cow dung, mudbricks, stones or dry trees and other plants. The buildings are often embellished with painted ornaments, reflecting the local culture. Rectangular or square house constructed by the owners themselves, relying on helping hands from the community (Nafir). The traditional, rectangular or square box-house (bayt jalus) with a flat roof, made of pure dried clay, sun-dried mud, brick or cow-dung plaster (zibala), continues to be the dominant building type in Sudan. In its pure form, wooden frames are used only for the roof, windows and doors". It is widespread everywhere, except in the south where the heavy rains make sloping grass roofs essential. "The traditional box-house style was seen at its most complete in Omdurman, the city built by the khalifa Abdullahi (1885–1898 AD) to be the country's capital for 13 years. In the southern parts of the country, where there is more rainfall and vegetation than in the North, round or square huts with thatched conical roofs (tukul) huts

are widespread. They are traditionally made of dried mud, grass, stalks and wooden poles. The various semi-nomadic peoples who live in Sudan, such as the Beja, Baggara, Rashaida" and some others have developed mobile camps and often still today live in dome, ridge or bell shape tents (Khayma) made of dry bamboo, dry tree branches, thatch, interwoven palm leaves (Sa'af), interwoven animals wool (sha'ar), Hasan, Yusuf Fadl (1967) [32].

Traditional Nubian architecture in northern Sudan is distinctive, and typically features a large courtyard surrounded by a high wall. A large, ornately decorated gate, preferably facing the Nile, dominates the property. Brightly coloured stucco is often decorated with symbols connected with the family inside, or popular motifs such as geometric patterns, palm trees, or the evil eye that wards away bad luck, (Bianchi, Robert Steven. 2004) [33].

In general the colonial architecture of the 20th century is a reminder of an inglorious chapter in European-African history. It is linked to racism and exploitation, most significantly it is devoid of any belonging to local soci-cultural values elevating social coherence and unity. It is no different in the Sudan. The British Imperial Army under Lord Kitchener had defeated the Mahdist State with its capital in Omdurman in 1898, during the Anglo-Egyptian rule in the 20th century to develop the urban district of downtown Khartoum as a series of Union Jack patterns. "British urban planner William Mclean designed the first master plan for Khartoum, and it was once called the jewel in the crown of British colonies in Africa. New buildings in European styles were built between 1900 and 1912", such as the Government House, now the President's Palace, and other government buildings along the Nile Street. Important buildings for education included the Gordon Memorial College, which later became the main building of today's University of Khartoum, its School of Medicine, the Old Post Office, the Ministry of Finance, the Judiciary, and so and the Catholic Comboni College. In 1902, the first school for girls was opened, which still exists as Unity High School. The former Anglican All Saints cathedral and the Catholic St. Matthew's cathedral were both completed around 1910 in neo-Romanesque style. In 1926, the Ohel Shlomo synagogue was built in Sephardic style on former Victoria Avenue, now Al-Q, (Robert S. Kramer; et al. 2013) [27].

In Khartoum there are several hotels, such as the Gordon Hotel later becomes, the Acropole hotel, 1952 owned by Greeks. The infrastructure for railway services, the round living quarters, built for railway workers in Sikka Hadid neighborhoods, along the rail way all over the Sudan. In Khartoum North, a large prison, today called Kobar prison and still in use, was established in 1903 and gave its name to the adjacent neighborhood. Sudan "inherited a fairly efficient system of education, public administration, transportation, recreation and other amenities." Provincial towns and cities like Kassala, El-Gadarif, El-Obeid, Port Sudan, Shendi, Atbara, and Wad Madani also underwent important changes necessary for colonial rule, with modern buildings, long distance roads and other infrastructure, such as a railway system linking the major economic canters, (Collins, Robert O. 2008) [26].

The Gordon Memorial College, The President's Palace and The former Anglican All Saints cathedral, Khartoum Figure (15) [26].



Figure (15): The Gordon Memorial College, The President's Palace and The former Anglican All Saints cathedral, Khartoum [26].

"Few monuments from the Ottoman period remain in Khartoum as the three tombs of Turkish Bashes and the Army Officers", (McHugh, Neil. 2016) [34]. There are "two great mosques; the al-Kabir mosque or the Khartoum Greater Mosque for Friday prayers, built in Egyptian style, 1901, and the Arbab El Arael or Farouq Mosque", (Robert S. Kramer; et al. 2013) [31].

Figure (16) the three tombs of Turkish Bashes and The al-Kabir mosque or the Khartoum Greater Mosque, Khartoum [31].



Figure (16): the three tombs of Turkish Bashes and The al-Kabir mosque or the Khartoum Greater Mosque, Khartoum [31].

4.2 The Colonialism legacies on the architecture of the Sudan After independence (1956-1983).

"After independence (1956-1983) many new buildings have been built specially in the first years after independence, for example the Examination Hall of the University of Khartoum designed by Alick Potter in collaboration with Ezra Levin. The Exam Hall was constructed in 1958 with local building materials such as mud bricks and Sudanese mahony, and took into account the local climate and social conditions. In 1961, Peter Muller recruited two of Alick Potter's graduates Omer ElAgra and ElAmin Mudather. His approach in architecture is closely related to the modern movement in its authenticity". Most of his buildings have columns, free plans, free facades, and wide windows. He also introduced free roof shading instead of the roof garden. There were some foreign architects such as, George Stefanidis, Alick Potter and Miles Danbi. A Faculty of Architecture was opened at the University of Khartoum in 1957, with Alick Potter as first Head of Department and professor of architecture.

Peter Muller, Austrian-Greek architect worked in Khartoum from 1959 until the October Revolution of 1965, designed the new Polytechnic complex, which later became the Sudan University of Science and Technology. The campus includes several multi-storey teaching blocks, a library, workshops, hostels, staff houses, and a stadium. He also designed "the Bata Shoe factory and the industrial Bank built in 1963 at the United Nation Square area. The new Polytechnic campus is located on a land of 35 acres", including several multi-storey teaching blocks, a library, workshops, hostels, staff houses, and a stadium. The teaching block comprises horizontal bands that are interrupted by the exposed columns which continue up to

hold a second roof of sheet metal. This second roof is constructed at an angle from the first concrete one; an approach that shades the roof while keeping it well ventilated. An important feature of the project is the main library. It is screened with decorative, non-structural sun-breakers of pre-cast concrete blocks. The project's structural engineer was a Lebanese, Roger Ayoub. The Bata Shoe factory of Khartoum built in 1963 built at the Khartoum North Industrial Area. The building has a bold form, and possesses north-light windows and a sculptural water tank. "The novelties of the industrial Bank include the flat slab floor with three meters cantilevers and the use of local mahogany boxes for sun shading", (Osman, Omer S., Amira O. S. Osman and Ibrahim Z. Bahreldin. 2011) [35]. The campus of Al-Ahfad University for Women was built in 1966, as one of several universities in Omdurman, (Bashir, Fathi. (2007) [36].

The Sudan University of Science and Technology, Figure (17) [36].



Figure (16): The Sudan University of Science and Technology [36].

"From the 1960s onwards, Sudanese architects Abdel Moneim Mustafa a graduate of University of Leicester, 1958, UK and Hamid El Khawad, who had returned from their studies in the United Kingdom, designed numerous modern Sudanese projects". These include the University of Khartoum's Lecture Theatre, buildings for the Department of Biochemistry in the Faculty of Agriculture, as well as the Faculty of Engineering and Architecture. Other buildings by Abdel Moneim Mustafa are the headquarters for the Arab Bank for Economic Development in Africa, "The bank was completed in 1980. In addition to its simplicity and resistance to include traditional elements, the chosen panel cladding was unique in Khartoum to be used for climate-responsive energy saving". El-Ikhwa commercial building built in 1970 possesses a unique response to climate and context, El-Turabi primary school and apartment buildings in Khartoum's central business district. Among the first graduates of the Faculty of Architecture were Omer Al Agra and El Amin Mudather, who designed the university building for the Faculty of Veterinary Medicine, (Osman, Omer S., Amira O. S. Osman and Ibrahim Z. Bahreldin. 2011) [35]. Friendship Hall, Khartoum, Sudan built in 1976 in a total area of 80,000 m² along the Nile Street (Share Elneel). The building was a donation from the Chinese to president Nimeiri. It was designed and built by the Chinese government.

The University of Khartoum's Lecture Theatre, the Department of Biochemistry in the Faculty of Agriculture and the Faculty of Engineering and Architecture, Figure (17) [35].

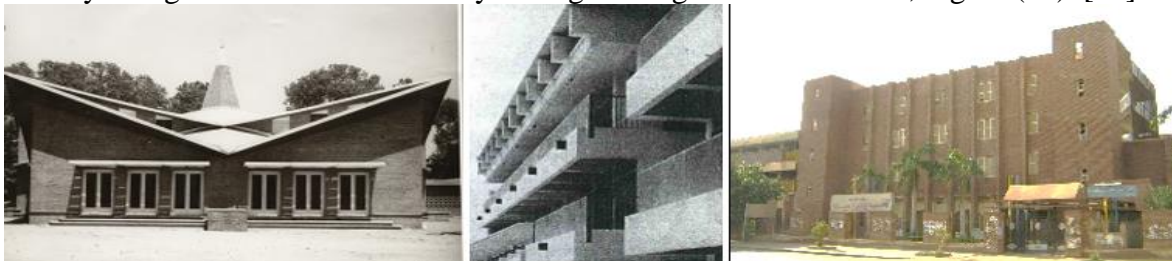


Figure (17): The University of Khartoum's Lecture Theatre, the Department of Biochemistry in the Faculty of Agriculture and the Faculty of Engineering and Architecture [35].

All the previous mentioned after independence (1956-1983) buildings built in "Late-modernism style, which was the most dominant style between 1960 and 1970" Frampton, K. (1997) [37], "has, with so many other styles emerged during international style, widely spread in the sixties and will still continue to be produced", (Ahmed Osman Ibrahim. 2016), photographed by the researcher, 2008 [38]. Close to the National Assembly of The Republic of the Sudan, built at its northern close neighboring side, is the Al-Nilin Mosque (Mosque of the two Niles), Um durman-Khartoum, with its distinct dome and devoid of supporting pillars inside, located at the confluence (Al-Magran) of the White and Blue Nile, was inaugurated in the mid-1970s, (Bashir, Fathi. 2007) [36]. The former Parliament now The National Assembly of The Republic of the Sudan, Um durman-Khartoum, designed in the Late-modernism style with brutalism style profiles by Romanian architect Cezar Lăzărescu. The break ground commenced in 1973 to be completed in 1978. "This building is regarded as an excellent example of Late modernism style more precisely the Extreme articulation style, even though it was built at a time the style was diminishing all over the world. The building was a donation from the Romanian Government to the Government of the Republic of the Sudan. There is compatibility in both the common scale of the whole building and the human scale. The extremely attractive details of the prefabricated reinforced concrete elements are marvelously shown up in form of magnificent slender vertical shading devices and slender vertical spouts at the south-west façade of The National Assembly. Vertical emphasis through these elements was as well a vivid profile of the building. Rhythmic repetition of the geometric decorative details, different roof levels, and the debating skeleton and shell are the main features of this building. The National Assembly, therefore, is an iconic remarkable landmark. This style, in the absence of other styles during the British colonialism, draws our attention to the fact that the immediate post-independence period has not only evidenced style diversification but has also been following up the international trends of styles", (Ahmed Osman Ibrahim. 2016), photographed by the researcher, 2008. [38].

All buildings mentioned earlier built in the Sudan were built responding to the Late-modernism style. An exemplar of those that are built in Postmodernism style (1972-1990) is "the Sudanese football sport association, 1997, Photographed by the author in 2008, regarded among the best examples of postmodern architecture in the Sudan. Its front curved wall similar in its curvature to the behavior of a trundling football while rolling left and right between feet of players. This simple expression makes it easier for passers-by especially pedestrians to perceive the football behavior which familiar to them. This obvious wall trundling is also similar to the behavior of the players themselves as chasing the ball. The Formal symbolism can also be conceived from the form of giant hemisphere mounted on top of the high wall, which looks from the outside as half cylinder spire. Huge walls inspired by the Vernacular architecture of the northern region of the Sudan as the features of eclectic architecture have been vividly shown in this building. The elements and decorations of Vernacular architecture of Northern Sudan which are intensively and explicitly employed in this building are shown on the parapet and the tapered high semi-cylindrical wall on which the huge hemisphere is mounted. The small windows are abundantly scattered at the entrance facade to emphasize the level of clarity in which Vernacular architecture is quoted. The glazed three parts are shown on the main facade to complete the notion of postmodern style which was clearly defined. Unlike many architectural buildings in the Sudan, this building acquires its Sudanese identity through the features of postmodern architecture", (Ahmed Osman Ibrahim. 2016), photographed by the researcher, 2008 [38]. All along until the Post modernism style period the Sudanese architects have been producing buildings in resonance with almost all worldwide styles, reflecting

generally common and national concerns of all Sudanese regardless of their Ethnicity, Tribe or Territory, with the exception of few territorial attempts that are for sure not meant, but not successful in any way.

Figure (18) shows the Al-Nilin Mosque, Um durman-Khartoum [36], the Sudanese football sport association, Khartoum, The National Assembly of The Republic of the Sudan, Um durman-Khartoum (photographed by the researcher, 2008) [38].



Figure (18): shows the Al-Nilin Mosque, Um durman-Khartoum [36], the Sudanese football sport association, Khartoum, The National Assembly of The Republic of the Sudan, Um durman-Khartoum (Photographed by the researcher, 2008) [38].

4.3 The Colonialism legacies on the architecture of the Sudan After independence (1983-Until today).

The round living quarters built for railway workers in Sikka Hadid neighborhoods, along the railway all over the Sudan, 1874. Buildings of these quarters were among the first vivid exemplars of the employment of "vernacular architecture in the Sudan, an architecture that characterizes a place by giving it a specific social identity or a sense of belonging and a sense of place reflecting the environmental, cultural and historical context in which it exists", (Ahmed Osman Ibrahim. 2013) [10]. This kind of architecture reflects Ethnicity, Tribalism and Territory, therefore there is a necessity for the search for an architecture that boosts resolving these socio-cultural problems.

"As globalization increasingly enters every facet of our lives, its homogenizing effects on architecture, urban spaces, and the landscape have compelled architects to embrace the principles of critical regionalism, an alternative theory that respects local culture, geography and climate, mostly referred to states in their modern geographical context", (Lefavre, Liane. Tzonis, Alexander. 2003) [39]. "Architecture theorist Nikos Salingaros criticizes its anti-regional and anti-traditional tendencies derived from Critical Theory. Critical Theory is an approach to social philosophy that focuses on reflective assessment and critique of society and culture in order to reveal and challenge power structures. With origins in sociology and literary criticism, it argues that social problems have influenced and created more societal structures and cultural assumptions than by individual and psychological factors. Maintaining that ideology is the principal obstacle to human liberation", (Geuss, R. 2020) [40]. As Nikos Salingaros explains that critique of society and culture in order reveal and challenge power structures and that social problems influenced and created more societal structures and cultural assumptions.

The salvation or Al-Ingaz political regime ruled the Sudan for 30 years beginning in 1989 coincidentally faced by the challenges of the prevailing notions of globalization and Critical Theory that rejects ideology communities soci-culturally faced all over the world. In the midst of all these challenges of contemporary architecture dominantly adopted in these recent years, the Sudan, therefore, should not be an exception. Architecture buildings' productions during Al-Ingaz regime have proven that they reveal and challenge power structures and those social

problems have influenced and created more socio-cultural structural assumptions. Social problems, referred to here, have increased during Al-Ingaz political regime, especially "Ethnicity; the sharing of a common and distinctive culture, religion, language, or the like by a certain group, Tribalism; the consciousness and loyalty especially by the exaltation of the tribe above other groups and Territorialism; the principle or system that gives predominance to the landed classes. Since then the Sudan finds itself at a crossroads, as Ethnicity, Tribalism and Territorialism become the dominating social norms", (Harry Verhoeven. 2015) [37].

These social problems deepened and unfortunately, for architecture, reflected in the urban development and buildings,

"As architecture responds to political agendas", (Patrik Schumacher 2015) [41]. Even though Postmodernism style (1972-1990) followed by Contemporary architecture (1980-until today) were the two styles, of which buildings are produced all over the world Al-Ingaz political regime did not care to follow up, which could otherwise boost resolving socio-cultural problems by adopting Critical Regionalism architecture a Contemporary architecture movement answerable to globalization and Critical theory. The architecture of power and sovereignty such that of Public and Governmental buildings, if smartly dealt with, could so much assist in reflecting social coherence and unification the Sudanese people requires in the dereliction of inferiority feeling in Ethnicity, Tribalism and Territorialism many Sudanese people suffer. "In its tendency to inclining to Islamic culture, the Al-Ingaz political regime based on its International Civilization Project, tried hard to spread not only locally in the Sudan, but also worldwide", (Harry Verhoeven. 2015) [42] had lost the opportunity to keep the socio-culturally diversified Sudanese people in unity and coherence. Building Public and Governmental buildings in Critical Regionalism architecture a Contemporary architecture movement could have assist in boosting the socio-cultural unity and coherence. The majority of Sudanese people being of African origin with a good number of Afro-Arabs of different Ethnicity groups, various Tribes and many Territories will not easily come to a consensus in regards to an agreed upon building style that satisfies their socio-cultural differences. The round living quarters of the railway workers in Sikka Hadid neighborhoods built in 1874 in vernacular architecture style, is a smart idea by the then colonials to make the Sudanese people to associate these buildings to their social identity and feel belong reflecting their environmental, cultural and historical values.

"Contemporary architecture, the architecture that is produced at the present time. This architecture contains the architecture that is produced at the recent decades, from the eighties until the present time", (Ahmed Osman Ibrahim. 2016) [38]. The emergence of architecture buildings answerable to this style has come along with the idea of the reflection of local heritage in the architecture of each state, the Sudan, without any doubt, is not an exception.

Al-Ingaz political regime ruled the Sudan since 1989 when coincidentally Critical Regionalism architecture movement (1983-until today) has been gaining a worldwide recognition. "This movement uses buildings geographical context and tried its best to resist placelessness and lack of meaning of modern architecture by the employment of power that formularizes as well as considers the place and the meaning of architecture. The most famous advocates of this movement is the critic Kenneth Frampton since 1983", (Ahmed Osman Ibrahim. 2016) [38]. "Frampton proposes that, critical regionalism should adopt modern architecture, critically, for its universal progressive qualities but at the same time, value should be placed on the geographical context of the building. Emphasis, Frampton says, should be on topography, climate, and light; on tectonic form rather than on scenography (painting) and should be on the sense of touch rather than visual sense. Frampton draws on phenomenology for his argument. Phenomenology is both a philosophical design current in contemporary

architecture and a specific field of academic research, based on the experience of building materials and their sensory properties", (Ibrahim, Ahmed Osman. 2016) [38].

"Blobitecture described a contemporary architecture movement whose buildings defined as organic and Amoeba-shaped describing buildings of curved and circular forms". An exemplar of this movement built by Al-Ingaz political regime is "the Burj Alfateh or Corinthia Hotel also called the Egg building, Khartoum, Sudan, 2009. It is one of the Corinthia Hotels International series. With a height of 21-story building designed by, an Italian Company, GRUPPO C.M.C. and funded by LAFICO (Libyan Foreign Investment Company)", (Ahmed Osman Ibrahim. 2016) [38]. "The Salam Centre for Cardiac Surgery, 2010, Khartoum, covers an area of 12,000 m², on two levels, on a terrain of roughly 40,000 m² on the banks of Blue Nile river designed by an Italian company, was completed and won the 2013 Aga Khan Award for Architecture. Composed of 63 beds", the hospital located on the outskirts of Khartoum in Sudan. It provides high standard, free of charge pediatric and adult cardiac surgery, (Bashir, Fathi. (2007) [36]. It is built in "Sustainable architecture, a Contemporary architecture environmentally conscious technique in the production of architecture and the employment of materials fulfilling this consciousness due to recent pressing and challenging economic and political issues. The term can be used to describe an energy and ecologically conscious approach to the design of the built environment. Eco-friendly building or green building are other terms used to describe energy efficiency over the entire life cycle of a building. Energy efficiency, therefore, becomes the most important goal of sustainable architecture", (Gipe, P. 2004) [43].

Al-Ingaz political regime has been exporting oil since 1999 assumed to start a boom in the construction of Public buildings, but rather built it is own Governmental buildings mainly driven by the Arabic, Chinese, Indian and Malaysian investment as "The Greater Nile Petroleum Oil Company (GNPOC) Headquarters building, Khartoum, Sudan, 2010. Designed by Architect Hafeez Contractor KEO International Consultants to be constructed by a construction company based in Abu Dhabi. Built in a 10,000 m² plot area as a prominent business hub in Al-Mogran Central Business District". At its right (Eastern side) is the PetroDar Tower Operating as a Company specialized in the exploration and production of oil. (Collins, Robert O. 2008) [26]. "Sudapet building or National Oil Company (NOC), Khartoum, built in 1997 along Africa Street". With mentioned architectural richness opportunities the building categorized as Post Modern together with Petronas Sudan Headquarters Building, Khartoum, Sudan and the New Presidential Palace built in three floors, Khartoum, Sudan built in 2014. Built in An Area of 18,000 m² having a garden of 15,000 m². There is as well "the NTC (National Telecommunications Corporation) Tower, Khartoum, Sudan, and Completed in 2009. The contractor is the Turkish company AINA International". National Telecom Corporation tower is the tallest building in Khartoum with 29 floors 110 meters high, known for its photo-voltaic cells façade, a Post Modernism major profile, (Bashir, Fathi. 2007) [36].

Burj Alfateh and The Salam Centre for Cardiac Surgery, Figure (19) [26].



Figure (18): Burj Alfateh and The Salam Centre for Cardiac Surgery, Figure (19) [26].

Most of the buildings shown during Al-Ingaz political regime that ruled the Sudan for 30 years beginning in 1989 coincidentally built at a time the Sudan faced by the challenges of contemporary architecture dominantly prevailing in these years. These buildings built in the either the Late Modern or the Post Modern styles, with the exception of these two which built by donors; Burj Alfateh by the Italians and The Salam Centre for Cardiac Surgery by the Libyan government. They were built in Contemporary architecture styles; Blobitecture Architecture and Sustainable architecture consecutively.

5. Afro-Arabs Unigue Architecture.

Out of the what the many prominent Pan-African, Afrocentric and Africology theorists and writers attempts in trying their best to come out with an African identity, an Afro-Arab architecture profiles should necessarily be identified. They all have been writing and advocating to shoulder the burden of a unified Africans necessary bring all of them to one and main objective, which is to be proud of being Africans and make it an obligation for each true admirer of Africa to do all what he or she should do to glorify the mother land, Africa. In the case of a country like the Sudan where pure Africans and Afro-Arabs live together for centuries, a necessity in coming out with an architecture that should have both an African and an Afro-Arab identity is possible. This kind of architecture is necessary to make all its diversified community have the feeling of belonging to such architecture that signifies the social coherence and symbolically unifies all communities and derelicts the inferiority feeling in Ethnicity, Tribalism and Territorialism many Sudanese people suffer.

When the architecture of sovereignty buildings was traced since the Kushites as they were temples and burial places until reaching to Public and governmental buildings during Christianity and Islam dominations of the then Sudan until the Anglo-Egyptian and British Colonialism, Mahdist state and eventually the national governments, they were all built out of any Afrocentric or Afro-Arab context unlike some African countries who have smartly thought of that to live in soci-cultural coherence and unification.

Exemplars of Public and a governmental buildings from the eleven Afro-Arab African states will be investigated as far as the feeling of Ethnicity, Tribalism and Territorialism does not come out in them. Their profiles that have impact on creating a feeling of belonging, coherence and unification will be significantly traced.

Africa has fifty four countries, approximately 11.7 million square miles, 1.3 billion people, 3,000 indigenous groups, and 2,000 languages. Human history began in it some 200,000 years ago witnessed the rise and fall of empires, survived political wars and religious conflicts, mainly due to colonization and reclamation of identity.

5.1 Exemplars of some Afro-Arab unique hybrid architecture of Public and governmental buildings.

Public and governmental buildings from each of the following states: The horn of Africa; Djibouti, Eritria and Somalia, and the North African states; Algeria, Chad, Egypt, Libya, Mauritania, Morocco, Tunisia in addition to Comoros which will be taken as exemplars, if found, to be looked at in terms of their Afro-Arab architecture symbolism. The exemplar should necessarily reflect a sense of an Afro-Arab unique hybrid architecture better built after colonialization if not found then built during colonialism. Those built post-independence by national governments played a vital role in the coherence and unification of their communities' creating a sense of an Afro-Arab unique hybrid architecture in search for a socio-cultural unification symbolism in their various states.

Starting by the horn of Africa states; Djibouti, Eritria and Somalia. The first exemplar is the Djibouti Cathedral, in the capital Djibouti, 1964, by Joseph Müller is the exemplar even though the state gained independence in 1977. Built as a clear cube with a seashells-like façade. Its profiles are a mixture of Roman Catholic tradition and locally influenced by seashells familiar to people of Djibouti. Oriented to the East and the entrance to the West, for visitors to see the light of the upcoming sun through its absis windows stained glass. There transparency via the absis, alter and crypt located and shaped in a more traditional way. The west facade has a local touch, with a very nice glittering effect of the seashells-like façade. Daylight falls beautifully through backdrops in the walls. These motifs featuring Critical Regionalism architecture.

The second exemplar is the Eritrea's Cinema Impero opened in 1937, during Italian colonialism. Its stylish façade white letters laid out vertically on a maroon splash of color banded by three white columns and round lights. Inside the two-story complex, white marble staircases ascend from grey marble floors. The gargantuan movie screen stretches before rows of wooden seats and stucco motifs locally available featuring Critical Regionalism architecture profiles.

The third exemplar is Bosaso International Airport, located at the outer edge of the city of Bosaso, the commercial capital of the northeastern Puntland macro-region and adjacent to the Gulf of Aden. It is built by a United Arab Emirates fund in 2007 based on a Somalo-Islamic simple block architecture designed in a Critical Regionalism Contemporary architecture style, a style answerable to socio-cultural profiles and values.

The exemplars of North African states; Algeria, Chad, Egypt, Libya, Mauritania, Morocco, Tunisia in addition to Comoros will be as follows; the Tipaza Mediterranean Club, Algerian, is a tourism complex, the fourth exemplar, designed by French architect Fernand Pouillon. It is famous for its whitewashed walls, blue shutters and shaded loggias facing the Mediterranean beach water sceneries. It is a tourist complex built in the 960s, before 1962 independence, at the entrance to the town of Tipaza. The sun and the sea give this coast a particular lifestyle, a unique location where nature and culture, modernity and tradition, intimacy and conviviality come together featuring Critical Regionalism architecture profiles. The complex is also located in a region which is a true history book encompassing the Mausoleum of Mauretania, Tipasa museum and Roman ruins.

The fifth exemplar is the Grand Hotel of N'Djamena in the Chadian capital built in N'Djamena, 2004, Chad by TAU/Roberto Sechi, Luca Compri. It is situated in N'Djamena city centre, overlooking the Chari River. The building is characterized by its palace-like structure and its rectangular shape. The facade of this hotel building clearly shows the Arabic influence on Chadian African architecture. The repetitive patterns of the facade give the building a grandeur Critical Regionalism architecture profiles. It has eight levels containing 187 bedrooms with various sizes.

The sixth exemplar is the Sohag National Museum, 2018, Egypt, overlooking the Nile in Sohag. The museum, spanning over 8,700 square meters. It is a landmark that celebrates the

great extensive era of the Pharaohs with an exclusive collection of antiquities revealing the history of the ancient cities of Sohag, Abydos and Akhmim, showcasing the grass roots of Egyptian culture and folk cultural traditions of the locals and displaying marriage contracts, marriage traditions. Sohag is famous for its textile industry, therefore, the museum celebrates textile industry dedicating a hall with different textured textiles besides distinguished Islamic landmarks including the Ottoman Empire and Coptic artifacts. It is, therefore, for all Egyptians with their diversified socio-cultural and religion believes. It is established to look like shape of classical Pharaonic temples, it is style therefore, featuring Critical Regionalism architecture profiles.

The seventh exemplar is the Corinthia (Bab Africa) Hotel, Tripoli, Libya, 2003. The overall rammed semi ring massive wall like hotel features Critical Regionalism architecture profiles. The huge and high pointed arch hotel gate resembles the traditional African massive rammed wall city gates described as Bab Africa (Africa's door) meaning to say it is the gate to Africa from Tripoli, Libya to start by exploring the archaeological wonders of the Roman cities of Leptis Magna and Sabratha of Libya.

The eighth exemplar is the French school Theodor Monod, Nouakchott, Mauritania, 2003, designed by the French architect André Ravereau. The project has been developed by working on the creation of voids and circulation in relationship with the project's environment both built and natural. The orientation and the typology of the buildings are designed according to the East-West sun path, sea breeze and the prevailing wind direction. All the windows benefit from an outdoor solar protection made of horizontal and vertical masonry shadings devices, roof overhang and buildings drop shadows. The use of ventilated walls keeps the buildings from solar radiations. This ingenious low-tech system perfectly suits this desert context. The base of the building is covered by the local stones from the Atar area with a canvas tent in the school court yard symbolizing togetherness, coherence and unity necessary for the Mauritanian society. All these features makes the school a Critical Regionalism architecture profile building.

The ninth exemplar is the Marrakech Museum for Photography and Visual Art (MMPVA), Marrakech, Morocco, 2013, designed by architect David Chipperfield, financed by philanthropist Keren Ruimy. It houses an extensive permanent collection of photography from the 19th century to the present day, photographers from Africa and around the globe. It is the world's largest free-standing museum dedicated to photography broadening the artistic experience across cultural boundaries to greater understanding and tolerance in local African contexts and communities. The massive building block with its windows similar to traditional African mud buildings are features make the building possesses Critical Regionalism architecture profiles.

The tenth exemplar is the Djerba Museum, Guellala, Djerba, Tunisia, 2001 successively surpass successfully passing the Vandal, Byzantine, Arab, Ottoman then the French domination. Since the 1960s become a popular tourist destination for Tunisian and Mediterranean tourism. Djerba museum is built in traditional architecture rich in Djerba's history, showing its industries and folkloric crafts works and the traditional reflecting the beauty of the natural landscapes, the pleasant calm camping and rich socio-cultural values inherited over centuries and generations to give the island its unique identity and heritage as it is inhabited mainly by Arabic-speaking , with a significant Berber-speaking component speaking Tamazight language a small and very old Jewish community stands out petrified in the oldest Hebrew traditions, who may have exiled from Jerusalem with large black component about 10% mainly of Sudanese origin. Showcasing costumes of various social groups and communities inside as well as its stylish traditional architecture appearance makes the building possesses Critical Regionalism architecture profiles.

The eleventh exemplar is the Mayotte airport, Moron (Capital) Dzaoudzi, Comoros islands designed by French architects REC Architecture in 2011. The architecture is influenced by the long dominant Arabic culture landmarks containing buildings dating back to the first Arab settlements. The airport design features an extensive use of wood for the bold support columns as well as the prominent floating roof, the most notable feature of the building, designed with deep overhangs that easily shade the extensive glass facade and lend an identifiable character to the project. Its design is a bold combination of modern design and vernacular character in other words possesses Critical Regionalism architecture profile.

Figure (20) shows the eleven exemplars of some Afro-Arab unique hybrid architecture of Public and governmental buildings; Djibouti Cathedral, the Eritrea's Cinema Impero, the Somali Bosaso Airport, the Algerian Tipaza Mediterranean Club, the Tipaza Mediterranean Club, the Grand Hotel of N'Djamena, the Sohag National Museum, the Corinthia Hotel, the Marrakech MMPVA Museum, the Djerba Museum, the Mayotte airport.



Figure (20) shows the eleven exemplars of some Afro-Arab unique hybrid architecture of Public and governmental buildings.

5.2 The Socio-cultural Unification Symbolism in form of Afro-Arab architecture necessary for the unity of the Sudan.

At a time when Postmodernism style (1972-1990) followed by Contemporary Architecture, from the eighties until the present time, were gaining an international recognition the quest for an architecture reflecting the soci-cultural coherence and unity becomes a necessity in the Sudan. All the eleven Afro-Arab states of which exemplars of public and governmental buildings were shown, have not let to any socio-cultural disagreement similar to the one we have had in the Sudan. They were not among the various evidences that could hinder "the separation of the Sudan into two, the Southern Sudan and Sudan in the North" even though some kind of minor social insatiability have been witnessed in Mauritania, which was overcome by socio-cultural means among which architecture plays a vital role, (George Harold William. 2016) [30].

For the Sudan to overcome the after separation socio-cultural clashes that arise every now and then leading to political regimes instability, Ethnicity, Tribalism and Territorialism should not be architecturally reflected in any public and governmental building, instead buildings designs should advocate soci-cultural coherence and unity as those seen in the eleven Afro-Arab states. Future buildings of the Sudan should have boost resolving social problems by adopting as Critical Regionalism architecture movement, the style predominantly adopted by the eleven Afro-Arab states. A movement that is not only a Contemporary architecture movement, but also an intellectual movement making both the majority and the minority communities feel belonging to and being proud of whatever to be showcased in these building as well as the common and shared soci-cultural values such buildings styles exhibit and reflect to their communities and to the others. There is a quest for architecture of power and sovereignty necessarily reflect in Public and Governmental buildings as that of the presidential palaces. Buildings of all other types especially Public and Governmental buildings might play a vital role in the soci-cultural coherence and unity the various Sudanese community are waiting for, a role architecture could play if smartly considered.

6. Conclusions

An urgent issuance of strict regulations and building codes prohibit and prevent any attempt that shows by any means, any kind of soci-cultural supremacy notions of a community over the other as early as the municipality design drawing attestation stage before reaching to the construction stage should be a most, precisely in regards to Public and Governmental buildings. The media in its different forms; Radio, Television, Newspapers, Magazines and all other forms as the different social media should advocate the culture of soci-cultural equality rights in all forms of life and most precisely in the production of Public and Governmental diversified buildings. Constitutional and civil laws should criminalize whoever attempt showing by any means any kind of soci-cultural supremacy of a community over the other. The educational systems at all levels, as at early as the kindergarten level until the university level, including textbooks and the constituents as the students, teaching staff and the others contributors, should call for and advocate rights, and equality in soci-cultural values for all communities to boost resolving the socio-cultural problems. They should shed light on the positive soci-cultural values of Globalization and Critical Theory that reject ideology in any form. Understanding, architecturally, the soci-cultural values of Contemporary architecture most precisely Critical Regionalism architecture movement, with other Contemporary architecture movements especially those adopted by architects and generally those understood by the community members would as well boost resolving the socio-cultural problems. The adoption and the understanding emphasis should be focusing on the architecture of power and

sovereignty in form of Public and Governmental buildings to assist in a positive reflection in social-cultural coherence and unification of the Sudanese people. The dereliction of the inferiority feeling in Ethnicity, Tribalism and Territorialism many Sudanese people suffer especially by those of the African origin if does not appear in the architecture of power and sovereignty in form of Public and Governmental buildings. The ambitious realization of coming out with an Afro-Arab unique hybrid architecture for the Sudan, is necessary for its communities' socio-cultural coherence and unification symbolism.

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